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Vol. 23, No. 1 January 2, 1915 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Springtime" (Life Photo).

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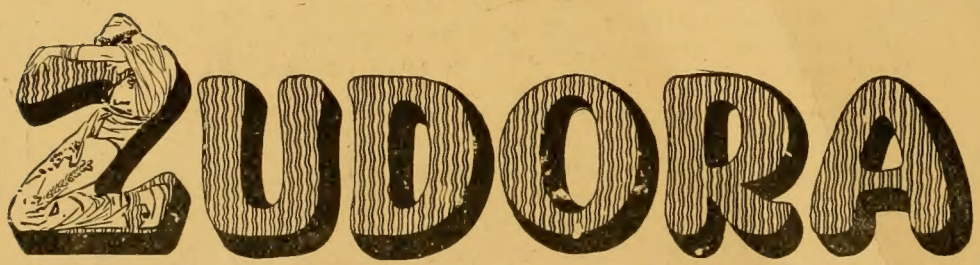
Important Advance information!

Read this letter!



Thanhouser's Greatest Photoplay

Most Successful Photoplay Ever Staged!

ZUDORA is setting an attendance record that stamps it the greatest money-maker ever offered exhibitors. This wonderful serial photoplay is playing to PACKED HOUSES everywhere. 300 of America's most powerful newspapers are now running the serial story by Harold MacGrath. You can't afford to overlook an attraction like this.

Big NEW THRILLS Coming!---Book NOW!

Many remarkable scenes are now being staged for Zudora. There will be sensational surprises that will continue to keep up the tremendous interest shown. Helen Badgley---the 4-year-old Thanhouser Kidlet---will appear in an early episode. See the Thanhouser Syndicate Representative at any Mutual Exchange in America and book this big drawing card NOW!

Thanhouser Syndicate Corporation
71 W. 23rd Street, New York City

Produced by Thanhouser Film Corporation, New Rochelle, N. Y.
Producers of "The Million Dollar Mystery."

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Executive Offices
71 W. 23rd Street
New York City

Thanhouser Syndicate Corporation

Distributor of
Thanhouser's Greatest Photoplay

ZUDORA

Story Appearing in the Leading Metropolitan Newspapers
Photoplay Showing at the Better Theatres Everywhere

Mr. Exhibitor:

Watch for sensational developments in the new episodes of "Zudora." The early episodes of this wonderful photoplay are constructed to lead up to some of the most remarkable pieces of acting in the history of motion pictures.

James Cruze, who is playing the leading masculine role in "Zudora," will be shown in a dual character, more powerful than that portrayed by Richard Mansfield in "Dr. Jekyl and Mr. Hyde." Mr. Cruze will show a dual personality in episode #7, from then on playing the part of the hero and the part of the villain.

The portrayal of the hero will be one of the most sensational things in motion pictures. In this part, he will eclipse his best as "Jimmie Norton" in the "Million Dollar Mystery."

The new sensations in "Zudora" will come with such startling rapidity and such a multitude of thrills that the public will be keyed to the highest pitch of expectancy.

We do not want to keep all the good things to ourselves; hence, we are letting you know, a little in advance, just what to expect on "Zudora."

This picture is breaking all records everywhere, and we intend that it shall set a new mark for photo serials.

Yours very truly,

THANHOUSER SYNDICATE CORPORATION,

W. E. Shallenberger
Vice President.

WES-M.

Who Started It?

Why the price of admission

should be raised by exhibitors is a question that is now agitating the whole trade. All kinds of picture manufacturers are being interviewed on the subject, and they all seem to agree that admission prices *will have to go up*, so that the exhibitor can shift part of his growing burden of expense onto the public.

Who started all this? Nobody

on earth but Carl Laemmle, president of the Universal Film Manufacturing Company, in his "Straight from the Shoulder Talks" which appear every week in The Universal Weekly, a 40-page magazine brimful of interest and HELP to exhibitors! *He said weeks ago* that all manufacturers would have to follow the lead of the Universal, *and now it has come to pass!*

Why doesn't every exhibitor

keep weeks and weeks ahead of time by studying the Universal Weekly every week and getting the benefit of Mr. Laemmle's experience and far-sightedness? Do you know that no matter whether you are using Universal films or not you are *welcome* to a three months free trial subscription to The Universal Weekly? Yes *FREE*! All you have to do is to send the name and address of your theatre to the Editor of The Universal Weekly, sixteen hundred Broadway, in New York City. Do it this minute!

UNIVERSAL WEEKLY NEWS

A page of vitally important news published by the Universal Film Mfg. Co., 1600 Broadway, New York, for the interest of all exhibitors

WEEK OF JAN. 2nd NEW YORK CITY 1915

Do You Read The Universal Weekly?

If Not—Why Not?

If you are the type of Exhibitor who is keenly alive to every issue of the day in the Movie world, you evidently read the UNIVERSAL WEEKLY every week. If you don't read it, you are missing out on the biggest and best things in the Film business. The Universal Weekly is absolutely fearless and prints what other papers would hesitate about because of political situation that confronts them as regards their other advertisers. The Universal Weekly plays no favorites and tells the whole truth, without any mental quaking in the thought that advertising patronage might be lost through some seemingly undiplomatic statement. The truth hurts sometimes and that's why Film Trade Papers can't and won't print the whole news, inside facts, etc., that Exhibitors are keen to know. If you read but the one article each week, written by Carl Laemmle, President of the Universal Film Mfg. Co., dealing with Exhibitors' problems in a straight from the shoulder way, you would be repaid fifty times over in the knowledge you would gain and the advantages that would be yours just from having the real inside dope from the biggest man in the business, and in advance of all other information from all other sources. Carl Laemmle is one man in the film business who isn't afraid to speak his mind and this information is invaluable to wide awake Exhibitors who are striving for real success in the picture business. Each week the Universal Weekly is crammed chock full of good things for Exhibitors. It is edited in an admirable way and Exhibitors everywhere, irrespective of whether they are using Universal Service or not can gain immeasurable benefits by reading this bristling publication. Thousands of Exhibitors all over America watch eagerly each week for the arrival of the Universal Weekly. To thousands the Universal Weekly is a veritable bible, because it speaks the truth without fear or favor. If you are not getting a copy every week, you can be placed on the mailing list for 3 months free. Even if you had to pay $25.00 per year it would be dirt cheap, for the immense number of tips and valuable pieces of information you receive in the Universal Weekly each week.

To Exhibitors—

If you desire to receive the Universal Weekly free for three months send in your name and address to The EDITOR of Universal Weekly, 1600 Broadway, New York, and we will place you on the list gratis for 3 months.

UNIVERSAL PROGRAMS FOR 1915 WILL LEAD THE WORLD

Vast Expenditures for Scenarios Players, etc. The Reason.

The year of 1915 will be a year of unending surprises for Universal Exhibitors, for we have plans under way, plus pictures stocked and to be programmed that will make Universal Service the biggest thing in history.

We predict that before 1915 ends, there will be thousands of Exhibitors who are now hesitating about Universal Service who will be clamoring for it.

To those we wish to issue this timely warning. Better get in line now at the beginning of the year and start the new year right, and insure your business and profits for 1915. Better get set immediately so that at the end of 1915 you can say to yourself: "Well, I pulled a master stroke by tying up to Universal Service. . . . I am glad I didn't hesitate, but went to it right." Thousands of Exhibitors who are now using split service will be using Universal Service exclusively before 1915 has passed. Better be one of them. You have the opportunity before you now.

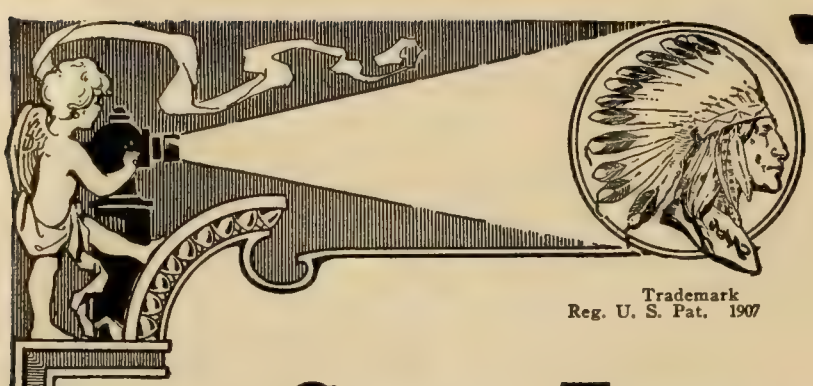
MARY FULLER FEATURED IN "MY LADY HIGH AND MIGHTY"--2 REEL VICTOR--JAN. 11th

A PICTURE that climaxes the scores of successes in which little Mary Fuller has made herself the beloved idol of thousands of fans all over the world. No picture in which Mary Fuller has ever played allows her more freedom and opportunity of expression than does this magnificent two-reel Victor, released January 11th, 1915. The settings are superb, action splendid; without a single doubt the best little Mary has ever appeared. Book it at once.

OTHER BIG UNIVERSAL FEATURES FOR WEEK OF JANUARY 2nd

"WHAT a Woman Will Do," with Cleo Madison and Joe King is the Gold Seal feature for January 12. This is the first release in which Miss Madison has appeared since "The Trey O' Hearts," and she is a welcome addition to the Gold Seal regular company. Edward Sloman plays an important part.

Pauline Bush appears in one of her best roles in "The Small Town Girl." It has a very unusual ending and it keeps you guessing right up to the very last foot just how it is coming out. It is a three-reel masterpiece, and it requires just three thousand feet to show the story adequately. It is released on January 17 under the Rex brand. William Clifford and Marie Walcamp appear in a strike story on January 16 called "The Governor Maker," which is quite different from their usual Jungle plays, but contains just as daring acting. It is a 101 Bison. The [illegible] Imp of January 15 is a very interesting detective drama called "Gentlemen of Art" [illegible] rio for which was written by Stuart Paton. It is the twentieth two-reeler which he has written since January 1st a year ago. The Sterling has also a one-reel feature comedy, "Those German Bowlers," on the program for January 14. All in all, it is another of the crackerjack weekly bills which the Universal is planning for the rest of the year.



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Reg. U. S. Pat. 1907

ESSANAY

Six - A

FIRST TO STANDARD

Great Essanay Features

Released Monday, January 4.

"Sweedie and the Sultan's Present."

Sweedie's dream almost proves fatal to her husband.

Released Tuesday, January 5.

"The Gallantry of 'Jimmy' Rogers"

How the ever chivalrous "Jimmy" Rogers is made the victim of a huge joke. Adapted from The Smart Set Magazine.

Released Wednesday, January 6.

"The Fable of the City Grafter and the Unprotected Rubes."

By GEORGE ADE.

How three city Con men found that it took the country Yaps to get their bank rolls.

Released Thursday, January 7.

"The Battle of Snakeville."

Slippery Slim and Mustang Pete join forces and encounter the inhabitants of Snakeville.

Released Friday, January 8.

"Surgeon Warren's Ward."

(In Two Acts.)

A thrilling drama of love and intrigue in army life with Richard C. Travers and Ruth Stonehouse.

Released Saturday, January 9.

"Broncho Billy and the Claim Jumpers."

(Reg. U. S. Pat. Office.)

A Western drama featuring MR. G. M. ANDERSON.

MR. FRANCIS X. BUSHMAN

The man voted the world's most popular photoplayer is presented in

"THE BATTLE OF LOVE" (In Three Acts)

By Mrs. Wilson Woodrow, one of the foremost authors of America.

"IN THE GLARE OF THE LIGHTS"

These three complete prize mystery plays produced in conjunction with The Ladies' World are drawing immense crowds. Millions are being thrilled by their dramatic intensity.

Mr. Francis X. Bushman

and

"THE PLUM TREE"

"The Battle of Love" is a new phase of the triangular love tangle, one that is clean and wholesome. It holds the audience in breathless suspense until the end of the play.

To the Photoplay Public

THE ESSANAY NEWS, a newspaper, filled with human interest stories of the lives of Essanay players both on and off the screen, is published every other week. It is full of interest to every photoplay lover. ***Subscription price, 75 cents a year.***

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

Essanay
-Week

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ZE PHOTOPLAYS

MR. G. M. ANDERSON

Known all around the world as "BRONCHO BILLY" is presented in

"WHEN LOVE AND HONOR CALLED"

By Frank Blighton, author of "What Happened to Mary?"

(In Three Acts)

THIS fifth Essanay complete prize mystery play, produced in conjunction with The Ladies' World, is a thrilling drama of Western frontier life, with a beautiful underlying love plot. The complete story, with the exception of one paragraph, will appear in the February issue of The Ladies' World. Large prizes are being offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. Five million readers will look for it to solve the mystery.

RELEASED JANUARY 18 THROUGH THE FEATURE DEPT. OF THE GENERAL FILM CO.

Mr. G. M. Anderson and Miss Marguerite Clayton in a scene from "When Love and Honor Called."

MR. G. M. ANDERSON

is presented in

"THE TELL-TALE HAND" (In Three Acts)

One of the greatest western complete prize mystery plays, that holds the spectator spellbound by its dramatic intensity and its human interest touches of love and intrigue.

Released through Feature Department General Film Company.

"One Wonderful Night."

(In Four Acts.)

MR. FRANCIS X. BUSHMAN is presented in this thrilling drama that is filling theatres all over the country.

"Blood Will Tell."

(In Three Acts.)

The Climax of romantic Colonial dramas.

MISS BEVERLY BAYNE

"The Good-for-Nothing."

(In Four Acts.)

MR. G. M. ANDERSON is presented in this emotional drama of a wayward son that touches the hearts of all.

"Ambushed"

(In Three Acts.)

One of Essanay's successes abounding in mystery and adventure.

Manufacturing Co.

National Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.

ESSANAY

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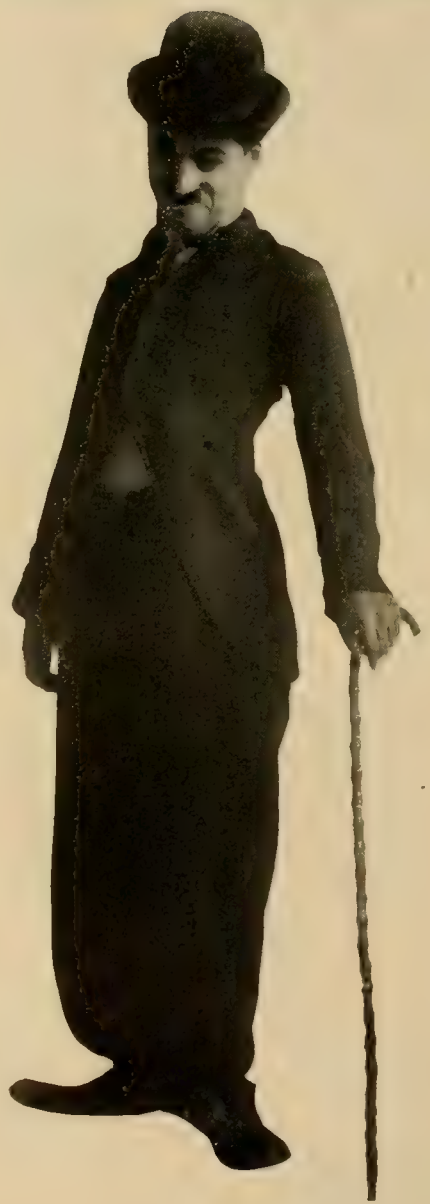

CHARLES CHAPLIN
In the character which has made millions laugh.

THE Greatest Comedian the motion picture world has ever seen.

This inimitable laugh-maker is at work now on some Essanay comedies that will be released in the near future.

YOU KNOW WHAT CHARLES CHAPLIN MEANS TO YOUR BOX OFFICE!

Essanay means the biggest plays and the greatest stars in the world

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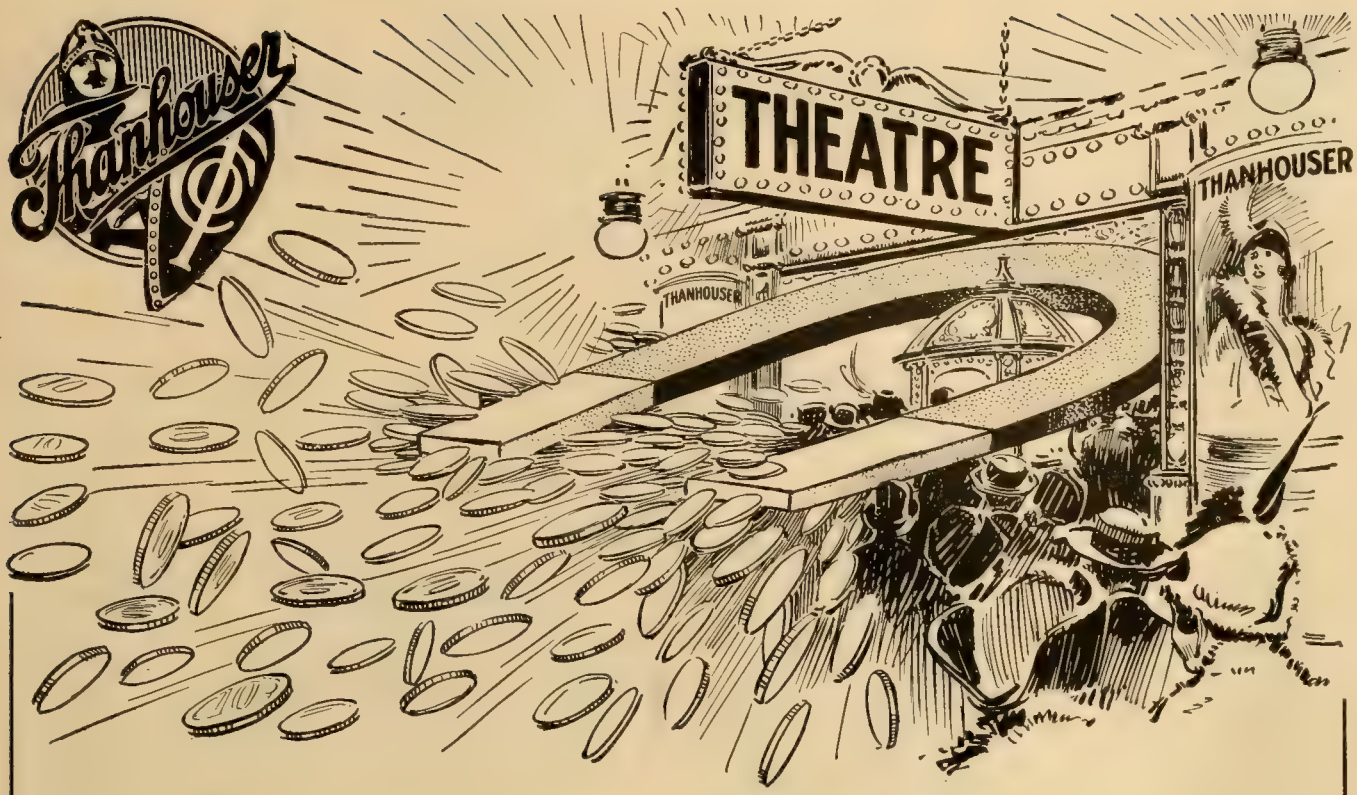

Thanhouser Photoplays

Money Magnets For Exhibitors

"BIGGER box office receipts during 1915!" Let that be your slogan, Mr. Exhibitor. The first step in that direction is to book every regular release of the Thanhouser Film Corporation. Get productions featuring such famous stars as Florence La Badie, Sidney Bracey, Mignon Anderson, Morris Foster, Helen Badgley and a host of others. Get productions that show elaborate settings, beautiful photography, expert direction. Get Thanhouser photoplays — released exclusively through the Mutual Film Corporation in the United States and Canada.

Three-A-Week!

Three Thanhouser productions are released each week by the Mutual Film Corporation. For the current week we announce:

Friday, January 1st — "Shep, the Sentinel." A drama featuring the remarkable Thanhouser dog "Shep." The intelligence displayed by "Shep" is surprising. Reenie Farrington and Nolan Gane are also in the cast.

Sunday, January 3rd — "The Bridal Bouquet." A romantic drama in which Mignon Anderson, Morris Foster and Ruth Elder play the title roles.

Tuesday, January 5th — "The Menacing Past." A powerful two-reel drama of present-day life, featuring Mignon Anderson, Morris Foster and Mrs. Fairbanks.

Thanhouser Film Corporation

New Rochelle, New York

60

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(In association with the Famous Players Film Co.)
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EDWARD ABELES

IN

$$ THE MILLION $$

A mystery farce with as many laughs as the title, in which the star impersonates six entirely distinct characters.

IN FOUR PARTS—RELEASED DEC. 31ST.

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PRESENTS

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THE FOREMOST AMERICAN FAVORITE PLAYING HIS ORIGINAL STELLAR ROLE
IN
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BY BOOTH TARKINGTON & HARRY LEON WILSON

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ANNOUNCED FOR THE NEAR FUTURE

SEP. 7 VIRGINIAN . . . DUSTIN FARNUM
SEP. 17 BOBBY BURNIT . EDWARD ABELES
OCT. 12 TRAIL DIVIDES. . . ROBERT EDESON
OCT. 22 WHAT'S HIS NAME . . . . MAX FIGMAN
NOV. 5 READY MONEY . . . . . EDWARD ABELES
NOV. 9 MAN FROM HOME. . . CHARLES RICHMAN
NOV. 19 CIRCUS MAN. . . . . THEODORE ROBERTS
NOV. 30 ROSE OF RANCHO LASKY-BELASCO PRODUCTION BESSIE BARRISCALE
DEC. 7 GHOST BREAKER . . . . . H. B. WARNER

DEC. 24 GAMEO KIRBY . . . . . DUSTIN FARNUM
BY BOOTH TARKINGTON & CHAS. W. GODDARD

JAN. 4 GIRL OF THE GOLDEN WEST. . ALL STAR LASKY-BELASCO CAST
BY DAVID BELASCO

JAN. 21 YOUNG ROMANCE. . . . . EDITH TALIAFERRO
Wm. C. DeMILLE'S SUCCESSFUL PLAY

JAN. 25 THE GOOSE GIRL. . . . MARGUERITE CLARK
BY HAROLD McGRATH Courtesy of FAMOUS PLAYERS

JAN. 28 AFTER FIVE. . . . . EDWARD ABELES
BY Wm. C. & CECIL B. DeMILLE

FEB. 15 THE WARRENS OF VIRGINIA . . BLANCHE SWEET
BY Wm. C. DeMILLE SPECIAL LASKY-BELASCO PRODUCTION

FEB. 18 A GENTLEMAN OF LEISURE . HENRY WOODRUFF

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A play of intense dramatic expression built around the life and tragedy of the theatre.

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THE IDLER with CHARLES RICHMAN

Supported by Cathrine Countiss, Claire Whitney, Stuart Holmes and Walter Hitchcock.

The Idler is the wonderful Frohman success with the heart-throbbing elements of love, the stage, a millionaire and his money, the spendthrift, the intrigue, folly and romance of gay life. A powerful five-reel picture.

WILLIAM FARNUM in SAMSON

By Henri Bernstein, author of "The Thief"

Samson recites the rise of a dock laborer to a man of millions. He marries into a financially decayed aristocratic family for social prestige, but his wife despises him. His love struggle ends in his ruin—yet he succeeds in his ambition.

CURRENT RELEASES

Dorothy Donnelly and **Richard Buhler** in **"THE THIEF,"** by Henri Bernstein.
Edmund Breese in **"THE WALLS OF JERICHO,"** by Alfred Sutro.
"LIFE'S SHOP WINDOW," with **Claire Whitney,** by Victoria Cross.
"ST. ELMO," with an **all-star cast,** by Augusta Evans.

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Dramatization by Porter Emerson Browne

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Directed by Frank Powell—with Theda Bara and Edward Jose

THE FOOL ON THE BRIDGE OF HIS YACHT

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IN HER OWN PLAY
The Little Girl That He Forgot
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20 Cents each
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KAY-BEE
The Deadly Spark
Friday Jan. 1
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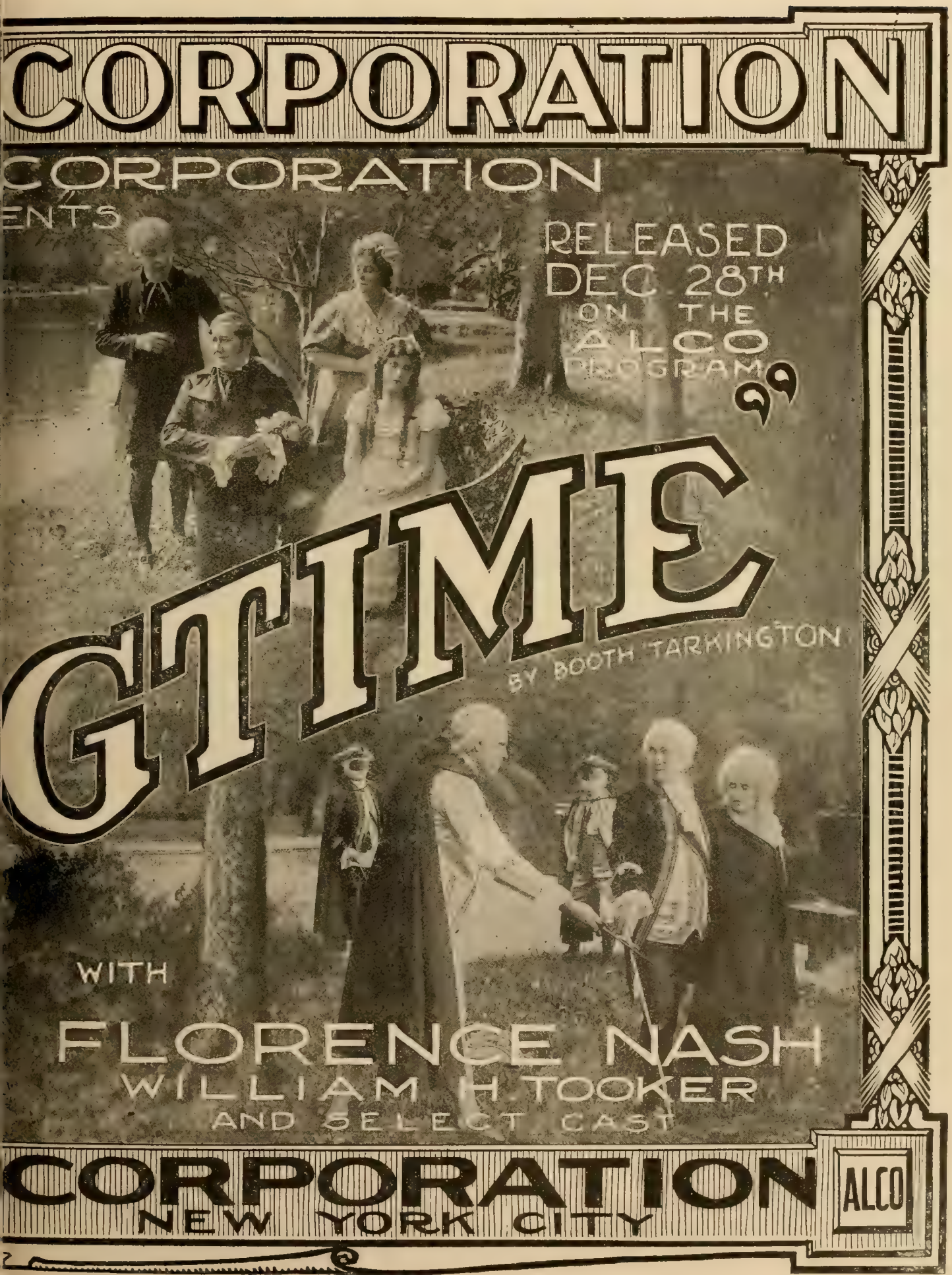
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Certain reasons make it impossible for my identity to be revealed, but my method of working will instantly be recognized by every photoplay patron.

I have agreed to help Kalem solve twenty famous mysteries. Mysteries which have defied the utmost efforts of the police. The solutions will be embraced in

The Girl Detective Series

A Series of Two-Act Dramas which will be Released Every Wednesday

Commencing January 27th

The heroine of this series will work along exactly the same lines I would pursue if engaged on these mysteries. Every episode embodies my ideas as to how each mystery could have been solved. The first production will be

The Affair of the Deserted House

A synopsis of this story is contained in the KALEM KALENDAR for January. If you are not receiving this publication and want the January issue, write to the address below, using your business stationary. A copy of the KALEM KALENDAR will be sent you by return mail.

KALEM COMPANY, 235-39 West 23d St., New York

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Lewis J. Selznick

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This scene in the wheat pit is an example of the wonderful fidelity of detail with which this feature has been staged.

Wilton Lackaye
IN
"The Pit"
By the late FRANK NORRIS

The gripping plot and action which made this the greatest stage triumph of this great star insures its success in YOUR theatre.

***With* GAIL KANE *and* MILTON SILLS**

In 5 Acts **Released, December 28**

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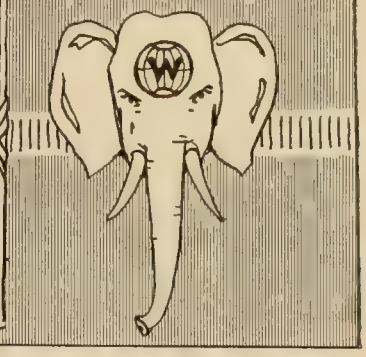


A California Motion Picture Corporation Feature

Beatriz Michelena
IN
The Great Stage Success
"Mrs. Wiggs of the Cabbage Patch"

From the famous novels by Alice Hegan Rice, dramatized by Anne Crawford Flexner. By arrangement with Liebler & Co.

Released January 4

A LIEBLER FEATURE
CLARA KIMBALL YOUNG
IN
"The Deep Purple"

By PAUL ARMSTRONG and WILSON MIZNER

A great star in a great stage success

In 5 Acts

Released January 11

PATHÉ

Announces the astonishing serial

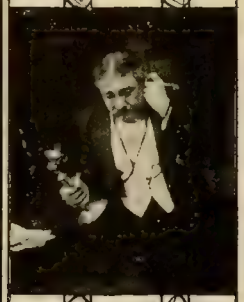
THE EXPLOITS OF ELAINE

to be released two reels weekly, first release

DECEMBER 28th

putting into pictures for the first time the greatest detective character of the day

"CRAIG KENNEDY"



In these episodes will be shown a criminal of a new and menacing kind, a man who utilizes strange forces and leaves no clue save the mark of a

CLUTCHING HAND

A new mark is set in thrills and intensity of interest.

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THE WORK OF

THE CLUTCHING HAND!

A Powerful and Wealthy Capitalist Struck Down With No One Near: A Most Modern Safe Opened By a New and Terrifying Force: The Super Criminal has Arrived!

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PORTLAND, 392 Burnside St.
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NEW ORLEANS, 910 Gravier St.
WASHINGTON, 7th and E Sts., N. W.
KANSAS CITY, 928 Main St.
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Education in Itself—that's

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Start the New Year Right

by booking the Pathé News—if you have not already done so. It's the investment that pays, the one indispensable film.

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MADE BY THE "AQUILLA" CO.
FIVE GREAT REELS

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in the world famous grand opera "MIGNON." "The most satisfying story on the lyrical stage." An adaptation from Goethe's masterpiece, "Wilhelm Meister." Scenario by Chas. Kenyon, author of Margaret Illington's "Kindling."

As

LOVEY MARY

in "Mrs. Wiggs of the Cabbage Patch." After Anne Crawford Flexner's dramatic version of Alice Hegan Rice's famous novels, and produced through special arrangements with Liebler & Co.

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And all future productions distributed exclusively through

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ANIMALS OF THE FROZEN NORTH

THREE FEATURE PICTURES IN ONE

THE ENTIRE WORLD KNOWS ABOUT THIS WONDERFUL PICTURE AND IS WAITING TO SEE IT

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Good, strong, lithographs—1, 3 and 6 sheets—photos, heralds and, in fact, everything for lobby or exterior advertising.

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WIRE OR WRITE AT ONCE

Here's a feature that will win for you, no matter where you are located. It has a special "punch" for each section of the country.

The Greatest Moneymaker Ever Released

Short, Snappy Scenes of Infinite Variety. This subject has already received more newspaper and magazine publicity than a hundred other features can ever expect to have.

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Lubin Masterpieces **The Perfection of Photo Motion**

READY AND ABOUT TO BE RELEASED **(Through the General Film Company)**

Edwin Arden
IN
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By EDWIN ARDEN
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"THE SPORTING DUCHESS"
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"The College Widow"
Featuring ETHEL CLAYTON
and GEORGE SOULE SPENCER
Comedy-Drama by GEORGE ADE
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"The White Mask"
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NOW SHOWING TO CROWDED HOUSES

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"THREADS OF DESTINY"
DRAMA
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SIX REGULAR RELEASES EACH WEEK		SPECIAL ONE THREE AND SIX SHEETS
	"Patsy Boliver"—First of Series "Patsy at School"—Comedy, Monday, December 28th "A Cowboy Pastime"—Comedy, Tuesday, December 29th "The Intriguers"—Two Reel Drama, Wednesday, December 30th "Fate and the Fugitive"—Two Reel Drama, Thursday, December 31st "A Clean Slate"—Drama, Friday, January 1st "He Gave Him a Million," "What He Forgot"—Split Reel Comedies, Saturday, January 2nd	

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FANTASMA—IS A GOLD MINE

Hanlon Bros.' Great Feast of Fun and Fairyland Beauty—More Gorgeous Than Ever

Featuring George Hanlon, Jr., as the Clown

Released Saturday, December 19th, through the General Film Co., in 5 parts

Fantasma, the most famous spectacle and the greatest moneymaker ever produced by the celebrated Hanlon Brothers, makes even a better fantasy in the film than on the stage where it has been popular for 30 years. George Hanlon, of the famed family of clown and pantomimists, appears in his original role of Pico, the drollest clown that was ever created. W. T. Carleton, the greatest Mephisto on the American stage, plays Zamaliel, prince of Darkness and Evil, while George Schrode and William Ruge, celebrated in these parts, make the Imps a devilish pair. The lovely Marie La Manna graces the Princess role with fairylike charm.

For over thirty years Fantasma has fascinated all from the child to the grandfather with its wonderful blending of amusement and beauty, romance and fairyfolk, visualized as only the fancy of youth can picture.

The originators of this famous spectacle, Hanlon Brothers, were known over two continents as the greatest inventors of stage tricks, effects and illusions which they always used with bewildering beauty of effect. The Edison Company has preserved all the charm and atmosphere of the original production, adding new and surprisingly beautiful photographic effects never possible on the stage. Funniness, mystery, weird experiences, mystifying illusions, and an unending panorama of gorgeous scenes in Fairyland are pictured with brilliant photography remarkable for color treatment.

Prince Arthur enraptured with the lovely Princess Lena wins her as his betrothed. But such bliss is not long for him, for Zamaliel, monarch of the infernal regions, sets his covetous eye upon the fair princess. Then ensues a mighty battle between the Prince of Darkness and Fantasma, all powerful Queen of Good and Light, who watches ever over the lovers. The Princess, torn from her lover, is carried to the lower regions and then under the sea, where weird and terrible trials beset her. The Prince is ever accompanied by the droll Pico in his wanderings in search for Lena and they undergo trials and wonderful experiences. The lovers, reunited, sail away at last on the Sea of Happiness—one of the most exquisite and original effects ever introduced into photography.

Fantasma, in thirty years, made ten millions gross. Book this greatest of features and cash in on its undying popularity and appeal.

TRADE MARK Thomas A Edison

Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.

239 LAKESIDE AVENUE ORANGE, N. J.

In this play figure: Robert Conness, Mable Trunnelle, Gladys Hulette, Sally Crute, Bigelow Cooper and others, insuring fine acting and equally fine setting.

Robert Conness
and
Mable Trunnelle

admirably portray in "The Young Mrs. Winthrop," the inroads of social demands upon family life and home ties today.

Robert Conness as "Douglas Winthrop" figures as the man wrapped up in business enterprises.
Mable Trunnelle—"The Young Mrs. Winthrop"—represents the wife and mother slighting and neglecting home ties and duties for social acclaim. The climax is reached when both husband and wife are hastily called home to the bedside of their child who has died. Each accuses the other of shameful neglect of home. A divorce is threatened, but better counsels prevail and the home becomes once more first and social ties second in their estimation. It is based on Howard Bronson's noted play, "The Young Mrs. Winthrop."

Double Reel. To be released Friday, January 1st.

EDISON PURPOSEFUL REELS

The above is only one of many forthcoming Edison Reels designed to show up the foibles and follies of some phases of present day life. They have a purpose that strikes home because they are drawn from real life. They draw because they are true and they satisfy because they are so artistic, refined and not overdrawn. The acting is always of high order.

FORTHCOMING EDISON RELEASES:

Saturday,	Jan. 2	—Uncle Crusty	Educational
Monday,	" 4	—The Champion Process Server	Comedy
Tuesday,	" 5	—Olive and the Burglar	Drama
Wednesday,	" 6	—Expensive Economy	Comedy
Friday,	" 8	—The Magnate of Paradise (Double Reel)	Drama
Saturday,	" 9	—The Girl at the Key	Drama
Monday,	" 11	—A Superfluous Baby	Comedy

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ALL 3-PART BROADWAY STAR FEATURES

BY SPECIAL ARRANGEMENT WITH THE BROADWAY STAR FEATURE CO.

Will Be Released in the Regular General Film Service

EVERY ALTERNATE TUESDAY AND EVERY ALTERNATE SATURDAY

(Replacing Two-Part Releases formerly listed on these days)

THE FIRST WILL BE

"TWO WOMEN"

RELEASED TUESDAY, JANUARY 5TH

"Such plays are an unusual occurrence."—DRAMATIC MIRROR.
"The soul adventures of two women."—NEW YORK AMERICAN.
"A powerful drama of life."—TELEGRAM.
"A virile drama."—EVENING SUN.

IT HAS MADE GOOD

AT THE VITAGRAPH THEATRE

IT WILL MAKE GOOD

AT YOURS

IF YOU ARE LOOKING FOR THE GOODS

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VITAGRAPHS

VITAL LAUGHS — LIFE PORTRAYALS

"The Product"

Drama .....MONDAY, DEC. 28

It produces wealth for one man, misery for another. By giving it up both acquire happiness. MAURICE COSTELLO in the lead.

"The Plot"

Drama in Two Parts.....TUESDAY, DEC. 29

An assassin hypnotizes a young man. He attempts to kill his intended's father. Love breaks the spell. Joy prevails. MAURICE COSTELLO is the principal.

"Forcing Dad's Consent"

Comedy .....WEDNESDAY, DEC. 30

Dad goes to the cabaret instead of the missionary society. Billy meets him there. His consent to Billy's marriage to Constance is the answer. BILLY QUIRK as Billy.

"Love Will Out"

Comedy Drama .....THURSDAY, DEC. 31

He revels in the ideal. His sweetheart is practical. Her stronger counsel brings him courage and success. It brings joy to both. MARGARET GIBSON and a star cast.

"Auntie's Portrait"

Comedy .....FRIDAY, JAN. 1

Her nephew and his wife don't want it, but they want her money. After many funny complications, they get both. SIDNEY DREW as the nephew.

"In the Latin Quarter"

Drama in Two Parts .....SATURDAY, JAN. 2

The blow intended for his rival strikes down the woman he loves. Her life is spared. He confesses his jealousy and his error and all is forgiven and forgotten in their happiness. EDITH STOREY, ANTONIO MORENO, S. RANKIN DREW and CONSTANCE TALMADGE are the cast.

SIX A WEEK

"FLORA FOURFLUSH" (Treachery in the Clouds)
Comedy .....Monday, January 4

"TWO WOMEN"
Drama in Three Parts .....Tuesday, January 5

"BILLY'S WAGER"
Comedy .....Wednesday, January 6

"THE MAN, THE MISSION AND THE MAID"
Comedy Drama .....Thursday, January 7

"THE SMOKING OUT OF BELLA BUTTS"
Comedy .....Friday, January 8

"A DAUGHTER OF ISRAEL"
Drama in Two Parts .....Saturday, January 9

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AS PRESENTED AT THE **VITAGRAPH THEATRE** NEW YORK CITY

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A MILLION BID	5 PARTS
GOODNESS GRACIOUS	3 PARTS
MR. BARNES OF N. Y.	6 PARTS
LOVE, LUCK & GASOLENE	3 PARTS
CAPTAIN ALVAREZ	6 PARTS
SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
413	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	4 PARTS
THE LOCKED DOOR	3 PARTS
SYLVIA GRAY	4 PARTS
TWO WOMEN	3 PARTS
THE LITTLE ANGEL OF CANYON CREEK	5 PARTS
THE SAGE BRUSH GAL	3 PARTS

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THE MAN BEHIND the DOOR
From the Book by Archibald Clavering Gunter

4-PART COMEDY **C. O. D.**
Picturized from Frederick Chapin's Humorous Play-Story

3-PART DRAMA OF THE THEATRE
UNDERNEATH THE PAINT
With Helen Gardner and Strong Cast

4-PART COMEDY with 1,000,000 LAUGHS
HOW CISSY MADE GOOD
With Cissy Fitz-Gerald, Flora Finch and entire Vitagraph Stock Co.

5-PART DRAMA
THE SINS of the MOTHERS
$1000 Sun Scenario Contest Winner

STATE RIGHTS STILL AVAILABLE **"THE CHRISTIAN"** Apply VITAGRAPH-LIEBLER FEATURE FILM CO. 116 Nassau St., N. Y. C.

The Adventure at Briarcliff

Marguerite Courtot and Tom Moore in a Two-Act Romantic Comedy.

Nothing daunts Dan. Imprisoned for trespassing, he removes the door of his cell and calmly walks forth. Called impertinent by Edith, who has vowed not to marry until equal suffrage prevails, he retaliates by making her his wife. A story your patrons will thoroughly enjoy.

Released Monday, January 11th. Business-bringing 1, 3 and 6-Sheet, four-color Lithographs

A Bold, Bad Burglar

Farce Comedy

Pussyfoot Pete, the burglar, blamed his parents for his taking ways. They always gave him everything he wanted—even the moon. But he gets in bad when he tries to burgle the home of Araminta, a maid of forty winters.

Released Tuesday, January 12th

A Boob for Luck

Jed sure was a boob for luck. Held up and robbed of $5, he comes into possession of $5,000 which is thrown away by crooks fleeing from the police. There's a laugh in every foot.

Released Friday, January 15th.

The Stolen Ruby

A Two-Act Mystery Story

Who assaulted Alex Killegren? How did the criminal get into the house, surrounded as it was, by police? Here is a story that you will declare a genuine novelty.

Released Wednesday, January 13th. Strong 1, 3 and 6-Sheet, Four-Color Lithographs

The Broken Circuit

AN EPISODE OF THE

Hazards of Helen R.R. Series

With the express rapidly approaching, Helen, bound and lying across the track, frantically struggles to free herself. If you thought the previous hazards exciting, just wait until this is flashed on the screen!

Released Saturday, January 16th. Striking 1 and 3-Sheet Four-Color Lithographs

KALEM

KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

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J. F. Chalmers.....Vice-President
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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 142.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, January 2, 1915.

Facts and Comments

A REPRESENTATIVE of THE MOVING PICTURE WORLD who has lately returned from a trip to Ohio reports the exhibitors of that state arrayed solidly against the brand of official censorship now being dealt out by the members of the board. Indeed, with infinitesimal exceptions exhibitors are strongly against any and every kind of legalized censorship. The feeling against censorship is, to say the least, equally strong among exchange men. The exchange men are positively unanimous against censorship. We are most heartily in favor of the movement for a repeal of this pernicious law. From what we can learn the press of Ohio and public opinion as reflected by the press are against censorship. The appeal to public opinion by the exhibitors and the motion picture interests generally was the wisest move in the whole campaign against censorship and it may well be imitated by the leagues of other states.

THE motion picture theaters on Broadway have as far as we know never been given to loud and lurid lobby display. Only one has used "regular paper" occasionally. The other two, and by far the most prominent and successful ones, have advertised in a refined way, using artistic photographs or artistic sketches in appropriate frames. We are immensely pleased to hear that one of the Fourteenth Street theaters has changed its policy of lurid displays advertising nothing but crime and prisons and the underworld. The owners of the theater in question have keen commercial instincts and they found that daubing up the front with leprous looking sheets of huge proportions was in the last analysis bad business; hence the pleasing change. A motion picture theatre which depends upon "paper" mainly and upon a gigantic sign displaying the legend "5 Cents" is in seven cases out of ten on its last legs.

* * *

WE are glad to give space to the claim of the New Jersey Health Board of having originated the use of motion pictures for preaching progressive hygiene. New York, it seems, borrowed both the idea and the practise from New Jersey, which began its campaign back in 1912. The New Jersey Board uses lectures in connection with this work. The lecturer speaks upon the picture as it is being projected upon the screen and calls attention to those points which are to be impressed upon the audience.

* * *

THE MOVING PICTURE WORLD was the first to call attention to the fact that under the language of the war-tax act only "theaters" are required to pay the graduated tax set forth in the provisions of the law. The law says that all other places of amusement are to pay a uniform tax of ten dollars. An intelligent and progressive exhibitor in Syracuse made his return to the collector of internal revenue as the owner of a place of amusement. When he offered to pay his ten dollars the representative of the collector refused to accept the money and required our friend to make out a return as the owner of a theater. In writing to THE MOVING PICTURE WORLD he says, quite correctly we think, "that the acting commissioner at Washington of internal revenue is not authority on the definition of the word 'theater,' nor has he any power under the law to say what constitutes a theater." Our correspondent cites Webster's definition of a theater as a "house for the exhibition of dramatic performances as tragedies, comedies and farces, comprehending the stage pit, boxes, balconies and galleries." Our correspondent points out that he is engaged in the business of giving public exhibitions of moving pictures in a place "having no stage, boxes, balconies, galleries, and is therefore taxable only under Section 8 of the war-tax law. There may be picture houses having a stage and all the other essentials set out in Webster's definition, but wherever these are lacking no tax under the provision of the theatrical section ought to be exacted. Here is a fine opportunity for the National League to render a signal service to exhibitors all over the country by getting an authoritative ruling on the subject.

The League has proven its usefulness in the past, especially in connection with the War Tax. Whatever may be the result of its effort to get a definite construction of the exhibitors' status under the War Tax Act, the mere effort will prove that the officials of the League are wide awake and seize every opportunity to guard and promote the interest of the exhibitor. There is no better and surely no quicker way to gain recruits for the League and to strengthen the feeling of solidarity all through the country.

"Over Their Heads"

By W. Stephen Bush.

EVER since I have been connected with motion pictures the wailing chorus of "Don't Shoot Over Their Heads" has assailed my ears. In the early days of the industry it was deemed heresy of the worst and most harmful kind to assume that the motion picture was destined to be more than a sort of freaky amusement for what preachers and newspapers are wont to describe as the poor and lowly. Never will I forget the explosive scorn of a distinguished director for a distinguished producer when I diffidently enough ventured the opinion that eventually the screen would wrestle successfully with the highest problems of the drama. My mild suggestion that Sophocles and Shakespeare were susceptible of screen translation provoked an ill-disguised suspicion as to my sanity. A little later (in the language of approved subtitles) I listened with becoming humility to many prominent film men who tried to make it clear to my slow and halting intelligence that the "Western" was the Alpha and Omega of motion pictures. I heard it freely predicted that, with a decline of "Westerns," the motion picture itself would decline.

One would think that, in view of the wonderful progress we have made, the chorus of "Don't Shoot Over Their Heads" would subside or at least diminish in volume. Alas, only by locking oneself up in the editorial sanctum and dreaming beautiful millennial dreams can such a hopeful belief be maintained. The least contact with actualities wipes it out of being. As the breath of an infant blows bubbles back into thin air the optimism of the editor dissolves in the rude atmosphere of routine and reality. Yes, we have made some progress, we have mounted one or two steps of the ladder leading to the top, but the most ambitious climber is still distracted by the owls' serenade: "Don't Shoot Over Their Heads."

Here is just one consoling thought: If somebody in the past had not begun "to shoot over the heads" of the half-grown youths who used to howl on the front benches the motion picture would today be more of a memory than a great living, throbbing industry closely allied to Art. If we "shoot over their heads" today we do have to aim a little higher than yesterday. Today nobody is above going to a motion picture theater. There are motion picture houses both here and elsewhere with almost a preponderance of high class patronage. I know of more than one such place the manager of which points with pride to his automobile "trade." The men that joined in this chorus of "Don't Shoot Over Their Heads" could not by any possibility have foreseen the automobile waiting for the return of its occupants from a motion picture theater. The dreamers and the visionaries saw them plainly enough.

"The practical men," the men exulting in their "common sense," would have ridiculed the prophecy that a motion picture house on Broadway, without a trace of vaudeville or other "outside attraction," would pay, and pay extravagantly well. Counting the nickels and dimes after the show, smugly satisfied with their own little profits and never for an instant looking beyond the wider scope and the higher destiny of the motion picture only moved their coarse ridicule and made them repeat their narrow though firm belief that the "pictures" were only for the "cheap people."

Look over the really great productions of the past three or four years and you will discover the fact that the pictures which yielded the largest returns and which made the most converts for the motion picture were the productions which aimed high and which, according to the dismal croak of the "pull-backs" in the Swamp of Sneers, were most emphatically "over their heads." Who can estimate the numbers that saw "Quo Vadis?" and "Dante's Inferno" and "Cabiria" and "The Last Days of Pompeii?" Who will maintain that only the wealthy and the highly educated rushed to witness these plays of the screen? We know that the contrary is true. The masses of the plain people made the financial success of these masterpieces possible. Neither as a theme nor as a spectacle was any of these superb productions above the heads of the public.

The fact that these films offered wonderful opportunities to the people to learn something of the past and to study the civilization of great nations really constituted one of the greatest merits and most powerful attractions of these masterpieces. There are producers, and I am happy to say many of them, who glory in their opportunities to make the screen the world's first and foremost teacher.

If we take the literal meaning of the word "school"—leisure, the opportunity to learn—was there ever in the history of mankind a greater, a better, a more effective, a more attractive school than the motion picture theater? Even the unholy crowd of cheap directors who distort life instead of portraying it cannot wholly obscure the educative powers of the screen. They, and men of their ilk, themselves painfully limited in their mental movements, may set up the shout "Don't Shoot Over Their Heads," but the true friends of the motion picture, to whom the screen has some of the attributes of an altar by reason of its service to humanity, will try for loftier heights and ever nobler aims. As I walk along Broadway watching such theaters as the Vitagraph and the Strand discharging their patrons I become pleasantly aware of the fact that it would be pretty hard "to shoot over their heads." There is not a city in the Union which cannot show the same or a very similar class of regular patrons of motion picture theaters.

Upon these theaters and upon the continued patronage of these theaters depends the existence of the motion picture as a profitable art and industry. There is not the remotest danger that we will ever "shoot over the heads" of these patrons. The difficulty I anticipate will be quite the other way. Those of us who watch the growth at the top rather than the progress of distributing cheap stuff as widely as possible are thoroughly aware of the fact that there is plenty of room around the top. The greatest problem of the exhibitor today is to find the film which will stand the test of the profitable audience, there is no trouble at all about finding the films that very obviously do not "shoot over their heads."

Time was when the cheap men with cheap ideas had an influence in the industry which was altogether out tof proportion to their merits. This time is passing away with the swiftness of water running down a hill. The power and the profits of the industry are destined to pass and are even now passing into the hands of men who strike at the highest possible aims in quality of plot and acting and photography and in all the essentials which go to make the high class motion picture.

The distinction between the stereotyped reel which is more like a spasm or an incoherent dream and the production of actual merit and genuine entertaining value is appreciated by the public more than ever before in the history of the motion picture.

Nineteen-Fifteen

By Louis Reeves Harrison.

THOSE who have solved the Hamlet riddle, "I tell thee, fellow, there are none want eyes to direct them the way I am going but such as wink, and will not use them," can easily determine the way moving pictures are going. It is not to be expected of those who wink and will not use their eyes. The course seems straight enough, now that we can look back upon it. The new art began with mere pictured motion—hence its name—and rose by gradual ascent to intelligent action. Almost as a baby grows, each stage of development can be traced up to the present stage of mimicry.

The beginning was simply a recognition by many minds that rapidity of presentation could be made to simulate motion, an effect easily traceable to a cause and brought into use by inventive faculties taking advantage of natural forces. A demand far exceeding the supply furnished the incentive to rapid development. The baby grew stronger and better that he was well nurtured, and those who nursed him benefited enormously by the power he developed of attracting nickels and dimes as a magnet does iron filings.

It came to be decided by those conservative minds which impose their own limitations upon growth that one thousand feet was the extreme limit of a motion-picture film, for reasons which are yet advanced by those inclined to stick to what has been demonstrated to their comprehension. I was regarded as visionary, if not worse, for predicting the five-reel photodrama, so I described it as a vision, and, later on, pictured "photopera," full sized screen stories to grand organ or grand orchestra music composed expressly for it. That has not arrived, but it seems to be on its way. Years after committing to print these visions of the future, I found that I had only shared a general conception somewhat cautious about expressing itself. Realizing, therefore, that anything I may now say is but part of unvoiced general opinion, I can go ahead with a certain degree of security and predict a much higher form of screen visualization than any now shown, though my ideals are not far removed from those of many years ago.

The ten-reel photodrama—approximating ten reels—has already appeared, and is but an advance agent of many others of the kind to follow. For lack of a better name in our scant vocabulary, let us call it "Photopera." There is much to be said for and against Photopera, but, to my way of thinking, its evolution will be a slower one than that of the Five-Reel Feature for very simple reasons. The latter is at present depending largely upon adaptation from stage plays and novels, and those who do the adapting know all too well that few such sources of supply contain enough material of intense interest to fill more than two or three reels. The greater part of five-reel features now making a loud splash in publicity are deserts of weary continuity scenes, with here and there an oasis of real live interest.

Scarcely a week passes that I do not view a two-reel subject, a genuine moving picture of vital interest, interpreted by performers comparatively unknown in theatrical circles, yet of greater story value than many of the much-heralded features, but do not you who are opposed to innovation reason falsely from such premises. There is a fitness of subject to its manner of expression in the smaller releases which can be employed in the larger ones when we grow up to them. We are now approaching an argument against the ten-reel Photopera. There is little to be found in literature and stage plays for adaptation that can be counted on to hold audiences all over the country through a long performance. The subject of Ten-Reel Photopera will have to be proportionately large and be handled accordingly.

There will *be* ten-reel features, most of them adaptations, just as there have been five-reel features, depending upon some reflected greatness, real or imagined, during the year to come, and it would not be surprising if some of them brought enormous profits, but the supreme development will be a grand play, to appropriately grand music, for the full time of an afternoon or evening entertainment, Photopera. If it should contain a great theme of tremendous opportunity, treated with skill and scenic splendor, the music may consist of appropriate selections and enduring success be the producer's reward, but original music would be better.

Why should not that success be clinched, as it is in grand opera, with music especially composed for the photopera? Grand opera companies, because of high-priced artists, because of limited number of performances, because of inadequate auditoriums, because of the cost per ticket to patrons, are limited to a brief season in big centers. Not so with photopera. The initial cost would not bother any producer now engaged in making five-reel adaptations, even if an author's royalty be included, and in order to cover the cost of musical composition the same arrangement as that with the author could be reached with ambitious young musicians of creative talent, after the unaccompanied play's merit had been demonstrated in private showing.

As the returns from such a venture—they are already beyond mere speculation. It would not take any live producer of either stage plays or of photodramas long to estimate their box office receipts in the event of decided success. I hope I am still within the confines of that general opinion, which possesses remarkable hindsight, when I venture the assertion that one successful photopera, placed with skill throughout the length and breadth of this country, would make the fortunes of all concerned in its production and exploitation.

Visionary? Well, we have an abundance of practical gentlemen who cannot think beyond their immediate requirements or see beyond their circle of activity. It is a relief to meet the few who are capable of conceiving ideals. Some one has described the practical man as a rational being who loses his temper when called upon to reason. He is not that bad, but he has a tendency to range himself on the safe side—what has been done can be done—and to resent any new mood of thought and feeling as an intrusion on his peace of mind. Let us be visionary at the dawn of a new year, for there can be nothing new created that is not visioned in the mind of a creator.

Ten-reel photodramas thus far successfully shown have depended largely upon splendor of treatment—the subject matter has been subordinated to its medium, and one view of them was enough. The ten-reel photodrama of great success in the future will be worth seeing again and again, not only for its impressive treatment, but for its intense scenes and for the vital theme that endows it with a soul that cannot but survive as long as the theme *is* vital. It will come as surely as there is progress. "None need eyes to direct them like those who do not use them."

"In arts must one thing, then another, shine
Until they win their full development."

—*Lucretius.*

Striking At Censorship

The Campaign for Repeal in Ohio Vigorously Assisted by National Board—Good Prospects in Pennsylvania.

JACOB WILLIAM BINDER and Dr. Orrin G. Cocks, of the National Board of Censorship, have just returned from an extended trip through the state of Ohio, where they had gone to work for the repeal of the censorship law which is now on the statute books of the state.

To a representative of the Moving Picture World, who saw him at the offices of the National Board just after his return, Mr. Binder declared that the early repeal of the law seemed to him a moral certainty. Mr. Binder and Dr. Cocks called upon the next Governor of Ohio, Frank B. Willis, and were most courteously received by him. Mr. Willis declared his belief that the methods of the National Board would secure the moral protection of the people of Ohio better than the operation of the present law. The Governor and the legislature of Ohio are of the same political faith.

One of the issues in the campaign which resulted in the election of Mr. Willis was the abolition of useless state offices and commissions. The Ohio Board of Censors of Motion Pictures is, according to the best authority, slated for an early exit from the official life of the state. Not only will the members of the Board find their occupation as censors gone but legalized censorship will likewise become a thing of the past.

Whatever censorship may follow will not be of the legalized but rather of the voluntary variety. A plan has been devised establishing small voluntary bodies patterned on the New York system and these censors will be located in the same cities where the principal exchanges are situated namely in Cincinnati, Cleveland, Toledo, Columbus and possibly Springfield. The censoring committees will be composed of from three to five public-spirited citizens who will serve entirely without pay. These committees will be in constant close touch with the National Board. While they reserve the right to use their own individual judgment whenever they see fit they will be in very great measure guided by the advice and the decisions of the National Board of Censorship. In other words the situation in the cities named will be quite similar to the conditions in other cities where the work of the Natonal Board is regarded as authoritative in the way of expressing public sentiment. Thus the question of passing judgment on the moral aspect of a picture is placed in the forum of public opinion and is no longer the subject of individual whims which may be enforced by virtue of legal process. It is reported that the repeal of the present obnoxious and draconic law will be incorporated into the legislative program of the party which will control both houses of the legislature.

Dr. Cocks made addresses before a large number of civic and religious bodies, explaining to them the workings of the National Board of Censorship and urging them to co-operate by giving their hearty and undivided support for the repeal of the present law and for the substitution of an enlightened voluntary system which rested entirely on sound public opinion. He contended that the performances of the Board in the past had clearly demonstrated the fairness and the feasibility of the methods employed. Wherever Dr. Cocks spoke he was listened to with the utmost attention and all gave him earnest assurances of co-operation.

Mr. Binder said that from his own observation and from knowledge which came to him from reliable sources the present law in Ohio is objectionable to every branch of the motion picture industry. On his way to Ohio he and Dr. Cocks spent a few days in Pennsylvania. He declared that the sentiment for a repeal of the censorship law in the Keystone state was absolutely unanimous among the exhibitors. It is stated in the public press that Senator Boies Penrose, who was elected by popular vote and who received an overwhelming majority, is opposed to the censorship law. The claim is made by many men prominent in political life in Pennsylvania that one of the censors now in office was a member of the legislature which enacted the obnoxious law and was therefore ineligible for the position he now holds.

KRITERION MOVES TO MECCA BUILDING.

The Kriterion Program, which has occupied offices in the Candler Building, 42d street, New York, has moved to new quarters in the Mecca Building, 1600 Broadway. Offices have been fitted up on the sixth floor of that building for the accommodation of Kriterion and all facilities, including an excellent projection room, will be available.

Kane Back From Trip

Discovers New Idea Worked Out in Washington Picture Theater—Sees Progress in Other Cities.

"OH! yes," said Arthur S. Kane, Assistant General Manager of the World Film Corporation, who has just returned from a trip to the South, "there is something new under the sun. Think of a 'grind' show, on a busy thoroughfare of a big city having a regular starting time for each performance and getting the public to come at that time. Of course, this would not be remarkable in the case of a large house giving shows two hours or more in length, but this is a comparatively small theater and the performances are one hour and fifteen minutes apart.

"The man who has worked this transformation, many times heretofore declared impossible, is Mr. Crandall, of Crandall's Theater, 9th and E streets, N. W., Washington, D. C. The house seats about 500 and is at the very apex of Washington's picture row. With the advent and enormous popularity of the long subject, it became a serious problem with Mr. Crandall in a house of this size doing a bang-up business to have each seat playing to money at all times. Those who had come in on the last two or three reels of a five-reel subject, would sit through the same reels at the next performance, thus digging an appreciable hole in the possible receipts. Mr. Crandall was out for maximum efficiency in every department. After a great deal of study and against the advice of all, he inaugurated running his show by schedule and advertising the fact.

"Mr. Crandall's house record under the old system was considered unassailable. It was regarded absolutely impossible to get in more money at the same prices in one day's showing. Although in effect only a few weeks, this house record has already been broken by $60, demonstrating to Mr. Crandall's satisfaction that the schedule system is a success. Similar good results have been apparent on other days.

"A small card advertising Crandall's Theater is given out. Under the house name and street address, 'Washington's most exclusive photoplay house,' is stated: 'Over you will find schedule for all our shows.' On the reverse side the time for each performance is given in detail as: 11 a. m. to 12.15 p. m.; 12.15 p. m. to 1.30 p. m.; 1.30 p. m. to 2.45 p. m., and so on.

" 'Sunday—every hour on the hour.'

" 'All shows run continuously from 11 a. m. to 11 p. m.'

"An illuminated clock face within the theater shows that Mr. Crandall's business moves like a machine; performances ending on the dot. He also has made provision for the dilatoriness of human nature, by allowing three minutes past the advertised time for the starting of a performance.

"The house is a shallow and broad one, and a rather high speed in projection is used without seriously impairing the results.

"In Atlanta I found an unusual number of capable film exchange managers for a city of that size. They are a classy crowd. Take Sawin, Stahler, Marintette, Bromberg, Allison, Simpson, Buchanan, Brandon, Redfield, Anderson, Hyman, Hall and others, and you will have trouble finding equal total efficiency in any city in the country. Ralph Debruler, manager of the Montgomery Theater, Atlanta, also is a man who has a great following among the exhibitors.

"In New Orleans, contemporary with my visit, but not due in any way to it, Herman Fichtenberg arranged with our branch manager, K. A. Bugbee, to increase the time on each World Film attraction for showing on Canal street, due to their popularity and the demand of his patrons. F. M. Sanford, Dallas Manager, signed contracts with E. H. Hulsey for several days on each of our attractions in his beautiful Queen Theaters in Dallas, Houston and Galveston. Mr. Hulsey evidently is discounting the hard times talk, for he is just taking over another large house in Dallas."

Mr. Kane also visited Ardmore and Oklahoma City, Okla., St. Louis and Pittsburgh on his return trip. The swing around this short circle, Mr. Kane says, has completed his familiarity with practically all film exchange points in the United States, as he has at various times transacted film business in all the important rental centers with the exception of those in California.

WIL REX IN NEW YORK.

Wil Rex returned some time ago from the Pacific Coast, where he has been playing in farce-comedies for different Mutual and Universal companies. Rex is undecided whether he will continue in the film game or go on the stage. He has had several offers from various managers, and he is not yet ready to announce his plans for the future. It is expected, however, that he will soon make known his new affiliations.

Little Mary Remains With Famous Players

Formal Announcement by the Popular Actress Sets at Rest Many Rumors as to Her Future Appearances.

IN the last issue of the Moving Picture World there was a denial of the reports that Miss Mary Pickford had closed a contract which meant her departure from the studios of the Famous Players Film Company. Three trade papers had made the definite announcement that she had done so. The film district for the past three months has been filled with rumors that Miss Pickford had one with first this company and then with that. The figures quoted were far and away above any sum heretofore paid to any one connected with the moving picture industry in any capacity. That Miss Pickford has been the recipient of offers that seem unbelievable is a fact. One of these was believed to approximate four thousand dollars a week. It was not accepted. There were others, of sums less than the one quoted, of course, but nevertheless from old-time companies, and sufficient in magnitude to testify to the regard in which this remarkably popular actress is held by the motion picture public.

Miss Mary Pickford.

We are now told, and on authority which is authority, that Miss Pickford has signed papers with the Famous Players that will insure her appearance in the pictures of this company for a long time to come. The length of the contract is not stated, but it is said to be a permanent agreement, running over a period of several years.

Miss Pickford has had a most interesting career on the screen and on the stage. She played in David Belasco's productions as a child. Her first screen appearance was with the Biograph Company, where she was successful from the beginning. Later she accepted an offer from Carl Laemmle, and was seen in many Imp pictures. Again she returned to the Biograph Company, where she remained until she accepted the flattering offer of David Belasco to appear in the stage production of "A Good Little Devil." This was for the season of 1912-13. In the early summer of 1913 Miss Pickford portrayed her stage role of Juliet in a screen adaptation of "A Good Little Devil" at the studios of the Famous Players. She has been with the Twenty-sixth street organization ever since. Her reputation and her work have steadily advanced. From all that may be gathered she has been happy in her surroundings, and it is this consideration which undoubtedly exercised a strong influence in determining her course for the immediate years to come.

In a formal announcement Miss Pickford said:

"I am very thankful for the numerous and flattering offers recently extended to me, but I sincerely believe that I cannot conscientiously consider any other course than to remain with the Famous Players Film Company. The high artistic standard of this company and its constant efforts to elevate and dignify the motion picture place it conspicuously in a position of being the most serious film producing company in the world.

"The plans the Famous Players have made for the future even transcend the importance and distinction of its past achievements, and I am certain that my continued association with this company will provide greater opportunities for distinctive film creations than could be offered by any other factor in the film world. I owe the public, who have so splendidly supported and encouraged me throughout my entire career, careful consideration of this important point, and I feel that in extending my affiliation with the Famous Players, I can best repay, in some small measure, the thoughtful regard that the public has so often demonstrated for the higher element of film offerings.

"I am grateful to Messrs. Adolph Zukor, Daniel Frohman and Edwin S. Porter, officers of the Famous Players Film Company, for all they have done for me toward the best selection and presentation of my plays, and I know they represent, in the highest degree, the spirit of advancement that permeates the art of the photoplay."

Miss Pickford will leave New York for the Pacific Coast studios of the Famous Players about the first of the year, where she will remain for the winter and spring. She will be under the direction of James Kirkwood, who for nearly a year has produced the subjects in which Miss Pickford has been featured. Some of her most successful pictures have been made on the coast, among these being "Tess of the Storm Country" and "Hearts Adrift."

Great Naval Picture by Lubin

Scenes Taken at the Naval Station, Newport, R. I., Show Maneuvres of War Ships and Torpedo Practice.

AN unusually interesting series of motion pictures of the United States Navy taken at Newport, Rhode Island, has just been completed by the Lubin Manufacturing Company, of Philadelphia, and presented to Secretary of the Navy Daniels by Siegmund Lubin. With the entire country interested in the men and ships of the navy, as the result of the probe being made by the house committee on naval affairs in Washington, these pictures have a special significance just now.

These special reels will be shown in the navy department and later will be sent to the naval section at the Panama-Pacific Exposition in San Francisco, where the public will have an opportunity of seeing the excellent work being done by the officers and men of the United States Navy.

Perhaps the most striking of the pictures are the maneuvres of the torpedo boat destroyer flotilla—the type of warcraft that Major Goethals of Panama has asked for to prevent English and other warships from violating neutrality laws off the canal. These boats are the fastest in the navy and the Lubin pictures show them racing to sea, making 33 knots an hour, and how they would attack an enemy with guns and torpedoes. Incidentally the commander of the fleet demonstrated for the camera men how the fleet can race at high speed in close formation without a bit of smoke coming from any smokestack and then at a signal dense, impenetrable smoke is fired from every smokestack on every boat forming an immense curtain which would completely screen the home fleet from an attacking fleet.

No better pictures of the loading and firing of torpedoes have ever been taken and one gets an excellent idea of the frightful damage these weapons of warfare do when they are shot at a high rate of speed into the sea. The entire course of the flight of a torpedo is shown from the time it leaves the torpedo gun until it strikes the object at which it was aimed.

At the Government's training station the camera men secured pictures that illustrate in detail how Uncle Sam supplies his ships with sailors. All sorts and conditions of boys are sent there from every section of the country and the system by which the Government takes these boys and within a short space of time makes men and sailors of them is not only most instructive but a tribute to the Navy Department as well. These pictures contain the famous exhibition drills and sham battles that the Government stages every summer at Newport.

In order to officially record the work done by the coast artillery at Newport in submarine mine work the Lubin men secured pictures showing how the army backs up the navy in defensive work. These include the loading of the big mines and how they are submerged and fired at targets towed on the surface of the water. From these pictures one may easily understand how little chance a ship has when a mine is fired beneath it.

The Lubin men secured pictures of various interesting phases of naval activities at the naval torpedo station on submarines, cruisers and battleships. These together with pictures taken at navy yards in different parts of the country illustrate thoroughly the work being done by the officers and men of the United States Navy.

The Lubin Company will keep a set of these pictures to place in a big vault in which is kept records of important personalities and events of national importance.

Fire Prevention and Efficiency

A Trip Through the Biograph Studio Demonstrates That the Combination Is Attainable.

SMALL wonder that when two hundred members of the American Society of Civil Engineers recently inspected the offices, studio and laboratory of the Biograph Company in the Bronx they declared the establishment a marvel of efficiency; or, again, that the Fire Department of New York City should apply to the plant the classification of standard. It is said that in the conception and erection of the group of buildings on the hill between One Hundred and Seventy-fifth street and One Hundred and Seventy-sixth street, architects had little to do; it is plainly to be seen, even by a layman, that the cohesive, comprehensive whole is the creation of an engineer—an engineer with an intimate knowledge of the requirements of the film industry of his day and a keen perception of the coming greater importance of the business. It is no trade secret that the unusual combination of professional skill and trade experience lay within the ownership of the Biograph.

The writer on a recent afternoon was afforded an unusual opportunity of examining the precautions taken by the Biograph Company to insure the permanency of its structure as well as the great number of agencies devised and applied for the improvement of its mechanical facilities. Through the courtesy and under the guidance of an official he was shown through the four buildings comprising the Biograph establishment. Two of the structures, the laboratory and electrical plant, are distinct. The two others, the administration building and the studios, are joined by a fireproofed bridge. The administration building is of reinforced concrete and the studio of brick and steel. Even the doors are all steel; one does not discover this fact, though, until he touches them.

In the main building on One Hundred and Seventy-fifth street, besides the executive offices, are the negative cutting room, the projection room, an unusually good one, about 40 by 20 in size and containing two machines; the scenario department, ample and with fine light; the dining-room, overhead, about 40 by 40, seating at one time ninety-six persons, and supplied by an up-to-date kitchen.

On the upper floor of the studio building is the daylight studio, 80 by 120 feet in dimensions. In warm weather the humidity is removed by air pumped up from the ice machine in the basement. On the floor below are the dressing rooms. A long hall divides the quarters of the men from those of the women. Accommodations are provided for 500 persons. The costumes are seemingly numberless—of every style and every period—yet by a system of card indexing those in charge can place a hand on any garment desired. The de luxe tiled bathrooms contain hot and cold water and needle and shower baths. There are five hundred individual steel lockers. This floor, filled with rooms, is constructed on the cantilever principle, as just below is the artificially lighted studio, across the whole area of which appears no pillar or post.

The lower studio, also 120 by 80 feet, is illuminated throughout by alternating red and white Cooper-Hewitts. The stage lighting alone utilizes 525 electrical horsepower. There are four stages. The floor and ceiling are of concrete. In the basement is the printing office, where are turned out thirty thousand copies of the Biograph weekly booklet, with different contents for foreign circulation. A Miehle press is a part of the equipment. Also there are the extensive carpenter shop and the quarters devoted to scene painting. The exit from the rear of the studio building is in an inclosed tower independent of the main structure.

The film storage vaults are in the laboratory. The construction of these constitutes one of the features of a group of features. There are six vaults in a row. In spite of the fact that this building was constructed over two years ago, the specifications exceed those demanded by the latest requirements, in the thickness of walls and other details. In front of each vault, which carries double doors, is a chain containing a fuse plug which under heat will melt and flood with fresh air the entire apartment through the throwing back of a section of the overhead skylight. In the vaults there are no lamps; there is in the top a ventilation chute extending to the roof. In the negative vault it is interesting to note that the numbers now exceed 4,400, an index of the volume of Biograph releases.

In the film cutting and joining room, on the top floor, where fifty-five girls are employed, all of the work tables are covered with glass. Every incandescent lamp is inclosed in an extra non-breakable globe. There is available such a quantity of natural light that it is only on bad days and in the late afternoons that artificial illumination is necessary. Under every table is a bucket of water. Back from each table in the center of the floor there is a covered metal receptacle for accumulated film. At each table there is a small containing metal apron in which bits of film temporarily rest. No film reaches the floor. Adjoining is the research and maintenance department, where are kept plans of all the different buildings, for instance.

View of the Biograph Studio.

Down stairs we visit the less than dimly illuminated printing room—always a place of wonder to the layman. As our eyes become accustomed to the darkness we note that the perforating and printing is being done by a single, or, perhaps, by a combination machine, which, we are told, is a Biograph innovation. In case it should prove necessary this room and its companion compartment—there are two printing rooms—can be flooded with light from the office as well as from the inside. It was noted that no door leads into the printing room; entrance is gained by turning corners, so that the shutting out of the light is gradual. Two doors give access to the developing room. They are light locking—that is, one must be closed before its mate can be opened. The washing of the films occupies fifteen minutes, an indicator automatically stopping the revolving wheel at the right moment. Here, too, are the tinting tanks, where the pictured sunlight is transformed to moonlight or other degree of darkness. In the drying room the film is kept an arbitrary number of minutes. Atmospheric conditions are maintained at a uniform standard.

A hot water boiler furnishes moisture for supplying different departments. The air is drawn through bags and pulled through the buildings. In other words, the Biograph utilizes heat, moisture and cold air to make the temperature what is desired. A huge apparatus filters 20,000 gallons of water a day. There is a big vacuum cleaner which does double duty in collecting any dust and in distributing air. An icemaking plant has a daily capacity of six tons.

In the fourth building are the machines devoted to transforming the incoming alternating current to direct. Here, too, is the machine shop, where is repaired the machinery used in the establishment. At the south end are four great furnaces, the coal for which is supplied through automatic chutes.

One cannot witness the working together of all the many factors in this remarkable establishment, and of which the foregoing is necessarily but a partial enumeration, without being deeply impressed. And one of the most remarkable things about the entire plant is the atmosphere. In all the activity there is a repose more like that of the library than of the factory. The conditions are those under which men and women can do their best work, whether it be mental or manual or a combination of both. Spick and span, too, is everything; one is reminded of a warship in full commission.

"What method do we follow in regard to production?" remarked our host in response to a question. "Why, when a script is passed by the scenario department, in which quite naturally we have confidence, it is handed to a director. Four officers of the company and the managing director watch a rehearsal of the story. For one thing, we always give a director a story we know he will like. A director must believe in a script or he is not asked to produce it. A picture, like a chain, is only as strong as its weakest link. Above all, it is organization that makes possible the consecutive production of good pictures. Even after a subject is assumed to be completed we go over it time and again. We may even discard it entirely, as has happened in Biograph history quite a number of times.

"You have referred to the fact that when these buildings were planned the Biograph was producing but two thousand feet of negative a week and that our present capacity is plainly many times that amount. That is true. We can easily and properly produce here twelve reels a week without straining facilities. The Biograph built with the idea of discounting the future, so that it might for twenty-five years take care of the growth of business."

MAX FIGMAN IN "THE TRUTH WAGON."

As John Ross in "The Truth Wagon" Max Figman has a part which fits him like a glove. Before the footlights Mr. Figman scored his greatest successes in roles of the easy going, devil-may-care type of fellow such as Lieutenant Fob in "The Man on the Box" and the amateur editor in "The Truth Wagon."

This production is the second that has been made under Mr. Figman's personal direction and like its predecessor, "The Hoosier Schoolmaster," shows those deft touches and attention to little detail which are the results of the producer's thorough theatrical training.

Miss Lolita Robertson since her appearance as a co-star with Mr. Figman has built up an enviable following of admirers among picture fans. In her latest role she is just as charming and winsome as ever.

"The Truth Wagon" is a pictorial version of the play by Hayden Talbot in which Mr. Figman appeared in New York a season or so ago.

Alleged Theater Swindler Held

"Boehm-Rose," Dealer in China, Recognized by a Moving Picture World Description, Held for Trial at Harriman, Tenn.

FROM information given by a representative of the Great Northern Manufacturing Company to the Moving Picture World's Chicago representative, it is learned that C. H. Rose, alias Edward V. Wall and Count Edward von Wallstatton, alleged to have been swindling picture theater managers all over the country by means of a transaction in chinaware, has been held for trial at Harriman, Tenn., where he was recently arrested.

As related in the Moving Picture World of December 26, Rose was apprehended in Harriman, Tenn., on December 8, upon recognition from a description and warning published in this journal and after an attempt to sell a bill of chinaware to W. C. Scott, of the Edsonia Theater of Harriman. As Rose claimed to represent the Great Northern Manufacturing Company of Chicago, that company was communicated with and agreed to send a representative to the hearing in the police court set for December 16.

Upon returning to Chicago the representative of the Great Northern Manufacturing Company called at the offices of the Moving Picture World with the information that "Rose" had his hearing on December 17 and had been bound over under a bond of $1,000 to await the action of the grand jury which sits the first Monday in March at Kingston, Tenn., the county seat of Roane County. As "Rose" was unable to furnish the required bail, he will remain in jail to await the disposition of his case by that body. For the offense with which he is charged, "Rose" faces a term in the penitentiary of from three to five years, according to the penal statutes of Tennessee.

It is said that "Rose" is also wanted for jumping hotel bills in a number of cities.

The representative of the Great Northern Manufacturing Company gave the further information that "Rose" had been in his company's employ at one time, but that he had been discharged for cause in July, 1912. At that time he was known as "Edward A. Boehm." He also stated that the goods represented to be handled by "Rose" were altogether different from the Great Northern Manufacturing Company's product. Efforts to catch this man, he said, had been made since the latter part of 1913, but letters from chiefs of police in towns where he had been arrested revealed that whenever the Great Northern had been advised of his arrest its replies came too late and "Rose" had been released again and again, because no one appeared against him.

INSURES ITS LEADING LADY.

Miss Margaret Snow has been insured by the Thanhouser Film Corporation for $150,000 as a guaranty against accident. Miss Snow in company with other members of the Thanhouser "Zudora" company had a narrow escape from death last week. Miss Snow has been so widely heralded as the star of "Zudora" that the Thanhouser managers decided to protect themselves against loss in the event she should meet with an accident.

Miss Snow, Miss Elizabeth Forbes, Helen Badgley, James Cruze and Director Frederic Sullivan were driving along a country road on Long Island, returning from the taking of a scene, when the machine skidded, the rear wheels sliding over a stone bridge, balancing the car in the air. It was only the quick work of the men in the party and the coolness of the women that saved the situation. Had there been any commotion, the car would certainly have been loosed from its precarious position and sent downward, carrying with it probably death for at least some of the party.

When the party reached the studio Director Sullivan reported the near accident and it was then determined to insure Miss Snow's life, and a policy was subsequently taken out for $150,000.

WORLD FILM TO HANDLE "BOY SCOUT" PICTURE.

Alec Lorimore wishes to announce that he has made arrangements with the World Film Corporation to handle an extensive campaign for booking up the Boy Scout picture, further particulars of which will be given soon by the World Film Corporation. Meanwhile all that need be said is that the Boy Scout movement in this country is upwards of four hundred and fifty thousand (450,000) Boy Scouts, which membership will be doubled before Alec Lorimore and the World Film Corporation are through with the bookings of this great drama. It was written by Campbell MacCulough.

CHICAGO LETTER

BY JAS. S. McQUADE

Reel Fellows Club Meeting.

ABOUT 50 members of the Chicago Reel Fellows Club held a meeting in the Hotel Sherman on Wednesday evening, Dec. 16.

Geo. A. Blair, of the cine department of the Eastman Kodak Co., Rochester, N. Y., was the special guest of the evening. At the request of the president of the club, R. R. Nehls, Mr. Blair was sent on by his company to deliver an address on the technique of manufacturing the raw film product. Mr. Blair, throughout his address, gave a practical demonstration of the various raw materials employed in forming the finished film product. His lecture and demonstrations deeply absorbed the interest of all present, and at its conclusion he was warmly thanked by the president and governors of the club. On motion he was unanimously elected a life member of the club.

Mr. Blair combined business with pleasure during his brief visit and returned to Rochester Friday afternoon, Dec. 18.

Moving Picture Campaign Against Disease Germs.

The Chicago City Club has inaugurated a course of public health exhibitions by means of moving pictures. The first exhibition was given at the Club Thursday evening, Dec. 17, when two film subjects, "The Price of Human Lives" and "On the Trail of the Germs," were screened.

These films have been produced to educate the public on tuberculosis, and their presentation was accompanied by able lectures given by Frank E. Wing, superintendent of the Chicago Municipal Tuberculosis Sanitarium, and James Minnick, superintendent of the Chicago Tuberculosis Institute.

At the same club, from Dec. 17 until the first Monday in January, a series of models from the traveling educational exhibit of the Illinois state board of health will be shown at meetings open to the public. The elimination of the house fly, of foul air and of the pollution of dug wells is shown by means of these models.

Denies That Films Caused Fatal Fire on Train.

Moving picture films had nothing to do with the explosion and fire in the combination smoker and baggage car of a Chicago, Burlington & Quincy train near Kedzie avenue, Nov. 24, according to Joel A. Johnson, of Berwyn, who was carrying the films.

He testified Saturday, Dec. 19, at the inquest held on the deaths of Frank L. Poultney and Mayor Henry S. Rich, of Berwyn, who were among the passengers in the car. Thirty others were burned or knocked down and cut and bruised in the panic that followed the explosion.

Johnson said the fire apparently started in the ceiling toward the front of the coach. He declared the package in which he had the films was on the floor untouched by the fire when he first saw the blaze.

"I smelled a peculiar odor like smoke," he said. "I glanced upward. I saw flames in the roof of the coach.

"I pushed toward the front of the coach. I was caught in a press of fighting men. I felt a great heat behind me. It was so intense by that time, the backs of my ears were blistered.

"Everything indicated the fire started in the upper section of the coach, and inside of it. None of the passengers suffered burns on their legs."

The conductor and the brakeman of the train were questioned as to the condition of the coach after the fire had been quenched. They said the inside of the car was charred, and the outside was unscathed.

As many of the witnesses are still in St. Anthony's Hospital, the inquest was continued until Jan. 15.

Chicago Censorship Expensive.

Increase in the cost to the city for inspecting moving pictures has been refused by the council finance committee in taking up the estimates for the office of second deputy superintendent of police. For the year 1914 the fees from the inspections were about 65 per cent. of the cost of maintaining the bureau. For the next year an increase of two more censors and of one moving picture operator, totaling $4,356, was asked.

The manufacturers pay 50 cents for every film that is approved by the censors and the aldermen did not see any prospect for such a large increase in the fees received.

The income of the bureau for the present year, up to Dec. 16, was $12,633, and the appropriation made by the council was $13,200.

Chicago Film Brevities.

George Kleine's five-reel production of "Du Barry," directed under his personal supervision in Turin, Italy, will be given its Chicago premier at the Studebaker, on Christmas day. The cast was selected from celebrated American actors and actresses, headed by Mrs. Leslie Carter.

* * *

The "Who Is Sue?" contest is progressing merrily, and great interest is centered on the selections to be made by the judges on Tuesday night, Dec. 22. Beginning Monday, Dec. 28, the Herald coupons will appear in that paper to be used in casting votes in the final contest. The coupon in the daily issue is equivalent to five votes and that in a Sunday issue, to 30 votes.

* * *

Rex O. Lawhead, in charge of the feature booking offices of Universal, will personally supervise the opening of the new Universal offices in the Brady Bldg., 107 N. Dearborn street. Mr. Lawhead will have charge of this office for some time to come. He is at present business manager of Universal in connection with the presentations of "Damon and Pythias" at the Fine Arts Theater. The new Universal private projection room will be in the same suite occupied by the new offices in the Brady Bldg.

* * *

It is announced by Alfred Hamburger that he has contracted with the Famous Players Film Co. to present each week, for an entire week's engagement, his choice from the Paramount program. This arrangement affects the down-town or "Loop" district only, the conditions being that such productions as Mr. Hamburger may select for his Ziegfeld Theater shall not be exhibited at any other down-town theater during the life of the contract. For the Christmas holidays Mr. Hamburger will present, at the Ziegfeld Theater, Wm. Farnum in "The Sign of the Cross" and Mary Pickford in "Cinderella." "The Sign of the Cross" is a photo-dramatic adaptation from Wilson Barrett's drama of that name.

* * *

One day last week, fire in the Essanay garage, detached from the main buildings out on Argyle street, destroyed the auto 'bus used in carrying the actors from point to point in exterior work, and another machine. The fire was put out before damaging a number of other valuable machines in the building.

* * *

"Damon and Pythias," Universal's big feature subject, has entered the third week of its engagement at the Fine Arts Theater. Business thus far has been excellent.

* * *

George Magie, of the Universal staff, left Monday, Dec. 28, for a short trip through Canada, where he will visit Toronto and other important points.

* * *

Harry M. Warner, of the United Film Service, New York City, arrived in the city Sunday morning, Dec. 20. He left for Minneapolis Monday morning to attend to business matters in the interests of his company, thence proceeding to Kansas City and from that point back to New York.

* * *

Health Commissioner George B. Young sent a letter to Chicago's chief of police Thursday, Dec. 17, requesting him to close nine picture theaters on a charge of violating the ventilation ordinance.

* * *

Leonard Stevens, who represents that he is a moving picture actor, was arrested Saturday, Dec. 19, by Postoffice Inspector F. N. Davis on the charge of rifling the mails. He is said to have stolen several letters containing checks addressed to the Oriental Insurance Co., of this city. He has been held under $2,000 bond.

* * *

The Hearst-Selig war film, entitled "History of the World's Greatest War Motion Pictures," which has been issued by the Hearst newspapers in conjunction with the Selig Polyscope Co., was placed on exhibition in most of the important theaters in this city on Dec. 21. This war film is five reels in length and is being handled by the General Film Company.

* * *

Felix F. Feist, president of the Celebrated Players Film Company, is issuing every week a catchy, well-written card for the trade, in which the programs of the company are commended in a sound, business way. Some of these cards are illustrated by appropriate pen and ink sketches, which serve to drive home some telling point made in the written matter.

"How Cissy Made Good" Makes Good

Latest Vitagraph Novelty Comedy Is Given a Hearty Reception at the Vitagraph Theater.

THE weekly change of bill at the Vitagraph Theater on December 21 was marked by the showing of the novelty four-part comedy "How Cissy Made Good." It is said to be probable that the company will later reduce the feature to three reels and release it through the regular program of the General Film Company. Cissy, who is, of course, Cissy Fitz-Gerald of the Vitagraph forces, is seen in the role of a woman who obtains employment on a magazine devoted to motion pictures, and the permanency of whose stay depends on her success in going out to Flatbush and interviewing the actors and actresses in the studio of which those in the vicinage take so much pride.

Cissy visits in the dressing rooms and in the yard and in the factory and on the stages all of the men and women who have to do with making Vitagraph pictures. They play all sorts of jokes on her, and she puts over a few on them, her chief stunt being walking into a scene and spoiling a hundred feet or so of film and incidentally carving a few gashes in what is charitably described as directorial temperament. Likewise incidentally, when all is said and more than that is done, Cissy gets the job. Her tenure in her new place is short, however, as her introduction has been so spectacular and she has made such a hit that she receives and accepts an offer to join the Vitagraph company. The subject is one that will be heartily received by all picture "fans." It is not only an intimate inside view of the studio of the Vitagraph company, which alone would interest, but it reveals many of the actors out of character as well as in make-up and at work. There is one bit reminiscent of other days. Edith Storey, mounted on a spirited charger, in cowgirl costume, comes dashing into the yard and slides out of the saddle with all of her old-time aplomb.

Other features of the program, and a most interesting one, were the single reelers "The Professor's Romance" and "Sweeney's Christmas Bird," and the two-part subject "By the Governor's Order." The singing by the Mezzanotte Trio was encored, and deservedly so. Last but not least was the continuation of the one-act play, written by S. Rankin Drew, "What the Moon Saw." The lead is finely played by Sidney Drew. It is the third week for this interesting bit described by one of the dramatic critics as "The biggest little thing on Broadway." It is good enough for one to see with undiminished interest several times.

VITAGRAPH'S NEW YEAR WEEK PROGRAM.

The Vitagraph Theater's program for New Year's week, commencing Sunday, December 27th, includes the most powerful screen story ever presented at this Broadway photoplay house, "The Sins of the Mothers," a five-part drama of life, produced by Ralph W. Ince, from Elaine Sterne's first prize winner in the Sun scenario contest, the script for which she received one thousand dollars. In producing "The Sins of the Mothers" the Vitagraph Company placed the entire resources of their Brooklyn studio at the disposal of Mr. Ince with the result that perfect photography, scenic accuracy and incomparable acting by a cast including: Anita Stewart, Earle Williams, Julia Swayne Gordon, Lucille Lee, Mary Maurice and Paul Scardon.

A supplementary program of shorter pictures, including: "Forcing Dad's Consent" and "Auntie's Portrait," two single reel comedies, and "In the Latin Quarter," a two-part drama, were selected with special care as to their fitness and worth as part of a special program. Sidney Drew in "What the Moon Saw," will be continued.

SUDDEN DEATH OF LEN G. SPENCER.

Len G. Spencer, well-known actor, singer and booking manager, dropped dead in his office at 245 West Forty-second street on December 15. Mr. Spencer was born in 1867. His ashes will be taken to Washington, his old home, for interment. At the funeral services two records were played on a phonograph that deeply moved the hearers. They were the Lord's Prayer and a chant of the Twenty-third Psalm. They had been made by Mr. Spencer and were played according to his wishes.

Mr. Spencer was widely known among motion picture exhibitors. He was the possessor of a remarkably powerful voice, and at many of the public functions of the exhibitors in this city he had been called upon to preside at the stage ceremonies.

Arthur Roussel Dead

Former Vice-President of Pathe Freres Was an Authority on the Manufacture of Film.

THE death is announced of Arthur Roussel, former vice-president of Pathe Freres, after a long illness. Mr. Roussel was thirty-four years old. He is survived by a widow and infant son. The funeral was held at his late home in West New York, N. J., and was attended by many men prominent in the film trade, among them Charles Pathe and the officers of the Pathe company.

Mr. Roussel began his business career as a boy in the establishment of Pathe Freres in France. He came to the United States early in 1910; his first work in this country was as technical man, in charge of the Bound Brook plant of his company. He was not only an expert in all matters pertaining to film, but he was as well an unusually good photographer. While his death came to him as a young man, his business experience covered practically the inception and development of the great industry in which his life was spent.

The Late Arthur Roussel.

Mr. Roussel remained in Bound Brook but eighteen months, when he was transferred to a responsible position in the Jersey City studios. A year ago, when the Eclectic Film Company was formed, Mr. Roussel was placed at the head of it. Early this year, when J. A. Berst resigned his position as vice-president of the Pathe American Company Mr. Roussel became his successor. He held this office until compelled by illness this fall to resign.

Mr. Roussel had been ailing during the summer, but kept at his desk until the beginning of August, when he was compelled to take to his bed with what was diagnosed as bronchial pneumonia. His friends will remember that he had expressed the hope that his indisposition might be a short one, so that he might take his place among the soldiers of France.

Mr. Roussel was highly esteemed by his associates and by his many friends in the film trade. Even when he first came to this country he became known as a man who made friends fast. He was of marked geniality and most likable. He will be missed.

R. C. SAWIN TO MANAGE WORLD FILM OFFICES IN SOUTH.

The World Film Corporation has just appointed R. C. Sawin its Southern district manager. Mr. Sawin's neighborhood will extend from Washington, D. C., to Florida on the eastern side and goes from the coast to Dallas, Texas, in the other direction. His more immediate object is to build up work around Atlanta, Georgia, and Birmingham, Alabama. He has been branch manager of the General Film Company in the South and more recently has been manager of the New Orleans office of the Paramount Picture Corporation; is a man just reaching his prime, has many friends in the South and with no doubt at all will greatly advance the interests of the World Film in his district.

AL LICHTMAN GOES TO BOSTON TO SHOW PICTURE.

Al Lichtman, general manager of Special Attractions Department of World Film, has gone to Boston to superintend the showing of "Your Girl and Mine" at the Modern House of the Hub City. We understand that one of his schemes for attracting attention to the picture is a suffrage tag day for the benefit of the movement. Each tag will have attached to it a coupon that will admit bearer to the Modern while the picture is being shown. This picture offers a particularly good chance for effective handling and the different way of exploiting it according to the peculiarities of the different localities will tax Mr. Lichtman's ingenuity and no doubt furnish him with a world of good fun.

"A Silent Plea"

Three-Reel Vitagraph Subject Powerfully Points Out Why Indigent Widowed Mothers Should be Pensioned.

Reviewed by George Blaisdell.

IT sometimes happens when we have a picture with a civic purpose that we get the moral but find the story has been overlooked. In "A Silent Plea," a three-reel Vitagraph subject to be released on February 2, we have not only a powerful moral but also a powerful story. It is a plea for the turning over to widowed mothers of the money the state now devotes to the support of children in institutions, in order that the children may have the benefit of the mother's guidance. The story was written by Mae Koch. The adaptation was by Marguerite Bertsch, in co-operation with Sophie Irene Loeb, member of the New York State Commission for

Scene from "A Silent Plea" (Vitagraph).

Relief of Widowed Mothers. We are going to hear much of "A Silent Plea" following its release. It is a picture that will give an exhibitor opportunity of bringing to his house the leaders of civic thought in his community, and will give these opportunity to send their friends.

Edith Storey has the part of the mother who bravely fights her way in the world that she may support and keep to herself the son and the daughter following the death in an accident of the husband and father. As the sub-title indicates, it is the breaking of the tender thread that holds the home together—and every one knows of numberless instances of these comfortable homes and happy ones that have but one life between them and poverty. Miss Storey gives a portrayal that in strength matches the deep appeal of the many situations into which the mother is thrown. It is her picture more than that of the remainder of the cast. In the beginning we see her in the forgotten garb with the puffed sleeves of twenty years ago. The atmosphere of the happy domestic circle is finely established.

Following the accident the action jumps twenty years. The wife goes to an old friend of the family, now a state senator. To him she tells her story, and in retrospect we see what has happened in the intervening years. We see the breaking up of the home, the renting of a cheap apartment and the securing of employment by the wife; the indications in the acts of the children that the new environment is changing their characters for the worse; the relentless pursuit of the widow by her employer and her final discharge; her appeals to a charitable organization; the promised investigation and its unfruitful results; the arrest of the boy and the turning over by the kindly judge of the case to the Children's Society; another investigation, and the taking away of the children, with its heartbreak for the mother. In her momentary visits she sees the children slipping away from her. When they are grown the mother is powerless to stem the tide that is pulling them down in their weaknesses. The daughter falls into the employment of the manufacturer who had discharged the mother. The son is arrested for falsifying his books.

This is the situation when the mother goes to the senator. He listens to the telling of this story. He announces that he is going into the senate and make a speech for the passage of the widows' allowance bill. We see him as he does it. It is an impressive sight. Alternating titles, couched in eloquent sentences, tell us what he is saying. He appeals for the mothers and for the children—we get flashes of a group of the little ones. The senators, at the conclusion of the speech, crowd about the Senator and congratulate him—and pass the bill. The story ends right there. We may guess the rest; but the point has been made, and in a way that drives under our skin and into our minds the great need of legislative action in the one particular direction.

Lionel Belmore is the producer of this subject. He is to be thanked for what he has given us. Harry Morey is the senator. Mr. Morey has thrown into his interpretation a depth of feeling and a power of portrayal that makes his impress felt in the story. Donald Hall plays the husband, and plays it well. Edward Elkas is the manufacturer who meets his death when at a gay dinner party he arouses the ire of one of his companions; his attentions to the girl with him are only too plain.

In "A Silent Plea" we have a story with a purpose and a purpose with a story.

Della Connor in "Stop Thief"

DELLA CONNOR, the former Pathe star who has just completed her work as Sadie Small in "Officer 666," has been engaged by George Kleine for one of the important parts in his coming "Stop Thief." Miss Connor will work with Mary Ryan, who is playing the feminine lead of the "maid" to Harry Mestayer's "thief."

Della Connor.

Miss Connor is a petite blond and was formerly one of Gus Edwards' proteges. She was lured to the silent stage under protest and spent a year with the Pathe Freres forces in the Jersey Hills. Miss Connor thinks that the best work of her career was done under the management of Frank Powell in George Kleine's "Officer 666."

The enthusiastic way in which she speaks of the pleasure she derives from her work, one is led to believe there would be considerably more than a protest if she were asked to leave the studio for the stage once more.

Miss Connor is a very beautiful young woman, as may be gathered by the accompanying engraving. She is an actress of ability and her work in "Officer 666" is most pleasing. Mr. Kleine's selection of players has been excellent throughout, but none is better than Miss Connor.

FISKE NOT TO PRODUCE PICTURES.

Because of an error in the correspondence between B. A. Rolfe and the Alco Film Corporation, it was stated that Mrs. Fiske was to appear in a film version of Edward Sheldon's "The High Road." As a matter of fact the arrangement is merely that Mr. Rolfe has purchased from Mr. Fiske the motion picture rights of "The High Road," and will produce it with a star other than Mrs. Fiske. Mr. Fiske has not entered the motion picture field as a producer, nor has he given the Rolfe Photo Plays Company the right to any other of his plays beside "The High Road."

"THE GIRL OF THE GOLDEN WEST" ARRIVES IN NEW YORK.

The first print of "The Girl of the Golden West," the new Lasky-Belasco production which is to be released on January 4th, and which will have its first New York presentation at the Strand Theater on January 3d, has arrived in New York. The work of making the additional prints for distribution through the Paramount is already under way. "The Girl of the Golden West" is in five reels. The production was made under the direction of Cecil B. De Mille. The three leading roles of the "Girl," Ramerrez (the road-agent), and the "Sheriff" are played respectively by Mabel Van Buren, House Peters and Theodore Roberts. Both Miss Van Buren and Mr. Roberts have appeared in other Lasky productions, but this is the first picture for the firm in which Mr. Peters has played.

"Officer 666"

Augustin McHugh's Mirthful Farce Comedy Most Happily Filmed by George Kleine, With his Stellar New York Company in the Cast.

Reviewed by James S. McQuade.

CAST.

Travers Gladwin.....Howard Estabrook
Al Wilson.....Sidney Seaward
Police Officer 666.....Dan Moyles
Whitney Barnes.....Harold Howard
Bateato.....Makoto Inokuchi
Helen Burton.....Lois Burnett
Mrs. Burton.....Ada Nevil
Sadie Small.....Della Connor

EVERYONE who is at all familiar with events in the amusement world knows "Officer 666," that zipping melange of farce, melodrama and comedy, under Cohan and Harris' management, that set, and kept, this country of Uncle Sam's alaughing throughout the year 1912. Even

Scene from "Officer 666" (Kleine).

the pipe-smoking bulldog, which heralded the mirthful exploits of the police officer in the public streets of cities throughout the country where the attraction was staged, is well remembered yet, the smiles that his appearance brought to hundreds of thousands of faces being only a faint reflection of the riot of cachinnations which greeted the officer and his associates wherever they appeared.

Now, George Kleine has more than reproduced the merry stage scenes in moving pictures, for the benefit and diversion of the many millions of subjects in the Kingdom of Filmdom. I say **more** than reproduced, for the vizualization in pictures substitutes action and scene, in many instances, for the spoken word, and in the flash of an eye the spectator of a scene is transported to another, perhaps miles away, that follows in rapid continuity. While we must acknowledge that one misses the point of spoken lines and the sonorous brogue of our beloved Irish friend, Dan Moyles, we must bear in mind the many compensations made by moving pictures along the lines referred to.

Indeed, in action—the rapid action of this merry skit especially—the moving picture has the advantage of stage production. Witness, for examples, the get-away of the picture thief, Al. Wilson, in the closing scene; the exploits of Travers Gladwin on the street, in the uniform of Officer 666; the carrying of the trunk from the attic of the Travers' mansion to the ground floor by Travers, and the rush of Aunt Burton and her niece, Sadie Small, accompanied by a force of police and detectives, to the supposed rescue of her other niece, Helen Burton, etc. In "Officer 666," where the many and mirthful incidents of the story are concentrated in the time space of nine hours—between five o'clock in the afternoon and two o'clock next morning—the picture presentation, which lasts about 75 minutes or over, is more fitting than the stage performance of two and a half hours.

I have touched on these comparisons because I have read some reviews in the daily press, of this pictured subject, which altogether overlooked the advantages of moving pictures while referring to their disadvantages.

"Officer 666" has been directed with fine art and judgment. The interiors in the Gladwin are perfect, and the exterior, showing the front door, is in fine harmony. The scene in the police station is full of action, worked up to the natural point by careful rehearsal, and the surroundings are in full keeping with the requirements. The scenes in the Gladwin mansion, immediately following the escape of the picture thief, are models of concerted action and painstaking rehearsal.

To me, at the first viewing—and I still retain the impression—the visualization fails to convey sufficient reason for the secret return of Travers Gladwin to his home. In the script of the play it is divulged that the lawyer of Travers, whom he has left in full charge of his affairs, has been conspiring with his trusted servant, Watkins, to defraud him, and that Travers had got wind of it when abroad. This gives ample reason for his secret return. In the pictures, in the letter sent to his bosom friend, Barnes, Travers writes nothing of this—only that he will arrive at a certain hour, on a certain day, and enjoining secrecy. The only clue we get in the picture is the scene showing Watkins turning over the keys of the Gladwin mansion to Al. Wilson, the picture thief. That is not sufficiently convincing to the mind, but would have been made so, had Travers' letter to Barnes conveyed the reason for his unexpected homecoming.

I have viewed these films three times, and have found

Scene from "Officer 666" (Kleine).

something additional that merited praise each additional time. The fine continuity of the story was seen more clearly, also matters of detail; but what impressed one most during these successive viewings was the acting—the perfectly sustained acting—of the principals, and among them I include everyone named in the foregoing cast. The easy, confident art of Howard Estabrook does not surpass that of Sidney Seaward, and while Dan Moyles in the titular role almost talks in the pictures, with that expressive Milesian face of his, we are not blind to the virtues of the photodramatic acting of Misses Lois Burnett, Della Connor and Ada Nevil, nor to the indispensable support of Harold Howard and Makoto Inokuchi. Launched on the screen with such worthies aboard, I predict for "Officer 666" a repetition of its remarkable stage success in this country and in England.

It would be an oversight not easily pardoned were praise withheld from the photography shown in these films. I cannot recall a single spot where the quality was not equal to the high merit of the production in other respects.

The release date was Christmas Day.

GREAT NORTHERN PRODUCTION AT STUDEBAKER, CHICAGO.

The Great Northern Film Company's three-part production, "After Thirty Years," was played last week at the big Studebaker Theater in Chicago, following the engagement of the Chicago Tribune Belgian War Pictures.

This theater is one of the leading playhouses under the management of Jones, Linick and Schaeffer, who also control the feature "After Thirty Years" in the State of Illinois. The theater is the foremost moving picture house in the Windy City, where only the best photoplays are seen. It ranks with the Strand Theater, New York. This production has proven a popular attraction throughout the country at large. It features a clever Continental character actor, A. Hertel.

"The Beat of the Year"

A Two-Reel Reliance of Decided Merit, Based on a Story by Robert Livingston Beecher.

Reviewed by Louis Reeves Harrison.

CAST:

Joyce ..... Eugene Pallette
Greening ..... Sam De Grasse
Bruce ..... Fred Hamer
Helen ..... Francelia Billington

A WELL-CONSTRUCTED screen story of logical structure and careful treatment, "The Beat of the Year," holds interest quite as much by ingenuity of plot and development as by its well-sustained suspense. It is really a detective story, involving the gradual unfolding of a crime mystery by a cub reporter of natural talent and a tendency

Scene from "The Beat of the Year" (Reliance).

to take the bit in his teeth and make the running. He is sent out on an assignment as an assistant to the star reporter, but he cuts loose on his own account, gathers a number of small clues and, through a process of reasoning that involves quick perception as well as infinite pains, he clears up a perplexing problem in time to make the scoop of the year.

The story opens with mystery and develops without any of that theatrical method which calls for enlightening the audience. It does not enlighten—it mystifies—and holds attention all the more on that account. There is apparently no clue to the perpetrator of a murder up to the time the victim's clothes are shown to the star reporter and cub at the Morgue. The cub notices that one button on a vest is unlike the others and pilfers it. With that starting point he begins two lines of investigation, one starting with the manufacturers of the button and the other to ascertain who owned a deserted automobile figuring in the case.

The buttons are all shipped out of town, but that does not discourage the cub. Some employee might have used one to replace a button lost—are any of the factory hands absent? Two, Greening and Joyce. There is a group picture in which the latter appear and they are pointed out to the cub. When the young reporter has at last found the owner of the deserted car, he hires his services for the day and has him look at the group. The automobilist at once points out the man who hired the deserted car.

These clues are followed with activity and determination to the arrest of Joyce and the unfolding of his strange story, in which he accounts for all that might easily have been covered but for the cub's strenuous detective work. Nothing is left to accident or chance in the cub's work up to the discovery of Joyce; it is just what a photodrama should be in the assertion of a strong will against adverse circumstances, and fascinating on that account.

In "The Beat of the Year" is avoided a trouble very common in detective plays, that of exhibiting the problem by such a method that it is easily solved in advance. It has also a virtue of not depending upon coincidence or mere chance for its development. It is all right to let chance play its probable part in any story, but not so as to make the action hinge entirely upon it. There is a definite design in the mind of the cub reporter which is carried out to a logical end by plausible means.

Arnold Daly a Pathe Player

Famous Actor to Star in New Serial—Will Take Part of "Craig Kennedy."

ARNOLD DALY, who through his work in "Candida" became in such a short space of time one of the most talked-of actors in America, has signed with Pathe to take the leading part in its new serial, "The Exploits of Elaine." That Mr. Daly stands in the very front rank of the theatrical profession today is self-evident, and that he has been signed by Pathe for the new serial proves conclusively that "The Exploits of Elaine" will be a vastly different proposition from "The Perils of Pauline" in that the new story will require most artistic interpretation, and not depend so much upon sensational incidents for its interests.

Arnold Daly.

Born in New York, he showed the average New York boy's sublime indifference to the favorites of fame, and they still tell stories along Broadway of young Daly's scornful attitude towards the famous playwrights and theatrical stars who called upon Mr. Frohman, while he was office boy for that theatrical manager.

At an early age Mr. Daly was convinced that he could act and eventually prevailed upon Mr. Frohman to give him a chance in a small role. He soon showed that he possessed an intuitive dramatic sense and his rise was steady. He was fortunate to have a part in "Pudd'n Head Wilson," under Frank Mayo, whose splendid experience and fine talent gave him much invaluable knowledge. After that engagement he played the boy in Wm. Gillette's farce, "Because She Loved Him So," which was followed by the part of the mad lover in "Barbara Frietchie," with Julia Marlowe. Engagements in "When We Were Twenty-one," "Hearts Aflame," and "The Girl from Dixie" followed. All this time Mr. Daly's art had been broadening and taking on a finer quality. Unconsciously and gradually he had been fitting himself for his great success, "Candida." It is interesting to note that this great production, which afterwards played 132 days in New York, was first put on for matinees only by Mr. Daly to demonstrate "a worthy play which could not be commercially successful in New York." Shortly afterward against all advice, Mr. Daly needing a play as a stop gap, determined to try "Candida" on the New York public. It was done, and each day saw a growth in the receipts. Before long it was the most talked of play in the city, and Mr. Daly was famous. He had proved once and for all the value of a serious production.

Being of Irish descent, Mr. Daly could not help but be witty. It is said of him that on one occasion he was invited to a dinner of the descendants of the Pilgrim Fathers, and was called upon for a toast. He rose and, with a rare twinkle in his eye, said as follows: "To the Plymouth Rock—the Blarney-stone of our dear America." He is also epigrammatic, as the following recent statement of his will prove: "Culture will rid the world of war—unless war first rids the world of culture."

So Pathe has made a ten strike in securing this brilliant Irish-American actor who is a thinker as well as an artist. As "Craig Kennedy" in "The Exploits of Elaine" he should gain new laurels and stamp the new serial with his decidedly interesting personality.

HARRINGTON SELLS HIS WONDERLAND.

D. B. Harrington, of Paullina, Ia., will sell on January 1, 1915, his Wonderland theater in that city, a moving picture house which he has successfully conducted for over four years. The new owner is E. M. Ehlers, of Paullina. It is Mr. Harrington's intention to buy a bigger house in a bigger city.

"Springtime"

Booth Tarkington's Story Creditably Done in Picture Form by the Life Photo Film Corporation.

Reviewed by W. Stephen Bush.

THE filming of such a story as "Springtime," from the gifted pen of Booth Tarkington, reflects credit on the producing company. The subject is surely an attractive one and its dramatic values lies on the surface. The story is well told on the screen barring some redundancies and some manifest defects in some of the acting. A most creditable effort has been made to create the proper atmosphre, which is that of the old South in the days of Andrew Jackson. There never was a more charming and romantic atmosphere in the geography and history of our country and the screen is charged with it in this play. Too much praise

Scene from "Springtime" (Life Photo).

cannot be bestowed upon the out-door settings, every one of them is a gem of its kind and even an audience far less partial than the invited guests at the private exhibition in The Strand will appreciate these scenes to the utmost. The interior settings formed a painful contrast, though they were no worse than interior settings often are in single and in multiple reels.

"Springtime" deals with the passionate power of young love, which in an instant changes the girl into a woman and makes her ready to sacrifice all on the altar of the Eternal God. It need scarcely be pointed out that an author of the type of Tarkington could not fail to rise to such a theme. The fact that the story is laid in America will, of course, recommend it and atone for some of its shortcomings. Nothing is more difficult for the film adapter than a readable novel with numerous characters; the novel may be chatty and diffuse even, the screen can never bear such faults. No matter how sweet the incidental scenes, no matter how charming the scenes, no feature can afford to move too slowly.

If there is a very numerous cast the temptation to show too much often overcomes the director almost always to the hurt of the dramatic values. Here and there the action lingers in this feature and here and there it plainly digresses, but in all fairness it must be said that taken as a whole the play is distinctly acceptable and would be very much more so but for the acting of some of the minor characters. Florence Nash takes the leading part and gives a fairly capable performance. Her personality is pleasing and her earnestness is transparent, but the first flush of youth so essential to the story is missing. Early youth is one of the rare realities of life for which no substitute will ever be found either on the speaking stage or on the screen. As a whole her rendition of the part was creditable. The histrionic skill of the man who played Gilbert, Madeline's lover, may safely be rated as 00. In a market which is showing a continued absence of quality this feature will more than hold its own.

ALTERING UNITED FILM SERVICE OFFICES.

Extensive alterations are being made in the offices of the United Film Service to facilitate the handling of the rapidly increasing volume of business reported by that concern. Several departments will be re-arranged and private offices will be supplied to heads of departments who have not heretofore been so accommodated. Fireproofing requirements of the city will be complied with in all the changes made.

Alec. Lorimore in a New Field of His Own

ALEC. LORIMORE has organized and incorporated a company, of which he is president, known as Bishop, Pessers & Lorimore, Inc. Its purpose is to act as agents for Bishop, Pessers Company, Ltd., of London, and keep them well supplied with American films, and to place on the American market many of the best European films, that will be sent here regularly from their London offices.

Henry Pessers.

Lorimore has also joined forces with Mr. Pessers in the flotation of the National Movement Motion Picture Bureau, Inc., and will also act as president of this, as well as the former company. This company will handle several big features, the first of which is "The Making of a Scout," produced by the Weddipict Company, under the auspices of the Boy Scout Headquarters, and on which picture he has obtained exclusive rights for two years.

Mr. Henry Pessers, who is on his maiden trip in America, has become infatuated with New York and American life, prophesying a great future for America. He has already acquired several interests here, even in so short a stay.

He has obtained exclusive rights for Europe, to several of our big American productions, on which he is convinced he will make good money. Since Mr. Pessers entered the theatrical and film business, he has experienced one continued success.

The London Exchange that he recently formed to work exclusive features in the United Kingdom, has been so successful, and its need of a bigger program been of such rapid growth, that he came to America in order to line up with some of the big houses here, to work their pictures for them in Europe.

Mr. Pessers is a very quiet man, but one readily realizes that he carries the air of a shrewd and successful man of business.

"DIVORCE" FILM IN IMPORTANT THEATERS.

"Should a Woman Divorce," the latest output of the Ivan Film Productions, Inc., opened at Weber's Theater, Broadway and Twenty-ninth street, New York City, Saturday, December 26th, for an engagement of two weeks' duration, which may be extended indefinitely. On the same date the same photoplay, which has been quite favorably commented upon by the trade, opened at the Bijou Dream Theater, Chicago, for an indefinite run; the Bijou Dream is the theater at which the Ivan company's previous production, "Sins of the Parents," ran for six weeks.

Manager Abramson, of the Ivan company, has been following the plan of playing his attractions in the important cities on the rental basis, through agencies which he has established, as well as selling state rights when suitable buyers can be secured. The company's productions now on the market are meeting with great success and it is claimed for "Should a Woman Divorce?" that it will prove an even better drawing card than was "Sins of the Parents," which broke many a house record in Greater New York.

OCTAVIA HANDWORTH AT HOME.

Octavia Handworth, whose excellent work for the Excelsior Feature Film Co., is well known, is at present enjoying a much needed rest at her home, 1183 St. Johns place, Brooklyn, N. Y. In "The Path Forbidden," "When Fate Leads Trump" and "In the Shadow," Octavia Handworth enacted parts of such a strenuous nature as to severely tax her nervous vitality. She therefore decided that until after the holidays she would rest and recuperate so that the New Year might find her refreshed and invigorated to take up one of the several offers she is at present considering.

"In Fear of His Past"

Two-Reel Majestic Depicting the Bitterness of Undeserved Punishment with a Redemption Through Natural Justice.

Reviewed by Louis Reeves Harrison.

CAST.

John Burton ..... Jack Conway
Colonel Gray ..... Spottiswoode Aitken
Mary Jennings ..... Mary Alden

AMONG all dramatic situations, one of the most affecting is that of a man imprisoned for a crime he did not commit—it is a blot upon our present stage of civilization that such a thing is possible. That undeserved punishment falls upon the head of a young man of no criminal tendencies through the machinations of a clever adventuress

Scene from "In Fear of His Past" (Majestic).

at the beginning of "In Fear of His Past." She is the real thief, but she succeeds in making circumstantial evidence point to an innocent man that her crime may be covered.

His escape from prison is attended with a line of action entirely new, and he escapes for good. He becomes the secretary of an eccentric old gentleman of wealth engaged in writing his memoirs, named Colonel Gray. This role, delightfully interpreted by Spottiswoode Aitken, is one of originality. Colonel Gray is wealthy enough to be eccentric, and his eccentricities are rich with human kindness. He judges men for himself, and tries them out before allowing that judgment to set.

The young secretary merits the confidence reposed in him, but is tormented with fear that his identity as an escaped convict will be discovered. Now comes the adventuress in pursuance of a new scheme, that of robbing the eccentric Colonel. She succeeds in getting an interview as an agent of rare books and ingratiates herself by posing as an author.

She is engaged to assist in writing the Colonel's memoirs. She recognizes the secretary as her former victim and silences him through his fear.

The arrival of a simple young girl, the Colonel's grandchild, seriously interferes with the plans of the adventuress and augments the dread of the young ex-convict when he falls in love with the granddaughter. The adventuress is driven to make a desperate move—she insists upon the secretary becoming her accomplice in robbing the safe. He is driven to the point of committing crime under the influence of his haunting dread, but asserts his manhood just in time. His quarrel with the adventuress draws the attention of Colonel Gray, and he overhears the adventuress incriminate herself. She is promptly placed under arrest and the splendid old Colonel secures a pardon for the young ex-convict by personal testimony before the Governor. The secretary escapes imprisonment to follow an honorable career, but how many are hurled down the plane of disgrace and humiliation to utter demoralization and death through the lack of a little common humanity and judicial intelligence. The big problem is admirably suggested.

BLATZ OPENS IVONHOE THEATER.

Charles L. Blatz opened the Ivonhoe theater in Sandusky, Ohio, on November 21 to the delight of Sanduskians. It is a well built and up-to-date picture house, and has a seating capacity of 700. The music will be supplied by a Fotoplayer. The admission prices are 10 cents for adults and 5 cents for children. The Ivonhoe is open from 1 p. m. to 11 p. m.

Lasky Engages Louis Mann

SAMUEL GOLDFISH announces that an arrangement has been entered into between Louis Mann, the distinguished American comedian, and Jesse L. Lasky Feature Play Company by which Mr. Mann will make his first appearance in moving pictures under the direction of Mr. Lasky. This contract calls for Mr. Mann to star in a screen version of "Elevating a Husband," the noted comedy success in which he appeared less than two years ago under the management of Werber & Luescher.

"Elevating a Husband" was written by Clara Lipman (Mrs. Louis Mann) and Samuel Shipman. The piece was first produced at the Liberty Theater and scored such a success that it was later transferred to the Criterion Theater, where Mr. Mann and the production remained for the entire season.

In "Elevating a Husband" Mr. Mann plays the role of the proprietor of a string of five and ten cent stores who marries a music teacher more educated than himself. The plot depends upon the attempts of Letty (the music teacher) to educate her husband and teach him the ways of the polite world. The play has a distinct dramatic episode in addition to its human aspects.

Louis Mann.

Hal August

HAL AUGUST, probably the youngest film player who is a man grown and yet has played grown-up leads, has a part to his liking in the production which Edwin August is putting on for the Kinetophote, for he will have ample opportunity to practice the "stunts" which have made him popular in the past with directors of other companies.

The role of the inquisitive and active young reporter has been asigned to Mr. August, and what stunts he will be put through are for the future to chronicle. Being a daring swimmer and just as reckless a rider, Mr. August will probably be called upon to do nothing less than ride some wild thing like an automobile or a runaway engine in his search for the big news story which will be brought about by the action of the piece. He may even be asked to dive into the icy deep in his pursuit of the elusive "scoop."

Hal August.

Mr. August is not yet twenty years of age and has been in the pictures for three years principally under the direction of his brother Edwin. He played principal roles with the Universal and the White Star Features and has the distinction of having the lead in his third picture, a two-reel drama called "His Own Blood." Later he was featured in the leading juvenile role in "The Evil of the Slums."

In addition to being a fine swimmer and rider and doing other athletic things, Mr. August occasionally takes a great interest in the pastimes of those who are not so well endowed physically as himself—in other words, he is a stamp collector and finds philately a very absorbing hobby.

"The Stolen Ruby"

Two-Reel Picture of Clever Thief and Her Dupe—Novel Treatment Gives It Freshness and Sense of Mystery (Kalem).

Reviewed by Hanford C. Judson.

WHENEVER a sense of mystery can be created and maintained by a picture, that picture by that very fact, and no matter what it deals with, will leave a fresh impression on the spectator and give him a new experience. Pictures are for no other purpose than to give that new experience and though the depth and value may vary in every case, it is always welcome and of some value—leaving out, of course, the few instances where the producer has a vicious purpose. It is strange that another man's way of looking at things is always a new experience to us; but all we care for is that he shall make his idea, the condition that is giving him emotion, clear to us. He gives us his emotion and it is new to us.

Scene from "The Stolen Ruby" (Kalem).

C. Doty Hobart wrote this picture, "The Stolen Ruby," and Robert Vignola directed it. The things that are utilized are not at all new, and the experience that it gives us is not deep, but it is fresh. It teases us with a sense of something unexplained and makes us strive to understand and unravel the complex of the evidence that it presents. The sole reason why it is a success is that it keeps adding only just enough evidence to give us a feeling not so much of progress toward a solution as of collecting bits that may be of use to us in putting the whole together at the end. Only at the proper place does it explain the seemingly inexplicable and close with the whole made clear.

The central figure of the story is the "softy" son of a policeman, played by Harry Millard. Over-sensitive, emotional and flighty, he himself doesn't clearly know what has happened. When first presented he is found in his room by his father and a few policemen who have chased fugitives to the house. The boy can hardly hide the fact that he has been shot in the arm. They leave him and soon the father comes back to find him senseless on the floor. Brought to he knows that someone has hit him on the head with a chair but cannot ever guess who. He confesses to his father his part and tells of a pretty woman (Alice Hollister) with whom he had fallen in love. He thought she was eloping with him when they were chased by two men and the shot was fired. To escape from the police he brought her to his room and hid her in a trunk. After the father, with the policeman, had gone she had come out and then he found that she had a great ruby. He was trying to save it from her when he was knocked on the head. Next morning the newspaper tells of a confession made in the police station and this unravels the whole mystery for us.

It is a well directed, well made and photographed offering, is not quite two reels long, and ought to go very well indeed with the public.

BERGH JOINS BAERMANN LITERARY AGENCY.

Albert E. Bergh, for some time a member of the scenario staff of the Biograph Company, has accepted an offer to take charge of the scenario department of the Baermann Literary Agency, at 225 Fifth avenue, New York. Mr. Bergh will continue to write scenarios and contribute to the Biograph Company during the sojourn of its players in Los Angeles this winter.

Irene Warfield for "Satan Sanderson"

PRETTY Irene Warfield, formerly leading ingenue with Essanay and laterly playing opposite Robert Edeson in Belasco's "The Girl I Left Behind Me," was engaged this week by B. A. Rolfe to appear opposite Orrin Johnson in the production of the famous play, "Satan Sanderson" which will be the next release of the Rolfe Photo Plays Company through the Alco Corporation.

Miss Warfield, on a recent occasion when she was being sought after by a producing company, and was introduced to David Belasco, was the recipient of a sincere compliment from the great dramatist. She was being submitted to Belasco for his official approval for appearance in one of the Belasco plays in pictures. "Young lady," said the brilliant stage wizard, "you have been specially endowed by Providence, with an abundance of beauty and your face, in addition to being beautiful, possesses that rare charm, activity and animation so seldom seen in great beauties."

Irene Warfield.

Last year Miss Warfield played the two leading roles in "Within the Law" for several weeks. Later she decided that she preferred to remain in the east and it was under this specification that she was engaged by B. A. Rolfe.

Mr. Rolfe is considering a second company which will do their productional work on the coast, in a studio now being completed and it is thought Miss Warfield will become a permanent feature with Rolfe interests. Once titled the prettiest girl in California, blessed with more than her share of loveliness and possessing a bounteous portion of histrionic ability, Miss Warfield's appearance on the Alco program is being looked forward to with the keenest anticipation.

ALLIANCE TREBLES OFFICE CAPACITY.

A big crew of workmen have been toiling overtime making extensive alterations and additions to the executive offices of the Alliance Films Corporation. The offices when completed will occupy practically the entire eleventh floor of the Leavett building in West 46th street, New York.

One of the features will be the projection room. Mr. Cobe, the general manager, and his secretaries will occupy a suite of offices to the front, while between the offices of Mr. Kosch, the treasurer, and the auditing department, in a large double office, will be the headquarters of the advertising and publicity manager. The sales and the shipping departments, together with the exchange, will have commodious quarters at the rear of the main hall.

CONSOLIDATED FILM OF TEXAS EXPANDING.

Early in the year 1913, not quite two years ago, there was no such thing as a supply department attached to the Consolidated Film and Supply Company at Dallas, Texas, and naturally there was no supply man. It was simply a case of carrying a few carbons, condensors and tickets in stock, and the first man who happened to be around, whether bookkeeper, stenographer or manager, sold these articles at regular prices, and no stress was laid on supplies at all.

Not quite two years ago Ned E. Depinet, the manager of the Consolidated, engaged the services of R. B. Morris, who was at that time running a moving picture theater at Memphis, Tenn. Mr. Morris was engaged as purchasing agent and manager of a new venture called the supply department. This company was then situated in cramped quarters at 1310 Elm street that city, and the supply department consisted of a rough board desk, one case of carbons, fifty rolls of coupon tickets, two second-hand machines and lots of nerve. The manager now sits at a large mahogany desk, with a plate glass top, has two assistants, a stenographer, has a beautiful exhibition room, all fitted up in brass and mahogany, carries a $25,000 stock of supplies on hand, and has recently closed a lease for an entire floor at 1900 Commerce street, Dallas, this floor, measuring 200 by 60 feet, to be used exclusively as a supply department.

"As Ye Sow"

Rev. John Snyder's Cape Cod Drama Makes Good Five-Reel World Film Picture with Alice Brady as Dora Deland.

Reviewed by Hanford C. Judson.

EXCELLENCE of staging and of photography is immediately noticeable in the World Film offering, "As Ye Sow." It holds interest well all the way through and scene after scene of the picture comes with new delight to the spectator, especially because set and background are so artistic, natural and clear. The story is melodramatic in the good sense and teaches, as does every other good melodrama, but neither more nor less than they, that if ye sow evil ye will reap punishment. In it, as in every other simple melodrama, the villain gets his just deserts in the last act. The author is a minister, but his writing it is not so much a novelty as a harking back to early days in England

Scene from "As Ye Sow" (World Film).

when the church was about the only author of plays that were really melodramas, and wrote them with a religious purpose. The beginning of Grecian drama was not less distinctly religious, and spectacle and drama in Greece were what the modern church is today. Comedy is the only form of drama that is not essentially religious, and it is comedy, always tending to be licentious, that has discredited drama. When the church really becomes a power, it will be felt in stage and picture offerings most decidedly.

One can see the stage version at times through the freer picturization of this story; but it is all clear and most of it is both graceful and effective. The director, Frank H. Crane, and whoever prepared the script deserve high commendation. Alice Brady, who plays the heroine, is both charming—she takes a beautiful picture—and natural in her presentation. The rest of the cast serve with credit. The villain is an irritable character and, being thus, is not the best man from whom to draw a lesson on the results of evil; for irritability is not only apt to irritate the spectator, but lessens the effect of the villain's evil intentions by suggesting lunacy.

The opening scene is a graceful showing of Alice Brady taking up the book, "As Ye Sow," and as she reads the story begins to unfold. We are introduced to a Cape Cod home, refined and pretty. A mother, two brothers (one the hero and one the villain of the story) and a sister live in it and we see others, well drawn Cape characters including the clownish village boy, who furnishes comedy. The elder son leaves home with an irritable curling of the lips and in the city manages to marry an heiress. He becomes drunken and behaves like a crazy brute; at length, to get even with his rich wife for not supplying him with money, he steals the baby and leaves it on the doorstep of the old home. The mother, thinking it a stranger, adopts it. The wife, thinking him and the child dead, visits the Cape village, not knowing that her husband had ever lived there. He is off on a fishing ship. She boards at the mother's house and soon is in love with the younger son, a minister. Just before the marriage, there is a wreck on the ledge—this is a series of scenes that will attract attention surely—and the husband is washed ashore on a spar. He still behaves very badly, but finally is killed by a fall from the cliff.

This leaves the way open for the happy ending in which Dora Deland and the minister are free to marry. She has the old orange wreath laid aside all ready to be put on again.

Modern Business Tendencies

By William H. Wright, of the Excelsior Feature Film Co., Inc.

MODERN business is becoming better. In these days of trust investigation, railroad prosecution, and exposures of commercial interests of all kinds, one would be inclined to think that business as a whole has become less moral. Such, however, is not the case. The very fact that the public is interested and shocked at exposures of commercial error proves that they demand more of their representative business men.

"There is a constantly growing tendency in all business to raise the standard, and the old adage of 'the buyer beware' is no longer a shield behind which unscrupulous merchants may safely carry on onesided transactions. Many examples of the increased responsibility of merchants can easily be cited. Our trade papers and monthly magazines carefully scrutinize their advertisers, and in some cases guarantee their subscribers against losses. The New York 'Tribune' has recently announced that it will guarantee its readers against loss, resulting from any advertisement contained in its pages.

William H. Wright.

"I believe I am not over-optimistic when I say that business is largely dependent upon mutual confidence. And now let us bring these generalities down to the specific industry in which we are all interested—the motion picture industry. This industry has grown rapidly. Starting from absolutely nothing it has grown to enormous proportions in the last few years. Naturally, it has made heavy drafts for men to fill responsible positions. In some cases the urgent necessity for a man has placed men of limited experience into responsible positions. Doubtless this has acted disadvantageously on the entire industry. I would like to see a higher moral standard set for the motion picture industry than the one which now seems to actuate some of the concerns composing it.

"If each individual in the motion picture industry will appreciate that he personally holds the honor and reputation of the industry in his hands, and that he by his own actions, either good or bad, makes or breaks that reputation, I am convinced that the innate strength of character of the average man in the motion picture industry will gain for it that commercial appreciation of substantial financial merit that the invested capital in the motion picture industry deserves.

"I can see the more substantial and the more solid manufacturers, those who produce the most artistic and meritorious pictures, aligning themselves with the large booking organizations, not only because these organizations are more responsible financially and assure a wide distribution, but because business relations existing between the manufacturer and the booker must be based on much mutual confidence, and confidence can only result from a reputation of previous satisfaction in dealings.

"I can see the better class of exhibitors aligning themselves with those sales organizations, because of the high grade of pictures offered, and they, too, must appreciate the satisfaction in dealing with the booker of established reputation, financial worth, and personal integrity.

"The days of the shoe-string operator, the wild cat booker, and others of that tribe are surely numbered, if not already passed. The motion picture industry has lived through much abuse, both from the inside and the outside, and today stands an enormous industry, solidly founded on a public demand, representing millions of invested capital, and untold thousands of employees."

Richard Stanton and Arthur Maude, the eminent English actors, are seen to fine advantage in "A Political Feud," a production of Thomas H. Ince's which is soon to be shown in the Mutual program.

A Happy and Prosperous New Year To All Our Friends and Readers

THE MOVING PICTURE WORLD is the one paper in the trade that everybody reads and cannot do without. We have not space enough to publish all the letters of praise we receive every week from highly satisfied subscribers. Following are a few recent encomiums:

We could not get along without the Moving Picture World.
Exhibitors
Everywhere

SUBSCRIBE TO-DAY

The information in a single issue is often worth a whole year's subscription. Readers who study the MOVING PICTURE WORLD every week thereby keep thoroughly posted and up-to-date in regard to the whole moving picture field of endeavor and their NEW YEAR consequently will be HAPPY AND PROSPEROUS.

North Carolina.

The Moving Picture World.
Gentlemen:—
"I wish to add my quota to the volume of well deserved praise you have already received. We find your publication of great practical value, which is the main thing after all for any trade journal to achieve."

Yours,
BLAKE D. APPLEWHITE.

North Wales, Eng.

Editor Moving Picture World.
Dear Sir:—
"We find your paper most interesting and helpful in many ways and one that every Manager and Operator should subscribe to, who wishes to be up to date in the business."

Yours Fraternally,
GEO. H. KENYON.

West Virginia.

Moving Picture World.
Gentlemen:—
"We thank you for the great help your journal has been to the exhibitors in general and the writer in particular. We would just as soon think of trying to run without a machine, as without 'The World'."

Yours truly,
O. F. LANGWORTHY

New York City.

Moving Picture World.
Gentlemen:—
"The entire Moving Picture World is **one fine thing.**"

WALTER CHAS. MICHEL.

Newark, N. J.

Editor Moving Picture World.
Dear Sir:—
"There's no use wishing you success, because you've got it already—but it'll do no harm to second the applause that's coming to you from every sincere well-wisher of the future of the films."

Heartily yours,
WILLARD H. KITCHELL.

Did *YOU* Read The Other Page?

THAT there are many Moving Picture Exhibitors who have found success through a study of even our advertising pages is evident from the following few testimonials out of many.

Chicago, Ill., September 5, 1914.

Mr. Jas. S. McQuade
c/o Moving Picture World.

Dear Sir:—In your issue of August 8th, we carried a page advertisement, featuring our catalogue of Motion Picture Apparatus and Theatre Supplies. We repeated this in four subsequent issues with inquiries pouring in at the rate of 500 per week.

Such returns from a publication of 100,000 circulation would be considered very fair; from a trade paper they are extraordinary. Surely, they form a strong testimonial not only to the circulation of The World but the "readability" of its columns as well.

Checking up our inquiries, we find a great majority from the "worth while" men of the trade, which in itself is an item of much importance in judging the returns of a campaign of this character.

We are delighted with our returns thus far and believe you will be pleased to hear of it.

Very truly yours,
KLEINE OPTICAL COMPANY.
(Signed) Per Geo. Kleine.

Newburgh, N. Y., December 19, 1914.

Moving Picture World.

Gentlemen:—During the past year the relations with your company have certainly been very pleasant and at this time we wish to thank you for the hearty co-operation shown. We also wish to compliment you on your splendid organization and the results we have received from our advertisements in your paper during the past year.

Very truly yours.
J. H. GENTER CO., Inc.
Carlisle, Pa.

Moving Picture World.

Gentlemen:—In your issue of November 14th we had you announce the sale of the contents of the Home Theatre of Carlisle, Pa. Within a week the outfit was sold to a party four hundred miles from Carlisle. The outfit has already reached its destination and in response to the ad, we have had inquiries from seventy-one different points, including the Pacific Coast and Canada.

Respectfully,
(Signed) BOWMAN & CO.

Hartford, Conn., October 19, 1914.

Moving Picture World.

Gentlemen:—I am a constant reader of the Moving Picture World and find it of great value as an advertising medium. It is surely world wide for I received an inquiry from an inch advertisement, in reference to my film cleaner, from India. Wishing you continued success.

I remain,
(Signed) W. H. RHODES.

St. Louis, U. S. A.

Moving Picture World.

Gentlemen:—We are greatly pleased with the results obtained from giving you a year's contract, which space was about twice what we have had in previous years. We have not devoted a great amount of money to advertising in the past year but have run contract ads in several papers and after giving all a trial test we have come to the conclusion that it is better to increase our ad in your paper than spend money on advertisements that do not bring us the same return.

A few months ago we gave several trade papers the same amount of space and can conscientiously say that your paper brought us at east five times the returns of any of the others. We expect large return from the ads we are sending you for next month, advertising our new catalog, and are quite certain we will not be disappointed.

Yours very truly,
ERKER BROS. OPTICAL CO.
(Signed) Harry G. Lihon, Mgr.

Read any issue of the Moving Picture World from cover to cover. The advertising pages speak for themselves. Note how fully we cover the industry in all our different departments.

Be sure every issue reaches your desk and you cannot fail to enjoy the HAPPIEST and MOST PROSPEROUS YEAR you have ever seen, which is our wish for you.

CHALMERS PUBLISHING COMPANY, 17 Madison Avenue, New York.

Introducing Characters

Novel Plan Adopted by Lasky in "The Ghost Breaker" and "Cameo Kirby" to Identify Principal Players.

IN TWO of its recent productions the Jesse L. Lasky Feature Play Co. has shown methods of introducing the characters so novel as to create a great deal of comment. This problem, which has always been one of the admitted problems of the business, was solved very happily both in "The Ghost Breaker" and "Cameo Kirby," the most recent of the Lasky releases and the next one forthcoming.

It is an admitted fact that the introduction of characters in a legitimate play is apt to become confusing unless the audience pays very close attention, and this is in spite of the fact that the action moves far more deliberately than in a photodrama and the lines spoken by the artists carefully identify the various individuals. To avoid any misunderstandings of the plot it has for some time been customary, in the case of photodrama, to introduce the characters upon the screen one at a time prior to the beginning of the action.

When this was first done it was generally in one routine manner—the character appeared before a curtain, bowed and disappeared. Soon, managers with more imagination made the innovation of showing the characters each in some bit of characteristic action or at least in characteristic pose. But for sheer ingenuity, combined with the origination of the appropriate atmosphere, the two productions already mentioned—H. B. Warner in "The Ghost Breaker" and Dustin Farnum in "Cameo Kirby"—are worth a word of special comment.

"The Ghost Breaker" is a play about ancient castles with a modern hero and heroine—American hero and noble Spanish heroine. The artistic desire was to create an atmosphere, so to speak, of the modern in ancient surroundings. The opening of the picture, therefore, was devised so as to show the gallery of family portraits in an ancient castle with the modern American hero proceeding from picture to picture. As he pauses before each picture the ancient painting—which might almost be said to be the ancestor of the character in the play—changes and is replaced by the modern descendant of the subject. In this manner the characters are presented to the audience, and, at the same time, an atmosphere of antiquity, combined with surprise and novelty, the main attributes of the drama itself, is obtained.

Every one who has ever seen the play will remember that in "Cameo Kirby" Dustin Farnum plays the role of a gentleman gambler of the South. In fact, the romance which concludes the drama is made possible only by his renunciation of games of chance. Therefore, it is the suggestion of the chances of the game, and the greater chances of human destiny, that the director seeks to convey at the very outset.

At the very beginning of the picture we see Farnum at the gaming table, cards in hand. Then the cards are thrown upon the screen and from each emerges one of the characters. The spirit of the game of life which is to be interpreted is thus revealed.

Just as the first act of a legitimate drama is important mainly for giving the right impressions of conditions and individuals, so is the first act of a film important in the same manner. And nothing can go further toward putting the audience in the right receptive mood than the right presentation of the persons of the plot. The artistic effort and strain of ingenuity thus displayed is consequently well recompensed.

Pictures the Children Like

F. H. Madison.

AN industrial picture showing the removal of stumps by dynamite was so vividly described by Eloise Beebe, a seventh grade pupil at Davenport, Ia., that it won her the prize of twenty-five admission tickets offered by the Friendly House association in its contest to get the best expression by children on the subject of their preference in moving pictures. Other answers from the youngsters, showing their choice in films and the reasons included:

Sixth Grade boy—Panama Canal.—He was so interested in the motion picture of the Panama Canal that he went to the public library for books to follow the subject further in books.

Girl—drama.—"I liked this picture because it showed kindness and thoughtfulness of the little boy."

Girl—scenic.—"The reason I liked this picture is because it has helped me in my geography, and in my composition work."

Boy.—"The pictures which I liked best were those which showed the way animals and birds live."

Girl.—"Those I like best are the 'educationals' of the different things one may never see in life."

Boy.—"The picture I like best is Mutt and Jeff, because the little man Jeff was nock on the bricks and he seen stars and when he got up he had a balk and blue eye and he had a boump on the back of his head, and his colths was toure and he! he! Mutt was a brick."

Girl—comedy.—"One afternoon I went to the Friendly House, and when I came out I was sick to my stomach, I had laughed so much."

Boy—Western.—"When I go to a picture show I generally look for a place where they have a western drama, because in these western dramas generally there is such pretty scenery. Another thing is, a western picture is generally exciting and thrilling, which I like."

Early replies to the Minneapolis, Minn., Tribune include the following reasons why children go to the picture shows:

To forget their troubles.
Because they are unhappy.
It is the best rest for a tired person.
Because it is lonesome at home.
They have nothing else to do.

Boys evidenced a liking for cowboys, Indians and comedy policemen.

Early returns in Minneapolis showed the popularity of the following dramas: "Uncle Tom's Cabin," "The Trey O' Hearts," "The Million Dollar Mystery" and "The Perils of Pauline."

Dorothy Bernard

DOROTHY BERNARD, the clever little twenty-four year old English girl, who recently closed her engagement in New York with "The Salamander" under the direction of Selwyn & Co., has joined the Lubin forces and has been assigned to Mr. Barry O'Neil's Company.

Miss Bernard was born in South Africa. Her father and mother were in one of the first English stock companies to play in Africa. By her third birthday Miss Bernard had been in Australia and India and had come to America with her parents who were with Charles Frohman. When she was nine years of age Miss Bernard went to Australia with Nance O'Neil's company, then back to San Francisco to the Grand Opera House Stock. From there she went to Los Angeles and Portland playing child parts for the famous old Belasco and Burbank Stock Companies.

Dorothy Bernard.

At seventeen years of age Miss Bernard was one of the most popular ingenue leading women on the Western Coast. From then on her life has been a most interesting one. She was in stock with Vaughan Glaser in Detroit, in vaudeville with William Courtleigh and leading woman for Shubert in "The Ringmaster." For two years she was with the Biograph under the direction of D. W. Griffith, and played some of their most important roles.

After her work with the Biograph Miss Bernard went back to the stage at the Columbia theatre in Washington, D. C., where she played for two seasons. Last year she was starred there. Miss Bernard has played all sorts of parts from Puckers in "Prince Chap" and Topsy to musical comedy and big emotional leading parts.

Miss Bernard says she is very glad to be back in pictures again and hopes and expects, in them, to do the best work of her career.

William Horsley Visits New York

Superintendent of Construction of the Universal Company Says West Coast City is Nearly Finished.

AFTER a stay in Universal City for seven months, William Horsley, superintendent of construction of the Universal Film Manufacturing Company, has been in New York City on a flying trip. He returned to the coast this week. Mr. Horsley says he believes Universal City will be a completed fact by February 1, that the new municipality is now seven-eighths finished.

While Mr. Horsley arrived at the coast early in May, it was six weeks before he could break ground by reason of waiting for the harvesting of the enormous crop of oats and barley in which the ranch was planted. While there are 290 acres in the city, owing to hills the area of the plant is reduced in acreage to about 230. About 40 acres are really level. A 30-foot boulevard has been constructed at a cost of $16,000. This highway runs for three-quarters of a mile. On every 100 feet have been laid 65 tons of rock. Over 20,000 cubic yards of clay had to be removed. The ranch extends for an even mile along the Los Angeles River, the course of which was changed considerably by the storm of last spring. A bridge and dam have been constructed here of reinforced concrete, which will be of value in making river and waterfall scenes.

William Horsley.

All of the buildings are of hollow tile or reinforced concrete and plastered with a cement making it absolutely white. By combining the facilities of the two stages—the one on the front of the ranch is 300 feet in length and the one at the rear 200 feet—thirty-five directors can work at one time. The possibilities for the making of pictures, Mr. Horsley says, are practically unlimited. "We have provided every facility we can think of," he added.

The laboratory will contain equipment for the finishing of the negative and the preparation of one sample copy for shipping east. At the rear of the ranch sanitary arrangements have been provided to care for a city of 3,500 persons and at the front there is provision for 5,000. All electric wires and telegraph and telephone connections have been placed underground. On the rear of the ranch two miles of sewers have been built and also one and a half miles of storm drain. At the front more than twice these facilities have been provided.

In a circular announcing that the Universal company is to dedicate Universal City on March 15 President Carl Laemmle invites those of the trade who may be intending a visit to the Panama Exposition to stop off at the new western home of the Universal and see what the company has created in the way of picture making facilities. He says further: "If you can't be there on that particular day we want you to come when you can. Welcome to our city!"

World Film to Share Profits

Company Announces Details of Plan Under Which All Employes Will Participate in Increased Business.

THERE has just been issued a twelve-page booklet entitled "Lewis J. Selznick Profit Sharing Plan for Employes of World Film Corporation." It is the result of several months' work by the officials of the company. The fact is noted on the title page that the pamphlet is "not only for the benefit of our employes but in the hope that other companies will adopt similar plans to increase the efficiency, happiness and rewards of their employes."

Through conferences between the district manager and branch manager there will be established a sum which will serve as the basis for computation of bonuses. It is said that in determining this minimum it is the intention to make it a fair one so that each manager will be given full opportunity to increase it. After the figure is established each manager will be entitled to a premium, in increasing ratio, on every hundred dollars of added business. For instance, on the first hundred it will be $2.50, and on the tenth hundred $25, so that for $1,000 of added business the bonus will total $137.50. One-tenth of this sum shall be set aside for the benefit of subordinate employes, to which the home office will add an equal amount. This will be disbursed in proportion to the amount of salary received by each.

Three months' employment is necessary to entitle one to share in the benefits of the plan, although at the end of the period following an employe will be entitled to his fractional share of the first period. It is stated that in allotting bonuses for increased business the cost of securing it will be taken into consideration. This same ruling also will apply to the prizes of $100, $50 and $25 which will be allotted every four weeks to those managers making the best record. The plan became effective on November 30.

Employes of the home office will participate according to their salaries in 2 per cent. of the excess in gross cash collections over the total of minimums established for all the branches. Where the distribution in the branches will be every month that of the home office will be every three months. Those eligible to benefits are divided into five general classes, as follows: Division managers, branch managers, salesmen, branch office employes and home office employes.

BOSWORTH IN CANDLER BUILDING.

In order to be in the heart of the film district, the New York headquarters of Bosworth, Inc., have been moved uptown to a suite of offices on the eighteenth floor of the Candler Building, at 220 West 42d Street. Installation of the furnishings is now nearing completion, and it is expected that by the time Special Representative Carl H. Pierce returns to New York the offices will be fully equipped and in smooth running order.

Mr. Pierce is now finishing up a tour of the Bosworth exchanges and will be back in town the latter part of this week, when he will take active charge of the new offices. He will make out-of-town tours from time to time, to look after Bosworth interests and boost the game generally, towards which end he already has done much. During the absence of Mr. Pierce the New York headquarters will be under the management of Julian M. Solomon, Jr.

Panoramic View, Showing Several of the

Powers Opposes High Admission

Veteran Motion Picture Man Does Not Approve Movement To Increase Prices—Big Money is In Nickel Shows.

P. A. POWERS, president of the United Film Service, is a strong "anti" in the movement set on foot by important New York photoplay interests to raise the prices of admission for projection entertainment. Powers claims that motion-picture entertainment is destined to remain a low-priced form of attraction—that it cannot escape classification as a sort of variety and that the endeavor to place it on a plane with the spoken drama will fail.

"The trouble with the motion picture business," said Mr. Powers, "is harmful competition. The wrong way to attempt to solve this problem is by attempting to raise prices. Such a move is a risky step, and while large capacity and big volume of business may dictate an increase in the figure charged for seats in certain photoplay houses, the motion-picture business is primarily a five-cent proposition and will so remain.

"There has been no increase in the intrinsic cost of producing; rather is the misguided ambition of the man who seeks to place the motion picture on a plane with theatrical productions who is to blame—in other words, the exhibitor who thinks he is adding 'class' to the business by having a few autos stand in front of his theatre, and therefore thinks he is privileged to charge a bigger price. It is the embellishments of the picture programs that have caused the increase in the cost of service. It is the orchestras, the vocalists, the intermixing of the elements of photo entertainment, vaudeville and concert."

"Motion pictures are inherently a brief-bill, small-coin attraction, holding a place all their own in the amusement world, and the sooner the men who are trying to make it a 'big' show get back to basic principles—to the truism that the film play is minimum-priced amusement for the masses—so soon will the cost-of-admission problem be solved.

"The nickel-man is responsible for the establishment of the business. He grew rich charging nickels. He will grow poor charging quarters, take it from me. Get back into the variety classification; drop inordinate ambitions to overlap the boundaries of a branch of diversion designed to fill a certain one. And stick to the original program—single reelers, with an occasional big subject. Your chance of pleasing your audience is diminished in proportion to the length of the film shown. Where short reels are flashed on the screen, it is a safe bet that one of the usual three shown for a nickel will please the patron, a supposition soundly supported by the logic that the particular mood or leaning of the patrons, be it for Westerns, love story or comedy, is encompassed by the ideal program and that was the purpose of the originators of the nickel shows. On the other hand, where you attempt to impress with loudly heralded all-feature shows, you will discover and are discovering, that the five-reel or six-reel subject, preempting the entire evening, will fail to please the moods of many of those present, and the program failing to provide the variety so essential to success in conducting a film theatre, will depart bored and with a feeling of having been cheated, never to return.

"I do not believe in exclusive 'feature' shows. I think it can be truthfully stated that the biggest factor in the vogue attained by the motion picture has been 'convenience.' By that I mean the absence of the preparations attendant on spending a night at the theatre playing theatrical attractions and the easy proximity of the picture enterprise to the home, due to its encroachment on residential neighborhoods. In billing 'features' as his regular picture fare for his clientele, the exhibitor strikes at the very foundation on which the film is builded. His argument is that in presenting a big star in films he is justified in playing the five or six reel feature and also is justified in charging prices even to the denomination of three figures. In other words, he believes that because of his presentations of the heroes and heroines of the legitimate stage in film versions, he is entitled to rank himself with the producers who present these stars in the flesh. That his premise is wrong is proven by the fact that no 'feature' play has lasted a year at its original high prices. The picture clientele goes to see the 'pictures,' those that are interested in the drama go to see 'stars,' except for a few men and women, who, because of the recurrent appearances in films and excellent characterization have caused themselves to be singled out by picture patrons, the 'star system' is all wrong in pictures.

"Why the picture purveyor should take it on himself to seek a division of the field with the theatrical managers is inconceivable to me. There is no bond of sympathy, no relation between the two. Even to the acting, the methods are different. In a business sense, it is apparent that, with his expenditures in salary, transportation, play royalties, booking and persistent advertising in the course of a 'run', the theatrical manager has no option but to charge a two-dollar scale for premiere plays and a dollar for stock revivals and second city 'runs.' Premieres and 'road companies' to the picture manager simply mean 'copies.' Thirty or forty 'copies' sent to as many cities would be equivalent, in a theatrical sense, to as many 'road companies.' The cost of installing the companies in the various cities would be prohibitive, the risk of the production increased thirty or forty-fold, the violation of the laws of economy in talent and investiture monstrous and impossible in both physical and artistic directions. Several days of darkroom activity, packing in tin cases and letting the expressman do the rest—that disposes of 'road companies' so far as filmdom is concerned.

"Many exhibitors who are charging twenty-five cents for their shows are losing money. If the grade of their shows merit a deviation from the five-cent principle, they could make money by reducing to a ten-cent fee. I have also found that many exhibitors who charge ten cents are piling up deficits. By returning to the original admission figure for motion-picture entertainment they could do a profitable business.

"As I said before, the motion-picture business is primarily a five-cent sort of entertainment, filling a niche that it cannot get away from, and as soon as this fact is realized, and the bubble methods of exploiting and expanding the picture business into something it can never be are dropped, so soon will the exhibitors' troubles cease. In the meantime, he stands a fine chance to lose all he has ever made by listening to the specious arguments of the man who would work wonders."

UNIVERSAL EMPLOYEES TO DANCE.

Invitations have been issued for the second annual ball and Yuletide festival of the Universal Film Manufacturing Company employees, which will be held at the Palm Garden, Fifty-eighth street, between Lexington and Third avenues, on the evening of Saturday, December 26. Dancing will begin at 8:30 o'clock. The ball of a year ago is still remembered by those who were so fortunate as to be present. Preparations for the coming function have been under way for many weeks, and the committee promises that the second dance will be even better than the first.

Important Buildings of Universal City, California.

Music for the Picture

Conducted by CLARENCE E. SINN

Damon and Pythias.

NAT E. SOLOMONS, an accomplished and capable musical director of long experience, is turning his attention to the possibilities of orchestra music as an accompaniment to moving pictures. Here is his letter:

"I am a constant reader of the Moving Picture World and have followed the development of the pictures for some years; have had at different times (as well as at present) orchestras of from five to fifteen men under my direction, and it is natural, of course, to read the stories of the pictures in order to select the proper music for accompanying them. Was particularly interested in the magnificent production of 'Damon and Pythias,' and at the suggestion of my managers here (the Messrs. Mellinger Bros., of the Maryland Theatre —a beautiful house seating 1,800 people—of Cumberland, Maryland), I am sending you my musical program as we played it for that picture."

(Here follows Mr. Solomon's selection of musical numbers.—C. E. S.)

Damon and Pythias.

First Reel.

(1) Introductory March, "Cocheco," by Ernest Reeves.
(2) "Persian Princess Waltz," by A. H. Auracher. (Twice through—scenic views.)

Second Reel.

(3) "Fanfanni March," by Suppe; to introduce the characters. (Twice through.)
(4) "Softly Unawares," by Paul Linke; half through.
(5) "Midnight Fire Alarm," march by H. J. Lincoln; twice through.

Third Reel.

(6) "Kathleen Waltz," by Leo Orean Smith. Once through, and the last strain three or four times.
(7) "Air de Ballet," by C. Chaminade; twice through—until finish of Ballet.
(8) "The Vampire Waltz," by Al. B. Coney; twice through.
(9) "The Burning of Rome," march, by E. T. Paul; three times through.
(10) "A Signal from Mars," march, by R. Taylor; twice through and temper to situations.
(11) "Egyptia," by Abe Olman; once through.

Fourth Reel.

(12) "Zallah," by Loraine; three times.
(13) "Ben Hur Chariot Race," by E. T. Paul; two or three times.
(14) "Triumphal March from 'Aida,'" by Verdi; twice through.

Fifth Reel.

(15) "Flower of Love Waltz," by Geo. L. Cobb; once and half.
(16) "Nuvida," intermezzo, by E. B. Claypoole; twice through.

Sixth Reel.

(17) "Love Moods," waltz, by Geo. J. Trinkaus; twice through.
(18) "Stolen Moments," by Leo Friedman; twice and coda.
(19) "Gold and Silver," waltz, by Franz Lehar; from tempo di valse—then valse No. 1, first and second strains only, until end of reel.
(20) Exit March—"The King's Escort," by F. H. Loosey.

Readers of this department who may have the "Damon and Pythias" picture to play for later will no doubt appreciate Mr. Solomons' suggestions for the musical program. It includes some good descriptive stuff which, in the hands of a leader of Mr. Solomons' theatrical experience, can be tempered to suit the various situations. Indeed, he calls attention to this in No. 10—a march. I would respectfully suggest, however, that the program could have been made more practical had he given us "cues" for beginning and stopping some of the numbers; either from the action or the titles and announcements on the screen. All leaders do not play the same numbers at the same identical tempo, and all operators do not run the pictures at the same speed. For this reason the directions "twice through" or "two or three times through" are not quite as definite as they should be. Some of us are not sufficiently experienced to realize why certain music should be appropriate for certain scenes, and they will follow the program blindly—and perhaps will not obtain the same results they might have had the directions been more explicit. However, we are all under obligations to Mr. Solomons and hope he will come again.

Studies the Characters Too.

Miss Florence L. Currier of the Gem Theatre, Barton, Vermont, says:

"Some one wants a definition of 'dramatized music,' and it isn't so easy to give, but briefly it means: first, get your plot or theme of the complete story to be shown on the screen and make a thorough study of it. Second, make just as careful study of the characters, and if you have been playing to the pictures any length of time you will easily recognize just how Miss Y— or Mr. B— will handle that particular character part; then, forgetting your audience and yourself, watch the picture and the unfolding of the plot and counterplots. If you have started an adaptable theme do not be too anxious to change at every cut-back or change of scene, but don't adhere so closely that you will run Mendelssohn's 'Spring Song' into a violent or tragic scene, or the last movement of 'William Tell' overture into a serene sunset. In other words, be careful in choosing your principal theme and then remember that changes in tempo may be so made as to handle a great many scenes properly. Be particularly careful about changing keys—it is almost always noticeable, and detracts from the photoplay. If you have a wait between reels of a feature or two-part drama, keep your theme always before your audience, and do not make the fatal mistake of interjecting a tango or two-step at a time when it is imperative to keep the story in the mind of the audience. Never play loudly in an emotional drama and remember about the wonderful modulations in key changes —put your soul into the picture and learn to improvise properly. In comedies, however, forget all this and 'cut loose.' No one wants an entire meal of roast beef; add the salads and dessert in the form of popular airs and tangos—not forgetting at the present moment 'Tipperary' and similar songs as well as the airs from the light operas which are very pleasing this season. Follow Wilkie Collins' advice—'make 'em laugh, make 'em cry.' But do everything in its right place. Your audience becomes more critical every night; if you don't believe this, all you have to do is to listen to the comments on the photoplays and the very just criticism on the many impossible and ludicrous incidents shown therein. Your music is being criticised in exactly the same way if you are bungling it. We solved our popular music problem in a very simple way. My article appearing in the Moving Picture World told how, but if any one cares to go into the matter more thoroughly, I am willing to help if I can and inquirers send stamped and self-addressed envelope."

The article referred to by Miss Currier appeared in a July number of the Moving Picture World and explains a method of selling the music at a slight reduction after having used it a week thus reducing her music bill. I predict she will get lots of inquiries, and that some of them will include a stamped envelope.

I don't quite understand the assertion that "changing keys almost always detracts from the photoplay." Of course we all admit that a very abrupt change of key is apt to be conspicuous, particularly if forte. To my taste a close adherence to one key is apt to grow monotonous. Later on she says: "Remember about the wonderful modulations in key changes," so I presume she also likes chord progressions occasionally. A peculiar thing in writing about music for the picture is that when a person makes any kind of assertion or tries to formulate a rule he generally has to qualify his remarks or note a lot of exceptions. I think the above is a case in point. Probably if she writes it again Miss Currier will say: "Be particularly careful about changing keys; it is apt to be noticeable and detract from the photoplay if not used with judgment and discrimination."

Wanted—A Common Vocabulary.

The first part of Miss Currier's letter quoted above relates to the definition of the term "dramatized music." Two or three writers have given us their ideas of the meaning of the expression and what it conveyed to them. Miss Currier thinks it includes a study and consequent familiarity with the peculiarities of the moving picture actors. Maybe it does. I have never heard that part of it before, but if it means that to the lady, then she is perfectly right in her contention. She is telling us what idea the expression conveys to her.

The point I am trying to bring out is the fact that many of our expressions (now becoming common to M. P. musicians) do not convey the same idea at all, and for that reason they fail of their purport. Why not get together in some way and agree upon an exact meaning for some of our expressions—or for all of them so far as possible. These for a starter:

"Playing to the picture."
"Working up a picture."
"Dramatizing the music."
"Improvising for the picture."

There are many other musical expressions and terms which—as applied to picture work—are gradually attaining a subtle definition of their own. Let us hear from the readers; what do these terms mean to you?

"Runaway June Company"

Mutual's New Feature Will Include Many Well-Known Screen Artists.

OVER sixty: There are more than that number of capable actors and actresses, chosen with special regard for the requirements of the story to be told on the film, who will appear in the initial installment of "Runaway June," the novel written especially for the Reliance Motion Picture Company by George Randolph Chester, writer of the Wallingford stories and an author dear to the heart of the American public, and wife, Lillian Chester. The scenario on which the fifteen installment photoplay of "Runaway June" is based is by Marc Edmund Jones, and Oscar Eagle

The "Runaway June" Company.

is the director who has been selected to make this important production.

J. W. Johnstone who formerly played leads with Eclaire is to appear as Ned Warner, the young bridegroom in "Runaway June," and June herself is to be visualized for the movies fans by Miss Norma Phillips. Old Aunt Debby, the negro cook in the Moore household and a character George Randolph Chester has apparently loved writing about, will be impersonated by Miss Myra Brooks who formerly distinguished herself by her work in the company of the late Richard Mansfield. Miss Winifred Burke, a well-known motion picture star, will be seen as the svelte and interesting Iris Blethering, June's closest friend, and Mademoiselle Evelyn Dumo has come all the way from Paris to play the part of Marie, maid in the Moore household, and incidentally afford herself and her parents, left peniless by three sons who have died for France on the Aisne, an adequate living.

One of the more important roles in the play, that of Albert Bly, the man with the black Vandyke, in the wake of whose motor all the crowd comes streaming, will be embodied for screen purposes by Arthur Donladson who will be remembered by appreciative audiences the country over from the cast of "The Prince of Pilsen."

Willat Laboratory in Full Swing

The Big Plant at Fort Lee Now Turning Out Finished Product for the New York Motion Picture Corporation.

IN a recent visit to the Willat Studios and Laboratories at Fort Lee a World man was shown about the laboratory by President Kessel of the New York Motion Picture Corporation. In the spacious executive offices Mr. Kessel showed the drawings for the projected eight-foot ornamental fence which is to surround the property on the two street sides. It will be 350 feet long on one side and 600 feet on the second. The fence will be so constructed as to make it available for backgrounds. Across from the office is the shipping department. Running along one side of the big factory building for 80 feet is the assembling room. Here also is a little printing office with a good supply of type for titles and inserts and also a job press. At the rear is the negative room and the testing room.

In the printing room forty-five Bell & Howell printers are installed, together with six Moyer printers. There will be sixty of the former machines when the plant is complete. There are also eighteen Bell & Howell perforators. A big projection room completes the equipment of the main floor.

In the basement are the boiler room and the hot water supply. Under the street is a big vault for the storage of raw stock. There is a good sized ice-making machine. Then one enters the drying room, filled with drums and racks, tinting and toning baths and washing tanks. There is also an elaborate installation of spraying apparatus. Connecting with these are the negative developing room, the positive developing room and the room where the positive is prepared for developing.

It is a fine plant, and it will furnish the New York Motion Picture Corporation with abundant facilities for making the most of the excellent negative which comes to it from the Pacific Coast.

Rienzi de Cordova in "A Man's Shadow"

TOM TERRISS, who is putting on the famous Terriss plays for the Kinetophote, has picked his cast for the first of this series of plays. He has chosen for the first of these pictures, "A Man's Shadow," one of the pieces which was made famous by William Terriss at the Adelphi theater in London.

In taking the people for the cast, Mr. Terriss has been careful in selecting those who will look the part and also make the piece a thorough American production in so far as the representation in the play from this side of the Atlantic is concerned.

Rienzi de Cordova.

As has been announced, Mr. Terriss will have for his leading woman, Anna Luther, who has been starred for some time in the Lubin pictures. For the Viscount Acheson of the story he will have Lionel Pape, who is as thorough going an Englishman as ever came to America to put his type of Briton on the stage. Rienzi de Cordova, a British subject, who might have come straight from London, but who was born in Jamaica, is the Craig Dare of the piece. Mr. de Cordova has played in America for years, having been under the Frohman management where he appeared with Richard Mansfield, Henry Miller and Maude Adams. In pictures he has done heavy leads for Kalem and others.

Among others in the cast are Alfred Heming, Alfred Palmer, Walter Kingsford, William Lewin, Cornish Beck, Katheryn Adams, Millie Liston and not to forget Millie Terriss, who is the joy and pride of the household of Mr. and Mrs. Tom Terriss.

Work on "A Man's Shadow" was begun last week and already several hundred feet of the film has been seen at the projection room of the Kinetophote. From the apparent looks of what has been made, the Kinetophote will have one of the best features it has yet produced.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

CATHOLICS TO USE EDUCATIONAL PICTURES.

Organize Theograph Film Company, Inc., to Manufacture Religious Subjects—Rev. Yorke Says This Work Has Been Neglected.

THE Theograph Film Company, incorporated at San Francisco on Aug. 4 by leading Catholic educators and business men of California, has opened offices in the Merchants' National Bank Building, that city, and is now preparing to enter the field of Catholic religious instruction and to supply students of all grades with an equipment as up to date and as scientific as can be found in any institution. The Rev. Peter C. Yorke, D.D., a prominent divine and educator of San Francisco, is one of the leaders in the movement to make use of motion pictures in Catholic schools and is very enthusiastic on the subject. In outlining this proposition he says:

"The use of pictures in the art of teaching has been appreciated from the beginning by all whose duty it has been to impart instruction, not only to the young, but also to those of more mature minds. In fact, modern art sprang from the desire to reinforce the preachings of religious truth by the aid of the eye. Painting, mosaic, sculpture, stained glass, the drama itself, all found their beginnings in the attempt of the church to bring home, as forcibly as possible, to cultured and uncultured alike, the great teachings of the faith.

"In our days, especially since the discovery of photography, school text-books of all kinds have been profusely illustrated, and teachers have found these illustrations of the greatest value, not only in exciting the interest of the children, but also in making clearer and more vivid the lesson of the text. The progressive improvements in the stereopticon have been seized on by instructors, from the highest grades to the lowest, to facilitate their work and to render it more effective.

"The motion picture, originally regarded as merely an ingenious toy, has become in a few years one of the most popular forms of amusement and recreation in every part of the globe. Its possibilities for instruction and research were soon realized and made available. It may be truly said that there is no domain of human experience, thought or knowledge untouched by the enterprise of the motion picture manufacturers. One field, however, has been almost entirely neglected, and that is the field of religious education. Some Biblical subjects have been attempted, but more for the purpose of entertainment than instruction.

"In entering upon this enterprise several requisites have to be met. The first of these is organization and grading. In every system of education we must not only have the matter, but we must have the manner of presenting it. Now, at the bottom of every effective manner is the problem of grading. We must take into account the age and capacity and need of the pupils dealt with. We must minister milk to babes and strong meat to men."

The Theograph Film Company has secured this first requisite by acquiring the motion picture rights in "The Text Books of Religion for Parochial and Sunday Schools," by the Rev. Peter C. Yorke, D.D." These books are published in San Francisco and have a wide use throughout the United States.

Another requisite is religious reverence in the production of the sacred subjects. The Theograph Film Company has secured this essential by the organization of a corps of actors to whom the subjects in question will not be mere matters of dramatic rendition, but deep and vital truths of their personal religious life.

It is also announced that the company has secured the exclusive rights to a new projection machine, said to be extremely simple in construction, and safe from all dangers of fire. The directors of the company are: Richard M. Tobin, Joseph Scott, Wm. F. Humphrey, J. T. Harrington, John Wallace, George Fraser and Frank H. Doyle, the two latter being expert photographers.

THE CLERGYMAN AS AN EXHIBITOR.

THE popularity of the moving picture as an aid to religious, social and educational work is growing rapidly indeed, it would seem as though the churches and ministers are rapidly becoming the best friends of the moving picture; of course, this is in its educational and entertaining values. While this growth is widespread and continually increasing, there are many ministers still asking for guidance and help that it may serve a valuable purpose to publish the following experience of a clergyman in the city of Hartford, Conn. It should be stated at the outset that this is perhaps the most extreme instance which has come to our notice, but as the Rev. H. E. Robbins has set forth his reasons and experiences in such logical order we deemed them worthy of repetition here.

WHY I OPENED A MOVING PICTURE HOUSE.

By the Reverend H. E. Robbins.

FIRST—That the motion picture theater has an attractive power surpassing anything ever offered to the public for recreation.

SECOND—It is not costly. In fact, in well populated sections the best service may be offered for 5 and 10 cents. It is the cheapest way that the poor can be entertained, and therefore, added to its attractive power is the fact that the price of admission places it within the reach of every one.

THIRD—It speaks in all languages. Little children can instantly catch the meaning. And foreigners who cannot read our books, can and do read our pictures. Therefore they are in a peculiar way a great teaching agency, moulding the thought and speaking to the great mixture of foreigners who are Americans in the making, and to children who are Americans in the growing stage.

FOURTH—The temptation of the producer of films is to cater to the wishes of the exhibitor who in turn usually believes that the sensational and the suggestive will appeal strongly to the shallow and the prurient. This was so much the case that a National Board of Censorship was established. And even under the not harsh censorship of the Board the makers of films and the exhibitors of the pictures chafe and fret continually, if we may believe the motion picture magazines.

As evidence that the censorship as now exercised is not strict enough for many, I may state that Chicago has established a Municipal Board of Censorship, which, I have been told, alters in some way nine out of ten films allowed by it to pass, and rejects more than 50 per cent. In other words, about one film in twenty is passed intact. I cannot vouch for the above figures. My information came from a film salesman.

FIFTH—With a large number of people the motion picture theater does not find favor, and its possibilities to amuse and instruct as well as uplift are ignored. A number of men past middle life have told me in the last few days that my theater is the first that they ever entered, and that they had never seen or thought that they cared to see motion pictures. Another man said that he sent his young son away to school in order to avoid the attractions of the "movie houses."

SIXTH—Nothing, so far as I have observed, has been seriously attempted by the churches to either guide or to use this tremendous force that is now in contact with untold millions every afternoon and evening of the week.

The pulpit has scolded about it in that delightfully safe way that the pulpit has of scolding. Such work as that would be about as effective of correcting the situation as a Summer zephyr would have in blowing over a mountain.

Other clergymen have made feeble, yes, ludicrous attempts to meet the problem by showing pictures in parish houses, churches and in Y. M. C. A's. The films which such places show are called by the trade name of "junk."

The stupidest, cheapest and most insipid films are held for a while by the big companies as junk for churches, after which they are sent to the wilds of South America.

Therefore the church motion picture is "pain and grief" to the spectator, a joke to the motion picture man, and probably a source of much satisfaction to the parson, or the Y. M. C. A. secretary, who feels that he has really done something along the line of social service which is quite worth while. As a matter of fact, what he did was to bore a few good people who came because it was for the benefit of the church.

Finally, people of all classes ought to have recreation, restful and clean. They must and will have some kind of recreation. The pleasures of this world are as necessary to a well-ordered, sane and happy people as are the riches of this world, both of which Jesus said were dangerous, and both of which we know to be necessary and in need of guidance.

When the late distinguished Bishop Potter attempted to establish a church saloon he called down on his saintly head the anathemas of thousands of his former friends. That effort proved a failure because the saloon is in itself evil and needs not regeneration, but extermination by being replaced with something else.

Taking all this into consideration, then I was both interested and aroused when the Rev. Charles Stelzle, social service expert, outlined his plan for establishing high class moving picture service. I drove more than a thousand miles around Connecticut in an automobile investigating the local amusement situations.

In every little town the parsons spoke unkindly of the motion pictures shown locally. In one town of fifteen hundred people, pictures are shown every week, and the films are selected by a boy of fifteen, who has his own ideas about blood and thunder and such heroes as "Home Run Baker." I decided, therefore, that I would use my spare time and earn the money I have to earn in order to make a fair living by estab-

lishing a high-class picture service. Through the influence of some friends and the fairness of the owners of the building I was able to lease and open the Star theater, which, as I have said, is a picture house de luxe.

I am showing such pictures as "Thirty Leagues Under the Sea," "The Fall of Carthage," and have booked the highest class and price photo drama, comedy and current events that are to be obtained.

Saturday mornings I have a children's matinee, when such stories as the "Vicar of Wakefield" are told in pictures with children's funny pictures, and children's music with a full orchestra.

Every move has been taken only after advising with men whose friendship, ability and interest in society are undoubted. I realize that I know nothing about business, and very little about motion pictures as a business, but whether I shall succeed or fail, I believe that my experiment will have been of value if it will arouse the men who can do things and want to do things to some action which will utilize the force and take advantage of the opportunity offered by motion pictures. I may say in closing that I have had some very helpful and enthusiastic endorsements from clergymen and laymen of the highest class.

H. E. ROBBINS,
Rector St. James Church and Secretary of the Commission on Social Service of the Episcopal Diocese of Connecticut.

NEWS ITEMS OF EDUCATIONAL PROGRESS.

The use of moving pictures in churches in Georgia is increasing. Newspapers from that state say that "the use of moving pictures to aid all branches of Sunday work has been much discussed." As a result there is a general desire for their adoption. In Waycross the Central Baptist Church has been the first in that town to install a machine and satisfactory results are anticipated.

* * *

Michigan has always looked favorably upon the educational value of the moving picture, so that it is no surprise to read of any progress in that state, where it is natural to note that additional uses are being made of the kinematographic method of illustrating lectures and other subjects. In the First Methodist Church of Saginaw the pastor has decided that an equipment of moving pictures "is one of the best forms of imparting and illustrating truth." The first use of the pictures are to illustrate a lecture by W. Blanchard Moore on Siberia, Russia, and Count Tolstoi. In Chicago Mr. Moore's lectures have been most successful and the wider use of them will be beneficial.

* * *

From Buenos Aires comes the news that "Cinema educational lectures are both popular and successful." At the persent time Dr. W. P. McLaughlin is lecturing on Belgium, in the American Church Hall, with most encouraging results. The newspaper report says: "On some occasions upwards of five hundred children have crowded the hall and gone in raptures over the wonderful moving pictures." Films illustrative of Russian, French and English history are also well received. It is evident from these reports that educational pictures of the most serious and studious kind are acceptable, and in these places manufacturers of educational subjects will be encouraged to send their catalogues with good results in view.

* * *

In Minneapolis "The Tribune" has been giving the children an opportunity to answer questions relative to their knowledge and judgment of the moving pictures.

"Why do you go to the pictures?" is the first question asked, and, while the answers have not yet been tabulated, a few specimens show the tendencies of the juvenile mind. A good answer is given by one as being "A good place to rest for tired persons." That a child should write of the picture house as "a good place to go to forget troubles" seems somewhat mature, yet how often has the dreariness of school lessons, and the drudgery of home duties, sought a relief which the moving picture now affords; these answers coupled with one that "it is so lonesome at home" very plainly show that even the young life is sometimes joyless and dreary, that the moving picture can bring sunshine and happiness in these lives is the first step towards making the pictures educationally helpful as well as bright and attractive. It is further noted that the schools are encouraging the children to answer the questions, a further notice of which we hope to review later.

ITEMS OF INTEREST.

The General Film Co. has just issued a new catalog of educational films in which they call special attention to the number of subjects which have been added since the last issue. The publication is very thorough, world wide in its scope and will be a great help to all those interested in educational moving pictures.

* * *

The Church and Social Service Bureau after casting off its titled encumbrance, opened its new offices, 80 Fifth avenue, New York, recently with a reception for clergymen and people of kindred interest in the use of educational pictures. A goodly number of people thronged the offices and projection rooms for many hours, machines and pictures were on exhibition and much interest was evinced by all who attended. The President of the bureau, Rev. Wm. Carter, was most cordial in his greetings to all and was ably assisted by the Rev. Roland S. Dawson.

* * *

"Damon and Pythias" is the latest addition to the valuable films, forming a complete, interesting and instructive entertainment. Released by the Universal Film Co. from the scenario written by James Dayton and Ruth Ann Baldwin, and produced at great cost of time and money under the most favorable conditions the bright California sunlight could permit. Great fidelity has been shown to the strength of this wonderful story of friendship, as also to the costumes and scenic effects. A metropolitan paper, in commenting upon the first exhibition says: "Damon and Pythias deserves to rank as one of the most magnificent moving picture productions that has ever been presented. It is cleanly acted and devoid of sensationalism.

SUNDAY PICTURE LECTURES EDUCATIONAL.

So Says Secretary of Socialist League—Ecclesiastical Organizations' Opposition Unfounded.

THAT the Sunday moving picture lectures at the Lyceum Theater, Pittsburgh, are educational in their nature and designed to assist in the mental development of working people is the contention of Dr. W. J. Van Essen, secretary of the Pittsburgh Socialist Educational League, who believes the opposition of certain church organizations to such lectures to be unfair and not well considered. His letter outlining these views follows:

Editor: Just a few lines relative to the opposition to moving picture lectures that the Pittsburgh Socialist Educational League is holding Sunday afternoons in the Lyceum Theater. I notice in the papers of Pittsburgh that certain Sabbath organizations are opposed to them.

The lectures in question are purely educational in character, the films being used to illustrate the subject lectured on, a method that many ministers use in conjunction with their sermons.

The picture has great educational value, and we use it for the same purpose that ministers sometimes do, namely, to convey a message to our audiences as forcefully as possible.

Keeping in mind the purpose of their use, it seems a little narrow on the part of the opposition and does not come with good grace when we remember that ministers use them for the same purpose, which we have no objection to.

Our messages are intended for the working people of this district, and Sunday is the logical day for such meetings, as it is the only day that the average worker can devote to mental development. Further, "the better the day the better the deed" applies to our lectures as readily as to ministers' sermons.

Our educational league is chartered for the specific purpose of disseminating knowledge pertaining to social and political economy, and we would suggest that ministers devote a little more attention to the problems of this life, to the end that we have more of "Heaven" here, instead of the ignorance, crime and misery due to the poverty of the working people.

Believing that the principles of religious and political freedom are dear to all of us, and that industrial freedom will prove of vastly greater value than either of the above, and hoping for the day when the masses will become conscious of their great possibilities, I remain, yours for a broad-minded humanity which refuses to be servile to either man or woman, and who will only comply with such rules or laws as are necessary for social welfare. Respectfully,

DR. W. J. VAN ESSEN,
Secretary Pittsburgh Socialist Educational League.

UNIVERSITY USES PICTURES AS LECTURE MEDIUM.

On Monday November 9, the University of Cincinnati threw open to its students in certain courses the opportunity to attend what have been christened as "visatures," a word invented to cover the latest development in educational methods. "Visatures" mean, in brief, a visible discourse; in other words, a lecture illustrated, in this case, by motion pictures. As announced some time ago, the university is one of the several leading institutions in the country which will use this advanced method of instruction in the several courses in which it is available, using films furnished by a cooperative exchange, and the plan has now been placed in actual operation.

There are to be 105 of these lectures in Cincinnati, in series of twenty-one each. The subjects to be covered this month, for instance, include good roads, the safety first movement, farming with dynamite, pure foods, cement making, railroad building, the manufacture of firearms and ammunition, banking and several scenic subjects to illustrate commercial geography and literary courses. An important object which it is anticipated will be served by the use of moving pictures in connection with the lectures is to assist the students, in many cases, in selecting their future occupations.

The lectures illustrated in this manner will be given on every day of the week excepting Saturday and Sunday, at 4:30 and 6:45 o'clock, and the public is invited to attend them. They have already proved very popular with the students, largely, perhaps, on account of their novelty.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Warning.

UNPLEASANT as it is to have to write this, it seems to be necessary to remind the readers of this department that favorable comment on advertising is not to be accepted as a personal recommendation of a person's business integrity. For some months past a press man whose material was once favorably written up to a year or so ago, has been trading in part on the supposed guarantee that this material carried. He leased a house in a Southern State, ran up an exchange bill, got into the local papers for advertising and decamped. Later, he was located in Colorado, where he sought to interest a local manager in a "Publicity and Supply" company that may eventually result in a Federal sentence. The local man looked into the scheme and refused to participate, even though the adventurer told how he had just come from Jacksonville, where he had seen and won the approval of this writer. Almost a year ago we had to warn our readers against a somewhat similar scheme this same operator sought to work. It seems there must be these swindling fakers in every line of business, but before you accept their statements that this paper or this writer stands back of any scheme, please verify that fact by wire or letter.

Blankety Dash.

That's about as close as the Editor and the Postoffice people will permit us to come in expressing our real sentiments concerning conditions as reflected in this clipping from a recent issue of Real Reels. Editor Carpenter, having worn out one trusty sledge hammer, drops into sarcasm. Read what he has to say:

> Why buy theater tickets at all in Salt Lake? An evening paper prints 104,000 free coupons each week and a morning paper nearly as many. Then you can walk into the Broadway on Mondays free provided you are one of the first 200 to attend the matinee. After seeing the show you can walk over to Main street and get a shine and a free ticket to another picture house. Further up the street you can buy a loaf of bread and get another free ticket. Higher up the street you stand a chance of winning a diamond ring provided you are a working girl. You can take six of your kids or somebody else's bairns, free to the Orpheum any afternoon, while every other house in town has some scheme or other to give you something for nothing. This town has only 100,000 population and a dozen philanthropic managers.

Can you conceive such a condition? The managers of a dozen houses trying to outdo each other in making deadheads out of every possible patron? These men would not take a can of gasoline and a box of matches and deliberately set their houses afire, but it would be vastly better for them, and for those who will come after them, if they did. That's strong talk, but it is none too strong for the man who will murder, not only his own business, but the business of an entire city.

It is all right, in a way, to argue that this will make business, and that this free distribution merely serves to get them coming, when the free distribution will be withdrawn, but it is unsound argument, for the thing, once started, cannot be stopped. There is nothing so easy to create and nothing so difficult to cure as the chronic deadhead. A chronic deadhead will never buy a ticket if he can help it. He will even spend several times the value of the ticket to get one free. We've had men beg the privilege of taking us to dinner and spending several dollars for a restaurant check for no other reason than that, following the dinner they could go in with us "on the nod" to some vaudeville house where the best seats were only fifty cents. It's not the matter of money, but the free ticket habit is something that gets into the blood and cannot be gotten out. The deadhead would rather spend five dollars on some one who can get passes than a dollar at the box office. If he cannot get in free he'll stay away.

And here is a whole town being turned into chronic deadheads! Here are a hundred thousand persons being educated to try and get something for nothing, not just once, nor just one day a week, but right straight along. It is monstrous. It is a crime.

The west used to be the land where there were no pennies in circulation. Truly, the times have changed—in Salt Lake City, at any rate. In a couple of months it will be as "dead" as Philadelphia used to be, and if you want to know what that was, ask any old-time manager or agent and listen to him curse at the mere recollection.

Now and then it does pay to send out some free tickets to some one attraction, but this wholesale hemorrhage of free coupons makes the box office a joke.

It is only a few months ago that New York was flooded with ten-cent safety razors. The United Cigar Stores gave them out as premiums and in time most of the customers merely laughed. A clerk in one of the stores gave us half a dozen, just to get rid of them, and we could not even give them out to the elevator boys in the building in which we have our office, and out at the house the grocery boy refused to take one because he had three already. Make admission to your house a joke and presently it will be no laughing matter to you. It's probably too late to do much in Salt Lake City, but if you're in a town where this foolishness starts, sell your house and move away before you have to close it up. A man can stand about so much of any one thing. Forty quail in forty days is the most familiar example. The first is fine, the last—if the last is reached—is nauseating. A man wants about so much amusement. Make it possible for him to see too much and he will become surfeited and not desire it.

Mailing Cards.

Edward A. Zorn has a new scheme in mailing cards. He runs the Temple theater, Toledo, and plays features. His cards are 5½ by 7, four pages, and are posted under letter postage, though we think they would go for one cent, did he desire. Inside pages carry the announcement of two specials, and the back page, a really artistic bit of type work, carries the underline. The novelty feature is that right alongside the address is the "letter" that will get the attention of the recipient. Many who might not be willing to open a circular will read this well-phrased note and then read the rest: Here it is:

ANOTHER INVITATION
————To the————
TEMPLE THEATER!

Dear Madam:

No doubt you are one of the thousands who enjoyed "Ethel Barrymore in the Nightingale," exhibited at this theater several weeks ago, so you will appreciate the two great events this folder introduces. Two big Broadway successes you can't afford to miss—*Wm. A. Stevenson* in "SHORE ACRES" and *Beatriz Michelena* in "SALOMY JANE." Will you come and bring a friend.

Very truly yours,
The Management.

Precisely the same wording on an inner page would do no good at all, and it would be lost on the back page. It is the fact that it snuggles right up against the address that permits it to "reach" in the brief space the recipient is taking to decide to throw it away. It "gets" her and she reads on.

Pickings In Line.

Paramount Pickings, the house organ of the Famous Players Star Feature Film Service, Minneapolis, swings into line with the announcement that the editors will supply press matter to those clients asking for it. And by that token it is better to make the clients write in than to supply it unasked, for then the aforesaid clients will appreciate what they get since they have to ask. If it merely came without invitation it is apt to be pushed aside.

When you come to think it over, these feature distributors have had a lot to do with increasing the amount of intelligent press work done.

Hot Air.

Hot air is the latest advertising device used by F. D. Stanton, of the Orpheum, Gardner, Mass. He built a miniature dirigible and sent it up. Everyone was talking about the "Zeppelin," and the news was even wired to Worcester. Then the story came out.

A. D. K.

The Rosemary theater, Ocean Park, Cal., calls its door knob a "screen sheet." They use a narrow card 2¾ by 8½, red on light brown.

Since the D. K. is punched for the string, it might be a good scheme to use this text at the top:

Drive a nail in a convenient place and hang this up.
Next time hang up the new one over the old.
Keep a record.

That "keep a record" will appeal to a lot of the fans.

The Rosemary prints a throwaway for Wildfire in which Mrs. Leslie Carter is quoted as saying that Marguerite Clarke is a better actress than Mary Pickford. It is pretty hard to tell how the army of Pickford admirers will take this, but it is certain that they will want to see the release to prove that Mrs. Carter is wrong. It is a safe plan, as a rule, to keep out of comparisons. Here it might work well.

Craw's Side Venture.

George Rockhill Craw, who used to be a frequent contributor to this paper a couple of years ago, has settled down in Fort Wayne, Ind., for business reasons, and is publishing on the side an Amusement Guide to all the attractions. It is a little four pager with one page of bright items, the amusement attractions, the railroad time tables and a few advertisements. It is bright, well printed and well distributed, being found in the hotels, stores and other places of public gathering. It is evidently a "comer."

Howdy, Mr. Wall!

It has been some time since Mr. Wall happened along, but here he comes with a letter and a couple of programs. Read the letter first:

> Enclosed herewith you will find the first and second edition of our four-page program, which I wish you would give the "once over" and point out to us, in your modest, unassuming way, the most glaring and unpardonable part of the general make up; now, Friend Sargent, before you explode, let me warn you

not to express yourself to forcibly, for I want to show it to the printer, and s-h-h (the printer boss is a lady), so it would never do to comment on them in the manner that I feel that you would like to.

But, be that as it may, give us (the printer lady and myself) your candid opinion on type, general make up, quality of paper and, most important of all, are there too many ads?

In this town of 2,000 we get out 500 programs, distribute about 250 of them from house to house and have a mailing list of 150 and distribute the balance of them in buggies and autos on Saturday night.

We just started the farmers' matinee last week, giving a free show to the country people from 1.30 to 5 P. M., having 14 merchants giving out tickets to their country patrons, for which they each pay us 50 cents per week. I think that within another week we will have at least 20 merchants into the plan, for it seems to make a decided hit with the country people, and the merchant who does not give out tickets will find himself losing out.

Not for worlds would we "sass" a printer lady and hurt her feelings—at least not this time, but if she persists in using that billious-looking green ink, we are going to coax Mr. Wall to get a he-printer we can converse with. Green ink is all right on tintpaper, but a light green on white is not satisfactory. It looks unfinished. A silk green might work better, but blue is better still, though in all cases, a deep shade of any colored ink should be used on white. Contrasting tones are all right, but white is too strong for light colors.

We do not like the front page, even were it done in another color ink. There is too much picture and too little Wall's theater. It should be discarded in favor of a simple type border and job type with the stuff that Mr. Wall now runs on his back page printed on the front where it will show. Then he will have the space to run his program clear across the page instead of sticking it into one corner. As it stands he gets only one-sixth of his inside pages for the program, one-third of the back and none of the front. The ads are too many by one to a page.

Use the simplest sort of fancy border, not more than six points wide. Three on six would be better. Then cut off the top quarter with a cross bar of the same border. Set the name of the house there in good, plain type. Add the name of the town and "Program for the week commencing," and give the date. Below the bar, run house stuff; the snappy stuff that Mr. Wall writes. Set it in eight point. Set the farmers' matinee in six point with a ten point head below that, and the front page will look like something, and we can be friends with the lady printer.

If she just simply *has* to use up that green ink, let her mix some black with it to deepen the tone.

Building Up.

You've all been told about the one-piece skirt and coat hanger, and several hundred have used it. The Talbot theater, Indianapolis, builds up on this by wrapping the nail in a directions sheet that reads:

DIRECTIONS.

If you want to *Hang* up your *Coat* or *Skirt, just* drive this *One-Piece Coat or Skirt Hanger* into the wall.

But if you want a place to hang up for an evening of pleasure don't fail to see the first installment of the new serial, *"The Master Key"* Friday night, Nov. 27th, at *The Talbot Theater,* 22nd and Talbot.

Mr. Saffell writes this is his first contribution to the department, but that he'll be back soon. We hope he comes.

For Charity.

Pearce's Tudor theater, New Orleans, was loaned one morning last month for a concert for a local charity. The fine organ in the house was the foundation for a splendid program of instrumental and vocal numbers. Do you ever do anything along the same lines? It pays.

It's a Bunch.

F. H. Franke, of the California theater, Chicago, writes he is sending in a "bunch" of stuff. He did. It's a regular bunch and an interesting one. He writes:

Under separate cover I send you a bunch of advertising stuff, invite your criticism and suggestions.

If you find among it something worth while pass it along.

I get out weekly seven thousand cards or letters. On large productions like "The Christian" and "The Spoilers" ten thousand letters.

The cards (except the pink sample) cost, in quantities of seven thousand stock and printing, $9.00, distributing same from house to house by a well-organized and dependable distributing company, who put one card or letter into each mail box or flat of a building, cost $1.75 per thousand.

The letters cost $1.75 per thousand. The envelopes—Manilla—55 cents. Printing of envelopes, 50 cents. Folding, inserting and sealing, $1.00 per thousand. Distributing, $1.75 per thousand; so the letter complete without Heralds cost, including distribution, $5.75 per thousand in lots of seven thousand or more. Rather expensive, but bring results.

"How is business?" Well, we do as much as ever, but it costs more hustle and money to do it. Again:

Early to bed and early to rise—
Hustle like h—— and advertise.

That is my motto.

We do not believe that the poetry was censored by Maj. Funkhouser, but it is true enough to get by.

Some of the cards advertise the "for adults only" features, oddly enough on Saturdays when the children are most anxious to attend. The line "Children under 18 not admitted" is the accepted phrasing, though "For adults only" is also used. A September card carries a free ticket on condition that the name and address are given, which was probably used to build up a mailing list. The pink card, excepted from the price, is merely a better stock.

An odd feature is to ask a question and then answer it through the program. For instance, one card starts:

How to tell Woolen
From Cotton Cloth.
Find answer in daily program.

This is set in ten point caps for the top lines and eight point for the third. Then in each day, in six point gothic, is run a word or two of the answer:

Monday (Pick out)
Tuesday (A thread)
Wednesday (From the cloth)
Thursday (If cotton, it burns)
Friday (To a flame)
Saturday (If Wool)
Sunday (It will only singe).

Both sides of the card must be read to pick out the answer, and the lines are just above the titles in each section.

They go in very strong for printed form letters, but try to get too much on the page. Less copy would be more effective. Most of these are in envelopes with the end cut off so that they may be easily reached. One letter, in discussing the advance in prices for features argues, "You can ride in a street car for five cents. In an automobile for a dollar or more." "You can buy a calico dress for 98 cents, silk from $25 to $150."

Each letter carries some sugestion along the same lines to get the patrons in the proper frame of mind. It should be a simple matter in Chicago to raise to ten and twenty cents using the same subjects that are shown inside the loop for a larger admission, but they keep right at it.

Mr. Franke has some form letters that he will give other exhibitors who will send a return cover, but we do not like the idea of an overcrowded letter.

Start Something.

F. Howard writes that he enjoys this department, but that he would like to see more examples of New York advertising as he has three houses here in town. Even so. But why doesn't he set a good example by sending in some of his own advertising for comment? We use what comes in and occasionaly go out and get some, but few houses in New York do more than lobby work, and those that do seldom send in. Most of the away-from-the-house advertising is done by the semi-suburban houses, and if we tried to round that up we would not even have time to collect our salary, let alone earn it. There must be a few live wires in New York, but they seem to be crossed and they get grounded.

Bleich's Way.

Here are parts of two advertisements by George A. Bleich, of the Empress, Owensboro, Ky. The first is for the Thaw film and the second for The Wolf.

BLEICH'S STRAIGHT TIP ON THIS ATTRACTION.

In booking this feature the first thing I did was to satisfy myself that it contained absolutely nothing of an objectionable character. Next, I concluded the people here, as everywhere, would like to see the noted Evelyn. The extra admission is required because of the high rental for the films.

Frankly, I do not think there is anything great about the production. It isn't dull and you must not gain that idea; on the other hand do not expect anything extraordinary.

If I were you, and devoid of any interest in seeing Mrs. Thaw, and it hurt me to pay 15c. to see a picture show, this is one I would pass up.

The above is advanced in a spirit of absolute fairness. I want your money, but I want you satisfied.

Truthfully yours, GEO. A. BLEICH.

* * * * *

"More than full value is guaranteed." That means much. It means that you are to see something extra good—extra in quality, and extra in quantity. The extra five cents permits me to offer these big attractions, prohibitive at usual admission rates. As long as I am the boss of this picture show you can rely on getting your money's worth. When an increased price is demanded it will be for something worth while, every time. Test this out today; come and see what the extra nickel means. —BLEICH.

It might be pointed out that the last part of the Wolf notice does not quite fit in with the former. He says that you always get value for your money at the increased price, instead of saying that you get value for your money when he promises it. But this is a quibble. The main point is that when he does tell his patrons to come, he thinks he has the goods. Frankly, the Thaw picture (written by her dancing partner) is rather bromidic, and the notoriety attaching the name is depended on for drawing power. Overadvertised, it might have had a reactionary effect, but he probably got the money on it, even though he had his fingers crossed, and still was protected against a comeback on his next feature.

Too few exhibitors realize that they make or lose part of the money on the next feature they run. A poor film sensationally overadvertised, may clean up a handsome profit and still kill the business on its successor—which may be a good offering.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopsis be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is enclosed.

Plotting from Newspapers.

WE PROMISED a Brooklyn correspondent a longer reply to a question than we could give by mail. Here is what he wrote:

> I should like to know how to form plot incidents from the newspapers and other commonplace happenings. If I could only get a thorough explanation of the subject I would be much obliged.

In the first place, you do not form your plots from the commonplace incidents any more than to let the commonplace suggest the unusual. This is the first to be grasped. In the second place you do not form the incident into a plot. You merely derive an inspiring suggestion from the paragraph.

These are the two essentials. All the rest is practice.

We do not think that is what the correspondent wants to be told. He wants to be told just how to take a plot out of any paragraph in any paper. Unless he differs from the rest, he does not want to be told to practice. He wants to get a short cut so that all he has to do is to sit down to his machine, give the evening paper the once over and then write a story. It cannot be done that way. The way to win a marathon race is to run the distance in faster time than the other fellow can. The way to do that is to train. The way to do anything worth while is to approximate perfection through practice. The way to learn to get plots out of the papers is to have plotted so many stories that almost any item will suggest a lead.

At first you may read an entire Sunday paper and never get an idea. At the finish you may be able to get ten ideas from a single paragraph.

Start slowly. Don't pick up a paper, look at an item, find there is no story there and throw the paper down, declaring it can't be done. Persevere. Learn to look not at the paragraph but behind it, to one side or the other, or ten feet in front.

For instance we have just picked up a copy of an up-State paper. Here is what first caught our eye as we opened up the sheet:

May Irwin's New Play.

> The new play by Grant Stewart and Robert Baker intended for May Irwin has been named "The Crimson Rambler." The Liebler company will send Miss Irwin on tour in it in a few weeks.
>
> Budget Want Ads. cost but one cent the word. They bring results, too.

That doesn't look very promising, but let's see. Miss Irwin's new play is "The Crimson Rambler." Probably that is an automobile. Suppose we get a title for an automobile and write a story to fit. Call it the "Crimson Crime," and let it be one of those atrocious second-hand machines that run every third Wednesday. That will give you incident, but you must have a plot. All right. Suppose that Jerry loves Inez and starts to elope with her in the Crimson Crime. Of course it breaks down. A passing junk dealer offers him eight dollars for it. He won't sell. He gets sore and runs it into the creek. Then he starts cross country with Inez for a Justice of the Peace. Father happens along in a big touring car. He sees the Crimson Crime in the water. There are no footprints on the bank. Jerry and Inez must be pinned beneath the car. There is a wild alarm. Wreckers with block and tackle rush out from town to lift the car. It comes up. The bodies are not there, but Inez's scarf is caught about the steering wheel. Searching parties are sent down stream to look. And all the time we are cutting back to Jerry and Inez, who get married, have a wedding breakfast all to themselves and phone to town for a livery car. The same garage is called that sent the wreckers. You can imagine the father's feelings. That's not likely to be the story of Miss Irwin's play, but it is a fast moving comedy.

Make it drama. Bill is the wild young son of one of the town's solid business men. His fad is autoing and he has a flashy car. It is the only one of its color in the vicinity. There are numerous robberies and always a car of this peculiar color is seen in the vicinity. The old man becomes convinced that his son is a criminal. One night he is found beside the road, the car overturned and himself unconscious. In his pockets are the result of the latest raid. The evidence is clear. He is sent to jail and the father refuses to bail him out. His sweetheart discovers that a dull finish gray car is really of the same color as Bill's but covered up with water color paint. The real burglars have been using Bill for an alias, washing the water color off before each raid and applying it again immediately after. They find Bill unconscious and clinch their alibi by filling his pockets with loot. The girl saves Bill and the experience steadies him down.

The suggestion of the want ad is obvious. The girl's father runs the paper. The suitor in disfavor uses the columns of the paper to advertise his one want. There are other and better ideas to be derived, but this will suffice as an example.

The idea of reading the papers for inspiration is not to get something that can be reproduced exactly, but to get some hint, some starting point from which to work. Training in plotting does the rest.

The trouble is that too many writers work with one plot at a time. That's wrong. No sane man would open a drug store with only a five ounce can of sulphate of quinine. No grocer would "stock up" on half a cheese and a bottle of vanila extract. If you want to run an ideas shop get an ample stock in trade before you take down the shutters. Henry Albert Philips said the other day he has more than two thousand ideas for plots carefully filed away. We have written between fifteen hundred and two thousand. What's just one idea? You've got to get three or four hundred to use as a working basis. They don't have to all be good ones, but they must be able to go through the motions of being a plot.

Photoplay writing is the elaboration of plots. To write plays you must have plots and further you must be able to do something with them. When you've written a thousand plots, good, bad and indifferent, you'll know something about plotting. But nothing you can buy as a book, school course, personal instruction or oral advice can in the slightest degree replace or supplant the practice work that must be done by the author himself before he really becomes an author.

That's how to get plots out of papers. Master plotting, through practice, first.

If You Live in Cincinnati.

If you live in Cincinnati and want to know other writers, send a stamped and self-addressed envelope to this department for the name of a writer who is willing to form an Inquest Circle.

"On Publication."

It is evident that some of the lesser companies are now trying to purchase scrips to be paid for on the publication of the film. This is something new to the photoplay writer, and several have asked advice.

It is not, as many seem to think, a new departure. Many of the smaller magazines pay only on publication and some have been known to hold a manuscript for a year or even more before getting the matter into print. It is a recognized practice in fiction and feature writing, but it is a most irritating one.

Two advantages are gained by the magazine. Overbuying is avoided and a small capital is husbanded. There is no advantage to the author in one idea, and in most instances the man who can command the market wants cash on acceptance. At the same time many writers are willing to wait a year in one place for a sale rather than take chances on having to hawk a story about for a year in an effort to sell for prompt cash. It is a matter that each writer must decide for himself.

It is not always a matter of not having the money to spend. No editor can buy so closely that he does not, now and then, get a story he never uses. Every magazine and every motion picture studio has several thousand dollars worth of stuff that will probably never be used. Some of the more economical studios are running along right now on stuff purchased a year or two ago and at that time set aside for something better. Paying for stuff only on acceptance keeps the script expense down to the minimum and avoids "dead horse." It's nice for the studios, even if it is hard to the writers.

Like Pickles.

When you get all fussed up over a script that has come back, think that it might be worse. We just got back from one company in one day fifty-seven scripts all in one nice express package. It's only about fifteen per cent. of the stuff submitted in the time covered by the cards, but even at that it seems to be a record rejection and a lot worse than your one or two.

Second Call.

We are indebted to several correspondents who offered us their copy of the Nelson book, and now have one, but no one has mentioned where we could get one of the old Katterjohn books. Hasn't anyone a copy they are willing to sell?

Consistency.

"Why do you people have to reconstruct every story you buy?" we asked a script man with one of the big companies the other night. "Do you people suppose that you're the only ones in the whole world with sound technique?"

"Not a bit of it," came the reply. "We get lots of scripts with pretty good technique, and we don't claim to know it all, but ninety-nine times out of a hundred someone has to go over a script to keep it consistent, and we do the hundredth one just for luck."

That's a nice charge to be brought against the script writers of the country, isn't it? And yet it's about the truth. Not one writer in a thousand does stuff that cannot be poked full of holes because he has his mind so full of the big idea that he completely overlooks the minor matters. Try and be one of the few.

Appeal.

There is no use writing stories that lack appeal, because they will not sell. And it must not appeal merely because you wrote it. It must appeal to others who do not even know you. You've got to write the stuff that will reach out and grab a total stranger by the neck, grip at his heart until it almost stops beating, sends cold chills down his spine, get his brain whirling and then set him down gently on his feet sighing with relief because it all came out right. Not every assemblage of incidents is a story. Not every script with a plot is a real story. A real story is one that gets you in the first three or four scenes and

makes you sorry when you see the tailpiece. That's the sort of story that every editor in the country is looking for. They are darned hard to write, and that is what makes them worth real money.

Manufacturers have to produce a given footage a week, and they have to put out a lot of junk if they cannot get better stuff, but most of them will buy the stuff that really is good and not only send you a check, but thank you and ask for more. They won't do that if you merely produce a grade of material that is barely equal to or slightly below the standard of the studio-made hack stuff.

Take an honest pride in your work, but do not let pride blind you to the fact that your story lacks real merit, when it does.

Stolen Stamps.

One correspondent complains that a certain company steals the stamps off his envelopes. If he affixes a four and a two on an envelope, the four cent stamp is soaked off and the script limps back on the two, the missing four cents being again collected from the author. The company is one of the very obscure wildcats. It is coming it pretty low to lick the stamps off envelopes, but a wildcat company is apt to do anything.

Loose stamps "stolen" are another matter. The stamps sent loose are not accounted for, nor can the editor be held accountable. They should be stuck on a return envelope. Where stamps alone are sent, the script is sent to the stenographer to be enveloped. This is not "stealing," as some writers seem to think, but merely the penalty for not doing things right.

Care.

Slap dash methods will get one nowhere. Evidently a great majority of script writers do not think. Three weeks after the closing of the "Dogs" offer a writer sent in a story. It was not addressed as directed, but was sent to the office of the paper and to this writer instead of to "Dogs." Not a single one of the facts had been noted other than that there was a chance to sell a story. And the story, being written in the same spirit of carelessness, was impossible. More than one writer, for that matter, ignored the address, and only one out of more than three hundred first asked what sort of a dog to write about.

You can't get anywhere by rushing around with your eyes shut. Learn to appraise facts; to follow instructions. Then you'll learn to write, but to get half half an idea and try to supply the rest yourself is foolish, if an entire idea is given.

Each week it is announced that we will not handle scripts or synopses under any consideration, and yet scarcely a week passes that one or more are not received—and immediately sent back. It is not that it bothers us that the matter is mentioned here, but because people who work along such lines cannot hope ever to find success.

There's Good Reason.

A minister writes:

> I have paid more postage on one of my dramas which shows how the stage lured a girl to the best than any other. When it has visited all the producers, I will replot it and show how the stage lured the girl to ruin, for I need the money and must make what is called for.

We do not like his point of view. In the first place a minister is hardly fitted to write with conviction of the stage and the life of its people, and the probabilities are that the story has been rejected not because the girl is "lured to the best" but because the story is distorted and unreal. It might come back even more quickly were it changed so that she is lured to ruin. It is probably not the moral of the story, but its atmospheric coloring that causes rejection. Clean, wholesome stuff is wanted, but not dry and pedantic sermons. If our reverend correspondent can write good heart in this stuff, he will not have to grow desperate and lure his heroines to ruin, via the stage or any other process. But the story must be a story and not merely a preachment.

For the Checks.

Nellie Brown Duff after telling what her year's work in photoplay has brought, adds:

> My fiction hasn't taken hold yet, mostly because I have put my best plots into photoplays. But I have found that I can make quite a little in other ways. I have had $30 from the Chicago Tribune in the last two months, two of those love letters and $10 for bright sayings, amusing experiences, etc.
>
> The above sounds as though I am "writing for the checks"—and, of course, you know that I am not, any more than that the checks are a measure of success, and some sort of check *must* come in if I am going to keep on. I was asked recently if I would continue to write photoplays if I only get $2 for them. I replied that, aside from the improbability of such a price, I would have to do something else for bread and butter money, BUT I WOULD CONTINUE TO WRITE PHOTOPLAYS.

That's the right sort of spirit. She does not write for checks alone, but because she has to write, but she measures success by her checks because the check represents work done to the satisfaction of the editor, and that is what we all try for. She has sold twenty-one scripts in the seventeen months she has been working and she started flat off the ground. But she has worked with the heart and spirit of the good workman, not with the fussing and kicking of the writer who merely writes for checks, and she won through.

Perhaps No.

"It may seem nervy, but I've a hunch I'm writing over their heads lately," wails one of our observation pupils. Then he sends in a story in which the hero kills the villain, who married the heroine. She kills herself because she loves the villain and not the hero and he surrenders to the police and begs them to hang him."

Huh!

Auto Runs.

A correspondent wants to know why directors object to making auto runs—if they do.

We take it that he means one of those scenes in which a camera is mounted in an automobile that either precedes or follows another car or other vehicle as it travels along the road. If this is what the correspondent means, the answer is simple in the extreme. The director does not like to make the run because it means a poor picture. The auto will bump over a match, almost, and make an unsteady picture, and in some studios this device, like panoraming, is forbidden. Even without this poor result it means a lot of trouble and generally the use of two cars instead of one.

Good stories do not depend on trick effects for their value, nor is it possible to bolster up a weak story with such devices.

Over Titling.

The use of stub titles or leaders seems to be a mania with a lot of cutting men who work on the broad principle that all picture patrons are absolute idiots. It is only five years ago that we were looked upon with absolute horror when we suggested using a cut-in leader, but now a couple of cut-ins and a straight leader to a scene is not an uncommon happening. The cutter sits and watches. The heroine comes out of the house and starts up the street. "Wait a minute," he calls. "What's she doing that for?" The script shows that Jane is going for a walk. "I bet the boobs will think she is going to prayer meeting," he murmurs. "Put in a leader 'Jane goes for a walk and meets her mother' and then they'll know what it's all about."

And the funny part is that he thinks he's earning his salary, though two letters last week suggested it might be an excellent thing to slip a few pictures in between the leaders.

Hitting It Off.

George S. Garrett hits it off very neatly in a recent letter when he writes:

> Everyone has been driving tacks with sledge hammers in the interest of dramatic effect and the only human interest in most of the work has arisen from the pain of bruised fingers.

And there you are. The author works so strenuously for his effects, he struggles so hard for the "big situation" that he does not humanize his characters and we do not really care whether or not they get cut in two by the buzz saw or are mashed to a pulp by the trip hammer. It is not your smashing big effect that counts—it's the yank you give the heart strings.

Titles.

No editor is going to buy a title alone, but a smart title will help a lot in convincing an editor that a story is good. "Pluck and Perseverance are Bound to Win" may be the title of a perfectly good story, but it will not be easy to convince the editor of that fact. He will figure that an author with sufficient experience would know better than to use a title like that. Wait a week for a title if you must, but do not send a story out until it is provided with a catchy title.

Be Natural.

We have just had to scold a pupil for being careless. An old maid has her attention attracted to an object five times before she investigates. That's not like a woman—or a man, either. The first time she would have made a proper investigation, but to have done so then would have shortened the story, and so she acted as no human being would, just because the author did not stop to think. He had his mind made up on a certain comedy proposition. He lost sight of all else in developing that one idea, and so the one idea was of no value because it was not told in natural action.

It is all very well to write a story about the frisky married man who gets beaten up when he gets home late, but if you write with that single idea in mind and it blinds you to all the other points of the story, you are going to lose a lot of chances. Be natural, be alert and you'll get more than one idea in your story.

Signatures.

If you write a stranger and have no letter head, type your name and then sign above it. No matter how clearly you write, this is a little help that is sometimes greatly appreciated. And if you are a woman state whether you are a Miss or a Mrs. when you write strangers. If you have no typewriter spell out your name in print.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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Conducted by F. H. RICHARDSON

Manufacturer's Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 65

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the effect, from the point of view of the person seated on the main floor, of a very steep pitch in projection? Several important points are involved here.

Roll of Honor.

Roll of Honor on question No. 59 consists of John Solar, Watertown, New York; L. C. LaGrow, Albany, New York; J. I. Roberts, Nashville Tennessee; Joseph H. M. Smith, Fort Worth, Texas; H. W. Seward, Reading, Pennsylvania; John Kingman, New York City, and G. D. Bullock,, Hobart, Indiana.

Reply to Question No. 59.

(By John Kingman, New York City.)

The Question:

What do you understand by an "outlet box?" A "junction box?" Give best method of running the various operation room circuits under different conditions, and tell us what you would do about locating conduit if you were building a concrete or brick operating room.

The Answer:

An outlet box is an opening in conduit for the purpose of allowing a circuit to be attached to one of the circuits contained in one of the conduits. This branch circuit may be for a single lamp, a single motor or for a circuit supplying many lamps or many motors. Outlet boxes are usually of pressed steel or cast metal. If the latter they are either enameled, galvanized or otherwise coated inside and outside to prevent oxidization, but whatever the coating is it should be an electrical conductor where an outside box is used in conjunction with a grounded conduit system. In the operating room the projection lamp circuits are ordinarily taken from the outlet attached to the end of the conduit. A junction box, on the other hand, is a box-like arrangement of pressed or cast metal used usually where different lines of conduit join, and to join the circuits therein. The wires of the circuits may pass right through the junction box, in which case it serves merely as a means to join two or more lines of conduit with one larger line, but ordinarily the various conduits are joined in the junction box, the splices being made in the box. As a general proposition junction boxes are for the purposes of (a) allowing various circuits to be joined and at the same time providing protection for the splices; (b) to allow different lines of conduit to be joined; (c) to facilitate the pulling through of wires.

The second half of question 59 is rather a large contract, since nearly every operating room presents a different set of conditions. Broadly speaking, however, the operating room should have the switchboard enclosed in a metal cabinet which should be located at the most convenient point, everything considered, and this would vary with different rooms. For instance: where the ceiling is not over seven feet high some operators prefer to place the cabinet on the ceiling, where it can be reached from operating side of either machine. The main objection to this is that it brings the cabinet almost directly over one of the machines and the heat has a decided tendency to raise the temperature of the fuses, moreover the constant upward current of air keeps the switches and fuses coated with a film of dirt, so that it is necessary to brush and clean them thoroughly every day. The advantage lies in the fact that all switch handles hang down when open. Also it is very convenient to be able to reach the switches from operating position at either machine. It is almost as easy to install fuses with the ceiling cabinet as with the wall cabinet, so that matter is about a standoff. Most operators, however, prefer to have the cabinet on the wall at convenient height, as nearly as possible directly behind the machines, and, assuming the operating room to be not more than ten feet deep, this is usually the best location. The operating feeders will, of course, be brought directly to the main cabinet by conduit. From this cabinet the incandescent circuits should be carried up over and down through the ceiling, or if this cannot be done, then across the ceiling to the desired point. The operating room circuits should, if possible, be carried through conduit embedded in the cement floor, its end extending approximately one foot above the cement of the floor, directly under the lamp house of each machine. If for any reason this cannot be done, however, then the better plan is to carry the conduit across the ceiling and down the wall beside the lens hole, thence back along and under the left hand edge of the machine table to a point about 4 inches from the back end of the lamphouse. *Never, under any circumstances, should conduit be laid on top of the floor.* It is exceedingly bad practice to do this. Also it is entirely unnecessary under any conditions, because the ceiling plan is far superior, and even if the concrete-cement floor be already laid it would only take a couple of hours to cut channels for the conduit, which could then be bedded in with cement. But the only right way is to place the conduit before the floor is laid.

If I were building an operating room with concrete walls and floor, or concrete walls, floor and ceiling, I would carefully sketch a plan of the wiring and have the conduit put in place so that it would be embedded in the concrete when the walls, ceiling and floor were built, providing proper pockets in the walls for outlets. If I were having the walls made of brick I would provide for channels so that after the brick work was up the conduit could be laid in the channels left in the walls, cemented in, and the whole thing covered with a finishing coat of plaster. If the walls were eight inches thick I would provide a two-inch channel by cutting off two inches from a course of "headers." If the walls be more than eight inches thick, then the channel can be provided by splitting a middle course and laying the conduit right in the wall, providing for proper outlets, of course.

Interesting.

Brother W. S. James was just in the office and we had a little discussion in which he brought out a point I had not thought of before. I had always considered the neutral of the three-wire system as being both positive and negative. Friend James says it ain't no such darned thing. I promptly informed him he was full of prunes, whereupon he sat down on me ker squash as follows:

> Let us name the two sides as right and left hand sides for the purpose of understanding. Now, let us assume that motors, lights, etc., are pulling a total of 11,000 watts on the right-hand side, and motors, lights, etc., are pulling a total of 9,900 watts on the left-hand side, the system being 110-220 volts. This would leave a difference of 1,100 watts, which would mean, in practice, that 10 amperes of current is flowing on the neutral, the same being produced by the dynamo feeding the right-hand side. Now, let us suppose that the outside wire in this dynamo is negative, and the inside, or neutral, wire is positive to that dynamo. Under this condition it would mean that the neutral is positive 10 amperes. Now, if we switched that condition, and placed the 10 amperes excess on the other side, then the neutral would be 10 amperes negative.

Well, by gum, James is right in that, but at the same time it is merely a technical point. I had not thought of that particular phase of the matter before, still it does not alter the fact that *within the accepted meaning* the neutral is both positive and negative, because it may be either one, though, as James says, it cannot be both positive and negative at the same time.

Reducing Wattage.

C. T. Main, Stroud, Oklahoma, writes:

> I desire to use two stereopticons. The current is direct, and 220 volt, 60 cycle. I wish to use two rheostats. What size wire and what kind shall I use, and the number of feet required for each rheostat? Each rheostat is to pass 15 to 20 amperes.

Well, Friend Main, your question is contradictory within itself, because direct current has no cycles. Presumably, therefore, you have 220 volt, 60 cycle alternating current. The resistance of an a. c. arc is equal to about 35 volts drop, and 35 from 220 leaves 185 volts to be taken care of in the resistance. Assuming that you propose to use 18 amperes, the formula for ascertaining the necessary amount of resistance is: Voltage divided by amperes, and in this case 185 divided by 18 equals approximately 10.3 ohms, which is the resistance the rheostat must supply. Climax wire is excellent for rheostat purposes, and looking on page 109 of the Handbook we find, in Table 7, that No. 8 climax wire has a carrying capacity of 22 amperes at 500 degrees; it will therefore be ample for the purpose. In Table 8, same page, we find that at 400 degrees 1,000 feet of No. 8 offers 36 ohms resistance, therefore, since we need a little less than one-third of that amount of resistance, we will only be obliged to use about 300 feet. You can figure out the exact amount you need by using these tables. Climax wire can be obtained from the Driver-Harris Wire Company, Harrison, N. J. If you do not wish to take the trouble of doping out the exact amount of wire to be used, submit the proposition to them, and they will tell you exactly the quantity you would need.

The Matter of Speed.

Providence, Rhode Island, kicks in with the following:

> Beg to introduce myself for the first time for the purpose of asking the following question. Had an argument recently with regard to proper speed of projection. Timed a single at 12 minutes and a two-reeler at 23 minutes. From the story end, I have been told that 16 minutes is the limit. The manager comes back and says that the Strand (New York City) projects in 13 minutes. He timed them, and the new machines will stand that speed. I pointed out the reasons against such work, and he himself almost admits it. I know where you stand, but I want from you an authoritative statement as to what is the correct speed to project. We have one house here, using Paramount films, which shoots 'em across in 9 minutes. Get 'em in, kick 'em out!
>
> Suppose you are going to connect yourself with a three-speed Harley-D. this year. I am sincerely glad to note that you are not afraid to admit that you ride a motorcycle. I am myself past the boy age, but I'm a "bug" on the two-wheeler just the same.

Well, my brother, there really is no "speed limit" at which to project. The proposition is so childishly simple that any theater manager ought to understand it at a glance, though it seems they do not. Yes, I have seen a picture projected in 13 minutes at the Strand, and at was an outrage, too, and more of an outrage there than it would have been in a five-cent store show. In a house of the Strand class there is absolutely no excuse for that sort of crude work.

Come let us reason together. Supposedly the actor acts the scenes in the best possible manner. His actions are recorded by the camera at a certain speed, presumably sixteen pictures to the second, or, in other words, sixty feet of film to the minute. Now, if we concede that the director and actor know their business, and that the scene is acted as it ought to be, then *in order to get the best results the scene must be re-produced just exactly as it was acted in the first place, and in order to do that the projection machine must be run* ABSOLUTELY AT THE SAME SPEED THE CAMERA WAS RUN IN TAKING THE ORIGINAL SCENE. That is a proposition very similar to the fact that one and one makes two. If the camera was run at a speed which consumed 58 feet of film per minute, then the projector must be run at that speed also; if the camera consumes 62 feet per minute then the projector must consume 62, but if the projector, on the other hand, uses 1,000 feet of film in 13 minutes, it is using 77 feet of film per minute, whereas if the camera was run at 60, it took 960 pictures a minute, but with the projector running at 77, instead of having 960 pictures a minute projected to the screen, we have $16 \times 77 = 1,232$, and the figures are in some places moving very fast and in other places are doing a sort of jumping-jack performance which makes the whole thing an absurdity and more or less ridiculous force, according to the nature of the subject.

The only rule that can be given is that the operator must watch the different scenes and project them at the speed which brings out the best action, and makes the figures appear most natural. NO MANAGER CAN SET A TIME-TABLE FOR HIS OPERATOR AND GET HIGH-CLASS WORK. IT SIMPLY CANNOT BE DONE, in the Strand or anywhere else. But there is this difference: In the Strand and other high-class houses, where an admission of from 25 to 50 cents is charged, we expect things to be done right. We can forgive a lot in a house that charges a nickel—that is to say, we don't exactly forgive it, but the fault is not so glaring as it is in a high-class, higher priced theater. If cameramen always ran exactly 60 feet of film per minute, then the projector could be provided with a governor and be made to run exactly 60 a minute, and the best possible result would be had. But, as a matter of fact, the cameraman doesn't run at regular speed, and if the camera be run at 58 (two under normal) and the projector be run at 62, the difference is considerable and the effect is bad. Therefore, what can be said of the man who puts reels through at the rate of 65 to 70 or even 80 feet a minute? Some managers attempt to excuse speeding by saying they "have to do it." In answer let us ask what would happen if they had the real actors instead of their helpless photographs, and asked them to speed their work. The answer to that is answer enough to the "we have to" assertion. With real actors the manager would cut out part of an act or all of it. Good! Let him cut out a reel—and there is your answer.

Yep. I have made connection with the three-speed Harley. It is some buggy, my boy—some buggy! Why should I be "ashamed of riding a go-devil?" Huh, I'm proud that I'm able to do it, and me a mere boy of 48.

Let It Alone.

John Gibbon, Brooklyn, New York, writes as follows:

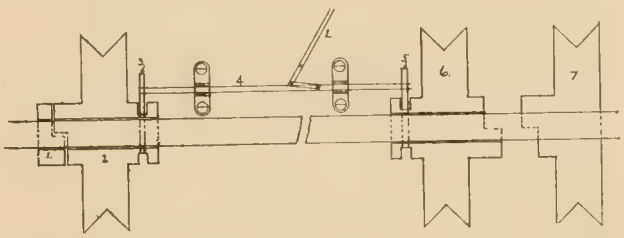
> Will you kindly pass your opinion on the attached samples of screen surfaces submitted by a new concern?

There are three of the samples, one a dead white, which appears to be simply white paint on some sort of a canvas material having a slightly matte surface. This doubtless would be a very good projection surface, though the matte is by no means heavy enough, except for use in a long, narrow house. One other sample is of decided pink color. It, too, seems to be merely paint, on the same material as the white sample. Its color is unfit for projection work; the material, also, is too smooth. The third sample is utterly impossible. It is nothing more than a matte surface heavily bronzed with what seems to be ordinary gold bronze. It is not pleasant to have to talk thus about manufacturers' goods, but it also is not pleasant to have such monstrosities as these submitted to prospective customers by projection surface manufacturers. There are altogether too many people jumping into the manufacturing of projection surfaces without any adequate knowledge of the subject. It would be uncharitable to call them dishonest; rather it is ignorance, for which, however, the other fellow (customer) has to pay.

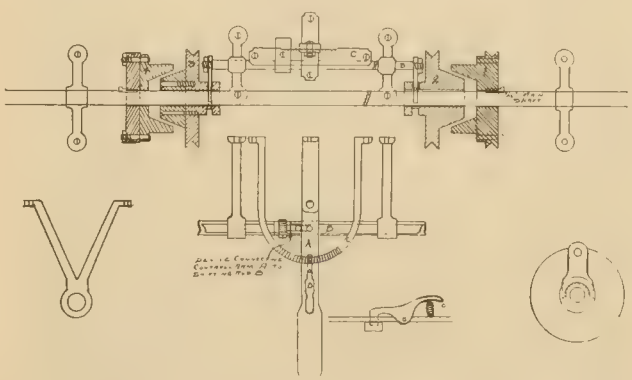
Multiple Clutch.

J. Claude Re Ville, Florence, South Carolina, is the inventor and presumably patentee of what he terms a Multiple Clutch Control, detailed drawings and descriptive matter of which he submits to the department. Along in July, Brother Re Ville submitted drawing of a pin clutch, with request for my opinion concerning the same. What I said is indicated in Friend Re Ville's present letter.

> Complying with your request I am mailing black and white drawings of my multiple clutch control. Would have sent them sooner, but following your suggestion have been working on a friction clutch. The friction clutch was my first idea, but was discarded in favor of the pin clutch by reason of slight loss of power due to end thrust caused by pressure required to hold the clutch in. You were in error as to the machine starting with a jerk when the pin clutch is used, because the machine is moved with such ease that very little power is required, and as the motor speed is not increased there is but little difference in the way the clutch engages. The pin clutch is much more simple and easier to make than is the friction clutch. The drawings explain themselves, with addition of the explanation that the cones are made of brass and the cups of steel. Either style of these clutches is an improvement over



> using two motors, because of the perfect control obtained over each machine while seated at the other. Where this control is used it is quite easy for one man to handle two machines, and while I agree that this is not good practice, still it is done in lots of houses where an assistant is not employed. These clutches can be made and sold for about one-third of



> the price of a good motor. If there is any difficulty in getting this outfit made up, there is a machine shop here in Florence that will turn them out, and I will quote a moderate price on either design, with a guarantee that they will give sitisfaction.

Regardless of the one-man proposition the single motor and clutch method of drive is, in the judgment of the editor, considerably better than the old plan of two motors, also it is cheaper. The drawings of Friend ReVille's clutches are self-explanatory, and I think our readers can readily understand. For myself, I would prefer the cone drive. Brother Re Ville says there is no jerk in starting the machine with the pin type, but really I do not see how that can be, since, as I understand his sketch, the thing is a positive lock, and the loose pulleys must be caught up at full speed the instant the clutch engages, instead of gradually being brought up to speed with increasing friction as in the cone type. Apparently the brother has other ideas, but I cannot see it. It is a very simple matter to design a friction clutch without end thrust.

As I understand the matter, Brother Re Ville intends to give anybody who wishes to use this device the right to construct them, or he will sell it to them if they prefer. The thing looks as if it would work very well, but, though the editor has never used one of these devices, he would suppose that separate controls for each clutch would be better, but that could easily be arranged with this device. As it is, one machine must perforce stop almost the instant the other one starts, and that, under some conditions, might not be quite satisfactory.

Why I Am "Opposed."

Indiana signs his name in what I presume to be either Sanskrit, or Egyptian hieroglyphics, though it may possibly be Chinese, to the following:

> I note that you are opposed to traveling motion picture companies making small towns, but as yet have never heard just *why*. I wish you would tell us why you do not think much of it; also what kind of light making plant would it be best to use; want something compact, not too heavy, and capable of producing results. Will need about 40 amperes at the arc, and enough

to run one ⅛ h. p. motor and about 50 32 c. p. incandescent lights. I want this plant to mount in a wagon and pull around from town to town, therefore it must be strong as well as light. If you are in possession of any knowledge as to the cost of running a show of this kind kindly set it forth. In closing I wish to ask you not to publish my name, the name of the theater or the name of the town.

There is not a particle of danger of my publishing your name, my brother. Anyhow I don't print puzzles. In your signature I seem to recognize a capital R, though it might be the picture of a lop-sided haystack, at that; there is also something which looks like a cross between a "d" and an oyster stew in a state of semi-intoxication. Some signature, my boy. No, I am not at all opposed to this particular scheme—not at all. What you have mistaken for opposition has been my perhaps overzealous desire to warn those proposing to tackle the traveling small-town show stunt of the difficulties they will encounter. There are a great many who cannot see anything but the income. They do not seem to figure up the out-go at all, or, if they do, they figure it about half of what it really is. The writer has bucked the line on this small town travelling show stunt, and he knows that whereas the income is never what you expect it to be, the outgo is always from two to three times what you figured, and the hard work mixed up in the stunt is something awful to contemplate. I will say this, however, if you are determined to tackle it you are going about it in the only way I would approve of, viz.: Mount your outfit on wheels and furnish your own locomotion. If I tackled this stunt again I would get an automobile truck, or, rather, a covered auto van, similar to those used in cities for moving furniture. The engine would supply ample power for the generator, which could be mounted in the van itself. By this plan a large amount of vexation and expense would be eliminated. I would also, but for one thing, carry with me a black top, viz.: the question of seats. Seating is more or less bulky; also it is heavy. If it is carried along I think you would have to have two trucks, and that would add very materially to the expense. The main item of expense will, of course, be summed up in three items, viz:. Hall rent, help and film service. In the old days the traveling small town exhibitor owned his own films, but that, I think, is hardly a practical thing any more, because, if you do this, you will, for the most part, have old stuff, and a considerable percentage of your possible patrons will already have seen the films you have in other towns. You can, however, own several really good features, and in that way can possibly get by with the self-owned film proposition. I have neither space or time to go exhaustively into this matter, but if you propose to use a horse-drawn outfit I would suggest one of the direct connected lighting plants advertised in our pages. Better get a truck, though, and do the thing right. And, now, my brother, after you have been on the road for a month write again and tell me whether or not you earned every nickel you made in working the small town traveling show stunt. It would be impossible to tell you the operating cost of such a show, since it will depend on how you run it, but the cost of a lighting outfit may be obtained from the various manufacturers. Your biggest bump will come when you find that, whereas you figured that practically every soul in those small towns would flock to your show and eagerly pass in their coin, they won't do anything of the sort and, whereas, in bad weather you won't do any business, the expense will keep right on.

Oh, My, What a Wallop!

J. R. Cheney, El Centro, California, lands on the editor as follows:

> Friend Richardson: With regard to F. W. Van Horne's inquiry as to printing the answers to the questions: What do you intend to do? Start a correspondence school for operators who "don't know?" If so, why don't you put out your sign, having it read something like this: "For the small sum of one dollar I will teach you the moving picture business from A to Z. F. H. Richardson, Instructor, Upstairs." What do you intend to do? Educate some ten or fifteen thousand more operators? Do you think it would help the business? Take, for instance, the doctors. Do you see any advertisements in medical journals to the effect that for a small sum they will teach you to be a physician and see that you get a diploma? What would be the result if we had those kind of doctors? On the other hand, did you ever see an ad to the effect that you could learn to be a printer by studying a bunch of questions—that is to say, you would be a real printer, not a would-be, and step out and get a job running a linotype? This is the trouble with operators today. About 75 per cent. don't know the first thing about a picture machine. Such men as these will go to work for ten and twelve dollars a week, and there are a lot of mangers who will hire them because they are cheap; so what chance has a good man got to get a job—one who has worked hard to learn what he knows. Before the projection department was founded, without so many crank turners, the real operator would have some chance to make a living wage, but not so long as there is someone to educate kids for the small sum of a dollar or two. What chance will Brother J. B. Day, Sherman, Texas, have to take care of himself and his new frau if there is a bunch of those would-bes hanging around, and his boss is not making enough to satisfy himself, and wants to cut down the running expense of the house? The first thing he will do will be to hire one of these cheap operators, and where will J. B. be, with all his hard-earned experience? If your salary is not enough to support you why don't you go on a strike for more money, instead of making more operators and less money? Yours fraternally, J. R. Cheney. P. S. Don't step on me too hard. But this is just the way I feel about the matter.

Well, the "Friend Richardson" and "Yours Fraternally" gave me a good laugh anyway. As to Brother Day, why I guess probably he will have something to say on this subject and hold up his own end of the argument without my assistance. And now to reply to your questions, Brother Cheney. No, I am not going to start a correspondence school for operators who don't know, nor have I ever done so, though I might whisper in your ear I have some very flattering offers, from the financial point of view, running up even as high as one hundred and fifty dollars a week with a three-year guarantee, to head that kind of proposition, and, strange as it may seem to you, I turned it down. No, you do not see any advertisements of the kind you speak of in the medical journals, but you see the medical journals, don't you, and *they are chuck full of matter directly instructive to doctors, and anybody can buy them who has the price,* and study his fool head off if he wants to. Also you see therein advertisements of medical books which are directly educational along doctoring lines, and which any one can buy and study if he desires. But the doctor, unlike the moving picture operator, is wise enough to know that if he himself studies he already has such a long start that the novice hasn't a ghost of a show against him.

No, you don't see any advertisements to the effect that you can learn to be a printer by studying a bunch of questions, nor have I ever intimated that you could learn to be an operator by studying a bunch of questions; on the contrary, I have time and time and time again said, in print, that you could not do anything of the kind but that *the man who is already an operator can improve himself enormously by study, and I am trying to provide him with the means of study and to direct his study into the right channels.* Your letter caused another smile, Friend Cheney, when you said about 75 per cent. of the operators' don't know the first thing about a picture machine, presumably meaning projection. Well, that is a bigger statement than I ever made! If that is true, then only 25 per cent. of the theaters can be properly served, under existing conditions, and you want to injure the millions of people who patronize the other 75 per cent. of the theaters by shutting off all information and stopping the education of the operator. Piffle, my boy, piffle!. You are scared of your own shadow. You take a narrow, contracted point of view, instead of a broad viewpoint which includes the whole business. You are occupying a dog-in-the-manger attitude. You don't want the operator to improve, or at least to be provided with any method of improvement, and, following out your own line of argument, you want to stop the advancement of projection and hold it stationary right where it is. It cannot be did. No, I won't "sit on you too hard"; you have already done that yourself, and I think when you see this letter in print you will rather wish it had never been written. F. H. Richardson, my brother, is *not* an instructor of novices, but he is trying to be an *instructor of operators,* and he is decidedly *proud* of the work he has accomplished along those lines. If F. H. Richardson were to die tomorrow the work would go right along, but, whisper, it might be in the hands of a man who would oppose the operator and his organization, instead of trying to help both, and you would find out in a hurry, and so would the organization, that the opposition of the projection department would amount to something, and be a good, big spoke in your wheel. By-the-way, before closing this I must dispute one part of Brother Cheney's letter. He says that before the projection department came into existence, without so many crank turners, the operator had a chance to make living wages. He thus makes a statement which has not even the shadow of a foundation in fact. Before the projection department came into existence very few operators, in Chicago, where I was then operating, for instance, were receiving more than fifteen dollars a week, and many of them were working for ten and twelve. I do not know exactly what the minimum in Chicago is now, but I think it is about eighteen, whereas the maximum is nearly thirty, and here in New York the maximum runs to forty dollars a week, with a minimum of eighteen, therefore, the evidence is that, notwithstanding the dissemination of knowledge the brother complains of, *operating is on a much higher financial plane than it was five years ago,* and certainly *projection is on an immeasurably higher plane,* so that after all, Friend Cheney's complaint falls flatter than the proverbial flounder. To show you the difference in view points I call your attention to the article following this one.

Wants Them Printed.

M. T. Stradford, Birmingham, Alabama, wants the questions and answers printed. He sets his views forth as follows:

> I may be butting in when I write, in reply to your comment on F. W. Van Horne's letter, but the world being full of "but-inskys," I will not feel so lonesome. I note your remark about the possible disadvantage of publishing the questions and answers mentioned by him, but I do not think your point is well taken. Your reason for withholding the information is not a good one. If this same reason were carried out in all lines we would have no circulating medium. Uncle Sam would not print greenbacks, or mint gold pieces, for fear someone might see what they look like and counterfeit them; our scientists would not give us the advantage of their discoveries, fearing they would be misused; we would have no carbolic acid, because someone might use it to poison himself; we would have no gunpowder or guns, because some one might shoot himself; we would have no electrical works, because someone might learn to be an electrician, and so on. In fact we would be deprived of many useful and necessary articles, because even the best article may be misused. I merely used these few illustrations, which could be multiplied by thousands, to emphasize the fact that there is no excuse for your withholding useful knowledge which may be of benefit to legitimate users.

And thus we see that Brother Stradford of Birmingham holds views diametrically opposed to those of Friend Cheney of El Centro. As a matter of fact, if Brother Cheney's views are to be literally followed out to their logical conclusion we ought to close all our training schools, and burn all our electrical books, our books on iron working, on railroad building, and, in fact, all of our instruction books, including medical works, because by studying them someone might learn to build railroads or do carpenter work or electrical work and so on. How silly! How unutterably foolish such a proposition is! But enough of this. I am not going to print the questions and answers in book form, but I will use them, or those that seem to be available, in the next edition of the Handbook. The questions, of course, will not be used, but

merely the information that has been brought out in the best possible manner and form in the various answers. I would suggest to Friend Cheney that instead of trying to prevent "Jimmie, the usher," from studying or getting hold of means of advancing himself he expend the energy that would be necessary to do this in improving his own knowledge, and then he will be so far ahead of "Jimmie, the usher," that he can give Jimmie the horse laugh.

Film Cement.

Roy E. Buzzell, Turner Falls, Massachusetts, sends in sample bottle of a film cement he is manufacturing, with a request that we try it out and express an opinion on the quality. His claim is that the cement welds the film together, but stops the welding process before the stock is weakened. He proposes to sell a two ounce bottle with a brush for twenty-five cents. Brother Buzzell says he has been using this cement for more than two years, and during that period has improved it until he has now what he believes to be a perfect product.

I would not care to express an opinion on this proposition, Friend Buzzell, for the reason that before doing so I would be obliged to make an exhaustive test, or else send out samples to operators in various parts of the country. I tried the cement on a piece of film, and it certainly made a good patch. Apparently it made a very strong joint, with but very little, if any, puckering effect, and that is exactly what is needed. From this experiment I can recommend that operators at least give the new cement a try-out. Unfortunately the brother has not said by what name he proposes to call it.

Book on Photography.

J. Otto Keig, Dalton, Massachusetts, writes:

> Am among those who swear by the Handbook, which I have many times said is worth its weight in gold to any operator. In November 14th issue, E. S. O'Neill, of Sioux City, Iowa, asks for a book on motion photography. I am now reading a book, entitled "Moving Pictures, How They Are Made and Worked," by Frederick Talbot, published by J. B. Lippincott Company, Philadelphia, Pa. It contains a fund of information on the subject suggested by the title, is profusely illustrated, and is altogether an interesting work.

For which information Brother O'Neill will, no doubt, be duly grateful. I have not seen the book in question, but will take steps to secure a copy.

Condenser Dope.

Michigan contributes the following:

> At your suggestion, and in reply to Brother Griffiths' article in November 14th issue, will say that he is absolutely correct in every detail regarding measurement, etc., viz.: picture 18 feet, aperture .906 of an inch, objective 6½ inch e.f., distance from aperture to center of condenser 16¼ inches. But the distance of the arc from the center of my condenser is 3½, instead of 3¼ as per Brother Griffiths' measurements. In six months I have not broken even one condenser, though that may be on account of their good quality, or my good luck. The lenses are the best to be had. Have experimented exhaustively with the meniscus-bi-convex combinations, and still am of the opinion that they are no better than the plano in my case, though I think likely that they would give excellent results with a shorter objective. Note the firm selling them now ask, in their ad in the World, that purchasers state distance from machine to screen; also kind of machine and kind of current used. They did not require this information before. Why do they now?

I don't know, Michigan, but perhaps the Laemmle people will favor us with their reasons. The measurement matter is respectfully referred to Brother Griffiths. Your experiments with the meniscus-bi-convex combinations are at variance with most of the other ones who have reported. Many operators are very enthusiastic over the improvement brought about through their use. As to the film samples you sent, it is an outrage, but unfortunately I have not space just now to deal with that matter. The department is enormously crowded, and I have simply got to chop down on things for a couple of weeks. I agree with you that the operator who has to put such films into decent condition ought to be paid for his work, and the exchange is the one who should pay him.

Same Old Rut.

C. B. De La Hunt, Memphis, Tennessee, says:

> I believe the projection department has, under your capable guidance, (Tanks for th' lobster. Ed.) done more to further the art of motion picture projection than any other factor. I have before me November 14th issue. On page 928, E. S. O'Neill, B. C., asks for books on motion picture photography. Here are some I have read and found to be very good: "Encyclopedia of Motion Picture Work," in two volumes, published by American School of Correspondence; "Practical Cinematography and Its Application," by F. A. Talbot, J. B. Lippincott Company, Philadelphia, Pa., and "How Motion Pictures Are Made and Shown," by F. A. Talbot. I think the Lippincott Company are also the publishers of this book, but am not sure. There are also some very good articles on Motion Picture Photography in some of the later books on general photography. Hope this information will prove of value to Mr. O'Neill, and would suggest that he get after the librarian in the public library in his city, and urge upon him the necessity of procuring such books as this, as well as all others pertaining to the motion picture industry. I have interested the librarian in this city in motion pictures, and if any book pertaining to the industry makes its appearance he gets it instantly. I also note, October 17th issue, that you were visited by Mr. R. C. Tarlton, president of the Majestic Amusement Company, of this city. Messrs. Tarlton and Bridges are worthy of all you have said to them. Through their untiring zeal, hard work and study, and with the co-operation of some of their efficient employees, they have built up a chain of motion picture theaters which, for their air of refinement, good projection, excellent music and effects, and all-around good management, are rarely equalled, and I do not think are surpassed by any other motion picture theaters in the South. It is certainly interesting to read questions propounded by some so-called operators. The trouble with most operators is that they are content to remain in the same old rut, and earn fifteen to twenty dollars (I mean *get* from fifteen to twenty dollars) per week. I believe the high-class operator can make himself capable of earning fifty dollars a week, and that is not too much for a man who uses his brain. I think a good motto to be framed and hung up in some operating rooms would be the Universal Film Company's favorite slogan: "Use the Brains God Gave You." Through my close reading of the projection department for the past four years I feel that I know you personally. I am not an operator, but I have not seen anything in the department from Memphis in such a long time that I concluded to let you know this city is still on the map.

Now, here I am trying to cut matters down, and letters like this come in. What am I going to do? It is good dope, and there is a lot more good stuff in the same letter, too, but the trouble is I need eight pages instead of four, though they are already giving us all we can expect, so, like the fat lady, I will simply *have* to reduce somehow, and in this instance, at least, I will do so by chopping my comments down to the foregoing. Oh, yes, I will have to say though that I agree with that "same old rut" sentiment, and agree with it thoroughly, too.

A Fine Room.

R. G. Cameron, Tacoma Washington, sends in some splendid pictures of the Colonial theater, a new house which has just been added to Tacoma's list of photoplay palaces. I have turned the theater pictures over to another department, but the operating room photograph and the description I am using, much as I am crowded for space, because

of the neat arrangement of things and the general orderliness of the room. Brother Cameron describes the room as follows:

> You will note three observation ports, and a port for the spot, though the latter, which utilizes the hole at the extreme right, was not in place at the time the picture was taken. Please do not give credit or censure for the port arrangement, as the operator who laid them out had no chance until the room was finished, and the small switchboard you see in the center was installed, conduit run, etc. The architect tried to get someone to lay out the openings, but the lessee told him to proceed, and, after waiting quite some time, Mr. Architect threw up both hands and let the electricians ruin a chance for a port in the proper location. In the ceiling are two vent flues, 12" x 12", extending through the roof. Doubtless you don't like the shutter arrangement, or the trip. Neither do I, but they were installed this way when Mr. Moore got the house and they comply with the city law and suit the Fire Marshal. In one wall is a window, so that fresh air is readily admitted, and here in Tacoma we are allowed to keep the operating room door open. At the left of the picture is a work bench. I have the late type Powers 6A friction drive. The room is 10 x 12, with an 8-foot 8-inch ceiling. As you see, I have a comfortable chair. The room is reached by a short flight of stairs. The throw is 114 feet, projecting a 15-foot 3-inch picture. They wanted me in the operating room picture, but I wanted a picture of the room, not of myself.

There are two or three points about this room upon which I wish to comment briefly. One is the neatness with which the tools and appliances are arranged. Everything has a place and is in its place, too. Evidently Brother Cameron is not of the "Sloppy Ann" type of operator. Another point is the ample size of those observation ports which allows a man to have a full view of the picture, either seated or standing. Still another point is the large fire shutter which closes all the ports at one fell swoop. This I do not approve of, however, for the very simple

reason that if the shutter came down it would be with a crash that would startle an audience seated in a dark, silent theater, and would, therefore, tend to do exactly what it is wished to avoid, viz.: create alarm. The room is ample in size, and aside from this and the things mentioned by Friend Cameron, seems to be excellent, indeed, though those open switches seem strange to us here in the east. If our New York inspectors got sight of those switches, unprotected by an iron box, they would have hydrophobia at the very least. I presume the two incandescent lamps, one at the right of each machine, are for the purpose of threading the film in frame. I am sorry Brother Cameron is not in the picture. You are too modest, old man, too darned modest.

Duluth Defended.

A. Hudescher, Clinton, Ohio, defends Duluth as follows:

> In November 21st issue I saw a complaint concerning Duluth operators. Now, let me say that you could not find a better projected picture than that of the Lyric, Odeon and Rex theaters in Duluth. I worked in Duluth for three months and know that all the boys there are on the square and fair in all their dealings.

All of which will doubtless make mighty good reading to the Duluth boys. Brother Hudescher is a member of Local 332. I hope what he says concerning the matter is the even and exact truth. I pitched my tent in that little city for about three weeks, back in 1904, I think it was, and remember its terraced beauty very well indeed.

Menicus-Bi-Convex Lenses.

Harry E. Harbaugh, Cincinnati, Ohio, says:

> This dope on meniscus-bi-convex lenses has reached a point where I am going to shy my hat into the ring. In the beginning of the summer we purchased a set of meniscus-bi-convex condensers and a pair of Preddy holders and placed them on one machine, leaving the other as it was. We have run this all summer, so that certainly the plano as against the meniscus-bi-convex has had a thorouhgly competent test. The other machine, by the way, has two 7½ condensers. The conclusion the manager has come to is to order two more Preddy holders and another pair of meniscus-bi-convex lenses for the other machine. The difference in results was very marked. The meniscus-bi-convex lenses has given us a brighter picture, yet a picture of a softer tone. The spot is clearer and not so discolored around the edges; in fact the decrease in discoloration is fully 90 per cent. That is a big statement, but it is the truth nevertheless, and as a consequence we can carry a smaller spot and still have much better light quality. With the meniscus lens I find a 1½ inch spot serves, whereas with the old style it must be larger, and yet the quality is missing. With the plano lenses the field on the screen is very brilliant in the center, but the outer edges have a sort of yellowish cast not due to too small a spot. On the other hand the M-bi-C lenses give a perfectly even illumination all over the screen. The M-bi-C lenses are placed 14¾ inches from the aperture, with the arc 3½ inches from rear condenser. With the plano they are 15½ inches from the aperture and the arc 4 inches from the rear condenser, the front measurement in both cases being from the center of the condenser combination. The objective point is 4 inches, which gives a 15' 10" picture at 65 feet on a mirroride screen of medium matte, using 35 to 40 amperes d. c., and we believe we have a picture that is good to look at. We are in the downtown district and are supplied by d. c. three-wire system, but have to use 220 volts, since the light company compels it, therefore, to economize we use a Fort Wayne d. c. compensarc consisting of a 220 d. c. motor driving a 55 V, 35 amp. generator. We have double lines to the machines, one from 220 rheostats and one from the generator, either of which may be used by throwing over a D. P. D. T. switch. We heat up on the rheostats and then throw over to the generator. These little machines are certainly wonders, for we run ours fourteen hours daily, seven days a week and it is always on the job, but—*we take care of it.* Am watching Mr. Griffith's dope on lens measurement, and am deeply interested. Regardless of what others may say he has come nearer to it than anyone else. I do not understand geometrical optics, but I get the meaning. When a man stands forth with a rule that we all can understand, and which can be put into practice in everyday work, he sure will get a shower of thanks from the fans. You, Brother Richardson, have done a wonderful work in pushing this matter along, and deserve all the thanks possible. Your article on the spot was fine, "them ere's my sentiments tew," and have been for nine years. In fact you so often express my sentiments in your comments that I see no use in expressing them myself, hence my long absence from the department—nearly four years.

All of which is good except the long absence. Yes, we are making distinct advancement in the condenser matter, thanks to Brother James, who started it, Professor Wall of Syracuse University, Brother La Grow of Albany, Mr. Arkin of New York City, and last, but by no means least, my good friend John Griffiths of Ansonia. I think myself that Brother Griffiths is nearest right, up to date, but we must not forget James, because he was the pioneer; nor Arkin, who is not an operator, and who contributed his mite purely from good will. As to the meniscus-bi-convex data, that requires no comment. I still believe it is the right thing in condenser lenses. Those few who have failed to secure results have simply failed because they did not have the right combination somewhere.

Where Is the Sample?

M. G. Keller, Spokane, Washington, orders the question booklet, and says:

> Would like to remind Brother Gilbert, of Rosland, B. C., that I have not received the sample of carbon which he solemnly swore, with fingers crossed, he would send me.

For heaven's sake send that sample, Brother Gilbert. I don't know what it is all about, but send it anyhow!

Refractometer Scale.

H. W. Griggs, Milwaukee, Wisconsin, writes:

> I have a refractometer scale which will trace a ray of light through the condenser and objective of different glass and different index of refraction. This scale will settle all controversies as to the path of light rays through the optical system, showing the theoretical path and the actual path as seen through a movable pinhole source immediately back of the condenser, doing away with the halo for better observation and verification of any index of refraction. Will send you a reduced copy which can be used on any glass. The new "Strand" here I think has the best projection in the West.

All right, Brother Griggs, let us have the scale when you are ready. Will be glad to examine it and try it out, giving you full credit if it delivers the goods. As to the tension equalizer you inquire about, why the manufacturer has not decided about the time for putting the new machine out yet. That is all I can say, except that I am trying to get them to do it.

Condenser Breakage.

Charles I Reid, Millersburg, Pennsylvania, asks:

> Do you know of any reliable device or plan to prevent the condenser breakage, which seems to be a fault common with all propection machines? What is your opinion regarding the cause of this breakage?

The latter question has been answered so often that its repetition would hardly be advisable, especially in the present crowded condition of the department. This matter is very fully dealt with on pages 364 and 365 of the Handbook, a copy of which Brother Reid ought to have. In addition to the matter found there, I would suggest that the condenser mounts made by Walter G. Preddy, San Francisco, and by J. D. Elbert, also of San Francisco, are both excellent devices which will very largely reduce, if not entirely eliminate, condenser breakage. Mr. Preddy's advertisement appears on page 1164, November 21 issue, and Mr. Elbert's will be found in back numbers, but I do not remember exactly when. The address of these manufacturers can be obtained from their advertisements, that being a legitimate function of the advertising department with which I cannot consistently interfere too often.

An Introduction.

A. C. Wallace, Watertown, South Dakota, says:

> Am interested in the cause of film damage, page 1229, November 28th issue. My idea is that no projector, unless ready for the scrap pile, can cause this kind of injury. Take a sprocket that is not worn out and press a piece of film down on it so that the teeth come between the sprocket holes and you will find that four holes from the one you started from will drop back into place owing to the increased diameter at the outer end of the teeth. My greatest help has been the projection department and digging into the other boys' troubles before I bump into the same thing myself. Would like to butt in often, but when I am on the job from 8 A. M. till 11 P. M. for six years with only eight days off duty, why there is not much time for writing. The first two years I put in operating for this firm (The Idle Hour Circuit) and then they promoted me. During the past few years I have done no operating, except to relieve my man once in a while, still I make it a point to keep up with every detail of the game, and while I have an A1 union operator there is not a day I don't go over every bit of the equipment personally. Pardon the long letter, but felt I just had to introduce myself.

Brother Wallace is now local manager of The Idle Hour Circuit. He seems to have clinched my opinion of that injury matter with a point I had not thought of. It is quite true that the film could not very well run on the end of the sprocket teeth for any distance without slipping somewhat on every tooth, and that would be practically impossible, it seems to me. As to the introduction, Brother Wallace, why, I am much obleged to meet you. Come again, remembering that the latch-string is always hanging out for men with ideas. Better take a holiday! You know what "all work and no play" did to a certain juvenile individual named Jack.

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Comments on the Films

Licensed

THE VANISHING OF OLIVE (Edison), Dec. 15.—Portrayal of the fourth of "Olive's Opportunities," written by Mrs. Wilson Woodrow, and directed by Richard Ridgely. Very little that is edifying or intellectual pertains in this offering; it seems as though the author and director strove to embrace all the sensationalism they could possibly dig up and use in a chaotic state. The ending is morbid and without reason. Miss Trunnelle and her support are adequate.

THE LOOSE CHANGE OF CHANCE (Essanay), Dec. 15.—Adapted from a Munsey Magazine story. It tells how a valuable diamond is recovered in a most peculiar series of episodes. Photographically the picture is a gem and it is splendidly acted by Richard C. Travers, Beverly Bayne, Bryant Washburn, Harry Dunkinson and Lester Cuneo. The plot is a little puzzling in places, but taking all in all, it is more than an ordinary release.

CUPID BACKS THE WINNERS (Kalem), Dec. 15.—A very meritorious comedy, by Ruth Roland and Marshal Neilan, in which they play the leading parts. It is a pleasant structure in a comedy way and contains much originality—several children, including the Kalem baby and a primitive man and woman. Little Fay Brierly, Tom Hayes, Lloyd Hamilton, Juanita Sponsler all deserve mention for their work. A very pleasing release.

IT CURED HUBBY (Lubin), Dec. 15.—A reasonable and enjoyable little comedy, in which the president of the "Temperance Union" attempts to reform her hubby from being a "good fellow." The scheme works all right, but involves the schemers in a whole lot of trouble, including their friends and neighbors, before the husbands sign the pledge. Very good.

WEARY WILLIE'S RAGS (Lubin), Dec. 15.—On the same reel with "It Cured Hubby." A ridiculous and impossible series of happenings which get a few laughs.

THE MAN FROM THE EAST (Selig), Dec. 15.—A western drama, written and produced by Tom Mix, who features himself in the title role. It is about the average western release, and Mr. Mix does his usual thrilling stunts and it all ends happily. It can be recommended as a pleasing westerner.

ON CHRISTMAS EVE (Edison), Dec. 16.—A tender story of domestic life, by Mark Swan, featuring William West, who is very impressive as the grandfather. John H. Collins, the director, must be mentioned for the splendid little touches of pathetic situations he has engrafted in this picture. It is the story of a butterfly wife, who selfishly brings suffering to an honest and faithful husband. She receives her lesson on Christmas Eve, which is beautifully illustrated, and happiness results to all concerned. The acting is splendidly done. This is a beautiful release.

TWO POP-UP FABLES (Essanay), Dec. 16.—Here are two laugh-producing fables, as George Ade calls them, on one reel, and no one else digs up so much fun out of ordinary happenings as does Mr. Ade. First comes the "Girl Who Shifted the System," on the advice of a wise married woman, to whom she applied when she could not make a hit talking about herself to the men. Advice: "If He Likes Syrup Feed It To Him By the Gallon"—about himself. The other is the fable of the "Wife of a Sarcastic Husband," who spent an entire day shopping and brought home a spool of thread. He made remarks, but was forced to pay for two truck loads delivered later. Moral: "Never Arouse a Sleepy Shopper."

THE TEST (Selig), Dec. 16.—A sea drama, by James Oliver Curwood, featuring Thomas Santschi and Bessie Eyton. The action embraces quite an interesting love story, concerning the daughter of the master of a sailing vessel; therefore, most of the scenes occur on shipboard. Several taking fire scenes and thrilling rescues are shown, which make this picture attractive. After numerous hardships there is a happy ending. This picture will please almost any audience.

THE EGYPTIAN MUMMY (Vitagraph), Dec. 16.—While it is rewarded with considerable laughter this picture is made up of a lot of senseless balderdash scenes. The author is A. A. Methley and the producer is Lee Beggs, who plays the professor. Constance Talmadge, Billy Quirk and Joel Day are the other principals. This comedy falls short of the usual Vitagraph offerings.

RED DYE (Biograph), Dec. 17.—A supposed comedy, on the same reel with "A Natural Mistake."

A NATURAL MISTAKE (Biograph), Dec. 17.—On the same reel with "Red Dye." And about of the same calibre as the above.

SNAKESVILLE'S BLIND PIG (Essanay), Dec. 17.—The female element, wise and otherwise, through franchise have voted Snakesville dry, to the consternation of the male element. Sophie Clutts has been elected sheriff and she appoints her nearest and dearest friends deputies and furnishes them with badges of office. The former saloon keeper, not to be outdone, turns off the gas and inaugurates a "pipe line," through which, by underground advertising, he furnishes his former customers with their "usual" and gets rid of his surplus stock, until Sophie gets on and introduces kerosene. A very laughable release.

A QUESTION OF CLOTHES (Vitagraph), Dec. 17.—Transposed from a woman to a man, with the lone assistance of a man's wig, a young lady succeeds in deceiving family, friends, neighbors and strangers, including the man who really loves her. W. A. Tremayne is the author and Van Dyke Brooke has evidently did the best he could to make it reasonable. The cast is made up of the best Vitagraph talent, who do justice to their parts, and Norma Talmadge in the leading role deserves sympathy in endeavoring to fulfill an unwelcome task.

HIS PRIOR CLAIM (Biograph), Dec. 18.—A threadbare plot, concerning two brothers, one of a serious nature, in fact so serious and unreasonable that he is responsible for the sorrows of those whom he might have befriended. Later he redeems himself and brings happiness to the ones he unconsciously injured. H. A. Barrows, Augusta Anderson, Baby Jane Lee and the others in the cast deserve mention for splendid work. A very worthy release.

THROUGH THE KEYHOLE (Kalem), Dec. 18.—A farce comedy featuring John E. Brennan, Ethel Teare, Josephine Rice, Arthur Allardt, Carrie C. Ward and Fred Hornby, who all work hard in a strenuous effort to make good. The plot is a conglomeration of vehement efforts on the parts of the participants to create comedy.

THE COMEDIENNE'S STRATEGY (Lubin), Dec. 18.—A series of love episodes, concerning an old major and his daughter. This is labelled as a drama, but it should be billed as a comedy drama, and in fact it contains the elements of a farce. Rosemary Theby, Bartley McCullum, Ruth Eryan and Harry C. Myers are the principals in the cast and do good work. An average release.

THE TAIL OF A COAT (Selig), Dec. 18.—A comedy written by Clarence Frambers, featuring John Lancaster, supported by Lyllian Brown Laughton, Elsie Greeson and Sidney Smith. It is the old story of a family who has become suddenly wealthy and attempt to exploit social aspirations. There is considerable comedy emanating from their attempts to break into society, in a sort of burlesque manner. The whole thing is crude in construction and more absurd than amusing.

WHO'S WHO IN HOGG'S HOLLOW (Vitagraph), Dec. 18.—A very meritorious comedy in construction, which afforded great possibilities to Mr. Sidney Drew, in which he certainly failed to hit the bull's-eye. A splendid foundation has been built by Seymour Galland, the author for a legitimate comedy of the old "Jed Prouty" type, but as a picture it is spoiled in the direction. However, it is conducive of almost continuous laughter and is splendidly acted.

THE BOND SINISTER (Biograph), Dec. 10.—Why a bond sinister exists is not shown, which involves a man dominated by crooks, fraternizing with good society. It is not a pleasant picture to view in some respects, and some very thrilling scenes are introduced, while not impossible, they are absurd. It is well acted by a good cast made up of Charles H. West, Clair McDowell, W. J. Butler, Frank Evans and Sidney D'Albrook. There does not seem to be a great amount of reason why it all happens, but, nevertheless, it is somewhat exciting.

THE BIRTH OF OUR SAVIOUR (Edison), Dec. 19.—From the scenario prepared by Rev. De Witt L. Pelton and directed by Charles J. Brabin, with Carlton King as Joseph, Gertrude McCoy as the Virgin Mary, Harry Linson, Charles Sutton, and Harry Eytinge as the three wise men, and Frank McGlynn as Herod, supported by a large cast. It is a very impressive picture and adheres closely to the Biblical story of the birth of our Saviour. A beautiful educational, particularly for juvenile spectators.

BRONCHO BILLY'S CHRISTMAS SPIRIT (Essanay), Dec. 19.—A picture, although it is western in flavor, with the cast made up of rough western characters, shows how Christmas steals into the heart and softens rugged natures. Mr. Anderson has engrafted into this visualization more real human nature and sentiment than is contained in some more pretentious five reels which have been shown, and it is all beautifully acted, in a way that makes the audience draw long breaths.

THE BLACK DIAMOND EXPRESS (Kalem), Dec. 19.—Sixth of the "Hazards of Helen" series, featuring Helen Holmes, supported by Leo D. Maloney and J. P. McGowan. This is a very strenuous and highly exciting release, in which Miss Holmes indulges in a thrilling ride in an aeroplane. There is much that is melodramatic, but it holds close attention on the part of the spectators and the finale is very satisfactory. This release is one of the gripping kind.

WHO'S WHO (Lubin), Dec. 19.—Written and produced by Will Lewis, on the same reel with "Shall Curfew Ring To-night?"

SHALL CURFEW RING TO-NIGHT? (Lubin), Dec. 19.—Written by Edwin Ray Coffin and produced by J. A. Murphy. A burlesque on the old poem, "Curfew Shall Not Ring To-Night," which is far from being funny. On the same reel with "Who's Who."

THE LADY OR THE TIGERS (Selig), Dec. 19.—A wild animal picture, the scenario of which is written by Gilson Willets and produced by Thomas Persons, featuring Kathlyn Williams, Frank Clark and Lamar Johnstone, assisted by others who seem familiar with wild animals. It is a story of love and jealousy which is full of thrilling incidents. About half a dozen beautiful full grown tigers, who looked ferocious, figure in this picture and Miss Williams evinces temerity in handling them. This is an enticing picture.

THE ADVENTURE OF THE WRONG SANTA CLAUS (Edison), Dec. 21. Twelfth of the "Octavius Amateur Detective" series, featuring Barry O'Moore, supported by Bliss Milford, Richard Neill, Elsie MacLeod and others. A conglomeration of incidents in which Octavius gets mixed up with a burglar, and the burglar gets mixed up with Octavius and the others in the cast. It is quite entertaining to see how it ultimately works out, but of course Octavius comes out on top.

A MATTER OF COURT (Biograph), Dec. 21.—A comedy built on a very fragile foundation, but which gets laughs throughout the half reel. The travesty on the court and jury scene is very affective. On the same reel with "The Dentist's Janitor."

THE DENTIST'S JANITOR (Biograph), Dec. 21.—Of course a dentist's office is the most comical place in the world, for those who are not favored with a lame tooth. This is a really amusing number and will be appreciated by those who have had experiences in a dentist's office. On the same reel with "A Matter of Court."

THEIR CHEAP VACATION (Essanay), Dec. 21.—A very laughable little comedy, illustrating how Mr. and Mrs. Newlywed (Wallace Beery and Betty Brown), invest in an ideal cheap vacation trip, advertised in a newspaper. How they come out in the end and what they meet up with to keep them awake is wonderful to see. Can recommend this as one of the best comedies shown on the screen for some little time and it will be especially enjoyed by those who have been favored with an attack of the mumps.

HEARST-SELIG NEWS PICTORIAL NO. 85 (Selig), Dec. 21.—This offering opens with scenes at the burning of the Edison plant, which were caught during the conflagration; 100,000 lbs. of flour being loaded on shipboard, at San Francisco, for European sufferers; scenes at John Jay Park, foot of 77th street, New York City, at the opening of the Public Playgrounds and the attending ceremonies; scenes at the outdoor school at New Rochelle, showing how the children are kept warm with woolen foot bags, etc.

ARTHUR TRUMAN'S WARD (Vitagraph), Dec. 21.—A picture drama which contains comedy elements in its construction but smacks of the "New Magdalen." Lillian Walker, Donald Hall, Lillian Burns and Denton Vane have the leading roles. There is considerable suspense engrafted in the plot, which the director has cleverly worked out to a pleasing termination. All the actors in the cast deserve credit for good work, as does the camera man. A very entertaining number.

Licensed Specials

A SCRAP OF PAPER (Biograph), Dec. 15.—A splendidly produced and well acted two-reel comedy, a review of which, including the cast of the principals, by Mr. George Blaisdell, will be found on page 1530, Moving Picture World, issued Dec. 12, 1914. Mr. Blaisdell voices our sentiments regarding this release.

OUT OF THE PAST (Vitagraph), Dec. 15.—A special feature in two parts, written by Eugene Mullin and produced by Lionel Belmore. While the story is full of intensity it is not a pleasant one to view, but a sympathy for the parent is engendered for the sacrifice he makes of his life to foil a despicable rascal and save his daughter from unhappiness. Some strong acting is done by Eulalie Jensen, William Dunn and Edward Elkas. The scenic effects are beautifully photographed. This picture is worthy of viewing.

THE HATE THAT WITHERS (Kalem), Dec. 16.—Much heralded as a modern two-act drama with an all-star cast, this picture was lucky to get past the censors. While it is splendidly acted it borders on vileness in construction and is morbid and senseless in plot. It is an indelicate subject of no particular interest to the general observer and is not handled with delicacy by author or director.

THE BOMB (Lubin), Dec. 16.—Two reels, written by Harry Chandlee and produced by Joseph Smiley. It is a story of Russian intrigue with the principal scenes located in the court of the Czar and its environments. It is a splendidly mounted and costumed picture, containing thrilling scenes. There is so much action that at times it is not really conceptive; to make it plain it is a story of anarchy. The photography and acting are very good.

WHEN THE BLIND SEE (Lubin), Dec. 17.—A morbid two-part story, written by W. M. Ritchey and produced by Paul Powell, concerning two sons of a farmer. The elder being of the practical disposition of the father and the younger disposed far more to literary things than money making. With the assistance of his sister he attains eminence as an eye specialist and eventually performs an operation on his brother, restoring his lost sight, thus gaining their just rights through the gratitude of the former ungracious brother. Very edifying.

THE COLONEL OF THE RED HUSSARS (Edison).—This three-part picture has been reviewed at length by Louis Reeves Harrison in the Moving Picture World and can be found on page 1085, issue of Nov. 21, 1914.

THE GIRL FROM THUNDER MOUNTAIN (Essanay), Dec. 18.—A two-part moonshiner drama, which tells the story of virile, rugged life in the mountains, in which the usual government official comes into contact with the natives and falls in love with the barefooted girl in a tattered dress. The second reel is full of ridiculous incidents, where she is introduced into high society environments, with very little previous preparation. The whole is rather absurd, but the mountain scenes are most beautifully photographed. An ordinary offering.

MR. SANTA CLAUS (Vitagraph), Dec. 19.—A special in two parts, introducing an unexpected Santa Claus, who really did not know why, only that he had the opportunity and through the fullness of his heart, because he was especially favored, made the merriest Christmas for a little girl and her mother that they had ever experienced. Mr. William Addison Lathrop had a happy inspiration when he wrote this Christmas picture and Mr. George Ridgewell, director, made of it a beautiful offering. It is a pretentious picture with a large cast, but credit is due to Lillian Herbert, Audrey Berry and Arthur H. Ashley, principals, for splendid work. A compelling picture.

THE MAYOR'S SECRETARY (Kalem), Dec. 21.—A two-act story full of political intrigue, written by J. L. Woodruff and produced by Kenean Buel. This story is very interesting from the fact that it shows the undercurrent of political life. It is filled with thrilling scenes, particularly the one where Alice Joyce, the Mayor's secretary, defeats the boss by strategy. It is all very well produced photographically and otherwise.

TILL DEATH US DO PART (Selig), Dec. 21.—A very strong drama concerning valor and weakness. Kathlyn Williams, Wheeler Oakman and Charles Clary supported by a large cast make of this release a most interesting one. The locations of the scenes have been well selected and excellently photographed. While there are some situations in the picture that might offend the prudish, it is strong in human nature and has a happy ending. This picture will entertain any audience.

Independent.

THE WAYWARD SON (Victor), Dec. 14.—An appealing story of home life in which Chas. Hutcheson plays the part of a home-coming prodigal. The girl, Elsie Albert, meets him and induces him to get a job and reform before his father sees him. This is successfully carried out and the celebration of Daddy Manley's eightieth birthday is a happy one, the latter playing the part of father to the youth. An inspiring sort of story.

ANIMATED WEEKLY, No. 145 (Universal), Dec. 16.—A lot of interesting and diverse war scenes lead this number, which also includes views of the tidal flood at Seabright and other features of interest.

LOVE AND SPIRITS (Joker), Dec. 23.—Ernest Shield and Betty Schade appear as the lovers of this burlesque-comedy number. He breaks up a spiritualist seance at the girl's home. This is well-photographed and contains a number of laughs. The action is good.

HUNTING IN CRAZYLAND (Powers), Dec. 25.—A very amusing half reel of animated drawings, picturing the adventures of a hunter with a bear and a goat. This will bring laughter.

THE JAPANESE SILK INDUSTRY (Powers), Dec. 25.—On same reel with above. An interesting lot of pictures taken by Homer Croy showing the silk worm industry in Japan. Views of Yokohama are also given.

FOR THE DEFENSE (Eclair), Dec. 27.—Ethel Phillips and Stanley Walpole appear in this offering, which proves fairly strong. The young man becomes interested in the cashier girl and halts his downward course. Later her testimony in court saves him from conviction as a murderer. A good story fairly well presented.

THE MANICURE GIRL (L-KO), Dec. 27.—A characteristic comedy-burlesque, with Billy Ritchie in his familiar part. He and the barber become rivals for the girl. Toward the close there is a chase through some large sewer pipes. This contains laughable moments.

THE CHEF'S REVENGE (Sterling), Dec. 28.—Restaurant scenes predominate in this burlesque number. The chef becomes angered and he and the waiters jump on a steak before cooking it. This is only moderately amusing, the final scenes being best.

THE VIRTUOSO (Victor), Dec. 28.—Mary Fuller wrote the scenario for this story and also plays the leading role. The manager's experiences with applicants for stage work were amusing. When the girl plays to him he is transported to woodland scenes, which are portrayed to the observer. Instead of offering her a job he proposes marriage to her and she breaks the violin over his head. This is well-pictured, and while not very strong in any way, has a pleasing dash of originality about it.

THE FAT GIRL'S ROMANCE (Crystal), Dec. 29.—This number is better than the average comedy made by this company. The photography is very good throughout and the characterizations quite pleasing. Charles De Forest plays the part of a Scotchman in love with a fat girl. The action is of an eccentric character and has several laughs in it.

WHEN IT'S ONE OF YOUR OWN (Nestor), Dec. 29.—Murdock MacQuarrie and Agnes Vernon appear as father and daughter in this offering. He is a violinist forced by circumstances to become a head waiter. When his daughter comes in with a party and drinks are served he raises a very lively scene in her defense. This is full of interest and well photographed; the acting is spirited and convincing.

WITHIN AN INCH OF HIS LIFE (Eclair), Dec. 30.—This two-reel number is adapted from a short story by Eugene Manlove Rhoades. The cast and settings are very pleasing. Edna Payne, Henry Aldrich, Lindsey J. Hall and Norbert A. Myles have the leading roles. The story of how "The Wildcat" undertakes to aid the girl and clear her lover's name from the false charge of murder, is interesting and better than the average Western offering. It is not as well constructed as it should have been to bring out the strength of the various situations and lacks some of the feeling that the original story no doubt contained. The photography is good.

THE VILLAGE POSTMASTER (Joker), Dec. 30.—An eccentric comedy number, with Ernest Shield playing the part of a grocer in a small town. He defeats his rival in a race for the post-office, but regrets this after the parcel post comes in. The photography is good and, while this never becomes extremely funny, it contains a good deal of amusement.

WINNING A PRIZE (Imp), Dec. 31.—A comedy with Elsie Albert and Charles Hutchinson in the leads. The girl catches the prize fish and puts it on his line, thinking he is in hard luck financially. The woodland scenes in this are pleasing and it makes a very attractive comedy number.

LOVE AND WATER (Sterling), Dec. 31.—A typical eccentric comedy number with no very distinguishing features about it. The scenes take place in a park; the plot is very slight. Photography good.

PRUNING THE MOVIES (Nestor), Jan. 1.—A gentle satire on the state and city boards of censors, written by Capt. Leslie T. Peacocke. A certain pompous individual gathers a board together and sits in judgment on the picture. They cut out hogging, doping, a girl's leg, a hatpin, etc. This is well-pictured and has considerable fun in it. It shows how absurd censorship can become.

IN JUNGLE WILDS (101 Bison), Jan. 2.—A two-reel jungle story, abounding in adventures [illegible] animals. Lions, bears, leopards, chimpanzees and other beasts are employed in a realistic manner. The story concerns rivalry over a girl, who finally marries John. The unsuccessful suitor goes away, but returns later. Jealousy on the part of John follows; the wife flees with her child in a covered wagon and becomes lost in the jungle. The baby's friendly play with the lion cubs was effectively shown. The scenes are all well-pictured and this proves a very interesting number of its type.

CHRISTMAS AT LONESOME GULCH (Frontier), Jan. 2.—This Western number has for its two leading characters a good brother and a bad one. The latter, a bandit, sleeps in his brother's shack in the hills, and the latter shields him from his pursuers. There is a good touch of Christmas sentiment in this, though the handling is none too strong.

MUTUAL WEEKLY, No. 103 (Mutual), Dec. 17.—Views of the Cossacks training for war, President Wilson receiving winners of the corn prizes, the Hanalaei wreck and storm scenes on the Atlantic coast are leading features in this interesting number.

SHADOWS AND SUNSHINE (Princess), Dec. 18.—A very pretty story, introducing the Fairbanks twins. At the beginning two babies are adopted from a home for foundlings. One goes into a wealthy home and the other falls among thieves. They meet later during a house robbery and learn they are sisters. This has a strong pull on the interest.

A COLORED GIRL'S LOVE (Keystone), Dec. 19.—An unusually funny darky number, with good characterizations. The colored swains pull their razors and do a lot of amusing knockabout work. The old man and the girl are also good.

SID NEE'S FINISH (Thanhouser), Dec. 20.—A comedy number in which Sidney Bracey impersonates a Chinaman who starts up in opposition to a widow washerwoman. The action is only moderately amusing.

BILL AND ETHEL AT THE BALL, No. 13 of the "Bill" Series (Komic), Dec. 20.—This can hardly fail to amuse, although it is not quite so fresh as some of the pictures in the Bill series have been. This is a particularly fortunate series on account of the ability of the players who are making it—Fay Tincher, Tod Browning, Tammany Young and Ed Dillon. It is a well directed series, too.

THE SOWER REAPS (American), Dec. 24.—Melodrama of political life, with the villain a district attorney who once bought a jury to convict an accused murderer and is being blackmailed by an old miser. Miser's daughter is the heroine and the hero is a young man running for the office of district attorney. It is not convincingly directed and is no better than fair as an offering. There is some excellent acting and one notices some fine scenes.

WILD WEST LOVE (Keystone), Dec. 21.—An eccentric Western number with some good broncho busting and other features of interest. Chester Conklin appears in the part of a man who robs a stage and steals his own money. This is good scenically and funny also.

OUR MUTUAL GIRL, No. 49 (Reliance), Dec. 21.—The Mutual Girl meets George Barr McCutcheon, who tells her what kind of a story he likes best to write. The tale follows. It is set in southeastern Europe; its hero is an American; its heroine is a princess, and its villain is the prime minister of the little kingdom—just the kind of stuff that McCutcheon loves to turn out. It will hold interest well.

BRASS BUTTONS (Beauty), Dec. 22.—A fine little comedy number based upon the old idea of a girl's love for a uniform. One lover poses as a policeman and the other as a fireman. The photography is clear and the offering a very pleasing one.

THE BETTER WAY (Majestic), Dec. 22.—A picture written and directed by Sydney Cabanne. The centre of it is a girl played by Dorothy Gish, who is amusing in the role and makes it a good offering. The story is fair and holds interest, but without much grip except in its setting forth a character that will appeal to spectators.

THE TIN CAN SHACK (American), Dec. 23.—First-class photography and interesting backgrounds help this picture much and the shack seemingly made from bits of tin likely to make a hit. The story is only fair, but it is ably acted and holds. In one scene Ed Coxen, who plays the lover opposite to Winnifred Greenwood, takes John Steppling, in the role of old man, on his back, and carries him out of the burning shack. This by itself is something of a feat and will attract attention.

A LUCKY DISAPPOINTMENT (Reliance), Dec. 23.—An Arthur Maclay picture with an especially well handled and tense ending. If the minister had been home the eloping farmer's daughter and her beau would have been married, but they are disappointed and have to go home. At the farmer's house there are yegg tinkers trying to force the farmer to give up his money. It is well acted and very effective.

A HAT FULL OF TROUBLE (Thanhouser), Dec. 27.—In this number Frank Farrington appears as a husband of sporty inclinations. He comes home intoxicated and the scene in which the room actually goes around is very funny. The photography is good and for a production of the kind this is acceptable and quite amusing.

THE BIG STICK (Luna-United-Warner's), Dec. 31.—This Luna farce has what always will be attractive with audiences—excellent clown work. The photography, too, is perfect. It is rough in places, but not vulgar. It is a split reel and should prove a good number on almost any program.

TOO MANY WIVES (Luna-United-Warner's), Dec. 31.—A Luna brand farce in which an actor who is hard up agrees to wear the whiskers of a stranger. The actor's wife, the stranger's baby and the stranger's many wives get the actor into temporary trouble and it is amusing to watch it all develop. This also is perfectly photographed.

PUTTING IT OVER (Royal), Jan. 2.—Elopement farce; the girl is in boy's clothes and the boy in girl's, and the boy's objecting father, a minister, does the marrying while the girl's father is kicking at the door. It will go all right, for it is lively and amusing.

KASTUS' RAPID RABBIT HUNT (Eclectic Pathe), Jan.—A scream cartoon picture by J. R. Bray that is indescribable, but full of fun and laughter.

GINGI, SOUTHERN INDIA (Eclectic Pathe), Jan.—On the same reel; a well photographed and colored picture of the Orient. It is well worth while.

WHAT IS IN A NAME (Gaumont Warners) Jan.—A farce comedy by Gaumont, made in America. Its idea is not very new, but it has been done in that gay and sprightly way that makes a seeming fresh offering and it will "go" pretty well.

REGINALD'S REVENGE (Premier-United-Warner's) Jan.—A Premier farce that is very clearly photographed and has rough but speedy action. It is not new in idea, but there is enough freshness to keep it lively. Reginald is not liked by Dad, who knew him as a boy. He dresses as a girl and Dad flirts with him till the deception is discovered and then there comes the chase.

CUPID KICKS A GOAL (Smallwood-United-Warner's), Jan.—A pretty romance farce by Smallwood that is slight, but sprightly and pleasing. It is a good offering for any kind of house. Ethel Grandin plays the girl who elopes with the man of her choice in spite of Dad. There is just enough newness in this elopement to make it seem fresh.

HOBOES (Starlight-United-Warner's), Jan.—A Starlight farce and burlesque full of runs, jumps, tumbles and stunts.

THE PLUMBER (United Program).—A Starlight farce showing how hard times for plumbers in the village suggests to the plumber a scheme to make work. Everybody's house is flooded with water and there is plenty to do and lots of money, but the cause of the trouble becomes known and the miscreants are tarred and feathered. The poor actor must often suffer in these days of stern realism.

DECREE OF DESTINY (Warner's Features), Jan.—A melodrama of a father separated from his lost daughter for many years. It is not convincing or dramatic.

Independent Specials.

HIS UNCLE'S WILL (Victor), Nov. 19.—A two-reel comedy number. The hero's uncle is a student of eugenics and selects his ward as the proper person for the youth to marry. The hero pretends to be engaged to another. Later, when he sees the girl his uncle has selected, he regrets the deception. The story runs along in a light, pleasing manner, without developing any very strong situations. The photography is uneven, some of the scenes being very good and others considerably below the standard. Elsie Albert and Sidney Mason play the young couple.

A STUDY IN SCARLET (Gold Seal), Dec. 29.—A two-reel adaptation of the famous Conan Doyle story, the scenario being written by Grace Cunard. Francis Ford plays the part of Sherlock Holmes. There is of course one of the thick-headed officers from Scotland yard and Dr. Watson to complete the picture. The characterizations are none too strong, but the story is well put on and holds the interest firmly. The finding of Drebber's body is shown and then the manner in which Sherlock Holmes takes the trail, finally rounding up the guilty man. The cabby's story is well-pictured, the American scenes being elaborately staged. The photography is a little dark in places, but on the whole this makes a good offering.

HOUNDED (Rex), Dec. 31.—This two-reel offering makes a strong plea for a better treatment of ex-convicts. Ben Wilson plays the part of a young man falsely imprisoned. He is released for good behavior, but hounded by his former employer, whose daughter he loves. He commits a real crime as a result, is imprisoned again, escapes and kills his persecutor. Mr. Wilson does some very impassioned acting in several scenes. The whole production is strongly presented and makes a good offering of its type, despite its tragic close.

THE BEAUTIFUL UNKNOWN (Victor), Jan. 1.—A three-reel romantic drama, featuring Yona Landowska in a rather sensational dance in the final reel. This is a story of court life; the costuming and settings are adequate but not elaborate. Matt Moore plays the part of a young king looking for a wife. The three sisters arrive from a neighboring province and in the last reel the Princess Yona impersonates a dancer and wins the king's heart. The story is a good one, but has not been handled to the best advantage from an artistic standpoint. The dance in the final reel is very breezy in point of costume and would perhaps make a particular appeal in picture houses with a sporting clientele.

THE MASTER KEY (Universal Special), Dec. 21.—Sixth episode. This number continues the Chinatown feature, picturing Ruth in the clutches of a big Chinaman. Dore gets on the scent and is assisted by the police in raiding the den. The Chinaman makes away with Ruth and gets her in a boat. Dore gives pursuit and rescues the girl. This is full of stirring action and excitement and makes a very entertaining instalment.

THE BEAT OF THE YEAR (Reliance), Dec. 19.—A very good two-reel offering from a short story by Robert Livingston Beecher. It shows how a cub reporter unravels a murder mystery and is a tense and well directed picture.

IN FEAR OF HIS PAST (Majestic), Dec. 20.—A two-part story of a villainess who contrives to get a man sent to prison for a theft she commits. He escapes and gets a job as secretary of an old aristocratic Scotch codger who asks for no recommendation from him since he "can read character" himself. Later the villainess also applies for a job as literary secretary and is also accepted. The young man

is afraid of her for she knows him, of course, and can give him over to the police. The old codger on account of acting is the real center of interest, a character freshly conceived, amusing and well drawn. He is played by Spottiswoode Aitken. It is a picture that will be liked and has been well staged and directed.

UNDER FALSE COLORS (Thanhouser), Dec. 22.—A two-reel offering in which an heiress with artistic yearnings induces a country girl to go into society. Flo La Badie plays the latter part in an appealing way. The heiress becomes jealous of her protege and reveals the deception during a dance, afterward repenting. But the country girl goes back to her own people. This is constructed in an entertaining way and well photographed. It makes a good offering of the society type.

THE FACE ON THE CEILING (Broncho), Dec. 30.—A two-reel crook story. In the beginning Walter Edwards is seen as Buck Ryan conducting a school for young pickpockets. Later a detective gets wind of the gang's activities and cleverly works his way into the confidence of the gang. He falls in love with Ryan's daughter and she saves him when things threaten an end to his career. Buck Ryan is caught and hung in a trap door leading to a roof, which gives title to the production. Taken as a picture of low criminal life this is convincing and holds the interest.

THE DEADLY SPARK (Kaybee), Jan. 1.—A two-reel story of a girl who elopes with a society man who turns out to be a notorious card sharp. The card game is well staged and the photography very good. The later scenes become more conventional, picturing the scheme to rob her father's safe, and the placing of live wires near it. Though somewhat obvious in plot the closing scenes are dramatic and well presented.

THE EYE OF JUSTICE (Eclair, Warner's Features), Jan.—A three-reel Eclair offering made in France with a story of home life. The bad son burglarizes his father's house and safe and the secretary is accused. The end is years later when the man is blind and poor. Chance has brought the two families together for a moment and the secret of the whole transaction is out. The sentiment is acceptable and the characters intelligently acted; but the story is not wholly convincing although there is enough truth in it to keep it entertaining. The photography, sets and scenes are very good. A fair offering.

THE LASH OF FATE (Features Ideal, Warner's), Jan.—A two-part Features Ideal offering made in France. It tells a rural story that interests, though it has not much gripping quality, and is full of charming and perfectly photographed scenes in rural France, farms and farm carts, smithy, village streets and country groves, etc.

ALICE JOYCE CONTRIBUTES TO ACTORS' FUND.

Daniel Frohman announces the receipt of a check of $500 from Alice Joyce as a donation to the Actors' Fund, accompanied by a letter from Miss Joyce expressing her appreciation of the work being done by that worthy charity. The Moving Picture World takes this opportunity to bring to the attention of all photoplayers the present necessity for money of the Actors' Fund and remind them that donations will be thankfully received.

L. J. BAMBERGER DIAGNOSES SLACK OF BUSINESS IN MIDWEST.

L. J. Bamberger, assistant to C. R. Seelye, director of sales of the World Film Corporation, and who has just returned from a trip through the Midwest, says that exhibitors do not seem to be making as much money as in other parts. He says that they think it is due to hard times; but that the main trouble is due to lack of advertising by exhibitors. He finds plenty of evidence to prove it; for houses that use newspaper space, billboards, window display cards and a good quantity of heralds are not complaining. "They get something good; they talk about it, and are running their shows to a good business for two or three days and at top prices."

TO REVIEW AND REPORT ON PICTURES.

The Motion Picture Reviewing and Reporting Company, incorporated last week, has for its purpose the reviewing and reporting of all feature picture releases throughout the United States, Canada and Europe. M. B. Schlesinger, who is the general manager of the company, is also the special New York representative of the United Motion Pictures Co., of Buffalo, and the All Feature Co., of Canada, in which capacity he reports on and buys all the feature pictures for the various theaters and exchanges of these concerns. The new company has taken a suite of offices in the Putnam Building, 1495 Broadway, New York.

MARIE DRESSLER PICTURE A "KNOCK OUT."

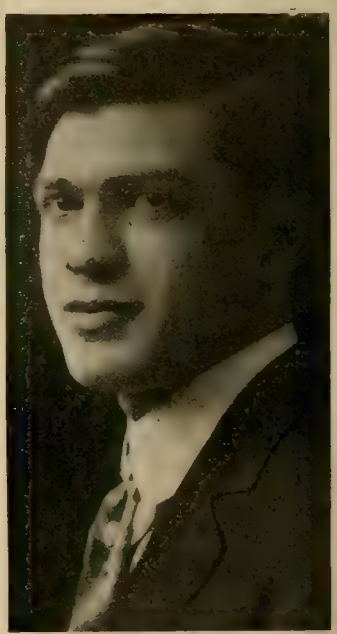
"Tillie's Punctured Romance," in which Marie Dressler, Charles Chaplin and Mabel Normand play the leading roles and which was released last Monday by the Alco Film Corporation, has provoked the greatest bookings in the history of that organization. Four prints of this production are booked up so far ahead in New York State alone that two extra prints are being secured by the New York Alco Exchange to take care of the incidental bookings. Reports from the coast show all records broken.

Warner's Montreal Office Busy

FROM the Montreal office of Warner's Features, Inc., come statements which cast aside all doubts as to the extent the war is affecting Canadian trade. Though it is true that business is being materially affected, the probable falling off in trade is about five per cent. This is also the opinion of several prominent exchange men and exhibitors in Montreal. The Montreal office of Warner's Features is managed by H. A. Fischer. Manny Feldstein, the general manager for Canada, has likewise his headquarters in the Canadian metropolis. Both gentlemen are experienced in the film game, and have been located in Montreal for the past three years. Mr. Feldstein is a native of New York City, and Mr. Fischer hails from the Keystone State. Up till last June they jointly managed the Canadian Film Company, Mr. Feldstein taking care of the Famous Players output, while Mr. Fischer looked after the interests of the Universal program. The favorable positions held in Montreal by the above-mentioned productions are not a little due to the efforts and business acumen of these gentlemen. When the Universal people assumed the management of their own affairs in Canada last June, both gentlemen connected with Warner's in the capacities mentioned.

Manny Feldstein.

To the Montreal correspondent of the Moving Picture World, Mr. Feldstein stated: "During my last trip through Canada in the interests of the firm, I found everywhere signs of Warner's success. The war is affecting trade to a certain extent, but nothing to despair of. The best and only weapons to fight hard times with are good shows. You could not wish for better proof of this than conditions in Montreal these last few weeks. A large legitimate house put on big features and 'S. R. O.' business was the rule every night." Mr. Fischer, in discussing the position of Warner's productions in Montreal, said: "The new program which we are issuing is meeting with a success beyond all our expectations. The other features we are handling are also in large demand." The reporter was then shown around the ample quarters at the firm's disposal. A large renovating machine has only recently been installed, and an exhibiting room is in course of being fitted up. Messrs. Feldstein and Fischer were the first to include trade shows as a necessary adjunct to a film exchange in Montreal, and exhibitors will soon have the privilege of viewing a film before it is booked. Being asked if we would like to make the acquaintance of John, we consented though somewhat mystified. John turned out to be the firm's mascot, a pugnacious little bull pup.



A. H. Fischer.

FOREIGN RIGHTS FOR LIFE PHOTO.

Bishop, Pessers & Lorimore announce that they have secured the exclusive rights of all the releases of the Life-Photo Film Company, for Great Britain and her colonies other than Australia and Canada. This is an example of the many excellent programmes that Mr. Pessers closed before sailing for Europe on December 30, when he took back to Great Britain the agencies for a number of America's feature picture makers. Looks as though there was still a foreign market.

"The Three of Us"

A Good Family-Life Picture—Sister Fights to Keep Younger Brother Straight and Save Gold Mine (Life Photo).

Reviewed by Hanford C. Judson.

THIS five reel picture, "The Three of Us," made by Rolfe Photo Plays for the Alco program, may be depended upon to make a strong appeal on account of the nearness of its interest to the people's hearts. It is based on Rachel Crothers' play and its title comes from the name of a gold mine, the sole legacy of three children. The girl (Mabel Taliaferro) and the boy (Creighton Hale) are growing up; the youngest is a child and these three are balanced to get the most, dramatically, out of the lad's straining away from the home ties. They have a gold claim. The father had thought it good and the girl is doing her best to make

Scene from "The Three of Us" (Lift Photo).

the brother keep on with the fight; but he is dreaming of the delights of the city.

The second interest of the offering is a melodramatic love story in which Steve, Edwin Carewe, the hero, loves the girl, Rhy. He, too, is having discouragement in finding pay dirt in his mine, located next to "The Three of Us." The villain, Beresford (Irving Cummings), is a sort of capitalist's man. They know that Steve's claim is good and want Beresford to get it for them. Steve has an option that will expire at noon in a few days, and this option is the pivot around which the action turns with increasing speed. At the climax every character is influenced by the fate of that option and events are happening fast. It was directed by John W. Noble and has been well conducted in all its vigorously alive scenes, ably conducted in its love story scenes, and acceptably conducted in those scenes in which the background characters appear. It will make a good offering.

The scene that will be termed the "big" scene, the big "punch," is a fight between Steve and Beresford. The latter has stolen the option after Rhy, with, it must be confessed, some dramatic forethought, had taken it from Steve and left it in a jar on her shelf. She had seen a paper like it in his pocket at a party and now finding it gone, goes to his cabin to steal it back from him. Steve sees her there and sees the option too. It strikes him that she has played him false and is in the cabin because she wants to be there. There is a terrible fight between him and Beresford, they really break the cabin up. The best scenes in the picture are the home-like scenes and the most clearly drawn character is Steve, by Edwin Carewe, though the acting on the whole does all concerned credit. The photography and stage craft are very fair.

INCE A HUMAN DYNAMO.

Thomas H. Ince, chief of the studios of the New York Motion Picture Corporation, where so much has been done to enhance the Mutual program, eats up time as most people do a meal. He works eighteen hours a day. Work is play, happiness, everything to him, and this quality has earned him the title of the human dynamo. Every morning he leaves his Hollywood home at seven o'clock and reaches Inceville by motor, and once there he arranges the day's work for his corps of directors, and then goes out personally to superintend the more important productions. The entire plant comes under his supervision, and with a dozen plays being filmed at the same time, this famous gentleman manages to keep very busy.

Betty Nansen Coming to America

BETTY NANSEN, of the Danish Royal Theatre, and known in America as the wonderful leading woman of the "Great Northern" pictures has already left Copenhagen, Denmark, to play in a series of big offerings that William Fox is preparing. She arrived in New York on the "United States" of the Scandinavian-American line as was expected on December 23. Her coming is an event of international artistic and literary importance and a large committee headed by Professor Brander Mathews of Columbia University and including many prominent fellow countrymen of hers and American players, among them Mary Shaw, and also critics and literary people who take this chance to pay, as it were, their respects to Ibsen through her.

Betty Nansen.

Betty Nansen's relationship to the Ibsen plays is peculiarly interesting. The Danish Royal Theatre was built and endowed by the Danish king for her to play these great Scandinavian dramas in and many of them were written by Ibsen with special view to having Betty Nansen play in them just as, at present, Sir James Barrie writes plays especially for Maud Adams. She is endowed with the power and scope that made it worth while for a writer like Ibsen to plan situations for her, and it is not saying too much to claim for her, now that Sarah Bernhardt has retired, the leading place among living actresses.

Such an artist naturally could not be induced to come to America without a princely recompense. William Fox has in preparation some big things and has felt that Betty Nansen is alone best able to do just what he wanted and so he induced her to come by an offer of $25,000 a year. A tug will take the committee down the harbor when the United States comes in to meet and welcome her.

A. M. KENNEDY SELECTED KRITERION PRODUCERS.

Franchises covering the manufacture of films for the Kriterion Program have been issued with great care and on an entirely original plan. The instigators have not selected their manufacturers indiscriminately. They entrusted to A. M. Kennedy the entire supervision covering the selection of manufacturers and the granting of contracts to the manufacturers in question. Mr. Kennedy was particularly well adapted to the requirements as he had for the last seven years been connected in an executive capacity as general manager and managing director of some of the largest and most successful film manufacturers.

One of the producing companies of the Kriterion—namely, the Santa Barbara Motion Picture Company, located in Santa Barbara, Cal., is under the general management of Mr. Kennedy. He has entirely reorganized this company to take care of the releases tendered it by the Kriterion people. This company is considered to be one of the best equipped motion picture companies in California, where it is well known that 70 per cent. or more of the films produced in America are made.

THEATER ON CHURCH SITE.

The Crescent Amusement Company, of Brockton, Mass., lessee of the New Orpheum theater, that city, has purchased for more than $60,000 the Old St. Patrick's Church building and rectory in Brockton upon which the company will build a big moving picture and vaudeville theater. Plans are being drawn, and it will be one of the biggest houses in New England. It will be 170 feet on Main street and will be about 150 feet deep. Work will begin on the erection of the structure in the early spring.

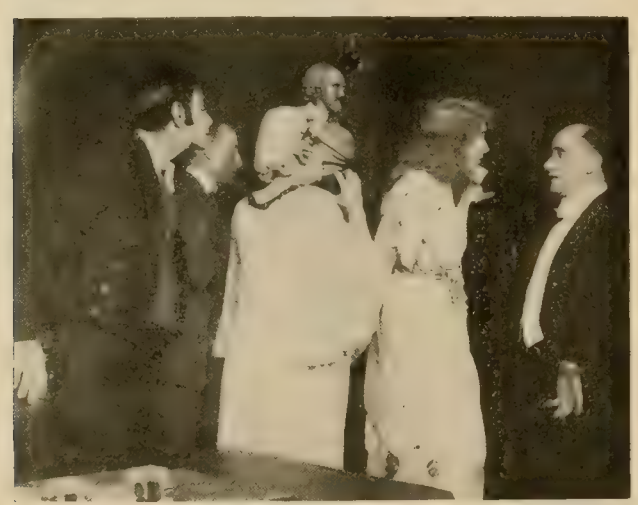
"The Exploits of Elaine"

First Instalment of the New Pathe-Hearst Serial Promises Much That Is Interesting.

Reviewed by Margaret I. MacDonald.

FOLLOWING on the success of "The Perils of Pauline," the new Pathe-Hearst Serial, "The Exploits of Elaine" from the pen of Arthur B. Reeve and picturized by Chas. L. Goddard, bids fair to surpass in popularity its predecessor, judging from the briskness with which the first two-reel instalment, entitled "The Clutched Hand," strikes the imagination.

In this first instalment the audience is given just enough daylight on the mysterious forms and happenings which characterize the story to arouse the most rabid interest as to what is to follow. From the mysterious death of Mr. Dodge, the wealthy president of an insurance company, and which, as the audience is shown, is brought about by the agent of "The Clutched Hand," through some mysterious use



Scene from "The Exploits of Elaine" (Pathe-Hearst).

of an electric current and the fumes of a certain chemical diffused into the room above, where Dodge is in the act of using the telephone, by means of a connection with the heating register, the clever scientific detective work of "Craig Kennedy" is brought into play, when he discovers with astonishment that the finger-prints on the safe and articles handled by the murderer are an exact duplicate of his own.

At this point of the story our curiosity is suspended on to the next instalment, when the hope of solving the mystery will no doubt be deferred for several succeeding releases, the first of which is expected to make its bow to the public on Monday, December 28th. Fourteen weekly episodes of two reels each compile the series.

The mystery to be solved by "Craig Kennedy" is, "What, or who is the Clutched Hand that so surely descends and crushes life from the unfortunate individual who ignores its warning?"

Arnold Daly plays the role of "Craig Kennedy," Pearl White, that of Elaine, whose exploits will be followed with intense interest. William Riley is seen to advantage in the short-lived role of President Dodge. Other well-known names appearing in the cast are Sheldon Lewis, Raymond Owens, and Robin Towney. Director Wharton is engaged in the work of guiding this excellent cast through the intricate paths of the big serial.

"WITHOUT HOPE" WINS APPLAUSE.

On Sunday night, December 20th, the first of the Flamingo Comedies was shown for public exhibition to a crowded audience at the Olympia Theater, Broadway and 107th street, New York City.

"Without Hope" was the first production decided upon from the prize-winning scenarios of the American Telegraph and Chartered Theaters Corporation national competitive contest, and was a picturization of the work of Elaine Sterne, who has won many prizes recently for stories and scenarios.

The picture was greeted with loud applause and great enthusiasm. It certainly made a distinctive success and bookings from all over the country received through the Zone office of the Sawyer Film Corporation indicate that "Without Hope" will be a record-breaker.

Mrs. Julia R. Hurley

TO those who have seen Mrs. Hurley in photoplays, it is perhaps superfluous of the wonderful charm and splendid dramatic force instilled into every portrayal by this little lady. No matter how insignificant the part may be, in the hands of this gifted actress, it at once assumes stellar proportions; no better proof of this is her assumption of the part of the mother in "The Jungle," as well as her later interpretation of the grandmother in "The Price He Paid," by Ella Wheeler Wilcox.

One has but to witness the recent picture production of "Il Trovatore." Though the old gypsy mother is a small part in the original story, her taunts, her jeers and threats and finally her intensely gripping stake scene is uppermost in our memory.

Now that Youth and Beauty has had her full quota of adulation and stardom in the picture field, perhaps some enterprising producer will discover that a star chosen from the ranks of ability, ripened and mellowed by the finger of time, will go far towards re-awakening the somewhat cloyed public interest.

Mrs. Hurley's long association with the things theatrical has won for her the soubriquet of "the grand old lady of the stage." Her life story would almost be a history of the drama in this country and through all its vicissitudes she has retained the spirit of youth and a delightful personal charm that has endeared her to a host of friends. Pictures without number she has graced by her presence in the cast.

Julia R. Hurley.

CHICAGO POLICE PASS "OFFICER 666."

George Kleine's "Officer 666" was passed by the Chicago censors last week after an exhibition before an assembly of city dignitaries which included Major Funkhouser, Chief of Police Gleason, Assistant Chief Scheuttler, a battalion of plain-clothes men, private secretaries and others. For an hour and a half the official crime-suppressing machinery of Chicago chuckled and giggled to the merry story of "Officer 666." Major Funkhouser then passed the film with two minor changes; namely, the elimination of a subtitle and the shortening of the scene in which the thief gags Officer 666 before donning his clothes and making his escape on the seat of a patrol wagon.

MR. POLITES DENIES HE SOLD THE REX.

In the Moving Picture World of December 26 announcement was made that J. D. Polites, proprietor of the Rex and Minerva Theaters in Steubenville, Ohio, has sold these houses to W. J. Curn. Mr. Polites informs us that he has not sold the Rex Theater, of which he says he is still the owner. He adds that he has promoted it to an amusement house of the highest standard, "and having made it the most successful enterprise of its kind in the country I have no disposition to sell it, and it is not for sale, and there is no prospect that I will ever place it on the market. The Rex is my baby."

ROSKAM RELEASES "ANOTHER GIRL."

The little lady arrived in his new home at twelve forty-five Monday morning. Two hours before that time the the happy mother and Eddie were enjoying a special performance of "The Pit."

At the time of going to press, the new arrival, the mother, Eddie, and the Life Photo Film Corporation were doing well.

"My Lady High and Mighty"

Two-Reel Victor Comedy in Which Mary Fuller Sets the Pace.

Reviewed by Margaret I. MacDonald.

STRICTLY a comic expression of the legitimate sort, without any other mission in this wide world than to make one laugh, "My Lady High and Mighty" fulfills to the very utmost the intention of its inception. And had Mary Fuller been moulded to the part she could not have given a more truthful presentation of the role of the tomboy Lady Mary.

In the preparation of the scenario Elaine Stern has paid more attention to the delineation of the character of Lady Mary than to any detail of the story, presenting her as a wayward, vivacious type, by the very force of her character

Scene from "My Lady High and Mighty" (Victor).

carrying everything before her, and doing it in the most comic fashion. One feels tremendously sorry for the small dog whose "doggy" odor she seeks to annihilate by scrubbing him for twenty minutes in hot, soapy water, while the young lover who, in consequence of chagrin resulting from My Lady's treatment of him, betakes himself to his island solitude to brood over the girl that longs for a lover of the caveman type, calls forth but a passing smile and a shrug of anticipation, but it is at the point where My Lady's temper gets the better of her, and she greets the visit of her father, an aged but wealthy suitor, and the minister, to her room, with an unmaidenly shower of slippers, shoes and other articles of maidenly attire, that the most truly laughable situation in the picture is arrived at.

It cannot be denied that "My Lady High and Mighty" is distinctly a one-star feature. Regardless of the fact that Chas. Ogle, R. Benton and others have handled well the roles allotted to them, Mary Fuller walks away with the picture so spontaneous and charming is the manner in which she portrays the leading character of the play. Lady Mary of the picture, be it known, has the most utter disregard for conventions of any sort, and so disregards the matter of the application of sex to dress, that she apparently feels no compunction whatever at appearing in public in a fetching trouser suit.

"My Lady High and Mighty" may easily be classed as one of the best of modern comedy offerings, and the Universal Film Company may justly feel proud of the effort. The picture will be released Jan. 11.

PAUL PANZER GOES ON TOUR.

Paul W. Panzer, long time Pathe player, who has so materially added to his reputation by his work in the extensively circulated "Perils of Pauline," is to take a vacation from the screen and go on tour. For the week of Dec. 14 to 19 he appeared at the Auditorium Theater in Malden, Mass. After a holiday at his home he will on Jan. 1 under the management of Bill Casey of the John Quigley Circuit visit the theaters of New England. The trip will extend over three months. Mr. Panzer will take with him a fine lobby display. His entertainment will be on lines similar to those so successfully employed by him in his visits to photoplay theaters in the metropolitan district and on his trip of a year ago through the Middle West. At the conclusion of his engagement he will return to the Pathe studio.

"The Honor of Bill Jackson"

Charge of Big Herd of African Buffaloes and Other Sensations Are in Stirring Warner's Features Two-Reel Picture.

Reviewed by Hanford C. Judson.

IT is probable that while men have red blood in them still the world will never grow tired of these thrilling, out-of-doors melodramas or to term them by their most attractive feature; these wild-life adventure pictures. "The Honor of Bill Jackson," is a two-part offering by the French Eclair Company which many will think was taken in Africa. It opens in France with a few scenes in which two lovers are parted. The hero goes to Africa and the girl marries an engineer chosen by her father. The story is not in the strict sense a melodrama, for the girl and her husband—they also go to Africa—are happy with each other till the end. Later on, they take the hero who has been run over by a stampeded herd in and tend him till he recovers and he is able to repay their kindness by making a heroic and thrilling ride to Johannesburg and bringing the mounted police when the mine hands (the engineer has charge of big mining operations) rise and attempt to carry the works by storm.

The special quality that gives distinction to the picture lies chiefly in the big, convincing way in which the incidents have been put on the screen. The choice of backgrounds, too, is most fortunate, they are outlandish and are what one would expect of African wilds, velt and swamp. The hero, a hunter, is charged by a buffalo bull, he slips in running and the big herd, on-coming at a gallop goes, so it seems, over him, trampling him down in mud. Some other hunters, whom we have seen splashing through an extensive, shallow swamp with the water just up to the mid-legs of their horses, find him and carry him to a nearby ranch house. This happens to be the home of the girl of the early scenes and of her husband. They make him welcome and restore him to health.

While the wife of the engineer is away shopping in Johannesburg, which is ten hours' hard ride from the mine, the workmen rise and the engineer, trying to get to his offices ahead of the mob, is hurt. The hero rides to get the police and to warn the engineer's wife. A bridge over a deep ravine must be crossed on the way.. The miners also think of this and determine to destroy it to keep outside help from coming to save the engineer and his party. They reach the bridge before the hero and set a bomb which actually goes off just as he is crossing. The bridge is demolished except the part on which his horse stands. The engineer's wife on the other side sees his predicament and throws him a rope on which he makes a crossing and they get the mounted officers who on arriving at the mines have a brisk engagement with the rioters and save the home. Then the hunter rides away with a free conscience. It is all done in a thrilling life-like way and will be counted a very good picture.

WALTER EDWARDS IN DESERT PICTURE.

An invasion of the Mojave Desert, which began in an automobile, but which terminated on the backs of plodding donkeys, was made recently by a company of players from the forces of New York Motion Picture Corp. to obtain a number of important scenes for "A Midas of the Desert," a gripping two-part production soon to be released by the Kay Bee Co. Jan. 8. The story teems with an interest in the life of an old miser who, disliked by his townspeople, goes into the desert in search of more gold.

The title role is played by Walter Edwards who instead of being satisfied—as are a number of other companies—with the desert stretch near Playa del Rey, journey all the way to Nevada for his realism. Mr. Edwards brought back with him a collection of toads and other reptiles which infest the desert and they are now on exhibition at the Inceville studios.

DONALD GALLAGHER IN ZUDORA.

Donald Gallagher is a newcomer to the Mutual program. He is probably the most famous of boy actors and is to make his initial appearance for Thanhouser in the eighth episode of "Zudora." In the past he has distinguished himself in plays with such celebrities of the stage as Sol Smith Russell, Maxine Elliott, Elenor Robson, Arnold Daly, Dustin Farnum and H. B. Warner. In the juvenile performance of "Alias Jimmie Valentine," given at Wallack's, Donald Gallagher played Jimmie in a manner that delighted even Mr. Warner, and now, opposite Miss Snow, this young man goes through several of the most dramatic scenes and finally through a climax it requires histrionic skill to make sincere and convincing.

"The Sign of the Cross"

William Farnum Gives Impressive Characterization in Famous Players' Adaptation of Barrett Play.

Reviewed by George Blaisdell.

IT is an elaborately staged production which the Famous Players has given us in its four-part adaptation of Wilson Barrett's play "The Sign of the Cross." Added to its unusual pictorial value is the factor of dramatic quality, the adherence to the central theme, the main action, in spite of the large cast and the possibilities for divergence from the straight line. The picture will appeal to those who are ordinarily indifferent in matters of faith; to men and women of religious conviction deep or less deep it should appeal with great strength.

William Farnum is Marcus Superbus, the prefect of Rome who, on sight, falls under the spell of the charms of Mercia, the Christian maid. Mr. Farnum displays power in his interpretation—the strength of restraint. He is endowed with the physique and the bearing that fit the conception of what

Scene from "The Sign of the Cross" (Famous Players).

the character should be. Rosina Henley is Mercia. Miss Henley carries out her part with full appreciation of its demands; it is a role requiring the portrayal of the spirit of the Christian martyr, yet revealing unexpressed love for one who is without the bounds of her sect. One of the finest moments of the story is where Superbus, carried away by his passion, showers kisses upon the shrinking girl. As a woman of faith she repels him, but it is the weak-hearted battle of a being under stress of conflicting emotions.

Sheridan Block as Nero, the altogether bad and worthless, contributes to the atmosphere of the story. So, too, does Georgini Majeroni as Tigellinus. Where one is the reeling profligate, the other is the personification of all that is cold, calculating, unmoved by his surroundings. The remainder of the cast is worthy of the story and its manner of telling.

We have said before that the picture is elaborately staged. It is in the interiors that this phase of the subject stands out. The exteriors are those of a great estate, with backgrounds of marked beauty and Roman atmosphere. Of the studio, however, we have the great scene of the arena, of the palace, of the street and its mobs, of the prison. On the dramatic side the subject is filled with action, which, of course, turns upon the persecution of Christians by Nero. The culmination, as Superbus with Mercia goes to his death as a Christian, in its impressiveness matches what has preceded. "The Sign of the Cross" is well done.

GIEGERICH QUITS REVIEW.

Charles J. Giegerich has resigned from the position of Motion Picture Editor of the New York Review, and will devote his time to special motion picture advertising and publicity work.

Under his direction, the Shubert publication, the only paper devoted to theatricals that did not have a regular picture department, opened its columns to motion picture news. The recent publication of several articles in this paper, opposing the interests of the picture industry, is the main reason for Mr. Giegrich's resignation.

A. H. Van Buren

A. H. VAN BUREN, who has achieved a notable success on the stage as a leading man, has joined the Lubin players in Philadelphia and is playing the leading juvenile role in "The District Attorney," which was written by Charles Klein and Harrison Gray Fiske and adapted for the camera by Clay M. Greene. Barry O'Neil is directing the production.

This is Van Buren's first experience in pictures and in order to join the Lubin players he gave up the leading part in a new play by Frank Bacon and James Montgomery entitled "Me and Grant," which is to be produced in New York Christmas week.

A. H. Van Buren.

Van Buren's first engagement on the stage was as utility man with the Keith Stock Company in Philadelphia and Barry O'Neil was the director of the company. During the engagement O'Neil predicted that Van Buren would be a leading man within three years. Exactly two years and nine months later Van Buren was leading man with the Proctor All Star Company at the Fifth Avenue Theater, New York, with Amelia Bingham as leading woman, Frances Starr as ingenue, Charles Dickson, the comedian, and the rest of the company equally well known.

Van Buren has been leading man with Amelia Bingham, Henrietta Crossman, Virginia Harned, Odette Tyler, Laurette Taylor and Cecelia Loftus and has had prominent roles with James K. Hackett, Robert Edeson, George Fawcett and other prominent players. For the past four seasons he was in stock in Washington, where he starred with Dorothy Bernard at the Columbia Theater. He was Ben Hur in the play of the name during its largest revival. He has played everything from musical comedy to tragedy. Notable among them is "The Music Master," he being probably the only man besides Mr. Warfield to play it. He was the third man to play Consul Bernick in Ibsen's "Pillars of Society" in English, George Fawcett being the first and Wilton Lackaye the second.

"My being with the Lubin players has a rather sentimental reason," said Mr. Van Buren. "Barry O'Neil was my first director in stock and his prediction came true, therefore, I was anxious that he should be my first director in pictures."

WALLACE EDDINGER IN "A GENTLEMAN OF LEISURE."

The Jesse L. Lasky Feature Play Company has engaged Wallace Eddinger to star in the forthcoming film production of "A Gentleman of Leisure," replacing Henry Woodruff in the stellar role of that piece. Mr. Woodruff was, unfortunately, taken ill almost immediately upon his arrival at the Lasky Studios in California and, as the release could not be delayed, it became necessary to engage another star. Mr. Eddinger was induced to sign at short notice and has already left for California.

Wallace Eddinger is one of the most noted legitimate stars in the American dramatic field, and has been particularly identified with productions and characters such as the stellar role of "A Gentleman of Leisure." The part of the adventurous young society man who wagers that he can commit a burglary without being apprehended should suit him perfectly.

This will be the first time that Mr. Eddinger has ever starred on the screen and the forthcoming release will therefore be of special importance. He has recently been the most important actor under the Cohan and Harris management playing Broadway houses and long and highly successful engagements in such hits as "The Only Son," "Officer 666" and "Seven Keys to Baldpate."

"Are They Born or Made"

Four-Reel Humanology Picture of Great Interest, Written by Jack Rose, and Showing How a Boy Became a Gangster (Warner's Features).

Reviewed by Hanford C. Judson.

THE title, "Are They Born or Made?" puts the question whether criminals of the gangster type are born or made by conditions. The picture doesn't attempt to answer it; its object is to give a little light on some of the conditions of underworld life—how the world seems to the man or boy penniless in a big city; the sense of injustice that he feels at being hindered and hampered; how ward politics makes use of the underworld, and the relationship of the political "Leader" to the gang leader and his followers in the ward slum. Some very vivid and, to this reviewer,

Scene from "Are They Born or Made" (Humanology).

quite convincing, pictures of a reform (the sub-title asks whether it is not a "deform") school are not the least interesting part of this deeply interesting and in many ways extraordinary offering.

All that the picture—it was written by Jack Rose—shows of underworld life is convincing. Its scenes have the humanity that truth gives and have been so simply and naturally done that they hold irresistibly—the credit for this is due to the skill of the director, Lawrence McGill, who is truly among the not too many really first-class producers of the day. It is the quality of these scenes that make the picture a big offering. The story is very fair; but it fades behind the vitally interesting and important things that it brings forward for us to see. While there isn't a single individual character real enough to make acquaintance with in the picture, it is, the whole of it, a picture of an individual character, let us call it Conditions for want of a better name, that is expedient for us to know, for are we not living in the same house with it? I can assure all that this offering will bore none and that the vast majority will be very glad to see it.

The film is said to tell certain phases of Rose's own early experiences which had as their setting a slum environment. Jack Rose claims that the picture deals with actual conditions in the life of the underworld, with its slum types, its political types and its gangsters. There is, in fact, a good measure of truth in what it portrays—it has no melodramatic intentions and pays more attention to the experience of its characters than to the story. Yet it has all been made interesting and one doesn't need to care a fig for prison reform or reform of any kind to be deeply interested in its humanity. It is four reels in length.

LASKY RETURNS TO CALIFORNIA.

After a stay of less than a month in New York City, Jesse L. Lasky left for California again on Dec. 21, and will remain there for some time supervising the various new productions which are being made at the Lasky studios.

During his brief stay in New York Mr. Lasky has held a series of conferences with David Belasco and their decisions as to the next productions in the Lasky-Belasco series will be announced shortly.

Mr. Lasky is himself a Californian and welcomes the business necessity of spending the winter on the Pacific coast. Within a week of his own departure, his entire family will follow to remain there throughout the winter season.

Craufurd Kent

ANOTHER legitimate actor has been added to the role of film favorites in the person of Craufurd Kent. The All Comedy Films, Inc., have made arrangements for his services and their productions will be released through the Kriterion Service. Mr. Kent will be remembered by his roles in "Our Miss Gibbs" and "The Pink Lady." His best performance, however, was with "Adele."

Craufurd Kent.

He is of English birth and after his graduation from English Universities he entered the insurance business where he was known to be the youngest deputy underwriter. The depression in this line caused Mr. Kent to look for another field of endeavor. Having an exquisite tenor voice he entered the field of operatic work. He then took up the art of dancing and came to this country as juvenile lead in "Our Miss Gibbs." From this time his success was assured.

Last summer he played "Adele" in the Gaiety theater in London and an amusing incident happened at this time. The London papers making comment on the performance stated that it was a marked success, although Mr. Kent could have scored much better were he to use his lines in an American accent instead of trying to assume the English accent.

MARGUERITE CLARK IN CALIFORNIA.

Marguerite Clark, the bewitching little star who recently made her first triumphant appearance in motion pictures in the Famous Players' production of "Wildflower," succeeded by "The Crucible," is now at the Pacific Coast Studios of the Famous Players, appearing in a film adaptation of Frances Hodgson Burnett's beautiful novel and play, "The Pretty Little Sister of Jose," the former famous starring vehicle of Maude Adams. Miss Clark will play the title role of Jose's sister, little Pepita, the tiny, exquisite Spanish girl of a thousand moods and whims, who has vowed never to lose her heart, but who, when finally conquered by the handsome Sebastiano, loves truly and devotedly, ready to give her life for his, read to die when she thinks him dying, and gladly ready to live again when the good saints to whom she prays give her back his life.

With her fascinating dark beauty and charming grace of form and motion, Miss Clark is peculiarly adapted to the role of the dainty little dark-eyed belle of old Spain. The scenic environment of California lends itself faithfully to the atmosphere of the story, and its rapidly changing development, with its wealth of color and romance, should result in a thoroughly unusual and picturesque photoplay.

WHO'S WHO.

By F. H. Richardson.

The writer is in receipt of literature from a publishing company, in which he is invited to have his picture and autobiography placed in a forthcoming book entitled, "Who's Who In the Movie Game." There is also an accompanying blank which, to all intents and purposes, invites one to write his own autobiography, whereupon it will be inserted in the aforesaid book, **provided** the following sentence of the accompanying letter be complied with: "Send us your photograph, fill out the information blank enclosed, attach **your check for five dollars** in payment for five of the books and mail to us."

Presumably if you do not come across with the five you won't be one of the "Who's," regardless of what kind or size of a cog you may be in the wheel of the moving picture game. To the mind of the writer this book is simply an invitation to a man to advertise himself at an expense of five dollars. It seems to me it is about time this particular brand of foolishness be squelched.

"The Idler"

Charles Richman and Cathrine Countiss Do Excellent Work in Box Office Attraction Five-Part Subject.

Reviewed by George Blaisdell.

IN his portrayal of Mark Cross, the leading character of "The Idler," which the Box Office Attraction Company is presenting in five parts, Charles Richman gives a performance that goes far to overcome the handicap of a loosely knit medium. His support, too, by Cathrine Countiss and a cast including Claire Whitney, Stuart Holmes, Walter Hitchcock, Harry Spingler and Maud Turner Gordon, is excellent. In its earlier stages the adaptation of Haddon Chambers' story does not bite; there is a lack of clarity, of cohesiveness.

The picture is well staged, and it is plainly to be seen that expense has not been spared, even in minor matters. The story has wide scope—of marked contrast—of country estates and of the primitive West; of drawing-rooms and of bar-rooms. We see men of position in society in England transferred to the open. The strength of the story is concentrated in its latter half; here it is that the action holds.

Scene from "The Idler" (Box Office).

Mr. Richman has the role of a man of means who finds his hasty marriage to an actress debars him from seeking the hand of the woman he really loves. John Harding, a man without means, in love with the same woman, goes to the western states and meets Cross, who has previously emigrated. When Harding gets word from home that he has fallen heir to the family estates he makes preparations to return, but just before doing so he accidentally shoots a man he is trying to save from getting entangled in a card game. Harding gets away and returns to England, where he wins the woman for whose hand the two had been suitors, failing to reveal to her that the wife of Cross had been killed in the States and that consequently he is free. It is when Cross and the brother of the man who had been shot return to England that complications follow fast. In the end there is a happy reconciliation.

Miss Countiss has the role of the woman deceived by Harding. She displays skill as well as feeling in her interpretation. Claire Whitney, too, as the sister who falls in love with the young man come to England on revenge bent, is a factor in the picture. Stuart Holmes is Simon, the brother; Walter Hitchcock is Harding, and Miss Gordon, the actress wife.

Some of the scenes that stand out are of the coaching party, the stormy interview in the dressing-room, with the dancers on the stage in the background; the fire in the bar-room, and the many clashes between the conflicting elements when the men have returned to England.

Gertie the Dinosaurus.

Winsor McCay, the famed creator of Little Nemo and a host of other fictions known to little ones and grown-ups, in his "Gertie the Dinosaurus," contributes to the gayety of picture-goers. His work for the Vitagraph Company several years ago when 11,000 drawings were photographed for the screen will be remembered by many. If his present production lacks the novelty of his premier effort, nevertheless it is highly interesting and amusing as well. We are told that in the making of "Gertie" Mr. McCay has made 10,000 drawings, and we get a glimpse of them, just as we did in the earlier picture. That means a lot of work, but it was worth while. As an introduction, we see pictures of the Museum of Natural History and of the bones of a dinosaur which in life was estimated to be 70 feet long and 20 feet in height. A wager is made between the cartoonist and one of his confreres that he cannot make the creature come to life. McCay wins the wager, and we see it paid.

Gertie shows us Mr. McCay's conception of what the creature was like. In obedience to commands she stands first on one foot and then on the other. She wags her head; she picks up an elephant by the tail and hurls him far out into the lake, but the animal gets back a moment later by using his trunk as a hose and showering Gertie. She retorts by drinking up the lake; we see the waters recede. She dances and she sulks—great tears roll. She does many other things, all of them funny.

"Gertie the Dinosaurus" is being released by the Box Office Attraction Company.

Adelbert S. Elliott

ADELBERT S. ELLIOTT, motion picture player and director, has a record that reads like a scenario of a regular "thriller." He was born in Yorkshire, England, in 1880. Two years later his father inherited a stock farm in Pennsylvania and brought the young man to the new country. By the time he was eight years of age he was riding almost everything with four legs on the farm, specializing on horses, becoming an experienced "broncho buster." Naturally this training led him right up to the equestrian department of the Barnum & Bailey show and he put in the next five years with the "big tops." Five years was enough of the "sawdust" for young Elliott and he took a turn at vaudeville and then joined the Henry Dallas Musical Comedy Company, then touring India, China and Japan.

Adelbert S. Elliott.

It was during the company's engagement in China that the Ning Poo rebellion broke out and the city of Ning Poo was surrounded by thousands of wild Chinamen. Count Von de Leighton, a captain in the Chinese army, called upon foreigners to lead the Chinese troops and Elliott was among the volunteers and helped to put down the rebellion. For this service the Emperor of China made him a Lieutenant in the Imperial Army. He returned to the United States as a member of the suite of Prince Ching who attended the St. Louis exposition, and held the rank of first lieutenant and mandarin of the third grade.

Some time later Mr. Elliott resigned his position with the Chinese Government and went to Japan as a guide to a motion picture company which was to take pictures of the Russian-Japanese war. This was his first introduction to the picture game. Since then he has worked for many of the best-known picture companies, the latest engagement being with the Centaur company.

STEFANSSON RESCUE FILM TO HAVE BROADWAY RUN.

Arrangements are being made to present the "Rescue of the Stefansson Arctic Expedition" in one of the large Broadway theaters. The plans are not entirely completed as yet, but it is understood that the run will begin shortly after New Years. The picture is intensely interesting, appealing from a dramatic as well as historical and educational viewpoint.

It should have a long and successful run.

A great deal of territory has been sold in the very short time this picture has been upon the market which indicates clearly that the feature film buyers all over the country are quick to realize the value of a picture of this kind.

"False Colors"

A Multiple Reel Bosworth Feature of Excellent Conception and Intelligent Portrayal.

Reviewed by W. Stephen Bush.

THE germs of great ideas and magnificent dramatic display are scattered through this remarkable production by the Bosworth company. In the working out and perfecting of the various scenes which go to make up this film play great skill has been shown. Padding has been most studiously avoided. The plot is strange and truly original and is based on a very pretty conception. A woman of humble station unselfishly, but none the less ardently, admires a great actor. Through a curious chain of circumstances the daughter of this woman becomes in later years the wife of the man whom her mother had worshipped from afar. The plot is, after some difficulty, made clear to the spectator and after he has begun to grasp the essential facts his interest is very well sustained to the end.

Scene from "False Colors" (Bosworth).

In some respects the picture lacks perspective and proportion. If the care which characterizes the making of the single scenes had continued when it came to the problem of balancing the values of the scenes and putting them together in the most intelligible manner possible unqualified praise could be given to this effort. There are too many rifts in the action the changes are often confusingly abrupt and toward the end the action begins to gailop because its early pace was somewhat slow and was uncertain of its direction. The opening scenes are splendid the climax is splendid but the things leading from the opening to the ending seem at times to zigzag on the screen when they might just as well have run a straight course. The result is that much of the story has to be told by means of correspondence and telegrams. When a man has to get a telegram while he is mourning by the sea far away from human habitations the law of probabilities begins to creak in agony.

Lois Weber had really a subordinate part as Mrs. Moore and a most difficult part as Flo. She was thoroughly convincing in the first part and but for the hurry which the direction forced in the last part measured up to the exacting requirements of the second part. Of Mr. Smalley's part it is difficult to speak in terms other than of respect. Dixie Carr's performance was fair. In the scene where she repels the belated interest of her father the possibilities were very great, but the scene went off rather disappointingly.

Charles Marriott made an excellent butler. Courtenay Foote had strong moments, but rarely resists the temptation to overdo things.

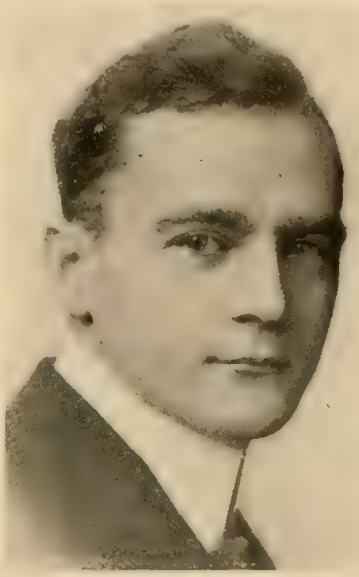
The production as a whole will "get over." The last two reels surely hold the interest and the climax is bound to please.

PLINY CRAFT'S FATHER DIES.

Henry Clay Craft, father of Pliny P. Craft, of the Apex Film Company, died at his home at 49 Wellington Court, Brooklyn, N. Y., on Sunday, December 20, at the age of 82 years. The deceased was born in the South and was a journalist by profession. He is survived by widow, one daughter and three sons. The funeral occurred on Tuesday, December 22.

W. D. Thomas

A NEW face is seen in the advertising field in the person of W. D. Thomas, who comes from the commercial field. He was born and raised in the East and was liberally educated at Dickinson College and the University of Pennsylvania.



W. D. Thomas.

For the past four years he has been advertising and sales manager of U. S. Linen Company, Chicago. He is now advertising manager of the Mica Film Corporation, which is putting on the Kriterion program. He considers film as much a commercial commodity as any merchandise and states that advertising copy should follow along this line. He also considers his advertising department not only a copy and publicity force, but one to keep in touch direct with his exchanges and exhibitors lending them every assistance. One of his novel advertisements appeared last week in the form of a football selection, using his brands as players on the All-American team. Very favorable comments on this ad have been passed through the trade. It certainly is "decidedly distinctive." We believe that his copy will be read with much interest.

EVANS COMPANY SUED.

The Evans Film Manufacturing Company, of 416 West 216th street, New York City, is named as the defendant in an action on file in the United States District Court to recover $10,000 damages for alleged infringement of copyright.

The complainant in the suit is Arthur W. Pinero, author of the four-act drama entitled "The Second Mrs. Tanqueray" which was produced several years ago. He alleges that he obtained a copyright of his dramatic production in 1894, giving him exclusive rights to the play, but despite this he asserts the film company ignored his rights and produced a photo play embodying some of the scenes from his work.

He demands damages of $10,000 in addition to an injunction restraining the defendant from continuing the alleged infringement and asks that all films of the photo play be impounded pending the determination of the suit.

PAYTON'S LEE AVENUE THEATER FOR PICTURES.

For a generation Payton's Lee Avenue theater has been the chief rendezvous for the amusement loving public of the Williamsburgh section of Brooklyn. On Sunday, December 20, it opened its hospitable doors, having been renovated and redecorated from pit to dome, as one of the finest homes of photoplays in Greater New York. It will be operated by that wide-awake coterie of young men who as the Clarendon Photoplay Co. have opened the eyes of the exclusive Flatbush section by their enterprise and sound business methods. W. H. Kemble, well known in financial circles, is President and General Manager, and it is his purpose to gradually establish a chain of photoplay theaters which shall be second to none. This company is selling no stock, but is proceeding slowly and sanely doing real things with real money.

A full first-run Universal service has been installed at the Lee Avenue, as well as at the Clarendon, and novel and effective advertising methods will be employed. Feature films will be used as real features, being shown frequently but not constantly, so that the public's taste will not become satiated with so much of a good thing that they come to regard a "Quo Vadis" or "A Million Bid" as part of a regular show.

With its seating capacity of 1,400 and its up-to-the-minute methods of exhibition and projection, Payton's Lee Avenue Theater under its new regime purposes to be the biggest and best theater devoted exclusively to photoplays in all Brooklyn.

"The Pit"

Wilton Lackaye and Gail Kane Head Fine Cast in World Film's Spectacular Production.

Reviewed by George Blaisdell.

THE World Film Corporation will release on December 28 a five-part adaptation of "The Pit," taken from William A. Brady's play. It is a big production—a good one. It is elaborately staged, well directed and finely played. In the cast is abundant leading material for several pictures. There are Wilton Lackaye, Gail Kane, Alec B. Francis, Milton Sills, Julia Stuart and Chester Barnett among others. There are two interiors of pictorial and spectacular value uncommon even in these days of big productions. These are the scenes of the opera house and of the operators in the pit of the Chicago Board of Trade.

The theme is that of the man absorbed in business—"big business," this time—so much so that he thinks of nothing else, not even of the attractive wife with whom he is so strongly in love. As he gets deeper into the toils of the

Scene from "The Pit" (World Film).

market his wife in her loneliness turns to an artist, a former lover. She is on the point of departing with the latter when the husband, broken in fortune and in spirit, enters his home. The threatened break is off; her arms are about the neck of her husband.

The story is well and convincingly told. The interest is cumulative. Mr. Lackaye has the role of Jadwin, the speculator. Miss Gail plays the wife. Mr. Sills is the former lover. The work of each is just what we would expect. Mr. Sills plays the villain without being villainous. There are no tempestuous love scenes leading up to the proposed elopement. It is done in cold blood—each with a full understanding of the gravity of the proposed step. But this is only an incident in a story of a business battle, for the relation of which all tracks are cleared—with the exception of perhaps one other, that of a subsidiary theme, which is lost.

Mr. Francis is the broker who induces Jadwin to join him in a big clean-up. Chester Barnett is his clerk. These, with Miss Stuart, are among the better known of the screen players in the cast; their work is of their best.

The views of the speculators fighting in the pit are the best this writer has seen. They are a bit prolonged, but by no means do we imply that they tire. There are hundreds of men employed in them, and in but one instance—where a path is somewhat prematurely cleared for Jadwin—are they other than what might be expected on a smashing day in wheat. It was a real battle, and it must have seemed so to every participant; even to Big Bill Aldridge, leading the floor forces of those opposed to Gladwin, that day a Filipino bullet plowed its way through his leg must have seemed in comparison like an afternoon under the apple trees.

"The Pit" ought to be a big winner.

PEERLESS COMPANY GOES SOUTH.

A company of thirty players, at the head of which is Lillian Russell, is in Charleston, S. C., to take exteriors for the Peerless production of "Wildfire." As this is a racing play advantage is being taken of a picturesque old race track in the Southern city. Edwin Middleton is in charge of the company. "Wildfire" will be released on January 25 by the World Film Corporation.

NICHOLAS POWER AGAIN HONORED.

It is not generally known that many millions of people attend motion picture theaters daily and this fact brings to mind what an enormous task it is and has been to safeguard their lives. This is principally attained by means of proper and sufficient safety devices on the picture projecting machines and it is interesting to note that the grand prize for exclusive safety devices on these machines has been awarded to the Nicholas Power Company, manufacturers of Power's Camegraph No. 6A, by the American Museum of Safety, under whose auspices the Second International Exposition of Safety was held at the Grand Central Palace, New York City, December 12 to 19.

The Nicholas Power Company was also awarded the Gold Medal at the same exhibition held in 1913 and in being awarded the highest honor in competitive exhibition this year proves that Mr. Power is in accord with the much talked Safety First campaign that is sweeping the country at the present time. This distinguished tribute to the mechanical genius and untiring efforts of Nicholas Power has been the occasion of much rejoicing by those who have been bending their energies to uplift the motion picture art, especially with regard to the prevention of fire and accident and Mr. Power is receiving wires and letters of congratulations from all over the country. The efforts of the American Museum of Safety, of which Dr. William H. Tolman is director, have met with the greatest success as is evidenced by the quality of exhibitors at the Safety show. Some of the largest employers of labor in this country were represented. The Edison Company, The Westinghouse Company, New Haven, Northern Pacific and, of course, the New York City Fire Department. The attendance of the public was very gratifying and this will no doubt encourage the officers of the museum greatly during the coming year.

OHIO LEAGUE CONVENTION DATE.

President Neff of the Ohio Exhibitors League announces that the annual convention of the Ohio State Exhibitors League will be held at Columbus, Ohio, on Tuesday and Wednesday, February 9 and 10, 1915. The purpose of changing the place of meeting from Cleveland, as selected at the last state convention, to Columbus, is to be present in a body at the state capital when the legislature is in session. It is believed that much legislation of a detrimental character will be offered and the holding of the convention at Columbus will enable the exhibitors to place their views before the legislators in an impressive form.

SAWYER FEATURES BOOKING STRONG.

Sawyer Film Corporation announces that their biggest bookings for the week come from the Colossus Film Co., of 110 West 40th street, New York. Each week Sawyer intends in the bulletin sent out by the Co-operative Publicity Department, to mention the three offices doing the largest business for the week preceding, as a roll of honor.

The Colossus Film Co. has already received over $5,000, in advance bookings for the two great features released during the week by Sawyer. "As a Man Sows" is a spectacular five reel modern society drama by the Aquilla Co. of Italy, and the other feature released was the first of the Flamingo prize-winning comedies, "Without Hope," in four reels, with Margaret Loveridge and Catherine Proctor in the cast.

"MRS. WIGGS" OUT JANUARY 4.

"Mrs. Wiggs of the Cabbage Patch," the California Motion Picture Corporation's second big feature production, will be released on the World program on January 4th. The screen story combines Alice Hegan Rice's two famous novels: "Mrs. Wiggs" and "Lovey Mary," which were successfully dramatized by Anne Crawford Flexner under the former title and produced by Liebler & Co. in 1903 at the Savoy Theater, New York City. The play has had great vogue, passing around the world, and has been played in all English-speaking countries and even been translated into German.

Beatriz Michelena, whose work in "Salomy Jane" has brought her to the front rank in filmdom with one stride, appears as "Lovey Mary," the good angel of the drama, while Blanche Chapman plays "Mrs. Wiggs." Other featured players are Andrew Robson and House Peters.

HOWARD ESTERBROOK IN WORLD FILM PICTURE

Howard Esterbrook, the star in George Kleine's production of "Officer 666," has been engaged by the World Film Corporation to appear in its forthcoming production of "The Butterfly," an adaptation of Henry Ketchell Webster's successful novel.

"The Black Spot"

Cosmofotofilm Releasing a Production of the London Film Company That Is of Remarkable Strength.

Reviewed by George Blaisdell.

THE Cosmofotofilm Company is releasing a four-part production from the studios of the London Film Company that for dramatic strength is of unusual merit. George L. Tucker directs the subject. The story is of Russia and England, of revolutionaries compelled to leave the former country. One of the factors of the drama is a grand duke of benevolent intentions and actions. A. Holmes-Gore is the grand duke. His interpretation of the role is artistic —worthy of the highest praise. Miss Jane Gail is the daughter of the revolutionary Professor Scerloff, played by Charles Rock. Frank Stanmore is the secretary of the traveling duke, and he introduces a mild comedy touch to an otherwise sternly serious story. Gerald Ames is Captain Drouky, the representative of the implacable Russian System.

The picture opens with a driving, smashing first part. One is tempted, before seeing the succeeding reels, to admire the boldness of a director in bringing into his story such ex-

Scene from "The Black Spot" (Cosmofotofilm).

tremely dramatic situations—the liability of an anti-climax is impressed on the observer. Fears are groundless; the action increases with certainty and celerity right to the finish.

The beginning is in the home of Professor Scerloff, the revolutionary, and of his betrayal to the police by a spy. Outside in a driving snowstorm the uniformed men of the Czar gather for a descent on the professor; but there are stormier doings when they break in. The knout is applied to the old man; the wife succumbs to the shock. The grand duke enters and commands the police to desist; he says they need not send their prisoners to Siberia, that banishment will do.

So it is we find the professor and his daughter in London as members of a group of Nihilists, of the intellectual sort. When the newspapers print a story that the grand duke is coming to England incognito the revolutionaries decree his death. It falls to the daughter to carry out the mandate—she has always believed Paul to be responsible for the death of her mother. Paul in disguise has given the password and been admitted to the group. He asks permission to aid Olga in her mission of death, and it is granted. In a logical way it comes about that the daughter is asked to do secretarial work for the grand duke. The killing is not consummated; just why also is logically and most interestingly shown.

"The Black Spot" is a picture that may be featured in the best theaters; it is one a good house—or a bad one, for that matter, if any there be—cannot afford to overlook. It holds tight from beginning to end, and in that ending the grand duke does not marry the girl he has done so much to save from herself and her associates, though he reveals the fact that by her he is charmed—"even as you and I." It is a fine production—in story, in direction, in acting and in photography.

WATKINS RECOVERING.

W. J. Watkins, Vitagrapher, who was operated upon recently for appendicitis, is making a good recovery.

CHARLES L. GASKILL, AUTHOR AND PRODUCER.

Three years ago, from out of the West, there came into the motion picture business a man who had made a reputation as a writer of special stories, that evidenced the keen insight of human nature possessed by the author. This man is now known to every one in the industry. He is Charles L. Gaskill, author, playwright and producer.

Although he has hundreds of stories to draw from, Mr. Gaskill has never written a picture play that is an adaptation of any of his previous writings, and has never adapted for screen presentation the creations of any author. All of his picture plays are original in theme, motive and motion, with the exception of "Cleopatra" and that was an original and interestingly new conception of the famous Queen.

A close student of nature, he has gained an intimate knowledge of human emotions that is reflected in his productions, he believes the picture play is an art, limitless in its possibilities, and looks upon the screen as a mirror capable of reflecting greater things than mere sensationalism and the parade of railroad wrecks, love and jealousy, virtue and vice, without a solid foundation of reason. All of his picture stories are developed on psychological principles, and have therefore a strength and realism that appeal to the mind as well as to the eye.

In comedies as well as in dramas, Mr. Gaskill always aims to visualize the motive behind the action, and in so doing is giving to the industry plays with a stimulus necessary to the highest development of the art.

Mr. Gaskill's position in the motion picture world is decidedly unique; as a director for the Vitagraph Company, he enjoys the distinction of being the only man connected with a great manufacturing company, who writes and produces his own plays exclusively.

CAMERA MEN TO DANCE.

The Cinema Camera Club of America, Inc. (motion picture photographers), will hold their second annual ball at the Palm Garden, Fifty-eighth street near Lexington avenue, on Friday evening, January 8, 1915. The tickets are two dollars, admitting lady and gentleman, including wardrobe.

Arrangement have already been made to have Lillian Russell and Robert Edeson lead the grand march.

There will be a special dancing contest and a prize given to the winner. Music by the Hippodrome Band.

Many manufacturers have already reserved boxes and the Cinema Camera Club intend to make this coming ball a far better success than the last as they have in store many surprises for the evening.

BAGGOT PLAYS SANTA FOR CHARITY.

King Baggot as Santa Claus was one of the holidav sights on the streets of New York on Dec. 17. By permission of the Universal Film Company, Mr. Baggot, the popular leading man, presented himself as St. Nick at the New York Post Office as the official representative of the Santa Claus Association of New York, to take over letters from the poor kiddies of the city to the justly celebrated S. Claus.

John D. Gluck and King Baggot (as Santa Claus) on N. Y. City Post Office Steps.

Mr. Baggot appeared at the post office in an automobile instead of the time honored sleigh with reindeers. He came away with several bushels of letters which were opened at the headquarters of the Association at the Hotel Astor. The opening and sorting of the mail was done by prominent actors, actresses and society ladies. There were manv pathetic little pleas to Santa that would have gone the way of all waste paper were it not for tl.e Santa Claus Association.

Manufacturers' Advance Notes

HISTORY OF THE EUROPEAN WAR.

In these days of war talk and an unprecedented activity on the part of motion picture manufacturers, who endeavor to present the news features of the world in films, a most unusual production has been released through the General Film Company, by the Selig Polyscope Company. It is

Belgian Infantry Defending Louvain—from Photograph Taken Before Destruction of the City.

entitled, "A History of the World's Greatest War Told in Five Reels of Motion Pictures."

Although coming from the same source as the Hearst-Selig News Pictorial this five-reel special production is not to be identified with the twice-a-week Hearst-Selig News Pictorial Service. It is announced as being produced by the Hearst newspapers in conjunction with the Selig Polyscope Company.

The five reels are of particular interest and show actual battle scenes with shot and shell, and all the carnage of war. These pictures were taken by Selig camera men as-

The Fall of Antwerp—Wounded Belgian Infantry Being Assisted to the Rear.

sisted by Hearst newspaper correspondents who worked together to obtain them. These intrepid news-picture gatherers photographed the scenes from dangerous positions, along the battle lines in Belgium, East Prussia and other places. Many of the scenes were photographed in the fighting trenches with the allies and with the Germans.

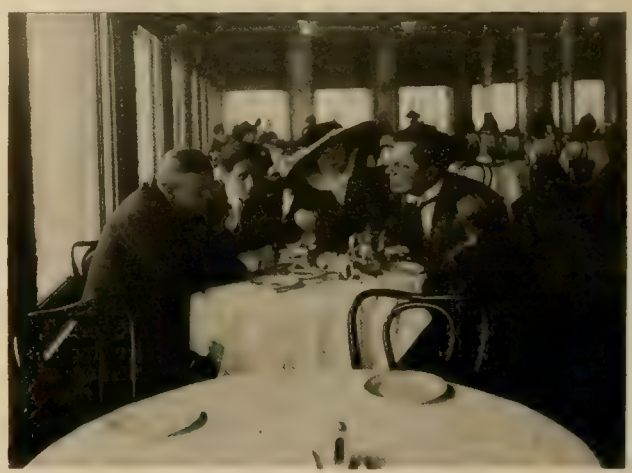
Taking this great five-reel war picture in its entirety, it illustrates the intrepidity and fearlessness of the men who have produced these most remarkable results in order to show motion picture theater patrons just what real war is like.

Scores of scenes were eliminated from the pictures when finally released owing to their gruesome character. There were hundreds of feet of film showing the dead and dying, which were realistically horrible, but these were cut out in order to avoid appealing to the morbid sensitiveness of the public. Enough of the horrors remain to give examples of the terrible ferocity of the opposing forces and the frightful results.

While there have been other releases of pictures said to have been taken on Europan battle fields, the Selig publicity department declares that this one is the only authentic and genuine picture actually taken on the European battlefields while the fighting was going on.

EPISODE SEVEN OF "THE MASTER KEY" (Universal).

In the latest installment of John Fleming Wilson's story Robert Leonard and Calder Johnstone have "written in" some slashing action. Robert Leonard as John Dore lifts up Wilkerson's emissary, a second-story worker who has been caught trying to steal the deeds to "The Master Key" mine, and throws him bodily from the roof of the Manx Hotel in San Francisco to the street below.



Scene from "The Master Key" (Universal-Special).

When this episode of the picture was produced in San Francisco the roofs of skyscrapers surrounding the hotel where the action of the photodrama took place were crowded with spectators. A net was stretched several stories below the roof out of range of the lens, and a high-diver was engaged to play the part of the second-story man.

Spectators who witnessed the desperate fight on the roof of the hotel in which Ruth Gallon (Ella Hall) takes part, cheered frantically when finally Robert Leonard seized the sneakthief and, poising him high in air, finally cast him out and over the roof edge. The sneakthief falls to his death on the street below, narrowly missing several passing pedestrians—in the film version.

Interesting views of San Francisco, Cliff House and hotel life in the western metropolis are also interspersed in the seventh reel of "The Master Key." The action of the episode turns about Wilkerson's repeated attempts to recover the deeds to "The Master Key" mine. Wilkerson's tool enters Ruth's room in her absence, but is discovered by Dore. As a result of the crook's death, Dore is arrested.

"THE HEART OF A MAN" FIRST LARIAT RELEASE.

The first Lariat picture is "The Heart of a Man." It is scheduled for distribution by the United Film Service December 28. The Pike's Peak Film Producing Company, who

are the originators of the new brand, have just begun operations at Colorado Springs, and "The Heart of a Man" represents their first production. Hector A. Cobb, who portrayed the part of "Curley" Smith in "Across the Border," a notable western film issued some time ago by Warner's Features, Inc., assumes the leading male role in "The Heart of a Man."

George Gebhart, who has been engaged as assistant director and leading man of the new organization, will devote his time between directing and acting. He was not cast in the first Pike's Peak picture for the reason that the multitudinous details connected with launching the new organization monopolized his time. He will, however, appear in the second release. Josephine West, one of the most experienced of "movie" actresses, is the heroine.

The Pike's Peak Film Producing Company is the most recent addition to the organization comprising the United Motion Picture Producers, Inc.

"THE INTRIGUERS." (Lubin.)

"The Intriguers" is one of George Terwilliger's best photoplays. It tells a very dramatic story of two high class crooks, who come very near being successful in a robbery and blackmail. The man is a thief and the woman his partner, a brilliant adventuress. The scenes are laid in aristocratic life.

Scene from "The Intriguers" (Lubin).

The near victim being a diplomatic agent connected with a foreign mission. The powerful plot is cleverly carried out and it comes very near wrecking an admirable love match. The cast is unusually strong including Ormi Hawley, Florence Hackett, Edgar Jones and Earl Metcalfe.

BRAND OF THE "MADE IN U. S. A. DAY."

The committee on general arrangements for the impending nation-wide campaign to establish a Made-in-the-U. S. A. Day has selected its official insignia. The design chosen is one of forty-nine submitted by the cleverest commercial artists of the city and was selected principally on account of the predominance of the geographical element.

It reproduces, in black and white, the map of the United States, which, in accordance with congressional action, inspired by Theodore Roosevelt during his term as President of the United States, is now officially known as America, which word appears in bold white lettering across the surface. The map, in solid black, being background. The motto, "Boost for U. S. A. Day," appears on the design, divided so as to partly surmount and partly form the base of it. The legend, Made in America, also appears so worded as to be incorporated in the geographical tout ensemble.

PRIVATE SHOWING OF "THE ETERNAL CITY."

A private showing of "The Eternal City," a motion picture version of Hall Caine's story of the same title, will be given at the Lyceum Theater, West 45th street, New York, on Sunday evening, December 27. This picture was made under the direction of Edwin S. Porter and Hugh Ford with a carefully selected company headed by Pauline Frederick, which went abroad to secure proper locale. Many beautiful scenes were taken in the Vatican gardens and other points in Rome mentioned in the story. The picture will be appropriately staged.

"THE STRANGE CASE OF PRINCESS KHAN" (Selig).

In the making of high class and distinctively excellent picture plays, the Selig Polyscope Company occupies a place in the front rank of quality creators.

"The Strange Case of Princess Khan," a Selig, Oriental, mystic drama, a number of unusual situations are developed and have been filmed with full regard for their exceptional character. The scenario is from the pen of James Oliver Curwood, and the production was made under the direction of Edw. J. Le Saint.

The leading part—that of the "Princess Khan," is played by Stella Razeto, who is admirably supported by Guy Oliver, Jack McDonald and other well known Selig players. The picture requires a number of minor characters, including detectives, police, servants, guests, etc.

Jack McDonald as "Sadi Khan," the Hindu mystic, who is in truth a charlatan and impostor, portrays the character with that customary regard for the niceties of detail which distinguish all his work.

Guy Oliver as the investigator, who exposes the fraud practiced by the mystic, and who releases the imprisoned princess, appears in his customary form and plays the part well. Stella Razeto is particularly enjoyable in the character of the Princess, and while the part is unusually difficult,

Scene from "The Strange Case of Princess Kahn" (Selig).

she closely follows the required visualization of her part as written in the scenario, with great fidelity.

The story tells of a tourist, who becomes enraptured of a beautiful and mysterious Princess, who is claimed by the old charlatan, under whose protection she appears, to be the reincarnated spirit of a Hindu Princess whose body has been dust for two centuries. The tourist is attracted by her beauty and by the strangeness of her environment. He discovers that she is flesh and blood instead of a spirit, and the principal features of the story are connected with his attempts to rescue her.

One of the most remarkable scenes ever filmed, is where a large automobile, carrying the fleeing charlatan with the Princess and attendants, dashes through a broken bridge into a river.

The picture is full of exciting thrills, and a pretty love story develops at the finish.

This is a two-reel Selig picture, released Monday, January 4.

NEWMAN'S NEW FRAME.

The Newman Mfg. Co., Cincinnati, Ohio, with branch factories at 108 West Lake street, Chicago, Ill., and 101 Fourth apenue, New York, N. Y., who manufacture a large and complete line of brass poster frames, easels, railings, ticket choppers and theater fixtures of every description, have just recently put on the market an attractive brass easel poster frame, which is something exceedingly attractive, and at the same time a money maker. This poster frame displays a one-sheet poster in the center, and surrounding this are various compartments in which eight advertising cards can be inserted. These advertising cards bring a revenue of $1.50 per week each, and the advertisements can be taken from stores in the vicinity, or from national advertisers. The Newman Mfg. Co. will be glad to send on more complete literature pertaining to same, as well as their complete catalog of other theater fixtures, upon request.

"A PURITAN CONSCIENCE" (Flamingo).

When people try to live up to tradition, they are undertaking a difficult task. Son and daughter of an old Puritan family, Puritan White, and his sister Purity live strictly according to doctrine until both of them leave their home town in Massachusetts. Purity marries and goes West. Puritan marries and settles down in New York. Years pass and they are both very wealthy, and both very worldly. Purity is now a widow with one daughter Prudence, and both are devoted to fashionable society. She announces by telegram that she will visit her brother. Both, through the years, have practiced deception, and pretend to be living up to the old Puritan doctrines.

Puritan, ashamed of being a back-slider, resorts to deception and purchases an old-fashioned furnished house in Dobbs Centre, Massachusetts, a small village miles from the railway.

Scene from "A Puritan Conscience" (Flamingo).

With his entire family he moves to the country, and they all don the costumes of Puritan farmers of the 17th century. The villagers knowing nothing of Puritan customs think that the new family are Mormons. Purity and Prudence arrive, stop on the outskirts of the little town, and also make a quick change to Puritan costumes. The villagers decide that the Mormon is getting two new wives.

From this point on, the fun is fast and furious. Puritan telephones to his town house butler to send out two servants, a cook and a laundress. He promises that if the servants "come in ancestors costume, he will double their wages." Dinah and Bridget arrive, and each of them come attired in the costume of her own ancestors; Dinah as an African savage, and Bridget as an Irish peasant. The villagers think that the Mormon is getting two more wives, and one of them black, so they decide to drive the new family out of town. Many exciting events occur. The village parson tries to convert the "Mormons," and point out the error of their ways to them. The village magistrate sends the constable to look for criminal evidence against them. The whole household is arrested, including children and servants, and taken to the village lockup. Here, Puritan and his sister Purity make a mutual confession of their deception, but by squeezing one of the children through the jail bars to phone to the city for aid, the whole difficulty is straightened out and the brother and sister decide that "Tho we are wealthy and worldly, we need not be wicked so long as we possess 'A Puritan Conscience.'"

CLEVER FOLDER ON AUTOMATIC TICKET SELLER.

The Automatic Ticket Selling and Cash Register, of 1476 Broadway, New York City, Company's new three-leaf folder on its devices is a fine bit of advertising paper. It is well designed in clear black and red printing and is illustrated. and there are two "X-ray" cuts showing how the device serves the customer who presses the button and get his ticket. "The Automatic" sells tickets from two to five times as fast as by the old hand selling method. This does away with much of the crowding. The manager holds the key and the machine makes a record of each ticket that goes out. The buttons are numbered from one to five and the required tickets appear like magic. The only human attention needed is in the change making. This machine is one of our modern up-to-date methods of helping business.

"PATSY AT SCHOOL." (Lubin)

This is the first chapter of a series which will tell the unfortunate happenings which follow the life of Patsy Boliver. "Patsy" has become the synonym for one in bad luck and poor young Bolivar had more than his share and mentally resolved to lick any man, woman or child that said that there was no such thing as bad luck. He has a nemesis in Fred Sykes nicknamed "Sykesy," who loses no opportunity to get Patsy in trouble. Being of emotional temperatment he early falls in love. His first object of adoration being his schoolmistress, but he has a powerful rival in Jack Prince, who eventually wins out. When Patsy sends flowers to the young schoolmarm, Sykesy shakes pepper over the bouquet and Patsy is sent supperless to bed. Aside from his little sister, Kitty, he has one champion, Sykesy's sister Jane, but she fails to attract Patsy, who upon finding his first love

Scene from "Patsy at School" (Lubin).

hopeless transfers his affections to Tilly Grace, who really has no use for him as her heart is already given to the horrible Sykesy. With each chapter of the series more misfortune will be told to the credit of this very unlucky boy. The serial will continue for fourteen numbers written by Clay M. Greene and directed by Percy Winter. Patsy is played by Clarence Jay Elmer.

"THE NIGHTINGALE" GOING STRONG.

Ethel Barrymore in "The Nightingale," the first release of the Alco Film Corporation, although now five months old, enjoyed its most prosperous week during seven days beginning December 14, when every print in existence worked the entire week and orders were received for additional prints from several of the territorial offices.

All in all the booking departments of the various Alco Exchanges sent in the most optimistic reports during the week just passed and combined to make it the biggest Alco week since the inception of that company under its present direction. The future is opulent for the Alco concern and from the appearance of the releases promised the forthcoming quarterly should prove even more optimistic than the most sanguine Alcoite anticipates.

SELIG MONTHLY RELEASE HERALD.

Exhibitors all over America have just received their copies of the latest number of the Selig Monthly Release Herald, a well printed and remarkably interesting magazine issued by the publicity department of the Selig Polyscope Company, from the executive offices in Chicago.

The entire program for the month of January is illustrated and a synopsis of each picture is given in this issue. The illustrations are remarkably clear and distinct, while the synopses are cleverly written, so that the exhibitor can readily form his opinion of each picture.

This edition bears the date of January, and is number one of volume two. Since the inauguration of the monthly magazine by the Selig publicity department, a great many letters have been written by exhibitors complimenting the Selig concern on the excellence and desirability of the publications for the use of exhibitors.

There are three pages of editorial notes and general information in connection with future releases by the Selig Polyscope Company, and in every way it is a handsome and effective piece of publicity and the kind that creates a strong favorable impression regarding the subjects thus advertised.

"THE SIEGE OF LIEGE" (Mina Films).

This is the first of the cartoon comedies by Harry Palmer, the well-known war correspondent and newspaper humorist.

Mr. Palmer went to Belgium last August, and at great personal risk, made a series of sketches of the historic siege of the stout old fortress of Liege. These sketches, which numbered about 12,000, were stolen from the Mina studio the day after their arrival.

When Mr. Palmer returned and learned of the theft he

Scene from "The Siege of Liege" (Mina).

immediately set to work from memory on a new series of sketches along burlesque comedy lines.

Great care has been exercised to keep the story free from any suggestion that might offend the partisans of either of the countries engaged in the battle, and the thousand-foot subject as it now stands is crowded with humorous situations and hearty laughs.

In addition to its humorous elements "The Siege of Liege" is highly interesting as an example of the progress made in cartoon photography.

A COSMOS STATE RIGHT FEATURE.

The coming release of the Cosmos Feature Film Corporation, featuring Beulah Poynter in her own play, "The Little Girl That He Forgot," in five parts, will be marketed as a state right proposition. Arthur H. Jacobs, vice-president of the above mentioned concern, left for Chicago on Friday, December 4, and from latest advices received, the disposal of prints is going on rapidly.

"HER COLLEGE EXPERIENCE" (Sawyer).

"Her College Experience" is the title of the third two reeler in "The Mona Darkfeather Series," released by Sawyer Film Corporation. In this the popular Indian star is seen in far different surroundings from those in which she has won

Scene from "Her College Experience" (Sawyer).

her fame. To her tepee home come some wealthy Easterners, who offer her college education and a home of refinement and luxury. The old Chief consents, and the daughter, Mona, leaves with the kind Easterners. Many dramatic situations develop, and the Indian girl has to go through many trials in her college experience, but the Chieftain's blood within her gives courage to conquer all difficulties. It is a charmingly told, powerful and interesting story, picturized under the direction of Frank Montgomery.

MAKING PICTURE "PUNCHES."

An explosion which tears down the whole side of a mountain completely burying a mining town under tons of rock and dirt and the head-on collision of two trains are two of the senstional features in the forthcoming Lubin drama, "The Valley of Lost Hope," written by Shannon Fife and produced by Romaine Fielding of the Lubin staff of directors.

The mining town was built during the action of the play, showing how mushroom towns spring up during a "strike-gold-quick" craze. The little town was laid out in a valley close to the mountain. Over a ton of dynamite was distributed from the base to the top of the mountain and when the fuse was lighted a dozen cameras were turned upon the scene, four of them being driven by motors. The explosion itself was spectacular in the extreme and the little town was wiped out by the immense amount of dirt and rocks that descended upon it.

To secure the train smash, two trains were driven into each other at the rate of 35 miles an hour on the Pittsburg and Susquehanna Railroad, near Phillipsburg, Pa. One train consisted of an engine and three passenger coaches and the other of an engine and seven freight cars. The crash was a thriller in every detail and a few seconds afterward the trains were only a mass of burning kindling wood.

KLEINE'S "OFFICER 666" BOOKS SOLID.

George Kleine's reputation for doing things thoroughly is standing him in good stead, if the remarkable influx of bookings for "Officer 666" has any special significance. Since the announcement of its release, many dates have been made by letter and wire, indicating a sound confidence in his first American-made production. His fame as an importer of the best European-made subjects has attached itself to "Officer 666" with extraordinary results. Happily, "Officer 666" exceeds all expectations and in it theater managers will find themselves possessed of a splendid feature of rare money-making possibilities.

THE NEXT FAVORITE PLAYERS RELEASE.

"The High Hand," by Jacques Frutelle, will be the next production of the Favorite Players Film Co. This photoplay, arranged by Richard Willis, will be directed by William D. Taylor. A five-part photoplay has been made from this famous story, and the leading part will be taken by the ever-popular Carlyle Blackwell.

The "High Hand" was selected as a story which lends itself particularly well to screen treatment, and some of the scenes called for unusual and beautiful sets. Following, as it does, such excellent pieces of motion picture production as "The Key to Yesterday," "The Man Who Could Not Lose" and "The Last Chapter," much is expected of it, and although Carlyle Blackwell maintains that "The Last Chapter" is the best effort he has yet produced, he admits that the opportunities in the "High Hand" are indeed excellent.

"'FLORA FOURFLUSH' MUST NOT BE TAKEN TOO SERIOUSLY."

The startling announcement has been made that the Vitagraph Company would release on Monday, January 4th, and the two following Mondays: "The Ten-Billion Dollar Mystery Serial," entitled, "The Fates and Flora Fourflush," in three parts; the first part, "Treachery in the Clouds," to be released on Monday, January 4th; part 2, "The Treasure Temple of Bhosh," released Monday, January 11th, and part 3, "A Race for Life," released Monday, January 18th.

After making this statement the question arose as to whether the people would take the announcement seriously or come to the conclusion that it was a hodge-podge of nothing. These three releases are not to be taken seriously and cannot in any way be discounted as comedies of the funniest and the most convulsing nature. It is quite clear that the three comedies are a travesty on the recent serials advertised as containing thrills, shivers and shocks as well as mysteries of unfathomable solution. "The Fates and Flora Fourflush" in its separate releases, make one of the most laughable burlesques on the thrilling, perilous and dare-devil concoctions. To follow "Flora Fourflush" for three successive Mondays will tax our sense of the humorous to its limit, in our appreciation of the pointed and satirical way in which they make the absurdities evident.

CARLYLE BLACKWELL IN "THE LAST CHAPTER."

The next release upon the Alliance Program, in which Carlyle Blackwell and Ruth Hartman appear, will be "The Last Chapter," taken from Richard Harding Davis' famous novelette, "The Unfinished Story."

The film, which is in five parts and was released Dec. 21, narrates the romantic adventures of an African explorer whose exploits in the jungle are vividly portrayed on the screen. The theme is handled by Mr. Davis in his usual effective manner.

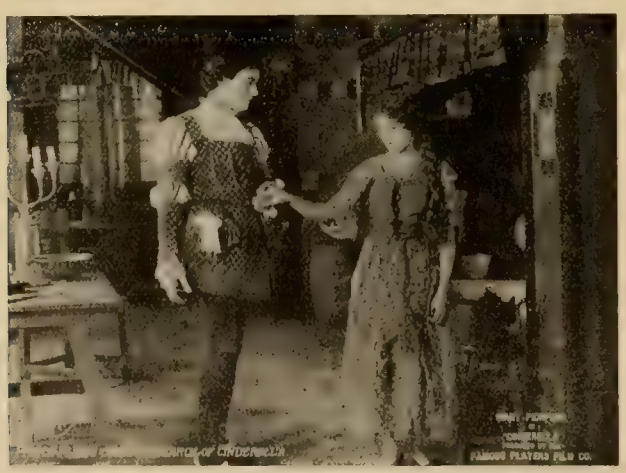
"The Unfinished Story" is an excellent mystery tale which up to a certain point offered many opportunities for successful photoplay making. The point in question which

Scene from "The Last Chapter" (Favorite Players).

barred further progress was the ending or rather the lack of an ending, for in writing the story Mr. Davis gave his readers a chance to exercise their imaginations and made it in fact as well as in name an Unfinished Story. This mode of treatment did not, in the mind of Mr. Blackwell, lend itself to the making of a film drama, so when the scenario was being prepared it was found necessary to finish the plot in a definite manner. Thus was the concluding and last chapter written and from this incident the title was suggested to Mr. Blackwell and Mr. Davis. Being no longer an Unfinished Story it was re-named "The Last Chapter."

"CINDERELLA (Famous Players).

The Christmas release of the Famous Players Film Co. presents Mary Pickford in a charming version of the century-old classic, "Cinderella." This idyllic story might have been written to order for "Little Mary," so amazingly does the role of the ragged but beautiful cinder-girl fit her.



Scene from "Cinderella" (Famous Players).

Tender and pretty as is the old story itself, it has been so enriched in the film version, so many new features have been artistically blended with the old, in which the natural and the super-natural, the eerie and the human, mingle, and the romance of the handsome and courageous prince with the little maid of the cinders is so originally and exquisitely portrayed, that the picture promises to be as great a treat with the grown-ups as with the children.

"Little Mary," whether as the poor, reviled little cinder girl, or the pretty, jewelled and ermined princess, is equally effective, and every passing phase of the sympathetic character is appealingly intensified by the beauty and grace of the wonderful little star.

The production was released Dec. 28.

"A SOLDIER OF PEACE" (Lubin).

This is another of Emmett Campbell Hall's excellent stories which will doubtless become popular, especially with the lovers of heroism and pathos. John Woodward, a city

Scene from "A Soldier of Peace" (Lubin).

health officer, has just married a spoiled girl and about to start on their honeymoon, when an epidemic of diphtheria breaks out in his town. The young wife protests against abandoning the honeymoon, but the husband insists on doing his duty regardless of the fact that his wife declares to leave him. She in turn endeavors to occupy her mind with social functions, until one day she hears the tale of a dear old woman who had given up her lover to go to the war and never returned. The health officer contracts the disease and the wife, now changed, hastens to his side and nurses him back to health. The cast features Earl Metcalfe, John Ince and Mary Keane.

"FOR THE DEFENSE (Eclair).

A man on trial for his life, saved by the girl who has redeemed him from the gutter and finally reunited with his father, the prosecuting attorney in the case, form the gripping elements which go to make "For the Defense," a one-

Scene from "For the Defense" (Eclair).

reel Eclair drama released Sunday, Dec. 27, a most unusual offering. Ethel Phillips and Stanley Walpole are featured in the leading roles. Their work in the dramatic climaxes are superb and the photography is of the regular Eclair standard, which means nigh perfection.

Notes of the Trade

TWO freight trains of twelve cars each will be used in a scene in "Zudora," Thanhouser's new serial. The action requires both trains to be running at top speed, when James Cruze climbs over a car on one train, releases a lever and cuts the train in half. In one of the cars is Marguerite Snow and Helen Badgley, who are rescued by Cruze just as the car is sent skyward by an explosion.

* * *

The Animated Weekly sent down two cameramen along the Atlantic Coast when the storm broke out which wrecked such havoc all along the Eastern coast. Cameraman Rucker secured some wonderful pictures at Seabright, after going through many harrowing experiences. He was caught by one of the huge rollers and his camera was pretty badly smashed up.

* * *

An American-Mutual company under the direction of Thomas Ricketts has just completed "The Strength o' Ten," the scenes of which are taken in the Virginia mountains. In this picture William Garwood gives an exhibition of great power by subduing single-handed a gang of husky mountaineers. In this photoplay Garwood more than sustains the reputation he has made for himself with the patrons of the Mutual program.

* * *

Hunter Bennett, general western representative of the Box Office Attraction Company, is now in Denver, where he expects to remain two weeks. Field Carmichael is now the local manager of the Box Office branch and H. J. Rosenberg has been appointed assistant manager of the Box Office in Denver.

* * *

Joseph Kaufman, who has been playing leading roles in many of Lubin's most important photoplays, is now directing a special company which is producing Shannon Fife's "A Woman Went Forth." Miss Ethel Clayton is playing the leading role. Mr. Kaufman is widely known in the theatrical world. He played with the Empire Stock Company under Charles Frohman and also with Maud Adams, William Collier and Elsie Janis.

* * *

There is no "atmosphere" more coveted by a director than an animated street scene in Chinatown, due to the fact that Chinamen object to facing the camera, mostly because many of them have been smuggled into this country and fear apprehension. Aware of the fact that the cameraman of another company had been nearly mobbed when he attempted it, Langdon West, of the Edison, determined upon getting the necessary street scene, by stationing a fake rodman as if the street were being surveyed. The Chinamen, unsuspectingly, walked in and out of the picture until they discovered the hoax. With a yell, they rushed the camera, but West and his trusty men made a safe "getaway."

* * *

John Collins, the young Edison director, whose rise to that position without any acting experience was remarkably rapid, has written another play, "The Stone Heart." The cast of it is exceptionally strong, the feminine lead being taken by Viola Dana, known country wide as the phenomenal child actress, in the title role of the Broadway success, "The Poor Little Rich Girl," and equally as well known as "Broadway's Youngest Star."

* * *

A photoplay of strong dramatic interest, "False Colours," written by Lois Weber, is released by Bosworth, on the Paramount Program. It is a tense and original drama, revolving around the life of the theater. Mr. and Mrs. Smalley are seen in the leading roles.

* * *

Frank E. Woods has just completed "Rays of Sunshine" for the Mutual program, a two-real drama dealing with the career of an ex-convict who has been railroaded to prison on a frame-up charge. Forced by an adventuress to rob his employer's home, the former thief refuses at the last moment and provides a most thrilling climax. Mary Aiden is featured in this play, and with her are Jack Conway and Spottiswoode Aitken. Produced under the direction of Jack O'Brien.

* * *

Devore Palmer has been engaged by the Kinetophote Company to play in its new feature, "A Man's Shadow," and will support Tom Terris in that story as Gaston, a "heavy" of the gangster type. Mr. Palmer has given much study to the graphic presentation of this kind of character and his presence in the picture will be a distinct addition.

* * *

Love, hatred, revenge, all these things are crowded into the new Griffith-Mutual release, "The Lost Receipt." The plot hinges on the loss of a receipt for money. This is recovered and used as curl paper by a little girl on her doll. The whole play, in fact, abounds with novel situations, and the burning of a factory is one of the principal features. The production was made by Director F. A. Kelsey and Eugene Pallette is featured.

* * *

William Wadsworth and Arthur Housman, the droll comedy pair, are asking fellow players their opinion whether they were insulted or complimented when at a recent ball in Boston, they were told, "You two look just as funny in evening clothes as you do in your character clothes in the plays."

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W. R. Scates, division manager, World Film corporation, spent the past week in New York and Boston on business and renewed old acquaintances.

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One point of the athletic picture, the Yale-Harvard game, which was produced by the Colonial Motion Picture Company, has been booked solid for thirty days to the Central Branch of the Yonug Men's Christian Association, and is meeting with unprecedented success as a topical feature. The Yale and Harvard clubs are also to use it at banquets and gatherings.

George Kleine's "Stop Thief," by Carlton Moore, founded on the famous comedy which had such a successful run under the management of George M. Cohan and Sam H. Harris, was completed at the Kleine studios last week. Harry Mestayer, who plays the male lead of the thief, arranged to leave New York immediately after his work had been finished, to open an engagement at the Grand Opera House, Chicago, in the latest Cohan & Harris success, "On Trial," which is having an unprecedented run at the New Candler, New York.

* * *

Darwin Karr has completed another military feature, "The Ban of Coventry," being the second army role he has played in Vitagraph features within the space of three months, and his fourth appearance in a picture intended for the Vitagraph theater. Two of these Broadway star features, "Mr. Barnes of New York," and "The Tangle," the other military picture, have already been shown with success all over the country. "Hearts and the Highway" will be shown soon at the Vitagraph theater, followed by "The Ban of Coventry."

* * *

A single reeler soon to be released by the Ince companies in the Mutual program is "A Confidence Game." The scenario is by Thomas H. Ince and William H. Clifford and the action is full of excitement. The story tells of the "frame up" of an elderly financier who has disgusted his son by marrying a young girl, and the parts are taken by Gladys Brockwell, Joseph Dowling and Webster Campbell.

* * *

J. Barney Sherry, the leading man of the New York Motion Picture Corporation, and Mabel Normand, the Keystone girl, led the grand march at he ball in the Venice Dancing Pavilion on Thanksgiving eve.

* * *

A new director for the Edison company which promises much for the funniest of films is James W. Castle, to direct the company's comedies. Mr. Castle finds that most of the Edison stars, at one time or another, have worked under him when on the stage, making the association particularly promising in film results.

* * *

Jerome Storm, Frank Borzage and Louise Glaum make up the cast of principals soon to be presented in "In the Land of the Otter," a forthcoming Ince release. The story is one of absorbing interest, centering around the love of two young North woods trappers for a girl.

* * *

Directors seldom have the opportunity granted George Fitzmaurice, formerly of Pathe, now with George Kleine, who on Monday evening was able to see the reception given his three-part Pathe feature, "The Bomb Boy." The picture was loaned for an advance showing at the Motion Picture Exhibitors' Association ball and scored.

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Unlooked-for realism, unfortunate to the actress, but giving a crowning thrill to the film, is shown in the big fire scene of the "Lesson of the Flames," one of the "Olive's Opportunities," Edison, in which Miss Mabel Trunnelle is featured, when her hair catches fire while she is being carried down the rope through the flames. The picture plainly shows the hair ablaze and the desperate attempt of Miss Trunnelle, three stories up, and her rescurer, Edwin Earle, to put out the blazing hair.

* * *

"A Political Feud," soon to be released by the Ince companies in the Mutual program, is the simple chronology of the life of an urchin who battles his way to success and a worthy wife. Richard Stanton heads the cast and he also directs the picture. He is capably supported by Arthur Maude and Gladys Brockwell.

* * *

Being "the goat" has no terrors for William Fables. To him belongs the unique distinction of being the best impersonator of animals on the stage or screen. In the Edison "Buster Brown" series, Mr. Fables, as the wise goat companion of Buster, ever bent on trouble, made more of a hit than Buster himself.

* * *

"Commodore," the tiny monkey whose face is already looked for in the Edison "Olive's Opportunities" series in which he appears with Miss Mabel Trunnelle as the gypsy, is as temperamental as a prima donna. How much this is due to Simian intelligence or to association, he has not yet given out in an interview.

WAR ZONE FILMS

LORD KITCHENER SAYS THE WAR WILL LAST THREE YEARS

Are you exhibiting pictures, red hot, from the scenes of the greatest War of Wars?

RUINS OF TERMONDE

My clients in the United States had their films dispatched from London on **SEPT. 15,** arriving in U. S. about the **21ST.**

Read this—Advt., M. P. N., Oct. 24th

"First pictures in America showing the destruction wrought in Termonde, Belgium, by the Kaiser's artillery were released **Thurs., Oct. 1st."**

The wise exhibitor had better films of the Ruins of Termonde, about

10 days ahead of HIS competitors and money in POCKET, too

Our prices are—6 to 8 cents a foot, plus 5%, for reviewing and selecting the cream of the market.

Terms—Cash against manufacturer's invoice and postal receipts, London banks.

H. HORTON, 76 Sutherland Ave., Maida Vale, London, W.

Cables receive prompt attention

Secretary of the Interior Franklin K. Lane has gone into pictures. The genial Californian who presides over the vast public domain of the Nation posed for the camera last week. The picture so taken will serve as an introduction to the educational Yellowstone pictures soon to be produced by Thanhouser Film Corporation. The action of Secretary Lane in permitting the use of this picture is in line with the broad policy governing the department under his administration and is illustrative of his desire to let as many thousanus of people as possible view the scenic wonders of Uncle Sam's greatest reservations.

* * *

"As a Man Thinketh," a new "Beauty" release in the Mutual program, shows Frank Cooley as the down-trodden Jones who didn't dare call his soul his own until after the day when a fortune-teller told him he was destined to be a leader among men.

* * *

Frank Borzage in "The Panther," a stirring north woods narrative, soon to be released in the Mutual program by the companies of Thomas H. Ince, portrays the part of a young hunter who becomes the hounded victim of a tryant's cruelty. Most of the scenes were taken in Bear Valley, Cal., under the direction of Walter Edwards.

* * *

In "The Lesson of the Flames," of the "Olive's Opportunities," Edison series, in which Miss Mabel Trunnelle is being featured, occurs a fire scene tense with realism where a locked-in baby is overcome. The remarkable acting done by the baby—"Miss" Loel Steuart—is one of the features of the film.

* * *

"Fantasma," the Edison five-part feature production of the famous Hanlon Brothers' stage play of that name, is a most novel, mystifying and droll fantasies of fairyland beauty ever created.

* * *

The mount ridden by Miss Beverly Bayne in the scenes of Essanay's photoplay, "The Crimson Wing," formerly belonged to the Countess Gizycka. It was her favorite mount and was named for her when she sold it. Miss Bayne, while an expert horsewoman, had never ridden side-saddle before taking the scenes.

* * *

George A. Beranger, formerly D. W. Griffith's assistant, has now been made a full director, and his first production for the Mutual program will be "The Baby's Ride."

* * *

Marguerite Snow, playing the title role in "Zudora," made twenty-five dolls this year to be given away as Christmas presents and prizes in doll pageants, throughout the country, for the benefit of the poor. Miss Snow centered her doll-making efforts on a "Zudora" doll, the complete outfit being identical to the costume worn by Miss Snow in the opening episode of Thanhouser's big serial.

* * *

Margarita Fischer is to be featured in the four-reel features on which Harry Pollard has begun work in Santa Barbara. Mr. Pollard will appear in these features when necessary, but he will direct all of them. Among others whom he has engaged for the cast is William Carroll, the noted character man.

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Richard Stanton and Arthur Maude, the eminent English actors, are seen to fine advantage in "A Political Feud," a production of Thomas H. Ince's which is soon to be shown in the Mutual program.

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The latest addition to the "Harry Weiss family of Shubert contracts" is the Alhambra theater, of Milwaukee, Wis.

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We are advised that the M. J. Walsh Photo Play Co., with a studio at Poughkeepsie, N. Y., will produce films from the plays of Mr. Walsh, the playwright. "The Story the Church Bells Told" will be the first.

* * *

George Seigmann, the well-known heavy man, has become one of D. W. Griffith's directors, and his first production for release in the Mutual program will be "Vengeance Is Mine."

* * *

E. H. Calvert, who takes the leading part in Essanay's photoplay, "The Crimson Wing," was hurled headlong from his horse when taking a scene on the Chatfield-Taylor estate. The horse shied and pitched Calvert over its head down a ravine. Calvert's wrist was sprained and his knee wrenched. Despite the pain he suffered he kept on with the play.

* * *

George A. Beranger is producing for Mr. Griffith a one-reel thriller, "Branch Number Thirty-Seven." Loretta Blake is featured.

* * *

Director Charles M. Seay, Edison, with Miss Bessie Learn, Miss Marie Le Manna and Mrs. William Bechtel, has been in Washington and North Carolina for some time filming scenes for a new play of the South. They have been having bad luck with the weather.

* * *

Howell Hansel, director of Thanhouser's famous success of the "Million Dollar Mystery," has been put in charge of productions at the New Rochelle studios, taking the place of Lloyd Lonergan, who recently resigned from that company.

* * *

"The Silent Way," an American-Mutual drama produced by Mr. Otto's company last week, is out of the ordinary, a fresh breath from the open. Winifred Greenwood plays the part of the sickly city girl, carried away by Indians and forced to live primitively. She regains her health. Ed. Coxen is the breezy Western cousin and Mr. Stepping the hearty rancher uncle, and Mr. Field the Carlyle graduate, who plans the unusual outing for her benefit.

* * *

"The Mayor of Casterbridge," in Thomas Hardy's novel of the same name, is the fictional character chosen by Edgar Jones from among the creations of the master novelist. It is the ambition of the Lubin leading man to some day play the character, either on the stage or in photoplay.

* * *

The Beauty-Mutual company is getting ready for another "cook" picture, which promises to be quite as funny in a way as "When Queenie Came Back."

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James W. Castle, the new Edison director, is putting on his first play, a comedy, "Sweet Revenge." In it Miss Cora Williams, the inevitable "Edison Widow," is once more bereaved, but is not a sad one, from the audience's standpoint, as past performances would suggest.

* * *

Allen J. Holubar, well known as a leading man in the legitimate, and formerly lead with Essanay, is now playing with the Imp-Universal under the direction of Stuart Paton.

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The Colonial theater, Erie, played to 7,200 people in two days, December 2 and 3, the World Film Corporation release, Laura Sawyer, in "One of Millions."

* * *

Picture Theaters Projected

WASHINGTON, D. C.—Gregg & Leisenring, 1320 New York avenue, N. W., are preparing plans for improvements and alterations to a one-story moving picture theater, to cost about $2,000.

JACKSONVILLE, FLA.—Jacksonville Construction Company has been awarded the contract to erect a two-story theater and store building, to cost about $45,000, for the Southern Investment & Amusement Co.

CHICAGO, ILL.—A. L. Levy, 10 So. LaSalle street, is preparing plans for Messrs. Block for a two-story theater, store and loft building, 48 by 197 feet.

DUNDEE, ILL.—Lyman Andrews is planning to erect a one-story moving picture theater, 40 by 80 feet.

PEORIA, ILL.—Plans are being prepared for W. R. McClintick, 3105 So. Adams street, for a two-story moving picture theater, 26 by 120 feet. A large store will occupy part of the ground floor.

NEWTON, KAN.—N. P. Nielson, 810 North 7th street, is preparing plans for a one and two-story moving picture theater, 50 by 150 feet. Lessee, T. H. McManus.

BALTIMORE, MD.—A. A. Brager, 221 North Eutau street, will erect in the near future a one-story moving picture theater, 22 by 93 feet.

BOSTON, MASS.—W. F. Eccles is having plans prepared for a three-story theater building, 120 by 60 feet, to cost $80,000.

BOSTON, MASS.—Colonial Amusement Company, Old South building, is planning to erect a two-story moving picture theater, to cost $40,000.

MIDDLEBORO, MASS.—Middleboro Amusement Company will erect a one-story moving picture theater, 40 by 125 feet.

SWAMPSCOTT, MASS.—H. B. Lombard intends in the near future to erect a one-story moving picture theater, 55 by 115 feet.

ISHPEMING, MICH.—Edward J. Boutler will shortly commence the construction of a one-story moving picture theater, 35 by 105 feet, to cost $14,000.

DETROIT, MICH.—W. R. Werking, Anderson, Ind., will erect a one-story moving picture theater in this city, 36 by 120 feet. T. C. Palmer, Hastings, Mich., will lease the house when completed.

DETROIT, MICH.—James H. McDonald, Burrowes and Woodward avenues, will convert a store property into a modern one-story moving picture theater, 40 by 70 feet.

DULUTH, MINN.—Emil Nelson, 2109 Superior street, will build a moving picture theater, 50 by 140 feet, to cost $55,000.

ROCHESTER, MINN.—F. H. Ellerbe, 692 Endicott Arcade, St. Paul, Minn., is preparing plans for a two-story theater building, to cost $30,000, to be erected in this city in the near future.

ST. JOSEPH, MO.—The German-American National Bank are to remodel their theater building which has been leased to the Colonial Theater Company.

ST. JOSEPH, MO.—F. E. Long, 19th and Olive streets, is planning to erect a two-story moving picture theater and hall building, to cost about $10,000.

ST. LOUIS, MO.—Joseph Mogler, 11th and Bremen avenues, will erect a one-story moving picture theater, 66 by 136 feet.

ST. LOUIS, MO.—Holbrook-Blackwelder Real Estate Co., 810 Olive street, intend to construct a two-story theater, store and office building, 100 by 157 feet.

ST. LOUIS, MO.—Echo Amusement and Building Co., 2498 Emerson avenue, are having plans prepared for a handsome fireproof moving picture theater.

HILLSIDE, N. J.—Spencer G. Ayers and W. T. Van Horne, 249 Main street, Orange, N. J., will erect a one-story moving picture theater here, to cost $5,000.

JERSEY CITY, N. J.—William K. Benedict, 527 Fifth avenue, New York City, is preparing plans for a one-story moving picture theater, 42 by 100 feet, to cost $20,000.

JERSEY CITY, N. J.—Thomas Hill, 4 Mercer street, and Samuel Ludlow, 75 Montgomery street, jointly contemplate the erection of a handsome moving picture theater in this city.

NEWARK, N. J.—Louis M. Fenger, 800 Broad street, will expend about $20,000 in making alterations and improvements to his house.

SO. AMBOY, N. J.—J. H. Bervain and Frank L. Dey, 93 Bordentown avenue, will shortly commence work on the construction of their $20,000 moving picture theater.

TRENTON, N. J.—Harry Segal, 135 Philip street, will erect a one-story moving picture theater, 35 by 90 feet, to cost $12,000.

ALBANY, N. Y.—Sketches are being prepared for J. C. Green, 858 Myrtle street, for a one-story moving picture theater, with gallery, 100 by 120 feet.

BROOKLYN, N. Y. Raymond Weiss, 712 Broadway, is planning to build a one-story moving picture theater, 55 by 103 feet, to cost $10,000.

ELMHURST, L. I., N. Y.—Plans have been completed for R. E. Alexander, 19 Medina place, for a one-story moving picture theater, 50 by 100 feet, to cost $6,000.

JACKSONVILLE, ILL.—The White Hall Theater Company will shortly erect a one-story moving picture theater, 40 by 135 feet. There will be two stores on the ground floor. C. Lowenstein is the lessee.

KNIGHTSTOWN, IND.—William Edwards is planning to erect a one-story moving picture and vaudeville theater, 44 by 150 feet.

FRANKFORT, KY.—John B. Dryden, treasurer and manager of the Capitol Theater Company, announces that the company will expend $10,000 in remodeling of their opera house building. Many new improvements will be added.

BALTIMORE, MD.—Adam Kratz has been awarded the contract at $2,500 to convert the premises at 221 North Eutaw street into a modern moving picture theater for A. A. Brager.

BALTIMORE, MD.—Gottfried Helmig is having plans prepared for a one-story moving picture theater, to cost about $8,000.

BALTIMORE, MD.—The Northern Amusement Company has purchased a site on West North avenue, near Charles street, where it will erect a commodious opera house to be devoted entirely to the exhibit of high-class photoplays. Modeled after the $700,000 West End Cinema in Picadilly, London, and after the Strand theater in New York City, the new structure will possess many novel features. The house will measure 65 by 115 feet, have seating capacity for about 1,300 and cost approximately $100,000. The policy of the management will be to present a continuous program from midday until eleven o'clock at night, embracing the best there is in film producing, combined with an excellent musical program. Webb's talking pictures will also be featured at each performance. A magnificent organ, one of the finest south of New York, will be constructed especially for the theater. The incorporators of the Northern Amusement Company are Henry W. Webb, Theophillus White, William H. Martin, W. P. Constable and Winship Taylor. A number of prominent Baltimoreans are interested in the project, including George R. Webb.

HOLYOKE, MASS.—L. A. Lafrance, 380 High street, has been awarded the contract for extensive alterations to the moving picture house of the Grande Theater Co.

JACKSON, MISS.—Houston Bowers and John Livelar will shortly commence work on the construction of a commodious moving picture theater, to cost $50,000, and seat about a thousand persons.

MANCHESTER, N. H.—Wilfred E. Provost, 581 Union street, is preparing sketches for a one-story moving picture theater, 50 by 120 feet.

JERSEY CITY, N. J.—United States Theater Company, Frank G. Hall, president, 95 River street, Hoboken, N. J., are having plans prepared for a two-story moving picture theater, 75 by 190 feet, to cost about $100,000.

JERSEY CITY, N. J.—Fairmount Amusement Co., Spingarn Building, is planning to erect a three-story theater building, 82 by 100 by 106 by 156 feet, to cost $100,000.

NEW YORK, N. Y.—Oscar Offenberg, 119 Nassau street, will build a one-story moving picture theater, 91 by 126 feet, to cost $25,000. There will be several stores on the ground floor.

CORONA, L. I., N. Y.—John Dobrau, College avenue and Northern boulevard, will build a two-story moving picture theater, 66 by 134 feet, to cost $25,000.

LITTLE FALLS, N. Y.—W. H. Linton of the Hippodrome theater, announces that $14,000 will be expended for alterations and additions.

PHILADELPHIA, PA.—The Plaza theater, on the east side of Broad street, between Ritner and Porter streets, lot 180 by 80 feet, which is assessed at $80,000, and the Century theater, at the northeast corner of Erie avenue and Marshall street, lot 72 by 143 feet, assessed at $50,000, have been sold by the Active Real Estate Company to Maurice Spiers. The Plaza theater seats 1,600 and the Century 1,200.

SPRINGFIELD, ILL.—J. J. Scanlan, 1327 South 11th street, will shortly commence work on his new moving picture theater. The building will be one-story brick, with stone trimmings, 40 by 70 feet, and cost $8,000. There will be seating capacity for 400 persons. Lessee, J. Burstein, 613 East Washington street.

PEORIA, ILL.—George Dixon, 210 Faraday avenue, has been awarded the contract to construct a two-story brick moving picture theater, 36 by 120 feet, for W. R. McClintock, 3105 South Adams street. There will be a large store on the ground floor. Seating capacity of theater will be about 350.

MAPLETON, IA.—John Robinson is planning to make extensive alterations to his one-story moving picture theater to cost about $2,000.

BALTIMORE, MD.—Joseph Brodie, 1122 Light street, is considering plans for alterations and additions to his one-story moving picture theater, to cost $15,000.

WINTHROP, MASS.—C. H. Hatch will erect a one-story stucco and face brick moving picture theater, 34 by 78 feet.

HILLSDALE, MICH.—D. W. Grandon is having preliminary sketches prepared for a two-story moving picture theater, 40 by 103 feet, to cost $10,000.

MINNEAPOLIS, MINN.—B. N. Schneider and Harry Green, Plymouth building, are having plans prepared for the remodeling of their moving picture theater.

EAST ORANGE, N. J.—Dr. Winthrop D. and Arthur H. Mitchell, 47 South Grove street, have let the contract for the construction of a one-story addition to their moving picture theater, to cost $29,000.

JERSEY CITY, N. J.—The Hill Arcade Realty Co., 75 Montgomery street, are planning to erect a $50,000 moving picture theater, 50 by 100 feet, with seating capcity for 1,000 persons.

BROOKLYN, N. Y.—The G. K. Z. Amusement Co., G. Goldberg, president, 120 Flatbush avenue, will erect a one and two-story moving picture theater on the west side of Flatbush avenue, north of Parkside avenue, 49 by 99 feet, to cost $20,000.

NEW YORK, N. Y.—The estate of Charles A. Coe, 69 Wall street, is planning to convert a market house into a modern two-story moving picture theater, to cost $25,000.

NORTH TARRYTOWN, N. Y.—Ralph Alpine, 33 Cortland street, contemplates building a brick moving picture theater to cost about $7,000 in the near future.

ROCHESTER, N. Y.—C. W. Eldridge, 316 Cutler building, is preparing plans for a one-story moving picture theater, 50 by 100 feet, to cost about $10,000. There will be a store on the ground floor adjoining the entrance. There will be seating capacity for 1,000 persons.

PHILADELPHIA, PA.—Louis Ahlers, Jr., 4433 Salmon street, has obtained the contract to erect a one-story moving picture theater at Rising Sun lane and Louden street, to cost $7,000, for G. H. Chapman, 3942 Kensington avenue.

MILWAUKEE, WIS.—Frank Lezalla, 898 Lincoln avenue, contemplates building a one-story moving picture theater, to cost $13,000, early next spring.

CORONA, L. I., N. Y.—Shear Brothers will erect a two-story moving picture theater, to cost $20,000.

ATHENS, O.—Hugh C. Plunckett and A. B. Fox will convert a store building into a moving picture theater, 20 by 100 feet, to cost $5,000.

ELYRIA, O.—Henry Wurst, 638 Broad street, will build a one-story addition to his moving picture theater, 28 by 80 feet, and make other improvements, to cost $10,000.

NEFFS, O.—James Kotera will erect a two-story moving picture theater and assembly hall, 20 by 100 feet, to cost $8,000.

TROY, O.—C. T. Shilling is having plans prepared for a one-story moving picture theater and store, 50 by 105 feet, to cost $10,000.

CLEVELAND, O.—Sketches have been completed for Euclid, Carnegie & Co., 576 Citizens' building, for a three-story moving picture theater, store and office building, 60 by 150 feet, to cost $30,000.

NEW WASHINGTON, O.—Mrs. George Cramer is planning to build a two-story moving picture theater, to cost $4,000.

BROWNSVILLE, PA.—G. T. Lasky and John Dilianis are planning to erect a one or two-story moving picture theater, 40 by 100 feet.

PHILADELPHIA, PA.—The one-story moving picture theater at the northeast corner of Cedar avenue and 60th street has been conveyed by William Freihofer to the Cedar Amusement Company for a nominal consideration, subject to a mortgage of $16,000. It is on a lot 112 by 81 feet and assessed at $25,000.

PHILADELPHIA, PA.—John Fiocca, 841 No. 40th street, will build a one-story moving picture theater, 35 by 100 feet, to cost $12,000.

PORTAGE, PA.—W. H. Overdorf, Dubois, Pa., is preparing plans for a two-story moving picture theater, 30 by 80 feet, to cost $7,000.

PITTSBURGH, PA.—W. A. Thomas, Park building, is preparing plans for Prof. Gerachter, to convert a store property into a moving picture theater.

CHARLESTOWN, S. C.—C. B. Huit Co., 189 E. Bay street, are having plans prepared for a sixteen-story theater and hotel building, 150 by 180 feet, to cost about $600,000.

MEMPHIS, TENN.—Joseph Barthl & Son, Builders' Exchange, have been awarded the contract to erect a one-story moving picture theater for Mrs. Eugenia Dorsheim, to cost $5,000.

FREDERICKSBURG, VA.—Benjamin Pitts is having plans prepared for a one-story moving picture theater, 27 by 150 feet.

WHEELING, W. VA.—P. G. Caravasios, 1046 Main street, contemplates converting a commercial building into a moving picture theater, to cost $10,000.

MILWAUKEE, WIS.—A. S. Green, 395 Weslen avenue, has obtained the contract to build a one-story moving picture theater, 40 by 120 feet, to cost $12,000, for F. C. Maertz, 353 Thirty-sixth street.

Barry O'Neil and His Company Ready to Take Fire Scene in "The College Widow" (Lubin).

The State Rights Case

Supreme Court Claims "No Jurisdiction in State Rights Case"—Its Decision of Great Importance to Manufacturers and Exchanges.

By Clarence L. Linz, Washington, D. C., Special Correspondent of Moving Picture World.

THE Supreme Court of the United States has refused a writ of certiorari to the Universal Film Manufacturing Company in the case whereby it seeks a reversal of the decision of the United States Court of Appeals which found against it in its suit against S. Copperman, doing business as Thalia Music Hall, and A. Polacoff, doing business as Special Film Company, Ltd.

In the brief which the Universal Film Manufacturing Company submitted to the Court there was stated that the suit, brought to restrain infringement, is of great importance and of general and immediate interest to the public by reason of the wide reach of the moving picture industry and because the finding of the Court of Appeals will result in a great and obvious injustice and render invalid many important contracts heretofore universally considered binding, jeopardize vast interests and compel a revolutionary change in the manner and methods of conducting the moving picture business. The decision of the Court of Appeals nullifies a system of State Rights contracts on the theory that no territorial restrictions upon the disposition or use of motion picture films are capable of enforcement. The ultimate scope, effect and outcome of the decision of the Circuit Court of Appeals should it finally be held to evidence the law of personal property, in the respects covered, must be prodigious and more easily imagined than set forth.

The facts involved in the litigation are substantially as follows: The foreign author and proprietor of a motion picture photoplay sold original copies thereof in Europe, printed from the original negative, before attempting statutory copyright in the United States, but printed on his bill rendered to the purchaser a statement that the same were not to be used outside of the country in which they were sold. One of these copies coming into the possession of a second-hand dealer in films in London, the defendants to the suit purchased it in good faith and without knowledge of the original restriction, and brought it to the United States before any other copy and before attempted copyright was offered or granted, according to the statements of the defendants. After the importation of the film, "The Great Circuit Catastrophe," they state, the foreign proprietor of the positive assigned the right to United States copyright to the Universal Film Manufacturing Company. The film was copyrighted.

The film company then filed suit in the United States District Court for the Southern District of New York, alleging infringement of its copyright, its bill praying for an injunction, a writ of seizure and an accounting. A writ of seizure was issued and the film taken. This court held the copyright to be invalid and the case was carried higher, and the Circuit Court of Appeals decided in part that "Sale of positive films after copyright, was as consistent with the statutory copyright as was the sale of films before copyright with its common law ownership, but neither it nor its assigns as owner of the statutory copyright could repudiate the licenses it had given before copyright to the purchaser of film in England, and his assigns. Therefore, the defendants cannot be treated as infringers." In reply to this the plaintiff held that this ruling has resulted in a great and obvious injustice occurring in a matter of exceptional importance and public interest, in that it will result in compelling a revolutionary change in the manner and method of conducting the industry of motion picture production in this country. As set forth in the official statistics the motion picture business is one of five leading industries and even approximately to estimate the number of people concerned in it directly or indirectly would be impossible, but that number is very great. Principally by means of a system of sale and agreements establishing "state rights" is this great business carried forward. The expenses of producing motion pictures and photoplays is very great and to meet this the manufacturers have been compelled to sell the positive prints to a large number of different individual exhibitors.

"Each one of these customers has insisted upon exclusive territorial rights to the production of photoplays and representations from the film purchased and the manufacturers found that they must guarantee to each individual customer the exclusive right, in his own special territory to exhibit pictures of which prints were sold, and that no one else should be able to show the same picture in the same state, in the same street, or in the same city, as the case may be. Such exclusive right of exhibition has been provided by the manufacturers of photoplay films, and by the assignment of exclusive territorial rights to such persons as might buy 'state rights.'

"Under the decision which has been herein rendered it is deemed that all transfers of exclusive territorial rights heretofore made will become ineffectual as against any purchaser of film who may determine to break his restrictive covenant either through a vendee or personally, and hereafter a manufacturer will be unable to sell the exclusive right to exhibit pictures within certain states because to cite a concrete instance, any bonafide purchaser from a purchaser, say of the New York State Rights, might take the picture to Pennsylvania and there exhibit it while neither the purchaser of the Pennsylvania 'State Rights' nor the manufacturer who sold the right to each state separately and exclusively could prevent such exhibition. A situation so arising would result in indescribable confusion and chaos, and cause the various motion picture manufacturers, distributers, exhibitors and patrons excessive pecuniary and personal loss."

The Supreme Court held that it had no jurdisdiction in the matter and refused to order a review of the case.

GOOD TIMES IN WASHINGTON.

Exhibitors Prospering in Capital City and Hope for Good Winter.

THE Washington correspondent of this paper was agreeably surprised last week to hear an exhibitor say, "I haven't a kick in the world for I'm getting my share of the business." It sounded pretty good and it seems true for a visit to Crandall's theater, it was Harry Crandall who made the remark, showed that the Box Office Attractions, World's Special Feature films, and others of like calibre were bringing in the dimes to the box office. Mr. Crandall has been working hard on his matinee proposition, in making his house the mecca of tired shoppers and this with his scheme of running shows as per schedule is meeting with satisfactory results. His last Sunday's show kept his house filled during all performances and while he expects that the first few days of the present week will show a decrease in the number of tickets sold, he believes that beginning on Christmas Day the moving picture business will be pulled out of the rut and everybody will do well during the balance of the winter season.

Equally optimistic are many of the exhibitors in the residential sections, for in the northeast section there are three large houses which look for better times. J. P. Morgan, of the Princess theater, expects soon to emulate the late financier of the same name, in the buying of famous masterpieces of equally famous artists for the adornment of his house. Samuel Greenberg, who is interested in but two houses at the present time, will be able to add a few more so as to make a string, and Mr. Waters, of the Apollo, may have to take the lot which adjoins that theater and make the house cover both sites in order to hold the business. In the northwest section there is a host of fine houses and exhibitors whose pocketbooks will be swelled by the business now to come, for there is the Savoy, Lyric, Regent, Washington, Olympic and Elite. In the southeast there's the Eastern and Midas, and others.

While we're talking about prosperity, it might also be said that there are three houses on Fourteenth street which have been closed probably because business has been so bad. These are the Royal, Acme and Belmont theaters.

No Penalty Tax.

The Senate has adopted a resolution that no penalty or additional tax shall be collected on account of failure of any person, firm, or company to make return or to pay any tax imposed by the act of October 22, 1914, on the first day of December, provided such return and payment shall be made on or before the first day of January, 1915. The resolution further provides that the Commissioner of Internal Revenue shall, upon the filing of such return and upon the payment of such tax on or before the first day of January, 1915, abate and refund any penalty or additional tax assessed or collected on account of failure to file such return or to pay such taxes as previously provided.

CENSORSHIP IN OHIO AND KANSAS.

Mutual Film Corporation Enters Appeal in Supreme Court.

The Supreme Court of the United States has adjourned until January 4, and thus the hearing on the case of the Mutual Film Corporation against the State of Ohio and others has been postponed until some time during that week.

The Mutual Film Corporation has also entered an appeal in the Supreme Court from the order of the United States District Court for the District of Kansas, denying its application for an injunction restraining the enforcement of the act passed by the Legislature of Kansas, which went into effect April 1, 1913, providing for the censorship and approval of motion picture films by the State superintendent of public instruction, and there being the right to have an additional examination of rejected films made by a commission consisting of the governor, the attorney-general and the secretary of State, the Mutual Film Company's original suit was brought against Governor George H. Hodges, Secretary of State Charles H. Sessions, Attorney-General John S. Dawson, and State Superintendent of Public Instruction W. D. Ross, all of the State of Kansas.

The Mutual Film Corporation alleges that while the censorship laws of Kansas and Ohio are dissimilar, yet both are fundamentally the same. Considerable interest is being manifested in these suits as the decision of the Supreme Court will have an important bearing on the industry as a whole.

Other Washington Notes.

Mrs. J. P. Anderson, wife of Lieut. Jim P. Anderson, manager for the Greater New York Film Rental Exchange and the Box Office Attractions Company, has taken over the active management of the Eastern theater, on Eighth street, Southeast. This house was practically rebuilt and greatly enlarged during the summer months.

Great regret is being expressed here at the report recently received that Daniel M. O'Brien, who was formerly manager of the Electric Feature Film Company in this city, has been laid up in a hospital in Charlestown, W. Va., for several weeks following an operation. During his stay in the national capital Mr. O'Brien made a host of friends with his ready wit and proverbial good nature and all were sorry when he left to join A. Dresner, manager of the Pittsburgh branch of the Mutual Company. It seems that Mr. O'Brien was offered a better opportunity in the management of the Charlestown branch of the Buckeye Film Exchange of Cincinnati, Ohio, whose operators are old friends of his. Mr. O'Brien was succeeded at the Pittsburgh office by Guy Brandt, formerly a booker for the General Film Company here.

The officers of the Motion Picture Exhibitors' League of Washington are expressing themselves as well pleased with the results obtained from the circular letter in which they asked a number of questions with a view to ascertaining the feeling of the exhibitors with respect to the reorganization of the league. While not all of the forms have been returned with the questions answered, yet among those received are many from exhibitors who have heretofore not been affiliated with the league. A second letter is to be sent to the delinquents and later a personal visit is to be made upon those who neglect to make reply. One and all they have found a need for co-operation and they believe that now is the time for getting together for mutual protection.

The Lubin Manufacturing Company has just completed a series of motion pictures of the United States Navy taken at Newport, R. I., which have just been presented to Secretary of the Navy Daniels by Siegmund Lubin, of that concern. These pictures show various phases of the work conducted at that station and on the battleships, cruisers and submarines.

Fred C. Wright, of the Colonia theater, Hagerstown, Md., was a visitor here last week.

Alan Bachrach, manager of the Colonial theater, has just returned to duty after being confined in the Georgetown hospital for two weeks following an operation for appendicitis. He is being congratulated by his many friends upon his quick recovery.

ST. LOUIS NEWS NOTES.

By A. H. Giebler, Special Correspondent of Moving Picture World.

The management of the Shenandoah theater, at Broadway and Shenandoah avenue, is getting ready for its annual Christmas treat for the children in the neighborhood. Every year, for the last four years, the company operating this theater has made special preparations for this festival which grows more popular with each repetition. The exterior of the theater is roped off from the street and decorated with Christmas greens and wreaths, and on the inside the eight electric fans that occupy little stands along the wall are taken down and replaced by small Christmas trees, all fully decorated, while in the rear of the auditorium is placed a big tree that reaches to the ceiling. On Christmas eve a Santa Claus marches up and down the aisles searching for children, and every youngster in the house gets a huge bag of candy. On Wednesday after Christmas a big free special children's matinee is given. Films that appeal to the little ones are chosen. This year Vitagraph pictures with the Costello children, and Edison plays will be used. Special music and effects are rendered, and John E. McKinnon and Lois Peyton "talk" the pictures in language suited and understandable to little folks. Three big shows are given, and everything is free; no coupons, no schemes of any sort are used. All the requirements for admission is youth. The Shenandoah is owned and operated by a stock company on South Broadway, and is managed by Dr. Demko. The liberal policy of the house has built up a fine patronage in the neighborhood.

A Junior Auxiliary of St. George's Chapel, at Olive street and Pendleton avenue, is preparing for an entertainment in which moving pictures will be the chief factor. A series of motion pictures representing famous women of both the old and new testaments of the Bible will be shown. The characters will be appropriately costumed, and everything will be done to make the representations natural in every particular. Music suitable to the occasion will be rendered by Miss Elsie Able, Mrs. Willard Bartell, O. F. Fahlert and E. B. Lemen, all musicians of considerable reputation, and the choir of the Chapel will sing old English Christmas carols. The proceeds from the performance will be used for home and foreign missionary work.

Evidences are apparent on every hand that the period of slow business that has been afflicting moving picture theaters in St. Louis for the last few months is about ended. T. F. Richardson, manager and proprietor of the Russell theater, at 2123 South Broadway, says that on December 5, the box office of his theater made a better showing than for any other day since last March, and as his audience is composed chiefly of the foreigners who live in that part of town, who, as a rule, are first to feel the pinch of poverty when mills and factories close, it is a good indication that times are getting better, and money will be more liberally spent from now on.

At the annual frolic of the "Snoopers," a dramatic organization of the City Club, a civic body comprised of prominent business and society men of St. Louis, which was held at the Victoria theater on December 3, a two-reel moving picture play was shown which was easily the hit of the entertainment. The film was widely advertised as the only moving picture play that was written, staged, directed and played by all amateurs. The scenario was written by William LeBeaume, and the parts were played by men of local and international prominence in financial and business circles. The pictures were taken at Robertsville, Mo., on the 4th of July, and the story tells the adventures of amateur actors seeking rest among Arizona cowboys, who become infatuated with three of the actors who do Julian Eltinge stunts. The cowboys, whose love turns to hate, lead them to harrowing experiences when they peek through a window and see the supposed fair ones smoking and shaving. The play was without a title, and a prize of twenty dollars in gold was offered for the best name. Miss Catherine Gatch, who suggested "Why Boys Leave Home," landed the prize.

Censorship in Ohio

Henry T. Hunt, Once Mayor of Cincinnati, Has Prepared Bill to Eliminate State Censor Board.

By Kenneth C. Cardwell, Special Correspondent of Moving Picture World.

NEWS of no little interest to exhibitors in Cincinnati and all over Ohio, was the recent announcement that former Mayor Henry T. Hunt, of Cincinnati, has prepared for presentation to the General Assembly which meets in January a bill providing for the elimination of the industrious and much-harassed Ohio Board of Censors of films. The bill has been drawn, it is announced, as a result of the visit to Cincinnati of Dr. Orlin C. Cocks, advisory secretary of the National Board of Censors, and J. W. Binder, one of the directors of the Board. Mr. Binder addressed a meeting of the publicity committee of the Chamber of Commerce and the Advertisers' Club while in the city. He pointed out through the newspapers, while in the city, the fact that the National Board, composed of disinterested and competent persons, does all the censoring which is necessary, and suggested that local boards organized for the purpose of co-operating with it, instead of operating independently, would do much more good than acting as separate censors. The Ohio censorship has proved so generally unsatisfactory, as far as exhibitors are concerned, and so apparently useless that it is more than probable that the Hunt measure will be approved, in spite of the fact that the new Legislature is of the opposite political party to that of Mr. Hunt.

Other Cincinnati Notes.

MANAGER HITE, of the Mutual Film Corporation's Cincinnati office, has been busy lately paving the way for the new Mutual serial, "Runaway June," which for fifteen weeks, beginning on Jan. 13, will hold the attention of those who followed the adventures of "Our Mutual Girl." Norma Phillips will be featured in the new serial, which, according to Manager Hite, will meet with even greater success than its predecessor. Arrangements have not yet been completed with any downtown theater for the first run of the new serial, but indications are that there will be some competition for the attraction.

The first war pictures bearing the imprint of official authority, that is, those taken under auspices of the Belgian Government by Photographer Weigel, of the Chicago Tribune, were exhibited at Music Hall in Cincinnati on Saturday, Sunday and Monday. Good-sized crowds attended, as the pictures had been well advertised, and there was considerable interest in them. Roland McKechnie, a real war correspondent, who saw many of the scenes reproduced in the pictures, accompanied them with a lecture. All seats were 25 cents.

Exhibitors visiting the city to arrange, in most cases, for progress of special attractiveness for the holiday season, kept the film exchanges busy last week. Some of the better known exhibitors were: J. B. Howard, of Columbus, O., manager of the Colonial, now enjoying a prosperous season as a photoplay house after running for a time as a Shubert house; A. J. Brown, of Wapakoneta, O.; J. C. Trulack, of Aurora, Ind.; Manager Krapmeyer, of the Lawrenceburg, Ind., opera house, and many others.

The advertising possibilities of moving pictures and moving picture theaters have received not a little recognition recently in both Cincinnati and Hamilton, O. The Cincinnati Advertisers' Club, which includes practically all of the advertising fraternity in the Queen City, submitted last week its report to the Chamber of Commerce, as to the best means of advertising the city, and of impressing on the people themselves its beauties and advantages. It was recommended that mov-

ing pictures of the parks, playgrounds, schools, industries and so forth be shown all over the city, in the various theaters. At Hamilton, the thriving city just to the north of Cincinnati, the newly-organized West Side Commercial Association, composed of merchants in the western part of the city, recommended to its members the use of advertising slides in the photoplay houses, as well as the giving of admission tickets by the merchants with their names printed on them. These recommendations will probably be adopted in the respective cities.

The first woman to apply for a license as a moving picture operator in Cincinnati, Mrs. May Anspacher, took the examination required of operators last week and will doubtless secure her license in due course. She stated that she desired a license to enable her to travel from city to city and obtain work whenever she wanted it. Women operators are rather scarce, but there is no apparent reason why they should not do the work, and Mrs. Anspacher may be the advance guard of a new invasion in this line of activity.

The great interest felt in Cincinnati in the government work of improving the channel of the Ohio river, which has been interrupted seriously by the economy now being exercised, will be stimulated through the efforts of the Business Men's Club by the exhibition of pictures showing all of the locks and dams on the river, which will be secured from Washington. It is aimed to provide a 9-foot channel for navigation the year around.

Another big double bill, of the sort which is becoming the regular thing at the Orpheum, in Cincinnati, drew large crowds on Sunday afternoon and evening of last week. Both attractions were of the first class, the Hecla three-reel production featuring Madame Sarah Bernhardt in "The Romance of an Actress," being undoubtedly of high grade, while the five-reel Lasky film version of "The Man on the Box," with Max Figman and Lolita Robertson, was one of the best things of the season at the Orpheum. It had, of course, already been seen in the city, but this apparently did not detract from its drawing power up on the hill.

Manager Julius Leopold, of the Mecca theater, one of the leading photoplay houses of Dayton, showed a fine spirit recently, in connection with the running of the initial section of the Universal picture serial, "The Master Key," at his house. He had announced that this would be free to all, and had distributed complimentary tickets, giving everybody a chance to visit his handsome house and get the start of the new serial free of charge. More than two thousand persons saw the opening installment; but it seems that not all of them had complimentary tickets, for the sum of $14.45 was taken in at the box office. Manager Leopold, sticking to his announced position, and determined to make nothing out of the day's business, promptly turned this amount over to a Dayton paper which has been collecting money and supplies for the thousands of people who are cold and hungry in the Ohio mining fields on account of the strike which has been going on for months, and the donation was, of course, greatly appreciated.

The stunt of the Maxwell Motor Co. in exhibiting all over the country moving pictures of its plants and of its processes of manufacture had unusual interest in Dayton, O., because two of the company's four plants is located in that city. The free display of the films at Memorial Hall, in Dayton, last Saturday, drew large crowds, which included many of the 2,000 employes of the two Dayton plants, who took this opportunity to see themselves in action. Many students also attended the exhibit on account of its educational value.

The Clifford, one of the several houses in Urbana, O., has instituted a periodical bargain day, when five reels are shown for five cents, advertising the event in its newspaper space. Results have justified the management both in giving the bargain and in advertising it, as the house is jammed to capacity from opening to closing in consequence.

The Cincinnati Motion Picture Co., which for more than two years has been taking local views in Cincinnati and other Ohio cities, has now perfected a connection comprising seventy-three theaters in Cincinnati and stretching from Lima, O., to Lexington, Ky., to use its "Cincinnati in Motion," issued weekly and covering events of interest in the Queen City. Moreover, the management of the company has just announced the early release, for use by these theatrs, of a still more ambitious program. It will consist of a weekly reel of 1,000 feet, under the title of the Ohio State Weekly, of views taken all over the State. Arrangements have also been made with the concern at Rochester, N. Y., which will issue the Empire State Weekly beginning Jan. 1, for an exchange of matter which will enable each to handle two reels a week Thus, the Cincinnati company will issue, beginning Feb. 1, in addition to its weekly Cincinnati reel, a reel of Ohio matter and one of New York matter, making in all three reels a week released from its office for its territory. The company's industrial business is also growing steadily, according to Clarence Runey, who has supervision of this part of the business, and bids fair to realize all that well-posted advertising men predict for this branch of the motion picture industry.

NEBRASKA ITEMS.

By Midwest Special Service.

W. A. CLARK, who took over the unexpired lease of Johnson Brothers on the opera house at Petersburg, has been awarded the franchise for the house for 1915 and will continue with a moving picture and theatrical attraction policy.

Fire damaged the opera house at North Bend. The loss is estimated at $300.

H. A. Chappell and J. Oliver Timpe of Fremont, who have leased the Empress theater at Tekamah from Welch Brothers, will have their own electric power plant. They also have installed a new electric piano.

O. L. McCracken has opened a moving picture show at Cortland.

The Crystal theater at Norfolk has been leased to R. A. Burns and H. Levy of Chicago.

Two houses reported as having closed because of the war tax on moving picture theaters are the Lyric at Brock and the Magnet at Weeping Water.

Lynn Woods has sold his moving picture show at Spencer to M. V. Pock of Stuart.

J. M. Bower has opened a moving picture show in the Gehling theater at Falls City. He recently was at Excelsior Springs, Mo., and is reported to be contemplating opening a show there.

Rodgers & Rea have reopened the moving picture show at Winside.

Harry Miller has disposed of his moving picture theater at Elmwood and was reported to be in search of a new location.

Trade Betterment in California

Film Exchange Owners Planning State Organization Like San Francisco Film Board of Trade.

By T. A. Church, Special Correspondent of Moving Picture World.

The unqualified success of the plans for trade betterment inaugurated recently by the Film Exchange Board of Trade of San Francisco has led to plans for the formation of a State organization and it is probable that these will be consummated shortly. R. E. Stebbins, manager of the local Board of Trade, paid a visit to Los Angeles this week and explained the objects and workings of this organization to film exchange men of that city. A meeting was arranged for a later date, when it is planned to organize along the lines of the San Francisco body.

NEW THEATER AT BERKELEY.

Turner and Dahnken Open Magnificent Picture House in the College City.

THE Turner & Dahnken Circuit opened its magnificent new moving picture theater at Berkeley on the evening of Dec. 9, the opening offering being "Cabiria." In spite of a heavy rain an immense crowd gathered and the event was a gala one in the College City. Society and city officials were out in full force to grace the occasion and a short address was made by Wells Drury, of the Chamber of Commerce, who then introduced Mayor Charles Haywood and Samuel C. Irving, president of the Chamber of Commerce, each of whom made short talks.

The new theater is located on Kittredge street, near the Shattuck Hotel, and represents an investment of about $200,000. It is the largest amusement house on the east side of the bay and resembles the Tivoli of San Francisco in size and appointments. It covers a lot 100 by 135 feet in size and has a seating capacity of 2,100. The lighting system is unique, the distinctive feature being an arrangement of red, green and amber lights on three separate circuits controlled from the operating room. When a fire or volcano scene is thrown on the screen the house is illuminated by the red lights, and the green and amber effects are used on equally appropriate occasions. The admission is 15 and 10 cents for adults and 5 cents for children.

The present house is the third one to be occupied in Berkeley by Turner & Dahnken, each of the others having been disposed of when they proved to be too small. The eight houses of this concern are under the management of C. L. Langley, and A. H. Moore is resident manager of the T. & D. theater, as the new house is called. An idea of the importance of this concern in the coast field may be judged from the fact that its capital stock is now $2,500,000. The Turner & Dahnken Controlling Co. has just been incorporated at San Francisco in this sum by J. T. Turner, Fred Dahnken, C. L. Langley, J. A. Buck, Jr., and E. B. Johnson.

California Film Exchange Occupies New Quarters.

The California Film Exchange, located for several years on Seventh street, near Market, has moved to new quarters at 121-127 Golden Gate avenue, which has become the Film Row of San Francisco. These new quarters are doubtless the most commodious of any given over to the film business here and embody the latest ideas for the handling of film and posters. Two entire floors are occupied, each with an area of 37 by 137 feet. Two fireproof vaults have been installed for the storage of film, one with a capacity of 4,500 reels and the other of 3,000 reels. The installation of vaults is not compulsory here. The California Film Exchange, under the highly efficient management of Morris L. Markowitz, has become one of the largest exchanges on the coast and is the distributor of Universal films. The move to new quarters was a necessary step and marks a growth of which the moving picture industry is justly proud.

Portia Theater Ready for Exposition Year.

The Portola theater on Market street, near Fourth, San Francisco, Cal., has been renovated and refurnished in preparation for the Exposition year under the direction of General Manager Eugene Roth. The lobby has been repainted and tapestry work installed, greatly improving its appearance. New lighting effects make a daylight house out of the theater, and an improved screen has been put in. The ladies' rest room has been refurnished and two maids placed in attendance. The theater in its present form is a decided contrast to the house taken over a few years ago by the present managment and is a distinct credit to the Exposition city.

Other San Francisco Notes.

TOM McGUIRE, formerly of San Francisco, but for several years an exhibitor of Portland, Ore., has returned to this city and is planning to either purchase or erect a moving picture theater.

Several have closed temporarily on account of continued heavy rains, among these being the Forestic theater, the Empire theater and the Parnassus theater.

The Progressive Motion Picture Company continues to add to its office space in the Pacific Building.

The Vita Slide Company, 70 Turk street, has found such a demand for its novel slide that it is devoting its entire attention to its regular service department and is not accepting orders for special work.

The Blinkhorn Photoplays Corporation, which recently opened a branch office at 948 Market street, under the management of C. L. Williams, has just completed the fitting up of an unusually attractive exhibition parlor on the sixth floor. This room has a number of features not often found in coast exhibition rooms, being furnished with steam heat and ample facilities for ventilation. Regular theater seats are supplied and films may be inspected here with comfort.

E. W. Castle, a motion picture producer, has opened offices on the fourth floor of the Mechanics Bank Building, 948 Market street.

Douglas R. Jacobs has entered the employ of the United States Feature Film Company of Oroville, Cal., and was recently in San Francisco showing the first release of this concern. He will go East shortly to make arrangements for the marketing of this and future productions.

George Breck, representing the Amusement Sales Company, has sold fifty ticket choppers of special design to the Panama-Pacific International Exposition Co. for use during 1915.

John Rapp & Son, prominent bottlers of beer, have purchased a Wagner Converter for use in connection with the moving picture and stereopticon apparatus to be installed in its exhibition booth at the Panama-Pacific International Exposition.

Wm. Citron, manager of the San Francisco branch of the Box Office Attractions Company, has returned from a short business trip to the southern part of the State, and has made arrangements with the management of Millers theater at Los Angeles and the Pickford theater at San Diego for first-run exhibitions of Box Office Attraction releases.

George Breck has added a full line of sound-producing devices to his stock of moving picture theater supplies and has also put in a line of framed post cards that is meeting with a good demand.

Henry Leonardy has taken out a permit to conduct a kinetoscope at 630 Irving street.

The Pocket Movie Company has been incorporated with a capital stock of $500,000 by G. C. Fraser, F. H. Doyle, J. A. Bloch, W. Parker and E. Harter.

Edward H. Kemp took moving pictures last Saturday of the launching of the big oil steamer J. A. Moffitt at the Union Iron Works, which was attended by many officials of the Standard Oil Company. The pictures were taken at 12:15 o'clock and were shown at a banquet at six o'clock.

Motion pictures of the Yosemite Valley and the high Sierras, taken by Arthur Pillsbury during last summer's outing of the Sierra Club, are being shown this week at the Savoy theater. A machine and operator has been furnished for the engagement by Edward H. Kemp. The pictures are accompanied by a lecture by David A. Curry, who has a camp in Yosemite Valley.

H. L. Estes, a realty dealer of this city, has secured a warrant for the arrest of Meyer Cohn, whom he accuses of passing a fictitious check for $4,000. It is alleged that Cohn entered into an agreement to purchase the Washington Square theater in Stockton street for $8,000, half the sum to be cash down. When the check was presented for payment it was not honored.

The Retail Grocers' Association of this city recently had moving pictures taken of local manufacturing and wholesale houses and these were shown at the annual theater party of the organization at the Gaiety theater.

The Gaiety theater was devoted to moving pictures last week, the attraction being that superb local production, "Salomy Jane." The prices were 10, 20 and 30 cents.

Edward H. Kemp has purchased the stock of the Western Slide & Stereopticon Co., formerly conducted under the management of T. A. Williams.

The Camera Club of San Francisco, with which many motion picture cameramen are affiliated, supplanted its regular illustrated lecture for December with a moving picture show at Native Sons' Hall. This club is the oldest of its kind in the United States and the monthly event just held was the two hundred and eighty-ninth consecutive one.

The Sperry Flour Company, which recently purchased a complete moving picture outfit, is fitting up an exhibition automobile to be sent through the Sierras on a publicity trip. The start will be made from Sonora.

Herbert Payne, president of the California Motion Pcture Corporation, has returned from a trip to Europe, having cut short his stay there on account of the war.

The California Motion Picture Corporation recently advertised for "well built men about six feet tall," and so great was the rush of heavily built moving picture artists at the offices at 356 Pine street that the services of a squad of policemen had to be secured to banish those who could not be used.

A large assortment of moving picture films showing views in New Zealand has been received for the exhibit of this country at the Exposition. Maurice O'Brien and Alexander McPherson have come here to act as assistants to Edmund Clifton, the Exposition commissioner.

The All-Star Feature Distributors have purchased the rights for "The Christian" in the Pacific Northwest.

The World Film Corporation, 104 Golden Gate avenue, has taken over an adjoining store, and as soon as the necessary remodeling work is completed will have double its former space. The former quarters were entirely inadequate to accommodate the greatly increased business.

The Eclectic Feature Film Exchange is now preparing to handle the Balboa productions.

The Gridley opera house has been opened at Gridley, Cal., by Louis Bolt with a Golgate Service.

S. Schadek has purchased an Edison projection machine and will shortly open a moving picture house at Avila, Cal., with a service secured from the Golden Gate Film Exchange of San Francisco.

John's theater at Elmhurst has been reopened after having been closed for a short time. A Motiograph projection machine has been installed.

W. B. Walker, of San Jacinto, Cal., has installed a late model Simplex machine in his theater.

A. Pezzaglia has installed a Powers No. 6A Cameragraph in his theater at Rio Vista, Cal.

Mr. Parr, of Standard, Cal., has purchased a Powers No. 6A Cameragraph and rectifier and will give moving picture entertainments twice a week in a dance pavilion.

Many exhibitors and operators have visited the display room of G. A. Metcalfe of late to inspect the 1915 Simplex machine just received and many favorable comments have been made in regard to its improved features.

Carol A. Nathan, who recently purchased the Actograph theater at Sacramento, Cal., from J. W. Di Stasio, is planning to renovate the house inside and outside and will install new music equipment. In the future the Actograph will include a Keystone comedy on Monday, Thursday and Friday; war scenes will be featured on Tuesday and a serial will be shown on Wednesday. On Saturday and Sunday feature films will be the attraction.

J. W. Di Stasio, who has taken over the Lyric theater, Sacramento, Cal., is preparing to remodel this playhouse at a considerable expense. The theater will remain open for business during the alterations.

R. Dan Lewis, who recently disposed of the Princess theater, Oak Park, Cal., announces his intention of opening a new house in that city at an early date. The building will be erected by Joseph Lewis on a site on Thirty-fifth street, and the theater will have a seating capacity of 800.

M. J. Silva, who recently took over the Princess theater at Oak Park, Cal., has installed two new Powers No. 6A Cameragraphs and a Wagner Motor-generator set, the latter furnished by W. J. Preddey of San Francisco.

The Tehachipi theater, J. W. Jennings, manager, Tehachipi, Cal., has arranged to install its own electric light plant, having purchased a gas engine and dynamo.

The Theater Visalia, Visalia, Cal., which has been in course of construction for several months, is to be opened shortly after the middle of December. The seating capacity is 900.

Thomas Bradley, 465 S. Grand avenue, Pasadena, Cal., has purchased the Clune theater building on W. Colorado street.

The Knights of Columbus Hall Association is erecting lodge rooms and a theater at San Mateo, Cal. W. D. Shea, Marston Bldg., San Francisco, is the architect.

A hotel and theater building is to be erected at Long Beach, Cal., by the Long Beach Improvement Co. CHURCH.

ITEMS FROM SOUTH AND SOUTHWEST.

By Midwest Special Service.

The Bijou Dream theater has been reopened at New Orleans by J. E. Pearce & Sons after being closed for several weeks to remodel it for larger seating capacity. The floral tributes received by the proprietors were on display at the opening show.

The Southern Investment and Amusement Company of Jacksonville, Fla., has begun the construction of its new $60,000 moving picture theater on Adams street, between Main and Laur streets. It will seat 800 on the main floor and 400 in the balcony. It will be so constructed that within twelve hours it can be converted into a vaudeville house.

Arthur Hyman has taken a two years' lease on the Grand theater at Atlanta, Ga., from Jake Wells.

John Livelar, of Canton, Miss., will erect a new $5,000 theater in Jackson, Miss., to be used for moving pictures and also for theatrical attractions. Houston Bowers, manager of the Majestic theater in Jackson, will be associated with him in the operation of the house.

New England Optimistic

Many Exchanges Did More Business Last Month Than in the Same Month a Year Ago.

By Edwin H. McCloskey, Special Correspondent of Moving Picture World.

EXHIBITORS and exchangemen of the New England territory are optimistic over the business outlook for the coming year. A large number of the film exchange men state that business has started to boom and claim that they have done more business during the past month than was done in the same time a year ago. A large number of the exhibitors are not doing the business of a year ago, but this is attributed to the increased competition in this territory; however, a great improvement in conditions is looked for during 1915.

LEAGUE HOLDS DINNER.

Motion Picture Exhibitors Get Together and Hear Report of Ball Committee.

Forty members of the Motion Picture Exhibitors' League of Massachusetts were present at a meeting and informal dinner held at the Hotel Georgian, Park square, Boston. President Ernest J. Horstmann presided. A report of the ball committee, which was read by Chairman Samuel Grant, showed that this great social affair was a financial success. On a motion made by Mr. Grant, it was decided that a vote of thanks should be given to Mr. John Wylie, managing editor of the Moving Picture World, for his kindness in devoting so much space to the report of the ball.

After dinner had been served those present were entertained by vaudeville performers from Gordon's Olympia, Scollay square, Olympia, and the Beacon theater.

Addresses were delivered by M. N. Brooks, of the Automatic Vaudeville Company; Alden Washburn, of the Unique theater, Boston; Joseph A. Di Pesa, publicity director of the Modern theater and Tremont Temple, Boston; Harry F. Campbell, of the Box Office Attraction Company; Charles Wesley Fraser, of the United Booking office; Hiram Adams, president of the Famous Players Company of New England; former State Senator John Gartland, who looked after the league's legislative work during the past year; J. A. Eslow, of the New England Universal Film Company; Samuel Hass, of the General Film Company; Frank Howard, of Gordon's Scollay Square Olympia; Fred J. Murphy, of Warner's Features, Inc.; Harry Asher, of the Famous Players Company of New England; Thomas Sprye, of the Alco Film Corporation, and J. Rifkin, of the Eastern eature Film Company.

An active membership campaign of the league will be launched in the near future. At the next meeting of the league new officers will be elected. Much regret was expressed by many members over the desire of the present incumbents to retire.

Paul W. Panzer, the renowned villian of the Eclectic feature. "The Perils of Pauline," was given a rousing reception when he reached the hall. He delivered a short address to the gathering and expressed his appreciation of the many courtesies which have been extended to him whenever he has visited the Hub.

Among those who were present were Hiram Abrams, Harry Asher, M. N. Brooks, Stuart Kollins, Harry F. Campbell, Joseph Di Pesa, J. A. Eslow, C. W. Fraser, John Gartland, Samuel Grant, Samuel Hass, Frank Howard, Ernest Horstman, L. S. Levine, John Leonard, J. Lourie, Patrick Lydon, Fred J. Murphy, John Maley, Paul Panzer, John F. Patten, Samuel Pinanski, J. Rifkin, Thomas Sprye, Herman Sivovlos, C. W. Seeley, Alden F. Washburn and James Walsh.

PAUL PANZER IN NEW ENGLAND.

Perils of Pauline Villain Well Received by Governor Walsh.

Paul Panzer, the villainous Owen in "The Perils of Pauline," visited Governor David I. Walsh of Massachusetts at the State House, in Boston, on December 16. Mr. Panzer is playing a vaudeville engagement throughout the New England states. Despite the fact that the governor was very busy when the renowned picture villain called, nevertheless, when his secretary presented the visitor's card, he was immediately ushered into his excellency's private office. The Executive told the actor that he was very glad that he had called and hoped that any of the other film stars whom he had met at the Exhibitors' ball would not fail to call on him whenever they visited Boston. The governor and his staff will be Mr. Panzer's guests at a performance when he plays the Boston Scenic Temple. On his visit, Mr. Panzer was accompanied by Stuart Kollins, of the John Quigley Booking Agency, and A. S. Stein, Boston manager of the Allen Feature Film Corporation.

Last week Mr. Panzer appeared at the Malden Auditorium, Scenic Temple, Cambridge, and Somerville theater. At each performance he received a rousing reception. His act consisted of the explanation of thrilling sections of five photoplays in which he has performed.

While fulfilling his Cambridge engagement he was to have held a reception after the final performance, at which Mayor Timothy W. Good and his family were to be the guests, but owing to a delay with his performance at the Somerville theater, the reception was called off. At the invitation of the mayor, the film star called upon him at his home, where he was introduced to the members of the first family of the University city.

Building Commissioner of Boston Makes Stringent Ruling.

Building Commissioner Patrick O'Hearn of Boston has prohibited exhibitions of stereopticon views or moving pictures in churches, hotels, halls and even private homes. Only first-class buildings will be allowed to have these shows hereafter. Mr. O'Hearn describes a first-class building as one that is constructed like a theater. In discussing his decision on the matter, he said: "There is not a hotel, church or private building in the city that has conditions suitable for the safe exhibition of motion pictures. They are not equipped as a theater and I would not dare give permission for an exhibition of pictures unless they were. This matter has been put to me and I am proceeding very carefully."

Allston Theater a Model Fireproof House.

The Allston theater, on Brighton avenue, Allston, Mass., is a model of an up-to-date fireproof playhouse, according to Building Commissioner O'Hearn. It is constructed of incombustible material. The floor, balcony and roof are of reinforced concrete, and the walls are of brick with granite trimmings. There are eighteen exits located in all parts of the building. The stage is fitted with automatic fire extinguishers and fire hose. The most modern heating and ventilating devices are used and arrangements have been made for cooling the air during the hot weather so that the temperature inside will be from 15 to 20 degrees cooler than the street. The lobby is finished with black and gold marble dado, nine feet in height, above which is a frieze of gold leaf. The orchestra is composed of six pieces. Edward Watson and Theodore Walker are the proprietors of the house.

Other New England Notes.

It is rumored that the Standard Film Company is seeking a location for an office to be established in the New England territory. It is understood that S. H. Buntz will be the manager of this office.

A. N. Webster, who has been at the helm of the New England Eclectic interests for the past few weeks, severed his connections with that office last week.

One of the features of the Christmas celebration of the Board of Trade of Roxbury, Mass., was the distribution to the children of free tickets for moving picture theaters.

Cyril Maude, the famed English actor now starring in this country in the production of "Grumpy," was the guest of the management of the Park theater, Boston, at an exhibition of the comedy Cosmofoto Film picture, "The Beauty and the Barge." Mr. Maude was one of the performers in this production and this was the first time that he had seen the film.

The members of the Christmas committee of the New England Belgian Relief Fund were the guests of Manager Thomas T. Hoyne of the Popular Motion Picture Company at a performance of the Belgian Battlefield motion pictures at the Boston theater.

Joseph J. Unger, special representative of the General Film Company, and Manager Edward J. Farrell, of the New England office, were seen on Pleasant street, Boston, one day last week. It is rumored that the purpose of the visit to this district was to seek a site for the location of an office for the company. Their office at the present time is a considerable distance away from the moving picture district.

The Princess theater at Berlin, N. H., has been taken over by James Greeley, of Greeley's theater, Portland, Maine. He is renovating the house and will open shortly after the first of the year with General Film Company service.

The Geisha theater, at Springfield, Mass., has been closed by Goldstein Brothers.

The New Hampshire exhibitors are planning to organize a league. At the solicitation of Charles Bean, of the Pastime theater, Franklin, N. H., several members of the Massachusetts League went to Concord, N. H., and told the Granite State exhibitors of the benefits of a league. The Bay State men who made this trip were Harry F. Campbell, of the Box Office Attraction Company; Jacob Lourie, of the Beacon and Modern theaters, Boston; Ernest H. Horstmann, president of the Massachusetts League; Edward J. Farrell, New England manager of the General Film Company, and Glover Ware.

Samuel Kumin is now finishing his new theater at Worcester. He is planning to open the house on February 1.

John H. Patten, vice-president of the Massachusetts Exhibitors' League, and manager of the Bates Opera House, Attleboro, Mass., was in Boston two days last week booking many new features.

A. L. Erhgott, branch manager for the General Film Company at Bangor, Maine, reports that the business outlook for 1915 is exceptionally bright in his district.

Moving pictures of the St. John's Preparatory School and De Paul Academy football game, played at Chicago on December 5, were exhibited at St. John's School, Danvers, during the past week. The students and faculty of the institution were very enthusiastic over the good view of the game shown by the film.

Over four hundred of the Boston Chamber of Commerce "saw America first," on

the moving picture screen at their first assembly luncheon at the American House. Lawrence D. Kitchell described the beauties of Glacier National Park, Montana.

Lawrence Barr, special representative of the Thanhouser Syndicate Corporation, is visiting H. Hirsch, New England distributor of "Zudora." He has been in consultation with many of the exhibitors in this territory and states that from present indications it appears as though this production will be successful from now on in this district.

Governor David I. Walsh, of Massachusetts, was the guest of honor at a dinner of the Massachusetts Fish and Game Protective Association at the Hotel Brunswick, Boston. The only speaker of the evening was James Barnes, of New York, who gave an illustrated lecture describing a trip he took across the central part of Africa last year under the auspices of the American Museum of Natural History. His motion pictures showing the native and animal life of Central Africa and the scenes along the trail traveled by Stanley were well received.

The seven-reel Selig production, "Between Savage and Tiger," was the feature of the smoke talk held at the Harvard Union, Cambridge, Mass., under the auspices of the junior class of Harvard University. This class initiated the use of moving pictures at the class smokers.

It is hard to find a more jolly lot of musicians than the five young ladies who compose the orchestra at the Scenic Temple, Cambridge, Mass. Miss Blanche Dunbar, who is the leader, is said to be responsible for the state of happiness which exists among her charges. Each member always possesses a perpetual smile. They have quite a mascot in a small black and tan dog, which is owned by Miss Elsie Davis, the drummer. This animal is prized highly. She is known as "Fannie" and at rehearsals is always sure to be the recipient of much sweet food.

The Orpheum theater, at Haverhill, Mass., is now using Paramount service.

The Graphic theater, at Bangor, Maine, has the distinction of being the only exclusive picture house in the city charging ten cents admission. The program consists of four reels each of Paramount and Eclectic films.

Earle B. Tinker, who for some time directed the destinies of the Eclectic and Pathe companies at Bangor, Maine, has accepted an offer from the World Film Corporation to act as their representative in Maine, New Hampshire and Vermont. Mr. Tinker is a well known exchange man and should be successful in his new connection.

After being stone blind for eighteen years, Frank H. Haynes, of No. 34 Summer street, Hyde Park, a former horse racer, can see. Although he had been deprived of his sight, Mr. Haynes was a royal picture fan and the first place he went to on the recovery of his sight was to a moving picture show. He recovered his sight accidentally. He was groping his way about his home when he struck a bedpost. This blow restored his power of vision. He says that he has been a lover of moving pictures for over a year. He could not see them, but he liked to wait in the crowd and hear the comments and listen to the music. After seeing a film on the recovery of his sight, he said: "One of the joys of being able to see is the pictures."

That there are live wires in the small towns is proven by Mr. George D. Pullen, of Oakland, Maine, who states that he is this week running the eight-reel production, "Last Days of Pompeii." This subject is now being booked direct by Earle B. Tinker, of the World Film Corporation.

Prominent among the lady managers of moving picture houses in New England is Mrs. Mary E. Coombs, of the Hippodrome theater, Freeport, Maine. She is using General Film service and the special weekly service of the World Film Corporation and reports business as very good.

"Home Rule" Plan Suggested

National Board of Censorship Suggests to Ohio Local Censorship in Co-operation with National Board.

By J. D. Raridan, Special Correspondent of Moving Picture World.

WITH the assurance of J. W. Binder, publicity director of the National Board of Censorship, and that of Dr. Orrin G. Cocks, representing the same organization, moving picture exhibitors of Ohio are confident legislation will be enacted at the coming assembly to repeal the present statute authorizing the legalized Ohio Board of Censors. Mr. Binder and Dr. Cocks addressed members of the Cleveland local Motion Picture Exhibitors' League of America, Wednesday, Dec. 16.

Mr. Binder declared he had been in conference with Frank B. Willis, newly-elected governor of Ohio, and received support in the movement against the legalized board of censors. Mr. Willis told him that if the National Board of Censorship and the exhibitors of Ohio could supply a substitute measure for the regulation of films, serving the needs of this State, he would recommend it in his program to the legislature.

Dr. Cocks has made a number of informal talks to the various social, civic and business organizations of twenty or thirty cities of Ohio. In each he has received assurance that selected members of this organization will go to Columbus and urge action by the legislature.

The "home rule" plan which the National Board suggests as a substitute for the present Ohio board in part provides as follows:

"An efficient number for a motion picture commission is five or seven. They are selected by the mayor from diversified groups representing public opinion and from those interested in pictures. The function of the commission is to discover and voice public opinion on the character of motion pictures to be exhibited in the city. It represents a city executive. The members concentrate their attention primarily on fugitive and uncensored films which theater owners or lessees desire to circulate. They also inspect films in which there are cuts or eliminations made by the National Board. The members of the commission review, also, with power to reject, those films about which they have received written complaints by citizens. The commission allows properly censored pictures to be publicly shown with a minimum of delay and friction. In considering controversial subjects like those dealing with the white slave traffic and the use of drugs, the labor conditions and religious themes, they are advised to seek counsel of skilled citizens before condemnation or approval. They have independence, at the same time they co-operate.

"The city plan involves the submission to the commission of a list of pictures it is proposed to show before the date of the first exhibition. A reasonable amount of time is necessary, so that any necessary action can be taken by the commission. It is also understood that proper arrangements shall be made for the review of pictures without charge to the city.

"The Bulletin of the National Board containing the complete action taken by that body on films each current week is sent to the representatives of the city commission. The complete list for the year will include ninety-five per cent. of all the motion picture films in circulation throughout the country. The National Board agrees to furnish these and other advices freely to the city commissions.

"The Standards of Judgment have been printed by the National Board and will be furnished as a guide. These standards define public opinion on definite ideas and scenes shown in motion pictures. It is understood that no pictures which are obscene, indecent, improper, licentious, immoral or sacriligeous shall be shown. It is to be noted that no official body has jurisdiction over other pictures, which, though commonplace, thrilling or sensational, do not overstep these lines indicated by law.

"The city plan is not theoretical. It has been working satisfactorily in a number of the cities of the country, among which are New York city, St. Louis, Milwaukee, Omaha, Portland, Ore., Pasadena, Los Angeles, Jackson, Miss., Dallas, and Joplin, Mo."

NEWS NOTES FROM IOWA.

By Midwest Special Service.

L. E. ALEXANDER of Calmar has purchased the Orient theater at Marengo from C. W. Eddy and has assumed possession.

W. H. Busch, who recently took charge of the Ideal theater on the South Side at Cedar Rapids, has appointed E. A. Tehel as manager.

Milton Whitney has sold the Majestic theater at De Witt to Lee & Willits of Keithsburg, Ill.

The Busy Hour theater at Jefferson made a feature of the moving pictures taken at the last Iowa State Fair.

Moving picture houses in Cedar Rapids had special attractions for Suburban Day, an event arranged by the merchants to get the Christmas shoppers into town early.

Manager Samuel E. Buetell of the Amuse theater at Dubuque had a film made from some of his original drawings to boost Dubuque as a manufacturing city and as the home of live people.

Sympathy for Manager Frost, because of the war tax, was manifested by the City Council at Atlantic, which, at a special meeting, voted to make the license for the opera house and the two motion picture theaters only $37.50 until May 1.

Prior & Willard is the name of the firm now owning the moving picture house at Greene, the first member coming from Independence and the latter from Joliet. C. W. Champlin, who sold the house, has purchased another at Cedar Rapids, but will not take possession of it until about March 1.

Kelley & Garrett of Creston have leased the Warren opera house at Greenfield. Lawrence Garret was formerly manager of the Lyric theater and Kelley formerly manager of the Temple Grand at Creston.

The Garing & Son garage and picture show at Barnes City has been purchased by Mrs. Bates, formerly of Gibson.

Construction of G. W. Hungate's new Isis theater at Lake City has been completed.

T. A. and John Rake have purchased the moving picture theater and garage at Rake from Carl Anderson.

F. F. Fogel has sold a half interest in the moving picture house at Hawarden to E. S. Dows of Sioux City.

Fairchild & Payne, who operate the Majestic theater at Onawa, have taken a ten-year lease on the Mann Building to be used as a second picture house.

The moving picture show at Earlville has been removed to the city hall.

Meeting of Michigan League

To Try for Repeal of Theater Inspection Fee—League Opposed to Scheme—Various New Committees Were Appointed.

By Jacob Smith, Special Correspondent of Moving Picture World.

THE semi-annual meeting of the Michigan Picture Exhibitors' League took place in the club rooms of the association in the Equity building, Detroit, Tuesday afternoon, Dec. 15. The attendance was a very small one, due somewhat to the cold weather and the further fact that there had been some misunderstanding as to the exact date. Peter J. Jeup, president, who recently returned from New York, presided. He gave a report of what took place at the meeting of the executive committee of the National Association in New York. J. C. Ritter of Detroit was elected National vice-president from Michigan. Mr. Ritter owns the Boulevard theater. Resolutions were passed instructing the legislative committee to try and have the inspection fee of moving picture theaters repealed by the state legislature; as it is now, under this law picture houses must be inspected twice a year by the State Fire Marshal department at an expense of $10 for each inspection. Committees were appointed as follows:

Revising Constitution—Messrs. Rumler, Orth and Fowser, Detroit.

Convention Committee, to look after arrangements for the annual meeting at Lansing, June 8—Messrs. Neal, Hall, Cady, Jarvis, Abel, all of Lansing.

Legislative Committee—Messrs. Neal, Cady, Hall, Jarvis, Abel, of Lansing, Jeup of Detroit, Moeller of Howell and Smith of Grand Rapids.

It was announced by Secretary Orth that at the Dec. 8 meeting 12 new members had been taken into the association and that since then 15 more applications had been received and accepted, making a total of 27 new members inside of two weeks. The association now has a membership of 160, 65 per cent. of which is in Detroit.

The association is strictly opposed to all schemes. A number of cases were brought up where theaters, both in Detroit and out in the state, were using coupons and other schemes to stimulate business, which were referred to the proper committee. There were also reported cases of theaters giving more than the regulation three and five reels for five and ten cents. President Jeup said he wanted members to report all such cases and that efforts would be made to stop the practice. The matter of giving a two or three-minute intermission between each reel of one thousand feet was also brought up. Some one said that at the next session of the Michigan Legislature a law would be proposed requiring an intermission between each reel to relieve eye-strain. The matter is now in the hands of the legislative committee.

Other Items from Detroit.

T. D. MOULE, manager of the Alhambra, is enthusiastic over the pipe organ installed in that playhouse. It is of the electro-pneumatic type; in its construction nearly a thousand pneumatic valves and over ten miles of electric wire have been used. It is built in two sections, rooms on both sides of the stage over the boxes having been prepared for this installation. Grilled openings from these chambers furnish vents for the exit of the tone. In addition to the Norman manuals and pedals for playing the instrument, provision is made for automatic operation, a self-playing device having been installed as an auxiliary to the musician's work.

H. W. Irons, manager of the Washington, thinks the day is coming when high-class singers will be used as an added feature of the leading photoplay theaters. "There is no doubt in my mind that a high-class singer rendering one or two solos between each performance would be thoroughly enjoyed and appreciated by patrons, and in fact would become a big drawing card. When I say a singer, I don't refer to the cheap $20 or $25 man or woman, but some one capable of earning from $75 to $100 per week. It may seem a lot of money to pay for a singer, but like the old saying, 'expenses are nothing if you do the business.'"

The Employers' Association of Detroit celebrated its twelfth anniversary Tuesday evening, Dec. 15. Two moving picture plays were shown, "The Price of Thoughtfulness" and "The Man He Might Have Been." One showed how easily an accident can occur and the other the advantage of an education.

Nearly 1,500 school children gathered at the Washington theater Saturday morning, Dec. 12, under the auspices of the moral welfare committee of the Political and Civic League to see a series of educational films and to listen to an address by Mayor Oscar B. Marx. The entertainment was the first of a series planned for this winter by the league, and has been given warm approval by Dr. Chadsey, Supt. of Schools.

A. J. Gillingham, proprietor of the New Empire theater, is erecting a double brick store and flat building on Woodward avenue, near Calvert avenue.

The All-Red Feature Co., of Windsor and Detroit, the main studio being at Windsor, has taken the second floor of the building on Pitt street and will use this for studio purposes, the main offices and workrooms being on the third floor. The company now has 6,400 square feet. In the spring the company plans to have erected a much larger studio on one and one-half acres of ground already secured. The All-Red Weekly is still being produced regularly and is a big success. The first large production of "The War Pigeon" is now being booked through Canada and is in great demand. The company consists of F. H. Lawrence and W. H. Lawrence.

Sam Johnson has been appointed assistant manager of the New Empire. For the past few years he has been operator at this theater.

The first "near-accident" staged in the interest of "safety first" for the Ford-Detroit Weekly took place at noon on Monday, Dec. 14. It involved two street cars and an automobile, showing how near they could come to colliding without actually doing any damage. Forty feet away from the scene was the moving picture man. The streets were crowded with people who saw the "near accident," but were not aware of the purpose. No sooner had the "accident" occurred when people rushed from every direction to see what the trouble was, and going away with a smile when they found out that it was all a rehearsal. A. B. Jewett, head of the Ford motion picture department, drove the car that was in the accident.

The Progressive Film & Equipment Co., 97 Woodward avenue, Detroit, has been offering "Two Holiday Specials." One, "The House of Bondage," six reels, paper included, 24 sheets down to half sheets, for $20; also "The Folks From Way Down East," in five reels, photographs, and paper included, for $15.

John H. Kunsky praised very highly the Pathe feature, "More Than Queen," which appeared at the Alhambra and also the Garden during the week of Dec. 7. In fact, he was so pleased with this picture that he had it play a return engagement at each house. He said that from a standpoint of scenery, coloring, details, etc., it was the finest production he had ever witnessed. This picture was booked through the Eclectric Company and is in four reels. Mr. Kunsky is of the belief that the day is not far off when natural colors will be the thing in motion pictures.

MISSOURI NOTES OF INTEREST.

By Kansas City News Service.

THE Willis Wood theater turned its house over to the San Carlos Opera Co. for four nights last week. The fact that grand opera was being put on at a picture theater caused some comment, and a large number of people attended the performances who had not attended the photoplays. Every one commented on the beauty of the theater. In this manner the management made many new friends in the exclusive homes in the city who will become regular patrons of the photoplays. All of the settings on the stage which were semi-permanent had to be removed so that the opera company could put up its settings. After the opera company was gone Mr. Wagner, house electrician and stage manager, changed the entire setting and added several hundred Christmas trees to the scene so as to add a little holiday cheer to the theater. A ten-day run of the Selig feature, "The Spoilers," commenced Thursday, Dec. 10.

N. J. Flynn and E. E. Richards, of Kansas City, Mo., composing the Richards-Flynn Amusement Co., which operates the Wonderland, the Subway and the Richlyn theaters, expect to make an extensive trip through the east, starting about Jan. 1. From Kansas City they expect to go to New York, thence to Washington, D. C., and then to Florida. It has been hinted in Kansas City that the reason for going to Florida is that Mr. Richards wants to play the fat man in some of the comedies produced in that state. From Florida they will return to Kansas City.

C. S. Edwards, Jr., manager of the Eclectic Exchange, has six copies of the Perils of Pauline working all the time. He now is able to supply this serial in weekly episodes. He is also having remarkable success in booking the Pathe release, the "Life of Our Saviour," and several of the largest theaters in both Missouri and Kansas have already asked for it.

Four immense pictures of the star players in World Feature Film releases adorn the Kansas City office of that company. It is supposed that these pictures are intended to be put in one of the large theaters. However, the present manager, C. L. McVey, says that they look good to him and that he might keep them himself.

The Landers theater in Springfield, Mo., held an old fiddlers' contest Friday night, Dec. 11. The contest was under the management of the Old Fiddlers' Association and many valuable prizes were given to the contestants.

W. A. Andlauer, lessee of the Warwick theater at Westport avenue and Main street, Kansas City, Mo., has sold his interest in the theater to O. P. Rose for $7,500.

The Star theater at Columbia, Mo., showed "America" Monday, Dec. 8, to a large crowd. The management gave two performances at 10 and 20 cents, and the "One In a Million," World Film anti-war picture, proved to be a great drawing card for the Wonderland theater Saturday, Dec. 5, and Sunday, Dec. 6. Both days were rainy and disagreeable; however, the theater was crowded all of the time. Manager Flynn said that it was the greatest protest against war that he had ever seen.

The Twelfth Street theater made a hit with the Thanhouser release, "Uncle Tom's Cabin." It is a mistake to say that people no longer care for this story, because the crowds that attended the show proves that it is still popular.

NEWS NOTES FROM INDIANA.

By R. L. Jenne, Special Correspondent of Moving Picture World.

THE moving picture exhibitors in Peru, Ind., deserved some credit for initiative in the fact that they are the first in Indiana so far to put themselves in position to find out exactly how the people stand on the Sunday question. They have gone to work in a systematic manner circulating petitions, getting signatures of those who favor keeping the houses open. There seems to be no question but that a majority of the people favor an open Sunday.

"Damon and Pythias," the Universal feature, shown at the Murat theater, Indianapolis, drew record crowds for four days. Governor Ralston and the school children of the city being among the audience at the run.

Mr. L. H. O'Donnell, of the Grand, and Manager John Cochran, of the Theato, have agreed to operate the Theato on Sunday and donate the gross receipts to the city poor fund in Washington, Ind. The employees of the two theaters have agreed to donate their services.

The National Suffrage League picture play on the World Film program, "Your Girl and Mine," is to be shown in Muncie, the Muncie league having agreed to sell tickets for its appearance in that city.

The Motionscope Company, Indianapolis, has just finished a film, entitled "Indianapolis and Its People." The company has spent over two years gathering the material which goes into the film. It shows Governor Ralston, Vice-President Thomas Marshall, James Whitcomb Riley, Meredith Nicholson, and other notables in action. The film is being shown at the Strand theater, New York City.

The Chicago Tribune pictures of the Belgian war situation have drawn wonderful crowds in Indianapolis and Muncie, where they were shown for charity and given first-page publicity by the Indianapolis Star and Muncie Star.

The members of the German House, Indianapolis, have arranged to appear in a motion picture to be taken in front of the club house Sunday afternoon after Christmas. The film will be shown at the New Year's celebration of the club and then sent to other German clubs throughout the country. Grotesque costumes will be worn by those appearing in the film.

The Dreamland theater, Fowler, Ind., was served with an injunction when they announced the appearance of Annette Shaw in a lecture, entitled "White Slavery." The lecture was intended as an added attraction for the Friday night program. The Church Federation is back of the action against the theater

The Hippodrome theater, Terre Haute, Ind., is going up rapidly. The interior decorators are at work now and the winter weather will not hinder the work. It is hoped to be open about the first of March.

Guy Hammitt has been made assistant manager of the new Royal theater, Portland, Ind. Hammitt was formerly a machine operator at the Theatorium.

Dart Leming has opened a picture show at Sycamore Literary Hall, Topeka, Ind.

George Hess and Elmer Shortridge have leased a room in the Bailey building, St. Paul, Ind., and expect to open a picture house soon.

The Indiana Union at Indiana University has bought a new projection focal lens to improve the showing of pictures in the Bloomington club house. The Union will give no more shows until after New Years.

Miss May Moore, cashier at the Crescent, and Denis E. Pullen, operator at the Orpheum theater, Terre Haute, Ind., were married. The wedding was attended by a large number of moving picture people in Terre Haute, where both the young people are well known and popular.

The Princess theater, Williamsport, after being closed two weeks to remodel the seats and install a new machine, was opened again with a free show. Needless to say the house had all the patronage it could accommodate.

Chas. F. Woods, Princeton manager of the Star theater, makes a public statement that he will not raise the price of his entertainment from 5 to 10 cents except when he has something very special in the way of a feature, when he expects the public will be more than willing to do its part toward helping him to make a profit from his show. Other houses in Princeton have raised the price.

The Luna theater, at Tipton, owned by Andrews and Kirkhoff, of Lafayette, was sold to Hamilton & Mote, of the same city. S. W. Houston, another Lafayette man, has bought a moving picture house in Indianapolis.

The Grand theater, Bluffton, is being remodeled, and manager Sawyer has closed on all except Saturday night for the time being.

The Indianapolis Motion Picture Exhibitors are helping to spread the "Safety First" doctrine by showing films in 28 of the moving picture houses this week. The films have been booked so as to reach every neighborhood in the city The films shown recite the accidents that are found in various walks of life and are made up from the best of those which have been used by different Safety First organizations in the country.

The film showing the advance safety appliances for machine shops is being shown at the Manual Training High schools.

A film, entitled "Dangers of the Street," was shown to messenger boys. This film was accompanied by a lecture to the boys on the use of bicycles and motorcycles on the city streets.

John Pruett, Rockville, bought the Sidener block and is making improvements suitable for a moving picture theater. It is expected that the Lyric theater will move in.

The City Council in Washington, Ind., acting on resolutions filed by the church societies, ordered that the picture shows be stopped from opening Sunday nights. The managers of the picture houses in Washington opened their doors one Sunday night and donated the profits to the city poor funds. A protest was made and the ministers in their Sunday sermons urged their congregations not to attend. The houses did only a fair business.

Benjamin Cloud and son, Glen Cloud, of Peru, who bought the Temple theater, in Hartford City, announce that they will make numerous changes in the play house and do not expect to be able to open before the first of January.

Coburn Photo and Film Company has been incorporated with a capital stock of $25,000 and has opened general offices in the Hume-Mansur building, Indianapolis. The company will engage in the moving picture film and photographic business on a large scale. The officers are: W. N. Harding, president; W. H. Coburn, secretary-treasurer; H. H. Coburn, general manager; Alfred Hovey, attorney.

Early in the spring the company intends to erect a stage for theatrical productions. It is the intention of the company to have representatives in all large Indiana cities and to record in photographs all the important events in the state.

Mr. H. H. Coburn has been engaged in the photographic business for 15 years and for the last three or five years has been producing moving picture film series.

NOTES FROM TENNESSEE.

By G. D. Crain, Special Correspondent of Moving Picture World.

THE new war tax of from $25 to $50 on moving picture houses has had the effect of putting several of the smaller houses in the mountain district of Tennessee out of business for the time being. A number of these small theaters which only operate one or two nights a week and only charge five cents admission are unable to pay even a $25 tax and make it back at this time of year, and will therefore delay paying the tax or operating until after the cold weather is over. To meet the increased cost in operating moving picture houses because of the war tax, increased cost of carbons and other supplies, it is probable that a number of the smaller exhibitors of the state will increase their admittance charge from five to ten cents. Under the increased maintenance cost it is almost impossible in isolated districts to operate at a profit at present prices.

The Lillian theater, of Clarksville, Tenn., has been showing four and five reels of mixed program with admirable success lately. A recent program included the Kalem two-act drama of prison life, featuring Paul Hurst and William H. West in "The Prison Stain;" "The Evolution of Percival," the Vitagraph comedy, featuring Billy Quirk and Constance Talmadge, and "The Tempter." "The Dream Girl," a two-reel production, also went well.

The first of a series of moving pictures that are designed especially for children of Nashville, Tenn., were shown at the Princess theater Saturday, Dec. 6, between the hours of 10 a. m. and 1 o'clock in the afternoon. "Pilgrims' Progress" was the first picture shown. The plan for having special days and certain hours on these days set apart with pictures suitable for children was inaugurated and worked out by the Council of Jewish women through a committee of which Mrs. Harry Joseph is chairman. There has been a strong sentiment prevailing among these women for some time that much shown in motion picture offerings is not suitable for children to see, particularly from an educational standpoint. The Council of Jewish Women worked out a practical solution of the problem through the arrangement announced, which is in some part similar to that in use at the Mary Anderson theater, of Louisville. The pictures are for benefit of all children, of all nationalities, throughout the city, and Mrs. Joseph, as chairman of the special committee of the council, asked that mothers co-operate in making the project a success. She corrected an impression that had been made that the pictures were for Jewish children only. She said that this was not true, and that in working out the plans the committee had all children in mind, the aim being that children generally should see only good pictures when they visited the "shows," and that if it was known at what hour suitable film plays could be seen the children would visit the playhouses at that hour. Tony Sudekum, manager of the Princess theater, and a number of other theaters, is co-operating with Mrs. Joseph and committee in arranging for desirable pictures every Saturday. The program for each Saturday will be announced about a week in advance.

The Queen theater, of Knoxville, Tenn., some time ago started giving coupons with all tickets to the moving picture house, which were redeemable just before Christmas for a "tango racer" for boys and girls. This racer, as it is known, is one of the chief delights of juveniles at this time, and is constructed with four small wheels, a board and a handle, and is propelled by standing upon it with one foot and pushing with the other. Fifty coupons were needed to get the racer, and many of the children saved coupons for months. The management recently posted a notice in which the children were notified to come in and leave the number of tickets they had saved so that the theater would be in position to notify Santa Clause of how many racers would be needed. In many cases where the tots failed to get their full fifty, the management will not overlook them.

The Majestic theater, of Chattanooga, Tenn., is running moving pictures even with musical comedy, and the combined bills have drawn very well.

The Picto theater, of Chattanooga, recently showed the first two reels of "The Gentleman Adventurer," in which Warren Kerrigan takes the leading part. This story was written by Louis Vance, author of the "Trey O' Hearts." "His Heart, His Hand and His Sword," the first section of the Universal serial, which will run for fourteen weeks, went very well at the Picto.

An exhibition for the benefit of the war relief fund of the Nashville Commercial Club was held in the Ryman Auditorium during the afternoon and night of Saturday, Dec. 12. The moving pictures shown were taken in Belgium a short time ago by permission of the Belgian Government, with a provision for the benefit of non-combatants who have suffered by the war. Two performances were given, one at 3 o'clock in the afternoon and one at 8 o'clock at night.

Proceeds from moving picture shows in many cases have been set aside for the Belgium relief work, and in some cases special shows have been given in halls for this work. Tennessee exhibitors have shown a strong disposition to help, in every way possible, the committees which have been working on relief work.

NORTHWESTERN NOTES.

By Midwest Special Service.

L. C. Nedderson has sold the Bijou theater at Aberdeen, S. D., to Mrs. Amy E. Keever. The new owner, who will operate the house, has a number of tentative plans for its improvement.

Plans for making the moving picture shows more wholesome were told to members of the Fifth District of the Federation of Women's Clubs in session at Minneapolis, Minn., by Mrs. Charles Sproull Thompson of the Drama League.

Charles Vedder, W. S. and C. E. Chapman, operating under the firm name of Vedder, Chapman & Son, have purchased the Rex theater at Bemidji, Minn., from F. E. Brinkman.

Four reels of moving pictures taken in Norway were shown at a dinner of the Commercial Club in Grand Forks, N. D.

The Palace theater, at Minneapolis, Minn., gave a free showing of the health film, "The Temple of Moloch," co-operating with the anti-tuberculosis workers of that city.

The Tooele opera house at Tooele, Utah, is now under new management. The house has been renovated and improved.

The second of the selected shows for children, under the auspices of the Drama League of Minneaoplis, Minn., was given at the Strand theater, formerly the Saxe.

A. N. Freun of Chester, Mont., has purchased the Crystal theater at Fairmont, Minn., from F. A. Seeley. Freun has been in the photoplay business five years.

Dreamland theater at Willmar, Minn., was re-opened December 11.

Weekly educational motion picture shows are given at the Engineering building at the Agricultural College at Fargo, N. D. A recent show was an illustrated lecture on "Safe Methods of Bituminous Coal Mining."

The company which proposes to erect a new theater at Twin Valley, Minn., will be known as the Twin Valley Opera House Company. Interested in the project are J. L. Wood, J. B. Hoyden, Dr. Snell and M. E. Dahl.

Joseph Barnard has sold the Bijou theater at Grafton, N. D., to Walter Dahl.

The second floor of the Pierpont building, at Pierpont, S. D., has been converted into a moving pcture theater by H. S. Chamberlan and Elmer Munson.

Charles Searl has opened the Ruby moving picture theater at Hudson, Wyoming.

J. B. Ritch has opened the new Myrtle theater at Lewiston, Mont.

Ben Morgan has opened a moving picture show at Gillette, Wyo.

L. P. Chapman and H. P. Sandels have disposed of their interests in the Royal theater at Red Lodge, Mont., to James Ingram.

KANSAS ITEMS.

By Kansas City News Service.

The Aurora theater at Lawrence, Kan., recently showed pictures made at the Kansas-Missouri football game. The pictures were very clear and showed the crowds and some very interesting plays.

Beginning Monday, Dec. 7, the moving picture became a part of the regular school equipment of the schools of Manhattan, Kan. Superintendent John Lofty announced that the machine secured would be used to show films pertaining to literature, history, geography and all of the science classes.

The Electric Amusement Co., incorporated under the laws of Kansas and constructing a large theater in Springfield, Mo., to be operated in connection with the Electric theaters in Kansas City, Kan., and Joplin, Mo., has leased the Orpheum theater in Topeka, Kan. The purpose of the company in opening a theater in Topeka is to operate a new line of amusements which will be announced later. It is hinted that the company intends to give vaudeville and pictures at five cents.

Most of the theaters in Topeka, Kan., which a short time ago raised their prices to ten cents, have again dropped back to five. This is true of practically all of the residential shows and a large part of the downtown shows.

"Little Mary" in "Behind the Scenes" at the Orpheum theater in Leavenworth, Kan., made a decided hit. Everybody in Leavenworth is becoming acquainted with Mary Pickford since the Orpheum commenced to run Famous Players films.

NOTES FROM WISCONSIN.

By Midwest Special Service.

THE Alhambra theater at Milwaukee has reduced its admission to ten cents for all seats. Following the advent of the Paramount Features some time ago Thomas Saxe increased the price for the lower floor in the evening to twenty cents.

Bishop & Standish have sold the Cosmo, Cozy and Grand opera houses at Merrill to Peter Engenhofer of Arlington, Minn.

Paul Lembke, of Milwaukee, has purchased the moving picture show in the opera house at Port Washington from Mr. Greene.

Capt. Peto, better known as "Papa," has returned to Chicago and is succeeded as manager of the Gem theater at Beloit by a Mr. Kline of Chicago.

Magee's opera house at Evansville featured the Modern Woodmen of America sanitorium and head camp pictures.

Manager Zander of the Majestic theater at Rhinelander did a big business with the films of that city.

High-class feature pictures will play an important part in the bookings of the Superior Grand Amusement Company, a new corporation which was formed to take over the leases on the Grand opera house in Superior. The attractions will also include musical and dramatic shows. John S. Hadley, Jr., who was connected with the house as treasurer for years, is president of the company, and Harvey C. Buchanan, also long in the service at the Grand, is secretary and treasurer. A six-piece orchestra has been secured to furnish music for all attractions.

Roy M. Clark of the Zenith Motion Picture Company of Chicago has been at Beloit in connection with a local industrial story to be filmed for one of the local houses.

Moving pictures of the Wisconsin State Fair were shown in connection with one of the weekly lectures before the Y. M. C. A. at La Crosse.

As the result of sales of Red Cross seals in the lobbies of three Milwaukee picture houses—the Alhambra, Butterfly and Strand—the sum of $200.74 was turned over for the anti-tuberculosis work. The Red Cross film was shown at the Alhambra, where a lecture was given at each show by Dr. J. M. Beffel, prominent in Wisconsin anti-white-plague work.

The Princess theater in Superior had a Christmas night, Dec. 9, when the proceeds were turned over for good cheer work. The Parlor theater fixed Dec. 17 as the night when the Rotary Club received a share of the receipts to help make Superior's needy happy.

W. E. and F. R. Smith, managers of the Bijou theater at Fond du Lac, have made arrangements to begin work about May 1 remodeling their house and increasing the seating capacity to more than 900. The second floor of the building will be converted into a balcony, the stage will be remodeled and a new front installed. After the alterations are made a policy of three acts of vaudeville and several reels of pictures will be inaugurated.

The Butterfly theater at Milwaukee showed the films of the West and East Division high school football game as a special attraction for the members of the local athletic associations.

ILLINOIS NOTES.

By Midwest Special Service.

QUIET business was reported last week in Springfield by several managers, most of the blame being placed on the weather and a none too bright outlook for the employment situation. The dearth of business is not general for some of the state Capital houses are running along with normal crowds despite the fact that the downtown district has a pretty good supply of amusement places. It is the vaudeville houses that are not getting all of the patronage anticipated; well selected photoplay programs are still drawing.

Paul Goin has reopened the moving picture show at the opera house in Dahlgren.

The Cort theater at Monmouth was closed by Manager Roy Harvey and will remain shut indefinitely, it was announced.

Because the date selected by the Idylhour theater at Canton for the Weigle-Chicago Tribune war pictures coincided with the pay day of the big Parlin & Orendorff implement factory, the show was started at 10 o'clock in the morning.

Fred Schnee, a former resident of Stronghurst, and a son of Frank Schnee, who operates two picture houses at Sigourney, Ia., was at Stronghurst, where he took a lot of snapshots of local residents for a screen novelty at the Lyric theater.

After purchasing the Family theater at Aledo from C. H. Rader, J. S. Ash of Seaton decided to change the name and offered $5 in gold to the lady patron with the right idea.

In order to make their "trade week" attractive the merchants of Paxton leased the Coliseum and gave a moving picture and vaudeville show every evening.

A lecture on "Religion and the Drama" and "The Morals of the Movies" was announced for a Sunday evening at the Universalist church in Peoria by Rev. Dr. Carpenter.

H. W. Smith is now manager of the Lyric theater at Sterling, having leased the house from Wilson McKim.

Arrangements have been made for construction of a new theater and business building on State street in Geneva by H. B. Fargo, a member of the Illinois Legislature. The theater has not been leased, it is reported. It will be used chiefly for pictures and will seat between 500 and 600 persons. J. T. Peterson of Geneva is also said to be going ahead with plans for another moving picture theater and business building.

Lavitt & Vancuren have removed their moving picture show in Hammond to a new location.

Kelly & Nelson of Joliet, after a brief career as managers of the St. Charles theater in St. Charles sold out to Peterson & Henderson of Monmouth. The new owners will run occasional vaudeville in conection with the pictures.

The Pastime theater at Malden is reported under new management.

A bill of sale was filed at Champaign for the transfer of the Majestic, the newest moving picture theater there, from Fred R. Wittenmeir to Theresa V. Ginz. The house is located at 79 East Main street.

C. A. Conley, formerly owner of a moving picture house in La Salle, has become associated with Fitzpatrick & McElroy of Chicago and the concern has taken over the Barrison theater at Waukegan.

Frank Testa and Etro Barbatta have purchased from Louis Rosenfeld the moving picture theater at Taylor Springs, a suburb of Hillsboro, and will operate it Wednesdays, Saturdays and Sundays.

Walter Bosselman and William Davisson have opened a moving picture show in Cary's Hall at Utica.

Carl Lowenstein will be manager of the new theater to be erected at White Hall by the newly incorporated White Hall Theater Company. He will remain in charge of the Vitagraph theater until the new house is ready next spring. Officers have been elected for the company as follows: President, C. A. Ruckel; treasurer, Carl Lowenstein; secretary, Joseph Lyman, and additional directors, George North, Carroll Fanning and Mark Lowenstein. There are a number of other stockholders.

Mrs. Anna Rice, who opened the Star theater at Lacon, and is now a partner in the New Lyric there, was married recently to Frank W. Stock of Lacon.

James Carrier, who has been connected with the Robinson amusement enterprises at Peoria for some time, succeeds his brother, Ed Carrier, as manager of the Apollo theater at Peoria. Ed Carrier has gone to New Orleans, La., to enter the commission business.

"The Temple of Moloch," the Edison tuberculosis film, was shown at the Fox theater in Aurora.

A special matinee at 4.20 with an admission of 10 cents for all teachers and pupils was given by the Star theater at DeKalb when Griffith's feature, "Home Sweet Home," was at that house.

The sight of several hundred pupils from the Illinois State School for the Deaf at Jacksonville marching along the street on Saturday afternoons on their way to picture shows is a striking one. It is said that Superintendent Gillett has accorded this privilege only to those pupils whose conduct has been good throughout the entire week and the effect upon the school has been salutary.

The latest change reported in moving picture circles from Cuba, Ill., is that A. E. Wilson is again owner of the Orpheum and Bell theaters and the Airdome.

The Velodrome Company of Chicago has been incorporated with capital stock of $15,000 to conduct public exhibitions, shows and theatrical performances. The incorporators are Frank I. Moulton, Walter J. Evrard and Charles R. Holton.

The Pekin vaudeville and moving picture theater at Eighth and Lind streets in Quincy has been purchased by William McGruder, colored, of Macomb.

The Romance Theater Company of Chicago has been incorporated with capital stock of $20,000 to own, operate and conduct theaters and other places of amusement. The incorporators are Julius M. Greenebaum, Mr. Drefkoff and Oliver M. Olson.

Harold Moore of Carthage and Dr. R. R. Loomis have leased the Burnside opera house and will conduct a moving picture show.

The Illinois theater at Abingdon has been reopened under the management of Swigert Brothers, who will give moving picture, vaudeville and theatrical attractions.

A new admission policy has been inaugurated at the Capitol theater in Pekin. For Wednesday features the price will be ten cents to all and other shows ten cents for adults and five cents for children. The reduction for the features will prove profitable publicity for the regular shows, it is believed.

"Made-in-Farmington" pictures were featured by the Lyric theater at that place.

A building in Dahlgren has been fitted up by J. H. Allen for use as a moving picture theater which will be operated by H. R. Jenkins.

Andrew Campbell, who has reopened his moving picture show at Hardin with a new outfit, has been contemplating the inauguration of Saturday matinees for the rural patrons.

"The Spoilers," Selig feature, made a return trip to Springfield—the second time at the Chatterton—and even then business was so good that the three-day engagement was lengthened into five.

Manager W. A. Edwards has installed a new orchestrion in the Wildey theater at Edwardsville.

The Family theater at Dixon is giving away a Japanese doll to some child at each Saturday matinee.

A timely four-reel feature was secured by the Court of Honor at Springfield for its Christmas celebration in the mammoth state arsenal the evening of Dec. 23. The affair was for the members of the order and their families in Sangamon county. The home office of the society is in Springfield.

The Acme Theater Company of Chicago has increased its capital stock from $10,000 to $20,000.

A benefit for the German war orphans was given at the Washington theater in Belleville. Films of German scenes, both in peace and in wartime maneuvers, were shown.

The Weigle war pictures, taken in Belgium, were shown at the Grand theater in Mattoon by the Elks of that city at fifty cents admission.

Frank Hejna has taken over the management of the Scenic theater at Coal City, succeeding Robert Frye. The house will be operated every week night.

H. A. Faltz has purchased the interest in the Elite theater at Somonauk which had been owned by H. A. Bickert and is now in sole control of the house.

The profits of the Lyric theater at Belleville on Dec. 10 went to the needy of the city.

The Three B Moving Pcture Company of La Rose surprised its patrons by throwing on the screen snapshots of local residents which had been secured by a man with a camera in its employ.

Two moving picture numbers were on the opening program of the new Hoyburn theater on Davis street in Evanston Dec. 15. The initial night's receipts were for the benefit of Northwestern University settlement.

Harold Moore of Quincy is in charge of the new picture house which his father-in-law, Thomas Meehan, has opened in Bluffs. Lee Carroll of Jacksonville has charge of the operation.

Al Yeager, manager of the Princess theater at Mt. Carroll, has purchased a lot in that city to be used as the site for a modern picture house, 34x120 feet.

Supt. Faith McAuley of the public schools at St. Charles gave a reception at the public library to the teachers, at which the advantages of moving pictures for educational work were explained. A machine was demonstrated.

Thirty-five doors for their theater, seating 1,065 persons, is the safety feature of Wiley McConnell and Jack Hoeffler's new Orpheum at Quincy.

Diamond & Deckard arranged a local feature for their new picture house at Havana at the outset of their career. D. M. Primm of the Bon Feature Film Company of Springfield made up a reel of views of the distinctive little river city.

The Princess theater at Rockford has changed its service and is now running a General Film Company program.

Farm papers in Illinois are urging exhibitors in the state to promote the dairy industry by running the 1,000-foot film which was made at the National Dairy Show in Chicago. The reel has been handled by the Educational Films Association of Chicago and is said to rent for $7.50.

ITEMS FROM LOUISVILLE, KY.

By C. D. Crain, Jr., Special Correspondent of Moving Picture World.

A ten weeks' baby boy was deserted in the Walnut theater by an unidentified woman. The woman, according to the manager of the playhouse, was about 21 years old. She entered the theater carrying a chip basket covered with a newspaper at 2 o'clock in the afternoon. She took a seat near the center of the house and later left without attracting attention. At 5 o'clock a man who had entered the theater heard a noise in the basket and lifted the paper. Wrapped in a cheap cotton blanket and wearing a flannel gown was the baby. Manager Joe Steurle said afterward that even deserted babies had an advertising value to the theater, as the newspapers played up the thing.

A. P. Barnard, president of the Kinemacolor Company, of New York, will shortly be in Louisville, according to a letter received recently by L. J. Dittmar, president of the Majestic theater. In his letter Mr. Barnard said a number of successful experiments had just been completed and the company expected to begin marketing a new colored film shortly in which the coloring pigments would be incorporated in the film. The new process film can be run on any black and white machine and will bring about a new era in the film business of the country, Mr. Barnard says.

Joe J. Hebert and S. L. Kremer, of the Warner Feature Film Corporation's Evansville and Indianapolis offices, respectively, met in Louisville recently to make arrangements for handling the local business through Indianapolis and Evansville.

According to J. Boyd, president of the Thoroughbred Film Company, of Louisville, with offices at 703 Great Southern building, the company contemplates erecting buildings in the spring to manufacture motion picture films. The capital stock of the concern was recently increased from $50,000 to $100,000.

For a week or ten days previous to the first showing of the Universal feature, "Master Key," at the Star theater, of Louisville, a very old and dilapidated sea chest was on exhibit in front of the theater. A new and very heavy Corbin padlock had been attached to the chest and the public was invited to try its keys on the lock and see if anybody could produce the "Master Key." A prize of $100 was offered to any one opening the lock and a great deal of attention was attracted to the coming serial.

Receipts from moving pictures exhibited at the Masonic theater for the Empty Stocking Club amounting to $26.93 were turned over to the club. This money will be used in purchasing toys for the children of the poor, who in many instances would otherwise have a very cheerless Christmas this year. The fund was started under the auspices of the Louisville Herald, which has just completed a fund which sent five cars of flour to the Belgians' relief.

"Little Breeches," the poem by John Hammond Hay, was shown at Keith's theater on Saturday, Dec. 12, during the special session for school children held in the morning. Mrs. E. H. Ellwanger read the poem aloud to the children as the film was shown. As the poem is in dialect it was feared at first that it would be too much for the little tots, but it proved very much appreciated. Other pictures shown at this performance were: "Monkey Land," a comedy; "Waterfalls of Krumell," "Hansel & Gretel." Two performances were given, one at 10 o'clock and the other at 11:15 o'clock.

The Lasky production of the "Ghost Breaker," in which H. B. Warner takes his original role, was shown at the Majestic theater for three days starting Dec. 14. The big drama of five acts took exceptionally well and scored another hit for the Paramount program.

The three moving picture theaters of Princeton, Ind., to meet the increased cost of films and general expenses, to say nothing of the war tax, changed the cost of admission from five to ten cents for adults. It is understood that a number of the smaller theaters in Kentucky will also increase their admission prices. The cost of carbons in itself has been heavily felt by the smaller houses.

Moving pictures taken for the Kentucky building at the Panama-Pacific Exposition are coming along nicely at this time. A picture of the good roads work in the central part of the state was recently completed and shown for the first time in the Grand theater of Frankfort, Ky. In one of the views Governor McCreary, of Kentucky, is seen leading a crowd of workers on the River road near Frankfort.

The Blatch Amusement Company, of Hopkinsville, Ky., has been incorporated by R. E. Cooper, Odle Davis and C. H. Bleich. The concern is capitalized at $1,200.

Chris Sideris, manager of a new theater opening in the Fraternity Building, at Winchester, Ky., recently advertised a prize of $5 for the most appropriate name. A large number of replies were received and the name "Queen" suggested by Mrs. E. E. Quisenberry was adopted.

M. H. Hermes, of the Karmx Motion Picture Company, of Chicago, was recently in Bardstown, Ky., arranging to make pictures of "Federal Hill" and surroundings for a motion picture of the famous old song, "My Old Kentucky Home." W. Osborne Runcle will have charge of the camera staff.

The City Council, of Hopkinsville, Ky., recently held a meeting at which a license ordinance, reviving many licenses and creating new ones, was discussed. It will probably be passed. One of the provisions of the ordinance is a moving picture license of $100 on all picture shows. A license of $25 on all photographers is also proposed.

The Colonial Amusement Company, of Lexington, Ky., has made contracts with the Paramount, the Alco and the World Feature Film Companies for feature film service at the Colonial theater of Lexington, the Alamo, at Paris, Ky., and the Alhambra, at Richmond, Ky.

A moving picture machine will be installed at Bethel College, Russellville, Ky., so that pictures of plant life and stereopticon pictures may also be utilized.

Trenton Screen Club Carnival

January 18 is the Date Set for Big Function of the New Jersey Screeners. A Large Time Promised the Guests.

By Philadelphia News Service.

AT a meeting of the Trenton Screen Club, it was decided to hold the moving picture carnival that had been planned, at the Arcade, on Monday, January 18. The Armory could not be obtained for the date selected, but under the special arrangements that have been made for the affair, the event will be the largest ever held in the city of Trenton.

The main or leading thought of the carnival is to have lovers of moving pictures, personally meet their favorites of the screen. Among the stars from whom acceptances of invitations to attend have been received are King Baggot, leading man for the Universal and ex-president of the Screen Club; Maurice Costello, of the Vitagraph; Author Johnson, of the Lubin stock; Edmund August, of the Kinetephone; Mary Fuller, formerly with the Edison and now with the Universal; Ormi Hawley, Lubin; Clara Kimball Young, World Features; Gertrude McCoy, Edison.

Mary Pickford replied that she will be pleased to be present if she is in this part of the country at the time of the carnival.

Charles C. Hildinger, who called upon a large number of the leading film manufacturers of New York and Philadelphia in behalf of the Trenton Club, was readily given promise of support.

Siegmund Lubin, president of the Lubin Company of Philadelphia, stated that he would be on the job with about 20 of his star performers. He will have a box at the carnival, as will Mark Dittenfass of the Universal.

The officers of the Trenton Screen Club are Montgomery Moses, president; Chas. C. Hildinger, vice-president; Philip Papier, treasurer; Herman Wahn, secretary; Daniel Scullen, publicity representative.

Y. M. C. A. Pictures Being Made.

Motion pictures of the activities of the Y. W. C. A., of Newark, N. J., were taken by a film company for the secretaries of the national board of the Y. W. C. A. of New York. The pictures will be shown at the Panama-Pacific Exposition at San Francisco. Activities in other Y. W. C. A.'s throughout the country will also be shown to represent sectional work, but Newark's association will illustrate city work, and this will include the "gym," the swimming pool, club work members at supper, the lunch hour in the cafeteria, dressmaking and millinery classes and the process of preparing food for consumption in the cafeteria. The little girl's class in basketry work will also be shown.

Polly Evans Gives a Treat in Philadelphia.

If you happened to be a member of the North American Outing Fund, which has done so much for the poor children of the city, and failed to take advantage of the treat that was offered to you by Polly Evans, why that was certainly your own fault. What was the treat? Just motion pictures, that's all. Polly Evans sent each and every member of the association a postal card, which, when presented at room 513, the North American Building, was redeemed for a seat at the Chestnut Street Opera House, where Rex Beach's film romance, "The Spoilers," a Selig feature, is playing, or at the Stanley theater, which is presenting as a holiday attraction, the Famous Players picture, "The Sign of the Cross."

Newsboys Enjoy View of Films.

Three hundred newsboys of the northeast were entertained to reel comedy and reel "mellerdrammer" by the managers of the Forrest Moving Picture theater, 913 Girard avenue, on the evening of December 14th. The free show provided for the newsies was a thriller, showing the American picture, "The Village Beneath the Sea" and "The Masqueraders," followed by comedy. Marshalled by Street Foreman Weiss, the boys formed into line at 3rd and Girard avenues and marched to the theater in a body. The parade was headed by John C. Smith, manager of the northeast branch of the Evening Ledger. The managers of the theater are Frank Gademan and John Moroolo.

Other Items of Philadelphia and Vicinity.

Tickets to the number of 150,000 and representing $15,000 were donated to the Emergency Aid Committee by three West Philadelphia theater managers. The tickets were sold at the Made-in-America Bazar by the aides and the proceeds obtained from their sale will be used in emergency work. The tickets, especially printed, bore a fac-simile of the signature of Mrs. Barclay H. Warburton. They will be good for admission at the following theaters: Belmont, 52nd above Market streets; Fifty-second Street theater, and the Apollo at 52nd and Thompson streets.

The Vitagraph Company of America, whose pictures are so popular throughout the world of moving picture theaters, has informed Manager Marlow of the Ruby theater, Seventh and Market streets, that they have selected that house to have first showing in Philadelphia of the Vitagraph Broadway Star Features, for every Tuesday. Many comments were to be heard along moving picture row on Market street, as the result of this action. It is a remarkable event for the Ruby theater as they can show their patrons the latest Vitagraph productions the same day as they are shown on Broadway. The holiday crowds will find much to entertain them at this well known establishment.

Ollie Moffett, the big blonde half-back of the University of Pennsylvania, has left school and will join a moving picture company in a tour of Alaska.

Christmas Day will mark the opening, in Pottstown, of another modern and up-to-date theater, by George Bennethum, who already owns a large chain of moving picture houses throughout the state. The new theater will be called the Hippodrome and will be opened by George Kline, who has been made manager, and who will address the audience as to the policy of the theater. Critics have conceded the new motion picture house to be a work of art. Although the interior decorations of the theater are of green and gold, they do not conflict with one's sense of harmony, for the way in which the colors have been blended is certainly a revelation. Nothing but the best pictures obtainable will be shown.

Plans have been drawn for the erection of a theater in Jersey City, N. J., for the Fairmount Amusement Company. It is to be three stories in height, with a basement, and will be made of brick and concrete.

Mr. L. Bates Russell, manager of the Lyceum theater, of Chesterton, Maryland, very generously gave a benefit moving picture show on December 16th, for the aid of the suffering Belgians. The Griffith feature, "Judith of Bethulia," one of the sensations of the present season, and a picture which never fails to fill any house and which is always in demand for return engagements, was exhibited by Mr. Russell. The admission charged in the afternoon was 5 and 10 cents, and in the evening 10 and 15 cents. Every one in Chesterton, who could conveniently do so, attended the performances and helped Mr. Russell to forward his generous idea.

Settlement has been made by Clarence J. Shilock, through Horace Groskin, broker, with George R. Weikel, for a plot of ground on the west side of Broad street north of Rockland street, on which he will erect a moving picture theater. It will have a seating capacity of 1,100 and will cost, including the ground, about $50,000. Work will be started on the new theater in several weeks.

The Nixon and Erlanger Film Exchange, owing to the increasing amount of business, will remove to better and larger quarters, at 1337 Vine street, on the first of the year. Their latest productions, the Comos Features picture, "Lena Rivers," is booked solid for some time to come and several new productions are expected shortly.

On Monday and Tuesday, December 21 and 22, respectively, the first six-part comedy turned out by the Keystone Film Company, had its initial production in this city at the Regent theater. It was written for Marie Dressler, who was supported by such a happy combination as Mabel Normand, Charles Chaplin and Mack Sennett, the author of the work. It has often been said that the motion picture comedy, to be real amusing and entertaining throughout the length of its showing, could not be drawn out over three reels and still remain attractive to the audience. However, it is nearly impossible for any one to view "Tilly's Punctured Romance" and not crack a smile, as a fellow says.

The Franklin theater of Allentown, Pa., recently exhibited that famous soul-inspiring picture "The Man Who Came Back," a one-reel Eclair picture. It made a distinct hit with the people who viewed the picture and encourages the owners to continue displaying first-class pictures.

A special program of the Christmas holidays caliber was shown last week by the Plainfield, N. J., Y. M. C. A., and included: "The Kiddies' Christmas," (in two parts); "The Three Wise Men" (Selig); "Lost, Strayed, or Stolen" (Crystal), and "What Three Tots Saw in the Land of Nod."

Leading picture houses throughout this city will show photoplays appropriate to the Christmastide and special offerings during the holiday period. Several houses will show Santa Claus sleigh, reindeers and all, at others, pictures which deal in all reverence with sacred scenes and subjects, will be given. One of the most elaborate productions will be that of Wilson Barrett's drama, made by Famous Players, "The Sign of the Cross," which will be shown at the Stanley. None of the houses, large or small, will fail to exhibit pictures which blend with that time-honored expression, "Peace on Earth and Good Will to Men."

The big Orpheum bill, for Rotary Week, which was held in Harrisburg, was nicely balanced by the addition of moving picture scenes taken recently in the countries that are now at war. This reel of film had been leased specially from the Strand theater of New York. The object of the show was to collect funds for the people that are deprived of the necessities of life by the war in Europe.

NEBRASKA.

Frank Schinkel has sold his picture house at Wakefield to E. T. Dunlap.

E. S. McCormack has leased his moving picture show at Nelson to a Mr. Preston of Superior.

Herbert Newsham has purchased new projecting apparatus for his show in Carleton.

NOTES FROM NORTHWESTERN NEW YORK.

By Billy Bison, Correspondent of Moving Picture World in Buffalo and Vicinity.

Tests for moving picture machine operators were recently postponed in Rochester, N. Y., owing to the death of Joseph E. Putnam, city electrician, who was a member of the examining board.

Permission to run moving picture shows in North Tonawanda, N. Y., on Sundays is being sought. It is reported that the petition which is now in circulation there, asking for Sunday pictures will be presented to Mayor-elect Rand when he assumes office next month. Many attempts have been made to conduct Sunday shows there, but each time Mayor Rafter, present head of the city, has backed up Police Chief Ryan, who holds that the shows are a violation of the law.

A moving picture show is being conducted by the fire department's band of Elmira Heights, N. Y. On account of a war tax of $25 being placed on the show, Saturday evening prices at this house may be advanced to ten cents.

Lang's Dreamland, a moving picture show of Olean, N. Y., is being improved. New chairs and decorations will be a feature. An up-to-date service is being engaged in Buffalo for this house.

Moving pictures were used at the Universalist Church, Batavia, N. Y., recently to illustrate a lecture by the Rev. H. Perdelwitz on "The Triumph of an Emperor."

In addition to giving his patrons a high class moving picture show, Manager Gus Schlesinger, of the Regent theater, Buffalo, offered the Milano Quartette in grand opera selections.

Work is being rushed on the American Motion Co.'s new moving picture theater on Lafayette street, Utica, N. Y.

Sunday shows in Norwich, N. Y., moving picture theaters will be discontinued, because they have proved a financial failure. These programs have been strongly opposed by local ministers.

Proprietors of moving picture shows of Troy, N. Y., believe that an ordinance may be introduced there compelling the assignment of firemen to all places of entertainment. The owners would have to bear the expense. The picture men will oppose the plan. The owners claim that if any Troy theater is a firetrap, it should be closed by the fire marshal.

Moving pictures were recently taken at the Rensselaer Polytechnic Institute at Troy. A flag rush, in which many students took part, was included in the pictures.

It is reported that a building in South Front street, Hudson, N. Y., will be converted into a moving picture theater.

A moving picture show was recently given in the Madison theater, Oneida, N. Y., for the benefit of the Old Ladies' Home of that place.

The Rochester, N. Y., Times recently printed a story on the benefits derived from the use of moving pictures in the education of children.

Vaudeville and moving pictures will be given at the new Sayre, Pa., theater, to be opened January 1. W. J. Melarkey, manager, was formerly connected with the Victoria theater, Rochester, and the Colonial theater, Elmira.

An ordinance to prevent moving pictures on Sunday was recently prepared in Binghamton, N. Y., but later withdrawn. The reason is that the ordinance in its proposed form would probably prevent the production of stereopticon views in churches on Sunday evenings, if collections were taken after the exhibitions. The ordinance will be revised to protect the church people.

At moving picture shows at the Stone Opera House and the Star theater, Binghamton, N. Y., advertising of the public library of that city are thrown on the screens. This privilege is given free by the theater managers. Slogans showing the educational benefits from reading technical and other books are flashed from the machines.

The law prohibiting children under 16 years to attend moving picture theaters, unless accompanied by parents or guardians, will be enforced by Humane Officer Koerbel of Binghamton.

Besides having a good program of moving pictures, Manager Michaels of the Academy theater, Buffalo, recently had a fox trot dancing contest. Anyone in the audience was permitted to enter. Another feature was "international week or acts from all nations."

An action brought by Joseph P. Sullivan against the Happy Hour Amusement Co. is being tried in Elmira, N. Y. The case involves the lease of the Colonial theater of that city.

According to printed reports, O. S. Hathaway, a theatrical man of Middletown, N. Y., has denied the report that he will lease the Lyceum theater of Elmira, N. Y.

In keeping with the holiday spirit, the lobby of the Strand theater, Buffalo, is embellished with a Christmas tree carrying electric lights and other decorations. There are Christmas bells in which appear an announcement of the week's program. The decorations were planned by Assistant Manager Hyman. George Bouchard, formerly at the Hippodrome, Buffalo, has become director of the Strand orchestra. Lyndsay Spence, a local composer, is relief organist at the house.

Moving pictures of the Niagara frontier and New York state barge canal were recently shown at a meeting of the Buffalo Ad. Club.

Recent attractions in moving picture theaters: Shea's Hippodrome, "The Conspiracy"; Strand, "The Tigress" and "From Manger to Cross"; Elwood, "When Broadway Was a Trail"; Keith's, Francis X. Bushman in "Every Inch a King."

MONTREAL, ONTARIO, ITEMS.

By G. Gallager, Special Correspondent of Moving Picture World.

P. St. Charles Hamilton, in a recent article in the local Herald and Telegraph, urges the formation in Canada of a National Board of Censors. Reviewing the history of the National Board in the United States, he finds that much good has been brought about by the methods used by the American organization. "We are not so advanced in Canada," writes Mr. Hamilton. "A film's fate in Canada is very uncertain. Still there is necessity for some sort of a purely Canadian Board of Censorship. This should be national rather than provincial or municipal; advisory instead of compulsory; gratuitous, as the National Board of the United States is, instead of being a substantial tax upon the theaters, the producer and the public, as it is here; independent and with some at least with expert knowledge, instead of being composed of men whose only acquaintance with the business was acquired with a pair of shears after their appointment. If some representative people such as compose the National Board could be got together in, say, Montreal, producers looking towards the lucrative Canadian market could send their films here at the same time that they are submitted to the Nationals' and an intimation that from sentiment or other reason they were not suited to our people, or needed trimming, would provide the most effective censorship.

The large building on Church avenue, Verdun, under erection for the Standard Amusement Company, is now well advanced towards completion, and under the name of the Park theater is expected to open about Christmas. Internally the arrangements are meant to make for comfort, and with bookings of really interesting films, the proprietors are hopeful that their efforts will secure the patronage of the southern suburb. The place will seat about 1,200, and the most up-to-date precautions for the handling of such a crowd have been made. The stairways are wide, and ample fire-hose connections are fitted, together with large fire-escape doors. Panic bolts provide additional means of outlet to the extent that it is calculated a full house can be cleared inside of a couple of minutes. S. J. Dunning is manager, with A. C. Clapperton as assistant. The cost of the building and fittings is about $50,000.

The Noted Players Feature Film Company is now located at 613 New Birks' building, having been compelled to seek larger quarters because of their large business. The new offices are large and roomy, and I. Sourkes, the manager, is beaming with pleasure. Mr. Sourk's announces that he is now handling the Atlantic program, having obtained the sole rights for Canada of that output. The London theater here has contracted for some of the Alliance releases, and will show them first run in this city. A Noted Players branch office has been opened in Winnipeg.

Mr. Lubin, manager of the Local office of the Allied Features, Inc., announces that he will handle the Sawyer releases in this district. Mr. Lubin claims good business is being done, and promises that he will be prepared to make an important announcement shortly.

L. O. Armstrong, official lecturer of the Department of Natural Resources of the Canadian Pacific Railway, states that the C. P. R. will have a series of moving pictures at the Panama Exposition next year of all parts of Canada that are likely to attract tourists and settlers.

An interesting moving picture exhibition was given at the Press and Advertising Club recently when Messrs. Pathe Freres showed their new Pathescope. The exhibition demonstrated the possibilities of moving pictures in the home, and also the adaptability of "movies" for advertising purposes.

The first and probably only entertainment of its kind ever held in this city took place recently at the Casino theater, under the auspices of the Chevra Kadish Sunday School to celebrate Chanukan, the feast of the Dedication. A splendid program was arranged for the occasion. Together with other selected Jewish historical and biblical moving pictures was shown "Joseph's Trials in Egypt," a beautiful colored subject in three parts. In addition a reproduction of the most vivid scenes of Palestine were shown by courtesy of the Zionist Confederation of Montreal. Proceeds were shared with the Patriotic fund and other institutions.

The Scala, under the management of Maurice West, is doing good business. Mr. West has reached an agreement with the Union people concerning the recent trouble with employees at the Family theater. Business at the latter house is fair.

The Globe theater's motto is "Safety First," and it truly lives up to it. It is the acme of perfection in construction. Good business is being done at the uptown house.

The New Grand has contracted to screen the Famous Players releases of the Paramount program. A novel competition is being held by the management. Coupons are distributed to every purchaser of a ten cent ticket at the matinees. When ten coupons have been secured a key will be given to the patron, which, if it opens a certain padlock, entitles the patron to five hundred dollars in gold. The competition closes on March 1.

"The Bells of Rheims" controlled in Canada by the Noted Players Feature Film Company, was shown recently at the London and Mount Royal theaters.

Beck's Weekly thinks it right that Alderman Lapointe's proposal that a one-cent tax should be placed upon all admission tickets for the purpose of raising money for charitable purposes, seems to have been allowed to drop into oblivion. Beck's comments in part: "At any rate, it is to be hoped that the City Council will think twice before it puts a tax upon tickets of admission to the cheaper moving picture theaters. 'The movies' are essentially the amusement of the poor. Anything tending to increase this cost is an added burden to the people least able to pay for amusement and most in need of it. At present fifty cents will give a family of five a whole evening of genuine pleasure, whereas if the alderman's scheme was applied indiscriminately, the cost would be much greater. If there must be an additional tax placed on our amusements let the poor man's amusement alone. Place the burden upon those better able to stand it."

The film men of Montreal wish their brothers in the trade a Merry Christmas and Prosperous New Year. I also take this opportunity of adding my greetings both to others and Montrealers, many of whom I shall not be able of seeing during this holiday season.

TORONTO, ONTARIO, NOTES.

By David K. Billing, Special Correspondent of Moving Picture World.

THE three large moving picture houses have been fortunate in securing for Christmas week three of the biggest Christmas features. Shea's Hippodrome will show the Famous Players pictures, "Sign of the Cross," the Strand will have Cosmophoto Film offering, "Scrooge," and Loew's Yonge Street theater has closed with All Features, Limited, to show "A Christmas Carol," an English film.

Louis B. Hecht, who has been in charge of All Features, Limited, and who was formerly with Mark Brock and several other well-known American picture men, is going to Winnipeg to take charge of the western office of the company. The demand for patriotic pictures of which he is making a specialty, has increased, so that the care of the Toronto office will be left to Mr. Kauffmann. It is rather a coincidence that the big feature, "For the Empire," which is being shown at the Strand this week, should have been released the same week as the German attack against England, as this picture deals with this very thing.

M. Thaler, manager of the Playhouse, of College street, celebrated the first anniversary of the opening of his house last week by showing a special program of big features which included "Mother" and "Lola," both World Film offerings.

Harry Price, local manager of the World Film Corporation, has signed with George Brady, of the Madison theater, for two World features a week, while Phil Kauffmann, manager of the Famous Players Film Service, has also closed with him to show one Paramount picture a week. The Madison theater is the largest of the uptown theaters and until recently has run a cheap program.

Herbert Jennings has renovated the old Avenue theater, at the corner of Queen street and Spadina avenue and has built a ball room over the auditorium and will next week open it under a new name. This is one of the oldest picture theaters in Toronto and has been a big money maker, but poor management allowed it to dwindle. Mr. Jennings is going to have a first-class orchestra and will run high-class pictures.

The Provincial Inspector of motion picture theaters has sent out notices which will require that all theater owners send plans of all changes in theaters to the Provincial office to be passed on before the work is commenced. This will prevent the making of many changes which occurred when the inspector merely visited the completed work. This new ruling also applies to new theaters.

A private exhibition of the Belgian war pictures was held at the Willowvale theater, West Bloor street, Friday, December 4. All theater owners and operators in Toronto were invited, and also the entire company of "Adele," which was playing at the Princess theater, where the pictures will be shown next week. Several civic officials and prominent citizens were present and the exhibition received news notes in the daily papers.

Phil Kauffman, general manager of the Famous Players Film Service, will, starting next week, bring two Paramount releases to Canada each week. The success which has attended their original once-a-week plan was far greater than anticipated. He has succeeded in booking the pictures at the best houses throughout Ontario.

An interesting event occurred here Saturday, December 5, when Parkdale Canoe Club and Balmy Beach Canoe Club hooked up in an exhibition game of rugby before 2,000 spectators in order that the Conness Till Picture Company might secure a setting for one of their scenarios. Besides the gate the teams will receive a thousand feet of film from the company of the teams in action which will be shown for the benefit of the clubs at one of the local theaters. By special arrangement with the Amateur Athletic Union, Parkdale, the winners are permitted to call themselves junior rugby champions of the city. Both teams will be given souvenir medals by the Conness Till Company.

It is just a year since three large vaudeville houses were opened in the downtown district. At that time it was predicted that nothing but a speedy death remained for the moving picture theaters unless they lowered their prices. Last week the Strand, Majestic and Colonial each did one of the biggest week's business in their history at their old prices, while one of the vaudeville houses is now featuring moving pictures in place of vaudeville.

The manager of Warner's Features reports that business for his company all over Ontario is better since the beginning of the war than at any time previous.

D. A. Lochrie, of the Park theater, since he has been featuring moving pictures instead of vaudeville, reports a twenty per cent. increase in business done at his theater, which is one of the largest in the suburbs.

George Brady, of the Madison theater, is now devoting his theater to Multiple Reel Features. He opened the new program last week by showing "Lola." He is the fifth moving picture manager who has practically eliminated the one and two-reel pictures from his programs. Everyone claims the venture a success.

Leon Schlesinger, manager of the Strand theater, has removed the illuminated picture of King George which he had over the main entrance to his theater and has replaced it with a similar one of Earl Kitchener, as more in keeping with the program of patriotic war pictures he is showing.

Phil Kauffmann had a private exhibition of "It's a Long, Long Way to Tipperary" last Wednesday, immediately after the arrival of the film from England. The picture is a story version of the famous song and follows the words very closely. There is talk of trying to introduce it into the States.

There is being some delay in the opening of the Photodrome and on account of the dullness of the business at the Christmas period it will be delayed until after the New Year, as the Gordon Brothers under whose management it will open are afraid to risk anything while conditions are as bad as they have been the last two weeks.

Exhibitors in the city report that they have never known business to be as bad as it has been this week and last. The Classic theater, which seats nearly 800, has been showing feature films to less than a hundred people.

George H. Cooper is holding the release of the Kleine offering, "Julius Caesar," until the New Year, on account of the general quietness. He is arranging to have a private exhibition of the picture for the civic officers and for the university professors, as the interest in the film is very great. He also reports that after running for 21 months, the old picture "Quo Vadis" still heads the list of Kleine bookings in Ontario with "Antony and Cleopatra" a close second. "Between Savage and Tiger," the Selig offering, is proving one of the most popular pictures ever brought to Canada. It had an exceptional run at the Flower theater, Ottawa, last week.

After a little parley with the local censors, "The Naked Truth," a Kleine offering, has been passed without a single cut and will open here next week.

"The Making of a Scout," which was given a private exhibition in Ottawa recently before the Duke of Connaught and his suite and was heartily endorsed by his Royal Highness, is being started en tour under the auspices of the Boy Scout organization of the Dominion, which is to get a percentage of the receipts.

Rose and Robertson are completing a new theater in Newmarket, Ontario, that when completed will be one of the cosiest small town theaters in Ontario. It will seat 450.

J. W. Lamb, formerly of Orillia, Ontario, is building a motion picture theater at Pembroke to seat 900. The theater is one of the largest picture houses in the province outside of the big cities. It will have an orchestra and the seating is evenly divided between the ground floor and the balcony.

T. E. Christopher and F. E. Sullivan have built a theater in Spanish River, Ontario, a town of about five hundred people. The house seats over 200 and the manager says that it is already commencing to pay.

The Moore Brothers theater in Grimsby, Ont., which was opened last month, is reported as doing an exceptionally large business this winter notwithstanding the failure of the fruit crop, which left many of the fruit growers, the support of the town, short of cash.

MAJESTIC MOTION PICTURE COMPANY

FAY TINCHER
Featured in Komic releases

TWO-PART RELEASE FOR SUNDAY, JANUARY 3

VENGEANCE IS MINE

A story of home and society with a powerful moral lesson

Also for release Sunday, January 3

Ethel Gets The Evidence

No. 14 of the Paul West "Bill" stories featuring

FAY TINCHER

as Ethel, the stenographer

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE BETTER WAY (1 Reel Majestic). Release date Tuesday, Dec. 22.—An appealing story, featuring Dorothy Gish. A reformed convict is saved by his daughter from falling again into evil ways.

THE OLD FISHERMAN'S STORY (2 Reel Majestic). Release date Sunday, Dec. 27.—A strong tale of the seashore, beautifully photographed in picturesque surroundings. The old fisherman tells how one of his sons at the sacrifice of his life saved the other son from a terrible mistake.

THE RECORD BREAKER (1 Reel Komic). Release date Sunday, Dec. 27.—Featuring Fay Tincher and Eddie Pullen, winner of the great Corona automobile race, in which all world's records were broken. An amusing comedy, introducing scenes of the race.

THE BABY'S RIDE (1 Reel Majestic). Release date Tuesday, Dec. 29.—An interesting story of a lost child told in a new way. Fairly well produced.

VENGEANCE IS MINE (2 Reel Majestic). Release date Sunday Jan. 3.—A strong story of moral appeal. It might have been better presented, but is nevertheless a good offering. The wronged girl takes vengeance into her own hands, but is at last is moved to relent by the biblical injunction that "Vengeance is mine, saith the Lord; I will repay."

ETHEL GETS THE EVIDENCE (1 Reel Komic). Release date Sunday, Jan. 3.—No. 14 of the popular "Bill the Office Boy" stories of Paul West, featuring Fay Tincher as Ethel the stenographer. Ethel secures the needed evidence in a divorce case in an amusing way. This is one of the best of the "Bill" pictures.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others. All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, $2.00; 20 x 60, $2.50; 28 x 42, $3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Cal., or from any Mutual Exchange.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd., Los Angeles, Cal.

Business Office, 29 Union Sq. W. New York City

Calendar of Licensed Releases

Current Releases

MONDAY, DECEMBER 28, 1914.

BIOGRAPH—The House of Silence (Drama).
EDISON—Mr. Daly's Wedding Day (Comedy).
ESSANAY—Sweedie Collects for Charity (Comedy).
KALEM—The Black Sheep (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series No. 1—"Patsy at School" (Comedy).
PATHE—Pathe's Daily News, No. 89, 1914 (News).
SELIG—The Flower of Faith (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 87 (News).
VITAGRAPH—The Product (Drama).

TUESDAY, DECEMBER 29, 1914.

BIOGRAPH—The Crimson Moth (Special—Two parts—Drama).
EDISON—The Lesson of the Flames (Sixth of "Olive's Opportunities" Series—Drama).
ESSANAY—The Way of the Woman (Drama).
KALEM—Love, Oil and Grease (Comedy).
LUBIN—A Cowboy Pastime (Comedy).
SELIG—Cactus Jake, Heart-Breaker (Western—Comedy).
VITAGRAPH—The Plot (Special—Two parts—Drama).

WEDNESDAY, DECEMBER 30, 1914.

EDISON—The Courtship of the Cooks (Farce—Comedy).
ESSANAY—Two Dinky Little Dramas of a Non-Serious Kind (Comedy).
KALEM—The Derelict (Special—Two parts—Drama).
LUBIN—The Intriguers (Special—Two parts—Drama).
PATHE—Pathe's Daily News, No. 90, 1914 (News).
SELIG—The Old Letter (Drama).
VITAGRAPH—Forcing Dad's Consent (Comedy).

THURSDAY, DECEMBER 31, 1914.

BIOGRAPH—Two Stray Souls (Drama).
ESSANAY—Snakeville's Rising Sons (Western—Comedy).
LUBIN—Fate and Fugitive (Special—Two parts—Drama).
MINA—The Siege of Liege (Comedy).
SELIG—Hearst-Selig News Pictorial No. 88 (News).
VITAGRAPH—Love Will Out (Comedy—Drama).

FRIDAY, JANUARY 1, 1915.

BIOGRAPH—The Efficiency Squad (Comedy).
—Diogenes' Weekly No. 4-11-44 (Comedy).
EDISON—Young Mrs. Winthrop (Special—Two parts—Drama).
ESSANAY—The Shanty at Trembling Hill (Special—Two parts—Drama).
KALEM—Getting Father's Goat (Comedy).
LUBIN—A Clean Slate (Drama).
SELIG—Wipe Yer Feet (Farce—Comedy).
VITAGRAPH—Auntie's Portrait (Comedy).
—Rattlesnakes (Educational).

SATURDAY, JANUARY 2, 1915.

BIOGRAPH—All for the Boy (Drama).
EDISON—Uncle Trusty (Drama).
ESSANAY—Broncho Billy and the Escaped Bandit (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Girl Telegrapher's Peril (Eighth of the "Hazards of Helen" Series—Drama).
LUBIN—He Gave Him a Million (Comedy).
—What He Forgot (Comedy).
SELIG—Lassoing a Lion (Drama).
VITAGRAPH—In the Latin Quarter (Special—Two parts—Drama).

Advance Releases

MONDAY, JANUARY 4, 1915.

BIOGRAPH—From the Shadow (Drama).
EDISON—The Champion Process Server (Comedy).
ESSANAY—Sweedie and the Sultan's Present (Comedy).
KALEM—Cast Up by the Sea (Special—Two parts—Drama).
LUBIN—Patsy Bolivar, Series No. 2, "Patsy's First Love" (Comedy).
PATHE—Pathe's Daily News No. 91 (News).
SELIG—The Strange Case of Princess Khan (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 89 (News).
VITAGRAPH—The Fates and Flora Fourflush (Part I of the "Treachery in the Clouds" (Comedy).

TUESDAY, JANUARY 5, 1915.

BIOGRAPH—Money (Special—Two parts—Drama).
EDISON—Olive and the Burglar (Seventh of the "Olive Opportunities" Series—Drama).
ESSANAY—The Gallantry of "Jimmy" Rogers (Comedy—Drama).
KALEM—The Waitress and the Boobs (Comedy).
LUBIN—The New Editor (Comedy).
—They Looked Alike (Comedy).
SELIG—A Militant Schoolma'am (Comedy—Drama).
VITAGRAPH—Two Women (Broadway Star Feature—Three Parts—Drama).

WEDNESDAY, JANUARY 6, 1915.

EDISON—Expensive Economy (Comedy).
ESSANAY—The Fable of "The City Grafter and the Unprotected Rubes (Comedy).
KALEM—The Scorpion's Sting (Special—Two parts—Drama).
LUBIN—Comrade Kitty (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 92 (News).
SELIG—In the Line of Duty (Drama).
VITAGRAPH—Billy's Wager (Comedy).

THURSDAY, JANUARY 7, 1915.

BIOGRAPH—Playthings of Fate (Drama).
ESSANAY—The Battle of Snakeville (Western—Comedy).
LUBIN—A War Baby (Special—Two parts—Drama).
MINA—Alias Greased Lightning (Comedy).
SELIG—Hearst-Selig News Pictorial No. 90 (News).
VITAGRAPH—The Man, the Mission and the Maid (Comedy—Drama).

FRIDAY, JANUARY 8, 1915.

BIOGRAPH—The Barrier Between (Drama).
EDISON—The Magnate of Paradise (Special—Two parts—Drama).
ESSANAY—Surgeon Warren's Ward (Special—Two parts—Drama).
KALEM—Put Me Off at Wayville (Comedy).
LUBIN—Love's Savage Hate (Drama).
SELIG—The Strenuous Life (Farce—Comedy).
VITAGRAPH—The Smoking Out of Bella Butts (Comedy).

SATURDAY, JANUARY 9, 1915.

BIOGRAPH—A Face Adventure (Comedy).
—The Fashion Shop (Comedy).
EDISON—The Girl at the Key (Drama).
ESSANAY—Broncho Billy and the Claim Jumpers (Reg. in the U. S. Patent Office—Western Drama).
KALEM—A Leap from the Water Tower (Ninth of the "Hazards of Helen" Series—Drama).
LUBIN—Feel My Muscle (Comedy).
SELIG—Further Adventures of Sammy Orpheus (Drama).
VITAGRAPH—A Daughter of Israel (Special—Two parts—Drama).

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BIOGRAPH QUALITY

THE STANDARD

FOR

TWENTY YEARS

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, DECEMBER 27, 1914.

ECLAIR—For the Defense (Drama).
L KO—The Manicure Girl (Comedy).
REX—Her Escape (Two parts—Drama).

MONDAY, DECEMBER 28, 1914.

IMP—The Submarine Spy (Two parts—Naval—Drama).
POWERS—Fickle Elsie (Comedy).
VICTOR—Virtuoso (Drama).

TUESDAY, DECEMBER 29, 1914.

CRYSTAL—The Fat Girl's Romance (Comedy).
GOLD SEAL—A Study in Scarlet (Two parts—Detective Drama).
NESTOR—When Its One Of Your Own (Drama).

WEDNESDAY, DECEMBER 30, 1914.

ANIMATED WEEKLY—Number 147 (News).
ECLAIR—Within An Inch of His Life (Two parts—Western—Drama).
JOKER—The Village Postmaster (Comedy).

THURSDAY, DECEMBER 31, 1914.

IMP—Winning the Prize (Comedy—Drama).
REX—Hounded (Two parts—Melodrama).
STERLING—Love and Water (Comedy).

FRIDAY, JANUARY 1, 1915.

NESTOR—Pruning the Movies (Comedy).
—Mt. St. Bernard, Switzerland (Educational).
POWERS—No Release This Week.
VICTOR—The Beautiful Unknown (Three parts—Drama).

SATURDAY, JANUARY 2, 1915.

BISON—In Jungle Wilds (Two parts—Animal Drama).
FRONTIER—Christmas At Lonesome Gulch (Western—Drama).
JOKER—A Mixed Up Honeymoon (Comedy).

SUNDAY, JANUARY 3, 1915.

ECLAIR—The Hermit's Secret (Western—Drama).
L K O—Gem and Germs (Comedy).
REX—The Sign or Olga Brandt (Two parts—Drama).

MONDAY, JANUARY 4, 1915.

IMP—Three Times and Out (Comedy—Drama).
JOKER—Two of a Kind (Comedy).
VICTOR—Terence O'Rourke, Gentleman Adventure Series No. 5, "A Captain of Villainy" (Two parts—Drama).

TUESDAY, JANUARY 5, 1915.

BIG U—His Last Performance (Drama).
GOLD SEAL—The Mystery of the Throne Room, "My Lady Raffles" Series (Two parts—Detective—Drama).
NESTOR—For the Good of the Cause (Educational).

WEDNESDAY, JANUARY 6, 1915.

ANIMATED WEEKLY—Number 148 (News).
ECLAIR—The Collingsby Pearls (Two parts—Society—Drama).
L K O—Cupid in a Hospital (Comedy).

THURSDAY, JANUARY 7, 1915.

BIG U—On Desert Sands (Two parts—Western—Drama).
REX—A Man's Temptation (Drama).
STERLING—Olive's Love Affair (Comedy).

FRIDAY, JANUARY 8, 1915.

IMP—She Was His Mother (Three parts—Drama).
NESTOR—When His Lordship Proposed (Comedy).
VICTOR—(No Release this week).

SATURDAY, JANUARY 9, 1915.

BISON—Custer's Last Scout (Two parts—Drama).
JOKER—A Political Mess (Comedy).
—The Modern Poultry Farm (Educational).
POWERS—A Girl of the Pines (Drama).

Mutual Film Corporation

SUNDAY, DECEMBER 27, 1914.

KOMIC—The Record Breaker (Comedy).
MAJESTIC—The Old Fisherman's Story (Drama).
THANHOUSER—Lucy's Elopement (Two parts—Drama).

MONDAY, DECEMBER 28, 1914.

AMERICAN—When a Woman Waits (Two parts—Drama).
KEYSTONE—Gusfle, the Golfer (Comedy).
RELIANCE—Our Mutual Girl No 50 (Topical).

TUESDAY, DECEMBER 29, 1914.

BEAUTY—Love Knows No Law (Drama).
MAJESTIC—The Baby's Ride (Drama).
THANHOUSER—Lucy's Elopement (Two parts—Drama).

WEDNESDAY, DECEMBER 30, 1914.

AMERICAN—The Unseen Vengeance (Drama).
BRONCHO—The Face on the Ceiling (Two parts—Drama).
RELIANCE—The Message (Drama).

THURSDAY, DECEMBER 31, 1914.

DOMINO—A Flower in the Desert (Two parts—Drama).
KEYSTONE—A Gark Lover's Play (Comedy).
MUTUAL—Weekly No. 105 (News).

FRIDAY, JANUARY 1, 1915.

KAY-BEE—The Deadly Spark (Two parts—Drama).
PRINCESS—When Fate Rebelled (Drama).
THANHOUSER—Shep the Sentinel (Drama).

SATURDAY, JANUARY 2, 1915.

KEYSTONE—Hogan's Wild Oats (Comedy).
—A Steel Rolling Mill (Educational).
RELIANCE—A Banakie Maiden (Two parts—Drama).
ROYAL—Putting It Over (Comedy).

SUNDAY, JANUARY 3, 1915.

KOMIC—Ethel Gets the Evidence (No. 14 of the "Bill" Series) (Comedy).
MAJESTIC—Vengeance Is Mine (Two parts—Drama).
THANHOUSER—The Bridal Boquet (Drama).

MONDAY, JANUARY 4, 1915.

AMERICAN—The Legend Beautiful (Two parts—Comedy).
KEYSTONE—Hushing the Scandal (Two parts—Comedy).
RELIANCE—Our Mutual Girl No. 51 (Topical).

TUESDAY, JANUARY 5, 1915.

BEAUTY—In the Vale of Sorrow (Drama).
MAJESTIC—His Lesson (Drama).
THANHOUSER—The Menacing Past (Two parts—Drama).

WEDNESDAY, JANUARY 6, 1915.

AMERICAN—The Alarm of Angelon (Drama).
BRONCHO—Scourge of the Desert (Two parts—Drama).
RELIANCE—A Night's Adventure (Drama).

THURSDAY, JANUARY 7, 1915.

DOMINO—The Scrub (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Weekly No. 106 (News).

FRIDAY, JANUARY 8, 1915.

KAY-BEE—A Midas of the Desert (Two parts—Drama).
MAJESTIC—Branch No. 37 (Drama).
PRINCESS—Check No. 30 (Drama).

SATURDAY, JANUARY 9, 1915.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Lost Receipt (Two parts—Drama).
ROYAL—Married by Instalment (Comedy).

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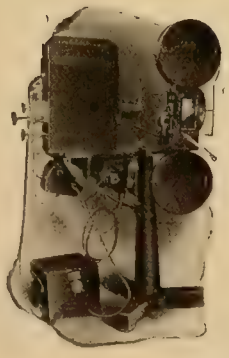

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LICENSED FILM STORIES

VITAGRAPH.

THE FATES AND FLORA FOURFLUSH (Part 1 of the Massive Ten Billion Dollar Vitagraph Mystery Serial, "Treachery In the Clouds"—Jan. 4).—[Note—This picture is a parody on the numerous thrills, perils and mysteries recently perpetrated and must not be taken too seriously.] After being run over by a ponderous four-horse-power "1892 Combustible," belonging to Flora Fourflush, an orphan millionairess, Frank Goodheart, a poor but true-hearted young street-cleaner, is carried home in her car. While Frank is recuperating, Sir Simon Blackheart, a ferocious villain and a persistent suitor for Flora's hand, calls, and when his love is scorned, seizes Flora in his arms and endeavors to kiss her. Frank hurls himself upon the rascal and throws him out the door, while she exclaims, "My Hero!" but he refuses her hand in marriage, until he has first made his fortune. Sir Simon then sends a dynamite bomb through the mail to the unsuspecting Flora, but Frank is "on the job" and again the villain is foiled. Blackheart carries out a dastardly plan, shortly afterwards, breaks into Flora's hangar, where her trans-Atlantic flier is housed, and steals the aeroplane's engine. On the day of the big race across the ocean, Flora seats herself in her machine and the great ship wabbles up into the air, acting like a dragon fly with a broken wing. Sir Simon enters the grounds, laughing grimly. Flora, meanwhile, now 3,000 feet in the air, sudenly discovers that her engine has been stolen. Frank, watching her through his glasses, realizes the awful truth, and jumping into a balloon, soars upwards to the rescue of Flora. Brave Frank, "steering" his balloon nearly under the falling air machine, grabs the heroine as she passes him and drags her safely into the balloon. Sir Simon witnesses this, and boiling with rage, loads his deadly rifle. With one fatal shot, he bursts the balloon's gas bag, hurling out hero and Flora to earth. (To be continued in our next installment of the "Adventures of Flora Fourflush.")

TWO WOMEN (Broadway Star Features—Three parts).—John Emerson, a clean-cut manly man, worships his beautiful but weak and misguided wife, Cleo, and is blind to her disloyalty, although she gives him every evidence of her aversion. She is carrying on a flirtation with John's employer, Robert Lawler, and Lawler wishing to make his conquest complete, sends her husband out of town on a business deal, and invites her to take an automobile ride. She accepts, and, fascinated by each other's illicit companionship and with their sense dulled by the fumes of too much wine, take no notice of the time. John arrives home early, and not finding his wife, sits down to wait for her. At the sound of an automobile stopping in front of the house he looks out and sees her and Lawler as they return from their ride. When his wife comes in John upraids her for her disloyalty, and on the arrival of Lawler, who comes to return Cleo's purse, which she had left in the automobile, the two men come to blows, Emerson knocking his employer to the floor.

Six months later, John Emerson, now divorced, reads of Cleo's marriage to Lawler and their departure for Europe on their honeymoon. Broken in health and spirits, Emerson leaves for the North Woods, where he finds rest and recreation in hunting and fishing. On one of his many rambles, he meets Anita, known as Anita of the Woodland, and is completely captivated by her exceptional beauty and simplicity. Friendship ripens into love, but before he asks for her hand, he tells the story of his former wife.

In the meantime Cleo and her husband quarrel and Lawler, who has tired of her, becomes enamored of another woman, a married woman whose husband finds them in a compromising situation and kills both. Cleo now a wealthy widow returns to New York, and getting John's address from one of his friends, arrives at his cabin in the woods while he is away. Returning, and for the moment blinded by her beauty, he takes her in his arms. Anita, coming in at the moment when he is about to take Cleo back, he realizes that Anita is the one he really loves, and offers her a home and his protection while Cleo returns to New York a sadder and wiser woman.

BILLY'S WAGER (Jan. 6).—The wealthy Mr. Billy gives a party at his palatial residence. He is in love with the handsome widow, Mrs. Constance, and has a deadly rival, the Count De Meaux. During the evening the latter makes a wager for five thousand dollars with Billy that he could not earn his own living for one month without help. Billy takes the bet and the widow promises to marry him if he wins it. He is not to accept assistance of any kind from friends, nor draw any money from his bank, and he is to start out penniless. The wager is to expire at twelve midnight on Hallowe'en. After announcing his plans to the assembled guests and inviting them all to a big party to take place on Hallowe'en, Billy starts out with a firm endeavor to win his wager and the widow. After some terrifying and discouraging experiences, he is finally reduced to the condition of a hobo in the bread line. He is feeling pretty desperate, when he remembers that it is Hallowe'en, and that he may now return home and claim the wager, also the widow. When he arrives at the house, he finds two policemen guarding the steps, who refuse to let him pass for he is unrecognizable in his beard and disheveled appearance. He then sneaks in a back window, but is seen and arrested by the policemen. At 11:15 he is thrown into a cell. Rendered desperate by the thought of losing his wager and the widow, both within the short time of 45 minutes, he raves and storms until he finally gets the sergeant to telephone the house. The widow finally gets the disreputable "tramp" out of jail and he manages to get cleaned up and in more presentable style, appears among his guests on the stroke of twelve. The Count turns out to be a well-known crook and a fraud, so Billy loses the $5,000, but that doesn't worry him. He claims the widow's hand, and all agree he has fairly won her. The marriage takes place then and there among their friends and well-wishers.

THE MAN, THE MISSION AND THE MAID (Jan. 7).—Living in adjoining homes at Oakdale, Hal Gilman and Alice Blanchard are childhood friends and playmates. Some years later, Hal goes to college, and while there makes a bitter enemy of Bert Peyson, by exposing him as a card cheat and a thief. Hal takes up college extension and settlement work, and makes it his mission in life. Returning to Oakdale, he finds Alice a beautiful young lady of 19, with a love affair. She confesses to Hal she is in love, but does not divulge the young man's name, and as her father strongly disapproves of her sweetheart, she warns him not to come to Oakdale. Hal and Alice become almost like brother and sister, but friendship slowly ripens into love, with the result that she neglects the other man. Hal is called to the city to take up settlement work, and on the eve of his departure, Alice is persuaded by her old love to elope and goes to meet him in the city, on the same train with Hal. On the way, she confesses she is eloping and he gives her some brotherly advice. At the city station, the expectant lover proves to be none other than Bert Peyson. When he takes Alice's arm, Hal grimly steps between them and gives the rascal just two minutes to make himself scarce. With a vivid remembrance of the affair at college, Peyson, without a word, quickly disappears. Hal explains matters to Alice, but she does not seem to feel very badly over the affair and tells him, "I'm done with a man who runs away from another without a word." He prepares to leave the girl at a hotel when two telegrams arrive, addressed to "Mrs. Hal Gilman," insisting in a half-jocular manner, there must be a home wedding! Both Hal and Alice feel embarrassed at finding their parents supposed they had eloped and do not know just what to do until he takes Alice's hands and tells her he knows a minister who sits up nights. With a smile of confidence and love, they both start for the minister's house.

THE SMOKING OUT OF BELLA BUTTS (Jan. 8).—As secretary of the Anti-Smoking Society, Bella Butts proceeds to clean up the town of Hicksville and cure its citizens of the pernicious habit of smoking. The Ladies' Aid Society is won over to the cause, by means of a most amusing practical demonstration of the harmful effects of smoking, and as the Mayor's wife is a member of the Ladies' Aid, that gentleman is unduly influenced to champion the cause. He posts a proclamation throughout town and closes up the one cigar store. All the men have to smoke cornsilk. The Mayor loses his popularity and becomes very irritable because of the sudden stopping of his favorite after-dinner cigar. The rest of the town's citizens who formerly had been inveterate smokers, also became ill-tempered, and make life miserable for their families. The women begin to regret giving in to Miss Butts' strong-mindedness, but it is now too late. Fortunately for all concerned, a cigar salesman shows up in town. He is almost mobbed by the men, who buy his entire stock of smokables and then, led by the Mayor, all cautiously steal off to a vacant woodshed, where they lock the door and proceed to make up for their long abstinence from the weed. Miss Butts and Miss Jones happen by and see a dense volume of smoke pouring from the shed. They conclude it is on fire, and call out the local fire company. Farmer Jones is the only fireman to respond, but after some exciting experiences, he manages to shove the hoze nozzle in the shed window. The stream hits the Mayor full, knocking him over and drenching the others. All rush out and the crowd of women outside cheer the "rescues." The Mayor is so mad he grabs Jones and wrestles him all over the place. Jones hangs onto the hose, however, with the result that all the by-standers are deluged. After the water is turned off, Bella Butts is escorted out of town by the band and told to stay out. The Mayor and the other men smoke up harder than ever and happiness once more reigns supreme.

A DAUGHTER OF ISRAEL (Special—Two parts—Jan. 9).—Ill, and unable to pay her rent, Olga, a Russian refugee, is obliged to go to a hospital and leaves her child in the care of Israel Levi, a well-to-do, kind-hearted Jew, who has lost both wife and daughter. On the way to the hospital, Olga, weak and exhausted, faints in the middle of the street, is run over by an automobile and killed. Israel reads of her death and learns that she has not been identified, the wedding ring she left with Israel being the only clue on hand. Israel, with the help of Mrs. Benjamin, a good-natured widow, brings up the child as his own. Little Olga, now called Rachel, exhibits an extraordinary talent for music and on her fourteenth birthday Israel gives her a present of a fine violin. Rosenstein, a musician friend of Israel's, happens to overhear the girl play and goes into raptures. He interests his friend, Ivan Metroff, the great Russian violinist in Rachel, and realizing the child's really wonderful talent, Ivan consents to give her violin lessons. He is also haunted by something strangely familiar in her face. Later, Ivan's cousin, Loris, after concluding his music studies abroad, joins his uncle in New York. He meets Rachel, now a beautiful young lady, and becomes enamoured of her, but Ivan, who still retains his intolerant bigotry and pride of birth, refuses his consent to the match with "the daughter of Israel." Rachel, heartbroken, appeals to Israel, who tells Metroff that while he cannot tell just who Rachel is, she is not a Jewess and not his daughter. He exhibits the wedding ring left by Rachel's mother with the engraving, "From Ivan to Olga." Metroff recognizes it as the ring given his own wife, and Rachel, as his own daughter. There is a happy reunion and Ivan at once gives his consent to her marriage with Loris, while Israel remains their lifelong friend.

EDISON.

YOUNG MRS. WINTHROP (An adaptation of the noted play of Bronson Howard—Special—Two Parts—Jan. 1).—When a man is wrapped up entirely in his business enterprises and his wife in social affairs, the home is bound to suffer. Such was the case of Douglas Winthrop and his wife. Her brother, Herbert, had been making use of securities left in his possession for his own ventures. The usual result followed; he lost heavily and could not restore them. Enlisting his brother's aid, he pays all debts except one, that of Mrs. Hepworth Dunbar, a woman whom the Winthrops had repeatedly snubbed on account of her reputation, and who is thirsting for revenge. However, Douglas Winthrop makes an appointment with her and induces her to accept his personal check. He wants to keep his visit a secret from his wife, also its motive, but she by chance learns of it, and in a huff, suspecting her husband, instead of remaining home to watch over their sick child, as she had promised her husband she would, she goes to a ball with Buxton Scott, the family lawyer and friend, who tries to persuade her to return home.

That night the child dies and she is summoned to the bedside. She tries to locate her husband at Mrs. Dunbar's, who joyfully tells her that he was there and had left, but does not say what the meeting was about. Upon his return, he learns of the child's death and, realizing that they have both been neglectful of home duties, he tries to comfort his wife, but she turns from him and they decide to separate. Scott, as their lawyer, tries to reconcile them. He recalls their school-day affection and their courtship. Douglas agrees to give his wife half of his possessions. Then Scott plays his trump card by saying sadly, "How can we divide that little grave?" Parental love heals the breach and they resolve to place their different hobbies in a secondary place and the house of Winthrop first in their hearts.

UNCLE CRUSTY (Produced in co-operation with the National Kindergarten Association—Jan. 2).—Edward Van Nest was a wealthy bachelor, who, having been disappointed in love in his younger days, had renounced men, women and children alike, and whose only companions were a valet and a bad disposition. On account of the latter, and his dislike for children, he had earned for himself the appelation of "Uncle Crusty."

Crusty had a brother, William Van Nest, who was a widower with one child, Willie, a boy about four years old. When the war broke out, Willie's father, who was living in Antwerp, decided to send him to America to put him under Crusty's care, and although Crusty's dislike for children was strong, he loved his brother, and therefore made up his mind to put up with Willie, who arrived at his home in due time.

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but Crusty spurned all his advances and reprimanded him severely, so Willie set out to find somebody who would love him. While wandering about the street, he met Miss Burton, a kindergarten teacher, who took him to school with her; and Willie forgot his troubles playing games with a class of happy little tots.

When Crusty discovered Willie's absence, he became conscience-stricken and immediately instituted a search. He began to realize that somewhere in his heart he had a spot that warmed towards his brother's child, and although he blamed everything else for his ill-humor, the butler realized that the crust was breaking rapidly.

Finally, Willie was located in the kindergarten by Crusty. To keep up appearances, he tried to be hard-hearted, but under Miss Burton's charm he soon thawed out, and we find him happy once again, in his second childhood surrounded by a bevy of tots, writing out checks for St. Mary's Free Kindergarten.

THE CHAMPION PROCESS SERVER (Jan. 4).—When Lawyer Ketchum decided to serve a subpoena on Flighty, the brewer, he counted his chickens too early. In fact, his awakening came when his steady process man told him to serve it himself in a warm place. Ah! But here comes our hero, the Champion, to relieve a distressed beauty, Ketchum's client. He proffers his services, and is taken for better or worse.

Brr-t, brr-t, chug, chug, chug, 'tis the Champion's motor chariot, gleefully shrieking "I'll get you yet" as it drives up to Flighty's brewery. There is where our hero has his first brush with the enemy's hired ruff-necks. He finally reaches the sacred precincts of the Imperial Foam Dispenser, where he falls victim to a beautiful blonde siren's wiles, and is gently wafted out by the aforesaid gentleman with the kindly advice that the place is very unhealthy for him to risk his precious existence in. Gallantly, he waves the subpoena aloft, as he repeats the "Charge of the Light Brigade" up an iron-clad fire escape. Through fire and water he emerges with Flighty in one arm, and later on with the distressed beauty, her money saved, in the other. All hail the Champion!

OLIVE AND THE BURGLAR (Seventh of "Olive's Opportunities" Series—Jan. 5).—Olive, after her terrible lesson in the flames, decided not to return to a butterfly life in society, but to remain in the slums and do mission work. We find her aiding the poor unfortunates, and striving to remedy their ills, when Vance Coleman enters. In front of Brute Ballard, the burglar, Vance tries to slip an expensive ring on the third finger of Olive's right hand, but she hands it back and turns to inquire concerning Ballard's wants.

Ballard tells how his wife is a confirmed drunkard and his child is dying for want of attention. Olive agrees to go to Ballard's home, despite Vance's protests, so all three start out. Ballard, having seen the ring, leaves Olive nursing the child and follows Vance. He breaks into Vance's house, and after gagging the butler, escapes with the ring. The alarm is given by Vance and an exciting chase follows.

The brute finally manages to elude the pursuing police and takes refuge in his home, where he hides the ring in a milk bottle. Olive, happening to pour out the milk for the sick child, finds the ring and recognizes it as the one Vance had offered her. The brute, learning that she has found the ring, tries to strangle her, but the death of his child prevents this. Vance enters at this moment, followed by the police.

It looks as if Ballard were cornered, for he pulls out his gun as a last resort. Olive, however, realizing the man's terrible punishment already, puts on the ring which Ballard hands her, and denies the fact that Ballard had stolen it, thus saving the grief-stricken brute from the long arm of the law.

EXPENSIVE ECONOMY (Jan. 6).—Have you ever figured out how much money you spend in a year if you give away ten cent tips each day? $36.50 a year. Well, that is what made Walter Jones a member of the Anti-Tipping Society; no, the president, for nobody wanted the job; also the marked victom of the Something for Nothing Union. A delegate of the terrible Something for Nothing Union is pursuing his victim, the Hon. Jones, who has resolved never to pay another tip. He even refuses to give his wife a kiss, for fear of violating the rule.

Who is that shining Jones' clothes, not his shoes? Hist! It is the disguised desperate delegate. Hark! Are those crys of the wounded on a battlefield in Flanders? No, that is Jonesey trying to escape from a mysterious barber, who is the unrelenting delegate in disguise. Three hours for lunch is a long wait, but Jones is a good waiter. He is a commuter, and the waiters knew it, for they made him wait that long when the death-defying delegate demanded it. His commands are law among all legalized blackmailers.

Phew! It is warm! Is the steam turned on? No, no, it's only tobasco flavor of Mr. Jones' coffee. Like the Sultan, he takes the hint and abdicates, hotly pursued by his oppressor. Like a modern Mazeppa, he hangs between death and disgrace, on the wildest of steeds, a car driven by a fiend incarnate. He misses his train, and then—he gets wise. His return to grace is rapid, and all's well that ends well.

THE MAGNATE OF PARADISE (A dramatic adaptation of the novel by Mary Imlay Taylor—Special—Two Parts—Jan. 8).—Holland refuses Betty's uncle, the magnate of the town of Paradise, to drop a suit against the Traction Company brought by Harriet Hopper. As he passes the hallway, he fails to see Betty, and she, wondering at his distracted behavior, suspects that her uncle has caused it. She overhears Callander bidding Finlaison to do all in his power to down the young attorney. Two months later, Betty reads in the newspaper that Holland has accepted a bribe from the Traction Company. She reproaches Finlaison for this libel and he promises to clear Holland of the accusation if Betty will marry him.

By good fortune, Holland recovers a budget of letters, long mislaid. They will prove Callander's undoing, for they contain receipts for hush money. Holland pities Callander's infirmity of age, but conscience bids him defend Miss Hopper. Betty pleads that he refuses to institute action against Callander, with the result that he hands in his resignation to the Governor. Finlaison continues to molest Betty. He tells her that he has Callander's consent to marry her, and brutally describes how Callander had killed the previous district attorney in order to obtain secret papers, and how he had witnessed the crime, but money tied his tongue. Betty accuses Finlaison of being an accessory to the crime. He retorts by saying that if she refuses to marry him he will expose Callander. Betty demands the truth of Callander. He confesses and orders her to marry Finlaison, or leave his house at once. She chooses the latter alternative, and finds refuge with Miss Hopper.

That night, Holland was to speak in the town hall on the evils of machine rule. In a ward room of the hall, he hears a groggy youth, who had heard of Betty, propose a toast to her. Finlaison, himself fuddled, refuses to drink the toast, declaring that he could have married Betty had it not been

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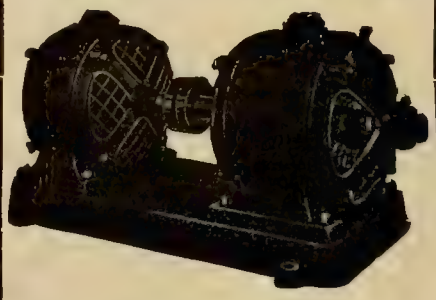

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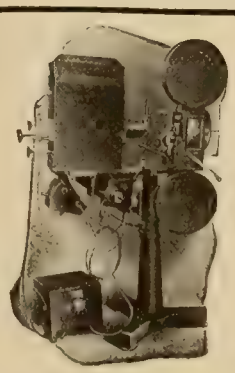

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for her intimacy with Holland. Holland floors him, but Finlaison wounds him, though not seriously. A mob attempts to lynch Finlaison, but the police spirit him off to a cell. Upon hearing the news, and learning that the Governor knows that he is a murderer, Callander collapses and succumbs to heart failure. Holland recovers his bodily vigor and Betty soon becomes the sharer of his prosperity.

THE GIRL AT THE KEY (One of the phases of the life of "The Girl Who Earns Her Living"—Jan. 9).—Girls were at a premium in Goldville, Ariz., so when Agnes, a telegraph operator, was stationed there, her suitors came from far and wide, but Jim Scanlon, owner of Scanlon's Hotel, held the highest hand as far as she was concerned. Nevertheless, Agnes felt that she did not care enough for him to give up her vacation. However, when Jim saved her from the onrushing wheels of an incoming train she began to look more favorably on his proposal of marriage.

Three bandits plan to rob the night express of eighty thousand dollars in gold which it is to carry on a certain date. They put up at Scanlon's Hotel and start from there to carry out their plan. By chance, one of the bandits happens to wear Jim's hat, which he took for his own, and in so doing he implicated poor Jim, for when Agnes learned that the wires were cut, and finding Jim's hat at the foot of the telegraph pole, she concluded that he was one of the gang. Jim happened to walk into the office at the time, and was greatly surprised to have Agnes accuse him of being in the plot that she felt was about to develop.

Leaving Jim amazed, Agnes started out to prevent the plan of Jim's gang, as she thought. Jumping on to a hand car, she dashed down the track. Seeing the bandits ahead of her, she left the car and disappeared in the undergrowth along the tracks, where, by a circuitous route, she avoided the outlaws, and arrived in time to warn the train crew of their danger. While the passengers were getting up a purse for this heroine of the Key, a posse, led by Jim Scanlon, rode up with the three outlaws. Agnes, learning that Jim was innocent, made full reparation for her accusations.

LUBIN.

PATSY BOLIVAR SERIES NO. 2 ("Patsy's First Love"—Jan. 4).—Patsy's love for his schoolmistress, Mary, receives a sudden shock in the announcement that her marriage to Jack Prince is to occur within a few days. He resolves to sever himself from a life that could not be happy without Mary. A bottle of rheumatic liniment is the only medium at hand with which to achieve the desired result, and as he is placing the bottle to his lips he is interrupted by sister, Kitty, who seizes his arm and cries for the family to come. The only sympathy he receives from his irate father is the usual command to perform his ordinary routine of chores before going to school.

On her way to school with Mary, Kitty reveals to Sykesy and the faithful little Jane, her brother's hopeless love, and this furnishes Patsy's evil genius with new material. On arrival at school, Sykesy writes a love poem expressing Patsy's wild passion for his schoolmistress, and as usual, the innocent victim of circumstances is punished. The school board orders a half holiday in honor of Mary's approaching marriage. In search of relief from his heart pain, Patsy consents to umpire a base ball game, and is nearly torn to pieces by the irate players.

Meanwhile, Mary's friends are fitting up and providing Mary's new home and Patsy climbs a tree where he can witness, unobserved, these proceedings and weep over them. He falls, owing to a breaking limb, and dislocates his arm. This, he is compelled to wear in a sling at Mary's wedding and his discomfiture is added to, when he falls headlong into the aisle, tripped up by the watchful Sykesy, and his father, believing that is the result of his own stupidity, sends him home. Patsy's accident and his mother's pleas cause father to consent to providing Patsy with his first pair of long trousers, and his first thought on securing them is to show them to Tilly, who, in spite of Sykesy's attachment, he has decided to bestow what is left of his shattered heart. He hurries to Tilly, who is at the Sykesy home, and taking her to a quiet corner of the garden and while he is asking her to try and mend his broken heart, the jealous Sykesy ruins his new suit of clothes by throwing a bucket of bran mash over them, and he is compelled to go to school in his old ones. Devising a revenge on Sykesy, he goes to a drug store and purchases a bottle of nitric acid. While seated behind his enemy, he pours it down his back. For this he is sentenced to the ignominy to being held on a boy's back, and beaten by no less a person that Sykesy himself. Kept in after the first recess, he goes to the blackboard and writes the words: "I sure am the human boomerang," and bursts into tears. Mary comes to comfort him and as he throws himself weeping into her arms, he is interrupted by Jack, and thus are sown the seeds of a causeless jealousy.

THE NEW EDITOR (Jan. 5).—Wellington Jones, editor of The Gazette, has trouble collecting from advertisers and starts a little roasting process. He gets his scheme in good working order and then sells out to Horace Gink, who has literary aspirations. Colonel Gore, a politician; Luke McGuke, a middle weight fighter, and Josephine Boggs, a boarding house keeper, do not approve of the roasting process, and they take turns mopping up the place with the new editor, the victim of their revenge. Luke McGuke gets into a street fight. The officer puts handcuffs on him but he breaks away and runs into the editor's office for safety. Gink, seeing the bully's helpless condition, proceeds to walk all over him and when the officer arrives he finds Luke very limp and harmless. The report is circulated that the new editor has conquered the notorious bully and the delinquents hustle into the office to settle their debts. The bully gets out on bail and also settles his bill, leaving the new editor in dumb surprise at his sudden prosperity.

THEY LOOKED ALIKE (Jan. 5).—Bill and Sam are two tramps and they look so much alike that they fool the Riverside cops completely. Rube, the champion sprinter of the force, is coaxed to chase Bill and not knowing that there are two, keeps after his victim while the tramps work relays and run him off his feet. This rouses the ire of his brother officers and they start out to avenge him. They run across Sam foraging and give chase. Sam runs to the shack where he left Bill and is relieved. They might have been running yet had not the owner of the shack locked the door. This enables the cops to capture Sam, and Bill is discovered in the shed. The owner of the place lends them a light wagon and the two tramps are forced to play horse and drag the weary policemen back to the station house, where they are made to run the gauntlet into the cells, to the delight of Rube.

COMRADE KITTY (Special—Two parts—Jan. 6).—For business reasons Hicks, proprietor of a face powder plant, desires a marriage between his son, Ned, and Alice, daughter of James Trent, one of Hicks' most wealthy customers. But Ned, who is a care-free boy, has set his heart upon marrying Kitty, of the shipping department in his father's factory. When Hicks

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learns of this he discharges Kitty and buys an engagement ring which he gives to Ned, with instructions to go and propose immediately to Alice.

Alive lives with her father on a large suburban estate, quite a distance from Ned's city. Hicks hopes to kill two birds with one stone by having Ned secure from Trent a half-million dollar order for face-powder at the same time that he asks for the hand of Trent's daughter. Ned sets out by auto for the Trent mansion, But first he has persuaded Kitty to come along with him, it being their intention to elope and marry at the home of the first minister along the way. By nightfall, they find themselves lost in an immense wooded district, and still unmarried. They stumble upon the home of a jolly old Confederate soldier, Colonel Martin, who receives them and offers the hospitality of his house for the night. Ned explains his plight to the Colonel and, learning that the Colonel is about to be evicted for non-payment of rent, urges him to go along with him and Kitty as their escort and chaperon.

The Colonel consents and next morning the trio motor forth to the Trent mansion. They are followed by Alex Sweet, the petted, effeminate son of a rival face-powder manufacturer, who is also motoring to Trent's home in the hope of securing the immense order. Ned's party, as well as Alex's, put up at a tavern. Ned tells the Colonel that he must get to Trent's home ahead of Alex. Ned's auto is broken down and he is in a quandary. The Colonel solves matters by introducing himself, as a friend, to Alex, inviting him into a mint-julep drinking contest, and leaving him much the worse for liquor. Thus Ned, the Colonel and Kitty reach Trent's mansion unimpeded.

A ball is under way there. The affair is assuming a droopy, blase atmosphere and Trent's socially ambitious wife wishes for some incident to thrill her fastidious guests. Ned arrives and solves Mrs. Trent's problem by a daring bit of tragedy. He introduces Colonel Martin as a Count, Kitty as a Countess, and suggests that, as a society novelty, Kitty, as the Countess, distributes samples of face powder to the guests. The novelty is such a huge success that Ned has no trouble in securing his order from the grateful Trent. Ned signs the contract just as the frantic Alex rushes into the room. Alex faints when he hears Ned has triumphed. Instead of proposing to Alice, Ned tells her of his intention to marry Kitty. He has promised his father to be home by a certain hour. Desperately pinched for time, Ned and Kitty are compelled to be married on a rapidly moving hand car which they have utilized in order to reach the nearest station. Arriving home at the appointed time, Ned confesses to his enraged Dad that he has just been married to Kitty. But Hicks' rage is appeased when he learns that Ned has been successful in obtaining the coveted order. His good humor is rendered complete when he discovers that Colonel Martin is an old war comrade of his younger days.

A WAR BABY (Special—Two parts—Jan. 7).—At the opening of the Civil War duty calls Captain Willis, of the Northern army, from his bride, Louise, daughter of the Confederate officer, Col. Frear. At the same time Belle Darring, a zealous Confederate, breaks her engagement with Lieutenant Fiske, of the Union troops, though he vows to regain her love at the close of the war. After the passage of a year, Belle Darring has become a Confederate spy, whose exploits are the scourge of the Northern forces. Captain Willis is assigned to a certain outpost, and is given the special commission of capturing Belle. His duties are so exacting that he has been unable to return home to see his wife and the little daughter who has been born to him.

Belle falls into the hands of her lover, Lieutenant Fiske, but is beguiled into letting her go. Louise Willis determines to visit her husband with the baby, and writes him to meet her at Simpson's Corners. He is unable to obtain leave, but goes to the meeting under cover of night. He is delayed by the presence of Confederates, and reaches the Corners only to find that Louise has passed through in company with another woman, who, he rightly guesses is Belle Darring, the spy. Louise has secured a pass through the Union lines, and depends upon her friendship with the Southern officers to obtain her passage through the Confederates. She and Belle are captured by Union soldiers, and Belle persuades her to take a paper which she carries and give the pass in exchange, since, as the wife of a Northern officer, she would easily escape search. Their captor, however, is the one Union officer who does not know Captain Willis, and is detained while Belle escapes with the baby. When searched Belle's paper is found on Louise, and she is taken for the Confederate spy.

Returning from the meeting place, Willis is placed under arrest, accused of abandoning his post and of permitting Belle Darring to pass through. Louise and her husband are both sentenced to be shot. Belle, suffering a change of heart, uses Louise's pass to reach the Union general, and pleads for clemency for Louise if not for Willis. When the general refuses, Belle promises to deliver to him the famous woman spy if he will delay the execution until it can be referred to the authorities at Washington. The general agrees, and at the place of execution, Louise, Willis and the baby are united. Then Belle turns to General Slogan with: "I am Belle Darring, General, and your prisoner."

LOVE'S SAVAGE HATE (Jan. 8).—Andrea Moreno, a wealthy, high-class Mexican, together with his wife and daughter, Anita, persist in occupying their hacienda despite the fact that there is danger from raids of brigands operating under the guise of revolutionists. Anita has two lovers—one, Gabriel Romero, from the great city some miles away; the other, Jose Fulano, who owns a small mine in the foothills. One day both of Anita's lovers arrive at the hacienda at the same time. The girl has not made up her mind which one she will accept. Both show jealousy.

At the juncture, Miguel Parodis, at the head of his bandits, descends on the hacienda. There was no means of defense, so, at the suggestion of Jose, father, mother and daughter, together with Gabriel, retreat to Jose's cabin in the mountains, where there are rifles and a position easy of defense. The rebels besiege the cabin, the defenders returning their fire through port holes in the door. Wrought up to a high pitch of excitement and anxiety during the battle, Anita finds that it is Gabriel she loves and she throws herself into his arms and Jose is beside himself with jealousy. For five days the rebels besiege the cabin. The food gone, the defenders decide to cast lots among the men to select one to go for aid. It falls to Gabriel to go. Jose, from a window at the rear, sees a party of bandits prowling in the ravine, but none of the others see them.

A plan to get rid of his rival occurs to him and he tells Gabriel that there is a safe means of escape through the ravine. Gabriel, unsuspecting, follows his advice, and is captured before he has proceeded a quarter of a mile. From the window, Anita, watching, sees him fall into the hands of the bandits. Impulsively she follows, as they march their prisoner to the camp. Concealed in a thicket, Anita sees Gabriel taken before Parodis and the band and condemned to be executed. When he is tied to a tree she makes her way to him unseen and cuts his bonds. Before the firing squad can make ready, Gabriel vanishes into the thick background of shrubbery. The rebels pursue the girl and her lover. The fugitives climb the steep bluff behind Fulano's mine, first stopping to seize a box of dynamite at the mine entrance. When the rebels reach the foot of the cliff and prepare to follow, Gabriel hurls the box among them. The impact of the falling box explodes the dynamite and the band is wiped out. Gabriel and Anita return to Jose's cabin and are greeted by the girl's parents, but Jose, realizing that his treachery is discovered and that the girl can never be his, takes his own life.

FEEL MY MUSCLE (Jan. 9).—Will Denver and his wife, Mary, fail as a vaudeville turn in which he does acrobatic work and she "assists" Desperate, he takes his wife's clothes and wig and applies for an advertised job as lady physical instructor of a woman's gym. He makes an instant hit and nobody suspects. One of the girls, Jane, has a sweetheart, Harry, who immediately falls in love with the new instructor and a quarrel between them follows. Jane scorns Harry now, and he turns to the physical instructor in his new infatuation. Will is horrified but has to go on playing his part.

Nights, to get a little manly freedom, he dons men's clothes and a mustache and walks out. On one occasion he finds Harry trying to make up with Jane and she tells him he is insulting her. Seeing a chance to square matters he offers his services. They do not recognize him and when Harry gets peevish at the intrusion, Will knocks him down and escorts Jane away. Jane becomes infatuated with her rescuer, and Will finds himself sought after both as a man and a woman. In the midst of the tangle he gets a telegram from his wife that she is coming on.

That night, as himself, but with mustache, he goes to meet her. He meets Jane and has to escort her home, pleading further attention impossible that evening because of a date. He rushes to the station and finds his wife and children waiting and anxious. As they start back to his rooms he tells his wife of his many troubles and she laughs over them. On the corner he gives her the key so that she can go ahead and he will climb through the window.

Unfortunately, Harry sees him climbing through the window and at once is angry. His first thought is to follow and thrash the man, but on second thoughts, as the man is now Jane's escort, he will bring her along and have a double triumph. Jane won't believe his story, but finally agrees to go with him. They arrive at Will's place and enter the hallway. Through a keyhole Will sees them and frantically hides his wife and kids in the bedroom. Will tells them there is none. In trying to get past Will to the bedroom, Harry knocks off Will's wig. Consternation and explanations follow. Harry gets back his sweetheart and Will is saved by a new job.

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ESSANAY.

SWEEDIE AND THE SULTAN'S PRESENT (Jan. 4).—Sweedie while reading a book in the kitchen, falls asleep. She dreams that Kao Yama, Sultan of Puff Puff, has sent her a present in the form of a servant. She refuses to accept the slave, telling the Sultan's messengers that her husband would seriously object to having him around the house. She is then told that those who refuse a present from the Sultan will be put to death. She prepares to defy the Sultan, when her husband, Swipes, comes in. He demands to know who these strange men are. Sweedie tells him and he becomes enraged at the nerve of the Sultan. They start to eject the intruders, and Sweedie awakes just as she is about to kill the messenger with a butcher knife. She finds her husband on his knees begging her to be merciful. She was about to slay him.

THE GALLANTRY OF JIMMY ROGERS (Jan. 5).—Jimmy Rogers is among the guests at a house party. The first evening at the dinner table he notices that Sara Sanderson seems to shrink away from the steady gaze of Ralph Morrison. Later Jimmy questions her and is told that Ralph holds some indiscreet letters which she had written to him the previous summer, and is threatening to show them to her fiance. The ever chivalrous Jimmy promises to get them. He takes his friend Livingstone into his confidence and that night they gain entrance to Morrison's room through the window. They are caught and brought into the library, where they are accused of theft. Jimmy managed to get the letters before being discovered, and carefully slips them to Sara. He then confesses to shield her. Suddenly they all burst into hearty laughter, and Jimmy is told that it was all a joke put up on him by Livingstone.

THE FABLE OF THE CITY GRAFTER AND THE UNPROTECTED RUBES (Written by George Ade) (Jan. 6).—"Sure-thing" Steve and his pals searched the map for prospective country towns in which they could bunco the inhabitants. They decided the town of Simpville would fall for a fake auction sale. The rubes figured that they were wealthy city chaps so soaked them double for everything. The regular rates at the hotel were 50 cents a day. To the city guys it was $2.50 per. They rented a $30-a-month store room for $100. Business started with a flourish. They were just getting things going right when in came the Village Justice and pinched them for operating without a license. They had a trial by jury and the fine was just $50 and costs. The leading citizens deposited money in the local bank next day, while the grafters beat it back to the city.

Moral: The Shake-down was invented in a small town.

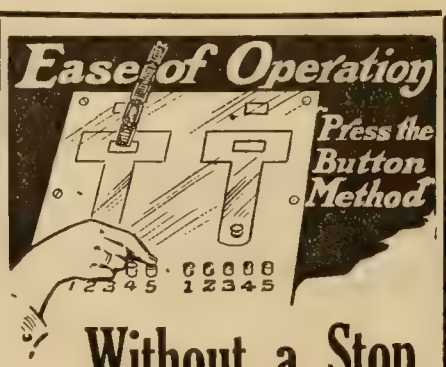
THE BATTLE OF SNAKEVILLE (Jan. 7).—The proprietor of the O. K. hotel is advertising for a "lady" cook. Meanwhile, a Chinaman is stealing all his trade. Sophie arrives in Snakeville and applies for the position. The proprietor engages her without a moment's hesitation. At supper time he sends her over to the Chinaman's. The result is just as he wished it, all the men follow Sophie back to the O. K. At the supper table Slim and Mustang quarrel over Sophie and are thrown out. Slim finds a barrel of potatoes in front of the grocery store, while Mustang locates a box of tomatoes. The battle is then on. The sheriff finally comes upon the scene, followed by the entire male populace of Snakeville. Slim and Mustang join forces and attack them with tomatoes and potatoes. The sheriff orders out the fire hose and the two battlers are forced to surrender.

BRONCHO BILLY AND THE CLAIM JUMPERS (Reg. in the U. S. Patent Office) (Jan. 9).—Broncho Billy, a prospector, makes a rich strike, but while he is examining the rock he is being watched by three claim jumpers. The minute he leaves the spot the jumpers gather up some samples of the ore, and after replacing Broncho's sign with one of their own, start for the claim agent's office. Here they learn that he will not be there until Saturday. Meanwhile, Broncho has written a note to his sweetheart asking her to accompany her father, the stage coach driver, on Saturday. She does so and they pick up Broncho at his cabin. There is a certain saloon at which the driver always stops, and the jumpers induce the bartender to dope his whiskey in order to delay Broncho. Their plan fails as his daughter graps the reins and while she drives, Broncho holds off the jumpers with his gun. The claim jumpers soon give up the race and Broncho files his claim first.

SURGEON WARREN'S WARD (Special—Two Parts—Jan. 8).—Army Surgeon Warren has been made guardian of Alice Barth at her father's death. He falls in love with her. He has a rival for her hand in Captain Gordon. She loves Warren, however, and when Gordon proposes she refuses him. Warren's betrothal to his ward is announced at a ball given in their honor. Gordon, to get revenge, persuades a girl of the underworld to go to the ball with him, where she claims that the surgeon is betrothed to her. He denies it, but the girl sticks to her story and Warren is courtmartialed and expelled from the army service. He goes to a lumber camp in the northwest.

The sweetheart of the girl of the underworld grows jealous of Gordon's attentions to her. He forces her to go to the army officers and confess she had been bribed by Captain Gordon to pretend that she was the fiancee of Warren. A messenger is sent to find him and tell him that he is reinstated. Gordon goes to Alice Barth and persuades her to marry him and go on their honeymoon at once. She reluctantly consents, not knowing that Gordon is in reality fleeing because of the accusation against him. They wander from place to place, Gordon trying to escape detection, until they arrive at the forests where Warren is working.

The captain is penniless. In desperation he steals from the lumber camp. He is caught by Warren, who saves him from the wrath of the lumber jacks. Gordon tells Warren that Miss Barth is dead. Then the messenger arrives, telling of Gordon's perfidy. Warren goes in search of Gordon and finds him in a little shack with Alice Barth, who is ill. The captain sees that he must face trial as a deserter and ends his life. The girl had never really ceased to love the surgeon and gladly goes back to the fort with him.



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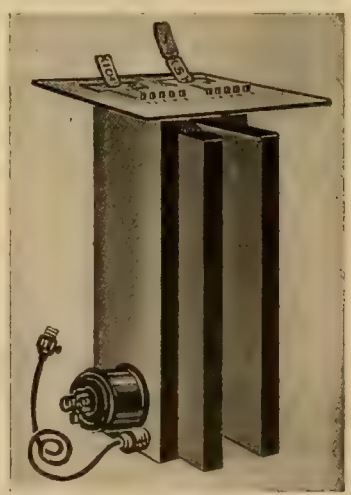

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KALEM.

CAST UP BY THE SEA (Special—Two Parts—Jan. 4).—Meeting Ruth Adams, daughter of a millionaire, on an ocean liner, Lockwood, a professional gambler, falls in love with her. He finds a rival in Count Dupont, a fortune hunter. The latter informs Ruth and her father as to Lockwood's profession. When the gambler calls upon Ruth at her home, he is requested to leave. Ruth and Dupont are married. A few days after the wedding, the girl's father is ruined. Lockwood chances to see Dupont when the news is broken to the nobleman. The man's attitude causes the gambler to fear for Ruth's safety. When the Duponts sail for abroad, Lockwood follows.

A collision sends the liner to the bottom, Ruth, her husband and the gambler being the sole survivors. The three are washed ashore on an island. In the months which follow, Ruth comes to find Lockwood gentle and courageous. Dupont, on the other hand, is a monument of selfishness. Lockwood constructs a raft just big enough to carry two. Weary of her husband's brutality, Ruth consents to leave the island with the gambler. Dupont, attempting to board the raft, is knocked unconscious.

As Lockwood paddles out to sea, a bundle falls from Ruth's hands and opens. A tiny garment made by Ruth during her stay on the island informs the gambler that it is Dupont who should have the chance of being rescued with Ruth. The man paddles back to shore. The realization of his own unworthiness is forced upon Dupont for the first time, when he learns Lockwood's reason for returning. He vows to turn over a new leaf. Heartbroken, the gambler watches the tiny craft until it disappears from view.

THE WAITRESS AND THE BOOBS (Jan. 5).—Although business is bad for Hicks, a patent medicine fakir, the voice of his partner, Della, makes it worse. Every time she tries to sing, the crowd runs for shelter. The two are growing mighty hungry, when Hicks learns that the Greasy Vest Restaurant is in need of a waitress.

At Hick's suggestion, Della disguises herself as a Dutch maid and lands the job. Her false blond locks and smile captivate the heart of every one of the Greasy Vest's patrons. Even Butts, the proprietor, shows a desire for the first time in his long and checkered career to travel in double harness.

One by one, Della promises to wed Alkali Pete, Dutchie, Blondie, Curlie and Butts. She makes them first promise to present her with a diamond ring. Since Hicks owns the only diamond ring in town, Pete purchases it and presents it to Della. Della promptly passes it back to Hicks, who sells it to each of the suitors in turn.

On the day set for the weddings, the suitors dress in their Sunday best and set out for the church. Each is astounded to find the others waiting at the church for the same girl. Then comes the discovery of how they have been hoodwinked. With one accord the swains rush to the railroad station. Their worst wears are confirmed. On the platform of the outgoing train the men see Della and Hicks cheerfully waving good-bye.

PUT ME OFF AT WAYVILLE (Jan. 8).—While Billy is on his way to Wayville where he is to marry Betty Burton, the girl he has not seen in ten years, Jasper, an escaped convict, boards the train. The fugitive compels Billy to exchange clothes with him, after which he throws the boy off the car. Billy, a hard sleeper, had instructed the Pulman porter to put him off the train at Wayville at all hazards. Mistaking the number of the berth, the porter reaches into the wrong berth. Rousing Sammy Green, a newlywed, the man throws him off the train in spite of his struggles and protests.

A letter in his victim's clothes reveals Billy's

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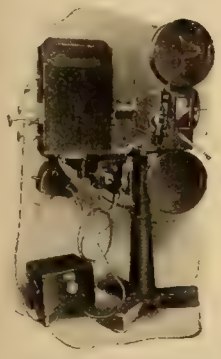

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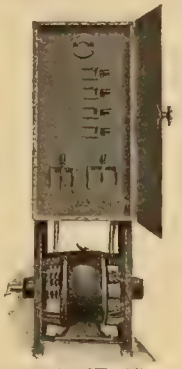

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Romance to Jasper. Learning that Billy is to receive $5,000 as a wedding gift, the fugitive impersonates him. Billy, in the meantime, is captured by the sheriff and his posse. The timely arrival of Sammy Green, barefoot and clad in pajamas, saves Billy from spending the night in the calaboose. Jasper is warmly welcomed by Betty and her father. The latter, in his enthusiasm, presents the impostor with the money. Later that night, Jasper endeavors to escape from the house, but gets into a mixup with the Burton bulldog.

Billy has induced the sheriff to accompany him to Betty's home. They arrive in time to save Jasper from the dog's teeth. Betty and her father, attracted by the noise, arrive just as the convict is handcuffed. And while Billy explains the mistake to Betty, Sammy appropriating a handcar, pumps it down the track towards the next station where he has wired his bride to wait for him.

THE LEAP FROM THE WATER TOWER (Ninth of the "Hazards of Helen Railroad" Series—Jan. 9).—His dismissal brought about by Wadsworth, engineer of the Through Freight, Rand, a fireman, plans to cause the man's death. The freight is about to make the steep descent between the summit of Pine Hill and Lone Point, on the following day, when Rand renders the airbrakes useless by closing an angle valve between two cars. The scoundrel attempts to escape on a passenger train. He meets with retribution when he falls from the car and is mortally injured. Hanson, a lineman, who goes to his assistance, learns Rand's story.

Hanson immediately wires to Lone Point, where Helen is stationed. Meanwhile, Wadsworth, frantically endeavors to ascertain why the airbrakes refuse to work. Helen, realizing the peril which menaces the runaway, dashes to a water tower under which the freight must pass. Climbing out on the spout the brave girl waits until the freight is directly below. Then, although the slighest slip means death, she leaps down to the top of one of the cars.

Although badly bruised, Helen hastens forward and reveals the source of the trouble to Wadsworth. The valve is turned on and the runaway halted. Helen's heroism wins her another proffer of marriage, but she informs Wadsworth she does not love him.

BIOGRAPH.

THE HOUSE OF SILENCE (Dec. 28).—Unreasoning jealousy of his wife's former suitor causes the husband to hate her so that they never speak. Her baby is born dumb, and, realizing the terrible truth, the man turns her out of the house. "It is your fault!" he cries. At a state institution she learns how to care for children afflicted like hers. The doctor, her former suitor, gives hope that the child may speak. In a scene of great power their reconciliation is effected through their child.

THE CRIMSON MOTH (Special—Two Parts—Dec. 29).—Doctor Robert Huntington breaks his engagement with Ann Morton, a nurse at the hospital, when he learns that the ill health of his cousin, Jeffrey, may bring him into possession of the Huntington estates. Ann nurses Jeffrey at the hospital and later marries him, though confessing that she loves another. Too late, Robert regrets having given up the girl and tries to win her back. She repulses him. Doubly jealous now of his cousin, Robert schemes to put him out of the way. Ann's discovery of an old volume, "The Crimson Moth of the Huntingtons," suggests a grim expedient. "Whenever the Crimson Moth appears to a Huntington he is doomed," the tradition declares. Robert sees to it that a Crimson Moth appears to Jeffrey just when, having discovered Ann's past relations with his cousin, the last of the Huntingtons is in a frame of mind calculated to receive the full shock of superstition. But the treacherous ivy up which Robert has climbed hurls him down to death, and the curse is lifted.

TWO STRAY SOULS (Dec. 31).—His prison record hung over him. Even the happiness of wedded life never quite banished the specter. And while he dreaded the chance that might reveal his past to his wife, she, in her turn, feared lest somehow he might learn of her confinement in the reformatory. Then, on the threshold of his home, an ex-convict recognized him and demanded money as the price of silence, and he would have consented to blackmail, had not fate ordained that his wife found courage to tell him of her past, and so make it easy for him to disclose the secret that was eating out his heart.

DIOGENES WEEKLY NO. 4-11-44 (Jan. 1).—Another of those mirth provoking skits on news pictorial.

THE EFFICIENCY SQUAD (Jan. 1).—The chief, a stickler for efficiency in the force, is walking with his sweetheart when he provokes the wrath of the gunmen by taking a loaf of bread from their basket as they set out on a picnic. The gunmen vow revenge and, catching the chief unawares, duck him in a water butt. His sweetheart sees the outrage and hurries off to bring up the efficiency squad. Meanwhile, at the picnic, a very fat gunman finds himself without a lady, and the others volunteer to go and "grab off a dame." It is the chief's sweetheart, hurrying to bring up the squad, whom they seek to grab off, and after an exciting chase they are captured and given just such a ducking as they had given the chief.

ALL FOR THE BOY (Jan. 2).—To save his son from a mesalliance and enable him to marry the right girl, a broker first tries to buy off the other woman, and then, when she refuses financial settlement, lures her to a hunting lodge, where he locks her in so that she shall not carry out her threat to make a scene at the wedding. She vows vengeance and, with the aid of a financial powef who wishes her favor, finally ruins the broker. But when she exults over him he is borne up by the thought that he has saved his boy.

SELIG.

HISTORY OF THE WORLD'S GREATEST WAR IN MOTION PICTURES (Five Parts).—Presented by the Hearst newspapers in conjunction with the Selig Polyscope Company. Reel 1—Animated war map of the western theater of war showing the movements of troops and progress of campaign up to early part of December. Scenes in London, Berlin and Brussels at the outbreak of the war in the early part of August, showing troops mobilizing, etc. King Albert of Belgium takes the field at the head of his army. Belgian troops tear up roads and entrench themselves to meet the German advance.

Reel 2—With the approach of the Germans the vanguard of the great Belgian refugee army begins its flight from Tirlemont. Scenes show the terror-stricken people hurrying along the roads in carts, wheelbarrows, etc. Once fashionable beach at Ostend is converted into a refuge shelter—scene shows refugees standing in front of bathing houses and a general view of the beach as it looked latter part of August. Feeding refugees in the royal palace at Ostend. Feeding and housing refugees in the Palace des Fetes at Ghent. Starving women of Malines rushing for a place in line to get food being distributed from the City Hall. Belgian soldiers in the field and in trenches to meet the advance of the oncoming Germans. Occupation of Brussels by the German troops on August 16, showing the army marching through the captured city.

Reel 3—Animated war map of the fighting in the East, showing the advance and retreat of the Austrian, German and Russian armies from the outbreak of the war in August up to the early part of December, followed by pictures showing the ruins of the towns in East Prussia, following the first Russian invasion, and the German troops on the march through these towns to repel the invaders. View of thousands of Russian prisoners being marched to the detention camp at Konigsberg. Story then returns to the western field and pictures show the retreat of the French and British army to the Marne. View of the battlefield at Senlis and ruins of the city. It was at this place, only 25 miles from Paris, that the German right wing under Von Kluck began its great turning

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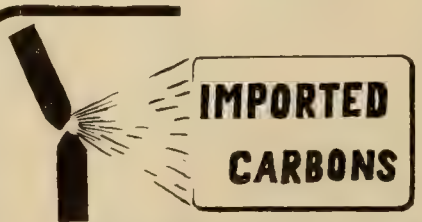

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movement, which resulted in the German retreat to the Aisne. This reel ends with scenes from Louvain following the destruction of that city by German troops, and the last scene shows the victorious invaders passing in review before the marine commandant in the famous goose-step.

Reel 4—In order to fill the great gaps in her ranks, England calls on her colonies for aid. This reel opens with a review of the Canadian troops at Valcartier, Quebec, before sailing for the front. Story then goes back to Belgium, where the Belgian troops are harassing the German advance. Pictures show the Battle of Lubbeek, the scene showing the Belgian artillery advancing into battle and firing. Next scene shows the wounded being brought into Benduyne, Belgium, a picture of the interior of the hospital with the Red Cross nurses at work. This is followed by a scene in Berlin showing the Princess Alexandra paying a visit to the German wounded. This reel closes with scenes from the prison camps in England and Germany, showing German prisoners of war at work in the former, and thousands of French prisoners of war being marched into the camp at Konigsbruck, including wounded soldiers.

Reel 5—This reel opens with views of Rheims after the bombardment September 18, showing the damage done to the famous cathedral. Also is shown a picture of a falling wall which was caused by a bursting shell. This is followed by a picture of the British troops making their way through northern Belgium to reinforce the Antwerp garrison. This is followed by a battle scene on the outskirts of Antwerp, showing half a dozen Belgian guns in action. This is followed by the retreat of the Belgian army from Antwerp. The reel closes with a scene of a soldiers grave near Compeigne.

HEARST-SELIG NEWS PICTORIAL NO. 85 (Dec. 21).—Edison plant burns at West Orange, N. J. Scenes show ruins while fire still smoulders. Firemen push down tottering wall.

New York's official Santa Claus, assisted by his boy scout aids, opens children's letters to Kris Krinkle and sends little ones what they desire.

Mayor Rolph, of San Francisco, speeds relief ship on its way with food supply for Belgians.

Children of New York dressed in fancy costumes open new park and playground.

Christmas ship "Jason" arrives in England, is given royal welcome and part of its cargo discharged.

Two sons and daughter of King Albert of Belgium, living in London during war, attend mass at Westminster Cathedral on royal father's birthday.

Children of New Rochelle, N. Y., are sent to open air school. Interesting scenes in the "outdoor class rooms."

Host of daring painters swarm over Brooklyn Bridge working on the braces, and cables. One man daringly runs along the topmost cables, the others climb up and slide down while hundreds of feet below ships sail by on the East River.

MINA.

ALIAS GREASED LIGHTNING (Jan. 7).—Luck has been dead against poor Verace, who finally gets so down and out that he is ordered to leave his poverty-stricken "furnished" room. The landlord is just in the act of evicting him when a message arrives informing Verace that, by the will of his uncle, he has inherited an enormous fortune. Verace writes to his buxom sweetheart, and after he has togged out in the finest raiment meets her at the ferry.

A placard has been posted at the ferry slip offering $500 reward for the capture of "Alias Greased Lightning," a desperate crook. Verace is mistaken by the police for the fugitive, but is rescued by his husky partner and the two flee from their would-be captors. The chase which follows is a riot of thrills and laughs. Numberless unheard-of comical and ludicrous situations are developed, and the story reaches its climax with the explosion of a powder mill, the frustration of the cops and the escape of the much-abused lovers.

PATHE.

PATHE'S DAILY NEWS NO. 84, 1914 (Dec. 9).—
Animated Map of the War.
Paris Boys Trained for Service.
Barbed Wire Used as Defensive Feature.
Walter Johnson Signs with Chicago Federals.
Marines Return From Mexico.
New York City Junior Cross Country Championship.
New Orleans, La. Society Folk Hold Flower Day.
Boston, Mass. Annual Dog Show Held Here.
Troy, N. Y. College Students in Flag Rush.
And Other Scenes.

PATHE DAILY NEWS, NO. 85, 1914 (Dec. 14).—Animated Map of aerial attack on Paris.
Field Kitchen behind the trenches.
Russian troops advance against the Austrians.
Myron T. Herrick arrives home from Paris.
Terrific seas sweep the Atlantic seaboard.
Great fire destroys Edison plant.
Chicago fires 200,000 condemned eggs.
War ruins in France.

PATHE'S DAILY NEWS NO. 87 (Dec. 21).—Animated map of unsuccessful attack on Paris.
Howitzers tear down beautiful building.
Prince of Wales goes to the front.
French cavalry horses shipped to war zone.
America's richest baby poses for Pathe News.
Mexican troops on the border.
Crude oil tanks destroyed by fire.
Even dogs are now carried by mail.

PATHE'S DAILY NEWS, NO. 194 (Dec. 16).—Animated map of the belligerent countries.
Turkish fleet mobilizes in the Bosporus.
Pounding surf damages Massachusetts coast.
Cattle shipped to the warring nations.
King of Servia leads his troops.
Relief ship sails for Rotterdam.
Naval recruits prepare for service.
Canada's troops leave for the war.

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CORRECTIONS.

A Domino picture entitled "A Political Feud," which was originally scheduled for release on December 24, a synopsis of which was published on page 1746 of the issue under date of December 19, was released on December 17, and "The Last of the Lion" on December 24, as per changes in the Domino list.

The Komic picture, "Love and Business," a synopsis of which was published in our December 19 issue giving release date as December 27, has been postponed until January 10. "The Record Breaker" was released on December 27.

UNIVERSAL

NESTOR.

FOR THE GOOD OF THE CAUSE (Jan. 5).—The Newleyweds take up their home in their bungalow Newleywed is dumfounded, however, when wifie receives a letter from her mother announcing her coming. Newleywed receives another blow when he learns that wifie's mother is a celebrated suffragette, Capt. Rosie James.

Wifie's mother arrives and immediately announces a series of receptions at the home of the Newleyweds. Accommodations being rather limited at the Newleyweds home, Newleywed himself is forced to take to the bath tub to sleep, while wifie and mother-in-law occupy the only bed in the house. Mr. Newleywed tries to break up one of the suffragette receptions by the use of the lawn hose, but meets with miserable failure.

For some time he is in a quandary, but finally hits upon a brilliant plan. He brings flowers and bon-bons for the mother and endeavors to overcome her great dislike for him. She is delighted and the attentions are gladly received. However, when he brings theater tickets for two instead of taking wifie, he takes mother-in-law. After the theater it is a bird and a bottle and they are all in when they finally arrive home. The result of it all is that next morning wifie gets her mother's traveling bag from the bedroom and rather forcibly escorts her to the taxicab outside. Newleywed is delighted with the success of his plan and is convulsed with laughter.

WHEN HIS LORDSHIP PROPOSES (Jan. 8).—Billie is in love with Jack, a clerk in her father's office, but father is not pleased with the idea of it, as he has a match for his daughter in the person of His Lordship. His Lordship's proposal is forced upon her and preparations are made for the wedding. Billie appeals to her girl friend, Constance, and they together with Jack frame up a plan. Billie invites His Lordship to meet them and he accepts, being in love with Billie.

At the little party, the friends so work it that His Lordship and Constance are much taken with each other, and Constance plays her part ardently. He is in a quandary as to which girl he loves the best, but finally decides it is Billie.

The day of the wedding arrives and the guests are assembled. Billie is dressing in her room, when by a previous appointment Jack drives up in his car and she escapes with him.

Father sees the escape of Billie and Jack in the car and he, His Lordship and Constance rush out in pursuit. A lively chase follows. Jack is forced to stop his car at a point where the road is being repaired and father's car catches up. Constance and His Lordship have meanwhile been making ardent love in father's car and by the time they reach the point where Jack is forced to stop His Lordship has lost his heart and head for Constance.

He announces his decision to Billie's father, who is much put out by the change in things. Rather than disappoint the guests he gives his consent to her marrying Jack. Accordingly they return home, and it is arranged that Jack and Billie are married first. His Lordship takes his place in turn, with Constance, but at the last moment she announces she has changed her mind and is going to become a Red Cross nurse, which causes His Lordship to faint dead away.

BISON.

CUSTER'S LAST SCOUT (Two Parts—Jan. 9).—The action of "Custer's Last Scout" takes place in 1876 when our Indian wards took it into their hands to exterminate the white soldiers. General Geo. A. Custer is in command at Fort Lincoln. With him as chief scout is Alfred L. Chapman. Others in his command are Major Reno, Capt. Bates, Lieut. Woodruff and Lieut. Kane.

Marjorie Woodruff, sister to Lieut. Woodruff, is the belle of the post. Every officer is in love with her, but Captain Bates and Chapman are recognized rivals. Marjorie's brother has a decided objection to Chapman's suit, and does not hesitate to acquaint Marjorie with the fact. She, however, possesses a will of her own. Chapman proposes to Marjorie, who tells him that she will give him an answer on the morrow. Chapman leaves her, meets the young lieutenant, and the two are kept from coming to blows only by the intervention of brother officers.

Bates then proposes to Marjorie, and is accepted. Whereupon Marjorie writes a note to Chapman, telling him of the fact, and sends the article to Chapman by a passing trooper. Lieut. Woodruff sees the action, holds up the trooper and forces the latter to give up the note. That afternoon Chapman is sent to observe the movements of Chief Rain-in-the-Face, while Lieut. Woodruff and Kane, accompanied by two troopers, one of whom figured in the note incident, set out to hunt antelope. The little party is ambushed, and the two officers and one trooper are killed. The survivor is the trooper from whom Woodruff took Marjorie's note. The trooper falls in with another band of Indians who fire upon him. He rolls down a steep embankment and under a growth of bush. Later, he crawls from his concealment and heads for the fort.

Custer sends Captain Bates to Fort Rice. En route, Bates and his small escort discover the bodies of the murdered officers. Bates also picks up the note written by Marjorie and dropped by the Indians when they rifled the bodies of their victims. Bates returns to the fort, where he accuses Scout Chapman of having murdered Woodruff, producing the note to prove the accusation. Custer is forced to order the scout arrested. As Chapman is led away, another scout enters with the half-dead trooper, who, seeing the predicament of Chapman, confesses to them that his superior officer had forced him to give up the note. Chapman is freed and the incident closes.

Reynolds, the second scout, informs Custer that Rain-in-the-Face is in possession of Lieut. Woodruff's gold watch. Custer decides to arrest the Chief, and sends Bates, Chapman and Tom Custer to Standing Rock Agency. Here the soldiers, after a struggle, succeed in arresting the Chief, and return with him to Fort Lincoln.

The Chief's followers, enraged at his arrest, immediately bring warfare against the white settlers. Washington hears of this, and Custer receives orders to pacify the redmen. To this end he takes with him the seventh cavalry and starts after the Indians. Chapman is sent ahead, but is unfortunate enough to fall into the hands of the Indians, who submit him to the usual tests for cowardice. After an interval, Chapman escapes his captors and heads back to rejoin his command.

Underestimating the force of the Indians, Custer splits his command, sending Captain Bates and a troop up the Little Big Horn. Custer and his troops go down the river, leaving Reno and his men at a fixed post. The plans of attack call for a simultaneous movement from three sides. Reno, however, is drawn into an ambush and loses nearly half of his command. Bates is cut off, and Custer, unaware of these events, advances upon the Indians. His attack proves a failure, for the Indians are massed thousands strong, and he is compelled to fight a hand to hand conflict.

Scout Chapman, hearing the firing, hastens forward, but he, too, is cut off. Hoping to circle the Indians, Chapman climbs to the top of a small hill. Here he views the terrible spectacle of Custer's massacre, unable either to advance or retreat. Later he is able to leave his position, and picking up the disabled Reno command, tells them of the fate of Custer.

Finding Captain Bates sorely wounded, Scout Chapman picks him up and brings him back to the fort. Marjorie weeps as she thanks the faithful scout for bringing back her accepted suitor while Chapman grins and rides away to live down his own disappointment.

UNIVERSAL.

ANIMATED WEEKLY NO. 146 (Dec. 23).—University Students Erect Barracks.—Sons of England's nobility construct their own military quarters at Woodcote Park, near Epsom, England.

The New Hat in War Ring.—Turkey sends the first of her troops to the aid of Germany in her fight against the Allies—Constantinople, Turkey.

Gasoline's Role in World War.—Latest models of gasoline driven motor vehicles used at the war front.

German Cruiser Sunk in Sea Fight.—Cruiser "Leipzig," the terror of English merchantmen, coaling for her last trip on which she was sunk by an English squadron—San Francisco, Cal.

All-American Congress Against War.—Premiers of twenty-one American republics meet to keep the war from this hemisphere, Secretary of State Bryan presiding, Washington, D. C.

Diplomat Home from War Zone.—Ex-Ambassador Myron T. Herrick, who stayed on at his post in Paris after the French government itself had fled, returns home—Washington, D. C.

California's Gift to Belgium.—"Camino," laden with 5,000 tons of foodstuffs sent by the people of the Golden State, leaves San Francisco, Cal.

World's Fashion Center Shifts to America.—Up-to-the-minute styles created in the United States by designers whom the war has driven to this country. Shown by courtesy of Madame Yovin, Sun Parlor, Waldorf-Astoria Hotel, New York City.

New $12,000,000 Dock.—Premier of Canada reviews troops at opening of the costliest dock in the Dominion—St. John, Canada.

City's Gift to the Blind.—Dependent blind get their share of the city's $35,000 appropriation for their relief—New York City.

John Hay Playground Opened.—Children celebrate opening of the one-half million dollar playground, named after great statesman—New York City. Sub-title: Hannes Kohlemainen, running marvel, wins.

National Senior Championship.—Famous cross-country runners in heartbreaking race for national championship at Van Cortlandt Park, New York City. Sub-title: Hannes Kohlemainen, running marvel, wins.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

IMP.

THREE TIMES AND OUT (Jan. 4).—Ned has just married Arline and they love each other and are very happy. At breakfast he receives a letter in the mail from his old chum, Jack, in which the latter says he will arrive in town that day and will make a visit at the office. Arline says she will be glad to meet him. Ned arrives at his office and meets Jack, who has just arrived in town. He leaves his grips at Ned's office and strolls around the town in order to see the sights. On the streets he flirts with Ned's wife, not knowing who she is and she has him arrested, not knowing that he is the friend her husband expects. Jack is thrown in a station house cell and telephones for Ned to bail him out. This is done and they go to Ned's house for dinner. Ned is called back to the office and excuses himself and goes, leaving Jack in the library.

The wife returns and seeing Jack she thinks he has followed her there and gets a policeman and the unfortunate Jack is again dragged to a cell in the same station house. He again telephones for Ned, his friend, to bail him out; the other does so and gives him the key to his office, telling him that he should go there and wait until he can consummate a business deal.

Jack goes to the office and waits. Meanwhile the wife has decided to go to the office and tell her husband all the trouble she had with the awful flirt. She arrives there and seeing Jack she almost faints and the janitor rushes in and wrestles with Jack and they fight until a policeman arrives and drags Jack off to the same police station, where he is thrown into a cell. The desk officer tells him he must have a habit. The husband returns to his office and is again telephoned for and bails Jack out. Outside the station house the husband is roaring with laughter as he asks Jack to come home for supper and to meet his wife. Jack boils over and slamming the husband to the ground he leaves. On the next street a pretty girl tries to flirt with him but he almost collapses and with a wild shriek runs from her and boards a passing trolley and is seen no more.

SHE WAS HIS MOTHER (Three Parts—Jan. 8).—Violet is an unsophisticated young girl. Although a day dreamer and romantic to a degree, the young men of the village, adored by the rustic girls, do not appeal to her. She declares her husband must be a man of affairs, one of might, a man that she can look up to. Such a man comes into her life and loves and rides away. She tries for a long time to find him but in vain. After his departure a child is born to her and she is thrust into the world by her parents. She fights life's hard battle as best she can. Time passes. Violet loves her little boy and sings to him. She plays old time melodies upon her violin while he coos and kicks his tiny feet.

Meanwhile the man prospers. Violet ceases to think of the past—or of the future. She feasts and sings and makes merry where souls are bought, so she may support her growing child. The man seeks her out and tries to buy the boy. She thrusts him away with her garishly decked fingers. That night while she trods the streets and feasts with a breaking heart, the man steals back and takes away the nestling. She returns in the gray of dawn and finds him gone. Like Rachael, she weeps and will not be comforted.

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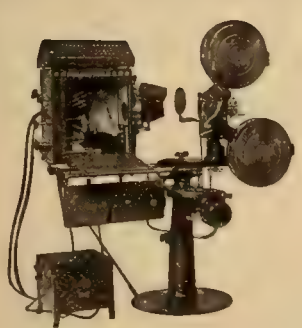

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The wheel of time turns and the son, now a young man, looks upon his father as a demigod. The poor wistful little mother is thought to be dead, but the son often thinks of her. He tries to fashion the old time melodies that she played for him. Some times he asks for her, but is told that she is no more. He wonders what happiness might have been his if the quiet little mother had lived. The purse proud father is elected to the governorship of the state.

His son glories in his father's greatness, while the mother wears her heart out in longing for her boy. Father and son leave the political club room while thousands crowd the pavement to see him and cheer him upon his victory. A wretched little huddle of what was once a woman comes nearer. She plays some maudlin memory of a melody upon a cracked violin. She recognizes the man. The son looks at her and instinctively is drawn to his mother.

He is about to embrace her when the father curses her with a vile name. The son's soul leaps to his mouth. Without thinking he casts the father to the curb. The fall fractures the governor-elect's skull.

The son is arrested. At the trial the mother sits with her withered hand clasped in her son's. The jury returns a verdict of "not guilty." The son looks at his mother. She seems to have renewed her girlhood. Her face is placid. Something in her stillness alarms the boy. He embraces her and finds that she is dead.

STERLING.

OLIVE'S LOVE AFFAIR (Jan. 7).—Billy and Bob love Olive, but the dainty Miss prefers Billy. One day Bob comes upon her as she is embroidering Billy's initial on a handkerchief, which she presents to him later. Bob is angered by her open preference for Billy and he shows it. She, undaunted, runs him from her presence with the point of her sewing needle, and a short time later is content to find her true lover, Billy, basking in her smiles. To revenge himself upon her, Bob steals her unguarded doll, and with true villainous intent, casts it into the waters of a nearby cave. Then, in his exultation, he sends her a note by a boy telling her what he has done. The note is intercepted by Billy, however, who dismisses the messenger and sets out to rescue the doll himself. The messenger returns to Bob and tells him everything is all right, and the young villain smilingly awaits results. Meantime Billy, with his constant companion, his dog, arrives at the cave, but in his anxiety slips and falls into it. He finds himself upon a ledge just above the water, in which the doll is floating and, in a quandary, he at last decides to send his dog for help. He throws the handkerchief up out of the cave, and the waiting dog gets it and takes it to Olive. She follows the dog back to the cave, but is unable to help Billy. Olive then sends the dog for a rope which he gets and after some severe pulling and tugging by both the dog and Olive, Billy is pulled from the cave. He has the rescued doll with him which he secured with the aid of those above and the rope, and Olive once again smiles as she hugs her wet treasure to her breast. Bob, smiling in anticipation of his revenge nearby, is seen by the lovers, and Billy sends his dog who chases the young villain away, which leaves the sweethearts happy and contented.

FRONTIER.

CHRISTMAS AT LONESOME GULCH (Two Parts—Jan. 2). About to start out for his daily toil Fred, the miner of Lonesome Gulch, notes something stops him. On the wall his calendar registers December the twenty-fourth and it occurs to him that another day will bring Christmas. Looking back, he recalls scenes of years ago, of his mother and his elder brother, who early choose a career of crime. Twenty miles away the desperado breaks from jail, and with a sheriff's posse at his heels, takes to the hills. Late that afternoon the desperado arrives at Fred's cabin, exhausted, he comes in and a minute after flopping down on the bunk, is asleep. Fred returns, sees the form of the sleeping man and decides not to awaken him. But an idea occurs to him, and this he proceeds to carry out.

Morning comes, and the desperado awakens. He sees Fred sleeping, and for a second he is tempted to kill him, fearing that he may attempt to capture him and turn him over to the posse. But the vision of his mother stops him, and as he lowers his hands he feels something on the table. It is a small package labeled "Merry Christmas, stranger." Fred wakes up, and as the two men stare at each other the realization comes that they are brothers. The posse arrive, but Fred tells them that he has seen nothing of the wanted man. Twilight comes, and the older brother departs. Fred sits down before the open fireplace, contentedly smoking, for he knows that the border line is but a few miles away, yet he had no way of knowing that a chance shot from the sheriff had struck his brother, and that when the sun set that day his dead brother was lying in a wild spot in Lonesome Gulch.

POWERS.

THE GIRL OF THE PINES (Jan. 9).—The girl's father, a prospector, dies in his cabin in the hills, with only his daughter beside him. She, realizing the danger to a lone girl in the world, disguises herself as a boy and starts out to seek her fortune. She meets the foreman of a lumber camp who takes a fancy to the slender boy and gives "him" a job. Almost at once the bully of the camp decides this is a chance to show his supremacy.

When the "boy" stands around helplessly, bully gets an ax and saw and tells him to get to work. The girl cannot refuse safely and with great awkwardness raises the heavy implements and tries to do her share. The rough lumberjack laughs at her efforts and the bully thinks it time to show his authority. He swears at her for not doing enough work. Her poor hands are blistered and her muscles ache but she goes at it again. The bully laughs and, swearing again, knocks the "boy" over.

The men are delighted. A scrap is a rarity under the stern regime of the foreman, but this promises to be increasing. And besides, the licking will do the boy good, toughen him and make him respect those above him. The foreman comes into the scene. At first he would interfere, then his own subdued love of a fight crops out and he sides with the lad.

The bully crouches and starts towards the boy but the thousands of years of femininity are too much for the little girl of the pines. Snatching off her cap she breaks out crying. The lumbermen stare. Then, realizing the truth, they wonder how they could have been deceived for a minute. The bully is ashamed. He pulls his cap off embarrassed, but the girl turns angrily away from him.

Weeks pass. The foreman has a house built for her. She is the queen of the camp and every man shows her the utmost respect. The bully and the foreman love her. The former has been forgiven, but when he speaks his love the girl shakes her head. She loves another, the man who has been her champion from the first.

GOLD SEAL.

THE MYSTERY OF THE THRONE ROOM (Two Reel Detective Drama of "My Lady Raffles" Series—Jan 5.).—Lucille, a young widow and protege of an American Duchess, is the guest of honor at one of the Duchess' week-end parties. During the first day of the visit, Lucille recognizes an old acquaintance in the "international spy," known to the Duchess and her friends as "Count Hugo."

While taking tea with the Duchess, Hugo is approached by Prince Frederick, who will fall heir to Queen Yvonne's throne, should she refuse to marry the neighboring Prince Carlos on her twenty-first birthday, which is only ten days away. The Prince tells Hugo of Yvonne's love for one of the young officers in her retinue, and of her expected refusal to carry out the wishes of her people and thereby save her country from falling into the hands of Prince Frederick. During their conversation Lucille sees them point to a limousine, stopping at the gate. The machine contains Prince Carlos' couriers. Hiding behind a tree, Lucille overhears the couriers tell Prince Frederick that Queen Yvonne has not refused Prince Carlos but has asked a week to think it over, promising to signal her acceptance seven days from them, by a gun shot. Lucille later overhears Frederick plot with Hugo to kidnap Yvonne. He knows that, although she is a madcap and in love with the young officer, she will never sacrifice her people and country to the unscrupulous Frederick and that she will give the signal at the given time.

Lucille determines to warn the queen and thwart the plans of Hugo and the Prince. She immediately starts out for the palace. Upon her arrival she watches her chance, and, finding a side entrance open, tiptoes into the palace.

In the meantime, the Prince and Hugo have arranged with Frederick's man to kidnap the Queen and take her to Frederick's shooting lodge, until after the day set for the wedding,

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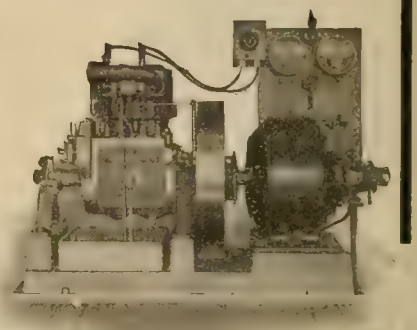

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by which time Frederick will be on the throne. While Lucille is in the palace, Hugo's men conclude their preparations to kidnap the queen. In the meantime, Hugo's men kidnap the Queen in her garden without any of her people knowing she has even left the palace.

Lucille is discovered in the throne room of the palace by Yvonne's maids and is mistaken for the queen. Lucille tries to explain, but the maid, knowing of their queen's mad-cap ways, think it is another of her pranks, and hurry her to her room. The next day Hugo visits the palace and is dumbfounded at meeting the Queen, as he believes Lucille to be. He sends word to Frederick that his men have failed to get the Queen away.

The day the signal is to be given Lucille sees Hugo trying to hide the pistol with which the signal is to be given. She accidentally discharges the weapon, thus giving the signal. The people waiting anxiously at the palace gates, cheer loudly when they hear the shot which signifies that their Queen will marry Prince Carlos and save them from Prince Frederick. Lucille, hearing the cheers, realizes what she has done and tries frantically to think of some way to escape from the palace and a consequent marriage with a crabbed old Prince, as she pictures Carlos to be.

The day for the wedding arrives and Lucille is dressed in the royal robes of Yvonne and prepared for the ceremony by her ladies-in-waiting. About the time Prince Carlos arrives at Yvonne's palace, Yvonne escapes from the lodge. Carlos is presented to Lucille, who finds him to be a good-looking young man of pleasing personality.

During the time before the ceremony, Lucille and Carlos become quite friendly, and don't seem to mind the coming marriage, much to the despair of Yvonne's sweetheart, who is nearly wild with jealousy. The Queen arrives at the palace and reaches the throne just as the prelate starts the ceremony. Confronting Frederick, she is dumbfounded at the sight of her double on the throne. Lucille explains why she is there and about Frederick's plot against Yvonne. Frederick exits hurriedly, with Hugo, who at last, recognizes Lucille. Carlos turnes to Yvonne as Lucille exits to the window, where she meets Hugo, and laughs at him. After he leaves, she turns and looks sadly toward the Prince Carlos, who at that moment, is kissing Yvonne's hand.

The Prince, seeing Yvonne and her sweetheart exchange glances, realizes their love for one another and pledges their troth, by promising to pay the country's debt himself and thus freeing Yvonne of the necessity of marrying against her will. Placing their hands together, he exits as the ceremony begins. Lucille, in the window, hears someone coming and, turning, finds Prince Hugo standing by her side. She smiles at him as he takes her hand.

L-KO.

CUPID IN A HOSPITAL (Jan. 10).—A pretty nurse makes an impression on Billie. Her flirtation arouses the jealousy of the crippled anarchist, who gets even by bouncing a basin on the head of Billie. The young interne, also in love with the pretty nurse, makes a date to meet her, but Billie, waiting for another sight of his lady fair, forestalls him. The interne's jealousy aroused, he proceeds to punish Billie. Believing him dead, the frightened nurse and interne make off for the hospital.

Found unconscious by a couple of policemen, Billie is restored by a whiff of his beloved gin. He is carried into the hospital, where his head is bandaged and he is prepared for bed. Turning into the ward he is treated by the anarchist. The ungrateful Billie manages to steal the bottle, but is not able to get away with the contents before the arrival of the nurse. Recognizing him, the nurse showers attentions upon him, much to the jealousy of the anarchist, who plants a bomb under the bed of the sleeping Billie.

The anarchist, awaiting the explosion, is horrified to discover the nurse sitting on the bed with Billie. He endeavors to drag her away and the bomb is discovered. Thoroughly alarmed, the entire hospital force endeavor to throw the bomb out. In the confusion the anarchist is thrown on the bed of Billie, and together on Billie's little hospital bed they are blown through the roof, finally landing in the lake.

THROUGH A KNOT HOLE (Jan. 10).—A knot hole in the fence leads to the undoing of the married man, who, glimpsing at the pretty bride next door, proceeds to make himself agreeable.

Not averse to admiration, the bride amuses herself, thereby arousing the jealousy of her husband, who starts out to punish the intruder.

The pretty bride is forgiven, but the making up is marred by the eye at the knot hole. Enraged, the husband slips up to the fence and pokes his finger in the eye, but in an effort to see through the knot hole what damage he has inflicted, he, in turn, gets his eye poked by the intruder. His ire aroused, he gets his gun and starts out for blood. Self-protection necessary, the intruder gets his gun, takes it on the chase, until the wife of the intruder corners him, putting to use her washtub-developed muscle.

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BIG U.

HIS LAST PERFORMANCE (Jan. 5).—Old "Doc" Jackson is a hypnotist with a small travelling show. They are showing at a country town, when "Doc's" wife becomes seriously ill. The manager forces "Doc" to go through his performance with his daughter, Mary, who acts as his hypnotic subject. While the act is in progress, Bob, a member of the show, in love with Mary, informs the old man of the death of his wife. The old man is heartbroken and overcome with grief.

The show is stranded and old "Doc" is unsuccessful in his efforts to collect enough of his wages to pay the funeral expenses. There is a spirited discussion in the wagon of the manager, during which an ink bottle is overturned into the drawer containing the money. Henshaw schemes to steal the money and does so.

"Doc" Jackson finally gets an idea. He knows that there is money in the manager's wagon and in one last desperate attempt hypnotizes Mary and forces her to go to the wagon for the purpose of securing the money. He is concentrating his mind upon her action when he suddenly comes in contact with his dead wife and the spell is broken. Mary, now in the wagon, feels the control of her mind lifted, is bewildered at finding herself there.

Bob offers to help the manager liquidate the debts. Henshaw joins them and the three go to the manager's wagon together. Mary is discovered. The money is missing. Henshaw endeavors to throw the guilt upon Mary, when her old father appears. The father claims responsibility for the theft. Bob catches sight of Henshaw's hands and notices they are ink stained. He thereupon declares Henshaw to be the thief. Henshaw is searched; the ink-stained money found.

ON DESERT SANDS (Two Parts—Jan 7).—When the West was young, the government appointed among others, Cameo Clark, a range rider and crack shot, to scout the Middle West and watch the Indians. Cameo lived in a log cabin with his mother, whose love for her only son occupied almost to the exclusion of everything else, her later years. From an Eastern state, John Walton, with his wife and baby of five years, travels by prairie schooner to seek riches in the West. Indian massacres and uprisings occur on his journey.

One evening, while stopping for a night camp, Walton sees Indians riding over the desert in his direction. A flash of Cameo and his pal tells us he is ever on the lookout in the Government service. Walton tries in vain to protect his wife and baby against the onslaught of the Indians. He is shot. The horses attached to the Walton schooner become frightened, and the little mother and her baby seated in the wagon have no time to escape, as the frightened horses start on the run with them.

Cameo sees the pursuit through his field glasses and follows. A shot from an Indian's rifle brings the runaways to a standstill and they fall in their tracks, overturning the schooner, killing the mother and leaving the baby girl inside the over-turned wagon unhurt. The Indians surround the schooner. The chief cuts his way into the wagon top, returning with the child. Cameo, in pursuit of the Indian raiders, draws his gun and watches. The schooner, now in flames, reveals the chief taking the child, when a shot from Cameo's gun fells him. The child is unharmed. Cameo rescues the baby and, taking her in his arms, rides away in the night. His crude camp fire and blankets make a warm bed for the little orphan.

Olaff, the freighter, who has been drinking, lashes his horses as he tries to harness them. The same dawn finds Cameo asleep. The child is awake and wanders about the camp and into the desert. Olaff stops his horses near a water hole and, taking his canteen for water, leaves his wagon, which is covered with a small quantity of hay in the bottom. The little child sees the covered wagon with its bed of straw, climbs in and goes to sleep. Olaff returns and drives away without seeing the baby in the wagon.

Cameo awakens, calls for the child, then rushes, gun in hand, in search of her. Mile after mile he runs over the desert sands, but in vain. He then returns to his mother's cabin to tell her of the child of the desert whom he found but only to lose again.

Olaff, arriving at his cabin, unpacks his load and finds the little intruder. He is enraged and shakes her.

Fifteen years elapse and we find Cameo with his aged mother leaving for the settlement. Olaff tells Juanita to go with him to town, and, half frightened by his cruelty, the girl, now twenty years of age, mounts the wagon and sits beside the drunken and brutal Olaff.

In a barroom Olaff gambles his last dollar away. Then, seeing the child, Juanita, through an open window waiting for him, he wagers her

against the winnings of his companions, one of them, a Mexican. Cameo sees Juanita, and, as he enters the barroom hears the wager made—a human life pitted against gold. Cameo watches the Mexican win the girl. Springing into the midst of the men seated at the gambling table, he offers to stake all he wins against the girl. The cards are shuffled and played. Cameo wins. He takes Juanita home to his mother.

During the brief time that passes, Tom Manning, a young man, falls in love with Juanita, who secretly loves Cameo, but has never told him of her love. Tom asks her to be his wife. She will consent if Cameo is willing, but love dominates and at the close of the day Juanita lays her little head upon the shoulder of Cameo and mother beams her approval upon the match.

REX.

A MAN'S TEMPTATION (Jan. 7).—Col. Gerard, a retired army officer, practically lives at his club, neglecting his wife, Margaret, who is much younger than he. At a dance given by a friend she meets Louis Lasalle, society fencing master. He is handsome and attentive, she is appreciative. Margaret and many others take fencing lessons as a fad. Louis and Margaret both fall in love with each other but both are too honorable to declare themselves in words.

The Colonel becomes suspicious when he sees Margaret in an automobile with Louis. After a trying hour with Louis, Margaret writes him to go away before they forget themselves and sends the letter by the maid. The colonel's suspicions get the upperhand and he investigates. Sees maid with the letter. Lets her go on with it. He enters house and upbraids Margaret, who pleads innocence. The Colonel, in a rage, starts for the studio to find Louis, but he is not in at the time of his arrival. Upon receipt of Margaret's letter Louis tore it in half, the Colonel finds the lower half in which without the upper reads much harsher. The Colonel's rage is top-notch, he calls loudly and Louis enters.

He tries to explain to the Colonel without effect and is forced to fight the Colonel with rapiers. Margaret at home feels something wrong and calls the studio on the phone. Louis is fighting for his life, but backs to the phone and answers it, reassuring her, at the same time cleverly parrying the Colonel's thrusts. Louis is forced from the phone by the Colonel before he can replace the receiver, and Margaret at the other end of the wire, hears the clashing of the swords and the cry of pain from the Colonel as Louis accidentally wounds him in the left arm. Louis phones for a physician and succeeds, but is nearly stabbed while doing so.

Louis disarms the Colonel with a twist of his weapon and the Colonel is at his mercy. And here is where the man is sorely tempted. He regains control and lowers his sword point at the floor. At this time Margaret and the physician enter and, seeing blood on Louis' sword, on the Colonel's shirt and on the floor, think of murder. Upon examination the physician finds that the Colonel died of apoplexy. Margaret is now free.

THE STAR OF THE SEA (Two Parts—Jan. 10).—Mario Busoni, a young sculptor, is the ward of his uncle, Father Busoni, pastor of the Church of the Holy Name at Fiesole. The boy has shown wonderful skill in his chosen profession, so much so that he is selected to execute a life-sized statue of the Madonna for his uncle's church. This commission fills both uncle and nephew with great joy, and the lad's departure from the studio at Naples to fulfill his commission, is made the occasion of much rejoicing among his fellow-workers.

A discordant note is struck by Janice, a model. This girl passionately loves the young sculptor. She begs and entreats him to remain with her, and he is on the point of yielding to her blandishments when the timely arrival of his uncle puts Janice to flight. Uncle and nephew arrive at the scene of the boy's future labors and the work is commenced. A month later an important letter arrives at the studio for Mario, and Janice undertakes to deliver it to him. She arrives at the church, delivers the letter and attempts to ingratiate herself with Mario. She is again defeated by the watchful uncle, but determines to bide her time.

Meanwhile Mario becomes dissatisfied with the conditions under which he is working, and finally induces his uncle to permit him to have a living model. It is found in the person of a beautiful young fisher girl, the widowed daughter of Pietro Ferrari, a fisherman. Later Mario, heroically rescues the girl's father from the sea. Soon after the girl and her baby boy pose for the young artist. Tomasco, a hulking fisher lout, is in love with Mario's model. He offers marriage, and, being refused, suspects Mario of being his rival. Meeting with Janice, her heart like his, aflame with jealous rage, the two plot the destruction of Mario's masterpiece, the almost completed statue of the Virgin and Child. Mario has proposed and been accepted by the fisher girl and the news of his betrothal determines Janice and her accomplice to put their plot into effect at once.

Arriving at the church, the man carrying a heavy sledge, they are confronted by the finished work—a marvel of beauty of the statue. He throws down the hammer and refuses to perform the bidding of the jealous woman. She laughs at him for his sentiment and, seizing the hammer, swings it aloft. The destruction of the statue is imminent, but Divine intervention is at hand, and the eyes of the beautiful Madonna open. The poised hammer is dropped and both man and woman fall to their knees at the base of the statue, where they sob out their penitence in contrite prayers. The curtains hiding the statue are pulled aside and the bishop and his followers view the marvelous work of the young artist.

Enthralled with admiration, the bishop extends his hand in blessing. The scene changes to a quiet nook near the seashore home of the fisher girl, where we find her and Mario in loving embrace, the patriarchal father holding aloft the baby boy, who is clapping his hands at the incoming rollers of the mighty sea.

JOKER.

TWO OF A KIND (Jan. 4).—Reginald Cooper, the only son of a wealthy western family, is discovered to be suffering from dementia, he is sent, under the care of a trained nurse to an eastern specialist, Doctor Fitzhuggins. The nurse is given a letter to deliver to the doctor in which statement of the patient's case is made.

The doctor's niece, journeying on a visit to her uncle, is on the same train which carries the patient. She has been persecuted by the attentions of Jack Merryweather, a drummer. She finally takes refuge in the same compartment in which the patient and nurse are riding, and from the nurse she learns the condition of the nurse's companion.

At a wayside station the patient effects his escape; the nurse is overwhelmed with dismay. She leaves the train in pursuit of the patient, and in doing so, drops the letter; the niece, picking up the letter, determines she will deliver it to her uncle.

Arrived at her destination the niece finds herself followed by Jack. He accompanied her home. He seeks an introduction to her uncle, presenting himself in his real capacity. He is trying to interest the doctor in his wares when the niece enters the room. She presents the letter to her uncle and points Jack out as the patient. Jack endeavors to explain, the doctor humors him and finally has him placed under restraint.

Meanwhile the nurse has recovered her charge and brings him to the home of the doctor. Leaving him for an instant he takes possession of Jack's bag of samples and on the arrival of the doctor presents his wares. The nurse in vain endeavors to explain. Jack is brought from his ward and sensing danger of an immediate separation from the girl he loves, he lies. He assumes a fit of dementia, the effect of which is to confirm, the doctor has Jack removed and turns to the patient to discover that Jack's assumed fit has thrown the patient into one of his paroxysms. He places the patient under restraint. Jack escapes from his ward and leaves the house.

That evening Jack attends a ball given to welcome home the niece. He is presented by his mother to the niece. She is greatly struck by Jack's resemblance to himself. The young people engage in a mild flirtation and on the breaking up of a dance, Jack obtains the niece's consent to see her home. Arriving at the house, Jack escapes having been discovered, he is immediately seized and is about to be incarcerated in his old quarters, when the niece, finding her heart has been won by him, tells the truth and the story closes with the doctor

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For the Jesse L. Lasky Feature Play Company

WHAT MAKES A FEATURE

1 *Every feature must stand the acid test of box office value,* the power to draw the money. To do this it must be a picture easy to understand. It must combine human interest with comedy and pathos.

2 *Not alone is good acting a prime necessity, but care should be taken in the making of the print.* A bad print offends and displeases the theatre patron, thus affecting the exhibitor. Take care of the exhibitor and he will take care of the manufacturer.

3 Personal exploitation of business directors exerts no influence on the box office. The same amount of energy spent on publicity for the feature gives it a distinction that makes it worth featuring.

WHAT THE ALLIANCE PROGRAMME STANDS FOR

1 *As near perfection as the human element can make it.* An earnest and honest endeavor to make each succeeding release better than those that have gone before. Progress is the foundation of our policy. Ask our patrons.

2 *We will not handle any off-colored shoddy.* Our features appeal to all classes. They combine entertainment, divertisement and instruction.

3 *We offer you regularity, reliability of character of output and respectability of subjects.*

What We Have Done

THE LAST CHAPTER With **CARLYLE BLACKWELL**
By Richard Harding Davis

THE TRUTH WAGON
With **MAX FIGMAN** and **LOLITA ROBERTSON**
From the play by Hayden Talbot

THE LAST EGYPTIAN
With **FARRELL McDONALD** and **VIVIAN REED**
From the book by L. Frank Baum

HEARTS AND FLOWERS With **MRS. THOMAS WHIFFEN**
From the celebrated play of the same name

THE MAN WHO COULD NOT LOSE With **CARLYLE BLACKWELL**
By Richard Harding Davis

THE HOOSIER SCHOOLMASTER
With **MAX FIGMAN** and **LOLITA ROBERTSON**
From the Great American Story by Edw. Eggleston

WHEN FATE LEADS TRUMP With **OCTAVIA HANDWORTH**
From the Novel by John Hymer

THE KEY TO YESTERDAY With **CARLYLE BLACKWELL**
From the Novel by Charles Nevill Buck

THE PATH FORBIDDEN With **OCTAVIA HANDWORTH**
From the novel by John Hymer

AT THE OLD CROSS ROADS With **ESTHA WILLIAMS**
From Arthur C. Aiston's Famous Play

Every one of these have made good
The Alliance Programme makes money for the exhibitor
We can prove it. Ask us how

EXCHANGES

ALLIANCE FILM SERVICE, 115 Fourth Ave., Pittsburgh, Pa., A. A. Weilland, Mgr. **(Ohio, Western Pennsylvania, Kentucky and West Virginia).** (Kentucky exhibitors will be served from Cincinnati office.)

ALL THEATRES FILM AND ACCESSORY CO., INC., Owners of Alliance Exchanges (New York State). Buffalo Office, 18 Chapin Block; New York City office, 126 West 46th St.; M. F. Tobias, Gen. Mgr.

ALLIANCE FILM SERVICE, controlled by Eastern Feature Film Co., Inc., 57 Church St., Boston, Mass. **(New England.)**

ALLIANCE FEATURE FILM SERVICE, controlled by Mecca Feature Film Co., 130 West 46th St. **(Northern New Jersey.)**

ELECTRIC THEATRE SUPPLY CO., Vine and 13th Sts., Philadelphia, Pa. **(Southern New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia and Virginia.**

CASINO FEATURE FILM CO., Dime Savings Bank Bldg., Detroit, Mich. **(Michigan.)**

ALLIANCE FILM CO. OF TEXAS, 1905½ Commerce St., Dallas, Texas. **Texas, Oklahoma, Louisiana, Arkansas.**

HYBAR FILM CORP., Forsythe Building, Atlanta, Ga. **Georgia, Alabama, Mississippi, Tennessee, Florida, North and South Carolina.**

CELEBRATED PLAYERS FILM CO., 64 West Randolph St., Chicago, Ill. **(Illinois and Indiana.)**

NAT A. MAGNER CO., Pacific Bldg., San Francisco, Cal.; 218 Superba Theatre Bldg., Los Angeles, Cal. **(California, Nevada and Arizona.)**

DES MOINES FILM SUPPLY CO., 218 Utica Bldg., Des Moines, Ia. **(Iowa.)**

MONARCH FEATURE FILM CO., 12th and Wyandotte Sts., Kansas City, Mo. **(Missouri, Kansas and Nebraska.)**

ZENITH FEATURE FILM CO., Lyceum Bldg., Duluth, Minn. **(Minnesota, North and South Dakota and Wisconsin.)** Milwaukee Office, 407 Manhattan Bldg.

ALLIANCE FILM SERVICE, Controlled by Noted Players Feature Film Co., 613 New Birks Bldg., Montreal. Jas. D. Goldie, Gen. Mgr. Canada.

ALLIANCE PROGRAMME FEATURE SERVICE—Exchanges located at 710 Northwestern Bank Bldg., Portland, Ore.; 1214 Third Ave., Seattle, Wash.; 809 Trent Ave., Spokane, Wash.; 27 N. Park St., Butte, Montana, and 607 Ideal Bldg., Denver, Col. Supplying States of Washington, Oregon, Montana, Idaho, Wyoming, Colorado, Utah and New Mexico.

Alliance Program, 126 W. 46th St., New York

shaking hands with Jack and giving his consent to the union of the happy pair.

A POLITICAL MESS (Jan. 9).—Got M. Kopt and Wan Votz are rival candidates for mayor. Votz represents the big interests, while Kopt is backing up the people's party. Votz goes to a sculptor to have a bust made. Kopt gets wind that his political rival Votz is having the bust made and, not to be outdone, makes an engagement with the sculptor for the next day to sit for a bust himself.

Now Votz is getting the worst of it in the campaign. He knows that if Kopt can be kept from making an important speech the next day, thereby dissapointing the voters, he, Votz, will stand a chance of being elected himself. He knows of Kopt's appointment with the sculptor. Votz hires the sculptor's studio the next day and disguises himself as the artist. When Kopt appears he finds the supposed sculptor and submits to having the life mask made. Votz pours plaster-of-paris over Kopt's face. The plaster hardens like iron. Votz then decamps. Kopt cannot remove the mask. He gropes blindly out the building and along the street, frightening everybody. He has a time convincing his wife of his identity. The time for his speech arrives. The mask cannot be removed. His wife's strategy, however, saves the situation. Kopt is proclaimed as a hero and to the chagrin of Votz, is overwhelmingly elected.

VICTOR.

ADVENTURES OF TERENCE O'ROURKE. "A Captain of Villainy" (Two Parts—Jan 4—Episode Five).—Terence O'Rourke, gentleman and adventurer, and his friend, Denny, are in Tangiers, Morocco. They have a patron in Billy Sennet, United States Consul General to Morocco. Capt. Von Wever is a cashiered officer of the German army and is blackmailing the Countess of Seyn-Altberg, sweetheart of O'Rourke's friend, Billy Sennet. The countess' husband was formerly an officer in the German army.

A year before the story opens, Count Seyn-Altberg was accused of cheating at cards and, upon his promise to leave the country, was allowed to go without being publicly exposed and disgraced. He came to Tangiers, took to drinking, sinking lower and lower, until finally he was found by Capt. Von Wever in the slave market and bought by him. Von Wever threatens to bring disgrace upon the family of the countess by exposing to the world the human wreck that was once her husband. He has been exacting money from her from time to time, as the price of silence. O'Rourke meets the countess and they become friends. She finally tells him her story. O'Rourke promises to help her. He goes to the house of Capt. Von Wever and demands to know where Count Seyn-Altberg is hidden. Von Wever refuses to tell, whereupon O'Rourke horsewhips him in righteous indignation.

Finally the cowardly captain begs for mercy and agrees to tell O'Rourke where the Countess' husband is hid. He leads him back to a rear room, a sort of a cellar, where they find the count dead. The countess is now free, and she and Sennet lay plans for a happy culmination of their little romance.

ECLAIR.

THE COLLINGSBY PEARLS (Two Parts—Jan. 6).—John Collingsby is a very wealthy broker. Having made a small fortune on a deal he buys his wife a wonderful string of pearls. She is exceedingly proud of them and causes an article to be put in the society columns of one of the local papers, describing the jewels.

A sudden reverse comes to Mr. Collingsby and he is in immediate need of a large sum of money to save his business from ruin. In order to raise the money he pledges his wife's pearls unknown to her, and has a duplicate set of imitation pearls made. They substitute for the real ones.

Dowling, a society thief, scrapes acquaintance with Mrs. Collingsby at a tango tea. He plans to steal her pearls. He has a disagreement with one of the gang, who thinks he is wasting too much time courting Mrs. Collingsby. Collingsby also is constantly finding the burglar in his home. A member of the underworld gang, in order to avenge himself on Dowling, steals the pearls, thinking they are the real ones.

As it happens, both he and Darling enter the house at the same time and have a terrific battle in the dark, fighting their way out of the room and down the stairs. The other man finally so injures Dowling that he falls unconscious. The burglar makes away with the jewel casket. The fight awakens Mrs. Collingsby and the servants. She goes to the assistance of Dowling, whom she does not suspect, especially when he explains to her that he was passing the house, saw the burglar and entered to stop the theft.

Mrs. Collingsby sends the servant for a doctor and she is attending the society burglar when her husband returns home from the club. Seeing his wife nursing Dowling he denounces her for her supposed infidelity. She then tells him of the loss of the pearls. Meanwhile the underworld leader has been caught by the police a little distance from the house and brought back. He confronts Dowling and exposes him to the police.

Mrs. Collingsby takes back her pearls with a cry of joy. The men are taken to jail. Mrs. Collingsby opens the jewel casket to find it is empty, the burglars, before being arrested, having taken the pearls and passed them along to a confederate. Collingsby, however, brings out the real pearls and returns them to his wife with a well-deserved warning against making chance acquaintances.

HER DUMMY HUSBAND (Jan. 10).—Tibby McGrath reaches "forty" without a mate. She never loses hope. She lives alone in a little cottage in "Lonesomehurst." She is mortally afraid of burglars. Burglars are reported as being in the town; the Gazette tells about them and the village is full of it. Tibby is advised by Hoskins, the general store man, to buy a shotgun, which she does. She sees a dummy figure in the store, and gets an idea. She buys the dummy, a suit for it, and has it sent home. While Tibby is arranging the dummy, Mrs. Jones, a neighbor, comes into the house to borrow a kettle, and while Tibby is out she sees a man's overcoat, cane, high hat and gloves on a chair. Further investigation reveals a man stretched out in an arm schair behind a screen. Tibby has a man in the house. That night Tibby goes to the Bazaar. In her absence "Weary Willie" drops into town from a freight train and proceeds to "get acquainted." He finds his way into Tibby's house, discovers that the figure is a dummy, undresses it, but before he can make his "getaway" Tibby returns. She sits on the dummy's knee and kisses "Hubby." Soft lips and a hug—the mischief is done. She backs "Weary Willie" into a closet with the gun. She gives him his choice of marrying her or jail. Women who see the constable running to Tibby's house hasten after him and discover all. The dominie comes along and the upshot is that "Weary" decides to settle down with all comforts of a real home. As the picture fades out we see "Weary Willie" and Tibby married.

MUTUAL FILM CORP.

ROYAL.

HER MOTHER'S VOICE (Dec. 26).—A well-to-do Irishman spends his money trying to make an opera singer of his wife. But her voice is so bad that she draws a rain of vegetables with every outburst. The last theater in which she appears has to be closed for repairs. Eighteen years later, the Irishman's daughter returns from a vocal culture school. She sings for him. The customers in a nearby barber shop think there is a fire. Construction hands on a new building imagine it to be the whistle to quit work. A horse runs away. A portrait on the wall slides out of its frame and escapes. Father dives from the window upon the back of a horse and flees. In pursuing him, the daughter is hurt and carried to a hospital. There she insists on singing. The cripples leap from the sixth story, and at last the fire company squelches the prima donna with the hose.

RELIANCE.

OUR MUTUAL GIRL (Chapter 50—Dec. 28).—Margaret has the pleasure of visiting May Wilson Preston, the most prolific of all the women artists in this country, at her studio. Mrs. Preston confides to her the trying experiences she has with certain art editors, which, fortunately, she is able to see in an amusing light. At the last moment, she is called up by one of the magazines to supply illustrations for a fiction story which they are substituting for the "special" from their war correspondent which hasn't arrived. She goes to the trouble of hiring her models and has the drawings well under way, when "B-r-r-r-rrr!" goes the telephone again. It is the art editor. He is sorry to have to trouble Mrs. Preston so much, but they have decided not to run the fiction story. Instead, can she make an illustration for a poem of great strength—about a fat man? Of course she can—and will. So when the willowy model, when she distinctly has ordered a fat man, arrives, he is stuffed out with sofa cushions, and the artist begins a fresh canvas. Scarcely two hours later, the art editor fairly sobs out over the wire that the poem has been discarded and that another story has been substituted.

"For this," says Mrs. Preston, laughing, "I was to pose two young people in loving attitude on the platform of a Pullman train. She is a divorcee-to-be speeding toward Reno; and he, of course, is to be her second attempt. The best part of the whole mix-up was, that my two models, who happened to bump into each other here, were two lovers who had quarrelled and separated. By the time the drawing was done, they had made up their difficulty—and so, in spite of the art editor, I did a profitable day's work."

THE MESSAGE (Dec. 30).—Carter has inherited a taste for drink. His wife is the only influence which keeps him straight. He accuses her unjustly of meeting another man—really her outcast brother, whom she is ashamed to acknowledge—and they separate. Then Carter becomes a dipsomaniac. Steve, Mrs. Carter's brother, is also a victim of drink. It happens that at the same time the two men are suffering from the effects of a long spree, Steve, on the street, is listening to an evangelist, who hands him a tract. He shoves the paper into his pocket and wanders off in search of alcohol to satisfy his craving. He chances to come by Carter's house just as his brother-in-law is kicking his valet out of the door, for keeping the whiskey bottle away from him. Seeing Carter help himself to the liquor, and unable to stand it, Steve enters the house, snatches the bottle from his hand, and drains down all but a few drops. These last crumbs of comfort he returns to Carter—and the two men, recognizing in each other victims of the same weakness, become sympathetic. Steve pulls the tract out of his pocket—and in his soothed state, the words take hold on his emotions. He shares the message with Carter who is similarly affected. Later, the derelict persuades his sister to return with him to her husband, and is about to slip away without revealing his identity, when Carter insists upon his remaining. He then learns their relationship and how he has misjudged his wife. In making Steve a member of the family he ensures his own salvation and that of his delinquent broher-in-law.

PRINCESS.

THE WHITE ROSE (Dec. 25).—George Bolton is the foolishly wild son of a country baker. He quarrels with his father, and neglects his sweetheart. Nell Morrison, posing before the cheaper element in the place as the town sport. At last he decides that Elmwood is too slow for him, and taking what money he has and his banjo, he goes to New York. Nell meets him on his way to the depot and gives him a white rose she is wearing. As he climbs the train steps he laughingly tosses it from him. In the city Bolton seeks theatrical work in vain, and finally gets a job playing and singing rag-time in a rathskellar. Here he sinks from bad to worse, with little pay and much drinking. One night, a white rose, bought from a flower peddlar by an habitue of the place, finds its way into Bolton's hand. With it come rushing back memories of Nell. Smashing his banjo against the table, he bursts out of the cafe—and sets his face toward his home village. He makes the journey on foot, arriving at his father's office, dirty, footsore and haggard-eyed. To complete his humiliation, Nell enters and sees him. But with the boy's earnest entreaties for another chance at honest work, his father receives him back. And when he pulls from his pocket the faded counterpart of Nell's last gift, she throws her arms about him, kissing her forgiveness.

MAJESTIC.

THE OLD FISHERMAN'S STORY (Two parts—Dec. 27).—The old fisherman had two sons. Ben was a strong, finely developed fellow, but Ned, his hunchbacked brother, never envied him—until both fell in love with Mary Cresswood, and she chose Ben. With the birth of Ben's and Mary's child, however, the enmity between the brothers ceased. Not long after this, Ben becomes infatuated with a gypsy and agrees to join her camp. Ned, with the help of his father, gets Ben out on the open sea in a small boat, hoping thus to imprison him until the gypsies shall have gone. A storm comes up, and in a quarrel which ensues, the boat is overturned and Ned is swept away. Ben reaches a point of rock where his brother is clinging, but the deformed boy has only a few moments left to live. Before he dies he wins Ben's promise to be faithful to his wife and child.

THE BABY'S RIDE (Dec. 29).—A young wife is so absorbed in knitting her husband a vest for his birthday that she forgets to keep an eye on their two-year-old child who creeps out on the porch, and rolling himself up in a rug, falls asleep. The carpet cleaner's wagon comes to get a bundle of carpets left on the porch to be called for. By mistake, the baby in the rug is also loaded into the van. He is jolted out, however, still rolled up in the drugget, and barely escapes being run over by an automobile. Struggling free, the baby gains the sidewalk, where he is met by a company of little boys marching. They command the baby to join their ranks, and when he demurs, the leader, who believes in compulsory military service, spanks him with his gun and constrains him to fall in behind. Meanwhile, the father and mother are wildly seeking their lost child. As the line of tiny soldiers straggles by, they recognize their hopeful bringing up the rear.

HIS LESSON (Jan. 5).—"Bat" Murray, Boss of the 7th ward, meets Dorothy Randall, a banker's daughter and settlement worker. She urges him to better his condition. He mistakes her interest for something else and determines to make himself worthy of her. His

neglect of his sweetheart, Mamie, causes her many heartaches, but she holds aloof to give him his opportunity. "Bat" attends Dorothy's school and is later elected councilman. He moves uptown to be nearer Dorothy.

Later he runs for the legislature. His manager tells him the boys of "the 7th" are against him for his highbrow ideas. To regain his prestige "Bat" plans a grand ball and invites Dorothy. A longing to see "Bat" causes Mamie to accept the invitation of "Jimmy the Dip," a questionable character. At the ball "Bat" disapproves of Mamie's escort. She ignores him. A fire starts. "Bat" gets Dorothy out. Mamie loses a borrowed fan in the crush and is abandoned by Jimmy when she returns for it. She is overcome by the smoke and faints.

"Bat" learns from Jimmy that Mamie is still in the building. He rescues her, but is badly burned in doing so. In the weary days following, in the hospital, it is Mamie who sits by his bedside. Dorothy sends flowers. The hope expressed by Dorothy in a letter that he will recover in time to attend her wedding is the final thing needed to make "Bat" realize where his love belongs.

KOMIC.

THE RECORD BREAKER (Dec. 27).—Nell persuades her father to take her to the Corona auto races. There she and Eddie Pullen, speed champion, have a case of love at first sight. John, a jealous rival, however, decides to ruin Eddie's chances of winning the race by interchanging the signs on the water and oil cans. It happens that a gambler, who has made a bet with Nell's father, has the same brilliant thought. So, after John has arranged matters, the gambler mistakenly restores the signs—and Eddie wins the race in record time, also the hand of Nell.

KAY BEE.

IN THE SAGE BRUSH COUNTRY (Two parts—Dec. 25).—Frank Wilding, owner of the Lost Hope mine, is just setting out for the mine with the pay budget, when the stage arrives and reports another hold-up. Afraid to venture with the money, he entrusts his errand to Edith, his wife, as he figures the bandits may not suspect a woman of carrying so large a sum. She is followed in the stage by Jim Brandon, a bandit in disguise. Jim defends her from the attentions of a drunken gambler, and wins her confidence. Later, the coach is attacked by Juan, a Mexican thief, who robs the driver and Brandon, and tells Edith that he will take nothing from her save a kiss. Though her money is safe, she resents the insult and she slaps the thief across the mouth. Ordering her companions to drive on, Juan drags her to a deserted shack. Brandon returns on their trial, arriving just in time to rescue Edith.

DOMINO.

THE LAST OF THE LINE (Two parts—Dec. 24).—Gray Otter, the last of a line of powerful Sioux chiefs, eagerly awaits the return of his son from the government school, to save the name and the glory of his clan from extinction. Tiah, however, turns out to be a drunken renegade. Violating the peace compact between his father and the colonel of the local garrison, he leads an attack upon the army paymaster. The old chief surprises him in action, and swiftly deciding that his son's crime is punishable only with death, he shoots and kills Tiah. The American soldiers all are killed by the Indians, who then escape. Gray Otter makes the colonel believe that Tiah died defending the paymaster, and has the happiness of seeing the last of his line buried with high military honors.

BEAUTY.

LOVE KNOWS NO LAW (Dec. 29).—Bridget, Banker Gibbs' cook, reads how a scheming maid spilled water on her foot, and pretending that she was seriously injured, rested in bed for a month and lived on the fat of the land. Bridget hastens to follow her example. A hurry call is sent to the hospital, and Frank Stone, a young doctor, responds. He hears May Gibbs whisper to Bridget that she will come to see her at the hospital daily—and being already in love with May, for the month which ensues he makes the most of their propinquity. The old banker refusing to sanction their union, they decide to marry without his knowledge. He is made aware of the plan, however, by a surgeon who is jealous of Stone. As it happens, Gibbs reaches the hospital just after a warning has gone forth from the State Board of Health to be on the look-out for smallpox suspects. The banker is seized and put to bed in an isolated building, where his ravings soon result in a straight jacket. Bridget, wandering about the grounds, discovers her master, and on a bribe of life employment, releases him. Wrapped in a sheet, he reaches the hospital reception room just as the wedding ceremony is ended. By this time the attendants have traced him with the strait jacket. But Dr. Stone gives him a clean bill of health in exchange for his blessing.

BRONCHO.

THE FACE ON THE CEILING (Two parts—Dec. 30).—Dick Wells, a young detective, is put on the trail of Buck Ryan, a kind of Fagin. Disguised as a crook, Wells becomes a member of Ryan's gang, and meets the criminal's daughter, Elsie. Though each deplores the fact that the other is dishonest, as they suppose, Wells and Elsie fall in love. The detective is on the point of trapping the entire gang, when "Squint" McGowan, released from Sing Sing, recognizes in Wells the policeman who sent him up. He informs Ryan who his young accomplice really is. Elsie overhears her father plotting with the other thieves to bind Wells hand and foot and then asphyxiate him. Realizing who this Dick Wells is, she tries to get away to warn him, but Ryan, suspicious of her actions, imprisons her in a store-room. In desperation, the girl tears long strips from bolts of silk, which the thieves have hidden in the store-room, and lights them from the gas jet. By hanging these out of the window she attracts the attention of the police, who raid the place and rescue her and Wells. Ryan makes his escape. After Wells and Elsie are married, he returns, intending to murder them. In crawling through a trap door in the roof, his coat catches, and unable to free himself, he hangs there till he dies.

AMERICAN.

THE "TIN CAN SHACK" (Dec. 23).—Old Joseph Ghar is made miserable in his daughter's home by everybody save his little grandchild, Olga, who loves him dearly. Unknown to the family, Ghar receives a small pension, and taking Olga, he escapes to the mountains, where he brings up the child in a deserted hut. Years pass, and Olga, guarded in secrecy, never has seen any man except her grandfather. At last an accident to Ghar in a bear pit brings to the hut Hugh Dawson, a young trapper who has rescued the old man, and with whom Olga falls in love. Not long after this, through another mischance, in the shape of an automobile blow-out, Olga's father and mother are stranded near the "tin can shack." Thus they find the daughter whom, long ago, they had given up all hope of ever seeing again.

WHEN A WOMAN WAITS (Two parts—Dec. 28).—True to the promise she has given her mother on her death bed, that she will take care of her younger brothers and sisters, Agnes Graham tells Ben Hewitt that they must postpone their marriage at least seven years. He goes West hoping to strike it rich and return with fortune to claim his bride. The news of his death in the gold fields fails to reach Agnes, who toils on for the family year after year. The younger girls grow up and marry. Her father dies. And Agnes is left alone at length in the big, empty house. From time to time she takes out her bridal finery, now yellow and antiquated, puts it on, and lives through in imagination the wedding which never was to be. Loneliness and disappointment gradually undermine her health. And one day, clad in her bridal veil, her frail heart succumbs, and she goes to rejoin her lover at last.

THE UNSEEN VENGEANCE (Dec. 30).—John Holland and his wife, Kate, are happy together until his book, "The Unseen Vengeance," makes him famous. It has been inspired by the story of a Russian girl, whose father, a political refugee, has been assassinated by government spies. She becomes a celebrated actress, and Holland, now the literary lion of the day, meets her at a social function and becomes infatuated with her. He deserts Kate for Olga—and vengeance pursues him in the guise of failure, remorse, illness, and finally, abandonment by the woman for whom he has sacrificed everything. Kate learns of his plight. Her love has been constant, and hers is a big enough nature to comprehend her husband's sincere repentance and forgive his weakness. She goes to him, and they are reunited.

THANHOUSER.

A HATFUL OF TROUBLE (Dec. 27).—Having left his wife and daughter at the seaside, Wendall Wiggins, on his return to town, breaks loose. He meets on the avenue Miss Effie Linton, a showily dressed young lady, whom he invites to dine at a popular restaurant. Under the influence of the wine, Wiggins presents Miss Linton with his card and their friendship is ripening rapidly when two young men of her acquaintance come up and carry the young lady away with them. Wiggins and his umbrella leave the cafe in disgust. On the steps he collides with a stout gentleman, sending both their hats to the sidewalk. Capturing and putting on the fat man's hat, which sets down well over his ears, Wiggins makes his escape. The next day, his wife and daughter return to find Wiggins still in bed in his evening clothes, his umbrella over his head. While he is trying to explain the situation, Effie Linton enters, which makes things yet more embarrassing, and the fat man comes to claim his hat. The truant husband at last patches up matters by presenting his wife with a beautiful new chapeau.

LUCY'S ELOPEMENT (Two parts—Dec. 29).—Lucy Jenkins' father wishes her to marry Henry Watts, a rich neighbor of his own age. But Lucy detests the old man, and she and Jack Winslow elope in an automobile. The angry farmer gives pursuit. The automobile breaks down—and it looks as though Jenkins is to win the day. But the timely approach of a farm wagon proves a blessing to the young couple, who reach the parson's and are married before Jenkins can overtake them.

MUTUAL.

MUTUAL WEEKLY, NO. 104 (Dec. 24).—European war illustrated. Latest pictures from the seat of war. In accordance with President Wilson's policy of U. S. neutrality, etc. On the way to Chateau Thierry. Ruins of Penchard. Aviator Andre, intrepid air-scout, is wounded by the enemy. The flower of the English army. A Zeppelin shed is destroyed by shells. Soldiers at the front are merry between battles.

The "Camino" sails for Rotterdam via Panama Canal with California's donation of food for the starving Belgians. Sub-title: Mayor Rolph of San Francisco wishes Capt. Ahlin of the "Camino" Godspeed on his errand of mercy.

Children of the National Capital hold "A Mile of Pennies" carnival for Belgian relief fund. Sub-title: Dr. Harvey Wiley.

New York-Chicago flyer goes in the ditch near Buffalo, N. Y. Sub-title: A freight train laden with grain for warring powers is wrecked near Bethel, Me.

Tennessee river improvement delegates urge House Committee to expend $20,000,000 on Muscle Shoals project. Sub-title: Senator Oscar W. Underwood of Alabama, who sponsors the movement.

Flames sweep over great Edison plant at Orange, N. J., causing $7,000,000 loss.

Great manufacturing plant at New York City is destroyed by fire, causing half-million dollar loss.

Ever hear of winter baseball? New York's society nines open the season despite wintry blasts. Sub-title: Some of the 400 on the bleachers.

A "submarine" designed for pleasure, not for war, is hauled through 'Frisco's streets to the exposition grounds.

Historic frigate "Independence," which fought in the War of 1812, leaves Mare Island Navy Yard.

Mutual-Keystone stars, Mabel Normand, Roscoe Arbuckle and Charles Chaplin, are the cynosure of all eyes at 'Frisco Screen Club Ball.

Kings and queens of the poultry world hold court at Oakland, Cal., show. Sub-title: Some rooster!

FEATURE FILM STORIES

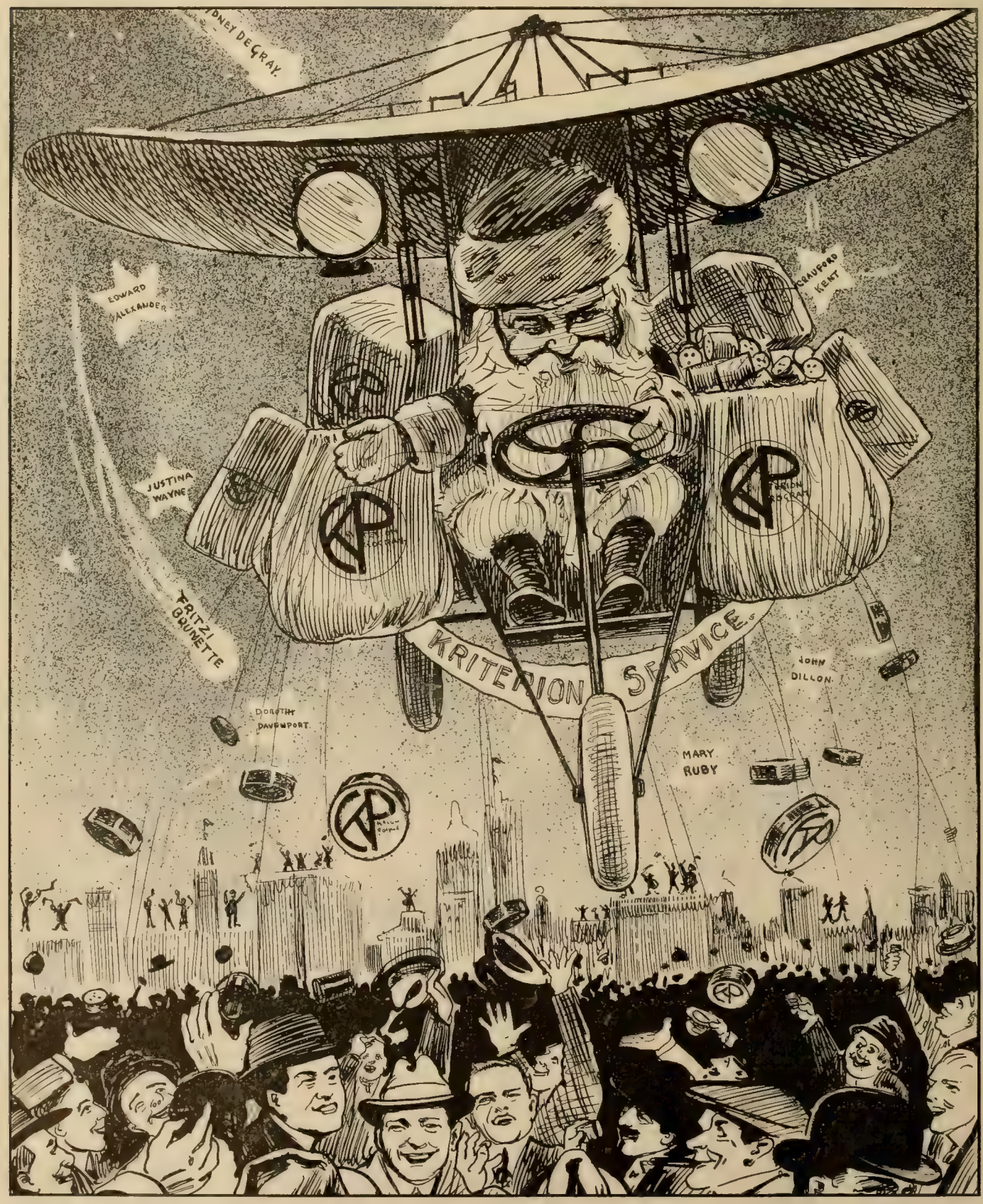
WORLD FILM CO.

THE PIT (Brady—Five Parts).—The scenes of the drama are laid in Chicago during a period of speculation in the wheat pit, and intimate pictures of society life form the prologue of the play. Cressler, a victim of rash speculation in "The Pit," commits suicide just as Curtis Jadwin, a prosperous young broker, wins the hand and heart of Laura Dearborn, a rich and lovely society girl. Their married happiness is menaced by Jadwin's infatuation for wheat speculation, which leads him to neglect his young wife. Corthell, a former lover, appears to her, charms her with music, and almost wins her away from her husband. The latter is temporarily won from his passion for moneymaking, but succumbs to it again and leaves the path open for Corthell to make further onslaughts on Laura's heart.

Jadwin now plans a great wheat corner and starts in by winning back a fortune of which his friends deprived him years before. The market recedes and Jadwin quarrels with his partner, accusing him of trying to sell him out. Jadwin thereupon plunges into the market, but failing in his frantic efforts to corner it, hears the name of his firm "read out" by the secretary. The corner has been prevented; he is ruined.

Quitting the tumult of the Board of Trade, he makes his way home, a beaten man. His wife is on the point of eloping with Corthell, but when she sees her unhappy husband her heart is touched. Dismissing her lover, she turns to Jadwin and promises to help him commence life afresh far from the feverish temptations of speculative business life. He has lost a fortune but has a devoted wife, whose love has returned to him.

"Decidedly" KP "Distinctive"



"Decidedly" KP "Distinctive"

"Decidedly" KP "Distinctive"

Resolved

That===

We give good stories in all our films.

Employ the best directors for each of our companies to picturize these stories.

Have the best photography obtainable in all the reels.

Our special subjects will equal or surpass other five or six reel features.

Our comedies shall attain the highest standard at all times.

We give direct cooperation to our Exhibitors.

Any criticism or complaints from Exhibitors will be adjusted through our main office.

We have quality throughout our whole service.

We believe we are right when we say===“You can fool some of the people all of the time and all of the people some of the time, but you can’t fool all of the people all of the time.”

And

Kriterion Service will be “Decidedly Distinctive” by pleasing all of the people all of the time.

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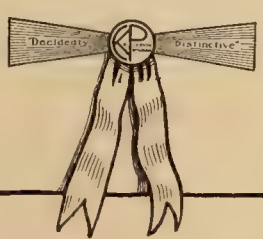

ALLIANCE.

THE LAST CHAPTER (Favorite Players).—Gordon, a young war correspondent, after being wounded in the jungles of Africa, is picked up and taken back to England by James Egerton, a wealthy rubber magnate, who has been investigating conditions on his plantation, where there has been a great shortage in the year's yield. On the voyage homeward the correspondent and Egerton's daughter Alice fall in love. In England Gordon finds in Lord Arbuthton a formidable rival for the hand of the girl he loves. At this time an exploring expedition leaves England to find the Lost River, a stream supposed to exist in the interior of Africa.

Gordon views with concern his titled rival's attention to Alice, and at the first opportunity asks her father's consent to their marriage. Egerton answers that he will never allow his daughter to marry a penniless man, but offers his daughter's hand and an interest in the business if he will go to Africa and successfully solve the mystery of the rubber shortage. Gordon leaves, and the farewell between himself and Alice is a promise that, come what may, she will wait for him; and this promise she seals by taking off a locket and chain, which she gives him as a pledge of her love.

He arrives in Africa, and after a series of thrilling adventures discovers that the overseer of the plantation has been selling rubber to coast traders and covering his dishonesty by manufacturing false statements about raids by outlaw bands. A fight follows in which the overseer is killed and the plantation settlement destroyed by fire. Gordon is wounded and barely escapes from a burning hut alive. Outside he discovers a weather-stained map upon the body of a dead native showing that the Lost River has been discovered, but not by the exploring party.

Gordon struggles through the jungle, is found unconscious by the returning explorers, who have given up the search. When they see the map they hail him as Tracy, the discoverer of the Lost River. Here he learns that his rival has circulated reports that he died in the jungle and that Alice is to become the nobleman's bride. Gordon returns to London in disguise and is applauded by the public as a great explorer, and is about to give up Alice forever when Fate steps in.

Lord Arbuthton is killed in an accident. The returned lover hurries to the girl, divulges his identity and reminds her of her pledge. Egerton, true to his promise, makes Gordon a member of the firm, and shortly afterward the bells are ringing for the young peoples wedding.

UNITED FILM SERVICE.

EVERYONE (Warner's Features).—Everyone had not realized that one pays dearly for excesses. Having used up his vitality in selfish pleasures, Death reminded him, by pointing with a bony finger at the hour-glass which he carried ever with him, that the sands of his life were almost run.

The specter of Death frightened Everyone. One day, as the bony arms reached yearningly toward him, he uttered a despairing plea as he recoiled. "Must I go alone? Cannot I take a friend who is willing to accompany me?" Death had no objection.

So Everyone hastened to the task. He entered the tavern, where Good Fellowship was always to be found, feeling sure that he would discover a volunteer there. "Nay, nay! I must dance and sing. Maybe my comrades will go," was the answer that greeted his request on every hand.

Next to the tavern was the house of Kith and Kin. Everyone pointed toward it to convey his intention that he would there seek a comrade, and Death allowed him to enter. But here, too, disappointment awaited him. Riches, when approached, laughed in the face of Everyone.

Good Deeds, the sister of mercy, listened to his plea. She showed him the record of his life, and the page whereon his acts of kindness were to be noted was blank. She could not accompany him, she explained, for the reason that there was constant need for her on earth. She did Everyone a great service, however, in directing him to her brother, Knowledge.

Knowledge came to Everyone's aid and his strength and authority abashed Death. When his former associates heard that Everyone had escaped from the clutches of Death, they flocked to him in rejoicing. They tempted him with the pleasures he once had so unrestrainedly revelled in. But he rejected them all. With Knowledge to guide him, he saw the folly of intemperate living and the vices that result therefrom. He saw Riches slaying Honesty, Intemperance sapping the vigor of Youth, Greed fastening its fangs on Virtue.

He now recognized his wrongs and hastened to the confessional, where the priest gave him the Knout of Self-Punishment, wherewith he beat himself.

He now fared forth to do good, and the blessings of the benefited rewarded him. Faith, Benevolence, Penitence, Tolerance, Forgiveness and many other good beings now became his comrades instead of Vindictiveness, Hatred, Greed and the like. He entered the vale of Beauty. His thoughts have become lofty, yet are not divorced from the well-being of his fellowman, regardless of station. He has ideals, yet is not intolerant of those without them. Strength, Discretion, the Five Wits are among his constant companions.

And when Death came again, he had not the somber aspect that he seemed invested with on his former visit. Everyone smiled in welcome, and faced him with peace in his soul. "Death, where is thy sting?" asked Everyone, wondrously, strangely happy, as his soul fled to higher spheres.

LOST IN LONDON (Warner's Features).—Little Daisy was the joy of Dr. Westbury and his wife. Therefore, a little accident that had befallen Daisy was the matter of chief concern in their lives at that moment. The Doctor telephoned his regrets to a clinic so that he may attach in criscross fashion two oblong plasters on the left temple of the little patient, who while romping had fallen and cut her forehead on a pebble. The mother abandoned a reception she had planned.

And then, to compensate little Daisy for the ordeal so nobly borne, the parents sent her forth to revel again, cautioning the nurse to guard well against further harm, as they went motoring.

Corporal Jenkins passed the big iron grillwork portals of the Westbury estate, and Nora opened the gates to speak with her lover. Daisy, finding the open gate, set forth to explore the world.

Consternation prevailed when the Westburys returned and the nurse told her story between heartbroken sobs. The police could not trace the baby.

There was good reason for their failure. The child, wandering into Covent Garden Market, had struck up an acquaintance with little Charlie Brooks, who was about her size, and found her to be a capital playfellow. When Charlie recalled the errand his mother had sent him on and started homeward, he took little Daisy by the hand and, as if that were a perfectly legitimate thing to do, led her into the alley of tenements on which fronted the parental roof.

Mrs. Brooks' heart was touched at sight of the little waif, and added her to her family. Later, when she had outgrown rompers, Daisy was set to selling flowers in Piccadilly Circus.

Charlie, who also was assisting in the family upkeep, one day peddled bills for a theater manager, receiving as remuneration a ticket admitting two. His first thought was of Daisy, for whom he had developed a real brotherly affection.

So the two, big-eyed with wonder, had their first glimpse of the inside of a theater that night. But their unwonted good fortune had an evil sequel when, returning late, they faced the irate father, who forbade both the threshold, when Charlie defended Daisy from violence.

Daisy recalled that an artist chap, Anderson by name, had given her his address one day on Piccadilly Circus, pressing her to come to his studio to pose for a painting. So Daisy entered his employ, while Charlie, assured of her being provided for, set out to shift for himself.

Daisy, however, remained only long enough to discover that she had fallen in love with the artist. She, being poor and without education, ceded the field to the wealthy and cultured Olga Westbury, when the latter came into Anderson's graces. Little did she dream that her rival was her sister.

Daisy had convinced Stamford, manager-friend of Anderson's, that she had talent for dancing on one of the former's visits, so when Stamford found her determined not to return to Anderson, he engaged her as a dancer.

Daisy's rise in her profession was fast. One night Anderson saw her from a box, reaping encore after encore. He could not refrain from calling on her, and soon they discovered that they had loved each other right along, and became engaged. But Olga, already angered at Anderson's preference for a dancer, saw her one night at a cafe in company with her brother—and Olga, of course, could not know it was her brother—and anonymously warned Anderson that his intended was faithless. Anderson sought proof, and got the kind that had sufficed Olga. He broke the engagement.

Daisy, returning disconsolate from a futile attempt to see and explain to Anderson, was knocked down by an auto. Dr. Westbury, who treated her, seeing the scar and the medallion she had carried about her neck through all the years, recognized in her the long-lost baby-daughter, now a lassie of seventeen. Mother and younger daughter are 'phoned for, and a tearful reunion followed. Of course, Olga, repentant, immediately telegraphed Anderson, who was in the act of whooping it up in Paris in an effort to forget his disappointment in Daisy, and Anderson took the next steamer home to duly receive from the convalescent Daisy kisses of forgiveness. Foster-brother Charles, now a prosperous business man, was best man, of course, at the wedding that followed.

LITTLE MISS NUISANCE (Warner's Features).—Hearts were trumps with Paul Normond at that little card party in the seaside cottage which he and his friend Felix had taken for a week. Paul had just received a telegram from his employer, the Honorable James Fauret, chief of the Department of Special Revenue, that he and his daughter Florence would motor out to enliven his vacation, and the news made him very happy, inasmuch as Florence was his fiancee.

An auto stopped outside, and Paul ran to the door, thinking it was his employer and daughter.

Instead of Florence and her father, however, Paul was confronted by a vivacious young woman, who introduced herself as Marion Lamont, daughter of the wealthy candy manufacturer. She pointed to a flattened tire which the chauffeur had already turned his attention to and intimated that she would like to tarry with them while repairs were in progress.

Felix was not slow in offering her the hospitality of the cottage, while Paul bit his finger nails in vexation.

Marion did not give Paul the opportunity to convey to Felix his displeasure at his rash step in inviting her into the house, for the reason that Marion found Paul extremely interesting, and immediately began to devote her attention to the reticent young man.

Felix noted this with joy, for was not Marion the much-sought heiress of the Fauret millions? He liked his friend too much to see him mismated, anyway, and secretly resolved to do all he could to arouse in him feelings reciprocal to those exhibited by Marion.

So when the chauffeur had repaired the tire and entered the house to inform Marion to that effect, Felix stealthily slipped behind the car and placed a tack in another tire, with the result that the car almost instantly was brought to another halt for further repairs.

Felix was all smiles inwardly, and the smile expanded into a guffaw when a little bit later they found that it was necessary for the chauffeur to go to the city for repairs. He felt that this further delay would materially aid his plans, and, to encourage Marion in her obvious liking for Paul, he told her that his friend avoided her, although secretly caring for her, because he feared she might interpret his love as fortune-hunting.

Late that night the old bureaucrat and his prudish daughter arrived. Paul received them with an embrassassment which was not lost upon Fauret. The discovery followed almost instantly. Paul's explanations were rejected. Turning about, father and daughter re-entered the car and motored off in wrath. The engagement was off.

Paul cut short his vacation and hurried back to the city to make an attempt at reconciliation, Marion in the meantime having been fetched home by her millionaire daddy, who rode out to the seaside cottage in his luxurious limousine as soon as he heard of the accident to his daughter's machine.

Fauret finally consented to give Paul another chance to prove himself worthy of Florence. Marion, very much piqued by Paul's spurning of her attentions, to see him again uses as a pretext the excuse that she came to apologize for the behavior which scandalized him in the eyes of Fauret and his daughter.

While in the office waiting for Paul to appear, the telephone bell rang. The chief was on the wire and was astounded to hear a feminine voice answer him. He determined to find out.

Paul, entering his office, was thunderstruck to find Marion there and was constrained, in order to get rid of her, to give her a kiss she exacted as a token of full forgiveness.

At this interesting moment the door opened and Fauret, with popping eyes, beheld the two.

Shortly after Paul was notified of his dismissal.

Distracted over the loss of his position and his fiancee, he decided to enlist as a soldier. Marion, hearing of this resolve, immediately became a member of the hospital corps as a nurse.

When, on the evening of departure for the front, Paul suddenly came face to face with the Red Cross nurse and discovered her to be Marion, the fascinating and persistent heiress to many millions, he finally appreciated the fact that Felix's judgment was, after all, the best, and folded her in his arms.

THE WOLF'S PREY (Warner's Features).—Estelle Barclay was a pastmistress of the art of "using" men. She did not draw the line at Morton, in spite of the fact that he was a valuable ally in her various operations concerned with the mulcting of men dazzled by her charms.

But Morton did not suspect what was going on in the inner chambers of that crafty head of hers—until Count Ermond called on her. It

was well enough for Estelle to "kid him along" and "get" all she could—he himself shared in the spoils, as a faithful confederate and "steerer." To allow him to visit her in the privacy of her apartment, however, did not suit him at all. Fact is, he liked Estelle far too much for that.

Morton was jealous. Estelle saw it the moment they met after the count's departure. She needed Morton's assistance. He must not know that the count had lost his head to the extent of offering to marry her—nor that she was not such a fool as to overlook such a chance to revel in his wealth.

Morton thought he was dealing a master blow at any lingering affection she might cherish for the titled victim when he told her of the existence of a wife and child. The sudden pallor that overspread her features he counted as proof of this theory. But Estelle paled only because of the obstacle the presence of these two—mother and child—presented in her scheme of things. The one could be eliminated by divorce, but the child—an heir to the Ermond fortune? That would never do.

For she and Morton had planned a master coup. Ermond was to die, mysteriously assassinated, after she had gotten her clutches on his fortune and evidence of sufficiently strong fibre to prove her mistress and heir.

So, after she had allayed the jealous Morton's forebodings, she impressed on him the necessity of the child's removal. Morton found the job not so easy, for the count had not taken his wife to the big embassy ball, a circumstance he had counted on. He did not suspect that the count had gone with Estelle, for Estelle had not told him. It was not a part of Estelle's scheme to do so. For that night the count was to be assassinated according to the original arrangement of which he knew, and Estelle was there, if possible, to save him. She had desire rather to have him live, for he would be useful in introducing her into a mighty promising set, should future exercise of her guile be necessary.

The baby having been given into the hands of a seaman to dispose of, the count having been only slightly wounded and consequently having extended her future oportunity to "play her game" while tenderly nursing him, Estelle was very well satisfied. Only the obnoxious Morton was the one dissonant note in her happiness. So, as soon as he was able to be moved, she went away with the count and married him.

Morton wandered up to the box office and bought a stall at the Circus Renz. It was twelve years since he had seen Estelle. Since that day his predatory record had well made up the difference represented by Estelle's withdrawal from "deeds that are dark and crimes that are rare." He had come to be known as The Wolf.

The Wolf discovered new prey at the circus. As the victim-to-be selected Germaine, the equestrienne. His object was merely sport, so he counted on an easy enlistment of interest. But Germaine sent his card and gift back with a brief note. "Germaine accepts neither gifts nor invitations."

That night, by hoodwinking the driver of Germaine's taxi, he was able to secrete himself in its depths. Germaine did not see him as she entered. When she recovered from the stupor of the anaesthesia later she was in Morton's bedroom.

Gruber, the circus manager, anxious over Germaine's non-appearance at her hotel, whither he and Germaine's intended, a handsome circus rider had gone to celebrate Germaine's engagement to the horseman at a little intimate supper, traced her to Morton's apartments. As he broke down the door and rescued Germaine, Morton recognized him as the sailor whom he had instructed to kill the baby. He was about to gloat over his discovery and make it serve him to free himself from his predicament, when Gruber also recognized him.

Gruber told him who Germaine was. Then he shot him in a duel.

A letter in the dead man's pocket established Germaine's relationship, and when the father was notified, Estelle, who had now grown to love the Count, paid her penalty. The Count joined the daughter, who remained with the circus, where she had found good friends and happiness, and the Countess, turned from the house and left to her fate, in spite of frantic pleadings for forgiveness, became one of the many submerged of whose existence society knows nothing.

THE LITTLE REBEL (Warner's Features).—"Although we must be enemies for awhile," Sally read, "I will come to you as soon as the war is over and ask you the question in my heart."

Sally then turned her attention to Belle and her luggage.

Sally and Belle were daughters of the Southland. Therefore, Jim Holly's reference to "enemies" in the letter, which Belle brought her in coming to spend a few weeks with her, was to be construed as meaning that her beau had joined the army of the North. Sally deplored this, for her father was General Warren of the Confederate Army and she herself was devotedly as a Southerner in her sympathies.

Yet, when shortly after the arrival of Belle her love for Jim Holly was put to a test, her Southern sympathies became a secondary consideration.

Holly, because of his daring, was sent by his commander to penetrate the Confederate lines and secure information as to the next move contemplated by General Warren's division. Blackening face and hands and attiring himself in the dilapidated garments of a plantation hand, he mounted a mule and, in sight of the enemy's lines, goaded the animal into a run.

Holly passed by the outpost with their guffaws ringing in his ears.

Divesting himself of the disguise, Holly found it necessary, in order to gain admittance to the conference of General Warren's staff, to eliminate the sentinel who stood guard at the flaps of the general's tent. A blow on the head, before the man could turn to discover his presence, and the work was done. Dragging the inert form into the brush, Holly appropriated the uniform and cap and in a few minutes had taken a position where every word so valuable to his cause could be overheard with ease.

General Warren summoned the sentry to come before him for instructions.

"I thought the sentry was bearded," one of his staff vouchsafed, as he studied Holly's face.

"So he was," confirmed the general. "What's the meaning of this?"

Holly had reached the open flap of the tent by this time. In a moment he had vanished. He eluded the outposts and made for a house nearby, in hope of shelter. Even as he recognized it as General Warren's mansion and sought to turn away, the sounds of pursuit reached him. There was no time to spare. He swung himself through an open window.

Before him stood Sally.

"Quick, hide me, I am followed!"

And Sally, already hearing the heavy steps of booted men on the veranda, indicated the nearest object offering shelter—the dress shape on which she had draped flowered material for a crinoline. She barely had time to arrange the dress before an aide of General Warren stepped in.

The aide left shortly after. Evidently Sally's statement that she had seen nothing of the fugitive sufficed. But her agitated manner had not escaped the officer, and he returned by another door to see Holly emerging from his cramped hiding-place.

The iron discipline of war imposed one of its sternest mandates on General Warren when he presided at the court martial which condemned Holly, whom he recognized as his daughter's beau, to death for espionage.

While Holly lingered, locked in a room in the Warren mansion, awaiting the day of execution, General Warren was called away to attend a conference of the general staff at the commander-in-chief's headquarters. That gave Sally the chance she had been praying for. She had not forgotten the trap door under the carpet of the room above Holly's; she wondered if her father had.

Need it be said that all turned out well? Of course, Holly was assisted to freedom via the trap door, but what is more, Sally went with him, the military pass and a disguise for Holly being valuable aids in their decampment, and their destination was the nearest minister. The Northern general promoted Holly; the Southern general forgave Sally. To-day they live happily at the old Warren place and of evenings delight in recounting to the young ones the story of the crinoline and the trap door.

ECLECTIC.

RASTUS' RABID RABBIT HUNT (Animated Cartoon, by J. R. Bray—Dec.).—Mrs. Rastus Lazybones, seeing Christmas approaching and the larder empty, compels her shiftless blacker half to bestir himself and go out and shoot something. So Rastus grabs his "ole muzzle loader" and departs prepared to shoot anything that will grace the pot.

Lucy Cottontail, the rabbit, is scared up by old Caesar, the darkie's "houn dawg," and decides that it's her move and move she does with speed. After a merry chase the rabbit seeks refuge in a hole. When Caesar, under the urging of his master, tries to dig her out, she promptly makes use of another entrance to her home and exits with rapidity.

Numerous funny adventures happen to Rastus and his dog, one of them being that he finds his head to be considerably harder than a hornet's nest and in consequence suffers from a swelled head.

Finally, after old Caesar is thoroughly disgusted, Rastus makes a wonderful shot which loads him down with game, insures a warm welcome from his spouse and a magnificent Christmas dinner.

GINGI (Southern India—On the Same Reel).—Here is shown a land of high mountain and fertile valley, sprinkled with the ruins of marvelous old time temples of strange but fascinating architecture. Few of us can travel to such far away lands but surely here is the next best thing to visiting Gingi in person. A scenic of pronounced educational value.

ALCO

THE THREE OF US (Rolfe—Dec. 14).—Rhy MacChesney and her two brothers, Clem and Sonnie, live with their father and servant, Maggie, in a small boom mining town in Colorado. The boom has passed to the camps further on, leaving their little camp practically deserted. Rhy still has faith in the claim her father worked up to the time he was killed, some five years before, but her brother hates the life of the camp, and wants to sell for what they can get and go back to New York, where he feels he can have a chance to make something of himself.

Their neighbor across the street is Lewis Beresford, whose obvious mission in the camp is one of pleasure, but who is in reality a mining expert, connected with big mining interests. He has ingratiated himself into the affection of the people of this little camp, and shows a great liking for Rhy and her brothers. Steve Towney, the former mine superintendent for "The Three of Us," is in love with Rhy and is jealous of Beresford, as he has been accepted as suitor for Rhy's hand, up to the time of Beresford's coming.

Mr. and Mrs. Bix, Rhy's closest friends in the camp, give a Hallowe'en dinner, which is to be the biggest event of the year. On the day that the dinner is to be given, Steven strikes, by accident, mineral. This assures the success of the mine on which he holds an option, and which adjoins "The Three of Us." Overjoyed, he rushes to Rhy to tell the good news, informing her it will be impossible for him to attend the Bix dinner, as his option expires the next day at noon. Rhy confesses her love for him, and asks him to wait until next morning. She will then go with him. He consents, giving her the option and samples of ore.

Clem overhears the conversation. He is bribed by Beresford to reveal it. The latter thus has an opportunity to make an attempt to gain possession of the mine. He is at the recording office waiting to establish a claim the moment that the option to Towney's mine expires. But Rhy saves the mine and proves her loyalty to Steve by a thrilling ride over the mountains. This is shown in a series of exciting pictures. A great explosion for the breaking of ground for a smelter for the two sucessful mines ends the picture.

SPRINGTIME (Dec. 28).—Madeline De Valette is betrothed to her father's cousin, Raoul De Valette, arrangements having been made when she was but a child. Valette requests his cousin's presence at his home to be presented to his fiancee. Raoul has been carrying on a love affair with L'Acadienne, a beautiful Creole who loves him devotedly. Much against his wishes, he is compelled to leave L'Acadienne. In spite of her pleadings and threats, he sets out for the Valette home. Her jealousy prompts her to follow Raoul and disclose their love affair to his fiancee's father, and thus prevent the marriage. Madeline is in the springtime of her youth. She is fully aware of her coming marriage with Raoul, but the realization of what it means does not occur to her. She has been rehearsed daily to prepare for her first meeting with her fiance. Raoul finally arrives at the Valette home. Although disappointed, she accepts Raoul, as a duty to her father, whose earnest wish is that she shall marry a Val De Valette.

At this time the United States is at war, and there is a call for volunteers. Wolf, a backwoodsman, has been recruiting a company of citizens to help Andrew Jackson to fight the enemy at New Orleans. Gilbert Seele, whose father owns the estate adjoining the Valette's has enlisted, unbeknown to his father, who has opposed his going away.

Gilbert's father, who has purchased most of the Valette property, learning of Valette's poverty, desires to buy the Valette home. In spite of their previous business transactions, Valette and Steele are not on friendly terms. Steele sends Gilbert to Valette to negotiate the sale of Valette's home. While there, Gilbert meets Madeline. He immediately falls in love with her, and she, in her innocence returns it.

Valette is angry at Gilbert for daring to expect love from a lady who was already betrothed. He also refuses to listen to Steele's proposition to buy his home. Gilbert is ordered from the house, enraged at the harsh treatment accorded him. Madeline, who fears that Gilbert is angry at her, runs after him to explain. She is unable to overtake him, but the thought of never seeing him again terrifies her and she continues to follow Gilbert.

Gilbert is to join the recruits at sundown. He secretly leaves home, and Madeline, arriving there, finds him gone, but she does not give up her march. In the meantime, L'Acadienne has arrived, and meeting Raoul, she threatens to expose him. Raoul manages to pursuade

her to remain silent by telling her that his marriage with Madeline will not part them. This satisfies her.

Raoul, seeing his opportunity for breaking the betrothal, asserts that Valette could not expect him to marry Madeline now. Valette allows him to depart. He is immediately joined by L'Acadienne and they return to New Orleans. Madeline's condition is serious. Her mind is afflicted by the shock, but her father does not relent, declaring that her condition is her punishment.

Crawley's report is soon found to be false for Gilbert, Wolf and the recruits return. They have been victorious. Crawley, fearing Wolf's and the people's wrath, seeks aid from Father O'Mara, who promptly hands him over to Wolf and the people who are searching for him. Crawley receives a just punishment. Gilbert learns of Madeline's condition, and efforts are made to recover her reason. A plan is decided on, the result of which causes Madeline's recovery. Valette, learning the real facts, offers his sanction to the betrothal of Madeline and Gilbert.

UNIVERSAL SPECIAL FEATURE.

THE MASTER KEY (Episode Seven).—Dore secures a room for Ruth in the same hotel where he is stopping in San Francisco and borrows some clothing for her, pending a trip to the shopping district. In order to take her mind off her experience, Dore takes Ruth on a trip to Cliff House. The trip and accompanying dinner take the greater part of the evening and upon her return Ruth goes down the hall into her room. Dore is inserting the key into the lock of his room down the hall when he hears Ruth scream. Running into her room he sees a figure crawling out on the fire escape. In their absence Wilkerson, by bribes and threats of exposure, has engaged Sam Pell, an ex-second story man and hotel worker, to make a further attempt to recover the deeds of "The Master Key" mine.

Pell, by following Dore and Ruth, has learned their room number. He had about completed his night's work when Ruth and Dore returned and interrupted him. Dore fiercely pursued the second-story worker across the roof of the hotel, cornering him behind the great chimneys. Ruth, following closely after, witnesses the struggle between the two men.

Pell has about overcome Dore when another figure crawls up the fire escape. It is Tom Kane, who has returned to San Francisco to report to Dore the distress among the miners of "The Master Key" workings. Tom immediately turns the tide of battle by drawing a gun on Pell. The slippery second-story man, however, eludes both Dore and Kane. Just as he reaches the edge of the roof, Dore again catches him and throws him so heavily that the criminal falls over the roof to the street below and is killed.

Unnoticed by Dore, Kane or Ruth, Pell had skillfully thrown the deeds down the inner "well" of the hotel. Upon the arrival of hotel employes and the police, Pell's body is searched but no trace of the deeds is obtained. The police recognize Pell as an old criminal, and Dore's story is accepted without question. After a short investigation the police permit Dore and Ruth to leave.

Kane assures Ruth that things are "going alone fine" at the mine but secretly admits to Dore that the men are out of work and that there is extreme suffering among them. Wilkerson's man, Tubbs, has discharged Kane and taken things at the mine into his own hands. Dore at once realizes that something must be done to prevent Wilkerson from ruining the property through his hirelings.

THE MASTER KEY (Episode Eight).—As a matter of form, John Dore is arrested for the death of Pell. Everett goes with him to arrange for his release on bail. Ruth is left in the care of Tom Kane. Kane tells her that the miners are out of work and threatened with starvation. Ruth listens sympathetically as Kane tells her how he opened the cook house to the wives of the miners and supplied them with food. She is pleased to learn that when the engineer interfered he was only saved from being mobbed by Kane, although Kane could not stop the miners from running the engineer out of camp. These events, Kane explains, made him resolve to go to John and Ruth to obtain their assistance in raising funds to help the starving people.

Wilkerson and Mrs. Darnell learn of the death of Pell and decide to forge a note, supposedly from Dore, asking Ruth to visit him at the jail. Drake, disguised as a chauffeur, takes the note and after getting Ruth in the cab is to take her to a deserted part of town, where Wilkerson will meet him and thus secure the deeds. Ruth shows the note to Kane. The old miner is suspicious and when she leaves he accompanies her. When the cab stops, Wilkerson appears and threatens Ruth, but Kane defeats their purpose and has Drake arrested for attempted abduction. Wilkerson escapes.

In the meantime, an ashman cleaning in the alley at the rear of the hotel, finds the deeds and takes them home. He advertises his find, and Wilkerson, seeing the "ad," compels the maid to disguise and go for the papers. The ashman is suspicious at first, but after she offers him a sum of money, he forgets his scruples and delivers them to her.

Dore is released on bail and coming to the hotel finds Ruth has gone. The clerk informs him of her departure and shows Dore the note she had received. He is immediately suspicious. While he is deciding on a plan of action, Ruth and Kane come in and tell of their experiences. Everett is nearby reading the papers, when he suddenly shows them the ashman's advertisement. All go to the address mentioned in the advertisement, but find that Wilkerson's emissary has forestalled them. Ruth breaks down and the doctor advises them to take her to the southern part of the state for a change of climate.

Wilkerson, Mrs. Darnell and the maid have all disguised themselves and secured tickets to Los Angeles via boat. They get aboard safely and find that Dore, Ruth and their party are on the same boat. Ruth's party, however, do not recognize Wilkerson and Mrs. Darnell on account of their disguises.

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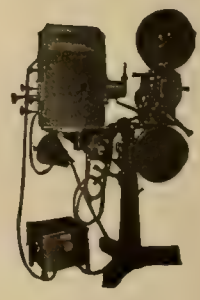
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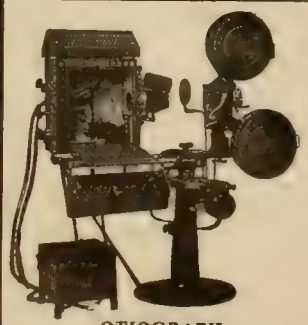
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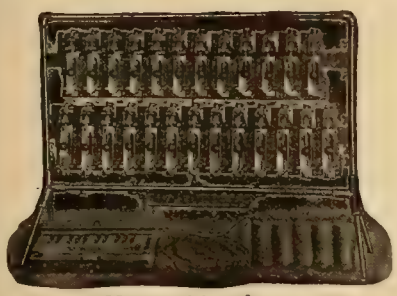

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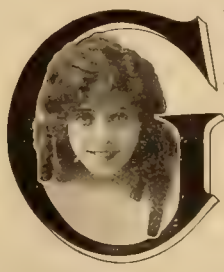

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BIG U.

Jan. 5—His Last Performance (Drama).
Jan. 7—On the Desert Sands (Two parts—Western Drama).

BISON.

Dec. 26.—The Law of the Range (Three Parts—Western Drama)
Jan. 2—In the Jungle Wilds (Two Parts—Animal—Drama).
Jan. 9—Custer's Last Scout (Two parts—Dr.).

BRONCHO.

Jan. 6—Scourge of the Desert (Two parts—Drama).
Jan. 13—Mother Hulda (Two parts—Drama).

DOMINO.

Jan. 7—The Scrub (Two parts—Drama).
Jan. 14—In the Land of the Otter (Two parts—Drama).
Jan. 21—The Still on Sunset Mountain (Two parts—Drama).

ECLAIR.

Dec. 27—For the Defense (Drama)
Dec. 30—Within an Inch of His Life (Two Parts—Western—Drama).
Jan. 3—The Hermit's Secret (Western—Dr.).
Jan. 6—The Collingsby Pearls (Two parts—Society Drama).
Jan. 10—The Dummy Husband (Comedy-Dr.).

GOLD SEAL.

Dec. 29—A Study in Scarlet (Two Parts—Detective—Drama).
Jan. 5—The Mystery of the Throne Room (My Lady Raffles Series) (Two parts—Detective Drama).

IMP.

Dec. 28—The Submarine Spy (Two Parts—Naval—Drama).
Dec. 31—Winning the Prize (Comedy—Drama).
Jan. 4—Three Times and Out (Comedy-Dr.).
Jan. 8—She Was His Mother (Three parts—Drama).

JOKER.

Dec. 30—The Village Post Master (Comedy).
Jan. 2—A Mixed-Up Honeymoon (Comedy).
Jan. 4—Two of a Kind (Comedy).
Jan. 9—A Political Mess (Comedy).
—The Modern Poultry Farm (Edu.).

KAY BEE.

Jan. 1—The Deadly Spark. (Two Parts—Dr.).
Jan. 8—A Midas of the Desert (Two parts—Drama).

KEYSTONE.

Dec. 24—Their Fatal Bumping (Comedy).
Dec. 26—His Second Childhood (Comedy).
Dec. 28—Gusfle, the Golfer (Comedy).
Dec. 31—A Dark Lover's Play (Comedy).
Jan. 2—Hogan's Wild Oats (Comedy).
—A Steel Rolling Mill (Educational).
Jan. 4—Hushing the Scandal (Two parts—Comedy).

KOMIC.

Dec. 27—The Record Breaker (Comedy)
Jan. 3—Ethel Gets the Evidence (No. 14 of the "Bill" Series—Comedy).
Jan. 10—Love and Business (Comedy).

L. K. O.

Jan. 3—Gem and Germs (Comedy).
Jan. 6—Cupid In a Hospital (Comedy).
Jan. 10—Through a Knot Hole (Comedy).

MAJESTIC.

Jan. 3—Vengeance Is Mine (Two Parts—Dr.).
Jan. 5 His Lesson (Drama).
Jan. 8—Branch No. 37 (Drama).
Jan. 10—Three Brothers (Two parts—Drama).
Jan. 12—Probation (Drama).

NESTOR.

Jan. 1—Pruning the Movies (Comedy).
—Mt. St. Bernard, Switzerland (Educational).
Jan. 5—For the Good of the Cause (Edu.).
Jan. 8—When His Lordship Proposed (Com.).

POWER'S.

Dec. 28—Fickle Elsie (Comedy).
Jan. 1—No Release This Week.
Jan. 9—A Girl of the Pines (Drama).

PRINCESS.

Dec. 25—The White Rose (Drama).
Jan. 1—When Fate Rebelled (Drama).
Jan. 8—Check No. 30 (Drama).

RELIANCE.

Jan. 2—A Banakie Maiden (Two Parts—Dr.).
Jan. 4—Our Mutual Girl, No. 51 (Topical).
Jan. 6—A Night's Adventure (Drama).
Jan. 9—The Lost Receipt (Two parts—Drama).
Jan. 11—Our Mutual Girl, No. 52 (Topical).
Jan. 13—The Terror of the Mountains (Dr.).

REX.

Dec. 31—Hounded (Two Parts—Melodrama).
Jan. 3—The Sin of Olga Brandt (Two Parts—Drama).
Jan. 7—A Man's Temptation (Drama).
Jan. 10—Star of the Sea (Two parts—Drama).

ROYAL.

Jan. 2—Putting It Over (Comedy).
Jan. 9—Married by Installment (Comedy).

STERLING.

Dec. 17—The Fatal Hansom (Comedy).
Dec. 21—Carmen's Romance (Juvenile—Comedy)
Dec. 24—Innocent Dad (Comedy)
Dec. 31—Love and Water (Comedy).
Jan. 7—Olive's Love Affair (Comedy).

THANHOUSER.

Jan. 1—Shep the Sentinel (Drama).
Jan. 3—The Bridal Bouquet (Drama).
Jan. 5—The Menacing Past (Two parts—Dr.).
Jan. 10—An Inside Tip (Drama).
Jan. 12—The Speed King (Two parts—Drama).
Jan. 17—A Yellowstone Honeymoon (Drama).
Jan. 19—Craft vs. Love (Two parts—Drama).
Jan. 24—The Dog Catcher's Bride (Comedy).

VICTOR.

Dec. 28—Virtuoso (Drama).
Jan. 1—The Beautiful Unknown (Three Parts—Drama).
Jan. 4—Terence O'Rourke, Gentleman Adventurer Series—"A Captain of Villainy (Two parts—Drama).
Jan. 8 No Release this Week.

FEATURES.

ALCO FILM CORP.

Dec. 14—The Three of Us (Five Parts—Drama).
Dec. 21—Tillie's Punctured Romance (Keystone—Six Parts—Comedy)
Dec. 28—Springtime (Drama)

ALLIANCE FILMS CORP.

Dec. 14—The Truth Wagon (Masterpiece—Five Parts—Drama).
Dec.—The Last Chapter (Favorite Players—Five Parts—Drama).

APEX.

Jan—The Vultures of the Coast (Three parts—Drama).

BOX OFFICE ATTRACTIONS CO.

Dec. —A Fool There Was (Drama)
Jan—The Children of the Ghetto (Drama).
Jan—The Gilded Fool (Drama).
Jan—The Butterfly on the Wheel (Drama).
Jan—The World and His Wife (Drama).

ECLECTIC.

December—Whiffles Misses Mrs. Whiffles (Comedy).
—The Valley of the Bourne, Algerian, Nomads (Scenic).
—Some Spring Blossoms (Educational).
Dec. 28—The Exploits of Elaine, Series No. 1 (Two Parts—Drama).
Jan—The Bomb Boy (Pathe—Three parts—Comedy-Drama).
Jan—The Red Scar of Courage (Pathe—Two parts—Drama).
—A Storm on the Welsh Coast (Edu.).
Jan—Rastus' Rabid Rabbit Hunt (Comedy-Cartoon).
—Gingi—Southern India (Educational).
Jan—The Secret of the Mountain (Pathe—Four parts—Drama).
—Sugar Making (Cuba) (Educational).

PARAMOUNT PROGRAM.

Jan. 4—Girl of the Golden West (Lasky-Belasco—Five parts—Drama).
Jan. 11—The Dancing Girl (Famous Players—Five parts—Drama).
Jan. 14—Aurora Leigh (Smalleys—Five parts—Drama).
Jan. 21—Young Romance (Lasky—Five parts—Drama).
Jan. 25—The Goose Girl (Lasky—Five parts—Drama).
Jan. 28—After Five (Lasky-Liebler—Five parts—Drama).

SAWYER.

Dec. 20—Without Hope (Flamingo—Five Parts—Drama).
As a Man Sows (Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).

STRAND FILM CO.

December—A Double Haul (Eaco—Three Parts—Drama).
December—A Strange Adventure (Drama).

SUNSET MOTION PICTURE CO.

Jan—Rescue of the Steffansson Arctic Expedition (Topical).

UNITED WARNERS.

December—The Love of Princess Yolande (Dr.).
Dec. 3—A Mountain Goat (Luna—Comedy).
Dec. 10—Shot in the Fracas (Luna—Comedy).
Dec. 17—Finished at Sea (Luna-Comedy).
Dec. 17—Rural Romeos (Luna-Comedy).
Dec. 21—The Adopted Daughter (Three Parts—Drama).
Dec. 24—His Neighbor's Pants (Luna-Comedy).
Dec. 24—The Chaser (Luna—Comedy).
Dec. 31—The Big Stick (Luna—Comedy).
Dec. 31—Too Many Wives (Luna—Comedy).

WORLD FILM CORP.

Jan. 4—Mrs. Wiggs of the Cabbage Patch (Comedy).
Jan. 11—Deep Purple (Drama).
Jan. 18—Mignon (Drama).
Jan. 25—Wildfire (Drama).

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Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 22—On the Heights (Special—Two Parts—Drama).
Dec. 24—The Suffering of Susan (Comedy).
Dec. 25—The Way Home (Drama).
Dec. 26—His Unwitting Conquest (Drama).
Dec. 28—The House of Silence (Drama).
Dec. 29—The Crimson North (Special—Two parts—Drama).
Dec. 31—Two Stray Souls (Drama).
Jan. 1—The Efficiency Squad (Comedy).
—Diogenes' Weekly, No. 4-11-44 (Com.).
Jan. 2—All For the Boy (Drama).

EDISON.

Dec. 22—Olive Is Dismissed (Fifth of "Olive's Opportunities" Series—Drama).
Dec. 23—'Twas the Night Before Christmas (Fantasy).
—The Tip of the Dark Continent—Capetown, South Africa and Its Vicinity (Educational).
Dec. 25—The Premature Compromise (Second of "Young Lord Stranleigh" Series—Special—Two Parts—Drama).
Dec. 26—The Man Who Vanished (Drama).
Dec. 28—Mr. Daly's Wedding Day (Comedy).
Dec. 29—The Lesson of the Flames (Sixth of "Olive's Opportunities" Series—Drama).
Dec. 30—The Courtship of the Cooks (Farce—Comedy).
Jan. 1—Young Mrs. Winthrop (Special—Two parts—Drama).
Jan. 2—Uncle Crusty (Educational).
Jan. 4—The Champion Process Server (Com.).
Jan. 5—Olive and the Burglar (Seventh of the "Olive Opportunities" Series—Dr.).
Jan. 6—Expensive Economy (Comedy).
Jan. 8—The Magnate of Paradise (Special—Two parts—Drama).
Jan. 9—The Girl at the Key (Drama).

ESSANAY.

Dec. 22—The Volunteer Burglar (Drama).
Dec. 23—The Fable of the "Husband Who Showed Up and Did His Duty" (Com.)
Dec. 24—Slippery Slim Gets Square (Western Comedy).
Dec. 25—Any Woman's Choice (Special—Two Parts—Drama).
Dec. 26—Broncho Billy and the Sheriff's Office (Reg. in U. S. Patent Office—Drama).
Dec. 28—Sweedie Collects for Charity (Comedy).
Dec. 29—The Way of the Woman (Drama).
Dec. 30—Two Dinky Little Dramas of a Non-Serious Kind (Comedy).
Dec. 31—Snakeville's Rising Sons (Comedy).
Jan. 1—The Shanty at Trembling Hill (Special—Two Parts—Drama).
Jan. 2—Broncho Billy and the Escaped Bandit (Reg. in U. S. Patent Office) (Western—Drama).
Jan. 4—Sweedie and the Sultan's Present (Comedy).
Jan. 5—The Gallantry of "Jimmy" Rogers (Comedy Drama).
Jan. 6—The Fable of the City Grafter and the Unprotected Rubes (Comedy).
Jan. 7—The Battle of Snakeville (Western—Comedy).
Jan. 8—Surgeon Warren's Ward (Special—Two parts—Drama).
Jan. 9—Broncho Billy and the Claim Jumpers (Reg. in U. S. Patent Office) (Western—Drama).

KALEM.

Dec. 22—The Winning Whiskers (Comedy).
Dec. 23—The Fatal Opal (Special—Two Parts—Drama).
Dec. 25—The Reformation of Ham (Comedy).
Dec. 26—The Escape on the Limited (Seventh of the "Hazards of Helen" Series—Drama).
Dec. 28—The Black Sheep (Special—Two Parts—Drama).
Dec. 29—Love, Oil and Grease (Comedy).
Dec. 30—The Derelict (Special—Two Parts—Drama).
Jan. 1—Getting Father's Goat (Comedy).
Jan. 2—The Girl Telegrapher's Peril (Eighth of the "Hazards of Helen" Series—Drama).
Jan. 4—Cast Up by the Sea (Special—Two parts—Drama).
Jan. 5—The Waitress and the Boobs (Comedy).
Jan. 6—The Scorpion's Sting (Special—Two parts—Drama).
Jan. 8—Put Me Off at Wayville (Comedy).
Jan. 9—A Leap from the Water Tower (Ninth of the "Hazards of Helen" Series—Drama).

LUBIN.

Dec. 22—His Suicide (Comedy).
—Flossie's Daring Loyalty (Comedy).
Dec. 23—The Single Act (Special—Two Parts—Drama).
Dec. 24—A Soldier of Peace (Special—Two Parts—Drama).
Dec. 25—Lure of the Green Table (Drama).
Dec. 26—Brannigan's Band (Comedy).
—A Troublesome Cat (Comedy).
Dec. 28—Patsy Bolivar Series, No. 1—Patsy at School (Comedy).
Dec. 29—A Cowboy Pastime (Comedy).
Dec. 30—The Intriguers (Special—Two Parts—Drama).
Dec. 31—Fate and Fugitive (Special—Two Parts—Drama).
Jan. 1—A Clean Slate (Drama).
Jan. 2—He Gave Him a Million (Comedy).
—What He Forgot (Comedy).
Jan. 4—Patsy Bolivar, Series No. 2—Patsy's First Love (Comedy).
Jan. 5—The New Editor (Comedy).
—They Looked Alike (Comedy).
Jan. 6—Comrade Kitty (Special—Two parts—Drama).
Jan. 7—A War Baby (Special—Two parts—Drama).
Jan. 8—Love's Savage Hate (Drama).
Jan. 9—Feel My Muscle (Comedy).

MINA.

Dec. 24—A High Old Time (Comedy).
Dec. 31—The Siege of Liege (Comedy).
Jan. 7—Alias Greased Lightning (Comedy).

SELIG.

Dec. 15—The Man From the East (Drama).
Dec. 16—The Test (Drama).
Dec. 17—Hearst-Selig News Pictorial No. 84 (News).
Dec. 18—The Tail of a Coat (Comedy).
Dec. 19—The Lady or the Tigers (Drama).
Dec. 21—Till Death Us Do Part (Special—Two Parts—Drama).
Dec. 21—Hearst-Selig News Pictorial No. 85 (News).
Dec. 22—Ward Brent Pays (Drama).
Dec. 23—One Traveler Returns (Drama).
Dec. 24—Hearst-Selig News Pictorial No. 86 (News).
Dec. 25—Doc Yak and Santa Claus (Comedy).
Dec. 26—The Champion Bear Slayer (Comedy).
Dec. 28—The Flower of Faith (Special—Two Parts—Drama).
Dec. 28—Hearst-Selig News Pictorial, No. 87 (News).
Dec. 29—Cactus Jake, Heart-Breaker (Western—Comedy).
Dec. 30—The Old Letter (Drama).
Dec. 31—Hearst-Selig News Pictorial, No. 88 (News).
Jan. 1—Wipe Yer Feet (Farce-Comedy)
Jan. 2—Lassoing a Lion (Drama).
Jan. 4—The Strange Case of Princess Khan (Special—Two parts—Drama).
Jan. 4—Hearst-Selig News Pictorial, No. 89 (News).
Jan. 5—A Militant Schoolma'am (Comedy-Dr.)
Jan. 6—In the Line of Duty (Drama).
Jan. 7—Hearst-Selig News Pictorial, No. 90 (News).
Jan. 8—The Strenuous Life (Farce-Comedy).
Jan. 9—Further Adventures of Sammy Orpheus (Drama).

VITAGRAPH.

Dec. 22—By the Governor's Order (Special—Two Parts—Drama).
Dec. 23—The Professor's Romance (Comedy).
Dec. 24—The Knight Before Christmas (Com.-Drama).
Dec. 25—Sweeney's Christmas Bird (Comedy).
Dec. 26—An Affair for the Police (Special—Two Parts—Comedy).
Dec. 28—The Product (Drama).
Dec. 29—The Plot (Special—Two Parts—Dr.).
Dec. 30—Forcing Dad's Consent (Comedy).
Dec. 31—Love Will Out (Comedy—Drama).
Jan. 1—Auntie's Portrait (Comedy).
Jan. 1—Rattlesnakes (Educational).
Jan. 2—In the Latin Quarter (Special—Two Parts—Drama).
Jan. 4—The Fates and Flora Fourflush (Part 1 of the Ten Billion Dollar Mystery Serial—Treachery In the Clouds) (Comedy).
Jan. 5—Two Women (Broadway Star Feature—Three parts—Drama).
Jan. 6—Billy's Wager (Comedy).
Jan. 7—The Man, the Mission and the Maid (Comedy-Drama).
Jan. 8—The Smoking Out of Bella Butts (Comedy).
Jan. 9—A Daughter of Israel (Special—Two parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

November—The Woman in Black (Four Parts—Drama).
November—Under the Gaslight (Four Parts—Drama).

BROADWAY STAR FEATURES.

Dec.—Sylvia Gray (Three Parts—Drama).
December—The Little Angel of Canyon Creek (Five Parts—Drama).
Jan.—The Sage Brush Gal (Three parts—Dr.).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Nov.—The College Widow (Five Parts—Com.).
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).

SELIG.

Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).
Nov. 30—In the Days of the Thundering Herd (Five Parts—Drama).

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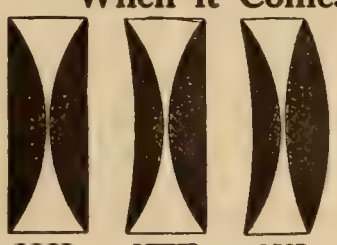

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Elsie Venner	3000	Kennedy	1-3-6	100
And There Was Light (Helen Gardner)	4200	Kennedy	1-3-6	175
Charlotte Corday	3600	Kennedy	1-3-6	140
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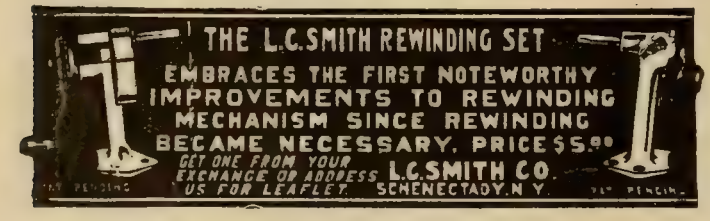
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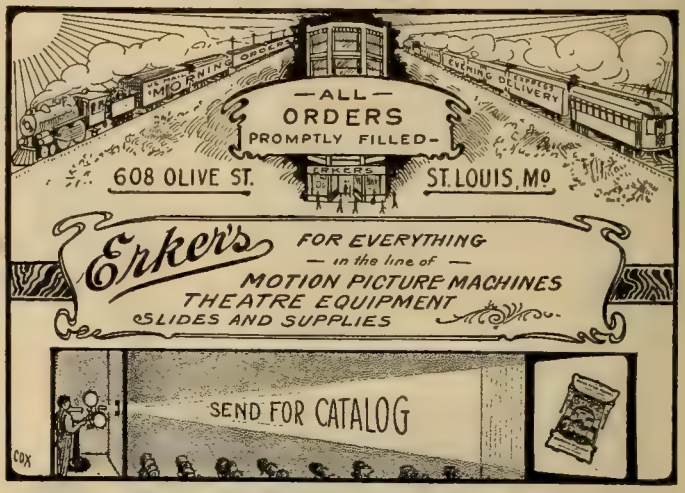

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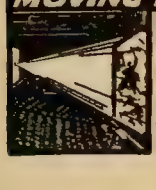

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BOOKLET 15018

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of General Electric Company
1402 Broadway
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MOVING PICTURE ELECTRIC LIGHT PLANT

Used and highly endorsed by the United States Army. Biggest Sensation in the Moving Picture World. Can be operated by a boy 10 years old. One customer writes:

"Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."

Write today for Bulletin 101. It is a mighty interesting booklet.

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The J. H. Genter Co., Newburgh, N. Y., Makers of Mirroroide, extend to you their Best Wishes for a Happy, Prosperous New Year!

Were the receipts for 1914 what you expected? 1914 has gone, 1915 is here. What are you doing to make 1915 all it can be?

Do you know that Mirroroide, the flexible, metalized, glass screen can increase the earnings of your theatre beyond your highest expectations?

Do you know that the satisfaction which comes from the knowledge that you ARE giving your patrons full value for their money, resulting in a larger number of patrons, and a bigger bank account for you, will more than compensate you for the small cost of Mirroroide?

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Gentlemen: Will you kindly ship at once, to our order, to the Hudson Construction Co., 318 W. 42nd St., New York City, the following: **40—Mirroroide Screens—40.**

Yours very truly,
THE PATHESCOPE CO. OF AMERICA, Inc.,
By Theodore T. Comstock.

We have sold the above firm hundreds of Mirroroide Screens, and their order for additional Screens emphasizes the truth that

Mirroroide is the Best Screen, and the Screen for You!

Why not install a Mirroroide now, and make 1915 all it's possible for you to make it? Over 8,000 Exhibitors will testify to Mirroroide facts. Send for large free samples. Test, compare, and let your common sense and judgment prove these claims!

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Selig

SPECIAL ANNOUNCEMENT

Selig Program for the Year 1915

A HOST OF HIGH CLASS PICTURE PLAY PRODUCTIONS
IN PREPARATION TO MAINTAIN THE SELIG STANDARD

Selig Spectacular Specials

Exhibitors can expect during the year 1915, in addition to the Selig Diamond Specials and the Regular Weekly Program, several gigantic, spectacular Specials, release dates for which will be announced later. Among these big releases for early in the new year will be the following:

"THE CARPET FROM BAGDAD" (5 reels), a spectacular Oriental adventure story made from the popular novel, written by HAROLD MacGRATH, and featuring KATHLYN WILLIAMS, CHARLES CLARY, WHEELER OAKMAN, GUY OLIVER, EUGENIE BESSERER and others.

"THE ROSARY," a great multiple reel picture filmed from the intensely dramatic and soul-stirring drama written by Edward E. Rose, made world-famous by the all-star theatrical company of Rowland & Clifford, featuring KATHLYN WILLIAMS and her supporting company.

"THE SERVANT IN THE HOUSE," filmed from that unequalled and startling drama written by Charles Rann Kennedy, with modern Christianity as its theme, and in which TYRONE POWER, that leading dramatic star, who carried the original stage production to a pinnacle of exalted success, will be featured.

"THE NE'ER DO WELL," a story of adventure in Panama from REX BEACH'S great romantic novel, in which KATHLYN WILLIAMS and her supporting company will be featured.

"A TEXAS STEER" (5 reels), an elaborate picture-play made from that hilariously popular and ever delightful CHARLES HOYT comedy, featuring TYRONE POWER, as "Maverick Brander."

"THE CRISIS," by WINSTON CHURCHILL, one of the famous books of a decade and which tells one of the most thrilling stories of Civil War adventure ever written, will be reproduced in motion pictures in an elaborate and spectacular manner. The release of "THE CRISIS" will inaugurate an epoch in picture-play making.

OTHERS OF EQUAL INTEREST WILL FOLLOW

A HAPPY AND PROSPEROUS NEW YEAR TO ALL

The Selig Polyscope Company

Executive Offices, Chicago, Ill. 20 E. Randolph Street

TRADE S MARK

Selig

SPECIAL ANNOUNCEMENT

Selig Program for the Year 1915

Selig Diamond Specials

Exhibitors who have found the three-reel SELIG DIAMOND SPECIALS profitable, will be gratified to learn that the ones to be released during the coming months will prove to be even better.

In the three big Selig Studios there are in work at the present time, a series of SELIG DIAMOND SPECIALS (approximately three reels each), which will be released at frequent intervals. These DIAMOND SPECIALS are being filmed along the same lines that have given distinction to Selig productions. The scenarios for these DIAMOND SPECIALS are based upon the most celebrated novels and stage productions which have become popular during the past few months. They will be released through the Special Feature Department of the General Film Company.

Selig Regular Weekly Program

During the past year, the REGULAR SELIG WEEKLY PROGRAM has consisted of seven releases per week (including the Monday and Thursday release of the HEARST-SELIG NEWS PICTORIAL).

The SELIG REGULAR WEEKLY PROGRAM for the year 1915, will include multiple reel releases of such a high character and superior quality that actual competition will be practically eliminated.

There has been such a demand for the SELIG JUNGLE-ZOO WILD ANIMAL PICTURES that special efforts are to be made for the release of a greater number on the REGULAR WEEKLY PROGRAM.

Hearst-Selig News Pictorial

For the coming year, the twice-a-week service of the HEARST-SELIG NEWS PICTORIAL will be increased and extended to an even greater condition of efficiency. Additional bold, clever and intrepid camera men have been sent to the scenes of war, so that there are now experienced news picture gatherers with every important division of each of the warring nations in camp, in trenches, on battleships, with aviation and balloon forces, etc.

As heretofore, the HEARST-SELIG NEWS PICTORIAL will be released for the benefit of exhibitors every MONDAY and every THURSDAY.

A HAPPY AND PROSPEROUS NEW YEAR TO ALL

The Selig Polyscope Company

Executive Offices, Chicago, Ill., 20 E. Randolph St.

TRADE S MARK

THE HEARST NEWSPAPERS

In Conjunction with
THE SELIG POLYSCOPE COMPANY
Present a Wonderfully Spectacular

HISTORY OF THE

World's Greatest War

In 5 Reels of Motion Pictures

A Tremendously Thrilling, Vividly Sensational and Entirely Authentic History of the Gigantic War now raging in Europe.

Now Ready for Release Through General Film Company

These Marvelous Motion Pictures were made on Gruesome European Battlefields and in the Blood-running, fighting trenches by the bold and intrepid Selig Camera Men in co-operation with the fearless and efficient Hearst Newspaper Correspondents who risked their lives to obtain these authentic views.

Most Spectacular Motion Pictures Ever Produced

Five Reels of Exciting Battle Scenes—Greatest History of the World's Biggest War.

New and Right from the War
First Real Battle Pictures Exhibited

Others have exhibited **near** war pictures photographed **after** battles.

These are the only authentic and genuine war pictures actually filmed in battle.

Five exciting, thrilling, startling, vivid reels.

A special line of 4-color posters; one-sheets, three-sheets and six-sheets. Order from your Exchange

SELIG POLYSCOPE COMPANY

Executive Offices CHICAGO, ILL. 20 E. Randolph St.

Selig

Selig Regular Program for Week of January 4-9th

A Two-reel Selig Drama. Released Monday, January 4th

The Strange Case of Princess Khan

Written by James Oliver Curwood

An unusually clever and engrossing picture-play dealing with Hindu occultism and mysticism, which is exposed by a clever investigator. He finds a Hindu princess kept in a state of hypnotic trance by a charlatan whom he foils and exposes. The pictures are most realistic, one scene representing the immersion of an automobile with its occupants through a broken bridge into a river. There is fighting; a hot automobile pursuit and sufficient love making. STELLA RAZETO, GUY OLIVER and JACK McDONALD play the leading roles.

Latest European War News Pictures

Hearst-Selig News Pictorial No. 89

RELEASED MONDAY, JANUARY 4 **ONE REEL**

New and up-to-date vivid motion pictures of the biggest war the world has ever seen. Taken by our own camera men on the European battlefields. Also views of other important world events.

A Selig Western Comedy Drama

A Militant Schoolma'am

RELEASED TUESDAY, JANUARY 5 **ONE REEL**

Another of the EDWIN RAY COFFIN western picture-plays, introducing lots of fun; comedy and dramatic incidents. The picture was produced under the direction of TOM MIX, who also plays one of the roles. LEO D. MALONEY in feminine attire as the "schoolma'am" is a "scream."

A Selig Drama

In the Line of Duty

RELEASED WEDNESDAY, JANUARY 6 **ONE REEL**

Admirers of Selig picture-plays will be introduced to a new heroine in this picture—MARION WARNER—who plays the part of "Helen Brant," society editor on a newspaper. WILLIAM STOWELL plays the part of the society burglar. It is thrilling, exciting and interesting.

Latest Authentic War Pictures

Hearst-Selig News Pictorial No. 90

RELEASED THURSDAY, JANUARY 7 **ONE REEL**

Our intrepid and fearless camera men have photographed another batch of vitally interesting and thrilling war views on European battlefields. First time shown in America.

A Selig Farce Comedy

The Strenuous Life

RELEASED FRIDAY, JANUARY 8 **ONE REEL**

ROY L. McCARDELL has written an exceptionally funny story for this picture, the characters in which are portrayed with admirable fidelity by LYLLIAN BROWN LEIGHTON, ELSIE GREESON, LEE MORRIS, WM. SCOTT, and others. It is a burlesque on "the feature thriller" and is well worth seeing.

A Selig Jungle-Zoo Drama

Further Adventures of Sammy Orpheus

RELEASED SATURDAY, JANUARY 9 **ONE REEL**

Those two Selig favorites, THOMAS SANTSCHI and BESSIE EYTON, do some excellent work in this picture which also features elephants, lions and other of the Selig Jungle-Zoo wild animal actors. The scenes are entrancingly beautiful, with their wealth of jungle landscape and desert.

ALL SELIG RELEASES THROUGH THE GENERAL FILM CO.

Brilliant 4-color Selig Posters ready for shipment on all releases.
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Executive Offices: CHICAGO, ILL., 20 East Randolph St.

TRADE S MARK

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The HIGHEST HONOR in COMPETITIVE EXHIBITION for MOTION PICTURE PROJECTING MACHINES to

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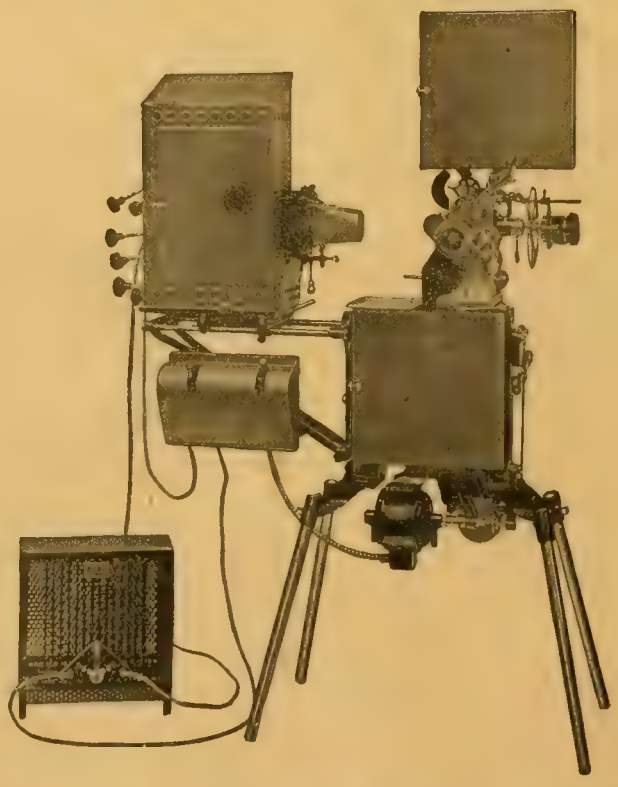

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Confidence Again Justified

NICHOLAS POWER COMPANY

NINETY, GOLD STREET, NEW YORK CITY

Vol. 23, No. 2 January 9, 1915 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Samson" (Box Office).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

WHO IS

Mysterious!

Watch for startling developments in Thanhouser's Greatest Photoplay—ZUDORA. The Woman of Mystery enters in Episode No. 9. Who is she? She's one of the most wonderful actresses in America. She's beautiful. She will hold audiences spellbound.

ZUDORA

Thanhouser's Greatest Photoplay

The appearance of the Woman of Mystery in ZUDORA is only one of the spectacular surprises that are scheduled to appear in this remarkable production. We are spending thousands and thousands of dollars for elaborate settings to stage thrilling scenes. In Episode No. 7 you will find two extraordinary climaxes—the blowing up of a giant battleship at sea and the destruction by fire of one of the finest old mansions in Suburban New York, with a thrilling rescue of Zudora by the new hero, Jim Baird. Watch for these dramatic and stupendous surprises.

Thanhouser

COMING! BIGGER THINGS! NEWER THINGS!

SHE?

Sensational!

Another sensational scene will be shown in Episode No. 8 of ZUDORA. James Cruze will portray three different characters and will later be transformed into the dashing, inspiring hero that made famous "The Million Dollar Mystery."

The overwhelming success of ZUDORA is bringing thousands of dollars in profits to exhibitors. This absorbing serial story by Harold MacGrath is now appearing in 300 Newspapers throughout the country. In the photoplay production are such famous stars as Marguerite Snow, James Cruze and Harry Benham.

Book This Big Feature NOW!

Exhibitors: Zudora is an independent release and may be obtained regardless of the regular program being used. Book this gigantic attraction NOW. The entire play will take 20 Episodes of two reels each, one Episode is released each week. See the representative of Thanhouser Syndicate Corporation at any Mutual Exchange in America.

Thanhouser Syndicate Corporation

71 W. 23rd St., New York City, N. Y.

Produced by Thanhouser Film Corporation, New Rochelle, N. Y., Producers of "The Million Dollar Mystery." 212

To the Editor

We disagree with you when you say that the exhibitor does not believe in house organs, Mr. Editor of the Moving Picture World. Thousands of exhibitors believe in The Universal Weekly (our 40-page house organ), because it has given them *some mighty interesting and valuable inside facts* on the picture business. One exhibitor said it had shown him how to make a thousand dollars that he would not have made without reading The Universal Weekly.

The Universal's house organ is a great big help to every exhibitor who reads it, *whether he uses Universal films or not.* It helps him in his advertising. It gives him some corking good pointers on how to run his theatre. It tells him of big changes about to come in the moving picture business. It prints things that you can't very well print, because *you are compelled* by the very nature of your business *to be neutral* on certain disputes between different classes of film manufacturers.

If every exhibitor who reads your paper will send us the name and address of his theatre (no matter whether he ever expects to use Universal films or not) we will give him a *three months' free trial subscription* to The Universal Weekly and we will promise him that he will find interesting AND HELPFUL stuff in it. Let him be the judge whether The Universal Weekly (even though it is a house organ) is fit to be believed! He doesn't risk a penny, except the one cent that it will cost him to buy a postal card, put the name and address of his theatre on it, and send it to the Editor of The Universal Weekly, sixteen hundred Broadway, in New York City.

UNIVERSAL WEEKLY NEWS

A page of vitally important news published by the Universal Film Mfg. Co., 1600 Broadway, New York, for the interest of all exhibitors

WEEK OF JAN. 9th NEW YORK CITY 1915

The Universal Weekly Prints the Best News Every Week

Thousands of Exhibitors Read It Regularly. Why Don't You?

THE popularity of The Universal Weekly—The Universal Film Mfg. Co.'s big 40-Page House Organ—is growing like wild fire. Exhibitors are learning every day that the **real news** printed without fear or favor is found every week in the Universal Weekly.

Being swayed neither by politics nor business conditions as other Film Publications are necessarily bound to be, The Universal Weekly tells the whole truth exactly as Exhibitors want to know things and conditions as they really are.

The great "U" Weekly has become the Exhibitors' bible. They all swear **by** it, not **at** it. Every page is crammed chock full of snappy news. In every paragraph and in every line there's something of commercial interest to you. Sometimes the Universal Weekly treads on somebody's toes but when it does tread it is for the good of all concerned. From cover to cover the "U" Weekly is the biggest thing in the Moving Picture business today and if you are not getting it, you are missing out on the real happenings of the film world.

By special arrangement we have made a most unusual concession to those who do not receive the "U" Weekly regularly. Note below—then simply make a request as suggested. We will do the rest.

To Exhibitors—

In order that you may become acquainted with The Universal Weekly, we will place your name on our mailing list for 3 months FREE OF CHARGE. Put your name on a postal card with a request and the "U" Weekly will begin to reach you regularly. Remember—3 months free of charge. Write today to The Editor, Universal Weekly, 1600 Broadway, New York.

Start the New Year Right

UNLIMITED MONEY-MAKING POSSIBILITIES FOR 1915

From every quarter of this great country, the most encouraging reports are coming in daily as to the era of prosperity that will bless the U. S. A. in the new year 1915.

Are you prepared to make this year the biggest in your history? Are you planning to get the money during the next twelve months unlike you have ever before? There's one safe and sure way to guarantee 1915 to bring you maximum business. That's the Universal Way. Begin to use Universal Service immediately. Call on your nearest Exchange and sign up NOW.

The Universal Film Mfg. Co. promises to release weekly programs during the entire year of 1915 that will entirely outclass anything produced in the entire film world.

Universal Service will make your house THE house of your territory. The day of the sleeper is past. It's the day of the wide-awake, progressive, aggressive man. Be awake—get wise to where your supreme interests lie. Communicate with the nearest Universal Exchange or the Exchange selling Universal Service and tie up for 1915. When the year is over you'll exult in your shrewdness. Thousands of smart Exhibitors are going to get the top money in 1915 with Universal Service. Are you going to be one of them?

Damon and Pythias

Big 5-Reel Spectacle — Now Being Booked Through Exchanges or Direct.

DAMON AND PYTHIAS being booked through Exchanges has set the entire film world agog. Exhibitors have in this magnificent 5-reel spectacle the one mighty opportunity to get the money as never in the history of the business.

The big Advertising Campaign Book on Damon and Pythias will be published within the next few days. You will receive a copy. If you don't, write your Exchange. Damon and Pythias is without a single doubt the most supreme production ever made in America. It set New York awhirl. It will get the money for you in your town. Book it through your Exchange immediately.

BIG U

THE Big U brand has jumped into immediate and immense popularity. Big U starts out with two companies. At the head of one will be Sydney Ayres, who has recently joined the Universal, and who has always been considered one of the topmost directors and players of western drama on the screen. He will both direct and act in the new brand. His first picture will be "On Desert Sands," which will be released on January 7.

The other company will have at its head one of the most versatile actors in the world of motion pictures—Murdock MacQuarrie. Mr. MacQuarrie has been acting in Nestor dramas for the last two years and has done much to make them famous.

L-KO-3 reel farce comedy—"After her Millions"—Jan. 31st. Most uproarious, side splitting scream getter ever shown on the screen.

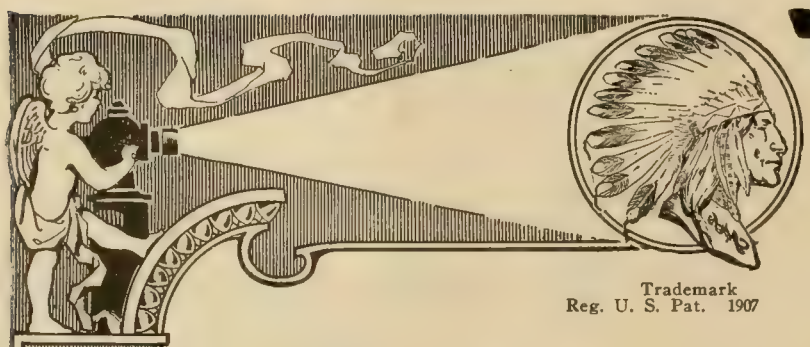
You simply can't stop laughing. By far funnier than any comedy yet shown on the Universal's wonderful 1915 program.

"AFTER HER MILLIONS"—another L-KO screen farce shows Billie Ritchie and Pathe Lehrman at their best. It's so screamingly funny it will send audiences into spasms of side-splitting laughter. Certain Censor says: "Never laughed so much in all my life." Were one of the so-called feature producers to put out a 3-reel comedy of this class you would have to pay double the price for it, yet you get it on the regular Universal Program at not one cent extra cost, and many more to come in 1915 as good and even better than this one. More crackerjack pictures are ready for the Universal's Big 1915 Program than even the most sanguine Exhibitor could possibly wish for. Book this 3-reel L-KO immediately.

More wonderful feature productions on next week's Universals, making good our claim to a bigger and better program for 1915 than ever before.

"THE MILLIONAIRE ENGINEER," featuring King Baggot—Jan. 29th, 1915, in one of those genuine high class IMP pictures that surpasses even the top-notch standard set by this great Company. IMP pictures have won the hearts of hundreds of thousands of people all over the country, and "The Millionaire Engineer" is one of the IMP'S best. Book it. Other high class multiple reel features on the Universal's next week's program as follows, and each superior to the usual so-called feature productions, procurable elsewhere—GOLD SEAL—Tuesday, Jan. 26th, 1915—"The Madcap Queen," featuring Frances Ford and Grace Cunard (2-reel drama)—Wonderful production. REX—Jan. 28th, 1915—"The Measure of a Man," featuring Pauline Bush and Lon Chaney. VICTOR—Jan. 25th, 1915, "His Guardian Angel," featuring Mary Fuller and Chas. Ogle (2-reel drama), truly a feature creation. LIFE—2-reel Bison drama—Saturday, Jan. 30th, featuring Cleo Madison and Joe King.

Superfine subjects on the week of Jan. 25th program. Book them.



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Reg. U. S. Pat. 1907

ESS

Six – A

FIRST TO STAND

Great Essanay Features

Released Monday, January 11

"Sweedie's Suicide"

Sweedie is unable to make her friends believe that she is not a ghost

Released Tuesday, January 12

"By a Strange Road"

How a very refined young lady marries a man only to find that he is a crook. Adapted from The Smart Set Magazine.

Released Wednesday, January 13

"The Fable of the Fellow Who Had a Friend Who Knew a Girl Who Had a Friend"

By GEORGE ADE

The enemy is seldom dangerous, but keep your fingers crossed when an old friend shows up

Released Thursday, January 14

"When Slippery Slim Went for t Eggs"

Slim is led to believe he has a hen worth its weight in gold

Released Friday, January 15

"Dear Old Girl"

(In Two Acts)

A touching romance of college life with Mr. FRANCIS X. BU MAN and Miss Beverly Bayne

Released Saturday, January 16

"Broncho Billy and the Sisters"

(Reg. U. S. Pat. Office)

A western drama featuring Mr. G. M. ANDERSON

MR. FRANCIS X. BUSHMAN

The man voted the world's most popular photoplayer is presented in

"THE BATTLE OF LOVE"

By Mrs. Wilson Woodrow, one of the foremost authors of America.

"IN THE GLARE OF THE LIGHTS"

These three complete prize mystery plays produced in conjunction with The Ladies' World, are drawing immense crowds. Millions are being thrilled by their dramatic intensity.

Mr. Francis X. Bushman

and

"THE PLUM TREE"

"The Battle of Love" is a new phase of triangular love tangle, one that is clean wholesome. It holds the audience in brea less suspense until the end of the play.

To the Photoplay Public

THE ESSANAY NEWS, a newspaper, filled with human interest stories of the lives of Essanay players both on and off the screen, is published every other week. It is full of interest to every photoplay lover. ***Subscription price, 75 cents a year.***

ESSANAY FIL

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521

...ay Week

PHOTOPLAYS

Trademark
Reg. U. S. Pat. 1907

MR. G. M. ANDERSON

Known all around the world as "BRONCHO BILLY" is presented in

...WHEN LOVE AND HONOR CALLED"

By Frank Blighton, author of "What Happened to Mary ?"

(In Three Acts)

Mr. G. M. Anderson

THIS fifth Essanay complete prize mystery play, produced in conjunction with The Ladies' World, is a thrilling drama of western frontier life, with a beautiful underlying love plot. The complete story, with the exception of one paragraph will appear in the February issue of The Ladies' World. Large prizes are being offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. Five million readers will look for it to solve the mystery.

Released January 18 through the Feature Department of the General Film Co.

Miss Marguerite Clayton

MR. G. M. ANDERSON

is presented in

"THE TELL-TALE HAND" (In Three Acts)

...of the greatest western complete prize mystery plays, that holds the spectator spellbound by its dramatic ...sity and its human interest touches of love and intrigue.

Released through Feature Department General Film Company.

...One Wonderful Night"

(In Four Acts)

...FRANCIS X. BUSHMAN is presented in ...thrilling drama that is filling theatres all ...the country.

"Blood Will Tell"

(In Three Acts)

...climax of romantic Colonial dramas.

Miss Ruth Stonehouse

"The Good-for-Nothing"

(In Four Acts)

Mr. G. M. ANDERSON is presented in this emotional drama of a wayward son that touches the hearts of all.

"Ambushed"

(In Three Acts)

One of Essanay's successes abounding in mystery and adventure.

...anufacturing Co.

...tional Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.

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Makers of Famous Indian Brand of Film Dramas and Comedies Lead All Rivals

USE WORLD'S GREAT STARS

Best Known Actors and Actresses Seen; Anderson, Bushman, and Chaplin Lead

Exhibitors in this country and Europe learned this week that the Essanay Company of Chicago, makers of the famous Indian brand plays, now leads the entire world in the production of film dramas and comedies. No other company, it is stated, is now doing a business proportionate with Essanay.

Since the beginning of photoplays in this country Essanay has been striving for the best—and has been getting it, no matter what the cost. "Almost as good" or "pretty fair" have never been good enough for the Indian brand makers. Before a play leaves the plant it must receive the approval of a big staff of critics. In this way it is impossible at the present time for a mediocre production to be released.

One of the reasons for the present top-notch position of Essanay is the method originated by the company of adapting the best and highest class magazine stories to the film. As a result of this policy agreements have been reached with Collier's Weekly, Smart Set, McClure's, Munsey's Magazines, Street & Smith publications and Short Stories. In this way only the best products of the best writers are produced. To the list of world-famous photoplay stars headed by G. M. Anderson, the famous "Broncho Billy," and Francis X. Bushman, the company recently added the name of Charles Chaplin, who is the funniest and highest-priced comedian in the world. Mr. Chaplin is now working on a series of new Essanay comedies.

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In Motion Pictures. He is

CHARLES CHAPLIN

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DANIEL FROHMAN

PRESENTS

FLORENCE REED

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By

HENRY ARTHUR JONES,

FLORENCE REED'S FIRST APPEARANCE IN MOTION PICTURES IN A VIVID PHOTO-PRODUCTION OF THE GREAT INTERNATIONAL DRAMATIC SUCCESS. - -

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GOLDEN WEST

By DAVID BELASCO

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FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr.

CECIL B. DE MILLE Dir. Gen.

MUTUAL PROGRAM

Majestic Motion Picture Co.

Two-part feature for release SUNDAY, JANUARY 10

Three Brothers

WALLACE REID

A powerful drama of Canadian rural life, featuring

Wallace Reid

supported by a full company of Majestic players

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

THE BABY'S RIDE (1 Reel Majestic). Release date Tuesday, Dec. 29.—An interesting story of a lost child told in a new way. Fairly well produced.

VENGEANCE IS MINE (2 Reel Majestic). Release date Sunday, Jan. 3.—A strong story of moral appeal. It might have been better presented, but is nevertheless a good offering. The wronged girl takes vengeance into her own hands, but is at last moved to relent by the biblical injunction that "Vengeance is mine, saith the Lord; I will repay."

ETHEL GETS THE EVIDENCE (1 Reel Komic). Release date Sunday, Jan. 3.—No. 14 of the popular "Bill the Office Boy" stories of Paul West, featuring Fay Tincher as Ethel the stenographer. Ethel secures the needed evidence in a divorce case in an amusing way. This is one of the best of the "Bill" pictures.

HIS LESSON (1 Reel Majestic). Release date Tuesday, Jan. 5.—An interesting story of a ward politician who for a time forgets his sweetheart of the tenements, but at last learns that she alone is faithful.

BRANCH 37 (1 Reel Majestic). Release date Friday, Jan. 8.—A young girl in a branch laundry is attacked by a robber and finds her rescuer and future husband in the person of the mounted policeman of the neighborhood. Not as well produced as it might have been.

THREE BROTHERS (2 Reel Majestic). Release date Sunday, Jan. 10.—A story of Canada in which the love of three brothers for one girl results in the defeat of treachery and the victory of innocence and virtue. A different sort of story well acted and photographed.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, $2.00; 20 x 60, $2.50; 28 x 42, $3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles Cal., or from any Mutual Exchange.

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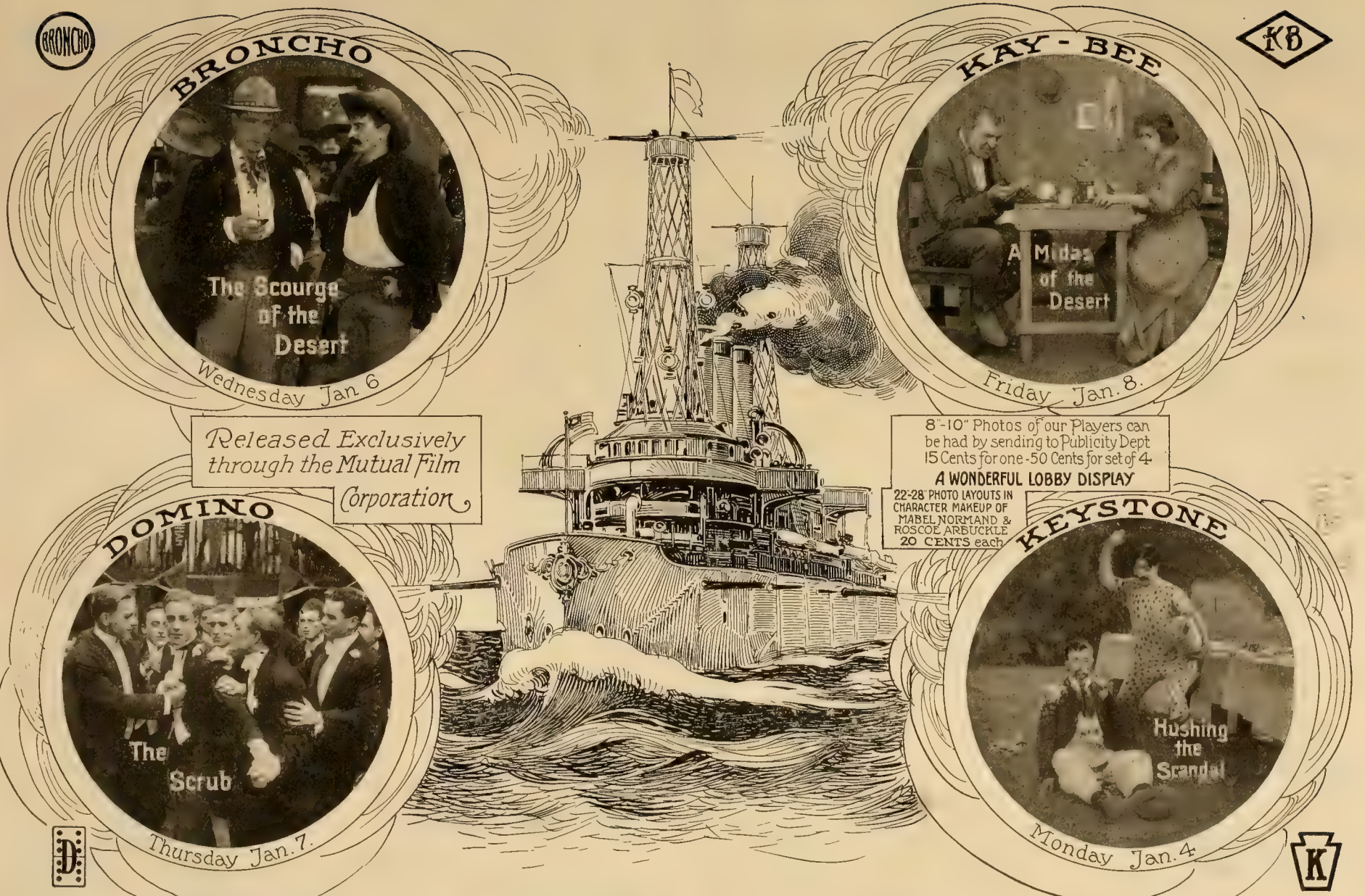
MUTUAL PROGRAM


BRONCHO
The Scourge of the Desert
Wednesday Jan 6
KAY-BEE
A Midas of the Desert
Friday Jan. 8.
Released Exclusively through the Mutual Film Corporation
8"-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one-50 Cents for set of 4
A WONDERFUL LOBBY DISPLAY
22"-28" PHOTO LAYOUTS IN CHARACTER MAKEUP OF MABEL NORMAND & ROSCOE ARBUCKLE 20 CENTS each
DOMINO
The Scrub
Thursday Jan. 7.
KEYSTONE
Hushing the Scandal
Monday Jan. 4

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THANHOUSER PHOTOPLAYS

Three a Week

IF you want a high-class program — if you want bigger box-office receipts—tell the booking representative at the Mutual Exchange nearest you to book *every* Thanhouser release for you during 1915. Three reels of Thanhouser Films are released each week exclusively through the Mutual Film Corporation in the United States and Canada.

FOR THE CURRENT WEEK WE ANNOUNCE:

Sunday, January 10th, "An Inside Tip." A one-reel story of political intrigue with a newspaper-reporter hero. The cast is headed by Morris Foster and Mignon Anderson.

Tuesday, January 12th, "The Speed King." A two-reel drama that is chock-full of excitement. A thrilling automobile race with daring Arthur Ashley at the wheel of the winning car. These Thanhouser stars portray this stirring drama: Muriel Ostriche, Arthur Ashley, Ethel Jewett, Morgan Jones and Carey L. Hastings.

PRINCESS

January 8. "Check No. 130." A dramatic story of love and business powerfully portrayed by Muriel Ostriche and Boyd Marshall.

Thanhouser Film Corporation

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61 *Producers of "The Million Dollar Mystery" and "Zudora"*

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Never Was There Such a Serial as This! Never Such Thrills—Such Suspense, Such Intense Longing for the Next Installment!

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Has Given a New Figure to the Screen, the Super-Criminal, Who Comes and Goes as Unseen and as Free as the Air and Who Leaves Desolation and Pillage Behind Him! The Sherlock Holmes Stories are Outdone in this Triumph of Realism!

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Situations that Startle, Realism that Rouses, A Story that Stirs, that's

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ST. LOUIS, 3210 Locust St.
SAN FRANCISCO, 67 Turk St.
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PITTSBURGH, 715 Liberty Ave.
CINCINNATI, 217 E. 5th St.
CLEVELAND, 622 Prospect Ave., S. E.
PORTLAND, 392 Burnside St.
PHILADELPHIA, 1235 Vine St.
NEW ORLEANS, 910 Gravier St.
WASHINGTON, 7th and E Sts., N. W.
KANSAS CITY, 928 Main St.
DENVER, 16th and Larimer Sts.
OMAHA, 1312 Farnam St.
SEATTLE, 810 Third Ave.
SALT LAKE CITY, 68 So. Main St.

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A four part Pathe drama featuring Maria Fromet, the most famous juvenile lead in Europe. A finely acted story of a disinherited young man whose little daughter finds her way into her grandfather's heart. 1-3-6 sheet posters.

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A laughable animated cartoon combined with MALGA (Southern Spain), a fine educational. 1 sheet posters.

A Scratch of the Pen

A two reel drama that will keep your audience excited every minute of the time. The villain and the hero have a fight that you'll admit is the best ever. 1-3-6 sheet posters.

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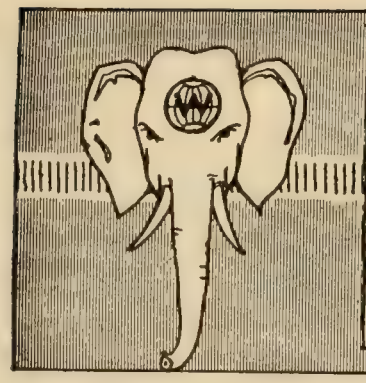

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Lewis J. Selznick

A California Motion Picture Corporation Feature

BEATRIZ MICHELENA

In

The Great Stage Success

"Mrs. Wiggs of the Cabbage Patch"

From the famous novels by Alice Hegan Rice,
Dramatized by Anne Crawford Flexner
By Arrangement with Liebler & Co.

A complete circus was used in one of the scenes of this great production. It has both pathos and comedy—the combination that made it so successful on the stage.

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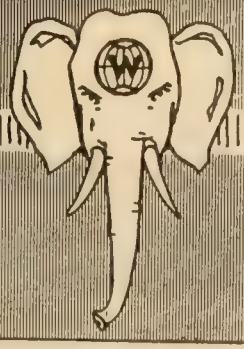

A Liebler Feature

CLARA KIMBALL YOUNG

The Most Popular Star
in Pictures
In

"The Deep Purple"

By PAUL ARMSTRONG and
WILSON MIZNER

In 5 Acts

Released January 11

A California Motion Picture Corporation Feature

BEATRIZ MICHELENA
In
"MIGNON"

From the famous Opera. Adapted by Ambrose Thomas from Goethe's Masterpiece, "Wilhelm Meister."
Scenario by Charles Kenyon.

In 5 Acts

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PRESENTS

MACLYN ARBUCKLE

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"IT'S NO LAUGHING MATTER"

THE STORY OF
HI. JUDD
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WRITTEN & DIRECTED
BY
LOIS WEBER

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The Servant Problem

made as Ridiculous as "Pigs Is Pigs"

MIRIAM NESBITT AS "LENA"
The servant eventually engaged, who finally proved to be the wealthy Miss Brewster, Pres. of the "Society for Improving the Condition of Domestic Servants."

Ellis Parker Butler, who wrote "Pigs Is Pigs," tackled the servant problem and has produced a comedy that fairly makes your sides ache with laughter.

Miriam Nesbitt
Dan Mason
Augustus Phillips
Jessie Stevens

and a host of others are in the cast. **Miriam Nesbitt as "Lena,"** the maid finally employed in the Miggles family, proves to be none other than the wealthy Miss Brewster who has become a servant in order to study the problem from the servant's point of view. Miss Nesbitt acts admirably the dual character and causes no end of merriment. The play is entitled "Lena." This is another of

EDISON PURPOSEFUL REELS

which so entertainingly show up the foibles and follies of modern society. It will captivate every member of the average family.

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With Walter E. Perkins

the quaint comedian in his original role of Augustus Keen Shaver. A really good three part comedy.

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Edwin Arden
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DRAMA
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Direction ROMAINE FIELDING

Rose Coghlan
and ETHEL CLAYTON
IN
"THE SPORTING DUCHESS"
COMEDY DRAMA
By CECIL RALEIGH
Direction BARRY O'NEIL

"The District Attorney"
Drama
By CHARLES KLEIN
Direction—BARRY O'NEIL

"The College Widow"
Featuring ETHEL CLAYTON
and GEORGE SOULE SPENCER
Comedy-Drama by GEORGE ADE
Direction, BARRY O'NEIL

"The White Mask"
Featuring LILIE LESLIE
DRAMA
By CLAY M. GREENE
Direction JOSEPH W. SMILEY

"The Valley of Lost Hope"
DRAMA
By SHANNON FIFE
Direction ROMAINE FIELDING

NOW SHOWING TO CROWDED HOUSES

(By Arrangement with Fred Mace)

Evelyn Nesbit Thaw and her son RUSSELL WILLIAM THAW
IN
"THREADS OF DESTINY"
DRAMA
By WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY

SIX REGULAR RELEASES EACH WEEK		SPECIAL ONE THREE AND SIX SHEETS
	"Patsy Bolivar" Second of Series "PATSY'S FIRST LOVE"—Comedy, Monday, January 4th "The New Editor," "They Looked Alike"—Split Reel Comedies, Tuesday, January 5th "Comrade Kitty"—Two Reel Drama, Wednesday, January 6th "A War Baby"—Two Reel Drama, Thursday, January 7th "Love's Savage Hate"—Drama, Friday, January 8th "Feel My Muscle"—Comedy, Saturday, January 9th	

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Mysteries that have startled the entire country; mysteries that have

baffled every effort made to unravel them; mysteries that have engaged the keenest brains of the period---

These knotty problems have been cleared up by the heroine of

The Girl Detective Series

Working under the supervision of a man whose name is a household word, Kalem's girl sleuth advances this man's theory as to how the mysteries occurred. Each will be made the subject of a Two-Act Episode. One episode will be eleased every Wednesday.

Commencing January 27th

The first is "THE AFFAIR OF THE DESERTED HOUSE." You have three weeks in which to arrange for this Series. It is one of Kalem's REGULAR releases, and in General Film's REGULAR program. Arrange for this feature before your competitor beats you to it.

Scene from Episode No. 1
THE AFFAIR OF THE DESERTED HOUSE
Released Wednesday, January 27th

Scene from Episode No. 2
THE APARTMENT HOUSE MYSTERY
Released Wednesday, February 3rd

KALEM COMPANY, 235-39 West 23d St., New York

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ALL THREE PART **BROADWAY STAR FEATURES**

TO BE RELEASED IN THE REGULAR GENERAL FILM SERVICE EVERY ALTERNATE TUESDAY AND SATURDAY, BEGINNING TUESDAY, JANUARY 5TH.

TWO WOMEN

TWO WOMEN

PRODUCED BY RALPH INCE

Presenting ANITA STEWART, EARLE WILLIAMS, JULIA SWAYNE GORDON and HARRY NORTHRUP

"THE SAGE BRUSH GAL"

THE SECOND BROADWAY STAR FEATURE

WILL BE RELEASED IN THE REGULAR SERVICE SATURDAY, JANUARY 16TH.

WILL BE RELEASED IN THE REGULAR SERVICE SATURDAY, JANUARY 16TH.

PRODUCED BY ROLLIN S. STURGEON

This powerful and perfect picturization of pioneer life might have been written by Bret Harte, it is so full of thrilling touch and tenseness

VITAGRAPHS

VITALAUGHS — LIFE PORTRAYALS

Part I of "Flora Fourflush"

("Treachery in the Clouds")

Comedy .....MONDAY JANUARY 4

The massive $10,000,000,000 mystery serial. The villain's dastard work begins. Flora and her hero are pursued by his terrible machinations. CHARLES BROWN, CLARA KIMBALL YOUNG and L. ROGERS LYTTON sustain the plot.

"Two Women"

Three-Part Drama. Broadway Star Feature

TUESDAY, JANUARY 5

One is as wise as a serpent, the other as innocent as a dove. One leads men to despair, the other to happiness. ANITA STEWART, EARLE WILLIAMS, JULIA SWAYNE GORDON and HARRY NORTHRUP are the principals.

"Billy's Wager"

Comedy .....WEDNESDAY, JANUARY 6

He's a good loser and a big winner. With the widow as the stake, he forgets the money with her as his wife. BILLY QUIRK in the title role.

"The Man, the Mission and the Maid"

Comedy-Drama.....THURSDAY, JANUARY 7

She listens to the plausible allurements of the man. She is saved from them by a better man, whom she marries. It all happened so unexpectedly; it is very surprising. The principals are DOROTHY KELLY, JAMES MORRISON and GEORGE COOPER.

"The Smoking Out of Bella Butts"

Comedy .....FRIDAY, JANUARY 8

She tries to put the ban on smoking. The men and their tobacco are too strong for Bella. She is smoked out of town. FLORA FINCH and all-star cast.

"A Daughter of Israel"

Two-Part Drama .....SATURDAY, JANUARY 9

Her ancestors object to her benefactors. All prejudice disappears in the consummation of her love and the fulfillment of the one common purpose of life, happiness. VAN DYKE BROOKE and NORMA TALMADGE in the leads.

SIX A WEEK

PART II OF "FLORA FOURFLUSH" ("The Treasure Temple of Bhosh")
Comedy .....Monday, January 11

"A MIX-UP IN DRESS SUIT CASES"
Comedy in Two Parts .....Tuesday, January 12

"THE HAIR OF HER HEAD"
Comedy .....Wednesday, January 13

"THE LEGEND OF THE LONE TREE"
Indian Fantasy .....Thursday, January 14

"CHIEFLY CONCERNING MALES"
Comedy .....Friday, January 15

"THE SAGE-BRUSH GAL"
Three-Part Broadway Star Feature...Saturday, January 16

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

The Vitagraph Company of America, E. 15th St. & Locust Ave., Brooklyn, N.Y.

BROADWAY — STAR FEATURES

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RELEASED

A MILLION BID	5 PARTS
GOODNESS GRACIOUS	3 PARTS
MR. BARNES OF N. Y.	6 PARTS
LOVE, LUCK & GASOLENE	3 PARTS
CAPTAIN ALVAREZ	6 PARTS
SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
413	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	4 PARTS
THE LOCKED DOOR	3 PARTS
SYLVIA GRAY	4 PARTS
THE LITTLE ANGEL OF CANYON CREEK	5 PARTS (From Book)
TWO WOMEN	3 PARTS
THE SAGE BRUSH GAL	3 PARTS

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

DISPLAY ADVERTISING RATES made known on application.

NOTICE TO SUBSCRIBERS.

All changes of address should give both old and new addresses in full and clearly written.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 282.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, January 9, 1915.

Facts and Comments

THE revival of the Prohibition movement as evidenced by the remarkable vote in Congress is causing much comment and discussion in the daily press. Various causes are assigned for this remarkable renewal of an agitation which it had been believed had almost died out. It seems very plain to us that the Prohibition movement is under no small obligation to the motion picture, which has depopularized the saloon and has established an entirely different "poor man's club." Vast numbers of voters who looked askance at Prohibition because it would, in their opinion, deprive them of certain pleasures and comforts to be found in saloons, now have discarded this belief and are either hostile or at least indifferent to the saloon. Thus has the motion picture helped to create a public sentiment which will in the end be far more effective than laws enacted by well-meaning minority reformers. We hold no brief for Prohibition or against it, but we believe that the effect of the motion picture as a mighty public influence ought to receive recognition, or at least proper attention from both the friends and the foes of the movement to make Uncle Sam's entire family total abstainers.

* * *

READERS of these columns will remember with what indignation the New York World in all its morning and evening editions inveighed against the motion picture as a promoter of lurid melodrama and filmed dime novels. Probably to teach by example as well as by precept and to discourage the dime novel style of entertainment generally our esteemed namesake and contemporary has arranged what it chastely calls a "movie-scenario-contest." We apologize for printing the first word even in quotation marks. This contest has resulted in wonderful and fearful pictures, accompanied by texts which, as the reader will see, are wholly free from any suggestion of the lurid dime novel. We quote from a recent "movie story" (*venia sit verbo*), of the Evening World: "As the tallest ghost cries: 'Strike,' Dick's legs are struck from under him. Dick's orders had been to go down into the cellar, and he obeys them. A weird wail rising and falling in tone and volume, sends chills creeping up and down his spine. A pale, blue nebulous light is growing into form, it ascends and spreads and resolves itself into a tall and terrible figure, which advances. Somewhere a clock booms 12. The figure points up. 'It is the appointed hour,' it says in sepuchral tones. Continued tomorrow." We are in Part Three of "The Haunted Cellar." We cannot help congratulating the World on its honest and sincere efforts to keep the motion picture away from the taint of the dime novel. This dignified and uplifting story being printed on the "Home and Comic Page" makes the work of our esteemed contemporary doubly effective and admirable.

* * *

THERE is a sharp division of opinion among exhibitors concerning the release of serial stories. There is a majority probably in favor of the serial story, but there seems to be a vigorously dissenting minority. There is little doubt that the early serials proved profitable all around. Nor can it be said that the popularity of the serial picture has been exhausted or even seriously impaired. The great and only danger lies in an overproduction of serials, and this is a very real danger. The main objection to serials has been overcome by making each separate instalment a story which can be understood by the patrons, even if they have seen no other part of the serial. The eagerness of newspapers to promote the popularity of a serial is another factor in its favor.

* * *

NOT long ago we had just cause for complaint because motion pictures were almost ignored by the daily press, today we often suffer either from overattention or from the wrong kind of attention. On the other hand, there are notable examples of a sane and dignified treatment of the motion picture. As the motion figures not only as a good source of news, but as a factor in every phase of our civilization, it is clear that the press owes it a great debt, and only fulfills its duty by giving it intelligent notice and ample space.

* * *

IN an article printed in the newspaper on which she is employed when not censoring films, Mrs. Maude Murray Miller, the woman member of the Ohio Board of Censors, freely approves of her own and the board's work. She makes the remarkable discovery that "many of the exhibitors and exchange men are still in favor of censorship." Mrs. Miller must have sources of information which are entirely closed or unknown to other mortals.

Old Year Stupidity

By Louis Reeves Harrison.

STRANGE to say, quite a number of professional writers, men and women of cultivation, are among those who seem utterly unable to grasp the full significance of moving pictures. This cannot be ascribed to their lack of intelligence, but rather to habits of thought. They have accepted the established arts, have possibly studied pictured delineations from the glass age to Nell Brinkley and the drama from Aristotle to George Cohan, yet they seem to have no mental grip upon what is developing right under their eyes. Listen to distinguished Ellen Key.

"It is on the picture theaters that time and money are now squandered. Even when the program is good, observation is blunted and obscured by a number of rapidly succeeding impressions. The spectator becomes habituated to fleeting and undigested ideas, to the listless reception and speedy forgetting of matter with which he is crammed full without any personal co-operation, without any expression of his intellectual life; nay, without even retaining any clear image in his memory, much less any ideal or emotion."

To clarify the fifty-word sentence of Ellen Key, we see moving pictures without perceiving much and retain nothing whatever. Such may also be the case with those who read her books. She is obviously talking about a few examples she has chanced to see while bustling around her village, not about the art itself, the art that can sing without lips or throat, that can paint without brush or pigment, that can speak without utterance, that can carry its story from one creative brain to millions of receptive ones without the use of words.

How poor are words! How can I use them to conjure up before your enraptured vision the sun-lit mountain crest, the nymph-haunted woods, the delicate tracery of flowers, the whispering meadows of waving grain, the cascades of rushing shadow and foam, the white crested waves running in from the storm to dash themselves into a million sparkling jewels? Where in the literature of ages, in two thousand years of drama, in all the world's art galleries can our eyes drink in the loveliness of Nature in her sweetest moods as in the art which "blunts and obscures observation by a number of rapidly succeeding impressions"? Oh, Ellen Key!

Ellen makes an unconscious admission by saying that critics may do much for moving pictures, but wanders away from her natural drift to an incomplete understanding of what she is writing about. She continues:

"Those films which give dramatic pictures of human life are artistically justifiable only when the course of their action is really suited to pantomime. But from a literary point of view every film must be unconditionally condemned which trespasses upon the works of great dramatists, those works in which a course of psychological development is revealed."

The other night I sat down in a small, dark exhibition room to watch a five-reel feature whose scenario, to the smallest detail of essential prop and costume change, through two hundred scenes, I had written in five days. A tremendously energetic director had visualized that scenario in fourteen days, including a trip to Florida with an entire company, and both he and I were on edge for the discovery of errors. Suddenly a sharp comment was made by one of the unseen spectators, and it met with a sharp retort. I clashed with the unseen critic, much to my regret when I found he was one of our greatest, if not our greatest stage playwright.

He was right in the detail he had in mind, and we readjusted it satisfactorily together later on, but I took this opportunity to maintain that rules of the older art could not be made to satisfactorily apply to moving pictures. He agreed after the discussion, being a man of rare intellectuality and keen perceptions, but I could not help thinking afterward that those of us who understand moving pictures have very little idea of how generally misunderstood is the art of their production. The stage story does *not* as a rule, develop by *psychological* means.

Go to a theater and note how the opening lines are devoted to showing a state of affairs from which the crisis develops, with glimpses of character in descriptive conversation. Subordinates expound on the character of principals before the latter are introduced. I am not criticising that method—it may perfectly suit the medium, but it reminds me very much of the old-fashioned circus, where the band and the actors all herald the approach of a star. That time-honored method may be used in adapting stage plays to screen purposes, but not with any degree of success. The only actors in a really great screen play who are well introduced to the audience are differentiated by self-revelation, by exhibiting their own mental workings, a psychological method pure and simple, Ellen Key and all others to the contrary notwithstanding.

I have a long list of such writers and their comments at my elbow, and the amazing thing about them as a whole is their stupidity, a dullness of perception, an inability to distinguish between an art and its examples. We all know that producers have been flooded with a lot of knock-kneed scripts from amateurs intent upon thrusting their personalities into view, unequipped with knowledge of intricate dramatic structure, uninformed as to methods of treatment, but we all realize that such specimens will go to the dust heap in open competition. The man who makes plays in 1915 will do so through creative imagination coupled with quality and force of constructive imagination.

In the hands of such artists, whatever their department in the composite production, moving pictures will become more than "sensational presentations to supply a wild-cat demand." They can even exhibit a metrical beauty of arrangement, like that of a poem, and provide a spiritual element of thought and passion, opening the minds and hearts of all who behold them, but never by theatrical inanities of method. They convey more delicately, by exquisite suggestion, almost like music, rather than by the artificial and arbitrary methods of theatricalism.

We are leaving Caliban for Ariel. Merely picturing movements of the body and limbs, or grimaces of the face, as interpreting ideas by pantomime, is far from being "the only suitable course of action," for moving pictures. The trend is toward more subtle means of interpretation, toward the infinite variety of idealization, for one of the greatest fascinations in watching a fine screen portrayal is that of mind scanning mind, of soul reading soul.

"These our actors
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inhabit, shall dissolve
And, like this unsubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made of."

A Little Homily on Prices

By W. Stephen Bush.

A WELL-KNOWN film man with lots of practical experience has come into the arena of price-discussion and has avowed himself as the enthusiastic friend of the ancient unit, *i. e.*, THE NICKEL. He thinks that in essaying the higher flight the motion picture has tried to overleap its natural domain, which, according to our distinguished protagonist, is bounded on the east by a Nickel, on the west by Half a Dime, on the north by Five Cents, and on the south by the Same Small Sum. Pictures de luxe with orchestral music are, according to this authority, a departure from the natural and obvious destiny of the motion picture.

It is curious to note that the question of the price of admission into motion picture theaters has reached the editorial columns of some of the most prominent daily newspapers here in New York as well as in other cities. Less than four years ago the prevailing unit of five cents seemed immovably fixed in most theaters, and any agitation for higher prices would either have received no notice at all in the daily papers or would have been dismissed with a sneer or a cheap witticism.

I mention this only *en passant* and as one incontestable proof among others that the motion picture is not and cannot be confined within the narrow limits which some seek to assign to it. The espousal of the lowest possible price of admission by a man of practical experience is very significant. It cannot be dismissed lightly or dogmatically. The fact is that an immense lot of nonsense has been written on the price question. The emphatic dissent of a prominent film man will help to clear the atmosphere and the resultant discussion will, we hope, dissipate the banks of fog which have been permitted to enshroud the whole subject.

There is no doubt that the five and ten cent theater is here to stay and that it will continue to be stronger numerically than all of the high-priced houses put together. It is profitable to manufacturers to supply these houses, and there is no conceivable reason to anticipate that it will be otherwise in the future. It is all very well for some producers to toot the horn and emit blasts for higher admission. Unless they supplement these pronunciamentos by better pictures the blasts will simply die away on the circumambient atmosphere and mingle with the winds of the air. The Moving Picture World has always favored concentration on quality and has always held that the picture of quality properly presented will command a far higher price than five cents. This is our unqualified opinion today just as it was seven years ago. Without such pictures of quality, without proper presentation, without first-class houses no progress toward the top is possible and no increase of the price of admission is justifiable.

There are two great and gaping holes in the logic of our nickel champion. He denies the possibility of higher prices and he claims that pictures of the first class can be shown at a nickel with a profit. The facts are against him. Right at this moment there are motion picture theaters in almost every large city presenting de luxe pictures in a de luxe manner and getting de luxe prices. If there is any more conclusive proof than facts which may be verified within an hour the rules of evidence will have to be revolutionized.

The motion picture is capable of infinite variety. From the earliest days of its history mankind has insisted on dividing itself into various classes. Amusements have varied with taste and intelligence. Grand opera does not satisfy every segment of our population. The stage comes nearer to the goal, but does not quite reach it. Of all the forms of amusements known the screen alone is capable of satisfying every grade of intelligence and every variety of taste. Kinematography is the healthiest of trees. It has its roots deep in the soil and its topmost branches high in the air. The five and ten cent theater will, we are inclined to believe, continue to be the foundation of the industry. Numbers are decisive. There can be no doubt whatever that the audiences of the five and ten cent houses far outnumber the audiences of the houses charging more than ten cents.

The great strength of the picture after all is its democracy. Its popularity is derived primarily from the cheapness of the admission. There are, to be sure, no limits to its artistic development and there are no limits to its appeal. It will satisfy the most critical and fastidious as well as the most easy-going and careless audience. Because the foundation is sound and broad its growth toward higher aims is doubly assured.

To say that the best pictures may be profitably exhibited at five cents is a grievous error. Any one who is at all familiar with the cost of the negative of a first-class picture needs but apply a little arithmetic to convince himself. There is a large and, we are happy to say, a growing percentage of the public which is entirely willing to pay the higher price. It would be a serious blow to the industry if we stopped building toward the top. It would hurt the prestige of the picture beyond the possibility of repair in many years. Happily we can do justice to all demands. The danger of a shortage of supply for the five and ten cent houses is very improbable. The danger is all the other way. Even now the men who want to specialize in quality programs have to exercise their utmost ingenuity to keep up a high grade of quality. Weak spots on even the best feature programs are notorious.

One of the local dailies, discussing the situation, says: ".... It is not strictly true that the patrons of motion pictures are largely those who, in the absence of pictures, would seek entertainment in the theater galleries. The moving pictures are liked by everybody when they are good, though they are not always good by any means." Therein lies the kernel of the whole question: Everybody likes the pictures when they are good. As our contemporary points out, the patrons of the motion picture "include persons of all sorts and conditions, many who habitually pay five dollars apiece for seats at the opera." In other words, the field is wide enough to embrace everybody and the question of price regulates itself with the varying quality of the picture.

The greatest mistake, and I might say the only mistake, the exhibitor can make in the fixing of his price of admission, is this: He cannot charge more than five cents when his show is not worth more or when his patrons cannot afford to pay more. He cannot afford to be influenced by generalities or by a sudden hue and cry for the increase of prices. There are thousands of exhibitors who might as well shut up their theaters as charge more than five cents. Among these thousands are some of the best men in the industry. The dangerous man is not he who runs a decent house for a nickel, but the man who gives the public more than it really wants and who charges five cents for a ten or twenty-five cent show simply because he thinks he can blot his competitor out of existence.

"The Eternal City"

The Eight-Part Famous Players' Adaptation of Hall Caine's Story Is a Great Production.

Reviewed by George Blaisdell.

CAST.

Donna Roma.....Pauline Frederick
David Rossi (David Leone).....Thomas Holding
Little Roma.....Kittens Reickert
Little David.....Arthur Oppenheim
Baron Bonelli.....Frank Losee
Pope Pius XI.....Fuller Mellish
Charles Minghelli.....Ciquel Lanoe
Doctor Roselli.....George Majeroni
Bruno Rocco.....John Clulow
Prosecuting Attorney.....J. Albert Hall

STAGED amid the crumbling monuments of ancient Rome and the magnificent piles of the modern capital, "The Eternal City," produced in eight parts by the Famous Players, will rank with the world's best kinematographic accomplishments. This adaptation of Hall Caine's famous book is a dramatic and spectacular triumph. Entering into its making is a combination of factors that is rare. In the first place, it is directed by Edwin S. Porter and Hugh Ford, a union of screen and stage authorities. Then there is a story of dramatic power, a human story, a story of the heart. It touches the lives of two children, a boy and a girl, and it follows these two into manhood and womanhood. In its course it comes in contact with the humble and the great, with the working forces of a nation and with the ruling forces; with church dignitaries, surrounded by all the panoply of exalted station and also revealed as men with human ties and animated by the same impulses as sway other men. Then there are the remarkable backgrounds, the sacred and impressive reminders of the glories of other ages and the architectural wonders erected by church and state of a later day.

Scene from "The Eternal City" (Famous Players).

To Pauline Frederick has been given the role of Donna Roma. Miss Frederick shows in strong contrast the two personalities—the butterfly, the favorite of the ruling statesman, and the woman who falls under the spell of a man who loves her. If in the beginning she fail to charm, if we see only the heartless woman, the known sinner against the conventions of society publicly uncovered to the sneers of the world and bent on revenge, all the more surely and effectively do we later feel the influence of the real woman when she finds herself. True it is that this is Miss Frederick's first appearance before the camera, but we have no outward indication of the fact. The superb artist stands out, and at no time more strongly than in the scene in her studio where David sits as a model for one of the apostles as he believes, for Judas Iscariot as she has told Bonelli. David is telling of his childhood, and in the story there enters a child, a little girl, in whom Roma gradually discovers herself. And this is but one of many.

Thomas Holding is David Rossi. Mr. Holding gives a fine, a finished, performance. His interpretation of the well-born man who devotes his life to the less fortunate is virile. There is in it the tenderness that goes with strength, the capacity for action that lies in the dreamer roused. It may be only a coincidence, but it is a noteworthy fact that the man much resembles the child David, which markedly contributes to the illusion. Frank Losee as Baron Bonelli does work that stands out, as do also Fuller Mellish, George Majeroni, John Clulow and J. Albert Hall. There is an unusually long cast, and it is a most competent one.

In the first part we delve deep into the heart of the story. Little David, the victim of an unspeakable padrone, in a snowstorm falls asleep on the doorstep of Dr. Roselli. Under the tattered coat is the squirrel, the only object of affection possessed by the child. The benevolent doctor takes David into the house and brings back the ebbing life. The squirrel is dead, and David weeps. Little Roma puts her hand on the ragamuffin's head and tries to console him. We have heart interest right here, and in abundance. It holds throughout the entire production.

Wonderfully effective are the scenes showing the Pope's jubilee—the great Plaza, the winding religious processions, the crowd listening to David Rossi, and the premier and his mistress on the balcony looking on. Most remarkable of all, however, are the views of the great public meeting in the Coliseum. One feels impelled to inquire if at any time, anywhere, has a dramatic subject been staged under such unique circumstances. The upper tiers of the immense roofless walls are lined with soldiers; down below, many hundreds and seemingly several thousand men are crowded about David Rossi as he tells what should be done to prevent the increase in taxation. It is all so strange as almost to seem uncanny. The dramatic appearance of Roma, determined to save from official assassination the man she had set out to destroy but instead had learned to love, brings us back to the story.

Scene from "The Eternal City" (Famous Players).

We have not space to enumerate the wealth of incident and action. The production has the merit of rising interest; the last third is the best of all. The scenes laid in the home of the Pope are treated with utmost reverence and with sure touch. The killing of Bonelli is devoid of gruesomeness. One rises at the conclusion of the performance feeling that he has seen a motion picture worth while—that he has looked upon something the memory of which will pleasantly remain with him.

In story "The Eternal City" is big. In production—with its historic backgrounds, its panorama of great monuments, shown to advantage in artistic photographic bits as well as in comprehensive whole; in its visualization of a literary work that seems bound to live; in the dramaturgic and histrionic skill displayed by its makers and actors—"The Eternal City" is great.

"CABIRIA" GOES TO LESSER FOR NORTHWEST.

A deal was consummated last week by Sol Lesser, of the All Star Feature Distributors, Inc., San Francisco, and Harry R. Raver which gives Lesser's office in Seattle the exclusive control of "Cabiria."

This new deal gives Lesser control of the states of California, Washington, Oregon, Idaho, Montana, Nevada and Arizona.

Fred McClellan, the well-known showman of New York, will continue with Lesser as road manager for "Cabiria."

"The Sins of the Mothers"

Vitagraph's Five-Part Subject Produced from Prize-Winning Script Is a Fine Picture.

Reviewed by George Blaisdell.

CAST.

Trixy Graham, the Tempted.....Anita Stewart
Norris Graham, the Husband.....Earle Williams
Mrs. Raymond, the Mother....Julia Swayne Gordon
Alice, the Temptress.....Lucille Lee
Dovey, the Servant.....Mary Maurice
Anatole De Voie, the Vampire.....Paul Scardon

EVER since the announcement of the winners of the Evening Sun-Vitagraph scenario contest there has been pardonable interest in the trade at large to see the screened results of the wide-open competition. True it is that of the thousand-dollar winner among thirty-five hundred contenders for first honors much was expected. The showing of "The Sins of the Mothers" at the Vitagraph Theater in the week of December 27-January 2 would seem to demonstrate the success of the experiment from the viewpoint of the picture public. The story holds throughout its five reels. It is possible or probable that from some there will be a mild criticism to the effect that the production might have been sharpened somewhat by an elimination of one of the several avenues through which coursed the gambling mania of the young wife. Nevertheless, as said before, the picture holds; and holds through legitimate means—straight drama minus the spectacular or melodramatic. To be sure, there are a hotly contested horse race and a thrilling raid on a gambling house, a suicide and an accidental killing, but these are incidental seemingly, stones in the highway over which steadily drives the story of the woman with an irresistible appetite for gaming.

Scene from "The Sins of the Mothers" (Vitagraph).

Scene from "The Sins of the Mothers" (Vitagraph).

Miss Elaine Sterne, the authoress, has chosen for her theme a vice with the evils of which practically everybody has knowledge, either first or second hand. Which means, of course, her story is one in which the interest exists at the beginning—it is ready at hand. She has created a daughter of a suicide speculator and a bridge-playing mother, as girl and as wife unable to overcome the temptation to gamble. Aside from the tribulations flowing from this vice the home life of the young woman is ideal—and an indulgent husband is the big factor in it. Promises are made and broken, and forgiveness is sought and obtained. The contrition of the wife and the patience and leniency of the husband constitute one of the moving elements in the story.

Miss Stewart shows quality throughout her portrayal of the gambling young woman. She possesses unusual power in emotional situations—it is the power of the artist to transfer to other breasts the tumult that surges within her own. From the entrance of this very young player into the story as a girl leaving a convent to her death from a pistol-shot fired in a gambling house raid conducted by her own husband, her work is of uniform strength.

Mr. Williams has a role for which he is splendidly fitted. His playing is marked by fine discrimination; he obtains results by perfectly natural means—which is much more readily said than done. Mrs. Gordon's interpretation of the widow who pursues her bridge-playing propensities to the point of owning a fashionable gambling house reveals the self-control which is commonly attributed to those who are most successful in games of chance. This long-time screen player gives us of her best.

Miss Lee in the part of the temptress—the woman whose code is "Why not take a chance? You'll spend it anyway"—very successfully wins disapproval. It is an unpopular role, and she plays it as a temptress should. To Mary Maurice falls one of the big moments. The beloved veteran actress makes her part of the self-sacrificing servant stand out.

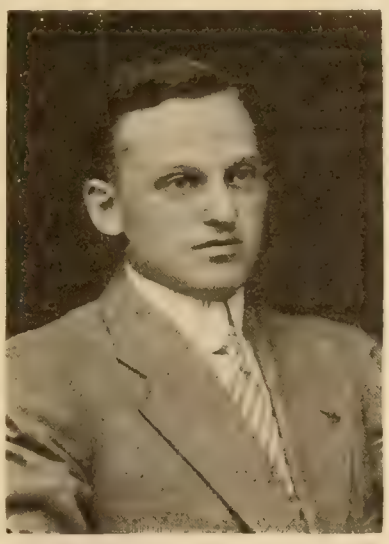
Paul Scardon, as the manager of Mrs. Raymond's gambling house and later the owner, makes a distinct hit in a cast of hits. His is an artistic delineation of the suave Latin and the cold-blooded gambler. Ralph Ince is more than the producer. It is he who so skillfully portrays the speculator suicide at the opening of the story.

The denouement is tragic. The death of the wife is sufficiently distressing without the final symbolic bit where the death's head claims the mother.

"The Sins of the Mothers" is a drama of power. Rare judgment has been displayed in the selection of players. The acting is of unusual quality. The staging and direction match. The costuming is notable.

Bernard Lamont, Daredevil

HE risks his life to put "punches" in the picture. That is the vocation of Bernard Lamont, once a newspaperman, but now a motion picture "daredevil"—for a suitable consideration. Lamont has but recently returned from California, where his favorite method of flirting with death was aviation. He did not state what particular stunts he performed with aeroplanes, but it may be reasonably assumed that he can "loop the loop," fly upside down, and do all of the rest of the fancy capers aviators put in the air these days. At any rate, he's here, not because he's here, but because he would like to make a deal with some enterprising picture producer who wants to put a few "daredevil" punches in his pictures.



Bernard Lamont.

Mr. Lamont has been through a variety of adventurous experiences in his time. Noteworthy among them was his commission by the Hearst newspapers to visit the islands off the west coast of Mexico which are inhabited by tribes of bloodthirsty Indians who live only as long as their hungry enemies will permit. These Indians are said to be cannibals, but Lamont concluded that his style of beauty was not sufficiently attractive to arouse in them a desire to feast off his carcass, so he took a chance, together with a note book and pencil, and went down among them for information. He was not eaten, else this item would never have been printed, and now he's looking for someone to put up the "stunt" that he will be afraid to do.

"Olive's Other Self"

One Reel Edison of Ridgely Treatment That Is Exceptionally Attractive.

Reviewed by Louis Reeves Harrison.

CAST.

Olive, a gypsy girl.....Mabel Trunnelle
Vance Coleman, her lover.....Edward Earle
Miss Coburn, a settlement worker....Anne Leonard
Maurice Cantle, an artist.....Bigelow Cooper

IN this eighth of "Olive's Opportunities," there is some attempt to construct a veritable play, and Mabel Trunnelle exhibits her charming personality and exquisite costumes in varied moods and shades, but the treatment by Ridgely counts most in the general sum of values. It is such treatment as makes us seriously doubt if we must go to real life for the fulfilment of our desires. Realism may

Scene from "Olive's Other Self" (Edison).

be more convincing, if there is a point to be made, but it sounds no greater heart-depths than romance, and then it is only a fine correspondence of form and spirit to our ideals that is satisfying to what is artistic in human temperament.

Olive has a new mood, one helped along by the customary aphasia accident, and she gives forth an entirely new expression of her nature, one very much more in accord with what would be expected of a girl brought up in a gypsy camp. Whether or not she is a Gyp, she has manifested characteristics that pointed to something else than highly virtuous settlement work. Much to our relief, she ceases to be an angel and becomes a red-blooded human being once more, and all on account of aphasia. Dear old Aphasia! What would we do without you to account for sudden conversions of character?

Olive turns from her former friends when she recovers from the memory-erasing effects of an automobile accident and deliberately seeks the company of the man whose motor car caused her to change her mind. He is a satyric artist, with a penchant for painting idealistic portraits of beautiful women. That is incidentally his occupation. He is really a dangerous man for any lovely girl to meet in the intimate relations of artist and model. He proves it at the first opportunity Olive gives him, after she posed so as to excite all the devil that is in him. After a lively entertainment in his studio, when the guests are gone and the lights turned low, Olive lures the infatuated painter to madness, only to mock him.

It is expected that she will be rescued from her peril by the man who truly loves her, and he does not fail, but the mad and primitive passions aroused in her changed mental condition lead her to stab the artist in defending herself, and then, when she imagines she has killed him, the shock restores her normal state. All these phases of mind and emotion are delightfully exhibited by Miss Trunnelle. Second to her success is that of Bigelow Cooper. His impersonation of the sensuous sensualist is without flaw. But, after all, the story's greatest charm is its delicacy of suggestion and artistic beauty of background. The whole play constitutes a decided improvement on the other seven of the series.

Official Call For Ohio.

President Neff Advises All Exhibitors in State to Attend Columbus Convention.

The Ohio State League of the M. P. E. L. A. will be held in Columbus, Ohio, Tuesday and Wednesday the 9th and 10th of February, 1915. Every exhibitor in the State of Ohio and their friends are invited to attend the convention. The following questions will come up for consideration:

The New Building Code; the State tax on picture shows; the closing of picture shows on Sunday; whether children under the age of 17 shall attend the picture shows unaccompanied by their parents or guardians; whether school children of the State of Ohio shall be denied the privilege of attending the picture shows only one day in the week, Saturday; whether it shall be legal to run motors or not; and the censor question to be discussed from every standpoint and angle.

February the 9th and 10th will be the time, and Columbus the place for every exhibitor in the State of Ohio to express his views, and to vote for or against censorship. There will be other questions before the convention for discussion and settlement, and we sincerely urge the importance of every exhibitor in the State of Orio attending this convention.

The active, progressive exhibitors in our league believe that they have carried the burden about long enough, and that they should have the co-operation of those who are deriving the benefits from their work.

The attendance at Columbus will represent the desire of the exhibitors of Ohio. If exhibitors desire to have their business protected with honest, just laws pertaining to the same they will attend the convention. If they are so indifferent as to stay at home and depend upon the patriotic exhibitors in the state to continue to spend their money, work for nothing for them they will probably find they have made a mistake.

One of the important things which will come before the convention is the election of officers. A full set of state officers is to be elected. Every exhibitor in the state who is interested in the league and legislation that affects his business should be present to cast his ballot for the men whom he believes can successfully represent his interests.

The Columbus convention will be for the purpose of hearing and acting upon all grievances or matters pertaining to the league, or league members.

The executive session will be for business and any exhibitor who feels that he has anything whatsoever to say will be heard. There will be open meetings to hear everybody's grievances and suggestions.

This will be a convention of business and not pleasure. The exhibitors are not only invited to attend, but everybody connected with the motion picture industry will be welcome. There will be a large display of exhibits. Anyone desiring to give an exhibition will please write to M. A. Neff, 1002 Longacre Building, New York, or W. R. Wilson, Columbus, Ohio.

After several conferences it has been unanimously decided by the Executive Committee to change the place of meeting from Cleveland to Columbus for the following reasons:

The legislature will be in session in Columbus on the 9th and 10th; the new governor will be in office; the convention in a body will call upon the governor and legislature.

We shall recommend such legislation as we desire and we shall protest against such legislation that we think detrimental and unfair to our business. It will afford an opportunity for every member of our league present to meet the governor and the legislators.

Columbus is centrally located and easy of access. If the convention should be held in Cleveland in February, there would naturally be a small attendance by reason of the distance to travel and the time of year as it naturally would be very cold on the lake.

We admonish the exhibitors of Ohio to forget their personal grievances, go to the convention, talk it over, and after the majority has decided upon the best plans, ways and means and best interests of the league, for all to stand together and work together for the best interest of all concerned.

SCREENERS' BALL FOR 1915.

The date for the fourth annual reception and ball of the Screen Club has already been set. Such pronounced success attended the third annual function, which was held in the grand ballroom of the Hotel Astor on Thanksgiving Eve, that the Board of Governors of the Screeners already have closed arrangements with the management of the hotel for Saturday, November 20, 1915. Stick a pin in that date on your new calendar.

"A Small Town Girl"

In Which an Old Idea Is Given a New Impetus, Presented Intelligently by 101 Bison.

Reviewed by Margaret I. MacDonald.

"A PICTURE in which types predominate," might be the designation placed on "A Small Town Girl." Its types are well presented, and most of them do exactly what they might be expected to do. The situation on which the picture is based is an old one, but in the development of the story a new application of influences has been used; or it may be that old influences have merely been presented in a different manner. However this may be, the tempting of the young mother—a mother out of wedlock—with the various avenues open to her for self-destruction, by the pessimist and the evil doer, and the effect of the counter influence of the older woman who sought to

Scene from "A Small Town Girl" (101 Bison).

glorify motherhood because of the loss sustained in the death of a child very dear to her, is something that is not easily forgotten, and presents in the situation something that is food for reflection.

Pauline Bush plays the role of the hotel proprietor's niece, whose love of the romantic is the cause of her being led astray and gives an intelligent delineation of the character. Dick Rosson as the Little Clerk at the hotel is also deserving of considerable credit. Murdock Macquarrie as the "snob" whose city manners and fine clothes fascinated the little country girls scores well even in a thankless part.

There may be a question of psychological causes and effects to decide as regards the presentation of the character of the "snob." Whether or not a man of the type presented in the "snob" would be so quickly and favorably affected by the sight of another man's happy domestic relations, returning to marry the girl whom he had wronged, is a matter for conjecture. The scenes in the cheap boarding house where Pauline lived after her desertion by her faithless lover, and where she gave birth to her child are worthy of mention. At the boarding house table an excellent medley of types has been prepared for the spectator; and the rescue of Pauline and her child from poverty by the Little Clerk whose life-long devotion to her is a pleasant reflection of the story, gives a solution which is no doubt satisfactory to all.

"A Small Town Girl" will be released on Jan. 17th by the Universal Film Co. under the 101 Bison brand.

The picture has had the benefit of efficient direction, the various scenes move smoothly and consistently, and the photography is clear and effective.

FOX ENGAGES WALTER HITCHCOCK.

Walter Hitchcock has been placed under contract by William Fox, head of the Box Office Attractions Company, and assigned to the motion picture company directed by Lloyd B. Carleton.

Mr. Hitchcock is a product of the legitimate, and has created leading roles in support of Olga Nethersole, Otis Skinner, Blanche Bates, Henry Miller, Ethel Barrymore and other stage celebrities. He is a finished and versatile actor.

In "The Girl I Left Behind Me" Mr. Hitchcock will enact one of the principal roles. Rehearsals of the photoplay are now in progress at the Pathe Studios in Jersey City, N. J.

Charles Chaplin

CHARLES CHAPLIN, conceded to be the greatest comedian on the motion picture stage, has resigned from the Keystone Company and is now with the Essanay Company. Mr. Chaplin is believed to be the highest paid comedian in pictures; he received a munificent salary from the Keystone Company—more than had ever been paid for like services. When the Essanay Company succeeded in getting his name to a long contract it had to raise the price to a rather fancy figure.

Mr. Chaplin came to America some years ago on a vaudeville engagement, appearing in English pantomime. Eventually he drifted into motion picture work and quickly rose to the position of a screen star. It is probable that Mr. Chaplin is the first to successfully adapt pantomime to the uses of the motion picture. He is a master of facial expression and an accomplished acrobat; so skillfully does he make use of these accomplishments that the motion picture public has come to recognize him as the peer of the photo play comedians, and many a good laugh he has given with his capers before the camera.

Charles Chaplin.

Mr. Chaplin has already taken up his new work at the Essanay studio at Niles, Cal., and he will soon be seen in Essanay pictures. Although the initial subject has not yet been announced, it is expected to make its appearance soon upon the General Film program, and will be released by all branches.

The enterprise of the Essanay Company in securing the services of Mr. Chaplin, and its determination to present him to the best advantage, should commend the efforts of that company to exhibitors and their patrons generally. This stroke of business is in line with the general advancement noticeable in the plans of the Essanay Company and will be appreciated by the patrons of the Essanay.

FRATERNAL MESSAGE FROM THE WEST.

The following message was received at the Screen Club on Christmas Eve and elicited a prompt and reciprocal acknowledgment from President Kirkwood:

"The Photoplayers' Club of Los Angeles extends to members of the Screen Club heartiest season's greetings and wish each and every member a bright and merry Christmas and a New Year complete in happiness, health and prosperity and devoid of all else. Give our regards to Broadway and come out nineteen fifteen.

"JOSEPH DE GRASSE, President."

MISS RUTH ANN BALDWIN SAILS FOR EUROPE.

Miss Ruth Ann Baldwin, one of the best scenario writers in motion pictures, author with James Dayton of the scenario of "Damon and Pythias" and of many of the Universal's most successful feature films, sailed Wednesday, December 30, on the Adriatic for London, where she is to carry out a diplomatic mission of great importance.

No special release was ever gotten out so fast as "The Ruth Ann Baldwin Special to the Steamer." She did not know until half past nine in the morning that she was to sail on the same day, and thought she would have time to see her family in West Suffield, Conn., where she was born. But Mr. Brandt informed her that she should pack at once for the steamer sailing at one o'clock.

At the last moment the scenario writer nearly had a collapse for they had forgotten her typewriter, and what is a scenario editor to do without a typewriter? But she caught the boat. She will not be back for several months.

"The Carpet from Bagdad"

Selig's Remarkable Production, in Five Parts, of Harold MacGrath's Best Story—Directed by Colin Campbell with a Strong Cast.

Reviewed by James S. McQuade.

THE CAST.

Fortune Chedsoye .....Kathlyn Williams
George P. A. Jones.....Wheeler Oakman
Mahomed .....Charles Clary
Horace Ryanne .....Guy Oliver
Mrs. Chedsoye .....Eugenie Besserer
Major Callahan.....Frank Clark
Arthur Wadsworth (Ryanne's brother),
Harry Lonsdale
Wallace .....Fred Huntley

ANYONE who has read Harold MacGrath's book can bear testimony to the enthralling power with which it holds the mind, rendering it oblivious to prosaic surroundings and transporting the reader to the realms of imagination conjured up by the author. The spell of the

Scene from "The Carpet from Bagdad" (Selig).

story is hard to break, as I can testify, for it withstood the calls of sleep until four o'clock one morning, when reason dominated the occasion by recalling the fact that there was a getting-up hour on that day.

The filmed story, as told by Selig's talented actors and actresses under the able direction of Colin Campbell is, I think, a close second to the production of "The Spoilers." It has a thrall all its own, with its strong coloring of Egyptian and Oriental life, commingled with which are strange episodes in the lives of Americans—good and bad.

The pictured story cleverly shows how the Sacred Carpet of Bagdad—the Holy Yhiordes—was taken by force, by an American adventurer, from the sacred and well-guarded room in the palace of the Pasha of Bagdad. In the book this feat is not described, but only referred to; and that without diminishing interest. In the filmed story, the showing of this adventurous deed is all important, as it makes a powerful appeal to the spectator; besides, the opening scenes in the first reel convince one strongly of the sacred value of the rug.

These opening scenes show us the hour of prayer in Bagdad, and we learn that the Pasha makes his prayer on it and that none else, save his favorite wife, may use it in like fashion. A fine exterior of the Pasha's palace is shown here; also of the praying multitude of Moslems. The minaret of the mosque adjacent to the palace, showing the priest with his face to the sun, praying far above the crowd of devotees below, gives a fine touch of atmosphere. So does an interior scene of the palace, in which we view the wives of the Pasha in the baths. In connection with these scenes in Bagdad must be mentioned that other scene which shows the walled entrance to the city. This is viewed when Ryanne and Mahomed, with the caravan, enter the city.

Further evidences of Director Campbell's artistic skill in creating the atmosphere of the story are afforded in exterior scenes in the City of Cairo, where we catch kaleidoscopic views of moving life. The scene on the desert, showing Mohamed kneeling on the sand beside his camel and making his devotions while the hungry animal feeds, is a fit subject for a great painting.

The story is well told in the pictures, with a single exception. There is no reason, so far as the pictures reveal, why Mohamed should have kidnapped Fortune when he carried off Ryanne and George P. A. Jones. The book tells us that Mohamed once saw Ryanne and Fortune together in a bazaar, in Cairo. Judging from Ryanne's manner towards her Mohamed inferred that he was in love with her—which was correct—and that he could strike the man who had robbed him of the sacred rug through Fortune. A scene in the pictures showing this incident would give the spectator the reason for Fortune's kidnapping.

The final scene in the fifth part might better have been an interior than an exterior, so as to fit consistently with the preceding announcement—"And when the pale gold of winter dawn filled the sky"—as a bride's costume is not a fitting covering out-of-doors at such a season, in New York City.

The acting of the entire cast is worthy of liberal praise. Charles Clary has fully succeeded in transforming himself into the Oriental Mahomed. In visage, gesture, action and pose his impersonation of this strong character is true. George P. A. Jones and Horace Ryanne have found able counterparts, respectively, in Wheeler Oakman and Guy Oliver. These gentlemen are certainly scrappers of no common mold. Witness the battles royal in the English Bar,

Scene from "The Carpet from Bagdad" (Selig).

Cairo, between Ryanne and Jones on the one side (each at a time) and a crowd of Moslem ruffians under Mahomed's leadership, on the other side. There are some doings, I can assure you! And that other encounter in the sacred room in the Pasha's palace, in Bagdad, where Ryanne risks his life for the Yhiordes, is not a whit behind the other two in realism. The Major Callahan of Frank Clark adds another laurel to his record, and the parts of Wallace and Arthur Wadsworth are cleverly upheld by Fred Huntley and Harry Lonsdale.

Miss Kathlyn Williams is perfectly rejuvenated in the girlish part of Fortune Chedsoye. The book character has evidently been carefully studied by Miss Williams, as she impresses me as being Fortune her very self. Miss Engenie Besserer has made a fine character study of Mrs. Chedsoye, the mother of Fortune.

I omitted, in my reference to scenes of atmosphere, to mention the sand-storm in the desert, as it comes up on the camping caravan, in the twinkling of an eye. I have never before viewed, in any film subject, a scene like this. As we look upon it, we are transported in an instant to the dread wastes of sand that are turned into heaving billows by the furious storm. Camels bury their noses in the sand, while men and women stagger hither and thither, blinded and suffocating, some of them being beaten prone to the billowing earth.

FAMOUS PLAYERS SECURE WILLIAM ELLIOTT.

The Famous Players Film Company has engaged another of the more youthful element of prominent Broadway stars in the person of William Elliott, who is at present making such a notable impression on the New York public in the current success, "Experience," in which he has achieved a splendid personal triumph. The Famous Players have selected H. V. Esmond's celebrated play, "When We Were Twenty-One," Nat Goodwin's former starring vehicle, for Mr. Elliott's first screen impersonation, in which he will portray the role of "the Imp," as young Richard Audaine is known, that irrepressible and light-hearted young man whose tragic love affair so nearly brings ruin to himself and to the guardian who loves him as a son.

"Mrs. Wiggs of the Cabbage Patch"

California Motion Picture Company's Five-Reel Offering Tells Story of Lovey Mary and the Redoubtable Mrs. Wiggs.

Reviewed by Hanford C. Judson.

THE abundantly melodramatic story of this five-reel picture holds it up well among films likely to be successful with the average audience. The story is pretty well known and has considerable advertising pull. The novel by Alice Hegan Rice and its sequel, "Lovey Mary," which shortly followed it, were one of the distinct literary hits of not long ago, and the books were followed by the play in which Mrs. Anne Crawford Flexner interwove both stories and made a successful stage production. The role of Lovey Mary is taken by Beatriz Michelena, the beautiful California opera star, and the character of Mrs. Wiggs is taken by Blanche Chapman very satisfactorily.

Scene from "Mrs. Wiggs of the Cabbage Patch" (California).

One is a bit confused at the very first by the number of characters who pass in and out of the scenes; but all the ambiguity wears down after the first reel, and the story becomes quite clear enough to satisfy the spectator; for the action is logical, and when once Mrs. Wiggs's relation to the strikers in the factory near the cabbage patch is understood there are no important parts of the action left to the imagination. Even in the first part there is nothing obscure for more than a moment to one who is wakefully watching it, and even from the first the situation of all the chief characters is so human and appealing that this more than makes up for any jerkiness of part of the early action.

The Lovey Mary story is melodrama and of the good, old-fashioned kind, that satisfies the heart; but offers little novelty. The Mrs. Wiggs' story adds to the picture a good deal of humanity and all the comic relief, this more especially during the wedding of Mrs. Wiggs' neighbor and the sudden "taking off" of her husband—he is dead, but the "spirit" is in him still and he is too drunk to realize that they are locking him in a freight car bound west. The crape on the "widow's" door at his departure, and his return with a pension make good laughter.

The weak place in the picture is the rather stagey cabbage patch; it is too apparent that the "street" is a built, outside studio, and has in consequence a somewhat artificial and not wholly convincing touch. Mrs. Wiggs is well acted by Blanche Chapman; the "widow," her bridegroom and the neighbors at the wedding are good clowns, and on the other side of the picture most of the serious roles are ably taken. The beauty and intelligence of Beatriz Michelena in the role of Lovey Mary make her very acceptable. Recapitulating, we can safely count this picture a pleasing offering. It is not great; but will, with most audiences, be accepted as a very enjoyable evening's entertainment.

ELEANOR WOODRUFF WITH VITAGRAPH

Eleanor Woodruff, for two years a Pathe feature star, will be a Vitagraph "Life Portrayer" after January 4. Miss Woodruff's acquisition by the Vitagraph Company comes almost on the heels of her statement last week that she had abandoned the screen for a short vacation. It is said that her work for the Vitagraph Company will mainly include appearances in Broadway Star Features.

"An Eye for An Eye"

Pathe Freres Presents a Four-Reel Drama with a Rollicking Western Snap.

Reviewed by Margeret I. MacDonald.

WHEN, at the viewing of a multiple reel production previous to the placing of its subtitles, a coherent idea of its story can be arrived at, the natural conclusion is that the picture in its finished condition will be all that could be desired as far as lucidity is concerned.

This being the case, "An Eye for an Eye," the four-reel drama in question made at the Balboa studios, and placed on the market by Pathe Freres, is expected to be an intensely interesting offering. The western flavor, displayed particularly in the first part of the picture, rings true; and the fight where the hero wipes up the villian in proper western style would be hard to beat as a bit of red-blooded realism.

A big play has been made in this production for startling photographic effects, which has met with fine success. Notable among these are the scenes at the stables where the cowboy sits by his campfire, the light of which reflects upon horses and saddles back among the shadows; and, again, the sunset scene at the close of the picture.

The production is based on an old theme, namely, that in which the city swell lures the little country girl from her home. A large portion of the picture is taken up with the search made by the girl's sister, in which she succeeds not only in locating the whereabouts of the unfortunate victim, living in short-lived happiness among the luxuries provided by her illegitimate lover, but in bringing him face to face with his crime, divulging the fact that he has a wife and family, placing said wife and family, as well as her sister in possession of the true facts of the case.

A slight criticism might be made on the wearing of a mask by the victim's sister in her attempts to catch the villain in his own net. Considerable night photography has been employed in the picture with good effect. Attractive sets have been used and splendid deep perspectives in exterior scenes.

Notable Showing of "The Eternal City"

First Presentation of Famous Players Film at the Lyceum Is Impressively Conducted by S. L. Rothapfel.

THE first public showing of the Famous Players eight-part adaptation of Hall Caine's famous story of "The Eternal City" was given at the Lyceum Theatre on the evening of Sunday, December 27. The staging and the special orchestral accompaniment were under the supervision of S. L. Rothapfel of the Strand Theatre. Although Mr. Rothapfel had but few days in which to prepare for the premier, he succeeded materially in enhancing the pleasure of the performance and in increasing the atmosphere of the big Roman production. Two large stage sets had been prepared, one being shown just before the performance, and the second just following the intermission. The first showed the Tiber, with the light shining across the water from buildings on the shore. The second preceded the showing of the stormy scenes in the Coliseum.

Cheering men massed behind the curtain lent verisimilitude to the views of the throngs applauding David Rossi in the jubilee procession and later in the Coliseum. A bell tolled at the indicated times added to the effectiveness. The music, given by a concealed orchestra, was well chosen.

The presentation was attended by many men and women prominent in the film and stage world. Pauline Frederick, who is featured in "The Eternal City," held an impromptu reception in the lobby following the exhibition.

The souvenir program was a feature in itself. It consisted of twenty pages, decorated, and printed in sepia. The size was 12 by 9 inches. On the outside of the front cover was a picture of the Coliseum, with St. Peter's in the background. On the inside was a photograph of Hall Caine. Then, on succeeding pages, were a full-length portrait of Pauline Frederick, thumbnail pictures of the principals in the play and the cast of characters, the story of how the Famous Players came to film the subject, a synopsis of the story, and many reproductions of important scenes.

COMING UNIVERSAL SUBJECTS.

In preparation at the Eastern Imp-Universal studio are three feature photoplays which are original in treatment and subject. Director Stuart Paton is putting on a two-reeler, the title of which is "The Black Pearl." Mary Fuller will star in another two-reeler, "The Ingle-Bacon Compact," by Raymond K. Schrock, of the Eastern scenario staff. Following "The Black Pearl," Director Paton will produce "The Eternal Pursuit," a two-reel comedy drama, the story of which deals with the pursuit of man by woman much after the fashion of George Bernard Shaw's "Man and Superman."

"Cameo Kirby"

Multiple Reel Subject Visualizing Booth Tarkington's Story by the Lasky Feature Play Company.

Reviewed by W. Stephen Bush.

"CAMEO KIRBY," a screened replica of the well-known play, fully maintains its native flavor on the film. There is no doubt about the popularity of the film play with a genuine American theme and atmosphere. Audiences cannot get enough of them.

The atmosphere of the play is charming. It brings us

Scene from "Cameo Kirby" (Lasky).

back to the heyday of Southern prosperity when the planter ruled the land. Upon the broad back of the Mississippi plied innumerable watercraft; most famous among such craft was the Mississippi steamboat, with its picturesque captain and crew, its gamblers and sporting men and its overweening ambition to surpass the speed of all its rivals. Part of the story takes place on board of one of these famous steamers, which looks as if it had come back from the days of another generation. The oft told expedient of having a "nigger" sit on the safety valve is shown and brings a gust of laughter. It is too bad that in the race dummies or models are used. They are not at all necessary to develop or even to amplify the story and the audience of to-day is apt to scoff at such models, though but a few years ago this trick was the subject of popular marvel.

Dustin Farnum is an ideal Cameo Kirby. The chivalry, the manhood, the gallantry of the old South shine forth convincingly in his delineation of the lovable character of Cameo Kirby. There was not a false move, not a misplaced emotion—the whole rendition is deserving of the highest praise. It was a difficult part to portray, but an extremely grateful one, for when rendered with skill the role of Cameo Kirby is very sure to make a strong appeal to the audience. The ensemble supporting Mr. Farnum was good and aids in making the picture seem life-like.

The story furnished by the master pen of Booth Tarkington is strong and well sustained. It is possible that greater skill in the adaptation might have resulted in a better distribution of light and shade; some scenes might have been accentuated, others might have been subdued, but these apparent shortcomings do not interfere with the success of the feature as a whole.

In the portrayal of the manners and customs of the ante-bellum days, the picture has succeeded thoroughly. Care and accuracy characterize the work and are evident throughout.

CASTS OF "YOUNG ROMANCE" AND "GOOSE GIRL."

The following are the complete casts for the Jesse Lasky productions of "Young Romance," which is to be released on January 21 and the "Goose Girl" which will be released on January 25: The star of "Young Romance" is Edith Taliaferro, and the supporting cast includes Tom Forman, Frederick Wilson, Ernest Garcia, Marshall Mackay, Harry de Vere, Parke Jones, Charles Wells, Florence Dagmar, Violet Drew, Mrs. Lewis McCord, Miss Kellar, Miss Abril and Miss White.

Miss Marguerite Clark, by the courtesy of the Famous Players Film Co., assumes the stellar role in "The Goose Girl," the other leading artists in the company are Monroe Salisbury, Sidney Dean, E. N. Dunbar, James Neill, L. Payton, P. E. Peters, H. B. C. Carpenter, Ernest Joy, J. M. Cassidy, Miss Johnson and Jane Darwell.

"The House of Fear"

Three-Reel Imp Release of Which the Title Clearly Indicates the Main Theme.

Reviewed by Margaret I. MacDonald.

ATTAINING the goal which was evidently set, this picture will most surely please lovers of the sensational. It is rife with thrills that are thoroughly legitimate, inasmuch as causes and effects have been given their proper places and relationships. The more especially pleasing points of the production are the rather startling photographic effects which have been secured, and the clever manner in which the members of the cast have handled the roles allotted them. For instance, Hobart Henley as the lawyer, has depicted the character of the hero who rescues the young heiress from the clutches of her unscrupulous Uncle with all the gallantry that could be desired. Frances Nelson as the heiress has given an intelligent rendering of the part. And as an interesting study in types, Howard Crampton as the Uncle, and Allen Hollubar as the butler shine forth with splendid effect.

It also cannot be denied that the atmosphere of the picture stays with one, and that the sets for appropriateness and general effect are most commendable.

Reverting a second time to the matter of types, Allen Hollubar in his makeup as the evil butler, obeying to the letter the dictates of his master, and in so doing making several attempts on the life of the young heiress, whose existence the Uncle hopes to secretly end for the purpose of obtaining the family fortune, deserves great credit.

The story has been cleverly handled by Stuart Paton who has written as well as directed the picture. The flashback

Scene from "The House of Fear" (Imp).

system has been employed to a large extent, by which method some moments of intense suspense have been secured. The night photography of which a numbr of fine samples have been presented in this picture, will also attract considerable attention.

January 22 is the date set for the release of this feature.

New Motion Picture Company Formed.

Will Manufacture Films for Advertising Purposes Only—Incorporated for $100,000—To Erect Studio at Waterloo, Ia.

AS the result of a meeting held on December 21, 1914, at the Hotel Russell-Lamson, Waterloo, Ia., a new motion picture producing company was organized with a capital stock of $100,000. The officers of the new concern are Arthur L. Ruyan, president; C. G. Holden, vice-president; H. E. Kiester, secretary and treasurer. Dr. E. T. Alford and H. B. Plumb are named as directors. B. F. Swisher has been retained as attorney for the company. The firm will be known as the Arthur L. Ruyan Company, and the purpose of its organization is to manufacture motion pictures of an advertising nature.

The idea that advertising through the medium of the motion picture with an interesting story carefully and ingeniously interwoven into the subject will be more effective and appreciated by the public rather than by the slide has been uppermost in the mind of Mr. Ruyan for a long time. Local talent will be engaged to enact the parts of the "lover," "hero" and "villain," and a big studio will soon be in course of construction in Waterloo. As to outdoor scenery the company will draw upon the natural resources of the immediate vicinity of Waterloo. It is the intention of the

company to make colored pictures as well as the black and white subjects.

The Ruyan Company is now engaged in getting local firms interested as well as companies which carry on a general advertising campaign in its proposition. C. Wilkinson of Ann Arbor, Mich., has been handling this end of the business.

The concern has acquired an interest in a Chicago producing company and also in a newly formed company in Kansas City, but Waterloo will remain the headquarters, and the company formed on December 21 will be the parent company of numerous state subsidiary companies.

"The Leap From the Water Tower"

Helen Takes Hazardous Leap From Tower to Passing Train in Kalem Railroad Story Offering.

By Hanford C. Judson.

A RAILROAD story with plenty of good views of trains, engines puffing smoke, fine wild mountain backgrounds, train yards and the telegraph office in which Helen (Helen Homes) works are clearly set forth in this single reel Kalem picture continuing the Hazards of Helen. Its most

Scene from "The Leap from the Water Tower" (Kalem).

noteworthy feature is the daring things that players do to get the story on the screen. Helen Holmes actually jumps from a over-hanging water tower to the foot-run along the top of the cars of a passing freight. The object of the story's heroine in making this decidedly dangerous jump is to notify the engineer how to locate place where the air brakes have been cut off. A discharged engineer, the story's villain, had turned the cock between two of the cars with malicious purpose of having the train run away and destroy its crew, especially the new engineer who had been his fireman and whom he hates. The freight train behaves just as the evil engineer wants; it gets momentum on the steep down-grade and nothing on earth, the air not working, can bring it to a stand still.

But the villain meets with an accident; is hurt and on the point of death. He confesses to a track watchman who takes word to the girl in the nearest telegraph office. She understands the situation at once; knows that the train will pass a certain water tower not very far off. Her horse is ready—she always went to and from work on him—and she reaches the water tower just as the freight is seen approaching. She climbs the ladder and works her way out to the pipe that hangs over the track and as the cars come under, drops to them. After she has told the engineer who she is, also her sweetheart where the break is in the air system, he now can fix it and soon brings the train to a stop.

There is more than one hair raising deed in the picture that is most astonishing. The photography is also very clear.

LIFE PHOTO FILM CORPORATION OUT OF ALCO.

It is announced that the Life Photo Film Corporation has withdrawn from the Alco Film Corporation. Different reasons for the severance of relations between these companies are given by the parties interested, but the main fact is that Life Photo productions will not be released by Alco.

Theater Manager Plays Santa Claus

Tyler of the Grand at Rochester Makes 1,400 Kiddies Happy on Christmas Day.

THE big heart of George L. Tyler, manager of the Grand Theater, which is situated in Plymouth Avenue North, Rochester, N. Y., fairly effervesced with the spirit of Yuletide, for on Christmas morning he not only entertained 1,400 children with moving pictures at his theater, but distributed shoes, stockings and mittens to the little tots, and also satisfied their palates by giving each a big bag of assorted candies. Many of the little ones wondered why Santa Claus did not pay them a visit at their respective homes instead of asking such a multitude of kiddies to congregate at the Grand.

Knowing that there are a large number of poor children in Rochester whose parents could not afford to properly shoe and clothe their offspring, Manager Tyler inserted an advertisement in one of the daily papers of Rochester to the effect that he would give out on Christmas morning at his theater, the Grand, shoes, stockings and mittens and requested the appearance of all who needed such apparel to be present at the Grand on that day. Something like 1,400 young folk, whose ages ranged from 4 to 12 years, answered the call. As early as 8.30 o'clock the youngsters came and about an hour later the street in front of the theater was alive with struggling tots eager to get into the theater to see the pictures and to get what Santa Claus left them.

A squad of traffic policemen in charge of Sergeant Alfred Killip and Inspector James A. Ryan directed the children to the Central Presbyterian Church, so that none of them would have to wait out in the cold until the theater was opened, where they were entertained by the piano player of the Grand and several young men from the University of Rochester who aided in providing amusement. This performance was under the direction of Dr. William Kirk of United Charities.

All preparations having been completed for the picture show and for the distribution of the presents at the Grand, the children, at 11 o'clock, were marched to the theater. The youngsters were given their choice of shoes, stockings or mittens. The opening number on the program was a "Merry Christmas Santa Claus" picture. Other numbers on the bill were "The Life of Our Saviour," a mammoth seven-part production by Pathe, Edison's two-part historical subject entitled, "The Birth of the Star Spangled Banner," and a comedy picture. More than enough candy had been ordered

Scene in Front of Grand Theater, Rochester, N. Y.

and the residue was sent to the Rochester, St. Mary's, St. Joseph's and St. Patrick's Orphan Asylums.

Manager George L. Tyler can be seen in accompanying illustration as the first tall man standing on the right-hand side of the policeman.

UNIVERSAL EXCHANGE OF NEW YORK TO RELEASE 105 REELS A WEEK.

Beginning with the program of the week of January 4, the first week of 1915, the Universal Film Exchange of New York will be releasing for the first time in its history 105 reels a week. Since M. H. Hoffman became general manager of the exchange its activity has grown to such an extent that the extra number of reels was absolutely necessary to supply the pressing demand for Universal service in Greater New York. This will enable a number of top-run customers who have been unable to secure the Universal Program to be supplied.

Universal's Employees Celebrate

Second Annual Ball and Yuletide Festival Given by Company Directors a Most Pleasant Occasion.

THE second annual ball and Yuletide festival of the employees of the Universal Film Manufacturing Company, tendered by the Board of Directors, was held at Palm Garden on the evening of Saturday, December 26. There were nearly a thousand present, including all the officers and heads of departments. Everybody danced, and in this statement is included President Carl Laemmle and Secretary-Treasurer Robert H. Cochrane. Then there were "eats," at which all sat down together, and that was some party, too.

Among the Universal men and women and guests present were:

Mr. and Mrs. Laemmle, Mrs. Maurice Fleckles, Mr. and Mrs. Cochrane, Mr. and Mrs. King Baggot, William Swanson, Mr. and Mrs. Ben Wilson and Mr. Wilson's mother, Mr. and Mrs. Joe Brandt, Mr. and Mrs. David Horsley, Mr. and Mrs. J. C. Graham, George Kann, accompanied by his mother and sisters, Hy Mayer, Billy Garwood, Howard Crampton, Mr. and Mrs. George Lessey, Mary Fuller, Violet Mercereau, Claire Mercereau, Paul Gulick, Julius Stern, Mark Dintenfass, Mr. and Mrs. Ben Goetz, Frank Smith, K. W. Linn, Waldo G. Morse, Brinsley Shaw, Lorimer Johnson, Mr. and Mrs. Lucius Henderson, Mr. and Mrs. Stuart Paton, Edwin August, Mr. and Mrs. Ed. McGovern, Hal August, Hobart Henley, Robert Doman, Harry Wolff, Charles Simone, John B. Clymer, Hugh Hoffman, Miss Mabel Condon, Bert Adler, Edward C. White, Mildred Holland, Frank Holland, J. V. Ritchey, John Nicholaus, Mr. and Mrs. J. V. Ward, Ernest Shipman, Wen Milligan, Fred Gunning, Mr. and Mrs. Nat G. Rothstein, Maurice H. Hoffman, Claude MacGowan, M. E. Goldstein, Anthony P. Kelly, Johnnie Powers, Arthur Levy, Jack Byrne, Frances M. Nelson, Miss Wall, Muriel Ostriche, Mrs. Lee with little Katherine and Jane, Maurice Pivar, and Mr. and Mrs. Jack Cohen. The censorship board was represented by W. D. McGuire, W. A. Barrett and J. S. Hamilton.

During the evening Joe Brandt announced that he was going to put on a two-reel picture. As a preliminary all lights were lowered. The rays of a spotlight were centered on the stage, bringing to view President Laemmle and King Baggot. The Universal's leading man raised a laugh when he affectionately referred to Mr. Laemmle as "his oldest employe." The company's executive smilingly nodded acquiescence. "I want to say, however," said Mr. Baggot, in more serious mood, "that you who are not working for this man cannot appreciate him as do we who have been with him." Mr. Baggot then called the attention of his employer to a table loaded with a silver dining service, the gift of the heads of departments of the eastern branch of the Universal.

"I am not going to make a speech," said Mr. Laemmle, "but nevertheless I want you all to know how highly I value this token of friendship. I am mighty happy to see you all here, my children. I hope you have the time of your life, and I shall do my part to see that you have it. Again I thank you, every one."

The second reel was the presentation on behalf of the same donors of a handsomely engraved opera watch to Mr. Cochrane. In spite of the long connection of Mr. Cochrane with Mr. Laemmle and the Universal, the occasion nevertheless marked the debut of the company's treasurer in the film limelight. Every one understood just what Mr. Cochrane meant when he said that he would not voice his thanks through the medium of a speech, as he did not think he could in that way do the subject justice, "but," he added, "if you will give me a typewriting machine I'll soon tell you just how I feel about it."

The festive appearance of the diners was heightened by the donning of fancy caps. The menu was assailed just after midnight, and among the items under attack were grapefruit, olives, celery, gherkins, consomme, beef tongue, chicken salad, ham, corned beef, Philadelphia capon, cranberry sauce, potato salad, fancy cakes, ice cream and coffee. President Laemmle called for three chers for the West Coast employes—and he got 'em. Hy Mayer told stories.

Dancing was continued until 5:30. There seemed to be agreement that everybody had a corking good time.

BIOGRAPH SPECIAL STARTS FOR COAST.

The Biograph Special, the twelve-car train which is conveying the producing forces of the Biograph Company from New York City to Los Angeles, got away at 10:15 on the morning of December 30. It is due to arrive at its destination at 2 o'clock on Sunday. Every one of the 132 men, women and children scheduled to start were safely aboard when the train pulled out. As the special has all the privileges of a limited train, and consequently will run on its own time, plans have been made for the taking of scenes en route. One subject will be a transcontinental farce-comedy, the first scene of which was taken in City Hall Park in New York City a day or two before the departure.

Scene at Second Annual Ball Tendered to the Employees of the Universal Film Mfg. Co. by the Board of Directors.

CHICAGO LETTER

BY JAS. S. McQUADE

Trespassers on Exhibitors' Rights Stung.

THE following news from Corunna and Owosso, Mich., was received at this office last week: To compete with the moving picture shows and draw back to the church those who have been attracted away from it by moving pictures, the Rev. E. J. Cross, pastor of the Baptist church in Corunna, has installed a moving picture machine in his church and pictures were shown for the first time Wednesday evening, December 16. The moving pictures will be used at all evening services hereafter.

Churches in Owosso and Corunna have noticed a big falling off in evening congregations since the nickel theatres became popular. The Rev. Mr. Cross believed that fighting fire with fire was the only way to deal with the situation. He confided his opinion to a former member of the church and it was through the latter that the machine was purchased.

Peter J. Jeup, president of Michigan state branch No. 4, M. P. E. L. of America, was immediately notified by members of the organization in the towns mentioned and at once communicated with Jno. T. Winship, state fire marshal, Lansing, Mich.

About the same time the management of the Hotel Tuller, Detroit, began running pictures in the cafe of the hotel. President Jeup again got busy, with the result that moving picture exhibitions in cafes have been prohibited by the police on request of the mayor. Corporation Counsel Lawson, of Detroit, says that the giving of moving picture entertainments in cafes is a violation of the building code.

On December 24 President Jeup sent the following letter to State Fire Marshal Winship, who had already taken under advisement the Corunna and Owosso matters:

> Your letter received and I thank you very much for the promptness with which you acted. I will state that our local building commissioners took up the matter yesterday, and denied the Hotel Tuller permission to continue running pictures. Our Mayor also sent out notices to all cafe owners informing them they would not be allowed to put in moving pictures.
>
> Now I don't believe that there is a church in the State so situated and built that it could comply with the State law; so I hope you will take up the matter at once, as prompt action is necessary before this matter spreads too far.

Exhibitors, after a few hard knocks of the foregoing character, will again awaken to the importance of having an organization that is strong enough to protect them in their rights.

Business Conditions in Cincinnati and Throughout Ohio.

F. R. Martin, one of F. O. Nielson's traveling representatives for "The Spoilers," returned to the city from Cincinnati last week to spend the holiday season.

Mr. Martin says that the trade situation in Cincinnati is better than in many other cities of the country at this time. There most of the houses are running under the ten-cent admission policy and are using a higher grade of programs.

The best theatres in the city are divided into two circuits. There is quite a rivalry between these circuits in booking the better productions. Charles Weigel, manager of the Alhambra Theatre, on Fifth street, is the head of one circuit, and does most of the bookings for it. This circuit includes the Alhambra, Casino, Park, Nordland Plaza, Arcade, Carrel and others. Mr. Weigel ran "The Spoilers," as did the rest of the houses on his circuit, and broke all records throughout the city, Mr. Martin says. "The Spoilers" ran 30 days altogether in Cincinnati. Most of the theatres which ran the feature for two days played a return date.

Several new feature film companies have established offices in Cincinnati, among them the World Film Corporation, with Clay Brehm as manager; the Edwards-Zeitler Co., the Alliance Program, in charge of Cresson E. Smith, and the Box Office Attraction Co., in charge of Tom Colby.

It is rumored that two of the legitimate houses down town are about to show moving pictures, owing to lack of theatrical bookings.

Mr. Martin has been very successful throughout Ohio with "The Spoilers." The feature has surpassed the records of any other feature production in Cincinnati, he says, both in number of days it ran, and in the business it brought. The unanimous opinion of the great Selig production is that it is one of the greatest motion pictures that has ever been produced.

In some of the smaller towns in the state the prevailing financial depression has affected business in most houses. Several picture theaters have discontinued the big feature productions and have gone back to the regular service, temporarily, claiming that their patrons are short of money, owing to the closing of the factories. "The Spoilers," however, has been booked in some of these very towns, and the results have shown that the people will turn out to see a subject that appeals to them, whether times are hard or not, Mr. Martin asserts.

Tribune's War Pictures Bring Large Sum to Needy Belgium.

A check for $10,000 was handed Dr. Cyrille Vermeren, Belgian consul in Chicago, by the Chicago Tribune, Tuesday, December 22, as the first installment to the Belgian Red Cross committee of its share of the profits resulting from the exhibition and state rights sales of the Tribune's Belgian war pictures. The check was made out to the Belgian envoy at Washington and was forwarded him at once by Dr. Vermeren.

Dr. Vermeren was extremely pleased by the first check for the Belgian Red Cross.

"I should like first of all to acknowledge my appreciation of the great work the pictures are doing," he said. "It seems to me that the war pictures are a two-fold success. We see by this check that the pictures are themselves a financial success. The pictures have been on exhibition only for a few weeks, and already we have for our unfortunate soldiers of Belgium 50,000 francs.

"But the pictures have done more. They have opened up the hearts of those who have seen them toward the poor people who have been driven from their burned homes in that desolated country. I have had several large contributions from persons who have told me that the gift was inspired by the pictures.

"They said that the pictures told the truth, and that the faces of those women and children looking back at their burning cities had caused them to contribute to the Belgian relief. They said the pictures showed to them the real desolation of the country and the pitiable state of affairs in Belgium. The pictures caused them to give generously and gladly.

"I am speaking for myself and for the Belgian people I represent. You will get official acknowledgment and thanks from the Belgian government. And I want to congratulate Mr. Weigle upon the excellent pictures which he has obtained. They tell the truth about the war. That is easy to see. I have seen them with admiration."

"The Crimson Wing" Viewed by Chicago Fashionables.

A private presentation of "The Crimson Wing"—the first given—took place in the Argmore Theatre, Kenmore avenue and Argyle street, Thursday, December 24.

"The Crimson Wing" has been adapted by Essanay from Hobart Chatfield-Taylor's novel of that title and, as announced in these columns some time ago, many fashionable people of Chicago took part in the big exterior scenes, with members of Essanay's star eastern force.

E. H. Calvert, director of the production, managed the party, and at the end of its run ran off about forty feet of film showing Mr. and Mrs. Hobart Chatfield-Taylor as they had appeared in the studio one day, which had been taken without their knowledge.

Among those present were Mr. and Mrs. Hobart Chatfield-Taylor and their sons, Mrs. George K. Spoor, Mr. George Ade, Mr. and Mrs. Robert McGann and son, Mr. and Mrs. Orville Babcock, Mr. and Mrs. James Montgomery Thorne, Mr. and Mrs. Edward S. Moore, Mrs. W. J. Chalmers, and Messrs. Wallace Rice, E. L. Baker and George Chapman.

Chicago Film Brevities.

"Officer 666," which was released by George Kleine on Christmas day, has started out on its long run with great popularity everywhere. In Chicago picture theatres there is a great demand for it, and crowded houses with long lines of people waiting outside mark its presentation. Communications from outside cities point to similar conditions.

* * *

Twelve reels of film were burned in the inspection room of the General Feature Film Co., in the Mallers Bldg., this city, on December 21. It is said that the fire started from crossed electric live wires underneath the inspection bench; but it is more likely that it resulted from an over-heated glass plate (caused by the electric globe beneath), over which the film passes during inspection. Quick action on the part of the employees, with the aid of emergency buckets, checked the fire from spreading beyond the inspection room. The fire department quickly responded to a 4-11 call and immediately closed every film exchange in the building. As there are about fifteen film exchanges operating in the Mallers Bldg., it can be easily seen that much inconvenience was caused by the occurrence.

"Cinderella," with Mary Pickford in the leading role, was the attraction at the Ziegfeld Theatre during the week beginning Saturday, December 26.

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Williamson's Submarine Expedition pictures followed "Damon and Pythias" at the Fine Arts Theatre Monday, December 28.

* * *

The board of judges appointed by the Chicago Herald to select the photographs of the forty prettiest girls in Chicago from the hundreds sent in to the office of that paper, spent most of Wednesday, December 23, in doing the work. These photographs were reproduced in the Chicago Sunday Herald of December 27, and the first voting coupon appeared in the Monday issue. These forty girls will be shown in groups of ten or more in the "Herald Movies," which is released every Monday. Picture theatre goers will see the candidates in action and will thus be enabled to cast their votes intelligently. Photographs of groups of the girls selected will also appear daily in the Herald, giving an opportunity for voters who will not be able to attend the picture theaters to take part in the contest. The hearty interest taken by picture theater goers in this contest is strong evidence of the popularity of moving pictures in this city. The girl who receives the greatest number of votes will be given a prize of a $200 diamond, and will also be given the opportunity to appear in the character of "Sue" in an Essanay photoplay. The three candidates receiving the next highest number of votes will be awarded valuable prizes.

LASKY'S FIRST YEAR

Resume of Past Performances of a Most Successful Feature Producing Company—Some Promises.

AT the conclusion of the first year of its existence, the Jesse L. Lasky Feature Play Company has already attained as high an artistic standing as any organization producing picturizations of famous dramatic and literary works. Within the period of twelve months, the Lasky Company has been organized and has grown from unpretentious beginnings to its present place of unquestioned importance in the artistic world.

The crowding of so many events into the brief time of one year is an achievement in itself. That the Lasky Feature Play Company has equalled all other moving picture concerns in the history of this industry for rapidity of organization, speed of achievement and a magnitude of success, cannot seriously be doubted. The seventeen productions which have been released up to date constitute in themselves a most formidable array of film productions. Not because of the number, which is yet comparatively limited, but because of the uniform importance of the subjects, the superior art of the productions and the wide fame of the stars who have appeared in these offerings.

The history of the Lasky Company is the history of a task concentrated in the hands of three young men—Jesse L. Lasky, who is the president of the company and may be said to direct its artistic policies; Samuel Goldfish, who is the treasurer and general manager of the concern, and directs the activities of the company in all its phases, and Cecil B. De Mille, the noted dramatist and stage director, who has given up all his interest in the legitimate stage to become director general for the Lasky productions, and has contributed largely to the success of the organization.

The history of the Lasky Feature Play Company, up to the present time, may be divided into two periods—the period before the organization of the Paramount Pictures Corporation and the subsequent developments. Before the Paramount came into existence and the Jesse L. Lasky Feature Play Company became the essential manufacturing organization for that system of releases, the Lasky Company had already manufactured and put upon the market with notable success the following presentations: Dustin Farnum in "The Squaw Man," Edward Abeles in "Brewster's Millions," Edmund Breese in "The Master Mind," Thomas W. Ross in the "Only Son," Max Figman in the "Man on the Box" and Robert Edeson in "The Call of the North."

Productions from the first Paramount release up to the present time include Dustin Farnum in "The Virginian," Max Figman in "What's His Name," Robert Edeson in "Where the Trail Divides," Edward Abeles in "Bobby Burnit" and "Ready Money," Charles Richman in "The Man from Home," Theodore Roberts in the "Circus Man," Bessie Barriscale in "The Rose of the Rancho," H. B. Warner in "The Ghostbreaker," Dustin Farnum in "Cameo Kirby" and the "Girl of the Golden West," with an all-star Lasky-Belasco cast.

Perhaps the most noteworthy achievement of the Lasky Feature Play Company during this first year of its existence has been its affiliation with David Belasco and the consequent productions in picturized form of all Mr. Belasco's most famous dramatic offerings.

"The Rose of the Rancho" and "The Girl of the Golden West" have already been released and the unqualified commendation of the public is a matter of record. Blanche Sweet has already begun work for her Lasky production as the star of the Lasky-Belasco picturization of the "Warrens of Virginia," which is the next film to be presented by Mr. Lasky in association with Mr. Belasco, and which is definitely announced for February 15.

"The Warrens of Virginia" will be followed by the "Woman," which will be enacted by a special star cast, and by the "Governor's Lady." One of the most recent notable additions to the list of dramatic stars who have consented to appear on the screen under the Lasky management is Miss Edith Wynne Matthison, the internationally famous dramatic actress, who is to play the title role in this last named Lasky-Belasco production. Mr. Wallace Eddinger has also signed a Lasky contract.

Plans are now well under way for the making of picturizations of such other Belasco presentations as "Sweet Kitty Bellairs" and the "Darling of the Gods." It is conceded on every hand that by the managerial stroke of this alliance with Mr. Belasco, the nature of whose genius has made his dramatic productions especially picturesque and suited for filming, the Lasky organization scored the greatest tour de force of the season.

In addition to the alliance with Mr. Belasco, the Jesse L. Lasky Feature Play Company has made several productions in association with the Liebler Company and has produced films founded on novels by the most noted men of letters, such as Harold MacGrath, George Randolph Chester and George Barr McCutcheon.

It is impossible to foretell at the present moment exactly what will be the developments of the next year for the Lasky Company; however it is possible to state definitely that the number of releases now steadily increasing in frequency will continually become greater as the manufacturing facilities become more thoroughly perfected and as the organization reaches the full force of mature development.

One year ago the Lasky Feature Play Company consisted of an idea in the minds of Mr. Lasky and Mr. Goldfish. To-day the more physical assets embody two great studios in California, one of the older type and one magnificent new glass structure, occupying three city blocks; a wonderful ranch about twenty miles from Hollywood, including twenty thousand acres of land with every imaginable variety of scenery; offices in New York, and an immensely valuable association with a most important system of exchanges now existing in America. But even these physical proofs of success are trivial as compared with the artistic reputation which is accruing to the name of Lasky, for that reputation draws into the organization the most celebrated artists, the most expert directors and the most exceptional material of every nature.

It is the ambition of the Jesse L. Lasky Feature Play Company, not only to extend in breadth, but in heighth of achievement; to make Lasky productions absolutely the best now and at all times.

"THEY SAW IT IN THE WORLD."

This is a true story, solemnly vouched for by all the dramatic personae, and therefore free of the faintest possible suspicion of press agent's guilt, which, as our readers know, is anathema maranatha to us.

Lobel, Sobel and Lamb one day, out on the road they took their way, handling of films with great elation, released by World Film Corporation. Poetical, but true.

Said one exhibitor to Sobel before "S" had tendered his card or told his name, "How dy, Brother Sobel?"

"How dy? But, 'ow jer know me? We've never met before."

"Saw yer picture in the World, sonny. Some paper, that."

This happened in Brooklyn.

Away up in the Bronx (to be precise it was at Sam Trigger's theatre, The Tremont) Lobel found himself addressed as "Mister Lobel" by an utter stranger.

Staggered by the greeting, Lobel elicited the fact that he, also, was recognized by the portrait of himself that we had printed.

And Lamb, likewise, in Connecticut had the same experience, due to the same fundamental cause, viz., that the Moving Picture World is carefully read and studied by every intelligent exhibitor.

Lobel, Sobel and Lamb are the alertest among Lewis J. Selznick's hustling young band of World Film Exchange men.

Doings at Los Angeles

FIRST of all let the Western Army of Photoplayers hereby extend to every reader throughout the country the sunny New Year greetings from Southern California, hoping that when you read this you will have enjoyed the day of all days in the best way possible, and that a week later, that you received the "Fair" year, 1915, with all the happiness that can be, and that the first day of the year showed a bright cycle of another 365 days of prosperity, and everything that can make you happy. And remember you will be received here when you come out to see the exposition.

* * *

On the ninth of December the clouds obscured the blue of the world's ceiling and a downpour of rain was bestowed upon the land which lasted until the morning of the tenth, the total fall being close to three inches. This kind of weather is liable to last for a week or so. Only a few film people work, but when some of the new glass studios are completed a rainy day will mean nothing.

* * *

The famous Bostock Arena and Jungle animals have been here nearly two weeks and already work is proceeding rapidly on David Horsley's colossal enterprise which embraces a vast semicircle of cages, an arena, performing pit, auditorium and ornamental building and decorated grounds. "The Bostock Animal Film Players" will be comfortably at home by the first of the year and the studio opens soon after. Los Angeles will be on the map for neither of the Panama expositions will have any animals like these. The promoters of both events have repeatedly tried to get the outfit to exhibit, but the picture won out for this city. An innovation is to be offered the public. They will be able to witness the animals while being put through the scenes, something heretofore always done more in secret than in the open. Harry Tudor of the animal show and Charles Fais of the film end of the project were delighted with the location they obtained, and have been working with much speed on the new studio and zoo. Here are a few figures that Mr. Tudor was kind enough to stop his work to give me: over 100 animals, 14 trainers, employees numbering over a hundred, 60 cages in a semicircle a block wide, the whole property leased for a term of years; covering an area of 24,000 square feet and measures about 400 x 600 feet; a large arena 40 feet in diameter; auditorium to seat 2,000 with standing room for another thousand. Mr. Horsley will be here by Christmas to look after the building of the studio, stages and laboratories. The animal players are to be started like human actors, one already famous lion being Marcus Superbus, who will be given a screen personality, and with the attainments of intelligence by training, young Marcus should prove to be a matinee idol of the animal players.

* * *

Charles Chaplin closed his engagement with Mack Sennett and has gone up the coast to work for the S. & A. under G. M. Anderson, who came to town and closed a contract with the little comedian. Charles promised to write after leaving the Keystone place, and if he lives up to his promise we ought to have some good news from the north. Mr. Sennett announces that in a short time a great comedian will be put on the screen in some pictures that will make the exhibitors race to get releases. While I was talking to the great comedy director, Roscoe Arbuckle and Mabel Normand with their two reel company were putting on a roarer in which a man falls about 25 feet. Roscoe wanted to string a wire for the man to be let down on, but the nervy film thriller wanted to jump and Sennett said NO, even if three feather beds were placed at the bottom. Safety First! While we talked the fellow did it anyway, and was not hurt at all.

* * *

Here is a little gem from the jewelled keys of a 20th century author's typewriter. It seems to fit pretty well the moving picture business, the word "can't" being ostracised from decent dictionaries. Actors and directors alike fear nothing, and they do great things even if they fall from telephone poles and catch pneumonia from going into icy water for a shipwrick scene. You'll read it more than twice:

* * *

The man who says "can't"
Has a head with a slant,
A shape that is hollow and wrong;
But the fellow who is
Wide awake to his biz
Says "Sure," and he hollers it strong.

G. Herb Palin.

* * *

Several changes have been made among the notables this week. Charles Chaplin seemed to have started the revolution, for shortly after he quit Los Angeles, Irving Cummings came here from Thanhouser, arriving on the 14th and leaving on the 17th for leadership with the American. Marshal Neilan, who directed some of the most funny comedies ever released by Kalem swung over to the Lasky magnet and is being given the title role in "The Country Boy" under the direction of Frederick Thomson who recently came west to do big things for Lasky.

At the Wednesday night dinner Cummings was welcomed and farewelled, for he stayed but a day. Allan Dwan was present with Al Kaufman of the F. P. Mr. Thomson distributed toasts and much good cheer was manifested, even if outside torrents of rain battered the bricks trying to spoil the jolly gathering.

Thomson said when he came to California that he would be here for but one picture. He has done two, and is starting a third. George Melford, a stern believer and lover of California, bet the eastern director that he would stay for more than a single feature. As a result the bet was paid at the dinner.

Cummings got lost while going from the hotel to the club, as it has been fifteen years since he visited this city. He remarked about the city's growth and more about the picture people and their holdings. He said he thought that eventually all the Photoplayers would be here for this is the only place on earth to make pictures.

* * *

R. S. Sturgeon is back. Bear Valley entertained the Vitagraphers for five weeks and then the looked for snow came and for three days shooting was excellent, but they got snowed in and had to come back by way of the Mojave desert. The whole company looks like a bunch of Missouri cornfeds, the roses in their cheeks having been brought out without No. 4 and powder.

* * *

Oscar Apfel's company of Lasky's players are up in the hills in Bear Valley and they are really snowed in and can in no way get out until some of the big drifts can be cleared. Theo. Roberts and Ed. Abeles are there.

* * *

Paul Willis, the boy who was featured in the Vitagraph picture "Pore Folk's Boy" and "Little Kaintuck" is quite a fancy dancer, being the star at the Charity ball last week in the Alexandria, Los Angeles' most fashionable hotel. The young actor, who is with the Mutual, also danced during charity week at the Morosco theater. He is but thirteen years old and is one of the most nimble footed among the male performers.

* * *

Little Mildred Harris is with the Lasky players and is taking the part in "The Warrens of Virginia" that Mary Pickford did on the stage. Since the fairy tale film makers stopped work Miss Harris has been with the de Mille workers.

* * *

One of the trainers of the Bostock animals suffered a bruised finger when his hand was caught by an elephant. A local paper made a spread of the story and it was so funny that Harry Tudor, who manages the big jungle, had to laugh. He said elephants are almost like chickens when it comes to teeth, that is, they very seldom bite.

The sick list is being shortened and our nervy players are recovering nicely. Dorothy Gish will be out in a few weeks and back at work, but just the same she had a narrow escape from death. Jack McGowan, the railroad director of Kalem's "Helen" series, is as spry as a lark, even if he lies in a bed encased in a plaster cast. I went to the hospital to see him and he greeted me with much cheerfulness, saying that this was his studio for some time. He will be in bed until about the tenth of January. After that a wheel chair for a time and then slow walking, if walking will be possible. He said, when asked about the injuries "Well, the doctor says I have a fractured pelvic bone, and that the upper part of it is cracked too. The ligaments are torn from my right hip, and the back muscles are also torn. A few shocks and bruises, and lighting on my bare feet, etc., and that's all." The sick man works all of the time when fellow players and his many friends are not visiting him. In his room is a telephone, typewriter, books, and everything for the making of scripts, and McGowan is working all the time, practically directing from his bed. Helen Holmes is taking care of the company with Paul Hurst directing, and the series will not be delayed.

* * *

The Lasky company has secured Valeska Surratt who will come west in a short time to play at the local studio in a big dancing feature picture.

* * *

Kathlyn Williams and Charles Clary head the Selig players who will go on the fifth of the new year to Panama to

stage scenes for "The Ne'er Do Well." Wheeler Oakman will also be there as will Lanier Bartlett, scenarioist, who will do some scripts for the company while in South America.

* * *

Miss Bessie De Voie, who was with the Gaiety company at the Morosco theater here, has closed with the Selig company and will play the part of the little Spanish girl in "Ne'er Do Well."

* * *

George Seigmann, the well-known heavy for the Mutual, now has a company of his own and is putting over some good stories, his first being "Vengeance Is Mine."

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* * *

W. H. Clune, as always a first shower of features, has done a good one this time in securing Dr. Leonard S. Sugden's big Arctic pictures of about 17,000 feet of film. Sugden never saw a screen, but read of pictures, sent to London for camera and film and took wonderful pictures. He secured a picture of an ice fall, 300 feet of solid glacier falling into the sea. Clune will release the films.

CLARKE IRVINE.

Sues for $1,800,000 Damages

Greater New York Brings Action Against Licensed Manufacturers Alleging Violation of Anti-Trust Act.

TRIPLE damages of $1,800,000 is sought by the Greater New York Film Rental Company in an action on file in the United States District Court naming more than a score of corporate and individual defendants who are charged with creating a monopoly in the interstate commerce in the film industry in violation of the Sherman Anti-Trust Act.

The film companies named in the suit as defendants include the General Film Company, the Motion Picture Patents Company, the Vitagraph Company of America, Pathe Freres, the Mutascope & Biograph Company, the Biograph Company, the Edison Manufacturing Company, Thomas A. Edison, Inc., the Lubin Manufacturing Company, the Essanay Film Manufacturing Company, the Selig Polyscope Company and the Armat Moving Picture Company.

Among the individual defendants named are George Kleine, Gaston Melies, Frank L. Dyer, Harry N. Marvin, Jeremiah J. Kennedy, William Pelzer, Samuel Long, Jacques A. Berst, Alfred E. Smith, William T. Rock, Siegmund Lubin, William N. Selig, George K. Spoor and Percival Waters.

The Greater New York Film Rental Company, which was formed in 1907 to lease films through rental exchanges to exhibitors, alleges the corporation built up an extensive and profitable business in the film industry until its property and good will amounted to $750,000.

Then the defendants began building up the alleged monopoly complained of by entering into so-called license agreements with exhibitors and throttled competition by forcing exhibitors to agree not to present photoplays manufactured by unlicensed manufacturers, the plaintiff alleges. The two groups of alleged competitors, constituting what was known as the Edison and Biograph Groups of Licensees, combined, it is alleged, to destroy competition and obtain a monopoly in motion picture films and exclude all others therefrom.

The Motion Picture Patents Company brought into the alleged combination 95 per cent. of the patent rights in the industry, the complainant charges, and by means of discriminating agreements and exorbitant license rentals the defendants were able to secure a monopoly in the film industry, it is alleged.

As a result of the alleged unlawful combination, the plaintiff asserts its property and good will dwindled in value to practically nothing, as it was compelled to continue business at a loss due to the necessity of extending its operations in opening branches in fields vacated by the defendants.

The so-called Edison license agreement was in reality a cloak and cover to coerce exchanges under which the defendants transacted business unlawfully in the sale and commerce of motion picture films, the plaintiff charges.

Rogers & Rogers, of 160 Broadway, attorneys for the plaintiff, plan to press the case for an early hearing.

The plaintiff's attorneys reserve the right to bring additional suits under the Clayton Act, which went into effect on October 15, 1914. All the defendants have been duly served except Siegmund Lubin and the Lubin Manufacturing Company. George K. Spoor, the Essanay Film Manufacturing Company, William N. Selig and the Selig Polyscope Company. It was found impossible to make service on the Armat Moving Picture Company. The suit is the largest ever brought under the Sherman Act.

Edison Has a Fiske Play

Gertrude McCoy to Have the Leading Part Once Played by Mrs. Fiske.

THE Edison Company has never gone deeply into "features," meaning, in this connection, subjects of greater than the usual length and put before the public in some special way. Believing firmly that the permanent future of motion pictures lies in the improvement of productions released through the regular service it has put, and is putting, its strength into subjects from one to three reels, all released in regular service through branch offices of the General Film Company.

Many of the subjects issued in this way during the past year have been features in every sense—except that of length, which has been held down to not over 3,000 feet. Authors have been paid high sums and no expense has been spared in production. Among the many brought out may be mentioned "The Impersonator" and "The Man in the Street," by Mary Imlay Taylor; "Sheep's Clothing," by Louis Joseph Vance; "The Colonel of the Red Huzzars," by John Reed Scott; "The Best Man," by Grace L. H. Lutz, and "Young Mrs. Winthrop," by Bronson Howard. Already announced and soon to be released is "The Glory of Clementina," by W. J. Locke, the first time, we believe, that any work of this celebrated author has appeared on the screen.

Of much more than passing interest is the forthcoming adaptation of the well-known play "In Spite of All," by Steele Mackaye. This play was the first great success scored by Mrs. Fiske (then Minnie Maddern). It was played with a notable cast, including Richard Mansfield and Eben Plympton. Through Mrs. Fiske, the Edison Company has secured the film rights and elaborate preparations are being made to commence rehearsals in a few days.

After careful consideration it was decided that the part of the young wife, Alice Glendenning, played by Mrs. Fiske, should be given to Miss Gertrude McCoy of the Edison Stock Company. It is about this character that the whole action of the play revolves. She is a tender, loving young girl, full of witchery and charm, yet when the serpent enters into her husband's life and she is in danger of losing his love she does not meekly give in but she fights for that which belongs to her. Thus the part is one of great variety and will afford the young Edison star ample opportunity for the display of those talents which have endeared her so much to the motion picture public. The many admirers of Miss McCoy will watch for the production of the play with much interest.

M. E. Hoffman Joins Ranks of Benedicts

World Film Man, Married for Ten Weeks, Just Makes Announcement—Now on Vacation.

M. E. HOFFMAN, the well-known film expert, who is at present the untitled right hand man for Lewis J. Selznick, general manager of the World Film Corporation, has caused a great deal of interest among his friends by announcing that he has been married to Miss Lydia Koch since October 14 of this year.

The wedding took place quietly at the home of the bride, 552 West 147th street, New York, and for the past ten weeks not a word regarding their marriage has leaked out. Such wonderful team work has never been brought to the attention of the feminine world. To be married for so long a period, to be seen every day in the World Film Corporation offices, and never by a look or smile give occasion for the slightest thought that they are man and wife certainly entitles Mr. and Mrs. Hoffman to the prize bouquet as secret keepers.

For their honeymoon trip they have started in the direction of Cleveland, where Mr. Hoffman's family resides, and no one knows any more about their plans than that. No forwarding address has been left for Mr. Hoffman in the World Film offices. This is his first vacation in twenty months. His assiduity in making the World Film Corporation a permanent organization has kept him at work so that vacations have been out of the question. Now that everything is in perfect working order, he decided that a few days' rest would not be amiss, but his friends are sure that he will spend the bulk of his time in the World Film Corporation in Cleveland, for "M. E.'s" middle name is "Work," and rest is a stranger to him.

Prior to her becoming Mrs. Hoffman, she was the chief stenographer in the advertising department of the World Film Corporation. When Lewis J. Selznick was associated with the Warner's Features, Inc., Miss Koch was his private secretary.

Among the Picture Theaters

NEW ALAMO THEATER, LOUISVILLE, KY.

M. Switow's Company Opens Another Big Motion Picture House—A Model of Architecture—Capacity 1,100.

THE new Alamo Theater, on Fourth avenue, in Louisville, Ky., has been completed and put in operation, and takes its place as one of the largest and best-equipped houses devoted exclusively to the exploitation of moving pictures in the South. The theater is owned and operated by the Fourth Avenue Amusement Company, of Louisville, headed by M. Switow, whose rise in the motion picture field in the Ohio Valley has been a prominent feature of the business in that section. Mr. Switow is also president of the Switow Amusement Company, which operates a chain of theaters in Kentucky and Indiana. He had been watching the situation in Louisville, and decided a few months ago that the time was ripe for another first-class house in the Kentucky metropolis. The new company, with $75,000 capital stock, was promptly organized and efforts bent toward producing a house which would embody every idea for the presentation of pictures under proper conditions for the patrons and employes.

Photo by Cusick, Louisville.
M. Switow.

A lease was purchased from the John C. Lewis Company, which conducts a large department store, for a building used as an annex to the store. As soon as possible the stock of merchandise was moved but considerable time was lost and building operations were begun a great deal later than had been anticipated. The front of the building was of stone and four stories high. This part of the building was nearly thirty feet wide and was allowed to remain unchanged. The rear of the building, which extended to the alley, was one story high and of brick. Remodeling was very slow, as steel beams and uprights had to be placed in the part of the building left standing asthe walls were removed to make room for the foyer. The interior of the theater building proper and the lobby and basement are constructed as nearly fireproof as possible. Hollo wtile, concrete, steel and terra cotta were liberally used throughout.

The foyer of the theater is unusually handsome, and is constructed of yellow architectural terra cotta, which extends up as high as the second floor. The supporting columns, however, are of red marble which affords a desirable relief from the yellow color scheme. The name of the theater is done in block terra cotta and shows up very distinctly. The walls of the foyer are lined throughout with large mirrors which are placed in terra cotta panels. The ceiling rises in a semi-dome which is decorated not too elaborately.

Between the foyer and the inside lobby is a vestibule eight feet wide, equipped with three sets of double doors on each side of the vestibule, or six double doors in all. These doors and all woodwork throughout the theater are of heavy mahogany, which is mirrored in panels wherever possible. The foyer is 26 feet wide by 28 feet deep. The inner lobby is 26 feet wide and there is a 19-foot space between the vestibule and the first row of seats.

The theater is 165 feet deep by 79 feet wide, but special store-rooms have been constructed on each side of the entrance lobby, which extend back as far as the outer wall of the vestibule. The interior is 122 by 79 feet. From the vestibule the floor extends 24 feet on the level, and from this point to the stage the floor drops 4 feet, which makes the elevation almost perfect.

The seating capacity of the theater is 1,100. These seats are upholstered in leather, and are made by the American Seating Company, of Chicago. Every seat is firmly bolted into the solid concrete floor, and the bolts are fastened in with lead. The concrete floors were divided into sections with 5-foot passage aisles, of which there are four. These aisles are laid in battleship linoleum, which fits into the special concrete forms made for the aisles. The center row of seats extends without a break to the stage. The two side-rows break near the center of the theater and a 5-foot aisle extends from the side aisles to the two center aisles. From the alley a special passageway cuts off 5 feet and 8 inches from each side of the auditorium to a point 56 feet from the alley. These passageways are for emergency exits. Two exits are supplied on each side of the theater, one pair 42 feet from the entrance and the second 56 feet. These four exits and the three front ones make seven, besides one exit on each side of the stage, or a total of nine exits, which is considered ample for any demand.

The walls of the theater are 24 inches thick and of brick, but do not carry the weight of the roof. Steel supports were laid in the solid masonry, and the roof beams are bolted directly to these uprights, a plan which makes the building doubly strong. The concrete floor is supported on massive concrete piers, except under the stage, where for several feet, extending in from the alley the basement is bricked up solid. The height from the floor in front of the stage to the ceiling is 47 feet.

The theater is unusual in its straight lines and lack of any "gingerbread" effects. The ceilings and walls are practically free from ornamentation and are finished in light tan with rose-colored panels. A great many moving picture houses

The Alamo Theater, Louisville, Ky.

are practically ruined by overdecoration, Mr. Switow decided, and he departed from this method in the present theater.

In leasing the whole building a contract was made to run twenty-five years for $20,000 per year. However, space on the second, third and fourth floors, a part of the basement, and two store-rooms has been sub-leased. This excess room will net the company a total of $13,000 a year, which reduces its rent on the theater to $7,000.

Special attention was given to the heating and ventilating systems throughout the building. F. A. Clegg & Company, Louisville heating and ventilating engineers, installed the Thomas Acme Air Washing and Ventilating system. A ventilator comes through the floor from the basement under each row of seats in the center aisle. The air changes automatically from hot to cold every three minutes. Ventilators in the ceiling draw off the stale air.

The stage is only 12 feet deep, but will never be used for anything except the orchestra or probably a speaker from time to time. A mirroroide screen was placed close to the back wall of the building. An electric fountain was placed in the center of the stage, but it has been found that this fountain interferes with the pictures, and it will be placed inside of the inner lobby shortly. A six-piece Hungarian orchestra, under the direction of Professor Miko, who was formerly with the Majestic Amusement Company, furnishes part of the music, but a large Wurlitzer one-man orchestra is also used between numbers. A large singer's box is placed on each side of the stage. The outer lobby and the interior lobby and vestibule are floored in Flemish tile.

A large white, enamel-faced clock is placed directly over the screen, so that patrons can see it perfectly from any point in the building. The word "Alamo" is worked into

the dial of this clock in large red letters which show up strongly, as the clock is internally lighted.

Lighting fixtures of the indirect type, costing $138 each, were ordered for the ceiling lights, but a slip-up occurred and the fixtures failed to arrive in time. Temporary white globes were suspended on long brass chains from the ceiling. Small side-lights were placed down the outer aisles. The back section of the house is equipped with red lights and the front section with green, the shades frosted to give a mellow glow. A large flashing sign, 30x8 feet, has been hung on the building over the entrance. All lights throughout the theater lobbies and even the electric sign are manipulated from the operator's room, where a booth is placed in which there are 32 switches.

Special attention was given to the operating-room, which is placed directly over the vestibule, and extends across the entire vestibule. The room is of concrete and steel throughout, and is reached by an iron stairway from a small room which has doors into the lobby and the theater proper. Two Powers 6a machines are placed in the booth and also a spotlight, made by the Kleine Optical Company, of Chicago, Ill. Three-way switches are placed by each machine, so that one operator may start either of them from the spotlight or from whichever machine he is finishing a run with. A vent is placed over each machine to carry off any smoke or heat which develops. A fifty-five-volt rotary converter has been installed in the booth also. The port-holes are equipped with steel shutters in such a way that one hole closes as the other opens. The operators handle the entire lighting system of the building and also the electric fountain.

Interior View of Alamo Theater, Louisville, Ky.

Two operators and an assistant are employed. The operators have a separate toilet-room and private lockers. A balcony capable of seating 12 persons adjoins the operating-room, used by officers of the company.

Sanitary fountains are placed at the rear of the lobby, and two toilet rooms, one for men and one for women, are placed at the sides of the lobby. No expense was spared in making these rooms handsome. Radiators were placed in the vestibule and directly at the front of the inner lobby, where additional heat is needed because of the continual swinging of the doors.

Instead of a large box-office such as is used in a great many theaters a ticket seller's booth is employed at this theater so as to allow for three openings at the entrance of the house. Electric floor plates were installed in the lobby so that the booth could be placed at various places and connected up for lights. An electric heater will be used in the booth.

Standard prices are charged for admittance, five cents for children and ten cents for adults. Total paid admissions, not including complimentary tickets or passes, amounted to 14,000 during Saturday and Sunday following the opening. The company took a half-page advertisement with the Louisville Evening Post on Friday, and a full-page was taken in the Louisville Times of Saturday. The latter advertisement was of the co-operative type and carried advertisements for practically all of the concerns which had anything to do with building the theater.

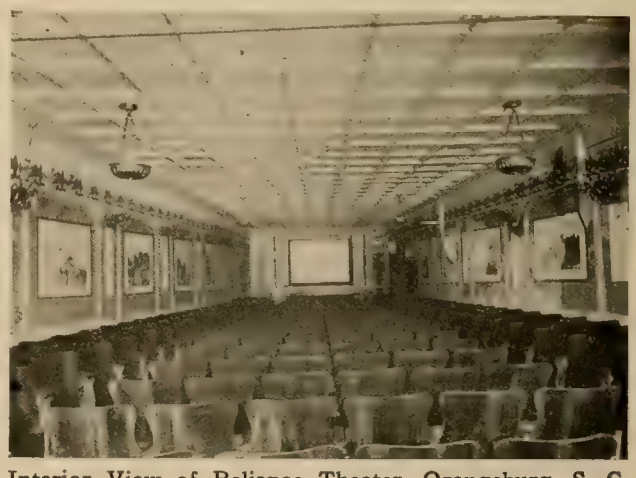
The front of the entire four-story building was painted yellow to match the terra cotta of the building. The company's offices occupy two rooms on the fourth floor of the building. Changes in program will be made daily, excepting on Wednesdays and Thursdays when special mid-week features will be offered. The local newspapers ran a number of articles in connection with the opening, and also published a picture of Mr. Switow.

The rise of M. Switow in the moving picture business of the country has been phenomenal. He is one of the pioneer moving picture men of the Ohio Valley, and was one of the first to see the great future in the business. Nine years ago Mr. Switow operated a small workingmen's restaurant in Shelbyville, Ind. He became interested in the moving picture business and purchased an old machine and placed a screen at the rear of his restaurant. At night the tables were removed and chairs substituted. The pictures were successful, and he started making money. One night Mr. Switow dreamed of a magnificent big house seating hundreds of people in a metropolitan city. He has been working toward this end ever since. He founded the Novelty, Crystal, Highland and Baxter theaters of Louisville, and a large string of theaters in Indiana and Kentucky. A number of these theaters he named the "Dream Theater," or "Switow's Dream," but none of them came up to his vision. Mr. Switow's plan, however, has finally been realized in the new Alamo, and although he worked almost night and day in getting the house started, he is wearing the "smile that won't come off." Outside of the Alamo Theater, which is owned by the Fourth-Avenue Amusement Company, of which Mr. Switow is president, all of the other houses are operated by the Switow Amusement Company, of which he is also president. These houses are located in New Albany, Jeffersonville, Vincennes, Salem, Indianapolis, North Vernon, Corydon, Centerville and French Lick, all in Indiana, and Madisonville, Ky. Two theaters are operated in some of the cities. The Switow Amusement Company is incorporated with $300,000 capital stock.

RELIANCE THEATER, ORANGEBURG, S. C.

ONE of the handsomest and best equipped moving picture and vaudeville theaters situated right in the heart of the business district of Orangeburg, S. C., is the Reliance theater under the management of O. K. Wilson. The Reliance is owned by the Orangeburg Amusement Company of which Jerome B. McMichael is president; O. W. Spahr, vice-president, and George A. Schiffley, Jr., secretary and treasurer. Mr. Wilson, besides managing the Reliance theater, is the bandmaster of the Orangeburg Military Band.

The interior decorations are cream and gold with cream trimmings and indirect basket lights to match. The auditorium has a seating capacity of 354. The stage is a big one and is equipped with all conveniences for the performers and has plenty of beautiful scenery. A great deal of time and attention was devoted to ventilation, one of the most important items in the construction of a theater, with the result that the Reliance has earned the distinction of being one of the most sanitary and comfortable moving picture and vaudeville houses in the South.



Interior View of Reliance Theater, Orangeburg, S. C.

In the operating booth there are two of the latest type of Edison machines. The throw is 112 feet and the projection surface is a mirror screen. The Reliance was one of the first theaters in the South to install a mirror screen. The lobby is commodious and has beautiful architectural decorations. An orchestra of seven pieces is employed at each evening show. The Reliance shows the Paramount program, licensed and Mutual pictures. The admission prices are 5 and 10 cents.

NATIONAL THEATER, PORTLAND, ORE.

New $200,000 Picture House Has Many Features—Seating Capacity 1,500—Under Management of Melvin G. Winstock.

THE National Theater of Portland, Ore., may be considered as one of the marvels of motion picture theater construction. There are innovations in the National which are not found in many other theaters of its kind. Indeed, the people of Portland should be proud of this beautiful and up-to-date structure. The National is situated at the corner of Park, Stark and West Park streets, a section of Portland from which the house can draw not

National Theater, Portland, Ore.

only transient trade but work up a neighborhood trade as well. It is owned by the National Amusement Company of Portland, and is under the management of Melvin G. Winstock. Mr. Winstock was formerly the general manager of the People's Amusement Company of Portland, but has resigned that position to become connected with the National.

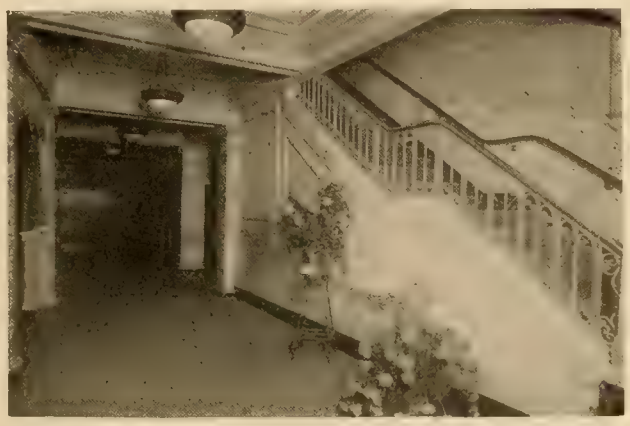
The theater was opened on Oct. 29. Every one of its 1,500 seats were occupied during the first show. Judged from the standpoint of equipment the National is probably

Interior View of National Theater, Portland, Ore.

the most completely furnished house in Portland. The interior decorations are of white ivory, buff and blue. These colors blend perfectly into one another, and the result is a harmonious hue most restful to the eyes. Over the proscenium arch is an allegorical painting representing Peace and Liberty. The ornamentations, curtains and carpets are of soft dull blue, and the chairs are of the same shade. The willow seats in the boxes are of white ivory. The dimensions of the structure are 100 by 100 feet.

One of the predominating features is the big promenade at the back of the balcony, and that this innovation is meeting with big success is exemplified by the large number of people who patronize it. This walk is well furnished with big soft comfortable chairs and davenports. The balcony is also in blue and buff. The women's retiring parlor and the men's smoking room are in the balcony and are provided with every modern convenience. A maid is always in attendance in the women's room.

Another feature of the new theater is its ventilation system. There are three separate ventilation systems in the theater, all of which are in use, constantly keeping the air fresh from the parquette floor to the highest point in the house. An improvement in the building of motion picture theaters was introduced by the owners of the National in the erection of that house, which indicates that they had in mind the comfort of children whose parents do not desire to leave them at home while they sought a little recreation; it is the children's playground in the basement. In this room there may be found toys of many descriptions such



Sectional View of Foyer of National Theater, Portland, Ore.

as dolls, teddy-bears, choo-choo engines, sand piles with spades and rakes, swings, chutes and hobby horses, and a whole lot of other things that are sure to meet with the desires of the little ones. To see that the tots while away from their parents are well taken care of the management has employed two maids who are in constant attendance and whose duties it is to see that the wants of the little ones are fulfilled. This arrangement is meeting with the approval of all parents who have left their children in this playground while they enjoyed the pictures, or have gone on a shopping tour.

The National has been pronounced by the local public as one of the finest theaters on the coast. It represents an investment in building and equipment of over $200,000. The policy of the theater is pictures with refined singing and musical terms. A seven-piece orchestra plays suitable accompaniments to the pictures. Another novel feature of the National is the story-telling hour between three and four o'clock every Saturday afternoon, which number of that day's program is becoming more and more popular with each repetition.

STRAND THEATER, CINCINNATI, OHIO.

Biggest Downtown Picture House in Queen City—Has Impressive Stage Setting—$20,000 Wurlitzer Orchestrion Installed.

THE encroachment of the photoplay theater on the several other varieties of amusement house, legitimate, vaudeville, burlesque, continues; and the Strand theater, operated by the Strand Amusement Company, of Cincinnati, is one of the latest to give evidence of this fact. Up to a very short time ago this theater was known as the Gayety, a popular burlesque house in the Queen City. With a few weeks of remodeling, it has now blossomed forth into new prosperity as the largest downtown moving-picture theater in Cincinnati, seating 1,600 persons.

The change was made with really remarkable speed, only a few weeks separating the date of its closing in one capacity and its opening in another. Fortunately, it happened that before the opening of the current season, during the summer, it had been completely redecorated, so that work in this line was unnecessary. The old lobby was torn out, however, and a new one put in, with a ticket-booth and other features common to photoplay houses. Considerable work was also necessary in connection with the installation

of a $20,000 Wurlitzer Style L orchestrion, which furnishes music in the big theater. Also a permanent stage setting of unusual beauty and novelty was installed. A back-drop shows a view of Times Square, New York, with a lighting system which shows the illuminating windows of the tall buildings, and gives a touch of reality to the scene. In front of this is the frame for the screen, which is raised at the end of each show after a velvet curtain has been dropped before it, and reveals the scene behind. The front part of the stage is given over to an Italian garden effect, with tall, graceful columns at each side, arching overhead and forming a most fitting setting for the picture screen.

Perhaps the most significant and important announcement concerning the house, however, is in connection with the pictures which it will run. Opening on Thanksgiving Day with the four-reel Vitagraph war production, "The Tangle," coupled with Pathe's News and a good Ade comedy, the program was admittedly good, but there was some curiosity as to how the management would arrange for a continuous list of consistently good attractions, such as it had announced it would show. This curiosity was entirely satisfied a few days ago, when Manager I. Lipson, who is in charge, stated that beginning on December 20 the Paramount program would be shown there exclusively for the downtown section of the city, with two changes a week. The Paramount pictures have heretofore been run first in Cincinnati at the Lubin, but will now have an even wider appeal, with the somewhat more central location of the Strand and its much larger seating capacity.

Manager Lipson, who has plenty to do, now that he has two big houses, located back to back—the Family, on Vine, and the Strand, on Walnut—in his charge, is sanguine for the future of the newer house. A representative of the Moving Picture World found Manager Lipson absent, but a good afternoon crowd and everything running in really high class manner under the guidance of a number of very courteous, capable and neatly uniformed assistants.

ADDISON THEATER, DETROIT, MICH.

Seats 600 and Cost $20,000 to Erect—Manager Graham Mails Weekly Program to List of Patrons.

ONE of the prettiest and cosiest theaters in Detroit is the new Addison Theater on Woodward, near Watson. The dimensions are 43 feet by 140 feet deep. The walls are brick, with fireproof partition of cement; the floor has a pitch of six feet, with slight curves. There are 600 comfortable seats, the seat and back being upholstered in imitation leather.

C. W. Graham.

The interior is decorated in the popular Adams' style and is most attractive; all the woodwork being in white with handsome mirrors at the exit doors. The foyer and aisles are covered with beautiful carpet which adds to the coziness of the appearance. The lobby has a marble floor and the walls have large mirrors of the finest plate glass. The newest ventilating fans together with the steam heat make this one of the most modern and best equipped theaters in the city. The front of the theater is most attractive in appearance, being of white terra cotta; even the Marquis is in white. Also the electric light fixtures and the doors carry out the Adams' style of decoration. Three sets of large doors form the entrance to this theater. Further comforts for the patrons are provided in rest rooms, nicely furnished for women and men, and a sanitary drinking fountain. There is no detail that has been overlooked by the owner and manager to make this one of the most popular picture theaters.

As to the musical equipment it consists of a four-piece orchestra. The lobby is 16 by 25 feet, in which are special mahogany poster frames for display purposes. In the box office, which sets back from the sidewalk, is an automatic ticket seller. Three shows are given daily; one in the afternoon, and two at night, with extra performances on Saturdays, Sundays and holidays. At matinees the one price of ten cents is maintained, and in the evening, the prices are 10 and 15 cents. Exclusive of the orchestra, the theater has six employes. The structure is situated in a semi-residence and business district, although Woodward avenue is fastly gaining as a business section. A weekly program is issued, which contains advertising. These are mailed out to steady patrons as well as those living within a reasonable radius.

Addison Theater, Detroit, Mich.

The theater cost approximately $20,000, exclusive of the property, or furnishings. The building, in addition to having the theater, has two shops, one on each side, and spacious second story from which addition revenue is obtained. The projection room has a Power's 6a machine, and the length of the throw is 100 feet. The screen is a Masterlite; the seats were furnished by Heywood Bros. & Wakefield Company. The architect was C. Howard Crane, of Detroit, a prominent designer of picture theaters, etc. The house was opened late in the summer and has proven a big success.

C. E. Pudrith, a well-known carpenter contractor, owns the theater, and C. W. Graham is the house manager. Mr. Graham has had a great deal of experience in the motion picture business and by reason of that fact is making a great success of the Addison. Mr. Graham aims to give his patrons the very best attractions obtainable.

WE ARE PROUD OF THESE READERS.

The MOVING PICTURE WORLD prints this charming photograph from an appreciative reader in the State of Missouri. He writes that he is not an exhibitor, but just an admirer of the motion picture and that this trait runs in the family, as the accompanying illustration plainly shows.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Prices.

IN the good old days when the Academy of Music, Selma, ran the Academian, you may remember there was a lot of talk about whether or not the high-priced features. We contended that they should pay at an advanced price and the answer seemed to be that they didn't. Then the boss made the Academian editor to commit infanticide and that's the last we heahr of it until lately, when comes this letter, following an explanation that the paper was not resumed because they can get publicity more cheaply in the local papers.

> You may remember that I was one of the first and most strenuous advocates of higher admission prices for features. We quarreled a good deal last spring about their loss of patronage, but we hammered right on—thanks to your good advice—and were winning out on the thing this summer when another house was open here. His first announcement was that he would never increase his admission prices even for features for which he must pay extra. He gave 'em a few World's Specials, and they knew what they had always suspected—that we were holding 'em up for fair. Then we began Paramount and are still running it, though the W. S. stuff has ceased. Now the gentleman is regretting his mistake, and we are helping him pay for it. Oh, it's a fine game! Whenever this cotton thing loosens its grasp, we are going up again, however. All of which really has not anything to do with "Advertising for Exhibitors," and if you are bored by it, I beg forgiveness.

There is no use talking. If you can't get more than five or ten cents out of your patrons, there is something wrong with your methods and it is the method and not the fact that is at fault. By all means let us have the five and ten-cent houses, still, but let us have, as well, the twenty-five and fifty-cent and one-dollar houses too. It is true that the initial popularity of the pictures was based on the five and ten-cent admission, but it is also true that the initial *un*popularity of the picture is also based on the adherence to the same price. People became educated to better things and were willing to pay for better things long before many exhibitors discovered that fact.

All of Them.

All of the houses of the Trimount Theater Co. string seem to be going in for programs. The Grand, Rutland, sends in number nine, a nice-looking sheet along the same lines as the others, but carrying just a little too much display advertising in proportion to the reading matter. It is all house advertising, but there should be more reading notices in original text. That is what makes the program pay best. One clip may be useful to other program builders. It runs:

YESTERDAY—That's Gone
Forget It
TO-MORROW—Don't Exist
Don't Worry
TO-DAY—IS HERE
Use It
Visit The GRAND

Another line reads, "Don't think it over, put it over."

Like all the Trimount programs, these advertisements are pointed up by being boxed in, either with two point rule or by two point rule top and left hand and hair line on the bottom and right hand side. It's effective and yet simple. Even in the programs each reel is boxed off by itself, instead of being left a hash of type. It costs a little more, but it is worth more than the additional cost.

Too Late, But.

Guy Francis Donohoe, of Vicksburg, Miss., sends in a Christmas plan too late for this year, but it is in ample time for next year, and it will be just as good then. Last year we gave a lot of post-Christmas stuff with the suggestion that it be used this year. Did *you* try the scheme? Get an envelope, mark it "Christmas," put stuff in it now and open it next November and put the ideas in swing. Mr. Donohoe proposes it:

> If you are not already in possession of one, make up a list of the representative men of your town and send them a letter reading about as follows:
>
> "Don't you remember the days when you were a kid?
>
> "That week before Christmas was always the banner period of your life. How thoughtful you were of Dad's slippers, and Mother never had to ask you even once to fill the wood box and chop the kindling. You were very kind to all dumb animals, and suspiciously polite and respectful to your elders. You were the Model Boy! Why? Because Christmas morning was slowly—oh, so slowly—but surely approaching. And Christmas—if you were good—meant happiness to you and the rest of the gang. That is, if you were lucky. To some of the kids it meant a big lump in the throat and a heartburn that all the possible wealth and fame of future years could never atone for. Christmas didn't bring them anything. And that was the greatest tragedy of their childhood.
>
> "The old days are past and gone now, but Christmas morning can still bring to you a happiness which, although of a different sort, is none the less real. It is your privilege to make some little children—children with precisely the same feelings, hopes and hearts that you had—supremely happy when the Great Morning rolls around. It's to you, and others like you, that they look for the little gifts that please them so. Perhaps you have children of your own, or, if not, there's the little girl and boy next door or across the street. How about those newsies and messenger boys. Some of them lead mighty pinched and narrow lives, and it is so very easy for you to make their Christmas morning a cherished memory in future years. Children don't forget a kindness, and it's amazing what a lot of happiness you can spread about with a little money.
>
> "What to give used to be quite a problem. What pleased one child would not suit another, and giving presents to children was largely a hit or miss affair. Today there exists one thing that is universal in its appeal to all children. Moving pictures stimulate their imagination, teach unconsciously the art of concentration, and provide a never ceasing source of amusement and education combined. Can you think of a more appropriate gift than an admission card to the best moving picture theater in town?
>
> "Here is our proposition.
>
> "We are prepared to issue two styles of admission cards, one good for five and the other good for ten admissions. These cards will admit children under fourteen years of age, and cost twenty-five and fifty cents, respectively. Think of the value offered! Five to ten solid hours of clean and innocent entertainment of the best sort at a ridiculously low price. Can you beat it? The cards bear an appropriate Christman greeting, and space is provided for the names of both the recipient and the donor.
>
> "Simply write on the bottom of this letter: 'Send me ——— Children's Admission Cards, good for ——— admissions," and mail to us. The cards will be delivered to you by special messenger immediately. Pick up that pencil and do it now. The gratitude of the children favored will amply repay you."
>
> These letters can be either printed or multigraphed, preferably the latter. A pen written postscript could be added to letters addressed to some of the richer men, suggesting that they donate quantities of cards to charitable institutions for distribution among the poor.
>
> The cards could be brought to the attention of the general public by means of slides and other forms of advertising.

A Four House Sheet.

John R. Oldfield, of the Toomey and Demara enterprises, Lawrence, Mass., sends in an eight page weekly, the Spotlight, used to advertise the four houses of the circuit, and asks for suggestions. He says he finds it a good medium and that there are seldom any left after Monday night or Tuesday, at the latest. The method of distribution is to place these in the entrance of each house with a "Take one" sign. A considerable amount of commercial advertising is carried, but not to the detriment of the house, for there is plenty of room in eight 10½ by 14 inch pages. The general scheme is to run cuts of the house people on the first page, an editorial page, about two columns to each house, reading mention of all advertisers and sketches for the cuts of the house people and the stock company players, for only two of the houses are given to pictures, one being stock and the fourth split week vaudeville.

Each house has a small advertisement on the page with its reading matter. It would be an excellent idea to run mention of each house on the other pages, as well. It is supposed that each reader goes over the entire sheet, but it would be well to interest the vaudeville lover in the pictures, tell the picture patron about the stock company and the stock patrons about the other ventures. Have a general running story for each house, but do not confine all mention of that house to a single page. Then, too, it would be well to start off the editorials each week with chat about all four offerings; not a cut and dried "press notice," but a chatty talk about the good things.

But still more important, if the sheet is to yield fullest value, is the need for good matter not directly connected with the current program. A biographical sketch of some stock players is well enough, but a column of notes; short, snappy notes, about all the players, would be much better. So, too, general film chat about productions and players would do the houses more good than more or less perfunctory write-ups of each current subject. Make a gossipy sheet that people will *want* to read rather than a sheet that people will read. Give them something besides advertising in thirty-two columns. Play up personalities, print little stories about the coming vaudeville people; not only the people on this week's bills but the people who will come next week and the week after. Most of them send in press stuff. Get

the interesting stories and run those and instead of asking people to take one, it will be necessary to tie down the office copy.

Get a mailing list. If expense is objected to, offer to send the paper six months (26 issues) for twenty-five cents, and if the right sort of paper is run there will be no trouble in getting a list of the regulars that will be useful for special circularization now and then. As it is there is not a line of general interest nor a line (save for the editorial column and the coming stock productions) that does not apply directly to the current bill. Use underlines, if they can be had and surely some can), and use house talk. Tell of the little things of interest; odd incidents back stage at the stock house, gossip of the vaudevillers, chat about the house staffs. Sound the note of discreet intimacy. The sheet is not bad as it stands, but it can be made so much better. It might even pay to cut out a few of the advertisements to get more space for chat. If you want people to read your advertising, give them a little laginappe.

Advertising Zudora.

Eller Metzger, of the Casino theater, Des Moines, Ia., sends in a photograph of an effective advertisement for Zudora, and writes:

> The crystal does not stand out very strong in the photo, but it is certainly strong as an ad if used with a good make up.
>
> Psht! Don't let anybody know that I have robbed the poor little goldfish of their home to frame up this ad.
>
> It delivered the goods at the box office, and had thousands of people talking. Quite a few were bold enough to get up close and take a peek into the crystal to see what he was looking at so hard.

The "Crystal" may not come up at all in the cut, but it is a goldfish globe turned upside down and placed on the top of the tray from which the banner depends. As Zudora has to deal with a crystal gazer, the

appropriateness of the idea is apparent. Where a costume cannot be hired, a bath robe, white or nearly so, can be used as the foundation for the costume. Over this throw any gay-colored stuff—even calico—and belt it in at the waist with a bright sash. The turban can be faked from a long strip of cheesecloth, wound loosely around the head once, the rest being twined around this, or a single roll can be used with a thick colored cord—perhaps the cord of the bathrobe, wound around spirally. Where the city ordinances permit, these perambulating advertisements are vastly effective.

Mr. Smithers.

Every now and then Mr. C. T. Smithers—who used to be a regular caller—pops his head up from Aberdeen, S. D., and sends along a new idea. The last is a two-column advertisement, the length of the paper, ostensibly written by "An Interested Patron" and dealing with the Sunday shows. Mr. Smithers prints the letter in twelve point type and then offers brief thanks to the "unknown" writer. It is evident that the Sunday closing people are after the houses and he is fighting back. This being the case, a signed letter, a letter with a signature and an address, would have been much more convincing. As it stands, the suggestion is that Mr. Smithers wrote the letter himself, which takes out most of the punch. Other than that the idea is capital.

Another Strand.

"Strand" promises to become as popular as "Orpheum" as a name for a photoplay theater. The newest is in Pasadena, Cal. The souvenir program for the opening is just to hand. The issue is attractive to the eye, but it is difficult to pick out the advertising from the program. The upper half of the left hand pages and the lower halves of the rights are program and the reverse is given to advertising. As all of the announcements are in display type, the confusion is further confounded. If you study it out, the advertisements are boxed in hair line rule, but you are apt to get discouraged before you arrive at that point. This should be changed in later issues. The program is primarily to advertise film. It is all right to take foreign matter to help defray the cost, but don't take the outside stuff at the expense of your own performance. Keep the trade ads on the left-hand pages and your own on the right. If the advertiser wants to be on the same page with reading matter, cut the page into thirds, use two advertisements and keep the other third for personal mention or mention of matters of interest and you can get just as much for the third-page ads as you can for the halves, if you explain the advantage to the advertiser.

One thing we most distinctly like is an Information Column. It is a pet theory of ours that a program should be fully informative, and Mr. Root goes the whole distance. This can hardly be improved upon:

INFORMATION COLUMN.

Here Is What You Wish to Know About Pasadena's Beautiful Theater.

Lessee—J. M. ROOT Manager

Address: East Colorado Street. Cars from Everywhere at Our Door.

Evening Time of Performance, 7.15 and 9.00 o'Clock.

Prices: 10 and 20 cents. Loge seats 10c additional.

You can procure Reserved Seats for the First Evening performance (7.15) over Telephone.

Ticket Office: 10.30 a. m. to 10.30 p. m. Every Day.

One Matinee Every Afternoon at 2.30. Seats 10 cents, Loges 10c extra.

Two Complete Changes of Program Weekly, changing on Monday afternoons and on Thursday afternoons.

Ladies' Retiring Room to Left of Main Entrance—inner lobby.

Gentlemen's room to right of entrance.

The cover combination is deep blue ("royal blue" is the ink label) on bluish green stiff paper. The design is simple, effective and elegant. If our motorcycling projection editor ever sees the program, though, he will let out a roar, for they call it a "picture booth" instead of "projection room." The latter sounds better and 12x12x20 is a real room.

Believes in Reading Matter.

A. S. Hatfield, of the American and Liberty theaters, Salt Lake City, evidently believes in having his programs taken home. With an issue of sixteen pages and cover, he takes only part of one page for the program of the two houses, the houses running two and three days with one program. The rest is given to advertising and reading matter. Much of the reading matter relates to the stories of current films, but they are well written and only a last line reference to the date mark them as advertising. At the same time there is plenty of space given to notes of the players, and other germane material. It is something that will be taken home for leisurely reading, and once there it will stay—which is the real value of the program. One page is given to full information as to locations, prices, hours of performance and brief house rules, including one to the effect that quiet must be maintained during the musical selections. It is a pleasure to get a level-headed program.

A Traveling Feature.

Brother Richardson has passed over a letter from an operator who expects presently to be out of a job and who is thinking of taking out a feature show. He wants to know, and Mr. Richardson stepped from under and let it fall on us.

We do not believe that an operator or anyone else can make money with a traveling feature unless it be something like "Cabiria." With even the small-town houses running big stuff, there is no longer the same chance to break into a town with four or five reels and get away with it that there was a couple of years ago, when a majority of the local houses ran only one reel stuff. It is not a matter of advertising or anything of that sort. It is a matter of going into town and trying to buck the regular houses with something no more important than is offered in the established places. With something vastly more important, it might still be done, but it will take practiced showmanship, even at that, and our correspondent, Elwood Vaul, though he seems to have some good advertising ideas, would probably find it impossible to show a profit on such a venture.

He offers the germ of a good idea in a stick of chewing gum. From his rough sample, we take it that he would have wrappers in red and green in imitation of a chewing gum wrapper and in this five pasteboard slips of "gum," each with an advertisement. It would probably be expensive, but it would pay as a house advertisement.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Synopses.

From St. Louis a correspondent writes: "Plot and action seem easy to me, but I cannot do justice to plot in the synopsis." And Miss Maibelle Heikes Justice writes that she ignores the 250 word synopsis (seeing that she is in a position to), but that if she were held to the 250 words, she would take it all to tell about the punch, feeling that if she interested the editor in that, he would try to find out about the rest from the script of action. The trouble with the St. Louis lady seems to be that she writes either too much or too little. She has not yet caught the trick of writing exactly to length and goes to one extreme or the other. Either she lets the story run full or, writing with the fear of excess, she scamps the telling.

The thing to do is to pick out the important points and play these up. Harry loves Jane. This is important and should be put into the synopsis. He proposes to her at the seashore, at the mountains, in a department store, in a hansom cab, on top of an office building and in the storage cellar of a brewing company. These are all points of the story, but they can go under the head of "repeated proposals meet with a negative." The fact that he proposes repeatedly is important. The exact times and places are not in the synopsis. Jane's Aunt Mary may be essential to the story, but it may not be necessary to tell that she has red hair and walks with a slight limp.

Just line up your facts, see which are essential and which are not and form your synopsis out of the essentials making it read as smartly as possible, and even sacrificing some of the minor essentials to style if necessary. The synopsis is not to give the editor a complete resume of the story, but to tell him what it is about, that he may tell at a glance the type of story, and to interest him if he wants that type. If we wrote a story about the eternal triangle, we would try and hide that fact. If we could not hide the fact we would at least try to hold back the bad news until we had shown that there were novel features to the story. We would not start off: "Joe Smith loves Nellie, the wife of Tom Brown, and finds his love returned." Far from it would we do that. We would say: "Baby's little boot has held together hundreds of mismated couples since Sir James Young wrote "Drifted Apart," but this time, flashing baby's boots proves to be the final straw. Nellie does not run away with Joe Smith when Tom Brown shows her the tiny shoes, but she does leave Tom, knowing that he is making a stock appeal. The incident shows her how insincere is the man she married and the last faint flickerings of love turn to disgust at his cheap appeal to pathos. Both Tom and Jim lose out."

That sort of a starter would wake the editor up and he would forgive the triangle for the sake of the new development. That's the way to work the synopsis stunt—but have your plot fit the synopsis.

"Wise Stuff."

There's a lesson in this bit of actual dialogue:

"What sort of stuff does Blank write?"

"Good stories."

"But his technique?"

"Oh! The stuff most of them write. He does three scenes where one would do and one where three should be used—but his ideas are good."

Then the director elaborated the idea. One scene, for instance, was played in the dining room. The husband finished breakfast, kissed his wife and left for the office, she had a row with the hired girl, and her Uncle from the west came. Then a flash to the outside of the house and the husband came from the door, though by this time he should have been in his office. And that night he was jealous of Uncle Bill, not knowing who he was, though the script clearly showed that Bill got there before hubby quitted the house.

A "wise" man would have shown the dining room. The husband leaves. The row with the girl starts. The husband comes from the house. Back to the row. Uncle Bill arrives at the house. He is admitted and comes into the dining room. Hubby is seen in his office. That's about the way it should be. It is the way the careful student would write it, but most writers, not actually raised in the studio, do not think of these things. They are so intent on getting their story down that they let the scenes fall over each other. Here is a lot of action happening in the dining room. It is played there. But hubby should be seen leaving the house. Instead of breaking into the dining room scene, a follow scene is written for action occurring in the period of time occupied by the dining room episode. You would not write:

10—Woods—John runs in—takes aim—fires—Sheriff enters—arrests him—Posse follows sheriff in—they lead John out.

11—Another part of woods—Smith places hand to head—falls dead.

This would give the suggestion that Smith died of heart disease. But the action becomes understandable when written this way:

10—Woods I—Jones enters—aims—shoots.

11—Woods II—Smith claps hand to head—falls—dead.

12—Woods III—Sheriff hears—starts running—others follow.

13—Woods IV—John comes into scene—Stands over Smith—shows satisfaction—Sheriff enters—arrests John—others follow—help Sheriff take John out—watcher remains with body.

Now the scenes track and we know that it was John who killed Smith. It is just as important to write the small stuff carefully, and the painstaking author will be certain that his stuff matches up right.

Censoring.

We are indebted to an Ohio newspaper man for a copy of one of the reports of the State Censors. He writes that while much of the stuff is pure foolishness, he gets good ideas on what not to write from studying these slips, issued every half month.

The rulings are in many cases absurd, but where they are based on common decency they are helpful. It may be questioned, for instance, why a death scene should be cut three feet, but anyone should know better than to come up for "Cut out scene where man lights fire under horse to make him go." The chances are that the scene was tricked and that the horse felt no uncomfortable degree of heat, but the audience does not know this and the suggestion of the scene is revolting. Moreover, it is a revamp of a joke that was current a century ago. "Cut out all gambling scenes," may or may not be necessary, but "Cut out scene where boy makes a mask" for the purpose of disguise that he may perform a hold-up at the pistol's muzzle, is based on common sense. And surely "cut out last scene where man bites girl's leg" is based on decency.

It is perfectly useless to try and write all dramas to pass all the local boards, but an application of the rules of common sense and common decency would stop a lot of cutting and put a lot of censorships out of business.

One great trouble is that too many directors find appeal only in stories with strong visual action, simply because they cannot get over the cleaner and more interesting stories in which the interest is more in the idea the story tells than the vivid action of crime. If the censors could only pass on directors as well as their products, it would help a lot.

Not Enough.

A correspondent tells his troubles and winds up with:

> I don't like to give up, but with forty-two attempts and a matter of four hours a day on an average and more often five, isn't it time to beat it back to the ribbon counter?

Not a bit. It is time to keep on going and in the end collect for the time already spent. By his own account his scripts are beginning to attract the attention of editors, but none have sold as yet, probably because he has not yet caught the trick of doing the right sort of plots. He seems to be of a type of writer who "arrives all in a bunch," as one man expressed it. This latter chap had been working for three years and he had not sold a thing. Then, almost overnight, he found himself and he has been on the up grade ever since. It doesn't make a particle of difference how good your stories are if they are not good camera stories. And it is not that you think they are good but that editors realize that they are good. Keep on working and waiting for that end.

Letters.

Don't write long winded letters. Editors want scripts, not correspondence, and they learn to dread the man or woman who wants to tell all about the past, present and future.

Be businesslike and you'll do business.

Mind Reading.

Accept our positive assurance that directors are not mind readers. They could make more money on the stage than in the studio if they could work that stunt, and so when you write a comedy and say "many funny things happen in this scene," tell what those funny things are. The director is not supposed to know what these funny things that you have in mind are. Tell him, and tell him in such a way he can understand. If you do not know yourself what those funny things are, do not try to sell until you can deliver the goods you offer for sale.

A drama we read this morning had this line: "The thief registers that he knows the old man is blind." That's about what you might expect from a person who uses "registers," for that word is the fall back of the man who does not know how to express himself. But admitting the word, what action can signify that the thief, whom we see now for the first time, knows that the old man is blind? The nearest we could come to getting the idea over was to use a previous scene and a cut in leader, for the action in the scene written was too rapid to permit the introduction of a leader there even if a leader had not been cut in five feet further along.

Don't leave it to the director. It is no part of his work to write your script for you, and he should not be asked to supply the brains you lack. If you write an idea to be shown in action write the action that shows the idea clearly, or else swing it so you can convey the idea in a leader. If you have a comedy idea, tell what the action is, do not merely say a thing is done "in a comical manner."

Little breaks like these are what discourage editors and make them wonder if there is any real use in wading through a mass of scripts in search of the occasional good idea.

Looks.

Suppose you hired a man to build a house and he came around on the job with a pocket full of nails, a jack knife and a stone to use as a hammer. Would you think he was a good carpenter or would you chase him off the lot and hire a man with a kit of tools? Mind you, he might be a good workman unable to buy tools, but you would be justified in supposing that a good workman would have tools to work with.

A surprising number of scripts come into the offices written in all capital letters. There seems to be but two explanations. Either the author is an ass or else he has done the work on a dollar typewriter; one of those toy machines with only capital letters. There are some costing as high as five dollars that do almost good work, though very slowly. Is it any wonder that an editor passes over the script in the supposition that it is the work of a raw novice or he would have a decent machine? In any event he cannot wade through several pages of capitalized stuff. It is too trying on the eyes. There is no break in the monotony, and the eye soon grows wearied. Even the $35 machine betrays itself in the impression, and rouses suspicion if not dislike.

Of course on the face of it an editor is not justified in throwing out a script because it is written on a cheap machine, but in actual practice he knows it is better to lose one good script than to read five hundred poor ones. Make him start with a good impression by turning out a good looking script.

Too Casual.

Too many writers do not search their idea. They get a comedy plot, for instance. One point strikes them as being funny. They write the entire script to that one idea. One of our observation pupils sent in a script this morning. He laboriously injected some comedy business but almost totally neglected the comedy ideas that were little less important than the one that impressed him. Not to steal his idea, lets take the old one of the old maid who gets a pair of trousers and a note "wear these for my sake" instead of the roses that were originally in the package. We'll suppose that the roses get to the man who wants the trousers to wear to a party.

Now if we saw only the humor of the old maid getting the trousers, we would lose completely the greater humor of a man trying to dress himself in five dollars worth of American Beauties. We would simply show where the roses went to, and then go on to tell all about the old maid and what happened. That might be funny, but it would only be half as funny as a story in which the old maid got the trousers and the man got the roses and both got sore. We could flash from the man trying to dress himself in a table cover to the old maid slashing the offending garment. Now the slashing would be far funnier than the mere destruction of property because, having become interested in the owner of the clothes, we would realize that this destruction would put him still further in a hole. The action of cutting up something supposedly valuable would get a laugh, but the idea the action would evolve, if we were also interested in the man, would make the idea more than twice as effective.

And then suppose that we realized that the idea was too old, we could turn it around—in fact we have and are going to try to sell it.

They Know You.

Don't get the idea that you are a non-entity in the studios. At the Ed-Au the other evening we sat next Phil Lang. "So you know a girl out in Blankville," we asked, forgetting for an instant the name. "She sent you a script the other day."

"Miss Dash?" he asked. "Yes. I had to send her script back for office reasons." He went on to talk of others known to both of us. If you do good work or bad work, the editors get to know you and to watch you grow—or shrink—and all the time you feel that you are a drop in the ocean along with other drops, perhaps one or more editors are watching you and waiting for the time when help will do you some good. Don't get discouraged, but keep plodding along, and if you make progress the fact will be noted. You can't prod it along with gushy letters. You can only help by doing better work and working harder, but you can at least feel that you are being watched.

Horrors.

One chatty correspondent cheered a recent morning by telling of the trouble she was in. She belongs to a woman's club with a membership of about four hundred, and the Secretary announced that Miss Blank would help any member who wanted assistance and advice in photoplay work. Can you imagine the result? She wisely stuck to the argument that she was not bound by the promise of a fool secretary, but she had a lot of explaining to do.

Crises.

A correspondent refers to a "natural anti-climax" in the middle of his story, and we explained that an anti-climax was unnatural. The tense situations that rise in the course of a story, the gradual mounting of the interest to a definite point is a crisis and not an anti-climax. Most stories possess one or more crises, because a story should be built up of a succession of crises of increasing strength. Each tense moment, each definite point in the story is a crisis. It is a crisis when Nell gives John back his ring, supposing him to be a thief. It is a crisis when John discovers the thief to be Nell's brother. It is a crisis when he goes to jail to save her the disgrace of her brother's exposure, but it is the climax when it is disclosed that John is wrong and that his rival and not Nell's brother is the thief, and once more he is free. These various points are not anti-climaxes, since they are all leading to the climax; they are the crises.

Can't be Done.

A correspondent suggest that we print each week a manuscript play and a criticism thereon. The suggestion is not practicable. Where we have run scripts it has been necessary to break them over two or three weeks, and a script and a criticism would require an entire department. More than this, we should have to hire a clerk to return the rejections, and we had all we wanted of that with the dog story. We received seventeen kicks and three letters of thanks. The trouble with a criticism is that it is limited to a certain set of faults. It is easier to make a general application of a rule. At the same time we are always glad to work out a really interesting technical question if we may use the material in this department, but only with that proviso.

True Happenings.

It seems to be about time to say something about the "true" story, for several persons lately have complained of the action of editors in throwing out as unreal stories based on actual facts. It is not what is true but what sounds true that the editors want. You may know of a case in which a man fell out of a balloon, caught the lobe of his left ear in the weather vane of the Baptist Church and hung there until rescued, but you could not make several million people believe this unless you sent the man and the blood stained weather vane along with each copy of the film. It is not what *is* true, but what the audiences will accept as the truth that counts.

Changing It Around.

There's more than one road leading to Rome, just as the proverb has it, and if you can't make it by one road, try another. Lately an author complained that he could not get an idea over because he needed a light in the window—a red light—to get the main theme of his story over. He was really surprised to find that a flag on a window staff would give precisely the same idea and be photographically possible. He had his mind so centered on the red light that he could see no other way to work his scheme. He spent all of his thought on trying to make the red light possible, not in trying to get around it.

Almost any idea can be made practicable if you give it enough thought, but you must look at it from all sides and not merely from one. The trouble is that too few authors realize the flexibility of an idea and are afraid they will break it if they move it around too much.

Advice.

Many persons who ask advice seem to want the pill too heavily sugar coated. They are like the dyspeptic who took pills for his complaint but whose stomach was too weak to digest the covering and so the medicine did him no good.

If you need advice be grateful for it, no matter in what form it may come. And as a general thing, the more forcefully it is stated the deeper down it sinks—and that's just what you want it to do. Lots of correspondents are more grateful to us six months after they get a letter than six minutes after its receipt.

Matching Ends.

If you have half an idea, put it down. Perhaps some time you'll find the other half. This may seem like looking for a barrel to fit a bung, but the practiced writer knows that time and again a half good story saved up will become a completely good story when combined with another seemingly unfinished idea. For that matter an alert editor will sometimes buy two stories from different authors and combine them into a proper whole.

Now, He's Got It.

Recently we wrote a man whose letter bubbled over with complacency that he had not even begun to commence. It hurt his feelings, he confesses, but after that he realized that perhaps asking people for help was not the real way to win success and so he has begun to commence by registering his appreciaiton of the fact that it is the work you do and not the work you try to get someone else to do for you that speeds you to success.

You can hire a man by the month to do nothing but criticise your scripts and still be unable to write a decent story unaided. It is not the work you hire done for you that counts. It's what you learn through your own personal effort and study.

Hardly.

One correspondent wants to know if the use of material by well known fiction writers will not hurt the chances of the "obscure outsider." Not a bit. The aforesaid "O. O." is the kindly chap who is to make good for the stuff that the big man foists on the manufacturer. Like the theatrical business, the little fellow who is good must make good for the big name that is not.

There is not one big fiction writer in a hundred who takes the trouble to study the requirements of photoplay. He is superior to the details of camera technique. He writes the sort of stuff he does into fiction and without his literary style, the picture on the screen is about as flat as the work of any other beginner.

Some few well known authors are making a close study of photoplay writing, but most of them still look upon it as a chance to make a little easy money once or twice. Henry Albert Philips says it took him two years to come to his first sale, though he was already established as an author of fiction, but real authors who are willing to take the time for study are rare and so the man who can write good camera stuff has little or nothing to fear from the top notch fictionist.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Notice: Change of Address.

Personal correspondents of the editor will take note that his personal office has been moved from 150 Nassau street to Room 1434, 22 East 17th street, and govern themselves accordingly.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 66.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

With a semi-reflecting type of screen, is there any special reason why the operating room ought to be located as nearly as possible square with the screen? That is to say, why is this of greater importance with such screens than with non-reflective types? What is the objection to a perfectly smooth surface on a metallic or other semi-reflecting screen?

Roll of Honor.

Question No. 60 looked and really was quite simple to one who had studied the matter in the Handbook or elsewhere. However, notwithstanding this fact there were some astonishing bad guesses sent in.

The Roll of Honor consists of Joseph H. M. Smith, Fort Worth, Texas; L. C. La Grow, Albany, New York; John Solar, Watertown, New York; A. C. Stewart, Waitsburg, Washington; J. I. Roberts, Nashville, Tennessee; H. W. Steward, Reading, Pennsylvania; Allie Baron, Lodi, California; Byron Stokes, Weatherford, Texas, and Joseph Barton, St. Louis, Missouri.

Reply to Question No. 60.

By Joseph Barton, St. Louis, Mo.

The Question:

Explain, in complete detail, what a fuse is for, and exactly how it operates. What, roughly, is the composition of a fuse? Tell us what size fuse it would require to convey power for a 50 h. p., 110-volt motor, and for a 50 h. p., 500-volt motor. What would be the difference in fuse requirements for a 40-ampere projection arc as between the primary and secondary sides of an economizer; as between the lines and lamp side of a rheostat?

The Answer:

The fuse is a safety device, corresponding to the safety valve in a steam boiler. It is for the purpose of breaking an electric circuit when, for some cause, the current is increased beyond the normal capacity of the wires of the circuit, or the voltage is increased so that the incandescent lamps, or motors are forced beyond, or likely to be forced beyond their capacity, and thus receive injury. In placing fuses the copper circuit is broken, the wire ends equipped with terminals of suitable design and placed the proper distance apart to receive the fuse. Fuses are placed (a) between the source of supply and the main distributing board of the theater; (b) at the beginning of every individual circuit in the theater.

Fuse metal is a compound of metals, the base of which is usually lead, the purposes of the compound being to secure a metal which, while a good electrical conductor, will have a high temperature coefficient (offer greatly added resistance to the current as its temperature increases) and will melt at low temperature. Tin and bismuth are used in conjunction with lead in the making of fuses; also other metals may be and are employed. The fuse operates as follows: When, by reason of a ground, a short circuit, or an increase in the voltage, there is a sudden rush of current, thus endangering the wires and apparatus attached thereto, the excess of current above the capacity of the fuse sets up heat therein much more rapidly than it does in the copper of the wires, due to the high temperature co-efficient of the fuse metal. The melting point of a fuse is low, probably not much in excess of 200 degrees C, and possibly as low as 160 degrees C. The result is that the fuse metal quickly melts, thus breaking the circuit and stopping the flow of current. Moreover, if another fuse be installed without first having relieved the cause of overload, it will also almost instantly melt, and again stop the current flow, so that the fuse acts as an automatic preventative of injury to the wires or apparatus attached to them, as well as automatically compelling the removal of shorts, grounds, etc.

A 50-h. p., 110-volt motor would consume (50 volts × 746 watts) ÷ 110 volts = 339 amperes. It would actually require more than this, but I am, for the sake of convenience, assuming the motor to have 100 per cent. efficiency. We would therefore require 339-ampere fuses, which would be expected to carry 10 per cent. above their capacity. However, the underwriters allow a motor circuit to be fused 25 per cent. above the normal capacity of the motor. As a matter of fact, therefore, on a circuit of this kind, I would consider a 375-ampere fuse as being about the right thing, provided, of course, the wires have a rated 375-ampere carrying capacity, but, regardless of any underwriter's rules, I would not, for a moment, consider fusing above the rated capacity of the wires, and only 25 per cent. above the rated capacity of the motor.

For a 500-volt motor the same thing would obtain, except that the problem would then become (50 × 746) ÷ 500 equal approximately 76 amperes, the amperage capacity of the motor. To this we would add 25 per cent., again, of course, providing the lines were large enough to accommodate that amount of current. The difference in fuse requirement for a 40-ampere projection arc, as between the primary and secondary sides of an economizer would be the difference as between 40 amperes × 35 (a. c. arc voltage) = 1,400 watts, which, divided by the voltage of the line feeding the economizer, would give the amperage taken from the line. Assuming the line voltage to be 110 we would have 1,400 ÷ 110 = almost 13 amperes. Inasmuch as all economizers for motion picture work have a 60-ampere capacity, under the foregoing conditions I would fuse the primary side at 15 amperes, or the secondary side at 70. Of course the 10-ampere leeway on the secondary side is considerable, but, on the other hand, there is nothing about the projection lamp that even 70 amperes would in any way injure, and the lamp leads have a rated capacity of 70 amperes.

As between the line and lamp side of the rheostat there is no difference in fuse capacity. If the line side took 40-0ampere fuses, the same thing would be required if they be placed on the lamp side.

Nothing Doing.

W. J. Holliday, Lincoln, Alabama, writes:

> I want to get in touch with some good, reliable firm, or party who will teach me to operate a moving picture camera, furnish me with a camera, and employ me to work in that line.

Well, Friend Holliday, in the classic language of the east side, "there ain't no such animal." If there was, that fact would no sooner become known that he would be mobbed by applicants. In fact you would probably require a steam shovel to dig them off the top of him. I think there are at least 964,875½ persons, in these United States alone, who would be mighty glad to shake hands with that particular kind of a proposition.

A Queer Proposition.

The editor bumped into something that proved to be one too many for him; moreover it has stumped some of the best men in New York City. Recently Brother M. Barron, Queen theater, Third avenue and 59th street, sent in an S. O. S. call for help. Responding we found the following condition. Friend Barron has a Powers Six machine, lamp and lamphouse; in fact the regular Powers Six equipment; he has also one of the No. 3. Standard machine outfits, which, while somewhat out of date, is in very good condition, and bears evidence that Brother Barron takes care of his machinery. The arc of the Powers Six machine gives no trouble at all; burns as steady as clock work, and so did the one on the Standard until a week or two ago. Both lamps are equipped with ¾ cored bio carbons above and ⅝ cored below.

And now here is the peculiarity. Beginning a week previous to my visit, when the arc was struck it burned steadily and without fault for from fifteen to twenty minutes, but after 15 and usually before 20 minutes it would suddenly shift back to the heel of the lower carbon. If left alone it would come back to its original position in about three minutes, and in a short time would repeat the performance, with resultant very poor and uneven illumination.

The leads to the two machines have been switched, but without result; the rheostats of the two machines have been exchanged, without result; new wires have been installed, without result, and a new lamp has been put in, without result. All connections are tight and everything seems to be in first class condition. Apparently the trouble must be due to one or two things, viz.: a draught which strikes the arc after the lamphouse has become thoroughly heated, or a magnetic blowing effect, but on the other hand, careful examination failed to reveal any apparently possible source of magnetic blow, nor did it make any difference whatever in the action of the arc whether the top of the lamphouse and the door, one or both, be left open.

That is the condition, gentlemen, and it is *some* condition too. I spent an hour examining the thing, then went down and told the proprietor that the operator absolutely was not to blame, but that there was a condition for which there seemed to be no reasonable cause. If any reader can suggest anything, for heaven's sake let him stand forth and be heard.

Give the Operator Credit.

R. Stappleton, Milwaukee, Wisconsin, orders a bound volume of the Moving Picture World and says:

> We have two Powers Six A projectors, taking current through a Fairbanks Morse motor generator set, with which we get an excellent picture. This, however, is due mostly to our operator, Ralph Hooker, who is a wonder. A part of our religion is: Don't stint on operating room expenses, and we find that this policy brings its reward. I have found the "World" to be a combined Webster's dictionary, atlas and encyclopaedia of the moving picture business.

It is indeed refreshing to find a manager who is actually willing to admit that his operator has something to do with the success of the house, but to find a manager who will go the length Friend Stappleton does is really entirely out of the ordinary. He is perfectly correct in saying that liberality, within reason of course, in the operating room, is rewarded. It certainly does bring its reward in increased excellence on the screen, though that sort of reward does not, of course, appeal to the manager who does not know a real picture from a jumping bunch of poorly-illuminated shadows.

Vanascope Machine.

P. W. McCord, Bremerton, Washington, says:

> Some time ago I received literature regarding a motion picture projector which worked on a new principle. The machine is called the "Vanascope." Have not seen it advertised in the World and would like to have you tell us, through the department, what the proposition is. The literature received says the machine will not be sold, but leased at $5.00 per week. Do you consider the machine as an advance on present types? The projection department is a most excellent idea. No one man has a monopoly on knowledge, and through the department we are all able to profit both by the knowledge and mistakes of others. Am interested in the salary discussion. I wonder if managers ever stop to consider that an operator can very nearly make or break their business through good or bad projection. I recently visited a house where the pipe organist received forty dollars a week, and was worth it too. The operator was worth almost twice that, by comparison, but he received sixteen.

Brother McCord, the "Vanascope" has been dealt with in the department long ago. You may rest assured that when any new projection machine having merit is brought out, this department will tell you what it is, and all about it, *but first the inventor or manufacturer must demonstrate to the editor of this department that his machine has genuine merit*, and that the Vanascope people have not, as yet, done, and I do not think they will be able to do it either. As to the forty-dollar organist, and the sixteen-dollar operator, the reason for it lies very largely in the fact that the manager has considerable respect for the ability of the musician, whereas he does not seem to have any at all for the ability of the operator, and this, notwithstanding the fact that really high-class projection will "put a picture over" without any music at all, whereas with the best music in the world the picture will be a failure if it be poorly projected. However, in justice to managers, let it be said that they will most likely have an increased respect for the operator and his work *when the operator, as a class, has more respect for himself and his work.*

Not the Projector.

Chicago, Illinois, writes:

> Enclosed find sample of film damaged the same as the sample submitted to you by Winchester, Ky. Positively no motion picture projector did this damage, as when I got the film it was *first run.* The sample is from an "American" film, and I also had Ethel Barrymore in "The Nightingale," first run, which was similarly damaged when received. I would suggest that manufacturers take a good look at their printers, perforators and measuring machines, as it is in one of these the fault unquestionably lies.

Yes, the damage is identical with the Winchester trouble. I will submit the sample to the company who released "The Nightingale," and request a report from them.

From this "Neck of the Woods."

Mearle Hoover, Franklin, Indiana, speaks thusly:

> Not having seen anything from this neck of the woods, I will report on projection in Franklin, which has two M. P. theaters, viz.: the "Scenic" and the "Opera House." The Scenic uses three reels, Universal, has two Powers Six machines and a home-made voltage regulator, designed and made by the electrician of the power company. It is in the nature of a low voltage transformer. This house has a mirror screen; seats 250 people and is managed by O. M. Calvert. The Opera House has a Powers Five and an Edison projector, taking current through a Fort Wayne compensarc; they operate an Airdome in summer. The program consists of three reels, Mutual. The house seats 1,000, seven hundred of whom are on the main floor. The operating room is at the back of the gallery. The house is managed by O. I. Demoree. The stage hands and operators are union men, belonging to Local 571, I. A. T. S. E., which was organized January 13. The local consists of both operators and stage hands, the former being two in number. Any time you are down this way just drop around, make yourself known, and Local 571 will show you a good time. And now let me ask you what it would cost to change a two-pin Edison to a one pin, and what would you have to have to do it with? Kindly explain the matter through the department. The questions are just fine! I have both editions of the Handbook and would not take a hundred dollars for them If I could not get another. Am using two machines on one compensarc and wish to start one machine on the rheostat and thus heat up the carbons while I am finishing the reel on the other machine which is pulling off the compensarc. I then want to switch over to the compensarc. Current is 60 cycle, 110 volt a. c., and I use the 60-ampere notch. I am displaying my ignorance in order to improve my work. Am eager to get all the knowledge there is to be had concerning my business.

My brother you are a wise man. Only the fool fears to expose his lack of knowledge. It is only, as you put it, by "exposing your ignorance" that you will get wise, and none of us are so darned smart that we know it all, therefore you have nothing whatever to be ashamed of in acknowledging the fact that you still have things to learn. So have I, and I expect to keep right on learning until I finally occupy my little six feet of earth.

I will have the Edison Company send you the necessary data on the two-pin matter. You will have to send the machine to the factory, but I would earnestly recommend a new machine instead.

As to the switching over from compensarc to rheostats, why it may be accomplished in a number of ways, one of which is shown in attached

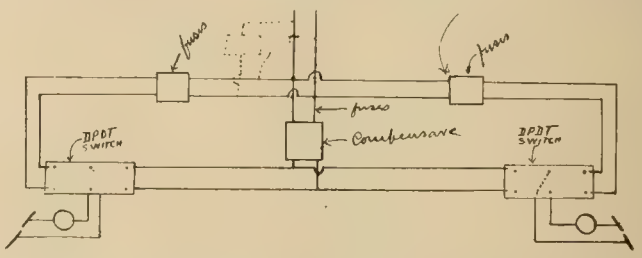

diagram. In the diagram two rheostats are used, but the thing may be done with one by attaching the rheostat as per dotted line. You will, of course, have to work two switches each time, and if you make any mistake you will be promptly notified of the fact by the fuses blowing. There are other ways of doing this particular stunt, but this is the one which occurs to me at the moment. My compliments to Local 571. Evidently while small in numbers, it is a progressive body and that is the kind of union I believe in and have admiration for.

Bad Conditions.

John L. Benton, who says he is "not directly connected with the theatrical business, but likes to see things run at least half-way decent," describes conditions in Nashville, Tenn., as follows:

> There are two independent and four licensed houses, all belonging, I believe, to one company, also a Warners' feature house, and besides this something like forty suburban theaters, part catering to white and part to colored. The suburban houses run from 7 p. m. to 10 p. m., and pay their operators an average of $8 a week, also employing a re-wind boy. The downtown houses run from 10 a. m. to 10 p. m., have two operators each working six hours, and pay from $12 to $17 a week. This, I think, is miserable compensation for the work performed. This is largely due, I believe, to no competition between the houses; also to no union, as there are not a sufficient number of real operators in Nashville to get a charter, and I am told that if an operator so much as mentions organization off goes his head. Every kind of device is used for arc control, including grid rheostats, reactances, transformers, compensarcs, mercury arc, rectifiers, motor generator sets, and one Wagner converter. Every projector in Nashville is a Powers, except three; one Edison 1908, one motiograph and one Simplex.
>
> I am writing this because I know conditions, and those conditions are operating, I think, to injure the results on the screen very seriously, and that I, as one who pays the price to see real pictures, strenuously object to. I am old enough to know that Nashville managers cannot get men with the necessary brains and energy to produce high-class results on the screen at the wage they are paying, and, that being true, I, with the balance of the public who pay money to support this industry, are being injured; hence this letter.

This is an unusual thing. Here is one of the dime-paying public which, as he says, pays the money off which the industry lives, making a kick on bad operating room conditions because those conditions are operating to *injure him.* He pays his money to see high-class results, and, by heck, he wants them. He has sense enough to know that he wants better results than are likely to be produced by $8-a-week men, nor $12-a-week ones, for that matter. If conditions in Nashville are as set forth, it is bad. Eight dollars a week! Huh! I would suggest that the operators of Nashville form themselves into a charitable organization and donate their services free to the managers who cannot afford to pay more than $8 a week in suburban and $12 in downtown houses. Really it is a shame to take all that money away from them, and thus deprive their families of necessary food and clothing. Now, Mr. Nashville Managers, there is no use in your getting angry at this. *You know perfectly well that you are, doing the business and the public a wrong when you place the projection in your houses in the hands of eight and twelve-dollar men.* Of course, twelve dollars in Nashville is more than twelve dollars would be in New York City; granted; but, still it is not sufficient to induce the kind of men you ought to have in your operating rooms to take up the work of operating. If you say, in reply, that competition is such that it is all you can pay, why I come back at you

with the statement that a business that won't pay decent salaries is not worth running, and the obvious answer is that you have got too many theaters in Nashville. Remember, gentlemen, in talking this way I am talking just as much in *your interest* as I am in the interest of the operator. I am looking at the matter from the broad viewpoint of the best good of the business, and the best good of the business is not served when projection is placed in the hands of cheap men. I don't know who Mr. Benton is, but judging by his letter he knows what he is talking about, and before this is printed I shall take pains to find out for myself whether conditions as set forth by him are correct, and if they are not then the articles will not be published.

Data Wanted.

E. McKenzie, St. Paul, Minnesota, says:

> Am considering building a theater. Have been trying to get some data on the cost. The projection room and equipment is causing me trouble, and I do not seem to be able to find any up-to-date work covering the question in simple concise form. Your Handbook, which I have, might give me the desired information but I have not time to study it out, as I am a very busy man. The theater will be in the most select residential part of the city and will be devoid of gaudy front, lithographs, etc., but the pictures and projection must be absolutely the best to be had.

In the first place, you will need an operating room placed central with the screen and with as little pitch in the projection as it is practical to secure. You will require two projectors, which will cost well on to three hundred dollars each, including motor drive, and the current control device (rheostat). If the current be 110 volt A. C. you will need a current rectifying device, which can be secured at different prices, a rotary converter ranging from two to three hundred dollars; a mercury arc restifier in the neighborhood of two hundred dollars and a motor generator set all the way from two hundred and thirty to five hundred and sixty dollars, say three hundred and fifty average. If the current be 220 D. C. you will need a d. c. to d. c. motor generator set or economizer, which can be had from one hundred and fifty to two hundred and seventy-five dollars, say two hundred and fifty dollars for a 40 ampere machine suitable to 220 to 240 volts. If it is desired to install a dissolving stereopticon, one can be had at various prices, but a really good one will cost a little more than a hundred dollars, not including the rheostat or other current control device. The room also will have to be equipped with an enclosed switchboard or a steel cabinet containing the fuses, switches, etc., but prices for this can be quoted by local dealers, nor could I give an approximate cost of wiring the room.

In the operating room should be a wash basin with hot and cold water, if it is available, though, of course, the hot water is in the nature of a luxury; but the wash basin and at least cold water should by all means be there. Prices could be obtained from any local plumber. The room should be of ample size with walls of brick, concrete or hollow tile, with a floor of concrete, faced with cement having the same finish as sidewalks. There must also be ample ventilation, but these things I cannot quote prices on, as that depends upon local conditions.

Find Consolation.

I. V. Roberts, Cottonwood, Kansas, encloses check for $3.00 subscription renewal and says:

> The Moving Picture World is O. K. and I cannot see how any exhibitor can get along without it. We also have a copy of the new Handbook, and when there are projection troubles can always find consolation therein. Am ordering a set of Hawkins' Electric Guide today. When they come I guess we will be fixed up right. Use a Powers Six A and get a very steady picture. Will next order a set of meniscus-bi-convex condensers, because if there is anything floating around that will help projection we want it.

All of which is a great shock to our modesty. Much obleeged, Brother Roberts, for your kind words.

It Rattles.

R. R. Kent, Hartselle, Alabama, rattles his typewriter on the following:

> Am using a Powers 6A machine and am troubled with a loud noise or rattle made by the film. Have studied the Handbook and followed the instructions but it don't seem to help. By closely observing I find the intermittent sprocket does not release the film as quickly as I think it ought to, and I find this is the cause of the noise. What would you suggest? I would not be without either the Moving Picture World or the Handbook.

If what you say is true, it probably means that the teeth on the intermittent sprocket are worn into a hook shape. Using a condenser lens for a magnifying glass, examine them, and if that is the condition then you need a new intermittent sprocket. It is also quite possible that the trouble is caused by the roller on the bottom of the apron being too far ahead (toward the screen) or too far back, probably the former. Using a long punch, with one end set against the hub of the roller first on one side and then on the other, strike a light blow with a hammer and bend the bottom of the apron back somewhat, say 1-16 of an inch, and then try it. If that does not help, try bending it the other way. You won't injure it, so don't be afraid. It is possible that the rollers on the bottom of the apron set too close together, so that the film does not seat properly between them. If this is the case, using your punch, carefully spread the rollers by tapping with a hammer. In one of these things you will discover your difficulty and its remedy.

I Cannot.

Crystal theater, Dodgeville, Wisconsin, asks:

> Can you give any information regarding running a dynamo with an automobile engine, or can you give us the names of any parties who are using such an outfit for road exhibition work? We want to rig up that kind of outfit and make neighboring towns where electricity is not available.

No, just at present I do not know the address of anyone who is using that kind of outfit, although we did have data and published pictures of two or three automobile light plants a good while ago, one being E. G. Kay, then located at Snohomish, Washington. Anyone who can furnish the desired information will kindly communicate either with the Crystal theater or with the editor.

Automobile Power Plant.

W. H. Shepard, Davenport, Washington, says:

> My reason for coming to the front is by reason of a little experience which may be interesting. Once a year we have what is known as a Pioneer Picnic. Early in 1914 I sold out my line of shows in the northern part of the state and, in the course of events, struck Davenport at picnic time and here found a moving picture operator, at that time located at Ephrata, Washington, who had a projection outfit at the picnic. Made myself known to him and was promptly appointed operator for the occasion. He had a light plant arrangement which is the basis of this letter. His automobile had an open fly wheel at the rear end of the engine, the same extending back of the dashboard. On the floor of the bubble he had bolted a 3-k. w., 110-volt generator so it would line up with the fly-wheel. A belt was cut to fit this and forced onto the two pulleys, so that all you had to do was crank up the bubble's engine and the juice was ready to use. Mr. Fowler had a voltmeter on the dashboard of the automobile, and, of course, kept a man there to attend to the engine, for when the arc lamp was switched off it would either let the engine run away or else kill it. The layout ran very nicely and struck me as a pretty good thing. I am getting another outfit ready for the road and expect to fit my auto in the same way.

Many thinks for the contribution, brother. It so happens that it comes in very handy, as another brother has just written, asking for that identical piece of dope.

Brings His Troubles.

Stephen Pollard, Guthrie, Oklahoma, says:

> I see the boys bring their troubles to you, and I am going to do the same. Enclosed you will find a clipping from a moving picture publication. I have a book on physics which says that: "Electricity is generated by cutting lines of force." I have been using a Westinghouse rectifier, but have been troubled with tube breakage. The last tube broke with the ammeter showing 15 amperes, and it only lasted two minutes. Do you think the fault is due to the tube or rectifier?

I shall suggest to the Westinghouse people that they proceed at once to locate your trouble, and remedy it. It is difficult to say from the data at hand just where the trouble lies. However, it may be said, in general, that if, when the mercury is all in the cathode receptacle there are any air bubbles in the same it indicates air in the tube, and that the tube has probably been damaged in shipment; when no air bubbles show, the tube is, or ought to be, all right. Personally, I am inclined to think there may possibly be something wrong with your ammeter. You could test that roughly by your fuses. As to the clipping, it is an article by one, H. S. Andem, setting forth the fact that it is improper to say, "How much 'current' does a dynamo generate?" Mr. Andem then consumes much space in declaring that a dynamo generates pressure, not current. Well, with all due respect to the gentleman in question, we all knew that long ago, but for practical purposes it is perfectly correct to say: "How much current will that dynamo generate?" or "what is the capacity of that generator?" so why waste a lot of words and printer's ink in arguing. As a matter of fact a dynamo generates electric pressure. Mr. Andem says a water pump generates pressure, but does not make or generate water. Correct! Go up head, Brother Andem. Mr. Andem then proceeds to say that a generator does the same thing, viz.: generates pressure and not electricity. Well, I dunno. Technically we may say he is correct, but practically I do not know whether he is or not. As a matter of fact, I do not believe there is body really knows where the current comes from, or whether there is any actual current or not, on that proposition I guess we will have to allow Friend Andem to remain where he is. He may be right, but he would have an awful hard job proving it. Up to a certain point the analogy between water and current holds good, but beyond that "certain point" it does not for the very simple reason that we do know what water is, and we know there really is such a thing as water, we can see and feel it; but we do *not* know what electric "current" is, nor do we even know there is such a thing. Many eminent electricians hold there is really nothing but voltage, and that nothing at all flows along the wire.

Stretched Film.

H. C. Tomlinson, Erick, Oklahoma, sends in sample of film which has stretched, the same being from copies of Nestor Film. The stretching, in this instance, occurs only in the titles, but the titles show an elongation of almost 1/16 inch in six inches.

This is very bad, indeed, and, as Brother Tomlinson says, the operator is blamed both by audience and manager, for the evil effect on the screen. There is considerable complaint about stretched film lately, and it strikes me it is up to the manufacturers to prevent such careless handling of stock in their drying rooms, since I understand it is due to too rapid drying.

Wants the Book Published.

Touro Glucksmann, New Orleans, Louisiana, writes:

> As there are numerous electrical, mechanical and motion picture instruction books of questions and answers published, for which the authors receive handsome revenue, I fail to see where you are not justly entitled to publish the book in question and receive the same benefit. Therefore, Brother Richardson, the patent on your claim is allowed.

No comment is necessary, except that I've made no claim, except a wish to do what is best for all concerned.

Information Wanted.

John C. Dundon, superintendent of Department of Public Safety, Erie, Pennsylvania, asks for suggestions as follows:

> Have, for some time, been thinking of having an ordinance passed which will compel moving picture machine operators to pass an examination and to take out a license. Any suggestions or information you may be able to give me on this subject will be highly appreciated.

This is by no means the first city which has called upon the department for suggestions along this line. It seems to me that the publication of this matter at some length would be of distinct value, therefore, I am answering Mr. Dundon through the department, and let me say, right here and now, that Mr. Dundon, unlike many city officials, is displaying sound sense in seeking suggestions from recognized authorities in such matters, rather than butting ahead and trying to evolve a law, with the half-baked result found in the law books of altogether too many cities.

In the first place, I would say to Mr. Dundon that the licensing of operators is a commonsense proposition, but that the very common error has been made, by nearly all cities, of requiring an examination which would merely demonstrate to the authorities that the operator was capable of handling electric current, and the concentrated rays of a powerful arc lamp in conjunction with highly inflammable film, with at least a reasonable degree of safety.

That is as far as the average examination goes, and it is a tremendous mistake to stop at that point, because there is another element of danger involved, and that element is daily working injury to the community by reason of the fact that all too many moving picture operators have no comprehensive idea or knowledge of the revolving shutter of their mechanism, and this ignorance may and does cause bad effect on the eyes of the community. I would advise Mr. Dundon to provide, or have provided an ordinance which will (a) provide that operators must pass an examination and receive a license before being allowed to operate moving picture machines in the city of Erie; (b) that this examination be made, and the license issued by the city of Erie, the same to be good for one year, and to either be without charge or only to be charged for at a nominal fee of, say $2.00 or $2.50, because it is wrong in principle, as well as in fact, to compel a man to pay for the privilege of earning his daily bread; (c) providing for a Board of Examiners, at least one of whom ought to be a competent electrician, and, if possible, a practical moving picture operator; (d) providing that the examination shall cover not only the applicant's knowledge of electricity and its action, and of safety appliances, but also *of the optical system, in so far as it has to do with flicker on the screen,* basing this latter on the proposition that, with adequate knowledge on the part of the operator, it is frequently possible to very largely reduce, and some times entirely eliminate, flicker, and on the further proposition that flicker is highly injurious to the eyesight of the community. Flicker is a thing directly affected by the conditions surrounding each individual case.

I would also suggest to Mr. Dundon that in examining applicants nothing in the nature of catch questions should be asked, but only those calculated to bring out the real knowledge of the applicant, such, for instance, as knowledge of the action of fuses; knowledge of wire capacities, and why a wire is only allowed to carry a certain rated capacity; knowledge of measuring wires, including stranded asbestos wire; knowledge of resistance and how to test for grounds; his knowledge of the Edison three-wire system, and such other practical things with relation to electricity which may occur to the examiner. I would also suggest that the applicant be asked to explain the action of the revolving shutter; what effect speed of the projector has on flicker and *why it has that effect. I would ask him, for instance, what the ideal three-wing shutter is; under what conditions that shutter may and may not be used,* and such other questions as might occur to me tending to bring out the knowledge of the applicant along these lines.

Board of Examiners.

J. A. Morrison, Meaford, Canada, says:

> In October 31st issue, with regard to Mr. Johnston's criticism of Stillwater, the condition as set forth constitutes one of the arguments for an Examining Board, since an examination would promptly eliminate kid operators. I would like to say, however, that I have visited different sections of the States and from what I have seen there is no doubt but that operators need considerable looking after. The Province of Ontario has, I believe, the best law and the strictest with regard to operating room practice and the management of moving picture theaters. Under our law here nothing like the Stillwater condition could possibly obtain. Every operator must be not less than eighteen years of age, and must pass a competent and proper examination as to his ability. As to the Handbook, it is, in my opinion, of great service to operators. I have both the first and second edition, and if all operators and managers invested in those books and studied them, conditions like those set forth by Johnston would eliminate themselves.

All of which requires but little comment, except to say that a brother in St. Paul informs us that conditions in Stillwater are not as bad as Brother Johnston set them forth. However, even he did not undertake to say that they were by any manner of means ideal. Certainly the examining of operators helps, even though the examination falls below the proper standard. Here in New York City it has undoubtedly, of late, tended to eliminate the incompetents, though the New York examination only deals with the electrical end, hence does not go far enough.

Another High-Class Operating Room.

Joseph H. M. Smith, Fort Worth, Texas, contributes two excellent photographs of his operating room. Am sorry I cannot use them both, because the second one shows the machine pitch, which is very heavy, also the toilet arrangements. He says:

> This room, you will observe, Brother Richardson, is neither a booth, coop, or dog-house. It is 16 feet wide by 12 front to back; ceiling 11 feet. Our throw is a very hard proposition, there being a 4½-inch drop to the foot; the distance from lens to screen is 42½ feet, with a 14-foot picture. All this came about through no one's fault but the architect, who said he got his information from a lens' manufacturer. I believe we may say our picture is exceptional under the circumstances. The pitch throws the screen out of square with the machine by 5 feet. That is to say, if the screen were set square with the

lens the top would be 5 feet back of perpendicular. We have set it 2 feet back of perpendicular, since it would be utterly impossible to get anything like decent results with the screen straight up and down.

We have a 24-inch vent in the ceiling, and on one side is a 4½ x 3 feet window. The room is built on the roof of the theater. It is provided with a marble toilet, wash-basin, a cooler with ice water, toilet paraphernalia, such as soap, comb, brush, looking-glass, towels, etc. On either side is a cabinet or drawer 4 feet long by 18 inches deep, which slides into the wall. The machines are 1914 motor-driven Simplex, supplied by a 40-ampere mercury arc rectifier having a 50-ampere tube and a no-voltage release magnet, so that when you freeze in the carbons the circuit breaker opens the contact and you get the minimum current. The supply is 110-220 three-wire, and the main line is capable of carrying 500 amperes; main fuses 400 amperes, and the main machine circuit fuses 100 amperes. We have two sets of fuses for each machine, so that in case one blows we only have to pull one switch and shove in another to cut in a new set, as Brother Palmer, my side kick, is about to do in the picture, the gink by the rewind being Yours Truly. The film is placed in a magazine on the wall over the bench. On the bench you see two bottles beside the water-cooler. Their contents are harmless, however, as they contain oil. We have a motor rewind as well as one of the hand variety. This is one of the best picture theaters in the country, bar none. It has a thorough ventilating system of four 48-inch fans under the floor which draws cool air up under each seat, and a large one through the gallery floor and ceiling. There are also forty 16-inch wall fans. Of course, I am too modest to mention the projection, but I want to say right now that the boys in Fort Worth don't have to remove their headgear to any one when it comes to high-class work. We can make that boast, and by golly we can make good on it, too. The name is Phillips Egypt theater. Operators Joseph H. M. Smith and H. M. Palmer.

I like to publish pictures of rooms of this kind, because it may help to expand the ideas of Mr. Coop-operating-room manager, and to show him that other, up-to-date managers are giving attention to their operating rooms. That ice cooler, toilet, basin, etc., looks mighty good to Your Humble Servant, as does also the orderly, neat arrangement of tools, and the excellent switchboard. Your projection proposition, however, is awful. Four and a half inches to the foot on a 48-foot throw is something terrific, and the results certainly cannot be what they should be. It is too bad that architects will try to do something they don't know how to do, and thus butcher things up so that the projection in the house they are building is permanently injured. If managers who intend building theaters would, instead of turning matters of this kind over to an architect, who usually knows as much about the requirements of practical projection as a hog knows about heaven, refer matters of this kind to this department or someone else competent to advise intelligently, such fearful blunders would be prevented. It is distinctly to your credit, Brother Smith, that you get any kind of decent results at all on a proposition of that kind.

Buy Larger Carbons.

C. G. Haney, Hampton, Iowa, says:

Am having an awful time with my carbons of late. They burn up so much faster on the outside, sometimes clear up to the carbon arm. Have had good results with all except the last order. Am going to send you a sample of one I have used and explain to you more fully. Hope enough of the boys send in for the second set of questions so that you publish them.

Brother Haney also sent a sample of damaged film. As to the carbons you do not state what amperage you are using, but I would suggest you get ¾ carbons and try that size above, with ⅝ below. Probably the binders of the last lot you got were poor; also very likely you are running right up close to the capacity of your carbons, and with this particular lot you have exceeded it. That is the way it looks to me.

Says I'm Wrong.

J. I. Roberts, Nashville, Tennessee, says:

In commenting on my answer to Question 53, you say that, while my reply on the copper rheostat is theoretically correct, it is not correct practically, because the coils would sag and high temperature would cause oxidizing of the copper. Well, brother, you are yourself in error in this, because I used two of these coils for three years, and in all they have been in use seven years. Last month one coil of the rheostat burned out, owing to dampness, water being thrown on it by accident. I understand the other coils are as good as ever. There are about a half dozen of these rheostats in use in suburban shows in this city.

Brother Roberts you are a good fellow all right, and I know you think you are telling me the facts, but I, on the other hand, feel you are full of stewed prunes on this particular proposition. Possibly the coils on the rheostat you mention are composed of some composition which *looks* like copper, but what in the name of heaven would a man use copper coils in a rheostat for, when it would take an enormous quantity of wire, be very bulky and costly, and, unless so much of it was used that the temperature is kept very low, most emphatically the copper would exidize. There is something twisted here somewhere, Brother Roberts, though I don't mean by that you are anything more than mistaken. If you have that burnt coil or a piece of it send it along. I only asked Question 53 to set the boys thinking and thus strengthen their knowledge on resistance. A copper rheostat is perfectly *possible* but *commercially* impractical.

Competent Instructions.

The Charles A. Strelinger Company, Detroit, Michigan, manufacturers of the Brush Electric Lighting Set, have forwarded copies of their instruction book.

I was more than agreeably surprised. As a general proposition instruction books put out by manufacturers are right next door to nothing. The books in question, however, are an exception. The instructions are profusely illustrated and excellent throughout. They could, perhaps, be improved upon somewhat, but, nevertheless, as compared to other similar works I have seen they are very fine indeed. The possible improvement would be in the nature of elaboration. For instance: In dealing with the commutator it says: "Cleaning once a day would suffice in keeping this in good order." Right! But there are no directions given for the cleaning, and, therefore, John Jones, out in Unionville, Mo., who would not be able to recognize a commutator if he met one in front of the county court house in the middle of the afternoon, don't know whether to use kerosene and a rag, soap, water and a scrubbing brush or—what! Ordinarily, under these conditions, John Jones will wind up by doing nothing at all, or exactly the wrong thing. Many of the instructions are, however, quite elaborate and complete.

Congratulations to the Strelinger Company on the general excellence of the work.

A Fundamental Question.

John Griffiths, Ansonia, Connecticut, writes:

Inasmuch as this light propelling matter which has been argued in the department and is brought up again by Friend Williams in December 12th issue, involves fundamental issues, it is, or ought to be of more than passing interest to operators, particularly in view of the fact that the student of the optics of projection will often come into contact with it. I would not, however, have brought the subject up again just now, but for the remarkable coincidence that Mr. Hammond, a noted inventor in this branch of science, has, and is at the present time, demonstrating, through the medium of Selig's Pictorial News and other topical motion pictures, the success of a device similar to that we have had under discussion. He has discovered that it is entirely practicable to use the beam of a million c. p. searchlight to control the steering gear of quite a large boat at some considerable distance from the shore, and, moreover, he does it in a manner similar to the method I suggested it could be done, by mounting black and silver vanes on a vertical shaft erected on one end of the boat. This vane is even exposed to the weather. I must confess that I am presumptuous enough to form ideas of my own, even after reading the work of some of the world's leading men. Most people, after reading Mr. Williams' letter would conclude there was no propelling power in light, but his argument offers no conclusive proof to me. For example: Suppose we place two 16-c. p. globes at a distance from the radiometer; that the energy from the lamps be just sufficient to rotate the same. If we turn one out, then the radiometer would stop revolving, which merely shows that the remaining energy is not sufficient to revolve the wheel. If we advance the remaining lamp to half the distance, then the radiometer would again revolve. When it is remembered that the luminous rays only form a very small proportion of the total in a beam of light, we readily understand why the radiometer ceases to revolve when the alumn cell, which absorbs 90 per cent. of the total energy, is interposed, whereas, with the iodine cell only about 10 per cent. of the entire beam is being absorbed. It is interesting to note that the invisible rays follow exactly the same laws which control luminous rays with regard to dispersion, refraction and reflection. Also under certain conditions, which alter their wave length, invisible rays become luminous. It is only the limit of our own physical senses which determine whether or not a ray is luminous, this being proved by the fact that the reflecting surfaces of the vanes of radiometer continue to act as reflectors even in the dark when they are no longer reflectors to our physical senses, otherwise the thing would not revolve in the dark, because, if all sides of the radiometer were blackened no amount of heat would cause the vanes to revolve. As I before said, a knowledge of the action of light is an extremely desirable thing to have; also it is extremely interesting, and a study which ought to be taken by every up-to-date operator. *How many theaters using a. c. maintain an evenly illuminated screen at all times?* I think you will be able to find very few. The users of a. c. have to contend with a condition which seldom confronts the users of d. c. I refer to what is known as interference. You have for years been telling us how to set carbons, which is only another way of telling us how to avoid light interference. Even with correctly matched condensers and a large spot it is still possible to have a rainbow effect on the screen; not so distinct as the color around the edges of the spot, but still enough to prevent a clear screen. This is caused by the mingling of the two sources of light—one from the upper and one from the lower crater, dut to an improper set of the carbons. *A thorough knowledge of light action would eliminate this, since with such knowledge the operator could make an intelligent change in the position of his carbons.* As it is, in all too many cases, he simply makes a change ,and trusts to luck for the result. However, like yourself, I am disinclined to prolong a discussion along these lines at present, for the very simple reason that I do not think the department can spare the space to accommodate it without neglecting issues that are of more vital interest to us just now.

I hesitated admitting this lengthy letter to the department for the very reason that Brother Griffiths sets forth in the last clause. However, Griffiths' articles on lenses have been of great value to us, and there are now some operators who can and will appreciate an article of this kind. Friend Griffiths is absolutely correct when he says that the operator ought to study questions of this sort. Personally, I must admit that I do not believe that light has propelling power. Like Brother Griffiths, I am inclined to form my own opinions. God Almighty gave me brains. Perhaps they are not very good ones, but, such as they are, I formed the habit of using them and relying upon them to a considerable extent. I don't know just what it is that makes that wheel spin, but I would have to have some very conclusive evidence to convince me that it is light, *as such,* meaning mere luminosity. When I say light has no propelling power I mean *light*—luminosity, visibility. If you ask me what the invisible rays do, why, that is something else again. I don't know, but I agree with Friend Griffiths, and thoroughly agree with him, too, that operators ought to understand and thoroughly understand light action, meaning, however, luminous light, because I do not understand that the invisible rays have anything to do with, or any effect upon the action of luminous rays.

Carbons Needling.

F. W. George, Wells River, Vermont, sends carbon samples and asks what is the trouble. The samples submitted are ⅝ cored electra carbons, one of which has needled 3 inches and the other 1½ inches. There is no indication of poor contact. In fact, the carbon arm contact seems to have been practically perfect. At the point of the long needle, however, there is a fault in the carbon, in the shape of a spot covering almost the entire point of the carbon. This spot is the color of iron, and is very, very hard. In this particular instance it undoubtedly caused the trouble.

Many Thanks.

The editor desires to express sincere thanks to all those who have sent Christmas remembrances. I was obliged to return two gifts of money. Presents of that kind, although they may be sent with the best of intentions, are not acceptable, but little remembrances such, for instance, as the pecans sent by Brother Blaine Day, Sherman, Texas; Christmas cards and things of that sort make one feel that he is remembered. Again, my friends, thanks—not for the value of the tokens, but for the fact that you remembered me.

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Comments on the Films

Licensed

OLIVE IS DISMISSED (Edison), Dec. 22.—Fifth of "Olive's Opportunities" Series. Written by Mrs. Wilson Woodrow and directed by Richard Ridgely, featuring Mabel Trunnelle. Edward Earle, Mabel Dwight, William Post, Bliss Milford and Duncan McRae (in a silly part) with their clever acting bring this picture to a rather reasonable finale, despite its shortcomings as a release.

THE VOLUNTEER BURGLAR (Essanay), Dec. 22.—Adapted from a Munsey Magazine story, telling how a young author became a burglar to assist a strange girl in gaining her ambitions. Richard C. Travers, as "Tommyrot," is the hero, and author, who accidentally assists the girl and obtains a good plot for a story, also the girl, after a series of thrilling incidents, which are quite interesting and entertaining.

THE WINNING WHISKERS (Kalem), Dec. 22.—A burlesque comedy on a weird dime novel which is foolish but is extraordinarily funny and excellently produced by Marin Sais, Lloyd V. Hamilton, Marshal Neilan and Bud Duncan. This comedy is received with great laughter by the audience and is deserving of all it gets.

HIS SUICIDE (Lubin), Dec. 22.—Written by Epes Winthrop Sargent and produced by J. T. Hevener, in which he plays the leading comedy roll, Bill Bogs, ably supported by Mae Hotely and others. On the same reel with "Flossie's Daring Loyalty."

FLOSSIE'S DARING LOYALTY (Lubin), Dec. 22.—A burlesque on a melodrama by Edward Ray Coffin and produced by J. A. Murphy. This is received with many laughs by the spectators and is well played by Mabel Paige in the leading role, supported by a good cast. On the same reel with "His Suicide."

WADE BRENT PAYS (Selig), Dec. 22.—A rather good story concerning a son imbued with reckless habits, to whom a fortune is left by his father, with certain restrictions, in the hand of a guardian. The story is very interestingly worked out by director F. J. Grandon, written by Marie Wing, and all in the cast of principals do excellent work. The photography also deserves mention. A good release.

'TWAS THE NIGHT BEFORE CHRISTMAS (Edison), Dec. 23.—This caption brings back recollections that are dear even to the old residenters, and Annie Hamilton Donnell has written a heart reaching story which Ashley Miller has beautifully produced, with the old-time actor, Harry Eytinge, well known to thousands, as Santa Claus. It is a peculiar story in which are gathered little individuals from all countries, to pay their respects to Santa Claus in his home toy shop, and fill his stockings which he has hung up to dry, with their most sacred treasures that he has given them on previous Christmas Eves.

THE TIP OF THE DARK CONTINENT, CAPETOWN, SOUTH AFRICA, AND ITS VICINITY (Edison), Dec. 23.—An educational that is beautiful in conception, illustrative of the discovery of diamonds in 1867. Many scenes in Capetown are shown, panoramically, and stretches of the remarkable abundance of flowers. A view is given of the home of Cecil Rhodes, the "Father of South Africa," now residence of the Premier, especially interesting.

THE FABLE OF THE HUSBAND WHO SHOWED UP AND DID HIS DUTY (Essanay), Dec. 23.—A George Ade comedy which gets a little over the brink, although it is well acted by Richard C. Travers, Helen Dunbar and Gerda Holmes.

THE PROFESSOR'S ROMANCE (Vitagraph), Dec. 23.—William Addison Lathrop has written a very funny comedy which Sidney Drew has produced and in which he plays the part of the Professor. The house next door is an attraction, occupied by a widow, with a couple of children (Bobby and Helen Connelly) who makes things lively for the Professor, but everything ends serenely for everyone concerned. This is a most edifying and laughable comedy.

THE SUFFERING OF SUSAN (Biograph), Dec. 24.—An old idea worked out in a new sort of a way, regarding a girl who has a great ambition to become an actress. Her sweetheart cures her of her folly, with the assistance of a leading lady of a stranded professional company. It is quite entertaining to see how Susan succeeds in making herself ridiculous and realizes that a stage career for her is impossible. This contains a good lesson to girls with foolish ambitions. A very good number.

HOW SLIPPERY SLIM GETS SQUARE (Essanay), Dec. 24.—Another contest between Slippery Slim and Mustang Pete for the hand of Sophie Clutts. It certainly gets over for laughs and contains no ridiculous impossibilities, except where Slim was forced to jump home in a gunny sack. It is a finely produced comedy.

A HIGH OLD TIME (Mina), Dec. 24.—A comedy that mixes up white and colored people in a peculiar sort of a way and contains some remarkable stunts, which are not only original but awfully strenuous for the actors. This picture made an excellent hit with the audience, and if the future releases of this new brand are equal in production, they will certainly become very popular. Exhibitors will do well to try them out.

HEARST-SELIG NEWS PICTORIAL, No. 86 (Selig), Dec. 24.—An interesting series of scenes in different cities of the world, ending with the latest data of war, showing some very thrilling occurrences, the mobilization of troops in the different countries, etc. A fuller description can be found in another department of this publication.

THE KNIGHT BEFORE CHRISTMAS (Vitagraph), Dec. 24.—Elaine Sterne has written a most beautiful Christmas story which Mr. Tefft Johnson (Daddy Jim), has produced wonderfully. Little Bobbie Connelly is the peculiar bright star of a good cast. The story, while a simple one, is very effective, showing how Sonny Jim proves himself a Knight by assisting others to be happy on Christmas and being rewarded in the end with what he wished for more than anything in the world—a little baby brother, which he judged to be worth, on inspection, about five cents. A beautiful release in every respect.

DOC YAK AND SANTA CLAUS (Selig), Dec. 25.—A Christmas cartoon concerning Doc Yak, which is really one of the best of the series.

THE WAY HOME (Biograph), Dec. 25.—A story that possibly conveys a lesson, though it is not exceedingly pleasant in theme, but, nevertheless, it is well acted and splendidly photographed. While it is a little morbid in places it holds attention and the ending shows self-sacrifice on the part of one character, from whom you would least expect it. A very touching number.

THE REFORMATION OF HAM (Kalem), Dec. 25.—A comedy picture written and produced by Marshal Neilan, in which he mixes up Lloyd V. Hamilton in peculiar straights in the Orient. It is productive of much laughter. Most of the scenes take place on the good ship Phillalloo, anchored off Kulangsu, China. It is a most strenuous comedy of the burlesque order and the audience seemed to take to it very kindly.

THE LURE OF THE GREEN TABLE (Lubin), Dec. 25.—A story of a man afflicted with the gambling mania, which is of a highly melodramatic order, with the scenes laid in the west, amongst rough characters. There is rather a pleasant ending where the young man's sweetheart save him from the lure of gambling. William E. Parsons, Al. Ebrite and Dolly Larkin do some very good work in the leads. Attractive scenes well photographed are the redeeming features of this picture.

SWEENEY'S CHRISTMAS BIRD (Vitagraph), Dec. 25.—Flora Finch, Hughie Mack, William Shea and Kate Price are certainly well cast in this Christmas comedy. They finally get a Christmas feast, but not of the quality they anticipated, which simmers down to pig. It is full of human nature in a comedy way and no doubt many such happenings occur on Christmas Eve in the environments where raffles occur for turkeys or something else. The audience thoroughly enjoyed this Christmas comedy offering.

HIS UNWITTING CONQUEST (Biograph), Dec. 26.—A picture made up of an unusual display of human passions, which is strong in a temperamental consideration but, perhaps, beyond the reasonings of the usual picture play goers. It is finely acted and in all other respects splendidly produced.

THE MAN WHO VANISHED (Edison), Dec. 26.—Made from the Felix Boyd series "Below the Deadline," written by Scott Campbell, in which Robert Conness is being featured as the famous detective. It is all very interesting to the casual observer and the star is supported by Bigelow Cooper, Robert Kegerreis and Yale Boss in the principal roles. It is a strange sort of a story and in places somewhat puzzling, but the end is satisfactory and reasonable.

BRONCHO BILLY AND THE SHERIFF'S OFFICE (Essanay), Dec. 26.—One of Mr. G. M. Anderson's vigorous western dramas, in which he is again the sheriff of the county, but is asked to resign for various reasons, and Lee Willard is elected to take his place, which he fails to fill satisfactorily. The story is not bad, but the characters are shifted around unreasonably.

THE ESCAPE ON THE LIMITED (Kalem), Seventh of the "Hazards of Helen" Series, featuring Helen Holmes. This sensational series certainly excites, but unreasonable things are creeping into it, that will eventually arrive at a point that will ruin it. Miss Holmes certainly takes some great chances and her acts hold the audience spellbound. J. P. McGowan deserves credit for some fine work in this release. It is of a thrilling and exciting nature.

BRANNIGAN'S BAND (Lubin), Dec. 26.—A comedy of a rough and tumble sort, concerning a band, an organ grinder and a baby, which mix about like oil and water. It fulfills its mission as a laugh producer. E. W. Sargent is the author and J. A. Murphy producer. On the same reel with "A Troublesome Cat."

A TROUBLESOME CAT (Lubin), Dec. 26.—A Vincent Whitman animated cartoon picture which is reasonably funny. On the same reel with "Brannigan's Band."

THE CHAMPION BEAR SLAYER (Selig), Dec. 26.—An amusing sort of a picture, showing how a man, who delighting in telling of his prowess as a bear slayer, got mixed up with some real ones and lost his reputation. The best part of the picture is the introduction of several bears, grading from the cub size to one enormous one. The animals do their parts finely and in places it is productive of much laughter.

THE HOUSE OF SILENCE (Biograph), Dec. 28.—This picture has been reviewed at length by Mr. George Blaisdell, in the Moving Picture World and can be found on page 1530, issue of Dec. 12.

MR. DALY'S WEDDING DAY (Edison), Dec. 28.—A comedy release featuring Augustus Phillips, assisted by Bigelow Cooper and Edward

Lawrence. This is a detective story which is quite amusing in construction, concerning "phony" money and contains complications which are not only amusing but edifying. In the ending there is a good little comedy surprise which is thoroughly original. This can be recommended as a good release in all respects.

SWEEDIE COLLECTS FOR CHARITY (Essanay), Dec. 28.—A comedy in which Sweedie cuts a big figure and really surprises herself by opening up Mr. Tightwad's purse and helping out a poor family. It borders on the ridiculous, but is, nevertheless, amusing and entertaining.

PATSY BOLIVAR SERIES, NO. 1, PATSY AT SCHOOL (Lubin), Dec. 28.—Written by Clay M. Greene and produced by Percy Winter. This is quite funny, as Patsy is the goat for everybody. It is a pretentious comedy production, with a large cast, headed by Clarence Jay Elmer as "Patsy Bolivar." It makes a hit with the spectators and will please any audience.

THE PRODUCT (Vitagraph), Dec. 28.—Written by the well-known author Frank Dazey and produced by Robert Gaillord and Maurice Costello, the latter playing the leading part. It is a strong story, the theme of which is the curse of drink and contains a valuable lesson. Many thrilling scenes, including a fire episode, vividly portrayed, are embraced in the action. The entire cast supporting Mr. Costello, do full justice to their parts, and the production in all respects is highly commendable.

THE BLACK SHEEP (Kalem), Dec. 28—A two-part story featuring Marguerite Courtot and Tom Moore, who is also the director. This is a peculiar story filled with interesting incidents. Much human nature pertains involving sympathetic situations. The acting is well done; those deserving mention in support are Robert Ellis, Frances Lincoln, Herbert Conley, Charlotte Courtot and Richard Purdon. A pleasing production.

THE FLOWER OF FAITH (Selig), Dec. 28.—A two-part picture full of the beautiful and varied scenes, featuring Edith Johnson. The story is somewhat trite but is magnificently produced and splendidly acted and photographed. It is only sufficient to say that it will highly entertain and satisfy any audience.

Licensed Specials

ON THE HEIGHTS (Biograph), Dec. 22.—This two-part picture play has been reviewed at length by George Blaisdell in the Moving Picture World, and can be found on page 1530, issue of Dec. 12, 1914.

BY THE GOVERNOR'S ORDER (Vitagraph), Dec. 22.—A special feature in two parts, written by Joseph Le Brandt and produced by Robert Gaillord and Maurice Costello, who plays the leading part, assisted by an elegant cast. It is a strong story, produced photographically, mechanically and artistically in the Vitagraph's best manner. This is a superior picture.

THE FATAL OPAL (Kalem), Dec. 23.—A two-act modern drama with an all star cast, including Marin Sais, Douglas Gerrarde, William H. West and Paul Hurst, produced by George H. Melford. A melodrama containing many complications hinging on the superstition of an opal, which in this instance was set in a stick pin.

THE SINGLE ACT (Lubin), Dec. 23.—A two-reel picture written by Marc Edmund and produced by Paul M. Powell, which probably is supposed to be a production, and no further comment is necessary, only regarding the acting and photography.

A SOLDIER OF PEACE (Lubin), Dec. 24.—A two-part story written by Emmett Campbell Hall and produced by John Ince. This is a really beautiful picture, covering a period from the Civil War up to the present time, with the cast made up of the following: Earl Metcalfe, Mary Keane, Margaret Dawson, Doris Heywood, Marie W. Sterling, John Ince and Harry Backus. The costuming deserves commendation and the battle scenes are thrilling and effective. A picture that deserves special mention.

ANY WOMAN'S CHOICE (Essanay), Dec. 25.—This two-part picture play has been reviewed at length by James McQuade in the Moving Picture World, and can be found on page 1849, issue of Dec. 26, 1914.

THE PREMATURE COMPROMISE (Edison), Dec. 25.—The second of "Young Lord Stranleigh" Series in two parts, written by Robert Barr. Marc McDermott is making of this character one that is a reminder of Lord Dundreary. There are quite some thrilling incidents in this offering of an adventurous nature. The photography is of the first class sort and taken as a whole the picture meritorious.

AN AFFAIR FOR THE POLICE (Vitagraph), Dec. 26.—A special feature in two parts. A very clever comedy which furnishes a complete surprise at the finale. It is finely played by Leah Baird in the lead, supported by Louise Beaudet, Leo Delaney, Arthur Kline, J. Herbert Frank and Julia Swayne Gordon. It is a splendidly produced picture by William Humphrey. Jane Lennox is the author.

Independent

ANIMATED WEEKLY, No. 146 (Universal), Dec. 23.—This contains interesting and informing sidelights on the war, American fashions, sports and other interesting features.

SUGAR MAKING IN CUBA (Pathe), Dec.—An interesting bit on the production of sugar, from the gathering of the sugar cane to the finished product ready for the market.

HIS SECOND CHILDHOOD (Keystone), Dec. 26.—Murray appears dealing with the affairs of Birdie Snitz and her family. Much of the action takes place on and in the waters of a lake. This makes a fairly amusing number. The photography is good.

MUTUAL WEEKLY (No. 104), Dec. 24.—In this issue of the Mutual Weekly many scenes from the seat of war are presented, among them the Zeppelin shed that was destroyed by shells. Other interesting items are Aviator Andre, who was wounded by the enemy; the "Camino" sailing via the Panama canal for Rotterdam with food for the starving Belgians; the mile of pennies carnival held by the children of the National Capitol, and also for the Belgian relief fund; the Edison plant at Orange after the conflagration, and other equally interesting scenes.

BOBBY'S MEDAL (Reliance), Dec. 25.—This is a good offering, treating of how a small newsboy reading of the expected arrival of a Prince and Princess from Italy, falls asleep and dreams the most remarkable dream of how he saved them from the black hand gang. Bobby Feuhrer handles the role of the newsboy with intelligence.

HIS SECOND CHILDHOOD (KKeystone), Dec. 26.—Murray appears in this number dressed up as a governess in order to be near his sweetheart. The characterization is good, but the idea has been used so much that it is hard to make it appealing.

THE RECORD BREAKER (Komic), Dec. 27.—A road race in which Eddie Pullen, speed champion, drives a Mercer car at the rate of 102 miles an hour is the base of this film. The story has been drawn on comedy lines. The funny situation of the picture is where the lover and the gambler change the signs on the replenishing tanks, together frustrating the end that each hoped to gain.

HAZING THE HONEYMOONERS (Warner's), Dec. 28.—This picture, made at the Gaumont studio, has fair qualifications for light comedy. The situation although not exactly a natural one has good fun-making qualities. The Honeymooners, recognized by some friends at the hotel where they have come to spend their honeymoon, are made the objects of a joke perpetrated by changing the number on the door of their room. Needless to say, laughable complications occur.

GUZZLE, THE GOLFER (Keystone), Dec. 28.—A very diverting comedy burlesque, with Syd Chaplin and Mack Swain appearing as a pair of golfers. The action throughout is very amusing and the scenes well photographed.

FICKLE ELSIE (Powers), Dec. 28.—With Elsie MacLeod as the heroine and Eddie Redway and Phil Sanford as the rivals, the humor is of an eccentric sort and gets over very well. The effect of the beauty pills and strength pills on the two men is funny. The photography is clear and pleasing.

OUR MUTUAL GIRL (Chapter 50), Dec. 28.—Especially interesting is this chapter of "Our Mutual Girl," when Margaret visits May Preston, "the most prolific of all the women artists of this country," at her studio. Some comedy has been worked into the picture through the introduction of a couple of models whose meeting at the studio of Mrs. Preston works itself into a pretty romance.

BABY'S RIDE (Majestic), Dec. 29.—This is a very attractive offering in which a nervous mother, after taking the greatest precautions to guard her child, one day arouses from meditation over the fashioning of a fancy vest for her husband, to find the baby gone. The audience, however, has been let into the secret of the child's disappearance, which has been caused by the little one's stealing out and clambering onto a carpet cleaner's wagon, unknown to the driver. Later she rolls out of the wagon in the folds of a rug, and arrives back home with a band of children playing "army." This picture cannot fail to please. Geo. Beranger has directed it, and Wallace Reid and Miss Blake play the parents

LOVE KNOWS NO LAW (Beauty), Dec. 29.—A well-photographed comedy number in which the cook spills hot water on her foot and is sent to the hospital like the heroine of her story. Later the plot switches off into other situations of less interest. The production holds the attention only fairly well.

THE UNSEEN VENGEANCE (American), Dec. 30.—A film story with a good moral in it for temperamental young married people. The husband, a novelist, becomes enamoured of a Russian gir who gave him the material for a story. In later years they quarrel and he is glad when his wife returns and forgives him. This is well photographed and full of modern interest. The cast is pleasing.

THE MESSAGE (Reliance), Dec. 30.—In this picture there has been made a sincere effort to place a truth before the public, that of the curse of alcohol. The effort, unfortunately, bears the hall-marks of crudeness.

OH, YOU CITY GIRL (Warner's), Jan. 3.—On the same reel with "A Lady in Distress" is a Western comedy, not particularly strong in the legitimate comic quality, but no doubt suited to the masses. A young lady from the city out walking becomes frightened and takes refuge in a shack occupied by several sturdy westerners, who force the young lady to fill the position of cook at the cabin. On the following day, however, they are glad to welcome the unprepossessing specimen that is sent them in answer to an advertisement which they have had inserted in the paper. This, however, not before one of their members has secured the promise of the pretty city girl's heart.

A LADY IN DISTRESS (Warner's), Jan. 3.—Made at the Crystal Studio and released on a split reel under the Superba brand, this picture is evidently intended as a lesson in burlesque on the wisdom of minding one's own business where husbands and wives are concerned. Pearl White plays the feminine lead as the distressed lady who, in spite of the abuses hurled at her by her husband, resents in a forceful manner the proffered aid of interfering outsiders.

THE SIN OF OLGA BRANDT (Rex), Jan. 3.—A two-reel number, featuring Pauline Bush, Wm. Dowlin and Lon Chaney. The girl stenographer consents to live with her employer because of her sick sister. The sister dies and the girl leaves him. Later she marries a young minister. The scene at the moving picture show, where the committee passes upon a similar situation, was to the point and interesting. The minister forgives his wife after her confession, remembering the biblical admonition, "Judge not that ye be not judged." This is very well done for this type of offering. The photography is very good and the cast handles the story well.

THE HERMIT'S SECRET (Eclair), Jan. 3.—Lindsley J. Hall and Marie Reynolds appear in this well photographed story. The girl is injured by a falling tree and he takes her to his hermit's cabin. Her mind remains clouded, but reason is later restored through an accident. A conventional theme with a sympathetic touch in it and pleasing outdoor scenes.

GEMS AND GERMS (L-KO), Jan. 3.—Eccentric comedy of a fairly amusing sort. The dog drinks the professor's liquid containing germs and starts a wild chase. The girl and her bald-headed lover start another and every one winds up in the lake, also the dog. This has amusing moments.

THREE TIMES AND OUT (Imp), Jan. 4.—In which King Baggot plays the part of a flirtatiously inclined man. He flirts with his friend's wife and is jailed three separate times for the offense. In spite of the broad character of its humor, this comedy is handled so well that it proves very interesting. The photography is good and the cast pleasing.

FOR THE GOOD OF THE CAUSE (Nestor), Jan. 5.—A breezy comedy number, in which Eddie's mother-in-law is an ardent suffragist. He makes good with her by wearing a pennant, "Votes for Women," and then takes her to a cabaret. The closing scenes were not as strong as the beginning, but it makes a very fair offering.

TIT FOR TAT (Warner), Jan. 5.—In this picture, which is of the farce comedy order, a young man takes a young lady driving. During the drive he insists that she allow him to kiss her, and because she resents his advances forces her to walk. Another young woman joins forces with the aforesaid, and together they play a joke on the young man, running off with the horse and carriage while he is gathering flowers for them. This is perhaps the most amusing incident in the film.

SAPHO UP-TO-DATE (Warner's), Jan. 6.—This is rather a good eccentric comedy offering released under the Superba brand. An artist looking for a model for Sapho chooses one who is particularly memorable for her avoirdupois. Considerable fun is gotten out of the fact that Sapho's sweetheart objects.

NEVER AGAIN (Warner), Jan. 6.—This film has very little if anything to recommend it. It is intended for farce comedy, but oversteps the line of vulgarity to such an extent that it becomes repulsive. A man impersonates a woman and applies for the position of cook in a private family. At the discovery of the deceit his garments are torn from him and he is pursued through the streets with only a woman's corset and its appendages over his own undergarments.

CUPID IN A HOSPITAL (L-KO), Jan. 6.—A burlesque number with some decidedly laughable spots running through it. Billy Ritchie invades a hospital, where he makes love to one of the nurses and creates a riot among the patients. A bottle and a bomb add to the excitement. A successful comic offering.

BUY-BUY BABY (Warner), Jan. 7.—Dot Farley does good work in this picture, in which comedy approaches the eccentric sort. The situation chosen will have a strong appeal, especially to the female portion of an audience, who will rejoice with the saleslady in a modiste's shop at the turning of the tables on a certain flirting husmand, making him foot the bill for an elaborate wardrobe for his much-neglected wife. The picture is released under the Luna brand.

A MAN'S TEMPTATION (Rex), Jan. 7.—Ben Wilson and Frances Nelson appear in this number. He portrays a French fencing master and kills her husband after a duel challenge, brought about by jealousy. The story is not extremely convincing, though the scenes are interesting.

OLIVE'S LOVE AFFAIR (Sterling), Jan. 7.—A juvenile number, with Olive and Little Billy in it; also a fine big dog. The children really do some exciting work in their rescue over the side of the cliff. The best of these juvenile numbers shown for some time.

UNCLE ABNER'S WILL (Warner), Jan. 9.—This is a farce comedy of the sort suited to the general audience. It is, however, rather childish in conception, and has little to recommend it. A number of idlers and others looking for a good home, seek with temporary success in establishing their claim to the deceased Uncle Abner.

WHEN HIS LORDSHIP PROPOSED (Nestor), Jan. 8.—A comedy number by Al E. Christie. Lee Moran plays the part of a lord who proposes to two girls, both of whom go back on him before the wedding ceremony. This is light and pleasing in treatment and proves quite amusing, though it never becomes extremely laughable.

A POLITICAL MESS (Joker), Jan. 9.—The main idea in this, in which the candidate for Mayor poses as a sculptor and places a cement cast over his rival's face, is very funny. The rival candidate's predicament is indeed a bad one and a chisel has to be employed to get the cast loose. A successful low comedy number.

A GIRL OF THE PINES (Powers), Jan. 9.—A lumber camp story in which Edna Maison appears as a girl dressed in boy's clothes. She is bullied by the foreman because she is not strong enough for heavy work. Joe King appears as the hero and saves her. An interesting situation, but the plot is not very strong.

MARRIED BY INSTALLMENT (Royal), Jan. 9.—This film can safely be classed as something really new. It is farce comedy of a most acceptable sort, handled by an excellent cast, and directed with care. A unique feature of the picture is found in the office of the marriage broker who supplies stationary, wedding costumes, a minister and a cameraman. One of the comic situations of the play, which is well put over occurs when the new hubby discovers that the ten acres upon which he has fondly dreamed are fields of crisp cabbage, turns out instead to be ten small children.

PANAMA CANAL (Universal), Jan.—An exceptional scenic reel, picturing in a clear, entertaining way the important features of the Panama Canal as it stands since completion. This is next to a trip to the scene itself. Views are shown of the steamship "Anchon" passing through on the initial trip, carrying promiment officials and their ladies. The mechanism of the locks and other instructive features are shown. The photography is generall very good.

Independent Specials

THE EXPOSURE (Reliance), Dec. 26.—This is an interesting newspaper adventure, told in two reels, and directed by F. A. Kelsey. Irene Hunt plays the role of the young woman who finds her opportunity to make good in uncovering the grafting schemes of the City Councilmen for the benefit of the paper by which she is employed. By means of a dictagraph placed in an adjoining room at a restaurant the conversation of a City Contractor with one of the honest councilors whom he believes to be his friend and to whom he is handing graft money, is recorded. It is at this point of the story that the young woman recognizes her former sweetheart through a hole in the wall, the man who is apparently receiving graft money for his own purposes, but who it afterward divulges, is preparing for the exposure of the graft system on his own account. One of the finest scenes in the film is that in the council chamber where the Councilman faces the Contractor with the charge of graft.

THE RED SCAR OF COURAGE (Eclectic Pathe), Dec.—Laid to a large extent in the war zone of Europe, this picture of two reels elicits considerable interest partly from the fact that here and there are placed scenes of the departure of soldiers for the front, the placing of guns, etc., that have no doubt been snapped up by the Pathe cameraman during the campaign. The story is fairly interesting, showing as it does how a young lover wins the approval of his sweetheart's father through bravely facing the dangers of war, and thereby winning the hand of the girl he loves.

THE OLD FISHERMAN'S STORY (Majestic), Dec. 27.—In this two-reel production an acceptable picture has been manufactured out of a very spare story. The picture would by no means stand out as a masterpiece, and the constantly recurring scenes where the sightseers listen to the old man's recitation of the story of his hunchback son Ned, become somewhat tiresome, but the remainder of the picture has a fair claim to artistic development. Spottiswoode Aitken plays well the rather trying role of the old fisherman reciting his story. Jack Conway gives an excellent interpretation of the role of Ned, and Raoul Walsh as the weaker vessel, Ben, brother of Ned, who leaves his wife and child for a gypsy maid, is all that could be desired. And last, but not least, comes Mary Alden, whose conception of the "Gipsy Devil" is what would be expected of so fine an actress.

THE MASTER KEY (Universal Special), Dec. 28.—Seventh episode. This features principally in the first reel a number of views about San Francisco, including a good look at the World's Fair grounds. Tom Kane, portrayed by Charles Manly, arrives from the mine and assists John Dore in rounding up the conspirators. The second reel is full of interesting action, including a thrilling fight on roof tops, in which the deeds are lost. An entertaining instalment.

WHEN A WOMAN WAITS (American), Dec. 28.—In this two-reel offering the work of Winnifred Greenwood in the feminine lead is unusually good. In the making of the picture no tremendously heavy dramatic situations have been permitted. The story is one of pathos, simply and effectively told. The subject is not a happy one, but the manner in which it has been handled is artistic and thoroughly satisfactory. One of the unique points of the production is the presentation of the contents of a letter received by the waiting woman from her sweetheart as a series of animated photographs. During the period of waiting at her own suggestion, that she might mother her motherless sisters and brothers, her lover dies in a distant territory, her father dies, and her sisters and brothers one after another marry and leave her alone.

LUCY'S ELOPEMENT (Thanhouser), Dec. 29.—A two-reel offering dealing with the familiar subject of an elopement. In spite of the fact that this has been done over and over again in almost the same way, this is made very entertaining. Considerable suspense is aroused over the hero's successful attempt to get the girl down the rope and off to the minister before the irate father appears. Mignon Anderson and Morris Foster play the young couple. The photography is good and this production makes good use of stock situations.

THE SECRET OF THE MOUNTAIN (Eclectic Pathe), Dec.—This four-reel offering has been prepared in the European studio of the Pathe Freres, and is decidedly European in its style and method of production. The story is interesting, though not unusual, and treats of the sorrow caused through the gambling habits of a young man, to his father and sweetheart. Discovering that his father, whose faith in him is implicit, has gradually sacrificed all his property to supply him with money during his college term, he goes with a party of friends on an excursion through the mountains to evade the outcome of his perfidy, during which time he takes advantage of an injury which he sustains through a fall over a precipice, to permanently withdraw himself from the zone of his father's financial disaster. Later the old man wandering in the streets is taken in by the sweetheart, and in a moment of repentance the son in search of his father in the old home is directed to where a happy reunion takes place.

GERTIE (Box Office Attraction Co.), Dec.—Another unique offering which will create mirth wherever it is exhibited. In this film George McManus bets Windsor McCay on a trip which they take through the Museum of Natural History, that he cannot, as per McCay's boast, draw a picture of the mammoth Dinosarus and make it live again. McCay wins the bet, and the result of his work as presented by the Box Office Attraction Co. is one of the most entertaining examples of the animated cartoon ever presented.

THE IDLER (Box Office Attraction Co.), Dec.—The photo-play production of C. Hadden Chambers' drama, "The Idler," reflects much credit on Director Lloyd B. Carleton, who directed it. It is a strong drama and lent itself easily to the film, and in its five reels there is not a moment without interest. Apart from the action of the play, which has been handled by a cast of well-known stage stars, namely, Charles Richman, Catherine Countiss, Claire Whitney, Stuart Holmes, Walter Hitchcock and Maud Turner Gordon, special attention should be called to the quality and depth of many of its settings, the richness and good taste of the costuming, and the splendid photographic effects achieved. If any fault can be found with the production sa presented, it is in the lack of explanatory subtitles, a few more of which might help the uninitiated to grasp the full intent of the play. A review of this feature will be found on page — of this issue.

A CAPTAIN OF VILLAINY (Victor), Jan. 4.—Adventure No. 5 of the Terence O'Rourke series. This is excellently staged and artistically

handled throughout. In this number Terence comes to the aid of a young wife who is being victimized by a blackmailer. The scenes in Tangiers are full of atmosphere and the plot itself is strong and convincing. George Periolat gives a good presentation of the villainous army officer whom Terence thwarts. A good instalment.

THE LEGEND BEAUTIFUL (American), Jan. 4.—A two-reel story of Mission days, with Wm. Garwood, Ed Coxen, Vivian Rich and Jack Richardson in the cast. The story is allegorical and full of good sentiment. It deals with the lives of two brothers who inherit property after their father's death. The good brother is tricked out of his heritage and becomes a wanderer. The figure of Christ appears to him and leads him back to home and happiness. This feature is handled with a degree of reverence and good taste that make it acceptable. The release is a strong one of its type and is finely photographed.

THE MYSTERY OF THE THRONE ROOM (My Lady Raffles Series, Gold Seal), Jan. 5.—A fine two-reel romantic comedy, written by Grace Cunard. Miss Cunard never appeared to better advantage than in the double role of the queen and the American girl. The latter impersonates the queen, who is being forced to marry against her wishes. The settings are artistic and the story enjoyable. Francis Ford and Harry Schumm have important parts, the former playing the international spy and the latter the part of Capt. Johns, whom the real queen loves. An excellently presented light comedy with romantic snap in it. The photography is excellent.

THE COLLINGSBY PEARLS (Eclair), Jan. 6.—One of the best offerings shown by this company for some time. The pleasing cast includes Francis Herberlein, Lottye Fowler, Frederick Sumner and Irma Earle. The story, which is well-constructed throughout, concerns a valuable string of pearls and some paste substitutes. The crooks quarrel over a girl and the two factions attempt to get the pearls on the same night with disastrous results. A familiar type of plot worked up with a good degree of suspense and well photographed.

THE SCOURGE OF THE DESERT (Broncho), Jan. 6.—A two-reel Western number, with Wm. S. Hart and Rhea Mitchell in the leading roles. Hart plays the part of a bandit whose depredations have struck terror to the hearts of the Western country folk. He later demonstrates that he has a better side. This is forcefully presented and contains many scenes of interest. The story is somewhat conventional in tone, but is given strong, convincing treatment. The photography is good.

THE SCRUB (Domino), Jan. 7.—A fine two-reel football story. The college atmosphere is maintained throughout the entire production and the photography is attractive. This picture shows how the scrub substitute coaches his rival in his studies and the forward pass movement, so that the latter brings the home team to victory. At the banquet table the star player gives proper credit to the scrub, who is presented with a college letter and wins back the love of his best girl. This is one of the best college photoplays we have seen.

ON THE DESERT SANDS (Big U), Jan. 7.—A two-reel offering with Sydney Ayres, Doris Pawn and Mrs. Benson in the cast. The story is based on the familiar theme of the child found on the desert after the parents have been massacred by Indians. She grows up and eventually marries the hero, who first found her as a baby. There is not a great deal of novelty in the opening scenes, though the action and photography are good. The most interesting situation is in the second reel, where the men gamble for possession of the girl.

SHE WAS HIS MOTHER (Imp), Jan. 8.—A sex story told in three reels. This is strongly pictured and even artistically handled in many respects. The story itself suffers from its depressing tone and cannot be called pleasing in spite of its strong presentation. In the first scenes the country girl is deserted by her city lover. She brings her baby to the city and is rescued from drowning by a woman who keeps a fast house. The girl brings up her boy in these surroundings. The young father recognizes her and steals the child. When the boy grows to manhood he learns the truth and kills his father. The final scenes shows his mother testifying in court to save his life, in which she is successful.

A MIDAS OF THE DESERT (Kaybee), Jan. 8.—A strong two-reel offering, in which Walter Edwards gives a good piece of character portrayal. He appears as a man who allows gold to become his god, forgetting his daughter and all else in his desire for more wealth. His desertion of the daughter and death on the desert are convincingly shown. The girl is befriended by the hero and finds happiness. This is excellently photographed and care has been taken with the details and minor action. A good offering.

CUSTER'S LAST SCOUT (Bison), Jan. 9.—An excellent two-reel Western number, produced by Henry McRae. Alfred L. Chapman, the last remaining witness of the Custer massacre, is shown telling the story of the great military tragedy. The entire story adheres fairly well to historical facts. The photography is clear and smooth, the scenic effects picturesque and the view of the massacre itself is convincing. In spirited action, strength of plot and general interest this is an exceptional offering.

THE CRYSTAL GLOBE (Kriterion).—A two-reel Paragon picture featuring Dorothy Davenport and Lee Hill in a love story. The plot is too slight to afford much punch, but the directing and acting are so good that the offering will keep interest awake and is quite sure to please. It is one of those stories that are made convincing rather than are so naturally. The photography is perfect and it should be a good offering.

THE TATTOOED MAN (Kriterion).—A rough farce from the All Comedy Film studio and directed by Alexander Frank. It has the conventional suffragette, the conventional crazy man and the usual rough business—there is some freshness in what it shows. A fair, light, rough offering.

AND PERCY MADE GOOD (Kriterion).—An elopement farce directed by Bert Angeles, recently with Vitagraph, and made in the Santa Barbara studio. The two juveniles are quite acceptable, but Dad will not so surely seem comical to all kinds of spectators. Photography is perfect. Plot is slight. A fair offering.

Feilding to Head Round-the-World Co.

Lubin, in His Record-Breaking Plan, Disregards War—Trip to Extend Three Years.

WITH a company of twenty-one people, Romaine Fielding, Lubin's star producer, will leave Philadelphia on January 4 for Phoenix, Arizona, where the first stop will be made in the world's tour scheduled by the Lubin company for the largest cast ever assembled for such a purpose. It is expected that Mr. Fielding and his people will be away from Philadelphia three years or more. Complete plans have not yet been announced by the Lubin Co., but it is understood that California, the Hawaii Islands and Alaska will be among the many places visited in order to secure the proper settings and atmosphere for some of the features which the author-director has up his sleeve.

Romaine Fielding.

It is the first time in the history of motion pictures that a world's tour has been attempted with such a large and complete company. That the Lubin company has decided to carry out such a program at the present time is indicative of its splendid stability, enterprise and firm confidence in the future prosperity of pictures. Both Siegmund Lubin, head of the Lubin firm, and Ira M. Lowry, general manager, have displayed an enthusiastic, but wise attitude toward the present conditions and future outlook of the film business. The choosing of Mr. Fielding to head such an undertaking is a signal recognition on the company's part of his ability both as a producer and business executive.

Three special cars will carry the company, with properties and two automobiles, out of Philadelphia to the southwestern state. The company will leave on Monday evening and is expected to arrive in Phoenix Friday. There it will remain throughout the winter and, perhaps, part of the summer, to produce plays written and directed by Mr. Fielding and featuring him in the leading roles. From there, the company will move on to California, where there will be produced, among others, pictures laid in and around the Panama Exposition. The Hawaiian Islands and Alaska will follow in the tour which will then continue west.

BIG EDISON NIGHT AT EMPIRE.

Notwithstanding the bitter cold of last Tuesday night, December 22, the residents of the Bronx turned out in vast numbers to behold in real life at the Empire Theatre their screen favorites of the Edison Company. As early as nine o'clock the magnificent theatre was taxed to capacity and the spacious lobby held a throng eager to gain admission. After the showing of the Edison features "The Colonel of the Red Hussars" and "The Best Man," Frank Bannon, the Company's publicity man, introduced from the stage Sally Crute, Miriam Nesbitt, Gertrude McCoy, Duncan McRae, Robert Conness and Marc MacDermott. A grand innovation was tendered to the artists by the admiring fans and the ladies were each presented with a gorgeous bouquet of flowers. The players then retired to the rear of the theatre, where they at once became engaged in affixing their signatures in books, albums and on slip covers in the possession of the fans.

ELAINE IN LOEW AND FOX HOUSES.

Jules Burnstein, who so successfully manages the destinies of Eclectic's New York exchange, is wearing a broad smile these days and opines that it's a fine holiday season. Here's the answer. "Jule" has booked the "Exploits of Elaine" in twenty-one Loew theatres and eleven of the Fox houses. For good measure he has put the Pathe News into the big auditorium of John Wanamaker's for first run twice a week service. You're right, Jule, it is a fine holiday season.

"Cinderella."

Miss Mary Pickford Is Charming in the Famous Players' Four-Part Interpretation of Fairy Story.

IT IS a delightful interpretation the Famous Players has given us of this old friend of childhood. In the title role of "Cinderella," which is shown in four parts, Miss Pickford brings to bear all her native charm. The producer, James Kirkwood, has made wide use of the camera in transferring to the screen the atmosphere of the fairy story, with its sudden transformations and happenings so out of the ordinary in the view of everyday human beings. It is a subject that particularly will please the little ones, as was evidenced at the Strand on Monday afternoon.

As was to be expected, there are many comedy bits—what with the uncomely stepmother and two sisters who heap abuse on poor Cinderella; their terror at the sight of

Scene from "Cinderella" (Famous Players).

a mouse, their "fussing up" to win the hand of Prince Charming and their dismay when he repels them; or their violent struggles to get a No. 7 foot into a No. 2 shoe. We see Cinderella falling asleep by the bundle of sticks the fairies have picked for her and her discovery by the prince; we are shown, too, the creation of a coach and horses and attendants out of a pumpkin, a cage of mice and a cage of rats. The things that happen about the great clock as Cinderella dreams of her wonderful experiences in the palace will amuse grown-ups as well as convulse the children.

It is a well staged throne room in the palace where Cinderella goes to attend the reception given that the prince may make a selection of a bride. So, too, there are many picturesque exteriors of field and woodland. "Cinderella" is well done. It will make excellent entertainment for any house.

VITAGRAPH THEATER'S NEW BILL.

The successful one-act playlet "What the Moon Saw," written by S. Rankin Drew and the lead in which was taken by Sidney Drew, will be replaced at the Vitagraph Theater on Monday, January 4, by "A Nocturne in A Flat," written by J. Stuart Blackton. The players will be William Humphrey, Rose Tapley and Bobbie Connelly. Ned Finley had been slated to play in the sketch, but his assignment to Texas prevented. The Broadway Star Feature will be "Mother's Roses," a four-part subject written by Ralph Ince.

"What the Moon Saw" has been played for four weeks. It has been popular with picture and theater goers.

MOROSCO PREPARING PLAYS FOR SCREEN.

Oliver Morosco, the prominent theatrical producer, who with John Cort recently entered the motion picture field in association with Bosworth, Inc., is now busily engaged in the preparation of several of his stage successes, which will be presented on the screen.

The Morosco plays will be produced under the name of Oliver Morosco Photoplay Company and will be released by Bosworth, Inc., through the Paramount Program. Through this combination many prominent successes of the legitimate stage, together with well-known stars, will be presented in motion pictures. The first release under this plan will probably be "The Judge and the Jury."

"The Birth of Emotion."

Beautiful Two-Part Subject Depicting the Beginning of Human Passions—Produced by the Nash Moving Picture Company.

THE skill of the cameraman and the wealth of Nature have been combined by the Nash Moving Picture Company in a production of unusual beauty under the title of "The Birth of Emotion." It is a two-part subject intended to illuminate the subject by depicting the life of man in primitive times. Skins of animals and the leaves of the trees supply the sartorial requirements of the players and their homes are the caves and leafy bowers.

As to the manner in which the players have illustrated the birth of human passions there may be a difference of opinion among critics. It is no easy matter to handle, especially when one is compelled to get about barefoot over

Scene from "The Birth of Emotion" (Nash).

rocky places, but the three players intrusted with that uncomfortable task did quite well with it, the woman getting about with greater ease than the men.

For the settings of this picture one of Nature's beauty spots was chosen and the scenes, in consequence, are charming. Good photography and good light effects add greatly to that natural charm of locality. Altogether it is a picture well worth seeing. It will be released by the Kriterion.

Kessel and Baumann Going West.

New York Motion Picture Corporation Heads Start on Periodical Trip to Coast on January 4.

ON A regular trip to the western studios of the New York Motion Picture Corporation, Ad Kessel, president, and Charles O. Baumann, vice-president, will leave New York on January 4. It is the intention of the chiefs of the N. Y. M. P. to take up with Messrs. Ince and Sennet, the company's producing managers, the plans now under way for the expansion of the concern's business. It is definitely announced that the company will also produce in the east, utilizing the big Willat studios at Fort Lee, which the company has recently acquired. It is the intention to produce big features with prominent stage stars. The executive offices of the company in the Longacre Building have been doubled in capacity, so that now the corporation occupies nearly one-half of the ninth floor of the Times Square structure.

Robert Edeson, it is announced, is to appear in N. Y. M. P. productions. George Beban is at work on "The Sign of the Rose," his second subject. Bessie Barriscale, Howard Hickman and Rhea Mitchell also have been added to the playing forces. Billie Walsh and Harry D. Ward will accompany Messrs. Kessel and Baumann on their trip west. These two will join the Keystone playing forces. Mr. Walsh is a well-known entertainer. Mr. Ward is known to theatregoers for his Dutch comedy work. It is announced that the weekly releases of the Keystone company will be increased.

RALPH INCE JOINS KESSEL AND BAUMANN.

Announcement is made by the New York Motion Picture Corporation, Kessel & Baumann, managers, that a contract has been signed between that concern and Ralph Ince, by which the latter will begin work at the Fort Lee studios on January 18. It is understood that Mr. Ince's contract is for an indefinite period and that he is to produce one feature each month. It will be remembered that Mr. Ince directed 'A Million Bid" and other Vitagraph features.

Manufacturers' Advance Notes

"IN THE SHADOWS (Alliance).

"In the Shadows," a five-part production from the novel by John Hymer, will be the first release of the new year on the Alliance Program. The production was directed by

Scene from "In the Shadow" (Excelsior).

Harry Handworth, and the favorites of the Excelsior Company, including Gordon De Maine, Wm. A. Williams and Octavia Handworth, appear to better advantage in this than in any previous production.

The production was made at the studio of the Excelsior Company at Lake Placid, and the rugged picturesque Adirondack country provided many beautiful backgrounds for Mr. Hymer's strong story.

FLORENCE REED IN "THE DANCING GIRL" (Famous Players).

Florence Reed, the celebrated emotional actress, whose amazing talents have been seen to advantage in such recent Broadway successes as "The Typhoon" and "The Yellow Ticket," in the latter of which she won a distinct personal triumph, makes her first appearance in motion pictures in the Famous Players Film Company's realistic and artistic

Scene from "The Dancing Girl" (Famous Players).

screen adaptation of Henry Arthur Jones' world-famous drama, "The Dancing Girl," which will be released on the Paramount Program January 11th.

"The Dancing Girl" might have been written for the camera, so full of action and picturesqueness is every scene, the colorful exteriors of the rocky coast of "The Isle of Endellion" contrasting with the rich interiors of the elegant home of the profligate Duke of Guiseberry, under whose patronage the dancing girl lives for a time; and there is the dramatic comparison of the sober life of the grave Quakers on the lonely island, with the gay life of London society and the bright Bohemia of the singers and artists, with whom the Quaker girl mingles when she becomes the favorite of the Duke. Perhaps the greatest incident of the play is the famous "staircase scene," where Drusilla, at the zenith of her fame, having come to dance before the Duke's own family, declares to her amazed and angry old Quaker father, who comes in search of her, that she wants to be "the topmost rose on the topmost bough and live in the sunshine," and is crushed by the terrible wrath of a father's curse. Tottering for a moment beneath her father's scourging censure, she faints, and falls the length of the grand staircase, and awakens to consciousness, knowing at last the havoc she has made of her life, and the shame she is to her people. The tragedy of this is followed by a splendid scene in which occurs the meeting of penitent Drusilla with the nobleman whom her extravagance has ruined, on the lonely coast of Endellion, where both have come to seek death, and where they decide, instead, to rebuild their shattered lives and to share a newer, purer life.

In the exceptional supporting cast are included such Broadway favorites as Fuller Mellish, Malcolm Williams, Eugene Ormonde, William Russell, William Lloyd and Minna Gale.

"COMRADE KITTY." (Lubin.)

This is a charming little love comedy written by Shannon Fife, the Pennsylvania college boy, who has offered so many dainty stories to the credit of the Lubin studio. It is made

Scene from "Comrade Kitty" (Lubin).

up of love, kisses and laughs, and will please the admirers of sweetheart tales. Ned Hicks plays a trick on his father, but he cannot help loving Kitty, the pretty auditor of the shipping department, and though his father plans a rich girl match that Ned cannot see. The boy wins out and "dadda" cannot help giving his blessing. Arthur Johnson and Lottie Briscoe play the leading roles, which, of course, is guarantee of an excellent cast.

AMERICAN FILM MFG. CO. WINS TITLE LITIGATION.

After extensive litigation the courts have dismissed the injunction suit of the Famous Players' Film Co. against the American Film Mfg. Co. to restrain the latter from the use of the title "The Aftermath" and the American Film Mfg. Co. is granted the full and unrestricted use of the title "The Aftermath," their two-reel feature release of August 31, 1914.

"MY LADY HIGH AND MIGHTY" (Victor).

Mary Fuller is featured in "My Lady High and Mighty," a two-reel light comedy drama to be released under the Victor (Universal) brand on January 11. Charles Ogle supports Miss Fuller.

The drama of English country life gives Miss Fuller an opportunity to display her horsemanship which she grasps with excellent effect. As the petted, spoiled daughter of an English earl Miss Fuller exhibits yet another facet of her many-sided versatility.

Some excellent sets are used in the drama. A Georgian bedroom set of mahogany and a baronial hall are especially worthy of commendation. Miss Fuller is an especially bewitching figure in her nightie and riding habit with mannish breeches and carries out her role in a devil-may-care fashion

Scene from "My Lady High and Mighty" (Victor).

which should further endear her to those with whom she is so great a favorite.

Impressionable misses who are waiting for the coming of their cave-man may be a little horrified at the realistic make-up of Curtis Benton as a hairy-armed primitive brute. Mary Fuller, clothed in wolf and bear skins, however, is just the docile sort of wife most men would prefer.

Lady Mary favors the cave-man type of suitor and Sir Harvey does his best to live up to her ideal. With his gnarled war club he compels her to cook for him, to sweep out his cave with faggots and then commands her to lie down in a corner, like a good cave-wife, and to go to sleep without chattering. The Earl of Dreadwood fails to grasp the situation until Lady Mary has promised to marry her Sir Harvey-cave-man at the first possible moment.

"THE OLD CODE" (Selig).

The two-reel release for Monday, January 11, on the Selig Regular Weekly Program, is a remarkable tale of love and hatred with the scenes portrayed on the northwestern frontier. It was written by James Oliver Curwood, whose

Scene from "The Cld Code" (Selig).

scenarios are being featured by The Selig Polyscope Company.

Wm. Stowell and Edwin Wallock, whose work in a number of Selig productions among which stands out distinctly "In Tune With the Wild," take the leading parts in "The Old Code," of Pierre and Langlois, the two woodsmen who are rivals for the hand of pretty Marie, the daughter of an old frontiersman.

Pierre and Marie are lovers, but the girl in a spirit of mischief flirts with Langlois, a rough and brutal fellow, whose attentions she loaths in secret. She enters into a flirtation with him for the purpose of making Pierre jealous and succeeds to her dismay beyond all her expectations. Langlois makes Pierre believe that he is the successful suitor and Pierre, rendered frantic, engages in a fist fight with Langlois.

Another forest maiden, Lola, pretends to be friendly with Marie, but utilizes her intimacy to embroil the two lovers and keep them apart. She is in league with Langlois.

The two rival woodsmen decide to settle their dispute by reviving "the old code" which provides that disputes shall be settled in a hand-to-hand conflict to the death on an island in the river.

While they are engaged in their deadly mimic warfare Marie discovers the conditions and frantically goes to the rescue of her lover, Pierre. She arrives on the island just in time to thwart the brutal revenge of Langlois, who has made a prisoner of Pierre and is putting him to the torture as is his right under the rules of the old code. Marie ends the torture by putting a bullet through the skin of Langlois and rescues her lover.

Then the truth in the matter comes out and Langlois flees the country to escape lynching by the indignant forest people.

Some of the most magnificent scenery ever photographed for the screen has been reproduced in this remarkably effective and intensely dramatic picture-play by the Selig camera men.

"PATSY'S FIRST LOVE." (Lubin.)

This number is replete with misfortune for Patsy, his hopeless love for the schoolmistress drives him to attempted suicide, which, however, is prevented by his sister. Sykesy, as usual, plans humiliating tricks, which always result in

Scene from "Patsy's First Love" (Lubin).

Patsy's punishment and vexation. Never before has one been so afflicted. He falls from a tree and breaks his arm, which he has to wear in a sling at Mary's wedding. The wicked Sykesy trips him up in the procession down the aisle, and his father, instead of being sorry for him, sets him to do chores on the farm. Altogether Patsy gets beautifully the worst of it at every turn. The only one who offers any sympathy is Mary, the schoolmistress, and while she is comforting him and allows him to weep over her shoulder, they are discovered by her husband and a new trouble is in order, thru Jack's jealousy. Clarence Elmer, as Patsy, is pitifully great in this chapter, and Edwin De Wolff, as Sykesy, is as wicked as anyone can wish.

ALLIANCE PROGRAMME RECEIVES GRATIFYING RECEPTION IN AUSTRALIA.

After thoroughly opening up the American and Canadian fields to the films on the Alliance Programme, General Manager Andrew J. Cobe announced that he has concluded arrangements with the leading independent film distributors of Australia and New Zealand to handle the Alliance output in the Antipodes.

The first of the Alliance productions has already been shown in Melbourne, Sydney and other cities and was warmly received by Australian audiences.

"THE COLLINGSBY PEARLS" (Eclair).

A strong and intensely gripping society drama is always welcome on any program, and "The Collingsby Pearls," released by Eclair on Wednesday, January 6, is no exception to the rule. The story revolves around a marvellously beautiful rope of pearls, a band of society crooks, and the final reconciliation of a warring husband and wife, drawn apart through the artificialities of so-called high life. The clever plan of the thieves, their exciting capture and the final denouement, which gives the story a most unexpected turn, all go toward making the "Collingsby Pearls" a most attractive and interesting Eclair release. Lottye Fowler, Richard Garrick and Irma Earle are featured in the stellar roles and their work is of the highest calibre. The settings and society atmosphere of the entire production were looked after by a well-known society matron and their accuracy is unquestioned.

Scene from "The Collingsby Pearls" (Eclair).

"DISTILLED SPIRITS" (MinA).

This one-reel MinA film is said to be one of the most advanced examples of trick photography on record. It tells the story of an inebriate and visualizes his delirium, the grotesque horrors of which bring about his complete reformation. Milton Fahrney, against whose name many great successes have been recorded, was the director of "Distilled Spirits," scoring thereby the greatest achievement of his long career.

Scene from "Distilled Spirits" (MinA).

"Distilled Spirits" is a comedy which depends largely upon its situations for humor. An interest larger than the laugh is created by its incredibly skillful mechanics, and in the tenseness of its rapidly developed story. In addition to this, "Distilled Spirits" points a high moral lesson, and with its many elements of appeal should prove one of the most exceptional releases of the day.

"THE GARDEN OF LIES" (All Star).

For the making of "The Garden of Lies" the All Star Feature Corporation, under the direction of Mr. Pratt, journeyed to Jacksonville and St. Augustine, Florida, where most of the exteriors were made. The shores of the Gulf of Mexico were made the basis for a number of the magnificent scenic settings, and numerous old castles and mansions dating far back into the Spanish period were secured, and many of the interiors were made therein. In addition to Jane Cowl, the cast contains Violet Horner and other prominent All Star Stock players.

Scene from "The Garden of Lies" (All Star).

The scenario in "The Garden of Lies" was written by Louis Reeves Harrison. "The Garden of Lies" is a five-part production, released by the Alco Film Corporation January 4th.

ARBUCKLE IN NEXT BOSWORTH RELEASE.

Maclyn Arbuckle, one of the most prominent portrayers of typical American characters on the legitimate stage, will make his initial appearance on the screen under the Bosworth banner in "It's No Laughing Matter."

Written and directed by Lois Weber, "It's No Laughing Matter" presents the jovial Arbuckle in a role for which he is specially adapted, as Hi Judd, poet, postmaster and philosopher of a little country village. The story is simple, yet strong in the unfolding of its half humorous and half romantically dramatic plot.

Supporting the star is an exceptional cast including such artists as Adele Farrington, Myrtle Stedman, Herbert Standing and Charles Marriott. Miss Weber has spared no effort to make this one of the most picturesque and true to life photoplays ever produced and as a delightful comedy drama it has no precedent. "It's No Laughing Matter" is the next Bosworth offering on the Paramount program and will be released January 14.

BERT LEVY IN WORLD FILMS.

Commencing on January 4, 1915, the World Film Corporation will make a weekly presentation of "Bertlevyettes," in one reel, showing Mr. Bert Levy himself and his work. Mr. Levy has been before the world for many years as a stage entertainer, and the man and his work are familiar to millions. Now, by the aid of the World Film's colossal organization in the United States and Canada, he and it will be offered to the eyes of many more millions of people. As illustrator, cartoonist, lecturer, writer, Mr. Levy is facile princeps: he entertains royalty and plutocracy, rich and poor; he is equally popular in the palace and vaudeville houses.

In the World Film pictures, Mr. Levy is first of all personally introduced and he is not seen again, though his pencil is seen deftly creating his masterly sketches on the screen. They originate, grow and are completed under his masterly touch. At the start you are set guessing. As line and outline accrete, however, you get an idea of what is coming. Your interest expands. You are startled and excited; finally the picture of a familiar face flashes before you, and there is your likeness of a famous person on the screen. It is a very popular screen offering.

The first of the series is "Great Americans, Past and Present"—Washington, Lincoln, Grant, Lee, McKinley, Woodrow Wilson, and others. The second of the series will be "Famous Men of Today"; the third, "Famous Rulers of the World"; the fourth, "New York and Its People."

ALICE JOYCE'S PICTURE BLOCKS STREET.

Upon more than one occasion the police have been required to keep the crowd a'moving in the vicinity of a drug store on the southeast corner of Broadway and Forty-third street, New York City, where this exquisite oil painting of Miss Alice Joyce is on exhibition. The portrait shows the

famous Kalem beauty and heroine of the Alice Joyce Series, wearing a million dollars' worth of gems and a three-thousand-dollar "Lucille" gown. It was painted by M. Kassel. The picture is enclosed in a shadow box and a four and one-half inch wide burnished Roman gold frame. The latter was made by Menger & Ring.

MinA COMIC SERIAL.

CONSISTENT with its well defined policy of springing a big surprise or two every week, the manufacturers of MinA Films now announce a fifteen-reel comic serial. It is to be known as "The Girl of His Dreams," and will feature Harry La Pearl, the famous circus clown.

The new MinA serial will be presented in weekly single-reel instalments, each reel telling a complete story, with a strong connecting thread running through the whole set.

The idea is novel in that it burlesques the big sensational serials that have been running jointly in the motion picture theaters and the newspapers throughout the country for the last year.

Arrangements have been made to syndicate "The Girl of His Dreams" as a weekly magazine section story—through one of the most powerful magazine syndicates in America. Each newspaper instalment will appear simultaneously with the release of the corresponding episode of the picture in each city, and the link between this vast advertising and the exhibitor will be furnished by a system of one and three-sheet posters that will "make people think the circus has come to town."

The serial was directed by Fred Loomis, and in addition to Harry La Pearl, the familiar faces of Elaine Ivans, the Little Nell of motion pictures; Jennie Nelson, the crack broncho rider, well known for her portrayals of western types, and fifteen prominent clowns picked from various circuses will be seen.

"The Girl of His Dreams" will be a regular MinA release on the General Film Program.

"THE CAMPBELLS ARE COMING"—A FEATURE.

Francis Ford and Grace Cunard are making their five-reel feature, "The Campbells Are Coming," a splendid, spectacular affair. Last week the siege of Delhi was staged and visitors from all over the state came to see the realistic fighting. Ford takes the part of an Indian potentate and Grace Cunard that of an appealing little Scotch lass. Los Angeles visitors watched the battle scenes from the grand stand which was erected for Damon and Pythias.

BIOPHONE SECURES PRELIMINARY INJUNCTION.

On December 24, 1914, the Hon. Chas. M. Hough, of the United States District Court, ordered a preliminary injunction restraining the Renfax Film Co., Inc., from marking its records in any manner infringing letters Patent No. 761,846 of the United States issued June, 1904.

Regarding the above, DeWitt Fox, of the Renfax Film Company, states that the injunction does not affect the company's business in any way whatsoever, merely necessitating a slight change in marking of the records.

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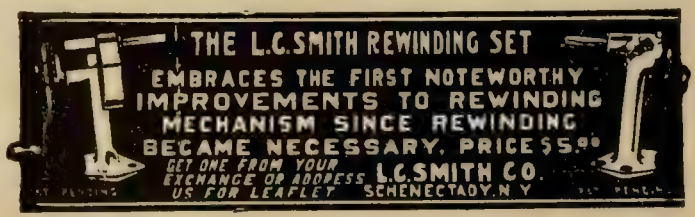
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Victory for Park Theatre

Boston Theater Can Show Moving Pictures—City Officials Claimed It Must Conform With New Law; But Judge Fox Dismisses Bill—Mayor Will Take Case to Supreme Judicial Court.

By E. H. McCloskey, Special Correspon dent of Moving Picture World.

THE bill which the City of Boston had filed against the Park theater, seeking to restrain the latter from giving moving picture shows in the theater until it complied with the law requiring that buildings erected or altered for such shows shall be of first-class construction, was dismissed by Judge Fox of the equity session of the Suffolk County Superior Court after he had heard the arguments of both sides of the case.

At this hearing, which lasted for two days, Attorney David Stoneman, a director of the company, testified that alterations of the theater were two-thirds completed last August, when the new law went into effect requiring motion picture houses to be henceforth of first-class construction. The alterations, he said, cost $75,000, and consisted of making new exits, installing one concrete balcony instead of two wooden ones, putting up a machine booth and plastering the theater's interior.

Building Commissioner O'Hearn, who started the trouble, testified that on Aug. 17, last, the company applied for an alteration permit, but made no mention that the building was to be altered for the purpose of use for moving pictures. This application was granted Aug. 25. On Nov. 23, according to him, the alterations were approved and it was eight days later before he knew that pictures were to be exhibited.

John H. Mahoney, supervisor of construction for the city, testified that the theater now had a permanent booth for a moving picture machine and a screen for the pictures. The license for the theater to conduct theatrical performances was granted on Dec. 7.

After Judge Fox had listened to all the evidence, he issued the following decision:

"This case turns on the construction and application of Section 4, Chapter 782, Acts of 1914, which says: 'Every building hereafter erected as a theater and every building hereafter altered to be occupied as a theater, shall be a first-class building. Every building hereafter erected for, altered to or converted to use as a moving picture house shall be a first-class buiding.'

"The act was approved by the Governor on July 7 and went into effect ninety days after. After its passage, the Park theater entered on extensive alterations, getting the necessary permits from the city authorities, and had completed two-thirds of the work when the act went into effect.

"The only structural change which made the theater better adapted for the production of moving pictures than it had been before was the construction of a permanent booth for housing the cinematograph and accessories. Before this change, the theater, in common with other theaters in Boston, had occasionally produced moving pictures, installing temporary booths for this purpose.

"The building as it now stands is as well adapted for ordinary dramatic purposes as it was before. It is better adapted for the production of moving pictures only in this respect, that the temporary booths formerly used upon occasion have now been replaced by a permanent booth. Since the opening of the theater after the renovation, it has been used exclusively for moving picture entertainments, with instrumental and vocal accompaniments and interludes. The theater admittedly is not of first-class construction.

"It is clearly not the purpose of the statute to discriminate against moving picture houses as compared with theaters, but to bring both into the same class. I can see no reason indicated by the statute, and no reason has been suggested why a theater used as a theater before the passage of the act should not devote itself hereafter exclusively to exhibitions of moving pictures.

"The clear purpose of the statute is not to save existing investments in theaters and moving picture houses, but to provide that hereafter that buildings shall not be erected for or turned into theaters or moving picture houses unless they be of first-class construction.

"The word 'theater' has been defined by our statute. The phrase 'moving picture house' has not been defined and is used for the first time in the act in question. According to the definition given by an architect, a moving picture house as distinguished from a theater is known as a building which does not contain a stage and this seems to be a reasonable distinction.

"Whether we go by this distinction or by the definition of the statute, the Park theater is as truly a theater now as it was before alterations were made."

This case is regarded as a most important one. When Mayor Curley was informed of the decision he said that the matter involved the safety of the public. He stated that it was his duty to take the case to the Supreme Judicial Court for a final construction of the statute passed last July, and which went into effect in October. He said that the theater was doing a moving picture business in a second-class building, while the statute, which went into effect before the license for the theater was applied for and granted, calls for a building of the first-class. The mayor further stated that if the Supreme Judicial Court should place the same interpretation upon the act as did Judge Fox, it would be his duty to endeavor to secure the enactment of a different law.

Building Commissioner O'Hearn also discussed the case after the hearing. He said that the Park theater was clearly doing a moving picture business in a second-class building. "If this is going to prevail in a modern city, why I don't know what we are coming to," he said. He claims that he has had no controversy with the theater management, but had given them everything they had asked for; namely, a license to operate the Park theater as a theater, nothing being said about the moving picture business. He said that the building to conform to the law as he interpreted it should have a fireproof floor and ceiling.

This decision for the moving picture management in Boston is a most remarkable victory, as it appears that the building department of the city tried to discriminate when they filed their suit against the Park theater.

After the decision had been announced, the management of the theater applied for a license to give Sunday night performances. This permit was immediately granted by Mayor Curley.

Despite the fact that the friends of Harry K. Thaw have appealed to him to keep out of the limelight, he posed for the Hearst-Selig Weekly last Saturday in and around his home, at No. 2146 Elm street, Manchester, N. H. One of the pictures will show Thaw holding the hand of a woman writer of a New York newspaper, with whom he talked for several minutes concerning the extreme cold wave which has gripped New England.

NEW HAMPSHIRE EXHIBITORS' LEAGUE WAGES CAMPAIGN FOR NEW MEMBERS.

Charles H. Bean, President of New Hampshire Motion Picture Exhibitors' League, Working Hard in His State—Wants Every Exhibitor to Join the Organization.

Charles H. Bean, president of the New Hampshire Motion Picture Exhibitors' League, is waging an active membership campaign through his state. He is endeavoring to get every exhibitor to join the organization. The New Hampshire League is the youngest exhibitors' association in New England. It was organized on Dec. 19, 1914, at a meeting that was held at the Eagle Hotel, Concord, N. H. The following officers were elected: President, Charles H. Bean of the Pastime theater, Franklin, N. H.; vice-president, Jacob Conn of Conn's theater, Concord, N. H.; secretary, Manuel Lorenzen of the Auditorium, Manchester, N. H.; treasurer, A. L. Couture of the Crown theater, Manchester, N. H. The executive committee is composed of the following members: W. J. Dupont of the Gem theater, Berlin; George L. Pierce of the Lyric theater, Manchester; F. W. Hartford of the Portsmouth theater, Portsmouth, and G. D. Barrett of the Orpheum theater, Dover.

The following members of the Massachusetts Exhibitors' League were present at the meeting and addressed the members of the new organization: President, Ernest H. Horstmann; Harry F. Campbell, of the Box Office Attraction Company; J. E. Eslow, of the Universal Film Company; Fred J. Murphy, of the United Film Company; Charles W. Hodgman, of the Princess theater, Wakefield, Mass.; Thomas Sprye, of the Alco Film Company, and E. J. Farrell, of the General Film Company. The next meeting of the league will be held during the latter part of this month.

Chenoweth Starts City League at New Bedford.

The exhibitors of New Bedford, Mass., have organized a small league of their own, independent of the Exhibitors' League of Massachusetts. Preparations are under way for a monster ball which will be held in that city some time during February. H. A. Chenoweth, of the Theater Comique, is responsible for this new organization.

Other New England Items.

Miss Frances Howard, daughter of Frank J. Howard, of the Scollay Square Olympia, Boston, was the host of many of her schoolmates at the Crystal school, Brookline, on the day before Christmas. Through the courtesy of her father, the pupils of the school were the little girl's guests at an exhibition of instructive moving pictures, which were shown in the school hall.

The managers of the various film exchanges in Boston were responsible for the exhibition of moving pictures in many of the city's charitable institutions on Christmas Day.

The employees of the Boston Office of the General Film Company were not forgotten on Christmas Day. Each girl employed by the company was presented with a box of candy and a handsome necktie was the gift for each man.

More than one hundred and fifty exhibitors of New England visited the offices of the General Film Company last week to witness the run-off of the Hearst-Selig war pictures, which were extensively advertised in Hearst's Boston newspaper. One important detail was missing from these advertisements, however. They failed to state that the films could be secured through the General Film Company.

The Park theater, at Bangor, Maine, which was formerly known as the Star, was opened last Monday by the Keith interests. Stephen Bogrett is the manager of this playhouse. His opening attraction was the Box Office Attraction Company's picturized drama, "The Walls of Jericho," featuring Edmund Breese. The service of the General Film Company is also used.

The employees of the Scenic Temple, Cambridge, were the recipients of many beautiful gifts at a Christmas tree celebration, which was held in the dressing room of the orchestra after the matinee Christmas Day. Manager Michael O'Brien acted as Santa Claus and distributed the gifts. He was greatly surprised when his employees gathered around him after he had finished the distribution and presented him with a handsome black leather professional bag. The recipient of the greatest token of esteem was Miss Fannie Young, the cornetist, to whom the members of the orchestra gave a beautiful gold-lined loving cup. This gift was exhibited in the orchestra pit at the evening performance.

J. Edward Coolidge, New England camera man for the Mutual Weekly, was the first moving picture man at the general alarm fire in Chelsea, Mass., the day after Christmas. Despite the fact that the weather was below zero, Ed was at the scene almost as soon as the fire started.

J. W. Hanify, proprietor of the Glendale Square theater, Everett, Mass., announces that pictures released through Paramount Service are great favorites with his patrons.

Fifty Boston artists will leave for Bermuda during this month to take part in several photoplays which are to be produced by the American Motion Picture Company. Among those who will make up the party are Morris Lewis, Charles W. Jones, John Bixby, Harry Pearson, William Mandell, Wallace Montgomery, Cecil McPhee, Christene Herne, Harriet Stevens, Mrs. Charles Barry and Miss Marion Gilmore. Most of the plays to be filmed are from the pen of George Gebow, well known in Boston theatrical circles.

The Vitagraph Company's picturized drama of Hall Caine's romance, "The Christian," is scoring a tremendous success at the Boston theater, where it has been running for two weeks.

A reel of film showing Dinah, the prize gorilla of the Bronx Zoo, has been added to Dr. Raymond L. Ditmars' pictures of "Wild Animal Life," which are now showing at Tremont Temple. A feature of this film shows the animal receiving treatment for tuberculosis from two eminent New York physicians.

A moving picture machine has been presented to the New Hampshire State Industrial School by Harry K. Thaw.

One of the feature numbers on the program of the Park theater, Boston, last week was a special moving picture secured especially by the management. It features Mayor James M. Curley as Santa Claus, scattering Christmas cheer throughout Boston and gladdening the hearts of thousands of Boston's needy families by the distribution of Christmas baskets of food necessities and other good things.

Mr. Samuel Bernfield has assumed charge of the New England office of the Eclectic Film Company, succeeding A. N. Webster. Mr. Bernfield has been connected with the Salt Lake City office of the company and was the founder of the Eclectic office in this territory. He has the very best wishes of his friends for his success on his return to the Hub.

Messrs. H. B. Daly and H. T. Eaton, proprietors of the Dreamland theater at Claremont, N. H., have opened their new Magnet theater in that town. This new playhouse is one of the most beautiful photoplay theaters in New Hampshire and has a seating capacity of 700. The owners will continue to run both houses.

Grafton Corbett of the New England office of the General Film Company is very optimistic over the business outlook for 1915 after a trip through the territory. Mr. Corbett visited several of the exhibitors in Vermont, New Hampshire and western Massachusetts.

Despite the fact that many of the exhibitors report that business has been exceedingly poor during the past month, the exchange men believe that conditions will change with the new year. All state that a great reaction will follow the slump, as people are too busy preparing for Christmas.

The Baker Memorial at Concord, N. H., has discontinued the exhibitions of moving pictures. According to the management, the venture has been an utter failure.

C. H. Choate will open his new theater at Millis, Mass., on Jan. 11. Two shows will be given each week. The new house is a most beautiful structure and has a seating capacity of 450. Mr. Choate was formerly an operator at the Plymouth opera house at Plymouth, Mass.

The employees of the Gordon Amusement Company of Boston were remembered on Christmas Day. Each employee was presented with a piece of gold. This has been a custom of the company for many years.

Joseph A. Di Pesa, publicity director of the Modern theater and Tremont Temple, Boston, has an able assistant in Miss Florence G. Norton. During Joe's recent illness, Miss Norton attended to the publicity work of both houses.

Mitchell Granby and Charles Phillips are again associated with the New England office of the Box Office Attraction Company. Both men are well known to exhibitors in this territory, as they were affiliated with the Fox enterprise when it first invaded New England. Since they severed their connections a few months ago, Mr. Granby has been with the American Feature Film Company and Mr. Phillips assisted Manager Alden Washburn of the Unique theater, Boston.

Manager Samuel Pinanski of the Modern theater will feature the World Film Corporation's production, "Your Girl and Mine," during the week of Jan. 11.

A trip through New Hampshire and Vermont was made by Harry F. Campbell, New England manager of the Box Office Attraction Company, during the Christmas season. During the journey, Mr. Campbell interviewed many of the exhibitors in those states. On Christmas Day, he stopped at Keene, N. H., where he had his Christmas dinner with his mother at the old homestead.

Jacob Lourie, proprietor of the Shawmut theater at Mattapan, has announced that hereafter this playhouse will feature the productions of the William Fox Company. The first attraction will be "Life's Shop Window."

Mr. Al. Lichtmann, general manager of the special feature department of the World Film Corporation, spent several days of the past week in the Hub in the interests of his department.

The Sunshine theater at North Cambridge, Mass., has closed its doors. This house was not a paying proposition. It has a very small seating capacity and is located some distance off the main street.

The inmates of the State Prison at Wethersfield, Conn., were treated to a moving picture show after their dinner on Christmas Day.

Charles W. Hodgman of the Princess theater, Wakefield, Mass., provided a free show for the children of his town on Christmas Eve. It was originally planned to hold the show on Christmas Day, but in order that it might not conflict with the church services, Mr. Hodgman advanced the date. The feature picture was "The King's Move in the City," a two-reel Edison success, featuring Marc McDermott and Miriam Nesbitt.

William J. Burke, for some time manager of the Lynn theater at Lynn, Mass., died last week at the Union Hospital in that city, following an operation for appendicitis. Mr. Burke was an old time theatrical man and was well known throughout New England as a minstrel, endman, dancer and actor. He was a prominent member of the Lynn Lodge of Elks. He is survived by a widow and a son.

Little Lord Fauntleroy in Alco program motion pictures was the feature of the boys' and girls' entertainment which has been inaugurated in Tremont Temple by the Childrens Players' department of the Women's Educational and Industrial Union. These entertainments have been very successful since the movement started three weeks ago. They are extensively advertised throughout the suburbs of Boston by means of posters on the forward ends of trolley cars.

Moving pictures were the feature of an entertainment which was given at the State Armory on Massachusetts avenue, Cambridge, by Company E, Eighth Massachusetts Regiment. This was the annual Christmas smoker of the company and the films which were shown were greeted with considerable applause.

All woman suffrage organizations throughout Massachusetts are taking great interest in the new production of the World Film Corporation, "Your Girl and Mine." The work is in charge of Miss Alice H. Blackwell of the National Association of Women's Suffrage Associations and Miss Mabel Gillespie of the Boston Political Equality Association.

Moving pictures proved to be a great assistance to the fifty boy scouts of Cambridge, who gave a demonstration of their work and life to a large audience in Brattle Hall, Cambridge. What they could not show their friends about camp life and scouting they left to the moving pictures, which formed the greater part of the entertainment. The pictures told the story of the making of a scout, from his tenderfoot stage to a first-class scout, and also depicted the typical sports and field work of the boys on a "hike." World Film Corporation is handling the Boy Scout picture.

GOSSIP OF INTEREST AND NOTES FROM INDIANA

GLEN C. CLOUD, the new manager of the Temple theater, Hartford City, has been in South Bend purchasing supplies for the Temple theater, which he and his father recently bought. Some new stage settings and scenery are being added.

Harry Grimes has sold his picture show to H. L. Johnson, of Bryant, Ind.

"The Hoosier School Master," an Alliance picture, has been bringing out good crowds wherever exhibited in the State of Indiana. The famous novel, by Edward Eggleston, has long been used for school reading in the State, and this fact, no doubt, has had much to do with the popularity of the film in Indiana.

Manager LaTour, of the Lincoln theater, Valparaiso, Ind., has decided to show the Renfax musical pictures at least once a week in his house.

Mr. Bassett, manager of "My Show," Rochester, Ind., is giving away every Wednesday night to every patron of his theater, an envelope containing a coin, ranging in value from one to 25 cents. The stunt is costing Bassett a little more than $5.00 a night, but he figures that the increased crowd and the advertising he gets from it is worth the outlay.

The Dreamland theater, Mooresville, Ind., has been sold by Messrs. Cox and Kleinsmith, of Indianapolis, who have owned and operated the house for more than a year. The purchaser is S. W. Houston, of Lafayette.

George W. Graves, of Butler, Ind., has rented a building on South Detroit street, in LaGrange, Ind., and will open a moving picture show there within a few days.

The American theater, Terre Haute, Ind., the beautiful new house of Maurice Less, was opened Christmas Day with a good program, in which Ethel Barrymore was featured in the picture drama, entitled "The Nightingale," an All-Star feature. The theater is one of the most

beautiful in the central west and seats 1,000 people.

Elmer Moore, manager of Crump's theater, Columbus, Ind., started an endless chain scheme to fill his theater for the charity moving picture show and band concert. He got a volunteer to call five friends and ask each one to attend the concert. Every man called was asked to call five others. The house was packed, the endless chain scheme being credited for its success.

Frank Jennings and Murray Wright have bought the Habit theater, Tipton, Ind., of N. L. Hutto. The new owners will install a new piano and provide adequate heating arrangements. It is believed the house will enjoy a good patronage with these changes.

The Star theater, Winslow, Ind., put on as a special feature a lecture by Dr. A. S. Knofel, vice-president of the American Miners' Safety Association. The Winslow community is a mining community and the Star theater feature was much appreciated.

Berlin Murray, of Coldwater, Mich., and F. H. Murray, of Sturgis, Mich., have leased the Millersburg Opera house and Murray will make it a picture show theater.

Plans for the new theater to be built on North Sixth street, Terre Haute, Ind., will not be ready for some time, according to J. G. Vrydagh, the architect, who is making the sketch for John T. Beasley. The new theater will be a moving picture house and will be built on the present site of the Miller-Parrott bakery. The plans have been delayed, because the new building for the baking company will not be ready for occupancy until March 1.

George Graves, former proprietor of the Crystal picture show, Butler, Ind., moved his family to Grand Rapids, Mich., where he has purchased another picture show.

NEWS OF INTEREST FROM MICHIGAN

By the Midwest Special Service.

DON H. FINKLE, manager of the Family theater, at North Branch, has been advertising in local papers to secure advertising on slides at his house. He urges the use of the screen for selling real estate, live stock, implements and all sorts of merchandise.

A whole week of benefits for the Woman's Loyal Moose Circle was given at the Colonial theater in Lansing. In the course of this series $10 and a season pass were given for naming "The Play Without a Title."

F. K. Tremper has had his moving picture theater on Higham street, in St. Johns' redecorated, and has installed a new screen and lighting system.

Henry E. Rehfield, of Miles City, Mont., who bought the Caldwell theater, at St. Joseph, from the Western Amusement Company, will manage the house himself. The Western corporation, in which John T. Connors, Harry D. Koffman and Willard J. Banyon were interested, will be dissolved.

A charter has been taken out by the Aladdin Theater Company which has just opened a handsome new moving picture house in Bay City. The company is authorized to operate with capital stock of $50,000.

The Reithel building, at Sebewaing, has been leased by W. C. Voepel and R. C. Ranke, Jr., who will operate a moving picture show.

The film, "The Reward of Thrift," was shown at the Star theater, in Houghton, with the co-operation of the Citizen's National Bank of that city.

Sacred concerts in the churches on Sunday afternoons are said to be among the methods which will be used by the ministers of Kalamazoo to offset the Sunday shows. Citizens recently voted to allow Sabbath performances.

Manager W. E. Butterfield, of the Majestic theater at Port Huron, was fined $13.50 for failure to comply with the state law relative to theater exits.

The Kerredge theater, at Calumet, has made Tuesday and Friday regular Paramount feature days.

Since the ordinance creating a board of moving picture censors went into effect at Holland no gunplay Western pictures have been shown.

The plans for the new theater building, to replace the Orpheum on the present site at Dowagiac, call for the expenditure of about $15,000. H. J. Bock is owner of the house and John H. Shuff, manager.

L. E. Larkin, who, with Ralph McNanny and William M. Sawyer, took over the Beckwith Memorial theater, at Dowagiac, will be manager of the house. High-class pictures, vaudeville and dramatic attractions will be booked.

The Academy of Music, at Saginaw, has joined the ranks of the "legitimate" houses which have been given over, at least partially, to moving pictures. Manager W. A. Rusco began a regime of features December 20. While some theatrical attractions will be booked, it is announced that they will have to be high-grade. The new picture house will co-operate with the Jeffers and Bijou theaters under the same management, coupons being given which will be equivalent to a discount on an admission ticket at either of the other houses.

The stockholders of the LeRoy Orchestrian Company, which recently organized at Cheboygan, have applied for a state charter, with capital stock of $25,000.

Shows at the Grand and Royal theaters, in Escanaba, aided the local Good Fellows in raising funds with which to distribute Christmas cheer.

Manager George A. Banta, of the Happy Hour theater, at Coldwater, issued an interesting announcement to some of his patrons who had been pleading for vaudeville with their photoplays. Banta made a trip to Detroit and Chicago, where he talked the situation over with the vaudeville booking agents. They told him he could not get satisfactory acts and in this statement they were backed up by a number of performers. As a result the Happy Hour will be devoted to only high-class feature pictures with special attention to the musical program. Some years ago Lew Dockstader's minstrels played to a poor house in Coldwater and the noted minstrel man vowed he would never again play in Coldwater. The Happy Hour, which showed the feature "Dan," starring Dockstader, sees a strange trick by fate.

Manager J. A. Phillipp, of the Lyric theater, at Munising, has installed a new Edison machine and has been planning to redecorate and reseat the house.

A. W. Black and M. V. Rickie, of Saginaw, who purchased the Family theater, at Owosso, from Maurer & Monroe, have installed new projection apapratus. Carnations were given away at the opening under the new management.

The sociological film, "A Boy and the Law," lectured by Charles H. Mills, was shown at a number of houses in Grand Rapids. Among them was the Beecher, Burton Heights, Division avenue and Franklin street.

Joseph Chandanais has opened a moving picture show in the Bonifas building, at Garden, Mich., which he recently purchased and equipped throughout. The screen is at the front of the house. Current will be supplied by a recently installed electric plant.

A joint committee, representing the Baptist, Methodist and Congregational Churches of Greenville, presented to the city council a petition protesting against the operation of moving picture shows on Sunday.

Miss Ruby Stevers has resigned her position as pianist at the Caldwell theater, in St. Joseph.

A self-imposed quarantine in Stanton resulted in the curtailment of moving picture show business. Stanton health officials complained that people were coming from Edmore and McBride's, where there is scarlet fever, to the picture shows in Stanton. The State Board of Health agreed to the plan of quarantining the town.

EXHIBITORS' EXPRESS NEW PITTSBURGH WRINKLE

Idea for Quick and Cheap Handling of Films Between Exchanges and Shows Is Being Tried in Smoky City.

By Pittsburgh News Service.

AN exhibitors' express company has been organized in Pittsburgh by E. F. Drum and William Little to carry films to and from between exchange men and exhibitors. The reels are carried by automobile trucks which can be timed to fill the peculiar needs of the motion picture trade and insure a prompt schedule delivery at both ends. This does away with the boy toter, who is apt to be youthful and often a worry and a nuisance. The exchange gets rid of the talkative crowd waiting to be waited on and can attend to the collecting of the films in the office and the dispatching in a more business-like way and with less annoyance.

The company is already at work, although as yet only the eastern part of the city is being served. It more than probably will prove a big success and as soon as trade warrants it the truck service will be given to a much larger section of Pittsburgh and its suburbs.

Other Items from Pittsburgh.

The Feature Film & Calcium Light Company have been given the credit of having the finest Christmas window among the Pittsburgh exchanges. Manager H. J. Smith and his assistant, F. L. France, decorated the window. Various articles of supplies were arranged with colored Christmas tree lights and artificial snow, which gave a very fine effect that attracted the attention of every passer-by.

This firm reports that business among the exchanges is above expectations, although the exhibitors have experienced a depression, which is supposed to be caused by very cold weather in this section.

Baker & Goris, proprietors of the Globe theater, which recently opened in McKeesport, near Pittsburgh, reports business excellent. D. L. Clark, a real estate dealer of this town, built the Globe at a cost of $15,000, with the equipment costing $10,000. The house has a seating capacity of 500, charging 5 and 10 cents. A big feature of this house is the projection room, which is lined with marble glass.

Manager Walter Levenson of the Renfax Film Company recently made application for membership in the Pittsburgh Screen Club.

M. Welty & Company, organ manufacturers, have installed one of their automatic instruments in the store room of the Feature Film & Calcium Light Company and have a man there demonstrating and taking orders.

Moving pictures of the Ohio river improvement, the construction and operation of the movable dams and illustrative of the commerce and navigation on the Ohio river was shown at the regular weekly luncheon of the chamber of commerce at the Fort Pitt hotel Tuesday, Dec. 22. They were explained by Captain Harold C. Fiske, United States engineers' corps.

The Pittsburgh Screen Club will hold a "Good Fellowship Dinner" Jan. 10 for members only. At this dinner by-laws will be adopted.

Charles Bryen of New Salem, Pa., opened his new house on Christmas day. The Feature Film & Calcium Light Company supplied him with two Powers 6A machines, two sterling coils, a Mirroid screen and a Johns Mansville Booth.

Hepler Matthews of the Majestic theater at Charleroi expects to open this house about the first of the year. It is equipped with two Powers 6A machines complete, furnished by the above company.

The Y. M. C. A. at Indiana, Pa., recently installed an Edison Model D machine, a Mirroid screen and a Johns Mansville Booth.

Thomas Doyle has purchased August Kreil's interest in the K. & K. theater, Carson street, Southside, Pittsburgh, and will devote his entire time to the management from now on. This house is undergoing a thorough renovation inside and out, and it is the intention of Mr. Kreil to remove the stage and fill in the space with seats. A new lighting system has been installed and other improvements being made.

A. W. Goff, for several months manager of the Pittsburgh branch of the Eclectic Film Company, has been recently promoted to general manager of the Pittsburgh, Cincinnati, Cleveland and Chicago branches of the company. H. C. Holah, formerly of Cleveland, is in charge of the Pittsburgh office.

Doctor R. H. Rinalvo recently took over the opera house at Berlin, Pa., and reports business very good.

I. W. Shearer, proprietor of the Wilbur theater, Homewood avenue, Pittsburgh, is remodeling and improving the appearance of this house. Cement work has replaced some frame work, several new exits being added and a new floor being put in. This house will have a seating capacity of 320 when the improvements are finished.

The Stereopticon show recently given by the German-American Alliance at Carnegie hall, Northside, Pittsburgh, was managed by E. B. Morton, of the Feature Film & Calcium Light Company. He used calcium light and attaches of the building said they were the finest and cleverest views ever shown in the building, regardless of the light used.

The American theater, Fifth avenue, Pittsburgh, recently installed a Seltzer Automatic Music Company's solo orchestrion.

Mr. Schwier also installed a similar instrument in his new house in Swissvale.

The Film Exchange, 212 Fourth avenue, Pittsburgh, lately employed E. Frank McCall as assistant shipper and Miss Mayme Miller as a rewinder.

The new Alhambra theater, Monongahela City, Pa., recently opened its doors to the public. This is a $100,000 proposition, the house having been erected by a brewer of the town and the equipment being the finest that can be obtained. The seating capacity is 700. Harry Bentley is managing it.

M. Bush recently sold the Hippodrome theater at Grafton, W. Va., to Phillips & Heim. The Ideal theater of this city is owned by Mr. Bush.

To raise money for the benefit of the poor of McKees Rocks, near Pittsburgh, Pa., the Lyric and the Grand theaters were open from 1 to 9 a. m. Sunday. The performances were largely attended and the receipts amounted to several hundred dollars.

The Dixie theater at North View, Clarksburg, W. Va., was completely destroyed by fire last Sunday night.

The Garden theater at Johnstown, Pa., is expected to open next week.

The new Mutual fifteen-week serial story, "Runaway June," will be handled by the Serial Publication Corporation in the office of the Continental Feature Film Company, 420 Penn avenue, Pittsburgh, under the management of Sydney E. Abel. This new romantic serial features Norma Phillips, "Our Mutual Girl."

The Grelle Feature Film Company, Pittsburgh, recently installed a Rex Film Renovator. It is run by a motor and handles two films at once and is said to be the most elaborate and most effective machine made for cleaning, renovating and preserving films. It measures about ten feet in length and about six feet high.

E. L. Harmon of the American Poster Mounting Company has been notified by his attorney that his application for patent on flexible material system for reinforcing posters has been allowed and that the patent will be granted in a few weeks.

Louisville Prosperous

Increment in the Seating Capacity of Picture Shows in Louisville, Kentucky, During the Past Twelve Months Encouraging—Year Marked by Prosperity.

By C. D. Crain, Jr., Special Correspondent of Moving Picture World.

THE increasing popularity of moving pictures is demonstrated by the fact that between 4,000 and 4,500 more seats are available in the downtown districts than were to be had during the corresponding season of last year. During the past few months the new Alamo theater has opened with a capacity of 1,100 seats. The old B. F. Keith theater, which is now used as a motion picture house, has a capacity of 1,500. The Masonic theater, which was maintained as a legitimate house last season, is not operating steadily as a moving picture house, but has a capacity of about 1,500 and is in operation over half the time. The Star theater opened in the early fall with a capacity of about 300 seats and the Walnut theater, which has a capacity of about 1,500, has reduced its prices to five cents. No theaters have closed in the downtown district with the exception of the Hopkins theater, which was destroyed by fire some months ago. This theater had a capacity of about 1,500, but was slightly out of the theater district, except for the Market street patrons. A large number of suburban houses have sprung up also. Among the handsomest of these is the new Cherokee theater and the Parkland theater. The Empire theater at Shelby and Market streets has added 100 seats. The East Broadway theater is being rebuilt and will have a great many more seats. When the number of houses which are now running both downtown and in the suburbs are taken into consideration it is easily seen that the movies' growth has been very rapid and is destined to increase. It also proves the superiority of the two and three-reel features as well as longer ones over the old style single-reel stories.

It is interesting to note that a number of motion picture houses which ceased to operate when the special war tax went into effect have paid their taxes and are again in the ring. One of the local film houses which lost three small houses out in the state has regained the entire lot. It was at first thought the houses would remain closed until spring anyway.

OTHER LOUISVILLE NOTES.

J. JOHNSON MUSSELLMAN, with the aid of Carpenter & Johnston, film men of Louisville, recently took 500 feet of motion pictures of Belva Brown, a young woman who recently appeared at Anchorage, Ky., and who has since been the subject of a great deal of space in the Louisville newspapers. It has been hard to establish the girl's identity. It is generally thought that she is working some advertising "stunt," but the papers have "played up" until the public is very curious as to what it all means. Mr. Mussellman has been promised a number of bookings on the short film which is expected to take exceptionally well.

Louis J. Dittmar, of the Majestic Amusement Company, has purchased the Parkland theater from M. H. Thatcher, ex-Governor of Panama, who built the theater during the summer and who has been president of the concern operating it since that time. J. J. Mussellman has been placed in charge of the show house. General and Paramount services are being used.

L. N. Ward, of Glass Creek, W. Va., was recently in Louisville, where he purchased a machine and equipment with which to start a new moving picture house. He also made arrangements for local commercial service.

The "Master Key," the big Universal serial, has made a big hit at the Star theater, and Allen Kinney, the manager, is very much pleased with results.

Rowland Clark, manager of the Arista theater, of Lebanon, Ky., which was recently damaged by fire, has the theater back in running order again and is showing regularly. First reports stated the house was completely destroyed, including all equipment, but this was not the case. A fire did do considerable damage, however.

Charles Pressy, of the S. & P. Film & Supply Company, of Louisville, has opened a southern branch at Jacksonville, Fla. The new office is in the Manhattan building and a stock of reels and supplies will be carried. This territory was formerly traveled by Fred Sheldon, president of the company, who at that time was connected with the Kinemacolor Company's Louisville office. Mr. Sheldon is thoroughly conversant with conditions throughout the South and has intended to invade his old territory for some time.

Camera men representing the S. & P. Film & Supply Company, recently made a trip to Western Kentucky, where a picture was made which is entitled the "Possum Hunters." This picture deals with conditions in the mining district which for some time has been in the fear of bands of night riders who operate under the name of the "Possum Hunters." The picture shows a number of buildings which have been riddled with bullets after one of the raids, and should go well in the western portion of the state as well as locally.

Louis M. Berg, who formerly operated a road show, has established himself at 424 West Green street. He operates the Great Southern Film Exchange and the Elite Feature Film Exchange. In addition to film service he carries a line of machines and supplies, and is also interested in the Kentucky Gold Fish Farm, located next door to his place of business. The latter concern was established with the intention of furnishing gold fish to moving picture houses, the gold fish to be used as souvenirs.

H. J. Roberts, of Milton, W. Va., was recently in Louisville calling on the film exchanges and figuring on new service.

Kentucky manufacturers of moving picture machines, opera chairs, and other supplies, were considerably surprised at the recent decision of the State Court of Appeals, which declared unconstitutional the workmen's compensation law, enacted at the last meeting of the legislature and of which so much was expected. The law was to have gone into effect between employers and employes on Jan. 1, and manufacturing concerns had already made arrangements either to insure with the state or with the commercial companies. It is hoped that a new law may be enacted at the next session of the legislature which will prove constitutional.

H. C. West, a traveling exhibitor who knows feature films, was recently in Louisville for a fresh outfit, as he had completed his circuit and had to have a new show.

Announcement has been made that James Bradford, of Maysville, Ky., will remodel a store room on East Front street and convert the building into a motion picture house, which will be used exclusively by colored people.

Manager Goldhamer, of the Henrietta theater, of Princeton, Ky., has announced that the theater will be torn out of the Henrietta building, which will be remodeled for other purposes. The chairs and fixtures have been advertised for sale. The opera house was built in 1907 and was the pride of the city at that time, but the motion picture theaters are now getting the business.

Screeners Hold Frolic

Members of San Francisco Screen Club Attend Performance at Empress Theater —After Pictures and Vaudeville Stage Was Cleared for Dancing— Prominent People Present.

By T. A. Church, Special Correspondent of Moving Picture World.

THROUGH the courtesy of Sid Grauman, manager of Loew's Empress theater, and president of the Screen Club of San Francisco, the members of that organization, with their friends, attended the last performance at the Empress on the evening of Dec. 18 and were then further entertained by a special vaudeville program, made up of talent from various houses. This program consisted of a half a dozen selected numbers, in addition to a reel of moving pictures taken at the recent Screen Club ball at the Coliseum. These pictures brought forth many pleasant recollections and showed Mayor Rolph leading the grand march with Mrs. Rolph, Roscoe Arbuckle, Mabel Normand, Charles Chaplin, Victor Potel and other visitors among the player folks, as well as most of the members of the club.

At the close of the regular performance the invited guests remained and were addressed by several members of the club. Secretary N. K. Herzog gave a brief talk on the objects of the gathering and read telegrams of regrets from a number of prominent people in official circles who were unable to be present, together with a telegram from the Screen Club of New York. Charles Stillwell then gave a short talk and introduced one of the newly appointed Judges of San Francisco, who delivered an interesting address. In this he dwelt upon the meteoric rise of Sid Grauman, from a newsboy in the street to the manager of a great theater, and of his efforts to make the recent Screen Club ball a great success. Much to the surprise of President Sid Grauman he then produced a handsome silver loving cup, suitably engraved, and presented it amid great applause. In accepting the token Sid Grauman spoke feelingly but briefly, acknowledging that he was overcome with emotion. He wished for the club many years of service and a continuation of the present good times.

Following the regular program the stage was cleared and dancing was indulged in by all those who wished to trip the light fantastic, while at the same time a collation was served. It was not until the wee, small hours of morning that the first frolic of the Screen Club of San Francisco came to an end and it was voted to be such a successful affair that others are planned for the future. The value of the Screen Club is already becoming marked, bringing together as it does the leading exchange men, producers, exhibitors, actors and writers and permitting of the interchange of ideas.

New Feature Exchange Office Opened.

The already long list of film exchanges in San Francisco has been swelled by still another, the New York Feature Film Exchange having secured quarters in rooms 653-655 Pacific building. A large stock of features is being brought to the Coast, including a number of Keystone comedies.

Educational Pictures Win Out.

According to a decision just reached by the California State Board of Education the school children of the State will hereafter be treated to a course of education through the medium of moving pictures. Upon a special report of Will C. Wood, Commissioner of Education, on visual instruction, in which proper films for educational work were cited, the Board authorized the establishment of moving pictures in the curriculum of the elementary and high schools. The Commissioners of Education, co-operating with local school authorities, will act as a board of censorship. Pictures of animal and insect life, travel views and certain fictional photoplays emphasizing some proper instructive moral, embrace the film subjects classed as acceptable.

Cleaves to Lecture "Julius Caesar."

The wonderful success that has been met with in the presentation of the great George Kleine masterpiece, "Julius Caesar," wherever it has been shown in California, has led to the engagement of the distinguished Shakesperian scholar and reader, Prof. Fordyce P. Cleaves, A.M., who will deliver a lecture at each performance, including the delivery of Marc Antony's oration. Prof. Cleaves will start out in advance of the film and will address schools, clubs and educational bodies on the attraction, returning two days later to deliver the lecture. Hundreds of inquiries are being received from schools, colleges and study clubs, asking for information as to when it will be possible to view this picture.

J. L. Warner Back in San Francisco.

J. L. Warner, who recently returned from an extended trip to New York, has acquired a large interest in the California business of Warner's Features and has again assumed the position of manager of the California branches, with headquarters at San Francisco. J. W. Allen, who has been with this concern for the past year and a half in the Coast territory, and who has been making his headquarters at San Francisco for some time, has tendered his resignation and will leave soon for Los Angeles, where he is to accept a position with the Universal.

Other San Francisco Items.

The great increase in business that has been experienced of late at the San Francisco branch of the George Kleine Attractions has necessitated another change in offices, although the present quarters have been occupied but a few months. Enlarged quarters have been found on the same floor at the Pacific building, where rooms 634-636 have been taken over and will shortly be occupied. The space in the new offices will be double that of the present quarters and the advantage is gained of having a frontage on Fourth street.

G. Hanline has disposed of the Home theater, at Anderson, Cal., to a Mr. Simonds, who has taken possession of the house.

C. Logan has purchased the Photoplay theater, at Lincoln, Cal., and has closed the Pastime theater.

Edgar Thompson, of the Gem theater, Kennett, Cal., is making a trip to Omaha, Neb., and the theater is being managed during his absence by J. Bowers.

Edward Kemp, Commercial building, San Francisco, Cal., has sold two Motiograph machines for use in one of the Clune houses at Los Angeles, and one for use in Christ church, Lodi, Cal.

The Turner & Dahnken Circuit has fitted up a splendid exhibiting room in the basement of the Tivoli theater and in the future will inspect all of the films to be used in its circuit of seven houses. Formerly much of the film viewing had to be done at the close of the regular performances, but it will now be possible to look over subjects at any time. Two late model Motiographs have been installed under the direction of W. W. Lewis, who is one of the leading operators on the Coast.

J. A. Quinn, a prominent moving picture man of Los Angeles, was a visitor here this week and announced his intentions of entering the San Francisco field on a large scale. He states that negotiations are under way for the erection of a moving picture theater in the downtown district, the house to have a capacity of 3,000. Mr. Quinn at one time conducted a large circuit of moving picture houses in Arizona and in Los Angeles, having more than 40 in all, but has centralized his interests in the Garrick and Superba theaters of Los Angeles.

The Arcadia Pavilion, being erected at Eddy and Jones streets, will be ready for occupancy about the first of February. This pavilion, which is located in the same block as the Golden Gate Film Exchange, Inc., will open a new amusement district.

Ben Michaels, who conducts the New theater on Broadway, in the North Beach district of the city, has added vaudeville on Saturday and Sunday evenings. A street carnival is being held in this district this week to celebrate the opening of the Stockton street tunnel, a municipal project, and the Carnival Queen was crowned in the New theater. Mr. Michaels is striving hard for the betterment of moving picture conditions on North Beach, but competition is such that he feels that progress is slow. The prize contest for the naming of the house is at an end and the theater will be formally named at an early date.

The California Travelogue Company has been incorporated here for the purpose of exploiting California through moving pictures and lectures. The capital stock is placed at $18,000 and the directors are R. P. Drake, W. F. Gildert and L. H. Cadmus.

The Beating Back Film Corporation of California has filed articles of incorporation at San Francisco with a capital stock of $20,000. The incorporators are C. F. Deckelman, B. S. Cohen, A. Jacoby and L. Ferrari. The concern was formed as a result of the recent visit of Al. Jennings, one of the authors of "Beating Back."

Plans have been prepared by Architect C. Geilfuss for a one-story frame and plaster moving picture theater to be erected on the Great Highway, the ocean boulevard of San Francisco.

Al. Geisenberg, of New York, representing the Alliance Films Corporation, spent the past week here, making his headquarters with the Nat A. Magner Company, Inc., Pacific building, which represents this concern in California, Nevada and Arizona. He has since left in company with Nat A. Magner to look over the Southern California field.

G. T. Atkinson, traveling representative of Sawyer, Inc., was also here during the past week, making his headquarters with the representatives in the San Francisco territory, the Nat A. Magner Company, Inc.

E. F. Silverman is another New York man who has been here during the past few days. He has been showing the production, the six-part Photo Drama company's piece, "After the Ball."

The initial showing, the California Motion Picture company's offering of "Mrs. Wiggs of the Cabbage Patch," was made this week at a benefit performance at the Gaiety theater, but the regular release will take place later.

San Francisco Operators to Hold Ball.

The Moving Picture Operators of San Francisco have appointed a committee to

arrange for a ball to be held at an early date. Donations have been made recently to the Belgian relief fund, the San Francisco Society for the Study and Prevention of Tuberculosis and the organized workers of Stockton, Cal., who are on a strike.

The J. & J. Company, as the Jeffries and Johnson Co. is known, has secured a judgment for $6,000, after a four-year fight, against H. Winik. Winik took six films of the Jeffries-Johnson fight with him to England before his contract with the J. & J. Company expired. He is still in England with the films and to recover the amount of the judgment the company will have to bring suit against him there.

The California Motion Picture Corporation is preparing to start work on the "Lily of Poverty Flat," another Bret Harte production. Andrew Robson, one of the leading actors of the concern, has just undergone a successful operation on his eyes for cataract, and Beatriz Michelena is confined in a hospital recovering from an operation made necessary by an accident sustained during the filming of "Salome Jane." She is expected to be out soon.

The Washington Square theater, one of the largest moving picture houses in the North Beach district, has been sold to John Ferguson.

The Kentucky theater, located south of Market street, has been disposed of to R. Moore.

Frank L. Hudson, manager of the Coast interests of the Eclectic Feature Film Company, returned from a trip of inspection over a part of his territory and two days afterward left on another hurried business trip to Salt Lake City.

The Paramount Pictures Corporation recently gave a private showing of "The Hippocrites," a Paramount picture, at the Odeon theater, following the regular performance.

J. Wiseman, who conducts the Golden Gate Family theater, on San Pablo avenue, Oakland, is erecting a new house near by that will have a seating capacity of about 400, as compared with 250 in the present theater. The new house, which will be ready for occupancy in February, will be known as the Golden Gate Photoplay theater.

Plans are being considered for the erection of a moving picture theater at Grove and Virginia streets, Berkeley, Cal., in the midst of a thickly populated residence district.

The Royal theater has been opened at Turlock, Cal., making the second house in this city.

W. J. A. Smith is preparing to erect a small motion picture theater at Auburn, Cal.

D. S. Taylor has commenced construction work on a new $20,000 theater building on K street, Tulare, Cal.

The Motion Picture Theater Publicity Service has been incorporated at Los Angeles, Cal., with a capital stock of $10,000 by F. E. Howell, C. D. Chase, J. M. Stone, H. Stone, N. B. Julian and H. Brolaski.

Richard Pollock, of Scotia, Cal., has purchased the Valerie theater, at Ferndale, from W. E. Legg, who has conducted the house for the past three years, and will redecorate the place and install a new player piano. Mr. Pollock has been in the theater business at Scotia for the past five years and is well known in Humboldt County. Mr. Legg plans to move to a larger city and continue in the amusement business.

C. Dahnken, of the firm of C. Dahnken & Son, which conducts the Santa Clara theater at Santa Clara, Cal., has disposed of his interests in the house to George R. Fallon, and the owners are now Homer Dahnken and George P. Fallon.

P. Freeze, who has been connected with the Bert Levy Circuit of San Francisco, has taken over the management of the Republic theater at Vallejo, Cal., succeeding Ross Gertridge, who is now with the Bert Levy Circuit.

H. L. Cramer, proprietor of the Family theater, at Santa Clara, Cal., is to erect a new moving picture house on Washington street, on a lot 53 by 143 feet in size.

Operators Victimized.

Charles E. Young Waits Trial in Kansas City on Charge of Swindling Operators by Blind Ad Offering Position—Applicants Were Asked to Deposit Five Dollars to Show Good Faith.

By Kansas City News Service.

IN one of the Kansas City newspapers on Dec. 2 there appeared an advertisement seeking a moving picture operator. It was a "blind" ad, giving instructions to send answers to the newspaper. There happened to be several idle operators in the city, because of the suspension of airdomes in surrounding towns with the advent of winter, and the closing of two large theaters in Kansas City. The advertiser therefore received several replies. To each letter, it is said, he responded that he had received several answers, but that this particular one suited him best. He also stated that he owned a theater in Paola, Kan., and that his operator was leaving immediately; if the answerer of the ad would send five dollars to Chas. E. Young, Paola, Kan., as a guarantee of good faith, the job would be held for him. Several operators sent their money. But there was one who was a little keener after that job than the rest. This fellow went to Paolo. He inquired for the owner of the theater who wanted an operator. But he could find nobody answering that description—there was no job, and as far as he could discover, no advertiser. Naturally he became suspicious. He called up the postoffice inspectors in Kansas City, who instructed him to notify the local sheriff and have the advertiser arrested when he called for his mail. The operator got the sheriff, and together they went to the postoffice—and there they learned that the man who had advertised under the name Chas. E. Young had called for his mail and gone a few minutes before.

The matter was dropped for the time being. But the postoffice inspectors—and the operator—watched closely for a reappearance of the ad.

Several days later Inspector Frank F. Sharon became interested in an advertisement in the newspapers offering to mail 18 pounds of pecans anywhere in the United States, postage prepaid, for $1. The inspector took his station at the window and waited for the advertiser to call for his mail. The man came and was arrested. When he was asked to write, he wrote a "hand" that to Inspector Sharon looked remarkably similar to that of the man who answered the inquiries of the moving picture operators.

The man, being questioned, confessed that he was the one who had advertised for operators before he went into the pecan business. He is now in custody, waiting trial.

Feetyur Phil Live Wire in Kansas City.

N. H. Spitzer, manager of the Box Office Attraction office of Kansas City, has added a new man to his force. This gentleman's name is Feetyur Phil, and his occupation will be advertising—an inside and outside job. Feetyur Phil is not a flesh and blood man; as a matter of fact as yet he is simply a caricature printed on a postal card. However, the advice that he gives exhibitors is well worth heeding. Feetyur Phil expects to visit the exhibitors of Missouri at least once a week.

More Missouri Items.

The moving picture business in Kansas City during the past week has not felt the stimulus that other business has. The fact that other lines have felt such a decided boost is probably the reason that the Kansas City exhibitors have seen their receipts dwindle. The suburban theaters complain that people are staying at home making Christmas presents, while the downtown theaters say that people are too busy shopping to attend a show.

W. J. Morgan, one of the pioneer picture men of Kansas City, has taken offices with the C. & A. Film Co. in the Gloyd Building. As yet he has not announced his intentions.

The Twelfth Street theater has secured a return engagement of "The Battle of the Sexes," the Mutual feature by Griffith. This theater ran the picture two days when it was first released in Kansas City. It was so successful that time that it has been booked for a week this time.

Joe Gilday, booking agent for the Willis Wood theater, returned to Kansas City after a short trip to Chicago. While in Chicago Mr. Gilday reviewed over forty thousand feet of film. He brought back with him, so he says, the entire city of Rome in Kleine's "Julius Caesar." He also booked Leslie Carter in "Du Barry" and Howard Estabrook in "Officer 666."

The long-expected and anxiously awaited "Gertie" has arrived. Gertie is the pet Dianasour of the Box Office Attraction, and she was exhibited at the Wonderland theater for the first time Saturday, Dec. 19.

The Kansas City office of Warner's Features, Inc., is undergoing a complete change. Another room will be added so as to provide space to handle the United Service.

Sol. J. Berman, who has been booking the Thanhouser "Zudora" in Kansas City territory, and to whose efforts the success of the "Million Dollar Mystery" by the same company, this field is largely due, has left Kansas City for New York, where is is rumored that he will take a responsible position with the World Feature Film Corp.

J. H. Gillinsky, formerly owner of the Orpheus theater in Excelsior Springs, Mo., was in Kansas City several days ago on his way to New York. It is expected that Mr. Gillinsky will become connected with some of the film companies in that city.

C. S. Edwards, special representative for the Eclectic Film Co., returned to Kansas City after an absence of two weeks spent in Dallas, Tex., Denver, Col., and Oklahoma.

It is reported in Kansas City that when the Lona theater at Sedalia, Mo., recently had a ladies' matinee for the purpose of showing a film made by the Essanay Film Co. showing the fitting of Gossard corsets on living models, it was only with great difficulty that the men were prevented from breaking the doors of the theater and entering.

The Ramo release, the "War of Wars," made a great hit at the Lewis theater in Independence, where it was shown recently.

The Kansas City Commercial Club will show four thousand feet of film taken in Kansas City at the World Fair at San Francisco. This film shows all the points of interest in the city and will be shown in the Missouri building.

The Electric theater in Kansas City, Kan., recently turned its house over to the Police Relief Fund Association. Several good acts of vaudeville were secured and a four-reel feature. The admission charged was ten cents, all of which went to buy Christmas gifts for the poor.

The Gem theater at Arkansas City, Kan., considers the next essential thing to good pictures, good heat. As a consequence the theater is advertising that its house is kept warm during the cold spells that have visited the city.

Picture Suit Postponed

New American Theater Company Files Answer to Suit Over Paramount Pictures Brought by Casino Theater Company and Strand Theater Company — Court Postpones Suit—Rumored One Complainant Will Cancel Paramount Contract.

By Clarence L. Linz, Special Correspondent of Moving Picture World.

THE New American Theater Company has filed its answer in the suit brought against it by the Casino Theater Company and the Strand Theater Company, involving the right to exhibit certain Paramount pictures under specified conditions and the right of the defendant company to advertise them as coming productions. In their answer the defendants state that neither of the plaintiff companies have shown their right in the bill of complaint to produce Paramount pictures in any particular portion of the District of Columbia, nor in the whole of the District, nor for any particular period of time, or in the case of the Strand theater, for a longer period than 55 days after the last date of showing by it. The defendants further claim that the advertising matter complained of specified no date upon which the Paramount pictures were to be shown by it. The case is postponed until Jan. 8.

Following the announcement of the suit comes the rumor that the contract for the rental of the Paramount pictures will be canceled by at least one of the complainant companies. This rumor has not been confirmed, but in all probability it will materialize. Tom Moore is at the head of the Casino and Strand Theater companies, operating the Garden and Strand theaters, while Frank E. Elder is at the head of the New American Theater Company.

WASHINGTON KIDDIES MEET SANTA AT SHOW

Over a Thousand Poor Children See Shows on Christmas Morning in Washington.

THE Cosmos, Poli's, and Howard theaters did much on Christmas morning to make happy more than three thousand of the city's poor children. Following a custom inaugurated some years ago, Mr. A. Brylawski opened the doors of the Cosmos theater to six hundred white children, while the Howard theater, on T street, accommodated four hundred colored youngsters. A full vaudeville entertainment was provided for them at the conclusion of which candy and fruit was distributed.

The doors of Poli's theater were thrown open to the youngsters at nine o'clock and at 10 o'clock all of the members of the Poli Players, who had entered heartily into the spirit of the occasion, presented a short Christmas play. At its conclusion an enormous tree, towering high into the flies of the stage, and aglow with hundreds of small incandescent lights of many hues, was disclosed to the juvenile audience. Then Santa Claus appeared and greeted them, concluding with an invitation to every chid in the audience to come up on the stage and receive from him the gifts which had been provided. Two long runways, leading from the left and right aisles of the auditorium, were provided and the children directed to ascend to the stage by the one and leave by the other, thus it was that no confusion or crushing occurred. Each child received a toy and a package of good and wholesome candy. A feature of the celebration was the musical program, for many musicians from other theaters had volunteered their services for the occasion and the orchestra was indeed a very large one. Preparations had been made for the accommodation of more than three thousand children and there were nearly twenty-five hundred who availed themselves of the generosity of the management. For weeks Manager Louis J. Fosse was busily engaged in making the necessary arrangements and in his work he was assisted by many volunteers. He was ably assisted in his charity by Abbott E. Jones, the genial superintendent of the house.

The action of these two gentlemen, Messrs. Brylawski and Fosse cannot be too highly commended, for as stated by the former, the expense of the entertainment was more than offset by the pleasure given to the several thousand youngsters and it is his hope that others will do the same thing next year, that a little sunshine may be made to enter the hearts of more of the city's poor.

Brings Them Up with Anthem.

According to A. Brylawski, operator of a string of moving picture and vaudeville houses in this city, a slide bearing the picture of a fluttering American flag is fast supplanting that of "Good Night," and "The Star Spangled Banner" is now to be heard in place of "Home, Sweet Home." "In my opinion," said Mr. Brylawski, "it is far more fitting that our flag and the National anthem be used. This custom is followed in a majority of the European countries and tends to instill patriotism in the audiences. Should one care to look at the matter from a more selfish standpoint, it might be said that an American audience will invariably rise at the starting of 'The Star Spangled Banner,' and thus the house is quickly cleared, but the 'Good Night' slide is too much as though the exhibitor felt that he had already obtained the people's money and that having done so he had no further interest. It is very much like stopping the music after the last picture is shown. Show the flag and play the piece and the enjoyment of the people will be continued."

Other Washington Notes.

W. F. Bateman has secured control of the Rhode Island theater, formerly operated by Mrs. Brown.

Employees of the General Film Company on Christmas morning presented to the Washington manager, J. A. Koerpel, a very handsome pair of gold cuff buttons studded with diamonds. To the assistant manager, John Payette, they presented an equally handsome sterling silver cigarette case which Mr. Payette is proudly exhibiting to his friends.

The employees of Crandall's theater remembered Harry Crandall with a set of silver-mounted military brushes and comb. Manager Guy Barrett was also tendered a token of their esteem. On its part, the management of this theater, as did a number of others of the various houses, showed its appreciation of the good work of the employees during the past year in a very substantial manner.

James L. Young has secured control of the Favorite theater, 21 H street, Northwest, and has himself supplanted "Tom" Watson in the active management of the house.

H. F. Lavalle, formerly manager of the Washington branch of the Universal Film Company, has severed his connection with that concern and has gone to his home in Atlantic City, N. J. During his stay in Washington, Mr. Lavalle made a host of friends who deeply regret his going away. S. J. Mayer, formerly manager of the General Film Company here, recently succeeded Mr. Lavalle in the management of the Universal's office.

George Smiley has returned from a visit to New York City, where he spent the Christmas holidays with relatives.

SAME STOVE HEATS BOTH THEATER AND LOBBY

Ingenious Arrangement Gives Effective Heating to Both Auditorium and Lobby of Picture House.

By A. H. Gribler, Special St. Louis Mo. Correspondent of Moving Picture World.

WM. McDONALD, manager of the Compton theater, 3206 Easton avenue, has solved the theater lobby heating problem in a most ingenious and practical manner, and his plan is well worth imitating by any theater that is not equipped with a steam or hot water heating plant. A large soft coal heating stove, that is used to heat the auditorium of the theater, which is placed just back of the entrance, is enclosed in a large sheet iron drum that reaches from the floor to the ceiling. This ironcasing not only makes the stove fireproof and accident proof, since it is impossible for any one to fall, or get pushed against the stove and burned, but it greatly increases the heat radiating powers of the stove.

The scheme to warm the lobby is the most ingenious, however. This is accomplished in the following manner: An opening leading from the drum to the lobby is connected by a large pipe. A 16-inch electric fan with the frame removed, is placed in the opening, and as the heat naturally rises in the drum, the whirling fan drives it into the lobby. The plan works to perfection. During the recent cold snap, when the nights were raw and chilly, and the thermometer four degrees below the freezing point, the lobby of the Compton, as well as the auditorium, was as warm as toast. Mr. McDonald's plan is worth copying by any manager who has to heat his theater with stoves.

Other St. Louis Notes.

THE Princess theater, at Grand avenue and Olive street, which gave up a mixed moving picture and vaudeville bill for road shows of the extravaganza type several months ago, will be turned into a moving picture house again by the time this article is in print. The present bookings of the Princess will be transferred to the La Salle theater, at Tenth and Pine streets, and the name of the theater will be changed back to "Imperial." Joseph J. Walsh, manager of the Princess, will go to the Imperial in the same capacity, but it has not yet been announced who will assume the management of the Princess with its new program.

Plans have been made and contracts let for the erection of two theaters in North St. Louis, that seem to mark a new idea in motion picture theater construction. One of the new buildings is to be erected at 1710-14 North Jefferson avenue, for M. Nash, a well-known exhibitor, and the other will be built by Jos. Mogler, on Ninth street, north of Bremen avenue. The buildings, which are to be 66 feet wide and 130 feet deep, will have five rooms and bath apartments on the second floor, with windows overlooking the street. This second story of the building will be just one room and hall in depth, the rest of the structure will be only one story in height. The stairway leading to the second floor will contain a platform for the projection booth. The new buildings, which are to be finished in February, will seat 1,400 persons, and are to cost $18,000 each.

The Garrick theater, at Sixth and Chestnut streets, is showing the Belgian war pictures taken by Edwin F. Weigle for the Chicago Tribune, under an exclusive contract with the Belgian government. The pictures are here under the auspices of the St. Louis Post Dispatch, and the proceeds of the performances, which run from 11 a. m. to 11 p. m., are devoted to the Christmas fund for the poor, which is conducted by the Post Dispatch every year.

The West End Lyric, at Delmar and Euclid avenues, flash the name of their daily feature in letters a foot and a half high in electric signs that extend out over the street at either end of the entrance to the lobby.

Geo. F. Kern, manager of the Cherokee theater, at Cherokee street and Ohio avenue, is advertising his house in the street cars. A neatly framed sign is placed in a conspicuous place just over the front door of all cross town cars, informing the passengers that the "Cherokee theater is South St. Louis' Home of the Big Shows."

The Jefferson, a new all picture theater, which has just been completed at 2316 Franklin avenue, gave its initial performance Dec. 19. The Jefferson is a small house, seating only three hundred, but it is very neat, and thoroughly comfortable and up to date in other respects. Five reels of Independent pictures are being shown, and five cents admission is charged. Music is furnished by a two-piece orchestra, piano and violin. Arthur Bernaud, who is a veteran in amusement and moving picture circles, is manager of the new house.

The Princess theater, Grand and Olive streets, one of the largest theaters in the city, which has transferred its road show program downtown to the LaSalle, and inaugurated an all moving picture program, announced its first performance for Sunday, Dec. 27, with "The Robbers," a six-reel feature with Maurice Morrison in the star part. The prices for the new program at the Princess, are matinees, 10 cents, and nights, 10 and 20 cents, and the performances run from 2 to 5, and from 7 to 11 at night.

The Juniata theater, Grand avenue and Juniata street, one of the large all picture houses belonging to the Associated Theaters Company, has been redecorated and generally brightened up to be ready for the change of program that went into effect Dec. 27. After that date the Juniata will use an All Feature program in place of the one and two-reel bill they have been playing. Paramount features will be run on Sunday, Monday, Thursday and Friday, and General features the other days of the week. Manager Stevens says he is making the change in the program because the audiences of the house have given unmistakable signs that the large fetures please them best. The admission prices, which has heretofore been 10 cents for adults and 5 for children will be changed, and 10 cents will be charged for every seat in the house.

The Belgian war pictures, taken at the actual scene of hostilities for the Chicago Tribune and shown here under the auspices of the Post Dispatch Christmas Festival Fund, are proving so popular that their engagement at the Garrick theater has been prolonged for an additional week. It is claimed by the management of the films that 29,000 persons saw the pictures the first week of their showing.

A moving picture cameraman accompanied Park Commissioner Dwight Davis, Director of Public Welfare Emil N. Tolkacz, and Park Superintendent Nelson Cunliff to Cedar Grove, 35 miles west of St. Louis, where the party went to cut cedar trees which were used to decorate the street at Twelfth and St. Charles streets during the big outdoor Christmas celebration beginning Dec. 23. The films that were made include a tree chopping contest, participated in by members of the party, which resulted in a tie between Cunliff and Tolkcaz. The pictures will be shown in local theaters.

ITEMS OF INTEREST FROM IOWA

By Midwest Special Service.

It is reported that C. H. Schnee has sold the Majestic theater, at Sigourney, to Wade Page, who formerly was in the moving picture business at Washington, Ia. Schnee will go on the road with the local view plan, worked in co-operation with local picture houses.

Schurbon & Bender, of the Columbia Amusement Company, have started a moving picture show at Andrew.

Law to Restrict Theatres

A New Measure Will Probably Be Introduced in Next Michigan State Legislature That Will Restrict Picture Houses to Corners of Alleys or Streets. Will that Effect Detroit Houses?

By Jacob Smith, Special Correspondent of Moving Picture World.

FROM a reliable source we are informed that at the next session of the state legislature a law will be proposed restricting the building of motion picture theaters to corners only; that is, they either must be at the corner of an alley or at a street corner, thus making it a felony to build a theater in the center of a block. This will not effect Detroit to any extent, as that is practically the sence of an ordinance which has been in effect for some time, but being a state law, will naturally effect all other cities and villages in both the lower and upper peninsulas.

League Issues Certificates.

At a meeting of the Detroit Motion Picture Exhibitors League on Tuesday afternoon, Dec. 22, a committee consisting of Messrs. Ackerman, Ritter and McArthur was appointed to call on the Edison Illuminating Company for the purpose of having this corporation extend its wires a half mile further north, east and west, so as to give direct current to a greater number of motion picture theatres. At present direct current wires only run to Forest avenue out Woodward way. At this meeting it was also announced that the association had adopted a certificate of membership which would be displayed by the various owners and managers in the box office. The certificates are about 8 by 10 inches in size, and are attractively gotten up. The Detroit members of the league are endeavoring to get the Detroit City Gas Company to permit the use of arc lights in front of theaters before 6:30 p. m. Some time ago the gas company put many theaters on a four-cent rate, furnishing the carbons to the outside arc lights, providing they were not used before 6:30. Owing to the fact that it gets dark about 4:30 during the winter, the theaters would like to have the lights burned earlier. President Jeup announced that three more applications for membership had been received.

Keystones to Entertain Guests.

The Tuller Hotel is the first institution of its kind in Michigan to offer motion pictures as entertainment to its guests in the cafe. A fireproof booth has been built in the rear of the building, on the outside; there is a cut-out in the wall and the pictures are thrown on a screen between 8:30 and 10:30 at night. This is usually the quiet period at the Tuller, being after the diner hour and before the after-theater business starts. "We have cabaret entertainers from 6 to 8:30 and from 10:30 until 12," said Mr. Tuller, proprietor, "but we wanted some sort of entertainment for those who came into our cafe between the two periods. We thought of everything we could and finally concluded that Keystone comedy pictures would just be the thing. Our patrons enjoy them and we expect to continue them as a permanent policy."

Police Close "School" of Motion Picture Acting.

The police department has put out of business Nathan D. Josephi, who conducted a motion picture school at 214 Woodward avenue. This action followed after a number of complaints had been received by pupils who allege mistreatment on the part of the proprietor. Most of the pupils were poor girls who accepted the word of Josephi that he would make them "prominent picture stars." The police told Josephi to leave town or he would be prosecuted, and incidentally they cleaned out his "joint."

Other Notes from Detroit.

The organ at the New Empire has been thoroughly overhauled after ten days' work on the part of men from the factory. The organ is now in better tone than ever.

It is definitely settled that John H. Kunsky, who now operates a chain of nine theaters in Detroit under the name of John H. Kunsky, Inc., is to build his tenth amusement place. It is to be located in the downtown district, and will seat close to 2,000 people. It will be exclusively for pictures, and will have every modern convenience. It will be the only theater seating over a thousand people that will be used exclusively for pictures. The building of this new playhouse means that Mr. Kunsky will not renew his present lease on the Washington, which runs out the first of next August.

"Cabiria," the big Itala feature, had its first presentation in Detroit at the Opera House, Sunday night, Dec. 20. It drew a large audience. On Christmas day it started an indefinite run at the Broadway theater, where it will remain as long as the engagement is profitable. Performances are being given daily at 2:15 and at night, 8:15. Prices are 25 and 50 cents. Detroit has heard a great deal about "Cabiria" for many months, and no doubt its people will turn out in large numbers to view the spectacle. Bert St. John, manager of the Broadway, hopes to break the summer record of "Neptune's Daughter," which ran for 12 weeks at the Opera House.

The question has arisen very often of late: "Is Detroit being overdone with moving picture theaters?" It would seem "Yes" would be the correct answer, taking certain parts of the city into consideration. For instance, on Woodward avenue, from Seldon to Forest avenues, there are now the Garden, seating 1,055, and the Forest, seating 584; the new Majestic in course of construction and which will be ready about Feb 15, will accommodate 1,850 people, all on the ground floor; this will make a total seating capacity of the three theaters, 3,489, all within six blocks. The drawing power is limited to the people residing in that particular section. And it means that 3,489 people will have to go to the movies every night to fill these three houses for one show. And don't forget that there is a second show, which also will have to draw people. It has been intimated that the new Majestic may not show pictures exclusively, but will offer a few high-class vaudeville acts, opening and closing with pictures. This might be an excellent idea, as there are no outskirt vaudeville-picture houses, all of them being downtown.

World Film features will hereafter be shown at the Garden theater.

Edward Wise, who recently purchased an interest in the Progressive Film & Equipment Company, 97 Woodward avenue, has been elected treasurer and vice-president. He is actively connected with this firm. The Progressive is now handling a complete line of theater supplies.

The sign shop and stock room of the Casino Feature Film Company, formerly

located on the upper floors of the Royal theater building, have been moved to 31 Farmer street, where the Casino company has taken a long lease on the three upper floors. The former quarters will be used for shipping, examining films, etc.

M. Q. Evans has joined the Pathescope Sales Company, 501 Dime Bank building. Mr. Francis Reno, manager of this branch, reports a very satisfactory business. "Our machines are going into the very wealthiest homes of Detroit and Michigan and prospects for 1915 are exceptionally good," he said.

After January 1st Peter Jeup, president of the Michigan Association of Motion Picture Exhibitors, who recently disposed of his interest in the Pastime theater, will take an important position in the City Assessor's office. It will in no way, however, effect his presiding at the weekly meetings of the league.

The Rosedale theater, owned by William F. Klatt, 2273 Woodward avenue, was formally opened Dec. 24, the attraction being "The Tigress," furnished by the Alco company. On Christmas Day "Salomy Jane" was shown. The Rosedale will run an Alco feature every week hereafter. The house is managed by N. A. Rounds, and is one of the most beautiful in Detroit.

Charles N. Davies, Michigan representative for the Alco company, states that he has sold Saginaw and Port Huron rights to Col. W. S. Butterfield, and Grand Rapids rights to A. J. Gillingham. "Orders are coming in faster than we can take care of them just now," he said.

As an added attraction on Christmas Day, the Forest theater, managed by R. W. Minkley, had a sixteen-piece band, known as the Royal Italian Concert Band. Concerts were given at 3:30 in the afternoon and 8:45 at night. There was no extra charge.

The Virginia Park, one of Detroit's handsomest outskirt theaters, opened its doors for the first on Christmas Day. The house is owned by Charles D. Wesch, of the Detroit Universal Film Company. R. W. Minkley, manager of the Forest, will also manage the Virginia Park. The music is furnished by a three-piece orchestra, although it is planned to later install a large auto-orchestra.

George Weeks, of Detroit, who owns the Royal Oak theater, in Royal Oak, Michigan, announces the appointment of Charles Stimpson as manager.

The manager of the new Majestic theater will be M. W. McGee, formerly of New York City. He has already arrived in Detroit and has taken full charge of affairs at the company's office, 1934 Dime Bank building. Mr. McGee has had 24 years of experience in theatricals, having managed road attractions as well as some of the leading theaters of this country. His career in the motion picture industry dates back to the time when it was in its infancy. He has several picture successes to his credit as producer and has been connected with some of the largest and most successful picture theaters in the East. He is a member of the Screen Club of New York. Mr. McGee has a lot of new ideas which he will put into effect and promises to make the Majestic the finest playhouse east of New York. He is now studying the situation in Detroit and will announce in a few weeks the definite policy of the Majestic.

No single moving picture star has come up so fast in point of popularity, as far as Detroit is concerned, as Miss Marguerite Clark, who played the Liberty theater the week of Dec. 20 in "The Crucible." Without any added announcement of her appearance, the Liberty started to "hold them out" at 2:30 the first day. From that time on there was a steady line of people waiting outside up to the last show at night. This is remarkable business considering the fact that it was the week before Christmas, when most people are saving every nickel for gifts. She drew exceptional big business when she appeared in "Wildflower," but she beat this record with "The Crucible," despite the handicap of Christmas week. The one regret in connection with her Detroit engagement was that a larger downtown theater was not available.

Nearly 2,000 children attended the second Saturday morning motion picture show and lecture given at the Washington theater, Dec. 19. The lame school children of the city were brought to the theater in four police patrols that daily carry them to and from school. A new feature was the presence of about 20 blind children from the public school for the blind. The pictures shown were of Switzerland and as they appeared on the screen, Rev. Percival Huget gave an interesting talk. Use of the Washington theater was donated by John H. Kunsky, and the films were loaned by the General and Universal companies.

The Majestic Theater Company is distributing many hundreds of high-class blotters which read: "When passing Woodward avenue, near Willis, please observe the finest photoplay theater in America now under construction." The officers of the company are: A. Arthur Caille, president; Frank A. Westbrook, vice-president; Henry J. Guthard, treasurer, and Harry Goldstein, general manager, while Mr. M. W. McGee is the house manager.

Howard O. Pierce, publicity manager for the John H. Kunsky, Inc., theaters, was in Chicago a few days, looking at pictures and getting new ideas from modern theaters.

Mr. Lorden, of the British-American Feature Film Co., Detroit, was in New York on Dec. 16 and placed the United States rights for "War Pigeon," made by the All-Red Feature Film Co., of Detroit and Windsor.

MINNEAPOLIS ASSOCIATION WILL HELP GOOD PICTURES

Important City Organization Lends Hand to Get Best Pictures for Children.

By Midwest Special Service.

The Civic and Commerce Association of Minneapolis, Minn., has joined in the movement to secure the best possible class of moving pictures for children. It will work with the public school teachers' and parents' associations and the educational committee of the Drama League. The course planned will be to work in co-operation with managers of the houses and have the regular exhibitors present programs suitable for children.

Other Northwestern Notes.

THE Topic theater at Mandan, N. D., which has been taken over by H. L. Hartman of Minneapolis, Minn., under a five-year lease, was closed for remodeling. It will be operated as an up-to-date picture house.

The building at Cuyuna, Minn., owned by F. W. Hall of Aitkin, Minn., and occupied by William Kast's moving picture theater, was destroyed by fire, with estimated loss of $3,000. The origin of the fire is unknown.

Manager Casper Schwie of the Lyric theater at Minneapolis, Minn., made the announcement to his patrons that he had secured Miss Elsie Janis to appear in person at his house at the same time one of her recent feature pictures was released.

A new policy has been inaugurated at the Miles Hippodrome in Minneapolis, Minn. Pictures are being given from 12 noon to 2 p. m. and from 5 to 7 p. m. Four vaudeville shows will be given at 2, 3.30, 7.10 and 9 p. m. Pictures also will be used in intervals between shows. This keeps the house busy from noon until 11 p. m. Ten cents will be charged for any seat at any time. Pictures will be changed Mondays and Thursdays.

Frank Ferguson has sold the Opera House at Luverne, Minn., to Charles W. Graef.

R. J. Mace of Pine River has opened a moving picture show at Sebeka, Minn.

Manager "Doc" Crews of the Dime and Arcade theaters at Walla Walla, Wash., ended his "Mysterious Miss Walla Walla" film stunt when he showed pictures of Miss Viola Harter without the disguise which had puzzled patrons during the contest. Miss Harter has been cashier at the two picture houses for the last four years and Crews went on the theory that people will overlook that which is near to gaze somewhere else. Twenty-two persons guessed that Miss Harter was the mysterious star of the local films, but only four of them in time to share in the $100 in gold.

The management of the Columbia theater at Brainerd, Minn., announces that it is to completely remodel and make the Columbia the foremost theater in the Northwest devoted to the silent drama. The Columbia also has inaugurated a children's show, with educational program for the Saturday matinee.

State Fire Marshal Crans of South Dakota has closed the Bridgewater opera house at Bridgewater for public performances.

The New Princess theater at Lindstrom, Minn., is showing every Tuesday, Thursday and Saturday night.

Manager C. W. Murphy of the Pastime theater, The Dalles, Ore., had a return engagement for the local film of the Farmers' Union parade. This show was a special matinee for the children and farmers in town on Saturday. As an added inducement each paid admission was worth 200 votes in the doll contest which Murphy has been conducting.

Country stores and other similar stunts, common to moving picture theaters in the northwest, are illegal in Portland, Ore., according to an opinion expressed by City Attorney La Roche. The prize-giving system is declared to be in violation of the anti-gambling laws of the state.

E. T. Connolly and E. N. Thompson, of Rochester, Minn., have bought the Pastime theater at Mankato, Minn., from Pierce & Erickson.

An ordinance closing theaters in Moorhead, Minn., on Sunday has been introduced before the city council there.

The Bijou and Star theaters in Duluth, Minn., were secured by the merchants of the West End for their big Christmas celebration Dec. 22. Picture shows were given at 1.30 and 3 o'clock, with free admission for all women and children.

Pictures of especial interest to North Dakotans are the films made in Norway for Governor Hanna's party last summer. These four reels were shown at the opera house in Jamestown to large crowds of former residents of Norway and their families.

C. W. Gates has reopened the redecorated Bijou theater at Aberdeen, S. D. New projection apparatus has been installed.

"The Patchwork Girl of Oz" was on the program at the Lyric theater in Minneapolis at the Saturday matinee, which was the second of a series of shows for children under the auspices of the Drama League.

John Legershi and Harry Sieczkowski of Kooi, Wyo., have purchased a moving picture outfit and will operate a show there.

Arthur Meier of Marshall, Minn., has purchased a half-interest in rights for the "Satan" feature from Harry Clendenning.

I. E. Blesener of Annandale, Minn., has purchased the equipment and lease of the Empress theater at Oskais, Minn., from D. A. Dahlquist of Minneapolis, who acquired it a short time ago from J. T. Evans.

A movement to erect an amusement hall at Hamill, S. D., has been started by the business men and the Ladies' Pioneer Art Club of that place.

Reilly & Collette have opened their new moving picture house at Grafton, N. D.

George H. Rowe has opened a moving picture show at Eyota, Minn.

A moving picture show has been opened at Gayville, S. D., by E. V. Cowman.

Samuel H. Date, of Minneapolis, is reported to be contemplating starting a moving picture theater at Wayzata, Minn.

Henry Fulkerson has embarked in the moving picture business at Powell, Wyo.

Plans have been made at Woodworth, N. D., it is reported, for the construction of an opera house 44x60 feet.

A new moving picture theater, 24x76 feet, is being constructed on Jackson street at Grand Marais, Minn., by Victor Johnson.

A project by F. S. Converse of Plainview, Minn., to erect a brick moving picture theater building, 22x95, at Kenyon, Minn., is reported.

William Loewer is now sole owner of the Temple theater at Cody, Wyo., having purchased the interest of his partner, G. H. Hayes.

E. A. Dugstad has sold his moving picture outfit and the lease on the Dear theater at Bristol, S. D., to Albert Howe.

John Pesava has sold the Unique theater at Zumbrota, Minn., to P. W. Ware. Mr. Ware formerly was in the newspaper business at Canby, Minn.

John Cox has removed his moving picture show at Salem, S. D., to the Schneider Brothers' Building.

Plans of Joseph and John Novotny of Badger, Minn., include the establishment of moving picture shows at Badger and at Greenbush, it is reported.

John Crabtree will operate a moving picture show in the Hansket Building in Mordo, S. D., this winter.

The Mueller & Son garage building at Springfield, Minn., has been leased by B. F. Mowry and Benjamin Morgan, who will conduct a moving picture show.

Carlton Wall has sold the Carlton theater at Carlton, Minn., to J. E. Yarian of Cromwell.

Miss Mary Gray Peck, who has been elected to fill a vacancy on the board of directors of the Drama League in Minneapolis, sees in the moving pictures the most important element that has entered into dramatic development in the last five hundred years.

H. A. Lehman has been preparing to open a moving picture show in Long's Hall at Janesville, Minn.

The Cozy theater at Yankton, S. D., has been sold to Ed Lower.

Edward Dawes has sold his moving picture show at Scotland, S. D., to A. Vining of Garretson, S. D.

A sudden termination of the cases against the moving picture theater managers in Aberdeen, S. D., charged with violating the Sunday laws, was made by the prosecution. The prosecution moved for the dismissal of the cases against D. F. McPhearson on the ground that he had retired from the moving picture business and the action against McCarthy Brothers also was dismissed. It is said that the chief witness for the prosecution had forgotten whether the Sunday exhibitions complained of were dramas or comedies and this was a vital issue.

Manager John Seifert of the Palace theater at Tacoma, Wash., has announced that Anton Huth, owner of the building in which the Princess theater is located, will expend from $25,000 to $30,000 in improving that house. The changes are expected to be completed about March 1. A new front will extend the full width of the building, the interior will be entirely changed and the seating capacity will be increased.

O. A. Lee has sold the Milo picture show at Little Falls, Minn.

Rev. C. E. Mead, pastor of the Methodist Episcopal Church at Pine Island, Minn., wrote to St. Paul for the Red Cross Edison film, "The Temple of Moloch." The minister writes that his church has the only moving picture show in the town and gives exhibitions Tuesday and Saturday evenings.

The deal whereby Rubel & Finkelstein gain control of the Miles theater at Minneapolis, Minn., has been consummated. The house will be used for feature films.

Benefits for the Junior Day Nursery Club in Tacoma, Wash., were given at the Palace theater in that city for a week.

The City Council at St. Paul, Minn., has granted a license to Engler Brothers, 902 Rice street, to operate a moving picture theater.

In asking the city council at St. Paul, Minn., to refuse to grant a license to Harvey C. Sergeant to operate a moving picture house on Snelling avenue between Blair and Van Buren streets (Hamline), Senator J. M. Hackney announced that the neighborhood planned to have a picture show of its own financed by the people. The Hancock school building or one of the churches would be used for the purpose, he said. He presented a petition opposing Sergeant's show signed by 250 persons. A delegation of fifty interested persons was present.

A correspondent to the Austin, Minn., Herald urges that the club women of that city take up the plan followed by the Minneapolis women in having five of the leading picture houses give at regular intervals programs especially beneficial to school children.

Safety Commissioner William A. Hicken of Duluth, Minn., arranged to use moving pictures to show the present commendable status of the fire department and to secure funds for improving the conditions of the men in the fire halls. He outlined a film to be made in Duluth to show the adequacy of the fire-fighting equipment. This picture will be exhibited and the makers and the fire department will share in the proceeds.

St. Paul, Minn., did not claim the lion's share of the publicity secured through filming the events at the convention of the Equity Co-operative Exchange. Camera men took scenes at the various stations where crowds got aboard the special trains and the delegates were pictured again upon their arrival at St. Paul.

The Broadway theater at Albert Lea, Minn., gave with each ten cent ticket for two days a coupon, which with five cents was good for admission on Saturday night at the Idle Hour theater.

A special showing of the four reels of pictures taken in Missoula, Mont., for use at the San Francisco fair, was given at the Isis theater in Missoula.

NEWS ITEMS FROM ILLINOIS.

By Midwest Special Service.

THE Amuse-U theater at Brighton has been closed because of the inability, it is announced, to pay the war tax and at the same time furnish the public with wholesome amusement at a reasonable price.

The Southern theater at Oak Park has been leased from George M. Gatts and Dr. J. W. Tope by Maurice E. Litzleman of Chicago.

Fred E. Lutz is now manager of the Court Square theater at Waterloo and will give shows Thursday and Sunday nights.

The secretary of state at Springfield has issued a charter to the Chicago Cinematograph Company of Chicago with capital stock of $22,000. The object of the company is to produce and present theatrical performances, etc. The incorporators are Walter J. Smith, O. P. Stewart and M. V Minagahan.

A. C. von Wald, who has conducted The Palms moving picture theater in the post-office block at Harvard for the last year, has a new location in the Carpenter building. The house has been made thoroughly modern with a typical theater front. In the new location the show will be known as the Majestic theater.

The Illinois theater at Chicago Heights has changed its policy and will have vaudeville only on Saturday and Sunday. Feature pictures will be used at other times. Music publishers' contests are announced for every Monday night. Ralph C. Humble is manager of the house.

The Republic Theater Company of Chicago has been incorporated with capital stock of $2,500 to do a theater business. The incorporators are F. C. MacCarahan, B. W. Veirs and J. S. McClure.

S. C. James has sold the opera house at Flora to Dale Mann. The new owner will not take charge until Sherril Pirtle's lease expires next April.

Families of unemployed miners in Witt have virtually been starving. Charles J. Law, manager of the New Palace theater at Nokomis, gave the entire receipts for one day to relieving the distress.

Employees of the Fellowship Club of the Commonwealth Steel and Iron Company at Granite City saw 5,000 feet of industrial film, depicting steel manufacturing processes, loaned by the American Steel and Wire Company.

One Monday's proceeds at the Eagle theater in Princeton, W. O. Stevens, proprietor, went to charity.

The opera house at Farmington has been redecorated.

Ward La Barr, operator at the Auditorium in Galesburg, got one of his ears in the machine and it was badly lacerated. It was necessary for the doctor to take six stitches.

The Empire theater at Springfield, which has been censured time and time again for its off-color burlesque, is now bidding for the patronage of ladies and children, having inaugurated a special Thursday matinee for this purpose. William Fox features are being used in the photoplay program.

Stock is the latest of the many changes at the Hippodrome at Peoria. This announcement follows close upon the heels of the switch from vaudeville to pictures. The house was dark the week of Dec. 13.

Daughters of Rebekah in Jacksonville sponsored the exhibition of "The Spoilers" at the Grand opera house for two days.

Moving pictures were made of a big Percheron horse sale at the noted Gregory livestock farm near White Hall.

The Majestic theater at Kewanee has returned to the General Film Company's program.

Miss Hattie Behnke, soloist at Dreamland theater in Kewanee, has been recovering at her home in Wethersfield from a severe illness.

Mr. and Mrs. Charles Lynk have purchased the Majestic theater at Manhattan. They will also conduct a restaurant at that place.

George Rice of Lacon has purchased moving picture equipment and will play towns in that vicinity.

Manager Zinser, of the moving picture show at Washington, Ill., has announced that programs in keeping with the day will be given on Sunday evenings after church services.

The Apollo theater in Peoria has been selected by the merchants and manufacturers as a distributing center. Three days a week the purchaser of tickets ending in 5 or 0 are presented with packages of some commodity handled by the merchants, such as evaporated milk, etc.

Manager Frank Hejna of the Pastime theater at Coal City gave his receipts Dec. 21 to the Christmas Goodfellows.

The Crystal theater on North Water street in Decatur has adopted the Renfax musical motion pictures for its Monday shows.

The Gem theater at Keithsburg has installed a new Wurlitzer orchestrion.

The Gem theater at Grafton has been experimenting with Saturday matinees for the country patrons.

"In the movies I see a great instrumentality for the good, but I also see in them a great danger," declared J. W. Cook, president of the De Kalb Normal School before an assembly of teachers in Elgin. "If your children use their eyes much at the movie shows you should pour into their ears knowledge to supplement what they learn from the pictures."

(Continued on page 244.)

GEORGE LOANE TUCKER

Producing in England

THE PRISONER OF ZENDA	5 Reels
RUPERT OF HENTZAU By Anthony Hope	5 Reels
CALLED BACK By Hugh Conway	4 Reels
SHE STOOPS TO CONQUER	3 Reels
W. W. JACOBS' COMEDIES (eight)	In 1 and 2 Reels each release
ENGLAND EXPECTS— By George Tucker	3 Reels
1914 By Rita	4 Reels
STRAGGLERS	3 Reels
IN HIS MAJESTY'S SERVICE	3 Reels
THE BLACK SPOT	4 Reels

The producer of **"Traffic in Souls," "Officer 174," "His Hour of Triumph,"** and a long line of big Imp successes has made steady progress and is continuing to progress in England. Address in care of **Moving Picture World,** or **Studio St. Margaret's, Middlesex, England.**

Calendar of Licensed Releases

Current Releases

MONDAY, JANUARY 4, 1915.

BIOGRAPH—From the Shadow (Drama).
EDISON—The Champion Process Server (Comedy).
ESSANAY—Sweedie and the Sultan's Present (Comedy).
KALEM—Cast Up by the Sea (Special—Two parts—Drama).
LUBIN—Patsy Bolivar, Series No. 2, "Patsy's First Love" (Comedy).
PATHE—Pathe's Daily News No. 91 (News).
SELIG—The Strange Case of Princess Khan (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 89 (News).
VITAGRAPH—The Fates and Flora Fourflush (Part I of the "Treachery in the Clouds"—Comedy).

TUESDAY, JANUARY 5, 1915.

BIOGRAPH—Money (Special—Two parts—Drama).
EDISON—Olive and the Burglar (Seventh of the "Olive Opportunities" Series—Drama).
ESSANAY—The Gallantry of "Jimmy" Rogers (Comedy—Drama).
KALEM—The Waitress and the Boobs (Comedy).
LUBIN—The New Editor (Comedy).
—They Looked Alike (Comedy).
SELIG—A Militant Schoolma'am (Comedy—Drama).
VITAGRAPH—Two Women (Broadway Star Feature—Three Parts—Drama).

WEDNESDAY, JANUARY 6, 1915.

EDISON—Expensive Economy (Comedy).
ESSANAY—The Fable of "The City Grafter and the Unprotected Rubes (Comedy).
KALEM—The Scorpion's Sting (Special—Two parts—Drama).
LUBIN—Comrade Kitty (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 92 (News).
SELIG—In the Line of Duty (Drama).
VITAGRAPH—Billy's Wager (Comedy).

THURSDAY, JANUARY 7, 1915.

BIOGRAPH—Playthings of Fate (Drama).
ESSANAY—The Battle of Snakeville (Western Comedy).
LUBIN—A War Baby (Special—Two parts—Drama).
MINA—Alias Greased Lightning (Comedy).
SELIG—Hearst-Selig News Pictorial No. 90 (News).
VITAGRAPH—The Man, the Mission and the Maid (Comedy—Drama).

FRIDAY, JANUARY 8, 1915.

BIOGRAPH—The Barrier Between (Drama).
EDISON—The Magnate of Paradise (Special—Two parts—Drama).
ESSANAY—Surgeon Warren's Ward (Special—Two parts—Drama).
KALEM—Put Me Off at Wayville (Comedy).
LUBIN—Love's Savage Hate (Drama).
SELIG—The Strenuous Life (Farce—Comedy).
VITAGRAPH—The Smoking Out of Bella Butts (Comedy).

SATURDAY, JANUARY 9, 1915.

BIOGRAPH—A Safe Adventure (Comedy).
—The Fashion Shop (Comedy).
EDISON—The Girl at the Key (Drama).
ESSANAY—Broncho Billy and the Claim Jumpers (Reg. in the U. S. Patent Office—Western Drama).
KALEM—A Leap from the Water Tower (Ninth of the "Hazards of Helen" Series—Drama).
LUBIN—Feel My Muscle (Comedy).
SELIG—Further Adventures of Sammy Orpheus (Drama).
VITAGRAPH—A Daughter of Israel (Special—Two parts—Drama).

Advance Releases

MONDAY, JANUARY 11, 1915.

BIOGRAPH—The Girl He Brought Home (Drama).
EDISON—A Superfluous Baby (Comedy).
ESSANAY—Sweedie's Suicide (Comedy).
KALEM—The Adventure at Briarcliff (Special—Two parts—Comedy).
LUBIN—Patsy Bolivar Series No. 3, "Patsy at College" (Comedy).
PATHE—Pathe's Daily News No. 93 (News).
SELIG—The Old Code (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 91 (News).
VITAGRAPH—The Fates of Flora Fourflush Part 2, "The Treasurer Temple of Bhosh" (Comedy).

TUESDAY, JANUARY 12, 1915.

BIOGRAPH—The Third Act (Special—Two parts—Drama).
EDISON—Olive's Other Self (Eighth of "Olive's Opportunities" Series—Drama).
ESSANAY—By a Strange Road (Drama).
KALEM—A Bold, Bad Burglar (Comedy).
LUBIN—Baseball and Trouble (Comedy).
SELIG—Harold's Bad Man (Comedy).
VITAGRAPH—A Mix-Up In Dress Suit Cases (Special—Two parts—Comedy).

WEDNESDAY, JANUARY 13, 1915.

EDISON—Curing the Cook (Comedy).
—McGinty and the Count (Comedy).
ESSANAY—The Fable of "The Fellow Who Had a Friend Who Knew a Girl Who Had a Friend" (George Ade—Comedy).
KALEM—The Stolen Ruby (Special—Two parts—Drama).
LUBIN—When Honor Wakes (Special—Two parts—Drama).
PATHE—Pathe's Daily News No 94 (News).
SELIG—The Richest Girl in the World (Drama).
VITAGRAPH—The Hair of Her Head (Comedy).

THURSDAY, JANUARY 14, 1915.

BIOGRAPH—Getting Into a Scrape (Comedy).
—Near-Educational Series, The Cheese Industry (Comedy).
ESSANAY—When Slippery Slim Went for the Eggs (Western Comedy).
LUBIN—The Friendship of Lamond (Special—Two parts—Drama).
MINA—Distilled Spirits (Comedy).
SELIG—Hearst-Selig News Pictorial No. 92 (News).
VITAGRAPH—The Legend of the Lone Tree (Drama).

FRIDAY, JANUARY 15, 1915.

BIOGRAPH—The Inevitable Retribution (Drama).
EDISON—Lena (Special—Two parts—Comedy).
ESSANAY—Dear Old Girl (Special—Two parts—Drama).
KALEM—A Boob for Luck (Comedy).
LUBIN—Out of the Storm (Drama).
SELIG—The Snailburg Volunteers (Comedy).
VITAGRAPH—Chiefly Concerning Males (Comedy).

SATURDAY, JANUARY 16, 1915.

BIOGRAPH—The House Horror (Drama).
EDISON—The Banker's Double (Drama).
ESSANAY—Broncho Billy and the Sisters (Reg. in the U. S. Patent Office—Western Drama).
KALEM—The Broken Circuit (Tenth of the "Hazards of Helen" Series—Drama).
LUBIN—Mr. Stubb's Pen (Comedy).
—Spaghetti and Lottery (Comedy).
SELIG—Robert Thorne Forecloses (Drama).
VITAGRAPH—The Sage-Bush Gal (Broadway Star Features—Special—three parts—Western Drama).

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JANUARY 3, 1915.

ECLAIR—The Hermit's Secret (Western—Drama).
L K O—Gem and Germs (Comedy).
REX—The Sign of Olga Brandt (Two parts—Drama).

MONDAY, JANUARY 4, 1915.

IMP—Three Times and Out (Comedy—Drama).
JOKER—Two of a Kind (Comedy).
VICTOR—Terence O'Rourke, Gentleman Adventure Series No. 5, "A Captain of Villainy" (Two parts—Drama).

TUESDAY, JANUARY 5, 1915.

BIG "U"—His Last Performance (Drama).
GOLD SEAL—The Mystery of the Throne Room, "My Lady Raffles" Series (Two parts—Detective—Drama).
NESTOR—For the Good of the Cause (Educational).

WEDNESDAY, JANUARY 6, 1915.

ANIMATED WEEKLY—Number 148 (News).
ECLAIR—The 'Collingsby Pearls (Two parts—Society—Drama).
L K O—Cupid in a Hospital (Comedy).

THURSDAY, JANUARY 7, 1915.

BIG "U"—On Desert Sands (Two parts—Western—Drama).
REX—A Man's Temptation (Drama).
STERLING—Olive's Love Affair (Comedy).

FRIDAY, JANUARY 8, 1915.

IMP—She Was His Mother (Three parts—Drama).
NESTOR—When His Lordship Proposed (Comedy).
VICTOR—(No Release this week).

SATURDAY, JANUARY 9, 1915.

BISON—Custer's Last Scout (Two parts—Drama).
JOKER—A Political Mess (Comedy).
—The Modern Poultry Farm (Educational).
POWERS—A Girl of the Pines (Drama).

SUNDAY, JANUARY 10, 1915.

ECLAIR—The Dummy Husband (Comedy—Drama).
L K O—Through a Knot Hole (Comedy).
REX—Star of the Sea (Two parts—Drama).

MONDAY, JANUARY 11, 1915.

IMP—No Release This Week.
JOKER—The Butler's Baby (Comedy).
VICTOR—My Lady High and Mighty (Two parts—Comedy—Drama).

TUESDAY, JANUARY 12, 1915.

BIG "U"—The Useless One (Drama).
GOLD SEAL—A Woman's Debt (Two parts—Drama).
NESTOR—A Maid by Proxy (Comedy).

WEDNESDAY, JANUARY 13, 1915.

ANIMATED WEEKLY—Number 149 (News).
ECLAIR—Reunited (Two parts—Domestic—Drama).
L K O—Thou Shalt Not Flirt (Two parts—Drama).

THURSDAY, JANUARY 14, 1915.

BIG "U"—The Hearts of the Brady's (Western—Drama).
REX—Pawns of Fate (Two parts—Drama).
STERLING—Those German Bowlers (Comedy).

FRIDAY, JANUARY 15, 1915.

IMP—A Gentleman of Art (Two parts—Detective—Drama).
NESTOR—When the Mummy Cried for Help (Comedy).
VICTOR—Father's Strategy (Comedy—Drama).

SATURDAY, JANUARY 16, 1915.

BISON—The Governor Maker (Two parts—Modern—Drama).
JOKER—Hubby's Cure (Comedy).
—Quaint Brittany (Educational).
POWERS—An Outlaw's Honor (Western—Drama).

Mutual Film Corporation

SUNDAY, JANUARY 3, 1915.

KOMIC—Ethel Gets the Evidence (No. 14 of the "Bill" Series) (Comedy).
MAJESTIC—Vengeance Is Mine (Two parts—Drama).
THANHOUSER—The Bridal Boquet (Drama).

MONDAY, JANUARY 4, 1915.

AMERICAN—The Legend Beautiful (Two parts—Comedy).
KEYSTONE—Hushing the Scandal (Two parts—Comedy).
RELIANCE—Our Mutual Girl No. 51 (Topical).

TUESDAY, JANUARY 5, 1915.

BEAUTY—In the Vale of Sorrow (Drama).
MAJESTIC—His Lesson (Drama).
THANHOUSER—The Menacing Past (Two parts—Drama).

WEDNESDAY, JANUARY 6, 1915.

AMERICAN—The Alarm of Angelon (Drama).
BRONCHO—Scourge of the Desert (Two parts—Drama).
RELIANCE—A Night's Adventure (Drama).

THURSDAY, JANUARY 7, 1915.

DOMINO—The Scrub (Two parts—Drama).
KEYSTONE—(Title Not Yet Announced).
MUTUAL—Weekly No. 106 (News).

FRIDAY, JANUARY 8, 1915.

KAY-BEE—A Midas of the Desert (Two parts—Drama).
MAJESTIC—Branch No. 37 (Drama).
PRINCESS—Check No. 30 (Drama).

SATURDAY, JANUARY 9, 1915.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Lost Receipt (Two parts—Drama).
ROYAL—Married by Instalment (Comedy).

SUNDAY, JANUARY 10, 1915.

KOMIC—Love and Business (Comedy).
MAJESTIC—Three Brothers (Two parts—Drama).
THANHOUSER—An Inside Tip (Drama).

MONDAY, JANUARY 11, 1915.

AMERICAN—Restitution (Two parts—Drama).
KEYSTONE—(Title Not Reported).
RELIANCE—Our Mutual Girl No. 52 (Topical).

TUESDAY, JANUARY 12, 1915.

BEAUTY—The Spirit of Giving (Drama).
MAJESTIC—Probation (Drama).
THANHOUSER—The Speed King (Two parts—Drama).

WEDNESDAY, JANUARY 13, 1915.

AMERICAN—The Black Ghost Bandit (Drama).
BRONCHO—Mother Hulda (Two parts—Drama).
RELIANCE—The Terror of the Mountains (Western Dr.).

THURSDAY, JANUARY 14, 1915.

DOMINO—In the Land of the Otter (Two parts—Drama).
KEYSTONE—(Title Not Reported).
MUTUAL—Weekly No. 106 (News).

FRIDAY, JANUARY 15, 1915.

AMERICAN—The Clubman's Wager (Drama).
—Producing a Nation's Pride (Educational).
KAY BEE—The Cross of Fire (Two parts—Drama).
PRINCESS—Pleasing Uncle (Comedy).

SATURDAY, JANUARY 16, 1915.

KEYSTONE—(Title Not Yet Reported).
RELIANCE—One Flight Up (Two parts—Drama).
ROYAL—The Unwilling Bride (Comedy).

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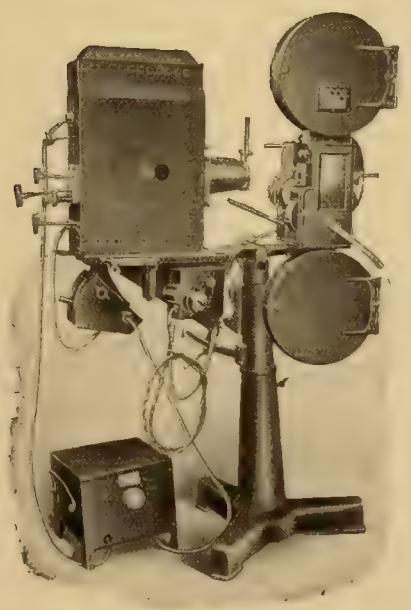

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WORKMEN'S COMPENSATION ASSESSMENTS ASTONISH TORONTO PICTUREMEN.

Amounts of First Assessments Under New Act Large—One Theater Must Pay $150 this Year.

By David A. Billings, Special Correspondent of Moving Picture World.

ANOTHER bomb has been thrown into the camp of Ontario motion picture theater managers by the announcement of the first assessments under the new Workmen's Compensation act, under which theaters are compelled to pay a certain percentage of their total weekly payroll to the Ontario government. Under the act the wages of not only operators and ushers, etc., are taken into consideration, but also that of the orchestra and the manager. A small idea of the extent of the "blow" may be obtained from the tax bill of the Yorke theater, Toronto, which will have to pay $150 this year as its share toward the insurance of its employees. The managers are making an appeal to have the orchestra exempted from this ruling, as the musicians' union makes special provision for the care of its members.

OTHER TORONTO NOTES.

WITH the passing of Christmas week Toronto exhibitors feel that the crisis of the present dullness has been reached, and although several local theaters were not able to survive the critical period the majority have come out feeling that better times are in store for the near future. One of the unlucky firms to be caught in storm was Motion Pictures Limited, a company which has been operating a string of five theaters in the city. This firm went into liquidation last week and has been taken over by Richard Tew. Whether the theaters will be closed awaiting a revival of business or will be immediately reopened has not been decided. The theaters affected include the "Why," on Bloor street west, the King George on Bloor street, the Prince George, on Dundas street, the Classic on Gerrard street, and the Royal Palace. The Classic is one of the largest houses in the east end of the city.

Not a little excitement was caused among some of the local exchange men on account of the condemning at the last moment of the World Film release, "The Marked Woman," by the censors. The picture was to have been shown at the Strand theater the first half of next week, and was replaced by the Lubin drama, "The Fortune Hunters."

Leon Schlesinger, manager of the Strand, did the biggest three days' business since he has had charge of the theater with World Film offering made by the Colonial Company, "The Seats of the Mighty," which, being staged in Canada and adapted from the work of a Canadian author, was a special drawing card.

All Features Limited has secured Meyer Schlesinger, one of the numerous Schlesinger brothers, as their New York representative to look out for any new material that comes on the market. The Winnipeg office of the company reports an exceptionally good week's business.

F. G. Robson, manager of the Yorke theater, which is on the Strand circuit, did a good week's business Christmas week with the Vitagraph picture, "Santa Claus," which he specially advertised with Christmas cards appealing to the children. In addition Willie Norris, one of the best boy sopranos in Toronto, sang Christmas songs at each performance.

Warner's Features this week took over the Canadian agency for the entire output of the United Film service and reports a warm reception from exhibitors for the new stuff.

ALLEGED SWINDLER'S FACE ON SCREEN CAUSES HIS ARREST IN PHILADELPHIA.

Photoplayer, Alleged to Have Passed Worthless Checks in Los Angeles, Is Recognized in Lubin Picture.

By Clemment H. Congdon, Special Correspondent of Moving Picture World.

JOSEPH S. RYAN, a prominent member of the cast of a moving picture company, was recently arrested upon the charge of being a fugitive from justice. His arrest was the result of the showing of a Lubin picture drama, in Los Angeles.

A man who said that he had been swindled by Ryan in 1913 recognized his face on the screen. The Los Angeles police wired here to have him arrested. According to the police, Ryan, who resides at 4827 Kingsessing avenue, escaped arrest in Los Angeles, after passing worthless drafts upon a Philadelphia bank for sums aggregating $320. He came to this city in November, 1913, obtained a position with the Lubin Company and played minor parts.

Later he became a star and appeared prominently in films that were shown all over the entire country. This proved his downfall, for, according to the police, one of those he defrauded recognized him and the arrest followed. Los Angeles detectives will arrive to arrange for his extradition.

PRINCETON STUDENTS PLAY IN PICTURES.

The Triangle Club, a Dramatic Society of the University, Take Part in Picture Scene of Satan Sanderson.

Members of the Triangle chorus and cast, of the University of Princeton, and a dramatic club of the University, recently took part at the Graduate School in a scene of the moving picture production from the novel, "Satan Sanderson," written by Mrs. Hallie Ermine Rives.

The picture was supposed to represent a fight between two college students and the members of the Triangle Club took the part of a crowd of students urging the fighters on. Mr. Hooper, of the Lamb's Club, New York, who produced the original production of Floradora, and is directing the Triangle show here, assisted in the arrangement of the scenario.

Mrs. Rives, who is the author of several other books, was a resident of Princeton while writing one of her most successful stories, "Hearts Courageous."

OTHER PHILADELPHIA NOTES.

The manager of the B. F. Keith theater, of Philadelphia, sent Mrs. Francis Mooney, a probation officer, connected with the Juvenile Court, sixty free tickets of admission for distribution among the boys placed under her protection by Judge Gorman of the Municipal Court.

Mrs. Mooney was given her choice of any date preferable to her and she decided upon Dec. 22 as the night to treat the boys.

The Globe theater, which is located opposite to Wanamaker's, on Market street, included a special midnight show on New Year's Eve, which started promptly at 12 o'clock midnight and continued until 2:30 a. m. The program was of the usual high standard which has always been the policy of this theater and the moving pictures of the best grade obtainable.

The Merchants' Theater Ticket Company filed a corporate amendment, changing its name to the Merchants' Amusement Company. It is a Philadelphia concern.

PICTURES DOING WELL IN OTTAWA SPITE OF HARD TIMES.

J. Severman, in Moving Picture Business in Montreal, Finds Ottawa One of the Busy Places.

By F. J. Genest, Special Correspondent of Moving Picture World.

MOVING picture theaters in the Canadian capital continue to attract big crowds nightly despite the general depression on all lines of business. While some of the smaller houses show a slight falling off in their box office receipts, the majority of the managers have no reason to complain.

Mr. J. Severman, who is connected with the moving picture business in Montreal, was a visitor here this week. After making the rounds of the various picture houses, Mr. Severman gained the impression that Ottawa was one of the busiest moving picture centers in Canada.

The moving picture theaters in Hull are running full blast just now and capacity houses prevail every night. For the benefit of our American readers, we might explain that Hull, a manufacturing city of some 25,000 people, is in the Province of Quebec, and is connected with Ottawa, Ontario, by two large bridges spanning the Ottawa river. The population of Hull is largely made up of French Canadian, the great majority of whom are employed in the many factories there. Hull boasts of several first-class picture houses, which besides running on week days, are in full operation on the Sabbath. The laws in Quebec, regarding the closing of theaters on Sunday are not as strict as in the sister Province, Ontario. Consequently many Ottawa people, who look upon moving pictures as legitimate Sunday enjoyment, are in the habit of journeying over to Hull on the Sabbath, despite the protests of the Lord's Day Alliance people.

OTHER OTTAWA NOTES.

The Talbotoscope, situated on Main street, Hull, is showing "The Million Dollar Mystery" the first three days of each week. The final episode of "The Million Dollar Mystery" was shown at the Family theater in Ottawa last week. Hundreds of people here followed this exciting film, and its termination was a matter of general regret.

Construction work is soon to be started on the Booth theater at the corner of Bank and Slater streets. This theater is to be up to date in every particular and will have a seating capacity of 2,000.

The site of the new theater was formerly occupied by the Bank Street Methodist Church. During the demolition of this edifice, an American film company applied to the contracting firm for rights to take pictures of the huge steeple in the act of falling. The contractors, however, rather than run any risks of endangering the lives of pedestrians, refused to grant moving picture rights on the steeple and demolished it piece by piece.

A film that is creating much interest here is the offering of the All Red Feature Company, Ltd., with headquarters at Windsor, Ontario, entitled "The War Pigeon." This company is showing exclusive Canadian pictures, mostly of Canadian troops at present and is sure to become popular with moving picture theater patrons in the Dominion.

The city architect's department with the new year is going to start a campaign to "clean up" the ill-ventilated and badly built theaters in the city which have hitherto been allowed to go unmolested. The city architect stated last week there are at least a score of houses that will have to undergo extensive changes before they will be allowed to stay open.

Ella Wheeler Wilcox says:

"In 'Are They Born or Made?' Mr. Rose has preached a sermon on a vital question more powerful than I have ever heard from any pulpit by any preacher."

ARE THEY BORN OR MADE?

Startling revelations of the tragic incidents that shaped the career of Andy Andrews. An "inside" story of politics and crime, by Jack Rose. A great, gripping, masterly four-part drama.

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8—STOCKINGS, 1 Reel Farce Comedy
15—PUSS IN THE WELL, 1 Reel Kid Picture
22—THE WHITE PIRATE, 1 Reel Farce Comedy
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DAYTON EXHIBITORS HOLD CHARITY BALL.

Thirty-Four Houses Give One Day's Receipts to Federation of Charities.

By Kenneth C. Cardwell, Special Correspondent of Moving Picture World.

WEDNESDAY of last week was set aside by Dayton exhibitors for the use of charity, thirty-four houses in the city, composing all of the leading theaters, agreeing to donate their receipts to the federation of charities, which takes care of the poor in various respects during the winter. Public interest in the matter was fully aroused by plenty of newspaper space, and attendance at all of the houses reached a high point for an ordinary week day, much to the benefit of the charities. The houses which thus generously give up a day's business for the benefit of the poor were the following: The Orpheum, the Mecca, the Royal, the Westwood, the Lyric, the Midget, the Majestic, the Museum, the Globe, the Columbia, the Comique, the Ideal, the Wayne, the Electric, the Rex, the Lyceum, the Pastime, the Alhambra, the Forest, the Royal, the Portola, the Wyoming, the Eagle, Old Glory, the Empress, the South Park, the Dreamland, the Edgemont, the Olympic, the Muse Us, the Lafayette, the Comet, the Elite and the Mirror.

Self-Improvement Club Studies—Lip-Reading from Pictures.

"CAMEO KIRBY," the Famous Players' production of Dustin Farnum's stage success, with that star in the title role, was the first of the Paramount releases seen at the Strand theater, being shown there the latter half of Christmas week with marked success. Incidentally, it was made the medium of a rather curious test by members of the Self-Improvement Club, an organization of Cincinnati deaf-mutes. The members have all studied lip-reading and desired both to test their expertness in this line and to see whether moving pictures had progressed sufficiently to make the dialogue plain to any one familiar with lip-reading. "Cameo Kirby" was selected as peculiarly suitable for the purpose, being a film adaptation of a successful play produced on the stage, with the same star, making it the more probable that the stage dialogue would be largely used. The club attended a private showing of the film, with eminently satisfactory results, as they were able to distinguish much of the dialogue by watching the actors closely.

Prize Giving Frowned On.

THE giving of special inducements, in the form of prizes to be drawn for by members of the audience, has become more or less common among some of the suburban houses around Cincinnati, and has been the subject of much criticism on the part of other exhibitors, whose business has undoubtedly suffered from the practice. One house recently gave away turkeys to the lucky members of the audience, this particular prize being, of course, very popular in view of the season. The Cincinnati Motion Picture Exhibitors' League is much opposed to such plans, believing them to be detrimental to the best interests of the business, and is making a strong effort to induce exhibitors who follow them to give them up.

Other Cincinnati Items.

THE showing of the Chicago Tribune's war pictures at Music Hall, in Cincinnati, by Richard Prendergast, who secured them for this city, proved so popular that the pictures were continued all last week, instead of only on Saturday, Sunday and Monday, as was originally intended. Additional interest was added by the fact that on several days 20 per cent. of the gross receipts were donated to the distressed miners of Eastern Ohio. It is said that two thousand persons a day attended the exhibition, bringing the total attendance well up toward record-breaking figures.

A good-sized photoplay house is being planned for the eastern part of Cincinnati, to take the place of an airdome which did good business last summer, by Drs. E. and C. Behymer. The seating capacity of the house is to be between 600 and 700 persons, and it will measure about 40 by 140 feet, with modern equipment in every respect. Details will be available when the plans are settled upon and contracts ready for letting.

The Lubin theater was one of the several local houses to issue attractive Christmas cards. The Lubin announcement extends the usual holiday greetings to its patrons, and states that the management intends to continue the policy of presenting two high-class productions a week. On the reverse of the card announcement of the showing of the Famous Players' offering, "The Sign of the Cross," for the first time in Cincinnati was made. This production was shown the first half of Christmas week, being especially appropriate for the season, and drew unusually well.

The stunt of a "professor" of spiritualism, holding forth at a certain Cincinnati motion picture house, resulted in getting a member of the police force, Patrolman Lewis Kitchen, into hot water. According to the records of the department, Kitchen stands suspended on the charge of conduct unbecoming an officer, for the reason, as it is alleged, that he entered this particular theater and requested the "professor" to inform him how long Chief Copelan, of the Cincinnati force, would remain chief of police. This undue curiosity was held to call for the punishment indicated.

Severe weather, which lasted all last week, injured the attendance at moving picture theaters in Cincinnati somewhat, as on several days the sidewalks were so icy as to make it uncomfortable, if not dangerous, to attempt getting around. After devoting most of the day to Christmas shopping, most people were content to remain at home during the evening to recuperate. In spite of this, however, good offerings at the leading houses were well attended. The big Eclectic feature, "Jean Valjean," dramatized for the film from Hugo's celebrated novel, was one of the week's winners for the Orpheum, while Bosworth's "Valley of the Moon," from Jack London's latest story, also did well. The Alhambra, the Lubin and the Strand, among the downtown theaters featuring big multi-reel productions, and the Nordland Plaza, for another suburban house, also managed to keep the crowds coming, despite the unfavorable weather. All made special efforts, moreover, to present attractive programs for Christmas, and succeeded, for the most part, sufficiently well to please the holiday amusement seekers.

L. S. Muchmore, manager of the Victoria theater, one of the popular houses in Walnut Hills, has become interested in the film exchange end of the business, having taken up work in connection with the booking of George Randolph Chester's serial, written for the Mutual, "Runaway June."

A fire worked considerable damage to the Gayety moving picture theater in South Covington a few days ago, getting considerable start before the fire department could get to the spot. The blaze is thought to have originated in the furnace, which was working overtime in order to warm the house during the exceedingly cold weather prevailing. The building was formerly used as a Methodist church. The damage was estimated at about $200.

The Ivy theater, at Cleves, O., a suburban point about twelve miles from Cincinnati, caught fire, presumably from defective electric wiring, one night last week, and but for good work on the part of the volunteer fire department of the town would have been destroyed. As it was, however, the blaze was extinguished before it had done enough damage to put the house out of commission, and the show was put on as usual the following night and thereafter.

OHIO NOTES OF INTEREST.

By John D. Raridan, Special Correspondent of Moving Picture World.

THE Majestic theater, 1779 West 25th street, Cleveland, one of the largest and considered one of the most valuable picture houses in Cleveland, has been sold by Horn & Hoover to R. H. Gray, of Niles, O. The consideration in the transfer is understood to be about $15,000. G. A. Schroeder will continue as manager of the theater.

Columbus theater managers have been active in co-operating with the charity movement of that city and recently set apart their Sunday receipts for the charity newsies, a practice that has been continued for several years.

Theaters in Cleveland suffered as did other downtown business recently when an explosion severed the Cleveland Illuminating Company's main feed cable and put the city in temporary darkness. With power off a number of the theaters were forced to suspend for nearly two days.

At eighty, John Heiks, of Smithville, O., became a moving picture fan, on his first visit to a theater. Smithville lacks the advantages of the silent drama, so when Mr. Heiks went to Massillon to do his Christmas shopping and was forced to spend the night there he was persuaded to go to the show. He never left his chair from the time the show opened until it closed. He saw the pictures three times and in passing out complimented the manager. "Fine," said he, "I'm going to try to get one of these shows in Smithville."

The Lucier is the name of the new picture house in Lakewood, a suburb of Cleveland. It is located at Detroit avenue and Wayne street, in the heart of the Lakewood business district. The lobby of the Lucifer is of snowy white marble and with its elaborate lighting scheme it makes a charming appearance. The interior of the theater is of cream color, finished with oil paintings. It has a seating capacity of 650. B. C. Maheu is the manager.

The construction of a one-story brick, steel and reinforced concrete theater building for the Conneaut Theater Company, at Conneaut, O., to be built at a cost of $40,000, is held temporarily in abeyance. The plans were prepared by Frank B. Hursh, Mansfield, O., architect.

Theaters over the state have exercised considerable rivalry to secure the recent Pathe news film release in which the cameraman snapped Ambassador Herrick on his arrival in New York and his reception by the Cleveland committee of friends.

The Jewel theater, just completed, at East 124th street and St. Clair avenue, Cleveland, opened just before Christmas. It is 60 feet wide and 125 feet deep and accommodates about 900 people. A spacious arcade from St. Clair avenue serves as the theater's lobby. E. L. and F. K. Stadler, who for four years operated the Ideal, are lessees of the Jewel.

Other recent theater deals of interest include:

National, East 55th street and Payne avenue, sold by D. Deesauer & Son to J. J. Harwood.

Edison, 5327 Fleet street, sold by Chertoff & Rosenfeldt to Goodman & Weil, and resold by Goodman & Weil to J. J. Davis.

Garfield, 1235 Euclid avenue, sold by Chertoff & Weil to J. H. Fisher, and resold by Fisher to Sam Licht.

Scovil, 3907 Scovil avenue, sold by Frank Spath to Imhoff & Imhoff, Hamilton, O., and resold by Imhoff & Imhoff to M. C. Backer, Akron, O.

The Bijou Dream, one of the attractive downtown theaters, located in Euclid avenue, has been purchased by the Union Amusement Company of New York. It will be remodeled and redecorated and the management will book big features only.

LICENSED FILM STORIES

EDISON.

A SUPERFLUOUS BABY (Jan. 11).—Wood B. Wedd and his partner in failure, Darby Jenks, once more greet you in another of their death-defying escapades. Darby has added a new beauty to his list of conquests, but when he tells Wood B. about her, all he gets is the merry ha! ha! However, when he produces her picture Wedd seeks an introduction, and Darby fixes it up so well that Wedd cuts him out entirely.

Such is life, for Wedd is all ready for the ceremony, which he believes about to take place. He makes a date with Lottie, the blonde beauty in question, but cruel fate is on his trail, for, while on his way with Darby to meet her and her chum, a mother seeking a lost baby-cart leaves a baby in Wedd's arms, despite his protests. Lottie and her chum appear, and by a stroke of fortune, the child is shifted to Darby, and his girl, Lottie's chum, and Wedd is safe for a while. Her frantic mother screams for her missing nuisance, and starts a general uproar and search for it.

Wedd leads his intended better half into the park, where he places the oft-used ring on her finger. His moment of bliss is interrupted by the mother, who disscovers him and immediately pounces on him Lottie faints—they all faint, and, to make a long story short, Wedd gets his ring back, and a whole lot more.

OLIVE'S OTHER SELF (Eight of "Olive's Opportunities" Series—Jan. 12).—Olive, despite Vance's repeated entreaties to give up her settlement work on account of the risks she incurred, would not do so, but kept on ministering to the poor unfortunates. While on her way to perform some act of mercy, she is run down by an automobile in which is Maurice Castle, the well-known, but profligate artist, and upon her recovery in the hospital, the physicians claim that she is suffering from aphasia, or lack of memory. She turns from her former friends and scorns Vance, as if he were an enemy. Seeking out the company of Castle, she becomes a model in his studio and leads the usual Bohemian life, drinking and smoking as if she were used to it.

One night, at a wild orgy in the studio, she becomes so enlivened by the champagne she has imbibed in, that she performs a wild gypsy dance and in so doing arouses the wicked nature of Castle. During the evening's entertainment she has displayed marked preference for one of the guests and this fact has made Castle's wicked resolution all the stronger. Upon the departure of the guests, Olive attempts to leave, but is detained by Castle. In his drunken frenzy, he calls up Coleman and tells him of his intentions. Olive, hearing the message, begins to realize what is about to occur and manages to get possession of a knife that is lying nearby. A fight ensues in which Olive wounds Castle. As she is looking at his body, Vance arrives. Olive sees the blood on her hands and the shock brings back her memory, and Vance takes her away.

CURING THE COOK (Jan. 13).—Cooking in a student's boarding house is what Sherman thought of war, so thought poor Bridget, and to forget her trouble, she would sit all day with a black bottle beside her. "We want lunch—we want lunch," quoth the starved-out students. "A cook, a cook, our learning for a sober cook," said they all. However, the cook had a gentle hang-over and would not move. The landlady finally extricated Bridget from the aforesaid bottle, and set her to mixing some week-old hash.

What will the students do? Ah, one has a plan. They will cure the cook by means of a skeleton that they have. They hang it in the coal-bin. Bridget sees it, invokes the aid of seventy saints and runs. "Everywhere, here and there, but the skeleton her pursues." She falls off the roof and breaks all the new pavement, for which the landlady assessed the students one "bone" apiece. She mixes up the crowded traffic of Bingville by getting run over by an automobile, and then, refusing to collect a crowd, boatmen, policemen, everyone, are skeletons, but she learns her mistake, beats up and ducks the stew-reforming students and then swears off.

McGINTY AND THE COUNT (Jan. 13).—Is that a tango instructor trying to teach Mrs. McGinty and her sweet little daughter, Mary Ann, the tango? No, no, it's the fearless, faking, little Count Bunkie bowing to them. Mary Ann is attracted to him on account of the wonderful perfume that he carries with him. It is an essence of sulphur flowers from a three-cent store in Italy.

The Count, picking an argument, tries to lead a labor uprising against McGinty himself, but McGinty puts the Irish kibosh on it, and the Count and his allies get theirs. The Count challenges McGinty to a duel with swords and Dinny sends word to his wife to bring reinforcements.

The "dool," as McGinty calls it, takes place and McGinty, or, we should say, one of his wife's biscuits, is impaled on the Count's sword. His wife arrives, and the Italian army, led by the Count, beats retreat, followed by some presents, such as bricks, otherwise known as Irish confetti, and what's worse, Biddy's biscuits.

LENA (Special—Two Parts—Jan. 15).—The Miggles' family were in the throes of servant troubles, and, though every effort was made to secure efficient help, each new maid turned out worse than the one before. Mr. Miggles took a hand in visiting the employment agencies, and brought home a collection for his wife to choose from. All were discarded. It just so happened that Miss Janet Brewster, president of the Society for Improving the Condition of Domestic Servants, had decided to enter service in order to get first hand knowledge of the problem, and when Miggles returned to the employment agency for a fresh batch, he caught sight of her, dressed in a picturesque Swedish costume, and hired her on the spot.

"Lena's" advent in the Miggles family caused quite a sensation and Jack was particularly impressed, and as the days went on, his attitude toward the new maid began to be remarked upon by the rest of the family. In the meanwhile, Count d'Estang, hopelessly smitten with the wealthy Miss Brewster, sought the aid of a private detective to locate the object of his adoration. This added complication served to mix matters, especially as Mrs. Miggles missed a valuable pin from her dressing table and jumped at the hasty conclusion that "Lena" had taken it. An examination of the maid's trunk disclosed an outfit of very expensive clothes, and, as this constituted quite conclusive proof of the maid's guilt, the detective was ordered to arrest "Lena." This sensation, happening as it did, in the midst of a reception, caused quite a commotion, especially as it was quickly learned that Euphemia was wearing the missing pin, thus proving "Lena's" complete innocence.

Mr. Miggles' threat to discharge her was met with Jack's declaration that if "Lena" left the house he, likewise, would go, and this set everything at sixes and sevens. The very next day, to her great delight, Mrs. Miggles received an invitation to speak before the Society on the servant question. Her preparations for the event were very elaborate, but she was hardly prepared to find that the celebrated Miss Janet Brewster was none other than "Lena," the maid. Quickly, a change of heart took place, and Mrs. Miggles rushed back home and had the maid's room refurnished and repapered so that when "Lena" returned, she would find everything improved. In due time, the fair deceiver appeared on the scene, only to be met with the greatest deference by all, and, as the detective and Count d'Estang also arrived a short time after, they were met with a warm reception. While all of the foregoing was happening, a mutual attraction had sprung up between Jack and "Lena" which culminated in an engagement which delighted the entire Miggles family and brought assured peace where only discord had dwelt before.

THE BANKER'S DOUBLE (Adapted from the famous Felix Boyd Series, entitled "Below the Dead Line"—Jan. 16).—Boyd and Coleman were sitting in Boyd's private office in Pine street when the phone rang. Boyd picked up the receiver and heard the following: "Boyd—come quick—help—they'll kill me." Then came the sound of a falling body and all was still. After considerable difficulty Boyd and Coleman finally located the place where the message came from, and there they found Smith, the head bookkeeper for Hersey & Company, lying on the floor in a pool of blood. However, the man was not dead, so, upon his recovery, he told of a man that looked like Mr. Hersey, the banker, who had ordered him to hand over certain bonds and cash, but, upon Smith's discovering his mistake, this crook had beaten him into unconsciousness.

Everybody believed Smith's story, with one exception, Boyd. He had noticed that the man's pulse was regular, and that fact made him suspicious. However, he had Smith taken to his home, outside of which he kept watch. That night, Smith came out, and, followed by Boyd, made a trip to a house in the suburbs. Boyd, looking through a convenient window, discovered Wykoff, the master criminal, and his band, dividing the loot with Smith. Entering by another window, he held them up, but was frustrated by another crook, who came late to the rendezvous. At that minute, Coleman, for whom Boyd had sent before, entered. However, in the interval, Wyckoff managed to get away, but his band, including Smith, were grabbed.

LUBIN.

PATSY BOLIVER SERIES, NO. 3—PATSY AT COLLEGE (Jan. 11).—Through the medium of traveling shows, Patsy Bolivar has formed a conception of the proper dress for college students, and we find him so habilitated, much to the delight of his mother and sister, and the disgust of his father, who had much rather see him eschew golf and other gentle pastimes, and take up boxing. Patsy's Hoodoo, Sykesy, and his sister Jane, as well as Tilly Grace, are also seen preparing for the same college to which Patsy is bound. Arriving at the railway station, he finds all the boys and girls of his school days, gathering to bid him farewell and trying to get his great load of paraphernalia on the train, which starts without him. Making a leap at the rear end of the train, his grip becomes scattered along the track, and in tryiny to retrieve it, he falls from the train down an embankment, and arrives late at college. His arrival there is the signal for much amusement on the part of the students, and, in spite of the advice of his friend Jack Prince, athletic coach at the college, he proposes to dress in his own way, which makes him the butt of his fellow-students and co-eds. He continues his hopeless adoration for Tilly Grace, and this is the cause of much trouble, on account of the jealousy of Sykesy.

Discovering, however, that Jack's advice as to personal appearance has been correct, he goes into training with such vigor that he breaks his leg in his first game of football. One day, pursuing his training, he is passed by an automobile containing Sykesy, Tilly, Jane and a student, and these stop for luncheon at a road house. An idler steals the automobile, Jane gives the alarm, and a bike cop starts in pursuit. The auto thief, finding Patsy tired on the road after a long run, gives him a lift home, and, being overtaken by the bike cop, the two are arrested. At the police court in the morning Jane arrives in time to free Patsy of the charge against him, she swearing that at the time the car was stolen, he was not in it. After the football game, Patsy's broken leg makes him a veritable hero, and the students, wishing to see how far he will go in the way of playing pranks, induce him to be a party to placing a cow in the president's library, and for this he is suspended for the balance of the term. The picture ends with Patsy, in spite of his lameness, being put to work at plowing on his father's farm.

BASKETBALL AND TROUBLE (Jan. 12).—Jack Potts buys a ticket for the big ball game. On the morning of the game wifie asks him for money to buy a new hat, but Jack, who intends to have a big time, tells her he has no money. He shows her the ticket, tells her he found it the night before, and induces her to telephone the boss that he is very ill. The boss is sorry for poor Jack, and telephones Mrs. Potts he is coming out to the house to see how her husband is. Jack is at the ball game, so Mrs. Potts pays a tramp a dollar, does him up in bandages and splints from head to foot, and explains to the boss when he arrives that Jack insisted on going to the office in spite of his illness, and was struck by an automobile on the way. When the boss sees the terrible condition of the supposed Jack he immediately tries to telephone his own physician to come with an ambulance and take Jack to the hospital, but the phone is out of order, and he decides to go out to the corner drug store and telephone.

In the meantime Jack has "cleaned up" a bunch of money betting on the game, and tries to get wifie on the phone, but, of course, is unsuccessful. He goes home, lets himself in quietly, and overhears the wife applying endearing terms to someone in the next room. He flies in a rage, but does not dare "butt in" on account of the boss. The boss goes to the drug store and Jack confronts his wife. Explanations follow, but the tramp threatens to expose the deception unless he gets more money, and keeps on demanding money every timt he gets a chance. While they are arguing with the tramp the boss comes back and finds Jack. Mrs. Potts is first to recover her wits and tells the boss it is Jack's twin brother who has come in response to her telegram. Jack excuses himself, and goes out and makes some changes in the house numbers of a couple of other houses in the block to mislead the doctor, and succeeds in getting the doctor and the boss (who had gone out again to find out what was delaying the doctor) into the wrong houses, with the result that the doctor takes the boss to the hospital in the ambulance, thinking him mentally deranged.

WHEN HONOR WAKES (Special—Two Parts—Jan. 13).—A well-dressed young man occupying a room in a cheap hotel carefully destroys all clews to his identity and prepares to take poison. Attracted by a strong smell of gas he hesitates and then investigates. In the adjoining room he finds a young woman lying unconscious on the bed, the room full of gas. He carries her to his room, revives her and from her lips hears the story of a poor department store clerk tempted by the finery about her until she became a thief and preferred sui-

(*Continued on page 254.*)

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GENERAL FILM PROGRAM

Bill's Restaurant

Once upon a time two brothers lived on an Island far out in the Sea. Their names were Bill and Sam.

One night during a great storm a ship was hopelessly stranded on the shore. The hull was not damaged much, and as the crude island village could afford no ready shelter, the passengers and crew decided to live on board. But the seas had gotten into the hold and all the food was ruined.

Bill and Sam were quick to grasp the opportunity. They carried sandwiches and coffee and pie to the ship in baskets. The famished castaways bought eagerly and the brothers made an arrangement with the Captain for the exclusive food privilege on the ship.

The food was cheap and crude and Bill soon saw the necessity of improving its quality and varying the bill of fare, but Sam wouldn't agree to any such expensive arrangement. Their customers simply had to take the food offered or starve, and to Sam improvement of quality meant nothing else than cutting down profits. So the brothers quarreled and Bill started to build a restaurant on the shore.

In the midst of his preparations Bill ran short of money and urged Sam to become a partner in the new enterprise, but Sam refused and Bill had to borrow from his neighbors and go ahead with his plans alone. He knew that he was sacrificing a lot of easy money for an idea, but when he finally opened his doors for business, Bill had a **restaurant.** His equipments were the finest obtainable, his cook was the best on the island—and his material was the pick of the market. Consequently the food he served was pure and delicious and of such variety that no appetite could possibly grow tired of it. Of course, Sam is still doing a **little** business with his basket because there are a few people everywhere whose ignorance makes them awkward and uncomfortable outside of the squalid surroundings they are used to. These are Sam's customers.

But Bill's Restaurant was a success even beyond his own expectations. Nearly all the townsfolk closed up their kitchens because the food at Bill's was better than they could prepare at home, and the ship people were so well satisfied that they knocked their ship to pieces to build houses and become permanent citizens of the beautiful island, causing it to grow wealthy by establishing a regular trade with vessels which formerly had visited there but once a year. Thus Bill's Restaurant became a great benefit to his native city, and Bill was heaped with riches and honor.

On a larger scale the motion picture business is exactly like that. It caters to countless eager appetites.

Bill is the manufacturer who provides the best-that-can-be-made-pictures and Sam is the nearsighted "hang the quality—get the coin" film peddler. His trade is with those who don't know any better.

The marooned people are the Exhibitors. The food which they must have today or starve is the one reel comic picture. Those few exhibitors who cannot keep their footing unless there is sawdust on the floor, still get along with Sam's rank stuff, but the wise majority turn gratefully to quality and variety on a high class reliable program.

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MinA Films are the UNUSUAL in one reel comedies—uniform in technical quality, always full of humorous surprises and are served every THURSDAY on the matchless GENERAL FILM PROGRAM.

See Sample Menu of Bill's Restaurant on Page Opposite

(Continued from page 251.)
cide to disgrace. Her story finished, the girl discovers that her rescuer had visited the hotel for a purpose identical with hers. He tells her the story of an army lieutenant who, befuddled with drink, cheated in a game of cards and was forced to resign to avoid exposure.

The city is San Francisco and just as the second confession is finished, the earthquake occurs. Prepared a few moments before to meet death, the man and the girl, when confronted by a great danger, respond automatically to the instinct of preservation. They manage to escape from the building, which has caught fire, and make their way with other refugees to a public park. There the lieutenant's military training stands him in good stead. He organizes the men in the crowd and begins to bring order out of chaos.

Meanwhile Major Blake, Waring's superior officer, and the man who forced his resignation, has left his barracks and set out for a downtown hotel where his wife, pending alterations of their quarters at the military reservation, has been temporarily living. Mrs. Blake, overcome by fright and smoke, is helpless in her room, but her maid escapes to give the alarm. She meets Waring and a party of his refugees and leads them to the burning hotel, where Waring enters and rescues the woman. Major Blake arrives at the hotel just in time to see Waring stagger out with Mrs. Blake and fall insensible. Waring is borne, unconscious, to the hospital tent erected in the park, where Ann and a physician are in charge. The doctor surmises that something graver than his injuries is the trouble with Waring. Ann knows what it is and intercedes with Major Blake to give the young lieutenant another chance. Major Blake consents, and two people are thereby made happy.

THE FRIENDSHIP OF LAMOND (Special—Two Parts—Jan. 14).—William Hardy, a steadfast and reliable man, but without the theatrical attributes which appeal to some women more strongly than solid virtues, is the husband of Elsie, a girl of most romantic disposition and shallow mind. Hardy's best friend is Victor Lamond. Lamond comes to visit his friend at his Virginia plantation home, and soon discovers that Hardy's honor and happiness are in grave danger, Elsie having become infatuated with Harold Maxim. Lamond determines to save his friend from the pain and humiliation which the logical development of such an affair would bring upon him, but at the same time realizes that under no circumstances must Hardy be allowed to suspect his wife's folly. An appeal to Elsie is worse than fruitless, and Lamond is forced to adopt the precarious plan of posing as Maxim's rival.

Maxim realizes that he must act quickly, and induces Elsie to agree to an elopement. This elopement is frustrated by Lamond in the guise of a jealous rival, and Elsie turns from Maxim in disgust. So well does Lamond play his part, however, that Elsie becomes more infatuated with him than she had been with Maxim. Lamond discovered that the basis of Elsie's folly is her romantic admiration for what she regards as picturesque heroic actions, and physical courage, and determines to take advantage of this trait to turn her regard from himself to her husband, even at the sacrifice of Hardy's friendship and the risk of his own life. Lamond knows that under Hardy's undemonstrative manner there is unlimited courage and a fierce sense of personal honor. Seizing an occasion when Elsie is present, Lamond grossly insults Hardy at the card table. As he expected, Hardy is filled with a cold and deadly rage, and eagerly assents to Lamond's suggestion that they settle the matter as gentlemen—with a pair of duelling pistols taken from the wall. Acting the part he has chosen, Lamond, seemingly with cowardly and murderous intent, fires while Hardy's back is turned, and then, as though realizing that he is at the mercy of the man he has attempted to assassinate, cringes with fear and begs for mercy. Hardy's anger changes to utter contempt, and he allows Lamond to go. Lamond steals away as though in mortal terror, and out of his friend's life forever. As he had calculated, however, the girl turns to her husband with all the admiration and love of which her shallow nature is capable, and the husband never knows how closely shame and misery hovered over his house. Lamond goes his way, responding to the call of the Minister of War of Venezuela to take a commission as colonel of the Foreign Legion in an impending war.

OUT OF THE STORM (Jan. 15).—Buck Hennessy holds up the paymaster of the Bonnie Bell Mine and robs him of the money sack. A big reward is offered for the capture of Hennessy, and a posse is organized. Hennessy, in fear of capture, abandons his horse and makes his way through the thick woods, bordering the road near the cabin of Phil Martin (employed in the mine) his wife, Hetty, and their child. Phil leaves Hetty to work on the night shift. Toward morning Buck steals up to Phil's cabin and, assuming that the husband has just left, enters and demands food. After eating he is overcome with sleep and, before falling onto the bed, swears that the first person entering the cabin door will get his head shot off.

Buck then locks Hetty, the child and the dog in the tiny kitchen and falls asleep with his six shooter in his hand. Hetty knows that she must prevent the return of Phil. Finally she scribbles a note on a piece of cardboard, fastens it to the neck of the dog and forces him through the chimney from which the stovepipe has been removed. The dog meets Phil on his way from the mine and when Phil stoops to pat him the note is seen. Help is procured, the outlaw is captured and Hetty herself wins the reward.

SPAGHETTI AND LOTTERY (Jan. 16).—Antonio and Pascale, well known in little Italy, as a couple of harmless fellows, who would rather get a little easy money easy than a lot of hard cash hard, discover it is time to buy the policy on their lottery. They manage to get enough to buy the much-coveted prize, when the odor of spaghetti from the nearby restaurant reminds them that it is also time for eats. Being now penniless, they decide to try it on their nerve, so over to the restaurant they go. They order the largest platter of spaghetti ever ordered in the place. Their ridiculous actions cause the other guests to laugh. Being unaccustomed to such insults they at once show their wounded feelings by hurling spaghetti at the offenders. In a short time there is a general fight, and Antonio and Pascale are compelled to run away to save their lives. They are finally caught and are about to fare badly when the appearance of the policy man with the money won by the lucky number on their ticket enables them to square up the damages and they are once more happy.

MR. STUBBS' PEN (Jan. 16).—Mr. Stubbs is invited to a little supper given by a few of his business acquaintances, and during the evening they present him with a fountain pen. His troubles commence the next morning when he attempts to fill it, for he spills ink over himself, his stenographer and the office in general. When a client enters with an important document, requiring his signature the pen misbehaves again and spatters the document and disturbing Stubs to such an extent that he throws the pen out the window . The pen strikes a street pedler, who reads the name "J.

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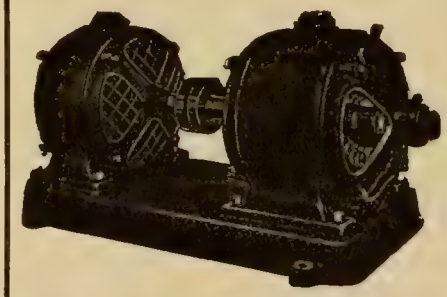

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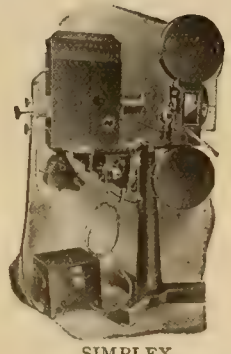

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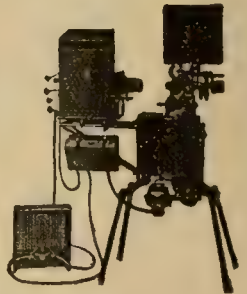

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Stubbs," engraved on the side of the pen, and promptly returns it to Stubbs, not forgetting to claim a reward. After spoiling several vests and a number of good cigars, Stubbs resolves to get rid of the pen forever. He ties it up in a handkerchief along with a brick and drops it in the river. A fisherman hauls it ashore in his net and sells it to a jeweler. Mrs. Stubbs, while looking for a suitable birthday gift for hubby, decides upon a fountain pen and by chance selects one of the same pattern as the one Stubbs threw away and instructs the jeweler, who has just purchased the "Stubbs" pen from the fisherman, to engrave "J. Stubbs" on the name plate. The jeweler controls himself, however, and Mrs. Stubbs presents hubby with the pen he took such pains to lose and wonders at his sudden collapse.

VITAGRAPH.

THE FATES AND FLORA FOURFLUSH, NO. 2 (Jan. 11).—Note: This picture is a parody on the numerous Thrills, Perils and Mysteries recently perpetrated and must not be taken too seriously. At the finish of the first installment of this series, Frank, the honest young street cleaner and Flora, the beautiful millionairess, were hurtling through the air towards the earth, after being thrown from a balloon burst by the arch-fiend, Sir Simon Blackheart, their hated enemy. By an odd coincidence the balloon basket containing Flora and Frank drops through the glass conservatory of Flora's house, arriving just in time for tea. Flora then decides to take a trip to India to see the Rajah of Chutneypore. Frank accompanies her and on the way they are attacked by pirates, the chief of whom proves to be none other than Sir Simon. Frank is captured, but Flora escapes in the yacht. By the villain's orders, poor Frank, with a cannon tied to his neck, is thrown overboard. Holding his breath, the brave youth picks up the cannon and walks along the ocean bottom to shore and safety. Finding a small boat, he gets into it and rows out to sea. The pirates see him coming and fire upon him. The shell, with fuse burning, drops into Frank's boat. He nonchalantly picks it up and hurls it back to the pirate ship, where it explodes and kills all but Sir Simon. Later, Flora arrives in India, and while visiting the Rajah, is seen by the rascal Sir Simon, disguised as an Indian fakir. The Rajah shows her the famous treasure house of Bhosh, which is in a vault beneath the figure of a huge elephant. While she is inside Sir Somon creeps up and pulls the elephant's tail, causing the ponderous roof to slide down, slowing crushing the helpless Flora. She screams for help, and Frank, who has just arrived at the palace, breaks through a stone wall with his bare hands to rescue her. Sir Simon then prevails upon the Rajah to have the foreigners thrown into the alligator pit, and the terrible vengeance is carried out to the bitter end. The next installment shows what occurred in the alligator pit.

A MIX-UP IN DRESS SUIT CASES (Special—Two Parts—Jan. 12).—Upon his return from his honeymoon, Henry Brown finds a letter from an old flame in Philadelphia, Stella La Blanche, threatening to publish his love letters unless he soothes her broken heart by a substantial check. He starts for Philadelphia, telling his wife he is visiting Stevens, an old friend. He reaches that city, secures the letters from Stella, puts them in his dress suit case and starts back. On the train he gets into a row over a poker game. In the mix-up he grabs, by mistake a suitcase belonging to Gentleman Harry, a crook. During his absence, his wife learns of a daring theft in Stevens' home, to which Henry was supposed to be going, and, finding her husband knows nothing of this, she becomes suspicious. While he is asleep she manages to open the suit case and finds—not the letters—but silverware stolen from the Stevens. She is horrified, and, believing her husband is a thief, starts for Philadelphia to return the silverware. Brown does not discover the mix-up until Gentleman Harry calls on him and demands his silverware. Learning that Mrs. Brown has it, the crook angrily refuses to give Brown his letters and dashes for the railroad station. In the waiting room he surreptitiously swaps suit cases with Mrs. Brown and "beats it." He runs into Brown again, who thinks he still has the letters and a fight starts, during which the sidverware is brought to light. Gentleman Harry is arrested and Brown receives $500 dollars reward. He catches the same train on which his wife is leaving and by a clever trick, manages to secure the letters from her suit case and tear them up. His wife is astounded on arriving at the Stevens home to find the transformation of the silverware into her husband's belongings. Brown shows up with a policeman, who restores the silverware to the Stevens and explains Brown's lucky capture. After much "hero worship," Brown and his wife depart, but she is still wondering about the silverware.

THE HAIR OF HER HEAD (Jan. 13).—Intensely jealous of his bride of a few months, Jeremiah Sinks starts a comedy of misadventures. Following out the instructions of a fortune-teller's ad, he surreptitiously clips off a lock from his wife's hair, and pays a visit to the seeress, who calls herself Madame Devere. She places the hair under a big glass bowl or globe and goes off into a trance. Jeremiah's imagination is worked on by the Madam's words to such an extent that he believes he sees his wife flirting with a stranger. Jumping up in a violent rage, he smashes the crystal and rushes out. On the way home in his car, Sinks sees a gentleman similar in appearance to the one described by the fortune-teller, accompanied by a heavily-veiled woman. He follows them to the seashore and, finding the couple sitting on the sea wall, throws the man into the water and carries the woman—who has fainted—into his car. Still thinking the lady is his wife, Sinks carries her unconscious form into the house, where he is confronted by Mrs. Sinks, herself! He drops his burden on the sofa in horror while his wife hysterically asks what is the matter. At this moment, the stranger, with two policemen, is admitted. Sinks is arrested and taken away while the young man introduces himself to Mrs. Sinks as Jim Gladden from her home town. His wife is revived and introduced to Mrs. Sinks, but no one can explain the experiences they have just gone through. Feeling there must be some mistake, Mrs. Sinks leads the way to the station house, where, after Sinks pleadingly explains it was all a mistake in identity, the matter is straightened out and he is forgiven. The Gladdens take their departure and Mrs. Sinks gives a final knock-out to her husband's jealousy by making him humbly admit the fortune-teller's words were as deceitful as his wife's false curls from which he cut the lock of hair.

THE LEGEND OF THE LONE TREE (Jan. 14).—In a beautiful series of visions, the legend of Lone Tree, as it is related to a young Indian boy by an old Medicine Man, appears before us. Twanda, the Chippewa maiden, is loved by the Chippewa brave, Red Wolf, and also by the Delaware brave, Many Feathers. Lone Tree, the maiden's father, favors the suit of Red Wolf, but Twanda loves the Delaware. The betrothal of Red Wolf and Twanda is announced by Lone Tree and the little Indian maiden flies to her lover in distress. He comforts her and assures her he will find a way. He appeals to his father, Tired Horse, the Medicine Man of the Delawares, who—against his better judgment—for the Chippewas and the Delawares are enemies, sends the brave back loaded with presents to lay his suit before Lone Tree. In council Lone Tree frowns upon him, rejects his suit and Many Feathers returns dejectedly to his father. The day of Twanda's wedding arrives. Unable to bear the ordeal, she runs away. On the mountain top she observes the signal of her lover, who, in a similar frame of mind, seeks consolation in solitude. Twanda replies to his signals and he goes to her side. Meanwhile Lone Tree discovers the absence of his daughter, and Tired Horse learns of the disappearance of Many Feathers. Both parents follow the trails. Lone Tree arrives first, finds the lovers together and in a fury, rushes upon Many Feathers. A brief struggle ensues and Many Feathers is thrown from the cliff, and meets instant death at the bottom. With a cry of despair, Twanda throws herself after her lover and both depart for the Happy Hunting Grounds. Tired Horse arrives, learns what has happened, and, in his terrible rage, visits a curse upon Lone Tree. There, on the mountain top before the wondering eyes of the watching braves, Lone Tree, in accordanc with the curse, dissolves into a lone tree.

CHIEFLY CONCERNING MALES (Jan. 15).—It all began through Sonny Jim's childish love for the make-believe. He wants to be a real postman, so when Daddy Jim gives him a letter to post—a most important business letter—Sonny trudges off with it to the barn, where he very importantly deposits the missive in the oat bin, because it makes such a splendid make-believe letter box. In the same way he disposes of Bridget, the cook's, letter to Patrick, the iceman, in which she accepts his ardent proposal, and the letter of pretty Aunt Alice, wherein she curtly refuses her suitor, Peter, because of a trifling quarrel. All unconscious of the mischief he has wrought, the little postman pursues his untroubled way, but Daddy discovers a big business opportunity has been lost, Bridget waits in vain for her lover, and Peter, not hearing from Alice, believes himself forgiven and, jumping into his car, makes all speed to Daddy Jim's home, where Alice is staying. It looks like serious trouble all around, but it so happens that Peter really is forgiven by Alice after she has thought it over. Patrick is struck by Peter's auto and carried to Daddy Jim's home. He is not seriously hurt and after he and Bridget settle their differences, they decide to get married. Alice and Peter are reunited and also decide to become man and wife. But this is nothing to the joy exhibited by all, when, through a newspaper item, it is discovered that the business deal into which Daddy Jim had contemplated going, is a fraud. Had Sonny mailed his father's letter, Daddy Jim would have been ruined. So the little angel unawares is forgiven and made much of, instead of re-

(Continued on page 258.)

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(*Continued from page 255.*)

ceiving the promised spanking from Daddy. Shortly afterwards, all, even Toto, the dog, depart for church to attend the double wedding of Alice, Peter and Patrick and Bridget.

THE SAGE BRUSH (Broadway Star Features Three Parts Special Jan. 16). – The story of "The Sage Brush Gal" is told by an old timer, a derelict of the days of '49, to an automobile party, stopped on the road by a blow-out. 'Liza Filkins, queen of a coffee house at Amador Junction, Cal., is the object of universal admiration. Among her numerous admirers is Bill McTwirk, known as the "square" gambler and her most persistent suitor. Although 'Liza will have nothing to do with him, Bill keeps up courage until the arrival of Ted, a young easterner, who, leaving a sweetheart at home, comes to work for his Uncle, Sam Johnson, a mine owner. Ted immediately falls in love with 'Liza, who returns his affections, little dreaming there is a girl back East.

The young easterner, who is somewhat of a weakling, is enticed by the allurement of the camp's sporting life and starts to gamble. Bill McTwirk, owner of the gambling house, tries to prevail on him to quit, for 'Liza's sake, but the fever is in his veins and he refuses. In order to continue his gambling, Ted steals money from his uncle, and even used money entrusted to his care by 'Liza—money she had saved to pay for an operation on her invalid mother—to satisfy his craving for the game of chance. A run of bad lucy puts him in ill humor, when he falls in with Trigger Jim, a typical "bad man," suspected of rustling cattle, who coerces Ted into giving up the combination of the mine office safe, which contains $10,000. To add to his troubles, he receives a letter from the East, in which his sweetheart upbraids him for his neglect, and 'Liza, quarrelling with him, gives back the engagement ring, and demands her letters, among which she finds the one from the eastern girl.

Trigger Jim is suspected of the theft of the money, but there is no proof until 'Liza overhears him offer Ted half if he will help him cross the border. Ted agrees, but determines to return his share of the money. 'Liza tells the sheriff and Johnson of her discovery, but stipulates that Ted be allowed to go back east to his sweetheart, who needs him badly. She discovers the hiding place of the money by a trick and in trying to regain it from an isolated cabin, where Trigger had cached it, is saved from death at Tgigger's hands by a landslide which kills Trigger, 'Liza escaping the tons of rocks that demolishes the cabin, by a hair's breadth. Bill McTwirk, disgusted at the turn of his love affair, determines to go back home and wrecks his home preparatory to leaving. As he is standing in the midst of the wreckage, 'Liza comes to thank him for bringing a famous city surgeon to cure her mother. She realizes that Bill is the one she really loves and gives him to understand that if he would ask her, she would gladly become his wife. Just a little later wedding bells ring out joyously in Amador Junction, while back in New York, a loving and trusting girl is made happy by the timely arrival of her lover and protector.

The tire is fixed as the story is finished. The automobile party proceed on their way, while the old timer is seen shaking his head in retrospection of a good story well told.

KALEM.

GETTING FATHER'S GOAT (Jan. 1).—Judge Barr's daughter Helen grows tired of society life and decides she would a reporter be. The judge's influence secures her a position on the Evening "Scoop."

Helen is in her father's court the following day, when Jack, a young clubman, is fined for speeding. The two are mutually attracted. The same day, Helen's employer informs her of his intention to start a reform movement. The reporter thereupon departs to dig up some material for her paper.

Sheer accident leads her to discover a gambling house. Unknown to Helen, her father and Jack are in the place engaging in a poker contest. Each is out for the other's scalp. Jack is getting the best of the judge. Meanwhile, the reporter notifies the police and engineers of a raid.

Judge Barr has just signed an I. O. U. when the officers enter. Although all other persons are captured, Helen's father makes his escape. The girl finds his I. O. U. on the table and appropriates it. Rapid foot work enables Judge Barr to be in court when the prisoners are brought in.

Remembering his losses, the magistrate, in revenge, sentences Jack to ten days at hard labor. Helen, however, attracts her father's attention. Showing him the I. O. U., she terrifies him into freeing Jack. Later, the judge comes upon the boy in the act of embracing Helen. The father separates the two but Helen again waves the tell-tale paper in his face and the judge is glad to allow the two to love each other in peace.

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THE GIRL TELEGRAPHER'S PERIL (8th Episode of the Hazards of Helen Railroad Series Jan. 2). Blake is painfully injured when a locomotive smashes his handcar. Helen, who has witnessed the accident, dresses Blake's injuries.

The lineman, who is a widower, falls deeply in love with Helen, but the girl rejects his suit. His pride wounded, Blake angrily stalks from Helen's office. Accidentally bumping into Pete, a tramp telegrapher who has just drifted into town, the lineman thrashes him. Helen come's to Pete's aid and drives Blake away.

A few minutes before the Elwood Express is due that afternoon, Helen glances out of the window. The sight of Myra, Blake's three-year-old daughter, crossing the trestle over which the express must pass fills her with horror. In spite of the danger, the brave girl rushes down the track towards the child.

Pete also discovers Myra's peril and hastens to the scene. The Elwood Express is approaching at full speed when Helen reaches the child. Seizing Myra in her arms, the girl leaps off the trestle, landing in the river thirty feet below. Unable to swim, Helen and Myra are in a dangerous predicament when Pete dives to the rescue.

Although the engineer of the express sees what has taken place, he is unable to stop the train until the trestle has been crossed. Blake, attracted to the scene, learns of Myra's awful peril. The frantic father rushes to the water's edge just as Pete assists Helen and the child to shore.

His gratitude causes Blake to beg Pete and Helen for forgiveness. He again asks the girl to be his wife but Helen is still to meet the man she is to marry.

THE SCORPION'S STING (Special—Two Parts—Jan. 6).—Discovered by Marston in the act of robbing the safe, Mann, the crook, shoots and slays him. The murderer escapes, carrying with him a casket containing jewels. So strongly do circumstances point to Lyda, Marston's daughter, as the slayer, that she is tried for the crime.

Despite the evidence of the butler and other servants, who tell of a violent quarrel between Lyda and her father just prior to the shooting, the girl is acquitted. In her anxiety to get away from the scene of her father's death, Lyda sells the house and goes to the country.

Fate leads her to the same hotel in which Mann is hiding. The two fall in love. Lyda, consenting to be Mann's wife, is horrified to find her mother's ring as a betrothal gift. Something within warns her that she is face to face with her father's slayer.

Love has caused Mann to repent of his criminal career. The murderer resolves to take Lyda out rowing and while on the water reveal his past and beg her to help him lead a better life. At the same time, the thought of her father's untimely end fills Lyda with desire for revenge. She decides to induce Mann to take her out rowing. Once on the lake, it is her intention to inform the murderer of her identity and of her knowledge of his crime. Then whilst he is overcome with surprise and terror, she plans to upset the boat and perish in the water with him.

Mann finds Lyda waiting for him on the dock. A moment's hesitation, and the girl accepts his invitation to go rowing with him. Propelled by Mann's vigorous strokes, the boat glides out toward the center of the lake. (The National Board of Censorship request that patrons send in their ideas as to how the picture should end to the Board's address, 70 Fifth avenue, New New York City.)

THE ADVENTURE AT BRIARCLIFF (Special—Two Parts—Jan. 11).—Upon their graduation, Edith, Claire and Evelyn vow never to marry until full suffrage has been granted to their sex. Edith and Claire, who own adjoining estates, return home. Dan, a lover of outdoor life, pitches camp on Edith's estate. Egged on by Claire, Edith orders Dan off the place. Dan, however, attracted by the girl's beauty, impudently announces his intention of remaining.

The girls summon the constable and have Dan locked up. The Justice of the Peace is located in the village tavern and induced to try the case. Dan is fined $10. Pretending to be a dollar short, the boy requests Edith for a loan. Amazed by his boldness, Edith gives him the money. Dan promptly returns to his camp. Despite Claire's protests, Edith declines to order him away again. In fact, when Dan serenades her with a piccolo that night, she comes to sit beside him. Meanwhile, Jenkins, the stableman, burglarizes the house.

Edith discovers the man at work. Her shouts for help bring Dan. He thrashes Jenkins and throws him out. Jenkins later secures revenge by shooting Dan in the arm. The following morning Edith discovers the young man's wound—and the fact that she loves him. Claire comes upon the two in the act of embracing. Horrified, she reminds Edith of their oath. At this moment Evelyn is announced. Seeing Dan, she throws her arms about him. Edith is inclined to be jealous until she learns than Dan is Evelyn's brother. Snapping her fingers at

the old oath Edith announces her intention of becoming Dan's wife.

A BOLD, BAD BURGLAR (Jan. 12).—With the kind of assistance of Squiggs, who in his spare moments acts as sheriff, Pussyfoot Pete, a burglar, gains entrance into the home of Araminta. Araminta, who is an old maid, discovers his presence. Does she get frightened? Not a bit! Instead, she thanks Providence for sending her a man. In answer to her inquiry as to how he became a burglar, Pete tells her it was the fault of his indulgent parents. They never denied him anything. In fact, according to Pete, his father even reached up and unhooked the moon from the sky when he cried for it.

While relating his sad story, Pussyfoot Pete demonstrates his taking ways by robbing Araminta of her valuables. Later, while the old maid prepares a meal for him, the burglar tries to escape. He gets caught in the window, but Squiggs again kindly assists him. Not until the sheriff misses his watch does he conclude that Pete must be a burglar, b'gosh!

Araminta joins Squiggs in his pursuit of Pete. The latter is finally captured. Araminta offers him the choice of either marrying her or going to jail. One look at Araminta's awful face and Pete gladly declares his willingness to go to jail for life, if necessary. The lady is heartbroken. But not for long. Lost in admiration for the fearless woman, Squiggs pops the question. Before he can find time to change his mind, Araminta throws herself in the sheriff's arms.

THE STOLEN RUBY (Special—Two Parts—Jan. 31).—Patrolman Killegren, seated alone in his home, is startled by the sound of shooting. Rushing outside, he meets several officers who inform him that two thieves, attempting to escape, had entered his cottage. Positive that no one had entered the house, Killegren conducts the policemen through the building. The father is startled, upon entering his son Alex's room, to find the boy at home. Knowing that his son could not have been in the room more than five minutes, Killegren is filled with a terrible suspicion.

After the officers have departed, the father returns to Alex's room. He finds the boy unconscious. Reviving, Alex tells of how he had been duped by Marcia Judson, an adventuress, into helping her rob a ruby from Duare, a collector of gems. Innocent of the part he was playing, the boy aided her to escape from the police by hiding her in his room. Danger of capture over, Marcia emerged from her hiding place and jeeringly informed Alex of how he had been victimized. He attempted to snatch the jewel from her grasp, but a blow from behind knocked him senseless.

The following morning, Killegren, debating whether to place his son under arrest, learns that the ruby has been recovered. It seems that Durae's Hindu servant had trailed Alex and Marica and overheard the conversation which took place in the boy's room. Seeing Alex attempt to seize the gem, the Hindu, mistaking his motive, climbed through the window and laid him low. The man then compelled Marcia to surrender the ruby. He was taking her to the police station when the woman broke from his grasp and escaped. Delighted at the turn of events, Killegren arranges for his son's exoneration.

A BOOB FOR LUCK (Jan. 15).—When his uncle Hiram forbids Jed to marry Mary, Jed determines to leave the farm and make his fortune in the city. At the same time Hiram receives a message from two confidence men offering some nice greengoods for sale. Jed makes his home in a boarding house. One of the boarders, a fortune teller, informs the boy that he is to come into a fortune. Inspired, Jed goes forth in search of a job. Jobs, however, seem hard to get.

Hiram arrives in the city with a $5,000 bankroll. Hoyle and Casey, the confidence men, meet him and soon annex his money. Meanwhile, Jed is waylaid by highwaymen. After sandbagging the boy, the men throw him into an alleyway. Hiram discovers he has been swindled and goes in pursuit of the crooks. Threatened with capture, the men throw Hiram's roll into an alleyway. Jed is just recovering consciousness when the thieves pass. The money falls into his hat.

After staring unbelievingly at the roll, Jed rushes to a clothing store and gets a new outfit. Back to the farm he goes. When Hiram, compelled to walk home, finally arrives he learns of Jed's luck. The sight of Jed's money overcomes the uncle's objections, and he consents to let Mary and his nephew wed.

THE BROKEN CIRCUIT (Tenth of the "Hazards of Helen Railroad Series"—Jan. 16). The noise of men rifling the safe in the telegraph office awakens Helen, who lives in the adjoining room. Knowing the men to be after the money entrusted to her care by Paymaster Wilkens, Helen rushes into the office and holds them up with her pistol. The thieves grapple with the girl and overpower her. During the struggle, Helen's revolver is discharged. Before help can arrive, the girl is bound by the thieves who take the money from the safe and flee on a hand car.

Struggling to her feet, Helen endeavors to pursue them. She gets as far as the railroad track when she stumbles and falls across the rails. The noise of the oncoming train warns the girl of her terrible peril. The sight of the bonding wires connecting the ends of the rails gives her an inspiration. With a desperate effort, Helen tears the wires loose with her feet, thus breaking the circuit. This causes a semaphore, fifty yards away, to automatically flash out its warning. The engineer of the train sees the signal and brings his engine to a stop less than three feet from Helen. The girl is freed. As the result of her story, word is sent to the man in charge of a nearby switch tower. Throwing a lever over, the towerman derails the handcar on which the desperadoes are making their escape, throwing them down an embankment.

Helen later corners the leader of the men and engages him in a furious battle. The girl is being badly battered when help arrives. The crook is captured and shortly afterwards his confederates are rounded up. Helen's next Hazard will be released on Saturday, Jan. 23.

ESSANAY.

SWEEDIE'S SUICIDE (Jan. 11). Sweedie decides to commit suicide when she is jilted by her sweetheart, the captain of the police department. After writing a note to him, she calmly makes ready for the end. About this time the tricksters arrive and inject "dope" into her which puts her to sleep. They then erect a tombstone beside her. Upon awakening, Sweedie is unable to determine whether she is alive or a ghost. She goes home, but is unable to make herself seen or heard. The family is overcome with grief. She is then certain that she is a ghost. Her note is delivered to the captain, and he goes to the grave followed by his recruits. Here Sweedie determines to make sure whether she is dead or alive, so "sails in" and all but annihilates the entire department.

BY A STRANGE ROAD (Jan. 12).—Jim Melcher, a swindler and a rogue, induces Rhoda, a society girl, to marry him. She later discovers his dishonest methods, but her sense of loyalty is so great that she stands by him. He is planning to pull off the bigest robbery of his career and insists that she assist him. She agrees to and goes in answer to an ad for a companion to Miss Herrick, in whose home the robbery is to take place. She is accepted. Here she meets Captain Featherstone and falls in love with him. She is now determined not to help her husband, and on the night he had planned to carry out his scheme, she rebels. He makes the attempt alone, and is killed by a detective. Captain Featherstone then proposes to Rhoda, overlooking her past life and unfortunate marriage to Melcher.

THE FABLE OF THE FELLOW WHO HAD A FRIEND WHO KNEW A GIRL WHO HAD A FRIEND (Jan. 13).—Mr. Angora, an easy going chap, was called up by a lodge brother who knew a Corker who had a school chum visiting her. They went to call. The school chum proved to be a lemon, and when Mr. Angora wanted to talk baseball she got huffy. She preferred art and literature. On the way home Angora was on the verge of committing murder, but he decided not to. Some time later Mr. Fyxit had another friend who had a friend, and again Mr. Angora was the goat. They went to a cafe where he tipped the waiter to call him on the phone. After he had been gone an hour, they decided he wouldn't be back, so Mr. Fyxit paid the check. Mr. Angora had dug up a wonderful little Flapper who had a friend. They insisted upon going to the skating rink. Angora wasn't much of a skater, but wasn't mortally injured—merely knocked out. He had lost his faith in mankind.

WHEN SLIPPERY SLIM WENT FOR THE EGGS (Jan. 14).—When eggs went up to $6 a dozen, Slim and Sophie try in every way to make their hen lay, but with no success. Mustang sees their efforts and decides to play a joke. One morning Slim receives a letter telling him that giving hens hot water to drink and putting salt on their tails will make them lay. Slim does this according to directions, then goes away to await results. Outside Mustang and Hiram Clutts stand with a basket of eggs, and when Slim leaves the hen alone, through a hole in the wall they slip several eggs under the hen. When Slim returns he is delighted, but after repeating his performance several times, catches sight of Mustang's arm. He grabs it and ties it to the table, then goes outside with a board and makes Mustang pay dearly for his fun.

BRONCHO BILLY AND THE SISTERS (Jan. 16).—Broncho Billy becomes engaged to Mae, whose sister, Marguerite, is a cripple. Her

(*Continued on page 262.*)

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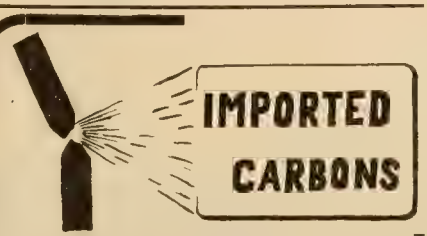
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Some people are 99 per cent start and 1 per cent finish. If you are one of these, they do not want you to get in touch with them. Their service demands men who do not bask in the shine of their own outworn pants.

Bruce Mitchell
Rena Rogers
Allen Fralick
"Bud" Rose
Smythe Addison

← Their Talent →

Anthony Coldewey
Eva Lewis
Wallace MacDonald
Olga Clark
Marty Martin

Kriterion

Kriterion

A. M. Kennedy
Dorothy Davenport
Lee Hill
Jack Prescott
Chester Withey

← Their Talent →

"Bob" Daly
Fritzi Brunette
Edward Alexander
John Dillon
Katherine Sheldon

They did not write an advertisement this week. They want you to get in personal touch with them. You know they are now in their permanent home, on the sixth floor of the Mecca Building, 1600 Broadway, New York.

Chas. K. French
Lucille Younge
Benj. Horning
Harris Forbes
Tom Ward

← Their Talent →

Donald MacDonald
Helen K. French
Felix Modjeska
Wm. E. Parsons
Theodore Roberts

Kriterion

(*Continued from page 259.*)

parents are unable to stand the expense of an operation which will cure her, so she starts in to save the necessary $100. Slowly the money accumulates. Meanwhile Broncho Billy is caught making moonshine whiskey in Gulch canyon. Mae turns against him instead of sympathizing and returns his ring. By this time Marguerite has saved $100 and is about to mail the letter asking the doctor to come when she learns that the government will release captured moonshiners upon payment of $100. She tears up the letter, then takes the money she worked so hard to save and turns it over to the authorities. That evening finds Broncho asking Marguerite to become his wife, while her sister becomes engaged to another man. (This film has been registered in the U. S. Patent Office.)

DEAR OLD GIRL (Special—Two Parts—Jan. 15).—Ted Warren, a student, and his fiancee, Dora Allen, have arranged to be married at Ted's fraternity house on the day of his graduation. While Warren is passing through the campus on his way to the station to meet his bride, the university chimes ring out the melody of "Dear Old Girl." He remarks to his companions about it, telling them he is the happiest man in the world. A few minutes later he receives a telegram that the train on which his bride was to have arrived was wrecked and she was killed.

His mind unbalanced by the shock, he is taken back to the fraternity house by his friends. Each day when the chimes ring out he thinks it is his wedding day. He insists on going to the station to meet his sweetheart and his spirits are dashed each time when she fails to come. Grief finally breaks him down and he is ordered to bed, where his faithful old servant watches over him. One day, however, he eludes the servant when he hears the chimes and rushes to the railroad station, and then down the track in his eagerness to meet the train. The servant arouses Ted's friends and they hurry after him. They find him barely alive in a ditch beside the tracks and carry him home. There dying, he sees a vision of the spirit of his bride coming to greet him at the beginning of the long journey.

MINA.

DISTILLED SPIRITS (Jan. 14).—McQuarrie cannot resist the craving for drink and under its compulsion steals the last coins from his poverty-stricken home, leaving his wife and little child to get along as best they may. At his corner hangout McQuarrie invests his money in a bottle of spirits, and is soon completely under its influence.

He then crawls into a barrel and falls asleep. In his delirium McQuarrie sees the devil sitting astride the barrel mocking him. Suddenly the barrel is sealed up and with McQuarrie inside, rolls violently down a mountain side, spins madly around on the brink of a precipice and finally plunges over and is smashed to pieces on the rocks below. McQuarrie is then seized by soldiers and carried before their General. The bottle is found in McQuarrie's pockets and as a drunkard he is sentenced to death.

The soldiers ram him into a huge cannon and touch off a fuse. McQuarrie is presumably blown to pieces, but actualy lands in a boiling caldron in which some savage islanders are cooking their food. They, too, discover the bottle and sentence the inebriate to wander alone on the desert island until destroyed by giants.

Gideon, the king of giants, captures him and finding the bottle crushes McQuarrie into a bag, and, swinging it around and round his head, hurls him back to the land from whence he came. The unhappy creature lands in the midst of a band of bandits, who liberate him from the bag. But they, too, find the fatal flask of whiskey and sentence him to death. After a frantic pursuit McQuarrie eludes the bandits, only to see the double of himself sitting under a tree. This vision so unnerves him that he starts to gulp whiskey from his flask. The devil again appears to mock him, and in a rage the hunted drunkard hurls a boulder at the devil, who vanishes, and in his place appears the bandits.

A thrilling chase, in which a running fire of guns is kept up, ensues, McQuarrie finally escaping by a miraculous leap across a river. Seeking a place to hide he discovers the shattered barrel in which he originally started his wild journey. He crawls in between the barrel hoops and the barrel assembles, piece by piece, about him. When complete, the barrel retraces its course up the precipice, over the rough rock beds and up the mountain side, stopping in its original spot in the farm yard, where the ends drop out and McQuarrie is awakened by the old chicken which had been nesting in the barrel. Delighted to find that his horrors were only imaginary, he rushes home to his wife and baby, promising never to touch liquor again.

BIOGRAPH.

FROM THE SHADOW (Jan. 4).—Hopeless love for the daughter of his partner leads the young broker to make a heroic sacrifice when he discovers that her brother, employed in the office, has stolen some funds. The boy is engaged to a nice girl, his father bears an honored name, his sister's happiness is too dear to Molnair for him to permit exposure of the ugly truth. So he bids her farewell, writes a letter taking the crime upon himself, and prepares to die. But she knows some things and guesses others, and moves swiftly to bring the hero back from the shadow of death.

MONEY (Special—Two Parts—Jan. 5).—Sir John Vesey, his wife and daughter Georgina fawn on old Mordaunt, Sir John's brother-in-law, who is rich. So does his cousin, Sir Frederick. Only Alfred, Evelyn and Clara, poor relations, love the old man for himself. Dying, he leaves his fortune to Alfred. The Veseys scheme to estrange him from Clara, whom he loves, and marry him to Georgina. He once waited on them as a servant to earn money for his foster mother. Now they toady to him. He overhears Sir Frederick say that Georgina only wants his money, and pretends to lose his entire fortune at cards to a friend. At the height of the misfortune, police officers arrive to arrest him for assault on Sir Frederick. Georgina disdains him, but Clara, to whom he has sent a large sum as a legacy from old Mordaunt, offers him the money again. He then reveals the trick and clasps Clara in his arms.

PLAYTHINGS OF FATE (Jan. 7).—In face and form the two women were identical, but otherwise how different! The one a happy wife, the other a butterfly, they had nothing in common. Suddenly the woman who visits her child in secret is notified that it has disappeared. A stranger returns the runaway to its guardian. A picture of his wife is on the mantel—"yes, the child's mother," he is informed. Happenings in his own home tend to increase his suspicions. Then by his skill as a surgeon he saves the baby's life, the two women come together and his doubts vanish.

THE BARRIER BETWEEN (Jan. 8).—With only two years to live, John Morgan contrives, by making a scene in a restaurant, to make his sweetheart break their engagement. She marries his friend, who knows John's secret. But in giving too much attention to business Gordon neglects his wife, and she falls victim to the wiles of his partner, Travers. John, returning suddenly to the apartment he has rented to Travers, is in time to save her from the wrath of her husband, who, coming to consult Travers about a business matter, discovers Ethel in a compromising situation.

A SAFE ADVENTURE (Jan. 9).—Buying a second-hand safe is one thing; having it delivered is another. This particular safe could do anything except climb a tree. And after it was sold the former owner discovered he had left something in it—which added to the excitement. You'd go through a lot yourself to get back your favorite pair of slippers—which was just the way Mr. Bond felt about it.

THE FASHION SHOP (Jan. 9).—Making clothes for the ladies must be a delightful and exhilarating occupation, to judge by the happenings in this emporium of style, where a pretty woman's flirtations with the handsome models, and a jealous husband's wrath—to say nothing of a fat lady and a policeman—help the poor operators to pass the time away.

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SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 86 (Dec. 24).—Thousands of horses have been gathered together in the west and sent to Europe to use as cavalry remounts. Interesting pictures show a number of these animals being loaded aboard the Chipana in New York for transport to France.

The Commissioner of Charities in New York; an assistant U. S. District Attorney in San Francisco; the myologist of the Department of Agriculture in Washington—are women. Motion picture character studies show them engaged in their duties.

Members of Rivers and Harbors Congress visit Washington, call at Capitol and White House.

Miss Olive May Wilson, Jenkintown, Pa., known as Santa Claus Girl, starts unique charity. She answers letters of poor children to Kris Kingle with the toys they ask for.

Municipal Christmas tree is raised for poor of New York in Madison Square Park; in San Francisco street flower venders greet holidays; near Los Angeles people ramble through the hills plucking holly under a bright, warm sun.

Great fire sweeps shipyards at New West Brighton, Staten Island, N. Y., destroys buildings along shore and threatens shipping. Is extinguished after it does $100,000 damage.

Little Olive Whitman, 4, daughter of New York Governor-elect, attends charity sale and is presented with Daddy Long Legs doll by Freddie Verdi, child actor.

Women form class in New York to learn to drive motor cars. They are taught to find engine trouble and to change tires.

British troops near front at Arras, France, erect giant field bakery where bread is prepared for soldiers along battle line. Interesting camp pictures show how food is prepared and show famous Indian troops in their camps.

HEARST-SELIG NEWS PICTORIAL, NO. 87 (Dec. 28).—Big submarine is placed on truck and hauled through streets of San Francisco to Exposition grounds, where it will be exhibited.

Troops from British Empire camp near Arras waiting for orders to go into battle. Establish field kitchen of their own and bake their own bread.

Women of Washington, wives and daughters of congressmen, form Women's Congressional Club and open new club house.

United States custom house at Naco is protected by piles of baled hay and by old boilers set up before entrance to protect from rain of bullets from Mexican battle across border. Other offices and homes are barricaded. First motion pictures show how this protection is thrown up, shows United States troops ready to defend lives of American citizens and Gen. Bliss, in command, watching Mexican battle through telescope.

Bill Sweeny, Cub second sacker, forgets cares of baseball during winter. He rides about with family in auto and sells insurance in Boston.

Three torpedo boats are put in dry dock at same time in Charlestown navy yard, where they are hastily overhauled for a long voyage, presumably to Panama waters.

William G. McAdoo, Secretary of the Treasury, says business confidence has been restored. Motion pictures caught him making this statement. Other pictures showing industrial conditions in all sections of the country show real condition of business as new year dawns. A symposium of motion picture optimism.

WIPE YER FEET (Jan. 1).—Michael and Bridget Clancy, and their pretty daughter, Maggie, live a life of continuous combat owing principally to Mrs. Clancy's insistence that they shall keep their feet clean when they tramp through her kitchen. Terry Ragen and Paddy Dillon are in love with Maggie, but Terry is given the inside track through the favor of Mr. and Mrs. Clancy.

Poor old Michael gets into all sorts of trouble because of his inability to keep the mud off his shoes as he works in a sewer excavation. Mrs. Clancy declares that every time she scrubs the floor somebody scrapes mud over it and as a result, she has battles every day with callers, including an Italian statuary vender, a peddler, and last but not least, her husband, Michael.

Paddy Dillon has been disqualified in the race for Maggie's hand, but wins the good graces of Michael by helping him scrub the floor, after Mrs. Clancy has set him to this task. Paddy covers the floor with soap suds, whereupon everyone who enters the room slides and skates about in a frenzy of acrobatic stunts. Paddy wins out and marries Maggie.

LASSOING A LION (Jan. 2).—Simon Valjon is inordinately jealous of his pretty, young wife, Mary, who, however, never gives him cause to doubt her fidelity and affection. The

(Continued on page 266.)

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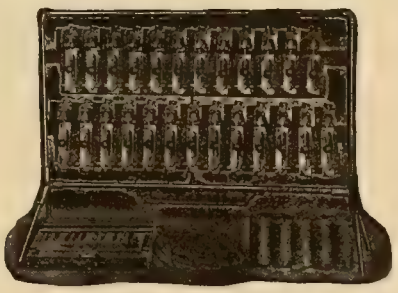

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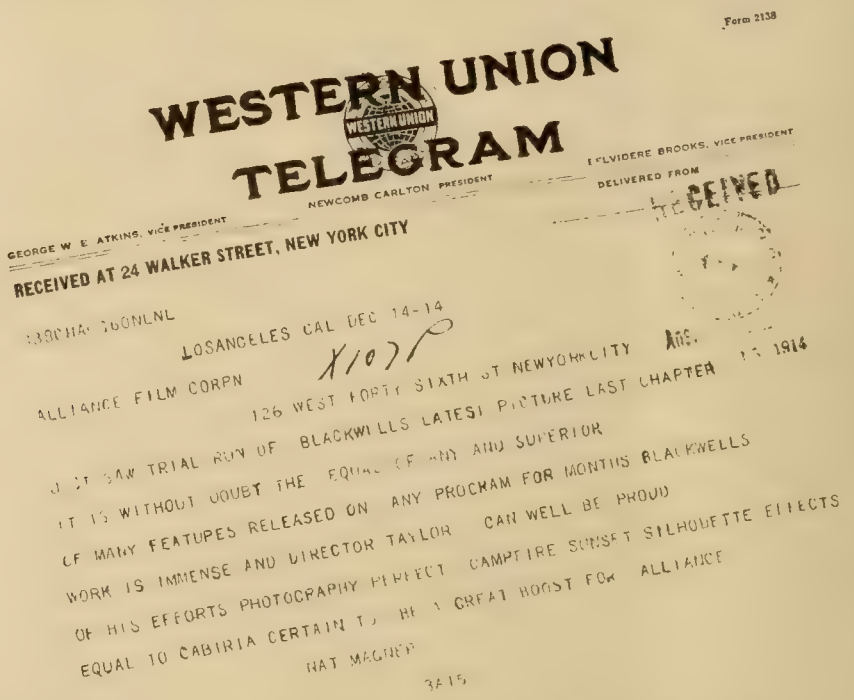
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Cobe Talks to You

THE broad highway on which the feature film programme must travel to success is lined with failures. To a close observer this condition is due to one primary cause—the neglect of the element which supplies the sinews from which the feature programme derives its strength, namely, the public.

Why So Many Fail

Ninety per cent of the feature manufacturers exploit an idea which appeals to them without taking into consideration what the man, woman or child who pay their money to see the picture think about it. What is the result? The feature fails to draw, the exhibitor suffers a loss, the exchangeman is assailed, and he in turn removes his support from the manufacturer.

Now What Happens?

The manufacturer deprived of revenue is kept busy for a few weeks trying to stay three jumps ahead of the sheriff. He is overtaken at last. His requiem is sung by the announcement that "The Conglomerate Film Co." is in the hands of the receiver.

What Is the Answer?

Consider your public. Employ a vehicle that conveys a story of general interest. Be sure that it embodies an exposition of human life at its best. Let there be laughs aplenty, and tears of joy coupled with the spirit of good will and tolerance. Have faith, hope, charity, brotherly love, fidelity and trust marked strong in your story. Employ good actors, capable directors, efficient cameramen and by all means look for beauty in scenery instead of employing a convenience of location. Play fair with your public by refraining from being cheap, for oft times cheapness is synonymous with cheating.

Where the Reward Comes

The reward will come with the public paying to see the features played along these lines. That is why we can point with pride to the Alliance Feature Programme, which since its inception on the 12th day of October, last, has grown by leaps and bounds to a solidity that defies destruction.

A Few Blasts on the Trumpet

We are jumping to the front with celerity, yet we are at the same time building firmly to stand the onslaught of competition. We have come to stay. The Alliance is not a child of the moment, but a sturdy young giant who is clearing a way to success.

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The Alliance Programme will make you money

We can prove it

Ask Us HOW

(Continued from page 263.)

young couple have their home on a South African ranch in a neighborhood infested by wild beasts, particularly lions. Kimball, an artist, seeks their hospitality.

On the following morning Kimball makes a sketch of the ranch house, and when Mary comes to the door he tells her to remain there while he sketches her in the picture. He arranges her pose to make the picture more effective. Simon observes this and misconstrues his motive. Later on, Kimball catches Mary when she falls from a stool while placing his sketch on the wall, and Simon sees this action and misconstrues it also.

A predatory lion enters the house in the absence of the men folks, who hear Mary's screams for help. Kimball offers himself as a bait to lure the lion from the house through an open window, and Simon and his Uncle Paul lasso the brute, thereby saving Mary from death. Simon apologizes to the hero for his jealousy.

THE STRANGE CASE OF PRINCESS KHAN (Special—Two Parts—Jan. 4).—Philip Dawson, an illustrious author, is making a tour of the world for the purpose of accumulating data for another "best seller." He has letters of introduction to various social leaders in the different capitals of the world, and while in Bombay, presents one of these letters to Mrs. Carewe.

Mrs. Carewe gives a ball to entertain the latest "lion," and "kills two birds with one stone" by making Sadi Khan, a famous Hindu hypnotist and mystic, a guest of the evening. She arranges to have Dawson meet Sadi Khan, who, in truth is a charaltan. He is also avaricious and when Mrs. Carewe requests him to give a private exhibition of his wonderful powers, he demands a goodly fee. Mrs. Carewe offers him a valuable jewel if he will agree to comply with her request. The Hindu accepts the jewel in payment.

Sadi Khan receives his guests with great pomp and ceremony. His assistant, Ben Saada, helps to arrange the guests in a semi-circle, after which Hindu servants bind their wrists, so that they can make no demonstration during the exhibition. After this has been accomplished, Sadi Khan places them all in a hypnotic trance and then, slowly receding into a slight recess which is apparently a solid wall draped with portieres, he dissolves before their eyes and then a beautiful girl appears on the same spot, apparently from nowhere.

She glides gracefully into the circle and performs a few steps of a slow, mystic dance and then steps backward into the recess, where she disappears from view, and Sadi Khan again makes his appearance before the guests. They come out of their trance with a full recollection of the scene which their hypnotized eyes have witnessed.

The guests thank Mrs. Carewe for her entertainment. Philip Dawson is impressed by the beauty of the apparition. His mind is filled with the unusual occurrences of the evening and as he sits pondering before the fireplace in his chamber, he is startled to discover a strand of golden hair on his coat lapel.

Then he recalls that when the beautiful Princess appeared before the circle of his friends, her beautiful golden locks had brushed his sleeve.

On the day following he again visits the villa of Sadi Khan and requests that he shall be given a private view of the old Hindu's powers. The charlatan agrees finally, after Philip Dawson has written a check for $1,000.

Philip Dawson takes his seat in the drawing-room of the mystic, and a servant ties his hands behind him. On the floor between his feet, he has deposited his hat. Sadi Khan performs his hypnotic gestures and Philip feels himself giving way to the hypnotic influence. But his senses do not wholly desert him. Sadi Khan performs the same evolutions as on the previous evening, and the Princess again makes her salaams as on the preceding occasion and retires as before.

Dawson is satisfied that she is real flesh and blood. When he picks up his hat, he notices that a small slip of folded paper has been dropped therein by some person who could have been no other than the Princess. Philip hurries to his automobile and reads the contents of the note. The note reads: "Once in each week my uncle unlocks my reason with a powerful drug. At all other times I am under his hypnotic spell. I am writing this while my normal self, with the hope that it will reach a friend. I am half English. He calls me Princess Khan. God send me help."

Philip hastens to the police station and shows the note to the police sergeant, who details two men to go with Philip for the purpose of investigating. An automobile carries Philip and the two plain-clothes men to the villa of Sadi Khan and they make known their errand, that is, to release from enforced detention the Princess Khan.

They search in vain, because the Princess is concealed in a secret room and the detectives do not discover the cunningly contrived doorway. Upon their return to the police station the sergeant is inclined to be skeptical and believes that Philip is leading the detectives on a wild goose chase, but Philip is not deterred. He confers with some of his acquaintances and tells them the story. They agree to accompany him in an effort to rescue the Princess and they make their preparation without delay.

Ben Saada, the crafty assistant of Sadi Khan, has his suspicions aroused and follows the automobile in which Philip departs in the company of the two detectives after visiting the villa. Ben Saada overhears Philip planning with his friends to rescue the Princess, and, hastening back to the villa, tells Sadi Khan what he has overheard. They decide to leave the villa hastily and carry the Princess away.

The unconscious girl is wrapped in a loose garment and carried from the villa by Ben Saada. An automobile has been summoned and they dash away.

Philip and his friends espy the fleeing automobile of Sadi Khan, and an exciting race ensues. In their efforts to outdistance their pursuers neither the driver nor the other occupants of the leading machine notice that a bridge crossing a river has been partially dismantled. When they see the sign of warning it is too late!

However, before reaching the open space in the bridge, the automobile strikes a plank and throws the unconscious girl out. Sadi Khan and Ben Saada are carried down into the stream and when their pursuers arrive there is no trace of them. Philip and his friends find the Princess lying in a stupor on the ground. They carry her to the hotel, where Mrs. Dawson, Philip's mother, renders every care and assistance.

The Princess is still under the influence of the spell cast upon her by Sadi Khan, and the most learned doctors declare that they know of no remedy which will release her mind. The body of Sadi Khan is fished out of the river by boatmen, and in his garments is found the vial containing the drug which brings the Princess back to consciousness. The Princess seems to realize instinctively that Philip is her predestined mate, so there is no obstacle to their union and their future happiness.

A MILITANT SCHOOLMA'AM (Jan. 5).—Jerald Bruce, a motion picture actor, has a dispute with his director, and, as a result, Jerald joins the ranks of the unemployed. He learns that a school teacher is wanted in the range country and applies for the position to Ted Winter, a ranchman, who is the school director. Jerald lands the job and also wins the admiration of Ruth Winter, the school director's daughter. Bill Benton, a neighboring rancher, is very much in love with Ruth and her father encourages him.

Ruth falls head over ears in love with Jerald, and, as she is still attending school, they find many opportunities for courtship. Jerald compels her to stay after school. Old man Winter catches them love-making and promptly fires the schoolmaster. Jerald has his make-up box with him and, after dressing up as a girl, again applies for the position. This time as a schoolma'am, and gets the job. He has a great time spanking cowboy pupils. With the aid of Ruth, who does not suspect his disguise, he pounds up and captures a devastating cattle thief, who is none other than Bill Benton.

IN THE LINE OF DUTY (Jan. 6).—Helen Brant, society editor on a newspaper, is engaged to marry Robert Carter, who practices in secret the vocation of a clever jewel thief. Carter stations "Mickey" Turner, an accomplice, outside a house where he is attending a society function, and he passes through the window to "Mickey" a diamond pendant which he has stolen from Miss Lamont, a guest.

"Mickey" hastens away from the house and collides with Helen Brant, who has been assigned to "write up" the function for her newspaper, "Mickey" drops his pocketbook and Helen picks it up. Helen examines the pocketbook which she found the night before and discovers pawn tickets which lead her to trace the owner of the pocketbook to "Mickey." In following up her clue, she finds Carter and "Mickey" in a guilty conference. Her conscience dominates her love for Carter and she exposes him to the police.

THE OLD CODE (Special—Two Parts—Jan. 11).—Marie and Pierre are forest lovers. Marie is so happy and secure in her assurance that Pierre loves her that she teases him and tests his love and fidelity in various ways. She does not realize that she may go too far, and flirts recklessly with other young men of her acquaintance.

Langlois, a powerfully built woodsman, has been attracted by Marie, who has noted his infatuation with secret joy, because she feels that she can use him as a foil to Pierre, and make her lover jealous. Langlois enters the cabin with her father, finding the young lovers there. Then a plan pops into Marie's head to test her lover's faith. She takes the water bucket and starts for the river, but, instead of inviting Pierre to go with her, she gaily tells Langlois to come along. Pierre is speechless with astonishment.

In the meanwhile, Langlois has accompanied Marie to the creek, and unobserved by her, clips a curl from her locks. Believing that her foolish actions have given him the right to make further advances, he seizes her in his arms and attempts to kiss her. Marie is insulted and runs to the cabin where she throws herself sobbing on her bed.

Langlois meets Pierre in the forest, shows him the curl which he has clipped from Marie's head and boastingly intimates to Pierre that Marie thinks more of him than of her lover, whom he jeeringly declares she has discarded. Pierre is frantic with rage, and leaping upon Langlois, takes the curl from him. A blow has been struck, and according to the custom of the wilderness, the two men must now fight. They repair to an open space in the forest where the Indians, half-breeds, lumbermen, etc., gather about to witness the contest.

Lota, a forest maiden, who is jealous of Marie, hastens to carry the news to her rival, and finds her in her cabin in tears. Marie regrets her ruse to create jealtusy in the heart of Pierre, but does not yet realize how far the affair has proceeded, or that the men are now preparing to engage in a fistic combat. Lota promises to carry a message, and Marie writes two notes: one to Pierre telling him that she loves him and for him to come to her at once, and the other to Longlois, telling him that she hates and despices him and never wishes to see him again. Lota agrees to deliver the two notes at once, and hastens away with them.

When she arrives at a safe distance from the cabin, Lota cleverly clips off that portion from each note bearing the name of the one to whom it is addressed. Then she hurries on and finds the men fighting. She gives the note intended for Pierre to Langlois, and the note intended for Longlois to Pierre. She tells Langlois of the substitution she has made.

Pierre wants to die, but wishes to destroy his rival, Langlois. Therefore, he cries aloud so that all of the assemblage may hear his words: "I demand the right of our ancient code—a fight to death on the island." Langlois agrees at once.

The two rivals are taken in a boat to a neighboring island which has been the scene of so many bloody tragedies, and Pierre is set ashore at one end of the island, while Langlois is landed on the farther end. Each man is armed with a revolver. The plan is for them to creep toward each other and endeavor to shoot his rival, or capture him and subject him to the torture.

Marie, who does not realize the desperate condition of affairs between Pierre and Langlois,

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dries her eyes and walks into the forest. She finds two Indian children playing with the two bits of paper which Lota clipped from the two notes written by Marie. At a glance Marie realizes the trick which has been played upon her and upon Pierre. Frantically she rushes to the post where an old hunter tells her that Pierre and Langlois are fighting to the death on the neighboring island.

Marie seizes the old hunter's rifle, and running to the river shore jumps into a canoe and paddles in desperate haste toward the island. She hears the first shots of the duel. The rivals have discovered each other and have exchanged bullets.

In the meantime, Pierre and Langlois have a most dramatic fight. Langlois locates Pierre and craftily encircles his position until he arrives in his rear. He then approaches Pierre from behind and strikes him down. Before the stricken man can recover Langlois has tied him to a tree. When Pierre recovers from his partial swoon Langlois tells him that he will put him to the torture and kill him afterwards.

Marie reaches the island just as Langlois is preparing to put the finishing tortures which will culminate in a frightful death for Pierre. He has his revolver pointed at the head of Pierre when Marie sees him.

A bullet from her revolver saves Pierre, who is quickly released from his bonds, and is convinced of Marie's love for him when she explains the ruse which has resulted in the terrible misunderstanding.

The bullet from Marie's rifle does not kill Langlois, but the forest people, learning of his brutal treachery and his insults to Marie, drive him from the country.

The simple people of the woods rejoice in the reconciliation between the two lovers.

THE STRENUOUS LIFE (Jan. 8).—Gladys Willing, a simple village maid, lives with her mother, Mrs. Vera Willing, a comely widow, in their modest rose covered cottage. Manly Fellows, the young and stalwart village blacksmith, is in love with Gladys, but Vilas Canby, a wealthy villain of the deepest dye, has sworn that the maiden shall be his.

Canby abducts the maiden and takes her to a hut in the woods. Manly Fellows goes to the rescue and saves her. He saves her several times—from a railroad engine, from imminent death on the railroad track where she has been tied, from a den of lions and from other perilous positions where the villain has placed her to compel her to become his bride.

Manly Fellows becomes practically an invalid, because of his strenuous duties as a hero. So, when the villain again abducts Gladys, the manly hero declines to commit further acts of heroism and marries the dashing widow instead of the charming daughter. Then Gladys marries the villain.

FURTHER ADVENTURES OF SAMMY ORPHEUS (Jan. 9).—Sammy Orpheus, the roving flute player from the Bowery, whose skill and genius as a musician has saved his own life many times, while it has kept alive the memory of his sweetheart back in old New York, lives in an African jungle with faithful "Toddles," the elephant. He wants to return to his sweetheart Jenny, back in the Bowery, and he tells "Toddles" of his hopes and fears.

The next night Sammy takes refuge in a cave, where he has an awful experience with a pair of lions, but the music from his flute subdues them. When he reaches the seashore, he surprises a notorious pirate and his crew burying a treasure. They capture Sammy, but he charms them with his flute, and they take him with them. The ship is wrecked and Sammy is the sole survivor. He escapes into a Moorish castle, where the Sultana falls in love with him, but he is true to his sweetheart Jenny. The Sultana consigns him to a lion's den, but again the flute disarms their ferocity.

After many adventures, Sammy recovers the pirates' gold and with the faithful "Toddles" returns to his sweetheart Jenny.

HAROLD'S BAD MAN (Jan. 12).—Esther Lee, a western girl, attending a college in the East, becomes engaged to Harold Shaw, a young collegian. She goes home to spend her vacation on the ranch, and arrives just after the election which has made her father the county sheriff.

Sheriff Lee is a great coward, and shudders with misgivings at the thought of the dangerous work ahead of him, because the country is infested by outlaws. He receives word that "Cross-eyed" Steve, a noted outlaw, has held up a stage and escaped into the mountains. The sheriff determines to make a bluff at going after his man, but makes it a point to not catch up with him.

In the meantime Harold becomes lonely in the city and decides to surprise Esther by visiting her ranch home. Esther is glad to see him. She tells Harold of her father's quest in search of Steve.

Harold and Esther run into the outlaw and capture him. The sheriff is notified, comes and gets the prisoner and receives the credit for his capture. Esther and Harold promise secrecy if he permits them to marry.

THE RICHEST GIRL IN THE WORLD (Jan. 13).—Doris Payne, a wealthy orphan, has an income of more than a million dollars a year. She is courted and flattered by a host of admirers.

An accident to her automobile brings her to the home of a young farmer, Tom Clark, and his wife, Helen. Their beautiful home life and happiness impresses Doris so, that she determines to seek happiness herself by going among strangers.

She secures a position in a department store and thereby meets Dan Hunter, a young farmer who purchases some merchandise from her. Dan is smitten with Doris' charms, and she immediately conceives an intense admiration for the stalwart young farmer. Dan invites her to take a vacation on his farm, where his mother

(*Continued in column two, page 280.*)

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Picture Theaters Projected

Wilmington, Del.—Mrs. Lulu Jackson Baldt, owner of the Avenue theater, recently destroyed by fire, has commissioned Wallace E. Hance, of this city, to prepare plans and specifications for a new theater to occupy the site of the old one. The present walls are still intact, but these will be pulled down. The new structure will be constructed of fireproof materials, costing between $50,000 and $60,000, and have seating capacity for about 1,200 persons. The new house will be modern in every detail, designed especially for the exhibition of moving pictures, but so arranged that a temporary stage can be installed at any time. The front of the building will be built of brick and terra cotta, the other portions of steel and concrete.

Chicago, Ill.—R. L. Darby, 7420 Luelle avenue, is having plans prepared for a one-story moving picture theater and store building, 50 by 78 feet, to cost about $10,000.

Clinton, Ind.—Messrs. Williams and Klatt, who operated an airdome here during the past summer, have purchased the property and are having plans prepared for a one-story brick moving picture theater to be erected on the site. The new structure will have seating capacity for about 800 persons.

Ottawa, Kansas.—E. H. Pearson and Dawson Gilley have purchased the Star theater. The house will be renovated and opened shortly to the public. The Star will be devoted to high-grade moving pictures and photoplays.

Baltimore, Md.—I. and J. Levine have purchased the business of the Pickwick moving picture theater at 312 West Lexington street from the Baltimore Amusement Company. The new owners have taken a two-year lease on the property from the owner, Samuel Eisenberg, the new lease to commence next April upon the expiration of the existing lease, which has been assigned for the remainder of its term.

Baltimore, Md.—Ralph Slicker, 16 East Lexington street, is planning to erect a one-story moving picture theater, to cost $15,000.

Pittsfield, Mass.—Pittsfield Opera House Company is having plans and specifications prepared for a four-story opera house. It will be constructed of fireproof materials and modern in every detail.

Escanaba, Mich.—The Delft theater is being rapidly completed and the owners expect to have the house open to the public some time in January.

Atlantic City, N. J.—H. E. Baton, 12th and Sansom sts., Philadelphia, Pa., have been awarded the contract for alterations to the Savoy theater for the Boardwalk Realty Company, to cost $8,000.

Bordentown, N. J.—Mercantini & Bella will erect a one-story brick and terra cotta moving picture theater, 40 by 200 feet, to cost $15,000.

Jersey City, N. J.—John F. McClusky will erect a one-story moving picture theater, to cost $10,000.

Albany, N. Y.—J. C. Green, 858 Myrtle avenue, will build another moving picture theater, one-story, 49 by 88 feet, to cost $6,000.

Brooklyn, N. Y.—Julius Hilder is planning to expend about $8,000 for alterations and additions to his moving picture theater.

Buffalo, N. Y.—August Arkinger is having plans prepared for a moving picture theater to cost about $20,000.

Geneva, N. Y.—T. H. Sweeney & Son will build a modern moving picture theater, 50 by 150 feet, to cost $50,000.

New York, N. Y.—Oscar Hammerstein, Times square, will remodel his Victoria theater. The improvements will cost about $40,000.

New York, N. Y.—Leonard L. Hill, 221 West 48th street, will erect a two and twenty-story theater, store and office building, 30 by 119 feet, to cost approximately $350,000.

Salamanca, N. Y.—J. C. Groat is erecting a handsome moving picture theater to cost about $25,000. The house will probably be completed and opened early in February.

Utica, N. Y.—Henry Lux & Son have selected a site upon which they are planning to erect a moving picture theater to cost about $75,000.

Hamilton, O.—Leo Armbrust has completed his new Royal theater. The new house is proving a big success.

Orwigsburg, Pa.—A. H. Edwards will erect a one-story moving picture theater, 68 by .33 feet, to cost $6,000.

Philadelphia, Pa.—The owners of the Logan theater at 4817 North Broad street, have purchased an adjoining strip of ground to provide room for enlarging the theater. When the extension is completed the theater will be 50 by 150 feet, and will have a seating capacity of 1,200.

Philadelphia, Pa.—A report is current that certain interests are contemplating a proposition for taking over the old Jayne mansion at the southeast corner of Nineteenth and Chestnut streets, and converting it into a place of public entertainment. Whether these interests intend buying the property outright or whether they plan to occupy it on lease after the proposed improvements are made, is not definitely known. It is said, however, that they believe the plan will be a paying proposition. The scheme is to remodel the old mansion into a moving picture theater and dance hall, and to add to it a side and rear addition containing several stores. The cost of the improvements, it is estimated, would be about $150,000. The lot measures 135 by 101 feet.

Philadelphia, Pa.—Louis Lemisch has conveyed the moving picture theater at the northwest corner of 17th and Annin streets, lot 86 by 58 feet, to Max Katzman, subject to a mortgage of $27,259.25.

Scranton, Pa.—Scranton Strand Theater Company is having plans and specifications prepared for a three-story theater building, 63 by 157 feet, to cost $200,000.

West Chester, Pa.—Roscoe C. Tindall, Equitable building, Wilmington, Del., is preparing plans for a two-story brick and stone theater and hall building, 50 by 90 feet, to cost about $25,000.

INDEPENDENT FILM STORIES

UNIVERSAL

L-KO.

CAUGHT WITH THE GOODS (Jan. 17).—The under sheriff admires the sheriff's wife, who, flattered by his attentions, encourages him and starts gossips' tongues wagging. The sheriff, a man of fiery temper, finding the pair together, threatens to kill the under sheriff. Caught again, the under sheriff escapes and hides in a bath house in an effort to avoid the sheriff's wrath. Procuring a bathing suit he goes in bathing to while away the time, but a bear, escaping from a neighboring menagerie, finds the bath house a convenient hiding place and joins the bathers.

In company with the other bathers and clad only in a bathing suit, the under sheriff is forced to take to the street, pursued by the bear. Thoroughly frightened, the under sheriff seeks protection in the sheriff's house. Climbing in through a window he finds himself in the sheriff's wife's bedroom, where he proceeds to hide under the bed. Discovering his presence, the sheriff's wife resents it with her fists, much to the delight of the sheriff, who finally decides to forgive his assistant.

JOKER.

HUBBY'S CURE (Jan. 16). Brown loves a good time. He arrives home in a condition that makes his wife resolve to try and cure him of his bad habits. An old school friend, newly married, moves into the next apartment. They meet and after a recital of Mrs. Brown's woes, Mrs. Newlywed suggests that they change the furniture in the apartments and try thus to scare Brown into a cure. This is done and when Brown arrives home that night he finds Mrs. Newlywed in his flat. She beats him for an intruder and finally is confronted by Newlywed (as the outraged husband) and is run out of the apartment.

He argues with the janitor, who professes not to know him, and who in turn runs him out. He is scared again by the policeman and finally goes back to his club. The conspirators change the furniture back again and Mrs. Brown calls her husband at the club and asks him to come home. Brown returns cautiously and finds that the policeman is polite, as is the janitor. He finds Mrs. Brown affectionate and—well, it is a case of "never again" for Brown.

BIG "U."

THE USELESS ONE (Jan. 12).—John, a consumptive, and his brother, Tom, are in love with Nell, a clerk, who lives in the same tenement with them. John is at home preparing supper and Tom is waiting at the store for Nell. The floor-walker forces his attentions upon Nell, who resents them. The next evening as Nell is in her room sewing, the floor-walker comes in and tries to kiss her. She struggles with him and screams. Tom and John come to her rescue. Tom grapples with the floor-walker, who tries to draw a gun. As he does so and is about to shoot Tom, John, who is outside the door, fires and kills the floor-walker.

Tom is arrested and convicted of murder. John consults a doctor, who tells him that he hasn't long to live. And when Nell tells him that she loves his brother, John goes to the prison, tells Tom of the mistake and compels him to change clothes with him and escape. Tom does so. Shortly before the hanging John dies in his cell of a hemmorrhage.

THE HEARTS OF THE BRADYS (Jan. 14).—Bradys Senior and Junior leave Arizona for California on a prospecting expedition, in the hope of finding gold to pay off a mortgage on a ranch in Arizona. While prospecting they make the acquaintance of Lark Campbell and his wife and children. Campbell dies and leaves his family destitute.

The Bradys make a good strike. Dirk Patterson and McGee, unscrupulous claim jumpers, plan to rob the Bradys of the gold they had taken out of the mine and hidden in their shack. While the younger Brady is away the crooks overpower the father and torture him with a red-hot poker in an effort to make him disclose the hiding place of the gold. Brady, Junior, returns in the nick of time and the crooks are given a sound beating.

The Bradys then take the gold and go to the shack of Campbell's widow, where they inform her that her husband had a share in their mine, giving her all their savings to save her from starvation. The mortgage on the Arizona ranch is still unpaid, and the Bradys start out to try their luck once more.

POWERS.

AN OUTLAW'S HONOR (Jan. 16).—In a saloon brawl an outlaw kills a man, whereupon he is placed under arrest by the sheriff. At a railroad station close by, a girl misses her train and while walking near the tracks is bitten by a rattlesnake. The sheriff coming along with his prisoner sees her and both help the girl into a freight car. Realizing that she must have medical aid at once, the sheriff rides for the doctor, leaving the bandit to care for the injured girl.

The outlaw obtains a jug of whiskey which he gives to the girl as a medicine, and from its effects the girl falls into a stupor. The bandit is sorely tempted to escape, but controls himself. And when the girl returns to consciousness and calls for water, he leaves her to get it.

The sheriff returns with the doctor and finding the bandit gone thinks he has escaped. But the bandit returns with water for the girl and gives himself up to the sheriff.

NESTOR.

WHEN THE MUMMY CRIED FOR HELP (Jan. 15).—The professor believes that he has found the elixir of life and that with it he can bring back to life even an Egyptian mummy. He buys a mummy from a curio shop. After he leaves, emissaries of the Pasha discover the mummy awaiting delivery and find that it is what they had been looking for—the remains of the Royal Rambastus, 2000 B. C. They are told that the professor has bought the mummy. They offer the professor a big sum for it but he refuses to part with it.

Victoria, the professor's daughter, is in love with Eddie. Eddie asks to marry her but is told by the professor that he can have Victoria only in the event that he is able to revive the mummy with his elixir of life.

Eddie calls in his chum, Lee. Together they plan to have Lee pose as the mummy. Lee does so, and the experiment proves a success. The Pasha and his men surround the house and await the opportunity to steal the mummy. When Lee is left alone they pick him up and run off with him, pursued by the professor. Realizing that he had got more than he had bargained for, Lee runs away. He seeks refuge in the professor's house, where Eddie takes the real mummy, stabs it and throws it out of the window. The Pasha finally gets the mummy and Eddie gets the girl. The professor is satisfied that his elixir works, and Lee is satisfied that he has proved an able medium for the success of his friend's love affair.

ANIMATED.

ANIMATED WEEKLY NO. 147 (Dec. 30).—Future Ruler of England—Prince of Wales in uniform of officer in the Royal Grenadier Guards, caught by Animated Weekly camera—London, England.

England's Rulers on View—King George and Queen Mary attend bestowal of the Order of the Garter on war notables—Windsor, England.

Traveling Protector of U. S. Citizens.—U. S. cruiser "Tennessee" patroling European waters to protect American citizens in war zone.

Asia in the World War.—East Indian troops now in the thick of fighting in Belgium and France.

When Shoemakers Help Make History.—Belgian soldiers making shoes in which their armies march and ride to victory or defeat—Belgium.

Latest Sea Fighting Giant.—Launching the newest addition to the greatest navy in the world to replace those sunk by German submarines—Newcastle, England.

A Glimpse of the Servian Army.—Sturdy defenders of the little kingdom in their great fight with the Allies. Sub-titles: King Peter of Servia; The fortification of Uskub.

Uncle Sam's War Chiefs.—The men who control the immediate future of our army and navy. Sub-titles: Secretary Josephus Daniels, of the navy; Secretary Lindley M. Garrison, of the army.

Made in the U. S. A.—Latest fashions created by French designers in this country—New York City. (Shown by courtesy of Madame Yovin.)

Shooing War from Our Border.—Mexican troops, whose bullets have hit American towns, being removed to the interior after protest by Americans. Sub-title: General Carranza, Mexico's problem of the hour.

Indians Ask for National Holiday.—Redskin rides 3,000 miles on horseback to present to President Wilson Indian petition to make October 12, Indian Day, a national holiday—Washington, D. C.

China's War on Opium.—In its crusade against the drug evil (forced on the Celestial Empire by whites) China burns thousands of dollars of confiscated opium, pills and outfits—Peking, China.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

STERLING.

LOVE AND WATER (Dec. 31).—Pedro, the park sweeper, is eating his mid-day lunch which his wife has brought him. She leaves him to return home. Dot, a young lady of leisure, is rowing on the park lake, when she is seen from the shore by a young man of flirtatious temperament. He at once hires a boat and rows out to get a closer view of Dot, but in his eagerness, he is careless, and upsets not only her boat, but his own as well. Struggling in the water, they become separated and Pedro rescues Dot, while a like act is performed by Pedro's wife for the young man. While Dot is thanking Pedro for his heroic act, Pedro looks about in his embarrassment and sees the young man, who is, in gratitude, kissing Pedro's wife, his rescuer. Pedro, angered by what he thinks is his wife's faithlessness, draws his stiletto and starts out to revenge himself. The young man sees the infuriated Italian coming for him with a gleaming blade, and at once runs to insure his own safety. Dot, in the excitement of the moment, follows Pedro. The chase leads to the lake shore, where pursued and pursuer meet and clash in a combat, which results in all concerned being precipitated into the waters of the lake.

THOSE GERMAN BOWLERS (Jan. 14).—Grousmeyer, a lazy bowling "nut," loafs around the house reading bowling news, while his wife visits a neighbor. The neighbor's husband, Schmaltz, visits Grousmeyer, and the fans immediately get into an argument concerning methods of bowling. The argument develops into a scrap and the house is wrecked. Both belligerents rush to the nearest bowling alleys to prove their individual contentions. Schmaltz demonstrates successfully his superiority over his rival. Grousmeyer resolves to get revenge, and succeeds in smearing soft soap on the alleys. Schmaltz, discovering the deception, goes for Grousmeyer and a fight ensues in which every one present, including the spectators, takes part. In the meantime, Mrs. Grousmeyer returns, and, finding her house wrecked, starts a fight with Mrs. Schmaltz on whose husband she puts the blame for the state of her home. The fight carries them over to the bowling alleys, where they are caught in the big royal battle.

VICTOR.

MY LADY HIGH AND MIGHTY (Two Parts—Jan. 11).—Off they go over field and dale, the fox in the lead, the hounds on the scent, and up in the front ranks, first over the hedges riding like the men in the party, comes Lady Mary, the daughter of the Earl of Dreadwood.

Poor Sir Harvey proposes to her almost daily, but, despite his excellent social position and vast estate, Lady Mary gives him but scant encouragement. Lady Mary has been reading modern novels and tells Sir Harvey that what she wants is a man who will not fawn at her feet but will command her in cave-man fashion. Saddened by her persistent refusals of his offer of marriage, Sir Harvey goes to an island near his estate, where he camps out with his dogs, trying to forget his troubles.

Meanwhile an aged old usurer has proposed to Lady Mary. He likes her untamed ways and threatens to oust the Earl of Dreadwood if that gentleman will not consent to his marriage to the Earl's daughter. The Earl, hard pressed for money, unwillingly gives his consent to the marriage. He has not recokned with his daughter, Lady Mary, however.

When the old usurer proposes to her, Mary throws a hot cup of tea in his haggard face and flees from her father's estate to the island where Sir Harvey is camping out in solitary gloom. Sir Harvey sees her coming across the sands and determines to play cave man, now that he has the opportunity.

Accordingly he seizes her roughly, much to Lady Mary's surprise, forces her to wash his linen, to cook and to clean out his dugout in the hillside. Then he compels her to wash his dogs and to split wood. At the end of her hard day's work he seizes her by the hair and, in true cave-man fashion, throws her in a corner of the cave and goes to sleep himself in the opposite corner.

Lady Mary, who has been petted and spoiled all her life, rather likes the treatment, just for a change. However, she hopes that Sir Harvey will wake up in the morning more kindly disposed than he had been the day before.

Meanwhile the old Earl is in a towering rage. He discovers from the butler that Lady Mary has gone to the island and he comes upon them just at break of day. He is about to murder Sir Harvey in his wrath until Lady Mary interposes and displays a wedding ring, her mother's, which she had brought to the island.

Mollified, the Earl consents to an immediate marriage, and that night in the castle hall Sir Sir Harvey signs the papers which frees the Dreadwood estates of debt. Lady Mary's proud spirit has been quite conquered by her experience on the island and she is quite willing to obey, thereafter, her "lord and master."

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HUGH HOFFMAN

FATHER'S STRATEGY (Jan. 15).—Matthew Porter, having for years gratified his only child's, Irene, every whim, finds that as she grows older, her extravagant taste in dress threatens to ruin him.

Finally she buys a new hat, dress, shoes, etc., and when he sees the bill he is greatly concerned. He discusses a course to pursue with Mrs. Porter. Irene in the meantime has met John Shields a bachelor and when she invites him to her home Porter gets an idea.

He plans to make things so pleasant for Shields that he will marry Irene. His strategy works and Irene and Shields become engaged. Irene plans an elaborate wedding the estimated cost of which scares Porter. He resorts to strategy again and tells Irene that she cannot marry Shields for three years in the hope that the young people will elope. The plan works again for that same night Shields and Irene elope much to the relief of Porter.

REX.

PAWNS OF FATE (Two Parts—Jan. 14).—Frank Marston is known to the world as a successful man. His daughter Helen is engaged to Tom Farrell, a young business man.

One night the young couple go to a gay party at the studio of a famous artist. Helen and her father started a game of chess while waiting for Tom and the old man goes back to the library after seeing the young folks leave.

As he sits in the flickering firelight toying absently with the chess pieces in front of him, memory takes a hand and moves the pieces into strange relationship. The white queen and her knight face the black knight. As he watches the three pieces slowly change into the figures of himself, as a young man, standing in place of the black knight and in place of the white pieces, come the forms of his old pal, Marc Bailey, and the latter's pretty Mexican sweetheart, Anita, of the years of long ago.

Slowly the chessboard fades away and the scenes from the past come up before him. Marc Bailey, living in the little Mexican town of Cocholento, located a good prospect the same day that he received a telegram from his old pal, Frank Marston, that the latter had been granted a zone by the Mexican government. (A zone is a sixty-day mining option on any large tract of land, giving the holder the sole right to file on any portion of that land during that period, even when other parties have located prospects in the district.)

Anita forgets Bailey's faithful love for the handsome Marston and he pretends to care for her. They dally in the southern moonlight, unsuspected by Bailey.

Trusting his friend as himself, Marc shows Marston the prospect. But the streak of greed in Marston overcomes his scruples and all the friendship of years. He alone has the right to file on the land, and unknown to Bailey, he does so. But Bailey discovers the fact and accuses Marston. The latter offers to pay him for the prospect but outraged friendship rebels at this insult, and Bailey pulls his gun to shoot Marston.

Anita watched the scene afraid. Thinking to stop Bailey, she throws herself in front of Marston. Too late. The bullet drives its way into her fickle heart. Bailey is overcome, for his love for the girl is greater than his hatred of Marston. He rushes to her side, throwing his gun away as he goes. She turns away from him and calls for Marston, but the latter, afraid of Bailey's vengeance, has fled.

The scene fades back to the library again. On the chessboard the black knight has disappeared and the white queen is prostrate. Marston agitated by memories, pours himself a drink. He is taking it when a face appears at the window, a face distorted with hate. The face is that of Bailey. Bailey, the failure, who has drifted lower and lower, until at last he has joined a band of crooks for the robbery of Marston's house.

When Bailey recognizes Marston all the old enmity is aroused. He enters the library, gun in hand. Marston, the animal hate overcoming him, throws away his gun. He must kill this man with his bare hands. Grimly and silently the two gray-haired men struggle. Bailey's hands at Marston's throat.

Meanwhile in the gay studio the grim messenger of death has been a guest. Pretty Helen, reveling with the others, goes up the stairs with her fiance to the long gallery for refreshments. Drinking to her host, she stumbles back against the weakened balustrade. It gives way and the girl is hurled to the floor below. The guests and her horrified fiance hurry down to her, but the little life is broken. Heartbroken, they take her body back to Marston's house.

As they carry her into the library, Bailey is tightening his grip on Marston's throat. The men stagger apart. With a wild shriek Marston stumbles to the girl's side. Bailey stands for a moment watching the scene. He sees that the girl is dead. His vengeance is complete, for life will be worse than death now to the man who so wronged him in that long ago past. Bailey goes out again into the snow, a failure, leaving Marston, the success, sobbing his heart away in the beautiful library.

GOLD SEAL

A WOMAN'S DEBT (Two Parts—Jan. 12).—Thelma Morrison is the stenographer of Jack Davenport, the president of the Louisburg Bank. Davenport is in love with Thelma, who is engaged to Bob Cameron, captain of the town's baseball team. Davenport proposes to her, but is interrupted by Cameron, phoning from a nearby pool room. Cameron invites Thelma to the ball game that day. She consents to go and Davenport offers to take her in his machine. She accepts half-heartedly and they go together. When Cameron sees them, he jealously pushes the girl. Davenport leaves, apologetically, and Cameron goes back to the game, leaving Thelma in tears. She, too, leaves shortly, and, Davenport, who is outside in his machine, takes her to her shabby home, asking if he may call that night for his answer.

When Thelma arrives home she finds her mother wearily bending over the ironing board. Her father returns gloomily from work to tell them the factory is closed. The mother starts to cry and Thelma resolves to marry Davenport to save her family. That night when he calls, she accepts him. While in his embrace, Bob whistles outside. She goes to him and tells him she is marrying Davenport to save her mother.

Five years elapse and Thelma becomes a social butterfly, gambling heavily in bridge and pressing her husband, Davenport, to the wall because of her extravagances. She loses heavily to Muriel Hope, giving on one afternoon an I. O. U. for $2,000. While the game is in progress her little son is taken ill and the nurse comes to tell her of it. Thelma dismisses her angrily. When her husband returns she treats him indifferently and he hurries up to his boy's side. That night the doctor calls Thelma to the boy, saying he is very ill, but she only laughs at their fears.

While she is talking guests are announced. Thelma goes to meet them and discovers Muriel Hope's fiance to be Bob Cameron, whom she has not seen for five years. She almost betrays herself, but manages to accept the introduction. Muriel asks for her money and while the two women are talking, Cameron writes Thelma a note, insisting on her coming to his office, and indicating that he holds Muriel's I. O. U.s and can help her. As they leave and Thelma stands watching them go, the nurse rushes down to tell her to come to her little boy, who has just died. With a cry of anguish she rushes upstairs where she finds her husband lying across the bed. He pushes her away and will not let her share the sorrow.

Several days later Thelma remembers her appointment with Cameron, but determines not to keep it. She goes to her husband and asks for money, but he indicates he has paid her last gambling debt. She turns and leaves for Cameron's office. Cameron takes her in his arms, shows her all her I. O. U.'s, etc., and indicates they are hers if she will give herself up to his love. Tempted, Thelma promises to come on the morrow. The next day she leaves again for the office and when Cameron attempts to kiss her, she holds him off, indicating she must have the I. O. U.'s first.

He goes into the vault where they have been placed and she conceives the idea of getting the I. O. U.'s from him and shutting him in. This she does very cleverly, but when he is locked in she realizes what she has done, and hysterically calls up her husband, who comes to her assistance. Davenport sends for an expert to open the safe and while they are waiting Thelma confesses. Cameron is released, quite chastened and offers to give Thelma the I. O. U.'s. Davenport, however, insists upon paying for them. The last barrier is down. Thelma sees Cameron in his true colors and turns to her husband, realizing that his is the only love really worth while.

BISON.

THE GOVERNOR MAKER (Two Parts—Jan 16).—Grace Parker and Mary French work in the Acme Mills. Jim Savage is a mill hand and the recognized leader of the male workers. Cyrus Wade is principal stockholder in the Acme mills. On the day that the leaders of Wade's party notify him that he has received the nomination for governor, the directors of the mills are called into executive session. At this meeting Wade casts the vote which closes the mills and throws hundreds of factory workers out of employment.

A month passes. The mill hands, now in desperate want, choose a committee, consisting of Grace Parker, Jim Savage and another man, to visit Wade and beg him to re-open his mills. Wade receives them, but makes it plain that he is not in sympathy with their purposes.

That night, Jim Savage, half drunk, plays upon the feelings of his followers, and they creep into the mill intent upon setting it on fire. On the way they meet Grace and Mary. Jim acts too familiar with Grace, who slaps his face. Enraged, Jim intimates that they are about to square accounts with Wade. Whereupon Grace hurries Mary off to notify Wade, while she herself follows Jim Savage and his men.

The three men break into the mills, make their way to a passageway and saturate rubbish with kerosene. Mary steals after them. As Jim is about to apply a match to the rubbish, Grace threatens him with arrest. He and the three men grab Grace and bind her. As Jim is about to make his second attempt to fire the rubbish one of the men shows the "white feather." A fight ensues, during which the other two slink off. Jim gets the better of his opponent, fires the rubbish and rushes out, leaving Grace and his helper to their fate.

Mary meanwhile hails a passing auto. The chauffeur rushes her to the Wade residence, where she exposes the plot to Wade, who, with his butler, enters the auto and is driven to the mills. They arrive just in time to discover Jim Savage leaving. Meeks closes with the half-drunken Jim, while Wade and the butler enter the building. Wade rescues Grace, and the butler succeeds in putting out the fire. Grace is unhurt, and Wade insists that the girls permit Meeks to drive them to their homes.

A week later Wade is billed to make a political speech. Grace has obtained employment in a bakery. Jim Savage and his crowd start to mob the speaker. Wade makes his escape, and dashes down the street, the infuriated mob in close pursuit. Grace at work in the bakery, hears the noise, rushes outside, halts the fleeing Wade, and sends him through the bakery to a rear exit. She then holds the mob by hurling at them the contents of the bakery.

Wade, twice obligated to Grace, offers her a position as his campaign secretary. Grace accepts. In the course of her work she frequently meets young Meeks, who is Wade's favorite nephew. Mary has informed Grace that she (Mary) has secured a position in a near-by town. Meeks endeavors to make advances to Grace, but meets with no success.

One day Grace enters Wade's office as Meeks is leaving. On the floor she sees a letter which proves to be from Mary. In it Mary chides Meeks for abandoning her. Meeks misses the letter, returns for it and endeavors to force Grace to give it up. She refuses, and Meeks attempts to take it by force. In the midst of the struggle Wade enters. He demands to know the meaning of the scene. Grace is loath to tell, but Wade takes the letter from her, reads it, then orders Meeks to bring Mary to him.

Later, Grace, encouraged by Wade, advises him to win his election by re-opening the mills, thus winning the labor vote and inspiring the confidence of those opposed to him. By adopting her platform Wade is elected by an overwhelming majority. Grace then resigns her position, but Wade has learned to love the clever girl, proposes marriage and is accepted.

ECLAIR.

REUNITED (Two Parts—Jan. 13).—While visiting his sweetheart, Antoine de Vallence, a French lieutenant, is ordered to report for duty at once. Marguerite Du Bois keeps two miniatures, one of Antoine in his uniform and the other of herself, which she places with a bundle of old love letters. Later she hears of De Vallence's death and, broken hearted, she fades away and dies.

Two hundred years have elapsed. They quarrel. Vallery receives a message to come to his dying uncle at once. During his absence Marguerite realizes that she really loves her husband.

Arriving at his uncle's house Vallery finds the old man dying. He is shown over the property to which he is to fall heir and looks with interest at the portraits of his ancestors. He is about to enter a room when the servant tells him it is haunted. Vallery laughs at this nonsense and enters.

The room shows traces of having been a boudoir. Picking up two miniatures from a desk he finds them to be pictures of a young officer of the French army and the other a dainty little maid whose face seems strangely familiar to him. All at once the spirit of the lady appears. Startled beyond measure, the young fellow hurries from the room.

The uncle dies. The young man returns to the haunted chamber and as the vision again appears he asks: "Who are you?" She bids him take off the top letter from the old package of love letters and he reads the news of the young officer's death. At once it occurs to him that the portrait is of himself as he was

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in a former life. The vision points to the skies. He sees his present wife waiting for him to return. At last he understands and makes haste to return to his wife. She greets him with renewed love and that night before the fireplace he tells her the story of the miniatures and the love letters. As the picture fades they are clasped in each other's embrace.

ROMANCE IN BEAR CREEK (Jan. 17).—The Whitmans and the Morgans are bitter enemies because the Whitmans have dammed up the stream running between their ranch and the Morgan's ranch, thus effectually cutting off the irrigation supply from the Morgan ranch. The quarrel leads to the killing of old man Whitman by the Morgans, much to the horror of Lola Morgan, who is in love with young Whitman.

Whitman vows revenge and as he lies in waiting for the Morgans he is spied by Lola, who hastens to warn her father and brother. As she runs she stumbles and falled down a cliff. Whitman hastens to her rescue, but before he can get to her she loses her hold on the rock and falls down to the bottom. Whitman picks her up and carries her to the Morgan house, where he meets the Morgans. At the behest of Lola he leaves at once, being unarmed.

Later the Morgans discover Lola and Whitman in loving embrace. Whitman, being unarmed, is allowed to proceed in peace, but Lola is locked in her room. She tries to escape and succeeds in shooting off the lock on the door. She hastens to prevent the murder of her sweetheart by her brother and father.

The Morgans find Whitman and open fire on him. Lola appears and threatens to shoot herself unless they cease hostilities. Whitman joins her and finally peace is proclaimed.

MUTUAL FILM CORP.

AMERICAN.

THE LEGEND BEAUTIFUL (Two Reels—Jan. 4).—Indolent Jose and industrious, avaricious Pietro, like Jacob and Esau, are brothers. Rachel loves Jose, but admires Pietro for his enterprise. However, she refuses to marry either of them. The Padre suggests to the boys' aged father, that he tell his sons that the neglected fields have gold in them, in order to rouse Jose. Pietro immediately applies himself to searching for the gold, and in his greed deserts his father, who is cared for on his dying bed by Jose. Rachel at last consents to marry Jose; and Pietro, seeing that he is about to lose the girl, drugs his brother's wine and induces him to sell his share of the patrimony. Jose, on coming to himself, in shame and despair, wanders away. Returning a few weeks later, he learns that that very hour his brother has married Rachel. He goes to a certain rock and putting the gold he has received from Pietro underneath, with a note swearing revenge to the death, he cunningly informs his brother that there is one rock he has overlooked. Pietro and his bride discover the money and the challenge.

Several years later finds Pietro reduced to poverty and stricken with illness. Jose, well armed with gold and thirsty for his long plotted revenge, sends his knife to his brother by a traveler, and then, stopping at the cottage which was once his home, he falls asleep. Meanwhile, Leah, the eight-year-old child of Pietro, has been listening to the Padre's story of the Legend Beautiful. She comes to the cottage with her basket full of bread and lilies and wakens the sleeping stranger. He hears with amazement that she is his brother's child, and her recital of the legend stirs him to repentance. Falling on his knees in the hut, he is vouchsafed a vision of the Christ. Then he hastens to Pietro's house and clasping his brother in his arms, begs his forgiveness. Not long after, Pietro succumbs to his sickness. On the threshold of taking holy orders, Jose learns of his brother's death. He and Rachel at last are united.

BEAUTY.

IN THE VALE OF SORROW (Jan. 5).—Frank Mathews is very ill. The doctor says he may linger awhile, but that he never will regain consciousness. There are three little mouths to feed, the youngest a baby of two years, and Nan Mathews must go out to support them. But then who will nurse the husband? Nan, with little Mary toddling beside her, meets on the street a wealthy man, well known in the community, who at sight of Baby Mary's winsome face exclaims, "I would give a thousand dollars for a child like that!" The mother does what she believes is best for all and she holds Mr. Van Arsdale to his offer. Later, an unexpected change in Mathews' conditions sets in, and gradually he recovers. Nan awaits with dread the moment he shall miss the baby and ask for her. When the time comes, however, she gives him to understand that Mary is dead. Not long after this, Mathews is called to the home of Mr. Van Arsdale to fix an electric lamp. The foster father of Mary is an unseen witness of the real father's joy on finding his child. He tells Mathews that his baby was lost, and that he rescued her. Then, sadly, he sees the little girl pass out of his life forever.

DOMINO.

A FLOWER IN THE DESERT (Two Reels—Dec. 31).—Violet Waldron is the child of dissolute parents beyond hope of redemption. Yet, strange to tell, she is a loyal, loving little soul, who stands by her father and mother in their degradation, regardless of the way they abuse her. Seeking help for Bill Waldron, who has taken an overdose of cocaine, she tries in vain to persuade her mother, whom she finds in a wine room, to return home with her. Tired out, she climbs into the limousine of the wife of Mr. Claybourne, a rich lawyer. Mrs. Claybourne takes her home and adopts her. But Violet does not forget her father, and later she runs away to find him. One of a band of crooks, of which Waldron is now a member, kidnaps Violet and carries her to their den, where, to her joy, she meets her father. That same night the police raid the building which takes fire. Waldron, mortally wounded, is deserted by his pals. Meanwhile, Mr. Claybourne arrives, tracing the lost child, and finds Violet with Waldron, whom she refuses to leave. Already Flora Waldron is dead, and when Bill Waldron breathes his last, their child is saved to a new life by her foster father.

KEYSTONE.

FATTIE AND MINNIE HE-HAW (Two Reels—Dec. 21).—Fatty steals a ride on top a freight train, where he is discovered and put off in the middle of nowhere. He is stumbling along over a sandy waste, when, overcome by the heat, he collapses in a dead faint. A very fat old squaw finds him and rescues him. She decoys Fatty to her tepee, where she woos him assiduously, and finally wins from him the promise that he will marry her.

While the Indians are preparing the wedding feast, under the direction of Minnie He-Haw, Fatty attempts to make his getaway. Only a brief taste of freedom, however, is to be his. He is captured by the enraged Indian maiden, who is quite as big and strong as he is, and is led back to the camp. Fatty is obliged to conceal his real feelings, and to make a great show of affection for his lady love. Satisfied at last, she conducts him to the marriage feast, seats him between herself and her father, the chief, and gives him to eat of the stewed dog meat.

Dog meat far from pleases Fatty's palate. He soon makes a plausible excuse to return to Minnie's tepee—and this time he actually does succeed in escaping. He finds his way to the Lost Hope Inn, where, meeting the vivacious daughter of mine host, he becomes much infatuated. Thither his deserted bride traces him, discovers his perfidy, and there is a lively scene. In the end Fatty grabs Minnie's horse, and starts off in John Gilpin style, the squaw giving pursuit. Minnie's steed heads for home, and on reaching the Indian camp, he deposits Fatty in a dizzy heap on the ground.

When Minnie He-Haw reaches the village, she finds her loyal tribe in the act of lashing the faithless Fatty to a stake, and piling up brush and kindling wood around him. But she loves her delinquent betrothed too much. And rather than see all her hopes go up in smoke, she breaks the thongs which bind him, and clasps Fatty to her forgiving bosom.

KAY BEE.

THE DEADLY SPARK (Two Reels—Jan. 1).—John Peters' daughter, Jane, marries Edward Marsden against her father's wishes Marsden turns out to be a scoundrel and a card sharp, and after she discovers his dishonesty, Jane refuses to be his tool. Destitute, Marsden plots to rob Peters' safe, and Jane, overhearing the scheme, warns her father in an anonymous letter. Peters conceives the idea of having the safe fitted with electric wires in such a way that a burglar, placing his hand on the knob, will be electrocuted. The plan is put through, and Peters notifies the police, who arrive and lie in wait for the crook. Meanwhile, Marsden, in an attempt to decoy his father-in-law from the house, sends him word that his daughter is seriously ill. Peters, however, sends to Jane, Ralph Miller, a business associate, who he had hoped his daughter would marry. When Marsden enters the library and touches the safe, instantly the electric shock kills him. Jane returns home with Miller, and a reconciliation is effected. This story is told in fiction form on page sixteen of this issue of Reel Life.

MAJESTIC.

VENGEANCE IS MINE (Two Reels—Jan. 3).—Edward Hull wins the affections of Mary Lee and goes through a mock marriage with her, partly in jest. Soon after, he receives word that his wealthy father is dying, and requires that his son return and marry a girl of his choice if young Hull is to inherit the family fortune. He manages to sneak off without leaving Mary any clue, and arrives home in time to be married to the girl, whom his father favors and to receive the old man's blessing. Mary, after waiting in vain, follows her lover to the town where he has given her to understand that he lives. She is unable to find any trace of him. Realizing that she has been duped, and being too proud to face the scorn of her family and friends, she accepts the attentions of a rich old roue. Several years later she sees Hull in a cafe in another city, and learns from the waiter that he is a prominent man of the place. Mary conspires with a shyster lawyer. They convince Hull that the supposed mock marriage really was legal and that therefore he is a bigamist. They bleed Hull of his fortune, and Mary goes from bad to worse—until she discovers that the man she hates is the father of two little daughters whom he dearly loves. She then gives back part of the money to Mrs. Hull and the children, finally confessing to Hull that she has ruined him simply to get her revenge.

KOMIC

ETHEL'S FIRST CASE (Chapter 14 of the "Bill" Series—Jan. 3).—Mr. Hadley is sought by a heart-sick bride who pleads with him to secure her a divorce. Ethel, meanwhile, has been invited out to luncheon by a new beau. She returns with a necklace which he has presented to her, and when the unhappy wife emerges from the private office, she instantly recognizes Ethel's latest ornament as the jewels which her faithless husband had stolen from her that very morning. She hastens to enlighten Ethel, and they conspire to lure Mr. Jones to the office to visit the stenographer. He rises to the bait, and then Ethel uses her powers on him to such good purpose that Hadley, watching with the wife from the inner office, considers the evidence sufficient to start divorce proceedings at once.

PRINCESS.

WHEN FATE REBELLED (Jan. 1).—Alice Roland is deeply in love with John Reynolds, cashier for a large firm, and on one occasion she accompanies him on one of his trips into the country to pay off employees. It happens that on this particular day the bag containing the pay budget is stolen from the automobile, and Reynolds suspects Alice of the theft. On reporting the loss, the young cashier is discharged. Alice, determined to clear her lover's name and to prove to him how he has misjudged her, has her suspicions diverted to a certain George Rawlings, a rival for her love whom she finds is by no means well disposed toward Reynolds. She succeeds in discovering that Rawlings is the head of a band of crooks, and tracing him to their headquarters, she finds and recovers there the lost bag of money. The taxicab in which she is making her escape, however, is overtaken by the gang. Only the timely arrival of Reynolds and the police save Alice. The thieves and Rawlings are arrested, the money returned to the firm, and the girl's heroism is amply rewarded by her penitent lover's redoubled devotion.

RELIANCE.

A BANAKIE MAIDEN (Two Reels—Jan. 2). The government agent persuades the Chief to send his little daughter to the Indian school at Carlisle, and when Blue Flower returns six years later, she is scornful of the ways of her own people. A young Indian brave comes to woo her and the old chief favors his suit, but the girl repels him and, meeting Hodges, an American prospector, falls in love with the white man. Hodges, however, is unscrupulous. He finds out that Blue Flower's father has a hidden hoard of gold, and meaning to secure the treasure, he wins the Indian girl's promise to elope with him. Meanwhile, he attempts to steal the gold, intending to make it appear that Blue Flower has brought him the fortune with herself. He is surprised, however, by the Chief, and in the struggle which ensues the latter is killed. The daughter discovers the murder, and when she meets Hodges at the appointed place, she is armed with her father's gun. Terror-stricken, the prospector backs away from her over a high cliff and falls to his death. Then the young Indian brave appears and folds Blue Flower in his blanket.

OUR MUTUAL GIRL NO. 51 (Jan. 4).—All arrangements have been made for Margaret to meet James Montgomery Flagg. It is the famous artist's fancy to have a motion picture made of the happy event, so she invites him to be at the Reliance studio at 29 Union Square, New York City, to be photographed with her. Mr. Flagg arrives at the appointed time. The

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doorman, not knowing him, at first refuses him admittance. But Mr. Flagg soon persuades that faithful official to let him enter the studio, where he is met by the director, Lawrence L. McGill. Margaret, however, has not yet put in her appearance, and Mr. McGill phones her. She finds, to her chagrin, that her watch has stopped but promises to hurry down to the studio at once.

Meanwhile, her distinguished guest makes himself thoroughly at home. He finds a young stage hand with artistic ambitions sketching the fat camera man on the back of a piece of scenery. Laughingly, he takes the crayon and with a few deft strokes perfects the drawing. Great is the admiration of the studio employees.

Our Mutual Girl comes rushing in, all apologies, and she and Mr. Flagg are photographed by the fat camera man. Simultaneously, on another stage a scene from the new serial "Runaway June," is being rehearsed. There is trouble, however, as one of the players has failed to report. Mr. Flagg is mistaken by the director's assistant for an "extra," and seeing in him the proper type for the missing part, the assistant tells him to take the stage. Margaret, panic-stricken, rushes over to tell the man that this is James Montgomery Flagg. But the arist puts his finger on his lips—and for the next half hour he works before the camera, to Margaret's mingled amusement and dismay. The scene over, Mr. Flagg is paid two dollars. He invests his first salary as a motion picture actor in a box of Huyler's for Our Mutual Girl.

ROYAL.

PUTTING IT OVER (Jan. 2).—A new parson comes to town with his son and settles there. Seeing the village saloonkeeper throwing out a bum, the Reverend Mr. Goodly interferes—and his son and the pretty daughter of the saloonkeeper are obliged to prevent their parents from getting into a fight. This is the beginning of a friendship between young Goodby and Molly Shannon which is equally displeasing to both fathers. At last the lovers exchange clothing, plotting, thus disguised, to win their point. The parson, failing to recognize the pair, marries them. But the saloonkeeper, who is on to the ruse, arrives just at the close of the ceremony, in time to give away the culprits to the Reverend Mr. Goodly. A stormy scene follows—which ends with both fathers bestowing their blessings upon their willful offspring.

THANHOUSER.

SHEP, THE SENTINEL (Jan. 1).—When May receives a letter from another girl telling her that Jack, her lover, is untrue, she dismisses him. Shep, Jack's beautiful collie, however, is suspicious of Jim Hallet, who, some way, he feels is responsible for his master's unhappiness. He trails Jim and steals another letter, written by Nell Borden, Jim's accomplice, which betrays the plot. This Shep brings to Jack, who then is able to convince May that trickery and Jim's jealousy are behind their estrangement. Meanwhile, Jim has schemed to enter May's house by night and commit a robbery, putting the suspicion upon Jack. But Shep, whom Jack has given to May, hears the thief. The noise of their struggle wakes May, who summons Jack and the police. Jim is arrested, and May has all the evidence she can desire of her lover's faithfulness.

THE BRIDAL BOUQUET (Jan. 3).—Anna Marvin, a dressmaker's assistant, is engaged to Jim Randall, a young mechanic. Jim becomes attracted to a handsome, well-dressed cloak model, and decides to cast off his little sweetheart. Anna is sent to a wealthy home with a gown which has been delayed. It is the occasion of the wedding of the daughter of the house—and as the seamstress enters the hall, the bridal bouquet, tossed by the bride from the staircase, falls into the astonished child's arms. Though she had intended that one of her bridesmaids should have this honor, which, as everybody knows, betokens an early and happy marriage, the bride congratulates the little dressmaker's assistant and sends her home with the beautiful flowers. That evening Jim Randall calls and finds Anna radiantly happy, feeling that the incident of the afternoon is a good omen. He realizes how cruel he has been in neglecting her for the girl of more stylish appearance; and all his love for Anna, flooding back, he persuades her to marry him that very night.

HER MENACING PAST (Two Reels—Jan. 5).—Anna Sanderson has been trained by her father, who is a professional burglar, to be his accomplice. She loves the excitement of the life and has no desire to reform. One day, however, the police trail the father and daughter, and Anna, in scaling a high wall, falls and is knocked senseless. Her father carries her in his arms for some distance. Then, seeing that there can be no escape for either of them thus, he places her in the vestibule of a house, and makes his getaway alone. A young doctor and his mother discover the unconscious girl. But when they have revived her they find that she has lost all remembrance of her past life. They keep her in their home, and eventually Anna and the doctor fall in love and are married. Some time after this, a fall from a horse restores the girl's memory. The old life of peril and adventure reasserts its attraction for her, and she is on the point of rejoining her father, who has discovered where she is living, when she realizes that stronger love of adventure is the new love which she bears her husband.

MUTUAL.

MUTUAL WEEKLY NO. 105 (Dec. 31).—European War Illustrated. Latest pictures from the seat of war. English artillery contingent leaves London for the Continent. Indian troops. Ruins along the Oise River.

San Francisco notifies all America that Panama-Pacific Exposition is ready and will open despite the war. 500,000 letters are written by enthusiastic Californians.

Capt. K. von Schoenberg (in uniform), commander of the ill-fated cruiser "Nurnberg," the fourth of the Kaiser's Pacific squadron to be sunk by the British fleet.

Motor cycle hill climbing contest is held at Washington, D. C.

Big electric plant of Robbins & Myers Company burns at Springfield, Ohio. Loss, one-half million dollars.

Capt. Lewis of U. S. Army starts coast-to-coast trip to demonstrate efficiency of the automobile for war purposes.

Uncle Sam sends troops, commanded by Gen. Bliss, to Naco, Arizona, to quell Mexican trouble on border.

Mr. Arthur Shattuck, piano soloist of American Symphony Orchestras, arrives in America. Sub-titles: Mr. Arthur Shattuck; Countess Kutcherra of the Royal Opera, Berlin.

Representatives of South American Republics meet Secretary of State Bryan at Washington, D. C., to discuss questions of neutrality.

Martin and Bacon, winners of 24-hour roller-skating race at Madison Square Garden, N. Y. City.

A strange religious fiesta on Cathedral Plaza at Misco, Guatemala.

An Odd Race.—A camel wins from a horse.

New $3,000,000 Cathedral is dedicated at St. Louis, Mo.

Los Angeles police burn opium layouts confiscated in Raids on Chinatown.

FEATURE FILM STORIES

MICA FILM CORP.

THE BOOB'S RACING CAREER (Kriterion).—The Boob meets a discomforted motorist and buys his automobile for next to nothing. After some difficulty he learns to drive it and calls at the home of a girl who is entertaining a number of college boys on their vacation. The Boob, believing they are all going to a football game in the town, tells them he is entered in the Corona cup races and asks them to come and see him drive. To his surprise and chagrin they cancel the other engagement and accept his offer. Despite all efforts to get out of it, he is forced to appear at the track as the cars line up for the race.

The Boob finds the solution before the crucial moment and hires a mechanician to drive in his place. The mechanician in the Boob's car wins and all would have gone well with the Boob had he not forgotten to pay the mechanician the amount promised to drive for him.

THANHOUSER SYNDICATE CORP.

ZUDORA (The Case of the McWinter Family—Episode Six—Reels 11 and 12).—The flames were sketching on the wall with their flickering shadows as Mrs. McWinter sat with her little daughter sewing. Near the reading lamp back of her McWinter sat. As his wife turned, and spoke to him, he put down his paper with a surly growl and answered her curtly. Presently the little daughter kissed her father and mother good-night and went to bed.

It was the next evening that McWinter's jealousy finally got the better of him and he determined to do something about the situation with which he found himself confronted. He came home early, kissed his wife and hugged his daughter, then left them and went upstairs to wash. By the time he was down again, their boarder had come home. This boarder was a young man, who was employed in McWinter's chemical works, and it was at Mrs. McWinter's suggestion that he had been allowed to come into their house as a paying guest. This first aroused the suspicions of the head of the house. As Mrs. McWinter said, when it was too late, "Oh, if I had only told him that Jim was my brother. We kept it secret, though, because we wanted Jim to get along on his own merits, and not on my husband's pull."

Before going upstairs the boarder went into the parlor, and when the husband and father came down from his ablutions he found the family boarder leaning over the table, looking at some pictures with an arm round wife and daughter. McWinter resolved to do something, and began planning.

Going to a hut near his factory, McWinter is soon busily engaged in fixing the catch so that it locks the door from outside and thus keeps any one, who is inside when the door closes, a prisoner till help comes. Over the door McWinter now builds a small shelf which is held in place by hinges. From the bottom of it a small piece of wood projects. This operates in such a way that when the door is pushed in the shelf is tilted back towards the wall, thus holding in place whatever may happen to be on it. However, when the door, after being opened, swings to again, and, in swinging back collides with the piece of wood which projects from the bottom of the shelf, the shelf itself, in turn, is tilted downwards and dumps on the stone floor whatever happens to have been on it.

With this idea in his mind he goes back to his chemical works and from the laboratory, when the backs of the two chemists are turned, he takes a bottle from the white label of which in large red letters the one word "Poison" stares. At home, on the pretext of going hunting, McWinter asks his wife if Jim would not like to accompany him on a short gaming expedition. At the suggestion of his wife, McWinter requests Jim to come along. He agrees. As McWinter and Jim were crossing the field together in earnest conversation concerning the prospects of good hunting McWinter exclaims, "By the way, I think I left an old hunting bag of mine in that hut yonder." Hurrying ahead and going into the hut, he adjusts the bottle of poison on top of the little shelf, propping the door open with a stick of firewood. His dog had followed him and now is crouched down beside McWinter, who is waiting for Jim's arrival. His intention is to get Jim in the hut, kick the piece of wood out of the way and get outside himself, knowing well that the bottle on the shelf above would crash to the floor and release inside the hut a volume of deadly fumes. Suddenly Jim appeared.

With a yelp the dog crouching beside McWinter jumped to meet the newcomer, and struck down the stick of wood as he leapt through the door, which closed with a bang, just escaping the hind heels of the hurrying animal. When Jim opened the door after a leisurely interval, for naturally it never occurred to him what was going on inside or that the door was even locked by its accidental closing, McWinter lay dead. A half hour later Jim was arrested charged with the commission of a diabolical crime. The news spread. A mob gathered. Meanwhile, Mrs. McWinter had called on the far-famed Hassam Ali, mystic detective, to investigate the case and save her brother from the electric chair. And to Zudora, his niece, Hassam Ali confided the case. At once she calls on John Storm, her young lawyer sweetheart, for aid in solving the mystery, for each success brings their wedding day nearer.

With Storm's help she does so. After examining the shelf and finding broken glass on the floor, she makes a few inquiries, and just as she has solved the problem she learns that a mob is lynching Jim. Hastening over road and field she persuades them to listen, convinces them of the truth and the man is freed.

ZUDORA (The Mystery of the Lost Ships—Episode Seven—Reels 13 and 14).—The seventh case, which Zudora was called upon to solve, proved to be the most difficult problem of all that she had encountered. It happens that the J. B. Starr Company, a shipping concern, whose vessels ply in all parts of the world, keep losing ships without apparent reason, when no rough weather or collisons have been reported. The company gain an apparent clue to these strange disappearances, when a series of mysterious explosions occur on some of their ships lying at their docks. Obviously it is the work of some enemy and after placing the case in the hands of a detective agency, which gains little information for them, the head of the company appeals to Hassam Ali. The mystic, in accordance with his agreement, turns the case over to his ward, Zudora.

Just at this time John Storm, her sweetheart, has asked her for her photograph, and she has promised to have one taken. Not realizing the fell designs of her uncle, Zudora asks him where she may have her likeness taken, and he directs her to a certain photographer, one Fal Green, above whose studio there lives an inventor-confederate of the mystic. Hassam plans there to gain the ends for which he had been striving.

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Zudora goes to the photographer's, and while she is there her uncle calls on the inventor and to his surprise learns from him that he has discovered a wonderful but terribly destructive power in a certain ray of light, which he is able to throw for immense distances, or which, by a clock mechanism, he can release at a given time. From him Hassam also learns that the ships were destroyed merely as a means of proving the power of his discovery. By a liberal use of money the mystic persuades the inventor to agree to follow his instructions. Then the two men, through an opening in the floor, watch Zudora pose for her photograph in the studio below. Later Hassam plans to make use of his friend's mysterious invention to destroy his mysterious niece. Meanwhile Zudora has learned many things from Fal Green, the photographer. He is aware of the remarkable invention of Hassam's ally, although he does not know of the evil uses to which it has been put, and he tells Zudora about it. Also he tells her of an invention of his own, a certain chemical mixture, which he has discovered, which records and develops a picture instantaneously. Aided by John Storm, Zudora concludes that there is some connection between the lost ships and the inventor above the photographer's studio, but she keeps her own counsel, awaiting developments.

When she returns to the studio for her finished pictures, her uncle follows her again, determined to wreak his will. While the photographer is absent for a moment, she examines a bottle of the curious mixture he had told her about, and by accident drops it, shattering it to pieces. As she stoops to clean up the mess, she is astounded to see the pictured face of her uncle appear on the floor, and looking upward sees him hurriedly withdrawing his face from the aperture in the ceiling. Certain that all is not right she hastens from the studio and informs Storm of her strange experience, while Fal Green goes to accuse the inventor of spying on him. Storm returns with her after notifying a detective agency to send two operatives to the photographer's studio. Arrived there they force their way into the inventor's rooms, when suddenly there is an explosion and the house is in flames.

And then a strange thing happens. In the general stampede for safety Storm and the others in the house reach the street unharmed, while Zudora, alone, is trapped in the doomed building. Storm seems dazed by the danger to his sweetheart and wrings his hands helplessly. Then out of the crowd dashes a solitary figure. It is James Baird. He fights his way through the flame and smoke of the burning house to Zudora's side and carries her safely to the street.

He puts her down tenderly and when, a moment later, she recovers her senses and turns to thank him, he is gone.

PARAMOUNT.

CAMEO KIRBY (Lasky-Lieber).—"Cameo" Kirby, so-called because of his fondness for cameos, is the son of a New Orleans plantation owner who dies insolvent. When the plantation and slaves are sold at auction, Cameo's favorite body-servant is bought by one of his father's old friends, John Randall.

After the sale, Kirby and Randall start north on one of the Mississippi River boats. Randall meets an acquaintance by the name of Col. Moreau, and after losing heavily to the Colonel on a wager concerning a race between the boat on which they are traveling and another river steamer, consents to a game of poker to get satisfaction. Kirby, who, through his friendship for a certain gambler, is himself adept at the manipulation of cards, suspects that Moreau is not playing an honest game, and finally succeeds in forcing himself in and taking a hand. Randall, having lost all his money, wagers his home. The hand is played, and Kirby wins. Moreau accuses Kirby of cheating, and Randall, not appreciating that Kirby has won only to prevent the estate from falling into the hands of Moreau, shoots himself.

When the body is taken ashore, Kirby meets Adele Randall, the daughter of the dead man, and immediately falls in love with her. But he stands in a very bad light—as a man who has taken the very home from a friend who has just assisted him—and, of course, is held responsible for the suicide. Tom Randall, the son of the suicide, swears to avenge his father. When Moreau and Kirby fight a duel, with results fatal to Moreau, Tom takes the gun from Moreau's body in order that it may appear he was shot while having no weapon with which to defend himself. Kirby is accused of murder and becomes a fugitive from justice. In these black hours, he manages to see Adele, and to tell her the truth with such sincerity that she believes him and shelters him from the mob.

Finally, Moreau's pistol is found in the possession of Tom, whose forced confession frees Kirby from the charge of murder. When in addition to this, the deed for the Randall house which Kirby has sent to the Randall family actually turns up, of course Cameo stands forth again in his true colors as a chivalrous Southern gentleman. On his solemn promise to give up cards and all kinds of gambling, Cameo Kirby is betrothed to Adele Randall.

GENERAL FILM COMPANY.

THE SPORTING DUCHESS (Lubin).—Lord Desborough and Captain Mostyn, both officers in the same regiment, are suitors for the hand of Muriel. Desborough wins and marries her, and thereby incurs the everlasting enmity of his rival. Their regiment is ordered to India, where Desborough falls under the wiles of an adventuress named Vivian Darville. His flirtation is duly reported to the absent wife by Mostyn, and the resultant future trouble between husband and wife, is fanned into flame by the jealousy of Rupert Lee, a young officer whom Vivian has driven to drink by her broken promises. On the return of the regiment to England the Desboroughs open their magnificent home, Desborough Hall, where in spite of the fact that Desborough is on the verge of bankruptcy, expensive entertainments are given under the patronage of the Countess, known as "The Sporting Duchess," because her aspirations are in the direction of hunting, horse racing and other phases of sporting life, rather than the less exciting functions of society. She is a woman of great wealth, keeps a large racing stable, and her liking for Desborough causes her to back his horse, Clipstone, for the Derby, as against King of Trumps, who is Mostyn's entry. Deciding to take unto herself a young husband, she selects Dr. Streatfield, a young army surgeon of fickle temperament, who has become engaged to Vivian Darville on the voyage home from England, and whom he introduces into the Desborough circle, only to find that his true affinity is Annette, daughter of Colonel Donnelly. Vivian's interest, however, goes no further than to be introduced into society through her engagement to Streatfield, and once under the Desborough roof, she begins to aid the villainous Mostyn in effecting a separation between the Desboroughs. This will open the way to Mostyn's attentions to Muriel, and at the same time secure revenge for Desborough's casting her off in India. But there is in the household, as nurse for the Desborough heir, Harold, Mary Aylmer, daughter of Desborough's stable trainer, whom Mostyn has betrayed under promise of marriage. She exacts fulfillment of that promise, and the plotters decide to remove her from the field of action at once.

Mary reveals her condition to Muriel, who consults Desborough, and he writes her a letter stating that he will provide for her future, but cannot, of course, retain her in his household as preceptress to his own son. At the same time he also writes a letter to Vivian Darville, asking that their former relations be forgotten, and that she no longer should remain in his home, to disturb the restored tender relations between his wife and him. Mary shows the Desborough letter to Mostyn, who promises to do what he can for her in a secret way, at the same time retaining the letter. Going with it to Vivian, she shows him the letter she has received, and the method of parting the Desboroughs is at once revealed. The headings of both letters are torn away, substituting for each other, and two letters are the result, which furnish evidence of Desborough's guilt both with Mary and Vivian. Muriel already prepared by Mostyn for certain compromising disclosures, is shown the letter, believes that her husband is doubly false to her and accepts Mostyn's offer to act as her escort to London, followed by the irate husband. Mostyn takes Muriel to an out-of-the-way inn, where his perfidy is revealed, for she now discovers that his only motive in removing her from her home was to further his own evil designs. She tries to escape from her prison, and a struggle between them is interrupted by Desborough, who administers a severe beating to Mostyn, and informs Muriel that he will at once begin an action for separation. This action results in a sweeping verdict for Desborough, in spite of the earnest efforts of "The Sporting Duchess" and other good friends, and he is given the custody of the child, Harold, a heart-breaking interview taking place in the court chambers. Following his event the affairs of Desborough grow from bad to worse, and even his stable is to be sold, including the great Clipstone, favorite for the Derby.

Believing that Desborough is the betrayer of his daughter, the faithful trainer, Aylmer, deserts him, taking with him Dick Hammond, the lover of Mary, who was to be the mount for Clipstone. The days of sale for the Desborough stable is announced, and to save for Desborough his one hope to recoup his shattered fortunes, his friends decide to raise a fund for the purchase of Clipstone. But their efforts are unavailing, the sum subscribed is not sufficient, and "The Sporting Duchess" is appealed to by Doctor Streatfield and Annette Donnelly to buy the horse herself. Replying that she buys expensive horses only for her husband, the young people magnanimously decide to break the engagement of marriage between them, and the doctor becomes the affianced husband of the Duchess. At the sale the Duchess buys Clipstone: he wins the Derby and nothing is left for Mostyn but to leave the army and retire into solitude with his fellow plotter, Vivian Darville. The unfortunate Rupert Lee, in the cottage where he has been living with Vivian, overhears the interview between Mostyn and Vivian and determines to revenge himself by making atonement for his share in the plots against the Desboroughs, which is done by producing the two Desborough letters with the proper headings supplied. Accordingly the Desboroughs are reunited, the erring Mary is forgiven by her faithful lover, and "The Sporting Duchess," deciding that it is best to be the doctor's mother instead of his wife, restores him to the unhappy Annette Donnelly.

WHEN LOVE AND HONOR CALLED (Essanay—Three Parts).—Broncho Billy is sent on a secret mission to a small Arizona town. There he meets a beautiful girl, Elizabeth Barton, who is betrothed to a handsome daredevil, Juan Martin, of the Bar-O Ranch. Broncho is given a job by the foreman, George Chisholm.

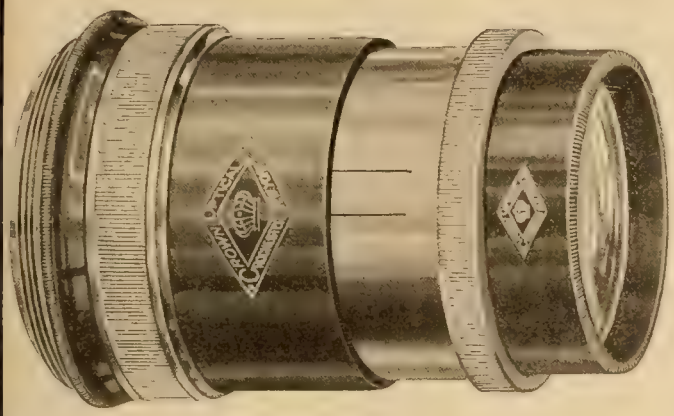
At a dance Martin and another cow-puncher quarrel. Martin draws his gun but Broncho Billy interferes. Martin is enraged and attempts to shoot Broncho. He takes the gun from him, takes the cartridges out and hands it back. Martin plots with the cook and other members of the outfit to poison the coffee of the foreman and steal the cattle. He hopes to throw the blame for the murder and theft on Broncho Billy.

Broncho wakes in the morning to find Chisholm dead and the rest of the company gone with the cattle. He borrows a horse and rides after the thieves. In a battle with the fugitives he is overpowered, and while some of the gang drive the cattle toward the Mexican border, Martin and two others bind Broncho and take him back to town, where they accuse him of murder and theft. He is put in jail. Miss Barton, however, had heard the trio framing the story on Broncho, as they were taking him to the jail, and telephones the sheriff. He immediately starts after the real thieves, leaving Broncho in jail in care of one deputy, pretending to believe Martin's story so he can capture the real thieves before they suspect that he knows of the plot.

The citizens of the town have heard the story from Martin and believe it. They start for the jail to lynch Broncho. Miss Barton hears of it and rushes to the jail ahead of them. She makes the deputy swear Broncho and herself in as his aids. They arm themselves and the three face the mob and tell the men they will fight to the death. They manage to hold off the mob in a desperate fight until the sheriff gets back with his prisoners. He then tells the citizens the true story and they cheer Broncho and the girl. Broncho then turns to the girl who had saved his life and whom he had loved from the first. She denounces Martin and throws herself into Broncho Billy's arms.

ECLECTIC.

THE EXPLOITS OF ELAINE (Episode No. 1, "The Clutching Hand"—Two Parts—Released Dec. 28.)—The Consolidated Insurance Company, of which Taylor Dodge is president, has lost considerable money through the mysterious robberies of the master criminal known as The Clutching Hand. Perry Bennett, a young lawyer assistant to Dodge, is endeavoring to discover the criminal. Being of an affable and pleasing personality, he creates a deep impression upon Elaine, his employer's beautiful daughter. Dodge is visited by Limpy Red, a gunman wronged by The Clutching Hand. Limpy Red advises him how the mysterious crook can be found and gives him directions to find his lair. Dodge dismisses the gunman, and on returning to his office finds a mysterious note, advising him to at once destroy the directions received. It is signed by a well-drawn picture of a clutching hand. Greatly perturbed he returns to his home. Stepping out of his limousine, he is surprised to find an envelope with his enemy's trademark pasted on the door. Entering his home he is met by Elaine, Bennett, and Jameson, a reporter. He refuses to be interviewed by the reporter and enters his library, where he deposits Limpy Red's directions in his safe. Jameson, hearing Dodge remark that he has discovered The Clutching Hand, hastens to his friend Craig Kennedy, a noted detective, and tells him the news. Kennedy is greatly excited by this knowledge, and, calling to Jameson to follow him, hastens on his way to Dodge's home, remarking that he fears for Dodge's life. Meanwhile, as night has fallen, two masked figures approach Dodge's home, and one of them, forcing his way into the cellar, dragging wires, approaches the furnace pipe, and attaches them to it. Dodge, in his library above, as a precaution, removes Limpy Red's correspondence from the safe, and secretes it in a hidden recess in the wall, and places a fake envelope in its place. Turning to answer his telephone, he steps upon an iron register on the floor. As he grasps the telephone, there is a powerful electric flash, and Dodge sinks lifeless to the floor. The deadly wires below have done their work. In a few moments the masked intruder enters the library, notes the dead man, and approaches the safe. Mixing some peculiar powders, he places them on the top of the safe, and ignites a fuse. There is a blinding flash, and immediately appears a hole, burned through the top of the safe. The robber puts in his



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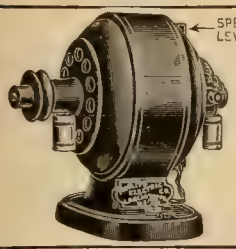

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hand and pulls out the envelope which he supposes contains Limpy Red's confession, and makes his exit. His partner, searching out Limpy Red, slays the squealer, whom he follows from a low dive.

Kennedy, arrived at the Dodge home, arouses the servants, and explains his fears for their master's life. Hearing the whining of Dodge's dog, they hasten to the library, and there discover the victim of the Clutching Hand's vengeance. The detective immediately searches for clues, and discovers finger prints on a plaster bust. Thoroughly examining them, he is greatly surprised to notice that they are his own finger prints. He realizes the cunning villain with whom he has to cope. Bennett, consoling the grief-stricken Elaine, registers a solemn vow to consecrate his life to bringing the Clutching Hand to justice.

THE EXPLOITS OF ELAINE (Second Episode—Two Parts—"The Twilight Sleep"—Jan. 4.)—Elaine Dodge and her lawyer, Perry Bennett, are endeavoring to solve the death of Elaine's father, who was mysteriously slain by The Clutching Hand. Craig Kennedy, the famous scientific detective, has been called in to solve the mystery, but so far his efforts have been productive of no satisfactory result. While investigating a clue at Elaine's home, a letter tied to a stone comes crashing through a window. Kennedy sees that it is another threatening warning from The Clutching Hand. A search fails to reveal the intimidator. Kennedy leaves the house, but promises Elaine that he will not give up the search.

That night a German scientist calls at the Hillside Sanatarium for Women, ostensibly to investigate the celebrated "Twilight Sleep," but in reality to purloin a vial of the drug Scapolorium, which produces the "Twilight Sleep." The peculiarity of the drug is that while it does not render the patient insensible, it keeps her from recalling events following its application. The visitor, having witnessed the operation, takes his leave. The disappearance of the precious vial of Scapolorium puzzles the doctors.

Elaine Dodge, at home in bed, is drugged into unconsciousness by the masked figure of The Clutching Hand, who has entered through her window. While administering the narcotic, a piece of glass, unwittingly broken, drops to the floor. The Clutching Hand then produces the vial of Scapolorium, and injects the drug. Elaine is made conscious by a cold wet towel applied to her forehead, and gazes dazedly into the muzzle of a revolver. In abject terror of her sinister visitor, and obeying his commands, she rises and precedes him from the room.

Next morning, Craig Kennedy, in his laboratory, is amazed at the contents of a letter from Elaine, dispensing with his services as inefficient. He calls Elaine on the 'phone, and is dumfounded to learn that she has no recollection of having communicated with him. He goes to her home, where he is met by Elaine, her Aunt Susan and Perry Bennett. Elaine acknowledges the letter as in her writing, but is unable to account for it. Craig Kennedy's mind, keenly analytical, begins to see light. At his suggestion they all repair to Elaine's bedroom, where his searching eye discovers the fragment of glass dropped by The Clutching Hand. He also notes other evidences of the nocturnal visit, and, putting his data together, astounds the company by informing Elaine that she was the actual author of the letter while under the influence of the "Twilight Sleep." Through his scientific medical knowledge they are astounded to hear that the only way in which Elaine can possibly recall the events of the previous night is to again go into the "Twilight Sleep." Her confidence in Kennedy leads her to agree, and she is again injected with Scapolorium. While under its influence, she repeats in detail the incidents of the night before. Everything is made clear. While Elaine comes slowly out of the "Twilight Sleep" a note is seen to be pushed through the door-jamb. The party rush out, in order to apprehend the malicious agent, but are unsuccessful. Through mistaken identity, Bennett and Jameson struggle fiercely on each side of the portiers. As they discover their error, the cunning face of a servant peers from behind a divan. The mysterious note is a final warning to Craig Kennedy to cease his operations against The Clutching Hand, under a penalty of death. He is coolly indifferent to the threat, and pockets the note under the bewildered and admiring gaze of Elaine.

SHOT IN THE FRACAS—(Jan.)—Sol Grabupksi, the junkman, stops at Murphy's to "pick up" business. Noticing the adjacent house is to let, Sol gives it the "once over," and, as it looks good to him, he decides to become Murphy's neighbor. Sol and Becky, his bigger half, move in in installments. Rastus, black as the ace of spades, seeing an open window and being well "tanked up," enters, and at once throws himself on the bed. However he does not notice that Sol and his wife have preceded him, and immediately the night air is rent with cries of Police!—Murder!—etc. Poor Rastus takes to his heels, and makes an uncertain, though successful, retreat. Peace reigns supreme. The next day Sol, in need of a clothes line, decides to confiscate Murphy's. But the move is seen by Murphy and the battle is on. The fight that follows makes the European war look like a picnic. The forces of Sol and Murphy, augmented by the police, fight to a finish. Bullets fly as thick as flees, but no casualties result.

THE OLD THESPIAN (Pathe—Three Parts—Jan.)—Dr. Delmont, with his fiancee, Clary Dorney, and her mother, attend a performance in which the great Talby is starring. Clary is profoundly impressed by the famous actor and begs her fiance to allow her to see him at the door. She sends Talby a note telling him of her admiration and expressing a wish to meet him. He informs her that he will be strolling in the park the following day, and suggests that they should each wear a white rose. The next day, with bounding heart, Clary hastens to the rendezvous. Her idol has not yet appeared, but she notices an elderly man, who, strange to note, is wearing a white rose. He approaches her, and asks whether she is not the author of the note. She confesses that she is, and is greatly surprised to learn that the white-haired man is the great actor, who, on the stage, was made up to represent a young man. Her dream is shattered.

Years pass. Clary, married to Dr. Delmont, lives happily with him and their daughter. Alas for Talby! Time has dealt unkindly with him. Adversity has laid its heavy hand upon him, and he is now compelled to act the clown with a small circus. Clary and her family attend the performance. Talby recognizes Clary and is crestfallen lest she should in turn recognize him in his fool's attire. After the performance he is ordered to climb a high pole to loosen the guy ropes. He loses his balance and plunges to the ground. Dr. Delmont is called to attend him. While examining the unlucky clown, he finds his wife's picture given to Talby years before. He informs Clary, who hastens to the clown's bedside. Realizing the desperate plight of the fallen idol, Clary and her husband induce him to accompany them and make his home with them. And so we see Talby in a new role; the idol of Clary's baby girl.

NICK WINTER AND THE MYSTERIOUS BANK (Pathe—Three Parts—Jan.)—Richard Maury, a wealthy depositor of the World International Bank, calls in Nick Winter, a celebrated detective, to investigate rumors concerning the stability of the bank. Accordingly, Nick Winter calls at the bank in the guise of a prospective depositor and interviews the manager, Mr. Merserau. After a lengthy interview, he returns to his home, where he receives a telegram from the man whom he had just left, advising him that his identity is known. He also tells Nick that he has absconded with the bank's funds and defies pursuit. Nick hastens to inform Maury, who, rendered desperate by his loss, tries to kill himself. Nick prevents him and rushes to the bank. The bird has flown, however. No clue is left for Nick to work on. While examining the contents of a waste-paper backet, he sees a mysterious female dart out of the room, but is unable to capture her. When he returns, the basket has disappeared. Seeing a ray of light under a desk, he raises the lid, and discovers a secret passage underneath. Following this, he discovers the thieving manager packing a grip. Nick rushes to him, but plunges through a trap door into a dungeon below. Finding himself a prisoner, Nick takes a dynamite fuse which he had secreted about him and blows off the lock. Rushing to the floor above, he makes a vain search for the manager. He finds nothing but a warning note advising him to give up the case. Mrs. Maury calls at the bank and gives Nick a note from her husband asking him to hasten to Maury. Nick is about to obey, when he stumbles upon another secret passage. Seeing Merserau asleep in a chair, Nick tries to capture him, but discovers that it is only a dummy dressed to represent the manager. Before he has time to recover from his surprise, he is set upon by the real Merserau and drugged. Recovering from the drug, he learns from a note which he finds that Maury himself is the real culprit and has been disguised to represent Merserau.

Nick is angered by this new turn of affairs, and determines to run down the fleeing Maury at any cost. He chances to find a note from the railroad company which accompanied tickets for a distant city. Dashing from the bank, Nick meets an aviator and induces him to help in the chase. Getting into an aeroplane, they speed through the air, Nick meantime sending a wireless message to the chief of police from the flying machine, asking to be met by an automobile in order to meet the train on which the guilty Maury and his wife are riding. The change is made and the auto arrives in time. Maury is captured and taken to prison. He escapes, however, by a ruse.

Nick Winter picks up the trail, and follows Maury and his wife to their lair. Ascending to their rooms, he falls into a trap, and is again made prisoner. Bound hand and foot, he is placed in front of a clock which is set with an automatic revolver. The gun is set to shoot at twelve o'clock—fifteen minutes later. Left alone Nick tries to free himself. Cleverly removing his shoe and sock from one foot by the aid of the other, he grasps a nearby telephone with his toes, and telephones to the police for aid. The police respond to his call, and arrive to free Nick just in time to escape the bullet, which is fired on the minute of twelve. They then secrete themselves, and await the return of the two intended murderers. As Maury enters, he is set upon by the waiting police. His wife is also captured, and both are taken to jail, where every precaution is taken to prevent their escape. Nick has won again.

THE BIRTH OF PLANTS (Educational—Jan.—On the same reel.)—Truly marvelous is this pictorial unfolding of Nature's handiwork. The sprouting of the sweet pea, the germination of the bean, the development of the oak from the acorn, the development of the cherry blossom are all shown in a manner that will excite your wonderment and prove a source of interest to all who view these wonders of Nature.

ROMIET AND JULIO (Animated Comedy Cartoon).—A clever pictorial comedy is this cartoon, which graphically describes the tender love-tale of Julio, a masculine feline, and Romiet, the object of his affections. The howling of Julio is so realistically portrayed in this picture that you will imagine it is the product of the real article.

Julio, perched on top of a back-yard fence, sends his unmusical love song in the direction of the home of Romiet, his feline sweetheart. She, reposing cosily on the lap of her oldmaid mistress, sighs as the tender strains reach her ears. Her heart bounds as she recognizes Julio's sweet (?) song. Stealthily stealing to the window, she gazes down at him and signals that her only desire is to be perched by his side. But the oldmaid is wise to Romiet's wishes, and nips her romance in the bud by swooping down on her and removing all chances of her joining her adorer below. Julio realizes that he cannot reach his love, and decides to seek his dinner. Seeing a magpie enjoying a bone, he drives the bird away and captures the trophy. The magpie swears to be revenged. After his repast, Julio returns to Romiet's home, and sees a vender of toy balloons approaching with his wares. Julio confuses the poor peddler, who loses his grip on the top balloons. Catching the string which ties the balloons together, Julio is lifted into the air, and rapidly rises toward his waiting Romiet. But the vengeful magpie punctures the baloons with his sharp bill, and poor Julio is sent sprawling down to earth. Recovering himself, he flees from the pursuing peddler, who seems determined to take every one of Julio's nine lives.

MALAGA (Southern Spain—A Scenic on the same Reel).—An interesting scenic showing the wonderful views of this old city Various aspects of the sugar-cane industry, as well as those of the sardine fisheries, are also shown, making a picture of splendid educational value.

A SCRATCH OF THE PEN (Two Parts—Jan.)—Harvey Abbot, the nephew of Squire Thornton, is in the power of Jim Roycroft, a blackmailer. Harvey tells Jim that he will meet his demands as he expects to marry Eleanor, his uncle's ward. Eleanor, however, is in love with Harvey's cousin, Frank, and gives no encouragement to Harvey. Jim presses Harvey for money and renders him desperate. Abbot promises Jim money if he will meet him the next day. They meet as agreed, and Harvey makes a murderous attack on Jim, leaving him for dead. Jim is found by Frank, who is accused of the crime and sent to prison. Jim is made an imbecile by the attack. Harvey, in fear lest Jim's memory will return, decoys him to a high cliff and throws him off into a river below. Jim is rescued by Frank, who has escaped from prison. The shock restores his memory. He proves Frank's innocence and then hunts up his assailant. A terrific fight ensues, which only ends when both men lie stiff and stark on the bed of a nearby river. The scratch of the pen which placed Harvey in Jim's power marked the final episode in a misspent career. Frank receives his consolation and reward in the smiles of Eleanor, who always believed him innocent.

THE PRICE OF TYRANNY (Four Parts—Jan.)—Archibald J. Wright, the owner of the Burlingbrook Cottonmills, has an ungovernable temper. His son Edward, in defiance of his father's wishes, takes a day off from work to go hunting with his friends. After lunch a "friendly" game of cards is started, and Edward has to sign an I. O. U. for $10,000. He confesses his debt to his father, who works himself into a towering rage, and decides to send his son to a factory in India, where he will have to toil with the natives for a livelihood. For six months Edward labors wearily in the torrid Indian climate, and the only balm for his wounded spirit lies in the gentle glances of a young Hindoo maid. Their infatuation is noticed and word reaches his father of the intended marriage. He prohibits the union under penalty of disinheritance.

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PROJECTION ENGINEER.—Highest quality, can produce results. At liberty after Jan. 1st. Also studio work. J. C., care of Moving Picture World, N. Y. City.

AT LIBERTY.—After Jan. 15th, manager of five years' experience for picture theater. Now managing a theater of seven hundred seating capacity, doing more business than any two theaters in this locality. Highest references, satisfaction guaranteed. Address MANAGER, Box 20, Petersburg, Va.

YOUNG MAN, 18, would like to learn moving picture photography or dark room; film experience. Best references. Will go anywhere. J. A. RENSHAW, Gen. Del., Newark, N. J.

AT LIBERTY—Manager, operator, and wife, A1 pianist; references exchanged; only reliable managers reply. THE PALMERS, 137 Front St., Deposit, N. Y.

HELP WANTED.

WANTED—Experienced booking agent to book a four-reel feature on commission. References and bond required. P. O. Box 32, Turners Falls, Mass.

BUSINESS OPPORTUNITIES.

FOR SALE—Feature Film Exchange at Cleveland doing good business. Good reason for selling. M. S., 105 4th Ave., Pittsburgh, Pa.

FOR LEASE—Building for moving pictures, capacity, one thousand, centrally located, opposite leading hotel. Population seventy thousand. Shows can operate every day. Owner offers long lease, four thousand per year. Half first year's rent allowed for alterations, tenant spending like amount. Must be seen to be appreciated. L. E. WATERMAN, Terre Haute, Ind.

FOR SALE—Best theater proposition for the price in Michigan; also fully equipped skating rink. Both doing fine business, but we have manufacturing interests to care for. BATES, Greenville, Mich.

FOR LEASE—Large two-story building, 60 ft. frontage by a depth of 250 ft. Running from street to street, well located. Easily remodeled into a modern picture show to seat at least two thousand people, in one of the best towns in the south. We have an option on a twenty-five-year lease and will furnish at least one-half of the capital. Chance for a big money maker. See us. THE JAMES H. BUTTON CO., 304 Inter-Southern Bldg., Louisville, Ky.

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WANTED—Picture theater; must bear close investigation. R. NICHOLS, 916 S. Sixth St., Lyons, Iowa.

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WANTED—Two or three second-hand printers; must be in first-class condition. Address TENNESSEE INDUSTRIAL FILM CO., Knoxville, Tenn.

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CHAIRS for theaters, halls, etc. Cast iron, $1; steel frame, $1.10; folding, $5.50 dozen; also theater second hand. ATLAS SEATING CO., 501 Fifth Ave., N. Y. City.

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WANTED.—New features for cash in 3, 4 and 5-reel subjects. THE SHERMAN FEATURE SERVICE CO., 220 West 42d St., Candler Bldg., Suite 610, N. Y. City.

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Harold, Wright's nephew, has craftily insinuated himself in his uncle's good graces and has succeeded Edward in the factory. Wright's spirit, softening with his advancing years, he yearns for his banished son and has his agent in India make inquiries for him. He learns that Edward and his wife had lived an ideal life the first four years of their marriage and had been blessed with a girl baby. Business reverses, however, had forced Edward to leave India, and he was last seen and heard of as an itinerant photographer in Greece. In reality Edward's troubles have come so heavily on him that he is finally overwhelmed and dies. His final message to his wife, enclosing a note to his father, tells her to go to Burlingbrook, and if his father seems softened to make her identity known; otherwise not. She starts with her child, but the road is trying, and after securing shelter in a wayside hovel her grief, together with the hopeless outlook for the future, cause her also to pine away.

Maud, left alone, is forced to sell her donkey to satisfy the debt she and her mother incurred. However, her youth and hope help her out, and she sets to work and earns her passage to the States. Arrived at Burlingbrook, she secures employment in Wright's cotton mills through a girl she meets. Her knowledge of Italian stands her in good stead when old Archibald Wright receives a foreign letter concerning his son and has no one to read it to him. His solicitude for his son, her father, touches her deeply, but she forbears to speak, because of the presence of the nephew, Harold, whom she suspects of duplicity. The letter contains the information that his son was last seen in Chiesa, Italy. Wright telegraphs to the Mayor of Chiesa, who responds that his son died there two months before. The shock of this news makes necessary an immediate operation on the old man's eyes, over which a cataract has been closing for some time past. The operation is successful. When his sight is restored he desires to see the child who was so attentive to him in his sorrow. When she is brought into his office she is sadly startled by a picture of her father on the wall. She cannot repress a gentle and pathetic caress to the portrait, and, on being questioned by the old man, declares her parentage. She also gives him the note sent him by his son, in which he is forgiven his past cruelties and entrusted with the care of his daughter-in-law and her child. The father is deeply affected by the disclosure, but is made doubly miserable at the news that the mother is also dead. He pays an awful price for his "rod of iron," but sees a chance for a sinner's repentance in the care of his new-found granddaughter.

SELIG STORIES.

(Continued from page 267.)

lives. Doris accepts and finds true enjoyment there. The lesson of love is quickly learned and Doris rejects her wealthy friends for happiness in a real home.

THE SNAILBURG VOLUNTEERS (Jan. 15).—The village of Snailburg is far removed from the centers of civilization. The Bazoo prints news events of the world several weeks after they occurred, as there is no telegraph line to Snailburg, and the news travels by slow freight.

The threats of war against Mexico alarm the villagers who organize a volunteer force to repel possible invaders. They drill and manoeuver under the directions of earnest officers and the neighbors look upon their efforts with awe and admiration.

Two hoboes come to town and devise a plot for a swell "feed" at the expense of the villagers. One takes a part of a Mexican spy while the other assumes the role of an American soldier in pursuit of the said spy. The volunteers at drill are dispersed in a panic when the supposed Mexican spy makes his appearance. They scatter in all directions, while the hoboes feast upon huckleberry pie abandoned by one of the village housewives.

ROBERT THORN FORECLOSES (Jan. 16).—Violet Fitzhugh and her mother are distressed by the prospect of an immedate foreclosure of a mortgage on their home. The mortgage is held by a banking concern, which has just sent them a notice that unless the interest on the mortgage is paid at once, foreclosure proceedings will be instituted within ten days.

Violet tries to comfort her mother by saying she thinks she can secure an extension. She drives to the city, and visits the office of the banking concern where she confers with one of the officials who tells her that there is no recourse. The interest must be paid at once.

Doris finds the discarded uniform which her grandfather wore when he was killed in the Civil War. In one of the pockets is a letter, telling of a hidden treasure of money. She finds the treasure, but it is in Confederate bills. A thief attacks her and she is rescued by Robert Thorne, the president of the banking concern. Without knowing his identity, she tells him of her distress. It is a case of love at first sight, and the mortgage is hastily cancelled by Cupid.

PATHE.

PATHE'S DAILY NEWS, NO. 88, 1914 (Dec. 23).—Animated map showing scenes of Liege.
First aid in the trenches.
Soldiers shave under difficulties.
Soup kitchen gives alms to destitute.
Harry K. Thaw ordered back to Matteawan.
Society folk ship clothes to French troops.
Pan-American Congress meets.
Mrs. Beck, who is missing.

PATHE'S DAILY NEWS, NO. 89, 1914 (Dec. 28).—Animated map, showing attack on Paris.
Troops suffer from intense cold.
Mail from home reaches fighting soldiers.
Nuns flee from shelled convent.
Troops depart for Arizona.
Skiing contest in Canada.
Largest oyster center in the country.
Lee Magee signs with the Federals.

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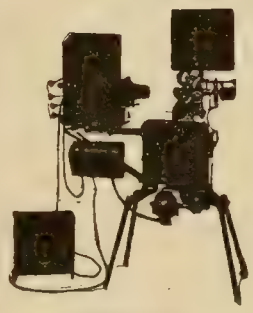
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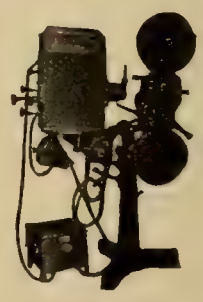
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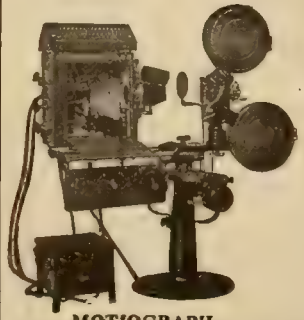
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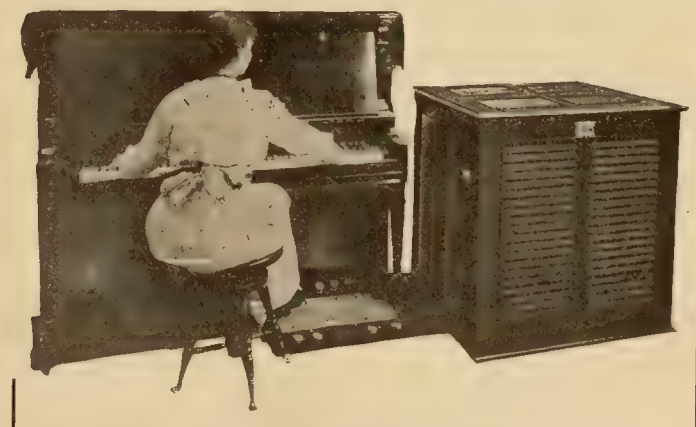

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INDEPENDENT RELEASE DATES

AMERICAN.

Jan. 6—The Alarm of Angelon (Drama).
Jan. 11—Restitution (Two Parts -Drama).
Jan. 13—The Black Ghost Bandit (Drama).
Jan. 15—The Clubman's Wager (Drama).
—Producing a Nation's Pride (Edu.).

BEAUTY.

Jan. 5—In the Vale of Sorrow (Drama).
Jan. 12—The Spirit of Giving (Drama).

BIG U.

Jan. 12—The Useless One (Drama).
Jan. 14—The Hearts of the Brady's (Western—Drama).

BISON.

Jan. 2—In the Jungle Wilds (Two Parts—Animal—Drama).
Jan. 9—Custer's Last Scout (Two parts—Dr.).
Jan. 16—The Governor Maker (Two Parts—Modern—Drama).

BRONCHO.

Jan. 13—Mother Hulda Two parts—Drama).
Jan. 20—The Chinatown Mystery (Two Parts—Drama).

DOMINO.

Jan. 14—In the Land of the Otter (Two parts—Drama).
Jan. 21—The Still on Sunset Mountain (Two parts—Drama).
Jan. 28—Through the Murk (Two Parts—Dr.).

ECLAIR.

Jan. 3—The Hermit's Secret (Western—Dr.).
Jan. 6—The Collingsby Pearls (Two parts—Society Drama).
Jan. 10—The Dummy Husband (Comedy-Dr.).
Jan. 13—Reunited (Two Parts—Domestic—Dr.).
Jan. 17—Romance in Bear Creek (Western—Drama).

GOLD SEAL.

Jan. 5—The Mystery of the Throne Room (My Lady Raffles Series) (Two parts—Detective Drama).
Jan. 12—A Woman's Debt (Two Parts—Dr.).

IMP.

Jan. 4—Three Times and Out (Comedy-Dr.).
Jan. 8—She Was His Mother (Three parts—Drama).
Jan. 11—No release this week.
Jan. 15—A Gentleman of Art (Two Parts—Detective—Drama).

JOKER.

Jan. 4—Two of a Kind (Comedy).
Jan. 9—A Political Mess (Comedy).
—The Modern Poultry Farm (Edu.).
Jan. 11—The Butler's Baby (Comedy).
Jan. 16—Hubby's Cure (Comedy).
—Quaint Brittany (Educational).

KAY BEE.

Jan. 15—The Cross of Fire (Two Parts—Dr.).
Jan. 22—Sargeant Jim's Horse (Drama).
Jan. 22—The Man Who Died (Drama).
Jan. 29—Bottomless Pit (Drama).
Jan. 29—The Famine (Drama).

KEYSTONE.

Dec. 24—Their Fatal Bumping (Comedy).
Dec. 26—His Second Childhood (Comedy).
Dec. 28—Gussle, the Golfer (Comedy)
Dec. 31—Hogan's Wild Oats (Comedy).
—A Steel Rolling Mill (Educational).
Jan. 2—A Dark Lover's Play (Comedy)
Jan. 4—Hushing the Scandal (Two parts—Comedy).

KOMIC.

Jan. 3—Ethel Gets the Evidence (No. 14 of the "Bill" Series—Comedy).
Jan. 10—Love and Business (Comedy).
Jan. 17—A Flyer in Spring Water, No. 15 of the "Bill" Series (Comedy).

L. K. O.

Jan. 10—Through a Knot Hole (Comedy).
Jan. 13—Thou Shalt Not Flirt (Comedy).
Jan. 17—Caught With the Goods (Comedy).

MAJESTIC.

Jan. 10—Three Brothers (Two parts—Drama).
Jan. 12—Probation (Drama).
Jan. 17—What Might Have Been (Two Parts—Drama).
Jan. 19—On the Table Top (Drama).
Jan. 24—The Better Man (Drama).

NESTOR.

Jan. 8—When His Lordship Proposed (Com.).
Jan. 12—A Maid by Proxy (Comedy).
Jan. 15—When the Mummy Cried for Help (Comedy).

POWER'S.

Jan. 1—No Release This Week.
Jan. 9—A Girl of the Pines (Drama).
Jan. 16—An Outlaw's Honor (Western—Dr.).

PRINCESS.

Jan. 1—When Fate Rebelled (Drama).
Jan. 8—Check No. 30 (Drama).
Jan. 15—Pleasing Uncle (Comedy).

RELIANCE.

Jan. 9—The Lost Receipt (Two parts—Drama).
Jan. 11—Our Mutual Girl, No. 52 (Topical).
Jan. 13—The Terror of the Mountains (Dr.).
Jan. 16—One Flight Up (Two Parts—Drama).
Jan. 18—Mutual Monographs.
Jan. 20—The Sea Brat (Drama).

REX.

Jan. 7—A Man's Temptation (Drama).
Jan. 10—Star of the Sea (Two parts—Drama).
Jan. 14—Pawns of Fate (Two Parts—Drama).
Jan. 17—A Small Town Girl (Two Parts—Human Interest—Drama).

ROYAL.

Jan. 2—Putting It Over (Comedy).
Jan. 9—Married by Installment (Comedy).
Jan. 16—The Unwilling Bride (Comedy).

STERLING.

Dec. 24—Innocent Dad (Comedy)
Dec. 31—Love and Water (Comedy).
Jan. 7—Olive's Love Affair (Comedy).
Jan. 14—Those German Bowlers (Comedy).

THANHOUSER.

Jan. 10—An Inside Tip (Drama).
Jan. 12—The Speed King (Two parts—Drama).
Jan. 17—A Yellowstone Honeymoon (Drama).
Jan. 19—Craft vs. Love (Two parts—Drama).
Jan. 24—The Dog Catcher's Bride (Comedy).
Jan. 26—Finger Prints of Fate (Two Parts—Drama).
Jan. 29—The Volunteer Fireman (Drama).
Jan. 31—Helen Intervenes (Drama).

VICTOR.

Jan. 4—Terence O'Rourke, Gentleman Adventurer Series—"A Captain of Villainy (Two parts—Drama).
Jan. 8—No Release this Week.
Jan. 11—My Lady High and Mighty (Two Parts—Comedy—Drama).
Jan. 15—Father's Strategy (Comedy—Drama).

FEATURES.

APEX.

Jan—The Vultures of the Coast (Three parts—Drama).

BOX OFFICE ATTRACTIONS CO.

Jan—The Children of the Ghetto (Drama).
Jan—The Gilded Fool (Drama).
Jan—The Butterfly on the Wheel (Drama).
Jan—The World and His Wife (Drama).

ECLECTIC.

Jan—The Bomb Boy (Pathe—Three parts—Comedy-Drama).
Jan—The Red Scar of Courage (Pathe—Two parts—Drama).
—A Storm on the Welsh Coast (Edu.).
Jan—Rastus' Rabid Rabbit Hunt (Comedy-Cartoon).
—Gingi—Southern India (Educational).
Jan—The Secret of the Mountain (Pathe—Four parts—Drama).
—Sugar Making (Cuba) (Educational).
Jan—The Life of Our Saviour (Pathe—Seven Parts—Drama).
Jan. 4—The Exploits of Elaine, Episode 2 (Pathe—Two Parts—Drama).
Jan—The Old Thespian (Pathe—Three Parts—Drama).
Jan—Shot in the Fracas (Pathe-Comedy).
Jan—Nick Winter and the Mysterious Bank (Pathe—Three Parts—Drama).
Jan—The Birth of Plants (Pathe—Educational).

PARAMOUNT PROGRAM.

Jan. 4—Girl of the Golden West (Lasky-Belasco—Five parts—Drama).
Jan. 11—The Dancing Girl (Famous Players—Five parts—Drama).
Jan. 14—Aurora Leigh (Smalleys—Five parts—Drama).
Jan. 21—Young Romance (Lasky—Five parts—Drama).
Jan. 25—The Goose Girl (Lasky—Five parts—Drama).
Jan. 28—After Five (Lasky-Liebler—Five parts—Drama).

SAWYER.

Dec. 20—Without Hope (Flamingo—Five Parts—Drama).
As a Man Sows (Aquilla—Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).

STRAND FILM CO.

December—A Double Haul (Baco—Three Parts—Drama).
December—A Strange Adventure (Drama).

SUNSET MOTION PICTURE CO.

Jan—Rescue of the Steffansson Arctic Expedition (Topical).

UNITED WARNERS.

December—The Love of Princess Yolande (Dr.).
Dec. 3—A Mountain Goat (Luna—Comedy).
Dec. 10—Shot in the Fracas (Luna—Comedy).
Dec. 17—Finished at Sea (Luna-Comedy).
Dec. 17—Rural Romeos (Luna-Comedy).
Dec. 21—The Adopted Daughter (Three Parts—Drama).
Dec. 24—His Neighbor's Pants (Luna-Comedy).
Dec. 24—The Chaser (Luna—Comedy).
Dec. 31—The Big Stick (Luna—Comedy).
Dec. 31—Too Many Wives (Luna—Comedy).
Jan.—The Heart of a Man (Drama).

WORLD FILM CORP.

Jan. 4—Mrs. Wiggs of the Cabbage Patch (Calif. M. P. Corp—Comedy).
Jan. 11—Deep Purple (Lieber—Five Parts—Drama).
Jan. 18—Mignon (Drama).
Jan. 25—Wildfire (Drama).

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Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 29—The Crimson North (Special—Two parts—Drama).
Dec. 31—Two Stray Souls (Drama).
Jan. 1—The Efficiency Squad (Comedy). —Diogenes' Weekly, No. 4-11-44 (Com.).
Jan. 2—All For the Boy (Drama).
Jan. 4—From the Shadow (Drama).
Jan. 5—Money (Special—Two Parts—Drama).
Jan. 7—Playthings of Fate (Drama).
Jan. 8—The Barrier Between (Drama).
Jan. 9—A Safe Adventure (Comedy). —The Fashion Shop (Comedy).

EDISON.

Dec. 29—The Lesson of the Flames (Sixth of "Olive's Opportunities" Series—Drama).
Dec. 30—The Courtship of the Cooks (Farce—Comedy).
Jan. 1—Young Mrs. Winthrop (Special—Two parts—Drama).
Jan. 2—Uncle Crusty (Educational).
Jan. 4—The Champion Process Server (Com.).
Jan. 5—Olive and the Burglar (Seventh of the "Olive Opportunities" Series—Dr.).
Jan. 6—Expensive Economy (Comedy).
Jan. 8—The Magnate of Paradise (Special—Two parts—Drama).
Jan. 9—The Girl at the Key (Drama).
Jan. 11—A Superfluous Baby (Comedy).
Jan. 12—Olive's Other Self (Eighth of "Olive's Opportunities" Series—Drama).
Jan. 13—Curing the Cook (Comedy). —McGinty and the Count (Comedy).
Jan. 15—Lena (Special—Two Parts—Comedy).
Jan. 16—The Banker's Double (Drama).

ESSANAY.

Dec. 29—The Way of the Woman (Drama).
Dec. 30—Two Dinky Little Dramas of a Non-Serious Kind (Comedy).
Dec. 31—Snakeville's Rising Sons (Comedy).
Jan. 1—The Shanty at Trembling Hill (Special—Two Parts—Drama).
Jan. 2—Broncho Billy and the Escaped Bandit (Reg. in U. S. Patent Office) (Western—Drama).
Jan. 4—Sweedie and the Sultan's Present (Comedy).
Jan. 5—The Gallantry of "Jimmy" Rogers (Comedy Drama).
Jan. 6—The Fable of the City Grafter and the Unprotected Rubes (Comedy).
Jan. 7—The Battle of Snakeville (Western—Comedy).
Jan. 8—Surgeon Warren's Ward (Special—Two parts—Drama).
Jan. 9—Broncho Billy and the Claim Jumpers (Reg. in U. S. Patent Office) (Western—Drama).
Jan. 11—Sweedie's Suicide (Comedy).
Jan. 12—By a Strange Road (Drama).
Jan. 13—The Fable of "The Fellow Who Had a Friend Who Knew a Girl Who Had a Friend" (George Ade Com.).
Jan. 14—When Slippery Slim Went for the Eggs (Western—Comedy).
Jan. 15—Dear Old Girl (Special—Two Parts—Drama).
Jan. 16—Broncho Billy and the Sisters (Reg. U. S. Pat Office—Western—Drama).

KALEM.

Dec. 29—Love, Oil and Grease (Comedy).
Dec. 30—The Derelict (Special—Two Parts—Drama).
Jan. 1—Getting Father's Goat (Comedy).
Jan. 2—The Girl Telegrapher's Peril (Eighth of the "Hazards of Helen" Series—Drama).
Jan. 4—Cast Up by the Sea (Special—Two parts—Drama).
Jan. 5—The Waitress and the Boobs (Comedy).
Jan. 6—The Scorpion's Sting (Special—Two parts—Drama).
Jan. 8—Put Me Off at Wayville (Comedy).
Jan. 9—A Leap from the Water Tower (Ninth of the "Hazards of Helen" Series—Drama).
Jan. 11—The Adventure at Briarcliff (Special—Two Parts—Comedy).
Jan. 12—A Bold, Bad Burglar (Comedy).
Jan. 13—The Stolen Ruby (Special—Two Parts —Drama).
Jan. 15—A Boob for Luck (Comedy).
Jan. 16—The Broken Circuit (Tenth of the "Hazards of Helen" Series—Dr.).

LUBIN.

Dec. 29—A Cowboy Pastime (Comedy).
Dec. 30—The Intriguers (Special—Two Parts—Drama).
Dec. 31—Fate and Fugitive (Special—Two Parts —Drama).
Jan. 1—A Clean Slate (Drama).
Jan. 2—He Gave Him a Million (Comedy). —What He Forgot (Comedy).
Jan. 4—Patsy Bolivar, Series No. 2—Patsy's First Love (Comedy).
Jan. 5—The New Editor (Comedy). —They Looked Alike (Comedy).
Jan. 6—Comrade Kitty (Special—Two parts—Drama).
Jan. 7—A War Baby (Special—Two parts—Drama).
Jan. 8—Love's Savage Hate (Drama).
Jan. 9—Feel My Muscle (Comedy).
Jan. 11—Patsy Bolivar, No. 3—Patsy at College (Comedy).
Jan. 12—Baseball and Trouble (Comedy).
Jan. 13—When Honor Wakes (Special—Two Parts—Drama).
Jan. 14—The Friendship of Lamond (Special—Two Parts—Drama).
Jan. 15—Out of the Storm (Drama).
Jan. 16—Mr. Stubb's Pen (Comedy). —Spaghetti and Lottery (Comedy).

MINA.

Dec. 31—The Siege of Liege (Comedy).
Jan. 7—Alias Greased Lightning (Comedy).
Jan. 14—Distilled Spirits (Comedy).

SELIG.

Dec. 22—Ward Brent Pays (Drama).
Dec. 23—One Traveler Returns (Drama).
Dec. 24—Hearst-Selig News Pictorial No. 86 (News).
Dec. 25—Doc Yak and Santa Claus (Comedy).
Dec. 26—The Champion Bear Slayer (Comedy).
Dec. 28—The Flower of Faith (Special—Two Parts—Drama).
Dec. 28—Hearst-Selig News Pictorial, No. 87 (News).
Dec. 29—Cactus Jake, Heart-Breaker (Western—Comedy).
Dec. 30—The Old Letter (Drama).
Dec. 31—Hearst-Selig News Pictorial, No. 88 (News).
Jan. 1—Wipe Yer Feet (Farce-Comedy)
Jan. 2—Lassoing a Lion (Drama).
Jan. 4—The Strange Case of Princess Khan (Special—Two parts—Drama).
Jan. 4—Hearst-Selig News Pictorial, No. 89 (News).
Jan. 5—A Militant Schoolma'am (Comedy-Dr.)
Jan. 6—In the Line of Duty (Drama).
Jan. 7—Hearst-Selig News Pictorial, No. 90 (News).
Jan. 8—The Strenuous Life (Farce-Comedy).
Jan. 9—Further Adventures of Sammy Orpheus (Drama).
Jan. 11—The Old Code (Special—Two Parts—Drama).
Jan. 11—Hearst-Selig News Pictorial, No. 91 (News).
Jan. 12—Harold's Bad Man (Comedy).
Jan. 13—The Richest Girl in the World (Dr.).
Jan. 14—Hearst-Selig News Pictorial, No. 92 (News).
Jan. 15—The Snailburg Volunteers (Comedy).
Jan. 16—Robert Thorne Forecloses (Drama).

VITAGRAPH.

Dec. 29—The Plot (Special—Two Parts—Dr.).
Dec. 30—Forcing Dad's Consent (Comedy).
Dec. 31—Love Will Out (Comedy—Drama).
Jan. 1—Auntie's Portrait (Comedy).
Jan. 1—Rattlesnakes (Educational).
Jan. 2—In the Latin Quarter (Special—Two Parts—Drama).
Jan. 4—The Fates and Flora Fourflush (Part 1 of the Ten Billion Dollar Mystery Serial—Treachery In the Clouds) (Comedy).
Jan. 5—Two Women (Broadway Star Feature —Three parts—Drama).
Jan. 6—Billy's Wager (Comedy).
Jan. 7—The Man, the Mission and the Maid (Comedy-Drama).
Jan. 8—The Smoking Out of Bella Butts (Comedy).
Jan. 9—A Daughter of Israel (Special—Two parts—Drama).
Jan. 11—Fates of Flora Fourflush, Part 2—Treasure Temple of Bhosh (Com.).
Jan. 12—A Mix-Up in Dress Suit Cases (Special—Two Parts—Comedy).
Jan. 13—The Hair of Her Head (Comedy).
Jan. 14—The Legend of the Lone Tree (Dr.).
Jan. 15—Chiefly Concerning Males (Comedy).
Jan. 16—The Sage-Brush Gal (Broadway Star Features — Special — Three Parts — Drama).

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Dec. 19—Fantasma (Five parts—Drama).

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Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).

KALEM.

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LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).

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January—The Carpet from Bagdad (Five Parts —Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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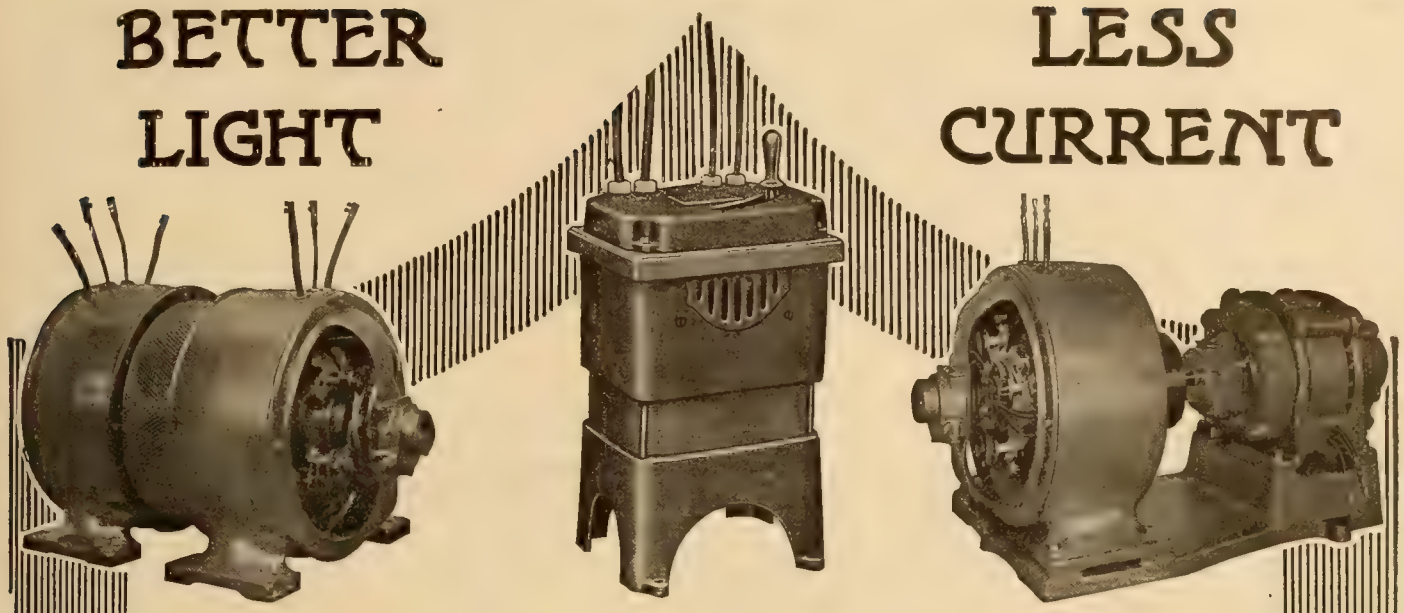

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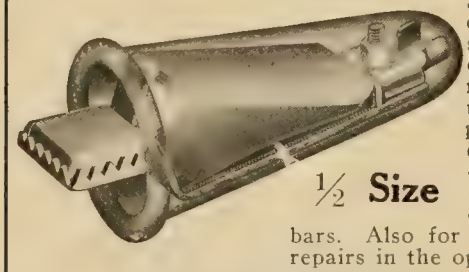

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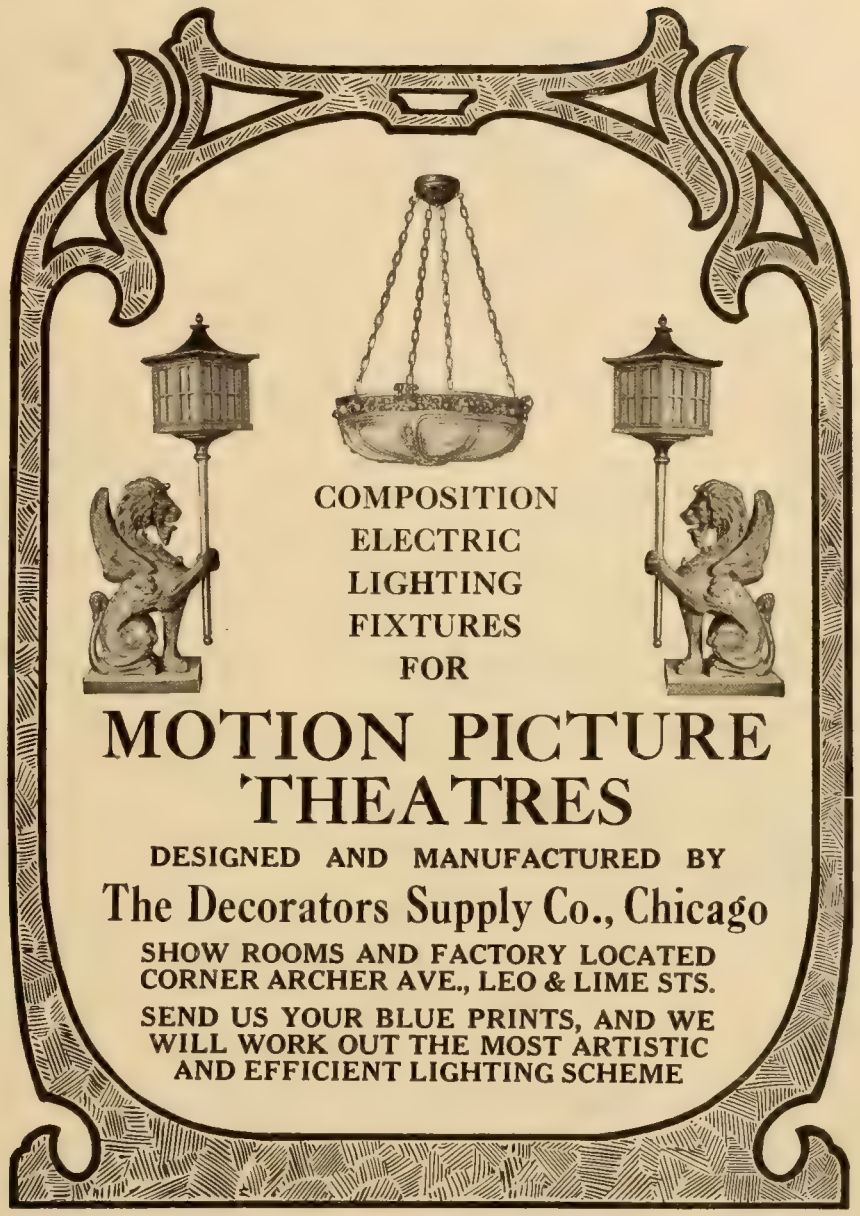

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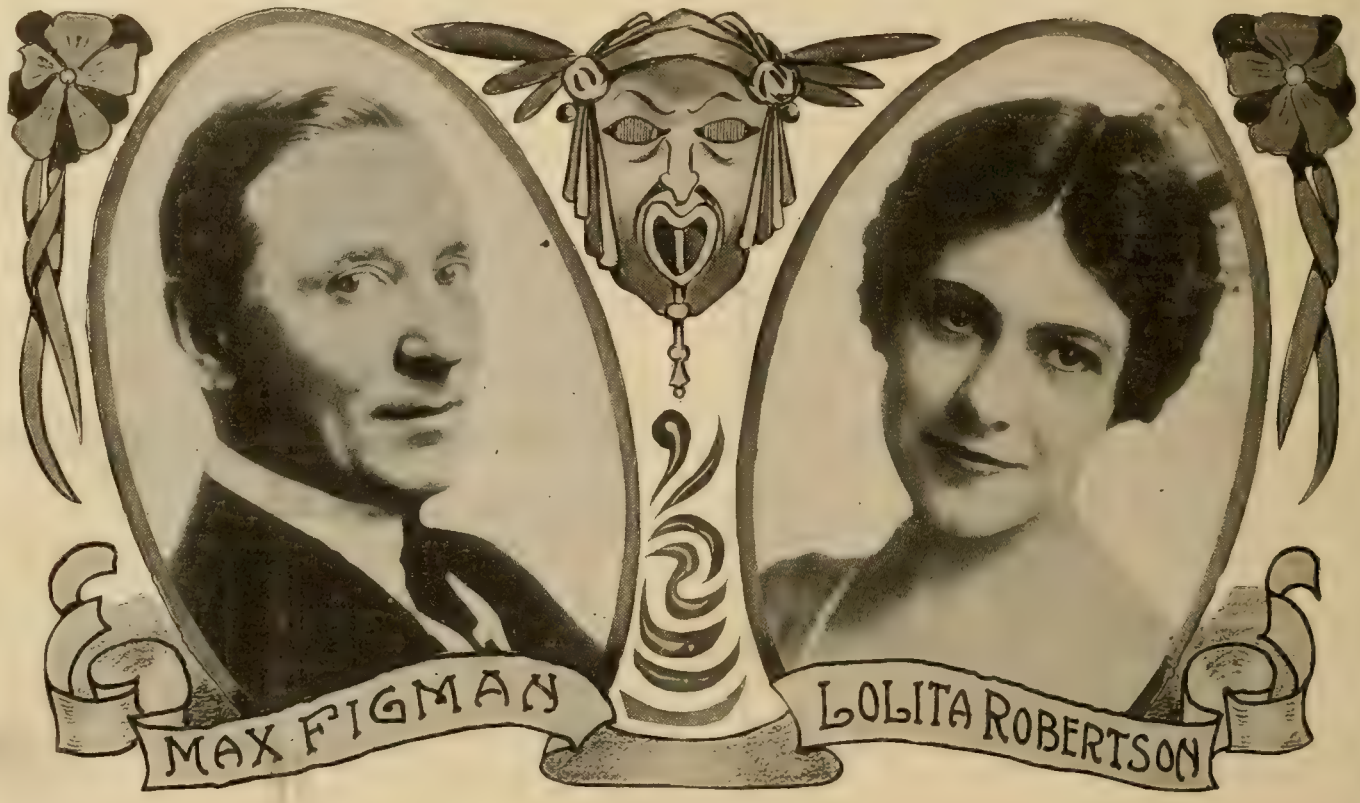

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The story of a "four flusher" elected sheriff, but without the nerve to hold down the job. His pretty daughter and her lover capture a bandit and give him the credit, thereby winning his consent to their union.

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The inhabitants of a country village far removed from communication with the outside world, hear that war threatens the country and organize a volunteer company for home defense. All of the odd characters and "cut-ups" in the village take prominent parts. It is a screaming farce, full of laughs.

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A pretty Southern girl and her mother are worried at the impending foreclosure of a mortgage on their home. She finds a heritage, which proves worthless, but the banker accepts her heart and hand as collateral. A pretty love story.

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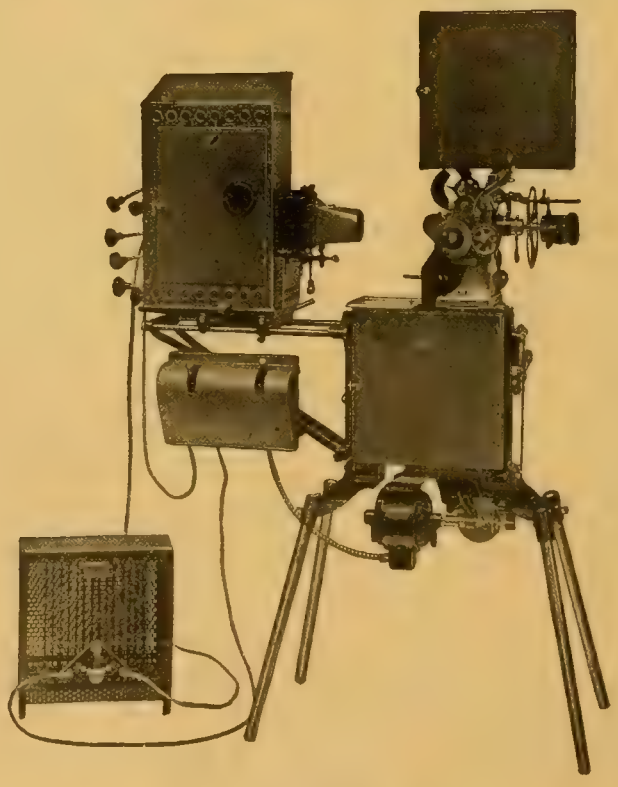

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Dare Devil Harry" (MinA).

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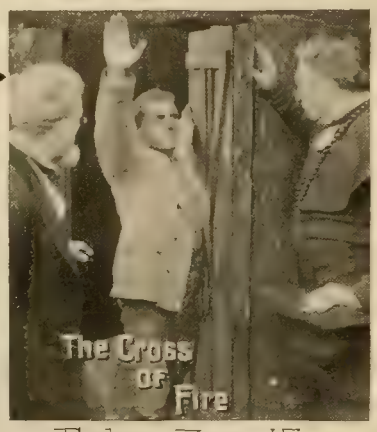

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DOMINO

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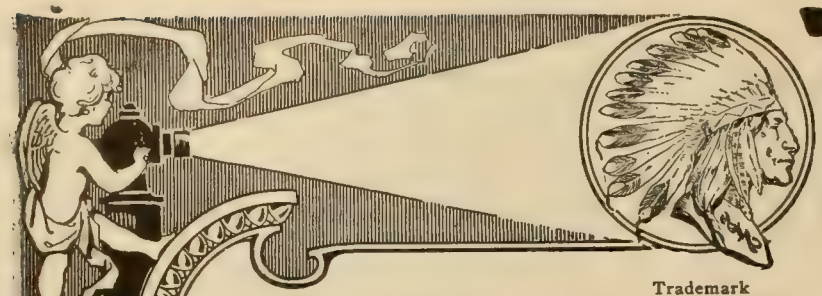

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"Sentimental Sophie"

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Released Friday, January 22

"The Lieutenant Governor"

(In Two Acts)

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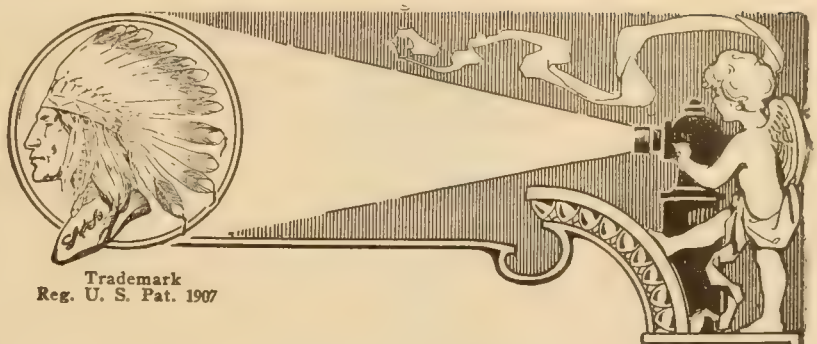

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By Frank Blighton, author of "What Happened to Mary?"

MR.

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known all around the world as "BRONCHO BILLY"

is presented in the fifth Essanay complete prize mystery play, produced in conjunction with The Ladies' World. It is a thrilling drama of western frontier life, with a beautiful love plot. The complete story, with the exception of one paragraph, will appear in the February issue of The Ladies' World. Large prizes are being offered by the magazine for the best written lost paragraph. It can be found only in the Essanay film. Five million readers will look for it to solve the mystery.

Mr. G. M. Anderson (in center) in a scene from "When Love and Honor Called"

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MR. G. M. ANDERSON

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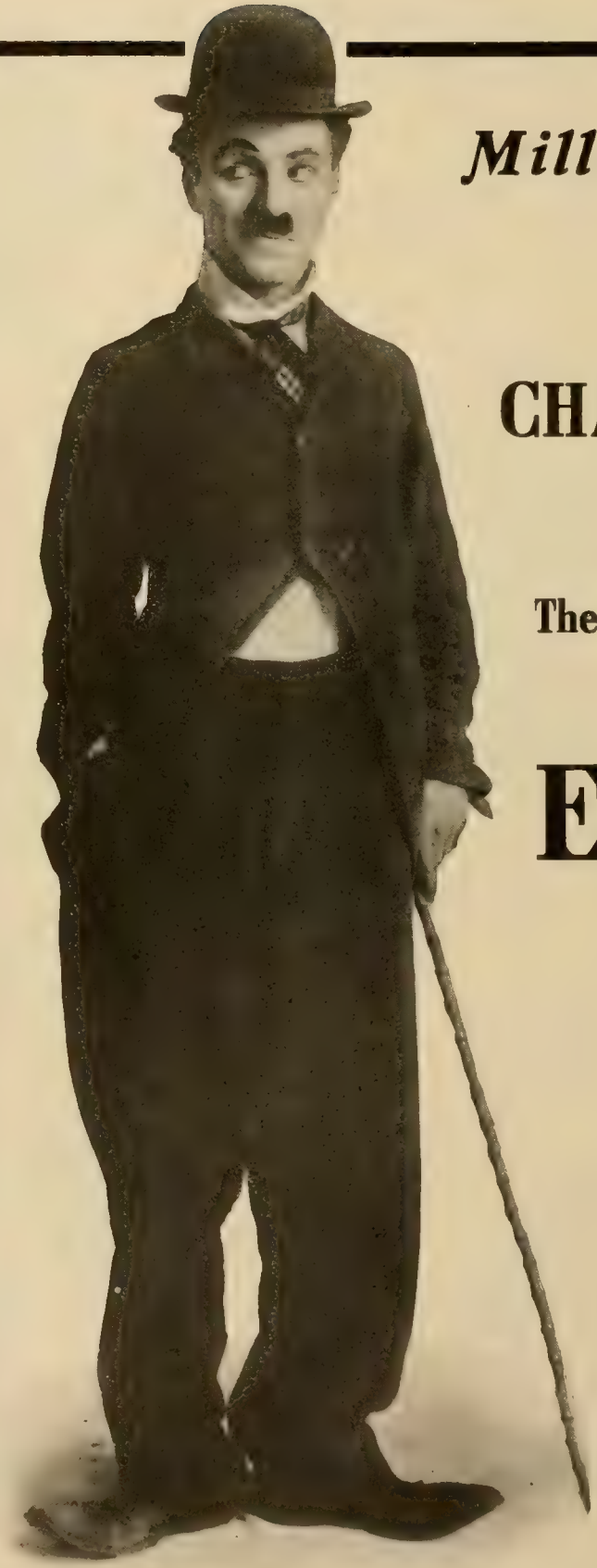

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36 FAMOUS FEATURES A YEAR

PICTURES

1915

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¶ On the threshold of a new year, at the inception of a calendar period that will in all certainty constitute the greatest epoch of the motion picture's advancement, the FAMOUS PLAYERS FILM COMPANY extends to the trade at large, to exhibitors, exchanges and manufacturers, its most earnest well wishes!

¶ In retrospective review, 1914 looms large as a year of tremendous accomplishment in the film industry, of unusual achievements and unsurpassed progress. 1914 saw the creation of such film triumphs as "Tess of the Storm Country," "Marta of the Lowlands," "Such a Little Queen" and "The Sign of the Cross." 1914 saw the conception and materialization of the most impressive photo-dramatic classic ever produced in all the years of the motion picture's evolution—Hall Caine's "THE ETERNAL CITY," which the trade press has proclaimed to be the film's greatest conquest! But 1914 was essentially a year of promise—1915 will be the year of glorious realization!

¶ To all whose support has made possible the unprecedented expansion of the FAMOUS PLAYERS FILM COMPANY'S policy, we can best express our thanks with the determined promise to excel and surpass, during the year before us, all our previous efforts and accomplishments,

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By DAVID BELASCO

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Treas. and Gen. Mgr.

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MARY ALDEN.

What Might Have Been

A picture story of unusual character and strength with **Mary Alden, Jack Conway** and **Spottiswoode Aitken.**

For release Same Date
SUNDAY, JANUARY 17

A Flyer in Spring Water

No. 15 of the "Bill, the Office Boy" Series, with Fay Tincher

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

HIS LESSON (1 Reel Majestic). Released date Tuesday, Jan. 5.—An interesting story of a ward politician who for a time forgets his sweetheart of the tenements, but at last learns that she alone is faithful.

BRANCH 37 (1 Reel Majestic). Release date Friday, Jan. 8.—A young girl in a branch laundry is attacked by a robber and finds her rescuer and future husband in the person of the mounted policeman of the neighborhood. Not as well produced as it might have been.

THREE BROTHERS (2 Reel Majestic). Release date Sunday, Jan. 10.—A story of Canada in which the love of three brothers for one girl results in the defeat of treachery and the victory of innocence and virtue. A different sort of story, well acted and photographed.

LOVE AND BUSINESS (1 Reel Komic). Release date Sunday, Jan. 10.—A farce melodrama based on complications arising from the wrong lady receiving the note offering $2,000 to reimburse her for her wounded feelings. Fay Tincher is featured.

PROBATION (1 Reel Majestic). Release date Tuesday, Jan. 12.—A drama showing how a stern judge became a convert to the policy of probation in the treatment of criminals. Not as well acted or produced as we would have liked for a Majestic.

WHAT MIGHT HAVE BEEN (2 Reel Majestic). Release date Sunday, Jan. 17.—A powerful picture story along an original line excellently put on, featuring Mary Alden, Jack Conway and Spottiswoode Aitken. The degenerate aunt of a little boy teaches him to become a criminal and sees him facing the electric chair. In a vision she sees "what might have been," and is led to confess.

A FLYER IN SPRING WATER (1 Reel Komic). This is No. 15 of the "Bill" series and one of the best, featuring Fay Tincher.

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(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, $2.00; 20 x 60, $2.50; 28 x 42, $3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles Cal., or from any Mutual Exchange.

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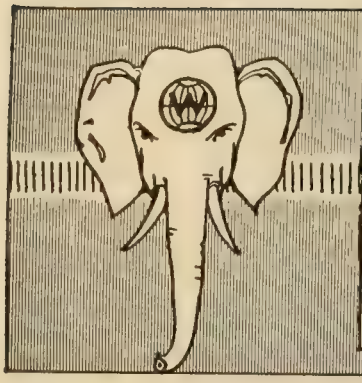

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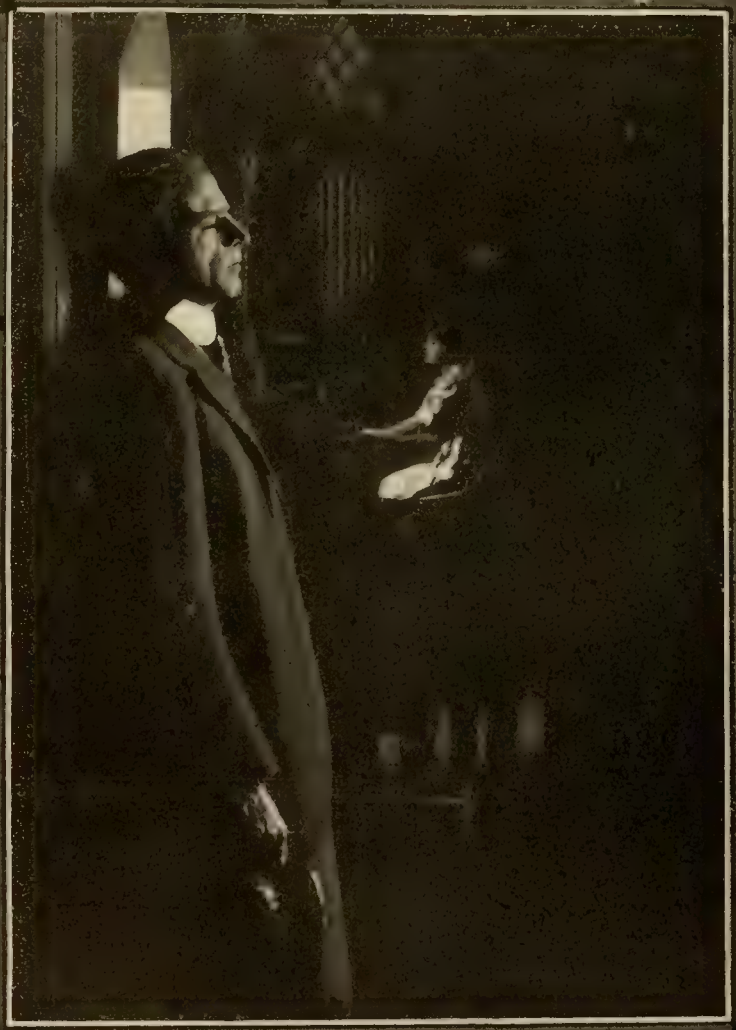

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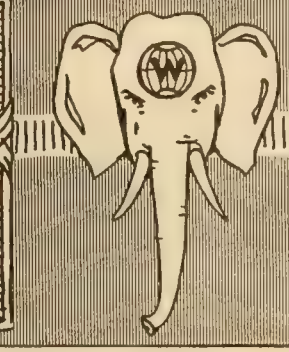

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By GEORGE BROADHURST and GEORGE V. HOBART

A master reproduction of the famous racing play

Lillian Russell's Greatest Stage Success

In 5 Acts

Released Jan. 25

More Than 200 Feature Subjects

More big feature films are owned by the United Film Service (Warner's Features, Inc.) than by any other concern in the world, and new ones are being released every week.

Over 200 subjects, now ready, afford exhibitors the most comprehensive and varied feature service obtainable.

Add to this the single and double reel comedies and dramas released daily by the United Film Service, and you have a complete picture service that fully meets the requirements of any theatre anywhere.

Forty-three exchanges handle this service. Get in touch with the one nearest you.

UNITED FILM SERVICE (Warner's Features, Inc.) New York

Thanhouser Film Corporation Presents

A YELLOWSTONE HONEYMOON

A SCENIC DRAMA

Made in Yellowstone National Park

By Special Permission of the U. S. Government

A vivid view of Yellowstone National Park showing the geysers, canyons, mountains and torrents—a beautiful background for an interesting Thanhouser drama. Taken in August by special permission of the U. S. Government. Shows beautiful summer scenery. Cast includes Morris Foster, Mignon Anderson and John Lehnberg. Released Sunday, January 17th, through the Mutual Film Corporation in the United States and Canada.

GRAFT vs. LOVE

Two-Reel Drama Released Jan. 19th.

A society drama with an interesting plot. Portrayed by an All-Star Cast, including Florence LaBadie, Harris Gordon and Sidney Bracy.

Princess Films

January 22nd—"AN INNOCENT BURGLAR"

Strong, romantic story with Boyd Marshall and Muriel Ostriche, and Princess Players.

Regular Thanhouser releases may be obtained from the local exchange of the Mutual Film Corporation in the United States and Canada. Book **every** Thanhouser release during 1915—three reels a week.

Thanhouser Film Corporation New Rochelle New York

Producers of "The Million Dollar Mystery" and "Zudora." The Million Dollar Mystery can be booked at any Mutual Exchange in America.

62

WILLIAM FOX

EXCHANGES

NEW YORK
WASHINGTON
BOSTON
SYRACUSE
PHILADELPHIA
PITTSBURGH
CLEVELAND
ST. LOUIS
KANSAS CITY
DALLAS
SAN FRANCISCO
DENVER
MINNEAPOLIS
CHICAGO
SEATTLE
SALT LAKE CITY

50 STAGE HITS

ROBERT HILLIARD'S GREATEST SUCCESS

A FOOL THERE WAS

By PORTER EMERSON BROWNE

A Picturization of the Kipling Poem and The Great Burnes-Jones Painting

THE VAMPIRE

A vivid theme that deals with a phase of life that will appeal to all classes.

"A Fool There Was, and he made his Prayer—even as you and I—
To a rag and a bone and hank of hair"——

How many are there who do not know these lines?

A great drawing card and a greater production! All-star cast including Theda Bara and Edward Jose. Direction Frank Powell.

FROHMAN'S CRITERION THEATRE HIT

SAMSON (NOT THE BIBLICAL PLAY)

By HENRI BERNSTEIN, author of "The Thief"

A MODERN drama dealing with the romance of a dock-laborer who becomes "King" of the Copper Market.

He pulls down his own temple of wealth so that he may destroy the man who "spat on his honor."

WILLIAM FARNUM

The creator of Ben Hur, is the interpreter of this powerful character.

He is supported by a cast of stars.

Direction of Edgar Lewis, Producer of "The Thief."

BOX OFFICE ATTRACTION

PRODUCTIONS

The New York Lyceum Theatre Success

THE IDLER

By C. Haddon Chambers, author of "The Passers By," one of England's Greatest Dramatists.
A story of love and intrigue—the idle rich and their escapades.
A quick moving theme covering scenes of powerful dramatic intensity.
The Moving Picture World says:
"This picture is well staged and it is plainly to be seen that expense has not been spared even in minor matters."

CHARLES RICHMAN
and CATHRINE COUNTISS

Supported by Claire Whitney, Stuart Holmes and Walter Hitchcock, "do excellent work in this five part masterpiece," says George Blaisdell in the World.

Current Releases

Dorothy Donnelly and Richard Buhler in "THE THIEF" by Henri Bernstein
Edmund Breese in "THE WALLS OF JERICHO," by Alfred Sutro.
"LIFE'S SHOP WINDOW," with Claire Whitney, by Victoria Cross.
"ST. ELMO," with an all-star cast, by Augusta Evans.

The Box Office Attraction Exchanges
Also supply three and four reel American Features.
Releasing one-reel comedies.

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William Fox, President
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BRANCHES IN ALL THE PRINCIPAL CITIES OF AMERICA

AUTHORS

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AUGUSTA EVANS
VICTORIA CROSS
HENRY GUY CARLTON
JOSE ECHEGARAY
FREDERICK NIRDLINGER
FRANCIS NEILSON
EDWARD HEMMERDE
DAVID GRAHAM PHILLIPS

50 STARS

COMPANY OF AMERICA

KING FREDERICK OF DENMARK
KAISER WILHELM OF GERMANY
KING GEORGE OF ENGLAND
CZAR NICHOLAS OF RUSSIA
KING GUSTAV OF SWEDEN
PRESIDENT POINCAIRE OF FRANCE
FRANCIS JOSEPH OF AUSTRIA

NOW IN AMERICA

The greatest tragedienne in the world, the inspiration of the immortal Ibsen—the creator of famous dramatic characters, the recipient of royal decorations from the Czar, the Kaiser, the President of France and the King of Denmark —the idol of Europe—

BETTY NANSEN

(Royal Theatre, Denmark)

Direction WILLIAM FOX

Miss Nansen will appear in a series of famous plays to be staged at the WILLIAM FOX STUDIOS. This is the first time in the history of pictures that a great European star was "imported" to appear in AMERICAN-MADE FILM.

RELEASES THROUGH THE

Box Office Attraction Co.

WILLIAM FOX, President

First Release in February

Why We Lead

KALEM was the first to organize a producing company and send it away from the home plant to make pictures.

KALEM was the first to send a company to a foreign country.

K A L E M was the first to produce Irish plays in Ireland.

K A L E M was the first and only company to portray the life of our Saviour in authentic locations in the Holy Land.

K A L E M was the first to issue a three reel subject on one day—all previous three reelers being issued one reel a day.

K A L E M was the first motion picture manufacturer to make three, six, eight and 24 sheet posters.

K A L E M was the first to issue a series of stories, each episode being a complete story in one release.

K A L E M stands pre-eminent as a producer of railroad pictures.

Always striving for novelty in motion picture production enables us to maintain our position as a PACE MAKER in the industry and here we come with another.

Beginning Wednesday, January 27th, we will issue a series of two reel detective productions under the general title of

THE GIRL DETECTIVE SERIES

Every episode will be a complete story in itself

Some of the well known players who appear in this phenomenal detective series

Issued in two reels every week
On Wednesday

All licensed rental exchanges can supply you. Splendid one, three and six-sheet, four-color lithograph posters for each picture.

KALEM COMPANY, 235-39 West 23d St., New York

"A More Magnificently Set and Richly Caparisoned Picture I Have Never Seen!"

Says conservative Kitty Kelly in The Chicago Tribune of December 29th—"George Kleine has given to this picture an elaborate splendor that revivifies, if anything can, the luxury-enervated Versailles and the spirit that drove the People to Revolt——"

Du Barry

Featuring

Mrs. Leslie Carter

and a cast of original stars will be

Ready for Release Week of Jan. 18th

A story of unusual power, of the most potential feminine figure in the chaotic, destiny-stricken reign of Louis XV. From her humble beginning as a milliner's apprentice to her death beneath the guillotine of the French Revolution 18 years later, the adventurous romance moves with speed and ever-increasing interest.

The settings are exquisite! Europe could provide no finer fabrics than those used in costuming the principal characters of the drama.

Arrange early for your dates through the Kleine Office nearest you. Be the first to play "Du Barry" in your locality. A phone call or a postal card will bring our representative to you.

New York
226 W. 42nd Street

Boston
597 Washington St.

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701 Majestic Theatre Bldg.

Philadelphia
1309 Vine Street

Chicago
166 N. State St.

Dallas
238 Saner Bldg.

Minneapolis
210 Temple Court Bldg.

Seattle
213 Orpheum Theatre Bldg.

Toronto
56 King St. W.

Atlanta
43 Moore Bldg.

Denver
405 Railroad Bldg.

Pittsburgh
509 Lyceum Theatre

San Francisco
653 Pacific Bldg.

GEORGE KLEINE

Read on

Julius Caesar

Six Parts

CONTINUES ITS ASTOUNDING SUCCESS IN THEATRES AS WIDELY SEPARATED AS THE OCEANS!

ALL CLASSES OF SOCIETY FIND A THRILL IN "CAESAR"—THE INTELLECTUAL AND THE UNEDUCATED UNITE IN THEIR PATRONAGE OF CHRISTENDOM'S GREATEST MOTION PICTURE SPECTACLE!

Here's a Case in Point:

Professor William Dallam Armes of the University of California showed "CAESAR" to members of the American Historical Association, High School Teachers, Artists and Musicians.

On December 28th the New Law Theatre in the heart of New York's East-side Ghetto District, played "CAESAR" to 7000 paid admissions, breaking all records in the history of that popular house.

Convincing proof, surely, of the tremendous human interest appeal of "Julius Caesar!"

"It proved the best film attraction that ever played Canton, Ohio," says V. L. Schram, Manager of the Grand Opera House, after a three-day run with "CAESAR." Many of our leading citizens witnessed this attraction two and three times in as many days!"

Eventually you will play "Caesar." Why not get in touch today—now—with the Kleine representative nearest you and make a date?

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226 W. 42nd Street

Boston
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Dallas
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56 King St. W.

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Denver,
405 Railroad Bldg.

Pittsburgh
509 Lyceum Theatre Bldg.

San Francisco
653 Pacific Bldg.

GEORGE KLEINE

CHICAGO HERALD, FRIDAY, DECEMBER 25, 1914. * 13

DELAYS WITH SCOTT

However, Finds ıposed to Avert ıt Naco.

24.—Governor Mav- showed a "friendly ıttitude and a dis- r a settlement of r problem, accord- General Hugh L. aff of the United conferred with him tent pitched on the ıdary—four miles

the term General s conference. "Very ıis characterization eting with General s Carranza leader. nkly said his mis- to be rushed." He f conferences with leaders would be o conferences thus r" but "indecisive,"

ı GUTIERREZ.

c. 24.—[Special.]— ted to the War De- at his negotiations s firing into Naco, ı across the border favorably." Mean- epartment received General Villa had Mexico City and in- ndefinitely.

dent Gutierrez and a long conference co City, said other r the State Depart- nts there. No infor- any street fighting n the followers of

refore, doubted re- s had been made a his forces had been troops.

has no intention of ıys a telegram re- ranza agency from

CANS' RANCH.

, Dec. 24.—It was troops under Jose ıs in revolt against l Villa, had raided l and Cattle Com- ı of Palomas, which bus, N[illegible] owboys and cattle of the

YS SANTA HOUSE TREE

ares Christmas for His Two Guests.

24.—The nation's irtually at a stand- hristmas eve every- ident and the sen- nator departmental red a holiday, and storm of the winter earance to add Christmas celebra-

with a group of , spent Christmas House, preparing a grand-niece, Anne McAdoo, daughter the Treasury. In President, his three D Sayre, Mrs Mc- rgaret Wilson; Mr. McAdoo, Sally, Mc- d Howe, and the Presi- Anne Cothran, his an and Miss Helen

OKLYN TREE.

a President touched luminated a "com- tree in Brooklyn. g he sent greetings ı different parts of

loyees to the number today because the ented each of them ıund turkey as a

NG IN SNOW.

went golfing early a heavy snowstorm. ng the road he takes ere made happy by ıomobile filled with White House.

ın of Secretary Ga pend Christmas at he members of the re tomorrow. The hanged gifts with

JTO VAMPIRE

op Speeds After Woman.

IE. — *Motorist who im and then speeds*

EVENTS AND CHANGES IN INSURANCE WORLD

Fire Companies Will Test the Right to Collect Tax From Policy-Holders.

BEGIN SUIT IN WISCONSIN

Ask Injunction Restraining Commissioner Ekern From Revoking Licenses.

Fire insurance companies have begun their test suit in the federal court at Madison, Wis., for a legal decision as to their right to collect the federal stamp tax from the policyholders. Insurance Commissioner Ekern of Wisconsin had held that the companies could not collect the tax from the insured and threatened to revoke the licenses of any that attempted it. An injunction is asked restraining him from revoking their licenses, in order to get the issue before the court in the meantime the companies are paying the tax. The case is set for hearing Jan 28, and it will probably go up to the Supreme Court. The six companies joining in the action are the American of Newark, Continental, German-American, Hartford, Home of New York and Phoenix of Hartford

TWO KENTUCKY MERGERS.

Negotiations are on for the merger of the Great Southern Fire of Louisville with the Henry Clay of Lexington. Several plans are being considered. One most favorable is the purchase of the assets of the Great Southern by the Henry Clay. The latter reports a total of [illegible] United American Fire of Frankfort, a merger of the citizens' [illegible] of Kentucky with the Interstate [illegible] Louisville is under consideration. The proposed plan has the approval of the Kentucky Insurance Department, and the directors of both companies on Jan 2 to consider the merger. The merger will give the latter [illegible] a capital of $1,000,000, $4,000,000 of assets, and insurance in force of $40,000,000.

INSISTS ON COMMISSION PLAN.

The committee representing the fire insurance companies fear that in view of the decision of Insurance Su[illegible] Pratt [illegible] his plan for a state rating bureau [illegible] to the other companies [illegible] further conference [illegible] Pratt [illegible] Pratt insisted [illegible] commission plan [illegible] Pratt [illegible] [illegible] [illegible]

EDISON FILMS AND EDISON SERVICE BETTER THAN EVER

A New Edison Idea To Fill Your House To Overflowing

We have now arranged so you can announce with big returns, that on certain days of the week your patrons may see their favorite Edison players in the best plays. Here, for instance, is a sample of the plan under which we are now working:—

EVERY TUESDAY

The captivating

Mabel Trunnelle

as the bewitching "Gypsy Madcap" with her beloved monkey and violin in "Olive's Opportunities" by Mrs. Wilson Woodrow.

Mabel Trunnelle, deeply entrenched in the affections of photoplay patrons for her sweet and sympathetic interpretations of many characters, finds in this entirely new role ample opportunity for her remarkable expressive power and beauty.

Each week's story, of single reel length, offers new adventures and new phases of Miss Trunnelle's dramatic power.

SECOND SATURDAY

of every month.

Gertrude McCoy

The popular and finished actress,

in one of her greatest characters, "The Girl Who Earns Her Own Living," by the highly successful playwright, Mark Swan.

Under the title of "The Girl Who Earns Her Own Living" there will be afforded splendid opportunities for Gertrude McCoy to show her wonderful versatility in powerfully portraying twelve **different** and **distinct** girls.

This in **not** a series or serial, as each story ends with that evening and is satisfying to a degree.

THIRD SATURDAY

of every month.

Robert Conness

The accomplished

as the great, unbaffled detective, Felix Boyd, made famous in the gripping "Below the Deadline" detective stories by the noted Scott Campbell.

Robert Conness brings to the portrayal of this new character the art of the finished actor, and presents it with a skill that makes you forget the actor and see but the great detective.

There will be six to ten stories, each a single reel.

LAST FRIDAY

of every month.

Marc Macdermott

and

Miriam Nesbitt

portraying episodes in the life of "Young Lord Stranleigh," by the distinguished author, Robert Barr—the great Saturday Evening Post success.

The appearance of these two eminent artists, is in itself enough to stamp the success of this series as certain. But added to this is the vast popularity of a story. The story is already widely heralded and advertised. In four two-reel subjects.

ON MONDAYS—a single reel COMEDY; **ON TUESDAYS,** a single reel DRAMA; **ON WEDNESDAYS,** a split-reel COMEDY; **ON FRIDAYS,** a TWO REEL MULTIPLE invariably; occasionally, a THREE REEL MULTIPLE; **ON SATURDAYS,** another single reel DRAMA.

AN IDEAL EDISON POLICY FURNISHES IDEAL EDISON FILMS

Our settled policy is to make every Edison film crisp with action, meaty in interest and fairly sparkling in plot and intensity. Action, action, and still more action may be confidently expected in Edison films. We have cut and cut till what remains is the boiled down essence of the play. You will not be asked to buy mere footage, padded out to make a dragging play. That's not Edison policy. What we aim to do is to give the most profitable program and that, to our thinking, is one that is condensed, full of interest and variety. If you want to swell box-office receipts, rely on Edison Reels for bright, snappy action and sustained interest.

Edison Feature Films, entitled "Fantasma," a five-part film and "My Friend from India," a really good three-part comedy are attracting most favorable notice everywhere. In "Fantasma" is revealed a marvelous fairyland more beautiful even than the original celebrated play of Hanlon Bros. In "My Friend from India," Walter E. Perkins admirably fills the same role as he did in the original play—that of Agustus Keen Sham. Both films obtainable through the special feature film service of the General Film Co. Now Ready.

TRADE MARK
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Thomas A. Edison, Inc.

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All Edison Films are approved by the National Board of Censorship and released through the General Film Co. on Monday, Tuesday, Wednesday, Friday and Saturday of each week.

LUBIN

Lubin Masterpieces **The Perfection of Photo Motion**

READY AND ABOUT TO BE RELEASED

Edwin Arden
IN
"EAGLE'S NEST"
DRAMA
By EDWIN ARDEN
Direction ROMAINE FIELDING

Rose Coghlan
and ETHEL CLAYTON
IN
"THE SPORTING DUCHESS"
COMEDY DRAMA
By CECIL RALEIGH
Direction BARRY O'NEIL

"The District Attorney"
Drama
By CHARLES KLEIN and HARRISON GREY FISKE
Direction—BARRY O'NEIL

"The College Widow"
Featuring ETHEL CLAYTON
and GEORGE SOULE SPENCER
Comedy-Drama by GEORGE ADE
Direction, BARRY O'NEIL

"The White Mask"
Featuring LILIE LESLIE
DRAMA
By CLAY M. GREENE
Direction JOSEPH W. SMILEY

"The Valley of Lost Hope"
DRAMA
By SHANNON FIFE
Direction ROMAINE FIELDING

NOW SHOWING TO CROWDED HOUSES

(By Arrangement with Fred Mace)

Evelyn Nesbit Thaw and her son RUSSELL WILLIAM THAW
IN
"THREADS OF DESTINY"
DRAMA
By WILLIAM H. CLIFFORD Direction JOSEPH W. SMILEY

NOW RUNNING. THE LAUGHABLE TROUBLES OF

Patsy Bolivar

"A series of the side-splitting adventures of the most unfortunate boy that ever lived."

By CLAY M. GREENE
Special Posters by the A. B. C. Print, Cleveland.
Fourteen numbers, one released every Monday.
Dodgers by Hennegen Print, Cincinnati

SIX REGULAR RELEASES EACH WEEK	"Patsy Bolivar"—Third of Series "Patsy at College"—Comedy, Monday, January 11th "Baseball and Trouble"—Comedy, Tuesday, January 12th "When Honor Wakes"—2 Reel Drama, Wednesday, Jan. 13th "The Friendship of Lamond"—2 Reel Drama, Thursday, Jan. 14th "Out of the Storm"—Drama, Friday, Jan. 15th "Mr. Stubb's Pen," "Spaghetti and Lottery"—Split Reel Comedies, Saturday, Jan. 16th	SPECIAL ONE THREE AND SIX SHEETS

Lubin Manufacturing Co.

Philadelphia, Pa.

CHICAGO OFFICE—154 West Lake Street

VITAGRAPH

ALL THREE PART **BROADWAY STAR FEATURES**

TO BE RELEASED IN THE REGULAR GENERAL FILM SERVICE EVERY ALTERNATE TUESDAY AND SATURDAY, BEGINNING TUESDAY, JANUARY 5TH

WITH "TWO WOMEN" PRODUCED BY RALPH INCE
PRESENTING ANITA STEWART, EARLE WILLIAMS
JULIA SWAYNE GORDON AND HARRY NORTHRUP

"THE SAGE BRUSH GAL"

THE SECOND BROADWAY STAR FEATURE

WILL BE RELEASED IN THE REGULAR SERVICE SATURDAY, JANUARY 16TH.

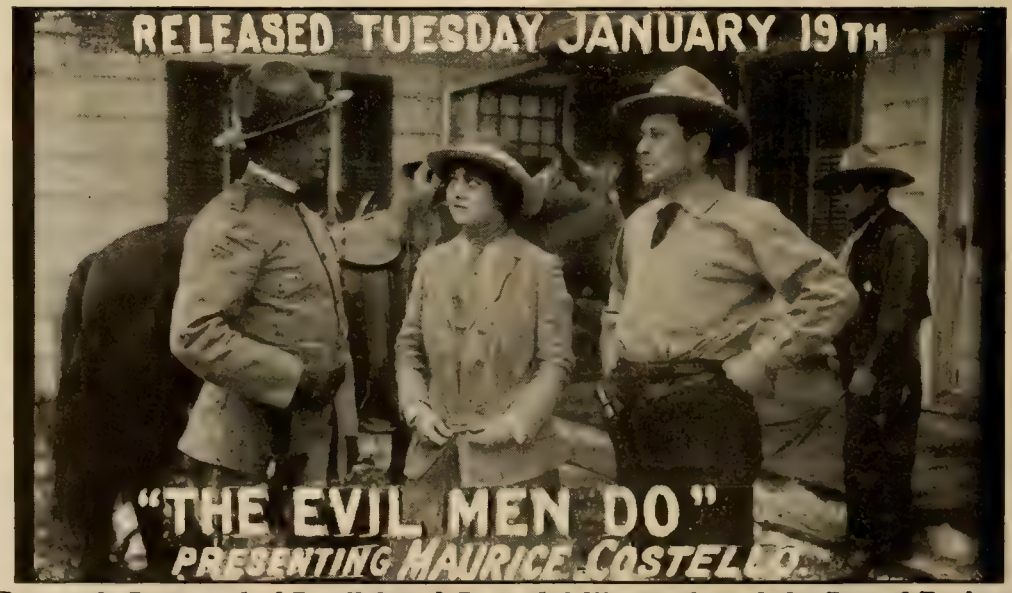
WILL BE RELEASED IN THE REGULAR SERVICE SATURDAY, JANUARY 16TH.

PRODUCED BY ROLLIN S. STURGEON

This powerful and perfect picturization of pioneer life might have been WRITTEN BY BRET HARTE, it is so full of thrilling touch and tenseness

"THE EVIL MEN DO"

THE THIRD BROADWAY STAR FEATURE RELEASED IN THE REGULAR SERVICE



THE THIRD BROADWAY STAR FEATURE RELEASED IN THE REGULAR SERVICE

A Dramatic Portrayal of Duplicity, A Powerful Illustration of the Day of Reckoning

VITAGRAPHS

VITA LAUGHS — LIFE PORTRAYALS

"Flora Fourflush"

PART II. "THE TREASURE TEMPLE OF BHOSH"
Comedy .....MONDAY, JANUARY 11

The villain still pursues her and her lover. Their escapes are more thrilling than ever, but the worst is yet to come. Presenting CHARLES BROWN, CLARA KIMBALL YOUNG and L. ROGERS LYTTON.

"A Mix-Up in Dress Suit Cases"

Two-Part Comedy .....TUESDAY, JANUARY 12

It starts a whirlwind of excitement. Gentleman Harry's and Brown's Ching Ling Foo trick puzzles Mrs. Brown and saves Brown from an expose. BILLY QUIRK, LEE BEGGS and EULALIE JENSEN.

"The Hair of Her Head"

Comedy .....WEDNESDAY, JANUARY 13

Credulity and jealousy lead Sinks to a fortune-teller and into a fearful mess. He learns the hair and the clairvoyant are both fakes. SIDNEY DREW as Sinks.

"The Legend of the Lone Tree"

Indian Fantasy .....THURSDAY, JANUARY 14

A picturized version of an old Indian legend. Full of thrilling heart interest. MYRTLE GONZALEZ, ALFRED VOSBURGH, GEORGE KUNKEL, OTTO LEDERER and GEORGE HOLT in the cast.

"Chiefly Concerning Males"

Comedy .....FRIDAY, JANUARY 15

This is an instance where the unmailed letters bring about unexpected and joyous consequences. Everybody happy and Sonny Jim forgiven.

"The Sage-Brush Gal"

3-Part Broadway Star Feature....SATURDAY, JAN. 16

This powerful and perfect picturization of pioneer life might have been written by Bret Harte. It is so full of thrilling touch and tenseness. An all-star cast.

SIX A WEEK

"FLORA FOURFLUSH"
Part III.—"A Race for Life"—Comedy...Monday, January 18
"THE EVIL MEN DO"
3-Part Broadway Star Feature .....Tuesday, January 19
"THE RIGHT GIRL?"
Comedy .....Wednesday, January 20
"THE NAVAJO RING"
Drama .....Thursday, January 21
"WANTED, A NURSE"
Comedy .....Friday, January 22
"WAR"
Two-Part Comedy .....Saturday, January 23

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS.

The Vitagraph Company of America, E. 15th St. & Locust Ave., Brooklyn, N.Y.

BROADWAY STAR FEATURES

PRODUCED BY THE VITAGRAPH COMPANY OF AMERICA || PRESENTED AT THE VITAGRAPH THEATRE N. Y. CITY

RELEASED

A MILLION BID	5 PARTS
GOODNESS GRACIOUS	3 PARTS
MR. BARNES OF N. Y.	6 PARTS
LOVE, LUCK & GASOLENE	3 PARTS
CAPTAIN ALVAREZ	6 PARTS
SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
13	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	4 PARTS
THE LOCKED DOOR	3 PARTS
SYLVIA GRAY	4 PARTS
TWO WOMEN	3 PARTS
THE LITTLE ANGEL OF CANYON CREEK	5 PARTS
THE SAGE BRUSH GAL	3 PARTS
THE MAN BEHIND THE DOOR	4 PARTS

COMING

4-PART COMEDY **C. O. D.**
Picturized from Frederick Chapin's Humorous Play-Story

3-PART DRAMA OF THE THEATRE
UNDERNEATH THE PAINT
With Helen Gardner and Strong Cast

3-PART COMEDY with 1,000,000 LAUGHS
HOW CISSY MADE GOOD
With Cissy Fitz-Gerald, Flora Finch and Entire Vitagraph Stock Co.

5-PART DRAMA
THE SINS of the MOTHERS
$1,000 Sun Scenario Contest Winner

3d Prize Winner in Sun Scenario Contest
MOTHER'S ROSES A 4-PART ALLEGORY

3-PART DRAMA
THE SILENT PLEA
Produced in co-operation with Sophie Irene Loeb, Member N. Y. State Commission for Widowed Mothers' Allowance

For Terms and Particulars Apply **GENERAL FILM COMPANY**
By Arrangement with Broadway Star Feature Co. (Inc.)

The Tragedy of Bear Mountain

An All-Star Cast in a Modern Two-Act Drama

The accident which sends Steve hurtling down the mountainside; the raging forest fire and Della's terrible peril—these are but three of the sensational incidents in this remarkable production.

Released Monday, January 25th. Strong scenes on the 1, 3 and 6-Sheet four-color lithographs.

A Model Wife

While hubby thinks she is attending household duties, she poses for an artist. The denouement is chockful of fun.

(On the same reel)

Fatty's Echo

Fatty and Hungry Ike, a pair of hoboes, are compelled to hit the high spots in getting out of Switzerland, as the result of a scheme which fails to work.

Released Tuesday, January 26th

The Cause of It All

It was just a note which one colored cook had sent to another. But before Spencer and his friend Thomas discovered this fact, they had beaten each other black and blue.

Released Friday, January 29th.

The Affair of the Deserted House

In two acts. Episode No. 1 of the

Girl Detective Series

You'll not hesitate an instant in arranging for the entire series after you see how Ruth becomes a detective. Her work in rounding up a band of counterfeiters fills this with excitement. Be sure you get this episode.

Released Wednesday, January 27th. Business-attracting 1, 3 & 6-sheet four-color lithographs

The Little Engineer

An Episode of the

Hazards of Helen R.R. Series

With never a thought of the frightful danger, Helen leaps aboard the caboose of the runaway freight and succeeds in averting a smash-up. Get this feature.

Released Saturday, January 30th. Striking 1 & 3-sheet four-color lithographs

KALEM

KALEM COMPANY, 235-9 W. 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

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All changes of address should give both old and new addresses in full and clearly written.

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(*The Index for this issue will be found on page* 436.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, January 16, 1915.

Facts and Comments

THE conquest of Broadway by the motion pictures is well-nigh complete. One of the latest Broadway theaters to yield to the motion picture is an old showhouse with an interesting and creditable record. It is a matter of sincere regret with all friends of the motion picture that this semi-classic temple of art has entered the field in a rather inauspicious, not to say deplorable, manner. It has chosen a very poor subject, but that is after all a matter of taste. It is not necessary to prophesy and criticise; the public will attend to that. We cannot help, however, protesting against the manner in which the exterior of the old house has been "decorated." There are spots on the lowery Bowery which are less objectionable on the score of "paper." Broadway ought to set a better example. The day of the lurid poster is drawing to a close even on the lower East Side, and we cannot understand to what portion of the public such leprous-looking daubs are expected to appeal on Broadway.

* * *

THERE are seventy million people living in our sister republics to the south of us. From all we can learn the people in these countries are as eager for good motion pictures as we are. Where do the theaters get their supply of films? There are no producers in South America that we ever heard of; the films are all imported. Big lots of junk drift to South America from England and other European countries. Probably there is a market for these superannuated films in some parts of South America, but we cannot believe that the hundreds of good houses in such cities as Buenos Ayres, Valparaiso and Rio de Janeiro draw their supply from the junkpile. All reasoning and all indications point to the probability that South America is practically a virgin field for good America films. It would seem to be well worth while to investigate conditions down there. The producers above all should lose no time in realizing the possibilities which this new market seems to offer.

* * *

WE call attention to an article in another part of The Moving Picture World which deals with the ruling of the Treasury Department concerning the standing of the motion picture theater under the War Tax Act. The Treasury Department expressly rules that the motion picture house must be classed as a theater and must pay the graduated tax for theaters imposed by the War Tax Act.

Exhibitors who delay or neglect the payment of this tax are subject to fines and penalties.

* * *

AN intelligent and progressive exhibitor running a theater in a medium-sized town of Pennsylvania writes to The Moving Picture World to take exception to the statement made by some of his colleagues to the effect that the raising of prices is "up to the manufacturer." He recites his own experience, telling how in the face of senseless opposition which descended to 2½-cent matinees he raised his price of admission to ten cents, but only after he has secured the best pictures obtainable. We always like to hear from exhibitors who cultivate the art of thinking, so we do not hesitate to quote the last words of the letter: "Some fellows begin to utter cries of distress when they get to a point where it takes a little gray matter and where so many more eight sheets will not get the money."

* * *

PAPER today is no longer the magic aid which it was or which the exhibitor thought it was three and four years ago. Ingenuity and originality are needed far more than "paper."

* * *

ONE of the belligerent powers in Europe has enlisted the motion picture in a unique and highly successful manner. It is claimed that a high speed kinematograph camera has been invented by means of which the camera man in a flying aeroplane going at the speed of sixty miles an hour is able to take views of the country which he covers. There have been allusions to this new method of reconnoitering in the various war reports. Here is one: "Photographs taken by our airmen show that the enemy were using the place as a shelter for their artillery." The camera is fixed to the flying machine so that the lens is constantly directed toward the ground. A small auxiliary propeller regulates the operation of the shutter in accordance with the speed of the aerial craft. Each time that the shutter is opened the position of the needle of the compass and the height as indicated by the aneroid barometer are impressed on the edge of the film.

The Director's Responsibility

By W. Stephen Bush.

THE MOVING PICTURE WORLD has always been opposed to legalized censorship. In the very dawn of the industry we have pleaded for the enfranchisement of the picture, asking that it be put on the same legal plane with the newspaper. We want to see the film as free from previous legal restraint as the press. The press enjoys no absolute freedom. It is responsible for an abuse of its constitutional privilege, and its editors may be fined and imprisoned for letting liberty degenerate into license. We earnestly hope that this will some day be the status of the motion picture: Liberty tempered by responsibility.

Until that time comes we must enlist public opinion as the best, the only and the final judge of motion pictures.

Nothing will help us more to get the support and friendship of the public than a little self-introspection. Let us try to see ourselves as others see us. Let us throw an occasional searchlight on the morale of the picture. We have before us a most interesting report of the Ohio Board of Censors. Because we know the questionable origin of the law creating that board and because we are opposed to censorship ex-officio, does not blind us to the fact that we may learn something from a report issued by this board. The report we refer to consists of a list of eliminations ordered in certain films by the Ohio Board. It specifies the objectionable scenes in some detail. The report also deals with such films as were suppressed in their entirety. The contents of the suppressed "features" are briefly set forth in the report. The list of eliminations and suppressions only covers fifteen days of the censorial activity, a fact which lends added significance to the lesson taught by this evidence. About sixty eliminations are ordered and eight films are suppressed entirely.

After carefully examining the eliminations ordered, we are prepared to say that many of them are undoubtedly justified. We do not by any means say that the necessity of these eliminations is a vindication of official censorship. While they do not justify the imposition of a previous legal restraint, they afford ample proof of the fact that there are producers who have not the slightest notion of their responsibility to the public. It is quite true that these producers are hardly worthy of the name and are in every sense of the word the outlaws of the industry. Something must be done to curb them. They are in the broadest sense of the word public enemies.

We ask our readers to examine the "stories" of these suppressed films and then determine for themselves whether the law forbidding obscene and indecent and criminal films cannot be invoked for the suppression of these films, and what is equally important, for the punishment of the men who were connected with either the production or the distribution or the exhibition of these revolting films. Here is the synopsis of a "four reel feature":

> Dissolute son and his pal, "Hook," plan to get money from boy's mother. "Hook" robs money drawer, and in escaping throws pal from top of high board between buildings; finding him unconscious has him removed to cover up his crime. Helpless boy is hidden in cellar. One criminal gives dope to half conscious boy and plans to have the robbery of money charged against him. Entire picture one of crime.

Disgusting as this production is, there are two others which rival it. We cannot help putting both of them into the pillory:

> Crook and woman rob safe of jewels and money and show them close up to screen; subheads, "Naw, Flora's nothing to me," etc. "I have squealed on Jim." He betrays girl. Crook again robs, is caught and handcuffed after fierce struggle; on way to prison attempts to kill guard; jumps out of car window and escapes. He hears of former sweetheart, and, attempting to kill her, was himself killed by policeman. All crime.
>
> Gang forces policeman to take baby into cellar where dynamite is kept; takes baby from him and then forces him with pistols to get into box-couch with lighted bomb. Gang attacks officers with pistols and shoots continuously. Baby fastened around man's neck as he crosses on wire high in air.

Men who produce or distribute or exhibit such films are nothing short of criminal themselves. The common law as it now exists in most of the states protects the citizen against such hideous and corrupting spectacles. The men responsible for these films ought to be prosecuted as common nuisances. Here is an opportunity for the Motion Picture Exhibitors' League to render a service to the cause of the motion picture. Let the officials of the League make an example of the producer of one such film and they will be entitled to the gratitude of every branch of the industry.

The eliminations, or at least some of them, show a shocking disregard of the decencies of life on the part of certain film producers. Some, in fact, many of the eliminations are apparently unjustified. The trouble is that one bad scene counts far more for evil than a thousand good scenes count for good. Such is the judgment of the public. We do not believe in the indiscriminate elimination of any and every scene which testifies to the seamy side of life. Who, however, can approve of such scenes as these? A man lights a fire to make a horse run; a boy holds up an old woman at point of pistol and takes purse; a man bathing in the ocean bites a girl's leg; murder and robbery of an old miser; operations of counterfeiting gang, showing process of counterfeiting money in detail; scene showing a man putting poison in baby's medicine bottle, which is given to the baby by its mother, killing the child; man putting a chicken's head in glass of foaming liquid.

The general manager of one of the big organized groups of producers recently suggested to the National Board of Censors that they get in touch with the directors and stop objectionable scenes from going on the films in the first place. We think that this is a most excellent suggestion. Intelligent direction would never permit the taking of such scenes. Where intelligence in direction is lacking, the action of a competent sub-committee of the National Board might be the best remedy. Restrictive intervention in the studio is worth a year of censorship after the film has been put in circulation. On behalf of his company, the general manager who made this suggestion of self-imposed censorship offered the freedom of the studios to the sub-committee. We have no doubt that other companies will facilitate to the extent of their power any method which will obviate the knife of the official or unofficial censor. Perhaps all studios do not need such intervention; indeed, I believe that but few really do need such supervision. It seems wise and proper to make the experiment. The successful prevention of a dozen bad scenes in a week would amply justify the carrying out of our friend's well-meant suggestion.

Best Pictures

By Louis Reeves Harrison.

THAT the scientific end of production should outreach the artistic is quite natural—it had a long start and had attained high quality before attention was generally drawn to the necessity of fine structure and treatment of screen stories. It has, in fact, attained such a degree of perfection through intelligent camera work and factory efficiency that critics have almost ceased to mention photography in summing up photodramatic values. When they do, they are suspected of cloaking errors of form and expression, and exhibitors who closely scan reviews are beginning to look beneath the cloak.

After it is taken for granted that a story will be properly visualized so far as the scientific departments are concerned, we find quite a disparity of opinion as to what constitutes a "good" picture. It is perhaps just as well that tastes and opinions vary on this subject and that the field is open for discussion, for the clash operates as a stimulus to get at the truth. Without doubting in the least the sincerity of views opposed to my own, and standing ready to adopt any proved improvement on them, I venture to offer what has resulted from my observation as a critic and experience as an author.

Let us start with interpretation. It is well known that interesting personality counts. Some notable examples of this are attracting attention at the present moment. The drawing power of an actor or an actress who has achieved signal success is not to be denied, but so far as complete satisfaction in the performance is concerned, I lay greater stress on the fitness of type—does the performer suit the role? I have seen delightful plays in whose cast there was not a single star of the first magnitude. It is desirable, of course, to get high talent for the leads, but a well-balanced cast, with each part filled to its limitations, has a charm of naturalness not to be denied. We may even forget in such cases that we are looking at a fictitious representation and enter deeply into the story if it has strength.

There are many, very many, good performers who are given characters to impersonate, who do their level best to no particular end, and remain in obscurity because no proper avenue for their talent has been open to them. This may be due to our present faulty system of production, but it quite as often results from lack of logical characterization. Take, for instance, the well-known situation of a foolish or vicious mother punished when her daughter follows in her footsteps. In nearly all such plays the husband and father is portrayed as an inanity. If the women are beyond compassion, and he does not count, the sympathetic line of interest is sadly lacking.

Instance also the lady scenario writer's hero, a polished gentleman, who lets the heroine do as she pleases, never interposing the masculine protective instinct, nor even common sense, to save her from folly, but alternately wounded and forgiving—a feminist ideal which every normal man feels like kicking. I am always sorry for an actor who is struggling to make a real human creature out of a manifest absurdity, and the reason few critics blame the interpreters of unsatisfactory plays is because there is obviously little to interpret. Starting from almost any point, we usually round up at that mainspring of error, the play itself.

Be not confused by the admitted purpose of screen stories to entertain—there is such a thing as irrational entertainment—stuff utterly lacking in vitality and that solidarity of thought which holds our attention. We, the audience, are the heirs of past ages, students of life as we find it and progenitors of what is to come. The terrible conflict now raging abroad distresses every big human heart because it menaces the ideals which are knit into our companionship as human beings. Whatever pertains to those ideals is vital. An author must surrender his very soul to understand his age and helping it if he would become its spokesman and interpreter. The best pictures are those symbolizing our progressive world spirit.

Moving pictures seem to be in a state of transition from the murder-and-mush of amateurs to stories which express some resultant of human experience worthy of attention. Every author who has made a study of audiences knows that they respond quickly to a presentation which makes a clear and direct appeal to intelligence. That intelligence may vary among individual units, but the concentration enforced by screen presentation puts the aggregate mind in a receptive condition, a state in which there is very little to distract attention or distort judgment, and commonsense about pictures is as universal as love of music—only those who lack it can tolerate discords.

Comedy, even of the farcial kind, is in large demand because of wearisome repetition in serious plays from which only authors of originality can deliver us and of discordance in others from which only authors capable of solving deep and ever-widening problems can give us freedom. Writers who have studied our social impotence, our political corruption, the widespread distrust of laws and conventional morality, and kindred problems can find themes enough. And when the soundest of such writers give these subjects of universal interest adequate treatment we may all enjoy really high-class screen productions, especially with full-blooded characters and not wooden marionettes in the cast.

How can an actor make himself known or a director do himself justice—how can a play achieve greatness—unless the conditions to achievement are in it from the beginning? Is it not on grandeur or beauty of *conception* in any work of art that its final success must depend? Whether it be a stage play or a novel, a painting or a piece of sculpture, skilled treatment counts heavily, but it is a spirit of creative imagination in the initial design that gives soul to the work and inspires *constructive* imagination used in treatment to supreme effort.

Applying that judgment which guides us in the ordinary affairs of life to the subject, it appears unreasonable to expect great creations from those who cannot create. The image-making power is common enough, but not that marvelous power of recombining the materials supplied by experience in such forms as to gratify the universal sense of beauty and at the same time satisfy the reason. Great powers of this kind are not limited in their application to gratification of esthetic senses, but are exercised in setting forth some fundamental truth yet to be demonstrated by science. They are so rare that only the possessor of them is qualified to attempt works of genius.

So I dare assert that we will only have really great photodramas when we have really great authors to *write* them, and men of constructive imagination, taste and discriminating judgment to *treat* them with "faculty and vision divine."

"For when a well-proportioned theme you choose
Nor words, nor method shall their aid refuse."
—*Horace.*

Pathe Sails for Europe

But Not for Long—Gives a Little "Bon Voyage" Dinner to His Staff and Promises a Quick Return.

THERE was a delightful gathering of officers, directors and the heads of departments of Pathe Freres at the Hotel Brevoort, New York, on Sunday evening, January 3d. The affair was important because of the presence of Mr. Charles Pathe, head of the great motion picture concern, and the announcement made by him regarding the future of the company's affairs in America. The party was a lively one, and all were on the qui vive to know what the "Big Chief" had in mind to say to them.

The dinner itself was quite an elaborate affair and was served in the best style of that well-known hostelry. The party sat down about 9 o'clock and did not leave the table till nearly midnight. Many little impromptu speeches were made. A toast was proposed to L. P. Bonvillain a former executive of Pathe Freres, now in the trenches somewhere in France; also, one in touching tribute to the late Arthur Roussel. The event of the evening was the address of Mr. Pathe, which was in the nature of an announcement of important changes in the management of the Pathe interests here. Mr. Pathe spoke in French, and the translation of his remarks follows:

"I regret very much to be compelled to leave you for a few weeks after having collaborated with you for two months and a half, but I console myself, as I feel confident that the rudder will be directed all right and that you will be watchful and give your best attention to the instructions of the new management, represented here by Messrs. Malitz and Dupuis.

"I avail myself of this opportunity to advise you that the Eclectic concern is no longer and has been replaced by the Pathe Exchange, and that the Board of Directors of this new concern, as well as the one of the Pathe Freres, has appointed Mr. Malitz vice-president and assistant treasurer of both corporations, with Mr. Dupuis as assistant director. They rely on you as I rely on them. The success of our business will be your work. It is bound to come, and I can assure you that our efforts will be crowned with success.

"Whenever I had the opportunity, at least for those of you who are at Jersey City, I did not fail to point out to you in which way your efforts should be directed and the exact scope you should try to attain. Not knowing the English language, I could not do so with those of you who participate in the management of the Eclectic, but Mr. Malitz, to whom I communicated my ideas, will tell you for me. I can assure you that in following his instructions you will obtain very quickly the result we are all aiming at, namely, to obtain on the American market what we have obtained on the world market.

"In fact, it is a vital question that you, who are our immediate collaborators, be well aware that in the motion picture industry, which embraces the universe, the firm you are connected with is the first in the whole world and that it only depends upon you, owing to our particularly advantageous position, to occupy unquestionably the first place in America. The officers of Pathe rely upon you, and you can rely upon them that they will reward your efforts.

"I drink to the health of all of you, and to the prosperity of Pathe Freres, which will be yours at the same time."

From the applause that followed this announcement it is safe to conclude that appointments made by Mr. Pathe were acceptable to the staff at large.

Commenting upon the remarks of Mr. Pathe, Mr. Malitz spoke at some length as follows:

"Gentlemen: You will pardon me if I want to say a few words in reference to Mr. Pathe's speech. The main point in Mr. Pathe's words is the expression of confidence which he has in his collaborators and in the destinies of his great firm. Of course I am proud, and I think we are all proud, to be in some way or the other connected with a firm of such exceptional standing and to be among the selected ones to give their share of personal effort for its success.

"Only in an atmosphere of mutual and absolute confidence is it possible to obtain such irresistible enthusiasm which carries with it progress and success. Even people whose ambitions are small scoped need enthusiasm in order to attain anything, but we have no small fields in mind, in fact, our ambitions are extensive, I will say unlimited. And in this connection I wish to make a statement. I am glad to have found this suitable occasion and I cannot sufficiently emphasize the fact that I have the fullest and heartiest confidence in every one of you, gentlemen, that you will help Mr. Charles Pathe and myself to further beautify and build on the already magnificent structure—the firm of Pathe.

"When I entered the concern, most of you, gentlemen, were with Mr. Pathe. I am satisfied that if the selection of my own collaborators had fallen upon me, I certainly could not have made any better or more harmonious 'pick' and my only wish remains that you, gentlemen, might have as much confidence in me as I have already placed in all of you. With such mutual confidence and understanding we will be swept by an overflow of genuine enthusiasm, guided by such an able commander in chief as Mr. Charles Pathe, who in his sphere represents the highest type of men of which the world possesses few, a man who like Napoleon has conquered the world; but I feel certain that unlike Napoleon Mr. Pathe will not spend the last days of his life on the Island of St. Helena, because contrarily to Napoleon's task, Mr. Pathe's task is a peaceful one; his ideals are sublime; they cannot be trampled upon by any hostile crowd, because he aims at making the world better and to raise the standard of life by sound entertainment and education of the people.

"In conclusion, gentlemen, let me say that my wishes are not only for Mr. Pathe and his lady, whose gentleness certainly has not been without influence upon the destinies of the house of Pathe, and their little daughter, friends and employees, but also for every human being who through faithful, honest and peaceful work, strives to make himself and the world a little better every day, for, no doubt, some day human beings will understand that love and affection, peace and harmony, good faith and confidence only can govern the world, and when that day comes, we will enjoy the realization of paradise."

A little later Mr. Malitz took occasion to speak of the work of several individuals who would assist him in the management of the Pathe Exchange, Inc., and the Pathe studio and factory. In this connection he said: "I shall be in charge of both concerns, seconded by most able and competent men, such as Charles Dupuis, who is an authority in all technical matters and has made himself known as an inventor of moving picture machines and devices; Ramirez Torres, who has been with the firm of Pathe for over eight years, and has been appointed assistant managing director; Robert T. Furman, who has been in the film business for his own account and whom I have appointed director of exchanges; J. K. Burger, who has been with the Eclectic Film Company from the very beginning, and other valuable co-operators."

Present at the dinner were Charles Pathe, Paul Fuller and H. F. Kingsbury of the firm of Coudert Brothers, attorneys; I. W. Goodfield, W. S. VanDoren, Charles Dupuis, J. Wessel, Leopold Wharton, D. Angelis, R. T. Furman, C. Julian, E. Ferrand, C. A. Karpen, A. Avare, F. H. Knocke, Jules Burnstein, Felix Malitz, E. A. McManus, F. Wathne, Henry T. Vernot, Fred Beecroft, P. A. Parsons, J. W. Buck, Theodore Wharton, W. F. Hurst, Ramirez Torres, W. A. Johnston, J. K. Burger, G. Bardet, L. E. Franconi and J. L. Hoff.

Mr. Pathe sailed on Tuesday, January, 5, with Genoa, Italy, as his destination. He said that it was his intention to return in about five weeks.

LIFE PHOTO SUES ALCO FILM CORPORATION.

Suit has been entered in the Supreme Court of New York County by the Life Photo Film Corporation against the Alco Film Corporation, for a permanent injunction, restraining the latter company from in any wise disposing of the eight copies of "Springtime" which were delivered by the Life Photo Company to the Alco Corporation before the contract was cancelled between these two companies.

A temporary injunction was granted by Judge Hendricks of the Supreme Court. The papers recited in detail the transactions had between the two companies, setting forth that the defendants committed a breach of contract, and although they have not as yet exhibited "Springtime," in order to avoid any possibility of their using any of the prints in their possession, action was commenced.

Judge Warren W. Foster and Jacob Newman are the attorneys for the Life Photo Film Corporation in this suit.

The papers were served upon Mr. Seely, vice-president of the Alco Film Corporation, in the presence of Mr. Goldburg, the secretary of the Life Photo Film Corporation.

Mr. Goldburg states that instructions were given to the attorneys for the Life Photo Film Corporation to institute another action against the Alco Film Corporation to recover the sum of $20,000 damages for breach of contract.

The production of "Springtime" is now being negotiated for by three of the largest releasing concerns in the country, and it is intimated that a contract with one of them, being a lately formed company, with powerful theatrical interests, will be signed in a day or two.

"The Avalanche," just completed by the Life Photo Company, will be released January 11th.

Censorship Appeal in Supreme Court

Argument Heard at Washington by Attorneys for Mutual, Who Assail Ohio Law as Unconstitutional—"Exercise of Police Power," Says Attorney for Ohio.

THE appeal of the Mutual Film Company from the decision of the Federal Judges sustaining the constitutionality of the Ohio Censor Law was heard in the Supreme Court of the United States at Washington Wednesday, January 6. The appellant was represented by W. B. Sanders, of Cleveland, O., who had instituted the proceedings against the censors in the Ohio Federal Courts. The state of Ohio was represented by Attorney-General Robert Morgan.

Mr. Sanders contended that the Ohio Censorship Law violated the provisions and guarantees of the Federal Constitution in various ways. In the first place, it places an unlawful burden on interstate commerce; in the second place it interferes with the freedom of the press and of speech; in the third place it delegates the powers of the legislature to individual officers. Mr. Sanders referred to the opinion of the lower court, which held that censorship of motion pictures was nothing more than an exercise of the police power and that the regulation of theaters had from time immemorial been considered a proper function of the police powers of the state. Mr. Sanders said he had no intention of disputing this opinion, but he pointed out that much more than the regulation of theaters was involved in the censorship question. "The motion picture," he said, "served many other purposes besides furnishing amusement. It has become a means of social propaganda and has already rendered valuable service in promoting the cause of temperance. The educational uses of the motion picture are growing, hygiene, prophylaxis, indeed, every branch of sociology is enlisting the screen for the purpose of educating the masses of the people.

"The motion picture is rapidly winning its way into the schools and universities of the country. In many instances the motion picture has come to take the place of the newspaper. The dissemination of the world's news upon the screen is one of the most important functions of the motion picture. The motion picture, therefore, ought to enjoy the same freedom of expression which is accorded to the press. The press is not subject to previous restraint, i. e., restraint before the publication, though no one will deny that newspapers often carry very undesirable matter from a moral point of view."

The argument of the Attorney-General of Ohio was brief and formal. He denied that the motion picture can in any way be classed as a publication within the meaning of the Constitution. The showing or producing of films, Mr. Morgan claimed, was a business subject to police regulation and the state has the power if need be to suppress it entirely. The Ohio Censorship Law, he declared, had been enacted in the interest of public morals, especially for the protection of the morals of the young, and it was therefore no more than a constitutional exercise of the powers inherent in the state government of Ohio.

A decision in the case may not come for several months, as the Supreme Court calendar is clogged with important business.

MORE "PARLOR COMEDIES" ON BIG U PROGRAM.

The Universal Film Manufacturing Company is officially announcing that one of its departures for the year 1915 and the future is to be the use of an increased number of "parlor comedies" on its regular program. To provide this kind of photoplay entertainment it is making every effort to secure producers in the field who have been particularly successful in this line. The announcement has it that these producers are wanted "immediately" and attractiveness is given the proposition with the promise that the Universal company will provide every known facility to enable the new producers who join it to do the best work of their careers.

STRAND BREAKS ANOTHER RECORD.

Manager S. L. Rothapfel of the Strand Theater reports that for the week beginning December 27 more than one hundred thousand persons paid their way into the big Broadway house. Mr. Rothapfel says this is a record figure for the Strand; furthermore, he is strongly inclined to believe that it is a record never before attained by any theater.

NOW "PREMIER."

The St. Louis Motion Picture Co., located at Santa Paula, Cal., has discontinued its "Frontier" brand, and hereafter all its releases will be known as "Premier."

Universal Holds Annual Elections.

Complete Harmony Prevails at Meetings of Stockholders and Directors and Big Year Looked For.

THE annual stockholders' meeting of the Universal Film Manufacturing Company was held on Thursday, December 31. These directors were elected: Carl Laemmle, R. H. Cochrane, P. A. Powers, J. A. McKinney and John B. Stanchfield. At a following meeting these officers were chosen: President, Carl Laemmle; vice-president, Robert H. Cochrane; treasurer, P. A. Powers; assistant secretary, George E. Kann; manager of the home office, Joe Brandt.

When President Laemmle was asked if he had anything to add to the formal announcement sent out by the company, he said: "Why, no, except that everything is lovely. Complete harmony prevailed in both meetings, all litigation which has been hampering the company's affairs was disposed of, and I have every reason to believe the present situation will be continued. The policy we have pursued in the past will be followed in the future. Mr. Powers is in full accord with this idea. He believes with us that if the Universal has made wonderful progress in the past in spite of—well, shall we say differences of opinion?—what may not be accomplished by the company with all the officers working together for the common good?"

Exhibitors and the War Tax.

An Official Ruling by the Treasury Department—Tax Must be Paid or Penalty Suffered.

The Moving Picture World recently addressed the Treasury Department at Washington to obtain an official ruling on the question of how the war tax affects exhibitors of motion picture theaters. It has been a matter of dispute among exhibitors whether they had to pay a tax under the clause referring to theaters or under the clause referring to general amusements and shows. The section referring to theaters imposes a graduated tax with a minimum of twenty-five dollars, while the section referring to general show and amusements imposed a uniform tax of ten dollars.

In answer to the inquiry of The Moving Picture World the Treasury Department refers to its ruling issued on November 3, when this same question was raised by the Collector of Internal Revenue for the Eleventh Ohio District. At that time the Treasury Department declared that after a careful consideration it had reached the conclusion that all motion picture houses must be classed as theaters and are subject to the graduated tax on theaters. It is also pointed out that neglect or delay in the payment of the tax will mean penalties and may result in the closing of the theater.

Exhibitors who have received no tax blanks should lose no time in getting in communication with the office of the Internal Revenue Collector in their district. If they do not know who the collector is or where his office is located they may find out by inquiring at the nearest post office.

NEW MEN IN PICTURE PLAYHOUSE CO.

The Picture Playhouse Film Company, New York office 503 World's Tower Bldg., 110 West 40th street, has increased its business and now leads all of the other branch offices of The Picture Playhouse. This is due to the good work of the quartet that comprise the staff:

Victor L. Pisani, manager of the New York office, formerly sales manager for the Pasquali Film Co.

Murray F. Beier, the well-known feature man, formerly manager of the World Film Corp., and also at the head of the Emby Feature Film Co., and with Pathe Freres and Herbert Blache.

John McAleer, ex-president of the Brooklyn exhibitors and formerly manager of the Clarendon Amusement Co.

D. F. O'Donnell, formerly with Pathe Freres and Eclectic Film Co.

The quartet wish their many friends among the trade a happy and prosperous new year.

HENDERSON TO PRODUCE "THE MESSAGE."

As soon as Director Lucius Henderson, of the Eastern Universal staff of directors, has completed the two-reel love drama, "Uncle John," he will begin work on "The Message," a one-reel convict story by Raymond K. Schrock, in which William Garwood and Violet Mercereau will play the leading roles.

LAST CHAPTER BREAKS RECORD.

The Last Chapter, the Richard Harding Davis story in which Carlyle Blackwell plays the leading part, broke all records at the Regent Theater, New York, on New Year's day.

Censor Board Meets Newspaper Men.

At an Informal Luncheon Ways and Means of Co-operation Are Discussed in a Spirit of Friendliness.

The National Board of Censorship through three of its most active members, Jacob William Binder, Dr. Orrin G. Cocks and William D. Maguire, on the afternoon of December .., entertained a number of representatives from the ranks of moving pictue journalism and the publicity men of most of the great film corporations at an informal luncheon in the Boulevard Restaurant, 41st street and Broadway. Among those present were Mr. William Wright, representing the Kalem Co.; Joseph Brandt, representing the Universal; Samuel Spedon, representing the Vitagraph Co.; J. S. Johnston, representing the Paramount Pictures Corporation; H. C. Levine, of the Box Office Attractions Co.; Carl H. Pierce, of the Bosworth Film Co.; B. Schulberg, of the Famous Players Co.; W. Stephen Bush, of the Moving Picture World; Mr. L. C. McChesney, Edison; H. W. Gittens, Biograph; P. A. Parsons, Pathe and Eclectic; Bert Ennis, Eclair; W. A. Johnson, Miss Mabel Condon, H. Goldberg, Casino Film Co. of Detroit; W. T. Gentz, Warners; E. J. McGovern, N. Y. Motion Picture Co.; Jacob Wilk, World Film; Whitman L. Mennett, Lasky, and Jay Cairns, Thanhouser.

The chief object of the meeting was to "get better acquainted," and to secure unanimity in the treatment of the censorship question both in the moving picture press as well as in the publicity offices of the various film corporations.

At the end of the luncheon, which was greatly appreciated, Mr. Jacob William Binder, financial agent of the National Board, expressed the thanks of the Board and assured the guests of the Board's anxiety to secure a perfect understanding on the treatment of the censorship question all around. He referred to instances where men prominent in the film world had delivered their opinions on censorship for the benefit of newspaper reporters. He pointed out that such views were not only frequently divergent but in palpable contrast to the policies of the Board, which had been adopted after full consultation with all the important factors in the industry. Mr. Binder said that publication of such views in various papers had a tendency to weaken the efficiency of the Board's work and he pointed out instances where opponents of the Board had quoted parts of these repetitious articles against the work and the policies of the Board. He emphasized the fact that legalized censorship was beyond all question the one great enemy which threatened the industry from the outside and that it is a matter of vital importance to present a solid and undivided front against all assaults and agitations of this dangerous enemy. He reviewed the work of the Board and its representatives in Ohio, declaring that the present censorship law in Ohio would never have been enacted if the government and the legislature had been properly advised and furnished with the facts in the case. He asked the representatives of the press and the publicity men to co-operate with the Board in its fight against legalized censorship and to impress the importance of unanimous and concerted action upon the exhibitors throughout the country. Mr. Binder's remarks were loudly applauded. He was followed by Dr. Orrin G. Cocks, who told of the work he had done in Ohio in conjunction with Mr. Binder, speaking before the civic educational and religious societies within the state and arousing public opinion to the democratic and un-American character of legalized censorship. Dr. Cocks said that he found a ready response. The people of Ohio, now that the matter had been thoroughly ventilated in the public prints of that state, felt the absurdity of entrusting to two men and one woman the task of regulating the morals of the population of the entire state. He expressed the opinion that with public opinion solidly arrayed against regulated censorship the Ohio law would soon be repealed. He pointed out that the power of the moving picture as a moral force would be recognized by educators and religious teachers everywhere. He mentioned the instance of a distinguished clergyman who told him that the influence of the motion picture today was greater than that of the school, the church and the library. If this new vital force in our civilization needed supervision or regulation it must be the supervision or regulation of public opinion as crystallized in highly representative bodies. The application of legal restraint, except in support of public opinion, was out of place.

Mr. Joseph Brandt, of the Universal Film Co. was called upon by Mr. Maguire to give his views on censorship, and in response Mr. Brandt made a short address which attracted considerable attention and which was admitted by all present to have direct practical value.

Mr. Brandt pointed out that the National Board would gain its object best by getting in direct touch with the various publicity men, who would be glad to work upon any practical clue furnished by the Board. Thus uniformity of treatment could be secured quickest and easiest. Mr. Brandt then suggested that the Board appoint a committee which had best get in direct touch with the various directors and stop all objectionable matter right at the fountainhead. This would obviate a lot of cutting. He thought the censoring and cutting of the finished film was not half as effective as the preventing of objectionable scenes. He expressed the idea that some better word than censoring might be subsituted in the official title of the Board. Censoring, he said, stirred up too much official attention. The authorities are too easily tempted to indulge in censoring of their own as long as they see other censors at work. He mentioned the example of the notorious Funkhouser, of Chicago, who took the position that as long as films needed censoring, he was going to attend to it himself. The Funkhouser type is a common one. Mr. Brandt objected to set rules and standards. He believed that each picture should be judged on its own individual merits. Mr. Pierce spoke of the unfairness and ineffectiveness of official censorship.

After W. Stephen Bush had heartily endorsed the stand of Joseph Brandt and had urged its immediate practical adoption, the hospitable conference adjourned sine die, but not without a general hope that similar meetings will be part of the Board's program for the New Year.

CHRISTMAS OF THE VITAGRAPHERS.

The Vitagraph Company, following its usual custom, on Christmas Eve, distributed among its employees, the usual check and turkeys, giving to each employe a turkey weighing not less than fifteen pounds. There were enough of the national birds to remember also those who had been of service in a subsidiary way to the firm. It was a remarkable sight to see the long line of four or five hundred persons standing in line and receiving their gifts.

Lillian Walker and Her Christmas Turkey.

Messrs. Smith and Blackton, the heads of the company, shook hands with everyone as they passed by and handed them a little envelope containing a token of their good wishes and at the same time received a hearty handshake and a cordial "Merry Christmas and Happy New Year."

The generosity of the Vitagraph Company was not in any way curtailed on account of the existing war in Europe.

The spirit of good cheer and the general good feeling displayed throughout the whole establishment, from the heads down to the office boy, will be a mutual incentive to everyone in the work and its results in the coming year.

Miss Pickford Goes to Los Angeles

Adolph Zukor Also Goes to Chicago, Where He Will Remain as Guest of Messrs. Jones, Linick & Schaefer.

ADOLPH ZUKOR, president of the Famous Players Film Company; Mary Pickford, that company's celebrated star; James Kirkwood, director of the Pickford productions, and Mrs. Pickford, "Little Mary's" mother, left New York Tuesday, with Chicago and Los Angeles as their destinations. Mr. Zukor will remain in Chicago for a few days as the guest of Messrs. Jones, Linick & Schaefer, who control an important circuit of Western theaters, while Miss Pickford and Mr. Kirkwood will continue to the Los Angeles studio of the Famous Players, where they will remain for the winter and spring, and where Miss Pickford will be presented in a series of important feature productions.

This will be Mary Pickford's second annual visit to the Pacific Coast studios of the Famous Players, where it will be remembered she also spent last winter and spring, during which time were produced two of her greatest screen triumphs, "Hearts Adrift" and "Tess of the Storm Country." The Famous Players has selected a series of popular and appropriate plays for Miss Pickford during her Western sojourn, and some unparalleled Pickford successes may be expected.

The Screen Club sent a basketfull of flowers to Miss Pickford which arrived at the station just before the train pulled out. The little star was touched by the thoughtfulness, and sent her love to all the boys at the club. The Screeners also sent a wire of good wishes to James Kirkwood, their president, after the train left, so that it would reach him at Albany, to signify that their kind thoughts followed him.

It is reported that in Chicago Mr. Zukor and Messrs. Jones, Linick & Schaefer are to discuss a novel and important film theatrical proposition. Adolph Linick, secretary and treasurer of his firm, recently came to New York as the guest of Mr. Zukor to attend the private exhibition of the Famous Players Film Company's impressive photo-spectacle of Hall Caine's "The Eternal City," at the Lyceum Theater, and after that notable performance, Mr. Linick termed the subject "the greatest motion picture I have ever seen!"

THE ECLAIR JUNIOR BASEBALL CLUB.

A sturdy and independent little organization which was formed the past summer is that of the Eclair junior baseball club, named after the well known film company. The club, which is composed of New York youngsters who are all ardent picture fans, decided to pay a signal honor to their favorite moving pictures and call themselves "The Eclair Juniors." Across the breasts of the uniforms of the boys

MEMBERS OF THE ECLAIR JUNIOR BASEBALL CLUB.

Reading from left to right: P. Ola, second base; J. Nolan, catcher; H. Collins, pitcher; F. Andreas, left field; J. Kane, right field; M. Brennan, shortstop; Leo Nol, third base; Louis Vibert, catcher; R. Jones, centre field; P. Nolan, first base; and Hy Nessladge, utility man.

they have had affixed the trade mark of Eclair, and at all games played last year the standard bearer was present, waving the players on to victory with a huge flag of the same design. Out of twenty-five games played the past season, the Eclair juniors won eighteen and tied two, a record of which the captain, Louis Vibert, is very proud. In writing the Eclair Company recently young Vibert said that under the name of the Eclair Athletic Club the winter headquarters of the organization were being rapidly formed at 44 West Ninety-sixth street, New York City. The film plant from which the youthful ball tossers have taken their name are making arrangements to fit out the club house and in other ways help these young friends of the pictures.

Impromptu Comedy at Vitagraph Theatre

J. Stuart Blackton and Sidney Drew Contestants for Oratorical Supremacy—Question Still Open.

THE production of "A Nocturne in A Flat" at the Vitagraph Theatre on the evening of Sunday, January 3, was responsible for a bit of comedy not on the printed program. At the conclusion of the one-act comedy-drama there were calls for the author. J. Stuart Blackton responded. His speech took the form of an explanation as to how, or rather why, he was impelled to write the play. He pointed out it was four weeks previously that Sidney Drew had been called before the curtain at the conclusion of his performance in "What the Moon Saw." Mr. Drew feelingly had referred to the work of his son, S. Rankin Drew, in writing the sketch.

"I was talking with Mr. Drew just afterward," went on Mr. Blackton, "and he inquired with some anxiety: 'How did it go? Did I do all right?' 'You mean in the play?' I replied. 'No, the speech,' he said. 'Well,' I remarked, 'your son wrote the play. You'd better let him write your speeches, too.' He came right back. 'I'll bet you can't do as good,' he said. There was nothing for me to do but lay a box of cigars on the situation. And so you see I had to write a play that I might have an opportunity of making a speech here tonight."

There was no mistaking the voice of Sidney Drew as it came deliberately, characteristically, from the back row: "Well, I get the cigars, don't I?"

In the burst of laughter that followed, Mr. Blackton was heard to say that he still hoped the decision might rest on him as the winner of the wager.

Great Crowds at Empire's Opening

Speeches Made by Prominent Men at Dedication of San Antonio's New Picture Theater.

THE Empire Theater, Houston and St. Mary's streets, San Antonio, Texas, was recently dedicated with speeches by men conspicuous in the affairs of that city. They all paid tribute to Messrs. Lytle, Apostolon & Papanikola, lessees of the house, and to William Brady, owner of the building, for giving the public such a splendid structure, which is a credit to San Antonio. There are 1,820 seats in the Empire, and by 7:30 o'clock on the opening night the "S. R. O." sign was hung up. The opening attraction was the big eight-part Universal feature, entitled "Neptune's Daughter," featuring Annette Kellermann. The Empire will be opened at 11 o'clock in the morning and shows will be given every two hours until the same hour at night. The musical numbers of the program are provided by an orchestrion. The stage was decorated to represent a beautiful garden scene, and in the center of it was placed an attractive fountain sending forth perfumed water. W. J. Lytle is manager of the house.

The first man to speak in praise of the owner of the structure and its lessees was County Judge James R. Davis. After welcoming the great crowd on behalf of the manager, Judge Davis remarked that the amusement place means much to the prosperity of the city as an expansion of commercial interests. The judge characterized the Empire as being an up-to-date theater, embodying all conveniences, and that it is deserving of good patronage. In concluding, he introduced Mayor Clinton G. Brown, of San Antonio, who exclaimed that the new photoplay house is a civic improvement of which the city ought to be proud, and hoped that it would always enjoy such crowds as on the opening night. In leaving the platform the mayor introduced J. H. Kirkpatrick, who declared that the men responsible for the Empire are public benefactors in more ways than one. "They are giving the public amusement that is not only entertaining but educational as well," he said, "and San Antonians ought to support the project."

THOUSANDS COMING TO UNIVERSAL CITY FOR OPENING.

Arrangements are being made to welcome over two hundred thousand people on March 15, when Universal City will be officially opened by Mr. Carl Laemmle, president of the Universal Film Manufacturing Company.

Those en route to the expositions at San Francisco and San Diego will be given stop-overs on the railroads at Los Angeles, to view the only city in the world, devoted exclusively to the manufacture of motion pictures. Already, hundreds of letters have been received by Mr. Isadore Bernstein, the Western general manager of the Universal company, from exhibitors and film fans, stating that they would be on hand for the grand opening.

Inter-Mountain Trade Conditions

Some Interesting Side Lights on the Scramble for Business in Colorado, Utah, Wyoming, Idaho and Montana from the Exchange Point of View.

By George E. Carpenter.

ARE the film exchanges in the Inter-Mountain West territory making money? Are they getting by? Are they—? The answer on the part of Dame Rumor is one to the effect that they are not in the aggregate. There are one or two making a little, a couple more just holding their own and the balance, the majority, are steadily losing money week by week. Dame Rumor further hath it that it is the exchange handling the best productions that is scoring financially, while the demand for programs is growing beautifully less among the exhibitors as each month rolls around.

Naturallly, film men are reticent regarding conditions. It is hardly to be expected that they will throw open their books to a stranger. While all are optimists—they have to be in order to stay in the film business—there are some who will admit confidentially that times are not what they should be and cite the cases of mines closing down, train crews being laid off and other dire conditions attributed to the European war, as the cause.

With the object in view of getting to the meat of the story, the writer last week interviewed Mr. Louis Marcus, president and general manager of the Notable Feature Film of Salt Lake City and Denver, because in this territory if anyone wants information he generally goes to Mr. Marcus, who has been identified with the film game since the first exchange was opened in this territory and who calls every exhibitor in the five states by his first name.

Mr. Marcus' first statement was emphatic. He declared that anyone would be foolish to open offices in this territory with nothing better to offer prospective patrons than ordinary stuff.

He was asked whether it was true or not that the 25 or 30 offices in this territory were losing $8,000 a week, as rumor had it, and, if so, what was the remedy. While Mr. Marcus declined to be pinned down to exact figures, he affirmed that there were some exchanges that were losing over $400 each week.

"The eastern manufacturer, and there seem to be new ones cropping up every week," declared Mr. Marcus, "generally seems to think that all that is necessary to do is to ship his wares into this territory and the rentals will promptly commence to roll in. He does not realize that conditions are totally different here to what they are in the east.

"In the first place, there are about 2,000,000 people all told in the five inter-mountain states, or an average of about three people to the square mile, against, say, seventeen people to the square mile as obtains in the state of Pennsylvania alone. The same amount of money is expected to be put up for the films, and then, owing to the long distances to be covered in shipments, the film is working at its best not more than a third or one-half the time it does in the Keystone State. Of necessity, it takes longer to get your money back, and when operating on the percentage plan you realize what that means.

"Let me cite a few instances of what our film exchange is up against when it comes to the express companies who, I grant, always are ready and willing to do their best. We shipped a film from Livingston to Roundup, both in the same state of Montana and a distance apart of approximately 100 miles as the crow flies. This shipment took three days in and, had it been sent back, would have taken as many back again. Another case: from Harrison, Idaho, to Douglas, Wyo., in a straight line is a distance of about 600 miles. It took eight days to deliver the film. A tracer sent out in this case developed late trains and consequent layovers at junctions of 22 hours. In shipping film from Havre, Mont., to Salt Lake it takes three days to get the film, and then, if train connections are late, one can count on another 24 hours' delay. Under such conditions a man cannot book up close like he can in the east.

"Briefly, it takes in this territory more film, longer time and slower cash returns. Yet manufacturers expect us to handle this territory the same as if we were in Pennsylvania or Illinois. On a regular program, for instance, this territory is expected to average close upon one and one-half prints, if not more, for this one-forty-fifth of the population of the United States! Figure this out on the same basis throughout the United States and it would mean that the country, instead of taking 35 prints on a subject, would consume 67.

"Every time a new concern comes into this territory it means that somebody is losing money. Somebody suffers and he loses money, for the territory is amply covered and there is an over-production of film—but there is always room for the man with the best. The old days when anything was good enough for the west are over, for our audiences universally throughout the country are critics prompt to appreciate the best and always seeking those productions that combine good plots, photography, settings and first-class presentation by capable people."

The writer then asked Mr. Marcus whether or not he had a solution for this constant drain on the exchanges. Mr. Marcus settled back in his chair and smiled. "Yes, I have, but I don't anticipate that we could ever get together."

It was a Utopian elucidation; yet, on second thoughts, W. W. Hodkinson used to outline his plans for the Paramount organization when he was manager of the General Film Company's branch in Salt Lake a few years ago. The local film men used to call him a dreamer as they laughed indulgently and told him that it was impossible; today they affirm that, "Hod had the right dope only he was five years ahead of the times."

"The film exchanges in this territory represent a big investment," said Mr. Marcus; "take the General, for instance; their offices must represent at least $60,000. The 25 or 30 offices in this territory, as before stated, cater to about 2,000,000 people, and that total by a long shot does not represent the actual number of patrons. Say 750,000 people are situated so that they can visit the motion picture shows. If twenty of these offices keep a man busy on the road, that means $100,000 a year alone. Then each office has its manager, stenographers, shipping and inspection clerks, rent and salaries and the usual overhead expenses. Now, if the various companies could only get together and rent one floor in a big building, they could cut down this expense. Put one man in charge who would be acceptable to all, but let each company still retain its identity with the name on the glass door with a man to look after the business in each case and one stenographer for every three or four concerns, a head shipping clerk for the lot and a boy with a mimeograph for all comers and the overhead expense could be cut down materially."

"What about the traveling man?" was asked. "Would he solicit business for everybody?"

"That's not impossible," he declared; "you could get the right man provided you paid him the salary; and, contrary to the assertion of some exhibitors, there are honest men in the film business.

"Grade your productions. Ask for the film in big demand a certain price; others not so popular, lower prices."

"And who is going to decide on the merits of the productions?"

"Frank Bailey of Butte and I were discussing that very point only the other day. We were both agreed that sooner or later manufacturers would have to come to it if they desired to remain in business and keep their fingers on the public pulse. The only way is to score a film.

"Let the manufacturers get together and pay unbiased critics, each an expert in his line, to pass judgment on each new film. Take an expert in motion picture photography, for instance, one on plot and scenario, another on presentation, another on acting, another scenic effects, and so on down the line. Let them score each production and then strike an average on the whole. Then throw out anything that did not score 60 per cent. That is a solution on so-called high-class films. When the exchange and the public realized that 75 per cent. meant a good film and 80 per cent. a better, there would be less grief and less losses in the film business, and every manufacturer, producer, author, director, scenic artist, actor and super would be up on his toes to get in and score, and the result would be better pictures all along the line and the relegation of the inferior article to the rear.

"Under such conditions a traveling man could spread out his wares and play no favorites.

"Would it not be better for the manufacturer to realize a profit on his stuff, if it only were $10 a reel, and get it, than to expect $110 and have his profits on paper, as is the case in a number of instances today? As things are now, it resolves down to the survival of the fittest, and the big film companies cannot afford to lose money any more than the little fellows.

"Harking back to the original proposition, the public, the ultimate consumer, is the arbiter of the fortunes of the manufacturer and the exchange, and the public has been educated for better things and is getting more discriminating in its taste all the time.

"Prices in this territory are fair; the cheaper grades are forcing down rentals, and the cheaper class is indulging in some decided cutting and slashing of prices; but the high-class production has comparatively easy sailing."

"File No. 113"

Biograph's Two Part Adaptation from Emile Gaboriau's Novel Is a Strong Picture.

Reviewed by George Blaisdell.

THE release of the Biograph Company for January 26 forges another link in the chain of two-part adaptations from fiction and stage classics which are proving so popular with picture followers. "File No. 113" is taken from the first of the novels of Emile Gaboriau, whose untimely death, in 1873, at the age of thirty-eight cut short the writing of a series of detective stories that in the half dozen years they had been before the public had brought international fame to their author. M. Lecoq, the noted predecessor of Sherlock Holmes, enters the story in its last quarter. Plainly his crime-detecting methods are of the simple, common-

Scene from "File No. 113" (Biograph).

sense sort used by the policeman of the world of fact—and are none the less interesting by reason of it.

"File No. 113" is a well-told story and well staged and acted. Louise Vale has the role of Valentine, who as a young woman brings into the world a son, who immediately is taken from her by her mother, the Countess. Hers is a skillful portrayal of the woman who loses prospective husband and is robbed of her, or their, son, only to be confronted twenty or more years later with a reminder of her early misfortunes in the guise of the real son, but actually a swindler, trading on both her maternal love and her fear of discovery by her banker husband and young daughter.

Franklin Ritchie is Louis, who becomes master of the family estate following the death of his father and the disappearance of his brother, Valentine's lover, when in self-defense he has too vigorously taken his own part against his rival. It is Louis who aspires to rob Valentine through imposing on her one of his confederates when later in life, after dissipating his fortune, he has fallen into evil ways. William Jefferson is Raoul, the bogus son. Jack Drumier is Fauvel, the husband of Valentine. Hector V. Sarno is Lecoq. Alan Hale is Prosper, the clerk of Fauvel, wrongly accused of robbing his employer's vault. Gretchen Hartman is Madeleine, the daughter of Fauvel, and in love with Prosper.

There are dramatic situations. One that particularly stands out is where the smooth Louis brings Raoul to the home of Valentine and introduces him to the matron as the son she had not seen since the hour of his birth. Here is a real opportunity for strong acting—and it is accepted. A thrilling scene is the battle with pistols when the two thieves quarrel over the spoils. The lamp is extinguished; the flashes vividly show what is happening. The ending is a happy one. Lecoq, in the office of the police chief, tells Valentine Raoul is not her son; furthermore, Fauvel continues to believe Raoul was only a nephew—Valentine's great secret remains a secret.

It is interesting to note that the principals are introduced on the screen—not the whole cast at the beginning, but in the more logical form of announcing each one just prior to his entrance into the story.

M. Schwartz, of the Reliable Feature Film Company of Chicago, and his son, William M. Schwartz, are in New York for a few days. They announce they have taken the Vitagraph's production of "The Christian" for Wisconsin.

Charles Hill Mailes

THE subject of this sketch will be recognized by exhibitors and picture-goers as one of the best all-around actors on the screen today. Charles Hill Mailes for three years has been one of the foremost members of the Biograph stock company. In that time he has played many leading parts, divided among all classes of work. He has been as successful in comedy as in dramatic portrayal, although it is in the latter that he has been most frequently seen. Mr. Mailes through his desire to remain in the East has been impelled to resign from the engagement which he has held so long and which has been so pleasant. He is now enjoying a bit of a vacation at his home in Whitestone, Long Island.

Charles Hill Mailes.

Mr. Mailes has had wide experience on the stage. For two years he played in Irish character with Joe Murphy and previously he was in Shakespearean repertoire. He played Cash Hawkins in William Faversham's production of "The Squawman." He portrayed Spanish Ed in the New York run of "The Virginian." He was the Scotchman with Jamieson Lee Finney in "A Fool and His Money." He also played Gus for two seasons in the original "Clansman" company. His last appearance on the stage was in the part of the Murderer in "The Oath," in which he made a decided hit. As illustrating the versatility of Mr. Mailes it may be pointed out that he played with equal success such widely divergent characters as Cash Hawkins in "The Squawman" and Justice Prentice in "The Witching Hour." Another one of his successes was as Jeffries, Senior, in "The Third Degree."

Mr. Mailes has been seen much recently in the two-reel productions of the A. B. company. He played the lead in the recent release of "Cousin Pons," for which there is an unusual demand by exhibitors. He played Laroque in "The Romance of a Poor Young Man," the Man in "The New Magdalen," Dalton in "The Ticket-of-Leave Man," and the Count in "On the Heights."

TOTTEN SKILLFUL IN "AMATEUR PRODIGAL."

Joseph Byron Totten displays great skill in the way he portrays the leading role in "An Amateur Prodigal," an Essanay photoplay taken from the story of Alber Payson Terhune. He brings out the pathos which the part of John Andrews calls for in a way that touches the heart without going to the other extreme of making it too melodramatic, which a less skilled player might easily fall into.

LUBIN ENTERTAINS NEWSPAPERMEN.

The Critics Association of Philadelphia, composed of the musical and dramatic critics of the morning and afternoon newspapers, paid an official visit to the Lubin Manufacturing Company this week and spent an entire day inspecting the big establishment and watching the making of photo plays.

Mr. Siegmund Lubin took the newspapermen on a tour of the plant, and, incidentally, showed them a number of machines and devices that he has but recently perfected, and which will do a great deal toward improving motion pictures. The critics struck a day when many interesting scenes were being filmed in the studios, and they had an opportunity to, not only meet, but to watch Romaine Fielding, George Terwilliger, Joseph Kaufman, John Ince, Joe Smiley, Edgar Jones and Barry O'Neil direct their respective companies. Following a luncheon tendered the visitors by Mr. Lubin, the critics were shown some special reels.

The party included George Rogers, The Inquirer; J. Howard Bonte, The Morning Ledger; Harvy Maitlant Watts, The Morning Ledger; Henry Starr Richardson, The Evening Star; A. Duross Ferris, The Evening Telegraph, and Herman Dieck, The Record.

"His Lesson"

One-Reel Majestic of Realistic Treatment and Strong Purpose.

Reviewed by Louis Reeves Harrison.

CAST

"Bat" Murray.....George Seigmann.
Mamie, his sweetheart.....Billie West
Jimmie, the dip.....Vester Perry.
Dorothy Vernon.....(Not given).

DURING two weeks of the holiday season there was an outpouring of small pictures of equally small merit, making the task of the reviewer no enviable one. From out of the mess of weaklings, imitations and mediocrities, not actually bad in one respect or another, "His Lesson" has survived so far as my judgment is concerned, though it

Scene from "His Lesson" (Majestic).

is not a pretentious affair. Its merit lies in originality of theme, fine selection of types and adequate treatment. The much-abused critic would infinitely prefer to have a larger field of good performances to select from, but it is quite possible that the thousands of small releases turned out every year have absorbed studio talent, especially the write-a-scenario-on-my-cuff kind, to the extent that old plots are being repeated over and over again without the illuminating excuse of a new theme. The main object seems to be that of getting rid of a responsibility—most of the releases seem to be turned out under a mental and physical pressure that does not make for pictures that are either progressive or satisfying.

"His Lesson" is animated throughout by a theme that makes its presence felt, though it is not clearly defined until the conclusion. "Bat" Murray represents a type well known in city life. He is a forceful young tough with courage, tact and an inclination to be on the level, a disposition to rise above the crookedness that seems to characterize all his surroundings. His easy-going affections are enlisted by a frail and sweet little girl, just Mamie, of his own social order, and he makes short work of Jimmie the Dip when that individual attempts to assert his preference for Mamie. Bat also smashes Jimmie when the latter attempts to pick the pocket of Dorothy Vernon, a banker's daughter who has entered upon settlement work.

Bat's aspirations leap into flame under the influence of Miss Vernon. She stimulates him to better his condition, and he does so through natural channels. He becomes a popular candidate for the City Council and wins through the support of those who have known him in the underworld. Higher and higher he aspires until he runs for the legislature, always with an idea of winning the banker's daughter. His humble sweetheart is neglected and reverts to Jimmie the Dip for consolation in her hours of heartache. The young politician gives a ball in his ward and induces Miss Vernon to attend. She does so, though obviously out of place, and this experience reveals that Bat is not of her world, good fellow as he may be in his own sphere. He cannot rise to the generous clemency and kindly manners of her natural environment.

A fire breaks out at the ball and some thrilling rescues follow, Bat saving both Dorothy and his old sweetheart, but he is terribly burned and carried to the hospital. There it is humble Mamie who nurses him with infinite tenderness, while Dorothy sends him flowers and a little note expressing her deep gratitude. The note also mentions quite delicately her forthcoming marriage to a man in her own circle, and Bat senses that the woman for him is one who understands and deeply loves him, though she may be less of a credit to him in public. The types are beyond criticism, and the entire cast acts with a naturalness that is delightful in this day of antiquated artificiality.

Claire McDowell

WITH the record of having probably exceeded in the number of consecutive releases her fellow-members of the Biograph Company, Claire McDowell has retired from the organization with which for the past four years she has been connected. Miss McDowell has been induced to take this step through purely domestic reasons. She is most comfortably situated at her home in Beechhurst, Long Island, and prefers to work and live in the East.

Claire McDowell.

Miss McDowell has been one of the best known members of the famous company. She has done steady and consistent work, which has been chiefly with the dramatic division and in the single reel releases. She is especially strong in situations calling for ability in emotional portrayal. She has played so many parts in Biograph pictures it seems unnecessary to enumerate them; there are three, however, in which she will especially be remembered—"The Female of the Species," "Three Years" and "Her Hand." Miss McDowell comes from a family that has been directly connected with the stage for 150 years. Her father is Eugene A. McDowell, a Canadian actor-manager. Her mother was Fanny Reeves. Sims Reeves, renowned English tenor, is a granduncle. Miss McDowell's work on the stage began when as an infant she was carried on in arms as the infant in the famous old comedy-drama of "Caste." One of her engagements in legitimate productions was with William Faversham in "Herod." The well-known screen player is now resting at her Long Island home.

A SCENARIO DEPARTMENT IN MOTION.

The scenario editor of the Lubin Company in Philadelphia and his staff of writers did some exceedingly clever and instructive acting this week in Emmett Campbell Hall's new play, "Such Things Really Happen." George W. Terwilliger, who is directing the play, admits the acting and the writers themselves concede the rest. It was a great occasion in the Lubin studios for the scenario board rarely performs for the camera.

The new play called for several scenes in the scenario room of a big motion picture plant and Terwilliger, instead of using regular actors, went boldly into the Lubin scenario department and commandeered the staff. And nobly the staff responded, This, too, they admit.

Visitors to the department were somewhat startled to see Lawrence McCloskey, the scenario editor, and his writers busily at work making themselves as beautiful as nature and make-up preparations would permit, but it was as nothing to the sensation caused when the staff appeared in the studio and the hundreds of players there saw them.

"Now, men, be firm in the trenches and we'll show the world something new in the way of artistic acting," said McCloskey. Forthwith the writers sat themselves down about a long table and acted. The scenes called for them to look human, learned and dignified; to accept and reject manuscripts and occasionally throw out an unwelcome script writer. This they did, as they officially admit, exceedingly cleverly and instructively and the camera recorded it all.

In the acting party were McCloskey, Clay M. Greene, Norbert Lusk, Harry E. Chandlee, J. Allen Boone, Shannon Fife and A. Gil Spear.

"Restitution"

An Interesting Story in Two Parts by the American, Connectedly Told and Well Acted.

Reviewed by James S. McQuade.

THE American will release, on January 11, a two-reel subject, entitled "Restitution," that gives good promise of a popular run. The story has to do with woman's constancy and devotion as well as weakness, and with man's fickleness and villainy.

The parts have been well cast, with Miss Winifred Greenwood as the girl of the story, in the person of Helen Ward. Miss Greenwood is to be complimented for her easy, natural acting and for her very agreeable depiction of this character. And she is to be complimented, too, on her fine personal attractiveness in the role. Ed Coxen is the man in the case, Lester Harrison, and he invests the character with his wonted art, both in conception and delineation. George

Scene from "Restitution" (American).

Field succeeds in making the villain, Earl Rand, a very despicable fellow, without redemption, and Miss Charlotte Burton impersonates the actress, Else Detrow, with a firm grasp of the requirements.

The production shows capable direction, and offers several fine exteriors and interiors. The photography is fully up to the quality of the American brand.

The scene opens in a theatre. In one of the boxes Lester Harrison, his fiancee Helen Ward and his false friend, Earl Rand, are seen applauding a dramatic climax, in which a fascinating actress (Else Detrow) figures prominently. After the show Harrison and Rand meet the actress, and the former is smitten by her charms. Rand is secretly pleased at this, for he also aspires to the hand of Helen Ward.

Through his too evident interest in the actress, Harrison loses favor with Helen, and their engagement is broken. Soon afterwards, through his association with Else Detrow, he becomes involved in a charge of murder and is sentenced to life imprisonment.

Earl Rand is responsible for the ruin of his rival, as he knew that the man who was killed had met his death at the hands of the actress, whom he had attempted to dishonor. Rand again seeks the hand of Helen Ward, but she dismisses him and announces her confidence in the innocence of her former lover.

Fate deals out to Else Detrow due punishment for her crime. Managers refuse to engage her and she is forced from the stage. In need, she becomes a menial in a hotel in a small western town. It chances that Lester Harrison, who has escaped from prison, seeks to begin life anew in the same town; also that Helen Ward becomes a teacher there. Helen is followed by Earl Rand, who again proposes, and is again refused.

At this juncture Rand recognizes Harrison in his disguise and has him re-arrested by the sheriff on the old charge. Else Detrow, however, comes to his rescue and confesses that she killed the man of whose murder Harrison had been found guilty. Rand is revealed in his true character, and Helen and Harrison live happily ever after.

GEORGE TERWILLIGER TAKES HOLIDAY.

George Terwilliger, Lubin producer, declared a few days' holiday at Christmas time. Of course, he came to New York, his old home, where he took in all the plays his time permitted.

Harry La Pearl

RECRUITS for the funmakers of the fast growing motion picture industry are drawn from all walks of life. For the greater part they have always come from the stage, and many noted actors and actresses have gone over to the silent drama.

Harry La Pearl.

Now the film folks are beginning to make inroads upon the circus entertainers, chiefly upon the clowns, as the silent comiques are well adapted to the screen, their humor being mainly expressed in pantomime.

Harry La Pearl is the first and greatest of the clowns to desert the sawdust arena for the screen. He has been placed under a long time contract to appear exclusively in MinA Films, a new brand of comic pictures which are now being shown in first-class theaters everywhere.

Harry La Pearl grew up among the white tops, starting with his father's show, the La Pearl Circus, which was famous a generation back. Harry made his first appearance as a bare back rider, and went through the various specialties of the business as an eccentric dancer, tumbler and aerial performer, and ending his circus career as the most famous clown in the world. For two years he was principal clown with the Ringling Bros.' Show, after which he was honored by being chosen as chief producing clown of the great Barnum & Bailey Circus—the highest position of its kind in clownland.

After two years with Barnum, La Pearl was featured at the Hippodrome, New York, and left there to join the MinA Films. A special cast of the best clowns chosen from several prominent American circuses has been engaged to support La Pearl in his film productions. Jimmie Hyland, the comic tumbler; Spooks Hansen, the globe trotting clown; George Zammett, of the Famous Dollar Troupe; Bob Jordan, Jimmie Corbley, Johnny Mayon, Charley Johnson, Nat Berk and George Williams are some of the pantomimists whose names will be readily recalled by all who are familiar with circus life.

In addition to the important positions he has held as funmaker, Harry La Pearl is prominent in the social life of the Amusement World. He is the founder of the Fraternal Order of Comiques, a world-wide social and beneficial organization, open only to silent clowns and pantomimists.

"I enjoy my work in motion pictures immensely," says La Pearl, "because I realize that I am playing to an infinitely greater number of spectators than I could ever reach during my long career at circuses and at the Hippodrome. I have learned that I will be seen all over America and in many foreign countries, too, especially in Central and South America and Australia, despite the war. I know about every circus clown in the business, all the old-timers, and it pleases me to know that all my old pals, wherever they may be, will see me on the screen."

Mr. La Pearl is soon to be seen on the screen in a fifteen-real serial burlesquing the present day sensational serials. This comic will be called "The Girl of His Dreams" and will be a regular MinA Film release on the General Film Program.

MR. LESSER COMING EAST.

Sol. L. Lesser, president of the Golden Gate Film Exchange, Inc., All Star Feature Distributors, Inc., and the Alco Film Corporation of California, will soon be in New York with the view of purchasing some of the larger productions for his exchanges.

At the present time, Lesser is handling "Cabiria," "The Spoilers," and "The Christian," on the coast, and these productions are meeting with tremendous success. At the present time he has eight shows on the road.

CHICAGO LETTER

BY JAS. S. McQUADE

A Glimpse of Trade Conditions on the Pacific Coast.

DOUGLAS H. BERGH, well known throughout the country as George Kleine's traveling personal representative, arrived in the city for the holidays, after a trip that began in the early part of October last.

Dallas was first visited, and at that time the South was in poor condition, owing to the low price of cotton (six cents per pound). Mr. Bergh found that George Kleine subjects had a demand that was steadily increasing all over the South.

The long jump from Dallas to Seattle was made, and Mr. Bergh remained in the Queen City of the Northwest until the latter part of November. The trade conditions were fair on Puget Sound. The admission to all the leading moving picture theatres in Seattle, and also in Portland, Frisco and Los Angeles is ten cents. All over the Coast the George Kleine attractions are in high demand.

Mr. Bergh was impressed that western exhibitors display keener intelligence in business methods than their eastern brethren. They are more thorough, and look on their business as a calling and not as a makeshift, as many, in other sections of the country, are inclined to do. They take a pride in making their theaters substantial and attractive, and make a study of how to please their patrons in the best manner possible.

A fine type of the western exhibitor is seen in the person of Melville G. Winstock, part owner and manager of the New National theater in Portland, Ore., which seats 1,500 people. A description of this theater appeared in the Moving Picture World, in the issue of Jan. 9, and a careful reading of the article will well repay every up-to-date and aspiring exhibitor. That children's playground attached to the National is a happy idea and one that pays well. Pictures and refined musical numbers and accompaniment appeal to intelligent audiences.

Mr. Bergh says that San Francisco seemed to be much more prosperous than it was when he was there before—about six months ago. He found that the Exposition buildings were all finished, and he described them to me as being more beautiful, stately and impressive than the structures of the World's Fair in Chicago in 1893. In the city by the Golden Gate and in Los Angeles, George Kleine's subjects are in high favor. In these cities, and in the other large Coast cities, "Julius Caesar" and "Officer 666" were booked heavily when Mr. Bergh visited them.

On the journey east, a stop-over was made at Denver. There the situation has not improved, so far as harmony among exhibitors is concerned. The admission to all picture theaters in Denver, with one single exception, is five cents.

After a short stay in Chicago, Mr. Bergh left to make a round of the large eastern cities.

Moving Pictures in Denver Schools.

The installation of a moving picture machine in the West Side Denver High School is an advance movement towards the use of moving pictures in education. The machine was used for the first time Thursday evening, Dec. 24, when a public entertainment was given, according to the Denver Post. The machine, however, is intended for a more serious purpose than amusement. It will be used in teaching literature and science and industrial and political history.

C. W. Bigelow, principal of the West Side high school, is quoted as having said: "In American history I am planning to show, for one thing, the landing of Columbus; and the pupils of this school will afterwards have something better by which to remember that important date than we were taught in childhood—

"'In fourteen hundred and ninety-two,
'Columbus sailed the ocean blue.'

"In literature the English classics will be shown in drama form, and, of course, they will be read as well. With the moving picture projecting machine to present the works of genius on a screen, they will be more thoroughly appreciated by young minds, and more interest will be directed to the subject matter of the great English authors.

"Then in science all sorts of graphic illustrations of the problems that come up can be shown on the screen; and in art the pupils can be taught appreciation by seeing beautiful things they may have no other opportunity to look at.

"Another important use of the moving pictures will be to get the parents more interested in the school. We have planned to give a few free evening entertainments to the parents and pupils. We like to have the parents get the habit of coming to us; then we get acquainted and all pull together. We plan to run a new reel whenever we have a prize debate, and also to give some entertainments where a small charge will be made to pay for the renting of reels and to help in buying new books for the library.

"We will rent all our reels, because a greater variety can be obtained in that way. Several companies have been formed for the purpose of getting out educational films, and we will patronize them for our class room reels."

The West Side high school, however, has not been the first in Denver to use moving pictures in educational work. The Clayton school has used moving pictures in its class work for two years with great success. During that time the children have studied the coffee industry, the logging and lumber business and many other industrial subjects, as shown in moving pictures, with the keenest interest.

When there is a will there is a way, and Denver educators have not been deterred from making a beginning because they have not had at hand everything they needed at the outset. In Chicago we have heard a great deal of talk and flurry, for some years past, about the use of moving pictures in our public schools, but little has been done. One thing is certain; if the demand for educational moving pictures is sufficient to pay for their production and a reasonable profit to the manufacturers, the pictures will be forthcoming.

The "Sue" Contest.

The first week of the casting of ballots in the Chicago Herald "Sue" contest has been a busy one. Many thousands of votes have been cast and the interest increases daily.

The photoplay editor of the Herald has announced that all ballots must be in the Herald office by 6 o'clock p. m., March 4, as no ballots received after that time will be counted or accepted. The ballots published in the daily Herald will count five votes each, while Sunday's coupons will count thirty each.

The standing of the girls in the "Sue" film honor contest was shown in the Herald Monday, Jan. 4, after one week's casting of ballots. The four highest of the forty contestants received, respectively, 5,560, 5,535, 4,675 and 2,290 votes. On Tuesday, Jan. 5, the ballots poured in more numerously than ever and the contest promises to grow more heated as time advances.

The "Sue" contest received advertising that was wholly unexpected Wednesday night, Dec. 30, when a burglar broke a jagged hole in the window of C. D. Peacock's jewelry store, State and Adams streets, and stole the $200 diamond ring exhibited there, which was intended as the award to "Sue." The ring is now being duplicated, so that "Sue" will lose nothing.

Chicago Film Brevities.

H. P. Wayman, general manager of the "Herald Movies," made a pleasant call at this office last week. Mr. Wayman is part owner of the Triangle Theater, 72d street and Wentworth avenue, this city, his partner being J. M. Grossmith. The Triangle theater is a modern structure, which seats 600 people and cost $50,000. It was opened about a year and a half ago and has been showing to fine business ever since. At present programs of six reels are being offered for 10 cents admission. These programs consist of the General Film Company's product and features of other companies. The musical accompaniment of pictures is made a feature at the Triangle. An orchestra of five pieces, under the leadership of Ernie Erdman, furnishes the music. Mr. Erdman has attained international reputation as being the composer of the music of "It's a Long, Long Way to Tipperary," now being sung the world over. The Triangle is worthily known in Chicago for its excellent projection and the well balanced character of its carefully selected programs.

* * *

Tom Norman, widely known in film circles, called at the World office last week. Mr. Norman had charge of the booking department of the Laemmle Film Service, this city, for a number of years and before that held a similar position in one of the General Film Company's exchanges, this city. He is now manager of the Rex Theater, Racine, Wis. This house was formerly the Racine Opera House. It was remodeled and opened last May. It has a seating capacity of 1,260, with 700 on the main floor and the balance in the balcony. Universal and feature programs are offered at the Rex for an admission of five and 10 cents. Paramount features and also those of Alco, Alliance, Box Office Attractions, etc., are used. Mr. Norman stated that "The Sea Wolf" and the Mary Pickford pictures drew excellent business. Business conditions in Racine at the present time are very good, as manufacturing industries and other lines are brisk. Mr. Norman

visits Chicago every Monday in order to supervise his bookings personally, and to give his patrons the best possible for their money.

* * *

S. S. Hutchinson, president of the American Film Mfg. Co., arrived in time from Santa Barbara to spend the holidays with Mrs. Hutchinson in Chicago. When seen out at the plant the other day, Mr. Hutchinson expressed himself as being well pleased with the success of the American output for the year 1914, both from an artistic and a financial standpoint. He will return to the Coast about the last week in January and will be accompanied by Mrs. Hutchinson.

* * *

The American Standard Motion Picture Corporation moved its offices from the Consumers' Bldg. to 164 West Washington street, this city, on Jan. 1.

* * *

Martin Sachs, manager of the Biograph Theater, 2433 Lincoln avenue, and of the Vitagraph Theater, 3133 Lincoln avenue, this city, made a call last week. Mr. Sachs stated that business is excellent at both houses. An admission of 10 cents is charged for a program of six reels of General Film service, and for other programs of features of the same number of reels. Mr. Sachs reported capacity houses for "Julius Caesar" and other big productions of George Kleine's.

* * *

Arthur Lowy, who is now building the Lowy Theater on Milwaukee avenue, this city, which he expects to open Saturday, Jan. 9, called into see us one day last week. The Lowy Theater will be up-to-date in every respect, including the latest ventilating system, Mr. Lowy stated. The front, which will be ornate, is being built by the Decorators Supply Co., of this city. It is Mr. Lowy's purpose to charge five cents at matinees and 10 cents evenings and Sundays. Four reels of Independent features will be offered for five cents and six reels for ten. The estimated cost of the Lowy is $60,000 and its seating capacity is 680.

* * *

James Martin, manager of the Magic Theater, Fort Dodge, Ia., was in the city last week and paid us a visit. The Magic continues to do excellent business with Licensed programs, for which an admission of 10 cents is charged. On Thursdays and Fridays Mr. Martin runs special features of the Famous Players and other concerns, for which an admission of 15 or 20 cents is charged. "Neptune's Daughter" was played to capacity houses on Dec. 2 and it will be repeated on Jan. 13. "Cabiria" has been booked for the Majestic Theater, Fort Dodge, for Jan. 6 and 7. Moving picture theaters are all doing well in Fort Dodge at the present time.

* * *

The Williamson Submarine Expedition moving pictures, which have been showing one week at the Fine Arts Theater under the auspices of the Universal Film Mfg. Co., have broken all records for attendance and box office receipts, the management states. The pictures have been repeated this week and all indications point to a long run. They are run continuously from 10 a. m. to 11 p. m. daily.

* * *

John R. Freuler, secretary and treasurer of the American Film Mfg. Co., was in the city Wednesday, Dec. 30, and returned to Milwaukee the same night. The Butterfly Theater in that city, which is owned by Mr. Freuler, Mr. Hutchinson and other associates, and which is managed by Mr. Freuler, is showing to good paying business just now, Mr. Freuler told me. Indeed, the business has been most satisfactory ever since the house came into the hands of the present owners. It is unnecessary to state that Mutual programs are used at this house.

* * *

The faculty and students of the University of Pittsburgh witnessed a presentation of George Kleine's big feature, "Julius Caesar," one day last week. The presentation made such a delightful impression that Chancellor S. B. McCormick wrote Mr. Kleine a letter in which he expressed his delight at having had the opportunity to view these remarkable films.

* * *

W. R. Rothacker, general manager of the Industrial Moving Picture Co., this city, left for New York Tuesday, Jan. 5, where he will produce an industrial comedy, the making of which will take about three weeks.

* * *

Several Iowa exhibitors and a number of Chicago exchange men held a closed meeting recently in a room in the La Salle Hotel. It is said that censorship in Iowa now being framed against moving pictures was the chief subject discussed at the meeting. The proposed censorship law is said to be hostile and to have been framed in a secret manner, without due notification to exhibitors.

Moving pictures showing the Kaiser and the crown prince of Germany, submarines, Zeppelins, etc., were presented at the North Side Turner Hall, North Clark street, for the benefit of the Chicago German and Austro-Hungarian Relief Society. Emil Reich, of New York, gave an accompanying lecture in the German language.

* * *

John Bunny, Vitagraph's famous comedian, delighted a crowd of newsboys and orphans at the Sportsmen's Club, 610 S. Michigan avenue, this city, on Wednesday, Dec. 30. The president of the club, James A. Pugh, and Director General William Hale Thompson conceived the idea of a four-day juvenile entertainment. John Bunny was seen the opening day and was mobbed most joyously by the youngsters.

* * *

"The Girl of the Golden West," David Belasco's colorful play, started a weeks' run at the Ziegfeld Saturday, Jan. 2.

* * *

W. R. Scates, central division manager of the World Film Corporation, with headquarters in the Mallers Building, this city, states that on his recent trip in the interests of his company throughout the Middle West, he visited all the company's offices in that region. He found business slowing up a little on account of the approaching holidays, a condition that prevailed almost everywhere. Four weeks were spent in the Middle West, after which New York and Boston were visited. Mr. Scates took in the exhibitors' ball in Boston while in that city, and enjoyed himself thoroughly.

* * *

Wm. N. Selig, president of the Selig Polyscope Co., left for New Orleans Monday evening, Jan. 4, where he met the members of his Western company, who have been selected for the production of "The Ne'er Do Well," in the Panama zone. The company left New Orleans for the canal region Saturday, Jan. 9. Mr. Selig will arrive in Chicago on Sunday, Jan. 10.

* * *

Claude Erby, branch manager for George Kleine in Dallas, Tex., writes that "Officer 666" showed to $1,500 on Dec. 31 and Jan. 1, at the Queen Theater, that city, at admissions of 10 and 20 cents. E. H. Hulsey, manager of the Queen, had played other strong features, with S. R. O. signs out in front, but "Officer 666" broke all previous records. The Queen has only 476 seats on the ground floor and 300 in the balcony, which makes the two days' showing all the more remarkable, at the prices. For the first time in the history of picture presentations in Dallas, the police compelled the management of the Queen to stop selling tickets at 9 o'clock in the evening, each day.

* * *

Among the brevities in my letter, in the issue of Dec. 26, reference was made to the proposed use of moving pictures in teaching Chicago's alien applicants for citizenship the manner of conducting the various departments of law-making bodies in this country. The co-operation of Louis F. Post, assistant secretary of the Department of Labor at Washington, was requested in a letter by Judge Clarence N. Goodnow, of the Superior Court, this city, and a reply has been received that Assistant Secretary Post will assist in the attempt to stimulate civic ideals in the minds of our alien population. According to Mr. Post's letter it is probable that the first step taken in such co-operation will be to furnish films and slides illustrating the workings of both houses of congress. Meanwhile the department has under consideration certain plans for the promotion of "civic intelligence with civic morality."

STEFANSSON RESCUE FILM ENDORSED.

General Manager M. E. Cory of the Sunset Motion Picture Co. returned Monday from Philadelphia, where he exhibited the Rescue of the Stefansson Arctic Expedition before the National Geographic Society last Saturday night. President Bryant was enthusiastic in his praise of the picture from a dramatic as well as educational viewpoint. The Philadelphia papers were cordial in their praise and predict packed houses for the picture when it is exhibited in that city.

The picture was also shown to the American Museum of Natural History in New York. Secretary Sherwood heartily endorses the picture. Among other nice things, Mr. Sherwood emphasizes the fact that the scenes are all beautifully photographed and that rare good judgment has been shown in the selection of subjects presented. The bits of scenery are beautiful and of unknown regions. The native studies are intensely interesting and highly educational. The animal pictures are different and better than any heretofore shown. Feature film buyers looking for a sure winner should lose no time in securing this great picture.

Doings at Los Angeles

WITH the installation of large glass studios and inside working stages, several of the companies near the heart of Los Angeles have been able to turn out their regular footage of film this week, and those not using sheltered stages are nearly behind in their releases. If they are not, it is only because they have worked speedily to catch up. Although there has been no actual rain since before Christmas, nearly every day has been somewhat cloudy. Eastern people not familiar with the weather always say it looks like snow, when they view our cloudy skies.

* * *

Jesse L. Lasky arrived Christmas day and ever since stepping off the train he has been busy talking to his assistants and superintending the big volume of work that is going on out here. The big glass studio is completed and a company has been working in it for a few days. William Devereux, the English dramatist, is here from New York to assist William de Mille in the scenario office. New additions to the stages make a space 60 by 180 feet, over 10,000 square feet of working stage space! Mr. Lasky says he will remain here for some time to come, having already started his family on the way out here. More improvements are to be made, and the studio enlarged still more. Already the big office-barn has been improved and enlarged and subdivided into departments. Auditor Wales has come from New York to start a bookkeeping department.

* * *

Wilfred Lucas, who directed George Larkin and Cleo Madison in "The Trey o' Hearts" series by Louis J. Vance, has gone east to be with Mr. Vance in the production of thrillers. His Gold Seal company has been taken over by W. T. McCulley, formerly assistant to Mr. Lucas.

* * *

Little Mildred Harris, late of the Broncho company, has joined the Mutual to work under the direction of Mr. Griffith. This child actress will be watched for on the screen by a host of friends throughout the world.

* * *

The Tiffany company has closed up and gone back to New York, Herbert Brenon having departed on the 29th. It is too rainy here for a company without a sheltered stage, he said, and for that reason production will be made in the east during the winter.

* * *

The entire Allen Curtis Joker company of comedians was royally entertained Christmas day at the bungalow of Max Asher, the funny man. Good eats, smokes, and other entertaining things were enjoyed by the Curtis players. A tree and presents added to the fun of the day. This company is doing "Saved by a Shower," a roarer of a comedy with Fail Henry and Lillian Peacock, William Franey and Max Asher. The crooks are after the farmer and his wife, and the shower saves the rubes at the city hotel.

* * *

In Pasadena the Crown City company is doing great things. The new studio is completed as is the laboratory building. A Motiograph machine, electrically operated, has been installed in the projection room. Twenty-one reels were shipped east on the last day of December. Director Mitchell is completing a comedy of the Tournament of Roses, an annual event held in that city on New Year's day. Director Macdonald is finishing "A Tale of the Hills," a smuggling story dealing with illicit whiskey. Some good studio inside-exteriors were done in this picture. O. B. Nair, an acrobat working extra, sustained a broken leg when doing "A Family Mixup" for Bruce Mitchell, the Thistle brand comedy director.

* * *

The Selig company filming "The Ne'er Do Well" embarked on Jan. 5 for Panama to get scenes for that picture. They will be gone for some time. Director Martin, of Selig, is finishing a two-reel crook story with Marion Warner and William Stowell. Tom Santschi is completing a story of the middle ages, "The Fork in the Road," with Bessie Eyton in the lead. The big zoo will probably be opened by the fifteenth; although there is much work still to be done, the artificers may finish by that time.

* * *

Henry B. Walthall arrived on New Year's day and started work with the Balboa company in "Beulah," a six-reeler from the novel by Augusta J. Evans.

* * *

Speaking with H. M. Horkheimer, he let drop the news that his company will start the erection of a $100,000 glass studio in this city about the 15th of next month. It will take about two months to build. A location is now under consideration, and just as soon as the deal is completed the first plans will be on the ground for the contractor. The new plant is to be most complete, with large stages, ample dressing rooms, record footage laboratories, and everything necessary to the production of many thousand feet of film a week.

* * *

At the Mutual, Griffith is doing "The Mother and the Law," a series of big sets being necessary. A full Chinatown street was erected for a part of the feature picture, and another large scene was the prison of San Quentin, in this State. A gallows was erected, too, and it looked too real. Martin Ogarrie, ex-warden of this penitentiary, was engaged for two weeks to manage the building of these sets. Mae Marsh and Miriam Cooper are featured in this film.

* * *

Tom Mix and his Seligites at the Glendale camp are doing "Maw's Girls," a two-reel western, with Eugenie Forde and Goldie Colwell starring. The story is a rough one and is being staged in the usual Tom Mix way. It looks as if it would be a good release. F. J. Grandon, director of the Kathlyn series, has left this company. He was sick for some time, and needed an extended vacation.

* * *

"A Lucky Blowout" is the title of a celluloid comedy being put on by Scott Sidney at Inceville with Barney Sherry and Elizabeth Burbridge. A perfectly good tire has to be blown out for this picture. A real accident happened to be filmed, so the blow-out came luckily really.

* * *

Mary H. O'Connor, scenarioist, has returned from Santa Barbara after writing a number of feature plays for the American. Harry Pollard secured one four-reeler, "Infatuation," which he will produce with Margarita Fischer as Phyllis (the book is from Lloyd Osbourne) and himself as Adair. Henry Otto is doing a couple of good stories, "Restitution" and "The Silent Way."

* * *

Raymond B. West, at Inceville, is producing another fairy tale, "Mother Hulda," with cast headed by Elizabeth Burbridge and Margaret Thompson. Edward J. Connelly, the noted favorite of Broadway, is now working at this studio. By the way, Inceville is really and truly on the map now. The post office has started up and a big sign erected, even the busman putting it on his schedule of stations. Progress!

* * *

Dave Kirkland, doing a south sea picture for the Sterling films, was offered a ranch at $300 a year when he asked to pay for a few hours' permission to shoot some scenes in a location. He went elswhere, but laughed when he related how he said "But my dear man I only want it for this afternoon."

* * *

"A Romance on Wheels" is a coming release of the Albuquerque with the funny Dot Farley. Two invalids in roller chairs fell in love. Guess your own answer—and it's funny.

* * *

"The Chinatown Mystery," a newspaper story being put out from Inceville by Reginald Barker, promises much. The cast includes Howard Hickman, the star reporter who goes to the bad, and Leona Hutton, the slave girl, and Sessue Hayakawa, the Chinese murderer. "College Days" is being put on by Scott Sidney. It is a typical story of the campus, and some good gridiron scenes are filmed for this production.

* * *

Down at the beach the Balboa workers are building a set of new dressing rooms. Already four roomy ones have been finished for stars. These have heat, water, light, and are papered like little hotel suites. Luxury is everywhere, even to imported rugs on the floors. Ruth Roland, Henry Walthall, George Larkin and Henry King are the stars who will reside in the new rooms. A new stage has been laid and a scene store room added to the already big building here. This studio will still be used, even after the big new one is built in Los Angeles.

* * *

The St. Louis Motion Picture Co., at Santa Paula, has discontinued its "Frontier" brand and adopted "Premier" as a title for its pictures. Willis L. Robards is working on "When Shadows Fall," a story of the big trees and the great outdoors. Robards is the trapper, while Fred Church is his partner. Edyth Sterling is the girl in the story, and Joe Franz the heavy. Lillian Hamilton, late of Usona, is now the leading woman in the second dramatic company here.

Hal Clements is again directing here. Jack Blakely, of Premier camp, is married, the sixth member of this firm to quit batching in 3 months.

* * * *

Here is a letter that will explain itself:

December 29, 1914.

In looking over your "Doings at Los Angeles" in the current issue of the Moving Picture World, I see you have me down as managing a Photoplayers' night at a skating rink.

The Clifford Howard who is getting off this stunt is another Clifford Howard, who has recently appeared in town and is making himself conspicuous as a roller skater. He is no relation of mine; I have not met him and do not know anything about him, except that he is causing my friends and acquaintances all sorts of bewilderment by the notices in the papers concerning his doings as a roller-skate artist.

Very sincerely yours,
(The genuine) CLIFFORD HOWARD.

Here is a funny case of a scenario editor being mistaken for a roller-skate artist. Everyone thought it was the scenario man, and at the same time we never had seen the genuine one on a pair of skates.

* * *

If you would read something interesting, do what is requested of you in the World of Volume 22, Number 4, of October 24, Doings at Los Angeles, Page 479, Column 1, Paragraph 6. Theater managers, exhibitors, directors, players, fans, and everyone interested in the business read that paragraph and profit thereby. Help a little!

* * *

Dorothy Gish is again at work at the Mutual studio in "An Old Fashioned Girl," by Russel E. Smith, directed by Donald Crisp. Miss Dorothy was struck by an automobile on Thanksgiving day and was unable to work for much over a month. Billiard as well as picture fans will see Willie Hoppe, the big billiard champ, on the screen, for on several occasions he has worked at this studio while visiting his brother-in-law, R. A. Walsh.

* * *

Wallace MacDonald has finished playing the lead in the fourth two-reeler of Navajo films, "Thoughts of Tonight," written by himself. The production was under the direction of Charles K. French. Fred Granville, of Arctic expedition fame, cranked the camera for this picture. This company is sort of a reunited one, these three men having formerly worked for Warner at the Norbig studio.

* * *

A large and roomy stage 60 by 65 feet is under construction at the Mutual studio. It will be lighted by electricity, two big generators of 1,200 horsepower being installed for that purpose. Another addition to the studio rehearsal department has been completed. There are two 40 by 60 rooms equipped with chairs, benches, etc., for the comfort of waiting players.

* * *

"The Message to Buckshot John," a Charles Van Loan story being put in film form by Bosworth, is being staged at Banning, Cal., a town heretofore "unshot" by any camera. Thirty men and horses are there and the story is being directed by the man whose name graces the film.

* * *

Mr. Lasky said that David Belasco will probably come west to supervise the filming of one of his plays, probably "Madame Butterfly." Many well-known film stars will be made from stage satellites soon, for many great players are coming west to work here during the early part of 1915.

* * *

William D. Taylor, directing Carlyle Blackwell, and a supporting company has gone to the capitol city, Sacramento, to film scenes for "The High Hand." The next picture is to be "The House of a Thousand Candles."

* * *

Here is a good one from Bosworth's studio. The other day a young lady came to the head of the company while working on the stage and said, "Oh, Mr. Bosworth, come here and see the hundred and fifty feet of my baby nephew." Mr. Bosworth looked up surprised and answered, "Good Lord, is your nephew a centipede?" The fact was that the young lady had a cameraman take one hundred and fifty feet of film of the young nephew which she had just seen projected on the screen and she wanted the big actor to see the little actor on the screen. But it did sound funny.

* * *

New Year's day Mack Sennett and T. H. Ince of the N. Y. Co., opened a moving picture concession at the San Diego exposition with Mabel Normand and Roscoe Arbuckle as drawing cards. The show is an educational one and will prove a great success. By the way this company has the sole right to take pictures on the exposition grounds. The company is also doing some little comedy pictures while there. The movie show demonstrates how pictures are made, the sightseer being shown pictures in actual production, the laboratories, projecting room, and everything.

* * *

Owing to the large number of Universal chauffeurs, a club has been formed and quarters provided for the gas wagon drivers. They now "get together" and engage in pool battles, card games, and other amusements. It brings the large number of drivers together and causes better working and better friendship.

* * *

Miss Ruth Baldwin, who was in the publicity and scenario departments at the Universal, has departed for London to work in collaboration with Philip Oppenhein while he familiarizes himself with the "Sanford Quest" series for writing into serial story form for the magazines. The series has been changed to "The Black Box Mystery." Miss Baldwin will take the 15 scripts and one film to use in showing the great writer the film stories. This is the first time a story has been made from the film in this manner. Miss Baldwin will be gone for about two months.

* * *

A studio rumor had it that Bob Leonard of the "Master Key" series had gone insane, but he is still working. The silly rumor caused considerable talk among film folk.

* * *

Mr. Chas. G. Perley, formerly leading man with Kinemacolor and Biograph, has joined Miles, Inc., Moving Picture Company at Los Angeles.

CLARKE IRVINE.

BRITISH NOTES.

Power of suggestion is one of the first essentials in any undertaking which is to be successful. But this factor is never so valuable as when it arises spontaneously in the minds of those directly affected and not merely passed along from "the other fellow." Until Herbert Brenon evolved the idea of staging "Neptune's Daughter" in the island of Bermuda it does not appear to have appealed to anyone in the United States to produce photoplays under the best American conditions upon British territory. That Brenon's example will be followed is certain, for, like some of the early western cow-punching films, there is a dual interest in subjects taken amidst beautiful natural surroundings, while the strong revival through the present war of the cry, "British goods for Britishers"—a motto now hurled into prominence by every newspaper, billboard and public orator in the country irrespective of party, creed or color—would make them doubly popular during the present wave of super-patriotism. The war on foreign trade is being waged today in this country as fiercely in its way as the military campaign and although ostensibly directed against Germany and Austria, it would require a clever analysis to discover exactly the impressions left in the mind of the public by some of these well-meaning propogandists. Shortly before the war there was some talk of an English syndicate exploiting Jamaica as a film-producing area, but the outbreak of hostilities temporarily disposed of the project. However, there is no reason to doubt that the British colonies upon the American continent will be the scene of extensive motion-picture activities during the coming year. Which side will be there first can only be seen by waiting.

* * *

Judge Astbury decided in the High Court of Justice this week in the case in which the Vitagraph Co., Ltd., was summoned by the London County authorities for exhibiting films on unlicensed premises that private exhibition theaters used solely for trade purposes need not be licensed.

* * *

A film-producing company in process of formation has hit upon a novel scheme for securing an efficient scenario writer. A competition open to the public is being advertised for the best picture plot. The prize for the winner is an appointment as scenario editor.

* * *

Amongst exhibitors a discussion has been precipitated concerning the advisability or otherwise of Christmas Day exhibitions. The regulations in most English towns are not really averse to Christmas Day or Good Friday opening, although, as ecclesiastical holidays, both are rigidly observed by the theatrical profession. Providing suitable programmes are submitted to the censorship of the chief constable or the watch committee permission is generally given to exhibit on these days, although the majority of exhibitors appear to be in favor of treating them exactly as Sundays and remaining closed. Showing, however, how divided opinion

is on the question, thirty-nine permits in Manchester and a like number in Liverpool were granted yesterday (December 11).

Two days ago I attended a private exhibition of the Famous Players "The Unwelcome Mrs. Hatch," and the Lasky feature "What's His Name?" An innovation which commanded much favorable comment is the method of subtitling these productions and one worthy of adoption with all multiple reel films. Preceding each reel, excepting, of course, the first, is a short synopsis of the story so far as it has been exhibited. Thus a patron entering a theatre can pick up the thread of a drama immediately without the necessity of sitting out an incoherent subject.

* * *

The past fortnight has seen the publication in England of a number of short war topicals of exceptional interest. Although nothing in the way of actual engagements are shown, some of the views of the battlefields and ruined towns have obviously been made shortly after the passage of the troops. Perhaps American picture patrons have observed that nearly all such films as these are the products of French, American, Italian or British producers. The absence of German and Austrian films is to a large extent explained by an official order from Berlin prohibiting either the photographing, publication or exhibition of films of this character under a penalty of five thousand marks.

* * *

"Kismet," a mystic Oriental play which ran two seasons in London most successfully, has been translated to the screen by Leedham Bantock, a producer of the Zenith Film Company, and the remarkable fidelity of the filmed version to the original has evoked enthusiastic commendation. Bantock's picture was reviewed a week ago by Edward Knoblauch, the dramatist-playwright, and Oscar Asche, the editor, and both pay laudatory tributes to the brilliance of his work.

A new process for the preparation of metal surface screens has been published in abstract at the British patent office. The base sheet is made from gutta-percha stretched out and is then treated with benzene or some similar fluid. This renders the surface suitable for the dusting on of metallic powder, nickel or aluminum. The surface is renewable as occasion may require by a repetition of the dusting on process.

* * *

Recently I referred to a proposal by London's principal licensing authority (the County Council) to cancel licenses of German owned moving picture exhibitions when they came up for renewal. This body met a few days ago to renew movie licenses of theaters under their control, and amongst those suspended were, the West End Cinema, Leicester Square; the Electric Theater, King's Road, Chelsea; the Court Theater, Tottenham Court Road; the Electric Theater, Portobello Road, Notting Hill, and the Kingsland Picture Theatre, Hackney. In the case of the first named, which is one of London's most magnificent houses, is exceedingly well known to foreign visitors, it was stated that practically all the capital was German owned, but an English bank held a mortgage on the property for £48,000. Despite this, the license was refused.

J. B. SUTCLIFFE.

Herbert Brenon Back from Coast

Producer of Tiffany Film Corporation Brings with Him "The Heart of Maryland."

AFTER an absence from New York of nearly ten weeks, Herbert Brenon, producer of the Tiffany Film Corporation, returned to the city this week from Los Angeles, where he supervised the appearance of Mrs. Leslie Carter in "The Heart of Maryland." Some bad weather was encountered, which delayed progress somewhat. Mr. Brenon says he believes he has got what will be conceded to be a spectacle; that while he makes no pretense of being a "battle director," he thinks he has secured some new effects in the staging of scenes of combat. For one of the spectacles he found it necessary to build a church. The bell in the tower was sixty feet from the ground. The structure was destroyed by fire just before sunset and served as a background for a cavalry charge.

In the cast supporting Mrs. Carter, who played Maryland Calvert, were William E. Shay as Colonel Alan Kendrick, Matt Snyder, who came down from his home in San Francisco to play General Kendrick—and Mr. Snyder knows a whole lot about real battles; Mr. Brenon as Lloyd Calvert, J. Farrel MacDonald as Colonel Thorpe, Vivian Reed as Dollie Gray, and Bert Hadley as Private Boone. Phil Rosen had charge of the camera work.

It is expected that the production will be ready to show the trade by the end of the week.

United Film Service Outlook

Acquisition of New Producing Companies, Including Gaumont, Insures Interesting Programs.

P. A. POWERS, president of the United Film Service, has welcome New Year's tidings for the trade. Powers announces that the daily service which is being manufactured for the United by the United Motion Picture Producers, Inc., is to be augmented by the addition of several new brands of pictures which will take their place in the United program immediately.

Three organizations have been placed under contract to furnish the United with additional subjects. Five new series, four of them of a comedy nature, and the fifth presenting parlor dramas, are assured subscribers to the United Service as a result of the deal.

The Gaumont Company, one of the oldest established motion picture concerns in America, whose output has penetrated to a marked degree to foreign film marts because of its pictorial and histrionic merits, is the most notable acquisition of the United forces. A series of single reel comedies enacted by a cast comprised of several of the foremost funmakers in filmdom is assured the United by the affiliation of this organization. All the famous Gaumount stars will be seen in these films.

Society dramas, one and two reels in length, will introduce interesting relief in the programs being compiled by the United. These films are to be the output of the Regent Film Company, Inc., which has just been organized, with S. L. Warner, one of the Warner Brothers so well known in the motion picture marketing circles, as president and general manager.

Further amusement will be injected into the United offerings by the output of the new Sunshine Film Corporation, which will manufacture three brands of single reel comedies, each one of which will be distinguished by an individual cast, at the head of which will appear prominent film stars.

The several series thus assured the United are as follows: Empress, Juno, Mars, Magnet and Tams. The former of these is the Gaumont contribution toward the service, the last mentioned the Regent make, and the others being the product of the Sunshine studios. This increases the total of brands being released by the United Film Service to sixteen, which vary between strictly dramatic offerings and farcical plays.

The new affiliations bring under the wing of the United several more of the most notable film players in America.

Marion Swayne, leading woman of the Gaumont company, will essay the leading feminine roles in the Empress releases. Her fame as an interpreter of screen characters is unbounded. Joseph Levering, one of the most versatile of screen comedians, who has been one of the factors in making the Gaumont films famous in a comedy sense to a degree equal to the fame enjoyed by their serious productions, will appear in the Empress single reels also. Arthur Hill, whose pantomimic abilities have given his work the stamp of distinct individuality, is another screen comedian of great popularity who will be seen in the Empress-United releases.

Frank Holland, another of the new United stars, is remembered especially for his recent appearance in the filming of the grand opera "Il Trovatore" and in the feature film "Springtime." Irene Tams, who is one of the youngest and prettiest stars now enrolled under the United banner, has been seen in "Lola" and "Alone in New York," as well is in a number of other big features.

Mabel Frenyear, Sidney DeGrey, Peggy Hart and Howard Davies are other names added to the United list, each one of which is of significance to patrons of the screen play.

The Regent Film Company will begin operations immediately, having leased the Centaur Studios in Bayonne, New Jersey, one of the most modern and best equipped buildings of its kind in the East. Their first release will be a two-reel society drama entitled "Rebellious Irene," the scenario of which was prepared by Lawrence McGill, the director of the Humanology Film Producing Company, one of the feature firms affiliated with the United Film Service. The production, according to promise, is to brim with novel features. It will be released February 15, and is being prepared under the supervision of Walter Edwin, for several years with the Edison Company, who has been engaged as producing director by the new corporation.

The imprint of the Empress series will be seen for the first time by United program audiences when "Hazing the Honeymooners" is offered for their amusement. It is a comedy of connubial complications.

The first Juno release will be known as "Tit for Tat." The new Mars series will make its debut with an offering entitled "Never Again." "Uncle Abner's Will" is to be the first Magnet comedy offered.

The Art of Exhibition.

Rothapfel Gives His View of the Exhibitor's Position in His Community—How the Best Elements May Be Enlisted to Co-operate—A Message of Cheer to Exhibitors.

By W. Stephen Bush.

CAN you, dear reader, imagine any thing worse than a poor little child sent to school without any breakfast? They say such things are common in the schools of the lower East Side. The other day a little chap scarcely seven fell in a faint on the floor. The doctor was called and when the child was revived it was found he had been without food for two days. I am glad to say that this and similar heart-breaking incidents have at last awakened and alarmed the conscience of this great city. A breakfast will now be provided for every child that goes to school.

"What has this to do with the art of exhibition?" you will ask. I will answer you: "Nothing directly, but a whole lot indirectly." It leads me to the question of the exhibitor's influence in the civic life of his community and I approach the question with all the more confidence because the first exhibitor of the world has provided me with an answer, which brings with it a flood of light. No sooner had Mr. Rothapfel heard of the plight of these starving little ones than he formed a plan to aid them. Whoever enlists the motion picture in the highest service of humanity is the best friend of the motion picture. In an incredibly short time Rothapfel had reduced his plans to fertile facts. I confess that I have a better grip on the meaning of the word "create" since I have come in frequent contact with the man who draws the crowds into the Strand. He does "create" things. Presently you will see big armies of school children with their banners and their bands marching into the Strand (literally by the thousands). You will see the greatest stars of the stage and the screen and the opera and the concert speak to these children from the Strand stage and entertain them with their art between reels of pictures specially selected for the occasion by Rothapfel himself.

Many thousands of tickets of admission have been printed; these will be sold by good Samaritans of social and artistic prominence to the parents of the school children of New York and will then be given to the children. It costs but ten cents to buy one of these tickets, but you can give as much more as you like and few I imagine will claim to be exempt from paying more. Not only does the purchaser see a show which is easily worth a dollar, but he is buying a decent breakfast for little boys and girls who would otherwise go hungry. I shall not attempt to follow such a good deed into all its vibrating consequences. These shows of course will not interfere with the ordained course of the Strand's programs, they will take place in the morning and they will be over before the box office opens at twelve.

It is hard to see what prestige and what popularity our premier exhibitor has thus conferred not alone upon the Strand, but upon the cause of motion pictures generally. After this splendid feat in the name of Humanity and of the Motion Picture we are, I suppose, quite willing to listen to Rothapfel's opinion on the exhibitor as a factor in the civic life of his city. The press of the city has taken up his cause and is giving it unstinted publicity. The Board of Education is heartily co-operating with him, the whole city is interested.

"Exhibitor Must Share in Civic Life of His City."

"The modern exhibitor," said Rothapfel, "must share in the civic life of his community. He is the most powerful factor for good or evil. But recently a clergyman of national reputation visited me here and commented upon the marvelous work of the motion picture. 'Mr. Rothapfel,' said he, 'your theater is at this moment doing more good in the city of New York than any single church or school or library that I know of.' The words of this clergyman made me once more realize the advance the motion picture has made in public esteem. It is and surely ought to be a source of pleasure to all of us exhibitors to know that even the greatest and most widely circulated periodicals are now not only interested, but very friendly though but a year or so ago they were letting no chance escape to hit at the picture. Look, too, what the change has been in the attitude of the clergy. Now, if we were able to do big things for our communities in spite of this powerful opposition what will we not be able to do with all these vital forces of the community arrayed solidly with us? Our interest in the civic life of the communities in which we live ought to be stimulated by these two facts: The motion picture has become by far the most important factor in entertaining the great multitudes; it opens up avenues of civic usefulness which were absolutely unknown to the theater of old.

"We must by this time realize that the exhibition of motion pictures is just a little more than an exhibition of showmanship. The success of the exhibitor of the future will surely not be measured only by the money that he takes in. It may be measured that way by the public or even by the owners of a theater, but it can never be measured that way by the true exhibitor himself. The exhibitor of the future will look upon his profession as his life work. He will seek to build a monument that will live long after him. We are still in the days of the laying of foundations, but if the foundations are strong we can erect structures whose heights cannot be limited. With this spirit of building on deep foundations there is no obstacle which the exhibitor cannot overcome. My own experience in New York has been most wonderful. I came here an absolute stranger. Men who had spent their lives in the show business freely predicted my utter failure, I encountered most bitter opposition, for which I could discern no rational motive.

"A Reputation for Extravagance."

"People said I was crazy and that my ideas were extravagant, that I used up money too rapidly. Yes, I know I carried that reputation here with me from the West. It is quite possible that the owners of some of the theaters I managed might have had such ideas, but it is a fact that these very owners came to me here in the Strand and urged me with the most handsome inducements to assume the management of their theaters and to assist them with my advice. It was simply this: I saw years ago what the industry would eventually develop into. If its future were bounded by small theaters and an eternal sameness of pictures moving forever in a rut the industry would today be a very insignificant and negligible corner in the world of amusements. There were those, happily, who knew that the industry was destined for a higher flight, for a broader development and for a far bigger share in the service to mankind. I am not ashamed to own that I tried to walk in the front of the procession and that the rearguard with its chorus of 'knockers' never possessed any attraction for me. One of the things that the men in the forefront perceived with no great mental effort was the coming influence of the exhibitor in the civic life of his community.

How the Exhibitor May Assert Himself in His Community.

"Let me state my own experience in my attempts to win the intellectual and moral leaders of my city for the cause of the picture." A very prosaic but characteristic and instructive incident interrupted the flow of inspiration at this moment. Rothapfel had, it seems, in some way secured a great bargain in carbons and when the arrival of this important aid to projection had arrived and he was notified he looked somewhat like an angler with a prize bass securely hooked at the business end of the line. There was a little exultation in his voice as he ordered a check drawn for the amount of the bill. I had never heard of such a gigantic carbon purchase before.

"I found," he continued, "these leaders often narrow and prejudiced. I had several strenuous battles with the Board of Education and the clergy, I will not say in what city, before I could penetrate their first lines of prejudice. I always met them in a spirit of perfect sincerity and frankness and thus I generally succeeded in carrying conviction. There is no policy better than that.

"Before I started to solicit the aid and co-operation of these men I always made sure that my pictures and the conduct of my theater were of a kind to command their approval. Now here exhibitors sometimes make a mistake. I do not question their good faith, not at all, but I think they sometimes fail to exercise good sense and discretion. Before you can expect the teachers and the ministers and the press to join hands with you, you must 'show them.' Everything in and about your theater must stand the severest test of hostile inspection. If you fall short here your attempt to win the help of the most valuable forces in the community will act as a boomerang. To invite them when you are not ready is foolhardy and suicidal. If you are ready, however, you will find that in nine cases out of ten, I might say in ninety-nine cases out of a hundred, they will be only too glad to assist you. Perhaps the method I suggest may not bring the immediate financial returns that might be expected, such returns might, perhaps, be secured in different ways, but it would mean no lasting success, no building up of a permanent investment which after all is the only way worth while. If you are able to wait for tomorrow you will find that this method of getting into touch with the right people is far the most profitable

in the end. In the smaller towns where there is more of a personal contact all around the intelligent and progressive exhibitor has it in his power to become a mighty factor in his community just as powerful as the church or the newspaper.

"I know the motto of the average showman is: 'Get the money at any cost.' Men who think that way very seldom last and I will tell you why. If competition comes, or if the times are hard the people will remember the hoggish attitude and will be disposed to favor competition. On the other hand if the exhibitor has known how to make himself popular by taking an intelligent interest in the life of his fellow townsmen he need not worry so much about competition. The rush into the building of motion picture theaters is unprecedented. Little capital and big capital are anxious to invest and the impression still prevails that nothing more is needed to success than a building, a lot of light in front, a couple of moving picture machines, an orchestra and a ticket office. Men with such views, whether held consciously or unconsciously, very rarely succeed. Before beginning to build men ought to study conditions, they ought to be sure of the confidence of their neighbors, they ought to realize that the motion picture theater of today is not merely a place of amusement, but really an institution. The future of this whole great industry depends not so much upon new magnificent theaters or even high-class productions but rather upon the personnel and the morale of men who have chosen this field as their life work.

"Don't Let Them Lick You."

"All cannot have Strands, but all can have theaters that stand for the things I try to make the Strand stand for. If they go on in the right spirit ample reward financially and every other way is their sure possession. My own work has been recreation not labor."

Having often seen the speaker tired out and nervous, drawing apparently upon every ounce of reserve strength, I registered a little protest strongly supported by the amiable guardian of the managing director's private office. This man who has been with "Rothie," I do not know how many years, had often in my presence remonstrated with the methods of his master, who, as he said, sometimes "worked for fifteen hours at a stretch with nothing but a sandwich." The managing director waved me into silence. He has a Jovian way about him. He is deeply conscious of his great purposes at all times and when he is started on his train of thought his inspiration is visible enough to make an interruption seem like a decided faux pas.

"No matter how tired I may be my spirit remains playful," he said. "The fact is when I leave the office I am always anxious to get back, the work draws me, I do not try to resist. When men like Belasco and Frohman and Caruso are pleased to praise my work here and when I see how many audiences and my staff enjoy and admire my performance I am repaid a thousandfold for every effort I have made. I want to say to my fellow exhibitors all through the country: Cheer up, don't let them lick you. Men come here and tell me that they have tried to do things just as The Strand does them, they tell me they have the same light, the best operator and the best music, the house is conducted with care, the pictures are clean, but the money does not come in as they expect. Well, men who speak that way simply confess that there is something lacking in themselves, for after all it is the personality which counts. The personality is paramount. In nine cases out of ten such a man has dropped into a hopeless rut and it would take some lifting to get him out. Probably he lets the operator do as he likes in the matter of projection, he leaves the choice of the music entirely in the hands of his leader he relies altogether upon the manager to keep the house in order. He has not kept pace with the times, he is a victim of the law which ordains the survival only of the fittest. In the course of these articles I have tried to point out possibilities of improvement. I cannot tell of all of them because they come so quickly. There is not a moment when something new does not pop up. Questions of vital importance have been decided all the time and we must sit in judgment on so many things where the decision must be both quick and correct. I adore my work. I want my children to follow me, I would not have them enter any other profession, I want my boy to continue my work after me. So many exhibitors come here and wring their hands and complain about times being bad, etc., etc. Let them not complain, but dig their toes harder into the earth, raise up their heads and try again. The Lord hates a quitter. We are in a beautiful world, in a wonderful profession, the field before us is without limit, I cannot find words to paint its future and I am awfully glad to be alive."

Sheldon Lewis With Pathe.

SHELDON LEWIS, whose interpretation of "Dutch Joe" in W. A. Brady's big production of "Life" at the Manhattan Opera House is attracting such favorable notice, has been signed by Pathe to take a prominent part in the new serial "The Exploits of Elaine."

Mr. Lewis was born in Philadelphia of German-American parentage and had hardly got beyond the nursing bottle stage before he announced to his parents his intention of going upon the stage. His father was in the wholesale milk business in Philadelphia and this fact was remembered by Mr. Lewis' first audience in an amusing way. He had secured an engagement in a small role at the Gerard Ave. Theater in Philadelphia. No sooner had he walked upon the stage than various of his boyhood playfellows in the audience shouted "milk" at him and the rest of the crowd took it up. Uproarious applause greeted every line that he spoke and to use theatrical parlance he "took the show away from the star."

Sheldon Lewis.

Better and better engagements followed among them leading roles with such stars as Dorothy Donnelly, Frances Starr and Blanche Walsh, as well as with Ada Rhean in Shakesperian plays. When the endowed playhouse in Chicago, the first in America, was started he was secured to play in dramas by Maeterlinck, Henry Arthur Jones and other famous foreign playwrights. He was also with Mrs. Fiske in "The Pillars of Society" by Ibsen, as well as "Becky Sharpe" and "Tess of the D'Urbervilles."

When Augustine Daly died Mr. Lewis was under a five years' contract with him. Mr. Daly had told him when the contract was drawn up that he would make of him the greatest character actor in America. Such a statement from such an authority as Mr. Daly is high praise indeed.

An interesting story is told of Mr. Lewis in connection with his marriage to the beautiful and talented actress, Virginia Pearson, some four years ago. A law suit in which Mr. Lewis was involved came to trial on the morning of his wedding day. Mr. Lewis was called upon for testimony and being put under oath testified that he was unmarried. Recess was announced by the judge and Miss Pearson and Mr. Lewis took advantage of it to go to the "Little Church Around the Corner" and get married. The happy bridegroom then went back to the court room to finish his testimony. In connection with this the fact was divulged that he was a married man. At once the attorney for the other side sprang to his feet and called the judge's attention to the fact that in he morning the witness had testified under oath to being a single man and now less than two hours later had perjured himself by stating the opposite. Mr. Lewis then said "Your honor, I was correct in both instances. I was married only a half an hour ago!" It took some time for the court to restore order.

Mr. Lewis always insists upon playing a character according to his own interpretation. Of studious temperament he analyzes each motive and trait of the part and endeavors by every inflection of the voice and every action to disclose the mind and character beneath. That he adds unusual talent to the fine cast of "The Exploits of Elaine" goes without saying.

C. R. SEELYE BACK FROM WESTERN TRIP.

C. R. Seelye, director of sales of the World Film Corporation, returned quite recently from an interesting business trip in the Midwest during which the cities of Detroit, Cleveland, Cincinnati, Indianapolis, Chicago and Minneapolis were visited. He comes back enthusiastic over the way in which the World Film profit-sharing idea is taking with exhibitors.

Motion Picture Laws*

(Continued.)

Collated by W. Stephen Bush.

Kansas.

THE laws on the subject of motion pictures in Kansas are embodied in Chapter 294 of the session of 1913. We print the entire text of the law, but it must be pointed out that there is now an appeal before the highest courts of the state which involves the question of whether the law is constitutional or not. An agreement has been reached between the authorities charged with the enforcement of the law and th motion picture interests suspending the operation of the law until a decision is handed down by the courts. Here is the text of the law:

Section 1. On and after the first of April, 1913, it shall be unlawful for any person, firm or corporation to exhibit or use any moving picture film or reel unless the said film or reel shall have been examined and approved by the state superintendent of public instruction as hereinafter provided for; provided that nothing in this act shall apply to moving picture films or reels used exclusively in institutions of learning in Kansas.

Sec. 2. In addition to the duties now imposed upon the state superintendent of public instruction it shall be his duty to examine all moving picture films or reels intended for exhibition in this state and approve such as he shall find to be moral and instructive and withhold his approval from such as tend to debase or corrupt public morals. Upon such moving picture films or reels there shall be stamped or written a certificate signed by him showing that such picture has been examined and approved by him giving the date of such approval.

Sec. 3. The said superintendent of public instruction shall keep an accurate record of all examinations made by him and the date thereof and by whom presented for examination and noting such pictures as shall be approved and such as shall not have been approved and briefly stating his reasons for withholding his approval of such as are not approved.

Sec. 4. For each examination made by said officer he shall receive the sum of two dollars for each moving picture film or reel. No picture film or reel shall be examined until such fee shall have been paid to him and all such fees shall be paid by him on the last day of each quarter to the state treasurer and by said treasurer credited to the general revenue fund, provided that the treasurer shall issue receipts for such fees in triplicate, one to the state auditor, one to the state superintendent of public instruction and one to be kept by him and filed in his office; provided that for good and sufficient reason shown the governor may authorize the employment by the superintendent of public instruction, one or more additional clerks in his office as may be necessary, at a per diem not to exceed three dollars per day for each day actually employed, which per diem shall be paid out of the general revenue fund on warrants duly issued and payable in the same manner as other clerks in said office are paid.

Sec. 5. That the said state superintendent of public instruction shall have general power and authority to supervise and regulate the display of all moving picture films or reels in all places of amusement or elsewhere within this state. Said power and authority shall include the power to inquire into and investigate, and to have displayed for his benefit, to aid him in his investigation, the moving picture films or reels which are intended to be displayed, and said state superintendent of public instruction shall approve such moving-picture films or reels as shall be moral and proper, and disapprove such moving-picture films or reels as are sacrilegious, obscene, indecent or immoral, or such as tend to corrupt the morals; provided, however, in the case he should disapprove of any moving-picture film or reel, the person, film or corporation offering the same for examination may have the same examined by a commission consisting of the governor, attorney general and secretary of state, who shall examine said reel or film, and if they, or a majority of them shall find the same is fit for exhibition, on their order the said superintendent of public instruction shall endorse his approval thereon.

Sec. 6. It shall be the duty of every person, firm or corporation intending to sell, rent or exhibit any moving-picture film or reel within this state, to furnish to said superintendent of public instruction, as he may require, a description of said moving-picture film or reel, describing the scenes and purposes of any film or reel, and to exhibit and display for his examination and approval or disapproval any such film or reel.

Sec. 7. Any person, firm or corporation exhibiting or permitting to be exhibited any unapproved moving-picture film or reel shall be guilty of a misdemeanor, and shall be fined not less than twenty-five dollars nor more than one hundred dollars for the first offense and not less than one hundred dollars for each subsequent offense. Each unapproved moving picture film or reel exhibited, and each day the same shall be exhibited, shall constitute a separate offense.

Sec. 8. All laws and parts of laws so far as they conflict herewith are hereby repealed.

Sec. 9. This act shall take effect and be in force on and after the first day of April, 1913, and its publication in the official state paper.

Kentucky.

There are no state licenses for moving picture shows in the state of Kentucky. There is a county license, however, which is graded as follows: Counties in which is situated a city of the first class, forty dollars; counties with a city of the second class, twenty dollars; counties with a city of the third class, fifteen dollars; all other counties, ten dollars. License fees are payable annually. In all other respects the laws applying to common shows regulate the moving picture houses.

Louisiana.

As far as we know at this moment, no special legislation regarding motion picture houses has been enacted in this state.

*The first article of this series appeared in issue of Nov. 21.

Maryland.

The statutes of Maryland seem to deal with no other subject pertaining to motion pictures than the laws referring to operators of moving picture machines. There is a general law, the text of which is herewith subjoined:

Whereas, In most professions in which responsibility as to damages to persons or property is involved, the custom prevailing or the law of the State of Maryland requires all persons having or wishing to assume such responsibility to be examined by skilled and competent examiners, said professions being in part those of attorneys, physicians, dentists, plumbers, engineers, horseshoers and others; and

Whereas, There is more danger to life and property from explosions caused by the carelessness and incompetency of moving-picture machine operators; and

Whereas, Heretofore no provision has been made by law requiring moving-picture operators to undergo an examination before being allowed to pursue their avocation; and

Whereas, It is deemed a fit and proper subject of legislative action, with a view to the proper protection of life and property, that a law be enacted by which none but persons who are skilled in the avocation of operating moving picture machines or electrical projection apparatus should be allowed to pursue that calling, and to that end a board of examining moving picture machine operators should be created, whose duty it shall be to examine moving picture machine operators desiring to follow that trade, and give such as may possess the proper requisites a proper certificate of proficiency; therefore,

Section 1. Be it enacted by the General Assembly of Maryland, That a new article, to be known as "Moving Picture Machine Operators," is hereby added to the Code of Public Local Laws, whose provisions shall be as follows:

Sec. 2. That the term Moving Picture Machine operator, as used in this Act, shall be defined as and including any and all persons engaged in the operation of Moving Picture Machines. A license of Moving Picture Machine operator, issued in accordance with the provisions of this Act, shall entitle any such person so licensed to operate any Moving Picture Machine.

Sec. 3. That the Governor shall biennially appoint in and for Baltimore City three persons, one from the Board of Fire Underwriters' Association, one licensed Moving Picture Machine operator, one master Electrician, to represent the Building Inspector's office of Baltimore City, all of whom have had not less than three years' experience at the business and who have resided in Baltimore City, State of Maryland, for a period of not less than two years next preceding their appointment, who shall be known as the Board of Examining Moving-Picture Machine Operators; the parties so appointed shall make oath before a Justice of the Peace that they will faithfully perform the duties of their office, and shall give bond in the sum of five hundred dollars, to be approved by the Judge of the Superior Court of Baltimore City.

Sec. 4. That all persons who at the time of the enactment of this Act are engaged in the business of a Moving Picture Machine operator in the City of Baltimore, as described in Section 2 of this Act, shall, within sixty days after the first day of May, 1910, comply with all the provisions of this Act, otherwise they shall be guilty of a misdemeanor, and upon conviction, before a Police Justice or in a criminal court of Baltimore City, be fined a sum not less than five dollars, nor more than twenty-five dollars, for each day or fraction thereof, that they shall pursue the business of Moving-Picture Machine operator, in the City of Baltimore; and if said fine is not paid, shall be subject to imprisonment for thirty days, or both, at the discretion of the Judge.

Sec. 5. That if any such person desires to engage or continue in said business of Moving-Picture Machine operator, after the passage of this Act, he shall apply to the Board provided for in Section 3 of this Act for a license and submit to an examination as to his qualification before said Board; and if found proficient by said Board, they shall issue a license; otherwise they shall refuse to grant a license, if the said Board shall find, after due examination, that the said applicant for a license possesses a reasonable knowledge of the Moving-Picture Machine operator business and electricity as pertains to the operation and management of Moving-Picture Machines; then the said Board shall, upon payment of the fee herein provided for, issue to said applicant a license for a term of not more than one year, and shall keep a record of all licenses so issued; and no person shall be granted a license who has not reached the age of twenty-one years, and makes oath to such fact, and has had at least one year's experience under a licensed operator, or two years' experience in operating a Moving-Picture Machine, provided that each applicant for the license shall pay to the said Board a license fee of ten dollars ($10). Said license to be good for term of one year, and at the expiration of said term a renewal shall be issued by said Board upon the payment of a fee of five dollars ($5) for said renewal. No person granted a license under the provisions of this Act shall operate a Moving-Picture Machine after the expiration of said license or after said license shall have been suspended or revoked as herein provided, unless the said license or renewal of same shall have been granted as herein provided.

Sec. 6. That the said Board shall have full power to suspend for such period as may seem proper or revoke entirely the license of any Moving-Picture Machine operator who is negligent or operates any Moving-Picture Machine in a dangerous or improper manner, so as to be dangerous to the safety of life or property; provided, that no license, or renewal thereof, shall be suspended or revoked unless an opportunity is afforded the party charged to be present in person, or by counsel, and make any defense he may have; no license or renewal of same shall be assignable or transferable, and all renewals shall be kept of record as in the case of original license.

Sec. 7. The said Board of Examiners shall be paid a per diem of five dollars ($5) for each day actually in session, and shall pay the expenses of maintaining their office out of the proceeds derived from licenses and renewals, including office rent, salary, etc.; and no money shall be paid from the State Treasury for any expense of this Board; any surplus which may exist at the end of the term of the said Board shall be returned to the Treasurer of the State; the said Board shall meet as often as necessary for the proper transaction of its business, and shall give at least five days' notice in some daily newspaper published in Baltimore City of the time and place of meeting for the purpose of examining applicants; said Board shall meet once in each month; and all licenses and renewals of licenses shall expire on the first day of May of each year.

Acting under the law just cited, the State Board of Examiners have framed a set of rules and regulations, with special reference to the operating of moving picture machines in the City of Baltimore. The full text of these regulations appears on the following page:

Section 1. No person except a duly licensed "Moving-Picture Operator" will be allowed to operate any Moving-Picture Machine in Baltimore City.

Sec. 2. No license will be granted to any person under the age of twenty-one (21) years to take charge of any said Moving-Picture Machine while the same is being operated.

Sec. 3. Each "Moving-Picture Operator" must have his license with him when operating said Moving-Picture Machine for his identification by said Board.

Sec. 4. No person will be allowed to remain in the operating room while the said Moving-Picture Machine is being operated, except the said duly licensed "Operators" engaged for the purpose of operating said Moving-Picture Machine and an apprentice.

Sec. 5. No scraps of films, paper, rags or other inflammable material shall be allowed to remain exposed in the operating room. All scraps of films or burnt carbons shall be immersed in water immediately after their removal from the said machine.

Sec. 6. The operating room shall be kept clean of rubbish, dirt and the accumulation of material not required for the operation of said Moving-Picture Machine.

Sec. 7. Films that are not in said Moving-Picture Machine or Rewinder, shall be kept in their proper cases and not allowed to remain in the Rewinder, or be exposed in the operating room.

Sec. 8. No operator will be allowed to read or do anything to distract his attention from the work he is performing, when engaged in operating the said Moving-Picture Machine.

Sec. 9. Under no condition will smoking be allowed in the said operating room.

Sec. 10. No gas outlets will be allowed in any operating room, or rooms where films are stored or rewound. This rule must be strictly adhered to, and the said licensed "Operator" will be held responsible for any violation of the same.

Sec. 11. At least one bucket of water shall be kept in the operating room, and be located so as to be easy of access for each M. P. Machine, in case the film should catch fire from any cause. The bucket and water must be kept clean of dirt, rubbish, etc., and the water in the bucket changed at least every other day. The bucket shall be at least 13 inches at the bottom and 16 inches high, and be filled at least two-thirds full with clean water, so as to allow a 1,000 foot reel of film to be entirely submerged.

Sec. 12. A license issued to any "Moving-Picture Operator" does not allow him to do any wiring, except from the said Moving-Picture Machine to the rheostats for operating the same, and make the necessary connections at the said Moving-Picture Machine, but no wiring shall be run from the service connection or cutouts to said Moving-Picture Machine by the said "Operator" under his license.

Sec. 13. If the owner, or real party in interest in the place where the said Moving-Picture Machine is being operated, fails or refuses for any cause or reason, to allow the said "Operator" to carry out the Rules and Regulations herein stated, the said licensed "Moving-Picture Operator" in charge of said operating room and Moving-Picture Machine, shall notify the said Board in writing to that effect. In case of failure to do so, then the said Board will hold him responsible for violation of any of these Rules and Regulations.

Sec. 14. Any infraction or violation of any of the Rules and Regulations herein provided, will be sufficient reason for the said Board to suspend or revoke the said license granted to the said "Moving-Picture Operator" for such infraction or violation of its Rules and Regulations, provided that before such license or permit is suspended or revoked, the holder thereof shall receive notice of such proposed action and of the ground thereof and shall be afforded an opportunity to be fully heard in person or by representative.

STUDIO BUILT IN TWO DAYS.

When the increased activities at the Bosworth plant suddenly demanded another studio, negotiations were immediately entered into with various contractors for the speedy erection of a complete structure of steel and glass. As a result of this an unusual offer was made to set up the building in forty-eight hours and a contract was immediately drawn up calling for the completion of a studio in two days. In order to inconvenience the general routine at the Bosworth plant as little as possible, it was imperative that Sunday be one of the days on which work on the new addition was to be done. Accordingly, it was agreed that one of the two days be Sunday and for each day after the stipulated two the contractor would be subject to a fine of $500.

Last Saturday and Sunday were the days chosen for the unusual task and early Saturday morning a large corps of workmen with wagon loads of material and supplies were at the plant and soon hard at work. Through herculean effort on the part of every one connected with the execution of the contract, the job was completed in the stipulated time, and Monday morning found another building on the Bosworth premises.

The new studio measures sixty by ninety feet and is built entirely of steel and glass. It is equipped with a powerful and complete lighting system so that dark days can be utilized. Nothing had been overlooked and every detail of the construction has been found thoroughly in accordance with the demands.

COSTLY CATS IN "ZUDORA."

Two imported Persian cats valued at $2500.00 will be seen in Zudora. The pets were purchased from Commodore E. C. Benedict of Greenwich, and possess titled pedigrees that would make jealous some of the courts of Europe.

Mary Elizabeth Forbes, who plays Mme. Duvals in Thanhouser's big serial, will have the Persian beauties in the wonderful Grecian salon, which, as planned, will be unsurpassed as a motion picture set.

George Kleine's "Stop Thief" Completed

DIRECTOR George Fitzmaurice has completed George Kleine's second American-made feature, "Stop Thief." Mary Ryan, now appearing on Broadway in the hit of the current theatrical season, "On Trial;" and Harry Mestayer are the stars in the latest Klein production. Transforming a stage comedy hit for the screen, with the consequent loss of much of the witty dialogue, is admitted to be one of the most difficult tasks a director can face, but those who have been privileged to see the taking of some of the "Stop Thief" scenes assert that Director Fitzmaurice has ably surmounted the obstacles in his way.

George Fitzmaurice.

George Fitzmaurice had already a varied career before he entered the ranks of the feature producers. Born in England and educated in France, the Kleine director's travels have brought him to many of the out-of-the-way nooks of the world. He spent nine years in India, where, being naturally studious, he gained a knowledge of Indian customs that has been invaluable in his screen work. It was while scenario editor for Pathe that Mr. Fitzmaurice secured his first opportunity as a director, and his success may be guessed from the fact that so shrewd a specialist in feature films as George Kleine should have chosen him to produce "Stop Thief." Among his Pathe productions which will be remembered are "The Quest of the Sacred Gem," an Indian story featuring Ernest Truex, Peyton Gibbs and Edna Mayo, and "The Bomb Boy," featuring Ernest Truex and Eleanor Woodruff. He is also the author of scores of scenarios. Fitzmaurice has gained his present position by hard work and his conscientious attention to even the smallest details in a production. The picture will be released February 8th.

Scene from "Stop Thief" (Kleine).

GERMAN RAID PICTURES.

Showing the terrific destruction wrought in the sea-port towns of Hartlepool and Scarborough, England, by a recent bombardment by a German squadron, five hundred feet of film were received last Tuesday by the Universal Animated Weekly from its European war correspondent. Owing to an English prohibition against its shipment, the film was brought over secretly by an agent of the Universal in England, Jack Cohn, editor of the Animated Weekly, chartered a tug and met his steamer out in the bay, thus facilitating delivery of the film. The photography is unusually good and the scenes are interesting. The film will be released in the next issue of the Animated Weekly.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Look Who's Here!

LATELY a man—just one man—wanted to know what had become of Bill, to whom we used to write letters. Bill quit some time ago and no one else took Bill's place as an asker of questions, but the other day Bill's successor came in. Bill came east and passed the job to his father. His father went west and "passed the buck" to another member of the company. His name is not Bill, but we'll call him that. Here is the situation: Bill is a man of big business, but the big business permits him to play at being manager. The house is a neighborhood theater seating 460. It plays to perhaps $40 to $50 except on Saturday and Sunday, when it runs from $75 to $100. The admission is flat ten cents, Mutual service with a series feature and perhaps one other feature day each week with no increase. It is in a city of about 300,000, not very far from the business center, in a good neighborhood. They use a few posters loaned by the exchange. They use the Hennegan or company heralds for features. One of the daily papers runs the ads of the houses in the want columns and two or three times a week has a reader about pictures in general with a reference to the advertising columns. The house runs a slide saying that their program may be found in this publication. That is all the advertising done. We were busy when "Bill" came in, but promised to write him a letter, and this is what we want to tell him:

Dear Bill:

In the first place, I'm ashamed of you. You are a good enough business man to have made your pile, yet you tell me you do not read the Moving Picture World except to get a line on some of the features. When you started in business I'll wager you never bought a ton of coal, put a tenth in the furnace and threw the rest away. You used every pound and got all the heat you could out of it. You studied your business; you lived with it to find cost cutters and labor savers. But like so many others you've the idea that a picture will run itself. Take it from your Uncle Dudley IT WON'T. There is something to this game besides hiring a film service and a doorkeeper. You've got to study this business as closely as you did the one you made your money in, and you'll find it chock full of trouble. And the first thing you want to do is to make the paper work for you to the limit of its ability. Read my stuff to get the ideas of others on advertising. Read Richardson's department so you can kick your operator half way to home if he does not give you good projection. Know what's coming and what's doing. Be the first to know. The World will make you the first if you read it. Even read Louis Reeves Harrison's comment on subjects. Don't get the idea that these are aimed at the manufacturers. They are to teach *you;* to educate *you* to better things. The first step toward success is to get the best trade paper and then get all that it has for you, just as you use every lump of coal that comes in the ton.

You tell me you have no matinee business because there is none to be had. How do you know there is none to be had? On what do you base that statement? You never tried to *make* matinee business, so you don't know what you are talking about. If there were a thousand houses in your town and 999 of them had no matinee business, it would still be no reason why you should not add this business to your receipts. Suppose you get only half a house. That would be $23 more each day than you are getting now. Suppose it cost you ten dollars a week to get it. Suppose that this applies only to Monday and Friday inclusive—five days. That's $115, or a profit of $105 on an investment of $10. You've gambled bigger sums than that on the chance of a much smaller return. Be a sport. The nearest school is eight blocks away. Very well. Go those eight blocks and get the teachers interested. Give them passes for the matinees. If they will, give them tickets to give their pupils for rewards, not many, but say three to five a week to each class. Sometimes giving a man a cigar will get you more than you could buy if you passed him ten dollars. A kid will slave his or her small head off if a ticket to the theater is the price of diligent study, and the kids that do not get the free tickets will come just to show they are not dependent. The kids will appreciate it, the teachers will appreciate it, the parents will appreciate it. Everybody will be happy, including yourself. If you want to go the whole hog, tell the teachers you'll try to get educationals. Make your exchange give you some of this stuff, a reel of commercial will cost a dollar a day and you can make ten dollars' worth of brag about it. Find out from the teachers what books will be studied in literature. See if those books have been done into film. If they have, get them even if you show a loss on the day. *It won't be a permanent loss.* Start the matinee after school, about twenty minutes or half an hour after school. You can close down if a month does not bring results, but if you work the scheme right it cannot help but make results. The school may be eight blocks away, but a percentage of the pupils live closer to your house and the others will come. If a youngster won't do better than eight blocks to see the pictures, advise the parents to call in a physician.

Then, too, you tell me you cannot run the high-priced features because no one charges more than ten cents, and so you know you cannot. I hate to call you a gosh-blamed liar, so I won't, but once a lot of people told a chap by the name of Columbus that if he sailed westward he would sail right off the earth, because no one else had ever sailed west. But he did and we know now that others had done it before him, but even if they had not, the point is that he did what he was told could not be done. So can you. You say that the downtown houses with photoplays and vaudeville are doing all the business. Yeah! But unless they play in half a million people a week—and they don't—I'll bet you the biggest office building in your town against a R.F.D. mailbox that there are some people in your town who if they knew they could get better stuff for fifteen cents more would jam your house so full that you'd be in trouble with the police and the fire department. But you must remember that these are not the people who are going to sit on their front doorsteps all day waiting for your distributors to come along with a cheap herald. Heralds are good, but you'll have to back this up with other stuff. You are not going to deal with cheap people, so don't try cheap advertising. Get out cards of invitation, make them look like the stuff your best stationer prints. Mail under two-cent postage. You can get $60 to $100 with a cheap feature. If you can get $200 for a feature that costs you $50 you're to the good. Pick out some bad day, like Friday, for instance. Have it well understood that on that day you'll charge a quarter. Tell why you charge a quarter. You'll get it and some people will even thank you.

It's the same way with reserved seats every night. You say it can't be done. Again we refrain from a hereinbeforementioned remark, but it *can*. Try it. For a week give out a notice with each ticket sold. Ask the purchaser if he approves of the reserved seat plan. Ask him to check a card and turn it in. Send it all over your territory. Take it for granted that a lot of people are staying away because they will not scramble for seats. Ask them if they would not come if they could reserve seats in advance. See what they say. Try it with just a few rows, at first. Build up as you see the demand grow. If you make enough noise about it, and the right sort of noise, you'll see it grow, all right.

And advertise all of the time, not merely with loaned posters. Get stuff worth advertising. Book it ahead. Buy paper that you can paste on the boards of the city bill poster, or build your own. You can get the man who passes your house daily. The man you need to worry about is the fellow who doesn't. Get after him, not alone with posters away from the house, but with novelty advertising. I take it you are in a section where most of the households have servants. If you are, realize that nine-tenths of the heralds will fall into the hands of Bridget or Wilhemina. They only get Thursday and every other Sunday off. Try and reach the head of the house, who can take every night off. You can do it with first-class mail or through a clever program that people will ask for. You are not yet enough of a showman to do a decent program. Study up, but meantime try for the brief form letter or the novelty card. And in writing this stuff remember the people you are after are not the ones who know that Miss Pickford is the greatest actress in America. Try for the ones to whom she is merely a name. Get them acquainted with her and the other screen favorites. Make fans of the disinterested. You don't have to coax the patron who wants to come. Coax the ones who do not come.

Features are the thing just now simply because a lot of flat-headed manufacturers do not realize that the one reel should be made as carefully as the five-reel subject. Most people read magazines for the short stories. Where would the magazines be were the publishers to concentrate on novels alone? But manufacturers can't see this yet, so look to the features for your results. If they'll bring you more money than you can get with singles, you can afford them, no matter what they cost. Some day there will be enough good singles each day to form a program. Meantime get the best you can and the best is what gives you the larger return and at the same time best pleases your patron. Don't say that this costs ten and that only five. Look to results as well, and a satisfied clientele is one of the results to be looked for, not merely the box office statement.

And lastly get this fixed in your memory. If you want to make money you must work for it. It is not enough to let the house run itself. If it does that it will go into the ground as surely as a runaway auto will butt a telegraph pole or a freight train. If you want to be a manager, for the love of Mike learn the details of management, and stick on game. Run your house and your patrons. Make the latter feel they *must* have reserved seats, that they *must* have quarter shows, that they *must* have matinees. Don't wait for a demand. Create it.

Get a good house. That you have. Get good music. You show intelligence in using strings instead of piano, brass and drums. Get courteous and attentive house people. Get a good operator. Get good advertising matter. Get good patrons. Train them properly. It can be done because it has been done. You do it.

Nash is Fighting.

Jack Nash comes in for a notice in a recent Real Reels. He is the chap who used to run the snappy Isis News in Trinidad, Colorado. He wrote the other day that he was having hard sledding because of a big strike, but instead of quitting he's fighting for business, and has put in the Paramount program. That's the sort of spirit that wins through.

Gets a Lot.

Our Kansas City correspondent sends in some clippings from the Hannibal, Mo., papers, all of which refer to the Star theater, at that place. Three and four front page stories in a single issue is going some. We are going to ask the manager to tell how he does it.

Later.

Ye-ah! That chap in Hanibal, Mo., that got so much stuff in the paper that at the instigation of a correspondent we wrote and asked him how he did it, comes back with the information that he pays so much a line for it and he thinks he pays more than it pays him.

Waking Mr. Ruffner.

Ralph R. Ruffner, of the American, Butte, Montana, sends in a couple of car cards and this letter:

> There is one phase of publicity that has not been mentioned in your columns very extensively, perhaps due to the fact that it would be looked for only in large cities—and I note that contributions from the large houses are few and far between—and that is street car advertising.
>
> Under separate cover am sending two samples of cards used by the Amercan. You will note that they are double the size used ordinarily. The usual size is 11x21—in fact, I do not remember of having seen a card 11x42, such as ours, and believe of all the advertisers, national and local, using this medium, we are the pioneers in the double-sized cards.
>
> In the large cars we use two of these; one near the front end and the other at the rear. This gives us the equivalent of four spaces in each car.
>
> The expense, of course, is "up and comin'," but as it reaches an average of, say seventy-five thousand people in a month's time, we deem it a good line to follow as well as a good investment. The December cards, you will observe, show our program for the entire month, and it is a safe bet that there are several productions as well as their stars who will appeal, and we not only hammer the name "AMERICAN" into them, but we almost compel them to book themselves for this house to see the things that most appeal.

Mr. Ruffner is wrong in his belief that he is the first to use double cards. In New York, and probably elsewhere, the American Tobacco Co. is using triple cards, generally with advertising only in the central space, the side cards leading into the middle. The idea is that the purely pictorial card cuts off the other advertisements and places the tobacco advertisement by itself. Double cards are used even by local advertisers here in the east, but not freely, since the cost is rather large, though the returns are equally large.

The great trick in car advertising is to get something that can be read by people at some distance, and Mr. Ruffner's program card conforms to this rule. A capital idea is shown in the other card, which shows a cut of a dog jack rabbiting across space with the legend, "I am on my way to the American theater," and other text. A cheap sleighbell is tied to the pup's collar with a red ribbon, and presumably keeps up an attention-attracting jingle.

In most sections car advertising does not pay unless the house is in the centre of the town. An exception is a card in the car line feeding some residential section in which a house is located. The general card is good, but we think a program card is more apt to bring in the prospect. A clever advertisement is good, but an informative advertisement is better for business getting, if you have something worth while to specify.

Copy.

George A. Roberts, of the Oneonta (N. Y.) theater, sends in the card he used to introduce the Paramount program. He also sends in his sprightly house organ and in it is this:

I FEEL LIKE POATING. I WILL POET.

Just a little sunshine, just a little rain.
Just a little happiness, just a little pain.
Just a great big pair of eyes, hair of golden sheen.
And that is Mary Pickford acting on the screen.

Of course he can do as he likes in his own paper—but it's darned lucky he can order himself to print it. The card is not in rhyme, and it may be useful to others:

A CARD TO ALL LOVERS OF GOOD PICTURES.

It is with great pleasure and considerable pride I herewith announce that I have secured for the Oneonta theater the sole and exclusive rights to the truly remarkable motion pictures which have just been offered to the world, known as Paramount pictures. As the name "Paramount" implies, this means that from now on I shall offer "the best pictures for the best people in the best theater" in Oneonta.

GEORGE A. ROBERTS.

Footprints.

A. L. Ward, of the Princess theater, Henderson, Ky., sends in some cut-out advertisements of footprints. These are pasted on the sidewalk pointing in the direction of the house. They read:

I am on my way
To the Princess.

Mr. Ward ordered a thousand and in error was sent ten thousand. He offers to send some to brother exhibitors. He does not quote prices, but it will evidently be less than an ordered cutout would cost. It is understood, of course, that the attraction is named following the text quoted above. It is one of those "just once" schemes, but well done, it will attract comment. The most effective way would be to make a trail for several blocks down the main street and for a block up the side streets in each direction.

Find out first if there is any city ordinance you are likely to run afoul of if you paste up the sidewalks.

Knows He'll Be Coaxed.

It is announced that Real Reels will cut down to an issue every other week "unless our readers insist that they get this tabloid mental pabulum once each week." We'll bet George Editor Carpenter gets coaxed and we'll bet he knows he'll be coaxed.

Perhaps That's Why.

The Madison theater, Seattle, sends in a throwaway that starts off:

SOME PEOPLE

Pay carfare to go downtown, and what do they get? Only four reels and a ride.

The "wise" ones go to the Madison and get eight reels for ten cents. Possibly the reason that the people go downtown is that they get four good reels and prefer that to eight older releases at the same price. Eight-reel shows are too long, and people are beginning to realize that most long shows run old subjects. There is a place over in Philadelphia that runs twenty.

Four fresh reels are better than eight veterans, and in the long show can be found one of the reasons for waning interest.

Chips from Carpenter.

Here's some more Carpenter stuff. It's about programs, and it's been said before, but it is said so succinctly here that we are going to use the shears. By the time Mr. Carpenter gets a chance to come east we'll not owe him a drink or a bottle, but a whole barrel.

> The majority of managers look at these necessary advertising mediums from the wrong angle. At least, they argue, they must be self supporting. Consequently the average idea of a good program is a brochure crowded full of announcements relative to Hy Ball's Saloon, J. Bone Cleaver's Meat Emporium, J. Q. Oate's Breakfast Foods, H. Corn Cobb's Mattresses, John Lye's Soap, J. Ripsaw's Razors and all the rest of the tribe who buy space in advertising mediums to the almost utter exclusion of the theater and its attractions. Then they wonder why people would not read the house program and take it home and file it away for future reference.
>
> The answer should be forthcoming from anybody who has looked at the proposition from a common sense point of view.
>
> In order to make your program effective it must be attractive and interesting. It must carry personal appeal to the reader. The items therein should be crisp and brief. Just read your Bible; the account of the creation of the world, the biggest story ever told, is related in a few words. Why, then, smear the plot of a three-reel Western all over two pages? Life is too short for your patrons to read it.

Sticks to Quality.

Henry F. Goldacker, of the Schiller Park theater, Syracuse, has started a program and sends in the first issue for criticism. Syracuse is one of the towns where the managers argue that the patrons are all hogs, so they run six and eight reels for five cents. Mr. Goldacker is sticking to four on week days and six on Sundays. He explains the reason in this paragraph:

> If I showed more reels daily, the Quality would not be so good and you would not be so well pleased. Just remember that I am trying to please you and to do so, I must have your help and friendship. Respectfully,

Possibly running up to six reels on Sundays will nullify the effect of the paragraph. If it is not possible to give six quality reels on Saturday or Monday, it is not possible on Sunday. If he wants to run six reels on Sunday he should explain how it happens that he can.

The program is an eight pager, 3½ by 6 inches, green stock printed in blue. The stock is all right and the combination of blue on green would be all right if the colors were correct, but the blue ink should be deep—a Royal Blue, and the green should be a trifle more vivid. Then a good strong contrast is obtained. Better still would be green ink on a light blue stock. With the ink and stock as they stand the text looks washed out. This is particularly the case with the six and eight-point matter.

Typographically the program is bad. The use of all one face for the program; not only one face, but only one size of that face, is monotonous. It does not stand out, even where caps are used for the title and lower case for the underline. The titles should be set in twelve-point and the underline in eight point. The days should be dated, and a two-point rule, cut to fit, put under each dated day. Compare these two effects:

Tuesday

Now look at this:

Tuesday December 29th

One stands out. The other is bashful.

If Mr. Goldacker has to fight opposition with argument, we think it would pay him to throw out a couple of the commercial advertisements and take the space for himself, running a series of well-worded arguments in favor of four good reels in place of a greater number of older reels in poor condition through frequent running. It may make the difference between profit and loss in cost, ostensibly, but he'll get it back in patronage, which is just why the jeweler and the cigar man give him money. And he should take the job to some shop where they have a wider variety of faces that the display advertising may be made to look better.

He is working along the right lines, but is not getting the fullest value out of his efforts.

It is well to hold the program proper to two or three faces or sizes of type, but the entire program needs a little more range.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is inclosed.

The Reason Why.

COMES an indignant correspondent to announce that a certain literary publication announces lots of companies that are not mentioned in The Moving Picture World. Precisely. Adding to that information it might be added that many of these companies want to advertise their wants in this paper and send in their checks, which are returned with a statement that we do not advertise the wants of any but the companies with known outlets. It costs several hundred dollars a year to take this stand, but the publishers feel that it is better to lose a little income than to take this money and publish advertisements that may cost its readers time, postage and the loss of scripts.

Several publications give publicity to *all* of the notices sent them. Now and then a sale is effected, but in a majority of the cases the company closes down before the purchase of scripts and there is no one to look after the return of manuscript. For every sale made to wildcats at least two hundred scripts are either tied up or completely lost. This paper is not lacking in enterprise in withholding these addresses. It is safeguarding its readers. Most, probably all, of these companies are well intentioned, but if they have no outlet for the sale of their negative, they have no revenues from which to pay authors.

In the same way several thousand dollars could be added to the advertising revenues of this paper if school advertisements were accepted. So far as the paper itself is concerned, this represents an absolute financial loss, but it keeps its pages clean and does not help to swindle its reading patrons, and that means more than the money represents.

To Friends.

Will the many who were good enough to remember us in the Christmas season with cards, please accept as personal this acknowledgment of their courtesy. Many of them gave no address even, so it is not possible to reach them in any other way, but we want them to know that their appreciation of our efforts is gratifying in the extreme.

Editorial Changes.

Bud Burke, assistant photoplay editor for Keystone, writes that he takes it upon himself to advise us that Hampton Del Ruth, former assistant editor, is now editor for Keystone. In view of past events it does not seem that this will help to bring scripts to Keystone.

On the other hand, the Balboa editor who seemed to think a dollar a reel a fair price for a script of action has been replaced by Will M. Ritchey, who knows the game. That will help both Balboa and the authors.

"Like Keystone."

It would seem that once more authors are to be urged to write comedies "like Keystone," and yet that no longer means what it did a year ago, for the new Keystones are unlike the old. For a time the audacity of the return to slapstick methods startled and, following a long period of "straight" comedy, the speed and vigor of the productions created a wide following. But now Keystone stands for something else, and that something seems to be light comedy with a strong dash of travesty. To employ a vulgarism, you "kid" your story; you treat it jocularly and at times even with contempt, but there must not be too much exaggeration, nor should there be downright burlesque. It must *suggest* rather than *be* travesty, it must at all times keep clear of actual buffoonery. There must be a clean-cut story, slight enough to afford plenty of room for action, yet sufficient to be well marked in its plot. That's what the writing end of Keystone comedy is.

For the benefit of some manufacturers who are trying to follow their leader without knowing what it is that clogs their progress, it might be added that the other half of the Keystones is the intelligent direction of real actors. The manufacturer who thinks $25 a week a sufficient salary, and $60 an excessive price for a star is not going to make stuff "like Keystone." And it is not merely a willingness to pay higher prices. There must be added ability to get people worth the added money. An actor getting a hundred dollars and an actor worth that much may be two different—very different—propositions.

The Last Inquest.

Some of the Inquesters were doing their Christmas shopping late, and did not get around to the Morgue Dec. 21, but the jury present enjoyed a lively meeting. Miss Maibelle Heikes Justice was one of the chief speakers (Marc Edmund Jones not being present to do all the talking) and Carl Gregory had a chance but pleaded lack of preparation, though there is little about technique that he needs to think up on. The last of the Adventures of Octavius showed a distinct anticlimax, as the story ran to the conclusion of the love interest of the series some two hundred feet beyond the ending effect of a combination of the thousand-foot rule and the story that must follow the magazine tale.

In Kalem's "The Mayor's Secretary," it was agreed that skill in preparing the script gave the effect of value to a rather slight story. It was also shown that inconsistency and lack of knowledge of the ways of politicians militated against the full effect. A Keystone was admired for its easy construction and well-planned cutting and a pair of Biographs were missed by most of the Inquesters.

In discussing imagination, Juryman Young pointed out an as example of the proposition that even the most original creation of the imagination must be based on what has been observed, that the artist who draws the strange beings of other worlds merely recombines members of known animals, just as the author recombines and embellishes new facts. To this the Coroner added the suggestion that a recent story in which the upper strata of the air were supposed to be inhabited by strange animals was merely giving the squid a new medium and a substance to conform to that medium, eerie as the seemingly new creation was.

A few well chosen words on the lack of courtesy of the Herald Square management in not even replying to a request that a slide be used, and a threat to go back to the Savoy concluded the session.

Good, But—

The Script, the organ of the Photoplay Authors' League, is devoting much space to a crusade against the fake schools, and in the November issue (which came east the last of December) prints a letter from Mr. Prybill, of the Selig Company, in which he states that he did not intend his letter to Kenneth Langley (advertising as Elbert Moore) to be used in connection with school advertising, but explains that the letter was given merely on Langley's representation that he needed such a testimonial in order to procure another situation. Mr. Prybill adds that Mr. Langley was dismissed for incompetency, and further adds that he was recently offered a thousand dollars' worth of stock in the A. W. Thomas scheme if he would lend his name in connection with the school. Needless to say he did not accept the proposition, in which he was wiser than a certain feature editor who smeared his soul on paper endorsing the Thomas book in return for stock, only to find his letter changed to endorse the entire scheme.

The Script is making a good fight, but there is only one way to kill the schools and that is to reach the possible victim before the school advertising is seen. It is not the persons who read the Script or the trade publications who take these alleged courses, but the people who are deceived by the lying advertisements of the schools in popular magazines and even in such publications as The Churchman. What they are doing, they are doing well, but it is merely rubbing it into the unfortunates. The League should start a campaign of education against the publishers, some of whom, it would seem, knowingly assist in defrauding their readers.

A Helpful Book.

Because the photoplay is close cousin to the short story, it follows that the student of photoplay will find much that is of value in an intelligible work on the fiction form. The trouble has been that few writers on fiction have sought to suit their teachings to the broad field of beginners, but have held their style too closely to the advanced teaching. Robert Wilson Neal, M.A,. of the English Department of the Massachusetts Agricultural College, is the author of a singularly informative treatise on the short story, much of which is equally helpful to the student of photoplay, who will make due allowance for the difference in the medium in which he works. (Short Stories in the Making, Oxford University Press, New York City. Price, $1.)

In his introduction Professor Neal disclaims an intention to produce a work scholarly in the academic sense. He has sought rather to treat simply and clearly of his subject in understandable phrase, and in further disclaiming any intention to "manufacture writers" he writes these words that might have been spoken of the correspondence schools:

> This book is written to guide and help persons who wish to write short stories. But it is not written with the belief that short story writing, *or any other form of literary composition,* can be taught. It cannot. Literature is art, and art is incommunicable. Theories of its methods and success can be inferred and explained; its practical technique can frequently be explained and acquired. But neither *theory* nor *technique* makes art; the living spirit is not in them. Moreover, many a person who aspires to write lacks ability to achieve even technique. Books such as this are not written with any other belief. They can *aid* intellectual expansion; they can enable *the competent* to acquire technique; *but more than this they cannot do unless the student bring to them an equipment of capacity, ability and natural gift approaching talent or genius.* Technique can produce well conceived, well constructed and often salable stories, but it cannot produce living literature. Let no prospective student think otherwise.

The italics are, of course, our own. They serve to point what we have constantly taught; that technique is but the servant of idea and not itself idea. Without idea technique may even sell, but the product is of no real value unless employed to exploit idea.

It is not our purpose to quote liberal extracts from this work, for it is difficult to choose, but read this on plausibility: "Actual fact can be *less true* than fiction." Here are some others: "The story writer who does not make himself intimately familiar with the life he would present is unprepared either to conceive or present it." There are three degrees of imagination. The most ordinary imagination is that which merely reproduces in its possessor's mind a body of imagined fact *entirely* similar to the actual fact from which the imagination has drawn its originals. * * * The second degree * * * drawing on memory—as all imagination must—nevertheless selects, rejects, recombines and remodels *until the body of facts it produces is a new one.* Yet,

superior as constructive imagination is to mere imaginative memory, it is nevertheless inferior to imagination of the third degree. Imagination of the third degree works as does constructive imagination, and it uses past experience. But it has a greater power, hence its material is not old material reworked, but rather new material, originally discovered and got out by the writer through his deeper insight and understanding."

Perhaps more interesting to the photoplay writer will be a footnote in which the student of short story writing is urged to study photoplays as a part of his education. "Study of photoplays of the better class is recommended," writes the author. "True, the photoplay is almost always strictly chronological. But the skill with which the sequence is kept chronological will be illuminative."

Mr. Neal's book should form a part of the library of advanced students of photoplay for it is sound in logic, sanely phrased and helpful in the extreme.

Count 'Em.

Another star of the literary firmament has done an elaborate back somersault and has landed on the back of his neck right on top of a "stupendous production." It still looks as though the time would come when an author will not be paid a thousand dollars for a story unless he will take the trouble to study his new medium and give results that, with the use of his name, shall be worth at least half of the money. Cheer up. There is growing room for "the little fellow who makes good."

Another Angle.

"I do not like to send to the Dash company," explains a correspondent, "for they always use two or three heavy clips, and twice these clips have made the return envelope overweight, and I've had to pay two cents for three clips; which is above the market rate."

There is no reason why any paper clips should be used. The rejection slip will travel just as well under the clip originally used, if, indeed, it needs to be clipped at all. We should like to see the practice abolished.

Plotting Streaks.

Did you ever try to think out a story and find that you could not think a complete story but that ideas seemed fairly to crowd around you? That means you're in a plotting streak. Instead of trying to turn out a script, get the ideas down with reasonable detail and work them out when ideas are less plentiful. Almost everyone gets into these streaks, but some simply sit and swear because they get no fully worked out idea.

Here's a Chance.

Many of the theaters now have a small motion camera for use about town. If there is one where you live, why not write a short play and get them to put it on. You may get paid for the script and the assistance you give in staging it. It has been done in Easton, Pa., with good results as far as business was concerned.

Titles.

If you can think of a title that will lend itself to advertising, point out that fact. Write under the title "Think of what the exhibitors can do with this." It may possibly help the sale. Lubin's "Kiss me good night" was taken up by exhibitors all over the country who got out cards "Kiss me good night at the Gem theater," or whatever the house was called. It didn't help the story any, but it did help the houses and so the exhibitors were grateful, and that helped Lubin; a fact the Lubin company doubtless appreciated.

Railroad Lore.

Lately we spoke of a story in which an engineer was supposed to ring the bell from his side of the cab and explained that the bell rope was on the left, or fireman's side. A correspondent writes that the rope is carried over to the engineer's side for emergency use and that there is now an air operated device on the engineer's side to perform the bell ringing service, all of which, we cheerfully admit, is one on us.

Good Advice.

The other day an author wrote us that he had a certain story coming through. We corrected him because it was a story we had written. He countered with the explanation that the title sounded like one of his stories and we sent this sage advice.

"Never claim a story until you see it on the screen, because perhaps then you won't want to own it as yours."

It is good advice for all to follow until such time as there is a reasonable certainty that the author's script will be followed.

Slapstick.

If you have not already noticed it, it would be well to note that there is a rapidly decreasing demand for slapstick. A more polite form of comedy is wanted because audiences have again tired of the rough stuff. Five or six years ago the chase and the hurly burly were solemnly abandoned for all time. The mildest form of chase was frowned upon and rough actions were forbidden. Then Keystone came along with some brisk scripts and there was a demand all over the country for "stuff like Keystone." Most of it was not "like Keystone," for most of the companies did not realize that it was not so much the rough stuff as rough stuff *well acted and produced* that counted. Now the public is tired again, and is going over to polite comedy. Go along with them, but if you have any of the slapsticks left, do not throw them away. They may come in handy a few years from now.

He Knows It.

John B. Goodrick writes: "I have been at work a little over a year and my card catalogue shows thirty-six rejections and one sale with eleven stories written. I think the answer to the large number of rejections is the small number of stories."

That's just it. Any writer is fortunate if he sells one out of the first dozen. It is vastly better to write thirty-six stories and have eleven rejections, but eleven stories in one year is the reverse of industrious. It is the constant writing of stories that alone brings improvement. It can't be done on eleven a year.

Rest Cures.

Several correspondents want to know how to get back in trim when they tire. There can be no set rule, but when we get tired we like to get aboard a train or a boat and go somewhere else. It is a sort of mental stimulant. Bill Kitchell writes that he, too finds that travel broadens the mind, even if he does only go from Newark (N. J.) to Paterson, also in the same state. If you get rutted, getting out of town shakes you into new scenes and diverts your mind into new channels. Even a series of suburban trolley trips will do if nothing better affords, provided you keep your ears and eyes open wide.

Facts.

Do not distort facts to fit your story and do not distort your story to fit facts. Write stories that are in accordance with facts and you won't have to make either your story or your facts perform a contortion act.

Asking too Much.

About half the would-be playwriters drop the work if they do not sell their first few scripts. The proper way to look at it is to adopt the mental attitude of Mayme Fickes, who writes:

> Also, in the same issue of the "World," as mentioned above, you spoke of a lady who had been working at scripts for six months and had nothing to show for it, and that she had the "blues." I have been working for seven months and, while I haven't sold a script as yet, I have lots to show for my work during that time. The knowledge, practice and experience gained will be invaluable to me in my future work. A person can't launch into new fields and expect to succeed before they get a "grasp" of the situation. Of course, my progress *does* seem slow, and I sincerely wish that it would move faster, but when it won't it *won't;* and the only way I can beat it, is to *stay with it.* This slowness of progress on my part is extremely humiliating to my pride, for I am used to doing things quick; but at the same time it makes me all the more determined to stick.

Don't merely say you think that way, but really feel that this is the proper spirit. If any one and every one could write plays where would the prices go to? If every correspondence school pupil could jump right in and sell the first and the second and the third, scripts would be worth about two cents less than the stamps it costs to mail them out. The reason you get paid in sums with a dollar mark in front of the figures is that it takes time, patience nad training to do the work. The other day we slapped out an advertising prospectus while a client waited and he seemed to think fifty dollars was too much for so little time. We offered to send him to a man who would take three days and ten dollars and he saw the point. When the way seems long and hard, stop and realize that you are investing your time in your business. You are not wasting it. You'll be paid for it later on.

Economy.

A playwright in a strange city for two weeks wanted to get into a contest, but he didn't want to pay the rental of a machine for that time, and the machine he could borrow had an unprofessional purple ribbon. It never occurred to him that he might purchase a black ribbon, put it on the borrowed machine, write his script, take it off again, replace the purple ribbon and thank his friend. The whole contest scheme is a gamble. Be certain enough of your idea to be willing to gamble—a little.

Make a Resolution.

Before you start to make it 1915, make this resolution: that you will write out at least one idea a week for fifty-two weeks. By the time you have reached 40 you will be able to see, without any outside aid, how poor idea number one is by comparison.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 67.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What is the real advantage of the semi-reflecting screen as against the non-reflecting type, and what, if any, are the disadvantages? Can you locate your projection lens anywhere else than precisely level with and central, sidewise, with the screen and have a picture without distortion? Explain fully. What is the effect of viewing a picture at a wide side angle, and why is it so? Where is that one seated who sees least distortion in in the picture?

Roll of Honor.

The Roll of Honor on Question 61 consists of Joseph H. M. Smith, Fort Worth, Texas; John Solar, Watertown, New York; J. I. Roberts, Nashville, Tennessee; H. W. Seward, Reading, Pennsylvania; G. D. Bullock, Hobart, Indiana, and Montreal, Canada.

It is not altogether creditable that out of all answers sent in almost the same baker's half-dozen are the only correct ones from week to week and from month to month. It is certainly a matter for regret that only a half-dozen operators in these United States are capable of answering a series of questions of this kind correctly, even granting that some of the questions are rather difficult, and in one case not even one single operator out of the twenty or thirty thousand in this country and Canada succeeded in answering with anything even approximating correctness. Well, perhaps the second half will be a little easier—some of them, but also a part of them will be even harder. I trust, however, the day will come when a greater percentage of the men will be well enough posted to successfully tackle a proposition of this kind. Of course, it is always possible that there are others who could answer correctly but who are too lazy to do it, but if this is the case it is almost as little to their credit as being unable to answer.

I have selected the reply of Brother Bullock for publication.

Reply to Question No. 61.

By G. D. Bullock, Hobart, Ind.

The Question:

Name the various fuses necessary in a theater, and explain how you would determine the amperage capacity of each set. What difference is there in a fuse designed to be used on 110 volts and on 500 volts? Or 110 and 220 volts? How would you make an efficient fuse tester, and where would you locate it? A fuse on an important circuit blows; seconds count; "feeling for the current" with the fingers is unreliable, and is dangerous, since if the wires should happen to be crossed with a high tension, it might kill, or at least seriously injure you. What would be the commonsense thing to do in such a case as this? How could you, if prepared, test so as to instantly tell, with absolutely certainty, which fuse is blown? What is the best tool with which to take out and insert cartridge fuses quickly?

The Answer:

Theater circuits may be divided as follows:

Exit and Emergency Lights. This circuit should be cut in ahead of the main switch and fused a little higher that its rated load. If practical I would fuse each individual light, at a junction box, with three ampere fuses. I would advise this, as it is important to keep these lights burning under all conditions. Fused individually, if one of them should develop trouble it would blow its own fuses, and the remaining part of the circuit will still be in order.

House Lights. No circuit to be over 660 watts; each circuit fused to its actual load, and never in excess of the rated capacity of the wires.

Stage Circuits. Red, White and Blue Foot and Border Lights. Each circuit to be individual and fused to its actual load. Floor receptacle circuits for flood and bank lights, each receptacle to be fed from a separate circuit, fused at the board to about 20 amperes.

General stage lights, i. e.: orchestra, dressing rooms, fly gallery, etc., to be fed from board. No circuit to be over 660 watts and fused to its actual load.

Operating Room. Incandescent circuit not to be over 660 watts and fused to actual load. All these circuits can be fused with cut-out or plug fuses.

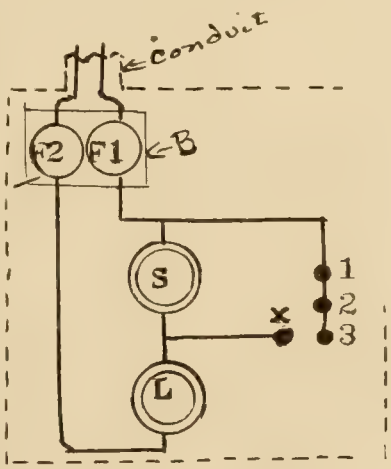
I would advise enclosed fuses throughout, as link fuses deposit carbon on switchboard when they blow, and unless this deposit is removed it will eventually cause trouble.

In the operating room one will find fuses at lamp (arc) switches rated to take the maximum load of the arc. On the operating room board fuses to handle the maximum load of the dissolver and spot light circuits. If a motor generator or a rectifier is used, on the motor or a.c. side of the panel fuses should be installed carrying the rated capacity of the motor, or the rectifier tube. On the d.c. panel, fuse to the maximum load pulled by the combined devices using d.c.

The stage switchboard may be so installed that certain circuits may be combined, for example, all white foot and border lights. If this be done the fuses must be the capacity of the combined circuits protected by this combination. Cartridge fuses of the capacity of the combined circuits in the operating room is installed on the main switchboard. The main fuses are of a capacity to carry the combined load of all the circuits in the theater. Do not install any fuses rated higher than the actual ampere load of any circuit. If enclosed fuses are rated by manufacturers at about 90 per cent. of their actual capacity. This extra 10 per cent. will take care of any ordinary fluctuations which may take place at the generating station. If a fuse blows there is some excellent reason, and the remedy is not installing a larger fuse, but locating and removing the trouble which caused it to blow.

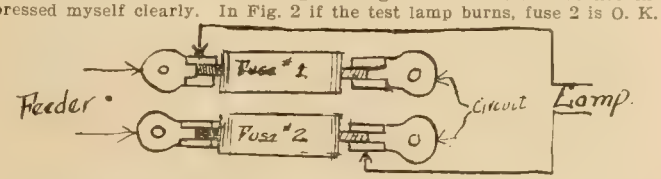
Standard fuses and panels are designed so that all fuses of like amperage capacity are the same dimensions up to 250 volts. From 250 to 600 volts they increase in length. This is done on account of increased tendency to arcing at higher voltages.

A diagram of a fuse tester for both plug and cartridge fuses is shown in the sketch. I would install it over the work bench, or wherever the fuses are kept. The circuit is brought to a steel box, covered with a top of some insulating material, such as asbestos board, or fibre. Mount fuse block B as shown, and a receptacle at S and L; binding posts at X and as many binding posts as you have different length cartridge fuses, as 1, 2 and 3. A strip of copper can take the place of these binding posts, but will not look quite so neat. Install a lamp in receptacle L. Conceal the wiring.



For testing plug fuses screw fuse in receptacle at S. The circuit will be through F1, through fuse at receptacle S, lamp L, and back through fuse F2. When testing cartridge fuses the circuit will be through F1 to binding post 1, 2 or 3, through fuse to X, back through L and F2. If a test is needed on the bench, leads for test can be connected at X and 3.

Test fuses at switchboard with a test lamp. A weatherproof socket and small carbon lamp will make an excellent test lamp. Touch one lead of the lamp on the lug ahead of the fuse, and the other on the lug or chip behind the fuse on the other side of the circuit. If the light burns, the fuse in the lamp circuit is O. K. Test the other fuse in a similar manner. I am diagramming this in case I have not expressed myself clearly. In Fig. 2 if the test lamp burns, fuse 2 is O. K.



The best tool in the operator's kit to remove cartridge fuses is a pair of gas pliers; the one you use to handle hot carbons. If care is taken to grasp the fuse in the middle there is little chance of a short circuit.

[I cannot agree with Brother Bullock that the deposit of carbon from link fuses is ordinarily sufficient to cause trouble. I have used link fuses myself and never had a bit of difficulty in that direction, though once a week I cleaned all switches and blocks with a good, stiff brush. I do not like cartridge fuses for the projection circuit, but

prefer, instead, link fuses, because it is difficult to "boost" the link fuse without the trick being plainly visible. Link fuses are now required in New York City projection circuits where the amperage exceeds 35. Testing a fuse as per sketch would not be necessarily conclusive, because if fuse No. 1 was on the neutral of the Edison three-wire system, and there was a heavy ground on the lamp side of fuse No. 2, the lamp would light, although the fuse had blown.—Ed.]

A Dispute.

The Magic Film & Machine Protective Co., Muncie, Indiana, communicates with the editor as follows:

> We note that J. E. Bauer, Beaumont, Texas, claims to be inventor of the Emulsion Machine. This we wish to deny. Many months ago we applied for patent and are now selling Emulsion Waxing machines under the "patent applied law," so that infringers are liable to reap a crop of trouble. We are sending you a waxer for inspection and hope it will meet with your approval. Our device differs from Mr. Bauer's in that it is made of aluminum and steel; also in the preparation we use, which is a special wax. This wax gives much better results than candles.
>
> We have sold a number of waxers to exchanges and exhibitors, and they are every one giving perfect satisfaction. They lubricate both sides of the film at one operation.

In the first place I would like to call the attention of this company

to the fact that they should have sent their machine in for inspection sooner, instead of waiting until they were forced to do so by counterclaims from other inventors. I am not saying this to take a slap at them, but to point a moral to others, many of whom have made the same mistake in the past, and, by that token, many probably will in the future.

As to the machine, it is a simple device, is well made and undoubtedly will deliver the goods. As a matter of fact, it is, however, to be questioned whether the waxing of the film on the celluloid side is desirable or the opposite. The deposit of emulsion is helped along very greatly by excess of film cement, but even so, I have never known of a deposit of cement on the aperture plate itself. A certain amount of friction is not only desirable, but absolutely necessary, since it is the friction of the film between the springs and plate which stops film in front of the aperture, and it occurs to me that the waxing of the celluloid side would have a tendency to necessitate greater tension, since it would, of course, reduce the friction between the celluloid and aperture plate. Also the wax on the celluloid side might deposit on the face of the intermittent sprocket and cause unsteadiness in the picture. Outside of this one thing the machine is a good one, nor does the wax-on-both-sides proposition necessarily operate against it, since it would be a very simple matter to substitute metal cylinders for two of the candles, and thus wax only the emulsion side of the film.

The Coming Year.

The year which has just passed into history has seen a very decided improvement not only in the work of operators, but also in machine room equipment.

In the issue of February 19, 1910, almost five years ago, the publication of the Projection Department was begun under the heading, "Operators' Column." Up to that time the operator had to all intents and purposes no method or means of improving his knowledge of projection, or even of learning the simplest fundamental facts about his business. Moreover, he had no representation of any kind whatsoever before the public. He received about as much consideration as we accord to the naughty fly that gets into the butter. He was left to flounder around the best he could, or if some one did happen to notice him he merely pushed him out of the way. If he dared to open his mouth he was promptly told to go to the devil, and usually informed that, for all the manager cared, he could stay there. About all the average operator knew at that time was that if he put a strip of celluloid with a row of holes on each side of it into a thing-of-a-jig called a moving picture machine, closed a switch, turned a handle on the lamp, and twisted a crank on the machine, he would get a light and something would happen out on the screen. As a rule "the something that happened" was not very creditable, but as long as he could keep it happening with reasonable regularity he was an "operator," and drew down the wonderful sum of *perhaps* as much as fifteen dollars a week, and in extreme cases even (Oh, joy!) twenty.

The foregoing is not a joke; it is just a fair setting forth of conditions as applied to operators five years ago. The Projection Department immediately became popular with both its enemies and its friends, and its editor is proud to say that today the majority of those who opposed his efforts in the beginning are among the staunchest supporters he has.

As this department enters its fifth year its editor feels the record it leaves behind is a good one. He is, more than anything, however, made happy by the knowledge that through its medium the manager has been brought to at least a partial realization of the importance of the work of the operator, and (which means the same thing) the importance of high-class results on his screen. He is also rather proud of the fact that this has been accomplished with practically no help from any one, and with the opposition, passive or active, of a great many.

If the film manufacturers who are, or ought to be, vitally interested in the proper presentation of their productions on the screen would wake up and actively assist the editor of this department in his campaign for perfect projection, wonders could and would be accomplished during the coming year.

Projection machines are now approaching perhaps very nearly, though not quite, as close to perfection as we shall ever get in an intermittent movement mechanism. Projection surfaces are already brought to a high state of perfection, although I believe there is still room for big improvement along certain lines; transformers, motor generator sets and mercury arc rectifiers are becoming more perfect week by week, and even the machine room, variously termed "coop," "box" and "booth," is gradually expanding into a real room, built of brick, concrete or hollow tile, of ample dimensions with splendid ventilation, and everything very nearly as it should be.

And now, gentlemen, we have spoken of the improvement of the past. It is as nothing compared to what it should be in the future. There is yet very much to be accomplished before we can rest satisfied. The one big thing now needed, beyond all things else, is the further education of the manager in the possibilities of the artistic end of operating—into a realization of the fact that *the operator actually "renders" the film just as much as the musician renders a piece of music.* But the manager must at the same time understand that the fifteen-dollar-a-week piano player cannot, never did and never will "render" anything. He simply "plays" the music, he does not render it.

Again I would call attention to the fact that until such time as cameramen take all scenes at an absolutely uniform rate of speed so that a uniform rate of projection speed will render the scene on the screen as it was originally taken, the operator will still continue to mar the work of the actors if his machine is run at set speed throughout the film, and even though cameras were run at uniform speed, it is still often possible, particularly in automobile scenes, to largely improve the performance by changing the speed of the projector. I am encouraged, however, to think that the recognition of these things will come in due course of time. Just a few years ago if you talked to a theatre manager along those lines he would promptly tell you it was all piffle and bunk. He don't do that now, or at least the better class of managers do not, which is evidence that the education of the manager as well as the education of the operator is advancing apace.

And now, gentlemen, let us all put our metaphorical shoulder to the metaphorical wheel and shove the car of progress along during 1915, remembering always that we are each one individually a part and parcel of the greatest game on earth.

Was I Wrong?

F. H. Daly, Crystal Theatre, Bird Island, Minnesota, wrote some time ago and asked if there would be any injury to projection by placing a large radiator in the center of the aisle where the light rays would pass over it. I told him there would not, and to the best of my knowledge and belief that advice was correct. I have seen many radiators placed in the center aisle, and have never known any evil effect from it. Friend Daly now, however, writes:

> Some time ago I asked you for advice as to placing a hot air radiator in a theatre we were remodeling, explaining that if the heat waves would not interfere with the projection I wanted to place a large radiator about midway between the machine and screen directly in line with the light rays of projection. You advised us that heat waves would not interfere, but they surely do; not on colored objects, but in anything white or a delicate tint the waves show. They also show on the advertising screen and on slides, but not so plainly on moving pictures, though one can see them on the white of the picture, making it look hazy. It seems to me this certainly must be heat, since covering the radiator causes the waves to stop. The spot is white and still until we uncover the radiator, when it becomes a perfect flood of waves. Can this be caused by the force of the heat throwing up minute particles of dust? Can you see any way to remedy this difficulty without changing the location of the radiator, which would be expensive?

Well, Brother Daly, you have got me this time, I guess. No, it cannot be dust, but must, I think, be entirely due to gas generated by the heat. I have given advice in many thousands of cases in the past five years and this is, so far as I know, the first time I have steered anybody seriously wrong, but I have seen so many radiators placed under the light beam without any evil effect that I did not believe it possible there could be danger to projection in any case. If any one can answer this let him arise and be heard. I know of no way of stopping the trouble except to move the radiator. If any one can help Brother Daly by offering a suggestion as to how to overcome this trouble let them write F. H. Daly, c/o Crystal Theatre, Bird Island, Minn.

Keeping Film.

A. M. Dederick, Loudonville, New York, orders a Handbook, sends a year's subscription and propounds the following:

> Purchased a motor-drive Simplex last spring for home use, mainly to amuse my little girl, though we all like the pictures pretty much at times. Will you kindly give me your opinion as to the life of films, if kept in a cool, dark cellar? Have purchased quite a number of reels, paying from $3.00 to $30.000 per reel, and expect to keep this up if their life is practically indefinite, as I believe it is, provided they don't dry out. This year I took moving pictures of my little daughter's birthday party, and intend to continue if there is no trouble in preserving the films.

Now, what in Sam Hill am I going to say to Friend Dederick? Two years ago I had the "family record film" bug in my bonnet, and it was buzzing to beat the band, too. I discovered, however, or thought I discovered, that the scheme was impracticable, by reason of the fact that film shrinks with age, so that the family record film kept for several years would shrink so much that the picture would be exceedingly unsteady. Now I am not altogether certain that my information along these lines was correct. It is a very important question—a very important question, indeed, and I intend to see if I cannot dig up some more information on this particular subject, and will publish my findings later on. Meanwhile Brother Dederick will have to wait.

Defends Stillwater.

Joe Smith, St. Paul, Minnesota, says:

I knew you when you were railroading but that has nothing to do with this letter. In October 31st issue one, Johnston, of this city, roasted Stillwater operators. I visited Stillwater to see what things were like for myself. One of the houses mentioned is run by a Mr. Flynn, and a mighty good scout he proved to be, too. He told me on the day in question he had occasion to step out for a moment and for a short interval placed his son in charge. Thinking that any one who had time to go to another town and censure another's work must be showing some mighty good projection himself, I looked Friend Johnston up. When I entered his theater the film "Sweet and Low" was flashed on the screen, and there was a light blue ghost in the center, about the size of a million dollar bill, if there were such a thing made; whereas the top of the picture clear across from one side to the other and nearly half way down, the screen was badly discolored; moreover, the discoloration was first at the bottom, then at the sides and then at the top, clear through the whole picture. The film "Environment" was no better, and there was travel ghost clear through the whole mess. Now, if this was an exception it would be different, but one of the ushers informed me they were all like that. I do not like to knock people, for they have got to live the same as we do, but what I am trying to do is call Mr. Johnston's attention to the fact that we should examine our own faults before we leave home and land on some poor kid who does not know any better. And now a few words with regard to conditions here in St. Paul as I find them. The Starland has just installed two new Simplex machines; the light is fair, but the size of the picture probably has considerable to do with that. The Alhambra, on 7th street, had a very dark picture on at the time I was there, but the light appeared to be fair. The Gem theater, next door, owned by the same people, had a good light, and The Blue Mouse, which, I understand, is a new house just opened, projects a very bright picture, but to balance that fact they have a mirror screen. The management, however, should put a curb on the speed of the pictures. The Majestic projection was good, in fact, the light was fine and was well handled. I understand that St. Paul operators will soon be licensed, and that the boys have started a union, and are lining up in good shape. The Grand theater, formerly a burlesque house, is to be opened up as a first-class picture theater running big features. There are several other houses here that I will write you about provided this does not reach the waste basket.

Yes, Brother Smith, I thoroughly agree with you that we should sweep up our own back yards before complaining of the litter on adjoining premises. If Friend Johnston, while producing that kind of work, proceeded to roast the Stillwater projection he was in pretty small business, but, be that as it may, it does not alter the fact that if Stillwater projection is on the low level he says it is (a thing which I have yet to see contradicted) it ought to be roasted by some one, and Stillwater managers shaken out of their lethargy and made to understand that unless they produce the goods on their screens it will only be a question of time when someone else will enter the field, and they will be the sufferers. Will be glad to have your notes on other St. Paul houses when the spirit moves you, but be careful to be just and fair in your criticism.

The Man Factor.

G. D. Bullock, Hobart, Indiana, says:

Argument which brings out facts is a good thing. I have profited by Mr. Crocket Brown's letter, November 14th issue, but I still believe I would advise a belt-driven unit, especially for managers who depend entirely upon their help for screen results, unless they are positive their help will never be incompetent or indifferent, also if a matter of a couple of hundred dollars be a consideration. If the direct connected sets proved to give better results I would certainly advise them, regardless of price. You made a safe bet in the fact that I would not consider inefficient electrical machinery cheap at any price. One of the many things every manager who installs a light plans must consider is the "man factor." Few operators are power plant men, or gas engine mechanics, and the manager should install the simplest reliable engine he can secure. I will guarantee to teach a man of ordinary mechanical ability how to handle a slow-speed engine with fair efficiency in a very short time. He will then be able to take it apart, assemble it again, and not have more than a cigar box full of parts left when he has finished. I would hate to make that same offer on a 3200 R. P. M. engine.

The lad who is rewinding here roasted me several weeks ago because you disapprove of correspondence instruction. He had it on me both ways because I had loaned him by Handbook and advised him to listen with both ears forward every time you spoke, and because I have shouted myself hoarse on the benefit of correspondence instruction. Either I had to admit that you are not infallible, or shut up on the home study dope. I am an advocate of study as an aid to improving one's results, and if correspondence schools can help, I advise their use.

Brother Bullock sends other interesting stuff, but things are so crowded I had to abbreviate it. As to the engine proposition, Friend Bullock is absolutely right when he mentions the "man factor" as an exceedingly important item. It certainly is, and, moreover, it is the *ruling item*. It is a fact that one man will take a given piece of machinery and get all kinds of high-class results out of it, whereas another will take the same piece of machinery, work just as hard, or even harder, and get results that are absolutely punk. I would like to comment at considerable length on this high-speed-low-speed proposition, but cannot spare the room. As to the correspondence school, I think the brother has mistaken my position. Correspondence study is all right in about one case out of ten. *Theoretically* it is also a splendid proposition for the other nine, but practically they pay in their money and get out practically nothing, largely by reason of the fact that they have not the moral stamina and sticktoittiveness necessary to carry through a proposition of that kind. Moreover, there are altogether too many correspondence schools which purport to give instructions to moving picture operators, or novices, who seek to become operators, whose "course" is in the nature of a rank fake. When it comes to such institutions as the National Correspondence School and the American Correspondence School, they are responsible institutions, and presumably their course will be, at least, fairly good, though the American Correspondence School very largely lost standing with the editor of this department through having put out a set of books called the "Cyclopedia of Motion Picture Work," in two volumes, at $10.00, and pushed their sale amongst operators, whereas the knowledge therein contained would, from the operator's point of view, be expensive at one-fifth the price. Very likely the American Correspondence School thought these books were all right and of genuine value. I am inclined to believe this, because the institution is a reliable and responsible one, but they certainly made a tremendous mistake when they pushed the sale of that set of books at anything like the figure quoted. Study is good, regardless of what the incentive may be, but from a practical standpoint I have no large faith in the correspondence course. As I said in the beginning, my observation is that it works out with about one man in ten.

Film Damage.

John Griffiths, Ansonia, Connecticut, writes:

With regard to your request for opinions as to the cause of the indentations between the sprocket holes on one side of the film only, I offer my idea for consideration, together with samples of damaged film. You will observe that the trouble begins at a patch. I noticed the film had, at some time or other, been slightly punched between the sprocket holes. It ran perfectly in my Standard machine. The indentations begin at the patch, and continue for less than a foot, though I have noticed in some film where it has traveled for quite a distance. My opinion is that the mischief does not occur at the intermittent sprocket, but at the lower sprocket, and is caused by resetting the loop while the machine is running. I would not care to say that the automatic loop setters are at fault, but if the roller on the same acts as a lever, thereby placing the maximum pressure on one edge of the film, it might have the tendency to cause this trouble, and my observation of this sort of damage is that it is mostly always on the same side of the film. It is quite possible, however, that it is caused by setting the loop by hand, while the machine is running, as is customary with many operators.

I see no reason, Brother Griffiths, why the loop setter should cause such a thing as this. In fact, the whole proposition has me treed. It is the first time in five years I remember having been completely stuck, therefore I am all the more anxious to know what it is, but, as yet, do not see any prospect of finding out. The sample you sent presents this peculiarity: The indentation begins right close to the edge of the sprocket hole, and for five holes remains right near the edge, then in the next five it creeps back until the indentation is in the center of the cross bar, where it has been in all previous samples. It continues there for about 6 inches, and then in the last eight holes crawls back to the same side of the bar, and presumably the teeth drop back into the holes. I must confess this matter has my angora. I, myself, am beginning to believe, with Friend Griffiths, that the lower sprocket must be the guilty wretch, though I do not yet see any reason why the fault should be committed exclusively by any one make of projector.

Lens Action.

Edgar S. O'Neill, Sioux City, Iowa, writes:

Have had an argument as to whether the objective lens magnifies or condenses rays of light passing through the aperture. We have decided to leave the matter to you. I claim that it is the rays of light going through the condenser, and not the objective lens that magnifies the image on the screen. For example: I project the light through the aperture with the objective lens off and find that it covers more than twice the space it does with the lens on. My opponent in the dispute says he has no argument to offer, but is certain the objective lens magnifies the rays of light passing through the aperture. Maybe he is right and I am wrong.

Yes, if I correctly interpret your meaning, he is right and you are wrong, though neither of you is very well posted on lens action. It is quite true the condenser spreads (not "magnifies," but *spreads*) the light rays in the manner you set forth. It is also quite true that it is possible to use a single plano-convex lens for an objective in projecting stereopticon pictures, and with fairly good results, too. I have not space to go into this matter exhaustively, but, briefly, the condensing lens converges the rays of light to a point which, in a properly matched lens system, is theoretically at the e.f. of the objective lens—meaning half way between the two lenses of the objective. But it is, nevertheless, the objective lens which does the "magnifying" in the sense you mean. It does not magnify the light rays, but the object being projected. It—Oh, piffle, man it would take three pages of the paper to explain this matter intelligently, so you will just have to take my word for it that he is right and you are wrong. I think you can benefit considerably by studying "Lenses," pages 346 to 365 of the Handbook.

H. B. Coles Lands.

H. B. Coles, formerly general sales agent of the Nicholas Power Company, and later general manager of the Precision Machine Company, has accepted the presidency of the Cameron Picture Machine Company of Brooklyn, N. Y.

Arrangements have been perfected for the manufacture and marketing of the Cameron machine, which was described, in detail, in the issue of August 1. The Cameron machine, viewed as a mechanism, is, in the judgment of the editor, an excellent proposition, although it is a radical departure from all previous methods, particularly in the intermittent movement. However, "radical departures" seem to be the order of the day, since the Nicholas Power Company long since broke entirely away from the star and cam movement, and the Edison Company now proposes to add an accelerator which revolutionizes the action of the star and cam.

Mr. Coles wil carry with him into his new position the good will and kindly wishes of many friends.

Optical Dope.

Lewis M. Townsend, Rochester, New York, writes:

> Local 253 of this city is practically 100 per cent. organized, and that, too, without the use of "stink bombs" or other rough-house methods.
>
> I wonder how many operators have noticed to what a considerable extent the slide carrier cuts down the light for M. P. projection. I have known cases, especially with low amperage, where slight discolorations on the screen disappeared entirely when the carrier was removed. I do not advocate removing the cone, but emphatically claim that all obstructions to any light rays between the condenser and aperture should be removed when projecting moving pictures. The motiograph is the only standard machine, so far as I know, which takes care of this proposition.
>
> As to the condensers I have tried out Mr. James' and Mr. Arkin's ideas and have, in a way, compromised between the two. While Mr. Arkin's theories are very good, indeed, Mr. James' ideas are more practical. With regard to Mr. Arkin's proposed size for slide mats (2½ x 3 3/16 inches), why it is fine, "but" the present standard mat is 2¾ inches high, which is exactly four times the aperture height, using the old 11/16 aperture standard, therefore, I use a stereo lens of 20-inch e. f. when using a 5-inch M. P. objective, and this brings both pictures of equal height on the screen.
>
> I am of the opinion that when we stop trying to use the same condenser combination for M. P. projection that we do for stereopticon we will have gone a "long way" toward getting started the "right way."

Brother Townsend is entirely correct when he says that the same condenser combination for the M. P. and the stereopticon lens is entirely wrong. That matter can best be taken care of in combination machines by a third stationary lens, thus making a three-lens combination, only two of which would be in the lamphouse. His ideas about the cutting of the light by the slide carrier are also correct, although, as a matter of fact, the rays that the slide carrier cuts are at the outer edge of the condensers, and hence carry heavy spherical aberration.

Condensing Lenses.

Hugh L. Woodward, Lewis, Iowa, writes:

> Have watched the department ever since I started taking the World, and find many interesting subjects discussed therein. What size condenser lens would you recommend for an Edison machine, with 60 foot distance of projection and a 12 foot picture? Have been having trouble with the spot lately. I have to carry the lamphouse very close to the film in order to get the required spot. Kindly send one of the Handbooks for the enclosed check. Do you recommend the meniscus-bi-convex condensers?

I recommend the meniscus-bi-convex condensers, *provided the right combination be procured*, but I am not at all certain that any dealer as yet knows exactly what the right combination is. We are working on that and hope to get it solved before very long. In plano-convex I believe two 7½ lenses would meet your requirements; evidently you have lenses of too short focal length, probably two 6½s. You should also experiment with spacing the condensing lenses different distances apart.

Home Made Spot Light.

H. J. Besler, Melville, Sask, Canada, orders a Handbook and says:

> Will you kindly inform me as to how I can make a spot light out of a moving picture lamp house, the same to be for use of any road shows which might require a spot light? Distance of projection, 88 feet. Can the same be used for colored lights and for both flood and spot? Which is the best light through a G. E. rectifier, 110 or 220 volts? Can get both here. What are the best carbons to use for 110 and 220 volts d. c.?

With regard to the spot, I would refer Brother Besler to the illustration and description in matter on page 385 of his new Handbook, which answers all his questions with relation to the spot, except as to colors. He can easily make a colored wheel for the spot light as per directions in the last paragraph on page 377, except that instead of using the sides of the reel he should have special metal discs made, with holes, about six inches in diameter, to receive gelatine. I do not know that there is any particular difference in efficiency as between using 110 or 220-volt current through a mercury arc rectifier. Use whichever is most convenient. As to the carbons, you will not have 110 or 220 at the arc, but approximately 48, since the rectifier reduces the voltage to that value. See mercury arc rectifier instructions, pages 171 to 182, inclusive, of the Handbook.

Highly Pleased.

Levi Na Varre, Flint, Michigan, says:

> Received the Handbook O. K. It is much greater than great. Am highly pleased with it. In my former letter to the department you mistook my meaning. I use a Preddy controller to control the machine-motor speed, not the current; use a Fort Wayne compensarc for that.

All of which requires no comment, except to say that out of all the Handbooks sold all over the civilized world not one single purchaser has expressed dissatisfaction.

Meniscus-Bi-Convex—Why?

Seattle, Washington, says.

> There seems to be several people started on the optical question, and after all that is the best result the controversy can possibly have. James is undoubtedly off on his theory, but probably pretty close to right as to his method of finding proper condenser combinations. Professor Wall's criticisms are in some instances of small consequence, and at least in one case he was wrong. He has added very little to our practical knowledge, and I think it is better to let the matter, so far as he be concerned, remain buried. On the meniscus-bi-convex question I note that you have several times given your approval to the use of these lenses "if of proper focal length." Right here is where I want information. I do not recall having seen in the department any explanation of just why we might expect better results from the meniscus condenser, and, if that is the case such an explanation might be of interest. One prominent lens dealer, you will note, says the meniscus "is designed to intercept more light rays than the plano-convex," which is a rather foolish statement; the drawing by which he proves it is especially so. Draw a condenser mount on the drawing and you will see what becomes of his argument. The advantage, and the *only* advantage, to be derived from the use of the meniscus is the correction or at least partial correction of the axial, spherical aberration of the combination. The meniscus lens has a negative axial aberration and, when combined with another lens with a positive aberration of the same magnitude, they correct each other. So it is, as you say, vitally important that the proper combination be used, otherwise you derive no benefit. I have not worked it out, either by the formulas or by experience, but am inclined to think a properly matched plano will give as good results with a meniscus as will a bi-convex. The point is to get them matched, whichever you use. It would be a very simple matter for these meniscus combinations to give correction for chromatic aberration, in one or two colors at least, and perhaps these combinations from the old country do that, although the importers have not found it out yet. If so, that would be an additional advantage.

Well, now, confound it all, Seattle. Why don't you get busy and work out these combinations. I don't know how, and I have not the time if I did. Griffiths may be working on something of the kind. I hope he is. Your statement that the correction of spherical aberration is the only benefit is not altogether correct, because, while the meniscus lens cannot intercept more light rays it does utilize more of the rays by reason of the fact that there is not so much reflection from the surface of the lens, its surface being more nearly perpendicular of the light rays. I use the term "perpendicular" in the optical sense. The reports show that the meniscus-bi-convex give better results than the plano-bi-convex. My whole contention has been that by the use of the meniscus-bi-convex combination we would have (a) less glass in both front and rear lens, hence less absorption; (b) a front lens with surface more nearly perpendicular to the light rays, hence less loss from the reflection of the polished surface of the glass; (b) (and most important) at least a partial correction of axial spherical aberration. As to the correction for chromatic aberration I have already said, though somewhat doubtfully, that there might be some correction of this kind. Frankly, I do not know. Let us have your dope on that, Seattle.

I have corresponded with the Laemmle people in Minneapolis, insisting that *they formulate proper tables for showing the proper focal length lenses to be used, or rather the combination to be used with various conditions.* I agree with you that this is *exceedingly important*, but also it is a difficult thing to work out, by reason of the fact that there would have to be about a dozen different combinations for each different focal length objective lens, since any given objective may work under very different circumstances. We are slowly groping our way, and I hope another six months will see this matter wholly solved.

I recently invited two big lens manufacturers and the Laemmle Film Service to contribute fifty dollars each, to which I would have gotten or tried to get the Moving Picture World to add fifty dollars, to form a fund to employ a competent man to work out the combinations for projection systems, meaning condenser combinations to fit any objective under any circumstances. The lens manufacturers, however, refused, the Laemmle people made a sort of half way promise and—there you are. But we will get there just the same, only it will take more time. In order to solve this problem properly, fully and completely one would need, I believe, about $1,000, because two competent operator-opticians would have to be employed for an extended period; an experimental room would have to be built and experimental lenses, etc., provided. I think after the first of the year I will try to start a fund of this kind. It seems to me that if the manufacturers who ought to do this thing have not sufficient enterprise to pay out the money for such a purpose there ought to be enough operators in the United States and Canada willing to put up fifty cents to $1 each to accomplish such an enormously important proposition as this. Yes, I believe I will try the thing after the first of the year, but I would not want to start it with less than a thousand because when the job is done I want it done properly and for all time, and the question definitely settled.

Why They Write the Department.

The general sales agent for a certain projection machine recently, in a letter to the editor, said: "You have very kindly, several times, informed operators through the projection department that our engineering department was at all times at their disposal in assisting in the adjusting of troubles with relation to their projector, but operators are careless and do not always write us."

Yep. That is quite true. Operators often are careless and do not write the engineering department, because they find that the aforesaid "engineering department" confines its efforts very largely trying to convince the operator there really is nothing the matter with his machine, and cannot possibly be anything the matter with it. Or, if they do admit the possibility, then they tell him how to remedy it in language which leaves the poor chap guessing as to what in the name of heaven they are talking about anyhow. On many occasions operators write the machine manufacturers and after receiving the reply forward it to the editor and ask him what the reply means. That is the reason the majority of operators prefer to write to the department rather than to the machine manufacturers. We do not try to tell him there is nothing wrong with his machine, or there could not be anything wront with it, but we start out with the assumption that all machines can, and do go wrong, at times, and there is something wrong or the operator would not be writing us, therefore, instead of wasting breath and energy denying the possibility, we proceed to try to locate the trouble and tell him how to remedy it in language he can understand.

It Is To Laugh.

George O. Cook, Dunbar, Wisconsin, who is running a show once a week in a little town, says:

> Pay three dollars per night rent for the hall. Have a late model 1913 Motiograph, with a 3 h. p., 60-volt, 26-ampere Detroit Lighting Plant. The question puzzling me is: Who is to pay the war tax, the proprietor of the house or I? I claim he would have to pay it, but can get no satisfaction from him on that point. Also, can you inform me who is the collector of this district, and where he is located.

Brother Cook, your tale of woe caused me a wide smile, not because it is not to you a very real trouble, but by reason of the fact that the query is basicly so very absurd. Why, Brother Cook, don't you know it is always the consumer who, in the end, pays the freight? don't you know that if Mr. Proprietor pays the war tax himself, he will simply raise the rent, and what in the name of the Great Horn Toad is the difference whether you pay it directly or he pays it and you pay it to him in the form of rent? Digressing from such matters for just a moment, let me say that this is not the only absurd proposition of this particular kind. The landlord swells out his chest and tells us what a large tax payer he is because he owns half a dozen apartment houses. Why, as a matter of fact, the poor boob don't pay any more taxes on that account. He simply collects it from his tenants in the form of rent, and pays it over to the tax collector. It is the tenants who pay. Another owl-eyed gink will solemnly assure us that only property owners are tax payers. Piffiearious piffle! Bunk and likewise more bunk! I would like to have someone explain to me how I can buy a pair of shoes, or even a single pound of sugar without paying taxes. But, after all, this has nothing to do with projection, so I guess we had better get back to moving pictures. No, I don't know who is the collector, or where he is located. But I am certain that in one way or another, Friend Cook, you are the guy who will pay the war tax—you'll be the goat, unless you can raise the price of admission and thus "pass the buck" down the line.

It Does Not.

Alfred Olson, Northfield, Minnesota, orders a Handbook and asks:

> Does the 14-inch reel do more damage to the lower sprocket than the 12-inch? Am using a Power's Six-A with the 14-inch reel and have trouble with lower sprocket. Kindly send formula for making good, cheap film cement.

No, Brother Olson, the 14-inch reel has nothing whatever to do with your trouble. As you have not described the same I cannot say what is wrong, but it is not the reel. As to film cement, why there are a great many different ways of making a good cement. You might try the recipe on page 330 of your new Handbook. Many operators say it is excellent, but others do not like it very well, as is the case with nearly all cements.

Fair Salary.

Roy A. Goggin, Iowa, says:

> I would like your opinion as to what is a fair salary for an operator of the only show in a town of 4,500. Have been working for $17 per, 7 to 11 evenings, with matinees Wednesdays and Saturdays, but the proprietor and manager thinks this is too much, and wants me to work for $15. He says I can work at something else in the day, and thus make up the difference. I told him that when I started operating six years ago, after working six months for nothing as apprentice, I took it up as a *trade,* from which to make my living, and if I could not make as much as a day laborer I would quit and do something else. I have tendered my resignation rather than work for smaller salary, because there is the wife and kiddies to keep, and it cannot be done unless I get sufficient salary, this being an exceptionally high-priced town for its size. The manager has been around to larger cities, such as Chicago and Minneapolis, and tells me their projection is no better than ours, but he now also tells me that "anybody can run a machine" and there is nothing difficult about it.

Really, Brother Goggin, I am surprised to learn what a dummy I really am. After operating for several years and editing the projection department for nearly five years *I still find many things to learn about the projection of moving pictures,* and yet, according to your manager, it is a thing I ought to have learned in a couple of days, all of which proves that, as I said in the beginning, I must be a fearful doughhead. I wonder if it ever occurred to your manager that *the "anybody can do it" idea as applied to operating has done more to hold back the moving picture industry* than any other one thing, and to keep it on a five cent basis. Here in New York we have moving pictrue theatres charging twenty-five cents to one dollar admission, every day in the year, and *they get it,* too. I would like to see your manager tell the manager of one of these theatres that "anybody can *put on the show.*" I can imagine the look on the one-dollar-admission theatre manager's face as he listened to that statement. Seventeen dollars is none too high for high class work, even in a small town. It isn't even enough. Here in the theatres I have named the men receive from thirty to thirty-five dollars a week. I wonder if your manager thinks you could give him high-class service if you go out and work all day, or even a part of the day, and come to the theatre tired. What does he expect you to do? You are now working from 7 to 11, and that, counting the time of getting ready, etc., would be about five hours a day, not including the matinees. If you count them at, say 3½ hours each, it would average up between six and seven hours a day. Why, in this enlightened age a hod carrier only works eight hours, and in some of our cities he gets four dollars a day for it, too. Your manager can get a cheaper operator; that is an indisputable fact; but *in the long run he will lose money by doing it,* you can gamble on that. If he does start anything of that kind, possibly it might not be a bad scheme for you to interest local capital and start a theatre of your own. By putting in high class projection you might give your manager a rather costly, but very effective demonstration as to its value.

Twelve Reels for a Nickel.

W. Switzer, Syracuse, New York, says:

> Syracuse has about sixty moving picture theaters, some of them running a twelve-reel show for a nickel. (Good nightshirt—Ed.). Can you beat it? (Heavens, I hope not—Ed.). Of course the stuff, or at least most of it, is junk. Our best houses run a five-reel show at 5 cents, and a couple of the largest run big features at 5, 10 and 25 cents. Projection is fair, but might be better, and no doubt would be much better if operator's salaries were adequate. Syracuse operators average eight to fifteen dollars, and a couple of the big theaters pay as high as twenty-five, I believe, though I cannot say for certain. Our equipment consists of two Power's Five tables and lamphouses, lamps, etc., with Power's Six heads and motor rewinder. We take current through a Fort Wayne d.c. compensarc, which receives its power from a 550-volt trolley line. It takes six amperes from the line and delivers 35 at 60 volts at the arc. We also have a.c., and in case anything goes wrong can switch over. Carbons, ⅝ solid below and ¾ cored above. The light is white and brilliant; picture 12 feet. Well, I am going to try to answer some of those questions; they certainly are the dope to make a fellow study. Have been operating almost five years and just beginning to learn. Your Handbook certainly is the best ever. We have one here and call it our "Bible"; could not possibly get along without it.

Great Heavens! Twelve reels for a nickel! Eight to fifteen dollars for "operators!" Well, that is going some, both ways, and I venture the assertion that the *right kind* of a ten and fifteen-cent house would make some mighty good money in Syracuse. What are you Syracuse managers thinking of anyhow? Why don't you call the operators together, put up a hard-luck story, and ask them to work for nothing—sort of charity bazaar as it were? Also I would suggest that you might put in two more projectors and another screen and run twenty-four reels for a nickel—sort of a two ring circus. Certainly that twelve-reels-for-a-nickel proposition cannot be much of anything else but a circus, as it is.

Lenses.

J. A. Mitchell, Corinth, Mississippi, asks:

> What size condensing lenses should I use for a 14-foot picture, distance of projection 88 feet, current d.c.? What size carbons would you suggest for this current?

Assuming that you have one of the old-style apertures, your objective lens is approximately 5½ inches e.f. Referring to page 430, July 18th issue, we find that Brother Griffiths recommends two 7½ condensing lenses, placed 13¾ inches from center of condenser combination. The crater should be 4.46 inches from the back surface of the back lens. In practice, however, set your condenser the right distance from the film and pull the arc back from the lens until the best results are obtained. As to carbons, the size to use depends upon the amperage. If using an excess of 35 d.c., use ¾ cored above and ⅝ below. If less than 35, use ⅝ cored above and ½ below. The writer prefers solid carbons below, though cored may be used with good results.

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Comments on the Films

Licensed

THE LESSON OF THE FLAMES (Edison), Dec. 29.—Sixth of "Olive's Opportunities" series, by Mrs. Wilson Woodrow, featuring Mabel Trunnelle, under the direction of Richard Ridgely. Edward Earle has a prominent part as usual. Many scenes are shown in the slums which are full of convincing interest, especially at this time of year. There is also a fire scene at the factory, where the proprietor's little son is unfortunately lost in his father's office. The rescue of Olive is quite thrilling. Altogether it is a very entertaining release.

THE WAY OF THE WOMAN (Essanay), Dec. 29.—Miss Hough, who was recently voted the most beautiful "Phone Operator in U. S. A.," is presented in this release. It is sufficient to say that she did "really look good," and was not "so bad." She did well for a novice and we hope to see more of her work in the future. The picture is well produced in every respect, regarding photography and direction.

LOVE, OIL AND GREASE (Kalem), Dec. 29.—A comedy directed by Marshal Neilan, who plays the leading part, an automobile salesman. The main interest concentrates upon fraudulent methods adopted by competing concerns. There is a lot of frivolous action, but the audience seemed to enjoy it thoroughly.

A COWBOY PASTIME (Lubin), Dec. 29.—Written by Romaine Fielding. This is certainly a rough and tumble comedy, in which cowboys, Mexican highwaymen and police go through some strenuous stunts, winding up in a wild chase. Some of the situations were very funny and caused considerable laughter from the audience. A fair comedy offering.

CACTUS JAKE, HEARTBREAKER (Selig), Dec. 29.—A western comedy written by Edwin Ray Coffin, directed by Tom Mix, who also plays the leading part, ably assisted by Goldie Colwell, Leo D. Maloney and Josephine Miller. It is a cowboy picture in which Tom Mix does a few stunts on horseback. Jealousy between the lovers is the main theme and causes some merriment before it is put to rights. It gets lots of laughs.

THE COURTSHIP OF THE COOKS (Edison), Dec. 30.—A farce comedy by Jay Barrett Botsford. Two chefs are competing for the hand of Laundress O'Hara, on condition that the most money gets the widow. She attempts to get the money without marrying either, but is arrested by a policeman, who proves to be her long lost husband. A very mild offering.

TWO DINKY LITTLE DRAMAS OF A NON-SERIOUS KIND (Essanay), Dec. 30.—Wallace Beery, Charlotte Mineau and Robert Bolder are the principals in "The Fable of Another Side Track and the Fatal Album." Oscar is in love with a girl, but when he sees the picture of her mother at the age of nineteen, which he mistakes for his sweetheart's picture, he changes his mind. Moral: Cut the Album Stuff. The second drama shows two medical students. Bill, after working hard, graduates with honors, while Edgar, just scrapes through. Later Edgar is a specialist coining money, while Bill is just a "Doc" with his office filled with non-paying patients. Moral: Some people still insist that it pays to be Square. These pictures were received with continuous laughter.

THE OLD LETTER (Selig), Dec. 30.—A letter, written by a man, giving up the girl he loves that she may wed another, is the cause of all the trouble that this picture portrays. Bessie Eyton is the principal, assisted by Harry Lonsdale and Roy Watson. A light offering.

FORCING DAD'S CONSENT (Vitagraph), Dec. 30.—Featuring Constance Talmadge and Billy Quirk, assisted by Lee Beggs and Miss Dorothy. Billy gets one over on dad, when he sees that supposed straight-laced individual flirting with a dancer at a cabaret. Dad is easily forced to consent to Billy's marriage with the girl he loves and humbly gives them his blessing. This picture is received with laughter.

THE SIEGE OF LIEGE (MinA), Dec. 31.—A comedy which is greeted with roars of laughter from start to finish. What happens to Harvey Palmer, war correspondent and newspaper cartoonist, is beyond description. This is one of the funniest cartoon pictures that has ever been produced.

SNAKEVILLE'S RISING SONS (Essanay), Dec. 31.—Another of the Mustang and Slim series, which is one of the funniest produced. Their two sons are following in their father's footsteps, great friends but always ready for a fight when the chance occurs. They quarrel over some doughnuts that Slim's son has and that involves the parents in a fight. Although this is not a new idea it is, nevertheless, creative of much laughter.

TWO STRAY SOULS (Biograph), Dec. 31.—A drama full of pathos and heart interest, illustrating how a husband and wife, in the happiness of their wedded life, are each afraid the other should discover the secret of their past. He has been in prison and she in a reformatory. Circumstances arise that brings a confession from each. It is a splendidly produced and acted picture.

LOVE WILL OUT (Vitagraph), Dec. 31.—A drama written by Mary O'Connor and directed by Ulysses Davis, with a touch of humor to lighten it. There is a lesson embraced in the theme, to those who are disheartened with their failures, and an inspiraiton that all should heed. The cast is a good one and all do meritorious work. An excellent picture in all respects.

THE EFFICIENCY SQUAD (Biograph), Jan. 1.—A burlesque that keeps the audience in continuous laughter. On the same reel with "Diogenes Weekly No. 4-11-44."

DIOGENES WEEKLY NO. 4-11-44 (Biograph), Jan. 1.—Another mirth exciting skit on the news pictorial. On the same reel with "The Efficiency Squad."

WIPE YER FEET (Selig), Jan. 1.—This production is certainly original and will be appreciated by those who come in contact with the over-scrupulous housewife. The director has certainly had experiences of his own and engrafted it in this picture. He has a good cast in John Lancaster, Lyllian Brown Leighton, Elsie Greeson, Sidney Smith and others. It is of the ludicrous order, but, nevertheless, it is very amusing. An average comedy release.

AUNTIE'S PORTRAIT (Vitagraph), Jan. 1.—There is a wonderful amount of real comedy contained in this picture, of the natural sort and everybody is kept busy entertaining auntie. They do not particularly want her, but they want her money. This is really one of the best comedies the Vitagraph has produced for some little time. Sidney Drew, Jane Morrow and Ethel Lee have the leading roles, supported by a splendid cast.

A CLEAN SLATE (Lubin), Jan. 1.—A story of marital troubles which is quite diverting in some respects and contains one or two rather thrilling scenes. It has a curious sort of ending. The acting and photography are commendable.

GETTING FATHER'S GOAT (Kalem), Jan. 1.—A comedy with a whole lot of automobile speeding, involving a would-be newspaper reporter, a young clubman, a judge, a poker game, etc., which contains complications that are more than ordinarily funny. The father is placed in a predicament in which, faced by his daughter, he is forced to "back out." Greeted with laughter.

ALL FOR THE BOY (Biograph), Jan. 2.—A plot that contains some very strong scenes and the acting is beautifully done by the following cast: Jack Mulhall, Jack Drummer, Marie Newton, Vivian Prescott and Thornton Cole. The photography is also adequate and any audience will enjoy this offering.

UNCLE CRUSTY (Edison), Jan. 2.—Produced in co-operation with the National Kindergarten Association. A very pretty little story that is great to look at. It is full of human nature and sentiment and would make a beautiful play on the legitimate stage, properly presented. It is very reasonable and up to date. This picture is commendable in every respect.

BRONCHO BILLY AND THE ESCAPED BANDIT (Essanay), Jan. 2.—Many thrilling and beautifully photographed scenes obtain in this picture, but as far as the plot and theme is concerned it is not original, as the identical idea was used by another author very recently (paralysis of the arms). The acting on the part of all those in the cast is deserving of mention. A rather unusual release.

THE GIRL TELEGRAPHER'S PERIL (Kalem), Jan. 2.—Eighth of the "Hazards of Helen" series, embracing the usual railroad story. While it cannot be denied that it is full of inconsistencies, this story makes people sit up and take notice. The director has handled his principals in scenes which makes the average spectator gasp, and Miss Holmes takes her hazardous chances in working out the offering to its usual ending. The dives into the river are magnificently done.

WHAT HE FORGOT (Lubin), Jan. 2.—A very effective comedy, showing how a man gets himself into trouble through his own foolishness—but there is an incentive which he cannot resist. As a laugh creator this release is a winner. On the same reel with "He Gave a Million."

HE GAVE A MILLION (Lubin), Jan. 2.—On the same reel with "What He Forgot." A hilarious comedy of an original nature that gets over for quite an amount of spontaneous laughter.

LASSOING A LION (Selig), Jan. 2.—A story of South African adventure, concerning the jealousy of a husband which almost resulted in a tragedy. The foolish husband was finally convinced that circumstances were not what they seemed and that he was totally wrong in his unreasonable suspicions. The picture is well acted and some very intense animal scenes are shown, which holds the audience in suspense.

PATSY BOLIVAR, SERIES NO. 2. PATSEY'S FIRST LOVE (Lubin), Jan. 4.—It is rather a funny story, full of improbabilities and impossibilities, but it will probably remind many spectators of the time they fell in love with the school mistress, and you cannot help having great sympathy for Patsy. However, he is rewarded with a pair of long pants, which is a partial relief at least. A very amusing picture which is out of the ordinary.

SWEEDIE AND THE SULTAN'S PRESENT (Essanay), Jan. 4.—The plot of this comedy hinges on the fact that Sweedie has a dream and the action resultant show how she cuts numerous capers, which are very edifying to the audience. This comedy certainly gets over

in fine shape for laughs. One of the best Sweedie comedies recently shown.

FROM THE SHADOW (Biograph), Jan. 4.—A picture drama that is strong in interest and filled with dramatic scenes that are very gripping. H. A. Barrows, Frank Evans, Charles H. West and Claire McDowell do some intense and impressive work. The director has manipulated his characters finely. The interior and exterior scenes are beautifully photographed and it is seldom that one sees a picture filled with such intensity of action. A splendid production.

THE CHAMPION PROCESS SERVER (Edison), Jan. 4.—A comedy drama of the hip-hurrah sort. It concerns the serving of a subpoena. It is filled wits some very strenuous scenes, involving fire and water; however, the champion accomplishes his purpose and rescues a distressed beauty. The audience seemed to enjoy it hugely.

Licensed Specials

THE CRIMSON MOTH (Biograph), Dec. 29.—This two-part picture has been reviewed at length by Mr. George Blaisdell, in the Moving Picture World, and can be found on page 1850, issue of Dec. 26, 1914.

THE PLOT (Vitagraph), Dec. 29.—A special feature in two parts, written by William B. Courtney. Produced by Maurice Costello and Robert Gaillord. An out of the ordinary plot, which thrills the audience and keeps them in suspense right to the finish. It is a mix-up between a band of Russian conspirators and a newly appointed ambassador to the United States. Love foils the villians and joy prevails. The acting and photography are up to the Vitagraph standard. An excellent release.

THE DERELICT (Kalem), Dec. 30.—James Horne is the author and George L. Melford the producer of this two-part picture drama. A story of a man's infatuation for a woman—his partner's wife—and the fiendish way he takes to bring about the husband's downfall, by supplying him with headache powders containing a habit forming drug, is shown in this offering. It succeeds for a time, but after a personal fight, the man gains a victory over the drug and all ends happily. It is a well produced release.

THE INTRIGUERS (Lubin), Dec. 30.—The plot of this two-reel production is full of intrigues, robberies and blackmailing being perpetrated by two society parasites, who fraudulently obtain invitations to week end parties, where they, through the different methods, make their livelihood. The story is full of complications, but it is well acted and the interior scenes are beautifully photographed. The finale is all that can be desired. A good release.

FATE AND FUGITIVE (Lubin), Dec. 31.—A two-reel picture play by Marc Edmund Jones, produced by Paul Powell, with the following cast: L. C. Shumway, Velma Whitman, George Routh and Robert Gray. Arthur Gregson is surprised to find he has a double, who gets him into many predicaments. He is arrested for murder and convicted, but makes his escape, fleeing to the west. The real culprit is caught and all ends happily. There are a few thrills, especially where Arthur makes his escape from prison. A fair offering.

YOUNG MRS. WINTHROP (Edison), Jan. 1.—This two-part picture has been reviewed at length by Louis Reeves Harrison, in the Moving Picture World, and can be found on page 1541, issue of Dec. 12.

THE SHANTY AT TREMBLING HILL (Essanay), Jan. 1.—A two-reel drama adapted from The Munsey Magazine, featuring Francis X. Bushman and Nellie R. Craig. A romance of love and strife in the north woods, with plenty of thrills. The finale is as it should be, but rather different from the usual run of such plots. The acting and photography are adequate. It is an entertaining number. 2

IN THE LATIN QUARTER (Vitagraph), Jan. 2.—A special two-part feature. A story of the studios that is quite unique in construction, but not altogether original. It contains much that is thrilling, in fact melodramatically so. Antonio Moreno, in the leading part, is very effective and is strongly supported by Edith Storey, S. Rankin Drew, Constance Talmadge and William Dunn. The settings and photography are up to the usual Vitagraph standard. This release will entertain any audience.

CAST UP BY THE SEA (Kalem), Jan. 4.—A two-part feature of the Alice Joyce series. It is of a melodramatic nature and contains some pretentious scenes, particularly on an island, where the survivors of a shipwreck are forced to live. A man, naturally vicious, by a certain little incident, displays an undercurrent of good in his nature, and sacrifices himself for the sake of the woman he loves. An unusual offering which is worthy of viewing.

THE STRANGE CASE OF PRINCESS KHAN (Selig), Jan. 4.—A two-reel picture drama, written by James Oliver Curwood. A peculiar sort of a plot, concerning occultism and the exposure of a charlatan. It contains some very realistic and thrilling scenes, also an interesting love story. The leading people in the cast are Jack McDonald, Stella Razeto and Guy Oliver, who are finely supported. It is more than an ordinary offering.

Independent

PATHE'S DAILY NEWS, NO. 88 (Dec. 23).—Some interesting scenes in the European trenches, showing how the surgeons rush quickly to the aid of wounded soldiers appears in this number. There are also other interesting scenes, among them Harry K. Thaw going to church with his mother; and shipments of clothing being sent to the French soldiers.

PATHE'S DAILY NEWS, NO. 89 (Dec. 28).—This number of the News shows by animated map an attack on Paris; soldiers receiving mail from home; nuns fleeing from a shelled convent; troops departing for Arizona; a skiing contest in Canada, and other interesting scenes.

ANIMATED WEEKLY NO. 147, Dec. 30.—Views of the Prince of Wales, King George and Queen Mary, the Servian and Indian troops, U. S. military officials, destroying opium, and China and others are included in this number.

MUTUAL WEEKLY NO. 105 (Mutual), Dec. 31.—This number of the Mutual Weekly is an exceptionally interesting one, showing, among other scenes, an English artillery contingent leaving for the seat of war; ruins along the Oise River, and motor-cycle hill climbing contest at Washington, D. C.

SHEP, THE SENTINEL (Thanhouser), Jan. 1.—Rene Farrington, Nolan Gane and Shep himself are the central figures in this acceptable offering, which, of course, stars Shep. The story is somewhat shaky in spots, but the remarkable feats performed by Shep, the beautiful Thanhouser collie, saves the day. The picture contains some very effective scenes.

WHEN FATE REBELLED (Princess), Jan. 1.—A great deal that is interesting will be found in this film, with Muriel Ostriche, Marshall Boyd, and Frank Wood handling the main characters. The story treats of how a young woman taking a trip with her lover, who is paymaster of a large manufacturing concern, when he goes to pay the workman, through the scheming of a rival, bears the reflection of the theft. She afterward rescues the satchel with the money, which incident allows for several thrilling scenes.

ETHEL GETS THE EVIDENCE (Komic), Jan. 3.—This is No. 14 of the "Bill" Series, featuring Fay Tincher, who, in this particular one of the series, gives a delightfully eccentric exhibition of how Ethel "gets the evidence" for a divorce suit. This is an excellent comedy sample.

THE BRIDAL BOUQUET (Thanhouser), Jan. 3.—This film has a pleasant story, written by Philip Lonergan, in which the principal characters are played by Mignon Anderson, Morris Foster and Lila Chester. It tells of the mission of a bridal bouquet thrown to his sweetheart, fixing a resolution for good in the mind of the young lover.

OUR MUTUAL GIRL (Reliance), Series No. 51, Jan. 4.—A number featuring the famous artist, James Montgomery Flagg, who visits the Reliance studio and draws a caricature. He also poses as a hotel clerk and does a lot of informal foolishness. The number is very entertaining.

A BANAKIE MAIDEN (Reliance), Jan. 5.—An interesting story of Indian life has been used as the basis of this two-reel production. In the direction of the picture Arthur Mackley has shown an unusual knowledge of the customs of the red men, and, with one or two exceptions, the production rings true. Irene Hunt, as the grown-up edition of the daughter of the Indian chief, does good work, but scarcely looks the part. Her paleface lover, who murders her father for his gold, escapes the avenging hand through the remembrance on the part of the Indian girl of a motto given her in her childhood by her father, "Forgive Thine Enemies."

IN THE VALE OF SORROW (Beauty), Jan. 5.—The story of this film is in many respects pleasantly told. In it a mother, whose husband is ill, sells her child to a wealthy man in whose home she has been obliged to work, for a thousand dollars. Later, the father, recovering, is sent to the same house to do some work and rejoices at finding the child which he believes to be dead. The foster father gives up the child without divulging the circumstances. The story might have gained something had it been constructed with the foster father of the child as the main character.

HIS LESSON (Majestic), Jan. 5.—A finely photographed number, with George Seigman, Billie West and Olga Gray in the leading parts. This shows the regeneration of a gang leader, who remains true to his first sweetheart after his change of fortune. The photoplay is a little obvious in plot but put on in fine style. The closing scenes are exciting.

A NIGHT'S ADVENTURE (Reliance), Jan. 6.—The girl's father is hurt in work on the section. The young doctor is forced to stay over night. Yeggs attack the house and he subdues one with a hypodermic injection in the arm. This latter feature is the newest in the story. The action is good throughout and holds the interest.

LOVE AND BUSINESS (Komic), Jan. 10.—Mrs. Jones thinks her husband is flirting with the widow on the floor below. The gossips get busy and domestic troubles result. The plot has nothing new about it and the number is not very strong.

THE DUMMY HUSBAND (Eclair), Jan. 10.—This is the story of an old maid who buys a man dummy and takes it home. The village gossips begin to talk. Later a tramp poses as the dummy and the woman calls a policeman and minister and makes him marry her. This is well constructed and proves a fairly amusing idea.

THROUGH A KNOT HOLE (L-KO), Jan. 10.—In this number, which is well photographed, two sets of married people become involved in a jealous quarrel. The fun is mere horseplay and has not much real humor in it.

THE USELESS ONE (Big U), Jan. 12.—Murdock MacQuarrie doubles in this play, playing twin brothers, one of whom is consumptive. In a dramatic scene the consumptive shoots a man with whom the brother Tom is struggling. Tom is sentenced for murder in the first degree, the most improbable feature of the plot. Later the consumptive exchanges places with him in the cell and suffers for the crime for the sake of the girl with whom Tom is in love. This offering has both weakness and strength.

A MAID BY PROXY (Nestor), Jan. 12.—A good comedy number, with Jack Dillon, Billy Rhodes and Stella Adams in the cast. The flirtation at the beginning was well handled, though the highballs seemed a little out of keeping for polite comedy. The girl poses as a maid, but the admirer is game and still declares his love for her. The photography is pleasing and the production appealing.

THOU SHALT NOT FLIRT (L-KO), Jan. 13.—An eccentric number in which the flirtations of a married man create trouble. There is some amusement in the latter scenes, though it is of a rough character.

THE HEARTS OF THE BRADYS (Big U), Jan. 14.—A Western number featuring Sydney Ayres, Wilbur Higby and Val Paul. The Bradys, father and son, share their gold with the wife of a dead prospector. The treatment is a little too "stagey" to be convincing, though the story is not without interest. The photography is very good.

THE UNWILLING BRIDE (Royal), Jan. 16.—Although this offering might prove entertaining to some audiences, it is not an altogether desirable one. The story treats of one college boy posing as the bride of

another, and the various complications which arise from the nature of the situation.

THOSE GERMAN BOWLERS (Sterling), Jan. 14.—A good burlesque on the popular sport of bowling. Two married men sally forth to the alleys to try their skill. The result is highly amusing and the game will please professional bowlers particularly. Good photography.

WHEN THE MUMMY CRIED FOR HELP (Nestor), Jan. 15.—Al E. Christie and his comedy company have here added another highly successful number to their list. The adventures of the sacred mummy, as impersonated by Lee Moran, will cause shouts of laughter wherever shown. Eddie Lyons and Victoria Ford are the young lovers who substitute their friend for the mummy in order to prove that "father's" elixir of life is O. K. The result is highly amusing and the reel exceptionally good throughout.

FATHER'S STRATEGY (Victor), Jan. 15.—A new version of a familiar plot, in which the father pretends to oppose the marriage of his daughter in order to encourage an elopement. Matt Moore and Irene Wallace play the leads. The photoplay is good and the comedy quite pleasing.

HUBBY'S CURE (Joker), Jan. 16.—This low comedy number concerns two married couples living in adjoining apartments. The husband of one of the women comes home with a jag on and finds a rat trap in his bed containing two rats. The fun in this is rather coarse and not very effective.

HENPECKED SMITH (Warner's).—Released under the Starlight brand and with Dallas Welford in the lead, this farce comedy is exceedingly funny. What happened after Smith had partaken of the Courage liquid is well worth seeing.

LOVE THY NEIGHBOR (Warner's).—This is a slap-stick comedy with little or no plot, and consists chiefly of a series of differences between a certain man and all with whom he comes in contact, ending at last with the conclusion that brotherly love is more profitable.

HER PHONEY LOVERS (Warner's).—This is a farce comedy which is bound to depend for a laugh on the quality of its audience. The main theme of the picture is the rivalry of two lovers for the hand of a young woman whose most important requirement in a lover is his ability to sing. The one whose musical education has been neglected hires a boy to hold a graphaphone outside the window of the young lady's home while he sings in pantomime. The discovery of the deceit by his rival leads to an undignified situation for the would-be singer.

OLIVER TWIST SADLY TWISTED (Warner's).—This offering, under the Superba brand, is a rather clever burlesque on the novel by Chas. Dickens. Its success will, of course, depend largely on the knowledge of Dickens characters possessed by the audience.

THE BURGLAR AND THE MOUSE (Warner's).—In this film will be found a very acceptable bit of comedy-drama. It is being released under the Grandin brand, and was produced by the Smallwood Film Corporation, New York, and, of course, presents pretty Ethel Grandin in the lead. Ethel, on a visit to a friend, receives word that her father is returning home, and immediately takes her departure so as to be at home to greet him. That night before his return a burglar enters the house, and Ethel plays a clever joke, pretending that she is in the house for the same purpose as he. She is obliged to accompany him to his headquarters, but is rescued by her lover, who picks up a note dropped by her with the address to which she has gone. Later the appearance of a couple of mice on the scene displays the fact that, although she is brave as regards a burglar, she loses courage at sight of a mouse.

THE GHOST OF BINGVILLE INN (Warner's).—Premier is responsible for this picture. The story is of a wife who insisted on taking in boarders, and what happened when her unruly husband came home late at night. The picture does not belong exactly to the first order.

LOVE AND SKATES (Warner's).—An exceptionally good film for an average audience. It consists of a single reel of eccentric comedy which is very laughable.

BROWN'S BIRTHDAY PRESENT (Warner's).—This picture made at the Gaumont studio, is a sample of farce comedy that will, no doubt, prove highly amusing to many. Mr. Brown buys his wife a birthday present in the shape of a pair of embroidered white stockings, which the colored maid elects to borrow without asking her mistress' consent. The theft is blamed by Mr. Brown on some of his wife's Suffrage friends. By devious ways Mr. Brown, in search of the stockings, and the colored maid, wind up at police headquarters, and the stockings extracted by force from the maid, are taken home triumphantly by Mr. Brown to his delighted wife.

THE FOOD INSPECTOR (Warner's).—This is a comedy of the slap-stick sort-which will, no doubt, be amusing to many. A hungry man steals the Food Inspector's badge, and proceeds to make use of it to satisfy his appetite for pies, cakes, fruit, etc. It appears under the Superba brand.

HER MUSICAL BEAUS (Warner's).—On the same reel with "The Food Inspector," this comedy drawn on the lines of a farce has been cleverly developed, and is much superior to the former.

A CAREFUL SERVANT (Warner's).—This is a farce comedy which has considerable merit, and is suitable for the general audience. One of the most amusing points of the picture is where three policemen jump a river in pursuit of their victim. The picture was made at the Gaumont studios.

THE THREE WISHES (Warner's).—On the same reel with "A Careful Servant," familiar faces appear in this film. Joseph Levering and Marian Swayne play the roles of the two old people who were continually wishing for better conditions. One night a fairy appears and tells them they may have three wishes. The wasting of the three wishes that might have meant so much, teaches a useful lesson in contentment.

IN THE MINISTER'S KEEPING (Warner's).—This picture, released under the Premier brand, may have a special mission to perform. It treats of the matter of a husband looking well to the happiness of his wife and daughters in the way of providing them with the necessary money to obtain clothing, etc., for which the feminine heart craves.

WHEN THE LILY DIED (Warner's).—On the same reel with "The Five Senses," this simple little offering has real merit. The sentiment of the story is clean and wholesome. Baby Early plays the role of Dolly, a poor little girl, whose mother is ill. Dolly buys from the florist an Easter lily, with a dime given her by a kindly passerby, taking it home to cheer the sick room. In the morning the lily is dead, but in emptying it from the flower pot a valuable diamond is discovered, which, returned to its rightful owner, brings a substantial reward for honesty.

THE FIVE SENSES (Warner's).—Little Mattie and Early, so well and favorably known in the Powers pictures, are the centre of attraction here. Grandma's jam and Grandpa's pipe prove too alluring for the little ones, and the close of the picture shows them not only in receipt of a spanking apiece, but a dose of genuine sickness consequent on the temptation to which they yielded through the offices of their five senses.

PETE, THE PEDAL POLISHER (Pathe).—This is a sample of eccentric comedy which would please the average audience. The picture is in one reel, and gives an exciting series of adventures which happen at Pete's "shoeshine" stand, where his equally eccentric sweetheart comes periodically to collect the change.

WINTER SCENES IN THE VALLEY OF CHAMOUNI, FRANCE (Pathe).—In viewing this film one takes a short but delightful trip through the snow-covered valley near Chamouni.

PATHE'S DAILY NEWS, NO. 86.—In this issue of Pathe's Daily News appears a number of intensely interesting items, including, in addition to the war map representing the change which will take place on the map of Europe should the fond dreams of a certain monarch come true, scenes of the encampment of refugees in a Turkish cemetery, prisoners of war being transported from the battle front, the King of Servia, hale and hearty as he appeared subsequent to his having personally commanded his troops in a battle against the enemy, and many other scenes of equal interest.

Independent Specials.

STAR OF THE SEA (Rex), Jan. 10.—A strong, artistic two-reel offering, with a decided pull in it. Pauline Bush, Laura Oakley, Wm. Dowlin and Lon Chaney play the leads. The opening scenes in the sculptor's studio catch the interest at once and throughout the picture the director, Joseph Degrasse, has shown a strong instinct for artistic effects. Laura Oakley is particularly good as the model. Later Mario gives up his Bohemian existence and goes into the country, where he meets the widow and her child. This gives Miss Bush one of the most effective roles she has had for some time and the happy child added immensely to the scenes. This offering is sure to have wide appeal.

MY LADY HIGH AND MIGHTY (Victor), Jan. 11.—The story of a hoydenish daughter of an English lord, who goes hunting with the men and refuses to be proper. It must be admitted that Mary Fuller loses something of her natural charm when she dons masculine attire. The opening hunting scenes are attractive and the photography is good throughout. The story concerns the girl's refusal to marry a wealthy neighbor because he is old and she loves another. She finally runs away and marries the latter. This makes a fairly strong offering.

A WOMAN'S DEBT (Gold Seal), Jan. 12.—A two-reel number written by Bess Meredyth, with Cleo Madison and Joe King in the leading roles. The girl is beloved by her wealthy young employer and a baseball star. She marries the former to help her poverty-stricken parents. In later years the baseball player turns up in the role of a designing villain. The chief situation is where she locks him in the vault to save her honor; later the husband comes and she knows that her love for him is real. This is fairly strong and well photographed throughout.

REUNITED (Eclair), Jan. 13—A pretty two-reel story of Colonial days, with Erma Earl and Fred Sumner in the leading roles. In the prologue is pictured the death of the young lieutenant on the field of battle and the reception of his message and flower by the girl. Generations later the story is taken up with the same couple appearing as lovers. He inherits his uncle's estate and investigates the haunted room, in which he learns of the tragedy of former years. The second story is brought to a happy ending. This is pleasingly pictured.

PAWNS OF FATE (Rex), Jan. 14.—A two-reel story, written by Ruth Ann Baldwin, with Frank Lloyd, Marc Robbins, Helen Leslie, Gretchen Lederer and George Larkin in the cast. Two men are shown, one a success and the other a failure. The story goes back, by means of unique construction, to early days when these men loved the same Spanish senorita. A quarrel ensues and dramatic incidents follow. Then the picture again takes up later years and a tragedy results when the two men meet. This is well photographed and strongly depicted.

A GENTLEMAN OF ART (Imp), Jan. 15.—A two-reel crook story, presented by a cast which includes Wm. Welsh, Dorothy Phillips, Edmund Mortimer and Howard Crampton. The yarn tells of the apprehension of two artists, father and son, who are smugling diamonds into America in their paint tubes and in other ways. This holds the interest very well all through, though none of the situations are very intense until the final scenes. The story is well constructed and clearly photographed. This makes a pleasing offering.

THE GOVERNOR-MAKER (Bison), Jan. 16.—A two-reel political story with a labor end to it. Wm. Clifford plays the part of a factory owner who desires to be governor. Marie Walcamp and Doris Pawn have the leading female roles. The daughter saves the factory from destruction at the hands of the idle employes. There is an auto accident and some campaign scenes. The story is a combination of familiar situations, but moves with considerable action and spirit. The photography is clear.

THE MYSTERY OF THE LOST SHIPS (Thanhouser), No. 7 of the Zudora Series.—The main feature in this number, the invention of violet ray for blowing up battleships, has been used before. In this instance Hassam Ali conspires with the inventor and Zudora is drawn into the case. There is the usual air of mystery about the production; the photograph stamped on the floor was a novel piece of business. The

number is only of about average interest and seemed a little incomplete at the close.

THE FOILED ELOPEMENT (Thanhouser), No. 8 of the Zudora Series.—Introducing Mr. Chang, a Chinese hypnotist, with whom Hassan conspires. John and Zudora plan an elopement and Chang is instrumental in frustrating the same. The scenes rather overdo the mystic atmosphere and the sliding of so many panel doors gives an artificial touch. This is not quite as strongly developed as some of the opening numbers of the series.

VENGEANCE IS MINE (Majestic), Jan. 3.—A two-reel number with Billie West, Elmer Clifton and W. E. Lawrence in the cast. The country girl is united with the city chap in a mock marriage. Later she follows him to the city and becomes a fast woman. Years pass and she meets him in a restaurant. He is married and she tries to blackmail him with the old certificate, but relents on seeing his wife and child. This makes use of many familiar stock situations, but the agreeable cast does much to make the picture enjoyable. The photography is also attractive.

IN THE LAND OF THE OTTER (Domino), Jan. 14.—A very fine two-reel story of the great Northwest. It tells the story of a factor who promises the hand of his daughter to the trapper who brings in the most furs. The hero is a quarter-breed Indian. His catch is the largest but he sacrifices the girl because of his mixed blood. The husband turns out to be a bad one and some very dramatic scenes take place between him and Joe. This exerts a strong pull on the interest and contains some exquisite scenic effects.

THE CROSS OF FIRE (Kaybee), Jan. 15.—A powerful two-reel religious story, in which Walter Edwards plays the leading role. Jacques prays God to spare his sick wife, but she dies in spite of all doctor or church can do. He becomes a blasphemer, caring for nothing but his little daughter. How the girl steals away to the festival of the virgin and the house is struck by lightning in her absence is vividly pictured. The storm scenes are realistic. Jacques rushes frantically to the burning house and finds the cross of fire on the bed; later he goes to the church and finds the child. A strong production.

THE FIRES OF AFFLICTION (Pathe), Jan.—This is an especially attractive three-reel offering, and evidently a product of the European Pathe studio. The story is not, however, out of the ordinary, and treats of the unhappy marriage of a young woman to a wealthy man with a grown-up son, who proceeds to fall in love with his pretty stepmother. After a series of events dealing with the young wife's decision to leave home as a nurse, her unfortunate love affair with another, and the death of her husband from apoplexy, the son in an attempt to prove her guilty of the death of his father, shoots the butler who witnessed against him, and is arrested and imprisoned. The close of the picture is a trifle padded, but pleasantly so.

CREIGHTON HALE BACK WITH PATHE.

Creighton Hale, the talented young actor who starred in the Pathe-Wharton picture "The Warning," has been secured for the cast of the "Exploits of Elaine."

Mr. Hale is only twenty-five years old, and claims Ireland as his birth place, his father being an actor well known in Great Britain. He went on the stage when only five years old, taking the part of "Little Willie" in "East Lynne," and has been on the stage ever since. After playing Shakesperian repertoire in London and the provinces with Oscar Ashe and Lilly Brayton, he came to this country to support Gertrude Elliott in "The Dawn of Tomorrow," and in that play toured nearly every state in the union. He also appeared in the leading theatres of London in the same play. Among other important engagements he has had in this country were those with "Indian Summer," "The Witching Hour," "Rebellion" and the Ben Greet players.

Young Mr. Hale is only young in years so far as his talents go. His long stage experience, combined with native ability, enables him to give an unusual charm to his work. In addition to "The Warning" he has appeared in the following Pathe features: "The Stain" and "The Taint."

HENDERSON PRODUCES "UNCLE JOHN."

Director Lucius Henderson, of the Eastern Universal studios has completed a two-reel love drama entitled "Uncle John," to be released early in February. William Garwood and Violet Mesereau play the leads.

CALVERT FITS THE PART.

E. H. Calvert is especially adapted by training for the leading role in "The Crimson Wing," the Essanay six-reel photoplay from the novel of H. C. Chatfield-Taylor. He takes the part of the Count Ludwig von Leun Walram, a military officer, who is actively engaged on the field. Mr. Calvert is a graduate of West Point and was a captain in the U. S. Army for years, which accounts for the exactness with which he interprets the part.

CRIMMINS ENGAGED FOR "MATERNITY."

William Crimmins, who made such an impression on all who saw the Kinetophoto's "The Coming Power," because of his realistic presentation of the character of "The Vulture," has been engaged to do two character parts in Richard Bennett's production of Eugene Brieux's "Maternity," which is soon to open at the Princess Theater.

Arthur Ashley in Vaudeville

DURING his long photo-play career Arthur Ashley, presently engaged as the creator of leading roles in Thanhouser productions, has played an exceedingly wide range of characters. Coincident to the pursuance of his work as actor Ashley has been everything from an innocent country boy to a deep-dyed villain. In fact, he had reached the conclusion that he had run the gamut of histrionic villainy, but it seems there is still one kind of villain his art has not yet embraced, the vode-villain.

Arthur Ashley.

Since January 12, however, the juvenile hero of a hundred feature plays can consider his assortment of character portrayals of a villainous nature comprehensively complete, as he presented on that date at the Dyckman Theater what can be justly termed a genuine novelty in the way of a dramatic playlet.

The piece was entitled "The Speed King," and Carroll Fleming personally prepared Mr. Ashley for his initial vaudeville bow, which will incidentally, largely in the nature of a first-night trial performance precedent to his appearance at Broadway's most palatial variety playhouse.

Harry Schenck interpreted the role opposite that of Ashley in the sketch, which consisted of a motion picture which surprisingly finishes in a highly artistic fashion as a spoken play. The manner of transition from silent screen to spoken dramatic action in "The Speed King" is markedly different from the change effected in "The Battle Cry" and "Life," and proving a success the idea in the sketch will be utilized as the basis for a contemplated three-act drama of contemporary life, in which Ashley threatens to star next season.

THERE IS A FAKER AMONGST US.

Look out for Frank Hordon, alias Bill Jury, and other aliases. Manufacturers as well as all others in the film trade are warned to beware of a tall, well-built, blonde individual who may walk into your office any moment, introducing himself as Frank Hordon, Bill Jury, C. A. Ruffles, or any other foreign film magnate, that he may be able to think of. If he gets away with the story, he will leave you poorer, but wiser.

The gentleman in question called upon Edward M. Roskam, president of the Life Photo Film Corporation, introducing himself as Mr. Jury of London. Mr. Roskam, who had become intimate with William Jury on his last visit to London, immediately became suspicious. Alias Jury, quick to see this, explained to Roskam that he was Harry, brother to Bill Jury.

Almost at the same moment Mr. Werthheimer of London, and Mr. Taylor, also of London, walked into the Life Photo offices. Roskam, expecting to see an affectionate old-home-town meeting, was surprised to see that Werthheimer failed to recognize Jury. Taylor, however, knew the gentleman immediately.

After Roskam introduced him as Mr. Jury, he gently informed him that this was not Mr. Jury, but was known to him as Frank Hordon, of Australia.

Alias Hordon, seeing that he was in bad, begged to be excused, dragging Taylor along with him, until he was outside of the offices. As Taylor stood by the elevator with the visitor, a faint hope burned within him that the "fiver" that he had loaned Hordon was coming back to him, but no such luck. He only wanted to make another touch.

The last seen of the new film faker was a hasty exit down the elevator. The only thing he took with him was his breath which would have made the strongest whiskey advertisement on the market today.

Lasky Gets Famous Star

Edith Wynne Mathison to Appear in the Lasky-Belasco Picturization of "The Governor's Lady."

SAMUEL GOLDFISH has the honor of announcing on behalf of the Jesse L. Lasky Feature Play Company that this organization has concluded a contract with Miss Edith Wynne Mathison, one of the most distinguished English dramatic artists now resident in this country, by the terms of which she will make her debut as a photodramatic star in the Lasky-Belasco picturization of "The Governor's Lady."

Edith Wynn Mathison.

Miss Mathison's career on the stage is so widely known as to need little comment and it may truthfully be said that her standing as a representative of the very finest art is second to none. Miss Mathison is equally distinguished in England and in this country, and enjoys not only the admiration of the public but the particular respect of critics and authorities throughout the world.

Miss Mathison first came to America under the management of Ben Greet, playing the title role in "Everyman," an ancient English morality play, and the success achieved by the production was regarded as an extraordinary tribute to the personality, art and beauty of the star.

After her great success in "Everyman," Miss Mathison appeared with the Ben Greet company in a number of Shakesperian roles, being particularly successful as "Rosalind" and as "Viola."

She then returned to England and was Sir Henry Irving's leading woman throughout his farewell engagement, playing with him in all the leading dramas of his repertoire during the historic farewell at Drury Lane and on his last provincial tour. She then continued in London for a time, appearing in several productions of the Greek classic dramas and, by way of sharp contrast, in a number of Bernard Shaw plays, under the direction of Vedrenne & Barker.

After this experience Miss Mathison came to the United States again, appearing in the original production, at the Savoy Theater, of the "Servant in the House," which was written by her husband, Charles Rann Kennedy, and produced by Henry Miller. Returning again to London, she played "The Servant in the House" with Mr. Miller there.

Miss Mathison's next visit to this country was as leading feminine star for the New Theater (now known as the Century Theater), during the period when that playhouse was under the direction of Winthrop Ames. She there played stellar roles in such productions as "Sister Beatrice" and the "Piper," and attracted even greater attention than in any of her other Shakesperian impersonations by her interpretation of "Hermione" in a "Winter's Tale."

When the New Theater changed hands, Miss Mathison still continued at times to appear under the management of Mr. Ames, at the Little Theater. There she played in the "Flower of the Palace of Han" and in Mr. Kennedy's remarkable drama "The Terrible Meek."

More recently, Miss Mathison has been seen in "The Spy," under the management of Charles Frohman, and at the Fine Arts Theater in Chicago. Miss Mathison states that she is especially gratified that she should make her screen debut in a Belasco play of current American life. She considers that the title role is especially suited to her and says that she looks forward with great interest not only to the work of posing for the production, but also to the possibility of seeing herself exactly as she will be seen by others.

ITALA IN WORLD'S TOWER BUILDING.

The Itala Film Company of America, of Cabiria fame, has removed to the World's Tower Building, 110 West Fortieth street, New York City, where they will occupy Suite 2402.

Gladys Hanson

MISS GLADYS HANSON, widely known as a Broadway star, and one of the most versatile leading women on the stage today, has joined the Lubin players and will be featured in Henry Arthur Jones' "The Evangelist," which the Lubin Company is now making. The play was arranged for the camera by Clay M. Greene and is being directed by Barry O'Neil. Miss Hanson will play the role of "Christabel."

Gladys Hanson.

Miss Hanson's career on the stage has been a most interesting one. Born in Atlanta, Georgia, her ambition always was to go on the stage and her parents, being liberal minded, aided her in this ambition by taking her to see the best plays and making her classical education as complete as possible. Instead of going to a finishing school, when she graduated from the Washington Seminary, Miss Hanson was sent to New York, where she studied foreign languages, literature, music and enjoyed every opportunity to see and study the best plays produced.

Following her social debut in Atlanta, Miss Hanson returned to New York and was given an important part in "The Spoilers," under the direction of Daniel Frohman. Her next engagement was with E. H. Sothern. Florence Reed was his leading woman and Miss Hanson played a heavy part. Shortly after joining the Sothern company Miss Reed was taken ill and Miss Hanson was made the leading woman. She played in repertoire with him for two years, the plays including "Richard Lovelace," "Lord Dundreary," "Hamlet," "Richelieu," "The Fool Hath Said," "If I Were King" and "Don Quixote."

For two years Miss Hanson was with Kyrle Bellew as his leading woman, playing in 'The Builder of Bridges," "The Scandal" and the revival of "Raffles." She also played with Mrs. Fiske in "The Modern Marriage." Following this she played the leading female roles under David Belasco in "The Woman" and "The Governor's Lady." Following a season with the All Star Stock Company in California, Miss Hanson played opposite Henry Miller in "The Dragon's Claw."

Miss Hanson is a woman of charming tastes and refinement and is an artist in every sense of the word. She is enthusiastic over the role she is to play in "The Evangelist" and the results she obtains in her work before the camera will be looked forward to eagerly by her many admirers.

LIFE PHOTO FILM CORPORATION RENEWS CONTRACT WITH CATHRINE COUNTISS.

Miss Cathrine Countiss, who has just completed the star part in the forthcoming release of the Life Photo Film Corporation, "The Avalanche," written by Robert Hilliard and W. A. Tremayne, has renewed her contract with the Life Photo Film Corporation to play the star part in the next production of that corporation.

The work of Miss Countiss in "The Avalanche" has been pronounced by those who were privileged to see the sample print to be about the highest form of dramatic acting ever portrayed on the screen.

Miss Countiss has declined several offers to appear on the big time in vaudeville, and has also refused a contract to take the leading role in a Broadway prduction to open up the early part of February.

ALMOST A NEW YEAR'S GIFT.

Mr. and Mrs. Maurice L. Flieschman announce the birth of a girl, who arrived December 21, 1914. Mother and child are reported in the best of health. Mr. Fleischman is proprietor of the Webster Avenue Garden Theater, New York.

GOVERNOR WILLIS DENIES CENSOR RECOMMENDATIONS.

M. A. Neff,
1002 Longacre Bldg.,
42d Street and Broadway,
New York City.

January 5, 1915.

Dear Sir: I am in receipt of your letter, with enclosed clipping. There is no foundation whatever for the statement that I have agreed to include in my recommendation to the General Assembly any action of any kind touching the Censor Board in Ohio and I cannot understand why any such statement is made, because it is entirely beyond the realm of truth. I have made no such promise to any one. When this matter comes up, if it does come up, I am sure the General Assembly of the state will give it most careful consideration.

Thanking you for calling my attention to the matter, I am,

Yours very truly,
FRANK B. WILLIS.

THE OHIO CONVENTION.

The Ohio convention, which will be held at the Southern Hotel, Columbus, Ohio, on the 9th and 10th of February, promises to be one of the largest ever held in the state.

It is now being arranged for Indiana, Kentucky and West Virginia to send delegates to the Columbus convention and cooperate in making the Ohio convention a grand success.

Matters of vital interest to the exhibitors of Kentucky, West Virginia and Indiana will be taken up by the members of the individual states, while they are in attendance at the Ohio convention.

There will be no program printed, but complete arrangements have been provided for those who wish to give an exhibition and the charges will be $20 to each exhibitor for the convention. Ample arrangements will be made for each one desiring to give an exhibition, but in order to secure choice space, first come first served. Everyone familiar with conventions held by the State of Ohio knows that a large attendance is assured and it is announced that the convention will be held under the same management as that of all previous Ohio conventions, which guarantees success for the affair.

Those desiring space should address M. A. Neff, 1002 Longacre Bldg., 42d street and Broadway, New York, or W. R. Wilson, Columbus, Ohio, by whom all desired information will be furnished.

NEFF ADDRESSES OHIO EXHIBITORS.

To the Members of the Motion Picture Exhibitors' League of Ohio.

Dear Sirs and Brothers: As the time draws near for holding our next state annual convention, when officers will be elected, I wish to notify you that I will not be a candidate for re-election, and I am writing you in order that you may be advised of this fact, and that you may have plenty of time to duly consider whom my successor shall be.

I have served you for five years. I have worked early and late and done all I possibly could to advance the interests of every exhibitor in the state of Ohio. I have never received a penny for my work, but feel that I have been more than amply paid by the loyal, honest support of almost every exhibitor in the state of Ohio.

At our last meeting in Columbus I then notified the convention that I would not be a candidate for re-election, but, owing to a unanimous vote which was taken in silent protest against my not being re-elected, I said nothing more about it.

We expect to hold a big convention in Columbus on the 9th and 10th of February. I hope that every exhibitor in the state will turn out to attend this convention, and that the new president may receive such loyal, enthusiastic support that it will urge him on to accomplish even better and greater things than has been within my power to accomplish for you.

I would urge the importance of every exhibitor to make himself a committee of one to see if he can not bring another exhibitor with him to the convention. There is only one way to protect your interests—organize and co-operate, forgetting your little strifes and grievances, and stand solidly together.

If it were possible for me to do so, I would be pleased to continue to fill the honorable office of president of your league, but as it is like starting life anew again, as I have given several years to your interests, I am forced to recognize the fact that my financial condition will not permit me to serve longer.

I shall retire with a clear conscience, knowing I have done my best, and hoping for better things in the future for all exhibitors, with no thought of enmity or malice towards any exhibitor or any person connected with the business, with best wishes and friendship for all.

Fraternally yours,
M. A. NEFF, Pres., M. P. E. L. of O.

"TILLIE'S PUNCTURED ROMANCE" GOING STRONG.

Advices from the New York Motion Picture Corporation are to the effect that "Tillie's Punctured Romance," that famous Keystone multiple reel feature, is breaking all records wherever shown. Telegrams from the Pacific Coast indicate that few pictures have produced the results that this one has. The New York still has some territory for sale and will be pleased to consider offers from responsible parties.

"WHAT HAPPENED TO JONES" SOON TO BE A WORLD FILM RELEASE.

George Broadhurst's famous comedy, "What Happened to Jones," is to be made into a World Film Corporation feature, and it will be released shortly on their program.

Fred Mace, who has not personally appeared before the camera since February, 1914, is to direct the making of the photoplay, and will also be seen in a prominent part. In the cast that the World Film Corporation has secured for this feature, there will be many famous players as, for example: Mary Charleson, well known to fame because of her Vitagraph associations; Chester Barnett, who has been seen in many World Film successes; Josie Sadler, well known to lovers of musical comedy, having played in "Peggy from Paris"; Wm. Mandeville, who has been seen in many of the De Wolf Hopper successes, and "Floradora" and Chas. A. Mason, a German comedian of many years standing, who has recently been seen in Henry W. Savage's companies, will also be seen in the "What Happened to Jones" company.

Joe Daly, a member of the original cast, who played the part of the Bishop, with that company, is to be seen in his original part. Mrs. Henry M. Blossom, the wife of the celebrated American librettist, will make her debut before the camera, and appear as Minerva. Others in the company are Caroline Rankin, whose name has been used in "Mrs. Wiggs of the Cabbage Patch" and "The Lottery Man," and Leon Morgan, who will appear as Ciffy.

"What Happened to Jones" will be released early in March.

TRADE SHOWING OF "A FOOL THERE WAS."

Box Office Attractions Company announces that it will give a special exhibition to the trade at the Strand Theater, New York, at 10 o'clock, Tuesday morning, January 12, of a six-reel feature entitled "A Fool There Was." A full orchestra accompaniment has been arranged for.

KLEINE TO SHOW "DU BARRY" AT CANDLER THEATER.

Special exhibitions of George Kleine's big production "Du-Barry," with Mrs. Leslie Carter in the role created by her in the dramatic production of the original play, will be held at the Candler Theater, West 42d street, near Broadway, New York. The first, for the members of the theatrical profession, will be held Sunday evening, January 10, at 8.15 o'clock; the second, for the trade, will be held at 10.45 o'clock Monday morning, January 11, at the same place.

LEWIS J. SELZNICK TO MAKE A TRIP.

World Film activities, nowadays, are so numerous, and the Corporation's plans for the future are so great and far-reaching, that unusually heavy demands are made upon the time and attention of the executive head of the Corporation, Lewis J. Selznick, Vice-President and General Manager. Mr. Selznick has just been called from New York, on important affairs connected with World Film in the West, and is expected back in his office on Forty-Sixth street in the near future.

MORE DONATIONS TO ACTORS' FUND.

In addition to the $500 previously acknowledged from Alice Joyce, Daniel Frohman, president of the Actors' Fund, announces that he has received $50 each from John Bunny and Mary Pickford. A life membership in the fund may be obtained for $50.

REICHENBACH BOOSTS BOSWORTH.

Harry L. Reichenbach, formerly general press representative and advertising manager of the Jesse L. Lasky Feature Play Company and recently with the Alco Film Corporation, resigned his position with the latter concern this week to join the forces of Bosworth, Inc., and will be associated with that company at their headquarters, 220 West 42d street, New York City.

SCREENERS TO HOLD ANOTHER BEEFSTEAK.

The Screen Club will hold its second beefsteak dinner on the evening of Saturday, January 16. Billy Quirk will officiate as Rewinder, which in itself is a fact of no minor significance.

"Runaway June," No. 1

Opening Reels of New Reliance Serial Positively Charming —Thoroughly Awaken Interest.

By Hanford C. Judson.

TO begin with, the authors of this new series of pictures made by the Reliance Company for the Mutual program, start out with a clear-cut objective and state it symbolically. We thus know what they are about and that their subject is deep enough and big enough to make it worth our while to watch them develop it. Indeed, if the producers can keep up to the level of these first two reels which show the first episode, the whole is going to be a record-breaking success. The first installment is nothing less than charming.

In one of the best thought-out introductions we have seen. George Randolph Chester and Lillian Chester, the two au-

Scene from "Runaway June" (Reliance).

thors of "Runaway June," are shown sitting down to talk over what they shall write about. There is a little statuette on the table representing a man and a woman, he holding up a bunch of grapes for her to ask for. The statue comes to life and it is shown that she doesn't want to ask for it; but that he makes her. Then we are told that the series is to be about a newly married man and his wife, and that it is to show how she reacts when she, sensitive as she is, finds that hereafter when she wants money she is going to get it from him.

The real action really begins on a train. We had been taken into the house at the wedding, all of this was very sweet and pretty. The pathos of it and its humor were natural and effective; nothing was rubbed in and all seemed hardly aimed for, which is the end desired by all good direction. The photography, too, in these and in every other scene shown so far has that admirable quality which makes one want to exclaim at its beauty. But the two young people are on the train and the girl finds that she has left her purse home. The man has money and hands it out to her bountifully; but man-like, adding that from now on she will get her money from him and so implying that it doesn't really matter whether she has a purse or not so long as she has him. She takes the bills, but then she sees what is going to happen all through her life; she's going to be a sort of beggar, always asking him for his money, and it works on her to the extent that she leaves the train at the next station, her husband being away for the moment, and starts back to New York. A man with a dark mustache follows and is trying to mash her. Her husband learning what has happened has come back on another train and missing the ferry has hired a steam tug and is chasing the ferry boat across the Hudson.

No doubt there are places in the production where more convincing action might have been attained. Her visions of the future were shown as sleep dreams; but they must have been conscious thought-out visions. There may be one or two other little points, too; but we are candidly enthusiastic over it as a whole and sincerely think that, if its quality can be maintained, it will be the hit and no mistake.

Oscar Eagle is the director. Norma Phillips and J. W. Johnston play the leads. Arthur Donaldson plays the heavy and these are supported by a large cast, all very good players.

Miss Rosemary Theby

ONE of the most skillful emotional actresses on the screen today and one of its most beautiful women is Miss Rosemary Theby, who so ably supports Harry Myers in the big productions which he is directing for the Universal Victor Co. at the Coytesville studio. Unlike most successful motion picture actresses, Miss Theby has never had any experience on the legitimate stage, though she received an excellent training for it and would undoubtedly score heavily now should she elect to follow this branch of the profession. But Miss Theby is not well disposed toward the legitimate. The reason is very simple. She admits it herself. The speaking stage just would not have her. And now she is glad of it.

Rosemary Theby.

Almost five years ago, and at a very tender age, Miss Theby came on from St. Louis to make her fame and fortune. She studied at the Sargent School of Acting for a year and took a special course of individual instruction with Mme. Alberti in pantomime. Then she started out to look for an engagement. It was a beautiful June day and the aspiring actress felt very confident. But she lacked one very important equipment—a press book full of clippings. No one wanted to ask her a second question after she had said that she had had no experience. At the end of the third day she was so discouraged that she was willing to listen without protest to a friend who advised her to try the pictures.

The friend took her to the Vitagraph Company, and from that very day her career commenced. Though very young Miss Theby was extremely earnest in her work and her progress was rapid. When she became leading woman for Harry Myers she was well fitted to play any kind of role. She showed greatest proficiency, however, in emotional roles, and liked them best. Since joining the Universal she has been seen at the best advantage and is now one of its most promising stars.

STRONG CAST IN PHOTO DRAMA PICTURE.

It may not be generally known but more than half of the male portion of the cast working in "Time Lock Number 776" which is being produced by the Photo Drama Company, featuring Joe Welch in the leading role, are directors capable of producing almost any photo play. One of them, Edwin Carewe, was formerly producer for the Lubin Co. and leaves this week for the coast to produce pictures for another New York company. He just completed a successful engagement as leading man in "The Three of Us" with Mabel Taliaferro taking the leading female part.

Not only is Mr. Carewe an accomplished actor, but in this forthcoming production which has "Big" Bill Steiner and Hal Reid at the helm, he very successfully pilots and drives his own automobiles and after you see this picture you will admit that no one but an expert chauffeur would take the chances that Mr. Carewe does. This all-star cast includes Joe Welch, Ed. Carewe, Dave Wall, J. Sharkey, F. McKay. Dora Dean, May Georgine, and many others.

ROSENBACH JOINS ALLIANCE.

Arthur Rosenbach has resigned as sales manager of the Excelsior Feature Film Co., and will become a member of the executive staff of the Alliance Films Corporation.

Mr. Rosenbach will have a position with the Alliance similar to that held in circuses by the twenty-four-hour man—that is, he will be on the job all the time.

He is familiar with the film business from every angle and should prove to be a valuable addition to General Manager Cobe's forces.

"The Victoria Cross"

Cosmofotofilm Releasing a Three-Part London Film War Drama Containing Splendid Appeal.

Reviewed by George Blaisdell.

IT IS a splendid war drama Harold Shaw gives us in "The Victoria Cross," which he has produced for the London Film Company. The subject, in three parts, is being released in the United States through the Cosmofotofilm Company. The script is written by Anne and Bannister Merwin, which in itself counts for much. In the telling of the story there is no evidence of haste; there is every indication of care—in the attention to the treatment of what by some might be construed as minor situations, but which in their delicate handling move us and stir us.

There is a cast of strength. Edna Flugrath, who will be remembered as a one time Edison player, has the part of

Scene from "The Victoria Cross" (Cosmofotofilm).

Alice, the daughter of Bilson, architect and money lender. Miss Flugrath as the young girl charms, as the young woman appeals to our sympathies. All of her associates do, too, for that matter, even to Bilson the hard-hearted, who when he learns that Alice is in love with the younger Oldwood changes his mind about taking full advantage of a note given him by the now dead senior Oldwood. Douglas Munro, who portrays Bilson, is entitled to credit for a fine performance.

Charles Rock is Colonel Oldwood, the man who in other days has accepted a Victoria Cross for valor when he knew that on the great occasion he had flunked, that the bravery had been displayed by a comrade who met his death. He lacked the courage openly to confess the fault, but he did leave for his son an explanatory note setting forth the truth. It is the discovery of this note which impels the son to enlist at the breaking out of the war in the face of abundant domestic reasons for remaining at home. Ben Webster is the younger Oldwood. Gwynne Herbert is Mrs. Oldwood.

The story may be of England today, but nevertheless it will touch the hearts of men and women everywhere—its theme is of universal interest. Some of the minor incidents referred to are, for instance, where the young girl, with the artlessness of childhood, asks the young man if he will marry her when she grows up and then proceeds to knight him in orthodox fashion, with the mother looking on; the pride displayed by the mother as she kisses the symbol which to her makes of her husband a hero; the tenderness of the parting as the young man, with the full approval of the mother, in ignorance of the debt hanging over the family, leaves for the front; the struggle of Bilson between natural tightfistedness and disinclination to take anv step that will give pain to his daughter; the pathos in the entrance of the old gardener as he tells the mother and the sweetheart of her son that there is no word for them from the front.

There are bigger scenes, such as the night attack on the trenches. It is just a bit of the battlefield we see, but it is effective. The wire to headquarters has been smashed by a shell. The young man realizes that his chance has come to redeem the family honor. He climbs out of the trench, joins together the severed strands, and meets his death. When the mother receives from the hand of the young man's pal the personal effects of her son she finds a note in the handwriting of her husband. The vital parts of the contents are blotted out by blood as there has also been obliterated the stain on the writer, of which she knew nothing. And there is a second Victoria Cross in the package—an untarnished one.

Katherine Lee.

ONE of the brightest as well as one of the most charming of the littlest players on the screen is Katherine Lee, the six-year-old who made such a hit as the baby mermaid in "Neptune's Daughter." It will be recalled that Katherine for one or two reels in that beautiful production of the Universal shared with, if she did not monopolize, the honors over Annette Kellermann.

Katherine has been a great traveler in her short life. She was born in Glasgow, Scotland. With her mother, Irene Lee, she has journeyed all over Great Britain and Europe. She has crossed the Atlantic twice and two times has she been to the Pacific Coast.

It is a wide experience this mite has had in pictures. She appeared in the Famous Players' production of "The Scales of Justice." During the last six months she has been seen in a number of Biograph subjects, among these being "Merely Mother," "Hearts of Gold" and "The House of Silence." In this last-named play the work of the child was no small factor in the success of an unusually successful picture. Katherine has also appeared in Imp subjects, among others being "Men at Their Best," "When the Heart Calls," "Gates of Paradise" and "The Tenth Commandment."

Katherine Lee.

Katherine also appeared in the Lew Fields picture produced by Frank Crane at the Peerless studio. She is now playing with Lucius Henderson at the Imp studio. If we may forecast what may come in the future as judged by what Katherine is now doing on the screen it seems certain that she will be heard from when she gets to be a "real big girl."

NEW SOUTHERN EXCHANGE.

The Hybar Film Corporation of Atlanta, Ga., which is the representative in the Southern States for the Sawyer Film Corporation, has leased the entire fifth floor of the Forsyth Building in Atlanta, Ga., and installed a beautiful projection room, the only one in the South. Arthur S. Hyman, the president, is making an extended trip through his territory, and reports more bookings than he can fill. The Hyman Film Corporation also controls the output of the Alliance Film Corporation, Ivan Film Corporation, Cosmo Films Co., and is in the market for the purchase of films of all descriptions.

Edwin Bower Hesser, 1600 Broadway, is the concern's New York representative. The Hybar Film Corporation has secured the agency for the South of the Goldenlite Fibre Screen of which they are making a very great sucess.

"Her Menacing Past"

A Two-Reel Thanhouser Which Presents an Interesting Psychological Problem With a Melodramatic Development.

Reviewed by Margaret I. MacDonald.

IT has been frequently asserted that subjects of psychological interest are unsuited to screen production, for the reason that they are difficult to demonstrate clearly. Time has proved the reverse, however, and the ambitious director turns today with considerable ardor to this class of play as a vehicle in which to display his ability to secure startling effects.

"Her Menacing Past," a two-reel melodrama of the class referred to, was written by Philip Lonergan, and produced in splendid style at the Thanhouser studio. Mignon Anderson as the young woman who, as an accomplice of her father in burglary, meets with an accident which obliterates her memory of the past, recovering to become an interesting and interested member of polite society, acquits herself more than ordinarily well. The role is a difficult one to play, presenting as it does at least four distinct psychological stages, all of which have been handled intelligently by her.

Scene from "Her Menacing Past" (Thanhouser).

To the ordinary observer the handling of the burglary scenes will afford considerable pleasure. The production is brimful of action, and has been handled in fine melodramatic style without being lurid or inconsistent.

The picture has a big appeal at the point where the girl, who after her accident in a run from the police, is cared for by a young doctor and his mother, meets with another accident through a fall from a horse, is restored to a memory of her former life, and predominated by a desire to return to former associations, steals away from the home of the young doctor, now her husband. The close of the picture seeks to prove the power of good environment, in presenting the young woman again face to face with the influences of the past, yielding to the power of the new environment with which she has been surrounded since her separation from her father, and the love of her husband, and returning to brighten his life and to continue the second and best chapter of her own life.

Morris Foster also appears to good advantage in this picture which was released on Jan. 5th.

E. J. CONNOLLY TO PLAY FOR THE SCREEN.

Edward J. Connolly, late of the legitimate stage, arrived in Los Angeles December 16 to begin work as a leading man under a contract with Producer Thomas H. Ince, director-general of the New York Motion Picture Corporation.

Mr. Ince has not yet made known just what vehicle he has in mind for Mr. Connolly, but it is understood he will be starred in a feature production now being prepared. Mr. Connelly is well known to theater audiences. His greatest triumphs, however, were scored in "Everywoman," the successful morality play, and "A Good Little Devil."

Who Has Seen Mrs. Baruch?

J. BARUCH, of 857 Elsmere Place, New York, is looking for his wife, Zora (or Zorica, or Hajnalka Zambelli), whom he suspects has joined some motion picture producing company. Mrs. Baruch is a comely young woman of 21 years; she is about five feet, three inches in height and weighs 165 or 170 pounds. She has long, light brown hair, deep-set, greenish blue eyes, a rather pale round face, a gold upper front tooth and a small cut on the left side of neck.

Mrs. Zora Baruch.

Mrs. Baruch has a pleasant voice and speaks Italian, Hungarian, German, Spanish and imperfect English. She has been missing since Saturday, December 5. Her husband is of the impression that she has secured a position with some motion picture studio because of suggestions of friends that she would make a good motion picture actress, but he has no information that would indicate that she has pursued such a course. Every clue is being followed by the anxious husband, however, and should any reader of the Moving Picture World learn of the whereabouts of Mrs. Baruch it is requested that information be sent to her husband, J. Baruch, 857 Elsmere Place, New York.

Leonid Samoloff

IVAN ABRAMSON, the President and General Manager of the Ivan Film Productions, Inc., has entered into a contract with Leonid Samoloff to play the leads in four high-class features that his company will release. Mr. Abramson is well known throughout the United States and Canada as the creator and father of high-class grand opera at popular prices. Eight years ago while Mr. Abramson was the impresario of the Ivan Abramson's Italian Grand Opera Company, whose productions at $1 were then favorably compared by the critics and the public to the high-class five-dollar opera, discovered in Mr. Samoloff a powerful dramatic tenor. He was so impressed with the brilliancy of his voice, that he sent Mr. Samoloff to Milan, Italy, at his own expense, to study under the famous Italian masters.

Leonid Samoloff.

After completing his studies of singing and acting, Mr. Samoloff was engaged as the leading tenor of the opera companies in the principal cities of Italy, France and Switzerland. Six years ago Mr. Abramson engaged him for his opera company which toured the country to sing the leading parts in Aida, Othelo, Faust, Pagilacci, Trovatore and Gioconda.

Mr. Abramson is well known in theatrical circles as a playright and director. He recently wrote the scenario of the photo-drama "Sins of the Parents," featuring Madam Sarah Adler, which feature has proven to be a house jammer. Mr. Abramson has also written the scenario of "Should a Woman Divorce?"

"Should a Woman Divorce?" has for one of its principal parts a character which requires the interpretation of an artist possessing extraordinary dramatic ability. Mr. Samoloff having these qualifications, was engaged for this role.

"The Deep Purple"

Broadway Success Picturized in Five Reels by James Young for World Film Program.

By Hanford C. Judson.

THE latter half of this picture, "The Deep Purple," is very good. It is all clearly told and many of its characters are ably taken, but the situation is not strictly fresh, and until the minister's daughter elopes with the crooked organ salesman, the action seems to be treading along not very interesting paths. But from this point, which takes place in the middle of the third reel, the story begins to hold most effectively. The action from there on makes one forget the unconvincing method used in building its starting point.

It is a five-reel offering and was directed by James Young in the Peerless studio. He has a good cast of players at his service. Clara Kimball Young has the part of Doris Moore,

Scene from "The Deep Purple" (Peerless).

the country minister's daughter, who falls in love and elopes with Harry Leland, a "badger" salesman of a band of fraudulent "organ merchants." The girl's father is played by Edward M. Kimball. The chief crook, "Popp Clark," is played by W. J. Ferguson, who puts a touch of comic character drawing in his work that provides good relief. William Lake, the hero and a mining engineer, who comes to New York, is taken by Milton Sills, who is excellent in the role, giving a vigorous and very likeable hero. The best acted emotional moment in the whole story comes in when "Fresno Kate," in whose house the crooks planned the blackmail game, has found that they have used the innocent girl, who thinks her Harry the epitome of all that's good and noble, to attract Lake to the apartment. "Fresno Kate" is played by Grace Aylesworth, and she has taken a strong fancy to the girl. She refuses to have her used for such a purpose, but the crooks sneaked her out and now she pleads with Lake to let her help in the rescue. Mrs. Lake is played by Mrs. E. M. Kimball and Lake's sister by May Hopkins. De Will Jennings, Walter Craven and many others have good roles.

The play from which the picture was made was a Broadway success of a few seasons back and was written by Paul Armstrong and Wilson Mizer. The backgrounds represent a New Jersey country town and New York City. There are a few scenes of mining and Western atmosphere. The picture closes with a few very artistic glimpses of the heroine and the hero together at the new organ in the little church, two of these suggest famous paintings. The camera work and the staging are commendable.

BETTY NANSEN LIKES AMERICA.

Miss Betty Nansen, the well-known Danish actress who recently arrived in this country, is now staying at the Hotel Plaza, where she gave a short interview to representatives of the press. Miss Nansen is suffering from a severe cold, but there is little doubt of her rapid recovery. She surprised the newspaper men by her correct and fluent English. She said that as soon as she had thoroughly recovered she would start work in earnest. Miss Nansen, who has been imported by the Box Office Attractions Co., will, it is expected, star in some film adaptations of Ibsen and Bjoernsen. Miss Nansen has achieved distinction on the stage of Denmark, being the first actress who played the part of Hedda Gabler at the Royal Theater in Copenhagen. She says she likes America very much.

Artist Flagg to Pick a Winner

WHEN James Montgomery Flagg, the famous illustrator, sifts the hundreds of photographs which are being submitted in a contest to select a leading woman to appear in the "Filming America" expedition pictures, soon to be issued in furtherance of a movement to establish a Made-in-the-U. S. A. Day, he will be confronted with a task certain to delight his artistic soul. With the contest barely announced, already almost a hundred photographs are waiting for the committee's attention at the headquarters of the Made-in-U. S. A. Day Association, eighth floor, Leavitt building. These have come from all points of the compass. Many of the packages are bulky, indicating that the subjects have not hesitated to sit for varied poses, evidences of their deep interest.

James Montgomery Flagg.

The young lady chosen for the honor is to be surrounded with every comfort in her travels, a Pullman apartment car being provided for her. She is to address women's and business organizations on the Made-in-U. S. A. Day idea in addition to her filming activities, and, needless to say, will be a much feted as well as a much filmed personage. Representatives of the association will precede her in her visits to the various points comprising her itinerary and arrange for her reception everywhere, no small feature of their work being to co-operate with the press in arousing interest.

James Montgomery Flagg, whose notable effort of recent recollection is a Sundays newspaper cartoon series entitled "Adventures of Kitty Cobb," has just made his first bow to a picture audience in the filming of the above mentioned series, which has just been released by the United Film Service (Warner's Features, Inc.). Marion Swayne appears in the title role. She was selected to impersonate Kitty by the artist himself, his selection being based on the resemblance, physically and temperamentally, of Miss Swayne to the heroine of his series. It is reported at the headquarters of the United Film Service, 130 West 46th street, that the "Adventures of Kitty Cobb" is proving fully as popular in photoplay form as it was when appearing in the leading Sunday newspapers of the country. The demand for the Flagg film, it is further stated, has established a record. A glimpse of the artist at work in the act of sketching the heroine is shown in an introductory section of the film version.

ALLIANCE PUBLICITY CAMPAIGN.

Ben Abrams, as special representative of the Alliance Films Corporation, has in conjunction with Herman Rifkin, of the Eastern Feature Film Co., of Boston, been carrying on an extensive advertising campaign in the New England territory. When he has thoroughly covered that field he will in turn visit each of the divisions and preach the Alliance Programme.

ANDERSON FILM EXCHANGE SUCCESSFUL.

The Anderson Film Exchange of Nashville, Tenn., which is the zone managers for the Sawyer Film Corporation in Kentucky, Tennessee and Mississippi, is making a tremendous success. At the head of the concern is Harry Anderson, one of the best known advertising men of the South, who has been prominent both in State and National Politics for several years. Mr. Anderson during the existence of his exchange has originated many good publicity ideas, and seems to be getting everything lined up in about the right way. The general manager of the concern is J. E. Marsh, who has been well known for several years in the film world of Chicago.

"Zudora" Nos. 8 and 9

Latest Releases of the Thanhouser Serial Contain Action, Good Photography and Thrills.

THE eighth and ninth episodes of "Zudora," the Thanhouser serial, are notable for the possession of those elements which go to make for success in this division of motion picture production. The eighth episode is called "The Foiled Elopement," and shows Zudora attempting to get away from the restraint of her Uncle Hassam Ali, and marry John Storm, her fiance. Chang, the Americanized Chinaman, employs hypnotism in his efforts to aid the guardian of the heiress of the Zudora mine in keeping watch on the girl. Madame Du Val is also brought in as an assistant.

As Zudora is under the spell of the hypnotist she does not recognize Storm when he calls for her in his machine.

Scene from "Zudora" (Thanhouser).

When Zudora is taken to another house by her uncle Storm follows, but is unable to gain admittance. Storm enlists the aid of the police, who break in and precipitate a lively fight. Hassam Ali, in disguise as Chang, escapes. Zudora, bound, frees herself through burning the material about her wrists by means of the rays of the sun through a magnifying glass. Zudora is rescued, but her elopement is frustrated.

The ninth episode is "Kidnapped." There is an abundance of incident which gives cause for thought to Zudora, the girl whose mind turns naturally to problems in which detectives delight. She joins the hunt for a missing child heiress, accounts of whose disappearance fill the newspapers. Zudora is in a fair way to restore the child when she, too, falls into the hands of the kidnappers. She is imprisoned in the caboose of a freight train standing on a siding. The conspirators place an infernal machine in a powder car adjoining the caboose. It is Jim Baird, the dual character played by James Cruze, who saves the situation when by a flying leap he gets aboard the moving train. He runs across the top of the intervening cars, climbs down and uncouples the caboose just before the explosion takes place. Zudora and the child are rescued.

James Cruze does good work as Hassam Ali, as do the other principals, Marguerite Snow as Zudora and Harry Benham as John Storm. The staging is elaborate. There are, for instance, the many secret ways of getting about the home of Hassam. One of the features of "Zudora" is the attention given to the furnishings of Hassam's home. Certainly there is no material which in richness seems so strongly to appeal to the camera as teakwood.

COMPLETE CASTS OF "YOUNG ROMANCE" AND "THE GOOSE GIRL."

The following are the complete casts for the Jesse Lasky productions of "Young Romance" and "The Goose Girl," to be released respectively on January 21 and 25; Edith Taliaferro is the star of "Young Romance," and her supporting company includes Tom Forman, Frederick Wilson, Ernest Garcia, Marshall Mackay, Harry de Vere, Parke Jones, Charles Wells, Florence Dagmar, Violet Drew, Mrs. Lewis McCord, Miss Kellar, Miss Abril and Miss White. By courtesy of the Famous Players, Miss Marguerite Clark assumes the stellar role of "The Goose Girl," and that company includes Monroe Salisbury, Sidney Dean, E. N. Dunbar, James Neill, L. Payton, P. E. Peters, H. B. C. Carpenter, Ernest Joy, J. M. Cassidy, Miss Johnson and Jane Darwell.

Leopold Wharton, Director

LEOPOLD WHARTON, selected from a large field of experts to direct the Pathe serial "The Exploits of Elaine," has had a long and interesting experience. He was born in Manchester, England, in 1870, but was brought to this country only two years later by his parents, who settled in Hempstead, Texas, at that time known as "Six Shooter." Being of an adventurous disposition he ran away from home when only eleven years old and became a fancy roller skater on the stage, earning a good salary by the time he was twelve.

Leopold Wharton.

At this time he met Minnie Maddern, who wanted to adopt him and make a great actor of him. Her kindness to him made him think of home and mother so back he went to his own people. In 1888, however, the call of the stage was too strong for him so he joined Jennie Calif's company for "$8 per week and cakes."

Since that time he has been associated with Augustin Daly, Olga Nethersole, Marie Wainwright, Creston Clark, Klaw & Erlanger and Macklyn Arbuckle. To show his versatility, sandwiched in among these engagements was one where he took out his own company of black-face comedians.

In 1909 he became interested in pictures and scored a hit as Abraham Lincoln in the Pathe play "Abraham Lincoln's Clemency." Not long afterwards he was promoted to the position of director and in that capacity produced all of those famous Pathe comedies in which Gwendoline Pates and Charles Arling appeared as well as many sterling dramas. Among his successes as a Pathe director were "The Elusive Kiss," "Here She Goes," "The Exciting Honeymoon," "Locked Out of Wedlock," "The Itinerant Marriage," and "The Striped Bathing Suit," all comedies. Among the many dramas were "The Frozen Trail," "Baseball's Peerless Leader," "Social Highwaymen," "Memories" and "Anguished Hours."

Mr. Wharton continued as a Pathe director until about a year ago, when he and his brother Theodore formed Wharton, Inc., and began the production of pictures at Ithaca, N. Y., all their output being released through Pathe. The splendid dramas "The Boundary Rider," "The Pawn of Fortune," "The Prince of India" and "The Warning" are proof of the Wharton ability.

Given such a long experience as actor with the best companies joined with five years as picture director, a mind fertile in expedients, a sound judgment and a knowledge of what the public wants and the result is Leopold Wharton, a director second to none, "the man who knows how."

BEN WILSON IN WESTERN DRAMA.

C. H. Easton, the Victor director, and Ben Wilson, have begun work on "The Rider of Silhouette," a two-reel western drama by Anthony P. Kelly, of the Eastern Universal scenario staff. The company has gone into the Adirondacks to get some snow scenes but will soon return to New York. Wilson plays the role of Tex Davis, a bad man; Joseph Girard the role of the sheriff and Dorothy Phillips the role of the sheriff's daughter. Little Jane Lee is also cast for an important part.

DELLA CONNOR SIGNS PERMANENTLY WITH GEORGE KLEINE.

Della Connor, the petite blond who has done such splendid work in the last two Kleine attractions, "Officer 666" and "Stop Thief," has been signed up permanently with the Kleine forces and will be seen in future productions. Miss Connor is well known to the world of picture fans and has had considerable stage experience, including a long term as a protegee of Gus Edwards.

"The Affair of the Deserted House"

Society Girl Loves Adventure and Gets It—Earns Big Reward for Counterfeiters (Kalem Two-Reel Picture).

Reviewed by Hanford C. Judson.

THE Kalem Company will begin releasing on January 27, and on each Wednesday following for a while a new series of detective stories in which a society girl is the heroine. The role is to be played alternately by the Kalem Continental Girl (Cleo Ridgeley) and Ruth Roland, and the character is going to be a very attractive part, for there is new and breezy touch of character in this young Miss who thinks that adventure is something that naturally comes to one. She never looks for trouble, but just has her nerve with her, and if some one, for instance, slips her a note saying, "Follow me to the taxi; there's danger in it,"

Scene from "The Affair of the Deserted House" (Kalem).

she sees it through. That is what happened to her in this first installment, and she, being mistaken for the chief counterfeiter's daughter, who was to wear black and have a white rose, finds an interesting state of affairs. A note of hers taken by a street urchin (out of as fine a bunch of gamins as one could desire) brings the police, and the gang is nabbed, so she gets the thousand dollars reward that she never heard of. She doesn't need money, but counts it a windfall.

It seems to me a new idea, to exploit this kind of nervy and happy-go-lucky society girl as a detective, and we believe the series is going to be very popular. The initial picture, "The Affair of the Deserted House," a two-part offering, is fair. The acting is good and it holds one in suspense after the first scenes that do not properly belong to the main story are passed and the story well on its way. The first instalment was chosen because it was the least strong of the lot. All the pictures are interchangeable, and it makes no difference in what order they are shown. The backgrounds are the dilapidated suburbs of a city, with hills gathered about it. The camera work is good.

The opening scenes show the girl's parents taking ship for a trip around the world. The leave-taking uses up too much space and does not add to the final effect. Following this come scenes which show the counterfeiters and, on the picture's other side, the girl in her home. A copy of "Adventure" is utilized to bring out her peculiar bent, a desire to have experiences. The chief counterfeiter is wounded, and so it comes about that he needs a messenger to go between his home and the deserted house. They choose his daughter and arrange to have her meet the gang's messenger, who, seeing the black dress and white rose on the society girl, slips her the note that gets her into the "press room" of the deserted house.

The author is Hamilton Smith, and, beside the two leading women mentioned, other players are William H. West, the chief counterfeiter; Paul C. Hurst and James Horn, his right-hand assistants; and Edward Clisbee, the chief of police.

PRISONERS TO SEE "SPOILERS."

Through the courtesy of Sol. L. Lesser, president of the All Star Feature Distributors, Inc., the prisoners at the State Prison, Folsom, Cal., will be given an opportunity of seeing Selig's "Spoilers." For sometime past, Lesser has been sending films to the prison each Christmas.

Lionel Pape

HE is very, very English, and he delights to act in pictures. His monocle is the wonder of the Kinetophote office force, the butt of ridicule on the part of the office boy, and, withal, the medium through which shines a most kindly eye. This just by way of introducing Mr. Lionel Pape, one of the newest recruits, to the ranks of character actors in the pictures. Mr. Pape is playing the part of Viscount Acheson in the screen production of "A Man's Shadow," which is being filmed for the Kinetophote under the direction of Tom Terriss.

Lionel Pape.

Mr. Pape was first brought to America after a successful career in London to play one of the best roles in "Fanny's First Play." After finishing with that piece, he was engaged to play the part of the aide-de-camp to the Lord Lieutenant of Ireland in the play, "Gen. John Regan." The curious part has been his own in real life. During the coronation of King George, he was aide-de-camp to Maharajah Cooch Behar, an Indian Prince, who has since died.

One of the professional ambitions of Lionel Pape is to direct a big feature production which will have its setting in India, preferably in the domain of the present Maharajah Cooch Behar, the grandson of his former chief, and with whom he went to Oxford. He says that the Maharajah would be delighted to work in the pictures himself, and would see great fun in having the company do a spectacle with his estate as the principal locale.

SMALLWOOD GETS REAL INTERIORS.

Arthur N. Smallwood, President and General Manager of the Smallwood Film Corporation, makers of Grandin Films, in which the dainty little actress Ethel Grandin appears, has solved one of the biggest problems of filmdom.

Until a very short time ago, one of the biggest expenses a film producer had to cope with was that of a good studio in which to make the necessary interior sets for his photoplays. Today the Smallwood Film Corporation dispenses with the use of a studio altogether although their stories show a larger number of interiors and more realistic ones than ever before.

A new portable lighting system, which can be carried about in two ordinary suitcases solved the problem. Today instead of planning scenery weeks in advance. the Smallwood Film Corporation dispatches its scouts on the errand of finding the real settings the scenario calls for.

When the story calls for bedrooms, dining-room and kitchen scenes as would be found in a home of moderate circumstances, the scout goes to that kind of a home and contracts to pay the owner for the privilege of making interior pictures therein. Twenty-five dollars a day is the ordinary price paid, although when the story calls for such interiors as can only be found in a wealthy man's home, an expense of several hundred dollars is often gone to in order to get the privilege of bringing the players, director and camera expert into the home.

The "motion picture scout" is invading stores, offices, factories and homes. It is his business to get the right settings and bring realism to the picture. The new vocation demands tact, perseverance and an abundance of just "plain nerve."

The adventures of a "motion picture scout" might prove an interesting story judging from the experience of the scouts employed by Arthur N. Smallwood. Their work, however, is productive of good results inasmuch as they are making the photoplay settings more realistic and incidentally lowering the cost of producing good pictures.

"Retrieving the Past"

Warner's Features to Release Three-Reel Feature of Unusually Fine Action and Detail.

Reviewed by Margaret I. MacDonald.

FOUNDED on a story that is simple in outline, but interesting withal, "Retrieving the Past," released by Warner's Features under the A. C. A. D. brand, attracts attention chiefly through the splendid manner in which it has been staged and enacted. It is not a production in which thrills predominate, but it is one which displays a wealth of legitimate dramatic action presented in the most finished style. The company of talented European players to whom the leading roles have been entrusted, have, after the manner of true artists, allowed themselves to become absorbed in the individualities of the characters of the

Scene from "Retrieving the Past" (Warner).

play, to the extent of adding to the production a vivid realism.

Neither has the director of the picture forgotten what is expected of him, for in the detail of the play is evident a thorough and careful examination of the plot, and development of the character work, which latter indicates an insight into the human side of the question.

Judging from the fact that an Eclair trailer follows in the wake of the picture, the production has been staged at the Paris Eclair studios. In it an exquisite type of photography is displayed, which, coupled with effective lighting and tastefully arranged sets adds something more than a "mite" to the enjoyment of the whole.

The various situations of the play have been recorded without superfluous action or excess of emotion, and the main theme of the story has been adhered to with few complications. At one or two points only does the question of identification arise, which uncertainty is quickly cleared away by explanation in sub-title or the presentation of a new angle of the situation.

Jan. 25th is the date set for the release of the production, which promises to please the most fastidious audience.

ROBERT EDESON IN "A GRAIN OF DUST."

William Fox, head of the Box Office Attractions Company, has selected Lloyd B. Carleton to direct a picturized version of "A Grain of Dust," in which Robert Edeson will appear in the role originally portrayed by James K. Hackett. "A Grain of Dust" is a dramatization of the widely read and discussed novel penned by David Graham Phillips, and was used as a starring medium for Mr. Hackett, several seasons ago.

In support of Mr. Edeson, there will appear a company of more than ordinary excellence, consisting of Claire Whitney, Byron Douglas, Edna Pendleton, Walter Hitchcock, Nanon Walsh, Stuart Holmes and Arthur Clifton.

KERRIGAN COMPANY IN "FIVE HUNDRED DOLLARS REWARD."

While waiting for the completion of a number of Egyptian sets to be used in the production of the sixth chapter of the "Terence O'Rourke" series, the Kerrigan-Victor Company, under the direction of Jacques Jaccard, has staged another of their one-reel Western dramas, entitled "Five Hundred Dollars Reward."

Warren Kerrigan is supported by Vera Sisson, George Periolat and Raymond G. Nye.

Leon J. Bamberger

LEON J. BAMBERGER, who has been acting as special representative for the World Film Corporation since September 1st, and who during this time has done extensive work for the company in Buffalo, Cleveland, Indianapolis and Pittsburgh, has been appointed assistant to C. R. Seelye, director of sales, and will in the future remain in the New York executive offices. His work for the most part will be along educational lines, viz., instructing the various managers and salesmen of the organization in new methods of renting films and showing them how they can increase their selling power.

Leon J. Bamberger.

Mr. Bamberger is very well known in local film circles, even though most of his time has been spent in cities far removed from New York. Before his connection with the World Film Corporation he managed the Peerless Film & Supply Company in Indianapolis; prior to that he managed the booking department of the Kinemacolor Company of America at their Chicago office; was assistant manager of the Mutual Film Corporation in Indianapolis and their manager in Buffalo. Mr. Bamberger first entered the film field as assistant to Robert Lieber of the H. Lieber Co. and General Film Co., Indianapolis. That was five years ago, and today Mr. Bamberger is still a very young man, having just passed his twenty-sixth milestone last week. He has been the recipient of several flattering offers in the last month, all of which he has politely refused to consider, as he firmly believes that the company with which he is now affiliated has an exceptionally bright future, and he is a staunch admirer of Lewis J. Selznick, vice president and general manager, whom he considers the "king bee" of the motion picture industry.

FAVORITE PLAYERS' FILMS IN CUBA.

The Favorite Players Film Co. has arranged with Mr. Ludwig Diller, of The Atlas Film Trading Co., to take Favorite Players' films to Cuba and other South American countries. Mr. Diller left for Havana, Cuba, on January 6, taking with him the four-part photoplay "The Key to Yesterday" from the book by Charles Nevil Buck, featuring Carlyle Blackwell.

Mr. Diller is thoroughly familiar with film conditions in Latin-American countries, having devoted much time to that particular trade. He said, when seen at the office of the Favorite Players, "When you realize that these people are paying twenty cents gold for inferior shows you must admit that here is an excellent market for high-grade American film right at our door-step. I am convinced that superior features such as "The Key to Yesterday" must prove highly profitable and I am already laying my plans to take "The Man Who Could Not Lose" and "The Last Chapter" to Cuba, Porto Rico, and other South American countries."

JOHN EMERSON IN "THE BACHELOR'S ROMANCE."

Following his successful debut in motion pictures, in the Famous Players' production of Charles Frohman's detective comedy-drama, "The Conspiracy," John Emerson will be again presented in another Famous Players' offering, in a screen production of the celebrated play, "The Bachelor's Romance," by Martha Morton, a charming "human-nature" drama, brimming over with quaint humor, colorful characterizations and refreshing romance. Mr. Emerson's success in "The Conspiracy" was so instantaneous and general as to make further introduction to the motion picture public unnecessary.

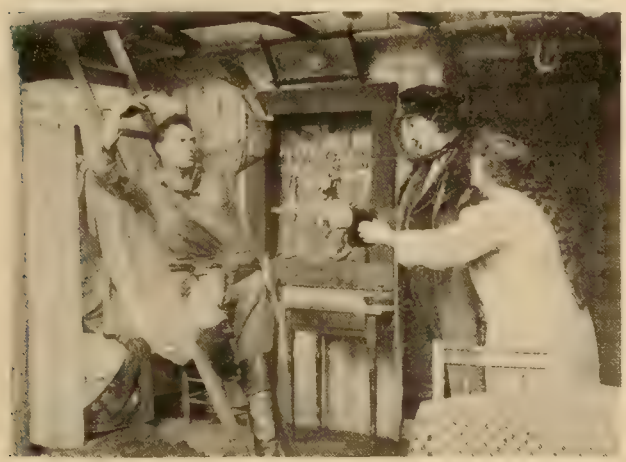
"The Girl of the Golden West"

One-Time Dramatic Success Produced in Pictures by the Jesse L. Lasky Feature Play Co.

Reviewed by W. Stephen Bush.

THOSE who have seen this great American classic with Frank Keenan as the Sheriff and Blanche Walsh in the part of the Girl, will be disposed to turn a severely critical eye on a film adaptation of the play. I am glad to be able to assure them at once that Theodore Roberts does not lag an inch behind Keenan's impressive performance and that Mabel Van Buren is a most acceptable substitute for Blanche Walsh. In the part of Ramerrez the "road agent," House Peters has surpassed himself. In appearance, in manners, in histrionic power, in the subtleties of characterization this artist was the beau ideal of the modern Robin Hood of the West.

The extraordinary success of the play on the speaking



Scene from "The Girl of the Golden West" (Lasky).

stage was due to many causes, every one of which will equally operate in favor of the filmed version. In the first place the play is of the virile American type, whose appeal to our audiences will always be irresistible, its dramatic construction is singularly free from flaws, the atmosphere comes upon us conventional mortals of the East like a storm from the mountain tops, the scenery is the best and the most picturesque in all California. There is another element of strength and popularity in the play which does not lie on the surface but which deserves the attention of the exhibitor. In "The Girl of the Golden West" we ardently sympathize with every one of the principal characters. The girl who has preserved her maidenly modesty in the riotous saloon of the frontier, the "road agent," whom the simple faith and love of the girl converts into a gentleman in the rough, the big-hearted sheriff, a keen sportsman and always "on the square" endowed with a sense of honor as sensitive as that of any cavalier—these are types which will forever charm and delight us. It stands to reason that the screen excels the stage in one of the great essentials of this play: Scenery.

The story on the screen has the background, which it needs to make it perfect in all respects. Some one with the eye of a playwright and a landscape painter selected the exteriors. The interiors are all good, a rare thing in a play of this kind. One of the strongest points in the play was the climax; it comes swiftly and withal logically, it is a real culmination of all that has gone before and it rouses the emotions of the audience to the highest pitch. The climax on the screen has most of these elements of strength.

"The Girl of the Golden West" is truly one of the chef d'oeuvres of the Lasky Company and it will, I have no doubt, be a source of pride and profit to every exhibitor who can show it.

VITAGRAPH THEATRE PROGRAM.

The program for the week of January 10 at the Vitagraph Theatre, Forty-fourth street and Broadway, New York, will include a three-part dramatic appeal for the relief of Widowed Mothers, a measure that will be urged at the forthcoming session of the New York legislature. This subject was reviewed at length on page 52 of the issue of January 2, 1915. Other pictures to be shown are: "The Hair of Her Head," "Chiefly Concerning Males" and "A Mix-Up in Dress Suit Cases." "A Nocturne in A Flat," a one-act dramatic sketch, will enter upon its second week.

Handworth Out of Excelsior

Company Has Not Yet Selected Successor for Former President and Producer.

FORMAL announcement is made that Harry Handworth, president and producer of the Excelsior Film Company, last week resigned from the company. William H. Wright, treasurer of the Excelsior, and the representative of the financial interests behind the company, said on Wednesday that Mr. Handworth's successor had not yet been chosen, but that in all probability the election of two members of the board of directors would be taken up this week, and that, following the selection of a president, choice would be made of a producer.

Harry Handworth.

Mr. Handworth was one of the organizers of the Excelsior last February. The company has put on the market pictures that established the position of the concern right from the first. Some of the subjects Mr. Handworth has directed are "The Toll of Mammon," "The Path Forbidden," "When Fate Leads Trump" and "In the Shadow," which have been or will be released on the Alliance program. Mr. Handworth is a writer of scripts as well as a successful adapter. His skill in the technique of production was shown in "The Pathfinder," where he accomplished the camera feat of showing Octavia Handworth in double exposure passing to herself and receiving in synchronim a letter, cards, packages and clothes. Mr. Handworth was for many years one of the prominent producers of the Pathe studios in Jersey City.

When seen at the Screen Club this week Mr. Handworth said that he had as yet made no arrangements for the future.

SLEEPY EYE NOT SO SLEEPY, AFTER ALL.

Sleepy Eye, Minnesota, a town of 2,000 population, is anything but so somnolent as its name would indicate. At least it boasts one exhibitor who is thoroughly wide awake in the person of Mr. J. B. McNeil, manager of the Opera House, who last week contracted for George Kleine's "Quo Vadis," "Spartacus," "The Naked Truth," Savage and Tiger," "Lion of Venice" and "European Armies in Action." Mr. McNeil will show these attractions to Sleepy Eye at admission prices of ten and twenty cents, except Quo Vadis?" which will play at fifteen and twenty-five cents. All of which goes to show that the national supply of "progressiveness" has not yet been cornered by the Broadway film capitalists. Mr. McNeil is certainly to be congratulated upon his enterprise and far-sightedness.

BLACKWELL FIGHTING DISEASE.

The English government is curiously paternal in the conduct of its colonies, and, in cases of native disease, supplies the physical wants of the sufferers, as well as administering the governmental business of the provinces. In the stress of fever camps, and under the press of emergencies arising from widespread and devastating plagues, to which all tropical countries are subjected at times, medical attention is often difficult to procure, and fever camps are often placed under the control of civil authorities. It is to such a fever camp that Carlyle Blackwell, in the role of Donald Gordon, in "The Last Chapter," returns to the tropical land which he has learned to love during his sojourn as an explorer, on a previous trip. The black natives of Central Africa place implicit confidence in their white protectors, and learn to love and obey them with a dog-like devotion.

All of the above is clearly shown in many striking views of African kraals in "The Last Chapter," and the tropical atmosphere of these scenes forms a strange contrast to the luxurious civilization of the scenes laid in both England and America.

"The Millionaire Engineer"

Two-Reel Imp, Featuring King Baggot, in Which House of Washingtonian Period Is Burned to the Ground.

Reviewed by Margaret I. MacDonald.

DEVELOPED partly as a love story, and partly as dealing with the labor question, this film holds much that is interesting from more than one point of view. King Baggot, in the role of the Millionaire Engineer, is the typical hero whose misunderstood efforts on behalf of his fellow engineers lead his love affair into rough and stony paths. He is well supported by Bessie Toner, Frank Smith, Arline Pretty, and Ned Riardon.

A good deal of interest has been worked into the production by the interpolation of a forest fire in which an old house which stood on the plot of ground about to be occupied by the new Universal studio was burned for the occasion. This house was one about which the romance of the days of Washington clung, but had doubtless passed beyond its usefulness.

Scene from "The Millionaire Engineer" (Imp.).

The picture is notable for effectiveness of staging; its settings being well chosen, and its composition good. Plenty of action and efficient handling of the theme by the director and his players make the production a thoroughly acceptable one. There is a decided feeling of admiration for the Millionaire, and for his brave fiancee, when the daring feat of rushing a train through the raging forest fires to the rescue of a paralyzed comrade, and also to the school filled with children, who, but for the bravery of the rescue party of two, would surely have perished in the flames, has been accomplished.

Some good effects have been accomplished in the mob scenes, when the discontented employees march to the home of the millionaire, disturbing the peace at a reception which is being held in honor of his betrothal.

The story is not particularly strong; therefore a great deal of credit is due George Lessey for the clever manner in which he has developed it. The picture has been artistically photographed, and will be welcomed as good entertainment by any audience.

BERMAN MANAGER OF WORLD FILM'S NEW YORK EXCHANGE.

S. J. Berman is now the manager of the New York exchange of the World Film Corporation, having assumed the direction of that live branch Monday, December 28. Prior to coming to this work, Manager Berman was located in Kansas City, where he represented the Thanhouser Syndicate Corporation, and devoted his attention to the "Million Dollar Mystery" and "Zudora." Mr. Berman is a native of Pittsburgh, and made his debut in the motion picture business as the secretary and treasurer of the Ft. Pitt Film and Supply Company. When that company went out of existence, and after the formation of the Motion Picture Patents Company, Mr. Berman became associated with the Pittsburgh Calcium Light and Film Company, as manager of their Des Moines, Iowa, branch and Omaha, Nebraska, branch. Later he went into business for himself as the head of the Progressive Film Company, Omaha, which later was absorbed by the Mutual Film Company. Soon after Mr. Berman opened up the first World Film office in Kansas City, and left that organization to join the Thanhouser Syndicate Corporation.

Helen Holmes.

GOING out to the Kalem studio to interview J. P. McGowan, the railroad director, I was informed that he was down at the depot doing some train stuff. At the station I asked for McGowan and his company and was directed to the yards and there, who should be directing but pretty Helen Holmes, the heroine of the "Hazards of Helen" railroad series. She told me of the accident that had befallen Mr. McGowan, and that he was at present in the hospital, where he would probably remain for many weeks. As I was after an interview with a director of railroad films, Helen looked good to me.

Perched on a pile of ties, this nervy girl told me the story of how the railroad series are made and how she came into the picture. I always thought these pictures were attended with more or less safety. If one did not see the people it would seem so, but death is ever lurking for these daring performers. Not that they are careless, but the scenarios some times call for exceptional stunts, and, as Helen said, "if we do not go ahead and do them, what would the pictures be like? Sometimes I do feel a little hesitation about doing something daring, but then I only think twice and go ahead."

Helen Holmes.

Everyone who has followed this Kalem series will need no information as to this work, for the films show well what these people have been doing. Miss Holmes has been in pictures only a short time, coming from a ranch in Nevada. She was a friend of Mabel Normand, and it was through the Keystone favorite that a new star was added to the film heavens. In September, 1911, Helen, then a buxom girl still in her 'teens, wrote to Mabel and soon after came out to California and joined the Keystone, where she was put in some good pictures, the latest being "Barney Oldfield's Race for a Life." She was found by McGowan when he came West alone in March of the following year to organize a company in Glendale, and, in her, he saw a coming leading lady, and he proceeded to steal her, and ever since she has been the leading lady of the Kalem company in Glendale.

Miss Holmes was born in South Bend, Indiana, on the seventh day of July, in 189—— I promised not to give the exact year, but it was late in that period, just before the dawn of the one nine double o series. Later Chicago became her home, where she was educated in St. Mary's convent, after which she came west to Death Valley with her mother and sister. For two solid years Helen wore overalls, boots and rough clothing. She never wore a hat, and was out doors all the time. Her home there is ten miles from Shoshone.

Among the accomplishments of this daring girl are many athletic arts. She can drive a locomotive, an automobile, a horse, which she rides like a cowboy. Swimming and diving are specialties with her, while all kinds of outdoor games are right in her line. She owns a bulldog, "Casey," who is becoming a famous player in the "Helen" series, having learned to jump on and off a moving train.

A few of Miss Holmes' best pictures were "The Battle of Fort Laramie," in which she played the Indian girl, and for which she received the largest number of letters of commendation; "The Rajah's Jewels," as the daughter; "The Identification," a plain dramatic lead; and "The Conductor's Courtship," as the agent's daughter. In addition, she has appeared in a large number of other successful releases under the Kalem brand.

At present Miss Holmes is managing the company while its director is in the hospital. She writes scripts and does most of the work, and goes to the hospital nearly every evening to confer with Mr. McGowan. CLARKE IRVINE.

"The Truth Wagon"

Five-Reel Offering on Alliance Program—Is Melodrama Full of Fresh Comedy and Features Max Figman.

Reviewed by Hanford C. Judson.

CAST.

John Ross.....Mr. Max Figman
Francis Sullivan.....Mr. Al W. Filson
Forbes.....Mr. H. A. Livingston
Helen Dean.....Miss Lolita Robertson

A GOOD feature comedy offering has been made from Hayden Talbot's play, "The Truth Wagon," one in which the laughs come suddenly and often and without constraint, in most cases. The story deals with the inside and underhand workings of politics, is melodramatic, has many exciting places and holds well from the very first. Elliot J. Clawson has written the scenario and has kept it almost wholly free from cramping stage suggestions and made

Scene from "The Truth Wagon" (Masterpiece).

the story run smoothly although one or two subtitles seem heavily burdened. Director Max Figman, himself the leading member of the cast, has contrived to make the action human and convincing. It is well staged and the cinematography, for which Georges Rizard is responsible, is clear-and life-like. A rather large audience of picture men seemed to like it; one heard hearty laughter quite often. It ought to be a good offering of popular entertainment.

The central character in the plot is John Ross, played by Max Figman. This eccentric, joke-loving millionaire is amusing and likable. Mr. Figman has made him of the Van Bibber kind and has drawn him with the right touches that convince and make the things he does often compellingly funny. Ross' father is running for governor, and it being the year for the "long hairs" to win, the Boss makes a deal with him. The candidate prefers not to talk with the Boss; a smooth henchman makes the deal much more palatable. The father fears his son's practical jokes will harm him politically.

On the other side of the picture is the owner of "The Truth," a daily paper, and his daughter, who is working as a reporter. She tries to interview John Ross and it ends by his buying "The Truth." The Boss butts into the deal and wants to know what John Ross is going to do and this starts the melodramatic story through which there is much comedy woven. Lolita Robertson, the heroine, also carries her role well and it must be added that most of the other parts are clearly drawn.

GREAT NORTHERN TO RELEASE NEW BETTY NANSEN PICTURE.

The Great Northern Film Company announces that it has for release an elaborate new production featuring the distinguished star, Betty Nansen. The photoplay is entitled "A Woman of Impulse," in four parts, which is said to superbly suit the requirements of this unusually gifted actress. In fact it is claimed that in her latest vehicle she is seen to better advantage than ever before.

Miss Nansen is far too well known and admired by American moving picture fans to necessitate lengthy comment or praise in these columns. Suffice to say that she is one of the world's greatest tragediennes and is known as the Bernhardt of Scandinavia, her native country. Well remembered is her powerful acting in former Great Northern productions by the American public and it is safe to say that all will welcome her return to the screen in "A Woman of Impulse."

"Samson"

Splendid Picturization of Henri Bernstein's Drama as Produced on the Legitimate Stage by Charles Frohman.

Reviewed by Margaret I. MacDonald.

THE CAST.

Maurice Brachard.....William Farnum
Marie, his wife.....Maud Gilbert
Marquis D'Andolin.....Edgar L. Davenport
Marquise D'Andolin.....Agnes Everitt
Max D'Andolin, their son.....Harry Spingler
Jerome Govain.....Chas. Guthrie
Elise Vernette.....Carey Leigh
M. Deveraux.....Geo. de Carlton
M. Fontenay.....Elmer Peterson
Baron Hatzfeldt.....Edward Kyle

THE picturization of Henri Bernstein's great human drama, "Samson," as presented by William Fox through the Box Office Attraction Company, reflects credit not alone on its producer, Edgar Lewis, but on the mind whose judgment chose the play for presentation on the screen.

The theme, not that of the Biblical story, is one that is redundant with human feeling and passion. Its appeal is general because it touches the average normal human being. Its field of action is broad because it covers a vast human, social, and financial area.

As a film production there is little, if any, fault to be found with it. The action runs smoothly, partly because there is no evidence of any tendency to save film by omitting scenes which constitute connecting links, or to elongate unnecessarily scenes whose presence are significant of a mere suggestion or thought, and largely because the director and his talented company of players have combined with intelligence the human and artistic instinct in the handling of the theme.

It is safe to say that William Farnum has never been seen to better advantage on the creen. His portrayal of the dock-hand, Maurice Brachard, whose remarkable success in life was inspired by the story of the Samson of Biblical history, is a veritable triumph. He has cloaked the character of the silent drama with a virility, a strength of purpose, and a moral cleanliness that stamps itself indelibly on the face of the production.

In the handing out of honors, Maud Gilbert comes next in attainment as well as opportunity. Her portrayal of the wife who married to save her family from financial ruin is a clever bit of acting. The gradual turn of her affections to her "copper king" husband, whom, in a spirit of detestation she dubs "dock hand" has been splendidly accomplished.

The presentation of the Paris Bourse where the copper

Scene from "Samson" (Box Office).

panic scene takes place, and where Brachard pulls his temple of gold in ruins about him that the man who "spat upon him" and insulted his wife might "lie mangled in its ruins," has been well done, and presents perhaps one of the most attractive scenes in the production.

What will doubtless be enjoyed more than any scene in the picture is that in the offices of Brachard, where he handles the detestible Govain with all the force of his "dock hand" origin.

"Samson" is a powerful production. The thread of suspense is complete; each scene seems more alluring than the last, and in its five reels the action never flags, nor presents a single rough spot. A great deal might also be said in compliment of the sets and locations chosen throughout.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THEORY—PRACTICE—RESULTS.

Several years ago we theorized as to the probable value of the educational picture, the time has now come when those theories having been practically developed, results can be tabulated, and a sound judgment formed. Apart from educational pictures, the educational influence of all good pictures in general must be widely noticed, especially when it is found that the use of good pictures have been productive of elevating influences, what must be the higher good when pictures intended for uplifting results have become widespread?

It is no exaggeration to say that from all parts of the world there come reports of the beneficial effects of the uplifting picture, and there is no scope of secular or religious thought which has not felt the power of this advance, and the need for a larger and wider adaptation of those powers.

The Moral Uplift.

In noticing the great moral good brought by proper pictures, we are fortunate in being able to fall back upon facts and figures officially rendered, and not upon either the opinions of the enthusiast, or the visions of the optimist. During the last few years in the State of New York alone nearly 1,000 of the baser kind of saloons have been closed by the transfer of the youth of the state from the criminal making evil of drink, to the mental, moral and spiritual possibilities of the pictures. In other words, the pictures have been more effective than the combined agencies of all classes of anti-saloon leagues, temperance workers, prohibition politicians, or even the reform agencies of the churches. Added to this there is also a similar effect coming over the dance hall and the pool parlor. That the youth alone is so beneficially affected must not be supposed.

The Poor Man's Home Has Been Made Richer.

The Liquor Dealers Association is our authority for declaring that the poor man's nickel no longer flows unrestrainedly in the cash box of the bar—why? The poor man goes himself and takes his family to the picture theater; the result of this now takes up another form. The great number of children to whom the pictures have become so familiar are making an unconscious demand upon the educational authorities to satisfy their craving appetite for more illustrative teaching, so that there is resulting a great

Pressure Upon Teachers.

Everyone in any way connected with the educational branch of the moving picture business testifies to the fact that it is impossible to comply with the demands made upon them for the best way of meeting the requirements resulting from the above-stated conditions. In this crisis the desires of many school principals are becoming unreasonable, finding the moving picture teaching so successful, they immediately ask for a supply of pictures to run parallel with their text books, and become severe and critical if the miracle they ask is not immediately wrought.

Thus it results that the theory of the educational picture has become a definite pratical and profitable fact, so far exceeding the most sanguine anticipations that the result is a

Temporary Dilemma.

At the present time it is impossible to do all that the new users of the educational picture ask, for two reasons: First, the field of opportunities is so great that it will take time to adequately satisfy them; and second, the demands made are too often unreasonable and extravagant, too much being expected of this youngest professor in pedagogy. The dilemma is, however, only temporary; the young educational picture, like the famous English statesman whose opponents criticised his youth, replied: "That is a fault from which I am daily proving less guilty." Every day is bringing the educational picture nearer its required standard; patience from the expectants, coupled with energy by the suppliers, will work wonders and nowhere is the desire and help combining to bring about that result than in the efforts of the Moving Picture World.

WHERE EDUCATIONAL PICTURE IS WORKING.

History and government are being guided by means of the moving picture. No greater question is just now before the American government than the control of the Philippine Islands and the granting of independence. Dean Worcester, a twelve-year resident in an official capacity of those islands, took occasion to fortify himself with a thorough series of films, taken under all possible conditions, for the purpose of showing the exact status of the people, their surroundings and development or, as the case may be, any lack of development. These pictures are now used and studied in Washington and will aid largely in deciding the immediate future of many races of people. The point worthy of most emphasis is the fact that without the moving pictures, a commission might have been compelled to visit those far-away regions.

When statesmen and governments can use the moving picture in such a remarkable manner their usefulness as an educational power is exceedingly great.

* * *

France has so far revived from the first shock of the war that the moving pictures are now resuming their place before the public. Of course they are of the instructive rather than the entertaining class. People want to know what is going on rather than to be amused. Many of the prohibitions of three months ago have been removed—there is therefore more freedom both in the taking of pictures as in the exhibiting of them. Invaluable as historical records those which are now news conveyors will prove, and their appearance in this country will be welcomed.

In England the moving picture has proved the timely attraction suited to the occasion. Sports have been suspended, theaters seem superfluous in the face of tribulation; the moving picture has proved both instructive and relaxing. The legitimate attendance has been conceded as appropriate and the moving picture has proved the most acceptable exponent of twentieth century needs.

A parish house especially adapted for moving pictures is now the demand of many churches. While always considered a splendid adjunct to the social life of a religious community or society, the acquirement of one was always looked upon as a luxury afforded by the few of those possessing larger financial facilities; the average church could get along with the usual equipments of the one church building. The proof that the moving picture is as necessary to true social religious work as anything else, coupled with the very proper decision that the church auditorium is not the place for exhibitions, the parish-house comes to solve the problem, thus many churches will now acquire this addition with its advantages, while it may also prove that by the aid of the pictures it can be made to pay for its own erection. Many a pastor will be thankful if the moving picture in addition to proving an instructive and entertaining aid to all his endeavors can bring him the much desired parish room. The pastor of a church in Peoria, Ill., is thankful for this result and is proceeding to the erection of such a building. In Millburn, N. J., another pastor is following out the same idea and is seeking a license to exhibit. If this brief note can be read by many pastors in all parts of the country they may also delight in the happy combination and hail with gladness this much desired growth to those activities which at once increase the efficiency as well as the attractiveness of the church. The problem of "holding the young people" will have received another solution and an active, wide-awake, up-to-date minister who is able to add a parish-room and moving pictures to his work will be happy.

* * *

Moving pictures as an educational factor are an established fact in the State of California. The secretary of the State Board of Education has recommended their adoption for permanent use in all the schools. The Extension Department of the State University and the State Librarian have plans under way for a general use of the pictures along their own particular lines of work.

Among the Picture Theaters

CUMBERLAND THEATER, BROOKLYN, NEW YORK.

Picture House Playing to Capacity Since Opening—Under Management of Francis A. Mangan, an Experienced Picture Man.

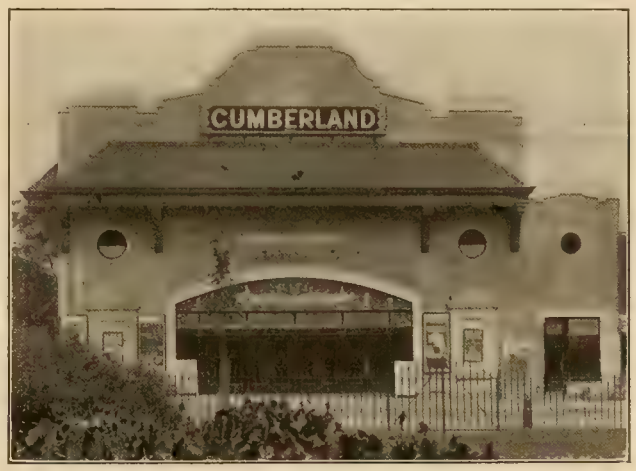
THAT the Photoplays Theater Corporation of New York City has made a wise choice in installing Francis A. Mangan as manager of its Cumberland Theater, Brooklyn, N. Y., is manifested in the ideal way that that house is being conducted. There is an atmosphere of quiet elegance and repose pervading the entire structure which is perceptible immediately upon entering. The ushers are courteous and polite; the doorman and cashier are attentive and always willing to answer whatever question is put to them concerning the house or show. Taking the operation of the theater as a whole, it is run on a systematic and well conducted basis.

Francis A. Mangan.

Francis A. Mangan is still in his twenties. He has been in the motion picture trade for the past eight years and knows the business thoroughly. Early in the year 1907 he became affiliated with Marcus Loew, who at that time had a string of small theaters throughout Greater New York. Having knowledge of the operation of a picture house and perceiving that good profit could be made by the presentation of motion pictures in almost any kind of a place where there were a few seats (so interested were the public), Mr. Mangan severed his Loew connection in the beginning of 1909, and opened a small but pretty and well built theater at the corner of Suter and Alabama avenues in the East New York section of Brooklyn. He christened the house, which had a seating capacity of 299, the Criterion. An admission price of 10 cents was charged for an hour's show. By careful management this theater netted Mr. Mangan a handsome weekly profit. Deciding to open a bigger and more beautiful house, he sold the Criterion in 1911. While he was cogitating upon the location of his contemplated theater and formulating plans of its size and architecture an opportunity presented itself that to Mr. Mangan seemed to be a remunerative one; namely, to enter the vaudeville booking game, and in partnership with Marcus & Harrison a vaudeville booking agency was opened at 1547 Broadway, New York City. But the lure of the motion picture was so strong that he did not feel content in his new sphere, and the result was that after running this booking office for a short time he disposed of it at a reasonable profit and started on the road with a film entitled, "Around the World." This picture was composed of scenic subjects made by Pathe, Gaumont, Eclair and a number of other manufacturers' travel films which Mr. Mangan had bought outright. He then removed the trademarks, put in fresh subtitles, and spliced the subjects together, making a number of reels of views of absorbing travel interest and gave to the set the name of "Around the World." He played towns and cities of all sizes, giving shows at 15 and 25 cents until 1913. The success of this venture caused him to further appreciate the public's interest in the motion picture. While he was traveling through Ottawa he was caught in a blizzard which kept him in that city for five days, during which time his picture played to capacity business.

In the fall of 1913 he became superintendent of the Regent theater, 116th street and Seventh avenue, New York City, of which S. L. Rothapfel was at that time manager. When Rothapfel resigned the management of the Regent to accept a like position in the Strand theater at Broadway and 47th street, New York City, F. M. McClintic was inaugurated as manager and Mr. Mangan was advanced to assistant manager. After running the theater for several months, McClintic was transferred to one of the Photoplay Theater Company's houses in Richmond, Va., and Mangan was made manager of the Regent, and directed the destinies of that house until June 23, 1914. The Cumberland, a new picture house, was opened by the Photoplay company in Brooklyn about that time and Mr. Mangan was installed in that theater as manager. Under the capable direction of Mr. Mangan the house since its opening has been doing a good volume of business, and has already declared a quarterly dividend of 7 per cent.

Mr. Mangan's personality has created for himself a large number of friends among his patrons, which constitute a valuable business asset. He has built up a clientele for the Cumberland not only from the elite of the residence of the locality of the theater, but also from sections miles distant from the house. In conversing with Mr. Mangan on the picture business one is uncertain whether the success and knowledge attained by him has been by dint of hard work and study of the phases of the business or whether it is due to an inborn genius, as he seems to have a comprehensive understanding of the branches of the trade with which he has had no previous connection and a concrete idea of just what kind of show will please and entertain different classes of people. It is aphoristic that some exhibitors make a success of running a theater simply because the extraordinary workings of fate has installed them in a location where the people are, colloquially speaking, "picture mad," and where there is very little, if any, competition. But if such an exhibitor should be unfortunate enough to open a house where there is plenty of competition he undoubtedly would make a failure. Not so with Mr. Mangan. Fate has not been so kind as to place him in localities where the people were absolutely picture mad. The success that he has secured has been partly by, it would seem, a perfect application of the science of the business to concrete pursuit and partly by inherent foresight. The science and art of an occupation are always essential to positive achievement.

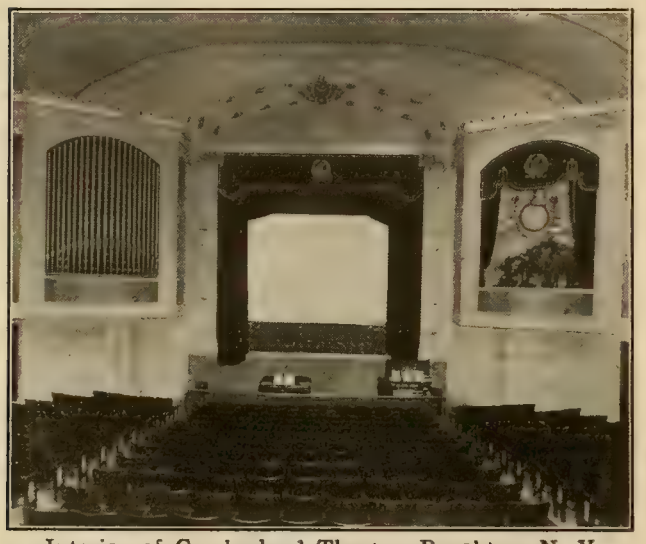


Cumberland Theater, Brooklyn, N. Y.

The Cumberland is situated at the corner of Cumberland street and Greene avenue, a section of Brooklyn where trade can be worked up for miles from the house. Trolley lines and the Fulton street elevated railway pass within a half a block of the door. The structure is as near fireproof as it is possible to build one with the present fire resisting material. As will be seen from the accompanying photograph of the exterior the building proper has been erected of concrete, reinforced by steel and iron. Posters announcing current and coming pictures are displayed in neat wooden and gold frames with glass coverings, and these are placed in positions that will not hamper the easy egress and ingress of patrons. The name of the theater is emblazoned on an electric sign prominently placed near the roof of the house. It is also worked into the beautifully stained glass ornamentation directly over the lobby doors. The floor of the lobby is of red tile and is always spotlessly clean. Beside the cashier's window is an attractive gold frame giving the prices of the shows for adults and children. To the

right of the lobby and immediately behind the ticket office is the manager's office, while to the left is a patrons' resting room with wicker tables and chairs treated in green, which match the carpet and wall and ceiling decorations. The interior embellishments are quite attractive and refined. Red, gold, pale blue and cream form the color scheme.

The 600 seats are divided by two longitudinal aisles which are covered with thick red carpet. The foyer is also laid with the same kind of flooring. The seats are finished to match the carpet and are in perfect harmony with the general color scheme. To the left of the screen are the pipes of the big $8,000 Austen organ, the keyboard of which is placed directly in front of the stage. To the right is the singer's balcony. This as well as the proscenium arch is adorned with expensive plush draperies, and in the middle of the valance, which is ornamented and fringed in gold extending across the top of these openings, is an old English "C" done in gold and encircled with a wreath. In the center of the singer's balcony suspended by heavy gold painted chains is a cut glass flower receptacle. There are always plenty of fresh ferns to be found in this recess. The indirect lighting system is used. In the lobby there are three big bronze electroliers. From the walls of the auditorium at a distance of about ten feet from the floor a number of electrically lighted stained glass bowls project which add a rich effect to the interior.



Interior of Cumberland Theater, Brooklyn, N. Y.

As a concrete example of his enterprise, Mr. Mangan recently induced Lilliam Walker, Hughie Mack, Flora Finch, Marion Leonard and Norma Talmage of the Vitagraph Company to appear at his house and give short monologues. It is his intention to have prominent photoplayers at his theater occasionally.

Much advertising is done in the local papers, by painted signs in different parts of the city, and by billboards. A neat ten page program is printed each week which gives the program for that week, and is well patronized by the local advertiser.

The two motor-driven Simplex machines are in a spacious and well erected operating room, and are presided over by two competent operators. The pictures comprising each show are run off before the opening of the theater, and the proper musical accompaniment is selected. Francis E. Cocks is the organist, while Mrs. Anna Johnson is the assistant organist and pianist.

The admission prices for matinees are 10 cents the entire house, and 10 cents for children and 15 cents for adults are the rate for evening shows.

HABLE BROTHERS BUILDING ANOTHER THEATER

The historic Taylor Hotel in Main street, Winchester, Va., where opposing generals of the Union and Confederate armies stopped during the Civil War, has been purchased by Fred H. Hable of Washington and his brother, Herman H., of Winchester, who will raze the old structure and erect a modern building containing a moving picture theater with a seating capacity of 1,500. Plans have already been drawn, and the demolition of the old edifice will begin shortly. Hable Brothers are also the lessees and managers of the Auditorium in Winchester.

COLONIAL THEATER, TACOMA, WASH.

Beautiful New Picture House a Credit to the Industry.—Has Many Pleasing Novelties and Innovations.

WHEN the Moore Amusement Company, Inc., of Tacoma, Wash., owners and operators of the Colonial theater at 918 C street that city opened that house, the public was, indeed, given a picture theater to be proud of. From the accompanying illustrations of the exterior and interior of the structure a concrete idea can be obtained of the architecture and the beauty of construction. There is no unnecessary ornamentation, and everything bespeaks of elegance. The view of the facade shows that it was built of brick and hollow tile. It is a two-story structure and the two big fluted stone columns running from the ground to the top of the building at each end and connected at the top by gable masonry savors of the Colonial period. A balcony which extends from the building to the edge of the sidewalk over the two main entrances also serves as a canopy. It is supported by four strong iron uprights. The name of the theater is displayed on a large electric sign which runs from the top of the building to the top of the balcony. On the front end of the roof, perched upon a stone circle enclosing the American shield, stands a massive bronze eagle with open wings. Displayed in neat frames in the lobby and on the sidewalk are posters of current and coming attractions and portraits of leading moving picture actors and actresses. The front of the Colonial has a very inviting and clean appearance, and as this condition of affairs is usually indicative that the interior is just as inviting and that the house is under competent management, the Colonial ought to do a very good share of business.

Colonial Theater, Tacoma, Wash.

Interior of Colonial Theater, Tacoma, Wash.

The building is 65 by 120. As a means for protecting those already seated from the detracting influence of those coming in and the swinging of the foyer doors, a wall with arched windows and doors has been erected dividing the auditorium proper from the foyer. These doors and windows are draped with heavy velour curtains. Inside of each one of these openings at the top has been placed a valence, in

the center of which is an old English "C" inside of a wreath. The draperies in the loges are of an old rose color which harmonizes with the general color scheme of the interior. It is estimated that the draperies cost over $3,000. At both ends of the foyer are broad stairways which lead to the loges, the manager's office, the women's retiring room, operating room and the men's smoking room. The color of the carpet covering the floor of the foyer is dark brown. The interior walls are painted a warm tan and the ceilings are a combination of cream and tan, giving the place a very pleasing appearance. As a means of adding to the attractiveness of the auditorium the ceiling is laid off in big squares, each square being bordered with fluted moulding. There are a number of

Sectional View of Foyer of Colonial Theater, Tacoma, Wash.

big bronze receptacles suspended by strong chains from the ceiling of the auditorium in which are a number of powerful electric lights casting their rays upwards. Several large ventilators are placed in good positions in the ceiling, and the air is completely changed every minute and a half. The coils over which the air supply is drawn are heated in winter and ice cooled in summer.

In order that the auditorium might be given a homelike appearance windows have been fitted in the side walls of the structure which are supposed to look out upon landscapes but which in reality have been painted upon the windows. The illusion is perfect. Each window is ornamented with a margin of amber colored glass behind which lights in frosted

Retiring Room for Women at the Colonial Theater, Tacoma, Wash.

globes intensify the painted scene. Further interior decorations of the side walls are fluted columns between panels which are quite attractive.

The music numbers of the program are furnished by a pipe organ costing $7,000, made by Estey especially for the Colonial theater, and is equipped with all the necessary stops to get the best and most suitable melody to accompany the pictures. The seats are dark brown and are upholstered in leather and cane. The seating capacity of the Colonial is 1,200. There are 900 seats on the parquette floor and these alone cost over $6,000. The seats in the loges are high backed wicker chairs, and there are four in each loge.

One of the predominating features of the Colonial theater is the beautiful resting room for women. A glance at the accompanying illustration of that section of the house will substantiate our statement. This room is well lighted and fitted with handsome chairs and sofas made of wicker and cushions. The thick blue carpet of this parlor is in perfect harmony with the exquisite wall paper and paintings. The stripes which can be seen on the walls by looking closely at the photo of this room are of light and dark blue and are paneled off. Upon the ceiling has been painted an elliptical shaped wreath from the center of which hangs an elegant electric shade. The color of the ceiling around the wreath is pale blue. The windows are draped in cretonne of a very pretty and charming design which adds to the atmosphere of domesticity. A valence with delicate blue and pink flowers on a light pink field is draped over the cretonne and hangs over the top and down the sides of the window. There is a maid in attendance, from 2 until 5 P. M., and from 7 until 10 P. M.

The admission prices to the Colonial is 10 cents for the entire house except the loges for which 20 cents is charged. Small children may gain entrance for 5 cents. In the parlance of the pavement, the Colonial is "some theater."

STANDARD'S BEAUTIFUL LOBBY DISPLAY.

More like a high class art gallery than the lobby of a moving picture theater is the impression one gets upon entering the Standard, Prospect avenue and East 8th street, Cleveland, Ohio. Oil paintings of famous photoplayers have been hung over the walls, World Film Corporation dona-

Artistic Lobby Effect at Standard Theater, Cleveland, Ohio.

tions, and flowers have been hung in festoons through the long hall. The decorative work was accomplished by G. W. Schroeder, manager of the Majestic theater, Cleveland, and a decorator of recognized ability. He was assisted by Joseph Grossman, manager of the Standard, who is severing his connection with that theater.

CHILTON, WIS., GETS ANOTHER THEATER.

William Merz opened in the latter part of December, 1914, a pretty little moving picture theater in Chilton, Wis. The dimensions of the interior are 21 by 75 feet, and there is a gradual incline to the floor, which gives a clear view of the screen from any seat in the house. The indirect lighting system has been installed, and the furnishings are such as could be compared with any of the bigger theaters in large cities.

"The Needs of Commerce."

A One-Reel Edison Educational Release of Unusual Interest.

Reviewed by Louis Reeves Harrison.

QUITE a number of those patient seekers after moving picture merit, the rapacious reviewers, expressed approval amounting to serene satisfaction when "The Needs of Commerce" was shown. The title does not convey more than a general idea of the subject matter. "Making Money" would have been more appropriate, as the actual process of engraving, printing, cutting and storing our paper money was shown, probably for the first time by motion pictures. From a newspaper point of view, the Edison producers have registered a scoop, and one of live interest at that. The picture will hold close attention in any theatre where it is shown.

There, right before the enraptured vision of the small audience of critics, was an ocean of greenbacks, rising in great billows, foam-crested at the edges, almost washing out of the screen. It was thrilling at times and agonizing at others—water, water everywhere and scarce a drop to drink. Critics are naturally spiritual, otherwise they could never go about with happy faces and nothing but keys to jingle, but they became suddenly absorbed and horribly material at the sight of millions of real money tossed about like amateurs' scenarios on a reader's desk. It is to be feared that the sight of so much stored wealth, in view of the fact that there is so little in general circulation, may make socialists of us all. One feels instinctively that Uncle Sam ought to divide with all his children instead of with those fortunate enough to own banks—there may be something the matter with a social and political system that appropriates the savings of industry for the uses of high financiers!

"The Needs of Commerce" starts with a few exteriors of our Washington money factory and then treats us to a glimpse of expert engraving. We watch the tracing of a master hand transferring the scholarly features of President Wilson from a photograph to a plate destined to immortalize him on the new Federal Reserve bank notes, an entirely appropriate act in view of his work in revolutionizing the currency. After this glimpse of our visionary Chief Executive our eyes suddenly become rivited upon some ten thousand dollar bills in the process of making. This will make some eager eyes bulge, if, indeed, the owners of those eyes do not have to be chained to their seats.

All the processes from the transfer of engraving to the plate, through the tempering and hardening of that plate, the printing, cutting, ruling, trimming, examining and counting are boldly shown, and the working of both machinery and employees is of absorbing interest. The astounding thing about it all is how such fine photography was possible under actual conditions. Even the full sweep of a large shop is clear to the eye.

While the picture may be classed as "educational," it is far more than that from the usual nature of the subject and the fact that very few people have more than a remote idea of how the making of money is done. It holds attention more than the average picture play because it is new to most of us. It becomes more thrilling than a subterranean melodrama when one set of employees carelessly shoves sixty-six millions into a formidable-looking safe, and another throws away five millions before our very eyes, prints that are slightly defective. Withal, it is a dignified presentation of what cannot fail to be of interest to the average audience, an audience of minds quite as eager to absorb information from dependable sources as to be merely entertained.

FILM FOLK AT BRONX BUSINESS MEN'S CELEBRATION.

The film industry was well represented at the beef-steak dinner given by the Independent Business Men's League of Bronx County at their clubhouse New Year's Eve. Among "reel" fellows were Jacques Spiegel, manager of the New York Exchange of the United Film Service; Albert Kramer, Julius Schwartz, Max Cohen and David Weinberg, of the same office. Sam Trigger of the Exhibitors' League, J. Goetz of the Crystal studio, Charles Goetz, manager of the Gauntier Studio, and the Misses Stella F. Janover and Victoria M. Fruss, of the general offices of the United Film Service, were other representatives of the film industry present. Jacob Kramer, manager of the Newark office of the United Film Service, was there also with an entourage of exhibitor friends. Sidney Asher, owner of a chain of theatres in the Bronx, was another well known film man present. Stars appearing in his several theatres contributed to the program which had been arranged for the amusement of the guests. Trigger was so pleased with the entertainment that he clamored to become a member of the organization and insisted on plunking down a half year's dues on the spot.

"The Exploits of Elaine."

Second Installment of Pathe-Hearst Serial Utilizes New Discovery of "The Twilight Sleep."

Reviewed by Margaret I. MacDonald.

THE interest excited in the first episode of "The Exploits of Elaine" finds new stimulation in the second, which is entitled "The Twilight Sleep" in which the mystery deepens, and the suspense is made even more breathless by the death warning sent to "Craig Kennedy" when he is enjoined to keep out of the Dodge affair or take the consequences.

Tremendously interesting, too, is the strange visitor to the sanitarium where the wonders of the Twilight Sleep is demonstrated, who rewards the kindness of the demonstrators by pocketing the syringe and serum. Later we find the mysterious agent of the "Clutching Hand" in possession of it, and still in the trail of the coveted letter belonging to the late Mr. Dodge, he enters the sleeping apartment of Elaine and injects the ethyl chloride into the arm of the sleeping girl, who, in her semi-conscious state, obeys the commands of the man of mystery, opens the safe, and afterward pens a note to Craig Kennedy, telling him that his services will no longer be required in following up the mystery of her father's death.

In this instalment we have also the glimmer of a love element to be developed. The face of pretty Elaine has begun to crowd against science in the mind of scientific Craig. But the great feat of the picture is the ruse of the clever detective in administering an under dose of the Twilight Sleep producing fluid, under the influence of which Elaine recounts the incidents of the night before when her mysterious visitor has commanded her, thus clearing up the mystery of the receipt of the note in her handwriting by Craig.

Another thrilling point of the story occurs when the agent of the "Clutching Hand" just misses being clutched in the home of Elaine.

In the forthcoming instalments Craighton Hale will be seen in the role of Jamieson, the friend of Craig Kennedy, in place of Raymond Owens, who is giving place to Mr. Hale for the remainder of the series.

Elsie Janis.

ELSIE JANIS, long considered one of our best mimics, comediennes and musical comedy artistes, has turned author and just completed her appearance, under the direction of Lois Weber, for Bosworth, Inc., in an original work, by herself, "The Caprices of Kitty" a five-part feature which will be released on the paramount program early in February.

Elsie Janis.

Miss Janis suggested to Mr. Bosworth a plot she had in mind for a dramatic production. "I am going to write a play as soon as I have enough money to stand a disappointment," she said.

When it was suggested, in return, that her plot would make a capital motion picture story and further that Bosworth would produce her play, if she would scenarize it, the little actress began work and within ten days had completed a three hundred page scenario which she titled "The Caprices of Kitty."

Lois Weber, Bosworth's principal director, thought Miss Janice should play the role of Kitty, herself, with the result that a most satisfying and pleasing romance of sentimentality is about to be shown with Miss Janis as star and authoress.

Miss Janis is leaving Los Angeles this week for New York where, after a few days, she sails for London to assume the principal role in Charles Dillingham's big winter review there. Bosworth completed three Janis pictures during the fourteen weeks she remained at the coast studios.

"The Chef's Redemption"

Interesting Demonstration of the Origin and Preparation of Some of the Hecker Food Stuffs.

Reviewed by Margeret I. MacDonald.

ACCORDING to Edward Blackstone, the camera man in the case, the filming of the interior of the Hecker mills was no easy job. Nevertheless, he has succeeded in giving a satisfactory photographic study of how the products of these famous mills are handled previous to being placed on the market.

It is not clear just why it was deemed necessary to interweave these interesting scenes with a story; especially as the story in itself is not of much account. The film, 1,000 feet in all, represents a valuable industrial subject.

After the opening of the story in the home of Miss White, whose inspection of the Hecker mills we later follow through the picture, a demonstration of the harvesting of the grain is given, which is one of the picture's most interesting points. In the trip through the mills the preparation of the grain for the market is followed through its different stages, from the grinding and sifting through the finest of sieves to the bagging of the flour, all accomplished by mechanical means.

An illustration of the uses to which the Hecker flour is put in the making of the various kinds of bread peculiar to different countries is also given. The engine room taken by flash light is another attractive item. The interior of the mills and the view from its windows are likewise of interest.

The picture, which will be known under the brand of the Blackstone Films, will be used throughout the country by the Hecker Company as a demonstration of the sanitary methods employed in their manufactory.

Seth D. Perkins.

Los Angeles Theater Manager Appointed Director General of Exhibitors' Ball.

IN order to raise funds with which to fight freak legislation against the motion picture industry in California, a grand motion picture ball will be given at Shrine auditorium on January 16 by the Southern California Motion Picture Exhibitors' Association. The bills pending before the coming session of the California legislature include barring of children under sixteen unless with guardian, intermission of five minutes with all house lights on between each thousand feet of film, thus eliminating multiple reel features, segregation of the sexes, and general Sunday closing.

Seth D. Perkins.

Seth D. Perkins, manager of the Woodley and Optic theaters in Los Angeles, has been appointed director general of the affair, with the following aides to assist him, Bert S. Lustig, Dick Parks, William Urbach, J. F. Lustig and H. W. Warner, all well-known picture men of the city. Hammond Beall is director of publicity.

Governor Hiram Johnson of California and Dorothy Gish of the Griffith studios have been asked to lead the grand march. As Los Angeles is in the center of the movie camps a large attendance of player folk is anticipated.

BINDER GOES TO OHIO.

J. W Binder, of the National Board of Censorship, has left New York to go to Ohio in aid of the agitation for the repeal of the Censorship Law in that state. Mr. Binder will stay on the ground for some weeks and he hopes for an early repeal, as the party coming into power has incorporated the abolition of the State Censorship Board into its legislative program.

CARLYLE BLACKWELL'S CAIRN.

Carlyle Blackwell, of the Favorite Players, has registered with the American Geographical Society the Blackwell type of cairn. This step was taken by him in the course of the production of "The Last Chapter"—a photoplay from the story by Richard Harding Davis.

Explorers usually register with an accepted geographical or exploration society the type of cairn which he thereafter uses to mark particular spots, or to preserve the records of his expedition. The Blackwell cairn is three feet high, with a three-foot base, and a hollow interior for the reception of records, etc., with a second cairn, not to exceed one foot in height, and not to contain more than six stones lying four paces north by east of the master cairn.

The Blackwell type is plainly shown in one of the scenes of "The Last Chapter," where Donald Gordon marks the spot and deposits his records of the discovery of the lost river, which lost river is the cause of his African explorations.

TOM TERRISS AS "SCROOGE."

Tom Terriss, the famous English player, who is producing film versions of the Terriss plays for the Kinetophote, took a little excursion back into the legitimate last week when he appeared at the Westchester theater at Mount Vernon in Dickens' "Christmas Carol," a piece in which he has appeared Christmas week every season for ten years. As in former years, Mr. Terriss took his famous role of "Scrooge" at Mt. Vernon. His success was so great that he has been engaged to return to the same theater four weeks hence and play in "Oliver Twist," another Dickens story in which he has had success all over the world.

The "Christmas Carol" has been put on by Mr. Terriss with his own company and with stock companies in England, America, Australia, South Africa, and in fact everywhere that English is spoken, for many years. He played "Scrooge" before the King and Queen of England by special command at Sandringham Palace and scored more than one success with the part in London.

UNIVERSAL ENGAGES ELAINE STERN.

The Universal Film Mfg. Co. has engaged Elaine Stern, winner of "The Evening Sun" photoplay contest, to write one multiple-reel photodrama around the personality of Mary Fuller each month. Miss Stern spends much time in Miss Fuller's company, watching her at rehearsal and under actual working conditions, in order to gain an insight into her methods.

As a result of this close study of the Universal superstar, Miss Stern has completed and seen produced two of her own photoplays, "The Witch Girl" and "My Lady High and Mighty," in both of which Miss Fuller has starred. Miss Stern is now working on "The Sphinx," a feature production, which also has been written with Mary Fuller's unique personality foremost in mind.

Miss Stern holds that the plot of the photoplay is entirely subordinate to the personality around which it is written and before undertaking to fit her plays to a particular star she insists upon an intimate study of her subject.

Maurice Tourneur Staging the Balcony Scene in the Wilton Lackaye Photoplay "The Pit," Released Through the World Film Corporation.

Manufacturers' Advance Notes

"PATSY AT COLLEGE" (LUBIN).

This number of Clay M. Greene's narrative of Patsy's trouble is wonderfully funny. Young Bolivar is stocked up with typical outfit for college and bid "good-bye" and "good luck" by his family and many little sweethearts. The fiendish Sykesy and his sister Jane, also Tilly Grace, are all bound for the same university. Patsy's baggage is considerable, and in getting it on board the train starts, and Patsy, with many handpieces, climbs upon the back platform, from which he falls and rolls down an embankment, and thus, with many bruises and his clothes badly mussed, he arrives late and is gaily laughed at by the others. Troubles heap one on top of the other, causing him physical injury and disgrace until he is suspended for the balance of the term, and, despite a broken leg acquired in a football game, he is put to plowing on his father's farm. Percy Winter, who is directing the series, has given full value to the excellent script.

Scene from "Patsy at College" (Lubin).

"HIS FIGHTING BLOOD" (Selig).

Unusual photography realistically picturing the wonderful mountains, hills and vales of old Kentucky—a picture-play showing picturesque mountain passes, rough cabins almost hidden away in mountain recesses, an atmosphere of feudal days, and dealing with Kentucky mountaineer life, and primitive manhood and womanhood, is the two-reel Selig feature, "His Fighting Blood," to be released Monday, January 18. This gripping drama of Kentucky mountaineer life was written by James Oliver Curwood, and features Thomas Santschi, Bessie Eyton and others. Thomas Santschi directed the production, which is replete with beautiful backgrounds, tense situations and unusual character delineation.

Scene from "His Fighting Blood" (Selig).

A Kentucky feud is pictured in all its realistically desperate details. Hope McTrigger, of the Fighting McTriggers' clan, is secretly in love with Jim, a bright and clever young man, but a dreamer, instead of an active participant in the exciting events occuring between the clans of the McTriggers and the Sampsons. Jim confesses to Hope his love for her and she is about to answer in kind when Sam Buck, a rough, uncouth mountaineer, discovers the love-making, ridicules Jim, and, in spite of Hope's protests, takes her in his arms. Hope repulses Sam, but deplores what she thinks is Jim's lack of hardy nerve and courage.

How Jim acquires his fighting blood, how he avenges the abduction of his sweetheart at the hands of the Sampsons; how he becomes the ideal hero and lover and wins the admiration of Hope, the fighting girl of the mountains, is graphically shown in these two reels of convincing action. How love brings forth the hidden courage of Jim and transforms him from a dreamer and a student into a man with fighting blood, is a psychological study graphically portrayed, and a character study new and novel to lovers of the picture-plays. "His Fighting Blood" is a virile picture-play, certain to cause comment and unusual interest.

"IT'S NO LAUGHING MATTER" (BOSWORTH).

The next release of Bosworth, Inc., will offer Maclyn Arbuckle, one of the most prominent portrayers of typical American characters on the legitimate stage, in "It's No Laughing Matter," a delightful comedy drama, written and directed by Lois Weber.

Scene from "It's No Laughing Matter" (Bosworth).

In this production the jovial Arbuckle is presented in a role for which he is specially adapted, as Hi Judd, poet, postmaster and philosopher of a little country village. The story is simple, yet strong in the unfolding of its half humorous and half romantically dramatic plot.

Supporting the star is an exceptional cast, including such artists as Adele Farrington, Myrtle Stedman, Herbert Standings and Charles Marriott. "It's No Laughing Matter" will be released on the Paramount Program, January 14th.

CLEMENTS WITH PREMIER.

Hal Clements, well known as a producer and an actor, has been engaged by the Premier Company and is busily directing dramas at Santa Paula, Cal.

MARIE DORO IN "THE MORALS OF MARCUS."

Had William J. Locke expressly written his famous novel and play, "The Morals of Marcus," for Marie Doro, he could not have improved upon the theme or the role, with their treasure of opportunity charmingly congenial to the talents and mannerisms of the youthful star. The five-part film version of this celebrated play, with its original star, Marie Doro, will be released by the Famous Players Film Co. January 18.

The picturesque oddity and originality of the charming

Scene from "The Morals of Marcus" (Famous Players).

play is further illumined by the sweet wistfulness and captivating personality of Miss Doro. Her delicate beauty and appealing tenderness make her an ideal interpreter of the role of Carlotta, the slender and fascinating little refugee from a Turkish harem, and the central character of the play.

The development of the plot unfolds one of the most delightful love stories that the stage has produced in years. The element of comedy is predominant, but there are many moments of pathos in the play, that effectively demonstrate the truth that all wisdom is folly save only that which has germinated in trials and sufferings.

The entire supporting cast is exceptionally well chosen, including such Broadway favorites as Eugene Ormonde, Julian L'Estrange, Russell Bassett, Frank Andrews, Wellington A. Playter, and Helen Freeman, who in connection with the elaborate settings and the varied atmosphere of the subject, provide a film story that will not only be entertaining but long remembered.

OPEN A PHOTOPLAYERS EXCHANGE.

The Hunter-Breton Photoplayers' Exchange, recently opened in the Gaiety Theatre building, 1547 Broadway, New York, claims the distinction of being the only institution of the kind in the field. The purpose of the exchange is to supply high class talent, stars, leading men, leading women and directors to the producing firms of all cities, direct from the New York office, where the firm is in close touch with the pulse of the industry.

"AFTER DARK" (Brady).

One of the surprises of the New Year will be the picturization of "After Dark." This is the famous old melodrama in which William A. Brady made a great impression as an actor. He played the part of Old Tom. Those who remember the melodrama have not forgotten that it is a thrilling play, filled with hair-breadth escapes on the part of the villain and the task of the "heavy" man. Mr. Brady is at work on the scenario now and he will assist in the production of this photoplay. It will be released on the World Film Corporation schedule in the near future.

In the leading roles Robert Warwick and Alice Brady will be seen. Both these stars have made their debuts in World Film photoplays, and Mr. Brady has personally selected them for the picturization of the melodrama which is so closely associated with his career as an actor.

One of the innovations will be a scene showing a vaudeville entertainment with actual stars from the vaudeville stage.

HANDSOME CALENDARS RECEIVED.

The Moving Picture World wishes to acknowledge the receipt of several handsome calendars for 1915. One comes from Romaine Fielding, another from the Smallwood Film Corporation, carrying several good views of the company's star, Ethel Grandin. A third comes from E. E. Wagner, of Lamar, Mo., maker of the "Ideal" reel.

SIGNED SIX THEATRES IN EIGHT HOURS.

The following theatres in the Pittsburgh district have contracted for the World Film Corporation service, consisting of one feature per week, for a period of fifty-two weeks, all of the herein mentioned theatres having contracted for this service within a period of eight hours. Jack Marks, of the Orpheum and Star Theatres, Clarksburg, W. Va.; Homestead Amusement Co., Homestead, Pa.; J. F. Gonkindor, of the Park Theatre and Opera House, New Castle, Pa.; Mr. Blackburn, of the Nittany Theatre, State College, Pa.

GREAT WORK ON "DU BARRY" PRODUCTION.

To gather together from San Francisco to London, England, the long dismembered cast that made "Du Barry" famous as a stage play, and to send these units to a remote point in the foothills of the Alps to re-enact for motion pictures the beautiful tragedy which delighted millions and made them severally famous, is something of a feat even in these days of expensive picture making.

Yet that is what George Kleine did to immortalize the story of "Du Barry." Mrs. Leslie Carter, who made the play famous, and her original supports, Hamilton Revelle, Richard Thornton and Campbell Gollan, spent six months at the big Kleine studio in Grugliasco, Italy, in the foothills near Turin. To obtain the proper local color these thespians, along with a score of actors of lesser importance, were moved from Grugliasco to Paris and back again several times, and also made two or three excursions to Naples, Italy. They were provided with every convenience for the making of a perfect picture, as the extraordinarily beautiful results of the finished product indicate.

Mrs. Leslie Carter wears a number of expensive gowns that attract comment by the feminine portion of the audience. The total value of three of these dresses exceeds $2,200 and as they were all purchased in Europe, where, we are told, laces and brocades grow luxuriantly in their wild, native state, it is difficult to say what would be their cost in New York City.

"THE WIFE OF A THIEF" (Sawyer).

"The Wife of a Thief" is a three-reel Regent which will shortly be released by the Sawyer Film Corporation. The story is quite melodramatic, and opens with the daring rescue

Scene from "The Wife of a Thief" (Sawyer).

of a young woman from drowning. The girl marries the man who saves her, and not long afterward she discovers that her husband is a thief—a professional gambler. Every role is well interpreted, the settings are splendid, and very wonderful gowns are worn. It is a society drama of unusual interest.

"THE FRIENDSHIP OF LAMOND" (Lubin).

Emmett Campbell Hall's photoplays are always excellent, and "The Friendship of Lamond" is quite up to his vigorous standard. It is a playlette which may be qualified as a problem story, embracing the eternal triangle. The honor of a dear friend's house is in danger, and a daring soldier of fortune works out the problem and saves the inevitable issue. In so doing he subjects himself to blame, but retires with the satisfaction that he has accomplished a grand purpose and saved the happiness of a man and woman dear to him.

Scene from "The Friendship of Lamond" (Lubin).

This story has to be directed with great skill to retain its intense value, but the excellent cast have fully responded to the requirements. It is a two-reel picture featuring Ormi Hawley, assisted by Earl Metcalfe, Kempton Green and Herbert Fortier.

"THE LONE GAME" (Eclair).

An "absolutely different" Western story in plot, action and production is "The Lone Game," a two-part Eclair offering to be released on Wednesday, January 20. The idea of a mysterious robber who has terrorized the surrounding country, who escapes, and is pursued in a thrilling chase by the sheriff and his posse, and in the final climax is proven to be the very sheriff himself, is rather a unique construction which places this production above the average Western

Scene from "The Lone Game" (Eclair).

story. From the opening until the close of this original picture the spectator's interest is held firmly enmeshed, and this Western tale is replete with hair-raising riding, breath-taking running fights and action of the most vivid sort. A large and competent cast of Eclair favorites are engaged in the telling of this story, headed by Edna Payne, Nobert Myles and Fred Hearne, and the latter named artist does a fall down the side of a steep declivity which, while it lends splendid realism to the scene in question, laid Mr. Hearne up in the Tucson Infirmary for two weeks.

Eddie Lyons has produced another comedy at which even Al Christie had to laugh. Victoria Forde, Lee Moran and Eddie Lyons, himself, enact the leading roles. The title of the side-splitting film is "Lizzie's Dizzy Career."

"SMUGGLER'S ISLAND" (Gold Seal).

"Smuggler's Island," a two-reel sea coast drama in which Grace Cunard and Francis Ford are featured, will be released under the Gold Seal (Universal) brand on Tuesday, January 19. The scenes in this littoral drama of love and adventure were shot along the shores of Southern California amid the rocks and crannies where the high tides of the Pacific ocean break in long oily rolls.

An exciting chase between a smuggler's high-power yacht and another ten-ton motor boat are featured in this thrilling sea drama. Aboard the yacht a smuggler attempts to force his attentions upon the fisher-girl (Grace Cunard), but is caught in the act and tossed overboard by the pursuing revenue officers and the girl's sweetheart. Incidentally Grace Cunard displays her ability as a crack shot with the pistol and disables the motor-boat's engine with a well-directed bullet.

Harry Schumm is a captivating villain, so much so that one wonders if he would not make an excellent leading man. In "The Mystery of the Throne Room," and "The Call of the Waves," Mr. Schumm plays a secondary role with much skill. Grace Cunard is always the vivacious, devil-take-me lass and no matter whether she is cast for queen or scullery maid she brings to the enaction of her role an inimitable charm and lovableness which puts one immediately in sympathy with her.

Francis Ford in his dual role of director and actor is always the virile type of young American which real men cannot help but admire. His is the fighting type of jaw. There is no feminine beauty of feature about Ford. Always ready with the "punch" his work in roles which call for bony-knuckle action is always convincing. His presence is commanding and as a forceful exponent of straight-from-the-shoulder roles he reminds one much of Donald Crisp. One would have to go far to equal the Ford-Cunard-Schumm trio.

Scene from "Smuggler's Island" (Gold Seal).

PREMIER'S LATEST PRODUCTION.

"When Shadows Fall" is Willis L. Robards' latest production at the Premier studio, Santa Paula, Cal. Mr. Robards ably portrays the part of an old trapper, with Frederick Church as his partner. Edythe Sterling is the girl and Joe Franz the heavy.

NATURAL COLOR, FLICKERLESS PICTURES?

Extraordinary claims are being made for a camera that will take motion pictures in natural colors, stereoptic in quality and continuous in motion, said to have been invented by Edmund Lysle, who has been working on the idea for the past three years. A company called the Semper-graphic Corporation has been formed to promote the invention. Mr. Lysle is its president. Among the stockholders are H. E. Aitken of the Mutual Film Corporation; Crawford Livingston, of Livingston & Company, bankers; Addison E. Jones, Wilbert Shallenberger, R. M. Eastman of the W. F. Ball Printing Company, Chicago, and Paul Davis, of John Burnham & Co., bankers, Chicago. It is said that the cost of building the first of these magic cameras will be $30,000 and that it will be ready for demonstration by this coming Spring. Its appearance will be awaited with interest.

NEW MUTUAL PUBLICATION.

The Mutual Film Corporation announces the discontinuance of the "Mutual Girl Weekly," a motion picture and fashion publication which that company has been issuing for some time, and the substitution of a new publication of similar character under the name of "The Film." The change of name is probably due to the fact that the "Mutual Girl" series comes to an end with the fifty-second reel. With the completion of that series it was decided to rename the little weekly and broaden its scope. "The Film" will be distributed to exhibitors at a nominal price and by them it will be supplied to patrons of the picture theaters. The back page is left blank so that the exhibitor may use it for his daily program or for local advertising. One of the features of "The Film" is the prevailing fashions in woman's apparel. This feature is cleverly worked into the picture idea by the use of players as models for the latest in woman's things. Stories of the picture and pictures of the scenes of interest in them help to make this little magazine attractive. Arthur James is the editor.

KRAUS MFG. CO. MOVES.

It was not because they outgrew their old quarters, which were of ample size to serve for some time to come, but because they wished to be in closer touch with the trade that the Kraus Manufacturing Company moved the executive end of their business to the Candler Building, 220 West 42d street, New York, on the twelfth floor of which they are now occupying 2,750 square feet of floor space to be used for stock, show room and offices.

At the time that the Kraus Company entered the "Advertising for the Exhibitors" end of the picture business, the entire trade was centered around Fourteenth street and 14 East 17th street, their former address, was then a good central point from which to operate, and especially as they were able to secure a building at 17th street and Eighth avenue offering facilities for their printing and hand color work.

It will be remembered that the Kraus Manufacturing Company was the first to offer the exhibitor hand-colored photos in all sizes from a postal card to a life-size painting of the leading men and women of the various film companies. Through a careful study of conditions and the wants of the exhibitors, this company has built up a trade of international reputation and are doing business in all parts of the amusement-loving world.

A WONDERFUL INSTRUMENT FOR MOVING PICTURE HOUSES.

One of the greatest recent advances in instruments for moving picture houses is to be found in the Empress Piano with reed attachment. This is a development of the famous Empress Bell Piano, so popular throughout the United States and foreign countries.

The new Empress Piano has an 88-note range. All the controlling mechanism is above the keyboard. The traps, such as bass drum, snare, cymbal and reeds are below. Among these is an automatic mandolin, which adds to the novelty as well as to the rich musical effect.

A striking feature of the Empress Piano with reed attachment is that it has exceptional tone as a manual piano, and can be played by hand.

As evidence of the high quality of this remarkable instrument it is interesting to know that the well-known house of Lyon & Healy will handle it. When it is remembered how eminently successful has been this truly representative concern in the development and sale of automatic electric pianos for motion picture houses, it goes without saying that there could be few stronger endorsements of an instrument that offers so much in those unusual qualities so vital to successful entertainment.

"THE GIRL I LEFT BEHIND ME" (Box Office).

From the Box Office Attractions Company comes the news that the picturized version of "The Girl I Left Behind Me," Belasco's notable success, has been completed under the direction of Lloyd B. Carleton. The principal characters in the photoplay are portrayed by Robert Edeson, Claire Whitney, Walter Hitchcock, Irene Warfield, Stuart Holmes, Edna Pendleton, Nanon Walsh and Arthur Clifton.

CALIFORNIA MOTION PICTURE CORPORATION MOVES.

On January 4, the California Motion Picture Corporation, which had occupied quarters at 218 West Forty-Second street, New York City, moved into larger offices at 126 West Forty-Sixth street, where their new telephone is Bryant 8390.

ANOTHER RECEIVER ASKED FOR ALCO.

The Alco Film Corporation is named as the defendant in an equity action filed in the United States District Court Thursday, January 7, in which the appointment of a receiver with full authority to operate the business is asked for.

The plaintiffs in the suit are James B. Clark, Hunt B. Miller, Albert S. Davis, James Steele and Richard A. Rowland, who entered into a contract with the Alco to release its feature plays and films in the Middle West. They allege the Alco failed to carry out the agreement and blame the trouble on John D. Dunlop, who is charged with failing to advance $125,000 to the corporation pursuant to an agreement under which it is claimed stock and property of the corporation was turned over to him.

In the complaint the plaintiffs ask that Dunlop be enjoined from transferring or otherwise disposing of the stock or property in his possession.

REGENT THEATRE NEAR COMPLETION.

Peter Magaro, of Harrisburg, Pa., will shortly open at 410 Market street, in that city, the Regent Theatre, a moving picture house with a seating capacity of 1,000. Under the management of Mr. Magaro, an experienced man in the game, the Regent ought to do an excellent volume of business. The house is further benefited by its location, which is in the heart of the downtown business and shopping district of Harrisburg. One of the features of the lighting arrangement is the big thirty-two foot electric sign which is being erected on the roof of the structure. This sign will show in electric lights a woman diver. She is to climb to the top of a high ladder made of electric globes and plunge into the water. It will be one of the most attractive electric signs in the city.

Notes of the Trade.

MURDOCK MacQUARRIE plays two parts in "The Fulfillment of the Law" in so wonderful a manner that it is difficult to imagine the bright, dapper young fellow to be the same as the broken-down consumptive.

* * *

In "The Governor Maker," a new 101 Bison picture, Wiliam Clifford is featured. The scenes are taken in and about a cotton mill. Included there is a splendid mob scene, also a scene where two autos collide, one of them being hurled over an embankment. There is also an exciting fire scene.

* * *

Pearl Feature Film Company is the style of a new feature exchange operating in Tampa, Florida. It will handle features through Georgia, Florida, Alabama, North and South Carolina, and will handle nothing under four reels.

* * *

Al. E. Christie, comedy director, has more than outdone himself in "A Maid by Proxy," a new Nestor film. He evidently has an eye for "reel" beauty, for his new leading lady, Billie Rhodes, is as pretty as a picture with her saucy curls and charming face and figure

* * *

W. J. Ferguson having posed for pictures of his original role of "Pop Clark" in the World Film Corporation release, "The Deep Purple," in which Clara Kimball Young is starring, encountered Lew Fields, who at once arranged for him to appear on the screen in "Old Dutch," which is being made at the World Film Corporation studios at Fort Lee. In "Old Dutch" the character Mr. Ferguson plays is "discovered" holding a stenographer on his knee. Miss Lillian Russell, entering at that moment from her posing in the World Film Corporation release "Wildfire," observed: "Things certainly are soft for some people around here."

* * *

Purchasing Agent Hodges of the World Film Studios, at Fort Lee, receives queer commissions, but the hardest one he had for days was the one from Director Tourneur, who said that he must have three Pullman cars, with their tops off. Nothing feazes Mr. Hodges, and he set about to secure the necessary Pullmans. Before he could set about it, however, another thing happened, which almost upset the impassive Mr. Hodges. Director Frank Crane, wishing to get some new method of introducing his characters for Lew Fields' production of "Old Dutch," asked Mr. Hodges if it was impossible to install an escalator in the studio within a day or two. Hodges said he thought he might be able to do that little thing for him.

* * *

Wallace Beery, the inimitable "Sweedie" of Essanay's photoplay comedy company, made a lightning jump into the leading part in a dramatic production on the speaking stage Sunday, December 13. In "Trail of the Lonesome Pine," at the Imperial theater, Chicago, he familiarized himself with the manuscript covering his part, to go through with the play. At 1 o'clock Beery received a telephone message from his brother, Noah Beery, who is in the company, telling him the leading man, Wells Knibloe, had had a stroke of paralysis and asking him to play the character of Jack Hale.

* * *

Tom Terriss of the Kinetophote, who is putting on the famous Terriss plays for that corporation, also does a little lecturing on the side to take up the few hours out of the twenty-four when he does not have to be

bothered with directing scenes in "A Man's Shadow." Mr. Terriss is an authority on Dickens and when the superintendent of schools at New Rochelle heard that Mr. Terriss was making a picture near New Rochelle he got him to lecture to the pupils of the New Rochelle public schools. Mr. Terriss spoke to about 1,000 of them last Friday morning, touching especially on the Dickens Xmas stories, in which he has appeared so often himself.

* * *

Violet Mersereau, the little blond Imp, is very happy these days. She is the proud possessor of her first long dress, that is, her first very long gown. It is a beauty, too, and she promises to wear it soon in a film.

* * *

A residence containing fifteen rooms, which, during the summer, was occupied by one of New York's prominent society matrons, will be burned to lend to "Zudora," Thanhouser's new serial, a gripping thrill. The house is the home of an eccentric inventor, who has a marvelous ray throwing machine of great destructive power. This machine explodes, setting the building on fire.

* * *

Francis X. Bushman, leading man with the eastern Essanay stock company, caused a surprise when he appeared in person in one of his photoplay scenes at Schanze's theater in Baltimore last week. Bushman, who was visiting in the east, appeared at the playhouse unknown to the spectators. He was on the stage in the last scene in "One Wonderful Night" and just as it faded out, the spotlight was turned on strong to reveal Mr. Bushman himself in the exact position as seen on the screen. The transposition was so sudden that the spectators could scarcely believe their eyes, many thinking for several moments that it was a portion of the scene reproduced. Then Mr. Bushman turned and bowed, and there was a cheer that shook the roof. A speech was demanded and Mr. Bushman responded, thanking the audience for its appreciation of the play and the kindly reception of himself.

* * *

"The Mystery of the Man Who Slept," is the mysterious title of Ben Wilson's new picture. And not another word about it until it is released except that it is a thriller.

* * *

Mark Daniels, general superintendent of all the national parks in the country, was a recent visitor at the Thanhouser, New Rochelle, studio. Mr. Daniels is working for the interest of the Department of the Interior in the value of motion pictures as a means of popularizing the national reservations. The Thanhouser company has a series of scenic and dramatic films taken in the Yellowstone Park which will soon be released, the approval of the Secretary of the Interior having been given to them.

* * *

Howard Estabrook has won his way into World Film stardom by experience, merit and ability—the only things that count with World Film. Notwithstanding his comparative youth (he is only 30) he has had ten years' hard practical stage experience under William A. Brady, Charles Frohman, David Belasco and others, appearing successfully in such productions as "Within the Law," "Little Women," "The Dictator," "Brown of Harvard" and many other Broadway hits.

* * *

Barton & Olson of the Isis theater, Indianapolis, Ind., state that they did more business on Clara Kimball Young in "Lola," than on any other picture they have shown in their theater.

* * *

Thomas Heise, for several years in the negative department at Thanhouser's, has resigned.

* * *

The American theater, at Terra Haute, Ind., under the management of Maurice Less, had its opening Dec. 24. The American theater is without a doubt, the most pretentious photoplay house in the state of Indiana.

* * *

Ernest Lane, who has been special traveling representative of the Philadelphia branch of the World Film Corporation, has been transferred to the Indianapolis office to do special work, under Manager George J. Beihoff.

* * *

Carl Louis Gregory, cameraman, returned Thursday morning from Washington, D. C., where he went to secure a motion picture of Secretary of the Interior Lane for use in "Our Own Country" features, which Mr. Gregory taken this fall in the Yellowstone National Park.

* * *

Howell Hansel, director of "The Million Dollar Mystery," has been made Director of Productions to fill the vacancy caused by the resignation of Lloyd F. Lonergan.

* * *

Carroll Fleming had the court room on Lawton street turned into a "movie" studio Thursday, when he took several courtroom scenes of "In the Jury Room."

* * *

William Franey, in "Hubby's Cure," flirts with death so bravely that mention cannot be made of this picture without giving him credit for his heroic act. He stands in the direct way of an auto rushing towards him at full speed and just escapes a collision by a hair.

* * *

Ned Reardon, the Imp leading man, is playing a prominent part in "A Five Pound Note," an interesting drama which George A. Lessey is directing. Some beautiful exteriors were taken on Long Island.

* * *

Howard Hickman, for years a noted leading man in Pacific coast stock circles, will make his debut as a member of the Broncho company in "The Chinatown Mystery."

Miss Elizabeth Forbes, late of the Henry Miller company, New York, has been secured to appear in "Zudora" films. Her first Thanhouser work was "Under False Colors," soon to be released.

* * *

D. C. Randolph and D. A. Taylor, proprietors of the Eastern Film Brokers, 220 West 42d street, N. Y. C., have contracted with the Vitagraph Company of America for the Southern rights on "The Christian" and will open this superb attraction at the Grand theater, Jacksonville, Florida, early in January.

* * *

Secretary of the Interior Franklin K. Lane has gone into pictures. The genial Californian who presides over the vast public domains of the nation posed for the camera last week. The picture so taken will serve as an introduction to the educational Yellowstone pictures soon to be released in the Mutual program, by Thanhouser Film Corporation.

* * *

Shorty Hamilton, the Broncho comedian, is carrying around a black eye as the result of a realistic encounter he had recently with a company of his associate players during the production of "Shorty and the Prize Fighter," a release of January 6. Director Richard Stanton gave "Shorty" explicit instructions to plunge heavily against his assailants—for Stanton is an enemy of fake combats—and "Shorty" obeyed .

* * *

Anna Luther has been a busy little girl the past week, what, with acting the part of the wife in "A Man's Shadow," which is being filmed for the Kinetophote, and selling penny lunch tickets in a daily paper's campaign for cheap lunches for school children. Miss Luther has been spending her days in "reel" life as the mother of another's kiddie, and her evenings in real life selling tickets to help the kiddies of a thousand mothers.

* * *

M. Spiers of the Spiers Theater Realty Co., of Philadelphia, has just purchased two twin electric machines from the Automatic Ticket Selling and Cash Register Co., of the Lonaaon Building, New York, for use in the Century and Plaza theaters.

* * *

Carl H. Pierce, special representative for Bosworth, Inc., has just returned from a trip covering over five thousand miles, during which he has interviewed exchange managers, exhibitors and newspapers, ascertaining the needs of the various communities, interesting them particularly in the Bosworth productions and establishing an entente cordial with the local press. Day by day the leavening influence of the photoplay is being felt, editors and critics are coming to realize its importance and to devote corresponding space to legitimate news and it is to be hoped that continued awakening will ensue until the industry shall have come into its own.

* * *

Clune's Auditorium in Los Angeles, California, has paid the Pathe colored feature "More Than Queen," a high compliment by booking it for a week's run. This theater has the reputation of showing only pictures of exceptional excellence.

* * *

Among the letters received by Gladden James, the popular leading juvenile man of the Vitagraph company, was one from a daughter of Kentucky very anxious to get a position in a picture company. She said she had remarkable ability as an actress—her friends had told her so. She had had wide experience in church entertainments, and consequently had no hesitation in saying that she was equally proficient in old maid parts, young girl roles, as a mother or as a male impersonator.

* * *

One of the handsomest and at the same time most serviceable Chrismas souvenirs that has reached the World office this season is the gold pencil that Mr. Harry Sterling Goldman, of the Interstate Films Circuit, in the Strand Theater building, is sending out with his Christmas greeting.

* * *

Marguerite Snow has been insured by the Thanhouser Film Corporation for $150,000 as a guaranty against incapacitation. In company with other members of the Thanhouser "Zudora" company, the actress had a narrow escape from death last week. Miss Snow has been so widely heralded as the star of "Zudora," now being offered at the Mutual exchanges, that the Thanhouser managers decided to protect themselves against loss in the event she should meet with an accident.

* * *

Walter Belasco, of the Broncho Company, was in San Francisco's Chinatown recently working in some scenes for "The Chinatown Mystery," a thrilling newspaper story, to be released January 20. He was made up for a Chinaman—the weazened proprietor of a "hop joint." A real Chinaman approached him as he waited for instructions from the director. John Chinaman had mistaken him for a true Chinese.

* * *

J. Barney Sherry, veteran actor of the Kay-Bee Company, is seen in one of his favorite roles in "The Still on Sunset Mountain," a story of the moonshiners, to be released January 15. Mr. Sherry interprets the part of Jason Harper, a picturesque character of the hills, and he plays it with a fine degree of realism.

* * *

Jean Adair, who played a prominent part in the William A. Brady production of Emma Dunn in "Mother," which is released through the World Film Corporation, has been engaged by Mr. Brady for a prominent part in "Sinners," the Owen Davis play that is to receive its premier performance in the Ossining Prison.

* * *

Some beautiful California scenery, hitherto unfilmed, has been caught by the cameraman for "An Outlaw's Honor," a Powers-Universal drama wherein Wilbur Higby makes the usual capital villain, with Louise Granville as the heroine.

A dilapidated shack in the mountains of Inceville a dwelling that once sheltered a hermit in the pioneer days—serves as the background for the principal scene in "Through the Murk," an intensely interesting story of the hills, to be released by the Domino Company January 28.

* * *

Edwin August, master actor of the films, who is making that mysterious picture for the Kinetophote, and Bliss Milford, his leading woman in Kinetophote productions, have been invited to lead the grand march at the initial ball of the exhibitors of Trenton, N. J., which will be held at the Arcade Dancing Academy in that city on January 18. Hal August, who is playing in his brother's first Kinetophote picture, will accompany him and Miss Milford to Trenton.

* * *

Now that Bosworth, Inc., have engaged Fritzi Scheff for appearance in the film version of "Pretty Mrs. Smith," considerable temperament is likely to be noted at the Bosworth studio. The ever changing Fritzi is now at work at the studio under the able direction of Lois Webber. Watch Fritzi's gowns. A warning to women who follow the screen for their fashion hints.

* * *

Outside of being a first-class comedienne, Margaret Joslin has a wide reputation as a cook. Her specialty is doughnuts. She cooked two dozen of them which were used in the Essanay western comedy, "Snakeville's Rising Sons."

* * *

Mr. John H. Cossar has been quite won over to the cause of labor. In "The Lieutenant Governor" he takes the part of a Portuguese laborer. He says that the stunts he was put through has made him a sympathizer with the workingman forever.

* * *

Owen Moore worked opposite Elsie Janis in "The Caprices of Kitty," which was just completed and the print of which is en route to New York with Miss Janis. "Caprices of Kitty" will be given a private showing at the Strand theater shortly, at which Miss Janis and her friends will be present.

* * *

"The Kate Greenaway Girl of the Screen," the sobriquet applied to Louise Huff, the little Lubin actress, has traveled across the seas to relatives of the late Kate Greenaway, creator of the quaint Little Greenaway people of the past generation. Relatives of the Englishwoman have written to Miss Huff felicitating her upon the sobriquet and praising her work in Lubin photoplays.

* * *

Director Charles L. Gaskill, of the Vitagraph Company, sent one hundred pennies, and a dollar bill as a Christmas present to one of his little friends, and wrote upon the box containing the money this: "Spend the dollar and let the pennies take care of themselves. This is from the revised edition of our old friend, B. Franklin."

* * *

The I. K. L. M. Film Company have contracted with the Mica Film Corporation to handle the Kriterion Service in the Missouri and Eastern Illinois territory. Their headquarters will be located at 3214 Locust street, St. Louis, Mo.

* * *

The Rex-Universal Company, noted for their splendid photoplays, have featured wonderful Pauline Bush and Lon Chaney in a strong drama, entitled "The Sin of Olga Brandt." A novelty in the form of a screen within a screen has been introduced with a decidedly startling effect. One of the scenes represent a moving picture theater with the film being unreeled before the audience.

* * *

Few outside his intimates know that Edgar Jones, the Lubin actor-producer, is an indefatigable collector of specimen butterflies. Since his boyhood in the West he has added to his collection, which now numbers over eighteen hundred. It includes some rarities, found only in the jungles of South Africa, one from the deadly swamps along the Amazon, and his prize, a butterfly seen only in the valleys of the Alps.

* * *

To be your own father and mother are distinctions that will fall to Miss Ethel Grandin and John C. Brownell in a forthcoming film attraction to be released through the United Film Service by the Smallwood Film Corporation under the Grandin brand.

Director Ray C. Smallwood has prepared a pretty little comedy subject entitled "As Their Parents Before them," in which both of the above-named players will enact the dual roles.

* * *

Harry Edward and Jack Blystone, formerly of the Universal staff of directors, have joined Pathe Lehrman, owner and chief producer of the L-KO Comedies, and hereafter will assist in making the brand of film which is universally conceded to be among the funniest ever released.

* * *

So insistent have been the calls from exhibitors of motion pictures, that Ethel Grandin, who is appearing in Grandin Films in the United Film Service, has decided to make personal appearances in many of the theaters in and around New York city, where she will do impersonations of popular actresses for her audiences.

* * *

Thrills and thrills! Hair-breadth escapes and startling scenes make up the 101-Bison picture "In Jungle Wilds." William Clifford is as handsome and debonair as ever in his western outfit and beautiful Marie Walcamp plays the emotional role.

* * *

Sculptors and concrete architects are busy putting in the great arches of the massive gates which will mark the entrance to the Selig Jungle-Zoo. Within a short time the life-size stone elephant, lion, etc., will be hoisted to their places. Inside the grounds the work has been completed, with the exception of a single strip of land at the east side. The opening will not be deferred long.

Mr. W. N. Selig has purchased about four miles of film from E. Swift Train, grandson of George Francis Train, who has just come back from a trip to the Alaska-Siberian coast. He was gone eight months, and went as far north as Wrangle Island, where they assisted in the rescue of eleven survivors from the Karluck, an Arctic exploration vessel which was stuck in the ice for twenty-four days. Train secured some great pictures of native life, animals and scenery. He intends to go to the Philippines next year on a similar trip.

Picture Houses Projected.

NEW HAVEN, CONN.—Daniel P. Brown, 17 Hillhouse avenue, is having plans prepared for a one-story theater and store building, 62 by 141 feet.

WASHINGTON, D. C.—J. H. de Sibour, Hibbs building, is preparing plans for the remodeling of the Walker-Hughes market house into a modern two-story moving picture theater, to cost $60,000.

CHICAGO, ILL.—John Papp, 641 East 93d street, will build a one-story moving picture theater, 25 by 100 feet, to cost $1,000.

CHICAGO, ILL.—A. L. Himelblau, 179 West Washington street, is preparing plans for a one-story moving picture theater, 25 by 100 feet, to cost $12,000.

CHICAGO, ILL.—Emil J. Dirks, 1166 Diversey Parkway, is planning to build a modern fireproof moving picture theater to be erected in the early spring.

SPARTA, ILL.—Kennerly & Stiegemeyer, Benoist building, St. Louis, Mo., are preparing plans for a one-story moving picture theater, 41 by 110 feet, to be erected here in the near future.

SHELBYVILLE, IND.—Hoagland & Van Meter, 923 Hume-Mansur building, Indianapolis, are preparing plans and specifications for a two-story theater, office and store building. The structure will be fireproof and up-to-date in every detail.

BALTIMORE, MD.—J. Diggs, 2040 Druid Hill avenue, and H. S. Trimble, 612 North Chapel street, are planning to erect a one-story moving picture theater, to cost approximately $25,000.

BALTIMORE, MD.—The Amused, 412 East Baltimore street, are to expend about $10,000 for alterations and improvements to their theater building.

BROCKTON, MASS.—John Murphy and others contemplate the remodeling of a church property into a modern theater and store building.

LOWELL, MASS.—Harpoot & Topizian, Merrimack street, are to make extensive alterations to their moving picture theater.

HAMTRAMCK, MICH.—Klepisz & Bichanski, Detroit, are having plans prepared for a two-story moving picture theater, 30 by 108 feet, to cost $15,000.

MINNEAPOLIS, MINN.—Perry Crozier, 615 Plymouth building, are preparing plans and specifications for a one-story moving picture theater, 60 by 120 feet, to cost $20,000.

ST. PAUL, MINN.—A. E. Rydlun, 910 Andrus building, Minneapolis, Minn., has obtained the contract to erect moving picture theater, 46 by 115 feet, to cost $15,000, for George B. Ashworth, 643 Portland avenue.

ST. LOUIS, MO.—George Meiers, 3135 Park avenue, will erect a two-story moving picture theater, 60 by 135 feet.

ST. LOUIS, MO.—F. D. Anernathy is having plans prepared for converting a store building into a moving picture theater, to cost $8,000.

ST. LOUIS, MO.—C. W. Van Keuren, Wright building, is preparing plans for a one-story moving picture theater, to cost $7,000.

BROOKLYN, N. Y.—Cohn Brothers, 361 Stone avenue, are preparing plans and specifications for a one and two-story moving picture theater, 50 by 100 feet, to cost $20,000.

BROOKLYN, N. Y.—James McGowan, 1209 Flatbush avenue, is planning to erect a commodious moving picture theater to be constructed some time in April or May.

CINCINNATI, O.—Edwin Behymer, 3737 Eastern avenue, will erect a one-story moving picture theater, 40 by 140 feet, to cost $20,000.

COLUMBUS, O.—J. C. Campbell, Hartman building, is having plans prepared for a modern moving picture theater and store building. The theater will have a seating capacity for about 900 persons.

ELYRIA, O.—H. E. Wurst is having plans prepared for a moving picture theater to be erected on Broad street, to cost about $6,500.

TROY, O.—T. C. Shilling, Dayton, O., is having plans prepared for a one-story moving picture theater to be erected at Market and Franklin streets, to cost $10,000.

DUBOIS, PA.—J. H. Waylouis will build a one-story addition to his moving picture theater, 29 by 45 feet, to cost $1,500.

ERIE, PA.—Columbia Amusement Company will erect a one-story moving picture theater, 44 by 120 feet, to cost $15,000.

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Horstmann Wants to Retire

President Ernest H. Horstmann of Motion Picture Exhibitors' League of Massachusetts Does Not Want Office This Year—A Review of the League's Legislative Work.

By E. H. McCloskey, Special Correspondent of Moving Picture World.

THE members of the Motion Picture Exhibitors' League of Massachusetts will soon prepare to campaign against certain bills, which will come before the new legislature and which are deemed detrimental to the business in the Bay State.

A meeting of the Board of Directors will be called on Wednesday, Jan. 13, by President Ernest H. Horstmann, for the purpose of making arrangements for the election of new officers. And while it is the desire of the members of the league that President Horstmann occupy the executive chair for another term, Mr. Horstmann has stated to the World correspondent that he wishes to retire from office and under no circumstances will he accept another term. His retirement will be deeply regretted by all exhibitors in the state. He was the founder of the organization and during his two years' regime as the presiding officer he has worked untiringly in the interest of the association. His efforts have been very productive. Although he did not receive the co-operation of a large number of the exhibitors throughout the state, nevertheless he worked in their interests and fought against legislative bills which, if passed, would have proved serious to the moving picture business, and much of the time which he devoted to the business of the league was given at a financial loss. Many of the exhibitors in Massachusetts should realize that the league is working for their welfare from one end of the year to the other. These men should give the new officers of the league their hearty co-operation.

During the year of 1914, about fifteen bills adverse to the business were defeated in the legislature, through the work of President Horstmann and his associates. The citizens of the Puritanical Bay State are always trying to pass legislation that would injure the exhibition of moving pictures. It would give great encouragement to the executives of the League if every exhibitor in the state would assure them that they appreciate their work and are willing to co-operate with them at all times.

The "Twenty Minute" bill has already been submitted for consideration by the general court which has been elected for 1915. This bill, which was defeated last year, provides that no reel of film be allowed to run over twenty minutes and provides a penalty for any violation. Among other bills which were defeated was the censorship bill, which provided that the chief of the state police or his representative should inspect or approve every photoplay before it is exhibited in the commonwealth. The "Five Minute Bill," which compelled every exhibitor to wait five minutes between reels, was also erased from the statute books of the state, after a vigorous campaign which was led by President Horstmann. If he did not accomplish anything else during his entire tenure of office, he would be justified in taking pride in this. A bill to shorten the time during which moving picture and vaudeville shows might be open was also sent to the scrap heap. If this act had ever been placed on the statute books, it would be unlawful to display pictures except between the hours of one and five in the afternoon and seven and eleven in the evening.

Other acts which were defeated included a bill compelling the theaters to publish a scale of admission prices to hold for one year; a bill authorizing the mayor of Boston to revoke or suspend licenses; a bill for the prevention of overcrowding theaters; a bill which prohibited children under fifteen years of age from attending moving picture shows unless they were accompanied by an adult, and a bill favoring the regulation of admission to theaters.

The league is now conducting an active membership campaign. Those exhibitors in the state, who are not members of the organization, can show their appreciation of the work done by President Horstmann and associates, by joining league.

FREDERICK MURPHY BUYS NEW ENGLAND FRANCHISE

United Film Pictures to Be Distributed by Former Manager of Warner's Office.

Frederick B. Murphy, who has been the manager of the New England office of Warner's Features, Inc., at No. 209 Pleasant street, Boston, for the past eight months, has purchased the New England franchise for the productions released through the United Film Service (Warner's Features), Inc. Mr. Murphy is the first individual in this territory to branch out as an independent. He is a native of the Hub, but had been away from the city for a number of years. It is his intention to settle there now. He has established a regular runoff day, which started Wednesday and will continue every week on that day. He has received the good wishes of his friends for his success in this new venture.

He will maintain a branch office at Springfield, Mass., which will be under the direction of William F. O'Brien, and his Maine office is located in Portland and presided over by George Hickey. Charles H. Barolet will work from the Boston office.

Mr. Murphy and his road men are well known in the film business in New England, and during the week that he has been running the independent business Mr. Murphy has contracted to give his regular service to five new houses. They are the Opera House, Lawrence, Mass.; Academy of Music, Lowell, Mass.; Empire theater, North Adams, Mass.; Jefferson theater, Portland, Me., and the New Princess theater, Berlin, N. H.

OTHER NEW ENGLAND NOTES.

Exhibitors in the many manufacturing cities and towns of New England are looking forward to a great business boom. Their receipts have fallen off very much during the past two months on account of the general business depression, which forced a large number of the mills and factories to shut down or run on half time. Many of these manufacturing establishments have now announced that they will start to run full time in the near future.

Charles L. Winston, manager of the Empire theater at North Adams, Mass., made his debut as a blackface comedian last week and was pronounced a great success. Mr. Winston had booked George Darling, a New York performer, for an act at his house. Shortly before the opening of the performance, Darling sent a telegram that he was ill and would not be able to appear. "Charlie," by the way, is the youngest theatrical manager in the country and is a former Boston newspaperman. He endeavored to find a substitute, but was unsuccessful. He then decided that he would do the act himself; a card was placed on the stage announcing the blackface comedian. Manager Winston made his appearance before the audience, as the orchestra played, "I Don't Know Where I'm Going, But I'm On My Way." He was greeted with a ripple of applause. This encouraged him and he told some jokes and sang a few songs. When he reached his dressing room, he was asked where he secured the line of talk and he replied, "From an almanac I found in the dressing room." However, a new act was booked and appeared at the evening performance.

The Hippodrome at Morrisville, Vt., is now under new management. L. C. Emmons has sold it to William M. Johnson.

Charles Stern, manager of the Bangor, Me., office of the Universal Film Service, was registered at the Hotel Touraine, Boston, for two days last week, with his bride, with whom he had just returned from New York. "Charlie" visited many of his friends while he was in the city and was showered with congratulations.

John F. Patten, first vice-president of the Motion Picture Exhibitors' League of Massachusetts and manager of Bates opera house, Attleboro, Mass., is a most versatile story teller. Whenever you meet him, he has a new tale and they are not chestnuts either.

William Dowling, proprietor of the Magic theater, East Boston, visited Edward J. Farrell, New England manager for the General Film Company. Mr. Dowling was enthused over business. He states that he has been playing to capacity for the last two weeks. His matinees have been unusually well attended. In fact, he says that the patrons waited at the box office for an hour before it opened.

Frederick J. McIsaac, dramatic editor of the Boston American; Richard Sears, New England cameraman for the Hearst-Selig Weekly, and John D. Bogart, general manager of Hearst papers, witnessed a special exhibition of "The History of the World's Greatest War" at the New England office of the General Film Company, at No. 218 Commercial street, Boston.

Philip Keon has purchased the Salem theater building at Salem, Mass. It was one of the biggest real estate deals ever transacted in the Witch City, and is said to have involved $80,000. Mr. Keon is the proprietor of the Federal theater in Salem. The new house, which he has purchased, was formerly the leading playhouse in the city, but of recent years has been used for the exhibition of pictures.

Al H. Maley, manager of the Scollay Square Olympia, Boston; Samuel Grant, of the Eastern Theaters Company, and Ernest H. Horstmann and Frank Howard, of the Gordon enterprises, have become real devotees of bowling. Much rivalry is said to exist among them for the championship. It is rumored that they are contemplating the organization of a moving picture exhibitors' bowling league.

Samuel Pinanski, manager of the Modern theater, Boston, has assumed the managership of the Shawmut theater, succeeding Frank Prior. In the future, Mr. Pinanski will direct the destinies of both houses.

Franklin F. Plympton, superintendent of Tremont Temple, Boston, announces that he has booked the Eclectic feature, "Les Miserables," for a six-week run at his playhouse. This is the third time that he has booked this production. On the first booking, it ran for thirteen weeks and its second exhibition was for five weeks.

The Box Office Attraction Company's production, "Samson," was among the missing for a few days. It had been shipped from New York, but was lost in the holiday rush. The first exhibition of this feature in New England will be given at the Modern theater during the week of Jan. 11. The management of the theater is advertising this feature extensively, emphasizing that it is not a production of a Biblical play.

Harvey Watkins, general manager of the Keith interests, spent several days of the past week in Boston. During the visit, he called upon Edward J. Farrell of the General Film Company.

William Eckler, one of the proprietors of the Dreamland theater at Revere and the Peabody theater, Peabody, Mass., was seen in Boston during the week, having recovered from the effects of a severe cold.

L. W. McChesney, general sales manager for the Edison Company, has informed the New England exhibitors that his company's shipments will continue as usual regardless of the loss which the company recently suffered from fire.

Thomas Sprye, of the American Feature Film Company, has returned to his headquarters at No. 168 Tremont street, Boston, after a business trip through this territory. He declares, after interviewing many exhibitors, that business is holding up exceptionally well and that a substantial increase is anticipated.

Manager I. M. Mosher, of the new Franklin Park theater, Dorchester, Mass., reports that he played to capacity during the past week. His attraction was the Famous Players' production, "The Country Mouse," featuring Adele Farrington and Robert Bosworth.

George E. Stevens has booked the Life-Photo picture, "The Littlest Rebel," for the next two weeks at different houses throughout the western part of Massachusetts.

William White, manager of the Academy of Music, Lowell, has contracted for the Alliance program and will start in the middle of January.

H. R. Lefavor, proprietor of the View theater at New Bedford, is contemplating the purchase of the building in which his theater is located. He is using the Alliance program and states that "The Key to Yesterday" went big with his audiences.

Franklin H. Vine, New England manager for the World Film Corporation, has contracted with several new houses to use the feature productions of his company. Among them are the Melrose theater, Melrose, Mass.; New Comique, Montpelier, Vt., and the Pavillion theater at Barre, Vt.

Norman D. Merrill will become associated with the New England office of the Box Office Attraction Company on Jan. 11. Mr. Merrill is one of the most popular film men in this district. To affiliate himself with the Fox enterprise, Mr. Merrill will sever his connection with the Mutual Film Company. He has been manager of their Maine branch at Portland for some time.

Leslie Long, who was formerly connected with the Universal and Paramount Services, is now in charge of the New England shipments of the Box Office Attraction Company.

A moving picture exhibition was held in the Lexington, Mass., Town Hall for the purpose of adding to the Wellesley College restoration fund. Mrs. Mabel Wing Castle, president of the Lexington Equal Suffrage Association, and Mrs. E. R. Ferguson, of Lexington, both Wellesley graduates, were in charge of the affair, which netted a neat sum.

L. M. Boas, of the Academy of Music, Fall River, Mass., is now using the Alliance program. "Hearts and Flowers" was well appreciated by his audiences during the first three days of the past week. This production has been heavily booked in this territory.

Ben Abrams, special representative of the Alliance Film Corporation, was a visitor to Boston during the past week. He interviewed Jacob Laurie of the Beacon and Modern theaters and Robert Larson, publicity director for the Keith enterprises.

Harry F. Campbell, New England manager of the Box Office Attraction Company, has booked Winsor McCay's resurrection of that prehistoric but comic animal, "Gertie," to appear at Keith's Bijou Dream, Boston, for two consecutive weeks. This is the first time that a single reel feature has ever been booked for over one week at the same house. Mr. Campbell should feel proud over this accomplishment.

Manager Stanley Sumner of the Plaza theater, Salem, Mass., was so elated over the reception given to the Box Office Attraction Company's feature, "The Thief," with Dorothy Donnelly, that he could not wait to come to Boston to tell of the success, but communicated with Manager Campbell over the telephone. For three days he offered this attraction and played to capacity at each performance.

On Jan. 13, the Boston theater will discontinue the exhibition of moving pictures and will return to the legitimate. No reason has been given for the change of policy, but it is generally believed that moving pictures were not a paying proposition at this monster playhouse.

Mayor Curley had the pleasure of seeing himself in moving pictures as the guest of the management of the Park theater on last Saturday. At Christmas, Mayor Curley played a prominent part in spreading Christmas cheer throughout Boston by the distribution of Christmas baskets. The Park theater secured pictures of this Santa Claus at work. The mayor enjoyed the performance very much.

The story of the "Sleeping Beauty" was the special feature at the moving picture show for boys and girls at Tremont Temple last week. This was the fourth of a series of exhibitions for children and they have proved to be very successful. They are produced under the auspices of the children's players' department of the Women's Educational and Industrial Union.

The World Film Corporation's attraction, "Your Girl and Mine," gives every indication of being a winner throughout New England. The many suffrage societies throughout the territory are doing all in their power to make it a success.

C. A. Riva, proprietor of the Pastime theater at Tilton, N. H., is doing a fine business with the Eclectic feature, "The Exploits of Elaine." His playhouse is one of the most beautiful in New Hampshire. It was opened four weeks ago and is looked upon as a success. It is up to date in every detail and has a seating capacity of 400.

The Dreamland theater at Keene, N. H., has been closed.

Keith Buys Maine Theatre

The Keith Interests Have Bought the Star, Theatrical Landmark of Bangor—Will Be Called the Park—Was Built by Pope McKinnen and Has Interesting Record.

By John P. Flannigan, Special Correspondent of the Moving Picture World.

THE Park theater, formerly the Star, has opened under the management of the Keith interests, "The Walls of Jericho," a Box Office Attraction, being the opening production. The Park is the only specially constructed moving picture theater in Bangor in a building of its own, and is one of the most substantial of its kind in the United States. It is of brick throughout, fireproof, and has the largest seating capacity of any Bangor moving picture house.

Built by Pope D. McKinnon, and opened about a year ago as the Star, this big property has never been a bonanza. It was first managed by Arthur Allen, also manager of the Palace theater, also owned by Mr. McKinnon. Later, Mr. Allen severed his connection with Mr. McKinnon, who assumed the management of the establishment himself for a while, when Mr. Allen again took control, leasing it from Mr. McKinnon and running it with Universal backing. For a while the venture was successful, but terminated a few weeks ago, when the theater was leased to the Keith interests, and the name changed to The Park. It is now under the management of Stephen Bogrett, the local manager of the Keith theater, the Bijou. Mr. Bogrett has been manager of the Keith moving picture house, the Nickel, now closed. The staff of the Nickel has been transferred to the Park. With this move the amusement center of Bangor has been entirely shifted to Exchange street and the east side of Kenduskeag Stream. A few years ago the only theatres were on the west side.

The Park theater admission charge is ten cents for adults and children are admitted for five cents in the afternoon. This marks the passing of another five cent moving picture house. The Palace theater, on Exchange street, which has a Universal program, is now the only house in the city with a five cent admission. The Graphic is ten cents, and the lowest price at the Bijou, which is a vaudeville house, is ten cents.

SUNDAY OPENING IN BANGOR

At least a temporary settlement of the question of the opening of the moving picture theaters which has been agitating the Lewiston, Me., public, has been reached during the past week by an agreement made between the managers of the three theatres that each theater is to be permitted to run Sunday nights in turns. The gross receipts of the first Sunday evening performance will be turned over to the municipal authorities for charity and a percentage of the receipts for each subsequent performance is also to be given to charity.

A. L. Ehrgott, branch manager for the General Film Co., at Bangor, Me., and Mrs. Ehrgott, spent Christmas in Boston and New York.

Bangor moving picture theatres have no cause for complaint in looking back over the year just ended. It has been one of prosperity on the whole. Early in the year, at the request of the city government, alterations were made on several of the theatres to make them comply with the city fire ordinances, and this was cheerfully done. Higher prices are received for admission, better pictures are shown, and more satisfactory conditions prevail in general than a year ago.

SEND FILMS TO LUMBERJACKS

Perhaps the most unusual use to which moving pictures are being put in the State of Maine is that of entertaining woodsmen, isolated hundreds of miles from towns and cities. The Y. M. C. A. industrial department of this State is sending A. B. Clark into the big woods holding services for the men and incidentally entertaining them with the latest moving pictures. These are also shown at the Woodsmen's Y. M. C. A. building at Greenville. These men, keenly appreciate the pictures.

NEWS LETTER FROM WISCONSIN

By Midwest Special Moving Picture World Service.

Censorship of rag-time songs as sung on the present-day vaudeville stage is just as essential as the censorship of motion pictures, Miss Helen Welch of Janesville told the Woman's Civic League of that city.

Competition is keen in Sturgeon Bay, resulting in the installation of orchestras in the moving picture houses. The Gem theater recently had a band concert in front of its house on Saturday evening.

Julius Feldman and Fred Brown, who have opened a moving picture show in Brown's Hall at Wanzeke will give shows two nights a week.

The Star theater at Eau Claire recently had a film fire, but aside from the destruction of one reel of pictures no damage was done.

A moving picture machine has been installed for public schools at Fairchild.

Tax May Last Two Years

Internal Revenue Tax on Picture Houses May Be Imposed Again in 1916—Exhibitors Should Begin Work at Once to Obtain a More Acceptable Classification.

By Clarence L. Linz, Special Correspondent of Moving Picture World.

FROM present indications it would look as though American motion picture exhibitors will again be subjected to an internal revenue tax for the year 1916. According to data given out by a leading member of the Ways and Means Committee of the House of Representatives, who has investigated the matter, at the present rate of Government income, as produced by the customs revenue, the receipts for the present fiscal year will go behind by $70,000. This will be taken care of by the present internal revenue act, which, it is estimated, will bring in between $80,000,000 and $90,000,000.

Unless the war terminates in the near future, it will be incumbent upon the next Congress, which will convene in December, to take immediate steps for the renewal of the present internal revenue provisions, or enact new legislation with similar intent. On their part, in view of the dissatisfaction manifested by exhibitors all over the country by reason of the alleged improper classification of motion picture houses, it is incumbent upon the exhibitors to seek to have a more acceptable interpretation expressed of the provisions of the law of Oct. 22, 1914, which classes the movie houses with the legitimate theaters in the matter of assessment of taxes.

CRANDALL'S THEATER MAKES SHOPPERS' MATINEE PAY.

Harry Crandall's Theater Makes Afternoon Show Attractive to Tired Shoppers.

Many exhibitors in the business sections of the larger cities are overlooking a good bet, according to Harry Crandall, of Crandall's theater, who during the past few weeks has been able to materially increase his business by catering to women shoppers for the matinee performances. The popularity of the shoppers' period was first worked up through the medium of the newspaper advertising, circular letters so couched as to form a personal invitation to shoppers to make that theater their headquarters after a tiresome afternoon round of the stores, and the issuance of small cards on which were printed the schedule of commencement of the different shows of the afternoon and evening. This sort of advertising was greatly augmented through the special service offered to women patrons. The courtesy of the theater's attaches has made it a very popular rendezvous.

The "Shoppers' Matinee" is a feature of the business heretofore overlooked by exhibitors, but go into any up-to-date department store and you will very likely find an elaborately fitted out rest room.

Truly, the moving picture theater is the haven for the tired and it needs but little publicity to persuade the public of the fact. In Washington, the theaters have heretofore depended almost entirely on their night business for their existence. This does not apply now, for there are many days during the week when at several of the downtown houses the crowds are so great as to almost block the sidewalks. It requires but very little change in the usual policy of a house to get after this business. From the results seemingly obtained at Crandall's the returns are well worthy of the outlay.

ANOTHER BACHELOR GONE.

A number of exhibitors strolling into the offices of the Electric Film Exchange, in the Bank of Commerce and Savings Building, noticed the chair of George W. Smiley, the manager draped in black. Happily, there has been no death to mar the season's festivities, and Mr. Smiley asks the Moving Picture World to announce to its many subscribers the fact that all of this hilarity was due to the fact that while in New York spending the holiday season with relatives, he took unto himself a wife in the person of Miss Helen S. Peto, of that city. No one ever accused George of being very romantic, but the ceremony was performed at the Little Church Around the Corner, the mecca for all eloping couples, and George's was a real, last minute elopement. Congratulations are due the young couple and the very best wishes of all their friends are being heaped upon them.

OSBORNE BUYS FURNITURE.

There's more excitement yet to come, for there is a well defined rumor around town that Herbert M. Osborne, manager of the Eclectic Feature Film Company, another of the city's popular purveyors of motion picture films, is about to desert the ranks of the benedicts and lead a certain young lady blushingly to the altar. Mr. Osborne is very reticent, but always smiles and turns American Beauty rose color when the subject is broached. However, he was heard pricing a set of dining room furniture and asking whether, if he made a purchase, the same would be held pending his orders for its delivery.

LEAGUE TO TACKLE PROBLEM OF SCHEMES.

Country Store Night and Other "Schemes" Not a Real Help to the Business.

It is a strange thing, but in the moving picture business, more than in any other, the individual members are always trying to get ahead of the other fellow, and always to a mutual disadvantage. If one exhibitor opens up with three reels for five cents and seems to be getting the trade, his competitor will go him one or two better or seek to gain an advantage through the medium of a country store or some other scheme whereby the public will be impressed by the giving of something for nothing and will transfer its patronage and favor to the gift-distributors, and then the first-mentioned exhibitor comes back with something else. This is one of the many problems which the Exhibitors' League of the District of Columbia, following its reorganization during the month, will endeavor to solve. It is a common sense fact that no one producing company has a monopoly on well-acted, popularity-bringing photoplays, and the sooner the average exhibitor learns this and believes this, the sooner will amity reign among all. If you, Mr. Exhibitor, do not get what you think is your rightful share of the patronage of your neighborhood cast your own personality and that of your theater into the reflections from the mirror of public opinion and see what is missing. Are you and your employees courteous, your theater well kept, clean and sanitary; your music good, projection up to the standard? Ask yourself these and such other questions as may come to you, and find the answer for yourself before you start giving away all of your profits and find yourself the victim of your own poison distributed to commercially kill your fellow-exhibitor.

SUIT BROUGHT AGAINST DISTRICT AMUSEMENT CO.

Two Stockholders Bring Suit Against President and Secretary of Company.

Reid S. Baker and Martin Roth have entered suit against the District Amusement Company, and John Harry Miller, Fred W. Miller, Thomas D. Harper and Henry Dern, shareholders therein, to settle certain differences which have arisen in the business affairs of the corporation. The troubles seem to involve more particularly Messrs. John and Fred Miller.

The complainants, who are also stockholders in the company, claim that in November or December, of 1911, the Miller brothers were directed to purchase certain real estate at 419 and 421 Ninth street, Northwest. At that time they held office as secretary and president, respectively. It is alleged that they succeeded in securing title to the property for the sum of $41,000, later offering it for sale to the District Amusement Company for the sum of $50,000, which latter amount was paid. It is claimed that the Millers represented that they had paid $50,000, and that they thus made a secret profit of $9,000 upon the transaction, and the plaintiffs petition the court to call upon the defendants to make an accounting of the moneys involved.

The plaintiffs further aver that the defendants Miller are now engaged, and have been engaged in other business in Baltimore for the past year, and have given little personal attention to the business of the company here; that notwithstanding this, they have paid themselves a salary of over $2,000 a year; and that they have wrongfully connived and acquiesced in an action of one of their employees in converting to his own use $300 or more and have refused to take any action for the recovery of the money, although frequently requested to do so by the plaintiffs, and that the defendants have in other respects mismanaged and misdirected the affairs of the said corporation to the detriment of its stockholders.

The District Amusement Company operates the Leader theater at 507 Ninth street, Northwest. The property involved in this suit is not a theater building.

OTHER WASHINGTON ITEMS.

Now that the holiday season is over the box office receipts at the various houses in the National Capital are mounting up to the normal and the exhibitors are beginning to cultivate the smile which vanished during the recent very dull period. From all sections of the city come reports of improvement and from now until April a good business is expected.

Congratulations and well wishes for his future sucess are being heaped upon C. W. Sawin, formerly manager of the local branch of the General Film Company and up to the present time manager for the Paramount Feature Film Company with headquarters in Atlanta, Ga., who has just been designated district manager for the World's Special Film Corporation. Mr. Sawin spent the holiday period in this city.

Mr. Wertheimer, of the firm of Wertheimer Brothers, operating the Grand and Victoria theaters in Cumberland, Md., was a visitor here during the week. While in the city he contracted with the Eclectic Feature Film Company for a regular of service of features for the Grand and booked "Elaine," the new serial, for his other house. Benjamin Hack, operating the Colonial theater, in Martinsburg, W. Va., also booked "Elaine" while here last week.

HARD TIMES THEATER.

New Picture House in St. Louis Asks Only Two and a Half Cents.

By A. H. Giebler, Special Correspondent Moving Picture World.

A THEATER charging two and a half cents admission has been opened in the house formerly known as the World's Dream theater, at 1413 Market street. Two for a nickel admission is charged all during the week, but on Sundays and holidays the price is raised to five cents, and a box of candy is given with each ticket. The Hard Times theater, as the place is called, gives its patrons five reels of pictures, and has been playing to full houses. Jos. Cohen is manager.

INVESTIGATE IN ST. LOUIS.

The Illinois State Board of Fire Underwriters, who have made a report of the condition of East St. Louis, recommend that precautions should be taken by moving picture exhibitors of the city. A committee of the City Council will investigate the picture theaters soon, with regard to public safety.

OTHER ST. LOUIS NOTES.

Moving pictures have been made of all the classes of the Southwest Turnverein of St. Louis, a social and athletic association, showing the various groups and teams in the different drills, marches and athletic exercises. The pictures were photographed in Tower Grove Park, and were shown at the Cerokee theater, on Cherokee street and Ohio avenue, on Dec. 29 and 30.

At a meeting of the St. Louis Advertising Men's League, held at the City Club recently, moving pictures were used in a novel manner. An election of officers was held, and the candidates for the various offices were filmed in the act of making speeches urging their election. These pictures were made in advance, and on the night of the meeting the seekers after office stood behind the screen and recited the speech as the camera depicted their gestures and actions to the audience.

Charles Humpfeld, a musician of considerable local prominence, has been added to the orchestra at the Cherokee theater, on Cherokee street and Ohio avenue.

The Eagle theater, at 1719 South Broadway, gave its initial performance on the night of Dec. 19. The Eagle is just one door south of the old theater of that name, which was managed by F. L. Root, until the audiences grew so large that a new place to entertain them had to be built. The new Eagle seats 380, is fireproof, has sanitary drinking fountains, and all the other late improvements. The ground space covered by the theater is very narrow, and every seat in the house is directly in front of the screen. A five-reel program is given, and the Renfax Singing pictures will be put on as an added attraction as soon as the apparatus can be installed. The box office at the Eagle showed that three hundred more persons paid admission on the Christmas day just passed than on Christmas day, 1913. Further evidence that the amusement business in St. Louis is decidedly on the mend.

F. Wehrenberg, manager of the "Best" theater, at Jefferson avenue and Cherokee street, who has been in the habit of having a Santa Claus to distribute candy and toys to the children at the Christmas matinee for the last four years, varied the performance in a novel and pleasing manner on Christmas day just passed, by securing a man to play the part of Santa Claus, who is as nearly a double to the good old saint as it is possible for any one to be. The old gentleman who took the part is a sort of itinerant book peddler, and is a familiar character in St. Louis; he is short and fat, with long-flowing beard, red cheeks and sparkling eyes.

NEWS GOSSIP FROM MISSOURI.

By Kansas City Moving Picture Direct News Service.

GENE GAUNTIER, her husband, Mr. Jack Clark, and the Willis Wood theater gave Kansas City something new to talk about in the way of novelty. The management of the Willis Wood learned that Gene Gauntier was in town and decided that they would secure her services if possible. She agreed to their proposal. It was to the effect that they secure a film made by herself and her husband and show it at the Willis Wood; she and her husband appearing after the picture was shown and make little speeches. The plan was very satisfactory and for the past week she has been appearing every day after the picture "Come Back to Erin," in which she plays the lead with Mr. Clark. Mr. Clark made a decided hit with the audience with his Irish brogue which is unassumed. Kleine's "Officer 666" is also being shown.

H. M. Warner, vice president of Warner's Features, Inc., is in Kansas City on business. Mr. Warner announces that the company is shipping twelve reels of film into this office weekly at the present time and that in the near future it will ship twenty-eight.

The Royal theater in Kansas City had as its Christmas and holiday attractions the Famous Players release, the "Sign of the Cross." The lobby display put up for this picture was beautiful and was prepared by Mr. Butts of Kansas City. It consisted of two large crosses of electric lights over the entrance to the theater and several beautiful pictures of various scenes taken from the picture.

S. J. Baker, traveling representative for the Box Office Attractions Co., returned to Kansas City after a very extensive trip through Nebraska and Iowa, where he reports excellent business.

The Twelfth street theater closed a very successful week with the Griffith, Mutual feature, "Battle of the Sexes." The picture was well attended and Manager Durrin says that he had the most satisfied patrons that he has had for some time. He also announces that from now on the house will be an exclusive feature house, showing the best features obtainable.

George C. Rau, manager of the World in Motion and the Rex theaters, proved to be a Santa Claus to all of his employees. Mr. Rau presented to everybody, the porter included, at each house a five dollar gold piece for Christmas. His wife also gave everybody something. Miss Fitzgerald, who has been with Mr. Rau for the last eight years, was presented with a $150 set of furs and a beautiful diamond lavalliere.

C. L. McVey, acting manager of the Kansas City office of the World Feature Film Comp., is tickled to death by the arrival of a baby boy at his home. The new "film man" arrived December 18 and weighs eight pounds.

G. E. Akers, formerly a traveling representative for the Box Office Attractions Co., has taken the management of the Mutual "Runaway June" in this territory for the Serial Publication. Mr. Akers has had considerable experience in this vicinity and is well known and well liked by the exhibitors of the territory.

A. M. Werner, special representative for the New York Motion Picture Co., was in Kansas City several days. Mr. Werner is in this territory taking bookings for the "Wrath of the Gods."

C. W. Baldwin, manager of the Kansas City Poster Mounting Co., presented all of the exchange managers in Kansas City with fine boxes of cigars for Christmas presents. He also in many instances gave the girls in the offices boxes of candy.

Manager N. H. Spitzer, of the Box Office Attractions Co., reports an excellent business on "Gertie," the comic creation by Windsor McKay.

G. M. Anderson and Harry Chaplin paid Kansas City a brief visit on their way east. While here Mr. Anderson gave a lengthy interview to the newspapers.

UNIVERSITY MAY CENSOR PICTURES IN WISCONSIN

Legislature May Make University of Wisconsin Censor of Films

By Midwest Special Moving Picture World Service.

A BILL is reported to be under preparation in Wisconsin, to be introduced before the state legislature, which will vest the state university with the powers of censoring motion pictures. If such a measure is passed the work will be handled by the extension division of the university and its seal of approval will be necessary for the exhibition of any film. The extension division is using a great many motion picture in its work and in fact is one of the greatest promoters of the use of films for education purposes in the central west. As a result of its efforts a great many of the schools in the state are equipped with projecting machines.

WILL USE PICTURES TO TEACH GOOD CITIZENSHIP.

Civic Secretary Scholtz to Make Use of Pictures in Rural Schools.

Moving pictures will be used in the work of Walter Phillip Scholtz, who assumed his duties of civic secretary of the town of Neillsville—the first small city to create this position—January 1.

Mr. Scholtz is hired by the school board. Some of the early plans call for a series of Friday night meetings in surrounding rural schools, in which work the motion picture projection apparatus owned by the school will be utilized. A course in good citizenship is planned and suitable films will be selected for exemplication of this instruction.

OTHER WISCONSIN ITEMS.

Architect A. E. Swager of Milwaukee has been taking bids for a new 55x120, brick and terra cotta moving picture theater at Fortieth street and North avenue in that city. It will seat about 900 and cost about $20,000.

A modern opera house is projected for Kendall by A. H. York of that place.

"The Spoilers," the Selig picture, shown under the auspices of the Guild of St. John's Church, did capacity business at the Magee opera house in Evansville.

Roy Hannan of DePere has purchased a "taking machine" and expects to do quite a little camera work taking films in this section of the state.

Thomas Saxe of the Orpheum in Milwaukee and the Sentinel of that city were hosts to 1,000 newsboys. A special Christmas program, with the Vitagraph film, "Private Dennis Hogan," a talk by Max Owhie, a 97-year old Indian and a dance by his grandson, Then-Yan-Da, was prepared by Manager William M. Mick.

At the time when the question of national defenses and citizen soldiery was very much alive the Unique theater of Tomah did a good piece of business by booking the films of the Wisconsin National Guard, which were made at Camp Douglas. The demand for these films is good. They have been booked for Menahsa. At Marshfield, where Company A is located, they brought large crowds to the New Adler opera house. The militiamen share in the proceeds.

Plans for remodeling the Gem theater at Beloit have been discussed by S. Klein, who went recently from Chicago to take charge of the house.

Power to eliminate undesirable moving pictures as well as songs and vaudeville acts may be vested in Miss Emma Tyler, policewoman at Superior. The City Council has been contemplating a broad measure along this line because of difficulties sustained by the policewoman in ridding the Superior stage of offensive vaudeville.

The new manager of the Orpheum theater at Milwaukee, selected by Thomas Saxe, is William E Mick, formerly manager of the Gayety and later of the Shubert.

Censorship In Spokane

Commissioner Samuel Glascow, the New Censor in Spokane, Believes That Exhibitors Are in Favor of Clean Shows—Puts the Problem Up to the Theaters Themselves.

By Frank H. Madison, Special Correspondent of Moving Picture World.

CENSORSHIP of motion pictures in Spokane, Wash., will be left largely to the managers of the photoplay houses, according to Commissioner Samuel Glasgow, the new censor. The commissioner believes that the exhibitors will find that it pays to give clean shows. His policy was outlined at a conference in his office, to which he had summoned all the picture house owners in the city. B. W. Copeland, president of the local exhibitors, thanked him for the confidence shown in the managers and gave his opinion that the summary measures, to be used only as a last resort, would not be necessary. "We have some good men in the picture business here who deserve to be aided by the city government, rather than hampered," declared Mr. Glasgow.

SUNDAY OPENING STIRS GRAND JUNCTION

Church People in Colorado City Up in Arms Over Pictures on Sabbath.

The Sunday closing of moving picture houses has developed into a big local issue at Grand Junction, Col. The battle has developed into one of petitions with the Ministerial Association on the offensive. The church people set aside a Sunday for the signing of papers by those in attendance at religious services and the enlistment of volunteers to circulate the lists among citizens of Grand Junction.

One pastor is reported to have declared that he did not care to consider as members of his church any communicants who refused to sign the petition. The picture men prepared counter petitions asking that the city commission take no action on the matter at this time. The church people claim that the city council stands four to one in favor of closing the photoplay houses on Sunday.

MINNESOTA INTERESTED IN SHOWS FOR CHILDREN.

Public Spirit in the Northwest Works for Good Children's Pictures.

In order to help the managers of Minneapolis picture houses who are cooperating in the special childrens' shows, the Drama League of that city plans to conduct a publicity campaign. All organizations interested in child welfare work will be informed of the good work done by the Minneapolis exhibitors. It is preposed to have these special children's programs run for the full Saturday afternoon show instead of for one run. Standards just announced by the organization include the elimination of films showing bar and wineroom scenes, featuring of drunkenness and murders and robberies, abduction of girls, lure of shop girls, and flashy love stories.

Following the plan of the Drama League in Minneapolis, the Women's Civic League at St. Paul, Minn., has appointed a committee to secure special shows for children. A survey will be made to find out the kind of films preferred by the youngsters. The committee is composed of Mrs. Phineas N. Cardozo, Mrs. S. A. Rice and Mrs. E. C. Emmons. Dr. Dawson Johnson, public librarian, is co-operating in the work.

Moving pictures are not bad for the morals of youth, it has been decided in debate at the Biwabik, Minn., high school. The young debaters who upheld the photoplay presented their arguments well.

OTHER NORTHWEST ITEMS.

J. E. Frankson of Neche, N. D., has purchased a moving picture outfit and will operate a show at Bathgate, N. D.

Edward S. Curtis' pictures of the Indians of Alaska were given their local premier at the Tacoma theater in Tacoma. These are more than occasional moving pictures of the Pacific Northwestern tribes. He composed a scenario based on composite legends of love and war and the epic photodrama includes the distinctive tribal dances, war ceremonies, whale and sea-lion hunting and head-hunting expeditions.

Mr. and Mrs. F. A. Nance, who sold their show at Wayne, Neb., are now operating their moving picture show in the opera house at Wagner, S. D.

The Christmas show at the Lyric theater in Minneapolis, under the auspices of the Drama League, was a typical Yuletide offering. The program was made up of Dicken's "Christmas Carol," a cartoon cemedy, and a colored film of bird life.

F. M. Beaty has opened a moving picture show at Clinton, Minn.

Manager Moore of the Colonial theater at Tacoma, Wash., has installed a new electric generator. This house also has been making plans for the installation of a new pipe organ.

J. Piller of the Empress theater at Leeds, N. D., has been making plans for some extensive improvements to his house.

Art Totushek has sold his interest in the moving picture show at Hutchinson, Minn., to Ben Pawlak, who will continue the business.

F. A. Seeley is now manager of the Lyric theater at Atwater, Minn.

The Family theater at Bagley, Minn., has announced that hereafter it will give shows on Wednesday and Saturday nights.

Hamm & Hansen have sold the Gem theater at Sleepy Eye, Minn., to Schroder & Rosenthal of Graceville.

John Pesava, who recently sold his moving picture show at Zumbrota, Minn., has been looking over the field at Rush City, Minn., with a view to conducting a show there.

The Nemec theater at St. Cloud, Minn., has added seats to its balcony and now can handle almost a thousand patrons.

Frank McAndrews has been contemplating opening a moving picture show at Green Isle, Minn.

Saturday afternoon shows, especially for children, have been tried at the Columbia theater, in Brainerd, Minn., for three Saturdays and may be made a permanent feature. In one of the days, half the proceeds were donated to the local Associated Charities.

The Gem moving picture theater at Lidgerwood, N. D., has been sold to Emil Frieck of Wyndmere.

The Bijou theater at Barnesville, Minn., has reduced the number of shows to three nights a week—Tuesday, Thursday and Saturday. As holiday attractions this house had "The Last Days of Pompeii" and for the Sunday following New Year's "Quo Vadis."

J. J. Appel has been remodeling a building at Phillipsburg, Mont., to be used as a moving picture theater.

Free candy for the children has been a feature of the Saturday matinees at the Ansonia theater in Ansonia, Mont.

The opera house at Claire City, S. D., is now under the management of Joe Ercink and D. A Burnett of Lidgerwood, S. D.

E. H. Lower is again in charge of the Cozy theater at Tyndal, N. D., having purchased it from L. Jones.

The Bijou theater at Duluth, Minn., has adopted the "pay-day" stunt for Monday nights.

"Good Fellows' Day" was a pre-holiday event at the Blue Mouse theater in St Paul, Minn. The proceeds went to make more real Christmases in St. Paul.

A self-sustaining municipal theater for Helena, Mont., is the ambition of Alderman W. M. Biggs of that city. He thinks that one could be constructed and equipped for about $15,000.

Prize moneys received by the Lewis Junior High School at Ogden, Utah, have gone into a fund for the purchase of a moving picture machine to be used in the school work.

Mr. J. Kuchera has sold his Crescent moving picture theater at Kimball, S. D., to P. F. McCusker of Mitchell, S. D., who has been connected with the Redline Piano Company of Mitchell.

C. F. Johnson and Henry Foss have been planning to open a moving picture show at Stephen, Minn.

Lloyd Heron has purchased moving picture equipment and will operate a show in Dunbar Hall at Beaver, Minn., two or three times a week.

The Forsyth Opera House Company of Forsyth, Mont., has been incorporated with capital stock of $20,000. The incorporators are Bert Hammond, L. H. Wahl and A. C. Wilson.

A new moving picture house, 36x100 feet, seating 435 persons and costing about $20,000, is projected in Brigham City, Utah. It probably will be erected by a local stock company, which contemplates making an offer of $10 for a suitable name for the house. Building will not start until April.

Folsom & Tindall have opened their new picture house at Edgerton, Minn.

Juvenile patrons of the Bijou-Grand moving picture theater at Walla Walla, Wash., were given candy by Santa Claus at a Saturday matinee.

Songs by Chief Silver-Tongue were featured for a week at the Grand opera house in Pueblo, Col.

R. A. Lockridge has started a moving picture show at Mussellshell, Mont.

A two days' return engagement of "Dante's Inferno" was played at the Orpheum theater in Butte, Mont.

NEWS FROM SOUTH AND SOUTHWEST.

By the Midwest Special Moving Picture World Service.

ILMS of the Southeast Texas Fair at Beaumont, which were made for Manager J. C. Clemmons, of the Imperial theater, did a big business at that house for two days.

M. B. Trezevant tendered his resignation as general manager of the Association of Commerce at New Orleans, La., effective Jan. 1, to accept a position as general sales manager for the Coquille Film Company and also to become a member of the board of directors of that company. The company has been making plans for a studio at New Orleans.

The Colonial theater, at Greenville, Tex., is laying particular emphasis on the idea that an admission ticket entitles a patron to comfort as well as to a good picture show. "What is your comfort worth?" is the catch-line that leaves a way open for impressing the public with the Colonial's conveniences.

The Empress theater, at Muskogee, Okla., announces that it has changed its service and is now giving 4,000 feet of first run film, changed daily, for five cents. The Empress has been running three reels.

The Cozy theater, at Shawnee, Okla., has changed its admission price to five cents for all.

Joe Powers has changed the name of his house at Jonesboro, Ark., from the Pastime to the Jewel and gives as reasons for this action that the name Jewel suggests a spic and span house which it will be, also that the pictures will be as bright as a jewel.

Construction of the moving picture the-

ater for the Consolidated Amusement Company of Birmingham, Ala., has begun on Fourth avenue, between Seventeenth and Eighteenth streets, in that city. It will seat about 600 persons and will cost about $12,500.

J. L. McDonald, formerly manager of the Theatorium, at Wilburton, Okla., is now manager of the Cozy theater, at that place.

The Princess theater, at Denton, Tex., is using quotations at the head of its advertising, such as: "No profit grows where there is no pleasure ta'en? "Taming of the Shrew."

The Mound City theater, at New Orleans, La., has been giving away candy in connection with its Sunday night vaudeville and picture shows.

Ministers of Augusta, Ga., learning that a movement was on foot to have the moving picture theaters operated on Sunday, presented a petition to the city council asking that the request not be granted. They declared such action would be positively injurious to the life of the city and would be of small intellectual value.

The Queen theater, at Houston, Tex., was one year old December 17. The anniversary feature was World Film offering, "The Wishing Ring."

Manager George B. Falligant, of the Pastime theater, at San Benito, Tex., arranged a benefit picture show for the night of December 28 to help a local park improvement fund. One night each month the proceeds at the Pastime will be used for this purpose.

Manager Sidney M. Nutt, of the New Central theater, at Hot Springs, Ark., has installed a new $1,000 grand piano. A facetious reporter declared that Tex Griffin would be given the honor of uppercutting, swinging, jabbing and jolting the harmony out of this new toy.

A charter has been granted at Birmingham, Ala., to the Alabama Amusement Company, with capital stock of $2,000. Jake Wells is one of the incorporators and the action was taken as an inkling that the Majestic in Birmingham would be operated as a picture house. The other incorporators are M. L. Semon, Louis V. Clarke and Robert L. Gregory.

W. B. Futch, of Warren, Tex., has been making arrangements to open a moving picture show at Browndell, Tex.

A special smokers' balcony at 15 cents admission is a feature of the new Empire theater, which has been opened at San Antonio, Tex., by T. H. Apostolon, W. J. Lytle and A. Nicholson, lessees. A Hope-Jones unit orchestra has been installed and in addition to playing the pictures J. Arther Geis takes delight in giving selections by request. "Neptune's Daughter," the Universal picture, was the big feature picture of a grand opening.

Doak Aydelotte, of Tyllhoma, Tenn., and Barclay Morgan, of Henryetta, Okla., have purchased a lot in Okmulgee, Okla., to be used as the site of a new opera house, 69x102.

Fire destroyed the Lyric Theatre at Sulphur Springs, Tex., but most of the equipment was saved. The origin of the fire, which started in an adjoining dry goods store, is unknown.

A free show for farmer boys who attended a meeting of the corn club boys of that section of North Carolina was given by the Lyric Theatre at Lexington. The Lyric has been featuring "The Beloved Adventurer" and giving a copy of the book with each fifteen tickets sold for $1.50.

Attendance at the Belgian war pictures which were shown at the Columbia Theater, in Columbia, S. C., was increased by the activity of "The State" of that city. The paper offered prizes to the girl and boy and to the school selling the most tickets in advance.

Free picture shows, under the auspices of the Chamber of Commerce were important attractions at the first trades and market day at Donaldsville, La.

"Be a Crystalite" is a slogan adopted by the Crystal Theatre of Greenville, Tex.

"Masher" Nuisance Up Again

Problem Perplexing Exhibitors in Louisville, Kentucky—Subject Discussed at Several Meetings of Local League—Managers and Ushers Keeping Strict Watch and Acting Quickly.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World.

ONE of the most serious propositions Louisville exhibitors have had to contend with during the past few months is "the picture show masher." More trouble has been experienced this season than ever before and the exhibitors are at a loss as to just how to handle the situation. The Louisville Exhibitors' League has held several meetings at which the subject has been discussed. Men drop into the theaters and take seats beside women who are by themselves and become annoying. Very few women wish to make a scene or be the subject of a lot of notoriety and fail to report it to the managers. The consequence is that numbers of women patrons of the moving picture houses are adverse to attending shows either in the afternoon or night unless accompanied by friends, and in many cases have been annoyed unless the companion happened to be of the male sex. There has been some talk of providing special sections for men not accompanied by women, but no practical plan has been worked out. Ushers and managers at the theaters as well as operators are watching closely and doing all in their power to clean up the evil. Men who come into the theaters and take seats next to women when vacant seats are to be had are watched very closely, and if they again change their seats one of the employees or the manager of the theater will go to the first women and see if the man has been annoying. If he has been he is at once bounced and the box office ordered not to sell him any more tickets unless he is accompanied by women. The Novelty theater has been using a slide which requests that any annoyance be at once reported, but only one or two cases have been brought to the attention of the managers for fear of notoriety. The Novelty has also had its box office girls and paid employees mingle with the crowds. This latter form of detective work has done a great deal of good and many culprits have been identified. It is probable that warrants for arrest of offenders will be taken out shortly if no other way of cleaning up the evil is found.

MIX-UP BETWEEN TWO HOUSES OVER BRADY BOOKINGS.

Theater in Louisville Books "The Pit" Through Indianapolis—Neighboring House Books Same Picture from New York Office.

Louisville exhibitors are greatly interested in the outcome of a mix-up in bookings between the Mary Anderson theater and the Alamo theater. Both houses had bookings with the World Film Corporation to show "The Pit," the big William Brady production, on Wednesday, Thursday and Friday, Dec. 30 and 31, and Jan. 1. The Alamo theater had been running the World's features for several weeks on a contract signed through the Indianapolis office, which gave the film company the right to discontinue service on two weeks' notice. The Mary Anderson theater signed a contract with the New York office to start using the World features on Dec. 30, with "The Pit" as the first show. The Alamo theater was given less than a week's notice, according to officers of the company. Both concerns have advertised the feature for the same dates and both houses expect to show it. Fred Dolle, manager of the Alamo theater, went to New York City to straighten out the tangle. The Alamo received posters and photographs with which to start its advertising several days in advance of the dates for which the show was booked.

BUNNY SELLS SEALS.

John Bunny, the well known moving picture comedian, was recently in Louisville, where he played at the Gayety theater. Throngs appeared wherever Mr. Bunny happened to be. Mr. Bunny was the headliner in a vaudeville entertainment held in Levy Brothers' big clothing store, for the benefit of the Louisville Anti-Tuberculosis Club, which was handling a big sale of Red Cross Seals for Christmas. The store was packed and business was practically suspended for the time being. John Bunny and John Buschemeyer, Mayor of Louisville, were featured as the two "greatest living Johns." Pictures of the men were sold at auction for as high as $5 each. John Bunny exerted his well known wiles in selling seals and Mr. and Mrs. Carter DeHaven, the well known vaudeville stars, also took a prominent part in the entertainment. L. J. Dittmar, president of the Majestic Amusement Company, was one of the first subscribers to the fund to help fight tuberculosis in this year's campaign.

The Temple of Moloch," the Edison feature issued annually for the National Anti-Tuberculosis Association, was rebooked during Christmas week and was shown at the Ideal theater at Twenty-third and Market streets. Large crowds of association workers viewed the picture and pronounced it the best preachment to the public that has been made by the Edison company.

OTHER LOUISVILLE JOTTINGS.

Christmas week and the holidays kept things humming for the Louisville motion picture houses in spite of the fact that bad weather was experienced. Reports from various parts of the state show that country business has also been excellent and the local film exchanges have had all the business they could conveniently handle.

The Keith theater at Louisville has replaced Keystone comedies with travel pictures and has transferred the Keystones to the Mary Anderson theater, which is under the same management, but which is operated as a photo play house.

The S. & P. Film & Supply Company advertised a big reduction during the holidays on all supplies, machines and features. The concern has been making a specialty of ⅝x12 soft-cored carbons at $4.50 per 100. A 10 per cent. discount on all feature subjects during the next thirty days has also been advertised. The company has been very successful with a four-reel European war picture which rents for $25 per day or is handled on a percentage basis.

The Mary Anderson theater had a special program on Saturday morning following Christmas Day. This program was picked carefully by the Board of Censors and included "The Night Before Christmas," "A Study of Kittens," "Sea Anemones," "At Home in the Water" and "The Boy Rangers." Arrangements were made whereby free Christmas candy was awaiting the children on arrival at the theater.

The Casino, Alamo, Novelty, Majestic, Mary Anderson and Orpheum theaters all took part in boosting a big "Made in Louisville" dinner held under the auspices of the City Salesmen's Club during December. Slides were used in all the theaters and no charge was made for the service.

The Majestic Amusement Company, Fourth Avenue Amusement Company and The S. & P. Film & Supply Company were all featured in "Commerce of Louisville," a business publication which has just been begun. The paper featured business activity during 1914 and prospects for the coming year. More than one hundred concerns in Louisville were given space in the publication.

Eldridge Denham and A. W. Bragg, experienced motion picture men of Columbia, Tenn., have leased the old Princess theater at Russellville, Ky. The name of the house has been changed to the Star theater and the first showing was made on December 21. A Powers 6-A machine and 150 seats were installed. An electric piano furnishes music for the new house. Four reels of Universal films are shown and changed daily. Admission prices have been placed at five cents for children and ten cents for adults.

The Idle Hour theater of Uniontown, Ky., has booked the great Universal serial, "Trey of Hearts," and has made arrangements with the "Telegram," the Uniontown newspaper, to run the story in conjunction with the pictures.

Manager Harris, of the Princess theater of Morganfield, Ky., had a special matinee on the afternoon of Christmas eve, and invited all children under twelve years of age to attend the theater as his guests free of charge. Practically the whole town was present to receive the Christmas treat.

The Masons of Elizabethtown, Ky., donated the use of the Masonic Temple and furnished an operator and orchestra with which to hold a special performance for the benefit of the poor people of the city. Good crowds attended the benefit performance and numerous stockings which otherwise would have been empty on Christmas morning were filled.

Announcement has been made that the Pastime theater at Paducah, Ky., will be closed on January 2 for extensive repairs. The house will be remodeled and a larger stage built. The management expects in the future to show vaudeville as well as pictures.

John Couty and Jesse Kirby, of Smith's Grove, Ky., recently started a motion picture show in the Opera House. A unique form of generating electricity was employed until a six-h.p. engine and generator could be installed and some trouble was experienced with the current. An automobile was used to make the "juice" during the first few shows.

N. A. Wilkerson, of Mt. Sterling, Ky., is having the equipment in the Maxine Eliott theater removed, as the lease will be up in February and the house has not been successful. He will continue to operate the Tabb theater, which has always proved a good investment.

J. N. Landrum, of Lancaster, Ky., and W. B. Landrum, of Harlan, Ky., recently purchased the Cumberland theater, of Harlan, Ky., from F. F. Cawood. J. N. Landrum will move to Harlan at once and take the active management of the theater.

The Lyric theater at Jackson, Ky., is a newcomer in the mountain district of Kentucky. The theater has been open for about two weeks and is doing nicely. This is the second theater to open in the Breathitt county metropolis.

HONOLULU NOTES.

By Frank H. Madison, Special Correspondent of Moving Picture World.

The Ye Liberty theater at Honolulu had a moving picture camera man on the job when Mystic Shriners had a big procession through the streets of the city, preparatory to the adoption of sixteen candidates. The local pictures were regarded as quite an enterprise.

The Popular theater has inaugurated daily matinees. This house was one that celebrated Mary Pickford's birthday at the expense of the Famous Players, admitting free all girls on the day "Hearts Adrift" with "America's Little Sweetheart" was shown.

PHILADELPHIA NEWS LETTER.

By Philadelphia Special Moving Picture World News Service.

Mr. Calehuff, of the Calehuff Supply Company, which is located at 1301 Race St., announced the opening of the new Globe theater, at 59th and Market streets, on Monday, Dec. 28. The new theater is equipped with two No. 6A machines, rectifier, compensarc, spot lamps, etc. Messrs. Sablosky and McGuirk are the managers of the new establishment. This theater is a revelation to the lovers of all that is beautiful in the way of interior and exterior decorations. It is absolutely fireproof and has a seating capacity of 2,500 persons.

Mr. Calehuff reports that he is selling large quantities of American carbons and also states that his picture photograph frames, which are to be had and he invites every one to visit 1301 Race street and give his frames the "once over."

Lewis M. Swaab announces that he has installed complete equipment for the showing of motion pictures for the amusement of the sailors on the battleship Connecticut, also a big supply of Universal films.

Thousands of picture-loving people from Overbrook and Merion are being pleased each week by the manager of the Overbrook theater. Mr. Albert E. Brown is very critical as regards the pictures which are placed before his patrons and always insists upon a well balanced program, including romantic subjects and a variety of comedy of the latest releases.

The Belmont theater, which is one of several owned by Mr. Wheeler, and located on Fifty-second street above Market, has just celebrated its first anniversary. The management arranged a bill for the week, which not only proved attractive to the patrons, but was also indicative of the quality of pictures which will be shown during the coming year. On Monday a five-act drama, Feature Photoplay, "Human Wolves," headed the bill. On Tuesday the Life Photo picture, "Northern Lights," a five-act production of a famous play, was shown. On Wednesday the Feature Photoplay, "The King of the Beggars," and on Thursday the Life Photo offering, "The Grey Hound," were shown. On Friday, New Year's Day, when there was a continuous performance from 1:30 to 11 p. m., the Hepworth American offering, "Mistress of the Air," was shown. On Saturday a new Edison three-part drama, "The Colonel of the Red Hussars," first of the Young Lord Stranleigh series, was shown.

William S. Lloyd was appointed by Judge Thompson, in the United States District Court, receiver for the Liberty Motion Picture Company, a Delaware corporation. The receiver was appointed upon the petition of John Axford, a stockholder and creditor, and Walter C. Neeley, a stockholder. The petition followed a meeting of stockholders and creditors on Dec. 10, when it was deemed advisable to put the concern in the hands of a receiver to work out a plant of rehabilitation.

Louis Lemisch has conveyed the moving picture theater at the northwest corner of 17th and Annin streets, lot 86 feet by 58 feet, to Max Katzman, subject to morgages of $27,259.25.

Allentown is to become the proud possessor of another moving picture theater, according to plans which have recently been completed. The new theater will replace the three one-story frame buildings at 206, 207 207½ Hamilton street, now occupied by Siegfried's plumbing shop, Ewing's laundry and Meeker's provision house.

The plans call for two store rooms in the front with a lobby to the theater dividing them. The entire plot of ground, 26 feet by 120 feet, will be covered by the new structure, which is to be of the most modern fireproof construction.

Work on the new building will be started before April 1, when the leases on two of the stores expires.

NOTES FROM OTTAWA.

By F. J. Genest, Special Correspondent Moving Picture World.

The People's Forum, now being held every Sunday night in the Imperial theater, has been exceptionally fortunate in securing Dr. W. A. Hunsberger, the National lecturer of the American Peace Society. His address will be entitled "A Plea for the Passing of War." Following the lecture the Donald Heins orchestra will render a musical program.

Mr. G. Kalil, manager of St. George's theater on Bank street, has lowered his price of admission from ten to five cents. St. George's theater has the distinction of being one of the pioneer picture houses in Ottawa.

The English feature, "For the Empire," was given a special showing last week by All Features Limited at Exhibition Park before the 2,000 officers and men of the second Canadian contingent encamped nere. These men are soon to leave for the front and gave the film an uproarious reception.

Manager Welsman of the La Plaza theater has booked Paramount features for his theater to start next week

Christmas afternoon marked the opening of the Hippodrome theater, of Reading, Pa. The new building is of the most modern equipment and design and is perfectly fireproof throughout, being of concrete and steel construction. The interior decorations are of the most beautiful design and color and could favorably withstand the most exacting critic. The new theater is located on the Saylor property on High street and has a seating capacity of 1,100 persons.

Beginning on the afternoon of Dec. 28, pictures of the European war, which were taken under the directions and sanction of the Belgian Government, will be shown at the Opera House, which is located at Broad and Montgomery avenues. The exhibition of the pictures takes place at 1, 2:30 and 4 o'clock in the afternoons and at 7, 8:30 and 10 o'clock in the evenings, under the agreement that 50 per cent. of the proceeds of the sale of the pictures be given to the Belgian Red Cross Socity. It is said by many that have viewed the pictures that they are decidedly gripping in their reality and convincing in their simplicity, and that never before has a stronger plea for peace been advanced than is to be found in these pictures of the gruesome affair which has covered all of Europe with a mantel of death.

The moving picture theaters in this city continue to attract big crowds every night despite the war in Europe, which is beginning to effect nearly all lines of business in Canada. People who would hesitate to spend a dollar or more to attend regular theaters, are quite willing to "dig down" for ten or fifteen cents for an evening's amusement at a picture show.

Ken E. Finlay, manager of the United Motion Picture, Ltd., recently announced that he refused to allow the Imperial theater to be used by the People's Forum on the night of Mr. Henri Bourassa's address, giving as his reason that he feared for the safety of his theater. Mr. Bourassa is the Montreal Nationalist politician and editor of Le Devoir who has made himself decidedly unpopular by his views on the war.

The Majestic theater on Sparks street has become very popular with numerous government employees during the noon hours. It is situated quite near the Parliament buildings and many civil servants who remain uptown for lunch are in the habit of dropping into the Majestic after their mid-day repast. This theater is one of the few picture houses in Ottawa which has adopted the Ozone ventilating system, which insures a constantly changing supply of pure air.

The orchestra at the National theater is certainly deserving of praise. The National is showing moving pictures exclusively and is under the capable management of Mr. A. T. Charron.

NEWS LETTERS FROM DETROIT.

Architects William S. Joy & Company are taking figures on a brick store and theater building to be erected in the North Woodward district. Bids close Jan. 10.

Several hundred persons in the Medbury theater, Medbury and Hastings streets, filed out quietly on Christmas afternoon when fire was discovered under the stage. The blaze burned slowly and there was no danger at any time. When smoke began issuing into the auditorium, a little girl called "Fire!" but the manager ascended the stage and informed the crowd that there was a small blaze in the basement, but that there was no danger, and asked all to leave quietly. The audience arose quickly and filed out in orderly manner. The damage was very slight. This was the second fire in the theater within 30 days.

Herman Warren, of Wyandotte (a suburb of Detroit), contemplates the erection of a new picture theater to cost $20,000.

Manager Irons of the Washington theater reports that the Famous Players offering, the "Sign of the Cross," actually did a bigger business than he had anticipated. This picture opened at the Washington on Sunday, Dec. 27, and was very much appreciated by large audiences both afternoon and evening.

Hover Shea has taken out a permit for a one-story brick theater to be erected on Burdeno avenue, between West End and Cary streets, to cost $12,000. The owner is Emma Lancaster.

The National Photoplay Association, 1120 Chamber of Commerce, which has been offering from $25 to $100 for motion picture scenarios, has discontinued business.

H. H. Hallert, 1229 Gratiot avenue, has about completed plans for a $20,000 theater building to be erected on the east side. It will be one story high, 50 by 108 feet in size, to be of brick and terra cotta.

A. J. Gillingham, proprietor of the New Empire in Detroit, and a partner in the firm of Gillingham & Smith, controlling a chain of theaters in Grand Rapids, announces that since Jan. 4 Keith vaudeville formerly shown at the Columbia was transferred to the Empress, and pictures are being shown at the Columbia, while pictures and vaudeville is the policy at the Orpheum.

DETROIT HAS NEW THEATER

Rosedale, Detroit's New Picture House, Beautifully Appointed— Has 1,000 Seats.

With the general "opening up" which usually comes after the first of the year, N. H. Rounds, manager of the new Rosedale theater, looks for a big improvement in business. As reported last week, this new playhouse opened Christmas eve. Mr. Klatt, proprietor, has not made any great splurge, but instead opened quietly, mailing complimentary tickets to those living within a half mile of the theater. The Rosedale has a total seating capacity of approximately 1,000, all on one floor. The balcony is used for the operating room and the offices of the theater. The Rosedale auditorium has a high flat ceiling, decorated with heavy ornamented panels: the decorative scheme is blue and gold with Japanese hangings in the panels. The woodwork throughout is finished in black walnut. The Rosedale has a complete steam-heating plant and mechanical ventilating. Entrance to the theater is gained by a long vestibule, which seems to be the modern way of doing, especially in Detroit. This vestibule is of rough brick, Bedford stone and marble, and is 110 feet in length. It is lighted with special fixtures. On the whole, the Rosedale ranks with the most attractive theaters in Detroit and is a credit to its owner, Mr. Klatt, and the motion picture industry. W. B. Stratton was architect.

Prohibits Cafe Pictures

Building Code of Detroit Will Keep Cafes and Churches from Showing Motion Pictures Unless Halls Have Been Designed for Such Shows—Many Churches and Cafes Would Like to Show Pictures.

By Jacob Smith, Special Correspondent of the Moving Picture World.

IN the past thirty days at least a half dozen cafes in Detroit have applied for service from film exchanges, indicating that they contemplated putting in the necessary equipment to show photoplays. The first cafe to actually show the pictures was the Hotel Tuller. As soon as the matter came to the attention of Peter Jeup, president of the Detroit Motion Picture Exhibitors' League, he conferred with the building inspector and found that it was against the city building code for cafes to install this equipment. So he immediately had the matter brought to the attention of Mayor Oscar B. Marx, with the result that every cafe in the city was sent a letter calling their particular notice to the building code, which does not permit the showing of motion pictures in their places, and also informing them that the police department would take steps at once to stop any pictures which may be shown. The Tuller Hotel was the only place where any equipment had already been installed and where pictures were being shown. The part of the building code which prevents the showing of pictures in cafes is to the effect that "the chairs must be fastened to the floors, aisles be kept clear and other safeguards heeded."

President Jeup also told the Moving Picture World representative that some of the churches throughout the state have started to install motion picture apparatus, and that a number were already showing pictures. In most cases, this is against the State Fire Marshal law, which says that places showing motion pictures must not be over two feet above the sidewalk. As is generally known, most churches are at least three or four feet above the street level. President Jeup has sent a letter to the State fire marshal's office, calling attention to the violation on the part of the churches. "I do not see why churches should 'pick' on the motion picture industry," said Mr. Jeup. "Why don't they open cigar stores, eating places, saloons, etc., if they want to raise money, instead of an industry which has done more for the development of the present century than any other single one industry."

DRAWS COLOR LINE—PAYS.

Exhibitors in Detroit were very much interested in the decision made on Dec. 29 by a jurist in Lansing, Mich., where Claude E. Cady, manager of a motion picture theater, was found guilty of discrimination against negroes, it being alleged that he refused a colored man admission to his theater after the latter had purchased a ticket. Mr. Cady claimed that there were no vacant seats in his theater. The judge imposed a fine of $15 and $30 costs.

FINE THEATER TO BE BUILT IN SAGINAW.

Three Detroiters are behind a project to build a $150,000 theater in Saginaw, Mich., to be known as the Saginaw Hippodrome. A company has already been organized with a capital stock of $150,000 and it is expected to begin the construction of this new playhouse some time in the spring. The proposed location of the new theater is within the block bounded by Genesee avenue, Franklin street, Tuscola street and Baum street. The officers of the company are: Peter Wiederhold, of Saginaw, president; Edmund Schram, of Detroit, vice-president and resident manager (he was formerly connected with the National theater); Walter O. Webster, Detroit, secretary, and Mortimer Hoffman, formerly one of the assistant managers of the Palace theater, Detroit, treasurer and general manager. According to present plans, the theater will seat 1,600 and will cost over $100,000. There will be a main floor and balcony and a big pipe organ. The promoters expect to have the new house ready Sept. 1, 1915.

OTHER DETROIT ITEMS.

A new theater is in course of erection at the corner of Third and Putnam avenues; rather the theater is being remodeled from a building formerly used for cold storage. Mr. Prendergast is the owner of the new enterprise, which it is expected will be in operation by the first of or fifteenth of February.

A change in policy is announced by the management of the new Orpheum theater, which opened some months ago at Lafayette and Shelby streets. The change became effective Jan. 4. Afternoon performances will begin at 12:30 with six reels of first-run motion pictures, which will continue until 2:15. Eight vaudeville acts will next be shown, after which will follow the Hearst-Selig war pictures for which the Orpheum has the exclusive contract in Detroit. At 7 p. m. the motion pictures will again be shown, the regular vaudeville program following at 8:15. The matinee prices will not be increased, but the evening prices will be 10, 15, 25 and 35 instead of 10-20-30.

Bert St. Johns, who has been manager for some time of the Broadway theater, which is now showing "Cabiria," and who has been connected for the past fourteen years with B. C. Whitney, the theatrical owner and producer of this city, has resigned and on Dec. 26 left for San Francisco, where he will have charge of the Fred Thompson Toyland Company, which is to be one of the big features of the Exposition. At the Broadway, as manager, he has been succeeded by Jack Saunders. There was a report afloat that the Broadway theater is to be remodeled into an office building, but this is flatly denied by the management.

The Motion Picture Service Corporation, capitalized at $2,000, has changed its name to the Photo-Play Training Service.

Friends of Richard H. Lawrence, the popular young manager of the Garrick theater, will be interested in the announcement of his engagement to Miss Myra Amanda Martin, of Honeoye Falls, N. Y.

Ross Kay Hubbard, treasurer of the Garrick theater, also announces his engagement to a popular Detroit girl.

Frank J. O'Donnell, formerly manager of the Columbia in Grand Rapids, is the new manager of the Family theater.

M. Harlan Starr, manager of the Liberty theater, takes the greatest of pride in confirming the report that at 9 a. m. Wednesday morning, Dec. 30, the stork brought an eight-pound baby boy to the back door of his residence, which has been named William Harold Starr. Both the baby and Mrs. Starr are doing nicely. This is their second boy, the first being two and one-half years old. Mr. and Mrs. Starr have not decided whether the two youngsters will be producers, managers or proprietors; it may be that he will try to develop one of them as a "white hope" champion. Only time will tell. We know that both Mr. and Mrs. Starr have the best wishes and congratulations of their many friends in trade.

W. H. Buyce, formerly manager of the Royal and Casino theaters, has been appointed assistant manager of the New Empire.

KANSAS ITEMS OF INTEREST.

By Kansas City Moving Picture Direct Special News Service.

HERBERT WELSH, manager of the Colonial and the Orpheum theaters at Atchison, Kan., has closed the Colonial. His reasons are that the better features are costing more at the present time and that they, on that account, can go only into the best of the houses. The Orpheum, he says, is the best house in the city and the poorer theaters would get only the cheaper productions. Mr. Welsh said that he thought that it would be to his advantage to get the best pictures that were to be gotten and run only one show with them.

The Iris theater at Topeka, Kan., is conducting a queer contest. Each evening there is shown a slide with the rear view of some prominent Topekan's head. The party guessing who the head belongs to receives a ten dollar gold piece.

Carl E. Olsen, secretary for the Wichita, Kan., Film and Supply Co., was rather seriously injured recently when a taxicab ran into a bicycle which he was riding. He sustained several painful bruises and a severe nervous shock.

Miss Blanche Shepard of Wichita, Kan., lost a purse containing five dollars in bills and several other valuables in the Princess theater November 17. The purse could not be found at the time so Miss Shepard promptly forgot it. She was very much surprised on the evening of December 12 when she visited the theater and was handed her purse with its contents intact.

Tom Kress, formerly of Fort Smith, Kan., but now connected with the United Film Service, returned to his home to spend several days visiting his friends recently.

The Hip theater at Topeka, Kan., will show moving pictures in connection with the stock company that is now playing in the theater. The first feature to be shown at the house will be the Chicago Tribune war pictures.

The Grand theater at Lawrence, Kan., gained considerable popularity with the ladies recently when it showed a film demonstrating the fitting of a leading make of corset on living models. The show was for ladies exclusively.

The Twelfth Street theater, Kansas City, has booked Anette Kellermann in "Neptune's Daughter," the Universal offering, for a week solid, commencing Sunday, January 10. This house is now a feature house, and is booking such films as "The Thief," "Life's Shop Window," with Box Office attractions, and other large offerings for a week steady. This has proven by far the more profitable way to operate the house.

The Crystal theater in Kansas City is now showing four reels of pictures and vaudeville at five cents. Another house under what is rumored to be the same management is doing the same thing. A third house in the same location ran "The Master Key," a Universal serial feature, and two comedies, all first release pictures, on one day. This practice has hurt the business for everybody, and has done the parties managing the shows no good. For some time other exhibitors in the same neighborhood have tried to raise their prices to ten cents, but this practice prevents them from doing so.

The Royal theater in Kansas City showed Mary Pickford in the Famous Players' release, "Cinderella." The picture was well attended and everybody spoke very highly of it. The theater had one of the most attractive lobby displays for the picture that has been seen in Kansas City for some time. A large oil painting of "Little Mary" was the most prominent feature of the decorations, and a small crowd was in front of it at all times.

Acting Manager McVey of the World Feature Film Corporation in Kansas City had some difficulty in explaining the nature of a telegram that lay in his desk recently. The wire read, "Ship Painted Woman to Tulsa tonight as usual." The mystery was cleared up by Mr. McVey explaining that "The Painted Woman" was a film.

The first thing that attracts the attention of a visitor in the office of "Marty" Williams, manager of the Mutual Film Exchange, is a handsome smoking set that graces the top of his desk. Mr. Williams explains that the set was the Christmas gift of his inspectors, and he feels very proud of it.

Chas. W. Harden, formerly assistant manager of the Mutual Film Exchange, has been appointed special representative for "Zudora" in this territory. Mr. Harden takes the place made vacant by the resignation of Sol Berman, who is now in New York with the World Feature Film Corporation.

Mrs. M. Pauls, the only woman film representative that has ever visited the West, and who has been covering the territory adjacent to the Kansas City office of the Mutual Film Co., working on "Zudora," has completed her work. She has done remarkably well in placing this picture, and it is with regret that the film men of Kansas City see such an efficient representative leave this territory.

The House of Good Shepherd, an institution for incorrigible girls, is to have some moving picture shows in the near future. Three men are responsible for the performance, but they are all modest, and each shifts the responsibility on to the other. However, these are the facts: L. A. Wagner, chief engineer for the Lappe-Tighe Amusement Co. and also the Standard Amusement Co., is going to furnish the machine and operator; C. S. Edwards, Jr., manager of the Eclectic Film Exchange, is going to furnish the feature, a Pathe offering, "The Life of Our Saviour," and J. J. Burke is going to furnish several rattling good comedies.

S. J. Baker, representative for the Box Office Attraction Co., was slightly injured in a wreck on the Rock Island railroad near Carrolton, Mo., recently.

Although Sedalia, Mo., is not a large city, it has proven itself to be very metropolitan as far as its taste for pictures is concerned. The first time that the Selig picture, "The Spoilers," had appeared in the West was about the middle of December in Kansas City. It was shown only at one theater in the city. But the New Sedalia theater at Sedalia found that it was a good picture and immediately proceeded to book it. The result was that Christmas day and three days afterward the theater showed this remarkable photoplay.

The Lewis theater at Independence, Mo., is running moving pictures in connection with its regular performances of the stock company. This plan is very satisfactory and removes the tiresome wait between acts.

The Princess theater at Stanberry, Mo., showed the films taken at the Maxwell automobile factory recently to a very large crowd. The pictures were run in conjunction with the regular program, and proved to be highly entertaining to the patrons of the theater.

A reel of pictures taken at the factory of the Postum Cereal Co. was shown recently at the Star theater in Hannibal, Mo.

The theaters in Great Bend, Kan., were unusually good to the children on Christmas day. The Elite theater held its annual Christmas day matinee, at which a program picked especially for children was shown free of charge to them. At the Echo theater the Eagles had charge, and they gave a free performance to all children, besides giving them a toy. The result was that the children of the town saw two shows free of charge during the day.

The Palace theater is running "The Master Key," and reports great success from the serial. The theater is doing some very attractive advertising in the daily papers, which no doubt accounts partially for the success of the picture.

Several business men of Eldorado, Kan., had a Christmas tree erected in the Gem theater for the children of the city. The tree furnished a treat for nearly all of the little folks in the town.

A company making moving pictures of some of the leading cities in Kansas spent several days in Dodge City "filming" the buildings and the surrounding territory. The films will be exhibited for a short time in Topeka and Wichita, after which they will be taken to the fair at San Francisco, where they will be exhibited daily in the Kansas building.

The Hippodrome theater at Leavenworth, Kan., broke into print December 24 with an excellent advertisement wishing their patrons a merry Christmas and a happy New Year. The ad said that this wish applied to everybody in the city, "big or small—rich or poor."

A water pipe in the Photo Play theater in Concordia, Kan., burst recently, flooding the theater. Fortunately there was no one in the show at the time. The damage was repaired the next day and a show was given that night.

Jack Johnson, manager of the Echo theater at Great Bend, Kansas, has had difficulty in finding seats for everybody that wishes to see the Thanhouser offering, "The Million Dollar Mystery." This picture has proven very popular in Great Bend, and Mr. Johnson wishes that it would last longer than it does. However, when he has completed it he will run "Zudora," and he thinks that he will have as much success with it.

NORTH WESTERN NEW YORK.

By Billy Bison, Special Buffalo Correspondent of Moving Picture World.

MANAGERS of Buffalo theaters have been informed that moving pictures of national parks may be shown there and in other cities, in accordance with a plan of the Secretary of the Interior.

It is reported that Buffalo business men may build a $100,000 moving picture theater and business block in North Tonawanda, N. Y., just as soon as Sunday shows are permitted there.

Moving pictures, vaudeville and dramas are being featured in the Colonial theater, recently opened in Norwich, N. Y., by the Hippodrome Amusement Co. The officers are Adam Tennis, president; Peter Karl, vice-president, and Peter Tennis, secretary and treasurer. The same company has leased the Hudson theater in Peekskill, N. Y.

According to the Utica, N. Y., Observer, The Mohawk, a new moving picture theater, has been opened in Frankfort by P. J. and H. A. Thibault.

Moving pictures and road companies will be booked for the Beekman theater at Dundee, N. Y. The lease of this house has been taken over by Leland B. Earnest and Edwin K. Maurice.

The Co-Operative Amusement Co., which will "build, acquire and operate moving picture theaters in New York State and Pennsylvania," has been formed in Erie, Pa. The concern has already taken over the Venice and Victoria theaters in that city.

James S. Savage, owner of the Como theater, Buffalo, has taken over the management of the Abbot theater in that city.

The Cohoes, N. Y., Republican recently had an editorial on the popularity of the movies.

The Common Council of Binghamton, N. Y., has voted in favor of Sunday shows in moving picture theaters.

The Paramount Service has been introduced in Proctor's Griswold theater in Troy, N. Y.

The Shubert theater of Utica, N. Y., was recently reopened under the management of the Phoenix Amusement Co. Vaudeville and moving pictures are featured.

Miss Philomena Cavanaugh, press agent for Shea's vaudeville theater and Shea's Hippodrome theater, Buffalo, recently assisted in serving a free dinner given for a party of poor children. Clothing, shoes, stockings and candy were distributed.

Moving pictures between the acts of a stock company are a new feature in Buffalo. This has been introduced by Joseph W. Payton, manager of the Lyric theater of that city. Incidental music is supplied by the Lyric's symphony orchestra.

Moving pictures were among the features at a recent entertainment given by the Buffalo Ad Club.

The Tonawanda, N. Y., News recently printed a story on the use of moving pictures in the anti-tuberculosis campaign.

If Sunday shows are permitted, a Buffalo concern may open the Webster theater in Tonawanda, N. Y.

The Princess theater of Norwich, N. Y., has Sunday shows, despite the report that movies have been discontinued in that village on the first day of the week.

The Watertown, N. Y., Times-Standard recently printed an interview with Chauncey Olcott, who said that the cheap drama would be forced out by moving pictures and that the legitimate shows would survive.

The Happy Hour moving picture theater at Elmira Heights, N. Y., closed for the holidays so improvements could be made.

The Delphi moving picture theater at Lestershire, N. Y., will be reopened. The house has been completely overhauled.

The Standard Programme Film Exchange has been incorporated in Buffalo, with a capital of $100,000. The directors are Silas H. Bunce, George H. Verbeck, Wilbur B. Grandison, Clinton T. Horton and Archibald H. Lewis.

Moving pictures of various animals from all parts of the world were shown recently before the Buffalo Society of Natural Sciences by Raymond L. Ditmars, curator at the New York zoo.

Thomas M. Osborne, the wealthy warden of Sing Sing prison, treats his prisoners to moving pictures on certain occasions.

Henry Bauer, superintendent of the county almshouse at Buffalo, N. Y., gives moving picture shows for the benefit of his guests every two weeks.

Manager Michaels of the Academy theater, Buffalo, recently had a waltzing contest and cabaret performances in addition to his regular programme of vaudeville and moving pictures.

The burning of a film at the McLaughlin theater at Oriskany Falls, N. Y., recently caused a slight commotion among the audience. When the fire was discovered the people left the place in an orderly manner. The fire department responded, but its services were not needed.

Manager Moon of the Happy Hour moving picture theater, Buffalo, uses this attractive sign at the front of his house: "Spend a happy hour at the Happy Hour." He also calls attention to the faultless projection, perfect service, continuous performances, etc., at his house. Details of the new Happy Hour clock introduced by Mr. Moon as a unique advertising feature will be given later. He also posts at the front of his theater complete printed programmes of his daily attractions.

Manager Davis of Keith's theater, Buffalo, has added the Universal to the General service at his house. Of the wide range of features offered he picks six of the best. Francis X. Bushman and Keystone Comedies on alternate Sundays are among the attractions which draw capacity business to this theater.

Recent attractions at Buffalo moving picture houses: At the Hippodrome, was the Famous Players' offering, "Cinderella;" at the Teck, "Damon and Pythias," a Universal picture; at the Strand, "As Ye Sow," by World Film; Olympic, "The Strange Story of Sylvia Gray," a Vitagraph Broadway feature.

The manager of the Frontier moving picture theater, Buffalo, has requested Buffalonians to make this New Year's resolution: "Resolved, That in the interest of prudence, mental satisfaction and general well-being, I shall not miss a Sunday performance at the Frontier theater during 1915."

Censors Fine Exhibitors

Forty Exhibitors in Pennsylvania Fined Fifty Dollars Each—Showed Films Without State Censor Board's Sanction—Both Old and New Films Must Now Bear Stamp of Board.

By Pittsburg News Service.

ON Wednesday, Dec. 23, the State Board of Moving Picture Censors announced that from this time forward every film exhibited in Pennsylvania, irrespective of the time it has been on the market, must bear the official stamp of the board.

Forty exhibitors have been fined $50 each for showing films that have not been approved by the board. Since Jan. 1, when the board began operations, 6,116 reels have been submitted for examination, each reel containing 1,000 feet of film. Thus, 6,116,000 feet, or 116 miles of film have been examined by the State authorities.

The amount of fines and fees collected have made the State Board of Censors self-sustaining.

LOCAL 171 ELECTS.

Local 171, Moving Picture Operators' Union, recently held their annual election of officers with the following result: President, James A. Sipe; vice-president, Roy Groves; recording secretary, Harry F. Spang; financial secretary and treasurer, John Sipe; business agent, Frank Radcliffe; sergeant-at-arms, Al Miller. Regular meetings are held the first and third Sunday mornings, shortly after midnight at the headquarters, fourth floor, 127 Fourth avenue, Pittsburg.

FELT HE HAD TO CHEER.

"John Smith," said to be the docket name of Paul Sturnagle, a well known resident of Sewickley, near Pittsburg, told Magistrate J. J. Sweeney in Central Police Court recently when fined $3 that he would have his case reported to the State Department by the British Consul and that he probably will prosecute the police.

He was arrested in a downtown nickelodeon when he disobeyed the request of an usher to refrain from cheering the motion picture showing Canadian troops drilling on Salisbury Plains.

OTHER PITTSBURGH ITEMS.

An edict by Mayor Rockwell of Marietta, Pa., puts a ban on Sunday advertising at the moving picture theaters.

The police have been instructed to see that no posters are left out on Sundays.

The Boy Scouts of Tarentum recently gave a four-reel motion picture show in the Y. M. C. A. auditorium. The entire proceeds were used for Boy Scout work in this place. Two reels of Boy Scout life were shown on the screen, including camp scenes and "hike" views. The training of the scout was vividly illustrated. Such things as woodcraft, first aid to the injured and numerous other features were presented. Two reels of films showing West Point Cadets were also included in the program. The training quarters of Uncle Sam's boys were exhibited with photos recently taken at the Hudson River School.

The Grand and Lyric theaters at McKees Rocks, near Pittsburg, were recently opened, the proceeds of the first Sunday shows being donated to the poor people of this borough. Films are donated by Mr. Schuchman, of The Film Exchange, 212 Fourth avenue, Pittsburg. These houses expect to continue Sunday showing of moving pictures.

Manager Wood, of the Grand theater, at Indiana, Pa., was recently in Pittsburg, where he purchased a complete lighting outfit which will be installed at once. The plant will supply direct current and will increase the projection efficiency a hundred per cent. When the Grand theater was built everything used was of the best quality and every point was covered with the exception of the projection light, which could not be had at that time.

The Globe theater, at Washington, Pa., of which J. W. Mercer is manager, recently went through a complete remodeling and renovating process. The Globe has a seating capacity of 1,200 and is owned by T. M. Harton Company.

Ludwig Hommel & Company, the "Everything for You Playhouse" people, report that they have sold during the past month a total of six Wagner Rotary Converters. These converters take AC from the Electric Light Companys' lines and deliver DC at the arc.

John A. Strouss and Hays M. Jenkin filed a bill in equity against Sheriff George W. Richards, H. Cohen and others, asking an injunction to restrain the defendants from removing chairs and a piano from a theater building at Beaver avenue and Juniata street, Northside, Pittsburg, Pa. The plaintiffs state that they have filed a mechanic's lien against the building and contents for materials to the amount of $1,622. Another creditor secured judgment for $146 against the owners of the business and it is claimed proposes to take away the chairs and piano in settlement. A preliminary injunction was granted by Judge John D. Shafer.

Manager Levenson of the Renfax Film Company, Pittsburg, Pa., reports that during the past thirty days he has installed his musical motion pictures in twenty-six houses. One of the users of these musical moving pictures in Washington, Pa., reports that the feature pleases his patrons so well that he was requested to repeat several subjects.

Mr. and Mrs. C. A. Baldwin and daughter, Pittsburg, the former who expects to become manager of the Beaver theater, Beaver, Pa., arrived in that town last week and have taken rooms with Mrs. Phillis on Sharon avenue.

The Seltzer Automatic Music Company reports the sale of one of their large $4,500 Seeburg motion picture players, to be delivered May 1 to a new house of 700 seating capacity to be built in Pittsburg some time this winter.

W. B. Jones, manager of the Industrial and Domestic Film Company, is in the West Virginia mountains with hts cameraman, filming some difficult problems to be found in the production of gas.

The Schoen Music Company installed a Peerless photoplayer, costing $3,500, in the new Alhahmbra theatre at Monongahela City, Pa., which opener a short time ago. The instrument is reported to be giving excellent satisfaction.

The Feature Film & Calcium Light Company sold two Mirroide screens measuring 13x17 feet, to the Penn Amusement Company, at Uniontown, Pa., last week, for use in two of their houses.

New Castle's new motion picture house, The Dome theater, owned by Spear & Marousis, recently opened. This house has a seating capacity of 420 and is up-to-date in every respect. Music is supplied by Wurlitzer style G organ costing $1,500.

J. D. Simpson recently installed a Wurlitzer style G organ in his Orpheum theater at Brownsville, Pa.

Marion S. Pierce, president of the Moving Picture Exhibitors' League of America, recently wrote the Pittsburg League, complimenting the members on their attitude in regard to legislative matters and urging a large attendance at the State Convention in Harrisburg, Jan. 26, 27 and 28.

With the expectation of its completion about the first of the year work has been rushed on the new Majestic theater, in Charleroi, Pa., owned by Messrs. Hepler

& Mathews. This house will have a seating capacity of about 1,100. The feature Film & Calcium Light Company supplied two Powers 6-A motor driven machines, complete with loop setter.

The Morris theater, at Woods Run, near Pittsburg, has contracted for the Renfax Musical Motion Picture.

Damage of $15,000 was caused by a recent fire at Northview, a suburb in West Virginia, which destroyed the Dixie motion picture theater.

An application for a Pennsylvania State charter of incorporation has been made by Frank D. Seidel, J. E. Fulton and E. G. Hays for an intended corporation to be called the "Delton Amusement Company," the character and object of which is buying, leasing or otherwise acquiring and selling, letting or otherwise disposing of, and establishing, maintaining and operating theaters, moving picture exhibitions, bowling alleys and other places of entertainment.

Last week a three-reel film showing the lumbering operations in Louisiana, was exhibited at the Pastime theater, State College, Pa. The films were shown under the direction of the forestry department of the college and were in the nature of an illustrated lecture.

BOARD OF TRADE REMEMBERS J. W. ALLEN.

San Francisco Organization Gives Token of Appreciation to Former Warner's Manager.

By T. A. Church, Special Correspondent of Moving Picture World.

AT the close of the regular weekly meeting of the Film Exchange Board of Trade of San Francisco, held on Dec. 23, Maurice L. Asher, secretary of the organization, arose and in a few words of unqualified appreciation presented to J. W. Allen, former district manager for Warner's Features, a handsome gold handle umbrella suitably engraved. Mr. Allen was taken entirely by surprise at this gift from exchange men with whom he had been in close touch for but a short time, but rose to the occasion and received the token with moist eyes but with a clear speech that made all feel that their efforts had not been in vain. Mr. Allen is leaving San Francisco to go to Los Angeles and take charge of the California Film Exchange in that city. He has been one of the hardest workers for the success of the local Board of Trade and may be relied upon to assist in similar work in the Southern city whenever called upon.

NEW THEATER FOR OAKLAND.

The Turner & Dahnken Circuit has completed arrangements for taking over a large theater to be erected at Fourteenth and Franklin streets, Oakland. Negotiations toward this end have been under way for several months, but have now been consummated and plans for the building are now being drawn by Architect Carl Werner, Phelan Building, San Francisco. The building will be a twelve-story structure, with the theater occupying a large part of the ground floor. The house will have a seating capacity of about 2,700 and will be by far the largest and most sumptuously decorated of any theater on the East Bay side.

OTHER SAN FRANCISCO ITEMS.

The first floor of a store building at 1049 Fillmore street, owned by G. Berson, is to be remodeled, and when this work is done the place will be opened as a moving picture theater. W. L. Schmolle, 166 Geary street, is the architect in charge.

A new floor has been added to Tait's Cafe on O'Farrell street and a system of spot lamps has been installed under the direction of Herman Lubfin, well known in moving picture circles. The new hall will be used for dancing and can be used on occasions for the showing of moving pictures.

The Poppy theater on Sixteenth street has given up the use of a regular program and is now booking feature attractions.

Kahn & Greenfield, who conduct a circuit of high grade moving picture houses here, remembered their many friends in the local film trade on Christmas by presenting them with boxes of fine cigars bearing labels made especially for them. Their thoughtfulness and expressions of good-will were greatly appreciated by exchange men and others.

Through the generosity of the Golden Gate Film Exchange, Inc., the prisoners of Folsom Penitentiary were treated to a moving picture show on Christmas, the great Selig production, "The Spoilers," being the feature presented. This concern not only supplied the film but the machine and operator as well, the show being given by M. Calmy and M. S. Fairbanks.

C. F. Unger, who conducts a large amusement place at Selma, Cal., was a visitor here during Christmas week.

David A. Curry, renowned as the "Stentor of Yosemite," who has been showing moving pictures of the valley and of the high Sierras at the Savoy theater during the past two weeks, donated the receipts of one matinee recently to the municipal Christmas tree fund.

The United Program Film Service of California has been incorporated here with a capital stock of $60,000 by J. L. Warner, S. Solomon, P. Franklin and L. S. Warner.

The Zone Film Company has been incorporated at San Francisco with a capital stock of $50,000 subscribed in full. The incorporators are M. R. Le Baron, G. A. Collins and P. A. Cooley.

The Panama theater, Market street, near Golden Gate avenue, featured Scout Younger during Christmas week, the famous outlaw being present to talk on his past experiences. A great collection of outlaw curios in the lobby served to attract a large crowd.

Articles of incorporation of the Kachukoggo Kabushiki Kaisha have been filed at San Francisco with a capital stock of $20,000, the interested parties being T. Nakamura, S. Osia, I. Suguyama, S. Akishige and F. Taniguchi. In spite of the formidable name of the concern it is announced that its sole purpose is that of engaging in the general amusement and moving picture business.

The Macograph Moving Picture Company, Spreckels Building, has commenced work on a four-reel production in which pupils of the school maintained by this concern will take part. The leading roles in the subject will be taken by Pearl Cliftian, Leroy Reilly, Miss G. Fox and Miss Katherine Carleton. The production will be under the direction of Walter L. McGinn.

The initial presentation of the World Film offering, "Mrs. Wiggs of the Cabbage Patch," took place during Christmas week at the Tivoli opera house and attracted a great crowd. The production was filmed in a suburb of San Francisco and the courtroom scene was arranged under the direction of Theodore Roche, a local attorney.

G. A. Metcalfe has been appointed sole jobbing agent in this territory for the new Baird projector and the first machine received has attracted a great deal of attention. Two of these new projectors have already been ordered for one of the finest local houses.

The Grand theater at Elmhurst has been opened again after having been closed for a short time.

J. V. Spaugh, formerly of the Colonial theater, Merced, Cal., and of the Pacific theater, San Francisco, is now conducting the Colonial theater at Eureka, Cal.

A. B. Attell has taken over the Lincoln theater at Alameda, Cal., and the house is now being conducted under his management.

The Gem theater at Kennett, Cal., was closed down recently owing to a quarantine in the town.

The Princess theater, Oak Park, Cal., is now giving a program of Golgate features, seven changes a week being made.

The Geographical Feature Film Corporation has been incorporated at Pasadena, Cal., with a capital of $10,000 by F. Huber, Esther J. Johnson and H. Huber.

The Maywood opera house, recently destroyed in a disastrous fire that visited Corning, Cal., is to be rebuilt by the Foster Company. The new theater will be on the ground floor, instead of upstairs, as formerly.

The new Novelty theater being erected at Martinez, Cal., by Mrs. V. Gray is nearing completion. Four hundred opera chairs of the latest design will be installed.

A fire occurred recently in the basement of the Garrick theater at Stockton, Cal., but the loss to the house was comparatively small. The fire was caused by an over-heated furnace.

The Actograph theater at Sacramento, Cal., is being remodeled and refurnished, but the regular performances are not being interfered with. A new photo-player has been ordered and will be placed in position shortly.

A fire occurred recently in the Star theater, Selma, Cal., the blaze originating in a defective flue. The show management quietly asked those in the rear to walk out and the house was emptied before it was learned by any in the audience that there was a fire. The blaze, which was between the ceiling and the roof, was extinguished with chemicals and within a short time the show was resumed.

C. M. Pyke, the first manager of the Barton opera house, when it was opened at Fresno, Cal., twenty-seven years ago, visited that city recently as advance man for European war pictures, which are to be shown there shortly.

Marshall Flagg of Turlock, Cal., recently made an official inspection of the moving picture houses there and has rendered a report to the City Council. It is asserted that these do not conform entirely to the local ordinances covering the subject of public safety, but before making an order necessitating changes in the houses an investigation will be made to ascertain the building requirements in other cities.

The pupils of the Modesto schools were dismissed one afternoon recently to enable them to see the "Picturesque Hawaii" films at the Modesto theater. The films were first shown to members of the school board and they were so impressed with their value that arrangements were made for the attendance of the school children in a body.

Weinstock, Lubin & Co., of Sacramento, Cal., were the hosts during Christmas week to about four thousand children of the Capitol City, the youngsters being presented with free tickets to Ray's Photo Plays, 421 K street, where a typical Christmas program was featured.

NOTES FROM NEBRASKA.

By Frank H. Madison, Special Correspondent of Moving Picture World.

Along with six business houses the opera house at Central City was destroyed by fire December 27.

The Sterling theater is the name of the house at Nelson which heretofore has been known as the Elite.

Saturday afternoon picture shows for the country folk will be a feature of the operation of the moving picture show at Riverton by John Wickstrom and Bert Harwood.

Harry Higgins will be the manager of the new Gilbert theater on Court street in Beatrice.

W. J. Lorenz of Plattsmouth has opened a moving picture show at Odell.

SUNDAY ENTERTAINMENTS HELP CHRISTMAS TREE

Four Chattanooga Picture Houses Give Shows Under Auspices of Rotary Club—Step May Lead to Sunday Opening.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World.

THE Chattanooga Rotary Club recently made arrangements with the exhibitors' and Rotary member, Howell Graham, whereby four of the theaters on "Quality Way" were opened for a Sunday performance upon condition that the proceeds of the show should go to help defray the expenses of the Community Christmas Tree. The show was held on the Sunday previous to Christmas and 1,045 persons paid ten cent admissions to the four theaters. The well known film showing the life of Christ from his birth to the resurrection was shown. Besides the $104.50 paid in admissions, $18.86 was placed in the special donation boxes placed in the lobby of each theater. Of this amount $70 was held back to pay for the use of the films, although Mr. Graham made no charge for the use of the theaters, electric current or services of his employees. The fact that 1,045 persons paid admission to see the special pictures encourages the Chattanooga theater managers in the opinion that something may be done about the Sunday closing law before long. A great many persons are anxious to see the theaters open and good crowds could probably be drawn.

JUVENILE PROGRAMS.

The Nashville papers have taken a good deal of interest in the special Saturday pictures for juveniles which recently started at the Princess theater. The pictures are shown from 10 o'clock in the morning until 1 o'clock in the afternoon. The Nashville papers have printed a number of articles showing how successful children's programs have been in other cities and called attention to the fact that moving picture theaters of Washington, D. C., exhibit special educational pictures two days in the week for the benefit of school children.

OTHER NASHVILLE NOTES.

All of the newsboys from the Sentinel and other newspapers of Nashville, Tenn., were recently the guests of the Queen theater, where they were shown the great Paramount Western feature, "The Bargain," in which William S. Hart is the headliner. The boys took great interest in the pictures, which they claimed were a "darned sight" better than "Nick Carter's" or the ordinary run of paper bound books with which the "newsie" and messenger boy generally wile away their spare hours. Manager Shorey was very much pleased with the interest the boys displayed in the Western pictures. The same picture was also shown at the Fifth Avenue theater as a special Christmas offering later in the month.

The Belmont theater, the handsome suburban house of Nashville, arranged for a special Christmas day matinee at 3 o'clock. "The Chimes," the big Shubert feature (World Film) in five parts, in which Tom Terris takes the leading part, was presented. The fact that "The Chimes" was a big Broadway hit last season made its appearance in movies very interesting to the suburbanites.

Conditions throughout Tennessee have improved considerably during the past few weeks, due to a better movement in both cotton and tobacco, and moving picture houses in the smaller towns have been busier than for some time past. A number of small houses which closed when the war tax was first announced have paid their tax and are running again.

O. B. Cleveland and Buford Macey, of Lebanon, Tenn., have purchased the lease of F. E. Draper, of Nashville, on the Lyric theater, of Lebanon. The new proprietors have announced that they expect to improve the service considerably and operate one of the best houses in the Lebanon district. A number of improvements in equipment are under consideration.

Moving picture houses of Cleveland, Tenn., have been very successful in showing pictures recently made of "Greater Cleveland." Every Cleveland industry, such as woolen mills, stove foundries, knitting mills, etc., was shown on the films, besides churches, schools, street scenes and conspicuous residences. It is said that a circuit will shortly be formed whereby pictures taken in various cities in the state will be shown over a regular circuit. The idea is a remarkably good one, as it will acquaint the public with state activities which otherwise they may not know even exist.

Frank Rogers, proprietor of the Gay and Bijou theaters, of Knoxville, Tenn., has returned to the city after a road trip which took in Louisville, Ky., and a number of Tennessee and other cities. Mr. Rogers handled the big Itala feature success, "Cabiria," which has proved a winner.

Sunday Shows in Indiana

Exhibitors of Brazil, Indiana, Convinced by Failure to Convict Muncie Owners of Sunday Shows, Will Make Attempt to Keep Open—Courts Hold Sunday Shows a Necessity.

By Indiana Special Moving Picture World News Service.

BRAZIL, Ind., exhibitors will attempt soon to operate their shows on Sundays, having been convinced by the failure of the courts to convict the owners of two moving picture shows at Muncie, Ind., that Sunday shows are not in violation of the law. At present many Brazil people are going to Terre Haute to attend Sunday performances. The Terre Haute theaters have long operated on Sunday. The experience at Muncie is interesting to exhibitors all over the state. Prosecutor J. F. Mann has abandoned all attempts to close the Muncie houses on Sunday, and recently dismissed charges against Eugene Simmonds and Dudley Williston, owners of two local picture shows, who had been arrested. The Muncie tests of the law was made both in the city and the circuit courts at that point, and in both instances it was decided that the operation of Sunday shows came under the head of a necessity.

OTHER ITEMS FOR INDIANA.

The two or three weeks' depression was overcome with a rush Christmas day in Indianapolis, and all parts of the State. Reports from the film exchanges are that every house enjoyed good business. It was the practice in many parts of the state by owners and managers to give some sort of free entertainment for children or orphans with candy or a gift to add to the Christmas cheer. The picture men are almost a unit in their belief that good business will prevail from now on until hot weather.

George W. Bishop has sold the Victoria Theater, Lafayette, Ind., to William Sweitzer, of San Pierre, Ind. The theater property was valued at $44,000, and in payment for it Mr. Bishop becomes the owner of a farm in Francesville in Starke county. The farm contains 350 acres and was valued at $41,460. Mr. Sweitzer paid the difference. The new owner will take possession of the theater at once and expects to book legitimate shows. Under the management of Mr. Bishop the Victoria used both vaudeville and pictures.

The Arc Theater, Delphi, Ind., has been working hard on its publicity problem, with a result that it has finally decided upon the following slogan: "Always the Best All Ways at the Arc." The management proposes to use painted signs on the roads leading to Delphi and carry the slogan into all its advertising matter.

Messrs. Rembusch and Rapp, owners of the Alhambra and Coza theaters, Shelbyville, Ind., literally sprinkled the town of Shelbyville with green tickets bearing the word "Christmas" on the face. Simultaneously with this distribution Messrs. Rembusch and Rapp announced that they would admit free to either of their theaters any child presenting a green ticket between 10 A. M. and 12 A. M. Christmas day. Both houses were packed as a result.

Miss Geraldine E. Weeks, a picture show singer who has appeared in several different houses in Lawrenceburg, Ind., was married to Chalmers C. Ward, a Cincinnati photographer. They met Christmas day and were married two days later.

Mrs. E. O. Drollinger, manager of the Lyric theater, Sullivan, Ind., donated the house to the Tri Kappa Sorority Christmas day. The Sorority paid for the films for a charity show.

Madison, Ind., one of the oldest cities in the state and one of the most conservative, a town which mean traveling men say has not been moved in 30 years, has been shown in motion on a picture film. A Cincinnati company turned the trick, and among the traveling fraternity great is the marvel thereat.

The Starland theater, Michigan City, Ind., makes an annual feature of a special free matinee entertainment for children on the last day of each year.

Mayor Benjamin Bosse, of Evansville, Ind., has ordered all theaters giving a mixed performance, vaudeville and pictures, on Sunday to be closed. The order came as a result of agitation by local ministers.

Mr. and Mrs. Will Parent, owners of the Crystal theater, Decatur, Ind., gave a free show to children the matinee after Christmas, each child admitted being given a big sack of candy.

Dr. L. C. Kigen, state veterinarian of Nebraska and a former Hoosier, is showing a film taken at the expense of the state of Nebraska that illustrates the difference between bovine tuberculosis and human tuberculosis. Dr. Kigen made the exhibit on his Christmas vacation for the benefit of the Rush County Society for the Prevention and Cure of Tuberculosis.

Elmer Shortridge has opened the Priscilla, a new moving picture theater in St. Paul, Ind. A good size crowd attended the opening. Mr. Shortridge was formerly a motorman on the I. & C. traction company.

"Uncle Sam At Work," the big nine-reel story produced by Henry W. Savage and based on the book by Frederic J. Haskin, entitled, "The American Government," is being shown for a week in English's Opera House, Indianapolis. The big film is attracting large crowds.

The Jefferson theater management, Ft. Wayne, Ind., gave a big dinner at the Anthony hotel for the boys who sell papers in Ft. Wayne. Following the dinner the boys were guests of Manager Harvey Porter at the Empress theater.

The Luna Motion Picture theater, Lafayette, Ind., dedicated its new $4,500 mechanical orchestra at the shows given Christmas day. R. L. Steffens, the instrument company's demonstrator, was on hand to see that everything went off in good shape. The instrument will imitate about every sound under the sun.

"Three Teddy Bears" is the title of the film used by David Maurice as the special

Censorship Meeting In Ohio

Meeting Called in Cincinnati to Discuss Censorship Showed Sentiment in Favor of the Ohio State Board—State Censors Have Been Considerate During Past Year—No Resolutions Passed.

By J. D. Raridan, Special Correspondent of Moving Picture World.

A MEETING held in Cincinnati, at the Sinton Hotel, on the afternoon of December 28, showed plainly that there is another side to the censorship fight which has been more or less in evidence lately, as between the advocates of the National Board and those who believe that State censorship, such as that in Ohio, is a good thing. Opposition to the workings of the Ohio Board seemed general at the beginning, when, on account of the rush of initial business and inadequate equipment, the release of films was much delayed. Recently the visit to Cincinnati of Jacob W. Binder and Dr. O. G. Cocks, members of the National Board, served to encourage the opponents of the State board. The meeting in question, however, which was attended not only by representative Cincinnati film men, but by most of the leading exhibitors, developed a pronounced sentiment in favor of the State board, which has for some time been working smoothly and efficiently.

The meeting was called and presided over by A. M. Muller, Cincinnati manager of Warner's Features, and was addressed by L. S. Miller, one of the attorneys representing the local branch of the Exhibitors' League, and by Chairman H. E. Vestal, of the State Board of Censors. Mr. Miller, especially, pointed out in vigorous terms that an independent State board can work much more effectively than one which is to any extent controlled, directly or indirectly, by film producers. It was stated by Chairman Vestal that the rejections of the State Board have not exceeded two or three per cent. of the more than 30,000 films which it has examined, showing that it has not been without regard to the rights of film manufacturers, and that its strictures have not been unduly oppressive. Mr. Muller, of the Warner Company, declared that the exchanges now receive their films from the board ample time in advance of release dates, so that there is no trouble and no complaint on that score.

Speaking for himself as well as from the viewpoint of the film exchange man in general, Mr. Muller pointed out that inasmuch as it is a matter of choosing between State and municipal censorship, and the present State Board has shown discrimination and efficiency, it would be rather bad policy to attempt to repeal the law under which it is operating, with the practical certainty of harassing municipal bodies to follow.

About sixty persons attended the meeting. No resolution or other formal action was taken, the purpose of the gathering being merely to clear the atmosphere and place the attitude of the State Board squarely before the film men and exhibitors. All of those present, however, as well as others who were interviewed by Chairman Vestal while he was in the city, expressed themselves as being emphatically in favor of the continued maintenance of the Ohio Board under the circumstances, and it is apparent that if there is a fight in the Legislature against it, as there probably will be, the opposition will not have the support of any considerable body of Cincinnati exhibitors, at least.

A new photoplay house, which is to be one of the handsomest suburban theatres in Cincinnati, is to be constructed in Price Hill, as indicated some time ago in these columns. John W. Weinig, a lawyer, who has acted in the preliminaries, is one of the promoters. A lot with a frontage of 96 feet and a depth of 110 feet has been acquired, at a cost of $77 a front foot, and a house to cost about $35,000 will be erected. Besides seating capacity for 750 persons, the building will contain four storerooms, which are expected to rent well. Architects Zettel & Rapp are drawing plans, which provide for a handsome and up-to-date building. The building will contain its own electric plant, and a costly orchestrion will also be a feature. It is understood that the school children in that part of the city will be asked to participate in a prize contest for the selection of an appropriate name for the new house.

COUNTRY STORE NIGHT GETS EXHIBITOR IN TROUBLE.

Proprietor of Theater Arrested on Complaint of Juvenile Protective Association.

The vigorous opposition which has been indicated in some quarters in and around Cincinnati to plans on the "country store" order, used by some exhibitors as a means of getting business, found concrete expression last week in action taken by the Juvenile Protective Association, an organization whose purposes are indicated by its name. The organization filed an affidavit in the Juvenile Court directed again Christ Popp, proprietor of the Main theatre, on Main street, near McMicken avenue, on which he is to be tried shortly. The affidavit charges that Popp allows children to frequent his theatre, where a "country store" drawing feature is conducted. According to a representative of the Association, the movement to break up this practice has the backing of a number of leading exhibitors in the city, and it is understood that an investigation is being made for the purpose of seeing whether it is not susceptible of prosecution under the general criminal statutes of the State. Whether it can be attacked in the manner indicated will doubtless be developed in the case referred to.

OTHER ITEMS FROM CINCINNATI

Harry N. Brice, who was formerly associated with McMahan & Jackson, well known Cincinnati film and theatrical men, is now at the head of the Faultless Feature Film Co., Henry Olhaber being his partner in the venture. Besides booking in this territory for several attractions of the United Booking Offices, including "The Evolution of Europe," a war film, "Ireland a Nation," and "The Master Cracksman," the concern has been specializing on taking local moving pictures at various places on order, with considerable success. Mr. Brice reports that the features under his control are going very nicely.

The first of the Paramount releases which will hereafter be shown twice a week at the Strand theater, as announced some time ago, was displayed there beginning Dec. 24, Christmas Eve, when Dustin Fanum, in the famous Players' "Cameo Kirby," in which he starred on the stage, was the attraction. Following this production Mary Pickford in "Cinderella," another Famous Players feature, proved to be an exceptionally popular offering, as those featuring Miss Pickford invariably are. The Strand has handled crowded houses for these attractions, packing both floors, and seems already firmly entrenched in popular favor as a photo-play house in spite of the short period since its transformation.

War pictures, showing actual scenes of hostilities in Europe, were exhibited for the benefit of a fund being raised in Dayton for the widows and orphans of German and Austrian soldiers, recently. The exhibition was held in a society hall under the auspices of an organization formed for the purpose of helping the dependents of the soldiers killed and injured, and the pictures were made the more interesting by an accompanying lecture in German. Good crows attended, resulting in a substaltial sum being added to the funds of the society.

The Columbia theater, of Marion, O., which shows the Hearst-Selig Pictorial regularly, gained considerably in attendance when a certain number of the series was shown a week or so ago, by reason of the fact that among the German soldiers shown as guarding French prisoners at Koenigsbruck was recognized a former resident of Marion. He was an employe of the Marion Steam Shovel Co., and left for Germany in 1913. Fellow-workmen, as well as some of the employees of the Columbia, recognized him as soon as he was seen in the picture, and the incident added considerably to the interest with which the war pictures were viewed.

A new use for motion pictures must be listed in the manner in which River City Camp of the Woodmen of the World, of Portsmouth, O., has applied them. The camp has installed a projecting machine, and recently had one of the degrees of the initiation, capably presented by a well-drilled team, shown in moving pictures for the benefit of the members. This seems to be very nearly the latest thing in pictures, but possibly there are other uses more out of the ordinary, as they are coming up every day.

The Rex Theatre Co. has been incorporated at Youngstown, O., with a capital stock of $10,000, for the purpose of constructing and operating a moving picture theater.

IOWA ITEMS OF INTEREST.

By Midwest Special Moving Picture World Service.

The rapid advance of the photoplay again is emphasized for Iowa residents by the discovery that Dubuque, one of the largest cities in the state, is now without a house devoted exclusively to the "legitimate" drama. The Grand opera house now has gone over to pictures, with five cents admission, although on isolated dates it will play some theatrical attractions.

A cry for relief from the Rex and Frank theaters was heeded by the city council at Council Bluffs, and because these two houses are not down-town, give no matinees and have small seating capacities, the license fee was cut from $50 to $25 a year.

Fred Ross, who formerly operated the Orpheum theater at Oelwein, is reported to have purchased another show at Owatonna, Minn.

Fred De Vere of Chicago has purchased the Lyric theater at Columbus Junction from R. J. Diehl.

Miss Alta C. Meves has sold the moving picture show at Collins to E. J. Kielly.

Elmer Hesner, who recently bought Ray Toole's interest in the Gem theater at Lamont, has sold it to Joy Bradley of West Union, who will manage the house. Bradley started the first picture house in Lamont and will return to his old home.

William Tomilson has started a moving picture show at Center Junction.

Samuel Good of Conrad has purchased the Princess theater at Eldora.

A new opera house building is projected at Elkhorn by Knut Peterson.

The Majestic theater at Sioux City has been sold to J. H. Gould.

A. F. Myers and A. C. Carson, who recently leased the opera house at Massena, will also operate a show at Cumberland.

A new picture show for Stanhope is planned by the editor of The Stanhope Enterprise.

Cohen & Rookey of the Pastime theater at State Center have taken a lease on the new building which is being erected by Eckhardt & Hilleman.

J. A. Robinson of Webster City is said to be planning to erect a new theater.

feature for his free show to orphan children in Lafayette the matinee before Christmas. Mr. Maurice provided special car service for the children to and from the Orphan Home, and each child was given candy and a present.

L. C. Moses, manager of the New Era theater, Columbus, Ind., has been charged with desertion and embezzlement by his wife. He has left Columbus, and Mrs. Moses believes that he is in Lima, Ohio, or Evansville, Ind., in both of which towns he formerly owned theaters.

Moving pictures dealing with Bible history were the principle feature of a big boys' meeting in the Y. M. C. A. in Indianapolis. A picture machine is to be made part of the equipment at the Y. M. C. A.

The Renfax musical pictures are being shown at the Manhattan theater, Indianapolis. It is the initial appearance of the pictures in Indianapolis.

Editor Scares Censors

Takes Exception to Blue Stocking Ideas of What Is Wholesome in Censoring Pictures—Argues for Spectators of Mere Normal Tastes—Says Exhibitor Has to Pay the Freight.

By Frank H. Madison, Special Correspondent of Moving Picture World.

The editor of the Evanston, Illinois, Index thinks that a league formed by the women of that city to secure "wholesome motion pictures will not attain desired results. Illinois exhibitors who have played to slim houses while endeavoring to co-operate in the "wholesome picture" plan will agree with him on many points.

"That which will be termed 'wholesome' by women of maturity of judgment and some degree of good taste in literature," he says, "will be most certainly called 'dull' by the other and far larger class who frequent the 'movies' habitually. Here it will be necessary to perform that most difficult mental feat, see a matter of great personal interest from the point of view of another individual whose ideals, likes and dislikes are diametrically opposed to one's own. The second difficulty is that of regulating for others what neither they themselves nor their children patronize."

By way of illustration he recalls the attempt made in Evanston last spring to "increase the wholesomeness of the Saturday picture shows. Mrs. Brown's children, who know and like the thrillers, thought the 'wholesome' pictures tiresome and stupid, and for once in their lives didn't want to go. Mrs. Smith's children, unaccustomed to attendance and unattracted by the promise of edifying pictures, elected to do some of those other things which are always available for the amusement of children in their walks of life."

The obliging exhibitor "pays the freight."

MAY CENSOR FOR MOLINE.

Newspapers in Moline talk of "a movement on foot" to bar white slave films and to have the Chicago board do the censoring for Moline. Information as to any persons or organizations connected with the "movement" is lacking. A reprint of an item from a recent issue of The Moving Picture World telling of the Joliet lid on problem plays seems to be the basis of an "early-copy" story.

OTHER ILLINOIS NOTES.

The Christmas spirit was evident in many Illinois picture houses. Santa Claus had a present for all patrons at the Globe in Tuscola on Christmas Eve. For several days prior to the holiday he drew upon a supply of 10,000 boxes of candy for youngsters visiting the Grand in Joliet. Manager W. W. Watts of the Vaudette, at Springfield, gave a special noon-day show for the poor children of the capital city. Manager Scott put on three free shows at Jacksonville and delighted more than a thousand kiddies. Judge Harry Higbee took over the Knights of Pythias Opera House at Pittsfield and gave a Christmas matinee of "The Princess of Bagdad" to all the children of the community.

Johnson Brothers have opened their new family theater on Fourteenth avenue in Rockford. Bert Johnson is in charge. The house seats 245 persons.

Mrs. Zelia Zah, who purchased the east side picture show at Mt. Pulaski has renamed it "The Idlehour." The house has been remodeled.

The Idle Hour theatre, at Hinckley, which is now under the management of W. E. Childs, has been remodeled. Miss Alicen Tiede is the pianist.

A man with a camera picked off prominent citizens in Lacon and drew many new patrons Lyric-ward.

The Gem theatre, at Sullivan, has been sold again—this time to a man from East St. Louis.

The Crystal theatre, at Glasford, gives away a prize every show night.

The Maine theatre, at Carmi, had as its Christmas Vitagraph feature "Uncle Bill," starring Anita Stewart and Billy Quirk, Carmi favorites.

A new moving picture show has been opened in the Just Building at Libertyville.

An attractive mission style storm front has been added to the Elite theatre at Galesburg.

Chris Taylor had a Bushman-Bayne New Year's Day at Dreamland theatre in Kewanee. "Every Inch a King" was booked for the Kewanee lovers of Essanay romance.

The Young Men's Club of Joliet is giving a lyceum course in moving pictures at the Auditorium to secure funds for equipping the club rooms. Judge Willis Brown is lecturing the films, which include "The Boy and the Law," "The Girl and the Law," "The Child and the Beast," "Better Than a Millstone," "The Tramp," "A City of Boys," "Tom and the Raggedy Girl," "The Wizard of the Hills," "A Color Line" and "How Jimmy Substitued."

Saunders' picture show at Harvard exhibited the Holeproof Hosiery industrialog for a local clothier for three days.

The Majestic theatre, at Bowen, has acquired the opera house as a winter home.

A six-weeks contest for the selection of a child to be made happy with an electric-lighted, bicycle-propelled automobile, has been started by the Princess theater at Arcola.

"The Shadow of the Cross," a mystery painting—a portrait of Christ visible in the darkness as well as in the light—supplemented the regular moving picture show at the Family theatre in Rock Island.

Dreamland theatre, at Nebo, is now under the management of Unglaub & Main. Shows will be given Wednesday and Saturday nights.

The Order of the Eastern Star had charge of a recent show at the Alamo theatre, in Plainfield.

In order to get the children out of the way for the night crowds, the Eagle theatre, at Princeton, let them see the Chicago Tribune war pictures until 6 o'clock for 10 cents. This bill was made double alluring by adding the films of the dairy show at Chicago.

Matinee business at the Playhouse theater in Staunton is being boosted by publishing five-cent rebate coupons.

Manager John H. Wilburn, of the Lyric theatre, at Ashland, bought a big supply of Red Cross seals and gave one with each ticket to "The Master Key." Wednesday, Dec. 23, was Red Cross benefit day at the Royal theatre, in Sandwich.

Ed Fellis, proprietor of the Opera House at Hillsboro, has installed stoves to supplement his steam-heating equipment.

The New Majestic theatre at East St. Louis had the very appropriate Pathe, "The Life of Our Savior," for Christmas, and the days before and after.

Patrons of the Oak Park theatre, at Oak Park, anxious to be assured seats, are responsible for that house's plan of reserving all seats at the first shows on holiday nights.

Fear of a disease epidemic having passed, moving picture houses in Benton have been allowed to reopen.

Fire destroyed the Grand Opera House at Charleston, causing loss of $35,000.

F. W. Jirock, of La Grange, has purchased the Park theater, on Lake, near Austin avenue, in Oak Park, from H. E. Krauth.

Production of films at the much exploited and little used Zoo Park, north of Springfield, is the announced intention of the recently incorporated Illinois Film Company of Springfield. Plans call for the transformation of the Arcade at the park into a studio. The grounds possess some attractive scenery. Earl J. Karm, former manager of the Majestic theatre, in Springfield, has returned to the city and will be active in the work. H. V. Johnson, of Mobile, Ala., an experienced motion picture man, will have charge of the technical work.

Local interest is big in the Thanhouser serial "Zudora." The author of the story, Daniel Carson Goodman, is a former Springfield boy, and his father still resides here. The Capitol theatre, on East Washington street, is enjoying a run on the mystery film.

The films made at the recent Illinois State Fair were run in connection with a regular show at the Princess theatre, Fifth street and Capitol avenue.

George S. Riordan, formerly manager of the Majestic theater here, but now in charge of Butterfield's Bijou, at Flint, Mich., has been spending the holidays at home. Jack Yee, road manager for the Butterfield syndicate, was at Flint in his absence.

"No cheap or reckless producer should be allowed to lay his hands upon the great master-pieces," declared Rev. L. G. Carpenter, pastor of the Universalist Church at Peoria, Ill., in a sermon on "The Morals of the Movies." "When it comes to a consideration of the morals of the movies we may say that even as they are they constitute a very fair and respectable sort of entertainment," he said. As corrections in bettering the morals he suggested: "There is too much use of liquor and tobacco. . . . I would eliminate all 'problem plays,' such as 'The House of Bondage' and 'The White Slave.'"

MICHIGAN ITEMS.

By Frank H. Madison, Special Correspondent of Moving Picture World.

Morris Frank has installed a new machine at Frank's opera house in Wayland.

The Kozy theater at Ludington has installed a new aluminum mirror screen.

Holiday matinee patrons at the Marion theater in Iron Mountain caught the first installment of "The Master Key," which was not started until that date.

The Big Brothers of Grand Rapids had a Christmas morning picture show at the Empress theater for 2,000 children of that city.

The Postum Cereal Company of Battle Creek has 1,000 feet of film, picturing the making of breakfast foods which is being run in theaters throughout the middle west.

The Third Regiment band of Saginaw gave a concert in connection with the presentation of "The Spy" at the Auditorium in Saginaw.

ERROR IN MONTREAL COLUMN.

Through an error in our Montreal News column last week the Noted Players Film Company was credited with controlling "The Bells of Reims," whereas this picture is being handled by the Famous Players Film Service Limited.

LICENSED FILM STORIES

KALEM.

THE LEECH (Special—Two Parts—Jan. 18).—Attracted by Mrs. Tully's efforts to break into society, Carl Linden, a parasite, contrives to meet the woman and her family. He cleverly manages to make the socially-ambitious mother believe him a nobleman. Mrs. Tully's son, George, falls in love with Grace, a Salvation Army worker. The girl, however, refuses to marry him, and begs the boy not to press her for her reason.

Linden becomes engaged to Helen, George's sister. George induces Grace to call upon his mother. Mrs. Tully is horrified to learn of her son's love for the Salvation Army girl. Linden enters the house just at this time. Sight of him causes Grace to start forward. A moment later the girl denounces Linden, declaring that he had deserted her three months after their marriage. While Helen, heart-broken, falls into Grace's arms, Linden flees from the house.

But thought of the stakes he had played for, causes the scoundrel to make one more effort to enrich himself. Knowing that Helen has placed all her valuable engagement gifts in her room, the man climbs up one of the balcony columns and enters the girl's room by way of the window.

Grace, endeavoring to console Helen, accompanies the girl to her room. They enter in time to catch Linden at work. Grace grapples with him. The sound of the struggle brings George and his mother to the scene. Linden breaks from his wife's grasp and makes a flying leap through the window. George sees the scoundrel land heavily on the ground. When the boy approaches the spot where Linden lies, he finds the man dead.

CORNELIUS AND THE WILD MAN (Jan. 19).—When Bosco, a wild man, escapes from a circus sideshow, the terrified community offers $100 for his capture. Cornelius is on his way to the village with a load of eggs, when he is captured by Bosco. The farmer manages to escape and relates his adventures to the people in the village.

Upon his return home, Cornelius tells the story to Mandy, his wife. The smell of hard cider on her husband's breath fills Mandy with suspicion and she beats him with a buggy whip. Cornelius flees, only to be captured a second time by Bosco.

Mandy searching for her husband, comes upon the wildman. Unafraid, she tackles that individual and makes him a prisoner. The woman takes him to town while her husband trails along. While she is collecting the reward, Cornelius tells of how *he* captured Bosco. Mandy happens along during his recital—and once more poor Cornelius flees from the buggy whip.

A NIGHT IN NEW JERSEY (Jan. 19).—On same reel as foregoing.—Hesanut learns that lions, tigers and wildcats are tame housepets compared to the ordinary, everyday variety of the Jersey 'skeeter.

One of the mosquities which gets on Hesanut's trail, is equipped with skeleton keys, augers and other tools which enable him to enter any room. Your patrons will enjoy this animated cartoon.

THE CABARET SINGER (Special—Two Parts—Jan. 20).—The Denton's marital happiness brings home to Randall the loneliness of his own existence. Shortly afterwards, the young man meets Pearl Eltinge, a cabaret singer. Ignorant of the fact that her beauty is a mask for a shallow mind, Randall makes her his wife. Pearl's utter selfishness becomes apparent shortly after the marriage. Dorothy, her maid, aware of her mistress's heartlessness, secretly pities the husband. Denton invites the Randalls to a party given in honor of his children. Mrs. Randall sees her husband's love of children assert itself during the affair. Infuriated, the woman returns home.

As time passes, Randall sees the difference in the characters of his wife and her maid. The former, wearied with domestic life, longs for the bright lights of her former career. She suddenly desides to return to the stage. Despite her husband's pleas, Mrs. Randall departs. Just before she goes, the woman discharges Dorothy while in a fit of temper. Randall, however, reemploys the girl. The following morning, bitterly thinking of the disappointment his marriage has caused him, Randall picks up a newspaper. The flaring headlines, telling of a frightful railroad wreck, rivet his attention. At the head of the list of the dead is the name "Mrs. George Randall."

COOKY'S ADVENTURE (Jan. 22).—News that the Democratic candidate has been elected fills Rogers with fear and trembling. It not only means the loss of about $50, but also entails having his hair cropped in true convict style. In an ugly mood because of these thoughts, he roughly refuses his wife's request for a new hat. Rogers shaves his head that same day. Mrs. Rogers remains in ignorance of what has occurred until she calls at his office to make another request for the bonnet. Her husband's shaven poll fills the wife with amazed anger. To escape a tongue-lashing, Rogers gladly gives her the money she wants.

Mrs. Rogers purchases the hat and sends it home by Katy, a cook she hires after leaving the millinery store. So greatly does Katy admire the new hat that she wears it, instead of her own, while on the way to the Rogers' home. The new cook climbs abroad a 'bus. It happens that Rogers, also on his way home, is seated directly behind her. In lighting a cigar, Rogers accidentally sets fire to the bonnet. Furious, Katy, attacks the poor man and gives him a thrashing. Rogers is not only thrown off the 'bus, but is arrested and fined.

Katy carries the ruined hat to Mrs. Rogers and informs her of what has occurred. In the midst of her story, Rogers comes home. Sight of him inflames the cook and she gives him another mauling. It requires the combined efforts of Mrs. Rogers and every servant in the house to separate the two. Quaking with fear, the unfortunate man pays Katy and sends her on her way.

VITAGRAPH.

THE FATES AND FLORA FOURFLUSH—A RACE FOR LIFE (Part Three of the Ten-Billion-Dollar Vitagraph Mystery Serial—Jan. 18).—[NOTE: This picture is a parody on the numerous Perils, Thrills and Mysteries recently perpetrated, and must not be taken too seriously.] By performing prodigies of valor, Honest Frank, our hero, rescues himself from the alligator pit where he and the beautiful heroine, Flora Fourflush, have been thrown by order of the Rajah of Chutenpore, unduly influenced by Sir Simon Blackheart, the villain. Safely out of danger himself, brave Frank then rescues Flora by stealing the giant ruby from the treasure-house elephant, and is tracked by his human bloodhounds. Unsatiated by his villainies, Blackheart commands his thugs to capture Frank, and the long-suffering hero is tied upon a railroad track. Flora is warned of his terrible plight and hastens in her racing car—good for ten miles an hour or more—to the rescue of her lover. Sir Simon steals a locomotive and is soon speeding towards the helpless Frank. The poor street-sweeper is struck and run over, but miraculously escapes injury, springs into the engine cab and heaves Sir Simon down the bank. The arch-villain then disguises himself as a child, hunts up our unsuspecting hero and tells him that Flora awaits him in a deserted cottage. Sir Simon little knows that the Rajah and his men are on his track. Flora, meanwhile, has arrived too late to save her lover from the engine. She learns of his escape, and meeting the Rajah, is told that Sir Simon has tied Frank to several cases of dynamite in the cabin and is even now lighting the fuse. Brave as a lioness, Flora rushes to help Frank, followed by the Rajah and his High Priest. They overcome Blackheart, rescue Frank from his perilous position and tie Sir Simon in his place, beside the explosive. All depart to a safe distance and see the villain blown to atoms. Frank and Flora embrace and the Rajah adds to their happiness by presenting them with the huge ruby as a wedding present.

THE EVIL MEN DO (Broadway Star Feature—Three Parts—Jan. 19).—As childhood sweethearts, David Horton and Beatrice Elton are inseparable. Fifteen years later, Beatrice goes abroad and while there is heartbroken to learn that David has married Margaret Forsythe, a social climber. Margaret starts to entertain on a lavish scale. David, in order to pay the bills, speculates, loses everything and his wife elopes with Captain Clifford, a dashing army officer. Beatrice returns from abroad, meets David, learns all and urges him to go West and start all over again. Horton does so and locates at Ranchville, where he buys a small ranch. Meanwhile, Clifford has tired of Margaret and deserted her. He later meets Beatrice, they marry and he takes her out West with him. Beatrice meets David at his ranch and tells him she is married. Horton meets Clifford, but keeps silent about Clifford's former life. Beatrice plans to reunite Margaret and her husband and invites the girl to Ranchville. On her arrival, Beatrice asks David to give Margaret another chance, pleading so hard, he finally takes Margaret back. Forseeing trouble, should Margaret and Clifford meet, he urges her to leave that section until the Cliffords have gone. Unfortunately, she does meet Clifford, he threatens her, they struggle, and she is accidentally killed. Horton finds the body and a clue to the guilty one. He accuses Clifford, who breaks down and confesses the whole truth, which Beatrice overhears. She tells Clifford it is all over between them and he kills himself. After the funeral, Horton and Beatrice leave for the East, determined to forget the past and start life anew as man and wife.

THE RIGHT GIRL (Jan. 20).—Upon their return from their honeymoon, Earle New-Wed and his wife, Anita, receive a letter of congratulations from a bachelor pal of Mr. New-Wed's, Jack Bachelor, expressing his regrets that he has not as yet met the "right girl"; she always disappears before he can speak to her. Earle, in answering the letter, advises his friend that the next time he sees the "right girl" to follow her and find out where she lives. Next day Mrs. New-Wed sees her husband off to business, and goes on a shopping tour. She accidentally bumps into Jack, out for a stroll, and he, not knowing who she is, is struck by her beauty, and follows her. She takes him for a masher and has him locked up. She then goes home. Jack, after much difficulty, manages to obtain permission to telephone his friend Earle at the latter's office, and tells him what a pretty mess his advice has caused. Earle is very sorry, hastens down to court and bails him out. To square things, Earle takes Jack home to dinner and to meet his bride. On their arrival at the house, Earle tells Jack to make himself at home while he calls his wife, whom he thinks is upstairs. Anita, however, is in the kitchen, attending to the preparations for the evening meal. She goes into the living room. Jack is sitting in her husband's chair with his back towards her. Anita, mistaking him for Earle, coyly tiptoes up and in the most approved "New-Wed" style, places her hands over his eyes, whispering words of love. Happening to touch Jack's moustache, she realizes to her horror the man is not her husband. After one glimpse of his face, she screams and flees to the kitchen, where she and Nora, the servant girl, seize the rolling pins, and other weapons and prepare for a siege. Earle, who has rushed downstairs on hearing his wife's scream, is told by Jack that his wife has gone crazy, and that she is in the kitchen. Earle opens the door, is set upon by the women and beaten up. Jack makes a getaway ,exclaiming "Good Night!" "None of that married life for me!"

THE NAVAJO RING (Jan. 21).—The town drunk and bad man of a small western town, Jim Dace, becomes so abusive and neglectful of his family that his wife can stand it no longer. She leaves him, taking with her their child Jess. He receives a shock next morning when he awakens and finds them gone. Later, he leaves town, reforms and becomes prosperous, but the longing to see his family grows stronger as the years pass. He resolves to travel, cherishing a secret hope that he might in that way learn something of them. Meanwhile it has been a constant struggle for existance for his wife to bring up the child, and when Jess is eighteen, the mother is unable to keep up the strain. The bread winning falls upon the girl's shoulders, she loses her position and, unable to find other employment, is faced with the double care of providing medicine and caring for her mother. Seeing a flashily-dressed woman leave a cafe door, the desperate girl enters the place. Approached by a loafer, Jess, terrified, takes out a Navajo ring her father had given her when a baby and asks him if he will purchase it. Accompanied by an old friend from the East, Jim happens in at this moment. He is at once struck by the incongruity of the girl's presence in that place, and experiences a strange feeling that he has known the girl previously. The sight of the Navajo ring crystallizes this thought into instant recollection; the girl is his own daughter, Jess. The loafer tries to force the girl to drink and Jim interferes. Words are passed and Jim knocks the follow down, then escapes with Jess. Safely outside, Jim learns the powerful motive back of the girl's action, and tells her to take him to her mother at once, as he believes he is her own father. By the bedside of Mary, his long-lost wife, there is a joyful reunion, and the following day, Jim takes his wife and daughter in his automobile to his beautiful home and establishes them in the midst of comfort and luxury.

WANTED, A NURSE (Jan. 22).—A wealthy Chicago clubman, J. Robert Orr, while stopping in New York, meets Helen Worth, a nurse at Mercy Hospital, through the medium of a street accident. With him it is love at first sight, and he is quite eager to see her again, although she does not give him her name. Determined to carry out his desire, he pretends to be very sick at the club, and begs to be taken to the Mercy Hospital. His scheme works all right, but unfortunately, Miss Worth is called away to attend a private patient, so that when Orr arrives at the hospital, he is taken in charge by the most awful apparition of a nurse he ever beheld. He tries four nurses, but refuses to allow them to tend him as all are homely as sin. Being plentifully supplied with money, he feels he can afford to be particular. After some very distressing experiences, Orr manages to escape from the hospital, clad in

nurse's clothes. He appears at the club, where his friends think he is crazy and call a doctor. By chance, Doctor Worth, Helen's brother, is called. Although puzzled at Orr's peculiar hallucinations concerning nurses, he finally yields to the almost madman, and sends for Helen, his sister, whose private patient is out of danger. As soon as Helen's soothing hands touch his fevered brow, Orr, realizing that his angel has returned, opens his eyes and gazes into the girl's face. She smiles at him and he then goes quietly to sleep. Next morning, while she is taking his temperature, he writes a note to her reading, "I love you. Won't you promise to marry me—if I am normal." Helen, pretending to be annoyed, takes the little thermometer from his mouth, looks closely at it, then shyly whispers, "You're normal!" and consents to become his nurse for life.

WAR (Special—Two Parts—Jan. 23).—The Schultz and Du Bois families, keeping respectively, delicatessen and bakery shops, and living in the same apartment house, are the best of friends until the European war breaks out—then the German in one and the French in the other family comes to the surface with an outburst of patriotism. Little Johnnie Du Bois and Heinie Schultz start things by their "Hoch Der Kaiser" and "Vive La France," with the result that they are soon engaged in a miniature war of their own. Their parents are furious and the Du Bois, in the flat overhead, stamp on the floor and shout their battle-cry, while the Schultzes, downstairs, respond in kind. Things are going from bad to worse, when Fritz, the Schultz eldest son, arrives from medical college, and Marie, the Du Bois' pretty daughter, returns from the hospital, where she is a trained nurse. This quiets things somewhat. Later, the eldest son and the pretty daughter meet and fall in love. Heinie and Johnnie, still bitter enemies, and backed up by their "allies," decide to fight it out in a vacant lot. The parents are told of this and start for the scene of battle. There a battle royal takes place between the two families. After a terrific struggle, they are separated and almost dragged home by their respective loving son and daughter. All the participants are a sight to behold, and the Red Cross knowledge of Fritz and Marie comes in very handy. Their tender and impartial ministrations cause better feelings and after the excitement calms down, all see the humor of their ridiculous patriotism. No one makes any objection when Fritz embraces Marie before them, waves an American flag over their bandaged heads and shouts, "First and foremost we're all good Americans!"

ESSANAY.

SWEEDIE AND HER DOG (Jan. 18).—Mr. Dingy engages Sweedie as their cook. She insists upon bringing her dog "Skinny" and her parrot along. Mr. Dingy dislikes dogs, but rather than lose Sweedie consents. On the way home the dog catchers attack "Skinny" and Sweedie is forced to give battle to the entire squad in order to free the dog. At the Dingy home Sweedie is sent in to cook dinner. Instead she gives her dog a bath in the dishpan, and uses the best linen napkins to dry him. About this time her sweetheart is whistling over the back fence, so she goes out for a ride in his hansom cab. While she is gone Mr. Dingy beats her dog, so upon her return she simply wipes up the kitchen floor with him for abusing her pet.

THE MISJUDGED MR. HARTLEY (Jan. 19).—In honor of his return from abroad, Mrs. Worthington invites her cousin, Brian Hartley, to dinner that evening, but forgets to tell him she has moved from her old address. He goes to the old home where he is met at the door by Celia Thayer, a guest of the Holbrooks, who now occupy the residence. None of the family being at home, Cecilia admits him, thinking he has been invited to dinner. When her hostess does not arrive the two have dinner together and become quite infatuated. Later it develops that the house was robbed while Mr. Hartley was there and, of course, he is suspected. Celia does not see him again until the following summer, when she meets him at a summer resort, then the tangle is straightened out. Hartley pleads his love to Celia and is accepted.

THE FABLE OF HIFALUTING TILLIE AND HER PLAIN PARENTS (Jan. 20).—When Tillie left her country home for the seminary, she was just a plain Gawk, but when she returned a year later, she was a Glorious Butterfly. She gazed at her birth place and said it was a dump. She then started in on her father and told him that his hat was from the vintage of 1880; that his vest was tacky and that his shoes looked like a couple of mud scows. She advised her mother to get a long C. B. Q., and do something for her shape. Home cooking didn't suit her, she wanted grape fruit and sweet breads instead of pigs knuckles and cabbage. She finally decided it was her destiny to be a star actress, so beat it to the city. But fame and fortune were not on hand to greet her. Tillie was an actress up to the time she tried to act, then she got canned. Then she was up against it, so she set sail for home, where things looked mighty good to her.

SENTIMENTAL SOPHIE (Jan. 21).—Slim and Mustang are rivals for the affections of Sophie, the cook at the O. K. Hotel. One afternoon Slim sees Mustang wearing his Sunday clothes, ride up to the front of the hotel and go in for Sophie. Slim follows and when Mustang finds that Sophie is not quite ready, he goes into the bar for a drink. Slim then hurriedly writes a note telling Sophie that he will be unable to take her riding, but that Slim will accompany her. He signs Mustang's name. Sophie soon comes down stairs, and, after reading the note, goes out with Slim. Mustang soon emerges from the bar room and sees Slim helping Sophie to mount his horse. Mustang raises the alarm and all his friends come to his rescue. They chase Slim until he is glad to take refuge in the muddy river.

BRONCHO BILLY AND THE BABY (Jan. 23).—A reward of $500 is offered for the capture of Broncho Billy, a desperate outlaw. One day, while hiding near the home of a rancher, Broncho sees a little girl burying her broken doll. Before she completes the ceremony, her mother comes out and takes her into the house. That evening after she has been put to bed, the little girl steals out to finish burying her doll. She falls over a ledge, and Broncho, who is sleeping nearby, is awakened. He picks her up unconscious. Upon taking her home the mother offers him a cot to sleep on. While Broncho sleeps the rancher comes home and recognizes him. He is intent upon getting the $500 reward, but his wife protects the rescuer of her child and Broncho is allowed to escape.

THE LIEUTENANT GOVERNOR (Special—Two Parts—Jan. 22).—Cook, a noble but weak character, proposes to Helen Rathbawn, daughter of the mill owner. She tells him she is sorry but she is betrothed to Barclay, the lieutenant governor. After her refusal he goes to pieces and tries to drown his sorrows in drink. Later, Dennis McGrath, the corrupt political boss, proposes to Helen. She is astonished and indignant at his audacity. He tells her she must marry him or he will make trouble in her father's mills. She orders the servants to throw him out of the house.

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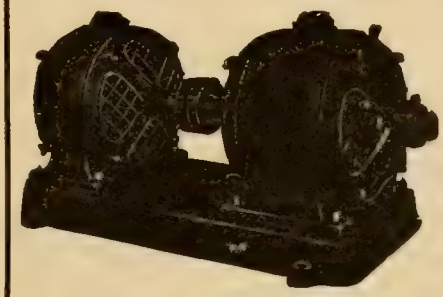

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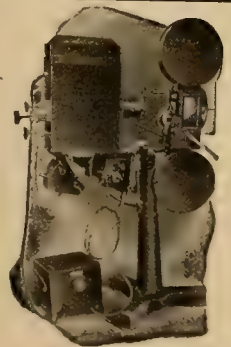

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McGrath brings about a strike at the mills. Because of his political power the police and governor fear to interfere when the workmen threaten the mills. Barclay tells Rathbawn to fight, declaring that neither McGrath nor the governor will aid him. The starving wives of the mill workers finally urge the men to go back to work. Through his political affiliations, McGrath causes an article to be published blaming the lieutenant governor for the whole affair.

Barclay brings his fiancee to his office adjoining that of the governor. She goes into the governor's office where McGrath and the governor are conferring. She tells McGrath that she will accept him if he stops the strike. He agrees and orders the governor to halt it. Barclay has stationed a committee of women, wives of the workers, where they can hear all, to place the responsibility. They burst into the room and fairly mob McGrath.

McGrath shortly before had plotted with some of his most desperate henchmen to kill Barclay and Rathbawn. Cook, who is drinking at the bar when the plot is made, follows the desperado who is bent on killing the lieutenant governor. While the women are attacking McGrath, he tries to shoot the lieutenant governor through the window. Cook wrests the revolver from his hand and kills the governor. He is arrested. He admits the shooting, declaring he loves both Miss Rathbawn and Barclay, who had once saved his life, and that he wants to make him governor so he can end the trouble.

EDISON.

TO MAKE THE NATION PROSPER (Produced to aid the movement for promoting the purchasing of goods made in America, Jan. 18.—"Buy a Bale of Cotton" is on everyone's tongue. That slogan was the start of a great national movement, to not only bring back lost prosperity on account of the war, but to increase the internal trade to a point that has never been surpassed. Miss Genevieve Clark, daughter of Speaker Clark, is promulgating this movement on a practical basis, namely, to buy all-made-in-America goods, and to this typical young American girl the nation already owes a lot, which debt will increase as the success of the movement progresses. Already the wheels in the big cotton mills are starting to turn, which wheels have been idle for a long time. It is bringing restored prosperity to the nation at large, and proving American independence of the European markets. American cotton and made in America goods are benefiting in this great commercial movement. Thousands who were out of employment are profiting through this stupendous benevolent plan conceived by the flower of our land, an American girl.

The story itself shows the conditions before the movement started, weaves in a strong drama that brings it right to our door, and finally shows the results of Miss Clark's plan. Miss Clark has voluntarily offered her services in the production of this picture. So far, and may it continue so, everything has been done with the one principle in view, that is "To Make the Nation Prosper."

OLIVE'S MANUFACTURED MOTHER (Ninth of "Olive's Opportunities"—Jan. 19).—Olive must be disposed of, so that Mme. Forresti would not adopt her. That was the decision of beth Drew Martin and Laura, the other portegee of Mme. Foresti. Drew concocts a scheme by which Olive is led to believe that her unknown mother has been discovered. He and Laura hire a woman, who leads a double life—one aspect is that of a poor woman, who lives in a cellar, and the other is that of a crooked hag, who conducts a fence for stolen goods. Olive, believing that this creature is really her mother, goes to live with her, and leaves Mme. Forresti's palatial home. Vance and Mme. Forresti both protest, but Olive resolves to live with her mother, at any cost.

The police trace stolen goods to this woman's home, and raid the place just about the time that Olive has found some of the concealed loot. They place Olive under arrest, and she, almost fainting, happens to lean against the wall, which in some unknown manner gives way, and precipitates her into a passageway. The police turn around and can't find her. They are amazed and go outside to search. Meanwhile, Olive manages to return through the secret panel, and is confronted by the old woman, who thinks Olive has betrayed her. She attempts to kill Olive, but a heart attack prevents her executing the deed. She dies, telling Olive of her deception, and Olive, hearing the police returning, escapes back to Vance, and tells him the news that the woman was not her mother.

THE WONDERS OF MAGNETISM (Jan. 20).—The lode stone's attraction for iron was well known to the Greeks as early as 800 B. C., and is mentioned by Homer, Plato and Aristotle in their writings. It was the original magnet, and was followed, in course of time, by a suspending needle, which has been touched by a lode stone, in order to give it magnetic properties. This was the elementary compass, and was used by Chinese mariners about 1000 A. D. At that time people considered these two magnets as bewitched, and it was not until William Gilbert, a scientist, in the year 1600 A. D., announced that the earth itself was an enormous magnet, that people began to realize the possibilities of magnetism.

To-day there are two kinds of magnets in common use, the electro-magnet and the steel magnet. The steel magnet is a bar of steel that appears to hold its charge of magnetic force indefinitely, although the force actually is diminishing, but never seems to arrive at a zero quantity. This magnet is used for light work, where electricity is not immediately available. However, when steady and heavier work is to be done, the electro-magnet, because of its far greater strength, is used. The electro-magnet, in its simpler form, is nothing but a bar of iron around which a current is passed. When the current is on, the magnet possesses magnetic force, but the second the current ceases, the bar loses its attraction. The Edison magnetic ore separator is an example of the electro-magnet performing the seemingly impossible task of separating magnetic from non-magnetic ores on a large scale.

In the picture we see both of these modern magnets used for different kinds of work. We learn what a wonderful aid the magnet is to science and industry. Likewise we are taught in a few minutes more of the principles of magnetism than the ancient philosophers discovered about the bewitched metals, as they called their magnets, in a millenium.

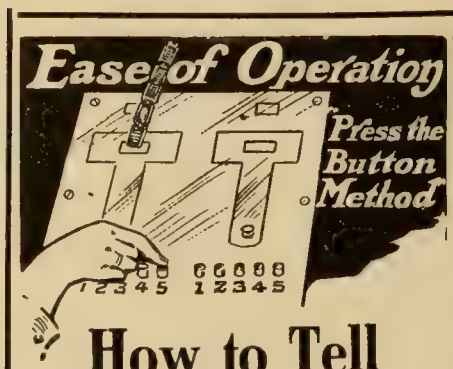
A WEIGHTY MATTER FOR A DETECTIVE (Jan. 20).—On the same reel as foregoing.—Why, isn't that the fat woman and the living skeleton over there? No, no, gentle reader, it is only poor Shrimp with his plump sweetheart, Skinny. She is very jealous of him and won't allow him out of her sight, except when she plays detective. See three rubes over there? Well, they are going to sneak off in the woods and have a mumbleypeg contest. They have a jug full of water with them. Water? Oh, yes, they all belong to the W. C. T. U. Look at their wives trying to follow them. Ah! Skinny, the girl detective, will help the deserted wives. She disguises, and is going to solve the mystery of what they are going to do with the jug, and where they are going.

What is Shrimp doing with that gun? Why, he has heard that Skinny is kidnapped, but that is impossible, for nothing except a derrick could kidnap her. Shrimp is on the search for her, prepared to do or die. Look, look, she has found something. She rushes back and tells the whole town that she knows where the three mumbleypeg artists have their den. The town follows her and finds some gentlemen who make lead nickels so as to fool the pay-as-you enter cars. Skinny in the excitement falls down hill and lands plump among the wife-deserting, water-drinking three. Her sweetheart, Shrimp, finds her there, the wives find their husbands and there will be a hot time in the old town to-night.

TRACKED BY THE HOUNDS (Special—Two Parts—Jan. 22).—Robert Stuart, a millionaire, has a daughter, Katherine, who was in love with a bright young American, Frank Johnson, who owned an adjoining farm. Frank was an ardent lover of sports. Dogs were his particular hobby, and he took great delight in a pair of Siberian wolf-hounds which he had trained for police work. However, Frank was by no means popular with Mr. Stuart, who favored an unprincipled fortune hunter, Count La Francisco, because of his blue blood. Therefore, when he discovered his daughter's affection for Johnson and her dislike for the Count, his rage knew no bounds. By chance, the Count overheard the father tell Katherine that he was going to send her to Europe, and immediately formulates another plan for raising money. His idea is to abduct the girl and hold her for ransom. So, in league with two of his countrymen, who have a grievance against Stuart, he proceeds to carry it out.

The girl is kidnapped and taken to a hut in the woods, where she is forced to write a letter to her father demanding money. Then follows a search led by Detective Smart and Johnson in which the Count has joined so as to keep up appearances. The dogs follow the trail to the hut and a battle ensues in which the hut is destroyed by fire. Katherine is rescued and the conspirators all receive their just deserts. Stuart becomes reconciled to Johnson.

MR. DALY'S WEDDING DAY (Adapted from the story of the same name which appeared in "Short Stories" Magazine—Jan. 23).—Connors got busy. He took a man posthaste to the Brenner Hotel, because the chap said he had to be married in an hour, and had forgotten his marriage license. A traffic cop halted them, but a five-spot slipped to him ended further trouble. The passenger—it was Daly—emerged from the hotel with two telescope cases, and told Connors whither to take him. Connors was handed a five-spot. Connors was fondling the bill, when up came the traffic cop, and showed his fiver, with the mere comment, "Phony." Both gentlemen had been stung, and Connors went to Captain Kane to prove it. To



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the Captain and Meservy it was plain that Daly, alias Hackett, was up to his old tricks.

Connors took Meservy to the house Daly had entered, and while the detective was prowling around the building, a sailor bade Connors take him and a friend to Chinatown. There, under the pretense of getting a new spark-plug, Connors runs to a garage and calls up Captain Kane. When he returns to the taxi, the two birds of prey have flown, and in their stead, a stranger, disclosing himself as a detective, asks Connors for data, when Meservy arrives.

The two sleuths exchange greetings and inspect the telescope case left in the taxi. Crocks of opium in it—nothing else. Meanwhile, Captain Kane is notified to look out for Roy Haven, a deserter from the cruiser "Kennebec," to which a hundred pounds of contraband opium had been sent for destruction. To put Daly and the sailor together was easy figuring. Connors, playing the part of a window-washer, finds work at the spotted house, and thereby locates Daly's room. The plan worked out without disturbing others than Mr. Daly and Roy Haven, petty officer, and as Meservy and his men take the pair in charge, Daly, from his perch on the sill, opens the window and requests Meservy to collect a little taxi bill, three eighty, to be exact, from the balked bridegroom.

LUBIN.

PATSY BOLIVER SERIES, NO. 4 (Patsy's Vacation, Jan. 18).—It is the time of final examinations at the college just before vacation, Patsy, having paid full attention to study, is ready to pass successfully, but Sykesy's attention to athletics made him a possible candidate for plucking. The boys are in the examination room just finishing their examination papers and Sykesy is laboring hard to complete his. While the other boys are out on the campus waiting to be called upon for the final delivery Sykesy steals a page from the papers of the boy next to him and copies it. One of the teachers suddenly appearing, in his haste to conceal the stolen paper, Sykesy puts it among Patsy's papers. When the stolen page is found among Patsy's papers, he is called before the faculty, and, being unable to explain how it came to be there, he is expelled for all time from the college, his connection with the automobile theft never having been satisfactorily explained to the faculty.

Arriving at his home, even his doting mother cannot induce his irate father to believe that there is any hope for Patsy, and he is put to the hardest work on the farm. On the other hand, Sykesy comes home, having successfully passed his first examinations, contrary to popular belief, and is received in the village as a lion. A grand picnic is given in honor of the returned collegians, but Patsy is in disgrace, and, moreover, his father, now more severe than ever, compels him to do his work on the farm which is more confining than ever. But Patsy takes his medicine like a man, submits to the taunts of Sykesy and other young people, and remains away from the festivities.

During the day Sykesy and Tilly cross the field in which Patsy is at work, and leave the bars down. Later on, an opportunity is offered Patsy for a long sought interview with Tilly, whose love he still covets. Accordingly Patsy deserts his post and meets Tilly by the brook, only to have it interrupted by a fight with Sykesy. While he is away the herd of cows escape from the field, and his irate father, having forbidden him to leave, attempts to give him a thrashing. This Patsy refuses to receive, and leaves the gathering in spite of the tears of his mother and sister. Going to his home, he leaves a note to the effect that, not having been able to make good at home, he has gone to shift for himself. But the only bill he has is a bad one, and he is put off the train at night in an unknown town, where he spends his first night away from home on a bench in the railway station.

GUS AND THE ANARCHISTS (Jan. 19).—Gus Goober falls in love with Rosy Heintz, a cashier recently hired by Tom Dreck, proprietor of a very sloppy cafe. Rosy, however, does not return his love. So engrossed is Gus in watching Rosy that he spills a lot of food on a customer's head. For this Dreck fires him, but Rosy pleads with Dreck to take Gus back, promising to cure Gus of his love for her. Dreck consents, and she unfolds her plan to the waiters.

Dreck falls eagerly into the scheme and agrees to let them have the use of an old house for the purpose. He informs them that he has a lot of costumes and wigs left by some stranded actors. The plan is put into action and Rosy sends Gus a letter telling him that before he can hope to secure her love, he must first join the band of anarchists of which she is the leader. Gus, wild with joy, calls upon her, but his ardor is dampened when he sees the fierce-looking anarchists. They lead him to the old house where Dreck has hung up a sign, "The Suicide Club."

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Gus is considerably shaken but is nevertheless sworn in as a member of the band. But when Dreck tells Gus that, after he has killed his man he can select whatever mode of committing suicide he wishes, showing him a pistol, a rope and a bottle of chloroform, Gus is ready to run. At this moment several of the other waiters dressed up as cops burst into the room and all run pell-mell out the rear entrance. The cops give chase and shots are exchanged. Gus, crazy with fright, takes to his heels followed by the rest, who make things lively for him by shooting. He finally takes refuge in his home and the others retire laughing heartily. Next morning in the cafe Gus, now thoroughly cured of his love for Rosy, waits on customers with celerity and dispatch amid the winks and silent laughter of the waiters, Rosy and Dreck.

CUPID'S TARGET (Jan. 19).—On same reel as foregoing.—Bobby had to sit by Lucy's side and watch her get excited over the pitching of Marty, the pride of the village nine. Between root and peanuts, Lucy mentioned the fact to Bob, that Marty, the pitcher and his bitter rival, was sending her the most beautiful flowers regularly. Bob began to speculate on the cost of the flowers, as he carefully counted his few small coins and shook his head sadly at the result of the inventory. He must get her some flowers and he was out of a job.

Next morning he notices an advertisement for a man wanted; he applies for the job and gets it. He is blacked up and told to stick his head through the hole in the sheet and let the people throw balls at him. And who should arrive but the village pitcher, escorting the fair Lucy. Marty throws the balls at Bob and they all land on Bob's "dome." Fear of recognition keeps him from running. Marty and Lucy pass on. Bob resigns and gets no pay for his work. Sorrowfully he passes down the street and a speeding auto hits him. The driver jumps out and gives Bob some money and makes his escape in the car. Bob rushes to the florist and buys a big bunch of flowers and, as he is entering his boarding house, he is handed a note from Lucy in which she tells him that she and Marty have been married. Bob goes to his room and arranges things for a funeral and lays down on the bed with his hands folded across his breast and is at rest.

HER WEAKLING BROTHER (Special—Two Parts—Jan. 20).—Kitty Morgan and Jack Burrows are employed by Robert Hedden, an architect. Jack receives a letter from a friend telling him of a partnership opportunity, but one which will require the investment of $500. He is without the necessary amount, but Kitty, anxious to help him, sells some jewelry left by her mother, and raises $250. She does not tell Jack the source of the money, fearing that he would refuse to accept the sacrifice. Lloyd, Kitty's weakling brother, has become involved with questionable associates, who promise to let him in on a deal if he can raise $250. Remembering the jewelry, he plans to steal it, but finds that it is gone. During the lunch hour he goes to Kitty's office, hoping to find the jewels in her desk. Not finding them, he is about to leave, when he sees Hedden's check book. He takes several blank checks and a spoiled and torn check which Hedden has signed but thrown away. He leaves the book on Jack's desk. When Kitty returns, she finds the book, and takes it to Hedden, telling him that it was on Jack's desk. Hedden has been attracted by the girl and seizes the opportunity to make love to her. Kitty leaves him, disturbed by his attitude, and meets Jack in the outer office, but she fears to tell him of Hedden's actions. At home, Lloyd forges a check for $250, and when leaving drops a blank check and the torn copy on the floor.

That evening Jack comes to Kitty, telling her that he has borrowed the remaining sum of $250 and is leaving for the other city. When he leaves Kitty finds the two checks on the floor and thinks that Jack has dropped them. The next day Hedden is told by the bank that they have received a suspected check. He remembers the finding of the book on Jack's desk, and sees the advantage which he now has over Kitty. He demands that she marry him, or see her lover convicted of forgery and Kitty consents to save him. The paying teller recognizes Lloyd on the street as the man who cashed the check, and causes his arrest. When Hedden is notified he announces that Lloyd is the brother of his fiancee, and that he could not prosecute him. A few days before the wedding Kitty writes Jack, telling him that she is marrying Hedden for his sake, but that she feels that she must tell him. When Jack receives the letter he starts for home. The night before the wedding day Kitty finds the thought of marriage too great to bear. She goes to Hedden's home in a last effort to change his purpose. Lloyd, called upon for more money by his associates, determines to attempt to get it from Hedden. While Kitty is at Hedden's house her brother enters. Kitty is in the library. In the hall Lloyd demands money, saying that Hedden must have a special reason for keeping the forgery a secret. Kitty hears and rushes from the library. She tells Lloyd

to go, and then turns upon Hedden in scorn. She is about to leave him when he grasps her arm, telling her that she must stay. Meanwhile Jack has sought Kitty, and not finding her, has started for Hedden's house. He breaks in the window of the library in time to rescue Kitty from Hedden's hands.

THE SHANGHAIED BABY (Special—Three Parts—Jan. 21).—Jackie, the little son of Gordon and Leila Lambert, is neglected by his parents. Various sports occupy the father's attention, while the mother, left to herself, spends her time at bridge and similar pasttimes and amuses herself with many men admirers. Among them is John Manning, who has been a favorite at Leila's court, but whose popularity has begun to wane.

One evening during a party Leila, coming to a temporary realization of the hollowness of her life, goes to the piano, where, alone, she sings "The Slumber Boat." Upstairs, Jackie hears the song and creeps down to listen. Then he steals out to a summer house and falls asleep. Manning, dismissed by Leila, in anger finds the sleeping boy. He determines to bring the mother to a realization of her errors, and takes the child to his home. He intends to return the boy within a few days, after the mother has realized what his loss would mean, but Joe, the "Eel", entering the apartment intent on burglary, and recognizing Jackie, abducts him, expecting a ransom. Dressing him as a Chinese child, he hides him in a cellar in the Chinese quarter.

Captain Brent, of a tramp steamer, rescues the boy, after a fight with his Chinese captors, and puts to sea with him. "Joe, the Eel," is arrested and when he confesses to his part of the abduction, Manning goes to the water front where he searches for the lost child, and thus makes amends. In time his strength fails him and he dies, forgiven by Leila and her husband.

Fifteen years later, Jackie, who has been adopted by Brent, is living on a tropical island, where Brent dies, leaving the young man the ring which was found on his finger as a child. Jack leaves the island and goes to San Francisco, where, without work, he joins the navy as a seaman. To his shop comes Isobel Gregg, a wealthy girl, who has become interested in kindergarten work in the slums. When Isobel and Jack meet they know that their hearts are one. But Isobel's mother puts her foot down upon the romance between her daughter and the sailor, and Isobel meets Jack only at the home of her friend, Leila, Jack's mother. When Leila, strangely stirred by the bronzed young man, sings again the old song of "The Slumber Boat" a memory awakens in Jack's heart. The little ring brings proof of Jack's identity and with the happiness of regaining the son and gaining a daughter life begins anew for Leila and her husband.

A QUESTION OF CONSCIENCE (Jan. 22).—George Gray and Frank Wright are clerks in the office of the latter's father, Silas Wright, an aged capitalist. Gray, energetic, alert and faithful, is admired by his employer, while the son, because of his laziness and general indifference, is merely tolerated in the position of bookkeeper because he is his father's son. His father's feeling of disgust toward him is increased by the fact that he is rapidly becoming a slave to drink.

Gray's wife is an invalid. Long continued illness accompanied by heavy expenses for doctors has thrown him into debt which presses him. One night when he has tried in vain to figure out a way to meet his obligations he decides upon the desperate expedient of "borrowing" money from the office safe, and at the same time altering Frank Wright's books so that the deficit will temporarily be concealed. Before there has been opportunity to make the shortage good his employer learns that the doctor has advised that Mrs. Gray's only chance to recover is to go West. He offers to send Gray West to superintend a mine which he owns and Gray accepts the offer. The western climate has the effect on Mrs. Gray's health which the doctor anticipated, but the husband broods over the shortage, which he knows must be discovered soon.

It comes to light at last, but instead of the real culprit being suspected, it is blamed on young Wright, whose ways have become so dissolute that his father is more than ready to believe any ill of him. Young Wright, realizing this, and also that, sooner or later his father will cast him off, accepts his dismissal. Silas Wright writes to Gray telling him that he has disowned his son for theft and expressing a determination to visit the mine. Gray, conscience stricken, decides to confess all but is interrupted and postpones writing the letter. Frank Wright's downward course is rapid. Soon he is a common saloon bum. He falls in with a couple of tramps and goes West. The father and son, unknown to each other, arrive at the railroad station where the mine is located. Silas Wright is entertained at the home of the Grays.

Meanwhile Frank and his companions have fallen in with a gang of yeggmen who have planned to rob the mine office. Frank protests but is overruled. He deserts the gang and starts for the mine alone to give warning. The others give chase. A shot, fired by the pursuers, kills him just as he reaches the mine office. Gray and the father are aroused by the shot, investigate and find the body. Standing over his son, killed, as he believes, in the commission of a crime, the father turns to his trusted employee begging him to take a son's place. Gray, having to decide quickly whether to relieve his own conscience or preserve his employer's sole remaining consolation, chooses the latter course.

SHODDY, THE TAILOR (Jan. 23).—Henry Bugg is the only tailor in Riverside. He is only one-tenth of a man, but he thinks he is one of the real fellows and a regular lady killer. He flirts with the girls who are in love with the police, and gets pretty well clubbed up.

The Riverside police are lined up for inspection and they look as though they had been sleeping in their clothes for a month. The chief orders them to get their suits pressed and, all unsuspecting, they go to Henry Bugg. Bugg realizes that this is the best chance he'll ever have to get square. He makes away with the uniforms and then takes the train out of town. The girls go down to the shop to wait for the police and this creates a rather embarrassing situation, but they sneak out into the yard and over the fence, induce a kindly maiden lady to chase the girls out and hand them some clothes.

The chief, told by the girls, comes down and the second line-up finds them in everything but the uniforms. Bugg sends a telegram telling where the uniforms are and an inspection takes place with the shivering force in suits wringing wet. The worst of it is that the girls all laugh and run away. Buggs gets his revenge, though he is too far away to thoroughly enjoy it.

HEARST-SELIG NEWS PICTORIAL NO. 88 (Dec. 31).—First freeze of winter chokes Raritan and Erie canals and sends barges and boats into Erie basin for the winter. Novel pictures of this barge city and its picturesque inhabitants.

Thousands of bird houses are built by children in Toledo to foster movement for more song birds.

Citizens of San Diego gather on the plaza of the new exposition grounds to attend a public concert. Interesting pictures of the fair.

Former newsboys of Detroit, now wealthy citizens, resume places on downtown corners and vend papers for Goodfellow fund.

First hard freeze of season brings out score of ice yachts at Toledo for program of races.

Waves driven inland by heavy gale batter down houses and wreck beach walks at Alamitos Bay and Long Beach, Cal.

School children of San Francisco write thousands of letters to friends in the east telling them the Panama Exposition will open Feb. 20. Chinese maids join in indicting missives.

Dinah, sick gorilla in Bronx Zoo, New York, is placed in go-cart and taken out for airing in the park.

Newest pictures from Naco depict conditions there; show U. S. troopers squatted in bomb proof at one end of fence built by Mexican general to prevent flank attack across internationay boundary. Other typical scenes.

HEARST-SELIG NEWS PICTORIAL NO. 1 (Jan. 4).—Steamer "Lusitania" arrives in New York with the largest shipment of mail ever received. Charles M. Schwab is a passenger.

Pitcher Dick Rudolph of the Boston Braves poses with Baby Bunny at his New York home.

Great fire in Chelsea, Mass., causes loss of $125,000. Firemen are covered with ice while fighting it.

Red Fox James, Indian Chief, travels from Montana to Washington on horseback to urge President Wilson to set aside a national holiday for the Indians.

Charlestown Navy Yard is crowded with vessels waiting to go to dry dock while work on the Dixie is rushed to put that vessel in commission for a voyage in Panama waters.

A. E. Wallace, a staff photographer of the Hearst-Selig News Pictorial, by special arrangement with the German Government, has been permitted to visit a number of interior cities and make photographs. The first lot of these scenes is released in this number. It shows a new phase of the European war. The new army being trained by the German military machine to fill places of men killed in the trenches. The scenes are made at Frankfurt where the quarters of the 63d Field Artillery are being used by the recruits. They show the method by which the men are trained to handle cannon, to ride their horses, to march and how their bodies are put into physical condition for the rigors of a campaign by a systematic course in setting up exercises. Wonder has been expressed as to the manner in which the German Government will replace the enormous numbers of killed and wounded in the present war. The pictures taken by Mr. Wallace at Frankfurt show that the ones being called upon to fill the depleted ranks are mostly youths just gaining manhood.

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HIS FIGHTING BLOOD (Special—Two Parts—Jan. 18).—In the mountains and hills of Kentucky, a feud has raged for many years between the McTriggers and the Sampsons. In vain did the authorities intervene, threaten arrests and endeavor to patch up the mimic war; all these efforts were of no avail.

Hope McTrigger is sought by many, but she declines them all.

But in secret she is in love with Jim, a bright and a clever young man, but a dreamer, instead of an active participant in the neighborhood events. He is deeply in love with Hope and seeks her companionship upon every occasion.

One day Jim tells Hope of his love for her. She accepts his affection and is on the point of confessing her own love for him when their scene is interrupted by the approach of Sam Buck, a rough mountaineer, who gives vent to laughter when he discovers the bashful Jim making love to Hope. Grabbing Jim roughly, he jerks him aside, so that Jim stumbles and falls. Sam then proceeds to make love to Hope in rough, mountaineer style, and, in spite of her protests, takes her in his arms. Hope slaps and scratches the rough mountaineer who finally releases her. She runs away, her face flaming with anger and her eyes darting fire at her impotent lover.

Jim remains prostrate where he fell. When Hope runs away he gets to his feet and is at once pounced upon by the threatening Sam, who declares to Jim that he will kill him if he dares to make love to Hope any more. Hope, who has hidden herself in a clump of brush a short distance away, witnesses the scene and believes that Jim has been thoroughly cowed.

Upon the departure of Sam, Hope returns to the scene and arraigns Jim fiercely for his cowardice. She declares she will have nothing more to do with such a coward. And Jim believes her.

But no one can read the heart of a maiden. Hope still loves Jim, but she hides it from everybody. She cannot take a pride in his manliness, because he makes such a poor showing in comparison with the giant mountaineers. So, when they meet at a dance a short time after the scene with Sam Buck, she ignores Jim and smiles upon Sam.

One of the participants at the dance is Chuck Sampson. Chuck is the leader of the Sampson clan at feud with the McTriggers. He comes as a spy and falls in love with Hope at first sight. He spends the evening among the dancers, asks many questions about the forces of the McTrigger clan, and prepares a plan for an assault upon the McTrigger clan by his own clan.

His experience at the dance has changed the heart of Jim. His "fighting blood" has been aroused. He realizes that among the rough mountaineers he can no longer maintain an equality unless he can compete with them in their contests of skill. He discards his books and obtains possession of a revolver and a rifle.

Jim is not really a coward. His heart throbs with the fierce, hot blood of the fighting McTriggers, and there is an elasticity in his step as he makes his way to the cabin where Hope lives. He has determined to seek her and to tell her that he will make of himself a man among the McTriggers.

Sam makes his appearance while Jim is explaining matters to Hope. Sam attempts the same tactics which defeated Jim on the mountainside, but Jim fully aroused and fiercely angered by the big brute, assaults Sam with the fury of a wild cat and succeeds in knocking the big bully to the ground, completely defeated.

Hope's eyes sparkle at this proof of the prowess of her lover, but she does not let him know her thoughts. On the contrary, she dismisses both Jim and Sam telling them never to speak to her again.

A short time afterwards, Chuck Sampson appears and tells Hope's father and brothers that the Sampson clan will bury the feud against the McTriggers if Hope will marry them. Hope overhears this proposition and is terrified; but her terror is changed to joy and pride when her kinfolks angrily refuse Chuck Sampson's proposition and order him from the cabin. Chuck threatens to wipe out all of the McTriggers.

His threat is no idle boast, for immediately afterwards there is a great gathering of the Sampson clan on the other side of the mountain and they prepare an armed fray against the McTriggers. Silently they descend upon the cabin where Hope lives and find her alone. She cries out for assistance and her screams of terror are heard by both Jim and Sam. Sam is in the immediate neighborhood of the cabin and when he hastens to the relief of Hope, Chuck and his clansmen engage in a pistol battle with him. Sam is wounded and is left in the trail to die.

A few moments later Jim comes running along the trail. Sam explains the situation and tells Jim that the Sampsons have captured Hope and carried her up to the mountainside. Jim tells Sam to arouse the McTriggers while he will follow the raiders and try to rescue Hope.

Sam succeeds in making his way to the McTriggers, where he gives the alarm.

Jim follows the raiders with their fair prisoner into the Sampson stronghold. They do not know that they have been followed and there is no guard at the cabin of Chuck Sampson when Jim makes his way to a window for the purpose of spying upon the occupants. He finds Hope defending herself against the advances of Chuck.

Jim bursts into the cabin and in a hand-to-hand fight avenges the abduction of his sweetheart by the death of the villain, who kidnapped her. The other members of the Sampson clan come to the rescue of their leader, but Jim barricades the door and engages in a desperate defense.

In the meantime the McTrigger clan has taken up the trail and arrive in force just in time to rescue Jim and his sweetheart Hope. Hope acknowledges that Jim is her ideal lover and hero.

CACTUS JIM'S SHOP GIRL (Jan. 19).—Cactus Jim is tired of being a bachelor. He advertises in a newspaper for a wife and in response receives a telegram from Nell Morton, a shopgirl in the city, who bids him come at once, as she is willing to comply with the requirements of the advertisement. Jim shows this telegram to his fellow cowpunchers and excites their jealousy.

When Jim appears in the store before Nell, all dolled up in his holiday attire, his appearance does not strike her favorably and she decides not to go further in the compact. While urging her to reconsider the matter, an angry customer intrudes and declares that Nell has short-changed her. She is fired.

Cactus Jim considers this rank injustice and he privately tells the floorwalker so, giving him the money to make up the shortage in Nell's wages.

But Cactus Jim desires to avoid the laughter of his brother cowpunchers; so he buys a dummy figure, takes it home and pretends that it is his bride. However, the boys discover his ruse, but as Nell has a change of heart, she accepts Jim and makes him happy.

BETWEEN MATINEE AND NIGHT (Jan. 20).—Richard Stanhope, an actor, visits the criminal courts in search of "types." One day he witnesses the sentencing of Harry Edwards to five years imprisonment for embezzlement. While being led away, Edwards denounces Ethel Stephens, an unscrupulous adventuress, whom he charges is the cause of his downfall. He threatens her with violence upon his liberation. This scene impresses Stanhope.

Five years later Stanhope has become a star at the head of his own company. Tom Daly, a boyhood friend, comes to the city from Wyoming where he owns a cattle ranch. Daly falls into the net of crooks, among whom is Ethel Stephens, who infatuates him and makes him her slave. Stanhope recognizes Ethel and recalls the incidents in the court room when she was denounced by Edwards. Wishing to break off this evil connection between his friend Daly and the adventuress, he cleverly disguises himself as the convict Edwards; whereupon he exacts a confession from the girl and thereby disillusions Daly.

It so happens that Edwards has been released from prison on the same day. He has obtained Ethel's address and as Stanhope and Daly leave her house, Edwards enters prepared for vengeance. They tell him the story and he forgets his revenge to enter upon a new life on a western ranch with Daly.

WHO WANTS TO BE A HERO (Jan. 22).—Count De Swigg is informed by his valet of the arrival of a messenger who proves to be the emissary from General I. Shootem, Commander of the Umgulla army. The messenger brings a military order directing Count De Swigg to report for duty immediately. The messenger also brings the Umgulla uniform, which the Count is supposed to put on.

Immediately after the departure of the first messenger comes another from the Bamboozlum General, I. Sliceum, requiring the Count to report for duty at once to him.

The story deals with the efforts of the Count to report to both Generals, who are engaged in

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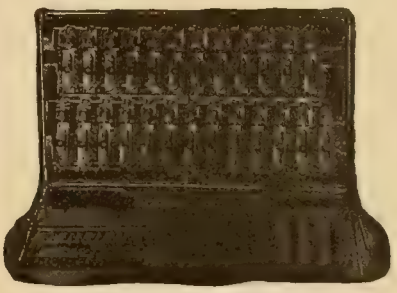

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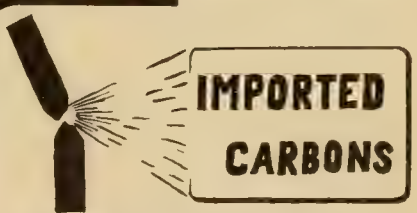

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a battle, and save himself from the consequence of his enforced versatility. As a final result, the Count is ordered to fight a duel with himself.

THE PRIMITIVE WAY (Jan. 23).—Mildred Manning is the spoiled daughter of wealthy parents. She has a host of admirers, but does not permit them to become serious. Jimmie Blake, who frequents the household more than anybody else, is a rattle-brained young chap who fancies that he is in love with Mildred and insists that he wants her to marry him. Mildred jokes him and refuses to take him seriously.

Among Jimmie's friend is Billie Vaughan, son of a railroad president and actively engaged in railroad construction work. He is a sturdy, virile chap and falls in love with a photograph of Mildred, which he sees in Jimmie's apartments.

Billie takes a vacation, and while in his hunting camp at the seashore meets Mildred and her aunt when a storm blows them to his hospitable shore. Jimmie has told Billie scornfully that the fair Mildred has primitive instincts, and will marry no one but a fighting man. Billie adopts the cue thus given, and treats Mildred with a gruffness and in a way calculated to win her admiration. His campaign is successful and he succeeds in carrying off his fair prize after a spirited contest.

MINA.

DAREDEVIL HARRY (Jan. 21).—Daredevil Harry is in love with Flossie, the pride of the ranch, but affairs do not progress very rapidly owing to the objections of Flossie's father, Mr. Dynamite, who rushes Flossie off to a boarding school, notwithstanding the remonstrances of the very sanctimonious looking minister, who turns out to be a fighting parson, when Mr. Dynamite cannot see reason. However, "love will find a way." Flossie sends Harry a note telling him of her departure, and he mounts his faithful pony and goes to her rescue.

In the meantime Cyclonic Pete has heard of the departure of the stage coach and with his two assistants plans a holdup. While looting the coach he is smitten with Flossie's charms, and lets his assistants have the mail bag and rides off with the girl. The men discover the bag is empty but find a note saying the money is in the driver's pocket, so they rush back for a second holdup.

Along comes Harry and when he discovers that Flossie is gone a long thrilling chase follows, which ends at the edge of a cliff where the men engage in a hand to hand battle with knives, their bullets having been exhausted by the running fire that has been kept up during the chase. They both fall over the brink—Flossie throws a rope down to Harry, who climbs up, and the lovers, once more together, ride out to Harry's ranch. He is just about to leave for the minister, when Cyclone Pete falls through the roof—another fight, Pete is shot out of the window—Flossie and Harry stand looking aghast after him, when he walks in the door and here several trick stunts are done. The two bandits come up at this time to aid their chief, and Harry is tied to a post. Flossie escapes and runs for help. Pete lights the bomb and places it at Harry's feet and rushes off with his pals to await in the distance for the blowing up of the house and his hated rival, but Flossie and two officers arrive at the psychological moment—Harry is saved—the bomb is thrown out of the window and lands near the waiting trio, who are blown up in smoke, and thus the lovers are at last united.

BIOGRAPH.

THE GIRL HE BROUGHT HOME (Jan. 11).—Daughter of the gardener on his country place, she had no social accomplishments. The pretty ways which won his heart were frowned upon by his mother, sister and brother. The climax to their dislike was her behavior at the reception. Poor Beth merely felt uncomfortable in her tight slippers and took them off, but the family declared her "impossible." So she went back to dad. Jack found her in their favorite nook, ravishing in a gingham dress, and forthwith renounced his family.

THE THIRD ACT (Special—Two Parts—Jan. 12).—Roberts, the actor, neglects his wife and children. His brutal indifference results in the baby's death. Alone with the terror, Mrs. Roberts goes insane. Her little girl witnesses everything, and never forgets. Fifteen years later, Roberts is a successful producer of plays; after his wife's death he has lost track of his daughter, who is brought up by her aunt. The girl's whole idea is to avenge her mother's wrongs. Histrionic talent, inherited from her father, helps her to get into Roberts' company, and she makes an instantaneous success. At the end of the season Roberts goes abroad, leaving the playwright and the star to arrange the next production. A remarkable play is written around the incidents of that night fifteen years ago. Roberts sees it for the first time on the opening night, when, in the great third act, his past rises up to denounce him.

GETTING INTO A SCRAPE (Jan. 14).—Invited to the embalmer's ball, wifey sends hubby for a shave. He enters a shop where lady barbers operate, and trouble starts. Weary Willie is just ahead of him, having a shave, manicure and bawth. And just behind is hubby's enemy, who brings wifey on the scene to catch him holding hands with the pretty finger polisher. Then wifey plays barber on hubby with a dull razor and—let us draw a veil.

NEAR-EDUCATIONAL, THE CHEESE INDUSTRY (Jan. 14).—Here we see one of the wonders of modern science. The entire process of cheese-making is unfolded, and we are introduced to all who take part in this interesting art, from the complacent cow to the consumer. Of course, accidents will happen, and when you consider the slippery floors, etc.—or it may be something in the atmosphere of a cheese factory that makes visitors behave in such a scandalous fashion.

THE INEVITABLE RETRIBUTION (Jan. 15).—With the mortgage coming due, and other pressing needs, the young farmer is desperate when the peddler comes to his house. The man is unknown in those parts, nobody is aware of his visit, and he has money. In a moment the deed is done, the evidence hidden. But the man has friends who search for him, and evidence does exist—enough to hang the guilty man, were it not for the strange chance that kept him from being a murderer.

THE HOUSE OF HORROR (Jan. 16).—Clark's visit to the money-lender was ill-timed. Drink had made him ugly, and he threatened the man. Then he lapsed into unconsciousness. When he awoke the next morning in a strange room and, wandering through the money-lender's house, came upon the man dead, with a great gash in his skull, terror seized him. Fleeing from the police, who find his bloodstained stick beside the body, he reaches an old house and overhears the real murderers quarreling over the spoils. They discover him, and a fight ensues. When the police arrive he delivers the criminals to justice.

PATHE.

PATHE'S DAILY NEWS, NO. 90, 1914 (Dec. 30).—Animated map of German retreat.
British charge on German outpost.
Terrible cold kills warring soldiers.
Rich newsboys shout "extra" in Detroit.
Bronx road run won by Kolehmainen.
South Africa sends troops to war.
New York's poor suffers from cold.
U. S. Troops guard American border.

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INDEPENDENT FILM STORIES

UNIVERSAL

NESTOR.

WHEN CUPID CAUGHT A THIEF (Jan. 19).—Miss Hobbs is the possessor of a valuable necklace and the great Kickamoor ruby valued at thousands. Old Sleuth gets a tip from a reformed crook that Second Story Jerry and his gang are going to attempt to steal the jewels at a reception to be held in the Hobbs home. Eddie, the reporter, is sent to secure an interview with Miss Hobbs, but he does not succeed in doing so until the night of the reception, when he slips into the house along with the other guests.

Jerry and his gang are on hand. While Eddie is interviewing Miss Hobbs Jerry slips the necklace from around her neck. The necklace is missed. Eddie is searched but is found not guilty. The necklace is, both by mistake and purpose, transferred from one person to another until complications arise. Second Story Jerry and his assistant, however, are finally captured by the daring young reporter, who returns the stolen jewels into the hands of Miss Hobbs' father.

AND THE DEACON SWORE (Jan. 22).—Alice receives an invitation from her grandfather, who is the minister of a small country church, to pay him a visit, which invitation she accepts. Mandy is loved by Jed, but her affections are with the deacon. The deacon holds a mortgage on the village church and presses the old minister for his money. Alice arrives at the minister's house and the deacon, catching sight of her, falls in love. The old minister plans a barn dance and basket social to raise funds to pay off the mortgage.

The night of the social Alice arrives accompanied by Jack, the leader of the church choir. The minister announces the auctioning off of the lunch baskets furnished by the girls. The man buying any of the girl's basket must eat lunch with her. The deacon resolves to purchase the basket belonging to Alice. Alice tells Jack she will tie her hair ribbon to her basket. The deacon overhears their plan. He confides his intentions to Alice, but is overheard by Mandy. She changes Alice's hair ribbon from Alice's basket to her own. Jack and Alice plan to take their basket away and eat together, while the bids are being called for. The deacon bids $100 for the basket with the hair ribbon on it and finds that he has drawn Mandy. He buys another and is stung. Thoroughly disgusted, he buys the whole lot of baskets, only to find that he has been fooled. He presents his mortgage to the minister and is paid off with the very money he has paid the auctioneer for the baskets.

JOKER.

THE HICKTOWN RIVALS (Jan. 18).—Cud McGiven and Kid Connot are rivals in Hicktown for the hand of Maggie Ryan. Papa and Mamma Ryan are proud of Maggie and are pleased to see her have so much company.

Cud is the favored one and is accepted by Maggie. The date for the wedding arrives. Kid, the disappointed suitor, plans revenge, and hiring two thugs he has them wait outside the house in an auto. When the pair is ready to leave the house to go to church, they start a row and when Cud comes out to stop it they set upon him. A free for all fight follows and in the excitement the thugs make a getaway in the auto with Maggie. The guests with Cud follow but lose the kidnappers. Kid suggests to Maggie that she marry him. She agrees and they hurry away to the church and are married.

BISON.

RIDGEWAY OF MONTANA (Two Parts—Jan. 23).—The story deals with the battle waged between two financiers, Waring Ridgeway and Simon Harley, who own adjoining mining properties. Ridgeway has the better of the fight when Harley with his young wife leaves secretly for Mesa, Montana. Enroute to the town, Harley and his wife become snow bound, and Harley, leaving his wife in the auto, goes for assistance. A blizzard sweeps the mountains, and the young wife falls a victim, Harley having lost his way.

Ridgeway, enroute to his mine, comes across Mrs. Harley, places her on his horse, takes her to a deserted cabin, where he nurses her back to consciousness. The two young people remain three days in the cabin, in which interval Ridgeway loses his heart to Aline Harley. Sam Yessler, of the State Legislature, rescues Harley. At the end of the third day Yessler relief party come upon Ridgeway and Aline. The latter presents her rescuer to her husband, and the party start for the Yessler ranch.

Later, Harley offers to place Ridgeway at the head of a copper combine. Ridgeway, however, refuses the offer, and declares that it must be war to death between them. Harley retires, determined to crush the young mining operator. Lyndon Hobart, Harley's manager, is ordered to engineer the dynamiting of one of Ridgeway's mines. He obeys Harley, but is discharged. Harley then takes the initiative; the mine is dynamited, and one of Ridgeway's workmen is killed. Steve Elton is bribed by Harley and sells Ridgeway out.

Hobart is in love with Virginia Balfour, an ambitious young woman, who is engaged to Ridgeway. Secretely, Virginia is in love with Hobart, but is attracted by the wealth of Ridgeway.

Sam Yessler, Ridgeway's friend, refuses to aid the latter in an attempt to elect himself a senator. Balked in his effort, Ridgeway sees the leaders of the labor union, plays upon their sympathy, and induces them to have Harley arrested for the killing of the miner. The plan is successful, and Harley is brought to trial. Ridgeway succeeds in inducing Harley's foreman to turn state's evidence, but, despite this, a fixed jury brings in a verdict of "not guilty." The dead miner's widow, one of the court spectators, then shoots the aged millionaire, killing him as he sits in the witness chair. Thus Ridgeway triumphs.

A year lapses. Virginia, seeing the love between Ridgeway and Aline, releases Ridgeway from his engagement and accepts the proposal of Hobart. Sam Yessler, in search of an honest man, proposes the name of Hobart for senator, carries his point, and Hobart is elected. Aline turns over to Ridgeway her enormous copper interests, which move makes Ridgeway a power in the mining world. Later, Ridgeway marries Harley's widow.

VICTOR.

FATHERS THREE (Two Parts—Jan. 18).—The three bachelors live together in loneliness. Each night they return to their rooms and exchange solitary greetings. One evening one of their number reads in the newspaper of a poor woman who is unable to support her little daughter and wishes to have some one adopt her.

The bachelors visit the poverty-stricken woman and come to an agreement with her to educate her daughter and to provide for her maintenance in the best fashion. The child, Rosemary, grows up to be a handsome young woman with every advantage of environment and surrounding. The bachelors lavish money on her and give her everything she happens to mention.

The bachelors' housekeeper dies and the girl mourns her loss greatly. The bachelors fear that the girl takes her loss too much to heart and come to the conclusion that what she really needs to make her happy is a husband. All three decide to propose to her, hoping that she will chose one of their number.

Rosemary is much amused by the three proposals but tells each one of her suitors that she loves, but not any more than she does the others. She promises, however, that the one who will bring her the most appropriate gift on her eighteenth birthday will stand highest in her affections.

Acting upon her hint the three bachelors scour the town seeking appropriate presents. Robert decides that a beautiful imported gown which he sees at a fashion show would be the most acceptable gift of all and has the package sent home to Rosemary. Henry steps into a jewelers and buys Rosemary an elaborate diamond necklace.

Vincent, however, comes to the conclusion that Rosemary does not seek a gift of only material value and when he overhears her making an inquiry about her mother, whom she does not remember, Vincent decides to find the old lady and to bring her to live with her now grown-up daughter.

Accordingly he follows several clues and at last learns where Rosemary's mother is living. He finds the old lady in a squalid tenement but with everything about her neat and clean. Telling her that he is about to give back her child, Vincent induces her to visit a fashionable dressmaker and secures an apartment for her in a much better neighborhood.

On Rosemary's birthday Robert opens up the boy containing the expensive imported gown. Rosemary is enraptured with it and kisses the fotrunate Robert enthusiastically. Then Henry presents her with a diamond necklace and Rosemary again demonstrates her affection and gratitude upon the donor. All then look expectantly at Vincent to see what he has to give.

Vincent leads a kindly-faced wrinkled up old lady into the room, and, when she has removed her vail, presents her to her daughter. An affecting meeting between mother and daughter follows and the other two bachelors, Robert and Henry, take Vincent aside and congratulate him upon his happy choice of a gift. All then gaily make merry to celebrate the engagement between Vincent and Rosemary and the return of Rosemary's mother to become the housekeeper for the two disappointed bachelors.

ECLAIR.

THE LONE GAME (Two Parts—Jan 20).—A series of daring robberies and hold-ups occur in Cuga, Arizona. They seem to be the work of one lone bandit who has terrorized the neighborhood. Sid Burton, a Chicago detective, is sent to the far west to help the local sheriff capture the bandit.

Upon his arrival in the west the detective is met by the sheriff, who takes him to his home. There he meets Edna, the daughter of the sheriff. Mutual affection springs up between the pair at first sight.

Not long after the detective's arrival the express company is robbed again by the lone bandit. The detective finds the empty strong box which has been stolen from the express office and evolves a plan which, with the aid of the express agent, he carries out immediately.

That day the sheriff is notified that the box stolen from the express company had a false bottom in it and that there were several bills of large denomination which undoubtedly escaped the robber's notice, and that the express company would give a handsome reward for the recovery of the box. The plan works only too well.

That night the detective, lying in wait for the bandit, surprises him, but he receives a greater surprise and shock himself, for the lone robber is none other than the sheriff and the father of the girl he loved.

In endeavoring to make his escape the sheriff falls from his horse and is mortally injured. Before dying he reveals to his future son-in-law the hiding place of the money and jewels he has stolen, and tells him to make reparation as far as possible. The sheriff explains that the lone game he played was for his daughter's sake.

The detective returns to the express company the old box of money. The detective decides to remain in the west and receives the appointment of sheriff as successor to the unfortunate man who played the lone game and lost.

THE CLUE OF THE PORTRAIT (Jan. 24).—Dorothy and her little sister, the daughter of a ranch owner, are enjoying a little vacation up on the mountains. William Vernon, who is a rich cattle dealer from Chicago, is out west buying cattle.

Dorothy warns her little sister not to go near the edge of the rock. The child disobeys with the result that she falls. Dorothy screams and rushes to the edge of the rock. Vernon hears the scream and sees the child lying on the ground apparently badly hurt. He picks her up, finds that she is more frightened than injured, and returns with her to her sister.

An acquaintance is struck up which ripens into love. He is called back to Chicago and by some adroit business deals, so corners the market that he ruins the smaller ranch owners, among them being Dorothy's father. The shock so affects Dorothy's father that he dies of a broken heart, leaving the two orphan girls alone in the world.

They are forced to go to the city to make a living. Dorothy tries to sell some of her sketches but with little sucess. One old dealer in paintings tells Dorothy that if she will make a picture of the baby, it will stand a good chance of being sold.

Meanwhile, William Vernon, now that he has amassed a fortune, intends going back to his mountain sweetheart. He finds the ranch deserted. Neighbors tell him of the death of the owner and of the children's going to the city.

Dorothy paints a picture of her little sister; it is placed in the window of the art store. After a long search for his sweetheart, Vernon one day comes across the picture and he recognizes her, and through it finds his sweetheart again.

IMP.

THE HOUSE OF FEAR (Three Parts—Jan. 22).—Margaret Irwin is in mourning for her father, John Irwin, who has recently died, leaving her a fortune of half a million dollars. Ralph Irwin, her cousin, is appointed Margaret's sole guardian. She cannot marry without his consent, and in the event of her death the money will revert to Ralph Irwin.

At the reading of the will Margaret faints and the family doctor, who is summoned declares that if she is subjected to any sudden shock she may die of heart failure. Margaret's uncle and her guardian, Ralph, look at each other significantly when the doctor makes his pronouncement, for both have been disappointed that they have not received a larger slice of John Irwin's fortune. The young lawyer, Ho-

(Continued on page 428.)

Calendar of Licensed Releases

Releases for Weeks Ending January 16 and 23

MONDAY, JANUARY 11, 1915.

BIOGRAPH—The Girl He Brought Home (Drama).
EDISON—A Superfluous Baby (Comedy).
ESSANAY—Sweedie's Suicide (Comedy).
KALEM—The Adventure at Briarcliff (Special—Two parts—Comedy).
LUBIN—Patsy Bolivar Series No. 3, "Patsy at College" (Comedy).
PATHE—Pathe's Daily News No. 3, 1915 (News).
SELIG—The Old Code (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 91 (News).
VITAGRAPH—The Fates of Flora Fourflush Part 2, "The Treasurer Temple of Bhosh" (Comedy).

TUESDAY, JANUARY 12, 1915.

BIOGRAPH—The Third Act (Special—Two parts—Drama).
EDISON—Olive's Other Self (Eighth of "Olive's Opportunities" Series—Drama).
ESSANAY—By a Strange Road (Drama).
KALEM—A Bold, Bad Burglar (Comedy).
LUBIN—Baseball and Trouble (Comedy).
SELIG—Harold's Bad Man (Comedy).
VITAGRAPH—A Mix-Up In Dress Suit Cases (Special—Two parts—Comedy).

WEDNESDAY, JANUARY 13, 1915.

EDISON—Curing the Cook (Comedy).
—McGinty and the Count (Comedy).
ESSANAY—The Fable of "The Fellow Who Had a Friend Who Knew a Girl Who Had a Friend" (George Ade—Comedy).
KALEM—The Stolen Ruby (Special—Two parts—Drama).
LUBIN—When Honor Wakes (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 4, 1915 (News).
SELIG—The Richest Girl in the World (Drama).
VITAGRAPH—The Hair of Her Head (Comedy).

THURSDAY, JANUARY 14, 1915.

BIOGRAPH—Getting Into a Scrape (Comedy).
—Near-Educational Series, The Cheese Industry (Comedy).
ESSANAY—When Slippery Slim Went for the Eggs (Western Comedy).
LUBIN—The Friendship of Lamond (Special—Two parts—Drama).
MINA—Distilled Spirits (Comedy).
SELIG—Hearst-Selig News Pictorial No. 92 (News).
VITAGRAPH—The Legend of the Lone Tree (Drama).

FRIDAY, JANUARY 15, 1915.

BIOGRAPH—The Inevitable Retribution (Drama).
EDISON—Lena (Special—Two parts—Comedy).
ESSANAY—Dear Old Girl (Special—Two parts—Drama).
KALEM—A Boob for Luck (Comedy).
LUBIN—Out of the Storm (Drama).
SELIG—The Snailburg Volunteers (Comedy).
VITAGRAPH—Chiefly Concerning Males (Comedy).

SATURDAY, JANUARY 16, 1915.

BIOGRAPH—The House Horror (Drama).
EDISON—The Banker's Double (Drama).
ESSANAY—Broncho Billy and the Sisters (Reg. in the U. S. Patent Office—Western Drama).
KALEM—The Broken Circuit (Tenth of the "Hazards of Helen" Series—Drama).
LUBIN—Mr. Stubb's Pen (Comedy).
—Spaghetti and Lottery (Comedy).
SELIG—Robert Thorne Forecloses (Drama).
VITAGRAPH—The Sage-Bush Gal (Broadway Star Features—Special—three parts—Western Drama).

MONDAY, JANUARY 18, 1915.

BIOGRAPH—The Undying Fire (Drama).
EDISON—To Make the Nation Prosper (Drama).
ESSANAY—Sweedie and Her Dog (Comedy).
KALEM—The Leech (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series, No. 4, "Patsy's Vacation" (Comedy).
PATHE—Pathe's Daily News, No. 5, 1915 (News).
SELIG—His Fighting Blood (Special—Two parts—Drama).
—Hearst-Selig News Pictorial, No. 5 (News).
VITAGRAPH—The Fates of Flora Fourflush, "A Race for Life," Part Three of the "Ten Billion Dollar Vitagraph Mystery" Serial (Comedy).

TUESDAY, JANUARY 19, 1915.

BIOGRAPH—The Lady of Dreams (Special—Two parts—Drama).
EDISON—Olive's Manufactured Mother (Ninth of "Olive's Opportunities" Series (Drama).
ESSANAY—The Misjudged Mr. Hartley (Comedy—Drama).
KALEM—Cornelius and the Wild Man (Comedy).
—A Night in New Jersey (Cartoon—Comedy).
LUBIN—Gus and the Anarchists (Comedy).
—Cupid's Target (Comedy).
SELIG—Cactus Jim's Shop Girl (Western—Comedy).
VITAGRAPH—The Evil Men Do (Broadway Star Feature—Three parts—Drama).

WEDNESDAY, JANUARY 20, 1915.

EDISON—The Wonders of Magnetism (Educational).
—A Weighty Matter for a Detective (Comedy).
ESSANAY—The Fable of "Hifaluting Tillie and Her Plain Parents" (Comedy).
KALEM—The Cabaret Singer (Special—Two parts—Drama).
LUBIN—Her Weakling Brothers (Special—Two parts—Dr.).
PATHE—Pathe's Daily News, No. 6, 1915 (News).
SELIG—Between Matinee and Night (Drama).
VITAGRAPH—The Right Girl (Comedy).

THURSDAY, JANUARY 21, 1915.

BIOGRAPH—The Gang's New Member (Drama).
ESSANAY—Sentimental Sophie (Western—Comedy).
LUBIN—The Shanghaied Baby (Special—Three parts—Dr.).
MINA—Dare-Devil Harry (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 6 (News).
VITAGRAPH—The Navajo Ring (Drama).

FRIDAY, JANUARY 22, 1915.

BIOGRAPH—Heart's Hunger (Drama).
EDISON—Tracked by the Hounds (Special—Two parts—Drama).
ESSANAY—The Lieutenant Governor (Special—Two parts—Drama).
KALEM—Cooky's Adventure (Comedy).
LUBIN—A Question of Conscience (Drama).
SELIG—Who Wants to Be a Hero? (Farce-Comedy).
VITAGRAPH—Wanted, a Nurse (Comedy).

SATURDAY, JANUARY 23, 1915.

BIOGRAPH—His Night Out (Comedy).
—In the Boarding House (Comedy).
EDISON—Mr. Daly's Wedding Day (Drama).
ESSANAY—Broncho Billy and the Baby (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Fast Mail's Danger (Eleventh of the "Hazards of Helen" Series—Drama).
LUBIN—Shoddy, the Tailor (Comedy).
SELIG—The Primitive Way (Drama).
VITAGRAPH—War (Special—Two parts—Comedy).

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Calendar of Independent Releases

Releases for Weeks Ending January 16 and 23.

Universal Film Mfg. Co.

SUNDAY, JANUARY 10, 1915.

ECLAIR—The Dummy Husband (Comedy—Drama).
L-K O—Through a Knot Hole (Comedy).
REX—Star of the Sea (Two parts—Drama).

MONDAY, JANUARY 11, 1915.

IMP—No Release This Week.
JOKER—The Butler's Baby (Comedy).
VICTOR—My Lady High and Mighty (Two parts—Comedy—Drama).

TUESDAY, JANUARY 12, 1915.

BIG "U"—The Useless One (Drama).
GOLD SEAL—A Woman's Debt (Two parts—Drama).
NESTOR—A Maid by Proxy (Comedy).

WEDNESDAY, JANUARY 13, 1915.

ANIMATED WEEKLY—Number 149 (News).
ECLAIR—Reunited (Two parts—Domestic—Drama).
L-K O—Thou Shalt Not Flirt (Comedy).

THURSDAY, JANUARY 14, 1915.

BIG "U"—The Hearts of the Brady's (Western—Drama).
REX—Pawns of Fate (Two parts—Drama).
STERLING—Those German Bowlers (Comedy).

FRIDAY, JANUARY 15, 1915.

IMP—A Gentleman of Art (Two parts—Detective Smuggling—Drama).
NESTOR—When the Mummy Cried for Help (Comedy).
VICTOR—Father's Strategy (Comedy—Drama).

SATURDAY, JANUARY 16, 1915.

BISON—The Governor Maker (Two parts—Modern—Drama).
JOKER—Hubby's Cure (Comedy).
—Quaint Brittany (Educational).
POWERS—An Outlaw's Honor (Western—Drama).
—Scotch Dancing (Educational).

SUNDAY, JANUARY 17, 1915.

ECLAIR—Romance in Bear Creek (Western—Drama).
L-KO—Caught with the Goods (Comedy).
REX—A Small Town Girl (Two parts—Human—Interest—Drama).

MONDAY, JANUARY 18, 1915.

IMP—On Dangerous Ground (Comedy—Drama).
JOKER—The Hicktown Rivals (Comedy).
VICTOR—Father's Three (Two parts—Comedy—Drama).

TUESDAY, JANUARY 19, 1915.

BIG "U"—The Dear Old Hypocrite (Drama).
GOLD SEAL—Smugglers' Island (Two parts—Sea Coast—Drama).
NESTOR—When Cupid Caught a Thief (Comedy).

WEDNESDAY, JANUARY 20, 1915.

ANIMATED WEEKLY—Number 150 (News).
ECLAIR—The Lone Game (Two parts—Western—Drama).
L-KO—Every Inch a Hero (Comedy).

THURSDAY, JANUARY 21, 1915.

BIG "U"—Their Island of Happiness (Two parts—Drama).
REX—Six Months to Live (Drama).
STERLING—Dude Raffles (Comedy).

FRIDAY, JANUARY 22, 1915.

IMP—The House of Fear (Three parts—Melodrama).
NESTOR—When the Deacon Swore (Comedy).
VICTOR—No Release This Week.

SATURDAY, JANUARY 23, 1915.

BISON—Old Peg-Leg's Will (Two parts—Mining—Drama).
JOKER—Fools and Pajamas (Comedy).
POWERS—Uncle Sam's Phenomenal Achievement (Educa.).

Mutual Film Corporation

SUNDAY, JANUARY 10, 1915.

KOMIC—Love and Business (Comedy).
MAJESTIC—Three Brothers (Two parts—Drama).
THANHOUSER—An Inside Tip (Drama).

MONDAY, JANUARY 11, 1915.

AMERICAN—Restitution (Two parts—Drama).
KEYSTONE—(Title Not Reported).
RELIANCE—Our Mutual Girl No. 52 (Topical).

TUESDAY, JANUARY 12, 1915.

BEAUTY—The Spirit of Giving (Drama).
MAJESTIC—Probation (Drama).
THANHOUSER—The Speed King (Two parts—Drama).

WEDNESDAY, JANUARY 13, 1915.

AMERICAN—The Black Ghost Bandit (Western Drama).
BRONCHO—Mother Hulda (Two parts—Romantic Fairy Tale—Drama).
RELIANCE—The Terror of the Mountains (Western Dr.).

THURSDAY, JANUARY 14, 1915.

DOMINO—In the Land of the Otter (Two parts—Drama).
KEYSTONE—Mabel's Vacation (Comedy).
MUTUAL—Weekly No. 2 (News).

FRIDAY, JANUARY 15, 1915.

AMERICAN—The Clubman's Wager (Drama).
—Producing a Nation's Pride (Educational).
KAY BEE—The Cross of Fire (Two parts—French Canadian—Drama).
PRINCESS—Pleasing Uncle (Comedy).

SATURDAY, JANUARY 16, 1915.

KEYSTONE—(Title Not Yet Reported).
RELIANCE—One Flight Up (Two parts—Drama).
ROYAL—The Unwilling Bride (Comedy).

SUNDAY, JANUARY 17, 1915.

KOMIC—A Flyer in Spring Water (No. 15 of the "Bill" Series—Comedy).
MAJESTIC—What Might Have Been (Two parts—Drama).
THANHOUSER—A Yellowstone Honeymoon (Scenic—Dr).

MONDAY, JANUARY 18, 1915.

AMERICAN—Refining Fires (Two parts—Drama).
KEYSTONE—(Title Not Announced).
RELIANCE—Mutual Monographs No. 1 "With Julian Street and Wallace Morgan" (Topical).

TUESDAY, JANUARY 19, 1915.

BEAUTY—A Girl and Two Boys (Drama).
MAJESTIC—On the Table Top (Drama).
THANHOUSER—Craft vs. Love (Two parts—Drama).

WEDNESDAY, JANUARY 20, 1915.

AMERICAN—The Crucifixion of Al Brady (Western—Dr.).
BRONCHO—A Lucky Blowout (Two parts—Drama).
RELIANCE—The Sea Brat (Drama).

THURSDAY, JANUARY 21, 1915.

DOMINO—The Still on Sunset Mountain (Two parts—Dr.).
KEYSTONE—(Title Not Announced).
MUTUAL—Weekly, No. 3 (News).

FRIDAY, JANUARY 22, 1915.

KAY-BEE—Sergeant Jim's Horse (Drama).
KAY BEE—The Man Who Died (Drama).
PRINCESS—An Innocent Burglar (Drama).
RELIANCE—After Twenty Years (Drama).

SATURDAY, JANUARY 23, 1915.

KEYSTONE—(Title Not Announced).
RELIANCE—The Craven (Two parts—Drama).
ROYAL—Her Hero (Comedy).

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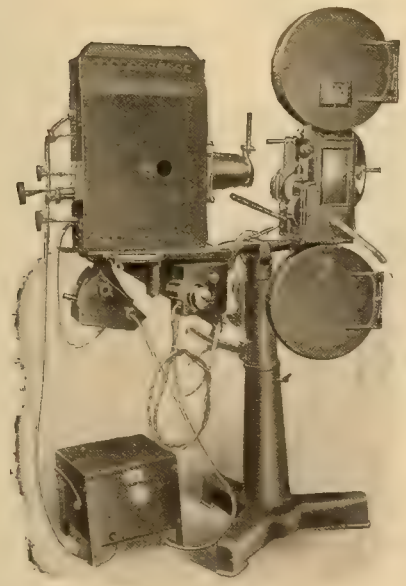

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(Continued from page 417.)

bart Henderson, sees the significant exchange of glances between father and son, and is not able to forget the circumstances which recurs to trouble him at the most unexpected time thereafter. In parting the young lawyer tells Margaret that if at any time she should ever need him to call upon him at the address he gives her.

Irwin takes Margaret to his own home to live. His house is known in the neighborhood as "The House of Fear," and in it lives a weird creature known as Nick. Nick is half-witted and is dumb. He looks half beast and half man. Those in the neighborhood are afraid to go near the house, as strange stories are told of the happenings therein.

From the first Margaret is fearful of Nick. Irwin and his father notice this and accordingly they start to work on the girl's fear. Nick takes much delight in creeping about the house, frightening Margaret, and darts about upon her at the most unexpected moments. Margaret tells her uncle that she is afraid of the half-witted monster. Her uncle gives her a revolver, telling her that if she has occasion to use it to do so.

That night as she sleeps the half-man creeps into her room. His heavy breathing awakens the girl and when she sees the hideous, grinning figure at the foot of her bed she cries out. When the distorted face continues to leer at her Margaret draws the revolver from beneath the pillow and fires at him. Nick drops on the floor, apparently dead. Ralph and his uncle examine Nick's body and tell Margaret that he is dead. She swoons and they carry Nick away. Margaret believes herself a murderess and the thought preys upon her mind.

Oppressed with the feeling that all is not well with Margaret, Hobart decides to visit her. Margaret rushes to him with a glad cry. Ralph and his uncle demand a reason for Hobart's visit and the young lawyer explains that he has to have Margaret's signature to a legal document. Hobart then boards a train, but leaves at the other end of the car and returns to watch "The House of Fear."

Again Nick creeps into Margaret's room, and the overwrought girl thinks that she sees the ghost of the man she has murdered. Hobart outside the house hears Margaret's terrible scream and with a platoon of police raids the house. Nothing upon which a charge could be based is discovered by the police, but, acting upon Hobart's suggestion, they surround the house and await developments.

Hobart, through a window in the house, sees Ralph talking with Nick, who has a knife in his hand. He looks up and sees a light in Margaret's window. Climbing up the verandah pole, Hobart taps on Margaret's window and is admitted to her room. Margaret breaks down and tells him how she has killed Nick. Hobart is amazed and opens Margaret's revolver to discover that all the cartridges are blanks.

Margaret is much relieved to learn that Nick is not dead. Hobart then hides Margaret in another room and arranges Margaret's bed to make it appear that she is sleeping beneath the covers. A few moments later Nick creeps in and plunges his knife into what seems to be Margaret's sleeping figure. Hobart then closes with the half-witted monster and a desperate struggle follows.

Hobart endeavors to obtain possession of Nick's knife and in the fight both men fall from a balcony within the house. Nick's superhuman strength enables him to pinion Hobart to a table and he is about to plunge his knife into the young lawyer when Margaret comes out on the balcony with her revolver filled with real bullets and shoots the madman.

The police outside hear the shot and raid "The House of Fear." Ralph and his uncle are jailed. Nick, the half-man, dies of his injuries. In the end Hobart and Margaret are married and "The House of Fear" becomes but a memory.

L-KO.

EVERY INCH A HERO (Jan. 20).—He was skinny and awkward, this hero, and he dressed as only a farmer boy without clothes can dress, but she loved him. And then appeared the villain shadowed by two villainous hirelings. And the villain saw pretty Nell and determined to have her, but our hero, single handed, held him until re-enforced by the constable. Arriving home, Nell finds the villain with her mother. The mortgage must be paid, or out they go. Then, realizing that Nell is the daughter, he offers to take her in place of the money due, giving them five minutes to decide.

Then comes the hero. They tell him their trouble. Off he rushes and digs for his buried savings. Deeper gets the hole but fast passes the five minutes; they are up and she must pay the price to the villain; but just in time comes the hero with his savings and the villain is foiled.

The lovers go forth, but he leaves her for a moment to gather a flower, when again appears the villain, and kidnaps Nell. But our hero follows and just as she is lowered on a rope over the edge of a precipice he grabs the rope and pulls her up, but the villain knocks him senseless. Tying his feet to the rope they drag him to a tree, telling him that the weight that drags on him is the weight of his sweetheart, and when his arms clutching the tree give out, she will drop to the bottom of the precipice. But, as his strength goes, help comes.

Feeling the rope slack, our hero stands erect, resting his aching arms, but Nell slips back again and, as he is drapped along the ground, he clutches the long legs of the villain and drags him with him. The villain, however, has the upper hand and proceeds to pummel our hero, who is finally rescued. Torn and dirty, but every inch a hero, he finds joy in his sweetheart's arms.

THE DEATH OF SIMON LA GREE (Jan. 24).—The village beauty is satisfied with Fatty, her lover, until Uncle Tom's barn stormers hit the town. Then she meets Simon La Gree, who, to make an impression on the country lass, supplies her with passes to the show. Torn with jealousy, Fatty threatens to kill himself, but changes his mind and decides he, too, will take in the show.

The entire town turns out to the performance. To the little country lass, seated in the front seat, it is a wonderful thing when he comes before the curtain bowing, and tosses her a rose. Her lover is forgotten, but he makes his presence known by throwing a pie in the face of Simon Le Gree. Poor Fatty, believing that by becoming an actor he can win back the affections of the fair maiden, procures a copy of the play, and starts rehearsing.

At the Opera House the play is pushed forward by the Property Man and assistant props, running on through the thrilling escape of Liza over the ice, the pursuit by the bloodhounds,

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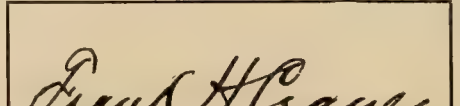
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to the tragic death of Little Eva, whose ascent to Heaven is ruined by the property man's slipping on the rope that hauls her up and landing on the stage. This last blunder is too much for Simon La Gree. He rushes into the wings blaming the breaking up of the show on assistant props, who, feeling that he is wrongly accused, comes back with his fists. Drawing a revolver, Simon La Gree goes after assistant props.

At the sight of the revolver the audience, with the exception of the town sheriffs, who jump bravely onto the stage, beats a hasty and disorderly retreat. Finding the armed sheriffs at their heels, the entire troupe forget their quarrel, take a stand together against the town's sheriffs, and succeed in routing the town sheriffs—temporarily.

Hastening home, the beauty and her friends hear the ravings of Fatty endeavoring to become an actor. Believing him to be one of the troupe, they make a rush to drive him out of the house. Frightened, poor fatty tries to make a getaway through the window, but he falls into a hogshead, which, becoming over turned, starts rolling down the hill. The beauty and her friends start out at full speed after the hogshead.

The sheriffs, having cornered the Uncle Tom's Cabin troupe on the edge of a steep bank, see the hogshead and the crowd rushing toward them, and in their efforts to avoid a collision, all are thrown down the bank. The beauty and her friends are heaped on top of the troupe and the sheriffs, the hogshead landing beside them, the force of its fall and weight of Fatty breaking it to pieces.

The Property Man, by some miracle escaping the slide down the bank, looks over the still forms and, grasping a stave of the hogshead, endeavors to bury them as they lie.

REX.

SIX MONTHS TO LIVE (Jan. 21).—While suffering from an attack of heart trouble, Howard Ellsworth consults a physician and learns that he has but six months to live. How to live so as to get the most out of his allotted time is the question with him now. His thoughts take him back to a time when he acted as escort to his fiancee while on her errands of charity to some drug fiends.

Thinking only of satisfying his craving for pleasure, no matter how short lived, he believes cocaine will afford him the most during his last six months on earth. He begins its use. The drug grips him in quick order. He forsakes his friends, everybody that will not cater to his passion for pleasure and goes down, down, down in the scale of society, until the bottom is reached. Then he finds out that the doctor made a mistake and mixed his case with the diagnosis of another man. He goes to see the doctor, bent on murder, but finds the old fellow already a victim of one of his own experiments.

Then, the office boy to Ellsworth pulls his manuscript from his machine and rushes in to his employer with this story—the climax.

THE TEMPTATION OF EDWIN SWAYNE (Two Parts—Jan. 24).—Edward Swayne, well dressed and refined in manner, is a gambler. He still retains a wholesome respect for the finer things of life, however, and, despite his irregular relations with Dado Scholl, a beautiful adventuress, Swayne would like nothing better than to meet a clean, wholesome young woman and to settle down.

Swayne and Davidson, a wealthy young man-about-town, visit Grissel's gambling house. After an evening's sport at the roulette wheel they are about to leave when they meet Grissel's niece, who has just arrived from a small country town near the great city. The child, for she is little more than such, does not realize that her uncle intends to use her as a "come-on" in the gambling resort, as a magnet to attract the world-weary roues who visit the gaming tables.

The freshness and beauty of the girl make a deep impresion on both Swayne and Davidson. Swayne thereafter visits Grissel's even more frequently and neglects his old flame, Dado. When Dado sends him a note begging him not to neglect her, Swayne replies that he will not see her again as he intends to marry Frances, if she will have him. That night he proposes to Frances. She accepts him.

Swayne's valet delivers his master's note to Dado, who flies into a furious rage. The valet, who entertains a secret passion for Dado, is easily made a tool for the execution of Dado's revenge.

Meanwhile Frances and Swayne are married. Weeks later Swayne finds Davidson despondent, broke, down and out. His passion for gambling has ruined him. Swayne decides to take the boy home and set him on his feet again, since he was the means of starting Davidson on the downward path. Frances is delighted with the plan, as it seems to prove to her that her husband has definitely put his gambling career behind him.

Time goes on. Davidson and Frances, of an age, play about the pretty garden and the house like two school children, drifting (although they do not realize it at the time) into a regard for each other that is warmer than friendship. Absorbed in his love for her, Swayne does not notice the attachment of the young people and the two themselves are equally ignorant of the real nature of their own feelings for each other.

Meanwhile Swayne is playing in hard luck. Funds are running low and Swayne decides to take one more flyer at the "kitty." He plans to gamble just once more and then buy a partnership in a good firm and stop forever. He leaves a note for his wife telling her of his intentions. At the door he meets a messenger with a note from Dado, saying that she is dying and begging him to come. Swayne hurries out and drops the note as he goes. The valet finds it. Jealous because Dado has sent for Swayne, the valet follows.

Swayne finds, upon arrival at Dado's home, that he has been duped and that Dado is in good health. Dado, when Swayne starts to leave, tells him angrily that he is a fool to love Frances, that she is too young for him and that even his valet can see that she is rapidly learning to love Davidson. Swayne, infuriated, leaves for home.

Meanwhile Frances finds the note her husband has left and begins to sob. Davidson tries to comfort her and awakens her love. The girl clings to him and Swayne returns to find them in a compromising position. Meanwhile, in Dado's apartment, the valet accuses her of double-crossing him. Dado assures him that she hates Swayne and begs him to avenge her on the man. Inflamed by his love for her, the valet follows Swayne to his home with a pistol already cocked in his pocket.

As Davidson is trying to explain matters to the enraged Swayne the valet creeps to the curtains in the library and shoots Swayne down. He drops the pistol near Davidson and the housekeeper, who runs in, thinks Davidson has murdered Swayne.

Davidson is arrested and Swayne taken to a hospital. An operation fails to save the wounded man and young Davidson is brought before him for identification as his assailant. Swayne, realizing that he is dying, decides to make Frances happy and declares that Davidson did not shoot him. Detectives decide that the evidence against Davidson is too strong to permit of his release, however, and he is detained.

The valet tells Dado that he has killed Swayne, but she drives him out in anger when she learns that he has killed the only man she ever loved. Dado then shoots herself in despair. The valet, in remorse, gives himself up and confesses. Davidson is released and Swayne passes away realizing that he has played his last game, but happy to have arranged for his wife's future as the wife of Davidson.

GOLD SEAL.

SMUGGLERS' ISLAND (Two Parts—Jan. 19).—Grace and Francis are engaged and, like most engaged couples, are most sensitive regarding their own tender feelings. They go to an island to spend their holiday. Starting out early of a morning the boy, Francis, wanders down the shore alone. He has a mild flirtation with one of the summer girls who shows him some beautifully-colored shells she has picked up on the shore. Grace sees Francis talking to the strange young woman and is piqued. From a distance it appears as if Francis has his arm around the young woman and Grace stalks pettishly away from the disagreeable sight, determined never to speak to Francis again.

After a few moments spent in deep thought on the hotel piazza, however, Grace decides to carry out a little plot she has evolved. Just for spite she makes the acquaintance of a handsome revenue officer in a splendid uniform. Together they stroll along the beach among the rocks with Francis, jealously, following close behind.

When Grace sees that Francis has ceased to watch her little flirtation, however, she quickly lets the revenue officer go his own way, and the latter, who thinks that he is making excellent progress with her, is obviously much astonished at her quick change of front.

Later Grace witnesses an assault made upon another revenue officer by a smuggler gang operating on the island. Although she thinks herself unobserved, one of the smugglers comes up behind Grace as she stands watching the cowardly assault upon the revnue officer, and binds and gags her. Fearing that she will tell on them the smugglers abduct the girl and take her, together with the unconscious revenue officer, on board their yacht.

An exciting chase follows between other revenue officers and the smugglers. The revenue officers sees the smugglers hurrying away in their fast motorboat and commandeer another high-power boat to follow them. At the point of a revolver they compel the owners of the boat to give chase to the smugglers.

Meanwhile the leader of the band of smugglers has imprisoned Grace in the cabin of his boat. His advances are odious and Grace struggles desperately with him as he attempts to force his attentions upon her. By brute strength the smuggler captain beats down her defence and forces Grace to her knees.

During this exciting scene in the cabin Francis and the revenue officers are hurrying to Grace's aid. Mile after mile is reeled off and the boat which the revenue officers have commandeered steadily continues to gain. Just when the smuggler's craft is within pistol shot the revenue officers discover that their supply of gasoline is running low. Before they can fill the tank their boat falls rapidly astern.

Grace, in her struggle with the smuggler, sees the approach of the revenue officers' motorboat and is dismayed when it suddenly begins to fall rapidly behind. Seeing a revolver in the cabin she takes advantage of the smuggler's absence to discharge the one remaining bullet in the weapon into the yacht's engine, effectualy disabling it. The revenue officers meanwhile fill their gasoline tank again and overhaul the smugglers' power yacht just as the smuggler captain again is attempting to kiss Grace in the tiny cabin of the smuggling craft.

A running fight between the smugglers and the revenue men follows ending in the capture of the smugglers. Grace and Francis meet again on the deck of the smugglers' yacht and banish their misunderstanding in a kiss.

BIG U.

THE DEAR OLD HYPOCRITE (Jan. 19).—Uncle George has money. His only relative is Agnes Wilson, from whose father, his brother, he is estranged.

Uncle George decides to test the worth of the girl and her husband. His lawyer writes Agnes a letter saying that the old man is almost stone deal, homeless and with only sufficient funds to bring him to her home.

Agnes and Tom consider the matter and decide that they can give the old man a home. Uncle arrives. The very first day he borrows money from Agnes to buy a cheap statuette from a peddler. When Tom comes home that night he brings the distressing news that his firm has cut the wages of its employees in half, owing to business depression. Yet the two young people decide to keep the homeless old man with them.

Tom goes on. The landlord demands the overdue rent. At last they can no longer remain in their pretty cottage. Tom has hired two rooms in the poor quarter of the town and they are to move the next day.

Agnes' father has come to visit them. He sees his brother and refuses to stay in the same house with him. Agnes persuades them to make up. The dear old hypocrite uncle delightedly shows his brother a deed from himself to little Georgie of the cottage. Troubles are over for the young Wilsons and for the two old men as well.

THEIR ISLAND OF HAPPINESS (Two Parts—Jan. 21).—Robert Belden comes into possession of a considerable fortune. His wife, Helen, is a rather plain, home-loving woman and does not care to assume the social duties to which her husband's wealth entitles her. Belden, however, enters into a life of social gayety, and his wife soon realizes that their interests have become widely divergent.

Belden soon comes to pay rather marked attention to one particular woman in the social set in which his wife could take her place but does not. Word of her husband's infatuation reaches Mrs. Belden and she reproaches her husband. Belden endeavors to shift the responsibility for the estrangement to his wife's shoulders and leaves home in a rage. Mrs. Belden, although she still loves her husband, decides that it will be best for her to leave.

Belden returns home to find her gone. Soon afterward the shallowness of the life he has been leading becomes apparent to him, and he makes every attempt to find his wife once more. Failing in this, he devotes himself to his business exclusively and amasses a fortune.

Ten years pass. Helen Belden is a nurse in the leper's colony on an island in the Philippines. She is not permitted to leave the island. Belden on a trip around the world stops off at Manila. Mrs. Belden reads of his arrival and, knowing that if she were to be found in her husband's embrace, he, too, would be returned to the lepers' island. She decides to carry out her scheme of revenge.

By bribing a Chinese fisherman she contrives to escape from the island and secures a room near her husband's in a Manila hotel. She secures entrance to her husband's suite after having 'phoned to the island, giving the number of the room in the hotel occupied by her husband as the place where she can be found. Belden is overcome with joy when he meets his wife after the long lapse of years. She holds him off from herself, however. Belden tells her with great emotion of his untiring attempts to find her and begs her forgiveness.

As Helen listens she is impelled to believe in his sincerity. She tells him of her life and her terrible purpose in coming to his room. As she sobs out her story a knock is heard at the door. The officers of the leper colony enter.

(Continued on page 430.)

"Decidedly" KP "Distinctive"

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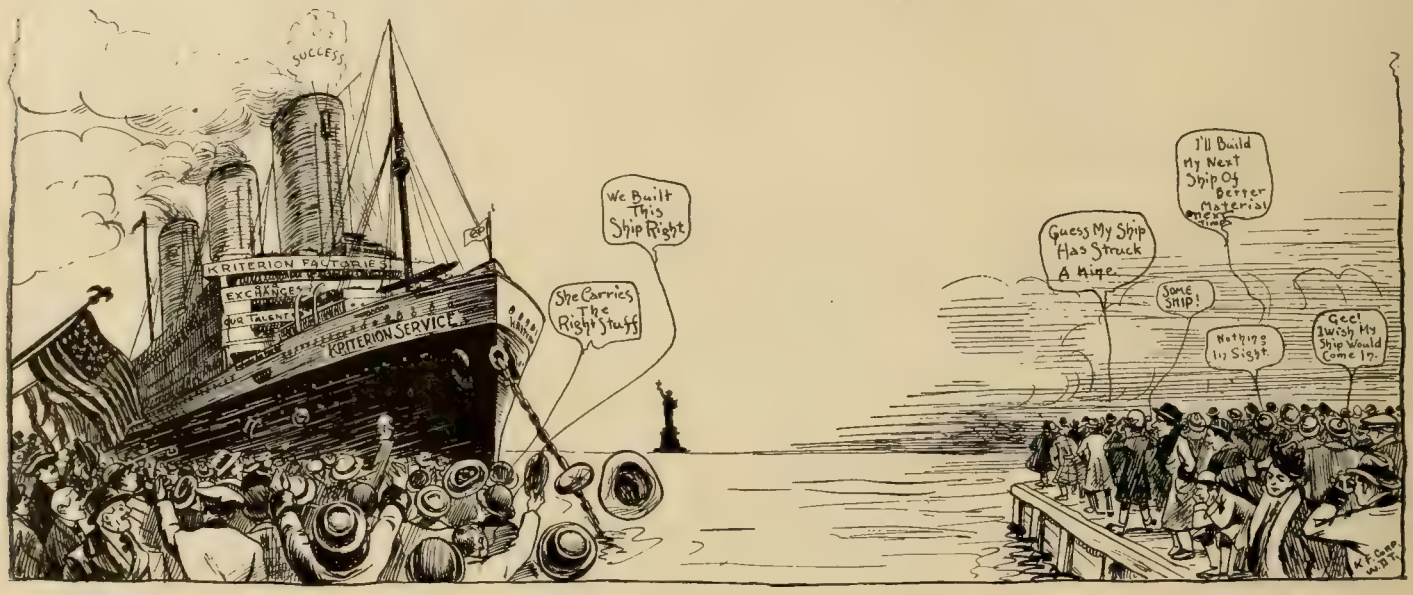
HAVE *YOU* SENT YOUR SHIP OUT?



More men are waiting for their ships to come in than ever sent them out. Are you one of them? These men are waiting and waiting for results and fortunes to come to them, but they have done little or nothing to get the return. They have never sent their ships out. Some of them started with a ship of some kind or other, but it could not hold up under the strain. It sank in the middle of the voyage and they are still waiting.

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Go and see us at our exchanges and we will convince you of the service you will receive. We will not tell you about our product, but will show you our program on the screen. This does not mean that we will show you a few of our best subjects, it means that you may see the program as you will receive it. Not only for the first week's releases but the second, the third, the fourth, and so on for we have them on hand for your approval and our factories are working to capacity making our future releases. You will be enthused as others have been and we will be satisfied, for we know you will be convinced beyond doubt that ours is a service that stands for good stories, good photography and co-operation with you. A service whose producing companies have casts of well-known favorites directed by men of film knowledge who have proven by their previous works that they are capable of producing "quality films" such as the public demands.

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KRITERION SERVICE

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(Continued from page 427.)
Helen tells them that Belden has not touched her and they start away with Helen their captive.

As they leave the room, however, Belden can control himself no longer and leaps forward. Taking his wife in his arms he kisses her ardently, telling the horrified officers that they now have two passengers for Leper's Island. The final scene shows Belden and his wife reunited silhouetted against an ocean sunset on their way to the island, dreaded by all others, but a haven of happiness to Belden and his wife in their declining years.

UNIVERSAL.

ANIMATED WEEKLY, NO. 148 (Jan. 6).—Mummers in Quaker City. Decked in newest creations, subjects of King Momus amuse thousands with their antics.—Philadelphia, Pa.

Kohlemainen Wins Again. Despite zero weather hundreds of athletes compete in Bronx road race.—New York City. Sub-title: Owen Wade, 54-year-old runner, still in the game.

Gorgeous Auto Festival. Parade of lavishly-decorated autos forms finest spectacle of its kind ever held.—New Orleans, La.

Famous Prosecutor Becomes Governor. Charles S. Whitman, who made a notable record as district attorney of New York City, becomes chief executive of the state at Albany, N. Y.

Made in America. Last word in women's fashions designed in New York City. By courtesy of Madame Yovin.

Sport in Mercy's cause. Athletic games and contests held to help collect funds for the Red Cross.—Sydney, Australia.

England Welcomes America's Gifts. Laden with toys and clothing sent by American people for Europe's war orphans, U. S. collier Jason arrives at Devonport, England. Sub-titles: Earl Beauchamp and guard of honor welcome the Jason. Loading trains with the presents.

Germany's Audacious Raid. Under cover of fog, German cruisers make daring dash through England's powerful fleet and bombard British coast towns, killing and wounding many. Subtitles: Scarborough Harbor and lighthouse after bombardment. Grand Hotel badly damaged by shells. Whitby and Hartlepool are targets for heavy shells. Cavalry patrolling sands at Scarborough.

Cartoons. By world famous caricaturist, Hy. Mayer of puck.

MUTUAL FILM CORP.

AMERICAN.

THE ALARM OF ANGELON (Jan. 6).—Angelon, a poor Italian, after months of hard labor in America, saves enough money to send to Naples for his wife and children. He buys a postal order and in attempting to mail it at a fire box he is arrested and given his choice, either of paying a fine, the equivalent of his savings, or serving a term in prison. He sends the money to his family. When they reach New York, Angelon, still in jail, is not there to meet them. They fall into the hands of a padrone from whom they are rescued by Edna Lane, a young woman engaged in social service work. She finds Angelon's wife a position with an invalid Italian woman interpreter, and the children are sent out to sing and play in the streets. Angelon recognizes the voices of his children, whom he hears singing outside his cell. They discover him and run home to their mother with the news. Through Edna's help and that of Dan Grey her fiancee, a young attorney, Angelon is freed, and once more the family is happily united.

DOMINO.

THE SCRUB (Two Reels—Jan. 7).—Gordon Elliott, a student at one of the big universities, is unable to make the football team until his senior year. He is then awarded a position at center because of his superior method of passing the ball, though his lightness is against him. He overhears the head coach say that Dick Blackwood would make a better center if only he could master the pass. In his loyalty to the college Elliott teaches Blackwood the pass, thereby eliminating himself, not merely from the team, but also, as he supposes, from the the possibility of winning Marjorie Burgess, who has commanded him to return for his answer after he has played his first big game. The game is played and won, largely through the efforts of Blackwood, and he is a hero. At the banquet, where the letters are awarded, the victorious center tells the whole story of Elliott's sacrifice. Elliott wins one of the letters—and Marjorie's promise.

IN THE LAND OF THE OTTER (Two Parts—Jan. 14).—Ben Anderson, factor of the trading station, impatient with his daughter Anne's coquetries, calls all the trappers to him and promises to wed her to the one who brings back the most valuable catch of furs in the spring. Anne fancies herself in love with Henri Levesque, a Frenchman. So when he is reported to have brought in the biggest prize she is delighted. But the following day, Joe Eagle, a quarter-breed, reaches the station with twice Henri's catch, Ben insists that Anne marry Joe, but she swears she never could become the wife of the French Indian; and because he really loves her, Joe, who has overheard her protestations, hides half his furs under his cabin floor. Anne is married to Henri, but in a few months is very unhappy. He is a heavy drinker; he neglects her, and, at last, being penniless, he steals a bale of furs from the station. The factor sets Joe to catch the thief. He discovers the guilty man is Henri, and gives him a chance to leave the country. However, witnessing a heart-breaking scene between Henri and Anne, Joe sends word to the factor that he will find many furs in his (Joe's) cabin and to search no further for the thief. He then leaves for the south.

MAJESTIC.

BRANCH NUMBER 37 (Jan. 8).—Because James, a mounted policeman, is too poor to marry yet his sweetheart, Mary, gets a position secretly taking in bundles at a laundry. But one day the police officer comes to the place with his own bundle and, seeing Mary behind the window, is offended and goes away without speaking to her. That same afternoon an Italian chances to cast greedy eyes on pretty Mary. He goes into a saloon nearby and later, in a tipsy state, reaches for his laundry bundle to find that it contains celery. Someone in the saloon has exchanged bundles with him by mistake. However, in his befuddled condition, he goes back to the laundry branch to put the blame on the girl. Mary is just counting the money. He attacks her and she defends herself as best she can. Remorse, meanwhile has overtaken her policeman lover. He calls up to ask her forgiveness and when the receiver is knocked off the 'phone by the Italian in the scuffle James hears the commotion and gallops to the rescue. Some brother officers hurry to his assistance. The Italian is arrested—and James, who had believed Mary lacking in spirit and proper pride, discovers that she is a heroine.

PROBATION (Jan. 12).—Tom Miller's father, who is a judge, opposes a popular movement to win probation for first offenders. His son, Tom, is discovered by his father to be spending a great deal of time lounging about a pool room and is sharply reprimanded. Ridiculed by his young pals, however, as "papa's boy," he breaks his promise to the Judge and to his sweetheart, Helen Moore, and visits the pool resort in secret. A man is shot and Tom is accused of the crime. Under an alias he hopes to get through his trial and serve his time. But Judge Miller is transferred to the criminal department and Tom is recognized. He pleads probation. The Spartan father, however, sentences his son for five years. At the "pen" Tom overhears a plot against his father. He escapes and follows the crooks to his home, where they attack Mrs. Miller and Helen, who are alone. Tom is accidentally wounded by Mrs. Miller, while he is trying to defend her. His father, arriving, takes him for an accomplice of the crooks and orders him carried to a public hospital pending his return to the pen. Later, Tom and the nurse overhear the confession of the man who committed the murder in the pool room. Helen intercedes with the judge. The man's confession is accepted and Tom is vindicated.

PRINCESS.

CHECK NO. 130 (Jan. 8).—Harry Dana's married life is unhappy because his wife is suspicious and petulant. Discovering that his stenographer, Doris Hall, is ambitious to study art, he persuades her to accept a check for four hundred dollars to be spent for an evening course in modelling. Shortly afterward Mrs. Dana visits her husband's office and discovers in a bunch of vouchers, returned monthly by the banks, the checks in favor of the stenographer. Convinced that Dana is faithless, she purloins the check as evidence and secretly prepares to begin divorce proceedings. Doris has witnessed the removal of the incriminating check, but she hesitates to inform Dana. Later she learns from the stenographer employed by Mrs. Dana's attorney that a divorce is impending. Determined to prevent the wrecking of Dana's family life at any cost, Doris goes to the attorney and makes a confession of crime, declaring that she forged the check. Dana receives a note from the attorney. Placing it in his wife's hands, utterly puzzled, he hurries away. She is now convinced of her error in suspecting him. Taking the check from its hiding place, she chokes back a sob, permitting the bit of paper to slip to the floor. Before she can recover it the check is drawn into the fire and destroyed.

Dana, meanwhile, has learned the truth. He is trying to dissuade Doris from her sacrifice when his wife bursts into the office and tells of the destruction of the check. As the evidence is lost no one now can be found legally guilty. Mr. and Mrs. Dana leave together. Then Doris, who has momentarily disappeared, returns to receive the earnest compliments of Lawyer Morris and his son, Boyd, who is in love with her.

RELIANCE.

A NIGHT'S ADVENTURE (Jan. 6).—Dr. Watson, on his way East, gets off the train to stretch his legs at a way station, and being called to the aid of a section boss, who has broken his arm, he finds there is no other train East till morning. He gets a room at the Red Horse Hotel and to while away the time joins in a faro game, winning all the money in sight. Bland, the gambler, and his assistants, Jack and Bill, hate to think of the doctor getting away with so much cash, so they conspire with the hotel keeper to drug Watson's drink, inteding to rob him later.

The doctor, however, only pretends to drink the doped liquor, and when the gambler attacks him in his room he overpowers him with his hyperdermic needle and suceeds in escaping from the hotel, pursued by Jack and Bill. Watson finds refuge in the cottage of Granby, the section boss whom he has doctored. Already he has become much interested in his patient's pretty daughter, May. That night, in an attack upon the cottage by Watson's enemies, the gambler's accomplices, May is instrumental in saving the doctor's life. The rest of the story is eloquently implied.

THE LOST RECEIPT (Two Reels) Jan. 9.—John Powers, a struggling young manufacturer of explosives, borrows money from Colonel Stone, giving him a bill of sale of the factory. Later, when the amount falls due and Powers cannot pay, Stone refuses to renew the loan. The young manufacturer manages to pawn and borrow enough to raise the money. He pays it to Stone's clerk, who credits it by mistake to the wrong name, though he gives Powers a correct receipt. In putting the receipt into the safe Powers is called away a moment and a gust of wind blows the slip upon the floor. His little sister, Jane, picks it up and makes it into a curl paper for her doll. Powers, noticing the child's new toy, asks Jane where her doll came from, and when he learns that Lucy Stone, the Colonel's daughter, has given it to Jane he snatches it away and tosses it upon a shelf.

Meanwhile, Stone has discharged his careless clerk though without discovering that Powers's payment is wrongly credited. Supposing the bill still unpaid he takes possession of the factory. Powers has no redress because the receipt is missing. Thoroughly embittered, he determines to blow up the plant rather than see Stone profit by the business. Setting a lighted candle in a can of powder, he leaves the mill to its fate. Meanwhile, little Jane has been found by Lucy Stone and her father, crying for her doll. They go with her to the factory to recover the toy. Powers learns just in time where his sister is. Rushing back to the factory, he plucks the candle from the powder and hurries into the office. The receipt has been found in the doll's hair. Secure in his property, he and the Stones are reconciled.

OUR MUTUAL GIRL (Chapter 52—and last episode) (Jan. 11).—Margaret, looking from her boudoir window, fell under the spell of the outdoors. The early winter afternoon had broken in a flood of golden sunshine, and soon, attired in comfortable walking clothes, and taking with her Bouncer, her collie, she started for a tramp through the fields. The same lure of the open had enthralled that day a young society man of New York. In knickerbockers and walking jacket, shotgun in hand, he was proceeding on a jaunt through the woods. But Jack Stuyvesant was not in good shooting form, and a third clumsy attempt merely chipped a big piece of bark off an oak.

Our Mutual Girl was sitting on a boulder, amusing herself and Bouncer by throwing twigs and stones in a brook for him to recover—when the piece of bark fell into her lap. At the same instant, Jack Stuyvesant came bounding through the underbrush to see what had fallen to his gun. Face to face with each other, there was almost instant attraction. But Margaret had conventions to consider—and after talking awhile, they parted with never an idea that they should ever meet again.

That night Our Mutual Girl had a dream. She lived over all her experiences—her childhood on the Maryland farm, her year of shopping, sight-seeing, meeting celebrities, her little romances—but at the end of them all she seemed to see Stuyvesant's face, like the solution of a complicated problem. When the next morning came a note from Auntie Knickerbocker bidding Margaret return to the Fifth avenue house, her instinct told Our Mutual Girl that something real was going to happen. Well, she went—and that evening Auntie Knickerbocker introduced her to—Yes, gentle reader, to Jack Stuyvesant. And it ends in the way all girlhood romances should end—they started to live happily forever after.

THE TERROR OF THE MOUNTAINS (Jan. 13).—Dan Melton is in love with Daisy Dale, who, being of a coquettish disposition, permits

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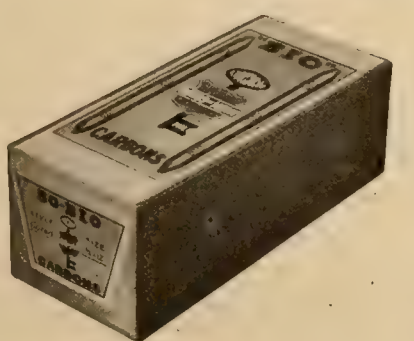

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herself to become infatuated with Soapy Smith, gentleman gambler. Sheriff Melton is greatly worried by the continual holdups committed by Black Jack, a desperado, who has become the terror of the moutains. His excursions in quest of the bandit compel him to neglect Daisy somewhat. One day Daisy meets with an accident while riding and applies for assistance at a lonely shack in the hills. To her astonishment Soapy Smith opens the door. She accepts his invitation to enter. Once she is inside, however, Soapy betrays his real character and attacks her. Daisy's screams are heard by Morristette, a Mexican, who rushes in and intervenes. Smarting under the blow Soapy deals him, he gallops to town and informs the sheriff. On arriving at the shack to rescue his sweetheart Melton finds that Soapy Smith and the long-sought desperado, Black Jack, are one and the same.

ROYAL.

MARRIED BY INSTALLMENT (Jan. 9).—Mrs. Acre, a widow with ten children, reads the advertisement of a matrimonial agency and answers it, describing herself as "a widow with ten acres." Fritz Snell, a waiter, sends her the photograph of a handsome friend purported to be himself. They meet at the agency—and though he does not come up to the picture, Mrs. Acre accepts him and they are married. She then conducts home the expectant Fritz, who has visions of a fine little property awaiting him. He is is introduced, instead, to the ten children, and after washing for them, helping feed them and administering variously to their tenfold little needs, he rebels. Jumping on a passing freight, he makes his getaway, leaving the widow and her ten Acres weeping beside the track.

THANHOUSER.

AN INSIDE TIP (Jan. 10).—Whitey's gang of crooks has flourished on waterfront robbery because Tom, the district attorney's secretary, has kept it tipped from the inside. Jack Morrison, police reporter for The Herald, gets next to the gang for the sake of a story later. He is suspected, however, by the crooks; and Nell, a girl of the underworld, overhears Whitey and his pals plotting to make way with the new member. She decides to "squeal," as Jack has formerly defended her from insult. The police, however, won't believe her story. Meanwhile, the gang has got Jack in its power. They determine to drop him, gagged and bound, in the river under cover of darkness. Nell again appeals to the authorities, and this time the police sergeant believes her. She and the policemen give chase in a motorboat. They reach the craft containing the crooks just after Jack has been dropped overboard. Nell dives after him while a gun battle is on, and with the aid of one of the policemen she gets him unbound and into the motorboat. After the crooks have been rounded up, Jack's editor, who has been called to the police station, says that he will be responsible for Nell. But Jack relieves his chief of that responsibility.

THE SPEED KING (Two Reels—Jan. 12).—Alfred Atherton, an automobile enthusiast, is falsely accused by George Ranston, a rival in love, of cheating at cards. He is expelled from the club and disowned by his father and sweetheart, Lucy Randall. Mr. Randall, Lucy's father, however, gives the young man a chance to begin life anew in his automobile factory. Three years later, when Randall's daughters, Lucy and her younger sister Muriel, return from abroad they find Atherton greatly changed. He is no longer a young idler, but a dependable business man. A keen competition is instituted between the various automobile companies with the result that unless Randall's company wins the great race at the Brighton Motordome they will be forced to the verge of bankruptcy. Randall, however, is optimistic, as he has engaged the most skillful driver in the country. An accident at the last minute, however, disables the man. Atherton volunteers to take his place. He wins the race for the company and the love of Muriel. Soon after this the truth about the card cheating comes out. Arthur's father asks his son's forgiveness and, cleared now before the world, he marries Muriel.

KAY BEE.

THE DEADLY SPARK (Two Parts—Jan. 1).—John Peters is a wealthy gentleman whose daughter, Jane, has married Edward Marsdon against his wishes. Peters desired that she marry Ralph Miller, a business associate, and the girl's action has caused her father to disinherit her. Using Jane as his tool, Marsdon wins large sums at cards. Jane, however, discovers by accident a card sharp apparatus in Marsdon's sleeve and refuses to further aid. Because of this refusal, their circumstances become destitute. Marsdon forms a plan to rob the safe of Peters. Jane overhears this and writes her father an anonymous letter warning him. He is alarmed and goes into the garden where a couple of wiremen are fixing an electric wire which Peters narrowly escapes stepping on. This suggests the idea to him of wiring the safe in such a manner that a burglar placing his hand on the knob would be electrocuted. The wiremen agree to do the work and arrangements are completed and the safe wired. To decoy Peters from the house, Marsdon writes a note telling him that his daughter is very ill. Ralph Miller comes into the scene at this juncture and agrees to go for the girl himself. Peters, who has previously telephoned to the police, agrees to this plan. Miller leaves on his errand and the police arrive. They lie in waiting for the crooks, who come through the grounds. Marsdon enters the library, approaches the safe and is electrocuted. Meanwhile Jane has returned home with Miler and a reconciliation takes place between all.

A MIDAS OF THE DESERT (Two Reels—Jan. 8).—Jed Thompson keeps a supply store near the gold fields, and is cordially disliked by the miners because of his miserly ways. An epidemic of malaria breaks out and Jed sees his chance to get rich by selling quinine capsules at five dollars a dozen. He refuses to let Ray Knowles, who has no money, take any of the medicine on credit for his sick father, and sternly forbids Dora, his daughter, to part with any quinine except for cash. The next day Ray returns, pleading that his father is much worse. Dora, who is alone in the store, gives him the capsules. On returning and discovering her action, Jed Thompson remains to tend shop and forces his daughter to work the claim. Dora becomes ill from exposure. But Thompson is too stingy to waste quinine upon her. In her delirium she wanders to the Knowles cottage, where she is taken in and nursed back to health by Ray. Her father comes to claim her but the miners hold an indignation meeting—and then they give the miser his choice of selling out or being kicked out. He chooses the former, and starting with his pile across the desert, on finding a little gold in the sand he uses his last drop of water panning it. The old man dies of thirst and in his last delirious dreams it seems to him that everything about him has turned to gold.

BRONCHO.

THE SCOURGE OF THE DESERT (Two Parts—Jan. 6).—Pastor Holt of Arizona has a daughter, Ellen, and a son, John. John is inclined to be a trifle restless under the home discipline. The pastor gives John a sum of money to deposit in a bank at Grey Rock. This money is for the erection of a new mission Ellen meanwhile has sold her horse, Jim, to complete the sum necessary for the erection of same.

Bill Evers, a gambling house keeper, is in reality the "Desert Scourge," an outlaw. He buys the horse of Ellen from a trader, and while robbing the stage the horse breaks its tether and returns to the parsonage. John Holt arrives at Grey Rock and loses both the money and his watch at the gambling hall. The watch contains a picture of his sister, and Bill Evers is greatly smitten with the girl's appearance. He meets through an inquiry in the newspaper, stating that the horse has returned, Ellen Hold, and falls in love with her. She reciprocates his affection. John is sent to the bank where he says he deposited the money. While enroute he attempts to rob the stage to recover the church money he lost in gambling. He is wounded and the horse carries him home. Bill Evers, who is engaged to marry Ellen, is calling at the house. The posse follows the boy by a trail of blood and Bill Evers makes the great sacrifice of taking the boy's place and announcing his identity. He is removed by the posse but escapes, and the story ends in the reunion of Ellen and Evers.

MOTHER HULDA (Two Reels—Jan. 13).—The widow Boden has a step-daughter, Mary, whom she abuses, while lavishing every kindness upon her own daughter, Martha. A robber chieftain, who happens along, is much enamoured of Mary and buys her with a bag of gold from her stepmother. Then it is discovered that the girl has disappeared. The fact is, she has been transported to fairyland by way of the well, where she is closely observed by Mother Hulda, a wise old fairy, who decides that Mary is just the wife for Prince Charming. The Prince loves Mary and they are betrothed. Mary, however, has a longing to return once more and let her stepmother know that she is still alive. This is granted her. The Widow Boden treats her cruelly and this time she is handed over to the robber chieftain. Martha, meanwhile, has put on Mary's clothes and gone to fairyland. But her deception is found out by Mother Hulda in time to prevent her marriage with the Prince. Mary calls on her fairy lover for aid by means of a locket he has given her. He arrives, turns the trees into soldiers, and defeats the robber chieftain. Mother Hulda finishes up matters by changing the widow and daughter into stone. Then the Prince and Mary return to fairyland where they reign together happily forever after.

FEATURE FILM STORIES

PARAMOUNT.

THE GIRL OF THE GOLDEN WEST (Lasky-Belasco).—"The Girl of the Golden West" is an orphan who keeps the saloon in the California mining town of Cloudy during the days of the '49 gold rush. Her utter honesty and fearlessness command the respect of all the "boys." Of her many suitors, the one she is most disposed to favor is Jack Rance, the sheriff-gambler from New Orleans, who is somewhat less rough than the rest of the men.

At the time when the story begins the community is at a high pitch of excitement concerning the exploits of a city-bred road-agent, whose real name is Johnson, but who is known as Ramerrez and leads a particularly desperate band of Mexicans. In spite of the fact that $5,000 has been offered for his capture, Ramerrez holds up the Wells-Fargo stage, robbing all the passengers. While doing this, he receives a slight wound on the wrist and when his band disperses with the booty remains behind to bathe the injury. The "Girl" chances to ride by, is interested by her very first glimpse of the fascinating stranger, comes to his aid and binds up the wound with part of her bonnet string.

This is the beginning of the romance between the "Girl" and the road-agent, whom she knows only as "Mr. Johnson." Not knowing that the "Girl" is the proprietor of the Polka Saloon in Cloudy, but having heard that the miners leave their gold in the care of the woman who runs that place, Ramerrez plans to rob the establishment. He goes to the saloon himself in advance, and there meets Rance, the sheriff-gambler, whose jealousy at once becomes apparent and who is prevented from making trouble for the stranger then and there only because the "Girl" vouches for him.

From this point, exciting events follow in rapid succession. While Rance is following a blind trail for the road-agent, Ramerrez has an early morning breakfast with the "Girl" at her cabin. In attempting to leave, he is seriously wounded by Rance, and apprehended though the "Girl" seeks to conceal him in the loft. His presence is revealed by the dropping of his blood through the cracks of the loft. Rance and the "Girl" play cards for the life of Ramerrez, and the "Girl" wins by the ruse of changing her losing cards at the last moment.

After recovering from his wounds, Ramerrez is pursued and caught a second time. The "Girl" comes to his rescue at the moment when he is about to be hung for his crimes against the law, and the drama concludes with the "Girl" and Ramerrez leaving the Mountain to begin a new life.

SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode No. 1—Two Parts—The Runaway Bride).—It is the wedding day of June Moore and the entire household is all confusion, excitement, and bustle, from Donnie, the pet collie of June, to Mr. Moore, June's father, uncomfortable and perspiring in his Prince Albert. Iris Blethering, June's bosom friend, accompanied by her husband, Bobbie Blethering, arrives to help June in her toilette, and a few moments later Ned Warner, the happy bridegroom, arrives. There is a short duration of nervous expectancy as Ned awaits the bride in the parlor, then June enters at the head of the bridal procession, and the ceremony commences. Just at the finish, Donnie, the collie, escaping from confinement in the woodshed, races into the parlor and June, regardless of her spotless white wedding gown throws her arms about him. After the wedding June's wedding garment is hastily put aside and she dons a traveling suit, while Ned, seeking to avoid the pranks of the guests, steals out onto the porch to await her. Upstairs, Mrs. Moore tearfully embraces June, in the last sacred moment of parting, then presses a purse filled with money into her hands. June, surprised, pouts, "Why do I have to think of money on my wedding

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Alliance Films Corp., 126 West 46th St., New York City

day?" but hurries out to Ned, who has been discovered by the guests and is being teased unmercifully. June and Ned make a dash for their limousine and escape amid a shower of rice.

In a drawing room on the train rapidly bearing the happy bride and groom off on their honeymoon, June contentedly nestles in Ned's arms. By accident, June discovers that she has lost her purse, and when Ned hears her exclamation of dismay he laughingly produces his bulky "roll" with bluff heartiness, and quiets her fears. The porter, catching sight of Ned's roll, almost loses his eyes staring at it, and Ned, smiling, tips him a dollar bill. Ned tries to force some money into June's hand, but she draws away. In fancy she sees herself a beggar, helpless, dependent upon Ned's generosity to supply her every want and necessity, and the thought is repugnant to her. Ned leaves the drawing room to dress as June falls asleep. Her dreams are troubled, and continually picture the woman absolutely dependent for money upon the man. She wakes as the train jars to a stop at Tarnville, and in a daze rushes from the train, pausing long enough just to take her coat and hat, and stands trembling and confused on the platform as the train rushes away.

Gilbert Blye was about to board the train when he saw June get off. He immediately drew back, and now, as June stands afraid, he stands aside, watching her sharply. June decides to return to New York, and finds the time of the next train on the bulletin board. Blye attempts to engage June in conversation, but is repulsed. Meanwhile, Ned discovers June's absence, and learns from a passenger that she left the train at Tarnville. Distracted, he gets off at the next station and takes an express back to New York, first learning over the telephone from the operator at Tarnville that June was seen to board the New York local, followed by a man with a black Vandyke. The operator tells Ned that the express sometimes passes the local just outside of New York. On the local, June finds she has no money, and sells her watch to an elderly couple. With this money, June pays her fare. The mysterious man with the black Vandyke buys the watch from the couple, and tenders it to June as a gift. She refuses to accept it, and he tells her that she may purchase it back when she is able. She takes the card he hands her, pockets it, and then refuses to notice him further. Smiling mysteriously, he takes the seat behind her and watches her. Just outside New York the express catches the local and they race along, side by side. Through a window, Ned sees the figure of June. Over her bends the black Vandyked man, assisting her on with her coat. In the station Ned frantically runs out to the street, just in time to have the door of Blye's taxi slammed in his face, and see June's taxi disappearing up the street. He jumps into a third taxi, and frantically orders his driver, "Follow them!"

THANHOUSER SYNDICATE CORP.

ZUDORA (Episode Eight—Reels Fifteen and Sixteen—"The Mystery of the Chang Case").—Grown suspicious of her uncle, Hassam Ali, and impatient of the delays that he has thrown in the way of her marriage to John Storm, of a sudden Zudora determines to cut the Gordian knot by eloping with the man of her choice. Their plans are complete and the girl is in her room waiting for the time when Storm will call for her to take her away from the mysterious guardianship of Hassam Ali, when an event occurs which changes everything.

Hassam Ali has made the acquaintance of a certain Mr. Chang, a Chinese hypnotist and mystic of unusual powers. Seeing him place a boy in a condition in which the lad is alternately abnormally bright or stupid, at the will of the celestial, Zudora's uncle determines to use him as a tool in putting his niece out of the way and in gaining possession of the fabulously rich Zudora mine. Associated with Chang is Madame du Val, a strikingly handsome woman of shady reputation, and at Hassam Ali's invitation the precious pair come to his house, arriving just at the time when the elopement plans are complete.

Hassam Ali and Chang go to a room adjoining Zudora's and there the strange hypnotic power of the latter is exerted. Soon Zudora sinks under it, yielding obedient to the will of the hypnotist, just as Storm arrives at the house. Storm sees her at the window, where she has agreed to wait for him, but to his consternation she gives him no sign of recognition. Instead, she holds up a Japanese doll, as if in derision. As he waits in puzzled astonishment, Zudora disappears from her place at the window and the next moment Chang comes down the steps with Madame du Val, soon afterward being followed by Hassam Ali and Zudora. Before Storm can interfere the party are whisked away in their automobile.

Storm follows them and sees them enter a great house, the home of Chang and Madame du Val. Realizing that his fiancee is in serious danger, he goes to seek the aid of the police, while within the house Zudora is being placed in a curiously designed alcove which has a false wall, that can be slid in front of it at will. While she remains there, Hassam Ali dons garments similar to those worn by Chang, disguising himself to resemble the celestial in other respects also. He has just rejoined Chang and Madame du Val, when Storm and a squad of detectives force their way into the house. Chang leaps into the alcove and pulls the lever that closes the wall.

When the police enter they find only the disguised Hassam Ali and Madame du Val chatting and laughing together. They make a thorough search of the house, but without finding anything suspicious and are just about to depart, when suddenly a girl's voice rings out, which Storm recognizes as that of his sweetheart. Mystified, but assured now that they have made no mistake, Storm rushes at the disguised Hassam Ali, who calls for assistance. In the meantime the real Chang, hidden behind the false wall of the alcove, is overpowering Zudora. After a desperate struggle he succeeds in pinioning her arms behind her, but a fresh search of the house discloses nothing to the puzzled detectives and with Storm they are compelled to leave without locating Zudora's prison.

A hurried consultation between Hassam Ali and Chang, after the departure of Storm and the police leads to a decision to send Zudora away in the custody of Madame du Val. Meanwhile Storm, assured that his sweetheart is somewhere in the house, returns with the detectives, and a hand to hand struggle follows. Zudora, her hands bound behind her, thrusts them under a magnifying glass, which stands on a table in the alcove, and the sun's rays being concentrated upon her bonds soon burn them off. Hearing the struggle in the room outside, she pounds madly upon the wall and Storm, hearing the sounds, with the aid of the detectives batters down the walls and rescues her.

Hassam Ali, however, arch criminal of all, escapes, leaving Chang and Madame du Val to the tender mercies of the police.

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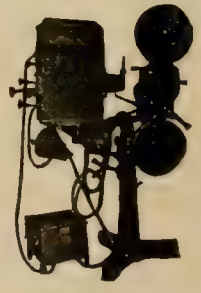
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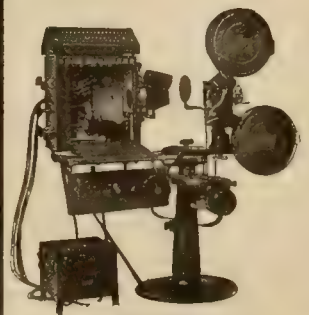
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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.

Sunday—Eclair, L-Ko, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-Ko.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BISON.

Jan. 9—Custer's Last Scout (Two parts—Dr.).
Jan. 16—The Governor Maker (Two Parts—Modern—Drama).
Jan. 23—Old Peg-Leg's Will (Two parts—Mining Drama).

BIG U.

Jan. 12—The Useless One (Drama).
Jan. 14—The Hearts of the Brady's (Western—Drama).
Jan. 19—The Dear Old Hypocrite (Drama).
Jan. 21—Their Island of Happiness (Two parts—Drama).

ECLAIR.

Jan. 3—The Hermit's Secret (Western—Dr.).
Jan. 6—The Collingsby Pearls (Two parts—Society Drama).
Jan. 10—The Dummy Husband (Comedy-Dr.).
Jan. 13—Reunited (Two Parts—Domestic—Dr.).
Jan. 17—Romance in Bear Creek (Western—Drama).
Jan. 20—The Lone Game (Two parts—Western—Drama).
Jan. 24—The Clue of the Portrait (Drama).

GOLD SEAL.

Jan. 5—The Mystery of the Throne Room (My Lady Raffles Series) (Two parts—Detective Drama).
Jan. 12—A Woman's Debt (Two Parts—Dr.).
Jan. 19—Smugglers' Island (Two parts—Sea Coast—Drama).

IMP.

Jan. 4—Three Times and Out (Comedy-Dr.).
Jan. 8—She Was His Mother (Three parts—Drama).
Jan. 11—No release this week.
Jan. 15—A Gentleman of Art (Two Parts—Detective—Drama).
Jan. 18—On Dangerous Ground (Drama).
Jan. 22—The House of Fear (Three parts—Melodrama).

JOKER.

Jan. 4—Two of a Kind (Comedy).
Jan. 9—A Political Mess (Comedy).
—The Modern Poultry Farm (Edu.).
Jan. 11—The Butler's Baby (Comedy).
Jan. 16—Hubby's Cure (Comedy).
—Quaint Brittany (Educational).
Jan. 18—The Hicktown Rivale (Comedy).
Jan. 23—Fools and Pajamas (Comedy).

L-KO.

Jan. 10—Through a Knot Hole (Comedy).
Jan. 13—Thou Shalt Not Flirt (Comedy).
Jan. 17—Caught With the Goods (Comedy).
Jan. 20—Every Inch a Hero (Comedy).
Jan. 24—The Death of Simon La Gree (Comedy).

NESTOR.

Jan. 8—When His Lordship Proposed (Com.).
Jan. 12—A Maid by Proxy (Comedy).
Jan. 15—When the Mummy Cried for Help (Comedy).
Jan. 19—When Cupid Caught a Thief (Comedy).
Jan. 22—When the Deacon Swore (Comedy).

POWER'S.

Jan. 9—A Girl of the Pines (Drama).
Jan. 16—An Outlaw's Honor (Western—Dr.).
Jan. 23—Uncle Sam's Phenomenal Achievement (Educational).

REX.

Jan. 7—A Man's Temptation (Drama).
Jan. 10—Star of the Sea (Two parts—Drama).
Jan. 14—Pawns of Fate (Two Parts—Drama).
Jan. 17—A Small Town Girl (Two Parts—Human Interest—Drama).
Jan. 21—Six Months to Live (Drama).
Jan. 24—The Temptation of Edwin Swayne (Two parts—Drama).

STERLING.

Dec. 24—Innocent Dad (Comedy)
Dec. 31—Love and Water (Comedy).
Jan. 7—Olive's Love Affair (Comedy).
Jan. 14—Those German Bowlers (Comedy).
Jan. 21—Dude Raffles (Comedy).

VICTOR.

Jan. 4—Terence O'Rourke, Gentleman Adventurer Series—"A Captain of Villainy (Two parts—Drama).
Jan. 8—No Release this Week.
Jan. 11—My Lady High and Mighty (Two Parts—Comedy—Drama).
Jan. 15—Father's Strategy (Comedy—Drama).
Jan. 18—Father's Three (Two Parts—Drama).
Jan. 22—No Release this week.

UNIVERSAL SPECIAL FEATURES.

Dec.—Damon and Pythias (Six Parts—Drama).
Nov. 16—The Master Key, No. 1 (Three Parts—Drama).
Nov. 23—The Master Key, No. 2 (Two Parts—Drama).
Nov. 30—The Master Key, No. 3 (Two Parts—Drama).
Dec. 7—The Master Key, No. 4 (Two Parts—Drama).
Dec. 14—The Master Key, No. 5 (Two Parts—Drama).
Dec. 21—The Master Key, No. 6 (Two Parts—Drama).
Dec. 28—The Master Key, No. 7 (Two Parts—Drama).
Jan. 4—The Master Key, No. 8 (Two Parts—Drama).
Jan. 11—The Master Key, No. 9 (Two Parts—Drama).
Jan. 18—The Master Key, No. 10 (Two Parts—Drama).
Jan. 25—The Master Key, No. 11 (Two Parts—Drama).

MUTUAL RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal.

AMERICAN.

Jan. 6—The Alarm of Angelon (Drama).
Jan. 11—Restitution (Two Parts—Drama).
Jan. 13—The Black Ghost Bandit (Drama).
Jan. 15—The Clubman's Wager (Drama).
—Producing a Nation's Pride (Edu.).
Jan. 18—Refining Fires (Two parts—Drama).
Jan. 20—The Crucifixion of Al Brady (Western—Drama).

BEAUTY.

Jan. 5—In the Vale of Sorrow (Drama).
Jan. 12—The Spirit of Giving (Drama).
Jan. 19—A Girl and Two Boys (Drama).

BRONCHO.

Jan. 13—Mother Hulda Two parts—Drama).
Jan. 20—The Chinatown Mystery (Two Parts—Drama).
Jan. 20—A Lucky Blowout (Two parts—Drama).

DOMINO.

Jan. 14—In the Land of the Otter (Two parts—Drama).
Jan. 21—The Still on Sunset Mountain (Two parts—Drama).
Jan. 28—Through the Murk (Two Parts—Dr.).

KAY BEE.

Jan. 15—The Cross of Fire (Two Parts—Dr.).
Jan. 22—Sargeant Jim's Horse (Drama).
Jan. 22—The Man Who Died (Drama).
Jan. 29—Bottomless Pit (Drama).
Jan. 29—The Famine (Drama).

KEYSTONE.

Dec. 31—Hogan's Wild Oats (Comedy).
—A Steel Rolling Mill (Educational).
Jan. 2—A Dark Lover's Play (Comedy)
Jan. 4—Hushing the Scandal (Two parts—Comedy).

KOMIC.

Jan. 3—Ethel Gets the Evidence (No. 14 of the "Bill" Series—Comedy).
Jan. 10—Love and Business (Comedy).
Jan. 17—A Flyer in Spring Water, No. 15 of the "Bill" Series (Comedy).
Jan. 24—A Flurry in Art (Comedy).

MAJESTIC.

Jan. 10—Three Brothers (Two parts—Drama).
Jan. 12—Probation (Drama).
Jan. 17—What Might Have Been (Two Parts—Drama).
Jan. 19—On the Table Top (Drama).
Jan. 24—The Better Man (Drama).

PRINCESS.

Jan. 8—Check No. 130 (Drama).
Jan. 15—Pleasing Uncle (Comedy).
Jan. 22—An Innocent Burglar (Drama).

RELIANCE.

Jan. 9—The Lost Receipt (Two parts—Drama).
Jan. 11—Our Mutual Girl, No. 52 (Topical).
Jan. 13—The Terror of the Mountains (Dr.).
Jan. 16—One Flight Up (Two Parts—Drama).
Jan. 18—Mutual Monographs.
Jan. 20—The Sea Brat (Drama).
Jan. 22—After Twenty Years (Drama).
Jan. 23—The Craven (Two parts—Drama).

ROYAL.

Jan. 2—Putting It Over (Comedy).
Jan. 9—Married by Installment (Comedy).
Jan. 16—The Unwilling Bride (Comedy).
Jan. 23—Her Hero (Comedy).

THANHOUSER.

Jan. 10—An Inside Tip (Drama).
Jan. 12—The Speed King (Two parts—Drama).
Jan. 17—A Yellowstone Honeymoon (Drama).
Jan. 19—Craft vs. Love (Two parts—Drama).
Jan. 24—The Dog Catcher's Bride (Comedy).
Jan. 26—Finger Prints of Fate (Two Parts—Drama).
Jan. 29—The Volunteer Fireman (Drama).
Jan. 31—Helen Intervenes (Drama).

THANHOUSER SYNDICATE CORP.

Nov. 23—Zudora, Episode No. 1, "The Mystic Message of the Spotted Collar" (Two Parts—Drama).
Nov. 30—Zudora, Episode No. 2, "The Mystery of the Sleeping House" (Two Parts—Drama).
Dec. 7—Zudora, Episode No. 3, "The Mystery of the Dutch Cheese Maker" (Two Parts—Drama).
Dec. 14—Zudora, Episode No. 4, "The Secret of the Haunted Hills" (Two Parts—Drama).
Dec. 21—Zudora, Episode No. 5, "The Case of the Perpetual Glare" (Two Parts—Drama).
Dec. 28—Zudora, Episode No. 6, "The Case of the McWinter Family" (Two Parts—Drama).
Jan. 4—Zudora, Episode No. 7, "The Mystery of the Lost Ships" (Two Parts—Drama).

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Universal Weekly News

A page of vitally important news published by the Universal Film Mfg. Co., 1600 Broadway, New York, for the interest of all exhibitors

WEEK OF JAN. 16th NEW YORK CITY 1915

Have You Insured Your Business Against Failure For 1915?

YOU carry life insurance, don't you? You perhaps carry health and accident insurance, too. You certainly carry insurance against loss by fire. Have you ever thought of insuring yourself against loss in your business caused by poor service—junk subjects and a program of junk pictures? Do you realize that you CAN insure your business against failure by getting UNIVERSAL SERVICE? Isn't the success of your business as vitally important to you as the other things on which you carry insurance? Wouldn't it make you feel safe and secure and mighty good, too, to ABSOLUTELY KNOW that your business is going to flourish and increase in 1915? Wouldn't you like to be able to go home and sleep sound nights, free from all worry, doubt and fear of failure all through the year 1915 and future years? YOU CAN DO IT if you use the UNIVERSAL WEEKLY PROGRAM. Do you realize that THE UNIVERSAL PROGRAM hits the masses, the majority of people as well as the classes? Don't you realize that you need C-R-O-W-D-S (which constitute both the masses and the classes)?

Do you or don't you know that the UNIVERSAL PROGRAM hits all your people at the same time? Don't you know that The UNIVERSAL PROGRAM of weekly releases is the **ONE AND ONLY** program that catches the majority? If you don't know it, if you are asleep to this colossal fact, for goodness sake, Mr. Exhibitor, **WAKE UP.** If you insure yourself against sickness or accident, or loss through fire, why not insure the success of your business by getting the world's most versatile, most fascinating, most remarkable program—The UNIVERSAL PROGRAM? Get in touch with your Exchange immediately for 1915.

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OUR big 40-page UNIVERSAL WEEKLY is the one publication (issued each week) that dares to publish the real inside facts of the film business, telling the truth about things that you want to know and that Trade Papers don't, won't and can't tell you. If you want to know the real insides, read UNIVERSAL WEEKLY. It's crammed from cover to cover with things you ought to know, things that are of vital interest to your business problems and your success. If you don't get UNIVERSAL WEEKLY, we will send it to you FREE for 3 months on trial. Send your name and address and the name of your theatre to The Editor Universal Weekly, 1600 Broadway, New York. Do it this minute before you forget it.

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UNIVERSAL MOVING PICTURES

Seven splendid feature releases top the weekly bill of the ever ahead Universal Program. They present a varied range of vivid heart interest in which the silent drama runs the complete gamut of human emotions.

THE FLASH.—An absorbing story of love and villainy—faithful portrayal of a hospital operating room, the opiate needle as a woman's protector—and the climatic scene when the blind father is permitted by a divine Providence to regain his sight for a flash—hence the title—long enough to protect his daughter's honor. Two reel Rex Drama featuring Herbert Rawlinson.

THE AWAITED HOUR.—A tense and gripping depiction of a condemned prisoner's confession—the causes that led to his crime of revenge will sway an audience in sympathy—and the finale is worthy of the serious acting of the famous Imp Stars—William Welch and Violet Mersereau, whom it features.

THE CARDS NEVER LIE.—Given a handsome vagabond, an heiress, a jealous Gypsy girl, an unexpected fortune, and you have the ingredients of one of the strongest two-reel features that has ever fallen to the lot of Harry Meyers and Rosemary Theby. Whether or not the Gypsy's prophecy—"The Cards Never Lie," is to be fulfilled, holds the audience tensely spell-bound. Two reels, produced by the Victor Studio.

RIDGEWAY OF MONTANA.—A mining war furnishes the incidents of this drama of virility. An animated battle of wits between a large and small mine operator—thrilling explosion scene and a most satisfactory ending. The scenario by William McCleod Reime offers a great opportunity to William Clifford and Marie Walcamp.

HER BARGAIN.—To say that this shows Sydney Ayres at his best is almost to tell the story of the emotional complications that crowd scene after scene with human interest—the heroine playing opposite finds in this two-reel Big Universal Drama a particularly sympathetic role.

THE GIRL OF THE SECRET SERVICE.—Do not imagine from the title that this is a softly feminine drama—for the operative from whom the story takes its name is equal to any emergency—physical as well as mental—Grace Cunard in the title role meets the demand for action superbly. Two reels—Gold Seal Drama.

THE LURE OF THE WEST.—Western Drama, western atmosphere—the bigness and beauty of the land of the setting sun—crowd this two-reel Eclair Feature with absorbing romance. One of the best of the peerless productions for which the Eclair sets the standard.

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ALL RED FEATURE CO.

Dec.—The War Pigeon (Drama).

ALCO FILM CORP.

Nov. 23—The Education of Mr. Pipp (All Star Comedy).
Dec. 14—The Three of Us (Rolfe—Five Parts—Drama).
Dec. 21—Tillie's Punctured Romance (Keystone Six Parts—Comedy).
Dec. 28—Springtime (Drama).
Jan. 4—The Garden of Lies (Five Parts—Dr.).

ALLIANCE FILM CORP.

Nov. 23—When Fate Leads Trump (Excelsior—Five Parts—Drama).
Nov. 30—Hearts and Flowers (Cosmos—Five Parts—Drama).
Dec. 7—The Last Egyptian (Oz -Five Parts—Drama).
Dec.—The Truth Wagon (Masterpiece—Five Parts—Drama).
Dec.—The Last Chapter (Favorite Players—Five Parts—Drama).
Jan. 4—In the Shadow (Drama).

APEX.

Nov.—When London Sleeps (Four Parts—Dr.).
Dec.—A Life at Stake (Five Parts—Drama).
Jan.—For King or Kaiser (Drama).
Jan—The Vultures of the Coast (Three parts—Drama).

BLINKHORN PHOTOPLAYS CORP.

Nov.—Jane Eyre (Whitman—Four Parts—Dr.).
Nov.—The Witness Invisible (Three Parts—Dr.).
Nov.—The Aviator Traitor (Three Parts—Dr.).

BOX OFFICE ATTRACTIONS CO.

Nov. 19—The Walls of Jericho (Drama).
Nov. 29—The Thief (Drama).
Dec.—The Idler (Drama).
Dec.—Samson (Drama).
Dec.—A Fool There Was (Drama).
Jan—The Children of the Ghetto (Drama).
Jan—The Gilded Fool (Drama).
Jan—The Butterfly on the Wheel (Drama).
Jan—The World and His Wife (Drama).

COSMOFOTOFILM CO.

Dec.—The Black Spot (Drama).
Dec.—The Two Columbines (Drama).
Dec.—A Christmas Carol (Drama).

ECLECTIC.

Jan—The Bomb Boy (Pathe—Three parts—Comedy-Drama).
Jan—The Red Scar of Courage (Pathe—Two parts—Drama).
—A Storm on the Welsh Coast (Edu.).
Jan—Rastus' Rabid Rabbit Hunt (Comedy-Cartoon).
—Gingi—Southern India (Educational).
Jan—The Secret of the Mountain (Pathe—Four parts—Drama).
—Sugar Making (Cuba) (Educational).
Jan—The Life of Our Saviour (Pathe—Seven Parts—Drama).
Jan. 4—The Exploits of Elaine, Episode 2 (Pathe—Two Parts—Drama).
Jan—The Old Thespian (Pathe—Three Parts—Drama).
Jan—Shot in the Fracas (Pathe-Comedy).
Jan—Nick Winter and the Mysterious Bank (Pathe—Three Parts—Drama).
Jan—The Birth of Plants (Pathe—Educational).
Jan.—The Price of Tyranny (Pathe—Four Parts—Drama).
Jan.—Ramiet and Julio (Pathe—Cartoon—Comedy).
—Malga, Southern Spain (Pathe—Educational).
Jan.—A Scratch of the Pen (Pathe—Two Parts—Drama).

GREAT NORTHERN FILM CO.

Nov.—The Charlotte Street Mystery (Three Parts—Drama).
Dec.—The Adventures of Gar El Hama (Four Parts—Drama).

HEPWORTH.

Dec.—The Basilisk (Three Parts—Drama).
Dec.—Through the Valley of Shadows (Four Parts—Drama).

HISTORICAL FEATURE FILM CO.

Nov. 16—Joe Boko Breaking Into the Big League (Cartoon—Comedy).
Nov. 23—Aladdin Jones (Two Parts—Comedy).

HISTORICAL PICTURES CO.

Nov.—Indian Wars Refought by United States Army (Six Parts—Topical).

INTERNATIONAL MOTION PICTURE CO.

Nov. 16—On Belgian Battlefields (Four Parts Topical).

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel-Serpent (Three Parts—Dr.).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Should a Woman Divorce? (Five Parts—Drama).

KINETOPHOTE & K. & C. BOOKING CO., INC.

Nov. 23—The Spirit of the Poppy (Six Parts—Drama).
Dec. 7—The Span of Life (Five Parts—Dr.).
Dec. 21—The Little Jewess (Four Parts—Dr.).

LEEMUND FILM CO.

Dec.—The Robbers (Three Parts—Drama).

PARAMOUNT PROGRAM.

Jan. 4—Girl of the Golden West (Lasky-Belasco—Five parts—Drama).
Jan. 11—The Dancing Girl (Famous Players—Five parts—Drama).
Jan. 14—Aurora Leigh (Smalleys—Five parts—Drama).
Jan. 14—It's No Laughing Matter (Bosworth—Drama).
Jan. 21—Young Romance (Lasky—Five parts—Drama).
Jan. 25—The Goose Girl (Lasky—Five parts—Drama).
Jan. 28—After Five (Lasky-Liebler—Five parts—Drama).

PHOTO DRAMA CO., INC.

Jan.—Time Lock Number 776 (Six Parts—Dr.).

THE E. & R. JUNGLE FILM CO.

Nov.—Children of the Jungle (Three Parts—Drama).
Dec.—Hunting the Real Python (Drama).
Dec.—From the Jungle to the Stage (Two Parts—Drama).
Dec.—The Jungle Cure (Two Parts—Drama).

SAWYER.

Dec. 20—Without Hope (Flamingo—Five Parts—Drama).
As a Man Sows (Aquilla—Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).

STRAND FILM CO.

December—A Double Haul (Baco—Three Parts—Drama).
December—A Strange Adventure (Drama).

SUNSET MOTION PICTURE CO.

Jan—Rescue of the Steffansson Arctic Expedition (Topical).

SERIAL PUBLICATION CORP.

Jan. 31—Runaway June (Reliance—Two Parts—

UNITED WARNERS.

December—The Love of Princess Yolande (Dr.).
Dec. 3—A Mountain Goat (Luna—Comedy).
Dec. 10—Shot in the Fracas (Luna—Comedy).
Dec. 17—Finished at Sea (Luna-Comedy).
Dec. 17—Rural Romeos (Luna-Comedy).
Dec. 21—The Adopted Daughter (Three Parts—Drama).
Dec. 24—His Neighbor's Pants (Luna-Comedy).
Dec. 24—The Chaser (Luna—Comedy).
Dec. 31—The Big Stick (Luna—Comedy).
Dec. 31—Too Many Wives (Luna—Comedy).
Jan.—The Heart of a Man (Drama).
Dec.—The Little Rebel (Drama).
Dec. 21—The Adopted Daughter (Smallwood—Three Parts—Drama).
Dec. 28—Cupid Kicks a Goal (Smallwood—Comedy Drama).
Jan. 4—The Burglar and the Mouse (Smallwood—Comedy—Drama).
Jan. 11—His Doll Wife (Smallwood—Comedy—Drama).
Jan.—Are They Born or Made (Drama).

WORLD FILM CORP.

Dec. 7—Seats of the Mighty (Colonial—Six Parts—Drama).
Dec. 7—In the Name of the Prince of Peace (Special Release—Four Parts—Dr.).
Dec. 14—The Marked Woman (Shubert—Five Parts—Drama).
Dec. 21—As Ye Sow (Brady—Five Parts—Dr.).
Dec. 28—The Pit (Brady—Five Parts—Dr.).
Jan. 4—Mrs. Wiggs of the Cabbage Patch (Calif. M. P. Corp—Comedy).
Jan. 11—Deep Purple (Lieber—Five Parts—Drama).
Jan. 18—Mignon (Calif. M. P. Corp.—Five Parts—Drama).
Jan. 25—Wildfire (Drama).

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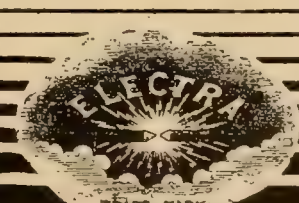

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday — Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 4—From the Shadow (Drama).
Jan. 5—Money (Special—Two Parts—Drama).
Jan. 7—Playthings of Fate (Drama).
Jan. 8—The Barrier Between (Drama).
Jan. 9—A Safe Adventure (Comedy).
—The Fashion Shop (Comedy).
Jan. 11—The Girl He Brought Home (Drama).
Jan. 12—The Third Act (Special—Two parts—Drama).
Jan. 14—Getting Into a Scrape (Comedy).
—Near-Educational Series, "The Cheese Industry" (Comedy).
Jan. 15—The Inevitable Retribution (Drama).
Jan. 16—The House of Horror (Drama).

EDISON.

Jan. 5—Olive and the Burglar (Seventh of the "Olive Opportunities" Series—Dr.).
Jan. 6—Expensive Economy (Comedy).
Jan. 8—The Magnate of Paradise (Special—Two parts—Drama).
Jan. 9—The Girl at the Key (Drama).
Jan. 11—A Superfluous Baby (Thirteenth of Wood B. Wedd Series) (Comedy).
Jan. 12—Olive's Other Self (Eighth of "Olive's Opportunities" Series—Drama).
Jan. 13—Curing the Cook (Comedy).
—McGinty and the Count (Comedy).
Jan. 15—Lena (Special—Two Parts—Comedy).
Jan. 16—The Banker's Double (Drama).
Jan. 18—To Make the Nation Prosper (Drama).
Jan. 19—Olive's Manufactured Mother (Ninth of Olive's Opportunities—Drama).
Jan. 20—The Wonders of Magnetism (Educational).
—A Weighty Matter for a Detective (Comedy).
Jan. 22—Tracked by the Hounds (Special—Two Parts—Drama).
Jan. 23—Mr. Daly's Wedding Day (Drama).

ESSANAY.

Jan. 4—Sweedie and the Sultan's Present (Comedy).
Jan. 5—The Gallantry of "Jimmy" Rogers (Comedy Drama).
Jan. 6—The Fable of the City Grafter and the Unprotected Rubes (Comedy).
Jan. 7—The Battle of Snakeville (Western—Comedy).
Jan. 8—Surgeon Warren's Ward (Special—Two parts—Drama).
Jan. 9—Broncho Billy and the Claim Jumpers (Reg. in U. S. Patent Office) (Western—Drama).
Jan. 11—Sweedie's Suicide (Comedy).
Jan. 12—By a Strange Road (Drama).
Jan. 13—The Fable of "The Fellow Who Had a Friend Who Knew a Girl Who Had a Friend" (George Ade Com.).
Jan. 14—When Slippery Slim Went for the Eggs (Western—Comedy).
Jan. 15—Dear Old Girl (Special—Two Parts—Drama).
Jan. 16—Broncho Billy and the Sisters (Reg. U. S. Pat Office—Western—Drama).
Jan. 18—Sweedie and Her Dog (Comedy).
Jan. 19—The Misjudged Mr. Hartley (Comedy—Drama).
Jan. 20—The Fable of Hifaluting Tillie and Her Plain Parents (Comedy).
Jan. 21—Sentimental Sophie (Western Comedy).
Jan. 22—The Lieutenant Governor (Special—Two parts—Drama).
Jan. 23—Broncho Billy and the Baby (Reg. in U. S. Patent Office) (Western Drama).

KALEM.

Jan. 4—Cast Up by the Sea (Special—Two parts—Drama).
Jan. 5—The Waitress and the Boobs (Comedy).
Jan. 6—The Scorpion's Sting (Special—Two parts—Drama).
Jan. 8—Put Me Off at Wayville (Comedy).
Jan. 9—A Leap from the Water Tower (Ninth of the "Hazards of Helen" Series—Drama).
Jan. 11—The Adventure at Briarcliff (Special—Two Parts—Comedy).
Jan. 12—A Bold, Bad Burglar (Comedy).
Jan. 13—The Stolen Ruby (Special—Two Parts—Drama).
Jan. 15—A Boob for Luck (Comedy).
Jan. 16—The Broken Circuit (Tenth of the "Hazards of Helen" Series—Dr.).
Jan. 18—The Leech (Special—Two parts—Drama).
Jan. 19—Cornelius and the Wild Man (Comedy).
—A Night in New Jersey (Cartoon Comedy).
Jan. 20—The Cabaret Singer (Special—Two Parts—Drama).
Jan. 22—Cooky's Adventure (Comedy).
Jan. 23—The Fast Mail's Danger (Eleventh of the "Hazards of Helen" Series—Dr.).

LUBIN.

Jan. 4—Patsy Bolivar, Series No. 2—Patsy's First Love (Comedy).
Jan. 5—The New Editor (Comedy).
—They Looked Alike (Comedy).
Jan. 6—Comrade Kitty (Special—Two parts—Drama).
Jan. 7—A War Baby (Special—Two parts—Drama).
Jan. 8—Love's Savage Hate (Drama).
Jan. 9—Feel My Muscle (Comedy).
Jan. 11—Patsy Bolivar, No. 3—Patsy at College (Comedy).
Jan. 12—Baseball and Trouble (Comedy).
Jan. 13—When Honor Wakes (Special—Two Parts—Drama).
Jan. 14—The Friendship of Lamond (Special—Two Parts—Drama).
Jan. 15—Out of the Storm (Drama).
Jan. 16—Mr. Stubb's Pen (Comedy).
—Spaghetti and Lottery (Comedy).
Jan. 18—Patsy Bolivar Series No. 4—Patsy's Vacation (Comedy).
Jan. 19—Gus and the Anarchists (Comedy).
—Cupid's Target (Comedy).
Jan. 20—Her Weakling Brother (Special—Two Parts—Drama).
Jan. 21—The Shanghaied Baby (Special—Three Parts—Drama).
Jan. 22—A Question of Conscience (Drama).
Jan. 23—Shoddy, the Tailor (Comedy).

MINA.

Dec. 31—The Siege of Liege (Comedy).
Jan. 7—Alias Greased Lightning (Comedy).
Jan. 14—Distilled Spirits (Comedy).
Jan. 21—Dare-Devil Harry (Comedy).
Jan. 28—Behind the Bars (Comedy).

SELIG.

Jan. 4—The Strange Case of Princess Khan (Special—Two parts—Drama).
Jan. 4—Hearst-Selig News Pictorial, No. 1 (News).
Jan. 5—A Militant Schoolma'am (Comedy-Dr.)
Jan. 6—In the Line of Duty (Drama).
Jan. 7—Hearst-Selig News Pictorial, No. 2 (News).
Jan. 8—The Strenuous Life (Farce-Comedy).
Jan. 9—Further Adventures of Sammy Orpheus (Drama).
Jan. 11—The Old Code (Special—Two Parts—Drama).
Jan. 11—Hearst-Selig News Pictorial, No. 3 (News).
Jan. 12—Harold's Bad Man (Comedy).
Jan. 13—The Richest Girl in the World (Dr.).
Jan. 14—Hearst-Selig News Pictorial, No. 4 (News).
Jan. 15—The Snailburg Volunteers (Comedy).
Jan. 16—Robert Thorne Forecloses (Drama).
Jan. 18—His Fighting Blood (Special—Two Parts—Drama).
Jan. 18—Hearst-Selig News Pictorial, No. 5 (News).
Jan. 19—Cactus Jim's Shop Girl (Western—Comedy).
Jan. 20—Between Matinee and Night (Drama).
Jan. 21—Hearst-Selig News Pictorial, No. 6 (News).
Jan. 22—Who Wants to be a Hero (Farce-Comedy).
Jan. 23—The Primitive Way (Drama).

VITAGRAPH.

Jan. 2—In the Latin Quarter (Special—Two Parts—Drama).
Jan. 4—The Fates and Flora Fourflush (Part 1 of the Ten Billion Dollar Mystery Serial—Treachery In the Clouds) (Comedy).
Jan. 5—Two Women (Broadway Star Feature—Three parts—Drama).
Jan. 6—Billy's Wager (Comedy).
Jan. 7—The Man, the Mission and the Maid (Comedy-Drama).
Jan. 8—The Smoking Out of Bella Butts (Comedy).
Jan. 9—A Daughter of Israel (Special—Two parts—Drama).
Jan. 11—Fates of Flora Fourflush, Part 2—Treasure Temple of Bhosh (Com.).
Jan. 12—A Mix-Up in Dress Suit Cases (Special—Two Parts—Comedy).
Jan. 13—The Hair of Her Head (Comedy).
Jan. 14—The Legend of the Lone Tree (Dr.).
Jan. 15—Chiefly Concerning Males (Comedy).
Jan. 16—The Sage-Brush Gal (Broadway Star Features — Special — Three Parts — Drama).
Jan. 18—The Fates and Flora Fourflush—A Race for Life (Part Three of the Ten-Billion-Dollar Vitagraph Mystery Serial—Comedy).
Jan. 19—The Evil Men Do (Broadway Star Feature—Three Parts—Drama).
Jan. 20—The Right Girl (Comedy).
Jan. 21—The Navajo Ring (Drama).
Jan. 22—Wanted, a Nurse (Comedy).
Jan. 23—War (Special—Two Parts—Comedy).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

Oct.—The Charity Ball (Three Parts—Drama).
Oct.—The Power of the Press (Four Parts—Drama).
Oct.—The Genius (Three Parts—Drama).
Nov.—The Woman in Black (Four Parts—Dr.).
Nov.—Under the Gaslight (Four Parts—Dr.).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Nov. 19—The Tell-Tale Hand (Three Parts—Drama).
Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).

GEORGE KLEINE.

Oct.—The Secret of the Ring (Three Parts—Drama).
Oct.—The Song of the Soul (Three Parts—Drama).
Oct.—Judge Not (Four Parts—Drama).
Nov. 15—Julius Caesar (Six Parts—Drama).
Nov.—Officer No. 666 (Five Parts—Comedy).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Nov.—Eagle's Nest (Eight Parts—Drama).
Nov.—The Sporting Duchess (Six Parts—Dr.).
Nov.—The Spy's Fate (Three Parts—Drama).
Nov.—The College Widow (Five Parts—Com.).
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).

SELIG.

Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).
Nov. 30—In the Days of the Thundering Herd (Five Parts—Drama).
January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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They can't spend more than they take in—and if they do they are not altruists, but bad business men headed straight to failure.

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There are several actors as good as those who appear in **MINA** Films—but few, if any, so well adapted to comedy work.

The directors of **MINA** Films were engaged because they proved to be the best by actual test in their line, but there are two or three others who are doubtless just as good.

The producer of **MINA** Films has had such a thorough and long experience in picture making that he is able to make his money do more than most men can, and there is probably a gain in value here; ***but the real superiority of MINA Films lies in the thought that plans them.***

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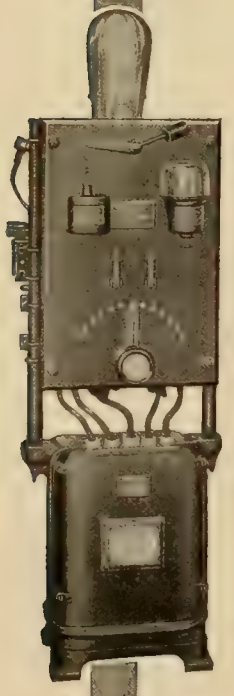

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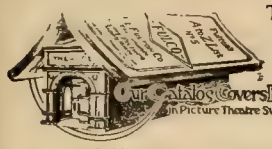

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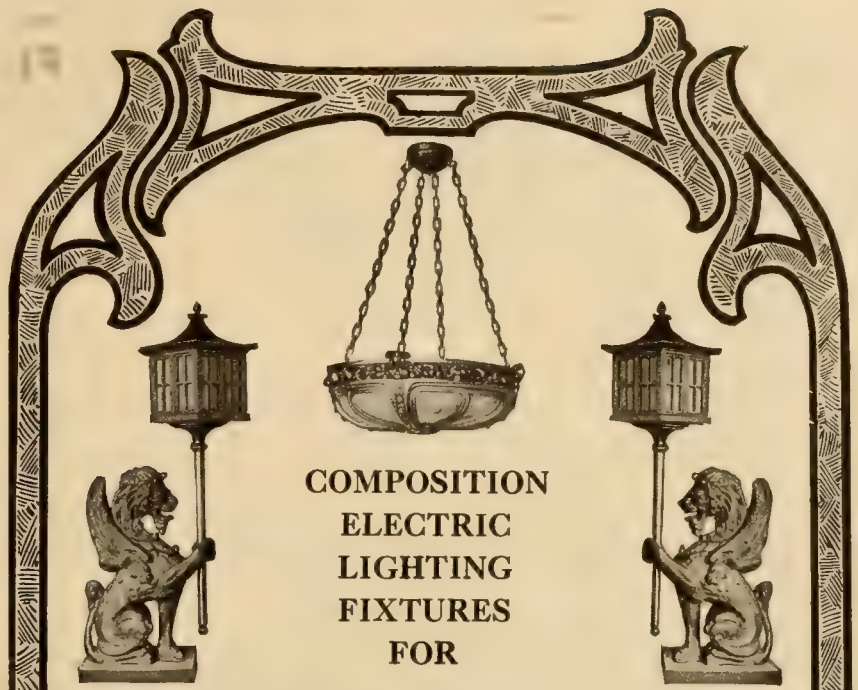

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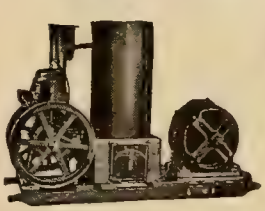

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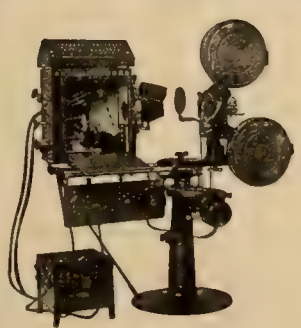

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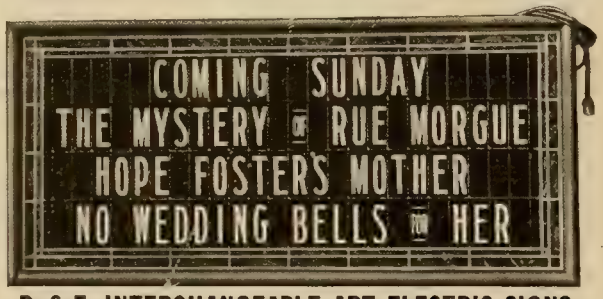

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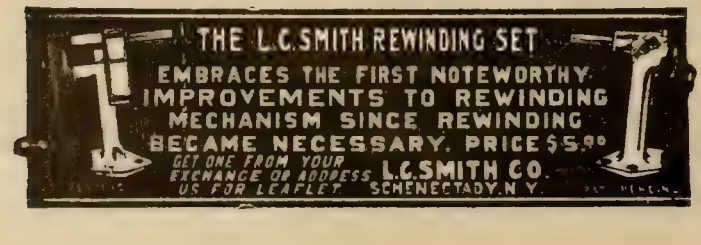
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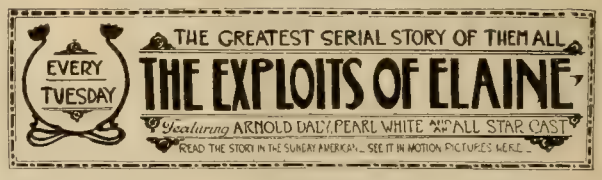
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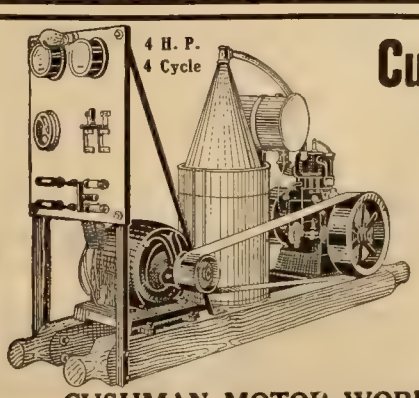

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Written by JAMES OLIVER CURWOOD

An intensely dramatic and emotional tale based upon the incidents in a Kentucky feud. It is the story of a dreamer who finds that personal courage and boldness are necessary to retain the love of his sweetheart. Spurred by affection, his manhood awakens and he performs marvelous feats. He defeats his rival and wins his sweetheart. The forest and mountain scenes are admirably reproduced. THOMAS SANTSCHI and BESSIE EYTON are featured.

More European War Pictures

Hearst-Selig News Pictorial No. 95

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The very latest consignments of war pictures taken on European battlefields—released through the General Film Co. First time shown in America.

A Selig Western Comedy

Cactus Jim's Shop Girl

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TOM MIX and his company of irrepressible cowboys portray characters in a western comedy that are irresistible as laugh creators. TOM MIX is as acrobatic as ever.

A Selig Drama

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RELEASED WEDNESDAY, JANUARY 20 **ONE REEL**

An actor visiting the criminal courts in search of "types" runs into a set of queer complications, which, upon being followed up, develop into a tragedy and release a friend from the coils of an adventuress. A most interesting story.

European War Pictures.

Hearst-Selig News Pictorial No. 96

RELEASED THURSDAY, JANUARY 21 **ONE REEL**

Still more up-to-date war pictures direct from European battlefields, taken by our intrepid camera men during the fighting. First time shown in America.

A Selig Farce-Comedy.

Who Wants To Be a Hero?

RELEASED FRIDAY, JANUARY 22 **ONE REEL**

A rollicking story of the adventures of a fictional nobleman, whose services are in demand by the generals of two opposing factions. He nimbly jumps from one side to the other and preserves his loyalty to both sides. A screaming farce.

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RELEASED SATURDAY, JANUARY 23 **ONE REEL**

THOMAS SANTSCHI and BESSIE EYTON, assisted by their supporting company, appear in this remarkable picture, which tells the story of a spoiled beauty who wants a "real man" for a husband. She gets him.

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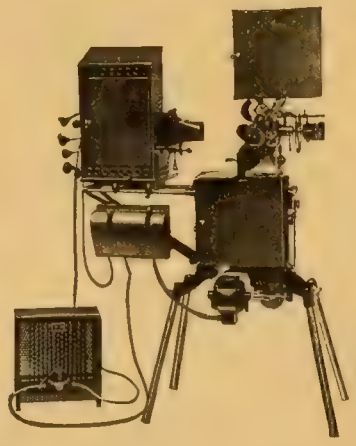

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NICHOLAS POWER COMPANY

Ninety Gold Street New York City

Vol. 23, No. 4 January 23, 1915 Price 10 Cents

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Mignon" (California).

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Zudora has been brought into this sensational Thanhouser serial photoplay —greater than "The Million Dollar Mystery."

James Cruze plays the newspaper reporter hero with all of the action that made him famous in The Million Dollar Mystery.

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Jim Baird, a reporter,	James Cruze
Zudora, owner of mines,	Marguerite Snow
John Storm, a lawyer,	Harry Benham
Tom Hunt, a detective,	Sidney Bracy
Capt. Radcliffe, gentleman crook,	Frank Farrington
Madam DuVal, a woman of the world,	Mary Elizabeth Forbes
Mrs. Ramsay, with whom Zudora lives,	Jane Fairbanks
Mr. Bruce, smooth as velvet,	Morgan Niblack

Thrills, Thrills, THRILLS—a constant chain of exciting events. A freight train loaded with powder explodes! There's a wonderful automobile chase with James Cruze clinging to a cab! The Woman of Mystery appears! These startling surprises mean PACKED HOUSES *for you.*

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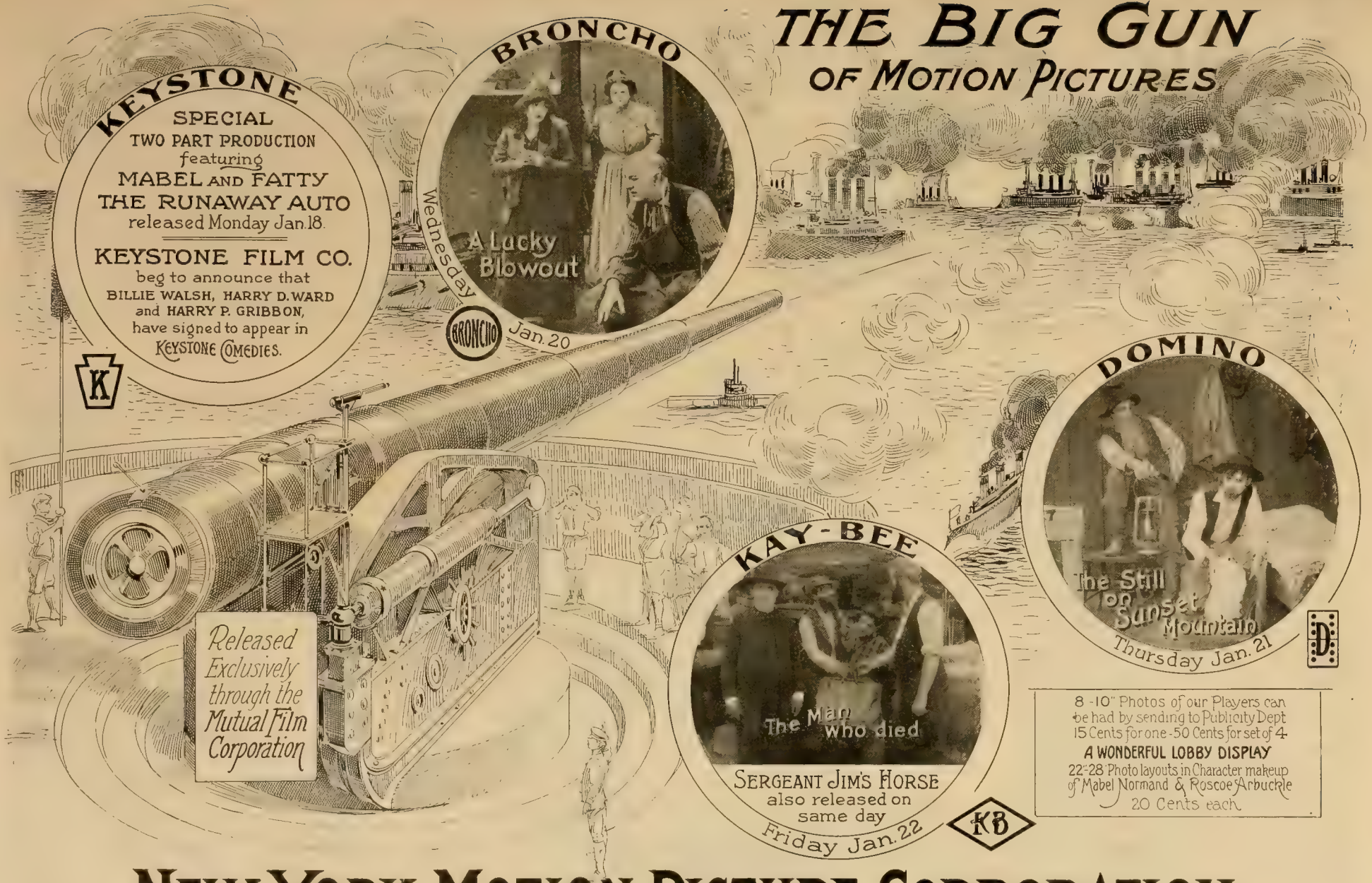

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ANOTHER FASCINATING TERENCE O'ROURKE STORY
A CAPTAIN OF VILLANY
VICTOR 2 REEL DRAMA
WITH WARREN J. KERRIGAN
Finer Than Ever
is the next "Terence O'Rourke, Gentleman Adventurer" film. It is thrilling and dashing, and Jack Kerrigan is, indeed, the hero in "A Captain of Villainy." This daring actor has once more shown his movie fan friends what a capable actor he really is.
"A Captain of Villainy" deals with customs and scenes in Tangiers, Africa, and Jack looks very picturesque and handsomer than ever in his white flannels. The wonderful street scene in Tangiers, built specially for this film, is one of the most remarkable feats ever attempted in movieland.
You will beam with delight when you see Terence O'Rourke in "A Captain of Villainy."
(This space for your Program, name of your Theatre, etc.)
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BEAUTIFUL GRACE CUNARD, THE HANDSOMEST AND BEST-DRESSED GIRL IN THE MOVIES, MORE ALLURING THAN EVER IN "THE MYSTERY OF THE THRONE ROOM", GOLD SEAL TWO-REEL DRAMA
"THE MYSTERY OF THE THRONE ROOM" is a thrilling tale of a scatter-brained queen who ruled not for very long. But she made things hum while in power.
Wonderful Grace Cunard and Francis Ford are responsible for this remarkable picture. One surprise follows the other and the delightful ending is a great revelation.
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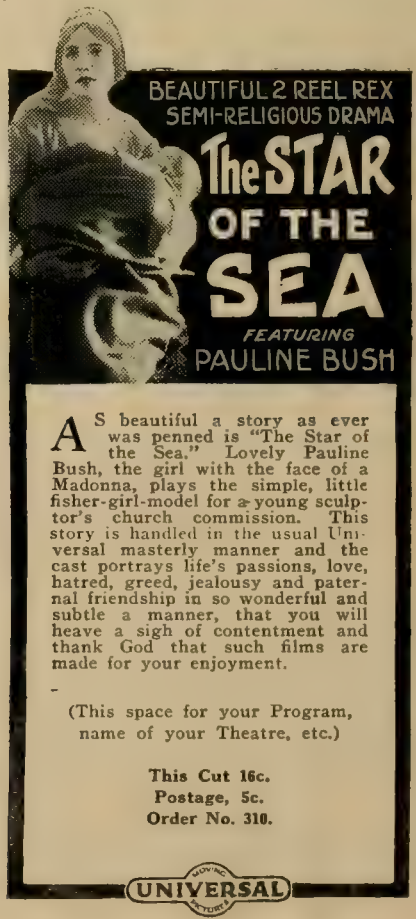
WITH GRACE CUNARD AND FRANCIS FORD


BEAUTIFUL 2 REEL REX SEMI-RELIGIOUS DRAMA
The STAR OF THE SEA
FEATURING
PAULINE BUSH
AS beautiful a story as ever was penned is "The Star of the Sea." Lovely Pauline Bush, the girl with the face of a Madonna, plays the simple, little fisher-girl-model for a young sculptor's church commission. This story is handled in the usual Universal masterly manner and the cast portrays life's passions, love, hatred, greed, jealousy and paternal friendship in so wonderful and subtle a manner, that you will heave a sigh of contentment and thank God that such films are made for your enjoyment.
(This space for your Program, name of your Theatre, etc.)
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Copy-cats, Take Warning!

Nothing on earth can prevent you from stealing it, hide, tail and tallow, but—here and now in The Moving Picture World for the week of Jan. 23, 1915, we place ourselves on record as the originators of the exhibitor's helps now first exploited on these pages. With these few words, gentlemen, we confidently await your action.

We Furnish These Great Feature Cuts Every Week—Begin Using Them Immediately

EVERY Universal Exhibitor knows he can find out anything he wants to know about boosting his own business from the Universal Weekly, published by this company. He knows that whenever the Universal hands him a new booster, it is only a question of time until his competitor comes trailing along with "something just as good." EXHIBITORS EVERYWHERE. THIS BRIEF TALK WILL TELL YOU HOW THE UNIVERSAL GIVES YOU THE BEST PROGRAM AND HELPS YOU CROWD YOUR HOUSE. Write today to the editor of the Universal Weekly, and it will be sent you 3 months FREE. After that you'll want the Universal Program and co-operation. Do it now. Mention your house.

THRILLING 2 REEL BIG U WESTERN DRAMA
ON DESERT SANDS
FEATURING SIDNEY AYRES
HANDSOME SYDNEY AYRES, NEW UNIVERSAL ACTOR, IN "ON DESERT SANDS," MORE THRILLING AND APPEALING THAN EVER.
A STIRRING, vivid story of the plains, the redskin and gambler of the early frontier days is the two-reel Big U drama, "On Desert Sands." Handsome, debonair Sydney Ayres has furnished movie fans with a picture which they will never forget. It is full of gripping situations, unusual settings and human interest.
(Name of your Theatre, Program, etc., in this space.)
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DELIGHTFUL VICTOR 2 REEL COMEDY DRAMA
"MEN AT THEIR BEST"
THIS photoplay, "Men At Their Best," features Harry C. Meyers, actor and director; Rosemary Theby and Brinsley Shaw. The story depicts both the sordidness and the sweetness of life in a powerful manner.
(This space mortised for theatre name, etc.)
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YOU'LL LAUGH YOURSELF SICK
Cupid in a Hospital
L-KO COMEDY
WITH CHAS. DUDLEY, BILLIE RITCHIE & LOUISE ORTH
NO, this doesn't mean that Billie is Cupid. But Billie Ritchie plays the funny man, and that ought to be enough for any one. "Cupid in a Hospital" is so excruciatingly funny, so humorous and comical that the tears will roll down your cheeks, your sides will ache and you will haw-haw for hours after you have seen the film.
Billie Ritchie—but why go on?
Isn't it enough to just say that he is "let loose" and does just as he pleases throughout the picture?
The last we heard some one wrote Billie to allow intermissions while his films were being exhibited so that folks can catch their breath between laughs.
"Cupid in a Hospital" begins and ends with funny situations which are indescribable. You will long for more like this.
(This space for your Program, name of your Theatre, etc.)
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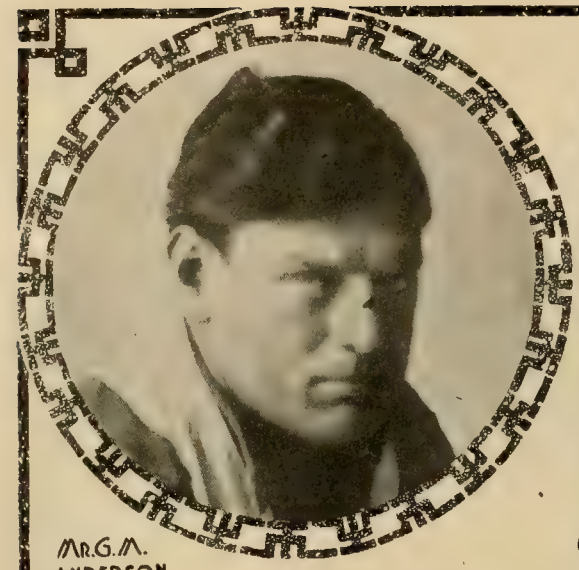

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and "THE TELL-TALE HAND"

Mr. FRANCIS X. BUSHMAN

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"IN THE GLARE OF THE LIGHTS" and "THE PLUM TREE"

THESE three-reel complete prize mystery plays, produced in conjunction with The Ladies' World, have been pronounced by exhibitors as the greatest successes in the motion picture world.
"WHEN LOVE AND HONOR CALLED," the latest mystery play and released January 18, is a thrilling drama of frontier life, with a love plot that touches the depths of the heart.

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SIX-A-WEEK

Released Monday, January 25

"Two Hearts that Beat as Ten"

This release is a scream from beginning to end.

Released Tuesday, January 26

"At the End of a Perfect Day"

A heart-gripping story that is certain to please.

Released Wednesday, January 27

"The Fable of the Syndicate Lover"

By GEORGE ADE

Don't worry about the family. Probably they have brought her up to get her married off.

Released Thursday, January 28

"When Slippery Slim Bought the Cheese"

One of the funniest comedies ever released.

Released Friday, January 29

"The Ambition of the Baron"

(IN TWO ACTS)

A thrilling and picturesque photodrama with Mr. FRANCIS X. BUSHMAN and Miss Beverley Bayne.
Adapted from the Smart Set Magazine.

Released Saturday, January 30

"Broncho Billy and the False Note"

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A western drama featuring Mr. G. M. ANDERSON.

"One Wonderful Night"

(In Four Acts)

MR. FRANCIS X. BUSHMAN is presented in this thrilling drama that is filling theatres everywhere.

"The Good-for-Nothing"

(In Four Acts)

MR. G. M. ANDERSON is presented in this emotional drama of a wayward son that touches the hearts of all.

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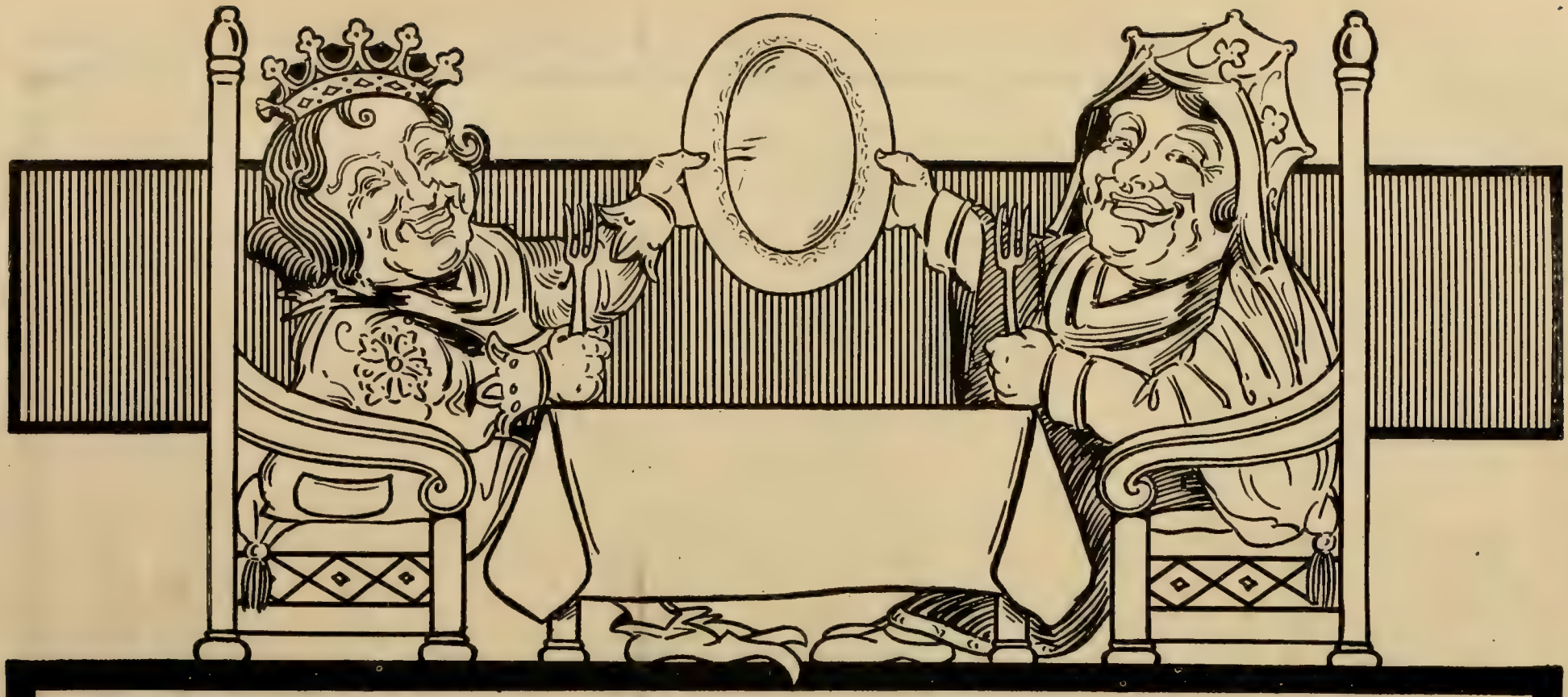

Jack Spratt
Could eat no fat
His Wife could eat no lean
And so betwixt the two of them
They licked the platter clean

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UNLESS YOU ORDERED

RUNAWAY JUNE

By George Randolph Chester

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MARY PICKFORD

AS

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AN ELABORATE PHOTO-VERSION OF THE CELEBRATED PLAY,

By
George C. Hazelton Jr.

IN FIVE PARTS
RELEASED FEB. 1ST.

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The Noted Romantic Drama by George C. Hazelton, Jr.

Released February 1st.

JOHN EMERSON in "THE BACHELOR'S ROMANCE,"

Martha Morton's Popular Comedy-Drama

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GABY DESLYS in "HER TRIUMPH,"

The Celebrated International Star's First and Exclusive Appearance in Motion Pictures

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(In which we try to tell only the truth about all Majestic and Komic releases)

PROBATION (1 Reel Majestic). Release date Tuesday, Jan. 12.—A drama showing how a stern judge became a convert to the policy of probation in the treatment of criminals. Not as well acted or produced as would have lived for a Majestic.

WHAT MIGHT HAVE BEEN (2 Reel Majestic). Release date Sunday, Jan. 17.—A powerful picture story along an original line, excellently put on, featuring Mary Alden, Jack Conway and Spottiswoode Aitken. The degenerate aunt of a little boy teaches him to become a criminal and sees him facing the electric chair. In a vision she sees "what might have been" and is led to confess.

A FLYER IN SPRING WATER (1 Reel Komic). This is No 15 of the "Bill" series and one of the best, featuring Fay Tincher.

ON THE TABLE TOP (1 Reel Majestic). Release date, Tuesday, Jan. 19. An exciting melodrama telling how a pair of swindlers were caught through a strange clue, cleverly followed up.

THE BETTER MAN (2 Reel Majestic). Release date, Sunday, Jan. 24. A George Pattullo Western drama, different from the conventional Western pictures. An English nobleman finds that an American cowboy is "the better man" and gracefully retires in his favor.

A FLURRY IN ART (1 Reel Komic). Release date Sunday, Jan. 24. An interesting as well as humorous comedy-melodrama in which stolen jewels and an artist's portrait lead to complications that end as they should.

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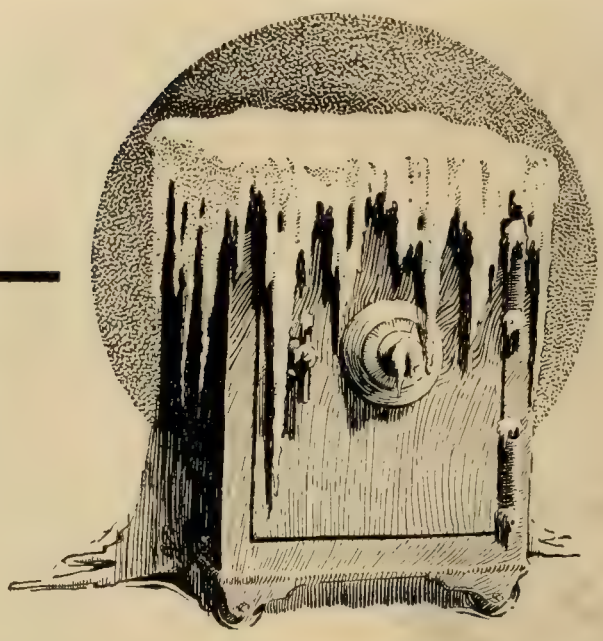

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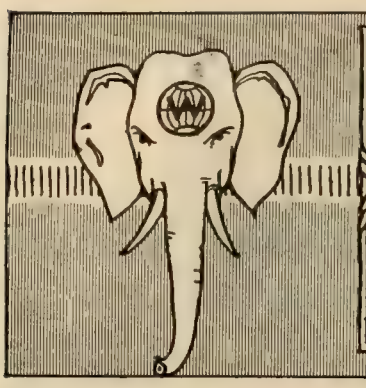

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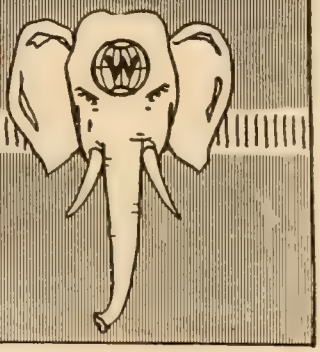

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5. OLIVE IS DISMISSED (Dec. 22nd)
6. THE LESSONS OF THE FLAMES (Dec. 29th)
7. OLIVE AND THE BURGLAR (Jan. 5th)
8. OLIVE'S OTHER SELF (Jan. 12th)
9. OLIVE'S MANUFACTURED MOTHER (Jan. 19th)
10. OLIVE IN THE MADHOUSE (Jan. 26th)
11. OLIVE AND THE HEIRLOOM (Feb. 2nd)
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Sat. Jan. 23—Mr. Daly's Wedding Day—Drama	1000 ft.
Mon. Jan. 25—Joey and His Trombone—Comedy	1000 ft.

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Drama, 3-Part Broadway Star Feature

TUESDAY, JAN. 19

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"The Right Girl?"

Comedy ..... WEDNESDAY, JAN. 20

Jack, in his efforts to find her, gets in wrong with the police, his friend's wife and the hired girl. His friend has his share of the trouble and Jack is cured of all serious intentions. EARLE WILLIAMS, ANITA STEWART and WILLIAM DUNN are the cast.

"The Navajo Ring"

Drama .....THURSDAY, JAN. 21

It reunites a man with his family, after years of separation. It reveals his reformation and prosperity and brings joy to all. An all-star cast.

"Wanted—A Nurse"

Comedy .....FRIDAY, JAN. 22

He wants the right kind. When he gets her he marries her and you can't blame him. When you see her you can see the reason. SIDNEY DREW as the patient.

"War"

Comedy in Two Parts.....SATURDAY, JAN. 23

War enters into family relations. It is worse than General Sherman said. Scars and bruises healed, peace is declared. Laughter is heard and the din of battle is hushed forever. FLORA FINCH, HUGHIE MACK, KATE PRICE and JAY DWIGGINS are in it.

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Comedy .....Monday, Jan. 25

"LIFE'S GAME"
Two-Part Drama .....Tuesday, Jan. 26

"THE HOMECOMING OF HENRY"
Comedy .....Wednesday, Jan. 27

"THE BARRIER OF FAITH"
Drama .....Thursday, Jan. 28

"THE CHIEF'S GOAT"
Comedy .....Friday, Jan. 29

"UNDERNEATH THE PAINT"
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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099

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United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
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Foreign Countries (Postpaid)..... 4.00 per year

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 592.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, January 23, 1915.

Facts and Comments

ONE of the wide-awake men who travel about the country trying to book or sell films recently returned to New York after an extensive trip which had taken him through many rural communities. In speaking of vice and drug films purporting to depict conditions in the big cities he told the writer that the people in the smaller towns did not want to see such films because they could not understand them. To them the action of drug fiends, so painfully elaborated by "expert directors," seem not only strange and unintelligible, but positively disgusting. In view of this evidence, it seems to us that the bringing of such a film into a town where "refined vices" are unknown, is like distributing germs and microbes in a healthy climate. We do not think it at all likely that such exhibitions will result in any wholesale debauching of sound men and women, but it is not beyond the law of probabilities that some one foolish person may have his or her curiosity aroused and be led to evil practices. Such an event is much more likely than that any good will come of drug and vice film exhibitions in the cities.

* * *

THE noted Philadelphia producer who has asked the dramatic critics of his city to make themselves at home in his studio and who invites them to witness all his big features has set an example which may well be imitated by all his colleagues. The advantages of such a plan are twofold. In the first place, the film released from this studio will receive an extraordinary amount of public attention. In the second place, the constructive criticism and the suggestions of the reviewers who have had a good training on the daily press are bound to be beneficial. No one feels the value of friendly and intelligent criticism more keenly than the ambitious and conscientious producer. Only producers of a low standard of intelligence, untroubled by the ethics of the business, object to honest criticism. To those who like to sell in the dark and in a hurry the reviewer who takes a serious view of his task is about the most unwelcome person on earth. In theory they all "welcome honest criticism." In practice they can only tolerate it when it is applied to the other fellow.

* * *

EVEN in these war-ridden days, when the cable claims the lion's share of the front page, the attention paid to the development and the various aspects of the motion pictures in the daily press is distinctly on the increase. From many clippings which our friends and readers are kind enough to send to us from every part of the country, we note that much space is given to the motion picture on the editorial page. A widely circulated paper on the Pacific Coast, after discussing the motion picture as a "new social influence," sums up the situation in this sensible observation: "Unquestionably, the motion pictures are going to play an increasingly important part in the life of the country, but we must guard against a mercenary abuse on the one hand and a too puritanical restriction on the other if they are to attain their greatest value." It would be easy to fill page after page with such comments. We point out the fact here because it proves again that the motion picture is safe in the hands of the public. No other amusement is as close to the people as the motion picture and no other amusement is under a keener and at the same time friendlier supervision than the motion picture.

* * *

LIKE most big cities, New York suffers from intermittent waves of crime and scandal, and the daily press, which is free from all censorship, never fails to accentuate and illuminate the horrible events. For a clean record of the news, omitting all tales of crime, we have to turn to the motion picture weeklies. We have seen scores of these weeklies and they have all been singularly and gratifyingly free from the portrayal of contemporaneous crime. They have amply demonstrated that it is possible to inform the public of all important current events without specializing in crime stories. We have received so much valuable advice from editors telling us how to produce the best pictures that we feel justified in reciprocating. We ask the heroes of yellow journalism all and singular to watch the motion picture weeklies and take their cue of what is fit to print from the news-screen.

Suggestive Interiors

By Louis Reeves Harrison.

INTERIORS? What is their meaning in the general makeup of a motion picture? Those devoted to public service have a definite design, are in a general way appropriate to the purposes of the story. Not so with those devoted to private use. Far beyond their general appropriateness is a characteristic more profound and less understood, which might be defined as a reflective individuality, indicating as they do the means, tastes and habits of those who own or occupy them. This is especially true of chambers which constitute part of a home.

A man's dwelling is ideally the one place where he rests after his work, his refuge in time of trouble, his only security in times of peace, where his forces are revived, where he is renewed during his ceaseless struggle. It is ideally his biding place, on which he often expends a certain amount of his energy to assure the comfort and happiness of his family. Its general structure is generally his, though woman may be largely responsible for its decorative treatment. If it is his alone, it should very naturally reflect some of his striking traits and aid in establishing his personality. If the home is wholly of woman's making, the same is true so far as she is concerned.

There is little doubt that the average man would prefer a home of independence and natural beauty, such as is found in the country, but he is usually compelled by circumstances to do the best he can with a boxed in set of rooms. Nevertheless, his sense of beauty can be revealed in them, his refinement of character or the lack of it, his occupation, his tastes, almost his very soul where infinite pains are taken to reveal character. Even in setting up a "poor room," necessarily limited by the owner's poverty, there are essential differences of character to be considered, especially where the place is one of long-established residence.

Take, for instance, the interior of a gold miner's shack. No matter how extreme his poverty, or how long he has been in that condition, his mind is fixed on attaining sudden wealth, and he can only regard his habitation as a temporary one. Its fittings are those of immediate utility. Now contrast it with the hut of an old farmer bowed down by incessant struggle to wreak a living from ungenerous soil. The interior of *his* home will show in every nook and cranny the saving tendency of one who accumulates a lot of trifles because they might "come in handy" some day. These two are mentioned in illustration of what rises in importance as the characters of a play ascend in the social scale.

Let us consider the library of a scholarly man. It is apparently a simple matter to furnish one for the screen story, but a great deal depends on the occupant's complex character and habits, and it is fine art on the part of a scenic director to help make a character stand forth with cameo-like distinctness by skillful selection of background. The library may be distressingly stiff and repulsive with fine furniture, indicating to the audience, whether rightly or not, that a self-made individual, one unaccustomed to refinement in earlier life, is the occupant. On the other hand, a simple change of furniture and its arrangement, even transferring what is provided in the first case, will indicate the hospitable, charming and tasteful residence of a man of superior initial standpoint.

In real life, a man may not express himself in his rooms because of future plans. In screen life it is desirable that he should. While studying his conduct from in front to get his measure, we may be materially assisted by little evidences in the background of what he is thinking about or has done in the past. Even the floor coverings have their stories to tell—they may be the keynote to an entire decorative scheme.

If a woman's boudoir is to be shown, it is not a bad idea to consider the rug first and develop the room from it, the curtains, chair coverings, cushions and decorative ornaments. There are appealing ideas of harmony, arrangement and texture to be considered, and even then the sympathetic touch may be lacking. I recall that when working in a studio neither the director nor I was satisfied with a boudoir scene—there was a lack of artistic finish—until he went to the property room and brought forth a long-stemmed artificial rose and a slender vase. These placed on a small table gave the whole room a new charm and afforded the occupant new opportunity.

I used a faded and drooping rose in a glass of water, several of the petals fallen on the table, as a symbol in the opening of a five-reel play, showing immediately after a faded and drooping woman seated at that table in a demoralized state of mind. Tiny things of that kind count because they are felt. The impression made by them is of a subconscious kind, but they are none the less effective in the silent drama. I do not agree with Mr. Belasco that the art of moving pictures is that of pantomime. The revelation of thought and feeling is a matter of suggestion than of obvious action.

Mr. Belasco should know better. He has been in the habit of placing his stage plays before the public in a manner that might well be called problematical. He uses light and shade and color effects for the subtle purpose of introducing an idea by indirect means, well aware that the connection between harmonious ideas has the result of enforcing them. If atmosphere counts at all in the stage production, how much more it counts in that of the screen, where the eye alone is addressed.

Griffith, Blackton, Porter and many other men of artistic taste and keen sensibilities engaged in motion-picture production instinctively utilize that action of an idea which brings another idea to mind. There is nothing new about suggestion, but its modern application in moving pictures seems to be an essential part of them, a psychological secret of their success. It is not confined to words and gestures, but includes backgrounds. Even the smallest detail of interior furnishings may be made significant. It is the more valuable when it operates to excite the imagination of an audience and put that audience into a sympathetic and receptive state of mind.

To fully appreciate the bearing of silent and motionless evidence of character on our impressions of an individual, simply recall the impressions of a house or office upon entering it for the first time. Our subconscious mind is never more alert. We are aware of a certain effect on our general conception of the occupant. If such were not the case, men would not fit up gorgeous offices, nor women take such pains to make the home representative. Such is exactly the case when we watch a screen story. We enter the living rooms of characters, or their working rooms, and begin unconsciously to size the people up from their surroundings. Addison says of Virgil, "He loves to suggest a truth indirectly and let us see just as much as will lead the imagination into all the parts that lie concealed."

"Educational" Lights and Shadows

By W. Stephen Bush.

RECENTLY one of the big producing companies released a feature in which a subtitle referred to the importance of using pasteurized milk for newborn babies. Nothing in the film showed even the rudiments of the pasteurizing process; the reference was solely in the subtitle. There was a reference to pasteurized milk and its importance in the brief synopsis of the story sent to The Moving Picture World. This synopsis was read by an official in the Treasury Department. He and his department were interested in the subject and he wrote to the company which is marketing the picture asking for further details. He also pointed out in the letter that there are many subjects of great interest to the government, subjects which concerned the physical and social of all of Uncle Sam's family, which were suitable for film treatment. "We have no knowledge, at least no expert knowledge, of kinematography," the letter went on substantially, "but if you can put us in communication with the right people we will be in a position to use the kinematograph in various ways for the benefit of all people interested in sanitation and hygiene." The letter, I am glad to say, will in all likelihood lead to splendid results.

We do at times refer in a general way to the uses of the screen as an educator, but we do not always do full justice to the subject and pause long enough to appreciate these uses more in detail. The fact is that many motion picture men in all branches of the industry have relaxed in their enthusiasm for films of an educational tone and character. With many of them the very classification "Educational" has become decidedly unpopular. Nor would it be just to blame them for this attitude. Not long ago one of the pioneers of the educational picture, a man well fitted by training and taste for specializing in educational films, in sizing up the "educational branch" of kinematography, used this apt phrase: "You will find any work that you do in connection with educational films laborious and unprofitable. The demand has all the seeming of a deluge. When it comes to handling the films the dealer's increment is petty and unsatisfactory." He voices in well-chosen language the universal sentiment in moving picture ranks. He points out the decrease in the manufacture of "scenic, industrial and scientific films" and attributes it most reasonably to a decrease in the demand. The producers cannot exist unless they cater to a demand with money back of it, and if the demand for any particular kind of pictures shows a falling off it would be suicidal for the producer to persist in it. One has to be a Carnegie, a Rockefeller or a Sage to experiment with educational kinematography.

Men and women whose information is lamentably small, especially in proportion to their desire to stand in the limelight, are largely responsible for the apparent "deluge" of demand. To hear them talk one would think that the schools and churches are aching to be supplied and ready to pay handsomely. Only a short time ago a well-meaning but perfectly misguided clergyman stood up before a gathering of his professional brethren and in touching accents bewailed the woeful lack of educational films. I happened to be present, and even a most gentle and kindly cross-examination of the learned person made it plain that he did not know what he was talking about. We have had educational film bureaus and the best we can say of them is that they have succeeded in making "both ends meet." "Making expenses" is the most optimistic of verdicts.

Does this mean that the educational film has no future? Does it mean that we must wait for years before we can hope to see the kinematograph installed as the most important adjunct of teaching in any and every grade of school? Does it mean that the undoubted falling off in the production of educational films is not merely a transient phenomenon, but a permanent condition? Does the general public reject the educational film? In spite of all the forbidding indications that we have just pointed out we would be loath to believe that the educational kinematograph must cease or even curtail its activities.

Indeed, signs are not wanting that the dawn of the new era to which we have been looking forward with such pathetic patience is not far off. If you ask me for my grounds of hope I call your attention to the vast improvement in the personnel and morale of the exhibitors of motion pictures. There is room for the picture of educational tone, but it takes the hand of an expert to select and then to place the picture properly on his program. If you ever go to The Strand and watch the audience during the showing of educational pictures which run for an entire week you will learn a whole lot if you are interested in the art of exhibition. There is the most obvious and pleased interest, and it is in nine cases out of ten followed by applause. You may say that audiences of the type frequenting The Strand are unusual. This in a measure is true. I know of no reason, however, why similar theaters in other cities cannot make similar use of the educational picture. Of course, the exhibitor making his selection would have to be guided by correct judgment and not by mere labels. The picture selected must fit in well with the program and must have a perfect musical accompaniment. With these conditions carefully fulfilled it is safe to predict a larger area for the motion picture of educational character in say half a hundred important houses in different parts of the country. This would justify producers to cater to these exhibitors. It will result in competent camera men with an eye for the picturesque as well as the instructive being sent into places where Nature is lavish in her charms or where man and his family are most interesting. No time table releases will be expected; a mass of good material will be accumulated and a process of selection and elimination and, above all things, of assembling will be employed. Look at the undeniable success of the men who specialize in travelogues and who of late have made the motion picture take the place of the slide. Why cannot the high-class motion picture house have its travelogues even if at first they come in homeopathic doses and experimental instalments? I remember that such efforts were made in the very earliest period of motion picture development. Even then they were attended with a measure of success. With an improvement in audiences in theaters and in exhibitors a more ambitious attempt backed by the best of material promises an even greater success. It is proposed by one of the great producing companies to organize a special camera service for the supply of the best scenic and travel films obtainable. Most opportunely South America will be the first field. The motion picture cannot render a greater service to civilization than the joining together in bonds of better understanding and livelier sympathy of the two continents of the New World.

Pearce Contradicts Neff

The National President Denies That He Said Anything to Warrant Statement Given to New York Telegraph.

IN the Sunday edition of the New York Telegraph, published January 10, appeared a statement coming from M. A. Neff, former president of the National Exhibitors' League, purporting to express the policy of the present executive head of the league on certain important questions. President Pearce takes immediate and very proper exceptions to the interpretation put upon his conversation by Mr. Neff and he has dictated the following contradiction thereof:

"By the token that 'silence gives consent,' I cannot permit the article Mr. M. A. Neff published in the New York Telegraph, under date of Sunday, January 10th, to go without a flat contradiction of almost everything in it. My reason for this is simply that I didn't say it, nor anything like it, nor anything that could be construed to mean anything like it. If Mr. Neff thinks I did, then his memory is woefully faulty—or the construction he was pleased to place on my statements so totally at variance with my plain purport, that there is no room for argument—nor even an honest difference of opinion.

"The article referred to reads as follows:

After a conference with M. A. Neff, on Thursday night, President M. S. Pearce of the M. P. E. L. of A. has determined that he will not interfere in the matter of the calling of a State Convention in New York, this despite the statement to the effect that he intended so to do, which has already been printed in another publication.

"And again, in the last paragraph, which reads as follows:

In the case of the New York convention Mr. Pearce realizes that the national organization has no authority to call State conventions over the heads of the local officers, as the various State branches operate under separate charters.

"In the volume of duties that devolve on me as the National President of the League and my own private enterprises, I'm far too busy to dig down into the motive back of what any man pleases to say, but must content myself with simply what he does say, without inquiring into the cause. Any exhibitor who is a member of the league, and even in the slightest acquainted with the constitution, does not have to be told that whenever the welfare of the league is at stake, the national executive board has full authority to call a meeting in any state, and act with general supervision and power, on all matters pertaining to the league. For the benefit of those exhibitors and members who don't know this, I'm stating the fact now! It isn't necessary to advise Mr. Neff of this fact! He knows it! He knew it when he gave out the above interview, and he knew that I said nothing of the sort, but rather, I can, if necessary, call such a meeting in New York, preside over it myself, and act with the national board in whatever direction the best interests of the league dictate. This is what I told Mr. Neff. This is all Mr. Neff heard. How Mr. Neff got it twisted into the above quoted statement, I haven't, as I say, time to inquire—but the fact remains that such a statement was never made to him by me on last Thursday night, nor on any other night, anywhere, or any time.

"In the center paragraph of the article as published in the Telegraph, Mr. Neff has the following to say:

Mr. Pearce has also decided, Mr. Neff declares, that he will take no action in the matter of shifting the scene of the Ohio convention from Columbus to Cleveland. The former city was chosen by the Ohio exhibitors because the State Legislature will be in session at the time of the convention.

"Mr. Neff is wrong again! It takes a cultivated imagination to see how anybody can get anything like the above out of what I really said to Mr. Neff on this point, which was ALL I had to say on the matter—as follows:

"'That if the Cleveland Local of the Ohio State Branch of the M. P. E. L. of A. felt that the State Branch was not treating them right they had a perfect right to take the matter up with the Executive Board of Ohio, and if, after doing this, they were still dissatisfied with the treatment accorded them, they could then appeal to the National Executive Board, which would hear all the evidence and render a decision that would be absolutely impartial and fair to all concerned.'

"There is hardly anything one dislikes quite so much as having words put into one's mouth, unless it be to have statements entirely reversed—constructions placed on phrases which were never contained in those phrases as originally spoken—and remarks charged up to one which are as diametrically opposite to one's real views as are the north and south poles.

"Mr. Neff doesn't need to be reminded that I did not make the statement that he publishes as coming from me. He knows it better than anybody else. He also knows that what I really did say to him, I have stated above entirely plain and simple in point and effect, and I would thank everybody, and Mr. Neff in particular, that in the future, whenever they feel called upon to quote me at all, to be just one-half as careful to repeat correctly what I say as I am to get my facts correct before I state them at all.

"Personally, I dislike anything that smacks of a controversy—that might possibly grow into a quibble—or threatened to develop into a quarrel, but I dislike this far less than I do having any man take plain, everyday statements of mine, couched in plain English, and delivered so directly that a child could understand them, and distort, change and actually reverse my meaning, without my knowledge, or without so much as 'by your leave.'

"I'm inclined to be very charitable, and say that Mr. Neff simply 'didn't understand'; didn't get my meaning; didn't catch the drift of my remarks at all; as that's so much better than accusing any man of wilful misquotation, but I'd appreciate it if every one would understand that I'd be obliged for the privilege of making my own statements, which I'm entirely able to do, at any proper time, or any proper topic, without running the chances of having them turned directly about through repetition by others."

MARION S. PEARCE.

It was hoped that when Mr. Neff voluntarily declined re-election to the office of National President and pledged his support to the incoming president, Marion S. Pearce, that the way was cleared for the establishment of harmony in the organization. We know that President Pearce has shown great patience with the disaffected factions and has given them every opportunity to settle their differences. That they have not condescended to do so up to this writing is unfortunate. In view of that fact and the remote probability that they will get together within a reasonable time, it would seem quite within the right of the National President to exercise his prerogative and adjust matters according to his best judgment, with the aid of the National Executive Board.

Surely it is not within the province of Mr. Neff to say what President Pearce shall do or, for that matter, to quote him for publication on matters of this nature, one way or the other. It is for the president, and for him alone, to say what he will do; for anyone else to put words in his mouth is an assumption of authority and a breach of courtesy. For this Mr. Neff, right or wrong, owes President Pearce an apology.

CLAUDE PATIN RETURNS.

M. Claude Patin, secretary general of the Eclair Company, who left New York some months ago to join his regiment on the fighting line in France, returned January 15 on the S.S. Rochambeau. While at the front Mr. Patin served as interpreter with the British forces in the north of France. Later, upon taking the required medical examination, Mr. Patin was excused from further service on account of defective vision. This made it possible for him to return to his position with the Eclair Company.

With Mr. Patin comes Mr. and Mrs. Chautaut. Mr. Chautaut is a director of the Eclair Company, and will produce Brady-Shubert pictures at the Peerless studio in Fort Lee.

BUREAU OF EXPLOSIVES TO HOLD HEARING.

On account of a serious accident which occurred on the Chicago, Burlington & Quincy Railroad, near Chicago, on November 24, attributed to motion picture films, it is declared that a very strong feeling has been aroused among railway officials that immediate action looking to the prevention of such accidents should be taken. The subject has been taken up by the Bureau of Explosives and Col. B. W. Dunn, Chief Inspector, has issued a call for a conference to be held at the office of the bureau, 30 Vesey street, New York, on Monday, January 18, at 11 o'clock. All parties interested are invited to be present.

GILBERT M. ANDERSON IN TOWN.

Gilbert M. Anderson, of the Essanay company, known to photoplay fame as "Broncho Billy," and the pioneer of western character players, has been visiting New York City for the past week. He was staying at the Claridge. He intended to return west on Wednesday, stopping over at Chicago for a day. Mr. Anderson said his trip was a business one. Asked as to the acquisition by his company of Charles Chaplin, the comedian, he said that the newcomer would work in Chicago under the guidance of Director Robin. Mr. Robin has for five years been with Mr. Anderson in the west.

Clickman Talks on Conditions.

Progressive Chicago Exhibitor Says Volume of Business Has Increased Wonderfully Since Christmas.

THE motion picture show business has improved wonderfully since Christmas, says Ellis F. Glickman, Chicago exhibitor. According to the reports received by Mr. Glickman from his three Lake City theaters, he estimates the increase to be from 20 to 25 per cent. Dr. Shallenberger, of the Thanhouser company, who was in conversation with the Chicago man at the Mutual offices in Twenty-third street, agreed with him, and said that the letters he is receiving bore out the statement.

Mr. Glickman is in New York on a busines trip and is making his headquarters at the Friars. He has had wide experience as an actor and manager—twenty-seven years of it before turning his energies to the exhibition of motion pictures. He came to the picture field with definite ideas as to what he was going to do, and one of the foremost of these was to please the men and women and children in the neighborhood of the house he wanted them to patronize. He has had his battle and he has been rewarded with success. He admitted that one of the trials of his life was raising money to pay the second month's rent for his first theater. Today he has three theaters, and they are jointly playing to a patronage of about a hundred thousand persons a week.

Mr. Glickman's houses are the Palace, seating 1,600; the Bijou, seating 1,400, and the Wabash, seating 1,700. "What service do I use?" he said in reply to a question. "Well, I try to use everything that's good. For a base I take the Mutual and Universal programs, and these I amplify with features of the better sort. We select what we construe as the cleaner stuff from all the different programs and the features as well. We do not take a picture because one or another particular star may be featured in it or because it may be an adaptation of this or that particular play. What interests us is whether or not it will appeal to the patrons of our houses. That is enough.

"We don't accept as final criticism what may come from manufacturers, exhibition men or individual newspaper men, but from those who pay the nickel or the dime at our box offices. In other words, our representatives at each house ask our patrons as they are leaving the theater what they think of the show. We ask little Johnny just as we inquire of the merchant, and from the replies the manager learns very definitely the likes and dislikes of his people. We find that as a rule there is a remarkable unanimity of opinion as to the merits or demerits of a subject, the only difference being in the form of expression. We have finally come to the conclusion that the cleaner the stuff, the less straining for sensational effects, the more the picture appeals. The picture that contains heart interest, human interest, and is devoid of melodrama is of course more difficult to work out, but it is far superior as entertainment.

"I don't believe the big picture is the one with sensational incidents. I believe the big picture is the one that will stir the heart, that will bring to the minds and the eyes of men and women the simple, every-day matters of every-day life. A well-told story of a poor boy earning 60 cents a day selling newspapers will reach more hearts than will an ordinary story of kings and queens.

"You know there are occasionally exhibitors who will go to their exchange and their first remark will be: 'Let me see the paper.' I believe that is a serious mistake. When I go to an exchange the first thing I say is: 'Let me see the picture.' If this picture appeals to me it will appeal to my patrons. I am uninfluenced by the size of the subject or the prominence of the players featured, but I am influenced by the dramatic tendency and quality.

"Every picture house has got competition. I started in a small way, in the smallest possible way. I had a hard time to pay rent, but the people gradually came to me. My second month's rent, by the way, was the problem of my life. I believe an exhibitor should never cut his show, regardless of the number of persons who may be at his doors. If your program calls for six reels, run six reels, and run them in the proper number of minutes. Don't jump a thousand feet of film through a machine in eight, ten or twelve minutes because you need the space. Never abuse your audiences, because they are your meal ticket."

D. W. GRIFFITH IN NEW YORK.

David W. Griffith, producer-in-chief of Mutual features, is in New York City on a flying trip from Los Angeles. It is said Mr. Griffith came east on business connected with his great production of "The Clansman," to the making of which he has devoted a great deal of attention in the past few months. Mr. Griffith will be in New York two weeks.

Theatre Company Expands.

Department of Amusement Concern Developed Into a Separate Corporation Capitalized at $100,000.

WHEN the Satchwa General Amusement Enterprises, which has offices in the Mining Exchange Building, Salt Lake City, Utah, was formed some time ago, the incorporators of that company little thought that their film making department, one of the many departments of the Satchwa Enterprises, would eventually develop into a corporation itself, notwithstanding the attention it was given.

Such was the case, for recently the officers of the Satchwa Enterprises filed articles of incorporation with the Secretary of the State of Utah for a company capitalized at $100,000. The officers of the new concern, the name of which is the Satchwa Film Corporation, are: Briant S. Young, president and general manager; George Klenke, vice-president, and F. E. Havens, secretary and treasurer. Frederick Moore and F. M. Palmquist are directors in addition to the officers, who also act as directors.

Before the new corporation was formed the film department of the Satchwa Enterprises had produced a number of pictures—on an average of one a week. The American theater of Salt Lake City recently showed one of them entitled "Big Heart," which took very well with the audience. This was also the reception of several of their other productions. The enthusiasm accorded their pictures further actuated the efforts of the Satchwa Film Corporation, and now considerably more energy is being expended in the making of their subjects.

Preparations are already under way for the enlarging of the studio and laboratories. An energetic business campaign is being inaugurated for the acquisition of a number of additional actors, actresses, cameramen, etc. It is said that a number of eastern film companies are negotiating for the output of the Satchwa Corporation.

Ohio Convention.

President Neff Invites All Members of the Trade to Attend —A Big Meeting Promised.

THE Ohio Convention to be held in Columbus at the Southern Hotel, on the 9th and 10th of February, promises to be the largest ever held in the state of Ohio. Visiting delegates from Indiana, Kentucky and West Virginia will be present.

The newly-elected United States Senator, Warren G. Harding, will address the convention if he can possibly be there, also Governor Frank B. Willis, Hon. John J. Lentz, and Chief Building Inspector of Ohio, T. P. Kearns, have been invited to address the convention.

The convention will be called to order at 10 a. m. Tuesday morning. Every exhibitor in the state, whether he is a member of the league or not is invited to attend. An open session will be held each day and an opportunity will be given for exchange men, manufacturers and non-members of the league to address the convention.

We wish to receive the advice and co-operation of everyone in the state connected with the motion picture business. A motion picture will be taken of the convention and also in front of the State Capitol. The convention will march from the Southern Hotel to the capitol and call upon the governor and the legislature.

Every exhibitor should be present and co-operate with the league in at least showing the state officials and the legislature that the exhibitors of Ohio are interested enough in their own business to attend conventions and protest against unjust laws being enacted. All the exhibitors of the state of Ohio ask for or desire is a fair and square deal the same as other business men.

Any manufacturers who desire to give an exhibit will not be disappointed in the large attendance of the convention. The Ohio convention is under the same management that it has always been held under and this assures a large attendance, and profit to all who give exhibits. Anyone wishing to give a display of their goods will please write M. A. Neff, 1002 Longacre Bldg., New York City, or W. R. Wilson, Columbus, Ohio.

Cincinnati Local No. 2 met at the "Cinton Hotel," on Wednesday, January 6. There was a large attendance and everybody was enthusiastic over the coming state convention to be held in Columbus in February. A large delegation will attend from Cincinnati. F. L. Emmert, president of the local; Otto Ludeking, J. J. Huss, G. H. Cruse, J. Huebern, Lem. S. Miller and George Hill are the committee of arrangements to provide special car and refreshments for the delegates to attend the convention.

M. A. NEFF, President.

Aubrey Kennedy In Town

Here to Assist at the Launching of Kriterion Program—Tells How Organization Was Formed.

SEVENTY per cent. of the motion pictures produced in the United States are made on the Pacific Coast, is the estimate made by Aubrey M. Kennedy, general representative of all Kriterion factories. Mr. Kennedy is now on a business visit to New York, taken primarily for the purpose of being present at the inauguration of the program of the Kriterion, which is set for January 15. Mr. Kennedy has established a sort of record as transcontinental commuter, having made eight round trips across country in the past twelve months. On one of these he was away from Los Angeles nine days and eight nights, remaining in New York but twelve hours.

"We started to make the Kriterion program on the Coast on September 1, 1914," said Mr. Kennedy on Tuesday, at the offices of the company at 1600 Broadway, "and we have been steadily at work ever since. We have lost but three days out of the last sixty in Santa Barbara by reason of rain. In Los Angeles in that time we have lost a week and a half. Up to October 15 we had five companies engaged. On that date we added nine more, and fourteen is the present number. We have now on hand 180,000 feet of negative. I believe this is a world's record for a new organization."

Mr. Kennedy referred to the opening of the Pacific Coast studios of the Universal company. He said that at that time, when he was general manager for Mr. Laemmle, it took him nine months to get his organization in the shape the Kriterion is in today. Naturally he ascribes his present progress to his past experience.

"Another item of interest," continued Mr. Kennedy, "we have not working for us in Los Angeles or Santa Barbara—and the fourteen companies are equally divided between the two locations—a single director or leading man or woman who has had less than two years' experience in his or her particular line with one or more of the standard companies. Some of them have had up to five years' experience. Since I have been in New York I have talked with a dozen exchange men who have seen our pictures for the first two or three weeks' releases, and they have told me they have not seen a single leading player they have not previously known on the screen. As I have been making pictures on the Coast for five years naturally I know the picture men and women. Probably a great majority have worked under me. So in making up our companies I had a great advantage in personal acquaintance with directors and players.

"I am in New York for two purposes. Aside from being present at the opening of the program it is my intention to take back to the coast with me three new companies. These I am now selecting. I am concerned more in getting 'the goods' than I am in the matter of expenditure. I am taking my time. I think we will be able to turn out extremely good films. The comments I have so far heard on our product have been very satisfactory.

"Our reason for selecting Santa Barbara as a place for the making of pictures is because we believe it to be 25 per cent. superior to Los Angeles—from the standpoint of scenery and of economy of operation, on account of the close proximity of locations. You can get everything in the way of a structure from a factory to a five-million-dollar hotel; a million dollar Italian villa, a sheep ranch with approximately 8,000 sheep on it; mountains 5,000 feet high and foothills, ocean, docks, beach—and all of these within a traveling time of twenty-five minutes by automobile. In Los Angeles it takes an average of an hour to gain a desired location. We estimate a saving of 20 per cent. in time, and in pictures, of course, as in everything else that is money.

"We will begin releasing eighteen reels weekly on January 15. May 1 we expect to increase this output to twenty-one reels weekly. With our 180,000 feet of negative ahead we have enough to last us for ten weeks. We have ten subjects for each brand That's a position no other program was ever in. It makes an ideal situation, because it will enable us to balance our program.

"Naturally in the past months we have been working under forced draught. While the results have been good, personally I know that we can do better, and we will get very much better results now that we do not have to go at the speed we have been using. Yes, I am one of those who believe in the story. I put that factor ahead of all others in the making of a motion picture."

At the Strand Theater for the week of January 17 the principal soloist will be Mme. Kutschera, prima donna of the Royal Opera House, Brussels, and the Grand Opera House Paris. Thornton D. Urquhart, the tenor, will sing a return engagement.

War Censors Pigeonhole Orders

Code Name of "Warfeature" Is Sufficient to Sidetrack Important Communications from United Film Service.

WAR censorship is making itself felt in the motion picture industry. Rigorous account kept of all cablegrams sent to cities of the belligerent nations by non-combatant governments has resulted in the confiscation of twenty or more under-ocean messages sent by the United Film Service to its London office, say the officials of that concern. The cable address of the United Film Service is "Warfeature," a contraction of the term Warner's Features, by which the United Film Service was known before it augmented the scope of its productivity in placing on the market daily single and double reel releases as well as feature films.

The censors, trained to seize upon anything in the list related to the war, in strict and primitive adherence to their instructions, evidently placed the United Film Service's cable address on its proscribed list and filed away or destroyed messages intended for the London office, it is reported. Letters arriving weeks after the sending of these cables, complaining of failure to receive films which have been ordered, gave the home office of the United Film Service in the Leavitt Building its first intimation of the war censor's activity. J. A. McKinney, general manager of the United Film Service, on receipt of this information, immediately made preparations to place the matter before the Washington government and secure a release of the pigeonholed cablegrams.

On account of the closure of all of the leading legitimate theaters, with an exception or two, coupled with the low schedule of admissions to picture theaters in effect, motion picture houses in London have been playing to capacity almost invariably, and the demand for films has been great. This condition has been especially favorable to a further expansion of the market for American-made films in London and other cities and provincial points in the British Isles. In consequence the loss to any American firms whose shipments to England have been delayed or canceled because of the intervention of the war censors is especially heavy. A rough estimate made by an official of the United Film Service placed the loss sustained by the concern he represents because of this condition of war at $100,000.

RALPH INCE TO REMAIN WITH VITAGRAPH.

Although the New York Motion Picture Corporation got Ralph Ince to sign his name to a contract giving his services to that company for an indefinite period, it is now definitely decided that he will remain with the Vitagraph Company for whom he has produced a number of excellent feature pictures. Just what caused Mr. Ince to change his mind is not disclosed, but he did and the principals of the New York say that they will make no effort to hold him to his agreement.

VICTOR HERBERT A PICTURE ACTOR FOR A DAY.

The following picture shows a scene from "In the Shadow," a recent Excelsior release on the Alliance program. If one looks closely at the left-hand corner of the photo the genial bulk of the melodious Victor will be seen, and at his side, Henry Blossom, the famous playwright is seated.

Scene in Which Victor Herbert Appears.

It happened this way. Mr. Herbert and his guest, Mr. Blossom were making an auto pilgrimage through the Lake Placid section of the Adirondacks, where the studio of the Excelsior players is located. With true Bohemian hospitality they were entertained by the thespians. When the work for the day began the musician and playwright joined in and enjoyed novel experiences immensely.

A Double Exposure Camera

David Horsley Invents Device that Simplifies Cameraman's Problem—Has Done Other Things.

DAVID HORSLEY, who is something of an inventor of motion picture apparatus, has just perfected a camera which takes two exposures and makes two separate double-exposed negatives at one time. Mr. Horsley has been working over this idea for a long time, and is greatly elated over his success. The new duplex double-exposure camera is already in use in the Centaur studios in Bayonne and has demonstrated its thorough practicability in actual test. The possibilities opened up by Mr. Horsley's device are almost without limit. Both the vision and the scene are made at one time and either or both may be faded in or out by an independent controller. The mechanism is operated by a spring motor, which can be set to any speed from one to twenty-four that may be desired. This motive device enables the camera man to give his attention to the more important details in photography. The duplex negative is made merely as an insurance against any defect in, or accident that might happen to, a single negative, such as static, scratching, errors in the developing, etc., thereby obviating the necessities of costly retakes.

David Horsley.

Some of the effects that have already been accomplished with the new camera are most weird and startling. In one protean comedy several different human heads change and alternate on one body with startling rapidity. And the illusions are said to be perfect. In another test a lion is seen eating peacefully out of the same plate with a little girl.

Another great advantage as great in its way as the effects is the time and money which will be saved by the Horsley camera over the double exposture method now in general use.

In the first place, as both the scenes and visions are made at one time and in one location, the same light is used for each. Under the present method, scenes and visions are made at different times and the negative has to be rewound with exactness, and the acting in the second exposure timed with minute precision. Any error, however slight, will spoil the entire effect, and the work has to be done over and over any number of times, until the combination has been accurately obtained. The Horsley camera, by making both exposures on the same film at the same time, entirely eliminates these wastes and uncertainties, and proportionately reduces the cost of production.

Another unique feature which adds wonder and broadens the scope of Mr. Horsley's invention, is a device which registers the words spoken by the character right on the picture, so that speeches and necessary subtitles are read as the scenes are being unfolded.

Mr. Horsley was the first independent manufacturer, and within six years has advanced from a little one-room studio to the possession of one of the largest and most important plants—a combination factory and studio—in this country. His equipment in the Centaur Film Co. at Bayonne includes, in addition to the studio and commercial plant, machine and carpenter shops, and a silver precipitator and smelter through which he recovers from fifteen to twenty thousand dollars worth of silver from the exhausted hypo, raw stock perforations and discarded films.

Mr. Horsley's first great success as a producer was achieved with "Mutt and Jeff." These one reel comedies are said to have reached a weekly distribution of 47 copies and to have cleared over $60,000 for their maker. Mr. Horsley then erected the Nestor plant, with which asset he entered the Universal Film Co. His holdings in that organization today are considerable.

Last spring Mr. Horsley resumed the producing of one-reel comedies, and quite recently he purchased the Bostock show, one of the largest collections of trained wild animals in existence. These animals are now in Los Angeles, where they will soon be exploited as an independent show enterprise, and in motion pictures.

These achievements have been important in themselves, but it is as the inventor of such superior mechanical devices as the electric film polisher, the durable step printer, the 1,000 ft. continuous printer with automatic light shift, the axoimetre (talking picture attachment), and other practical inventions culminating in the new double exposure camera that the genius of David Horsley is revealed in full.

"The White Mask"

A Lubin Melodrama That Is Unconventional in Which the Unexpected Happens.

Reviewed by W. Stephen Bush.

I SINCERELY believe that this feature will be highly acceptable to the great masses of moving picture patrons. It has a strong plot, though somewhat intricate. Instead of a hero we have a heroine of very pleasing appearance, considerable histrionic skill and an engaging and sympathetic personality. Lillie Leslie in the triple role of the Duchess of Granville, The White Mask, and Mrs. Julia Dean holds the center of the screen from the first inch of film to the last, and she forms the connecting link between the various and sometimes divergent parts of the story.

The play abounds in sensations, all of which develop naturally in the course of the story. The action being laid in two continents, there were plenty of opportunities to emphasize the advantages of the screen over the stage. These opportunities were utilized to the fullest. Much of the action centers about the court of the Belgian King Leopold. The scenes in this part of the play are particularly fine, the settings being notable for richness and elegance and painstaking correctness. Gilbert Ely gave a startlingly faithful impersonation of the late King of the Belgians.

Scene from "The White Mask" (Lubin).

The story quickly awakens and amply sustains the interest of the spectator. Its original construction and its screen adaptation are exceptionally good. Another merit of the play is its novelty and its departure from conventional melodramatic lines. Here, the unexpected happens, rather than the expected and interest of the spectator is never permitted to flag. The title, which may be said to be "fetching," is the name given to a mysterious dancer, famous for her skill, but determined to withhold her identity from the general public, and therefore wearing a white mask every time she appears on the stage. The effort on the part of many admirers of the woman to penetrate the mask and discover the dancer's identity forms part of the action in the play. Joseph Smiley, who directed the play, also took the part of the villain, and he would be a cruel critic, indeed, who would want a more desperate villain. He deserves great credit both for his acting and for his intelligent and conscientious work as a director.

KLEINE MAKES "THE COMMUTERS."

The George Kleine studio at 11 East 14th street, New York, has been busily engaged filming "The Commuters." An original cast under the direction of George Fitzmaurice is rapidly completing the famous stage comedy.

Pictures of South America.

The Paramount Equipping a Camera Expedition for the Benefit of Its Program.

AN AMBITIOUS project well in line with its progressive policy has been undertaken by the Paramount Pictures Corporation. Arrangements have just been completed and work will be begun immediately on a series of special and extraordinary travel pictures made expressly for the Paramount program. Mr. Hodkinson, the president of the corporation, has always been outspoken in his belief that the right sort of travel picture made and selected with a special reference to American taste ought to take well with the sort of audiences who delight in Paramount programs. He has therefore decided to engage C. L. Chester, who has done some interesting travel work for the Edison and other companies, and send him in charge of a corps of camera experts into South America. Mr. Chester is well acquainted with South America, having traveled over every part of it, both on the East and West and much of the interior. He has a keen eye for picture values and his work with the camera has always been notable. The expedition will travel on a special and extensive itinerary of its own and will record all the natural wonders of South America with glimpses of its social, its political and its sporting life. Indeed, every phase and aspect of the great continent and the people who inhabit it will find adequate record on the film. The intention is to select what is most picturesque and most striking in the fauna and flora of South America and to present a pleasing picture of a country which is so little known to Americans. The great revival of interest in South America which has come with the commercial opportunities of the present day makes these pictures opportune and doubly interesting.

The expedition will leave within the next few days and, after a brief visit in Florida, will proceed to Central America, which is rich in natural curiosities and in interesting phases of native life. Then will follow Brazil with its vast unexplored interior; the Argentine Republic, which affords such fine opportunities, will next be visited; there will be a dash further south, possibly into Patagonia, then the trip across the Continent on the railway connecting Buenos Aires with Valparaiso and then up the Pacific coast by slow stages back to the States. The expedition will be gone about nine months.

"We want to give our audiences," said Mr. Hodkinson, "the best and most interesting travel pictures possible, and we thought it best to begin with our South American neighbors. I feel confident that these pictures will be entertaining in the best sense of the word. The way the audiences in The Strand appreciate the travel and scenic numbers on the program is significant and I like to think typical of such audiences everywhere. We have made arrangements with a magazine of national reputation to describe our expedition, to record with an expert pen all its doings and to illustrate by a series of photographs the various points our expedition is covering. The Moving Picture World will receive the best of our still photographs for the benefit and information of its readers."

UNIVERSAL TAKES OVER SUBMARINE MOTION PICTURES.

The Universal Film Manufacturing Company has gained control of the Williamson Submarine Motion Pictures, which depict some scenes, incidents and adventures taken at a depth of from sixty to a hundred feet under the surface of the water. The Universal Company has arranged with the Williamson Brothers, the inventors of that scientific marvel, the submerged photographic chamber and the originators of the under-sea photography, to exploit those sensational pictures.

The Universal is forming many companies which will be sent out at once all over the United States and Canada. Each company will consist of a lecturer, operator, manager and advance agent. The route will be laid out and booked like any touring dramatic attraction. The appeal of these submarine pictures to the public is past belief. Whenever they have played a return engagement the business has been just as great as when first shown—capacity business in both cases.

The Universal Company has not only arranged with the Williamsons to exploit their present submarine pictures, but is negotiating for control of all new films, which they may turn out. Already plans are under way for a new expedition for pictures which it is confidently expected will surpass the astounding uniqueness and thrill of the present film.

Kleine Shows "Du Barry."

Two Record-Breaking Audiences Applaud the Many Beautiful Scenes of the Famous Play in Pictures.

IF THE attendance at the complimentary exhibitions of George Kleine's six-part production of "Du Barry" on Sunday evening and Monday morning, January 10 and 11, at the Candler theater, can be taken as an indication of the drawing power of that feature when it is offered at regular picture theater admission prices, then Mr. Kleine should be pleased with the prospect for success.

Sunday night's exhibition was for the members of the theatrical profession, and the turnout was so large that two performances had to be given. At the first the house was filled to capacity—about 1,200 persons—and a most enthusiastic audience it was. Repeated applause was given the numerous and beautiful screen pictures. At the conclusion of the first showing the house was cleared as quickly as possible and more than 1,000 persons, who had been waiting in the outer lobby, quickly filled the seats.

On Monday morning a trade exhibition was given which was attended by fully 1,000 exhibitors and other motion picture men and more enthusiasm was let loose. As a result the New York office of George Kleine reports that it secured up to Wednesday bookings covering about 50 days, with numerous inquiries by letter and telegrams.

Sunday night's audience was a typical New York first-night crowd, not as resplendent as it might have been on any other night in the week, but it was representative. Of the players who appeared in the picture Hamilton Revelle, who directed the production and impersonated the King, was present. Mr. Kleine and several members of his executive staff did duty as a reception committee.

A review of "Du Barry" will appear in a subsequent issue of the Moving Picture World.

Antarctic Pictures.

Sir Douglas Mawson Brings to New York Remarkable Views of South Pole Regions.

SIR DOUGLAS MAWSON, K.B., D.Sc., B.E., the famous Antarctic explorer, arrived in New York City on Tuesday, Jan. 5, with what is declared to be the most marvelous motion pictures ever taken of the polar regions. These pictures were taken during his recent voyage of exploration and according to Sir Ernest Shackleton are "enthralling in their interest," and they tell a wonderful story of adventure, heroism, and endurance, covering a period of three years' research work in the frozen polar regions during the course of which both companions of Sir Douglas, Lieut. B. E. S. Ninnis and Dr. X. Mertz, lost their lives. Dr. Mertz died of privation, and Lieut. Ninnins met a tragic death by falling with his sledge into one of the many treacherous crevasses that are a constant menace to the explorer. This "Death Hole" is shown in the films as well as all the strange animal life as it exists at the Pole.

The nesting place of the Antarctic Petrel, long a mystery to scientists, was discovered by Sir Douglas, and the pictures show this rookery with its millions of bird inhabitants, making a motion picture record intensely interesting and of great value to science.

Sir Douglas will make a lecture tour of the United States under the management of Mr. Lee Keedick, and the pictures will be used to illustrate his wonderfully interesting story and bring out situations and facts that seem so improbable that words can not do them justice.

The first showing in New York City will be conducted under the auspices of the American Geographical Society and the American Museum of Natural History, at Aeolian Hall, 34 West 43rd street, on Sunday, January 17, and bookings have already been closed for all the principal cities of the United States and Canada.

CONCERNING "THE GRAIN OF DUST."

Editor "The Moving Picture World."

Dear Sir:—I note on page 380 of your issue of January 16, 1915, an announcement that "The Grain of Dust," by David Graham Phillips, is to be produced in motion pictures by William Fox, or the Box Office Attraction Co.

Negotiations to that end were had by me in behalf of Mrs. Carolyn Frevert, Mr. Phillips' sister, with Mr. Fox in December, but terminated on December 24, because of our inability to agree as to terms. Since that time they have not been renewed and the Box Attraction Company's announcement is contrary to the facts. Yours truly,

JOHN L. LOCKWOOD.

The foregoing is confirmed by the Box Office Attraction Company.

To Sell Shares to Exhibitors.

Lewis J. Selznick Plans to Give Picture Men Opportunity to Acquire World Film Stock.

UP at the offices of the World Film Corporation Lewis J. Selznick is clearing decks preparatory to opening up an advertising campaign, the chief slogan of which will be "How to Make Money," with Mr. Selznick personally explaining how wealth, small or large, is to be accumulated. As he remarked on Wednesday, "I have been making a lot of money for a lot of fellows, and I am now going to tell exhibitors how to do what I have previously shown a lot of other men in the film business. I propose to carry a page of advertising each week which will be devoted to a special letter to exhibitors. In that weekly announcement I am going to point out how the World Film proposes to do big things.

Lewis J. Selznick.

"I think I have demonstrated what we can do up here from a money making point of view by placing the World Film in the foremost rank as a big concern, through accumulating over two million dollars in contracts with exhibitors throughout the United States within three months, with three thousand exhibitors. There are ninety-six of these in New York City alone. When I started with the World Film there were some men who thought I had put something over when I secured an alliance with the Shuberts. Following that, however, came William A. Brady, then Blaney, then Liebler and Armstrong, then the California Motion Picture Company, then Dyreda, then Charles K. Harris. Also there have been such subjects as 'The Seats of the Mighty,' the Bertlevyettes by the L. & O. Film Company, the great Selig suffrage picture, 'Your Girl and Mine,' and 'In the Land of the Head Hunters,' etc.

"We have made a marvelous success. I want to tell the exhibitors that we have given them these things, and that we want to give them more and more. But the most remarkable thing we have accomplished is this: The par value of a share of World Film Corporation stock is $5. Without having yet paid a dividend or having made a statement that stock is now selling in Wall Street above par. I submit to you if I could sell $1,750,000 in stock to shrewd bankers, men who check you back forty ways before they put down their money, then it must be their opinion that I have a winning proposition.

"One of the reasons for the success of this company has been the participating plan with its employes. Now we propose to let exhibitors share profits with us. We are going to sell World Film stock to them at $5, even if in the open market the price should advance to $10. This ground-floor proposal will be extended to every exhibitor and employe of an exhibitor who uses World Film service. Men tell me I have succeeded in the film business. If I have it is because of two things—liberality and quick action. I have been willing to share profits with others who could contribute to the making of those profits and I have moved fast—I have consummated deals while others were talking about them. You'll hear the particulars next week."

Mr. Selznick's enthusiasm in his share-selling project is born out of his success in interesting men of large means in his plans. Giving him credit for believing in the ultimate success of the World Film and its allied concerns and the ability of those interests to pay a reasonable dividend on the capital invested The Moving Picture World questions the advisability of listing the shares of any amusement purveying corporation among the "good things" for even an exhibitor to buy.

It is not intended to infer that the World Film is to be classed with known "stock jobbing" propositions. On the contrary, the World Film Corporation is a going concern, actually transacting business with many exhibitors and providing a class of feature pictures that measure up to the product of any other company and it is, in all probability, as much entitled to sell some of its stock to the motion picture public as is the United States Steel Corporation to the public at large. Yet it is a matter of common knowledge that the history of "industrials" is unsavory with such scandals as over-capitalization and directorial extravagance, not to say criminality, which leads the Moving Picture World to express the hope that the motion picture business may be spared from anything of a similar character, which stock-selling propositions so frequently lead to.

"Runaway June."

Second Instalment of New Reliance Serial Makes Us Better Acquainted with "The Man with the Black Vandyke."

Reviewed by Margaret I. MacDonald.

THE "Man with the Black Vandyke" cannot be said to improve on acquaintance. His wife, too, has become implicated in the plot of the story, and also a questionable type of young woman who comes into prominence at a party given by Gilbert Blye (of the black vandyke) in the ballroom at Rector's. A very splendid setting and a distinctly Bohemian atmosphere has been given her entry into the story, which marks not only an era in the hunt for "Runaway June," but also an unpleasant difference between Blye and his rather unprepossessing wife. The role of the questionable young woman, "Tommy" Thomas, by

Scene from "Runaway June" (Mutual).

the way, is played by Margaret Loveridge, and that of Mrs. Honoria Blye, by Miss Rica Allen.

One Orin Cunningham has also stepped into the game in an attractive scene at an exclusive club, and is interesting as one of the types of the play. This role is taken by Charles Mason.

And in the meantime, June has arrived in New York after having sold her watch on the train, for the purpose of supplying herself with money, and has been unconsciously pursued by the "Man with the Black Vandyke" in one auto, and her husband in the other, has been taken in by her friends, the Bletherings, is pursued thither by her husband and parents, has stolen out the window, and is off again on another chase; and all because her "mere man" husband made the mistake of offering his bride of independent spirit some money.

The new serial promises to be interesting. It is well staged, well costumed, and altogether interesting. A preponderance of subtitles is perhaps its only fault, if fault there be.

CINEMA CAMERA CLUB BALL A SUCCESS.

The motion picture cameramen, organized as the Cinema Camera Club, held their second annual ball at the Palm Garden on Friday evening, January 8. The event was a very enjoyable one and was attended by a large number of motion picture players and producers. The committee of arrangements in charge of the function were Arthur A. Edelson, chairman; John Arnold, Al. Armsbaker, Philip Rosen and Edward Horn. On the reception committee were Henry Bredeson, William S. Forsyth, Irving Willat, Ollie Leach, Edward Wynard, John Van de Broek, Otto Brautigan, Hall Young, Eugene Cugnet, Carl Gregory, A. Lloyd Lewis, William C. Marshall, M. M. Robinson and William C. Thompson.

Five Biograph Releases

Product for the Week of January 25 Makes Up a Well-Balanced, Quality Combination.

Reviewed by George Blaisdell.

IN LAST week's issue of this journal there was a review of the two-part Biograph release for Tuesday, January 26, "File No. 113," a strong drama adapted from the detective story of Emile Gaboriau. The single-reel companions of this multiple for the week of Monday, January 25, are for the opening day the split subject carrying "Diogenes Weekly No. 23" and "The Boob and the Baker." On January 28 "Milady's Boudoir" will be released; January 29, "Her Slumbering Conscience," and January 30 "The Dancer's Ruse." Monday's subject is devoted to farce comedy, Thursday's is a comedy-drama, and Friday's and Saturday's are both dramas. In all of these there is an evenness in

Scene from "The Boob and the Baker" (Biograph).

quality which is notable. It speaks well for the producer, this attention to the old standard thousand-foot lengths, which, after all, still are and probably will continue to be the backbone of the motion picture business with the great majority of exhibitors.

"Diogenes Weekly No. 23" is a gentle satire on the news weekly. Plainly there is no malice in the old man, as we may judge by the expression on his face when he crawls out of his tub. At a reception he takes pictures as Jan Rickey, hungry Hungarian violinist, makes his first bow and scrape before society. That his bow does scrape is apparent as his audience dwindles. There is humor in the titles as well as

Scene from "The Dancer's Ruse" (Biograph).

fun in the pictures, as we see from the announcement that "At Lakewood, N. J., all of the upper ten pin their faith on I. M. Fatt to win the bowling championship." What Fatt does to the pins and with them would make the Simon Pure article envious. Diogenes takes in other sights with his grotesque camera before he crawls home.

"The Boob and the Baker," on the same reel, is filled with the sort of fun so greatly in demand and likewise so difficult to create. The mirth is continuous, and unusually hearty. Russell Powell is the fat man who wanders into a bakery and gets into an altercation with a boob. Dave Morris is the Boob, and he is the real thing—there's no doubt about that. He investigates the money drawer from the front of the desk; he makes his selection of cigars and of cakes, and you wonder not so much where as how he puts them away. His troubles really begin, however, when he intimates to the boss that a certain young woman has most positively charmed him. It just happens to be the boss' wife. A loaf of bread containing a bag or more of flour lands on the head of the Boob. Killed, he seems to be. The baker stows him into the great oven, the better to remove some of the more material evidence of the crime. Flames have no terror for the Boob, however, for he gets out very sleepily and crawls into a trough of dough, lays down and slumbers. It's a good, soft bed; it should be—there's more than a barrel of flour in it. Don't miss the Boob, for you'll miss a laugh if you do.

"Milady's Boudoir" is a pretty and an interesting picture. Isabel Rea has the part of the young woman who during the day appears in a show window as the mistress of a beautiful home and is garbed in elaborate gowns. She gets into difficulties when she is seized with a longing to spend just one night in the surroundings to which she is accustomed in the day and which are so different from her little quarters at her boarding house. How she loses her position, saves a young man from posibly going to jail and gets the same young man and a home like her boudoir are all very logically told and also furnish a delicate "punch" at the conclusion.

"Her Slumbering Conscience" is a strong drama in which the leads are finely played by Charles H. Mailes and Mary Malatesta. It is a story of a dream as we discover to our surprise at the close—and also to our inward satisfaction. We understand the significance of the title following the most interesting and cleverly handled denouement.

"The Dancer's Ruse," the release of Saturday, is perhaps the more pretentiously staged, which means that it is unusually well staged. The story is of Russia, of how Lydia, a dancer, succeeds in getting her Nihilist brother out of prison, even out of the hands of a shooting squad, about to execute a death sentence. Claire McDowell has the role of Lydia. Charles H. West is the brother, Frank Evans the governor and H. A. Barrows the sweetheart of Lydia. It is the latter who assumes a disguise which so closely resembles the governor that he is enabled to give the order freeing the brother. It is most convincingly done. We see the two men in the same room—there is no subterfuge of double exposure—and the effect is all the more remarkable. "The Dancer's Ruse" is a fine picture, and marks the concluding release of a week's strong program.

GRANDSON OF FRANK MAYO WITH BALBOA.

A very quiet, unassuming young man came to the Balboa Company of Long Beach, California, a short time ago and asked for a chance to act in motion pictures. He secured the opportunity on his general appearance and the statement that he had had some experience "on the other side." He was placed with one of the companies and made good in his first picture. It then developed that he is a son of Edwin Mayo and the grandson of Frank Mayo, of "Davy Crockett" fame, after whom he is named. He has all the earmarks by which first-class material is judged and motion picture circles will hear a lot about him as the time goes on.

ARCTIC PICTURES AT THE STRAND.

Commencing Sunday, January 17, the Strand theater, by special arrangement with the Arctic Film Co., Candler Building, New York City, will have as a star attraction pictures taken by Capt. F. E. Kleinschmidt in Alaska and the Arctic regions. W. C. Clark, a member of the expedition, will lecture on the pictures and tell of the habits and habitat of these wild animals and the many difficulties to be overcome when stalking them to get close enough with the moving picture camera to show the animals on the screen.

Of special interest is the vessel of the expedition passing Muir Glacier with its wall of ice 800 feet high; in another part of the picture the salmon are seen swimming under water and being bailed out and put into scows and taken to the canneries; the pictures of Bogoslof Island show thousands of Stellar sea lion puppies scampering around the tripod. Interesting and thrilling are the walrus; they are shown here tossing and rolling about among the ice floes within ten feet of the camera. They have a prehistoric goblin-like appearance with their gleaming ivory tusks, small, beady, round eyes and bristled snouts. They live exclusively on clams, which they procure by diving down through twenty or thirty fathoms of water to the bottom of the sea. Many walrus carcases were given to the starving Eskimo and their dogs. Over a thousand of these wolf-like dogs are seen fighting in a bunch for a portion of the walrus meat thrown to them by the natives.

"Suspicious Characters"

An Amusing One-Reel Edison Travesty of the Burglar Photodrama.

Reviewed by Louis Reeves Harrison.

CAST.

Jim, a burglar.....William Wadsworth
Bill, his hungry pal.....Arthur Housman
Mr. Ebstein.....William Bechtel
Mrs. Ebstein.....Cora Williams
Rachel Ebstein.....Margaret O'Meara
A Rich Man.....Frank A. Lyon
The Policeman.....James Harris

EXHIBITORS who claim that many of the photoplays are overweighted with sub-titles and those extremists who think it high art to omit sub-titles altogether should give the "once over" to "Suspicious Characters," visualized by director Charles Ransen. The story is amusing in its own way, but it gains tremendously from bright remarks

Scene from "Suspicious Characters" (Edison).

between pictures, in fact, they, not the action, will stimulate most of the laughter with which it is sure to be received. They are very pat, give lustre to the uncut stone, and contribute materially to the purpose of the comedy. The best rule for sub-titles is that of common sense. Use good ones whenever they improve the visualization, and leave them out if they do not. There are practically no other rules or restrictions.

Bill and Jim are two hungry burglars. They assemble the tools of their trade and prepare to break into a pantry. They select that of a rich epicurean, Mr. Ebstein, and proceed to "jimmy" a window. A timid policeman saunters up, regards them with suspicion and gets in their light. They reproach him. "Aint youse got no manners? How can we see to git in?" He apologizes and saunters away. They also accuse Mrs. Ebstein of exhibiting a lack of lady-like consideration when she pulls down the shade of the window where they are working. She flies upstairs and informs Mr. Ebstein. Meanwhile, the burglars enter and set to work opening a safe in which Mr. Ebstein has just deposited the family jewels. It happens that while he was so occupied, his little daughter Rachel crawled into the safe, so there is an act of heroism in store for the burglars. While they are using their tools on the iron box, the policeman returns and enters the window they have "jimmied."

"What are you guys doing?" asks the cop.

"We are piano tuners," reply the burglars.

"Oh, I see," replies the policeman, and he politely exits as he came. He returns again to the great annoyance of Bill and Jim and one of them declares, "That cop is a pest. Let's take the safe home." This they proceed to do, and they are holding it high in air when Mr. Ebstein rushes in with a revolver. "Hold up your hands," he cries, "and you're safe!" They thereupon drop it to obey. Ebstein complains to the policeman, pointing out the burglar tools and marks of the yeggs. The cop nods intelligently. "Oh," he reassures Mr. Ebstein, "I've got my eye on them."

So it continues, a parody on the solemn and melodramatic. Though far from being the best that could be written on such a subject it is a step in the right direction. People are weary of the burglar play. They are weary of being compelled to witness night after night the poor barren subject thrust upon them without any "raison d'etre." Just as Voltaire made merry over institutions and ideas that had fallen into decay, just as Lucian ridiculed ancient beliefs and antiquated myths, so may satire and ridicule serve a really good purpose in ridding us of a lot of rubbish in photoplay releases and help us to get rid of falsehood masking as truth. The average scenario writer, and one would reason from what is being shown on the screen the average director, is about as keen an observer of actual life as the little boy who studied a cow ruminating in a field and told his mother that he had seen one chewing gum. The gentlemen to whom I refer as scenario writers and directors seem at times to be misguided by appearances.

Bosworth's Hypocrites at Long Acre Theatre

THROUGH arrangements made between Harry Reichenbach for Bosworth's, Inc., and H. H. Frazee, owner, Bosworth's famous production of Lois Weber's daring creation, "Hypocrites" will open at the Long Acre theatre next Monday evening as a first-class attraction.

S. L. Rothapfel, of the Strand, will stage "Hypocrites" and a large chorus and orchestra, in addition to a Wurlitzer organ, will be installed.

"Hypocrites" will be shown at admission prices ranging from twenty-five cents to one dollar evenings, and fifty cents high matinees. There will be two shows daily.

"Hypocrites" proved one of the most artistic, daring and sensational of motion picture productions. The story in brief, tells of the carving from stone, by a Friar, Gabriel, of his idea of Truth, a nude woman. This image is presented to the city. At the unveiling, the populace, shocked by the nakedness of truth, kills its author. Two thousand years elapse and Gabriel reincarnated, is seen as a modern minister, delivering a sermon on hypocrisy. Gabriel is then visited by his image, in human form, still unclothed, and the image leads him through life, shows the excesses of present-day frailties and the reflex sides of love, politics, modesty, society, religion, family life, etc. Withal it is a most ingenious and startling production and should attract great patronage on Broadway.

Myrtle Stedman in "Hypocrites."

Harry Reichenbach, now with Bosworth, will handle the exploitation of "Hypocrites" throughout the United States. He will give it the same attention, from publicity and productional standpoints, that made him so favorably known when with Henry B. Harris and other producers.

TEACHING ANIMALS TO POSE.

Not content with showing how each human actor must do his stunt, Edgar Lewis, the picture director of the Box office Attractions Co., also specializes in showing the quadruped members of his stock company how they should perform before the screen.

One of the scenes in "The Gilded Fool," in which William Farnum is now being starred, shows the interior of a New York apartment late at night; windows open, fair maid asleep, French poodle reposing in the cushioned depths of a wicker chair. Through the window comes the sound of a piano played in the usual "four a. m." style. Dog wakes and joins in the concert to the best of his ability, making lady, who displays her peevishness by bouncing out of bed, jerking down the window, returning to bed, pulling covers up over ears and both dog and maiden again retiring to the arms of Morpheus.

To have the dog assume the proper pose required considerable work on the part of Mr. Lewis, but after numerous personal demonstrations he has succeeded in making Mr. Poodle pose for the camera just as cleverly as his biped co-laborers.

"The Exploits of Elaine"

Third Episode of the Pathe-Hearst Serial Loses Nothing by Way of Suspense.

Reviewed by Margaret I. MacDonald.

THREE well-dressed gentlemen have now appeared on the scene minus their identities, and have succeeded in stirring things up generally in the jewelry store of Stuyvesant Martin, dropping a show-case full of jewels to the floor below, and after the firing of several shots and the throwing of a bomb which might have been fatal in its effect, have made their getaway, leaving a breathless audience.

It has been divulged that they are accomplices of the "Clutching Hand," and also that the identity of the "Clutching Hand" is unknown, even to his associates. "Craig Ken-

Scene from "The Exploits of Elaine" (Pathe).

nedy" has, in another attempt to interefere with the private business of the "Clutching Hand," been treated to a blow on the head which leaves him on his back on the dark street while his auto and Elaine are confiscated. A few scenes later we are horrified to see Elaine bound hand and foot and placed in a discarded boiler which lies near the water at the docks.

Of course, the real thrill of the episode comes when the rescue of Elaine is almost due, and by means of a series of flashbacks we are tortured into a belief that her pretty head will be totally submerged by the incoming tide before the rescue corps reaches her.

But in due time a certain welding works is forced to open its doors, and Craig Kennedy accompanied by an expert workman appears on the scene in time to cut a hole in the top of the great metal prison of Elaine, and bring her unharmed out into the open again.

Three episodes have passed and gone their way, and we are now launched at a breakneck speed into one of the best of its kind in the matter of serials.

One of the most noticeable points about "The Exploits of Elaine" is the manner in which it is being directed and put together. Too much praise cannot be given to the clean-cut methods employed, and the smoothness and consistency of the action.

Creighton Hale has taken his place in the cast as Jamieson in this episode, and has done so with good effect.

PIERCE ATTENDS OPENING OF RICHMOND'S STRAND.

Bosworth's special representative, Carl H. Pierce, left for Richmond, Va., on Thursday to attend the opening of the new Strand Theater there. The Strand is backed by the Norfolk capitalists, J. C. and H. C. Hofheimer, who are opening this theater with the Paramount program.

While this is a new venture for the capitalists in question, they are entering upon their project with the idea of making the Strand the premier show-house of the South.

Mr. Pierce expects to remain about ten days, returning in time to attend the first public showing of "Hypocrites" at the Knickerbocker ball-room in behalf of the Belgian Relief Fund under the auspices of Mayor Mitchel, Norman Hapgood and other prominent New Yorkers, on the sixteenth of the month.

Paul Scardon

EIGHTEEN years ago in far away Australia, a boy of fifteen, created a sensation as a contortionist and started on a professional career that has placed the name of Paul Scardon on programs with the greatest stars of the present generation, in every phase of theatricals, and the value of this diversified experience is shown by the finish that characterizes his present work in Vitagraph pictures.

Paul Scardon.

From vaudeville, Mr. Scardon went into pantomime and then played for five consecutive years in dramatic productions with J. C. Williamson, touring New Zealand and Australia. Leaving Australia for a tour of the United States with Nance O'Neil, the company stopped at Honolulu, and had the unique experience of playing a matinee at ten o'clock in the morning in order to make connections with the boat for this country. It was while in San Francisco with this company that Mr. Scardon made the acquaintance of D. W. Griffith, a meeting that later resulted in the former appearing in Biograph films for some time.

After playing Shakepearian roles with E. H. Sothern and appearing with Mrs. Fiske in her last revival of "Becky Sharpe," he became stage manager for the company playing her successful comedy, "Mrs. Bumstead Leigh," and then, with this wide experience to his credit he entered the field of motion pictures; to use his own words, "the final and highest form of dramatic expression."

A thorough master of the art of make-up and an artist, accomplished in all branches of dramatic work, Mr. Scardon, during his four years of picture portrayals, has contributed to the art some of the finest characterizations ever reflected on the screen. He was a member of the first Majestic stock company, and during his connection with the "Independents" refused many offers to "direct;" preferring to wait until he felt complete master of every detail of the work. It is hoped that the time is not now far distant when his accumulated knowledge of dramatics will be devoted to the pictureplay through the wider scope of a directorship.

LEADING PLAYERS SUPPORT JOHN MASON.

The leading man and woman of two contemporary Broadway successes appear in the supporting cast of a legitimate star in the film version of a celebrated play. This unusual combination of stellar talent is included in the Famous Players Film Company's five-part screen adaptation of the international dramatic success, "Jim the Penman," by Sir Charles L. Young, in which John Mason is presented in the title role. The two distinguished members of the cast in support of the star are Margaret Leslie, leading woman of the current stage triumph, "Outcast," and Fred Perry, leading man of the dramatic sensation, "On Trial."

When John Mason announced his intention of making his first appearance in motion pictures, in the renowned role of "Jim Ralston," whose clever pen wrote the success of Sir Charles' greatest play, the news was received in theatrical and motion picture circles with some surprise, as Mr. Mason had previously refused many offers from leading film concerns, and his acceptance of the Famous Players contract was judged as another indication of the esteem in which that concern is held by the foremost artists on the legitimate stage.

The Famous Players have greatly extended the interest of this notable drama by studied amplification of the more intricate elements of the plot, which the wider scope of the screen make possible, and John Mason portrays a more interesting Jim Ralston than has ever been offered in any of the stage presentations of the famed character.

"Mignon"

Grand Opera Furnishes Basis for Five-Part Picture with Beatrice Michelena in Role of Mignon (California Motion Picture Company).

By Hanford C. Judson.

THE chief charm of this story of Mignon lies in the character and untutored, sweet innocence of the young woman herself—she is youth personified. It is just an incident taken from "Wilhelm Meister," Goethe's great masterpiece which, as a whole, is pretty dull reading; but this part is considered one of the most charming things in literature. The story as told of the scenes of the picture is true to the character; has much of the flavor of the great German story, and is more vivid and much more exciting. The beautiful leading woman intelligently blocks out the part rather than distills its essence for us. She is absolutely in focus on the character only at times and this keeps a bit less gripping the middle scenes of the picture where the story's

Scene from "Mignon" (California).

action runs more slowly than at the opening and closing. The whole shows excellent direction; the scenes, backgrounds and much of the acting are fine.

One of the distinctly good things in it is the playing of Musette, the gypsy girl who commits suicide. Wilhelm Meister and "the actress" are also well played, although the latter, some may think, should have been a less coldly calculating woman. The picture opens with the meeting of Lothario, who has a wife and little girl at home, with Musette, the gypsy. He deceives her and when it all comes out and she kills herself, Lothario's wife, an invalid, dies. The gypsies steal Lothario's daughter and he, losing his mind, wanders as a minstrel in search of her. The middle scenes, several years later, show how Wilhelm finds her ill-treated and buys her from the gypsies. He is a gentleman of leisure who (the picture leaves this part obscure) is led by a deep interest in Hamlet to make friends with a troupe of players. A petty princeling invites the players to act as a fete for his guests. The guest of the players, Wilhelm, the gypsy girl and the wandering minstrel; her real father, are all at the fete. The action here is not exciting until the crazy minstrel sets the house on fire. He and the girl run away together and come by accident to his castle, where he is recognized and gets his mind back and there's a happy ending. It is funny how really great poets often close their stories happily, even among the bitter Greek dramatists.

It is surely an instructive and really valuable offering and, as a whole, does its makers credit. We, ourselves, enjoyed it much. Ambrose Thomas prepared the scenario and the direction was in charge of Alex. Beyfuss.

FAY TINCHER'S ANNIVERSARY.

With her appearance in the Griffith-Mutual two-reel drama, "The Love Pirate," now released in the Mutual program, Fay Tincher celebrated the first anniversary of her entry into the world of moving pictures. Just a year ago she performed before the motion picture camera for the first time in her young life when she took the part of the siren in "The Battle of the Sexes," a part similar to the one she assumes in "The Love Pirate." It was during the rehearsals for the former drama, strangely enough, that D. W. Griffth discovered Miss Tincher's ability as a comedienne since when she has appeared in the "Bill" series and other comedies directed by Eddie Dillon.

Pearl White

ON a certain broiling hot day in July, 1894, a travel-soiled, perspiring and weary traveler on horseback in the Ozark Mountains of Missouri, halted his stumbling nag in front of a lonely log cabin, some fifteen or twenty miles from the nearest railroad station. It was the first habitation he had seen in six miles. It stood near the trail in a stump-dotted clearing of only a couple of acres or so, and certainly had little to recommend it in the way of beauty or convenience. A gaunt hog was rooting among the stumps, and an aged, tired-looking mule rested his head on the top rail of the rail fence and surveyed the traveler with a mild surprise. The cabin door opened and a tow-headed little girl dashed out to the traveler, dug into the turf with one bare foot and then, looking up at him in a perfectly self-possessed manner, invited him to "light for a while, stranger, an' rest yo'self."

Pearl White.

The traveler complied and thus was initiated into the mysteries of cornpone, "hogbelly" and chicory coffee. That night, in response to the questions of his kindly hosts as they sat in the dim candle-light of the cabin the traveler informed them that he was connected with a traveling company of "Uncle Tom's Cabin" players, that he had been compelled to go to the county seat on business and was now on his way to rejoin his company by cutting across country.

The eyes of the tow-headed child snapped when she heard that the guest of the family was connected with a theatrical company. "Mister," she piped, "I can act," and then the astonished traveler saw the midget assume an oratorical posture and heard her repeat a scene from "Hamlet," word for word. It was crude, of course, very crude, but it made a deep impression upon the theatrical man. He turned to the child's parents and at once offered to give the budding genius a chance with his company at the fabulous salary of "5 a week and grub." Much as the poor mountaineers disliked parting with their only child, the emolument was so stupendous that they were carried away and the next day as the traveler ambled away on his rejuvenated horse, behind him perched a little girl with a blonde top. Pearl White had embarked upon a theatrical career.

For a year she played "Little Eva" with the wandering company. Then she heard from her parents that they had moved to the metropolis of Greenridge (population 287), and wanted her with them. So she left the stage for awhile and put in six years in school. Apparently her desire for the footlights had died a natural death, but one day a circus came to the county seat and the White family took it in. The smell of the sawdust came sweet to the nostrils of the girl and the pink fleshings and glittering spangles aroused the old fever in her heart. She slipped away from her parents and at the end of half an hour came back with the news that she had asked for and received "a job with the show." That same night when the circus men "folded their tents like the Arabs and silently stole away," Pearl was with them to put in several years as a bareback rider. Then came an opportunity to go back on the stage where she has been ever since, playing, as she expresses it, with some of the best and some of the worst companies in existence.

Several years ago she received a tempting offer from the Pathe Freres American stock company to appear in pictures. That determined her profession and with Pathe she has been ever since, with the exception of short intervals.

When the "Perils of Pauline" was started Miss White was selected for the role of Pauline, and certainly no better selection could have been made. She took chances that very few men would have taken, and today has the reputation in the Pathe studio as being the nerviest of women.

"The Lieutenant Governor"

An Essanay Photoplay in Two Parts, in Which Love, Jealousy and Politics Commingle.

Reviewed by James S. McQuade.

A TENSE story, adapted from the Smart Set Magazine, invests "The Lieutenant Governor," by Essanay, with well-sustained interest throughout. The treatment of the pictured story by Director Joseph Byron Totten, who also impersonates the scapegoat (Russ Cook) in the cast, carries out the intention of the original; namely, that the spectator is supposed to be viewing a version of occurrences that have taken place.

In the opening scene we see a prisoner in his cell talking through prison bars with his lawyer, who tells him that there is no escape from punishment for the crime he has committed, and that he will be executed on the morrow. The

Scene from "The Lieutenant Governor" (Essanay).

vision follows, and in the closing scene the first is repeated. In this last scene a dissolving view is added, which shows the happy lovers, whom the prisoner has been instrumental in uniting, fondly embracing each other. This will appear gruesome, unless it is remembered that it represents the picture in the mind of the man who has sacrificed himself for their happiness and who is happy in that thought.

In my mind there is a fear that a wrong impression may be created in the minds of unthinking people when they view the scene in the office of the Governor, after that official has been slain by the pistol shot of the murderer. We see the people who have benefited most by the death of the Governor grasping the hands of the man who committed the crime, while his victim lies reclining, dead, in the same room. It is in bad taste to say the least of it, and the handshaking might better have taken place outside the room of death. As it is, the impression may be created that crime is being condoned.

This small matter, however, while it may detract from the claim of careful direction, does not impair the strength of an otherwise well-filmed story.

The spectator will be pleased with the able talent seen in the cast. The lead, the part of the Lieutenant Governor (John Hamilton Barclay), is very forcefully sustained by Eugene O'Brien. This is Mr. O'Brien's first appearance in moving pictures and we hope it will not be his last. He chanced to be playing the role of Lieut. David Graham in "Kittie MacKay," at the Princess theater here, when "The Lieutenant Governor" came up for production by Essanay and he was offered the chance to make his debut on the screen. He will have made so many friends before the run of this photoplay has closed that his call to moving pictures may already be taken for granted.

Miss Ruth Stonehouse is seen to excellent advantage in the part of Helen Rathbun, daughter of the millowner and fiancee of Lieut. Gov. Barclay. She shows fine spirit in the McGrath proposal scene, and the ejection of the insolent ward heeler creates a rush of emotional approval. The Dennis McGrath of Lester Cuneo is the living prototype of a low, daring, unscrupulous ward politician. It rings so true that one unconsciously hates and despises the man. Director Totten does fine character work in the part of Russ Cook, the moral weakling. Harry Dunkinson and John Cossar merit favorable mention in the parts of Charles Rathbawn, the millowner, and Salvado, the millworker.

Russ Cook, lovable but weak in character, takes to drink after he has proposed to and been refused by Helen Rathbawn, daughter of a rich millowner. Helen accepts the suit of Lieut. Gov. Barclay, and while Cook knows of their happiness there is no hatred in his heart, for he loves them both. Next comes Dennis McGrath, corrupt political boss, to sue for Helen's hand. He is refused with disdain and plans the ruin of the millowner, Chas. Rathbawn. He causes the millhands to demand higher wages and by his political power prevents the Governor from calling out the militia to protect the mills when the men walk out.

Lieut. Gov. Barclay instructs the millowner to fight, and all the disaffected employes are discharged. McGrath then accuses Barclay of inciting reprisal, and engages one of the millhands to shoot him. Russ Cook overhears the plot and disarms the would-be murderer, while he himself uses the pistol to kill the Governor.

I overlooked to mention that the Governor is well impersonated by Sidney Ainsworth. The release date is January 22.

Margaret Wycherly

ANOTHER star of the legitimate stage—this time the Shakespearean branch—has been won over to the motion picture stage. She is Miss Margaret Wycherly, who is featured in the George W. Lederer Stage Filmotions' six-act photoplay, "The Fight." The play was written by Bayard Veiller, who also wrote the other noted success, "Within the Law," especially for Miss Wycherly. Therefore when George W. Lederer obtained the film rights for the drama, which was such a sensation at the Hudson theater last season, he stipulated that Miss Wycherly play the lead. She refused. It required considerable cajolery to get her. Now she is anxious for her part in the next picture.

Margaret Wycherly.

"It was altogether different from anything I had any idea of," explained Miss Wycherly. "Why, it requires the highest art of acting to appear before the camera. On the legitimate stage your audience gives you the cue as to how you are getting over your part, but that silent camera has you guessing so that you are always bending every energy to appear before it as you would before a Lyceum audience.

"And the play itself! Why, it is to my way of thinking the only correct method of interpreting the meaning of the play. I was particularly pleased when Mr. Veiller wrote 'The Fight' for me and gave the character of Jane Thomas such a strength, but since seeing the screen version I realize how insignificant the legitimate production must have been as compared with the film presentation. In the Hudson theater production we came on the stage and told of exciting and wonderful incidents that had occurred off stage. The audience had to take our word for it that they had taken place. I thought at the time how splendid it would be if the audience could see the things described. And now they can.

"Yes, indeed, I am a strong supporter of the silent drama from now on. I hope, too, to see some day all of Shakespeare's plays enacted before the camera, because I realize that in them there is a better field than on the legitimate stage. Since I played in 'The Fight' I have counted myself fortunate in having such accomplishments as ability to swim, to dance, to skate and to run a motor car."

The tinting of the picture was done this week and a private exhibition or two will be arranged, after which "The Fight" will be released, and the director as well as president of the corporation, George W. Lederer, feels confident that his first production will establish him firmly in the motion picture producing field.

DINNER TO CHARLES RAY.

The De Luna Club, an organization composed exclusively of Inceville actors, gave Charles Ray a dinner recently and the leading man proved himself "some" post prandial orator.

CHICAGO LETTER

BY JAS. S. McQUADE

"The Lady of the Snows" Secured by Essanay.

MRS. EDITH OGDEN HARRISON, wife of Mayor Carter H. Harrison, of this city, has completed her first scenario for moving pictures. What is more to the point, she has already disposed of it, and has signed a contract with the Essanay Film Manufacturing Company for its production.

The story of the photoplay is adapted from Mrs. Harrison's novel, "The Lady of the Snows," and the subject will be of three-reel length. The novel was published in 1912, and has gone through its fourth edition. As is known by many, "The Lady of the Snows" is a love story, in which an English heiress and a member of the Northwest mounted police are the chief characters.

"If my first novel is a success as a picture play, as I hope it will be, I probably shall release 'Princess Suzanne' next, and then follow with the 'Fairy Stories'," Mrs. Harrison said in an interview.

"I chose the Essanay Company because it is a Chicago concern, and the production will be made right here in the city, where I can watch its progress. An eastern company offered better financial inducements, but I feel I have taken the right course."

Chicago Fashion Show in Moving Pictures.

Chicago's Fashion show, this year, will be held in the First Regiment Armory from Feb. 8 to 13, under the auspices of the Garment Manufacturers' Association. The association, by means of moving pictures taken at the show, brings before every section of the country the latest fashions of the countries of the world.

The interior of the armory will be transformed for the occasion by means of elaborate scenic and tropical effects, with a fountain in the center of the great hall around which 300 models will walk, displaying the new spring and summer creations. The receipts of the opening night will be devoted to the Emerson House Settlement. Among the well-known Chicago society women who are patronesses are: Mrs. Potter Palmer, Jr., Mrs. Lockwood Honore, Mrs. Richard T. Fox, Mrs. George C. Hixson, Mrs. Thomas J. Prindiville and Mrs. William A. Yager.

Lectures will be delivered on subjects pertinent to the exhibit, and concerts will be given every afternoon and evening by the orchestra of the Chicago Grand Opera Company.

George Ade Delights an Invalid with Pictures.

George Ade, whose "Fables in Slang" have made him both rich and famous, paid an original compliment to a friend, Mrs. W. S. McCrea, of this city, Thursday night, Jan. 7.

Mrs. McCrea, who has been a partial invalid for the past year, had never seen a moving picture show. Mr. Ade, armed with a moving picture machine, an operator, a large white screen and other paraphernalia, went to the McCrea home at 716 Lincoln Parkway and presented some of his slang fables in pictures, as produced by the Essanay Company.

"It was delightful," said Mrs. McCrea, "and I appreciate so much the thoughtfulness of Mr. Ade. I always admired his 'Slang Fables,' and to see them pictured on a screen was a great pleasure."

The beautiful hall in the McCrea home was turned into a moving picture theater for the occasion, and many friends were present, who enjoyed the presentation of the pictures as keenly as did their hostess.

Globe Trotting Boy Located by Moving Pictures.

Wonderful in scope and minute in observation is the eye of the moving picture camera. In the midst of a crowd in an excited, throbbing street gathering, it can single out the face of a boy who is being mourned by his mother thousands of miles away and lead to his discovery.

Richard Considine, Jr., is the name of the boy in the case. He is just 12 years old. His latest escapade in the field of adventure began several months ago, when, with 10 cents in his pocket, he left his home in Austin, near Chicago, and since then has visited Denver, spent three months as mascot and bugle boy of the Fourth regiment of marines in San Diego, several weeks in Mexico with a detachment of the revolutionary army, and is now in San Francisco taking in the sights of the Panama Pacific Exposition grounds while sight-seeing is cheap.

John Considine, brother of the wanderer, was looking at a news film Thursday night, Jan. 7, at the Baird Theater, in Austin, a suburb of Chicago. A scene showing Mayor James Rolph of San Francisco selling papers on the street for the benefit of Belgian war sufferers was shown. Almost in the front row John saw his missing brother, Richard.

John jumped over a couple of seats and ran to his mother, Mrs. Jennie Considine, 17 North Lockwood avenue. The Mutual company reproduced the picture for John and his mother, and they are positive in their identification, and the police of San Francisco have promised to find Richard and send him home.

"When Richard was ten years old he disappeared and later wrote me he was taking the baths at West Baden," said Mrs. Considine. "He is a lovable boy and travels without difficulty because he makes friends so rapidly any one is willing to pay his way to hear him talk.

"He is very large and looks to be eighteen years old. The captain of the marines in San Diego wrote me Richard had been with them three months before he admitted he had any parents. When the captain threatened to send him home, Richard disappeared, leaving a note saying he was going to the San Francisco fair.

"He can leave home without a cent and be in the next state the next day. This last time he left with only a dime, but I received a card saying that he was in Denver four days later.

"Hereafter I will believe the stories I read about finding lost relatives through the pictures, and I am going to the theater every night until Richard comes home."

Mal-Odor Bombs Exploded in Comet Theater.

The latest outrages by means of mal-odor bombs took place Monday night, Jan. 11, in the Comet moving picture theater, at 925 Belmont avenue, this city. Two bombs were exploded in the theater, which resulted in a panic among the audience. A riot call was turned in to the police station and when the police arrived about 300 persons, who had been almost stifled by the fumes, had made their way through the exits to the street. The explosions occurred in different parts of the house, and two men were seen running out a moment later.

From what can be learned, the owner and manager of the Comet discharged a union operator named Forrest Butcher, on Sunday night, Jan. 10. Butcher had refused to obey orders, hence his discharge. A non-union operator, Joseph Hircz, was then put in his place.

It is believed that members or sympathizers of the Moving Picture Operators' Union are responsible for the bomb throwing. It is remarkable that every time an outrage of this kind is perpetrated the guilty miscreants are permitted to escape. In this case nearly 300 people were seated in the theater, and out of that number not one attempted to prevent the escape of the vandals. If only one of them could be caught these outrages could be placed where they belong.

Chicago Film Brevities.

Andrew J. Cobe, general manager of the Alliance Program, spent a few days in Chicago the early part of last week and then returned to New York.

* * *

R. Clayton Diggins, formerly owner of the Regent Theater, 6746 Sheridan road, this city, called at this office one day last week. Mr. Diggins is now looking for a location for a moving picture theater, either in Chicago or in the South.

* * *

E. P. White, who recently purchased the Regent Theater from R. Clayton Diggins, called at the World office last week. The Regent has a seating capacity of 800, and an admission of 10 cents is charged for programs of General Film service. Mr. White formerly owned the Alcazar Theater, in Livingston, Mont., for four years.

* * *

F. L. Fraser, owner of the Palace Theater, Mendota, Ill., visited us one day last week. The Palace seats 300 people, and an admission of five and ten cents is charged for a program of four reels of General Film service. Special features are run at the Palace every Monday, consisting of the Famous Players, Eclectic and the General, at admissions of 10 and 20 cents, for six reels. Mr. Fraser stated that he ran "The Spoilers," "The Christian" and Annette Kellermann in "Neptune's Daughter," at 25 cents admission, and did very good business with the first named. The Palace and the Princess are the only two moving picture theaters in Mendota. The Princess runs Universal programs. Business at the Palace is very good.

John Hardin, manager of Eclectic's Chicago office, has stated that all exchanges in the Mallers Building were not closed on account of the fire in the General Feature Film Company's office, as was stated in one of my brevities in the issue of Jan. 9. The fire department, Mr. Hardin says, closed only the offices of the General Feature Film Co., where the fire broke out. The misinformation was given a representative of the World in the General Feature Film Company's office.

* * *

Bruce Reynolds, advertising manager of the Rudolph Wurlitzer Co., of Cincinnati, spent Saturday, Dec. 19, in Chicago and returned to his home city the same evening.

* * *

M. F. Brown, part owner of Class A Theater, Seattle, Wash., arrived in the city Saturday, Jan. 9, and remained for four days, after which he left to visit Kansas City, St. Louis and Denver. W. H. Smyth is Mr. Brown's partner in Class A Theater and also manages the house. Class A is a first-run five-cent house, offering five and six reels at that price, a great extravagance in my opinion, especially in a city like Seattle. Mutual programs have been used until recently, when General Film service was installed. The policy of the house is to give patrons the best service possible, without regard to make. Mr. Brown takes no active part in managing Class A Theater, but devotes most of his time to his interests in the publishing business. He informed me that the Mission, a modern and beautiful new house, seating about 1,200 people, was closed several weeks ago, and that it had been taken over by Jensen and Von Herberg, while he was on his way from Seattle to Chicago. Jensen and Von Herberg are owners of the Alhambra and the New Liberty Theaters, and it is their intention to reopen the Mission in a few days.

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At the close of the second week's run of the Williamson Submarine Pictures, it was shown by actual count that 53,951 persons had viewed the pictures during that time. Ten presentations were given New Year's day, and nine of these were to actual capacity, while the tenth brought the total attendance for that day up to 5,350. The management states that on the day following New Year's, the attendance showed an increase of 500. It was thought that when "Neptune's Daughter" had its phenomenal twenty-four weeks' run at the Fine Arts Theater, last year, the box office records would stand unchallenged for many months to come. However, the Submarine pictures have smashed all former records. These pictures will remain at the Fine Arts Theater until Feb. 1, when they will be presented in some other large house, probably.

* * *

George L. Broy, of San Francisco, who purchased the Canadian rights to "The Spoilers," made a call one day last week. Mr. Broy intends to open offices in Toronto and Montreal under the firm name of Broy & Whitehead. He left for Canada Monday, Jan. 11.

* * *

Mrs. Sam Bowden, who, with her husband, runs the Auditorium Theater, Glen Ellyn, Ill., called at the World office last week and renewed subscription for the paper. The Auditorium has a seating capacity of 300, and runs only on Tuesdays and Fridays of each week. Admission is 10 cents for four reels of General Film service (which is shown on Fridays) and of serial pictures, which are run on Tuesdays. Glen Ellyn has a population of 1,500, and the Auditorium is the only moving picture theater there. Mrs. Bowden stated that they did very good business with "The Million Dollar Mystery."

* * *

A. Schiff, who, with his brother, owns the Ashland Theater, 1656 West 12th street, and the Grand Theater, 1525 South Crawford avenue, made a call at the World office last week. East house has a seating capacity of 300. Admissions at both houses is five cents for four reels, and 10 cents when six reels are shown. The programs consist of Mutual service and special features. "The Christian" was shown at the Ashland on New Year's day to very good business, at admissions of 10 and 15 cents. "Lola" (World Film Corporation) is booked for Jan. 24, at an admission of 15 cents. Business at both houses is good, Mr. Schiff stated. He renewed his subscription for the Moving Picture World.

* * *

Charles F. Young, at one time on the editorial staff in the Chicago office, is now chief operator at the Grand Theater, 411 East 43d street. The Grand is owned by James R. Cahill and seats 600 people—400 on the ground floor and 200 in the balcony. Mutual and Universal programs consisting of six reels, are offered for 5 and 10 cents. The big feature "Cabiria" was run Saturday and Sunday, Jan. 9 and 10, at 15 and 20 cents to excellent business. Very satisfactory results prevailed at this house throughout the holiday season, and at no time was business slack preceding the holidays. A three-piece orchestra plays specially selected music for the pictures. James Cahill, Jr., son of the owner, and Mr. Young paid us a pleasant holiday visit one day last week. Mr. Cahill, Jr., alternates with Mr. Young in the operating room. The Grand management has received many compliments on its carefully selected programs and fine projection.

* * *

Miss Mary Pickford, the adorable in film land, stopped over in this city at the Hotel Sherman for a few hours on Wednesday, Jan. 6, on her trip to Los Angeles, where she will begin work under a new contract with the Famous Players Film Co. Miss Pickford was made much of by the Chicago press, all the leading dailies devoting considerable space to interviews with the diminutive moving picture star. Miss Kitty Kelly, of the Chicago Tribune, in an article, figured out that Mary's pay this year will be at the rate of $990 per pound of the little star's weight, or 20 cents a minute, based on continuous work for 24 hours a day, throughout the year 1915. Accompanying Miss Pickford West were: Adolph Zukor, president of the Famous Players Film Co.; Marcus Loew, moving picture theater and vaudeville circuit magnate; Morris Cohn and Joseph Schenck, general manager of Mr. Loew's numerous enterprises. The party left for the West on a Santa Fe train Wednesday evening.

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The Consumers Feature Film Corporation has just completed a handsome private projecting room adjoining their offices in the Mallers Building. All the laws governing projection booth, etc., have been strictly complied with. Thirty opera chairs have been installed in the room.

* * *

G. M. Anderson, secretary of the Essanay Film Mfg. Co., and world-famed for his "Broncho Billy" series in moving pictures, arrived in the city Christmas eve, to spend the holidays with his wife and baby. Mr. Anderson left for New York January 2, and is expected to return Tuesday, Jan. 12.

* * *

An ordinance creating a board of censors of moving pictures in Oak Park, a suburb of this city, was introduced and unanimously adopted at a weekly meeting of the board of trustees of the village Thursday evening, Jan. 7. The board of censors will be composed of nine members. President Einfeldt, who introduced the ordinance, will select the eight other members, subject to the approval of the board of trustees. Pictures passed by the Chicago Board of Censorship will not be inspected. The ordinance was put in effect immediately.

* * *

"The Dancing Girl" was given its opening presentation at the Ziegfeld Theater, Saturday, Jan. 9. Florence Reed, the famous emotional actress, who reaped considerable fame in the Broadway successes, "The Typhoon" and "The Yellow Ticket," appears in the titular role.

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Beginning Wednesday, Jan. 13, Dwight Elmendorf, lecturer, raconteur, artist and traveler, will deliver the first of a series of lectures on five popular tours illustrated by moving pictures and color slides, at Orchestra Hall. The United States, northern and southern Europe, India, the Garden of Allah, the Panama Canal, etc., are some of the subjects that will be screened and talked about.

* * *

The five candidates who have received the highest number of votes in the "Sue" contest ran the totals up amazingly last week, which was the second of the voting contest. The votes for the first five highest now stand: 28,460, 26,585, 26,060, 23,405 and 17,840.

EDISON NIGHT IN NEWARK.

After a long automobile ride over the rough roads of Jersey, the Edison artists, Marie La Manna, Miriam Nesbitt, Bigelow Cooper and Marc MacDermott reached Proctor's Park Place Theater in Newark last Monday night, where an exhibition of the Edison five-reel feature "Fantasma" was given, together with "The Long Way."

The occasion was heralded throughout Newark and the neighboring towns for many days in advance of the appearance of the Edison stars. A large crowd attended and the spacious theater rang with applause as the artists were individually introduced from the stage.

Doings at Los Angeles

PRODUCERS HAVE been extra lucky the past week, only two rains came, and they were during the night and early morning and, on the days following, everyone was at work by noon. The weather is fairly good, but several days have been partially lost on account of fog.

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Del Henderson and the Biographers are here a hundred and fifty strong, and the studio is now a lively place with directors, scenario writers, actors and property men skipping about, getting cleared for action. The big director never stopped work on the trip out, a railway comedy being produced on the train. At Albuquerque a comedy of 500 feet was done in an hour while the train waited its leaving time. Six directors are here, Henderson, Travers Vale, Ed. Morrisey, George Morgan, Wray Physioc, George Reem. Lee Dougherty is a busy man as managing director, and his work seems to be everywhere. This company used a special train costing $25,000. It was made up of 7 Pullmans, 3 baggage cars, and 2 scenery cars. Albert Glassmire is in charge of the new scenario office and is assisted by Gene Lewis, Miss M. B. Havey, and half a dozen other authors. Much improvement has been made here, executive offices, wardrobe department, director's quarters, and new dressing rooms being added. A new projection room was built, and one complete new stage, while another was practically rebuilt. Everywhere a general air of improvement is seen. The whole place was well overhauled and cleaned up. Production in the west is to be larger than before, so the troupe was sent here earlier this year, and will remain longer, until early summer.

* * *

Director J. P. McGowan, of the Kalem railway company, is out again, but in a wheel chair. The injured producer this week was able to take a short spin in his machine, and went around the city greeting old friends. He will be unable to walk for many weeks. His company, headed by Helen Holmes, is as busy as ever finishing "The Open Draw," one of the most hazardous of this series. At the studio James Horne is doing "Mrs. Churchill's Poodle," a detective drama of two reels. The plant is being cleaned up and a few changes made. The diffusing system is being changed and the property rooms have received additions.

* * *

The Sterling Co. has ceased production and all the employees given their two weeks' notice. Fred Balshofer is on his way to the east to arrange for a new release, or a new line of pictures. The studio is to be retained for a probable new company. Ford Sterling has severed his connections with the company and will probably join or start another company.

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Olga Printzlau-Clark, the scenario writer who recently joined her husband, Hal Clements, directing at the St. Louis Motion Picture Co., in Santa Paula, while riding a spirited horse the other day suffered serious injuries from which she has not yet recovered. The animal became frightened and ran away, and in retaining her seat the daring rider became so exhausted that she suffered a nervous shock which caused an internal hemorrhage. She is suffering great pain, but will probably recover in a few weeks.

* * *

The Masterpiece company has treked to its new home in Hollywood, 1339 Gordon street, where it is busy doing "Jack Shanty," the story of the Canadian northwest. The company, with Max Figman and Lolita Robertson, will soon go to the Yosemite and the upper streams of the Sacramento river to film many scenes for this story. The new plant will be fully completed in a short time, and will have a glass covered stage, electric lights, and all the modern production equipment. The area is nearly half a block, and is well located.

* * *

Carlyle Blackwell was the delighting toastmaster at the weekly dinner at the Photoplayers. The Favorite Player was "there" with good entertainment and a good crowd turned out to hear him. Many old faces were seen at the club and the organization seems to be on the rise of late, and everyone is talking about the big ball for next month. It will be a sure enough eclipse of any ever previously held. The bulletin board here looks like a pepper tree, a combination of red and green, so many Season's Greetings telegrams having been received.

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Daisy Smith, formerly with the Vitagraph Western as scenario revisor and writer and who lately was with the U. S. company at San Diego, has departed for that city to edit for the new J. Arthur Nelson Picture Co., which opens in the southern city on the 20th of January. The company will produce well-known books, the scenarios to be written by Miss Smith.

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Charles Clary, the well-known heavy and leading man, has left his old company, Seligs, and is awaiting another engagement. Mr. Clary will remain here until another proposition is closed. He will be remembered in many of Selig's best pictures, "The Adventures" series being his best, when he played with Kathlyn Williams.

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The Navajo company is busily engaged on a picture featuring Wallace MacDonald. It is "When Sleep Rules," and is a startling psychological study, written by Mr. MacDonald. The company is busy at its studio near this city and everyone is working all the time.

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Mary H. O'Connor, the scenario writer, has again gone to the American to do a number of big features for that company at Santa Barbara. Many good scenes for "The Lure of the Mask" by Harold MacGrath will be done right in the city. Some good locations are to be used for the Monte Carlo scenes.

* * *

Mr. Lasky has done nothing but work since he came here this last time. Now a big library of 2,000 volumes is being put in, a building having been erected for that purpose. A librarian has been engaged to take care of the big book case. The volumes are for the reference of directors and technical workers. In this library everything can be found, from the formula of how to make yellow smoke to what the pre-historic men used to write on. Details will not be overlooked in the least in Lasky pictures, and accuracy is to become a studio word. Rita Jolivet is here to work in "The Unafraid." Edith Wynn Mathison also came west to do "The Governor's Daughter." Cecil deMille has completed "The Warrens of Virginia" and will start immediately on "The Case of Becky" with Blanche Sweet featured.

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The "Terrence O'Rourke" series featuring J. Warren Kerrigan, has been suspended on account of the damp weather. Mr. Kerrigan is to be seen in "Smouldering Fires," a modern drama, with Vera Sisson opposite.

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Eddie Lyons, who left hurriedly a few days ago to reach the bedside of his mother, who was seriously ill, received a wire while en route that his dearest friend had passed away. He went on east, and will return in a few weeks. Mr. Lyons had just planned to bring his mother west when she was taken from him.

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T. H. Ince has returned with Mack Sennett from San Diego, where the two veteran producers put on a show at the exposition which opened on New Year's day. The concession was a sure enough winner. It shows the production of moving pictures and was well patronized by the sight seers. Tom Chatterton is now directing a company at Inceville. Scott Sidney and a company of 30 players went to the Exposition city to do some pictures for the N. Y. Co. Bessie Barriscale received a barrel of apples from a farmer in Utah as a Christmas present.

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The Los Angeles Times says "Fritzi Scheff will appear in the film version of 'Pretty Mrs. Smith' for the Oliver Morosco Film Co."

* * *

Director Martin at the Selig zoo is working on an animal serial story of an eccentric inventor. The animals are brought logically into the story, although it would seem that they did not belong there. A big explosion is one of the many thrillers of the story. Tom Santschi has started a one-reel animal comedy, which is said to be a real comedy. The Selig men are erecting a big, long street for a series picture to be directed by Mr. MacGregor. There are two-reel installments, each story to be complete in itself. Each is to be a comedy.

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Harry Tudor and Charles Fais, of the Bostock Jungle and Arena, are about the two busiest men in this city. Already the high wall has been erected around the big enclosure and the cages are all finished. Landscape gardeners and decorators are busy finishing the yards while the big auditorium is fast nearing completion. Work will start soon on the studios and the opening is fast approaching. The local people are anxiously awaiting the formal opening of this big jungle show.

CLARKE IRVINE.

Little Things That Count Big

Minor Incongruities in Motion Pictures Noted by a Critical Observer—A Few Tips to the Director.

By Clement H. Congdon.

WHEN a wife breaks up a happy home she always explains that Friend Husband "neglected the little things of life." Very few red-blooded men who have the bill-paying habit as a regular disease grasp the "little thing" idea. It is an art common to those who tie ties perfectly and to those who always make social calls during the business hours of men. Right or wrong, sane or insane, true or false the "little things" argument looms up big in the ways of the world, and so long as women are sticklers for the "little things" to the degree that they are willing to cut away from good providers for the little-thing fellow it might be well for the purveyors of films, from producer to resident manager, to sit right up and take notice of "the little things."

When the women put the high sign on the films the reels will relegate to the tank towns and the big game will be over. The women are all in line now. All of them are boosters. The best advertising on earth is a pleased woman's tongue, and when these lifters and boosters are transformed into knockers and killers it will be by the neglected "little things."

The average picture audience is made up of a most heterogeneous combination of humanity. Every nation is represented along with every avocation of life. There is an expert on the job who can pass upon every reel better than any Board of Censors. The man who knows is always before the screen with his money paid and, being an expert, he can pass upon "the little things."

In one feature film a scene in a telegraph office is shown. The girl operator is pictured as **sending** with the telegraph key while holding a conversation with another player in the scene. Every telegrapher in the world knows that this is an impossible feat. Almost any good operator can carry on a conversation while **receiving,** but none can do it while **sending.** A single word like "yes" or "no" might be uttered by the sender and the sender can be talked to while sending but he, himself, cannot carry on a conversation.

The use of telegraph blanks often strikes the snag of "little things." There is one blank for sending and quite a different blank used for receiving messages. It is a common thing to see a telegram praying for money sent **"paid"** when the hero has a second before shown that he had no money. If sent **collect** the writer ought to add one word to the count. A ten-word message sent in the regular way would read "10 **paid"** or merely "10" without the quotation marks. If sent collect the same message would read "11 collect" without the quotation marks. The word added in the count is a check upon both operators to the end that there may be no mistake about collecting the money from the recipient. A careful producer would see that the messenger delivering a collect message really collects the money. In cablegrams the system of counting is different. In every cable the count includes every word transmitted including names, addresses and signatures. All words of more than 15 letters count as two words.

Automobiles figure to such an important extent in all pictures that it is a grave error to overlook "the little things" in their marking, license numbers and make. It is extremely unlikely that three cars used by enemies would have serial license numbers as shown in one photoplay. It is absurd to show a man leaving the St. Regis in New York in a car bearing a California license tag and it is quite as ridiculous to have a four-cylinder 1912 model overtake a 1915 six-cylinder with a big handicap.

In prison scenes it is not uncommon to see a sealed letter handed to a convict in stripes. Every man who has done time knows that no sealed communications ever reach a man behind the bars.

Costuming ought not to be neglected the way some players lapse in this important matter. In several reels long periods of time are supposed to pass between certain scenes but the hero comes along with identically the same suit of clothes from hat to spats.

Whenever a physician is shown on the screen he is pictured as carrying a bag common only to doctors who make a specialty of obstetrics. No discrimination seems to be shown between picturing physicians and surgeons. Very few physicians, except homeopaths, carry any bags with them. All surgeons do, but it is a cabin bag and not the obstetrical case usually shown in films. Where two physicians are shown in the same scene the senior carries all the equipment. In actual practice the junior always bears the burden.

In "Lola" a private ambulance is used for a public accident case. The police everywhere are prohibited from calling a private ambulance for obvious reasons. This kills the film for every cop, doctor, nurse and hospital attache familiar with the usages.

It is a common thing to see an Italian using a bowie or hunter's knife when everybody knows that the stilletto is the weapon of the "wop."

One notable photoplay shows a Catholic prince wearing a Knights Templar sword. This error must offend both the Roman Catholics who note it and surely the Masons who are certain to see it.

In the great Burns Counterfeiting film the newspaper shown bears date eight years after the crime was committed. The date is so conspicuous on the film that it hurts the atmosphere of the progressing play.

Train orders are usually shown as being delivered to train conductors whether the engineer is in sight or not. All train orders must be delivered to the engineer and when he is shown it hurts to omit this routine.

It is a common fault to have the same penman write all the notes and letters shown on a reel and the same typewriter suffices for three or four concerns.

Clocks are great offenders. The hands often point at the same hour for all lapses of time—everything happens at exactly 2 p. m., according to the clock shown.

The picture hero who stops after each shot to reload a Winchester repeating rifle helps a lot to make sportsmen weary.

In "Her Sister" an aisle manager wearing a fifty-cent hat s pictured as living in a palatial tropical residence with servants and acreage. As aisle managers earn fully sixteen a week it would be just as well to have him live on the sixteen a week scale.

When convicts are discharged from picture prisons the good, kind warden always hands them a single banknote. In the real place it happens that the convict usually has a knife, a bunch of keys, a card-case and other traps coming to him along with his earnings which cannot always total to a case-note unit.

Stenographers spend entirely too much time over a forty-word letter taken down in dictation. As most bank presidents and merchant prices dictate at the rate of 150 words a minute it is an error to prolong the period of dictation when the letter written is to be immediately shown. Every blonde typewriter present knows the mistake and comments upon it to the hurt of the play.

Policemen making a strictly military salute is funny. The cops have a police salute which is quite different from the regulation military courtesy.

Corpses with closed mouths figure in films, but not in dead houses or hospitals. A bandage is always wound around the head under the jaw.

In actual business all checks, notes and drafts for enormous sums are always protected by a stamping or perforating device. In the picture world they dash off $250,000 just like that. Every business man present knows that no check calling for a fabulous sum of money should be issued or paid when the face of it betrays that it was written under duress, the influence of liquor or by one "just foolin'". A neat bit of detail can be worked into a check giving scene by attention to the usual details.

Adding machines are present in every bank, counting room and large office in real life, but never in a film place of business.

The door of John Breck's office still shows the soap marks of the sign painter, despite the fact that John is supposed to have been in business a year or so.

The "little things" herein pointed out have marred photoplays for the observing and for the knowing, and as most of the defects are born of carelessness they might be corrected without any great strain upon mind or purse of the producers.

SPECIAL EXHIBITION OF "DU BARRY" AT CANDLER.

George Kleine becomes sponsor to another innovation in film exploitation when the beautiful Candler Theater, New York, throws open its doors Sunday evening, January 10th, for a special exhibition of his film, "Du Barry," exclusively for the entertainment of the theatrical profession. Tickets for this entertainment can be had as long as they last upon application to the George Kleine Attractions office at 226 W. 42d street.

The following Monday morning, January 11th, at 10:45 a. m., another exhibition will be held for the motion picture trade. Exhibitors, newspaper men and others interested are cordially invited. "Du Barry" will be released January 18.

Music for the Picture

Conducted by CLARENCE E. SINN

Damon and Pythias.

MR. M. WINKLER, musical director (Brooklyn, N. Y.), says: "Nothing can ever be perfected unless it is consistently and convincingly developed, and I hope that the Moving Picture World, as a promoter of perfecting everything concerning moving pictures, will publish the following. As a constant reader of the Moving Picture World I have had the pleasure of reading Mr. Nat E. Solomon's article regarding music of the Universal production of Damon and Pythias.

"As a leader of several good orchestras and a musician who always did and will favor the better grade of musical compositions, I will say that Mr. Solomon's program does not measure up to the standards nor does it fittingly illustrate in musical form the stirring scenes, classical dances, games, battles, etc., with which this story of human friendship abounds.

"First Reel:—The first reel opens with a beautiful scene of ancient Greece—400 years before the Christian era. These scenes are concluded by a letter from the Supreme Lodge of the Knights of Pythias, and the rest of the reel introduces the actors who posed for this play. Mr. Solomon uses 'Cocheco—an Alaskan Love Song,' and 'The Persian Princess' (an Oriental waltz—amateur style, Witmark edition) to represent these wonderful scenes in musical language. In my oponion von Weber's 'Jubel Overture' is much better fitted for these scenes. It opens with an effective and melodious 'cello solo and closes with 'America' (or 'God Save the King'), the music to this last being the same as the opening ode of the 'Knights of Pythias.'

"Second Reel:—This reel contains a Veil Dance and the writer would be glad to know what Mr. Solomon played for this dance, as I cannot see anything suitable for it on his program. I have used the famous 'Veil Dance' by R. Aronson—published by Carl Fischer.

"Third Reel:—Mr. Solomon suggests 'Kathleen Waltz—Hesitation' (think of it— a 'Hesitation Waltz' for an ancient classical Grecian scene), and the 'Vampire Waltz'—Will Rossiter, publisher. No further comments are necessary, but compare the above numbers with 'Sigurd Jorsalfer Suite'—Greig-Roberts, and the 'Tone Poem,' by Arthur Pryor.

"Fourth Reel:—At the head of his legions, Pythias returns to Syracuse a conquering hero, and is greeted by an admiring populace. Mr. Solomon chooses 'Zallah,' an Egyptian Intermezzo, instead of using something of a joyous, victorious character. I played Fucick's 'Entry of the Gladiators' followed by Koelling's famous 'Chase,' to be played for the fetes and games arranged in honor of Pythias.

"Fifth and Sixth Reels:—Damon is thrown into prison; Pythias begs Dionysius the Tyrant for pity. Damon asks to go and see his wife and child, Pythias becomes his hostage and Damon is given until sunset to return.

"'Flower of Love Waltz,' 'Gold and Silver Waltz,' and two little concert numbers are Mr. Solomon's chosen numbers to describe the above scenes. I used L. Oehmler's 'Cleopatra Suite.'

Sunset hour arrives: crowds gather about the execution place; everybody is hoping that Damon will return. The wonderful bright melody 'Bright Star of Hope' (V. Robaudes) is the music I used for the above scene—no Love Mood's Waltz. Sunset is seen—Pythias lays his head upon the block—the axe is lifted to strike—just as Damon falls into the arms of his friend. Arthur Pryor's 'After Sunset' is exactly fitted for this scene, and concludes my program." (Mr. Winkler incloses his program, which is appended.)

Program for "Damon and Pythias,"

Specially selected by M. Winkler.

1. Jubel Overture—von Weber. Play for entire first part, repeating if necessary.

Part II.

2. Dawn of Hope (by J. De Casella).
3. Scenes Pittoresques (by J. Massenet).
4. Veil Dance (E. Aronson). Play this in tempo allegro moderato as long as dance lasts.
5. Garden of Love (E. Ascher). Until end of Part II.

Part III.

6. Sigurd Jorsalfar Suite (E. Greig) until the fire scene and battle starts.
7. Hurry No. 3 from M. L. Lakes Motion Picture set.
8. Minuet (H. Paradis).
9. Tone Poem (A. Pryor) until end of Part III.

Part IV.

10. Entry of the Gladiators (J. Fucick).
11. The Chase (C. Koelling).
12. Berceuse (E. Greig).
13. Cleopatra Suite, Parts I and II (L. Oehmler) until end of Part IV.

Part V.

14. Cleopatra Suite (L. Oehmler).
15. Bright Star of Hope (V. Robaudi) until end of Part V.

Part VI.

16. March and Procession (L. Delibes).
17. After Sunset (A. Pryor) until end of picture.

Friendly criticism is the life of this department; comparison of methods and interchange of ideas have done more for the development of music for the picture than anything else. Mr. Winkler has given us a dignified musical program—on the whole, a higher grade of music than that suggested by Mr. Solomon. Indeed, the criticism bears upon the **grade** quite as much as upon the **character** of the setting—and for this there is often a reason. I also like to get away from the ordinary waltz stuff—particularly in the higher class pictures; such music sounds "common" while the picture is supposed to be **above** the common. Mr. Winkler's program is elevated—above the ordinary—as it should be in accompanying a picture above the ordinary.

But there is often something to be said in extenuation for the other side. The facilities for selecting, arranging and playing appropriate numbers of the better grade are not always the same in the smaller cities as in the larger centers. Of course, the "Hesitation" was a misfit; for the matter of that, any of our ballroom music is out of place in a scene or story of ancient times. The waltz, two-step-tango, -trot, etc, etc., are intensely modern in suggestion and are not in keeping with stories of olden times—particularly the classics.

However, I hope this will not deter Mr. Solomon from writing again—Mr. Winkler, too—we're glad to welcome you both into the circle.

A Sound Effect Man.

Mr. Carl Leon Shugert, of Drain, Oregon, sends a picture of himself among his traps, and this:

"Speaking of music and effects, I don't think the music in the Portland Oregon picture theaters is surpassed anywhere in the country. All use piano, organ and drums and effects. Have used this kind of music for the last seven years, and the Portland people won't have any other. Mechanical music and orchestras don't suit." (If your musicians

Carl Leon Shugert with His Instruments.

class the orchestras with the mechanical music there must be a reason for it; and it is no wonder they don't suit.—Ed.)

"The piano players are great fakers and play without notes all kinds of music for the pictures. Both they and the drummers are artists and receive very good wages. I make all my own effects. We get exact imitations of auto exhaust and siren, train puffs and all air effects, with compressed air in a 2-hp. motor and air compressor. Storage tanks are located in basement. I have all kinds of mechanical effects and water, wind, rain, thunder, etc. If these are handled correctly they bring out the picture, but if not handled correctly they spoil it. I am at the 'Electric Theater' in Portland. Have been around the country a great deal, but have not heard the picture music and effects of this city equaled elsewhere."

Mr. Shugert's picture looks like one end of a music store. The drummers in Portland must receive a pretty good scale to afford an outfit like the above. We have heard before of your Pacific Coast music and effects; also about that compressed air arrangement. Some correspondents would like to know more about that. Perhaps Mr. Shugert will kindly enlighten them. How is it made—how is it worked —what is the approximate cost, etc.?

BISON PLAYERS BACK AT HOLLYWOOD.

Henry McRae, Marie Walcamp and their company of 101-Bison players have returned to Hollywood from the Sierra Nevada mountains, where the snow and winter scenes of "Ridgeway of Montana" were produced. Miss Walcamp helped make fires, hauled lumber and cooked during the week-long sojourn of the Bison players in the mountains.

INDIANS CAPTURE MOUNTAIN LION ALIVE.

An incident in the Salisbury Animal Pictures, which is considered one of the most remarkable feats ever accomplished, is the roping, treeing and capturing of a wild mountain lion alive.

The animal had been treed by the dogs, and took his last stand in a tree, some of the branches of which overhung a brawling stream. A half-breed Indian trapper, a member of the party, undertook to climb the tree and dislodge the lion by poking him off the limb to the ground, but the animal was not so easy. He finally climbed to the extreme end of the limb overhanging the stream, and finding it impossible either to rope the lion or dislodge him, the hunter lowered his rope to the ground and called for an axe. This he hauled up and chopped the limb, hurling the lion into the icy waters of the rushing stream far below. Here, the men, up to their waists in water, were waiting with their lassoes. True to its mark goes one of the ropes, and after a fierce struggle in the water with the four men, Mr. Lion is captured and carried away. These pictures will be handled by Sol Lesser for California, Nevada and Virginia.

THE SMALLEST DONKEY IN AMERICA.

The accompanying illustration shows the smallest donkey in America, or on this continent, with its owner, little three-year-old Donald F. Pribyl, the only son of John F. Pribyl, the personal representative of Wm. N. Selig.

The donkey is of Abyssinia stock and is five years old,

Little Donald Pribyl and His Abyssinian Donkey.

full grown. It was sent to Master Donald as a Christmas present in December, 1913, by Lorenz Hagenbeck, of Hamburg. As is well known, Mr. Hagenbeck is one of the present owners of the greatest collection of wild forest and other animals in the world.

Life Photo's First Year.

Reports Made at Annual Meeting Show Satisfactory Results —Officers Elected.

AT THE first annual meeting of the stockholders of the Life Photo Film Corporation, held January 7, 1915, at the offices of the company, 220 West 42nd street, the following officers were elected for the ensuing year: Edward M. Roskam, president; Bernard Loewenthal, treasurer; Jesse J. Goldburg, secretary; Francis H. Tobias, first vice-president, and L. Abrahams, second vice-president.

A financial statement of the affairs of the company was presented to the stockholders, made by the auditors of the company. Although the company had been unfortunate in the past year, having encountered such difficulties as their eviction from the 101st street plant by the fire department, and the opposition on the part of the various Boards of Censors throughout the country to the releasing of "The Ordeal" at the present time, the financial affairs of the company are more than sound, showing a substantial net profit on the business of the year, in addition to which the assets of the company at present exceed the total capital stock of the corporation by more than 75 per cent.

Messrs. Loewenthal and Goldburg, who manage the affairs of the corporation, with respect to the producing end of the business, point with pride to the fact that on the top of changing conditions in the motion picture market, and at times a chaotic condition of affairs, the company released seven five-part masterpieces, "The Banker's Daughter," "The Greyhound," "Northern Lights," "Capt. Swift," "Springtime," "The Avalanche" and "A Modern Magdalen," all adaptations from stage successes, and each with a Broadway star featured in the production.

Mr. Roskam, who manages the affairs of the laboratory end of the Life Photo Company's business, reported that the plant of the company, for the past three months, has been working day and night on two shifts, in order to complete the large number of orders for prints placed with the company by other manufacturers.

The policy of the corporation for the ensuing year was definitely planned. It will continue the manufacture of adaptations from stage successes, featuring in each production a Broadway star, and to increase the output of the company to two productions a month. This is to commence as soon as the repairs are completed to their new and model studio, being erected adjacent to their laboratory at Grantwood, N. J.

It was further determined that no stock of the corporation was to be sold to outsiders, and to continue the policy of running a close corporation.

If appropriate arrangements cannot be made with a releasing concern or programme concern to take over the entire output of the Life Photo Film Corporation, the releases of that company will be sold on state right basis, the officers of the company believing that the time has again arrived when the demand for the purchase of productions on a state right basis justifies the company going back to that policy.

Several manufacturers have been in communication with the Life Photo Film Corporation, to the end that a working agreement may be entered into, pooling the productions of the various manufacturers, to be disposed of to certain exchanges throughout the United States, on state right terms.

CARLYLE BLACKWELL DELAYED.

Carlyle Blackwell, who was expected in New York at this time, has found it necessary to postpone his trip until some time in the future. The press of business at the studio in Los Angeles has been so great that he finds he is unable to leave. Such of his friends as had expected to see him in New York will be glad to know that his trip is only postponed for the present and not abandoned.

WORLD FILM PLAYERS GO TO FLORIDA.

The World Film Corporation is sending Fred Mace and the entire "What Happened to Jones" company to Jacksonville, Fla., to take the exterior scenes of the photoplay that is being made now from that famous George Broadhurst farce. The interior scenes have been made at the Fort Lee studios of the World Film Corporation, and Mr. Mace hopes to complete the work within two weeks while in Jacksonville. In the company that has gone south are the following:

Mary Charleson, Chester Barnett, Josie Sadler, William Mandeville, Chas. A. Mason, Joe Daly, Mrs. Henry M. Blossom, Caroline Rankin and Leon Horgan.

There is another World Film company working in and near Jacksonville, Fla., under the direction of Mr. O. A. C. Lund. This company is making "The Butterfly," in which Howard Estabrook is being starred.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Prices Again.

WRITING on the subject of higher prices an exhibitor near New York writes:

> As an advocater of higher prices of admission for exhibitors of motion pictures, also a subscriber of your valuable paper every week, I wish to call your attention to this enclosed ticket which is found on the streets and hallways of our city, offering two matinee admissions for five cents.
>
> This is a new way of advertising, and I think that there should be some way, such as exchanges refusing to rent their films to such as this place is.
>
> This man could get the same prices as I myself get—5, 10 and 15 cents, 5 and 10 afternoon, 10 and 15 evenings. But in order to cut my throat he charges 2 for 5.

This is not a new way for advertising for matinee business. For a long time the City theater here used to have men up and down the block giving out cards that would admit with five cents up to noon. Others in many places have done the same thing. If the matinee is a new scheme or the matinee reduction card is the scheme of a newly opened house or a new management, it is not bad if not kept up so long that the people demand it. We take it that in this instance it is a continuous scheme designed to kill the other man's business.

Of all the densely stupid performances of which the incompetent manager is too often guilty, the worst is the effort to gain success through "putting the opposition out of business." The man who runs his own house properly has all he can do without worrying about the other man's trade, and if he will concentrate on his own patronage, he will not have to worry about the other fellow's. No matter what underhand tactics are resorted to, it is always the survival of the fittest, and the fittest is not the man who wants to "hog" all the business by killing off the opposition. It is barely conceivable that persons of intelligence might be willing to pay five and ten cents for a proper sort of bill. It is probable that they will not be interested in a card that offers two matinee admissions for a single five cent piece. More, if the house is in good territory, the cut rate will bring to the theater a class of patronage that will drive away a ten cent audience. This is a bad time to cut prices. The trend is toward larger prices and better bills. The really adroit manager will take advantage of that fact and not select this time to offer a two and a half cent show. To build up a matinee business there are many vastly better methods.

Get the prices up, keep them up by giving more for more money, and there will be fewer failures.

For Christmas.

The Hennegan company did not send out a Christmas card this season. Each patron got fifty-two of them not counting the joker. And the cards were of the first quality and not plastered all over with the Hennegan name, the latter appearing only on the cover. Of course a firm dealing in advertising ideas is to be expected to show good ideas in its own advertising, but even at that they made a record.

An Elixir.

J. F. Cubberley, of the Zenith Feature Film Company, Duluth, sent his clients a well-printed booklet titled "The Zenith Feature Film's Company's Elixir of Life," which is compounded of the films of the concern and advertising. Ideas of the latter cover about a dozen pages, credit being given this department for much of the material adapted. It is a compact compilation and the best Christmas gift a live wire manager could possibly receive. But Mr. Cubberley should take a dose of his own medicine. He lets five perfectly good blank pages get by without advertising.

A Full Page.

The Royal-Grand, Marion, Ind., took a full page in the local paper for the Christmas announcements, and it was a full page in a double sense, for it carried several thousand words of matter. But because it was well planned it was far more readable than a fifth of the copy would have been in display. Very little of the matter arose above ten point and most was boxes of straight reading matter in eight and ten point with eighteen and twenty-four point one line heads. Lately we commented on another full page display that was discouraging because it contained so much matter, but that was on account of a diversity of sizes and styles of type. Here, with a more uniform make up, it was possible to get the vital part of the message in a few lines or as much more as you might be interested in. It is not so much what you do as how you do it that counts, and this is well done, because its author recognized the fundamental fact that the eye must not be scared away before attention is attracted. It is possible to read the entire page without a suggestion of fatigue where a mere jumble of type would produce a headache.

Went Gunning.

O. L. Meister, of the Vaudette, Milwaukee, issued a double service Christmas Card. One-third of a fifteen inch card was folded over to meet a picture of Mr. Meister firing a gun, the puff of smoke on the fold containing the Christmas greetings. Opening up the card the gun was retained, but now the discharge was the reels of Mutual film aimed at the Public as represented by an ample German, behind whom competition was in retreat. The drawing was spirited and the result was probably far more effective than a formal card would have been.

Can It Be?

It's pretty hard to believe Ben L. Morris, of the Sprague Amusement Company, Bellaire, Ohio, when he writes:

> We have recently joined in a movement here to put up the price from five to ten cents, which is some movement for a poor man's town with a population of 12,000. We have four theaters here, all of them could be classed as first class.
>
> The writer inspired the following editorial written by the editor of one of our daily papers. Of course the fact that we patronize the advertising department had a little to do with it, but I think it is a pretty good effort, and one that will go a long ways toward the support of the movement here.
>
> So far it has made good.

Do you realize what that means? Here are four houses in a town of 12,000, and instead of trying to cut each other's throats they are getting together in a movement to raise the price. We hope we do not wake up and find that it is all a dream. Just think of it! Four—f-o-u-r—level-headed managers in one town, all willing to let the other fellow live and help them to make a living! It's better than trying to do up a couple of the weakest, but it takes men of sense to do it. The editorial drops the entire column and is too long to be given here and, anyway, it is merely a resume of arguments already printed.

Why not talk to your brother managers (not "opposition," but brother managers, please), and keep on talking until you convert them?

Farrar's First.

Steve Farrar, of Eldorado, Ill., was bound to drop into journalism in the long run, and he's made the plunge. He writes:

> Enclosed you will find the first issue of The Casino News. Look it over and pass judgment on it. I want to make this do me all the good it possibly can, and will therefore appreciate any weak points you can point out in this my first effort. I will be glad to exchange with any of the boys that get out programs. I would have liked to have gotten out a program myself, but the printers here have no machines, and where the type is all set by hand it's a hard proposition, and an expensive one. Will mail you number two if you care to look at it. Will try and make it better.

The Casino is a one sheet printed on both sides. The full program runs in the center of the first page with several readers and a third page advertisement of the big feature (in this case he's just getting around to Samson), there is a column of "Steve Says," bits of personal gossip, near-epigrams and chat, a Question and Answers department in which he asks his own questions so as to be certain he can answer them, and a lot of display stuff. The chatty stuff is good and we think that the News will be cheaper than a program and at the same time do more good. There is room enough for some commercial advertising, though in the first issue the house gets all of the space with the exception of a couple of classified advertisements. We want to be put on the mailing list for more than the second issue.

Help! Help!

Now comes the second issue of Steve Farrar's Casino News, and Steve starts to educate his patrons. He says a lady wanted to know why he charged extra for a special, and so—

> I explained to her that it cost the film company about twelve cents per foot to produce the ordinary picture, but that it cost them five times that amount to produce this picture.

It will tickle Carl Laemmle almost to death to learn that it only cost him $600 a reel to put on Samson. We are willing to bet he tells Steve to use the brains, etc. Any takers? Very well, don't blame you. If Steve can turn out Samsons at sixty cents a foot, they'll fire Bernstein and give him the job.

Using the Brains.

Get this line from the insert in a recent Universal Weekly:

> The colors are so blatant that when this 24-sheet is put up on the billboards it will kill every other poster within half a block. We have tried it out and the effect is startling.

About the best location in New York City is the New York end of the Brooklyn Bridge. These posters kill the whole quarter mile of display, it is so vilely blatant. You may miss all the rest, but you can't help seeing this. It runs after you. It is intentionally an artistic crime, and it does its murderous job. You can get a supply free for the posting. Get them. There never was a poster with a louder voice. But keep them away from the front of your house or it will kill the rest of your display.

Beardsley and Caran d'Ache never did anything more bizarre. It is not artistic in coloring. It is quite the reverse. It lacks artistic conception, but it can be plainly heard half a mile away, and it makes the word Universal known. Let your house lobby reflect the artistic side, but if you have to go out and fight the canned soups, three-dollar shoes, now marked up to five, and the rest of the stuff, it's well to be pronounced, and if there was anything more pronounced than this the Board of Health would interfere—all of which is to be condensed into the three words, "most effective advertising."

On the other hand, we do not agree with Mr. Laemmle that the best house front display is fifty-seven varieties of posters. Use a good display but not an excessive one. Put the surplus on the boards away from the house.

Summons His Patrons.

The advertising manager of the Central theater, Hot Springs, Ark., has sprung something new in a "subpoena" requiring the recipient to "witness" a performance of "The Stain." The form is not given here, for forms differ, but any lawyer friend can give you a blank summons in the form used by local courts, which you can adapt to suit your own purpose, or a law stationer can print them for you. Care must be used to hold closely to the proper form, and yet avoid contempt of court. Substitute your own name as Judge.

This is a better device than the fake telegram. Distributed in plain white sealed envelopes, the effect will be best, but they can be used in many ways; if you have a uniformed house officer, for instance, you can let him distribute them in the offices and to store keepers. The sample is made out in the name of the Central Censor Court, which does very nicely.

The writer, who does not give his name, also sends in some clever newspaper stuff written by Alberta Claire, who got her name in the papers a couple of years ago as "The Girl from Wyoming." It is readable stuff and masked advertising, therefore doubly effective.

Not a "Fall Guy."

Frank B. Payne, of the Crescent theater, Adrian, Mich., sent us his photograph as Ford Sterling in a street ballyhoo he did. We ran the cut and in the next mail Mr. Payne got a two-page, single spaced letter from a school of acting taught by mail. Although the writer naively says: "If I can help you to an income of $500 a week, I shall be more pleased than helping you to one of $50," Mr. Payne did not "fall for the bunk," but is going to keep on running the projection machine as per usual. It was one of these schools that lately assured Edwin August that he could make a good actor of himself with their aid by investing $30, but this school will graduate you for $15.

Likes It.

Steve Farrar—it really isn't necessary to add of Eldorado, Ill., has started the autogobile in the fourth issue of his Casino News. Here is the paragraph:

> Out in a little town in Massachusetts called Gardner, lives a fellow named Stanton. One day, when he had nothing else to do (this fellow doesn't have much to do anyway, just manages a successful picture show), he got his ingenious brain to working, and the result was that he built and patented a one-horse power Autogomobile that caused the people of Gardner to set up and take notice.
>
> Stanton grew famous over night. In fact this machine was such a novelty and success it attracted the attention of one, Epes, an advertising expert, in New York City, and he wrote Mr. Stanton and secured the job of press agent for this wonderful one-horse power Autogomobile. One of his advertisements attracted the attention of Steve and he wrote in and secured the Illinois state rights for same. A sample will arrive in Eldorado this week and Steve will have it out on the streets demonstrating. It has the Ford crying for help already, and it is predicted that it will be the greatest car out this year. Watch for it.

In another column he adds that it will go a hundred miles on a gallon of gasoline. It will go longer than that if they keep the cork in and do not let the horse drink it.

Steve writes that he thinks that number four is the best issue yet, and we agree with him. A new sheet always will shake itself down into better form as experience is gained. He also writes it keeps him thin to run two houses and get out a paper. He is invited to come east and hang around our office a couple of days.

If you want to exchange issues, send yours to the Casino theater, Eldorado, Ill.

Watch for Williams.

Steve adds he was glad to see that we wrote up Bertram Williams in a recent issue. We did not mention names, but, in view of the fact that a fresh batch of complaints have come in, it seems to be wise to warn managers against a person calling himself Bertram Williams. He had black hair at last accounts (his own is red) and he seems to have dipped into the managers from the Gulf pretty far north. His last performance was a supply combination. When last heard from he was en route for Santa Fe, from Trinidad, Colorado. It is only recently that he got married and wrote us that he had turned over a new leaf.

Saying Something.

Paramount Pickings, the house organ of the Famous Players Star Feature Film Service, Minneapolis, is running a series of letters from a veteran exhibitor to his son. When they get all through with the series it might pay to reproduce them in cheap book form for general sale. But here is a paragraph that can't wait, because it covers the ground so completely:

> Remember my child that the day of the flaring, unattractive, glaring "nickelodeon" front has passed. It belongs to the day of the cheap prize fight pictures and the fifty foot "chaser." It can have no place in the house that is profitable and up-to-date. Let your key-note be "Refinement in display"; a lobby that will attract and invite; let flowers (artificial or natural) statuary, good paintings or pictures of the leading film artists adorn your lobby walls and floor, and of these have only a few. Let your announcements of "Coming Events" be neat and dignified; don't have a hodge-podge of shrieking paper adorn the walls of either your "front" or of your lobby. Lithographs are excellent in their proper sphere, but they were never intended for a lobby display. Don't have a "barker," nor resort to the "circus" tactics to attract your audience. Let everything in your house, both within and without, suggest tone, class and quality, and they will attract and draw far stronger than in the old days.

Of course if you stick to the dime museum stuff it won't interest you, but for the general theater, and most particularly for the neighborhood theater, this tells the whole story. Try and make them realize that it is a *theater* and not merely a show. They will enjoy the performance more if you bring them to that understanding.

Post Card Programs.

It seems like old times to see the Proctor name in connection with the Griswold, Troy. It was one of the Jacobs and Proctor houses when we were still in school and never dreamed that later on we would be doing the Proctor press stuff. H. R. Emde, the local manager, sends in the post card reproduced below. It makes an excellent medium because he knows how to get a lot in a very small space. About 1,800

Week of Dec. 7
Bulletin No. 2
Proctor's Griswold
Continuous 11 a. m. to 11 p. m.
PRICES
11 a. m. to 12.30 p. m. 5c. Matinee 10c. Evening 10c, 15c
MON. & TUES. WED. THURS. FRI. SAT. SUN.
Dorothy Dewson
Lydia Barrett
"Little Nell"
HIS TRYSTING PLACE

of these are mailed out weekly. These are printed on the Government post cards, doing away with a lot of stamp affixing, and are sent to a select list of business and professional people. Probably the entire weekly cost does not exceed $25, including addressing, and it is bound to take hold. We have seen nothing better in the line of nutshell advertising.

Here's An Old Friend.

It's been more than a year since we had anything from Miss Dolly Spurr, of Marion, Ind., but she is none the less welcome and we hope she is back to stay. She has organized the Mutual Theater Company since she last paid a call, and is "President and General Manager" now instead of "sole manager." But she's still hustling and she builds up a Hennegan program cover to eight pages and takes every page for the house, arguing that it will do her as much good as any one else. She writes:

> I find this a good investment, as the front and back covers are attractive and the program advertises itself to the patrons.

The only suggestion we might make is that a page of house talk, of the sort she used to write, should find a place in the pages; perhaps two pages, one about the house and another page of running comment on the bill for the week. She dates her days, of course, runs gossip of the stars, and gets you interested in the film instead of running a long synopsis.

Her letter head, too, interests, for it is tasteful and good. The paper is brown with brown and purple ink (not too much purple) and the typewriter ribbon matches the brown printing ink. This does not reach many of the patrons, but if we had a house and as nice a letter head, we would send out a circular letter just to show them the way we do things. Good stationery is just as much an advertisement in its way as so many agate lines in the newspaper, though few exhibitors seem to realize that fact.

Likes It Himself.

J. N. Cason, of the Opera House, Sylacauga, Alabama, sends in a house program and suggests that it is about the neatest little program for a town of 3,000 that we can find. We won't make it quite as strong as that, but it's a nice little issue and as clean looking as the floor in a New England kitchen—if you were ever in one. We imagine that the printer takes himself out and buys himself a drink every time he gets one out, just because he knows he deserves it. It's not a pretentious issue, nor is it striking in any way, but it's been made by a workman and not by a man who is a printer because he has to eat. The ink is black and the impression is good, there is no elaborate type display, but it is all well balanced. The days are not dated, as they should be, but each day is distinct and by itself, though they are run three to the page, double column and Tuesday and Friday have to turn the column. If you want a small, neat and effective program, perhaps Mr. Cason will send one if you provide the return envelope, but impress on your own printer the necessity for following this good example and not trying to improve on it. We don't blame Mr. Cason liking it. We like it, too.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopsis be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is enclosed.

Dots and Dashes.

GETTING the Coroner's goat was a very complete proceeding at the last inquest. He reverted to the discussion of the Ed-Au the previous Saturday on the more ample script that should give characterization, and immediately a chronic hair-splitter at the other end of the table got up and announced that he no longer used short sentences spaced by dashes, but long sentences with periods and colons and semicolons and things like that. Back of him came Marc Edmond Jones to remark that he had had to cause his assistant (he has one now) to stop using dashes, as he found that translating his fluent phrasing into dash-broken sentences was confusing, as dashes were made to take the place of "ands" and "buts." Then Miss Justice rose to remark that she gave a literary flavor to her scene writing and found it helped the director.

Of the three Miss Justice was most nearly right, but all were wrong. She was not able to write action *as action*, so she described the action in phrases. She is primarily (still) a fiction writer and finds that the best form of expressing her thoughts, so she uses that instead of studying how to write in *action*, and have the action tell what she puts into words.

Mr. Jones, who is not a fiction writer, learned to write in action, but did not learn to express himself clearly in action. In action there are no ands and buts, properly speaking. Each action stands by itself and is not linked with another. In action it is not that "Jim tries to kill John, but Harry prevents him." Instead "Jim draws gun, determined to kill the slayer of his sister—Harry springs forward—grasps his wrist—wrests the gun from him." That is action without ands and buts, and is more intelligible to the director, who does not want to read a novel, but merely gain a knowledge of the action that tells the story. The dash is suggested in preference to punctuation marks to separate the individual actions, but it is not the dot or the dash that makes a story, it is writing in action, clear, understandable action, that counts.

The time is rapidly approaching when directors will be willng to accept a detailed plot of action. They will be willing to accept more assistance from the author, but photoplay aspirants will never be able to be helpful until they are ready to drop quibbles over technique and make the technique of form subservient to idea and common sense. Correspondence schools seek to teach technique of form because it is all that they can hope to teach. Pupils quarrel over the technique of form because it is all their limited mentalities will permit them to understand, but in due course people who write must come to understand that a photoplay is a story told in action and therefore written in action. It can be written wholly without the use of dashes, but if it is written in long sentences it is too apt to be descriptive writing rather than action, and so does not greatly help the director.

Bannister Merwin does not write with dashes. He does write in action, giving the essential mental impulses that govern that action, but he does not write descriptive matter to replace action, but to supplement it. We hope presently to be able to reproduce portions of one of Mr. Merwin's scripts to show his style which is at once complete and yet compact. It will not be possible for all to copy successfully ihs style, but it will enable them to write without dashes and yet not regard the mere omission as a credit and a mark of individuality.

Inquesters—Important.

At the first meeting of the Inquest Club in 1915, it was decided to return to the Savoy theater as a place of meeting, the Herald Square management having given no heed to a request for a slide, which has resulted in too much confusion, so, commencing Monday, January 18, the meetings will again be held at the Savoy.

If You Live in Philadelphia.

Perhaps Philadelphia may have an Inquest Circle after all. The original coroner has returned to that city and expresses a willingness to try it again. His address will be sent on receipt of a stamped and self-addressed envelope.

Another of Those Things.

Now comes another of those things. Taking a suggestion from this department, the new "league" in combination with a "corporation," will inaugurate an independent copyright office, sales bureau and legal bureau, the latter to prosecute "flagrant" offenses and prevent others by moral force "when the league becomes important enough"—if it ever does.

The old correspondence school scheme is now left to the strong arm contingent as "coarse work." The really clever man who wants the money of credulous script writers now runs a clearing house, a revision bureau and now comes a proprietary league.

Pittsburgh Reports.

Frank Howard Clark, of the Pittsburgh Inquest Circle, reports on the work for the year as follows:

The Pittsburgh Inquest Circle is well along in its second season and in flourishing condition. We have the following membership to report: Miss Bee M. Aarons, Mrs. Margaret Keller and the Messrs. B. Morgenthau, Wm. F. Ablett, J. A. Painter, J. E. Kevan, E. W. Matlack and Frank Howard Clark. In addition to this active membership of eight, we also have on our non-resident roster: Mrs. A. H. McCovern, Erie; Mrs. Ruby Myer Reed, Port Vue; Mr. Harry W. Sudds, Butler, making a total of eleven earnest workers. During the course of the year we added some new ones and dropped others—these latter did not show the proper amount of interest. Our membership will have increased, no doubt, before the season is finished, as there are a number on the outside now seeking admission. What we want are pluggers—not dead-heads—and the new ones as well as the old ones must show a flash of something if their name is to be added or kept on the roll call. The sluggard is likened unto the male bee—and this type has no welcome midst our little crew. We work shoulder to shoulder, and our motto: HELP ONE ANOTHER still holds good, but—it is at times necessary to weed out the wheat from the chaff, both in the interests of the fellow-members and the parties themselves, as those that will not work only retard the progress of the rest of the crowd. We believe in being frank and telling a man he is hopeless as a writer rather than have him chasing a will-of-the-wisp in the belief that he is a second O. Henry or such. It means to him a saving thereby of several years of his valuable time, a hundred and one heartaches, a ton of paper and postage and all the rest that goes with the game. We believe it's a good policy. Our non-resident members drop in on us occasionally and are at the same time kept in touch with things by means of correspondence. Scripts are exchanged for criticism and market hints and much valuable data is passed back and forth.

Mr. Matlack still presides as Coroner by unanimous and hearty consent. Mrs. Keller was kind enuf to present the coroner with a sure-enuf gavel, so he now rap-raps the meetings to order and rap-raps for adjournment. It also comes in handy to rap somebody on the head to quell a too boisterous argument. We thank Mrs. Keller for her thoughtfulness. Miss Aarons, who is the press agent for the Nixon theater here in town, was also kind enuf to offer us the use of her office where we now hold our meetings. We do not have any of Mr. Keene's Chop House in Pittsburgh—just common, every-day saloons—so New York has at least one advantage over Pittsburgh. If there were but men in the crowd we might sit around a table with a foaming brew before us and do battle, but, as we are luckily blessed in having some of the gentler sex with us, we must, perforce, be upon our "dignity." We also thank Miss Aarons.

Our experience of last year in the matter of conducting the Inquest meetings has proven a good groundwork on which to base the manner of proceedure this season and the best way in which to get the best results. The members have seemed more interested in perfecting their own scripts rather than taking in a show and commenting on it afterwards, so we have arranged our schedule accordingly. Here is our order of business: We meet at 8 o'clock. From 8 to 9 we have an individual talk from every member around the board. Each one is allowed so many minutes in which to relate his woes, pass along some good advice, market tips or anything else he cares to talk about. In this manner everyone has a chance to say something, and it must be across the board that the others may have a chance to benefit by his remarks. (Last year the crowd had a tendency to split up into groups and gossip—much was lost thereby that should have been heard by all concerned.) The coroner then sums up the remarks of the members and makes any comments that he may see fit to make, winding it up with some well-chosen and sound advice. Argument is then held, pro and con—and the limit allowed is one black eye—usually made by the coroner's gavel—in self-defense.

From 9 to 10 the coroner reads some member's script—with remarks and mutual criticism from the gallery. Each member has his turn to bring a script—Mr. "A" first and Mr. "Z" last—as the members' names may be in alphabetical arrangement. It is always decided upon at the meeting before who is to bring the script at the next meeting, it being the coroner's job to issue this mandate. If there is anything wrong with the script that is being criticised, the owner thereof certainly knows it by ten o'clock, as everyone has had a chance to throttle said script until it is a lifeless mass of pulp and typewriter ink. We haven't yet found one perfect story—but we are improving.

From ten until ten-thirty we have a general discussion on anything that anyone wants to talk about, this half hour being devoted to a more friendly and sociable chat. Photoplays we have witnessed the last two weeks back may be commented on. (We meet every two weeks.) Then again, Matlack may spin a railroad yarn or recount some thrilling experience of his pioneer days on the road. Miss Aarons may tell us of the attractions that are coming to the Nixon or discuss drama from the legit. point of view. Mrs. Keller, who has traveled the country over with some big shows, can also be counted on for an amusing or interesting anecdote. Ablett, who is in the barrel business is glad to talk "barrels," or Painter, "steam laundries"—and so the talk goes At 10.30 someone says, "Let's go out and have a drink"—the motion is carried by storm (the ladies excluded of course), the coroner's gavel raps and we adjourn!

So endeth our second annual report.

A Real Campaign.

We are glad to learn from Russell E. Smith that the Photoplay Authors' League is not confining its campaign against the schools to the Script alone. They are directly approaching the advertising men on newspapers and magazines, the magazines such as Printers' Ink and the associations. There always will be schools and revisionists and all the other fakes, but most of them can be starved out if fraudulent advertising is refused by the popular press. In this direction the League is doing good work.

Sterling Wants.

Harry Wulze, who used to be comedy producer for Balboa, has gone over to the Universal to edit for the Sterling brand. He writes:

> Of late we have been flooded with scripts that contain lengthy scenarios, and which are absolutely of no use to us whatever in the matter of scenario. All we require, and *desire*, is a brief synopsis, and we now have five producing companies in the field, so our needs are larger than ever before.
>
> I would be very glad to have you announce through the medium of your 'Photoplaywright' section of the Moving Picture World the above statement, and also that we are in great need of child comedies, but no "Dog" stories. I might add that I have but recently joined this company, having formerly been directing comedies for the Balboa Company of Long Beach, and previous to that I was associated with Fred Mace.
>
> Conditions out here on the coast make water stories undesirable at present, for we feel the chilly winds and cold about as much as if we really had the snow to go with it.

It might be well to make a note of what Mr. Wulze says about cold water, even when you write dramas. The water is just as cold for the dramatic actors as a comedy player.

Help a Little.

If you want to help a little in the many-sided crusade against schools take the time to write the publishers of the magazines printing the ads of the fake schools. Tell them you are surprised to see your favorite publication helping downright swindlers to cheat their readers. A few hundred such letters will leave an impression on any publisher except a couple we know.

Practice.

Came lately a lady who has studied short-story writing in two universities. She had a photoplay script. It was not an interesting story. She had taken a year to write twelve and has sold none, and for good reason. She has taken an average of one month each to develop a one-reel story. She has worked with infinite pains, bringing to the task the trained mind of a college-bred woman, but she has been laboring for twelve months over technique and technique alone. That was where she erred. Technique is all right in its place, but technique is the servant of idea; not its master, and the most perfect technique in the world will not cover to trained eyes the lack of idea.

So now she is going to write many plots, so many plots, indeed, that she'll write some good ones and writing the good ones she will realize how bad some of them are, and so she'll train her judgment.

A perfect technique is necessary to the perfect story, because in perfect technique alone can the perfect story be perfectly told, but first learn to get ideas and then learn to put them in proper form. The man who has a building lot can always borrow the money with which to build a house, but a three-story house without a place to put it is a most embarrassing thing to have around. First get the ideas, which represent the lot, then build with technique.

Fading.

From the number of letters received it seems to be in order to write another paragraph on fades. We are moved to this determination mainly by a writer who states it as his impression that a fade is "a recalled scene occupying one-half of the screen while the running scene takes the other half." Not even a little bit like it.

A fade means to fade, but in photoplay a fade may be down or up; which is not according to the dictionary. A scene is "faded down" or "faded in" or "faded into." Each has its own meaning.

Fade means the gradual changing from the brilliant picture to blackness or vice versa. Originally the fade was used only at the end of a play to avoid the abrupt change from the dramatic moment of the climax to the censorship tag. The picture slowly faded from the screen. The fades in the film were all "into" the next scene, a dissolving effect in which one picture was gradually superimposed upon the preceding one. But this meant that the film showing the end of Scene A, for example, had to be turned back into the top box to serve as the start of scene B. The last few feet of A were run as the diaphragm of the camera was gradually closed. Then the same piece of film was used to start B, while the diaphragm was gradually opened. The film had to stay in the box until both scenes were made or double printing in the printing room had to be resorted to.

Now, instead of taking all that trouble, a scene is faded to blackness and the next scene (which is made entirely independent of the other) is increased from blackness to full light, and when joined the two scenes are divided by a period of decreasing and increasing illumination.

In writing you write at the end of a scene—Fade down. At the beginning of the next "Fade in." The camera man does the rest.

There Are Limits.

We want to warn a few readers that there are limits to the offer to reply by mail to inquiries. We absolutely bar the question that asks, "Please tell me how to write photoplays." Then, too, we do not regard ten or twelve questions, each requiring a lengthy paragraph in reply, as being within the bounds, and five letters in two weeks is just as bad. We are genuinely interested in this correspondence feature, but when you take your pen in hand, please don't make it a hog pen. It is better to use a typewriter and moderation.

For Manufacturers, Too.

If you want to learn something take a sheet of paper and try and write down the names of plays that live year after year. See how many of them are lurid. Think of the number of versions of "Uncle Tom's Cabin," think of "The Old Homestead" outlasting even Denman Thompson. Think of "East Lynne" and plays of that type, and then see if you can remember back to "Mrs. Warren's Profession." It does pay to be clean, for that is what makes the most lasting impression; not that "East Lynne" and "Ten Nights in a Barroom" are soaked in sweetness and light perhaps, but they are not filthy for the sake of mere filth. The one bright red play that has lasted is "Camille," and this is because this is the test piece by which all actresses are judged.

Numbering Close Ups.

Here's an inquiry that may interest others. The writer asks:

> In making a scene plot, say two certain scenes are as follows:
>
> 14 (Interior Doctor's Office.)
>
> 37 (Close up of Interior Doctor's Office, as 14.)
>
> Suppose there are several like 14 and several scenes titled like 37, do you denote the two sets in (I mean scenes) as follows:
>
> Interior Doctor's Office, in 14, 16, 21, 24, 27, 35, 39.
>
> Close up of Interior Doctor's Office, in 37, 40, 45.

Now the idea of the scene plot is this: the director makes all the scenes in one set at one time, and if he sticks to the script, he checks off the number of each scene as made and gets the number of the next. The scene plot shows the number of *sets* required. The close-ups of the doctor's office are in the same setting as the big scenes, and should be numbered in rotation. The director can tell from the plotted action which scenes are close-ups. The proper way to write down the scenes would be to say:

Physician's office—14-16-21-24-27-35-37-39-40-45.

But this gives a wrong idea, for as a rule a close-up comes between two other scenes in the large set, or, if you will, a scene and a "back to." It is the general practice that a close-up means three consecutive numbers in one set.

And it is worth while noting the growing tendency to use the close-up. This was very intelligently handled in a recent Kalem when, to borrow an expression of a writer, "they shot all over the darned room," and got strongly effective results.

For an illustration let us say that the scene is laid in the Senate Chamber in Washington. Hawkins, a newcomer, is trying to force through a bill "for the relief" of his sweetheart's father. Jorkins, one of the old Wheel horses and senior senator from the same state, seeks to defeat the bill because of his dislike for the girl's father. Hawkins is to make his big speech.

To show the matter adequately would require a tiresome stay in the same big set. One or the other of the leading players would be too far from the camera to show up well. In this case the large scene would show the floor of the chamber, but instead of holding the action there it would flash back and forth between the two men, to the girl and her father in the balcony, and perhaps to the press gallery where Hawkins' friend, a correspondent for the home paper, helps to swing the tide. All of the players would be seen in the occasional big set, but there would be a succession of close-up pictures of the principals, with an occasional return to the big scene. It would be perhaps a three-hundred-foot scene, yet divided up into perhaps twenty-five or thirty sections, avoiding monotony. They would all be in the same set, but here, for the greater convenience of the director, it would be better to lay out the scene plot in this wise:

Senate Chamber—36-45-51-58-60
" " close up of Hawkins—37-40-44-46 52-54-57
" " close up of Jorkins—39-43-47-49-53
" " close up of girl—38-42-48-55-59
" " close up of press gallery—41-50-56

The ditto marks would show it to be all the same scene, but the many close-ups could be picked up easily. Where only a few are used this is not necessary.

Following the Crowd.

Very lately a man shot his son-in-law, not knowing that he was his son-in-law. To save his life the daughter went upon the stand and testified to her own shame. It was a truly dramatic situation. BUT if we had a decent price for every one of the scripts that will be written on that theme within the next three months, we would be able to build a few libraries that would make the Carnegie ones look like dog houses. And probably not one of these will be purchased because the editors will be afraid that some other studio will utilize the idea before they can.

And in the same paper reporting the acquittal were probably several hundred paragraphs each containing the germ of a good idea. Don't follow the crowd if you want to lead the way.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadian should send P. O. M. O., or coin only.

Question No. 68.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high-class men will do well to watch the Roll of Honor.

Suppose you were projecting a 15 foot picture and had the choice of a 50 and a 100 foot throw, which would you choose, and why would you make that selection? Suppose the choice were between 50 and 125 feet; 50 and 150 feet, or 75 feet and 125 feet? Give your reasons in each case.

Roll of Honor on Question No. 62.

I am rather up a stump on Question 62 Roll of Honor, because all of you were careless and none gave the matter sufficient study. You must remember, gentlemen, that these questions are for the purpose of inducing you to study, and some of the very simple looking ones are hard; that is to say, hard in the sense that you have got to do considerable thinking to get all the points. For instance: I think that, outside of Brother Turner, only one of all those who answered the question thought of looking at their rheostat as a possible source of the second fuse blowing.

However, although incorrect on some points, I believe that Joseph H. M. Smith, Fort Worth, Texas; A. C. Stewart, Waitsburg, Washington; John Solar, Watertown, New York; G. D. Bullock, Hobart, Indiana; Byron Stokes, Weatherford, Texas; J. I. Roberts, Nashville, Tennessee; H. W. Seward, Reading, Pennsylvania; William J. Crane, Nashville, Tennessee; Horace D. Good, Reading, Pennsylvania; L. W. Carroll, Lancaster, New Hampshire; U. K. Batten, Berwyn, Pennsylvania; Montreal, Canada; and Arthur W. Turner, East Templeton, Massachusetts, should be included by the reason of the fact that they have all shown a fairly comprehensive knowledge of the subject.

I have selected the reply of Arthur W. Turner as being, everything considered, best for publication.

Reply to Question No. 62.

(By Arthur W. Turner, East Templeton, Mass.)

The Question:

Suppose a fuse blows. You install another, and it also blows. Tell us, in detail, exactly how you would then proceed. Suppose a fuse blows after being installed a short time, and the performance is kept up, each new fuse lasting, say, fifteen minutes. The fuse is not overloaded, and you find the circuit to be free from any fault. What would you then look for? What is the best kind of fuse for projection circuits—fuses inside the operating room, I mean—and why are they best? What should be done with used (blown) cartridge and plug fuses?

What is meant by "boosting a fuse," and what ought to be done to the operator who boosts his fuses with copper wire or anything else? Show, by diagram, how you would arrange so as to instantly cut in a new set of fuses if a fuse blew on your projection circuit. Show us, by diagram, how you would arrange to rectify the polarity if it were suddenly changed at the power house.

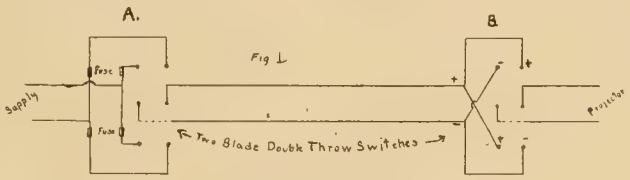
The Answer:

Taking the projection circuit for example, when a fuse blows there are two conditions to be considered, viz: did the fuse blow upon striking the arc, or upon throwing in the main switch. If the former I would examine the resistance and see if some of the coils had not become grounded to the frame or to each other in a way to cut out or eliminate a portion of the resistance. (If you were using an economizer you should, under that condition, examine and test it for short circuit or ground. Ed.) There should be sufficient resistance to stand a short circuit across the carbons, therefore the trouble would lie in the rheostat. If the fuse should blow upon closing the main switch I would immediately look for a short circuit or a ground heavy enough to amount to a short circuit. If a fuse should blow when the circuit was working as usual, and I installed another fuse and it instantly blew, I would follow the conductors from the arc lamp back to the fuse block looking for ground or short, also for trouble in the rheostat. If this same condition obtained on the incandescent circuit I would conclude that the trouble might be (a) fuses heavily overloaded; and to determine this I would estimate the current as closely as possible by counting the incandescent lamps or estimating the motor pull, if any there be. This, however, would hardly be a possible condition if a fuse had been carrying the circuit for some time; (b) a ground, or (c) a short circuit, either of which can be tested for in the usual way by magneto, bell and battery or test lamp.

In case of the fuse blowing after it had been in ten or fifteen minutes I would attribute the cause to its melting out through mechanical heat, probably generated by a loose contact. A loose connection on a fuse block may easily generate sufficient heat to melt a fuse after a time.

A cartridge fuse is best, I think, for use in the machine room. They are easily installed and easily removed, also they are built for higher amperage than plugs. When they blow out there is a wider gap and less chance to maintain an arc if a higher voltage current should get crossed with the theatre wires.

Boosting a fuse is very similar to the action of the fireman who, when he saw steam escaping from the safety valve, took his ash hoe and held the safety valve to "save the steam." When a fuse blows there are so-called operators who will take a piece of copper wire, a hair pin or any other electrical conductor and put it across from terminal to terminal under the new fuse to help carry the current. I have heard it said that that fireman ought to have had his head blown off when there was no one else around to get hurt, and I don't know why that same thing should not be applied to the fuse booster.



The attached diagram answers the last two questions. I have arranged the whole thing on one circuit, as it would be very naturally placed if both were wanted. A is the double throw switch with two sets of fuses, and B is the polarity changer.

[The brother's data on the kind of fuse is not at all complete, but his answer, taking the thing all around, was the best of the lot. Personally, the editor prefers link fuses for the projection circuit, for two reasons: first, they are cheaper and fairly easy to install; second, it is harder to boost them without the trick being detected, although, of course, it is possible to make a piece of copper wire look like fuse wire by coating it with solder, but nobody but a confirmed idiot or lop-eared jackass would do anything of that kind. As to the main switchboard incandescent fuses, why as between plug and cartridge it is a matter of individual preference; one is just as safe as the other, but the cartridge makes a neater looking board, but, as I remember it, they cost more, and there you are. Ed.]

Saved Him Many Times Its Cost.

J. V. Jensen, Los Gatos, California, says:

As a starter I wish to say that I have a copy of your Handbook, and it has saved me many times its cost. Our theatre is small—200 seats. We use a motor-driven Powers Six A and the distance of projection is 60 feet, taking current through a G. E. mercury arc rectifier. Pictures are fairly clear, but the definition is not quite as good as it might be at the left edge. Have tried putting a paper ring in the lens, as suggested in the Handbook, but it don't seem to help much. Understand that the pictures are good, and no complaint has been made, but I am desirous of giving the best possible results. Is there not some other remedy I could try? We are using the Universal program and are well enough satisfied with it, except that the films are quite dirty. Have seen a film cleaner, made in Binghamton, N. Y., mentioned in the department. Could you give me the company's name, also the price? Would also like to know if there are any operators who have tried film cleaning machines. What preparation is there one can use for cleaning films? In closing I wish to add that the projection department is certainly, in itself, worth the entire subscription price of the Moving Picture World.

With regard to the lens matter, first I assume that your machine sets central, sidewise, with the screen; if it does not, then that is where the trouble lies, and you can probably remove it by loosening the aperture plate, slipping a strip of paper under one side and clamping the plate down on the paper, the idea being to bring one side of the plate farther away from the projection lens than the other to compensate for the difference of the distance to one side of the screen from the lens to the other side of the screen. See page 332 of the Handbook for illustration of my meaning. You will have to experiment as to the necessary

thickness of the paper and what side it needs to go on. If your machine sets central with the screen, I should suggest that in all probability your lens system is out of line, and would refer you to page 227 of the Handbook, where the best system I know of for lining the lens system is both described and illustrated. I think the film cleaner address you seek is the Mortimer Film Cleaning Company, Portland, Me. The price of this cleaner is, or was, $10.00. No, I know of no preparation suitable for cleaning film, except that it be used with a special and very costly machine. I, myself, would like to have reports from operators who have used film cleaners. I believe I asked for something of this kind once before and did not get it. Cannot some of you come across with that particular piece of information?

Optical Matters.

Our old friend, John Griffiths, Ansonia, Connecticut, is here again, and, as usual, with good stuff. To my way of thinking the operators owe Brother Griffiths a debt of gratitude for his addition to the fund of lore on optical matters.

> With reference to the Million Dollar Pier Mystery, I hiked over to the theatre this morning and carefully measured two 7½-inch condensers which erred, if in any way, by both being of slightly longer focal length than a 7½. I then set my crater 4 inches from the back condenser and adjusted the same so that the planes of the condensers were 2¼ inches apart. I then moved the lamphouse so that the distance between front condenser and aperture was 18¼ inches, making a total distance between crater and aperture of 24½ inches. I then struck my arc, and, instead of getting a spot, found I was on a back focus, and had to advance my crater to 3⅛ inches from condenser to get a spot 2 inches in diameter, so there you are. Either I am up a tree or Friend Paxton is using condensers of longer focal length than he claims to be doing. Have Brothers James and La Grow been trying this out? Maybe I am twisted, or there is a typographical error somewhere in the official data, either in distance between crater and aperture or crater and center of lens tube, the latter distance being printed the smaller of the two, which is, of course, impossible. (Right you are. It should be 32 instead of 23 inches between the crater and the lens. The figures got reversed somehow. Ed.)

> I am sending a diagram which illustrates the basis of my formulas for finding the length of the light cone and the distance between condensers and aperture. The reports submitted by J. H. Heise, page 1838, December 26th issue, supports the theory that this is a suitable form of cone of light to use. He reports distance between condenser and aperture 16½, and diameter of spot 2 inches. The table says distance between C and A 16¼, size of spot 2 inches, the difference between 6½ meniscus and 6½ plano is accounted for by the arc being nearer to the back condenser. I previously showed that the meniscus had an 11½ per cent gain in light over the plano, the difference between 11½ per cent and the 25 per cent which Mr. Heise claims is due, I believe, to the angle of the cone of light coinciding with the angle of the objective lens. See diagram. The total light that reaches the screen is contained in the angle shown on the right of the line representing the plane of the aperture, and any rays that are not directed towards the apex of the angle (the apex or converging plane in point may be a small rectangular plane instead of a point) cannot arrive at the screen, thus there is great loss of light if the angle of the beam of light does not approximately coincide with the angle of the lens.
>
> In the diagram the dimensions of the condenser light are the same that the tables call for with a 4-inch objective lens. Note that the outline of the cone is parallel to the virtual focus of rays received and transmitted by a 4-inch objective lens. The rays of light projected by condensing lenses are more or less confused in direction, owing to the spherical aberration. As yet I cannot think of a shape of cone that would convey a greater proportion of effective rays to the screen than the one illustrated.
>
> Angles shown represent the virtual focus of the rays that ultimately reach the screen, but they are intercepted by the lens factors and have their actual focus at a point beyond the lens. Nevertheless, from the point where they focus the rays diverge directly at the same angle describing their virtual focus.

I guess Brother Griffiths has me up a stump. We are getting down to some mighty important and very interesting data, but I am obliged to confess that I cannot quite follow it. As I understand the diagram, the cone for the 4-inch lens would not come to a point between the factors of the lens, but in front of them. Now, if this is correct, it upsets our apple-cart entirely, and spills all the apples out on the ground, because all the authorities have heretofore claimed that the condenser cone must come to a focus at a point approximately half way between the front and back of the objective, and, as I remember it, that is Brother James' idea, too.

The thing that gets my nanny, however, is what the exact relation between the condenser and the objective is anyhow. If we assume that the rays from the condenser go right on through the objective and focus at a point outside the objective and then spread out again, what good is the objective anyway? My theory and understanding has always been that the condenser merely condensed the light and delivered it to the objective, but that the moment the light struck the back surface of the back factor of the objective lens the office of the condenser was finished, and from there on the objective was the whole thing. But this, it seems, is not true. I will be mighty glad when Friend Griffiths or some one else comes forward with a really intelligent *understandable explanation of the exact relation as between the condenser and the objective.* The darned things appear to be married all right, but I don't know who in thunder performed the ceremony or whether they are living together as man and wife or merely exist under separate maintenance.

Would Not Show.

M. J. Hoover, Franklin, Indiana, orders a question book and says:

> Suppose I arrived in a town where I was to put on a show, one night stand, at 6.30 P. M., the show to start at 8.15, and found the high tension a. c., with transformer already heavily overloaded by current supplied to other customers, the next transformer being about two squares away; the power company failing to make any provisions for me and I having only 250 feet of cable. On connecting up and striking the arc the incandescents go dim and remain that way, the voltage finally falling so low that you could not strike the arc at all; resistance one 25 ampere 110 volt rheostat in series with the arc. This did not happen to me, but to a friend. What would you do in a case like that?

Why, the answer is quite simple. I would not give a show—I would not even attempt to, because the chances would be largely in favor of burning up the transformer and having to pay for it, and if the lines are high tension there would be no way of getting current except through a transformer. I assume that, as you say, the transformer is already heavily overloaded without your arc.

The brother also asks a question concerning the connecting of resistance in series with a compensarc, which, on page 163 of the Handbook, is pronounced undesirable by its manufacturers. He also sends a sketch, but I don't think the matter of sufficient importance to justify the expense of having a cut made. Answering briefly: the resistance can be connected in series with the arc on the secondary of the transformer (on the compensarc), but it serves no good purpose and tends to set up more or less trouble in the transformer. If the transformer is of the proper voltage there is no earthly need of resistance, and, aside from any other question, it represents waste. If the brother will explain a little more explicitly what he is trying to get at I will be glad to go into the matter more deeply. Neighbor Hoover says: "The Handbook is simply grand." He also recommends the printing of the questions and answers.

Cleaning Sprockets.

Raymond J. Davenport, Seymour, Texas, writes:

> I illustrate herewith a quick and easy method for cleaning dirt and grease off the sprockets, without in any way injuring their face. Just apply the cork to the sprockets while the machine

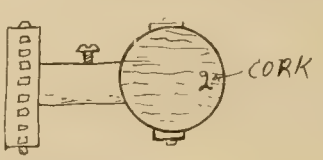


FIG 1

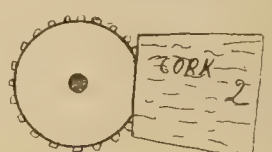


FIG 2

> is running, without the film in, of course. I have found this method to be very practical.

I presume Brother Davenport just holds the cork and let the teeth dig a groove, or a groove might be cut with a knife. Undoubtedly this would clean the sprocket face very thoroughly, except between the teeth. I think, however, on the latter account, I would still prefer the old toothbrush-and-kerosene method.

Figures Reversed.

In the article concerning the Million Dollar Pier Lenses, page 1837, December 26th issue, an inexcusable error occurred. I do not know who was originally to blame, but it was my fault in not catching the thing in the proof. "Distance from crater to center of projection lens 23 inches" should read 32 instead of 23.

An Awful Noise.

Chester Faust, Charleston, Illinois, says:

> I wish to get into the ring of fans. I have run a Powers Six A for fourteen months, projecting a 9-foot picture at 70 feet. We take current through a compensarc working on 60 ampere notch. Have one of the mechanical speed controls, but it makes an awful noise. The motor runs rather smooth when the disc is not touching the friction wheel, therefore the trouble is in the control. I have adjusted the tension, but it does not seem to help. Can you tell me how I can remedy the trouble?

I am referring your letter to the Nicholas Power Company with request that they take the matter up with you. I presume inasmuch as the machine has been running for fourteen months that it requires a renewal of the material in the disc wheel, which has no doubt become flattened in spots. You are quite right, I believe, in presuming the difficulty to lie in the friction wheel.

Correspondence Course.

Pennsylvania has the following to say concerning the course of the American Correspondence School.

> Some time ago an operator made disparaging remarks regarding the course of the American School of Correspondence. I would like to give my opinion. I have been in the game four years, and before taking the course bought your Handbook—both the old and the new. I was the first one in the city to get them and believe I am the only operator in this city who owns one. Have studied them good and hard. It was with the idea of improving my knowledge of electricity that I took up the course of the A. S. of C. which costs $25.00. So far as acquiring much knowledge of electricity be concerned it was a failure, but of other things I learned a good bit, especially about the mechanism. It taught me things I did not know, too, particularly the different styles of intermittent movements, such as the beater, the claw and others. On the whole I do not regret having taken the course, because it has broadened my knowledge of projection. And now, while I am boosting, I might as well say that the Handbook did more for me than the course, and I go through it often to keep its lessons fresh in mind; also I am always on the lookout for the World, that I may study the projection department; and I do it pretty thoroughly, too. I take great pride and pains in putting the show on without stops or breaks, and it is no cinch either, as I get four reels of about thirty-day stuff and another anywhere from one to six months old. Notwithstanding this, however, by careful inspection I average about one stop a month. True, I do not get paid for inspecting the films, but I look at it this way: Some day there might be an opening for a first-class, well paid operator, and if I deliver the goods here I may be the guy. Do you see the point? I have bought a diary and, beginning with the new year, am going to conscientiously mark down everything that happens, such as stops, breaks and their causes, shadows and discolorations, and any other faults in my picture which will better the projection if corrected. At the end of the year my book will tell me whether I have lived up to the resolution I shall make January 1st, and that is to put on the best picture in this city.

Say, my brother, that is a new wrinkle, and a mighty good one, too, if it be followed out carefully—the diary matter I mean. I can conscientiously recommend this proposition to the fraternity at large. Put a piece of paper in front of you, with pencil attached, and, being perfectly honest with yourself, record every discoloration, every run-it-too-slow, or run-it-too-fast, regardless of the cause, every break in the show, and, in fact, everything that tends to mar the result on the screen. Do that, and do it honestly and conscientiously every day for one week, and on Saturday night it will be interesting to look back and see how many faults you have committed. Also it cannot but be beneficial, but the value of the whole scheme hinges on your being absolutely honest with yourself in marking down the faults. The resolution of the brother to put on the best picture in his city is a good one, and a mighty good one, too. If all the operators in that particular city made the same resolution, and backed it up with performance moving pictures would be enormously popular in that city in a very short time, provided, of course, the managers did their part in assisting their operators by providing repairs, necessary current, etc. This letter is one that every operator can read with benefit. As to the film you sent it was simply awful.

Up Against It.

I have just finished reading a three-and-a-half-page typewritten single-space letter from a certain operator in a certain city in a certain state, and I would like to publish every word of it, because it is mighty good, mighty, mighty good reading, and it might bump some of the keep-it-to-yourself ginks and shake them out of their fossilization, at least for a minute. I will quote sections of the letter, even though crowded for space. In the first place he says, with regard to the publication of the questions and answers: "The man who wants to 'cram' for an examination will get the dope, if actually wants it bad enough, and I don't care what kind of examination he passes by this method he will be all the different kinds of an idiot when he lights in an operating room, and totally unable to deliver the goods, even though he does have his little stolen license. However, by that time he will probably begin to discover how little he really knows, commence to try to find out what all the dope he crammed for examination really means, and in course of time may become a real operator and be of real service to his community and his manager. But that can only come after he has digested the thing he learned parrot fashion. And now here is a good one for you. When I first came to this town a manager wanted some information I knew was contained in the Handbook, so I loaned him mine, but some Mr. Scared-of-the-Other-Man-Getting-Knowledge reported the matter to the union, whereupon I was immediately ordered to get the book and not let him or any one else have it again. Since that time, however, I have transferred to another local and I will now do as I blinkety, blankedy please about that book, and if any seeker after knowledge wants to borrow it he can have it. It was that man's reference that caused the manager I am now working for to send for me to take the chief job here in the largest house in the city. But there are some of the boys even in this local who cannot understand the proposition of letting anyone else learn anything about projection that they can possibly keep to themselves. They are not bad boys really, but I think, to say the least, they are following a mighty poor process of reasoning, because *when you seem to try to suppress knowledge you immediately increase the curiosity and the desire of the uninformed to know.*"

The brother then continues, and brings up a question about light. Much as I would like to publish it, however, I simply have not space. But I want every man of you who read the foregoing to rub your noses on it—you who are opposed to the spread of knowledge, I mean. Every word of it is absolutely true. You might just as well try to stop the sun from shining as to try to oppose spread of knowledge. It cannot be did, it never has been done, it never will be done, and it never ought to be done, and I believe that, more and more the men are beginnning to understand that proposition. None of the advanced unions would even dream of attempting to try such a thing. Imagine the silliness of the action of the union in instructing the brother to get the Handbook back and not loan it to anyone again. Why, a six-year-old boy would have more sense than that or if he did not then he ought to be spanked for not having acquired it.

Huh! Well, I Dunno.

Chief Operator of the Healy theater, Fort Worth, Texas, who forgot to sign his name, sent in samples of film with the puncture between the sprocket holes, and a very positive statement that he had removed the door of the casing of his Simplex machine and had, on a number of occasions, watched the lower sprocket climb the track on one side only, and produce this damage. I promptly sent his letter, together with the film samples, to The Precision Machine Company, and now have their reply, which reads:

> After minute examination of the three samples submitted we fail to understand how this damage could have been done by a Simplex. As you know, the film travels through the Simplex with the emulsion side next the sprockets, therefore, if either of these samples had run off in the manner claimed, they most certainly would have been indented on the emulsion side, which proves conclusively that the damage was caused by some other make of projector where the film is moved by the sprockets bearing against the celluloid side. The only possible way this could happen on a Simplex machine would be in event that the operator was projecting from the rear of the screen, in which case the film would be reversed, with the celluloid side next the sprockets. In view of the fact that you are publishing this matter we believe it would be no more than fair to publish our views.

It certainly would not. I am not out to "knock" anybody's machine. I have no friends in matters of this kind, but simply want to get at the truth. If the Simplex is doing this damage we want to know it, to the end that the cause be located and remedied; if some other machine is doing it we want to know that, too, for the same reasons. One thing we are mighty certain of, and that is the damage is being done. Fort Worth is very positive in his statements. We will now be glad to hear from him further, with an explanation of how the Simplex can have made the puncture on the celluloid side.

A New Book.

Professor Simon Henry Gage, and Professor Henry Phelps Gage, of Cornell University, are authors of a new 731 page book which sets sail under the title "Optic Projection."

The Professors Gage are both well known workers in the field of science, and Professor Henry Phelps Gage was, in days gone by, a correspondent of this department. It now becomes my duty to review this work, and very naturally, since I cannot give unqualified approval, it is not altogether a pleasant task.

Briefly, to the operator and manager I would say if you seek a book purely as a practical help in your practical everyday work "Optic Projection" leaves considerable to be desired. If, on the other hand, you seek a book to add to the library, in which will be found much valuable data, as well as many things of more than passing interest, and a book which can be studied with profit, then I think "Optic Projection" will be found well worth its price, $3.00.

I was particularly pleased with the way the Professors Gage started to deal with spherical aberration in lenses, though disappointed in their not having carried the explanation of its results far enough.

In so far as it deals with the moving picture projector the book is of small practical value to the operator or manager. There is valuable data, however, on the electric arc, accompanied by some very interesting photographs. The action of light through lenses is dealt with at considerable length and, taken by and long, the operator will make no mistake in adding the book to his library. Its main fault is the same we find in all the books gotten out by men who however learned they may be, are not practical moving picture operators—have not served an actual apprenticeship in a moving picture theater machine room. They do not realize what it is the operator and manager wants; they are unable to separate the non-essential from the essential and commit the error of giving prominence to the thing that, from the operator's point of view, is unimportant, and condensing into a paragraph the seemingly simple thing which is, from the operator's and manager's point of view, deserving of many pages.

To show how non-practical operator authors will err, on page 422, paragraph 589, the following occurs: "Rule for setting or timing the shutter. If the streak or travel ghost appears above the letters of the title, the shutter is too late, turn it slightly forward on the shaft."

Now, the practical operator knows that this direction would only be correct for shutters running in a certain direction, but some shutters cut the light from above while others cut it below, and the direction which would be right for one would be exactly wrong for the other.

Another thing: In many cases "Optic Projection" uses the metric system, usually accompanied by the English equivalent, and this is, I believe, not a very desirable practice from the operator's view point. When the English equivalent is not given it is quite confusing.

In closing, I repeat: My advice to operators is, purchase the book, not as a practical help in your practical work, but purely as an addition to your library. It contains much of value and the price is very reasonable for a well-bound book of that size.

New Union Formed.

A. J. Walden, Union City, Tennessee, writes:

It is sometimes since I wrote our department, but here goes. Enclosed find twenty-five cents for a question booklet to add to my library. I am the proud possessor of the Hawkins set, the Hawkins Electric Dictionary, and, best of all, your Handbooks. Projection here is improving slowly, thanks to yourself and the Moving Picture World. The stage employes have organized a local, known as 582 I. A. T. S. E., with eight members, and, of course, I at once fell in line, but a provisional charter was the best we could get with that number of men. I have been giving the carbons made by the National Carbon Company a thorough trial for the past sixty days and find them to be very excellent indeed. In fact, I think they are superior to the imported article. Why could we not have had these all the time?

For the very simple reason, Brother Walden, that it is difficult for an American manufacturer to compete with the foreign manufacturer, since foreign labor is very cheap, and the transportation charges do not amount to much. The foreign manufacturer can actually make carbons, ship them half way around the world, pay import duty, and still sell them as cheap or cheaper than can the American manufacturer. I am glad to know that you are organized. My compliments to 582 and its members. It isn't the *kind* of charter you have, but the use you make of your organization that counts.

Johnson and Dobson Get Good Positions.

From Toronto, Canada, comes the following:

I presume, Brother Richardson, you will be pleased to know that two of your aforetime correspondents, Johnston and Dobson of this city, are working together in a new house which has just opened. Johnston secured the position of chief operator; Dobson is his assistant. The house is the Photodrome, located in the heart of the city, seating 400. It has a very large operating room, with almost perfect machine positions. The equipment is two motor-driven Powers Six A machines. There are large air vents and, in short, it is probably the best operating room in the city. The screen is of plaster, outlined in black, with an outside border of brown, which gradually dissolves into the tan wall color. Brother Johnston was in New York City recently and tells me he had the pleasure of meeting you, as well as Brother James of Camden. I believe that Johnston and Dobson will pull off some stunts in projection with their new equipment. If they can't do it nobody here can, as they are both bugs on the subject.

I am glad to know that Brothers Johnston and Dobson have secured good positions, because *they are progressive men who have the right dope and the correct ideas.* They are a credit to the Toronto union. I am sure that the majority of Toronto men are progressive, too. There is, of course, as in other cities, a certain leavening of the dog-in-the-manger type. They are honest, however, or at least it would be uncharitable to believe otherwise, but, also, they are sadly mistaken, and unfortunately their error operates to hold things back to some extent—to prevent or retard the progress of the profession of operating.

My compliments to Brothers Johnston and Dobson, and to the other Toronto men, be they progressive or otherwise. I am broad-minded enough not to blame the opposition and to recognize the fact that some of the things which we now recognize as the finest in the world met with bitter opposition in their beginning. As a matter of fact, at its inception the public school system met the bitterest kind of opposition. Those who opposed it put up some very plausible arguments, even as those who oppose the dissemination of knowledge of projection put up some *apparently* plausible arguments, but the man who would today oppose the public school system would probably be examined as to his sanity, and a few years hence the operator who opposes the education of the operator or the spread of knowledge of projection will also be considered at least being rather "queer."

Light Ray Action.

John Griffiths, Ansonia, Connecticut, says:

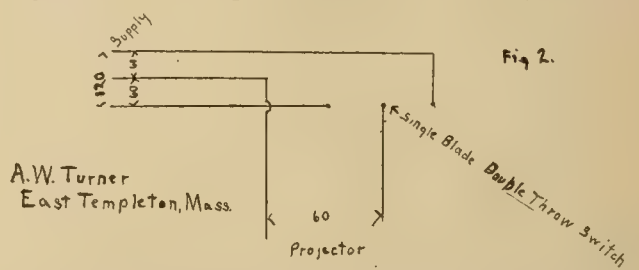
Page 1072, November 21st issue, in the article entitled "More Optical Dope," you ask further enlightenment as to my meaning. You say that it would be absurd to assume that the rays from the picture come to a focus before entering the lens. But that is precisely what I mean nevertheless. Now, on the face of it, it seems impossible for the rays from a flat surface, such as a picture screen, to come to a focus without the aid of the lens, but when we consider that the rays are reflected in all directions, not only from the screen as a whole, but from each minute portion of the same, we see that even a pin head held in any part of the auditorium receives rays from every portion of the picture screen. Now, these rays, which have their converging point at the pin head, must begin to diverge at this point on account of the wide base from which they come, and it is thus we get "pin head photography." There is a point in front of the lens which coincides with the focus of the front factor of the lens, and all rays passing through this point are projected through the lens to the film in the aperture, and it is only through that small point that rays reflected back from the curtain can reach the film in the aperture, hence we get a sharp image of the picture. It is thus that reflected light, diffused light, or any source of light the direction of which is not controlled by mirrors, lenses, etc., will find a passage through the lens through the point of focus. I may be wrong in surmising that this is the essential difference between photography and projection; that in projection we force the light through the lens in a certain direction, whereas with photography it finds a natural way through the invisible point called focus.

Well, I am not going to comment on this very much. I am publishing it mainly by reason of the fact that questions of this kind tend to make us think, to bring out new points, and to broaden our knowledge of light action. What Brother Griffiths says with regard to the pin-head, and pin hole photography is quite true; also it is quite well known. But I am not at all certain that the same thing applies with relation to the front focus of the projection lens, because there are certain other factors which enter, and their study is interesting. For instance: granting that the rays which strike the pin hole point of front focus will pass on back through the lens and be projected to the film, still that assumption does not clear the matter up at all, because of the fact that other rays from the screen are striking the whole surface of the lenses, and rays from every infinitesimal portion of the screen are striking every infinitesimal portion of the lens, and very naturally they will pass on back through the lens. If your point of invisible focus was really a hole in the opaque screen which cut off all the other rays, then I would say, right; but, as a matter of fact, nothing of that kind occurs, and if only the rays which meet at the point of focus pass through the lens, then, in the language of our Hibernian friend, phat th' divil becomes of the rays that strike the front surface of the lens itself. Your explanation of this particular proposition is ingenious, Friend Griffiths, but I personally don't think it quite explains. For that reason you are cordially invited to explain your theory a little further.

How About It?

A. W. Turner, East Templeton, Massachusetts, contributes the following:

Attached is diagram of a system I proposed to our manager for the outdoor place where I operated last summer. He did not think I knew what I was talking about, and I want your opinion. I find I can get a special transformer which, with the



three-wire system, would give either 60 or 120 volts. I proposed to connect the lighting system across the two outside wires, and thus get 120 volts the same as was used in former years, and which would be all right for the motors and incandescent lamps; then I would use one outside wire and the neutral for the projector, which would give me 60 volts, that being what I think you recommend. As the light company would put in as small a transformer as could possibly carry the load, I have shown the single-blade, double-throw switch which would throw the projection circuit over to the other side and thus save the transformer from over heating. Our manager did not think he could afford a compensarc, as there were not more than fifty nights in a season, so I worked out this scheme. The company would furnish the transformer, of course.

Certainly the thing would work out all right, and by using the 60-volt side you would save wattage equal to 120-60=60 volts times amperes at the arc, as against 120 volts through resistance, but you would have to have a transformer large enough to carry your projection arc on one side, and, inasmuch as you would be compelled to use at least 40 amperes to get anything like good illumination, that would be 60×40=2400 watts. You would, of course, have to use resistance enough to consume the difference between 60 and 35, 35 being the a. c. arc voltage, therefore you would still be wasting 25×40=1000 watts in resistance, still assuming the amperage to be 40. I see no reason why your scheme would not work very well indeed if the transformer is large enough, and, as I before said, you would save considerable. As against an economizer you would still waste 1 K. W. multiplied by hours per day multiplied by days multiplied by price per K. W. hour during the season.

Brother Turner then goes on to say that a superintendent of a high tension plant, who is a graduate of M. I. T. (whatever that is), told him that on alternating current, under the conditions laid down in question 56, if one took hold of one of the wires of a. c., one would get a decided kick.

Very possibly that is true. I do not know, but if you will look at question 56 again you will see that under the conditions it could not possibly be a. c., because I distinctly said if you pick up a "positive" or a "negative," and you could not do that with a. c., because each wire is alternately positive and negative a great many times a second. Of course, you could hardly find d. c., wires charged at 10,000 volts, but the question was only a theoretical one anyhow.

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Comments on the Films

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OLIVE AND THE BURGLAR (Edison), Jan. 5.—The seventh of the "Olive's Opportunities" series. A pretentious picture of melodramatic nature, containing some powerful action, including a thrilling chase. This is a well made picture and is one of the best of the series. It is worth seeing.

THE GALLANTRY OF JIMMY ROGERS (Essanay), Jan. 5.—Adapted from The Smart Set Magazine. This picture is a fine little comedy. One would think that it was of a serious nature in the first scenes, but a surprise at the end is greeted with uproarious laughter. The picture is one of the best and will grace any program. It is well made and acted.

THE WAITRESS AND THE BOOBS (Kalem), Jan. 5.—A hilariously funny comedy, concerning how two fakirs succeeded in hoodwinking almost the entire inhabitants of a backwood's town; then left them to their fate. This is a splendid release and will make any audience laugh.

THE NEW EDITOR (Lubin), Jan. 5.—The plot of this comedy takes place in a newspaper office, concerning an editor and his troubles. It is quite amusing and is well acted. An average comedy release. On the same reel with "They Looked Alike."

THEY LOOKED ALIKE (Lubin), Jan. 5.—A comedy of the rough and tumble order, including characters made up of tramps and burlesque policemen, with some very comical chase scenes. It certainly gets over for laughs. On the same reel with "The New Editor."

A MILITANT SCHOOLMA'AM (Selig), Jan. 5.—A western picture play written by E. R. Coffin and produced by Tom Mix, who also plays one of the parts. It contains in its plot comedy and dramatic interest. Leo D. Maloney, as the schoolma'am, makes a great hit, dressed in feminine attire. The acting is well done and the photography is adequate.

EXPENSIVE ECONOMY (Edison), Jan. 6.—A comedy burlesque picture, using as the theme of the plot the "tipping" question, or the man who refused to tip. It is quite an original idea and the characters play their parts with intelligence. It is most laughable to see the trouble the non-tipper gets mixed up in. It is a well produced offering.

THE FABLE OF THE CITY GRAFTER AND THE UNPROTECTED RUBES (Essanay), Jan. 6.—Another of George Ade's irresistible comedies, with the scenes laid in a country town, where three city con-men migrate to bunco the inhabitants, whom they imagine are rubes and easy. It is most interesting to see how the rubes put one over on them and get their coin. The scenes are full of human nature. This is one of the best of the George Ade series.

IN THE LINE OF DUTY (Selig), Jan. 6.—Beautiful scenes which have been admirably photographed embellish this picture. The plot contains interesting and exciting material. Marion Warner and William Stowell play the leading parts. The plot reminds one of the Mary Fuller series. Miss Warner's plot is that of a society editor on a newspaper, and it is very interesting to see how she lands a scoop, also the society burglar. She does excellent and natural work. The support is adequate. Exhibitors will find this release a good one.

BILLY'S WAGER (Vitagraph), Jan. 6.—A very funny comedy by L. F. Gottschalk, produced by Lee Beggs. Wherein a young man makes a wager at a social function, he being wealthy, that he can start out penniless and earn his own living for one month without help. He wins the bet, but he meets with many stern adventures. Billy Quirk has the star part, supported by Constance Talmadge, Temple Saxe, Jack Brawn and others. It is very laughable, especially where he is refused admission into his own house, on account of his disreputable appearance. A splendid comedy picture.

PLAYTHINGS OF FATE (Biograph), Jan. 7.—A more than satisfying picture, beautifully produced. It contains many things that are unusual in its construction and the characters are all of a high class. The cast is as follows: Charles H. Mailes, Augusta Anderson, Katherine Lee and Kate Bruce. Little Katherine Lee does some beautiful work as the little child, and adds greatly to the merit of the picture, although the entire cast deserve mention for splendid work, as also does the director and cameraman. An unusual offering.

THE BATTLE OF SNAKEVILLE (Essanay), Jan. 7.—Slippery Slim and Mustang Pete certainly put up a great comedy battle in this picture, assisted by others, with potatoes and tomatoes, and not only bombard themselves but the sheriff and almost the entire population of Snakeville. Finally the fire hose is brought into operation and the battle is ended. This is a great laugh producer.

ALIAS GREASED LIGHTNING (MinA), Jan. 7.—Another of the adventures of Count Verace, which is filled with cracking good comedy. He has bad and good luck. Is mistaken by the police for "Greased Lightning," a desperate crook. After inheriting a fortune, he elopes with his best girl. They escape their captors and there is a chase which is full of thrills and ludicrous situations. The punch is the explosion of a powder mill. This is a splendid comedy, worth seeing.

THE MAN, THE MISSION AND THE MAID (Vitagraph), Jan. 7.—Written by George Randolph Chester and produced by Theodore Marston. This is a very entertaining story with a plot full of beautiful little episodes, that the director has handled splendidly, and the ending relieves a suspense regarding the fate of the girl. Dorothy Kelly and James Morrison have the leads, supported by a splendid cast. The characters are all human beings. The acting, photography and the settings are above criticism.

THE BARRIER BETWEEN (Biograph), Jan. 8.—This is rather an unusual story, the theme of which is not the most wholesome, but it is handled with such delicacy by the director and actors that it does not offend. It contains quite a little suspense. The cast is made up of Franklin Ritchie, Isabel Rea, W. J. Butler, Curtis Cooksey and Hector V. Sarno. It is finely produced in every respect, regarding detail. An average offering.

PUT ME OFF AT WAYVILLE (Kalem), Jan. 8.—A Marshal Neilan comedy which contains originality, triteness and many things which are wide open to criticism. However, it gets over for many laughs. The scenes are principally laid on board a train and are very strenuous. The acting is well done, as is the photography. It is a very good comedy.

LOVE'S SAVAGE HATE (Lubin), Jan. 8.—A story of Mexican love and hatred, which is filled with scenes of bloodshed and carnage. The characters are made up of Mexican rebels, brigands, etc., which in the closing scene annihilate each other in an awful battle, in which dynamite is used. The redeeming qualities are the strenuous work of the actors, scenery and photography. Melodrama lovers no doubt will enjoy this offering.

THE STRENUOUS LIFE (Selig), Jan. 8.—An exceptionally funny story, written by Roy L. McCardell. It is a burlesque on the feature thrillers. Lyllian Brown Leighton, Elsie Greeson, Lee Morris and William Scott handle the characters with admirable conception. It is well worth seeing.

THE SMOKING OUT OF BELLA BUTTS (Vitagraph), Jan. 8.—This is a rattling good comedy, written by Fred R. Ashfield and produced by George D. Baker. The cast is Flora Finch, who plays Bella Butts, Hughie Mack, Betty Grey, Jack Brown, Jay Dwiggins, George Stevens, Edwina Robbins and others. The women of Hicksville, headed by Bella Butts, inaugurate a crusade against the smoking habit. It is all very funny, particularly to see how the women succeed in getting themselves into trouble, especially Bella Butts. A fine laugh maker.

A SAFE ADVENTURE (Biograph), Jan. 9.—A comedy which certainly made the audience laugh. It contains some advice to those who sell their safes to be sure and empty them before so doing. But had Mr. Bond done so, there would not have been anything to laugh at. On the same reel with "A Fashion Shop."

A FASHION SHOP (Biograph), Jan. 9.—On the same reel with the above. While not quite so mirth provoking as the previous one, it contains some funny situations. It is quite original in its conception and any audience will enjoy it.

THE GIRL AT THE KEY (Edison), Jan. 9.—One of the series of the life of "The Girl Who Earns Her Living." While but an ordinary release, it contains quite a few thrills. Agnes, the telegraph operator, is saved by her sweetheart from being crushed by a train. Afterwards she learns that bandits have cut the wires and are going to hold up the night express. She gets on a hand-car and after some exciting incidents, arrives in time to warn the train crew of their danger. A fair offering.

BRONCHO BILLY AND THE CLAIM JUMPERS (Essanay), Jan. 9.—Featuring G. M. Anderson as a prospector. It is not quite so strong an offering as some of the Broncho Billy's series, but there is some fine scenery, a race in a stage coach and a scheme which has been made by three claim jumpers, to oust Broncho entirely fails. A mild release.

THE LEAP FROM THE WATER TOWER (Kalem), Jan. 9.—This picture drama has been reviewed at length by Hanford C. Judson, in The Moving Picture World, and can be found on page 201, issue of Jan. 9, 1915.

FEEL MY MUSCLE (Lubin), Jan. 9.—A comedy filled with such ridiculously funny situations that the audience greeted it with continuous laughter. It concerns a vaudeville team, who fail to make a success, and the endeavors of the husband to make good are the cause of all the merriment. A good comedy offering.

FURTHER ADVENTURES OF SAMMY ORPHEUS (Selig), Jan. 9.—Instead of charming away rats and children as did the Pied Piper of Hamelin, Sammy with his flutes subdues lions, charms a pirate and his crew, and when a Sultana has him put in a den of lions he disarms them of their ferocity. After many adventures Sammy returns to his sweetheart. Thomas Santschi and Bessie Eyton are the principals and do some good work. The scenes are beautifully photographed and altogether it is a very good release.

HEARST-SELIG NEWS PICTORIAL NO. 3, 1915 (Selig), Jan. 11.—Mummer's parade at Philadelphia, welcoming the New Year; bomb wrecks mystic temple of Occultists at San Francisco; holding of winter pageant on mountain side, Legend of the Adirondacks; Troops sail for the east, via Panama canal, showing the U. S. transport Buford; Charles Whitman inaugurated as Governor at Albany. War scenes: Belgian troops held in Holland, building their own camp; food being prepared for captives in camp kitchen; shells from German fleet batter towns on English coast, roofs of many private buildings are damaged, Scarborough lighthouse is struck, damage to Grand Hotel, a popular summer resort, etc.

THE FATES AND FLORA FOURFLUSH (The Temple of Bhosh) (Vitagraph), Jan. 11.—Part two of the massive Ten-billion dollar Vitagraph mystery series. Produced by Wally Van, featuring Clara Kimball Young, supported by Charles Brown, L. Rogers Lytton, Temple Saxe, George Stevens and many others. The villain still pursues her—and her lover. This is one of the best parodies produced on the screen. There is a thrill every second and a laugh every thrill. This series is a great conception.

PATSY BOLIVAR SERIES NO. 3 (PATSY AT COLLEGE) (Lubin), Jan. 11.—Patsy determines to go to college, which he does, where he gets into all sorts of scrapes and receives a broken leg, in his first game of football. Finally he is fired for helping to place a cow in the president's library. Then back to the farm, where we see him ploughing in spite of his game leg. This is an excellent comedy picture, and will make good in any theater.

SWEEDIE'S SUICIDE (Essanay), Jan 11.—Sweedie is jilted by her sweetheart, captain of the police and decides to commit suicide. This is an original comedy and thoroughly enjoyable. Sweedie does not commit suicide but she thinks she does, when she wakes up she cleans out the police force and the whole town as usual. Very funny in a rough way.

A SUPERFLUOUS BABY (Edison), Jan. 11.—One of the Wood B. Wedd series, written by Mark Swan, featuring Arthur Houseman and William Wadsworth. It is a continuation of the strife between Wood B. and his partner, for the love of a girl, and shows how each takes advantage of every opportunity offered to get the best of the other. There is a baby and its irate mother mixed up in the plot, who make it pleasant for everybody. This is a very good comedy and can be recommended as a laugh getter.

THE GIRL HE BROUGHT HOME (Biograph), Jan. 11.—A dramatic picture with a clean and interesting plot, containing a pretty love story. There is considerable comedy obtaining, which gets over for hearty laughter. It is beautifully produced photographically and is finely acted by the following cast: J. McDermott, Kate Bruce, Viola Smith, J. W. Butler, Irene Howley and Irma Dawkins. It was thoroughly enjoyed by the audience.

Licensed Specials

MONEY (Biograph), Jan. 5.—A two-reel picture, adapted from Bulwer Lytton's play of the same name, with a plot that bristles with many complications and full of strong action, and holds the closest attention of the audience. The acting is splendidly done by the following cast: Thornton Cole, George Robinson, A. C. Marston, Vivian Prescott, Edward Cecil, Marie Newton, Alan Hale and Ivan Christy. A first-class production. This will be especially interesting to old timers.

TWO WOMEN (Vitagraph), Jan. 5.—This three-part picture was produced at the Vitagraph theater, Broadway, New York, and made quite a hit. It is a production that will grace any program. It is embellished with beautiful scenery which is extraordinarily photographed.

COMRADE KITTY (Lubin), Jan. 6.—A two-act drama. The complications are astonishing at times. It is a combination of business transactions—rival firms, reaching out after a tremendous order, mixed with a strong love element. It is a splendidly made picture and the director has manipulated the scenes with a master hand. A good handcar scene is involved and an automobile wreck. Taken all in all the picture will make good in any house.

THE SCORPION'S STING (Kalem), Jan. 6.—This two-part picture has been reviewed at length by Hanford C. Judson and can be found in The Moving Picture World, page 1845, issue of Dec. 26, 1914.

A WAR BABY (Lubin), Jan. 7.—A most superior two-part picture of the Civil War time. Its characters are made up of the Northern and Southern armies. It carries along a beautiful love story, involving complications that are thrilling in the extreme. A night battle scene pertains, which is a wonderful piece of photography. C. M. Greene, the author, has built a powerful story which is magnificently directed. The cast is made up of Lilie Leslie, Justina Huff, Clarence J. Elmer, Joseph Smiley and William Cahill, who cover themselves with glory. It is deserving of a showing in any house.

THE MAGNATE OF PARADISE (Edison), Jan. 8.—A picture drama adapted from the novel of Mary Imlay Taylor, in two parts. The theme concerns politics and it has some very strong and intense dramatic action. There is a fight and a pretentious mob scene. The acting is well done by a large cast. Its intensity and its suspense holds the attention of the audience to the strong finish, which is satisfactory. Robert Brower plays the title role and Augustus Phillips and Gertrude Vallon are the sweethearts. It is a picture that will make good anywhere.

SURGEON WARREN'S WARD (Essanay), Jan. 8.—A two-part picture drama of army life, with scenes laid in a barrack. It is filled with complications of love and intrigue, which are quite thrilling. Richard C. Travers and Ruth Stonehouse have the leading parts, assisted by a splendid cast. The characters are shifted in the last film to the Northwest, where some strong acting is accomplished. There are some beautifully photographed scenes. This will entertain those who like sensations.

A DAUGHTER OF ISRAEL (Vitagraph), Jan. 9.—This two-part drama has been reviewed at length by Mr. George Blaisdell, in The Moving Picture World, and can be found on page 1851, issue of Dec. 26, 1914.

THE ADVENTURE AT BRIARCLIFF (Kalem), Jan. 11.—A two-act romantic comedy picture, featuring Marguerite Courtot and Tom Moore. It is quite novel in its make-up. It is a story of a cheeky young man, who trespasses and pitches his tent on the grounds belonging to two young ladies. There is quite an amount of wholesome comedy in the plot and some beautiful scenes which are well photographed. The acting is up to the mark. The audience seemed to thoroughly enjoy it.

THE OLD CODE (Selig), Jan. 11.—A two-reel drama, written by James Oliver Curwood. There is much melodrama and sensation engrafted in this plot. The scenes are on the frontier in the forests, and the characters are typical of the location. There is a thrilling hand to hand fight for the love of a pretty girl. There are some unreasonable things involved in the plot, but as a whole it is very strong. The acting is well done and the photography excellent. It is an enticing release, and makes good.

Independent

PATHE'S DAILY NEWS No. 90, 1914 (Pathe), Dec. 30.—This number of Pathe's Daily News contains some especially interesting items. Among them are: Rich Newsboys of Detroit shout "extry" in Detroit; Panoramic view of U. S. border guarded by troops; and scenes on the battlefields of Europe.

MUTUAL WEEKLY No. 1, Jan. 7.—One of the interesting items of this issue of the Mutual Weekly is a view of the Roosevelt Dam in Arizona. The Canadian soldiers in training for the European battlefields, and the posing of Leginska, the famous pianist, for the Mutual camera are among other items of interest.

CHECK NO. 130 (Princess), Jan. 8.—A good screen story, worked out in a creditable manner. Muriel Ostriche and Boyd Marshal play the lovers. The businessman's wife sees the check for funds loaned the stenographer and becomes jealous. The development is natural and convincing and leads up to a dramatic close.

AN INSIDE TIP (Thanhouser), Jan. 10.—This story of a young reporter who wishes to expose a gang of river pirates has a rather mechanical plot. He is captured and bound by the gang, but saved through the efforts of the girl. The offering is fairly strong.

OUR MUTUAL GIRL, No. 52 (Reliance), Jan. 11.—This brings to a close effectively this series. In it Margaret reviews many of her experiences during the past year and falls in love with a new lover with whom she finds promise of future happiness. In the closing scenes she bids good-bye to the observers.

THE SPIRIT OF GIVING (Beauty), Jan. 12.—In this number Joseph Harris plays the part of a close-fisted old man who learns to be charitable after dreaming that he is dead. In spirit form he visits many poor people and awakens a changed man. The plot of this is very much like that of Dickens' Christmas Carol and is quite familiar in most of the situations.

PROBATION (Majestic), Jan. 12.—A story in which the effects of evil companionship are brought out. The bad boy grows up and commits a crime, for which he is sent to the penitentiary. He learns of a plot to escape, warns the warden to no purpose and afterward follows one of the convicts in the break for freedom. The final scenes are in his own home. The story has no particular points of merit and makes an average release.

THE BLACK GHOST BANDIT (American), Jan. 13. It cannot be said that the theme of this picture is a particularly pleasant one, although considerable pleasure can be derived from viewing the production. Nor is the moral of obtaining money dishonestly, no matter what the motive, a wise one to present on the screen. The film presents many beautiful exteriors of western type.

THE TERROR OF THE MOUNTAINS (Reliance), Jan. 13.—A Western number which gets a rather conventional start, but works up to a dramatic struggle in a cabin between the villain and the girl. The photography is good and the work of Florence Crawford and W. E. Lowry does a great deal to strengthen the ordinary quality of the plot.

ANIMATED WEEKLY, No. 148 (Universal), Jan. 6.—Scenes from American parades, festivals and sporting events, and good views of the English coast cities raided by the Germans are shown in this number.

AN OUTLAW'S HONOR (Nestor), Jan. 16.—Grace Cunard has written a fine little comedy plot in this number. The outlaw and sheriff rescue a girl bitten by a rattlesnake. The sheriff leaves the girl with the outlaw in a freight car while he goes for a doctor. The developments are amusing and full of interest. A novel situation, well acted and generally pleasing.

ROMANCE IN BEAR CREEK (Eclair), Jan. 17.—A Western feud story. The cast includes Marie Reynolds, Lindsey J. Hall and Stanley Walpole. The hero carries the girl home after her fall and later she saves him from her father and brother. This abounds in picturesque scenes and makes a good Western number.

CAUGHT WITH THE GOODS (L-KO), Jan. 17.—An eccentric number in which the undersheriff makes love to the sheriff's wife. The latter scenes, in which a bear invades a bath house and later chases the bathers up a telephone pole, are quite amusing.

ON DANGEROUS GROUND (Imp), Jan. 18.—A business story, with Wm. Garwood and Violet Mersereau in the leads. The hero believes he has killed his employer's son in a holdup, but the latter turns up unhurt. Later both hero and son are unjustly suspected of theft from the office safe, but another clerk proves guilty. The plot is fairly strong, but not in any way exceptional. Photography fair.

THE HICKTOWN RIVALS (Joker), Jan. 18.—An eccentric comedy number with a fair plot. The character makeups are good, consisting of country town folks, but the story is not as entertaining as it might have been.

THE DEAR OLD HYPOCRITE (Big U), Jan. 19.—In this number Murdock MacQuarrie appears as a wealthy uncle who pretends to be deaf and out of funds when he comes to live with his niece. The theme is a familiar one; but the photography is good and the story proves quite pleasing.

WHEN CUPID CAUGHT A THIEF (Nestor), Jan. 19.—A good comedy burlesque, with Eddie Lyons, Victoria Forde and Lee Moran in the cast. The story concerns the loss of a valuable ruby necklace at a ball. The scenes are very enjoyable and nicely photographed throughout.

EVERY INCH A HERO (L-KO), Jan. 20.—A well-photographed eccentric number, with a sort of Desperate Desmond villain. This works up quite a lot of amusement and is better than the average offering of the kind.

SIX MONTHS TO LIVE (Rex), Jan. 21.—In this Ben Wilson appears as a young millionaire who believes his health is badly affected. In the office boy's story he becomes a drug fiend. Even though intended as a joke, the action is too repellant to prove the best form of entertainment and for this reason it is not an appealing film.

WHEN THE DEACON SWORE (Nestor), Jan. 22.—Another successful comedy number by Al E. Christie. This features a barn dance and basket party. Lee Moran plays the part of a deacon who makes an unsuccessful effort to capture the belle of the village. Good photography and an entertaining yarn.

SARGENT JIM'S HORSE (Kaybee), Jan. 22.—A fine one-reel war story, with poetical subtitles, showing the love of an army mount for its young master. There is plenty of stirring action, with shells bursting and horses faling, during the battle scenes. The story reaches a close that is at the same time pleasing and pathetic.

THE MAN WHO DIED (Kaybee), Jan. 22.—A story of the Canadian Northwest, rather obvious in plot, but with a good motive behind it. The leading character is a bandit who pretends to be a minister. He continues this pretense until his soul awakens and he becomes a good man. The action and photography are good and the settings pleasing.

THE MOUNTAIN DORE, FRANCE (Eclectic-Pathe), January.—A beautiful but short subject of architectural and scenic values.

CLOSE CROPPED CLIPPINGS (Eclectic-Pathe), January.—On the same reel with "The Mountain Dore," this is a farily acceptable bit of eccentric comedy. It has at least the quality of being inoffensive, and would be considered by many audiences very amusing.

THE BOOB'S RACING CAREER (Kriterion), January.—A single-reel farce made by the Thistle studio and showing scenes from a real automobile race. The scheme, it can hardly be called a plot, for it is too slight, shows the Boob who wants to be thought a daredevil paying a driver to run his car in the great race. The girls all cheer when his car comes in first, but his joy is short lived for the real driver demands his money and lets the cat out of the bag. It is not without its amusing things, but is not a very substantial funmaker.

HIS DOLL WIFE (United-Warner-Grandin), Jan. 11.—A refined and thoroughly enjoyable picture, presenting a strain of legitimate comedy. Ethel Grandin plays the role of the Doll Wife, and plays it well.

HICKVILLE'S DIAMOND MYSTERY (United-Warner-Luna), January.—Some good farce comedy work is exhibited here. Augustus Carney is a welcome member of the cast, and is one of the disappointed ones who are taken in by the unscrupulous agent who sells a worthless diamond in pretense that it is one for which a reward has been offered to the one who returns it.

SUCH A BUSINESS (United-Warner-Luna), January.—An incident of dentistry forms the larger part of the basis of this picture. The production is somewhat unpleasant inasmuch as realistic performances of teeth pulling are not entertaining. The picture has been developed along farce comedy lines.

THE MIXUP (United-Warner-Starlight), January.—With a theme developed in farce comedy style, and featuring Dallas Welford, there will be found considerable amusement in this film. It presents a funny mixup of babies, and the only jarring note is where an automobile is seen to run into a baby carriage which has started on its way downhill alone.

LADY AUDLEY'S SECRET (United-Warner-Superba), January.—A burlesque evidently on "Lady Audrey's Secret." This picture is not especially worthy, nor does it particularly attract adverse criticism. In fact it would be acceptable to many audiences.

A NOVELTY IN SERVANTS (United-Warner-Superba), January.—On the same reel with "Haunted," this offering in farce comedy has plenty of the laugh-getting quality, and makes an acceptable latter half of a split reel.

HAUNTED (United-Warner-Superba), January.—A comedy essentially of the eccentric comedy type, and sure to please the average audience. It is a remarkable study in "nightmares."

TARGET PRACTICE (United-Warner-Superba), January.—On the same reel with "Such a Picnic," but scarcely in the same class with its companion. It is, however, a cleverly worked trick picture; but too much shooting and an incoherent plot are conducive to adverse criticism.

SUCH A PICNIC (United-Warner-Superba), January.—A fairly acceptable farce comedy on the same reel with the above, and suitable to the average audience.

BLOWN UP (Kriterion), January.—A single-reel farce made by the Punch studio. It is well acted, but the scheme is old style and not wholly fresh; yet the handling of the piece by players and director make it a fair offering of entertainment. The central idea is a liquid that if one drinks of it and blows upon another that man or woman will have to stand just as he was for an hour. A tramp is the picture's best character and, being chased from pillar to post, has his revenge when he comes upon a bottle of the liquid.

Independent Specials

THE MASTER KEY (Universal Special), Jan. 4.—Eighth episode. Kane acquaints Ruth with affairs at the mine at the beginning of this number. Wilkerson and his co-conspirators send her a forged note and induce her to go with Kane in an auto. Kane saves her from their clutches; some good work is being done by Daddy Manley in this part. Dore is released on bail, after being held for Pell's death, and there is an exciting auto chase. The missing deeds are the cause of this, having been found by an ashman in the alley. This continues the interest, but contains no scenes of exceptional moment.

A SMALL TOWN GIRL (Rex), Jan. 17.—A three-reel number, written by Beatrice Van and produced by Allan Divan. Pauline Bush is featured as a country girl lured to the city by a visiting stranger, who soon deserts her. He returns later, after the baby is born, but she spurns him and goes to her country lover. This is appealingly acted and well photographed, the chief drawback being that all of the situations are very familiar. In a production of this length there should have been more novelty. At the same time the story is connected and well developed.

FATHER'S THREE (Victor), Jan. 18.—A pretty two-reel story, based on a familiar theme. In this case three bachelors, instead of one, adopt a five-year-old girl and place her in care of their housekeeper. The scenes in the opening reel are amusing. Later in life the girl grows up and offers her hand to the one of the three who brings her the finest birthday present. One of them brings her long-lost mother. The cast is pleasing, Harry Meyers and Rosemary Theby playing the leads. This has a very pleasing tone and should have strong general appeal.

SMUGGLERS' ISLAND (Gold Seal), Jan. 19.—A two-reel story of the California coast. The hero is a young fisherman who has numerous adventures with a gang of smugglers. Francis Ford and Grace Cunard play the leads. The incidents in the yarn are full of action but rather conventional in type. The scenes on the boat were most interesting. This makes a fair offering.

THE LONE GAME (Eclair), Jan. 20.—An unusually good Western number, with a surprise feature at the close. Fred Hearne, Edna Payne and Norbert A. Myles play the leading roles. The scenes are taken in Arizona and the story is typical of that country. Detective Burton, the hero of the story, rounds up the mysterious bandit by a clever ruse; he turns out to be the father of the girl with whom he is in love. Suspicion is cleverly thrown upon the assistant sheriff. The photography is generally good.

THEIR ISLAND OF HAPPINESS (Big U), Jan. 21.—A two-reel number featuring Edna Maison and Ray Gallegher as a young married couple. He becomes attracted by a neighbor and his wife leaves him to become a nurse in a leper colony. Their meeting later is quite dramatic, the wife planning to expose him to the disease as a matter of revenge and then relenting. In the end both return to the island. This is a good example of the test that is sometimes made upon the love of man and wife; the presentation is fairly strong. Photography good.

THE HOUSE OF FEAR (Imp), Jan. 22.—A three-reel offering, written by Stuart Paton, with Hobart Henley, Frances Nelson, Howard Crampton, Alan Holubar and others in the cast. This is a fine example of a weird type of story. It begins immediately after the funeral of the girl's father. The will is read and she inherits his wealth, except that in case of her death his brother and nephew shall get it. The story concerns the efforts of this latter pair to frighten the girl to death, employing the half-crazed caretaker to do this. The latter makes a grotesque and horrible appearance and a splendid atmosphere of persecution is maintained throughout the whole production. The hero, of course, saves the girl. The photography is unusually good, likewise the general construction.

OLD PEG-LEG'S WILL (101-Bison), Jan. 23.—A two-reel number written by Grace Cunard which tells a somewhat obvious but entertaining story. The girl heroine, played by Miss Cunard, is repelled by the rough life about her at the Western hotel and runs away, after donning boy's clothes. She comes to the cabin of Old Peg-Leg, a unique character portrayed by Francis Ford. He owns a rich mining property and makes the girl his heir. There is considerable action in the last reel, all of the scenes being well-photographed.

THE STILL ON SUNSET MOUNTAIN (Domino), Jan. 21.—A well-photographed two-reel offering, telling the story of a revenue officer in the land where illicit stills are run. He makes love to the daughter of the mountaineer, ruins her and escapes. Later he is lured back to a cave where treasure is supposed to be hidden, and killed. This deals with a familiar subject for pictures, but in a strong, compelling way. The story rises to its gripping end convincingly.

A LUCKY BLOW-OUT (Broncho), Jan. 20.—A famliar type of story opening with country scenes. The daughter of the blind organist sings in the choir. Later she goes to the city and falls in with a fast young woman who tries to lure her into an evil mode of life. The girl goes on an auto trip with her friend and two young men. One of the tires blows out near a church in the country. The girl goes into the church during a meeting and realizes in time what her career is bringing her to. This is not new in subject matter, and makes only a fairly strong production.

RUNAWAY JUNE (Reliance), Jan. 13.—This first instalment of the new serial is artistically handled and promises something rather different in the way of connected screen stories. June is oversensitive on the subject of having to ask her young husband for money. This is the theme of the story, as outlined in the beginning. It will strike many observers as highly ridiculous on the part of the bride, but there is a grain of truth in this attitude. She leaves her husband on the wedding journey, falls in with Blye, the very villainous villain, and her future adventures should prove entertaining. The construction and photography are good, some novel effects being achieved.

THE LOST RECEIPT (Reliance), Jan. 9.—There is contained in this

two-reel production a fine lesson on the wisdom of carefully preserving receipts for money paid out. The story of the film is interesting, and has been developed with good judgment. Considerable suspense has been worked into the production, and it is altogether an acceptable subject.

RESTITUTION (American), Jan. 11.—This is a Western subject of the ordinary type, but enjoyable withal. It has been filmed in two reels, and has been attractively staged. The photography is clear and the action smooth. The story contains considerable human interest, and the production would be acceptable on a general program.

THE SPEED KING (Thanhouser), Jan. 12.—A very pleasing two-reel story, written by Philip Lonergan, with Arthur Ashley and Muriel Ostriche in the cast. The son of the auto manufacturer is made the victim of a frame-up in a card game, accused of cheating and shut out of the best society. Only the younger sister of his sweetheart remains true to him. Later the youth wins in a spirited auto race and his name is cleared of the stigma upon it by a confession of his former valet. This is presented in a lively fashion and the scenes are well-photographed. The hero, of course, marries the younger girl.

THE NEMESIS (Eclectic-Pathe), January.—This is a two-reel production in which a convict released from prison attains an honored position. He is harrassed by a prison comrade to whom he is obliged to give money in order to prevent his divulging his identity. The picture, which is thoroughly interesting and well acted, ends with the death of the shadowing pal in an endeavor to enter his friend's compartment on a train.

THE COVETED HERITAGE (Eclectic-Pathe), January.—A three-reel production of merit made at the Balboa studios. In it an interesting story has been made the most of. Some splendid types have been introduced. The action throughout is good. It contains numerous excellent situations, and particularly praiseworthy is the photographic work, in which have been secured some fine effects.

QUEEN AND ADVENTURER (Eclectic-Pathe), January.—Founded on the story of Mary Tudor, daughter of Henry VIII. of England, who after his death succeeded him to the throne, and in the course of her reign beheaded her favorite, Fabiani. This feature of four reels is a strong tribute to the art of cinematography. It is well cast, splendid in action, costuming, setting and photography. Much could be said at length on the merits of this production.

JOE'S PARTNER, BILL (Kriterian), January.—A two-reel Navajo offering. Its story has an excellent situation and works up not a little interest and this in spite of the fact that the leading juvenile acts but poorly. There is a most spirited fisticuff fight in a barroom in which the picture's fatherly character tackles the villain. This is the real thing and will be noticed. The offering shows very fair staging and directing.

EDWARDS WOULDN'T STAY DEAD.

Now and then in the professional career of an actor-director there occurs a strange situation. He may be playing the part of a politician and while making a campaign speech must dispense instructions to the mob before him. Or it is possible that he be playing the part of a mute, during which interpretation he finds it difficult to talk to his people before the camera. Walter Edwards, the actor-director of the Ince companies, encountered just such a peculiar situation recently during the production of "The Gun-Fighter," a forthcoming release of the New York Motion Picture Corporation.

Walter Edwards Directing a Scene While "Dead."

Mr. Edwards played the title role and was "killed" in the closing scenes. He was not left to lie alone, however, for the script ordered the gang in the grocery store to be present at the obsequies. So Mr. Edwards had to direct the scene, while he lay "dead" on the floor. The accompanying picture, caught by one of the Inceville cameramen, shows the actor-director outlining the scene from his uncomfortable position.

Big Authors With Selig

Many Writers of Distinction Serve That Company—Prompt Consideration the Secret.

THAT the highest priced literary workers in the world contribute to the excellence of the Selig Polyscope Company's pictureplays, is the broad statement made by that concern. The policy of W. N. Selig is that the story is the thing; that thousands of dollars spent for elaborate settings, costumings, and acting, are virtually wasted unless the plot, in other words, the foundation of the entire structure, is strong. Acting upon this policy, the Selig Polyscope Company accepts plot material that is unusual and striking. The reputation of the author is not the prime requisite, it is the story that is essential.

Among the authors whose work has been and is being filmed by the Selig Polyscope Company are: Edwin Balmer, Amelia E. Barr, Rex Beach, Robert Ames Bennett, B. M. Bower, Cyrus Townsend Brady, Gillett Burgess, Winston Churchill, James Oliver Curwood, Leona Dalrymple, Richard Harding Davis, Anna Katherine Green, Zane Grey, O. Henry, Harrison Jewell Holt, Arthur Hornblow, Will M. Hough, Frederic S. Isham, Maibelle Heikes Justice, Alvah Milton Kerr, General Charles King, Harold MacRath, Roy L. McCardell, John A. Moroso, E. Phillips Oppenheim, Randall Parrish, Sir Gilbert Parker, Gilson Willetts, William MacLeod Raine, Opie Reade, James Whitcomb Riley, Mary Roberts Reinhart, Hallie Erminie Rives, Mollie Sewall, Bertrand W. Sinclair, Louis Tracey, Onota Watanna, Ella Wheeler Wilcox. In fact, almost every author of meritorious work seems to submit that work primarily to the Selig Polyscope Company, knowing that prompt consideration, expert judgment, and highest prices, if available, is his.

No expense or labor is spared to provide Selig producers with everything requisite to obtain the most striking and effective results in pictureplay making and the authors who all wish to see the children of their brains faithfully and carefully reproduced, appreciate Selig care and liberality in the production end.

After the books, magazine stories and scenarios submitted by authors are passed upon by the Selig Polyscope editorial department, they are personally read by W. N. Selig, who again goes over the scene plots carefully before placing them in production. He suggests freely, changes in plot or scene, and exercises an individual supervision over the entire output of the various Selig studios. Some pictures, even after having been completed, are kept on the shelves for months before he decides the opportune time to release them.

John F. Pribyl, the editor, is favorably known to all authors as a keen judge of literary merit and a man who believes in prompt acceptances or rejections. He has also been instrumental in discovering and developing new talent.

NOLAN GANE, ACTOR, DIRECTOR, AUTHOR.

Nolan Gane is the youngest director in the business. This well-known juvenile lead of the Thanhouser forces, has just finished the production of a two-reel picture to be called "The Master's Model." Miss Fan Bourke, who has gained a just popularity as a comedienne, plays a straight dramatic part, rising to the full demands of the tense situations in a remarkable manner.

Mr. Gane, besides being an actor and a director, has ability as an author, having written "A Dog's Love," featuring Helen Badgley and the famous Thanhouser collie "Shep."

BRYANT WASHBURN'S NEW YEAR RECEPTION.

Bryant Washburn, the handsome Essanay villain, was the guest of the Crescent Amusement Company at Nashville, Tenn., on New Year's Day. The company, which controls several theaters throughout the south, engaged the great Nashville Hippodrome with the expectation that there would be an immense crowd to see Mr. Washburn, who is one of the Nashville favorites. More than 5,000 persons attended. A special screen was erected to present "The Way of the Woman," in which Mr. Washburn plays the leading part, and the Essanay actor addressed the audience both in the afternoon and evening. A reception was held for him in the Hippodrome, where a vast and enthusiastic throng crowded to shake hands.

President Tony Sudukum and Manager Billy Bordieser left no stone unturned to make the visit an enjoyable one, and they certainly succeeded.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE first two weeks of the new year have passed with no remarkable new developments bearing upon the vital interests of the motion picture world. Previous to the close of the old year there were promises from many quarters that "We will have an eye-opener when 1915 gets here." Perhaps sufficient time has not elapsed. The most important event thus far recorded was the submission of the Ohio censorship case to the United States Supreme Court. That the matter has at last reached the place of last resort for decision is especially gratifying to the film men of New York, the home of the National Board of Censorship. Many of them not being cognizant of the amount of time that is necessarily required to get cases before the highest court in the country for argument had concluded that the test had been abandoned and that the solving of the all important constitutional question would remain unsolved. New York is unanimous in its indorsement of the system of censorship it has under the co-operation of the National Board of Censorship and the Bureau of Licenses and a litigation that keeps the life of that system in doubt naturally makes the case now under consideration one of as much import to the motion picture people of the city and state as it is to those of Ohio. Of course, owing to the great number of cases the high court always has in hand, several months may elapse before a decision will be rendered, but there is gratification in knowing that the case is now on its last lap.

* * *

Some film men were discussing the probable course of events that will follow the determination of the suit after learning that the final arguments had taken place. Opinions vary on this point. Some think that a decision adverse to the motion picture people will terminate the existence of the National Board of Censors and renew a State Board. There are others who claim the greatest interest in the matter hinges upon a decision favorable to the picture people. They hold that an adverse decision will in no way affect the New York system. It will not require the establishment of a State Board here, dealing only with the existence of the Ohio State Board. New York will have the privilege of continuing its present system, and its indorsement is so overwhelmingly strong by the motion picture interests and a majority of the public that has interested itself in the censorship question that there is but a slight chance for that privilege to be taken away by any State measure. A suggestion by some that the present system could be continued even in the event of the creation of a State Board was brushed aside as, in such an event, the National Board of Censorship would become useless and an unnecessary expense to the film producers. The suggestion was prompted by a remark of an exhibitor to the effect that we would rather have the censorship of the present board than that of a board of political creation. He thought the former is actuated by more sincere and honest motives and is less open to influence than a State body would be. "Look at the kicks being made at our Public Service Commission," he said, "and they are claimed to be men of the highest integrity."

* * *

But should the decision of the Supreme Court be that official censorship of motion pictures is unconstitutional the hope of the supporters of the National Board of Censors is that it will become national in operation as well as in name. Such a decision will wipe out official boards in all the States in which they have been created and will bar their establishment in other States that may have them in contemplation. With the political berths abolished and the opportunities for graft removed the people will then be in a receptive mood for the establishment of a system of censorship along safe and sane lines in keeping with the system that has been giving so much satisfaction to the manufacturers, exhibitors and public of New York. Should this period arrive the National Board of Censors will then be in a position to again attempt to get the real idea into the heads of some of the Ohio people who have charged that the recent attempt was only an effort of self-interest on the part of the Board augmented by a "dough bag," which they infer was made up by producers. It is difficult to believe that such charges come from exhibitors who are free to think and speak for themselves. A disinterested person is impelled to the conclusion that such attacks are inspired by those who want to hold on to their political jobs, and exhibitors who aid them are not wholly disinterested in the office holders.

* * *

A universal and constitutional system of censorship is as much desired by all who have the welfare of the motion picture industry in mind as an amalgamation of the exhibitors should be. Every legitimate manufacturer and every well-meaning exhibitor in the country is in favor of censorship. The manufacturers want it to drive out and keep out of the business the class of people who have been responsible for bringing stigma upon it. The exhibitors want it so that they may have a guarantee against offending their patrons or incur any danger of clashing with the authorities. But the same thing which has thus far prevented an amalgamation of the exhibitors of the country, and at times when such a step would have been of the greatest value to them, seems to defeat all movements towards an understanding for universal censorship on a basis of reason and justice. Self interest seems to control the situation. It at least led to a splitting of the exhibitors and the result of the Board of Censorship efforts in Ohio recently indicates that the sentiment is strong there.

* * *

A prominent New York exhibitor says: "It would be too egotistical for the New York motion picture people to claim they are mentally superior to the Ohio people, but I think the New Yorkers are justified in claiming that they are more alive to the best interests of the motion picture business than their western friends. I am sorry to say that history of the business shows that on national issues Ohio has almost invariably been the source of discontent. It seems to me that her people make a plan of action with the determination of carrying it out regardless of the opinions or considerations of others. This is the color the history of the past presents to my eye. If I am wrong, I am open to conviction. I also fear the Ohio exhibitors are inclined to be decidedly erratic at times. Recently there was an unmistakable change of front on the State Board of Censorship question, and many of those who had favored it declared themselves against it. Now, I see that some of these people have turned again and are in favor of the Board after hearing speeches of its members at a recent public meeting. I cannot see why they should have changed again. In the addresses made by the censors I see nothing to justify it. The chairman of the Board said antagonism to the body had been aroused by failure to inspect the films in time to get them through for the release dates, but now the board has things running smoothly and there is no occasion for abolishing it. This is the kind of talk upon which is based press announcements that the meeting developed a pronounced sentiment in favor of the State Board. That is all right so far as it goes. As an indorsement of the efficiency of the board the propriety of the sentiment is not questioned; but decided objection is made to any attempt to cloud the real issue. It is not a question of efficiency, but a right to existence—a constitutional right. That is the question upon which the constitutionalists of Ohio carried the case to the United States Supreme Court, and exhibitors who try to get away from that question exhibit unpardonable weakness. It is significant that the meeting and indorsement referred to took place after the exhibitors had announced their forthcoming State convention, when they are to again vote for or against censorship."

* * *

The well-known actor, Tyrone Power, in giving his impressions of the silent drama in newspaper interviews says that for a time many actors and actresses did not realize that a dramatic art would ever develop as a rival of the spoken drama. It was not that the artists were disdainful toward the motion pictures. He adds that they have seen the light and make no more attempts to belittle the artistic worth of the pictures. It may be said in behalf of the picture people that these expressions by Mr. Power are very kind. But Mr. Power evidently has not wandered along the White Way for some time. An old actor who had read one of the interviews remarked: "It is easy enough for those who are in right to talk that way. I know the time when I would knock the block off of anyone who would suggest that I become a picture actor. I hadn't nut enough on me to see what was coming. No, I have no disdain for the motion pictures. Not now. If you don't believe me, show me a job."

"The Tragedy of Bear Mountain"

Husband Wrongly Reported Dead, Wife Nearly Marries Another, in Kalem Two-Reel Melodrama of East and West.

Reviewed by Hanford C. Judson.

THE interesting train of circumstances that brings back to his loving wife a man long reported dead, makes the backbone of this two-part Kalem offering. The woman was even standing up to be married to another man when the telegram from the West comes and she finds that she is not a widow. All this part of the story, well acted, human and pleasing as it is, holds strongly and is, in its melodramatic way, effective. The opening scenes that build up to the real situation are somewhat hurriedly blocked out and rough. Such scenes bear the same relationship to real

Scene from "A Tragedy of Bear Mountain" (Kalem).

drama, made with pains by author and producer, that the rough chunks of bread on a farmer's table bear to the thin delicate triangles on the tea-plates of fashion. The latter coax an appetite, while the former know durn well you're hungry and aren't afraid of the rough edges. Both, let us add, may come from the same flour barrel. This picture has a good story to tell; but its earlier scenes hurry one to it, bringing forward any character that is needed at any time, regardless of whether his being just there at that very moment is plausible or not. One would think its producer was hypnotized by the good tale coming and wanted to get at it so much that he didn't care, in his approach, if his steps, looked ten feet long. Truly, when he gets to the really interesting part he does the kind of work that gives him credit.

One good point about the picture is its fine group of characters; they convince, because they are naturally and ably acted. Jane Wolfe plays a matron with the simple, natural art for which she has long been known. This is her last role, for a time at least, with the Kalem players, as she has returned to the legitimate stage. This reviewer recalls with much pleasure other roles she has played and some of which, like the flower girl of "The Flower Girl's Romance," to name only one, she has carried with marked distinction. Truly, at her best, there are few among picture players who in character work can hold a candle to her.

Marin Sais has the leading female role as the wife of the missing man, played by Paul C. Hurst, and both do very satisfactory work. Cleo Ridgeley divides honors with Miss Sais in her role of the miner's daughter whom she makes a very sweet, young miss. Douglas Gerrarde plays the missing man's brother, and is a big help to the picture. The role of the employer, a semi-villainous character, is taken by Frank Jonasson and we need not add that the story's mountaineer character is ably played, since William H. West fills it.

LUBIN AD CORRECTION.

It is requested by the Lubin Company that its advertisement on page 477 should read to the effect that "all special three-reel feature subjects will be released on the regular program of the General Film Company." This change was received too late to be made in the advertisement, and this notice is offered in lieu thereof.

Rena Rogers

MISS ROGERS, who was formerly with the Universal, has been secured by the Crown City Manufacturing Company, of Pasadena, California, to play the leading parts in their comedy company. These films will be released through the Kriterion Service under the Thistle brand.

Miss Rogers is a young woman, full of life, and cannot be contented unless she is "doing something." She is indeed beautiful and possesses a wealth of blond hair.

Rena Rogers.

An amusing incident happened in a picture just completed entitled "The Boob's Racing Career." Miss Rogers enacts the part of a servant girl and falls in love with the "Boob," who owns a racing car. She puts her arms around his neck, much to his displeasure, and he runs away and she gives chase. He was to hide behind a tree and she to creep up and grab him around the neck and kiss him. The "boob" disappeared and put some one else in his place. Every one in the company, with the exception of Miss Rogers, was wise. The full details of this episode are missing, but we have it from Miss Rogers that it was a "mean trick."

YOU CAN'T DOWN McGOWAN.

James P. McGowan, the producer of the "Hazards of Helen" series for the Kalem company and one of the company's oldest directors, lies in his bed at the Sister's Hospital, at Hollywood, California, where he is confined in a plaster cast able only to move the upper part of his body at present. During the time he has been laid up there he has converted the "Hazard" series into scenario form on a typewriter so fixed that he can work it easily. Over the top of his bed is a telephone which is in constant use, for Mr. McGowan has virtually been directing from his bedside

James P. McGowan in Bed at Sister's Hospital.

and his company are in constant touch with him regarding situations, actions and locations. Every night his assistants call and receive their instructions for the next day and report exactly what has been done so that Mr. McGowan keeps in touch with the main office all the time.

Every evening Miss Helen Holmes, his leading actress, takes supper with him and is constantly at his side during the hours she is not working.

Mr. McGowan has shown remarkable pluck and, although it will be a long time before he is able to be in the field again, it is safe to say that he will be working every minute of the time and a more cheerful patient was never confined in a hospital.

"O'Garry of the Royal Mounted"

Vitagraph's Three-Part Drama Is a Good Story of Mountain and Stream.

Reviewed by George Blaisdell.

THOSE who like pictures of the wild outdoors, of forests, of mountains, or rapid, boulder-streaked streams, will enjoy "O'Garry of the Royal Mounted," a three-part subject which the Vitagraph Company will release in the early part of February. The story was written and produced by Ned Finley, and was designed to be a sequel to "The Strength of Men," a tale of the north woods made two years ago. Mr. Finley also plays the name part. It was in the taking of this picture that he was injured in the head when his canoe overturned in the rapids. The scene is cut just as the craft settles over the boatman.

The story is a simple one of strong passions and fiercer jealousies, of freedom from police restraint, of ready resort

Scene from "O'Garry of The Royal Mounted" (Vitagraph).

to weapon. There is abundant atmosphere of the Northwest if entire absence of all marks of civilization can provide it. Mr. Finley has the role of a miner, a partner of Jan, jealous of the attentions paid to O'Garry by his wife. A year after O'Garry joins the Mounted he learns through police records that Jan is wanted for murder and that he had deserted a wife and two children. He goes after his former partner; several stirring things happen before Jan is killed as he is trying to destroy O'Garry.

The picture is well acted. Edith Storey is Marie Larose, the wife of Jan, who, letting herself over a cliff by means of a rope in her effort to rescue O'Garry from drowning, is herself precipitated into the rapid stream when Jan cuts the rope. Miss Storey is one of the very few young women equally at home in society drama or in those roles requiring proficiency in horsemanship and swimming. S. Rankin Drew is strong in the role of Jan, who recognizes no law but his own will. Logan Paul is Cummings, the father of Marie, and Jack Brawn, the friendly half-witted Indian, who saves the life of O'Garry by sinking his knife in the back of Jan as he is about to slay the constable.

"O'Garry of the Royal Mounted" is a good story of outdoors. It will hold interest steadily. The writer saw the subject without sub-titles, and found but few instances where the action did not tell its own tale.

CARTER MAKES LIGHTNING CHANGE.

Louis Carter, formerly a racing chauffeur, is now a peaceable actor with the L-Ko Company. In a picture just produced by Mr. Lehrman's company Carter portrays three distinct characters and even "Pathe" himself cannot tell at this date just what three roles Carter appeared in, so effectually did the former high-speed artist disguise himself.

SCOPE OF MOVING PICTURES EVER WIDENING.

The Board of Health of New York City has installed a complete equipment consisting of Power 6A and doube dissolving stereopticon with both and accessories for use in its campaign of health education. The equipment was supplied by the Picture Theater Equipment Co. of New York, which also booked orders on the same afternoon last week for Power machines for use on one of the battleships and in a church mission in New York. It has also just completed an installation of a similar machine and necessary equipment in the Morristown, New Jersey, Y. M. C. A.

Coming Bosworth Releases

Many Interesting Productions Completed or Planned for Early Distribution on the Paramount Program.

BOSWORTH, INC., distributing through Paramount, has announced the securing of Fritzi Scheff's signature to a contract by which the temperamental actress agrees to appear in a motion picture production of her most recent success, "Pretty Mrs. Smith." With the signing of Miss Scheff, the Bosworth Company completes its arrangements for the forthcoming three months, and that its activities have been pronounced, goes without saying. Elmer Harris, author of "Pretty Mrs. Smith," is now at Los Angeles and will aid in the Bosworth production.

Fritzi Scheff.

During the forthcoming quarter, Bosworth, Inc., will release "False Colors," an original play by Lois Weber, in which Lois Weber and Phillips Smalley star. This feature having already been released, "It's No Laughing Matter," with the inimitable comedian, Maclyn Arbuckle, in the role of Hi Judd, will be the next Bosworth production sent through Paramount.

Following them comes Hobart Bosworth in "Buckshot John," a virile dramatic concoction, full of red-blooded action and thrilling climaxes, Elsie Janis in "Caprices of Kitty," written and starred in by Miss Janis, will see the light of screen day, Monday, March 8. This is the first of the Bosworth-Janis series.

Lois Weber and Phillips Smalley in "Sunshine Molly" will be sent forth, March 15. About March 27, Fritzi Scheff in "Pretty Mrs. Smith," will be the Bosworth unit on the Paramount program, with Dustin Farnum following in a huge production of "Captain Courtesy."

The first of the Bosworth-Morosco features, "Help Wanted," which played one full season on Broadway and is yet a powerful road attraction, will be seen April 10 with Lois Meredith as the original star, in the role she created.

Gordon Griffith in "Little Sunset" will be released during the beginning of the base ball season. As this is a Van Loan story and directly of interest to the base ball loving public, the release date was set back acordingly.

Elsie Janis in "Betty in Search of a Thrill" comes next, with Adele Farrington in a comedy, "This Is the Life" following, a week later.

Other great Bosworth productions are "Wild Olive" with Peggy O'Neil, "Nearly a Lady" with Elsie Janis, Myrtle Stedman, Joseph Ray and Jack Conway in Jack London's "Smoke Bellew," and Leonore Ulrich in "Society Pilot," termed a sentimental romance.

Bosworth's affiliation with Oliver Morosco gives that concern first call on all the excellent dramatic documents credited to Morosco, John Cort and their various producing allies, among which are "Peg o' My Heart," "The Ham Tree," "The Alaskan" and "The Marriage Game."

Bosworth controls the Jack London fiction and Charles Van Loan's stories now appearing at intervals in the Saturday Evening Post.

The executive heads of Bosworth, Inc., are scouring the fiction marts for adaptable subjects and those obtained, combined with the library of material on hand, give them a supply equal to the demand of the forthcoming two years.

WALTER EDWARDS IN "THE CROSS OF FIRE."

Walter Edwards is being praised for his performance of the part of the French Canadian, Dupre, in "The Cross of Fire," a Kay Bee release in the Mutual program. The story shows an atheist's conversion to faith, and Edwards is ably supported by Marvel Stafford as his little daughter, and by Fanny Midgley as his wife.

"Time Lock 776"

Regular Melodrama in Six Reels with Joe Welch in Leading Role—Not a Dry Inch in It (Photo-Drama Company).

By Hanford C. Judson.

TO THOSE who like the "real thing" in melodramas we can heartily recommend this offering, "Time Lock 776," made by the Photo-Drama Company. This reviewer enjoyed all of its six reels and didn't find a dry inch in it; but it is all melodrama. The thing he enjoyed in it is the types; they are delightful. The good, human acting furnishes many a moment, enjoyable to both mind and heart.

Hal Reid, the author of "Human Hearts," wrote and directed it. Joe Welch plays the big, human-heart character, a kindly watchmaker, most delightfully. The daughter of the watchmaker is a winsome heroine, played by Dora Dean. The hero is Edward Carewe, and he is working as clerk for

Scene from "Time Lock 776" (Photo Drama).

a broker (David Wall), the heavy villain. Behind this broker is the scheming woman, his accomplice, played by Mae Georgina. On the other side of the story, is a band of counterfeiters with the old hag (Adella Barker), a fence; the tough (Fred McKaye), and the "chief," (Edward Sullivan), an Italian. Strung through the tale are other fine characters including one dandy tough cop (Peter Burns), an old woman starving with her two children whom the pawnbroker helps, a rich uncle of the children (Hal Reid) and secret service man (John Starkey), etc.

The story, making good use of all these characters, had to be fairly elaborate. It has something going all the time. Very truly that something is of the ten, twent, thirt kind; it intended it to be just that, knowing that there were many who like it now and then. It is a picture that will go best with simple audiences; but even with the critical—we believe that nearly everyone like to be uncritical at times—it ought to be acceptable. It is a picture that will amuse the tired businessman, will feed the romantic and stir the simple hearted spectator. The photography and staging are good.

LIONEL BARRYMORE WITH LIFE PHOTO.

Mr. Lionel Barrymore, who made his debut in motion pictures in the leading role of "The Seats of the Mighty," has been engaged by the Life Photo Film Corporation to appear in "A Modern Magdalen."

Mr. Barrymore is under contract with the Colonial Motion Picture Co., and it was through their courtesy that his services were loaned to the Life Photo Film Corporation.

THEODORE WHARTON IN "ELAINE."

Sparing no pains or expense to insure the artistic excellence of "The Exploits of Elaine," Pathe Freres have prevailed upon Theodore Wharton to set aside his other business interests and co-operate with his brother Leopold in the direction of the picture. Two such high-class directors from the same family on the same picture makes an unusual combination.

TO PICTURE "A MODERN MAGDALEN."

Life Photo Film Corporation has entered into a contract with C. Haddon Chambers, author of "A Modern Magdalen," for the production of that story in pictures. Miss Catharine Countiss has been engaged for the leading role of Katinka. Will S. Davis will have charge of the production.

"Through the Murk"

Two-Reel Domino of Fascinating Theme and Strong, Realistic Treatment.

Reviewed by Louis Reeves Harrison.

CAST.

Missouri Joe.....Jack Nelson
Ivy Hudson.....Elvira Weil
Mother Hudson.....Gertrude Claire
Big Anderson.....Louis Morrison

IT IS the occasional picture of undoubted merit, like "Through the Murk," that keeps the audience hoping for still greater development in this new art of ours and makes life bearable for press reviewers. We know that the art itself is not created to satisfy a passing whim, that it has infinite possibilities, but it is discouraging at times to watch releases that are mere reflections of one another, simply readjustments of a few antiquated situations. In offering "Through the Murk" to the public, its producers are using the right bait for popularity, so far as logic, reason and common human interest are concerned, and the taste of the fish to be caught is to be considered, not that of the angler.

After viewing photoplays of cut-and-dried plots, whose termination a child could foresee from the beginning, portrayed by a lot of chalk-faced, preposterous caricatures of humanity, arrayed in theatrical garb and general superficiality moving around amid the stock properties, what a relief to get a touch of realistic treatment, even if it lacks the undeniable charm of beauty. Added attraction is a theme that may be used in a thousand ways and gain attention because it is ever vital, our desperate struggle against unfavorable environment, because it is part of our daily lives.

"Through the Murk" is the story of a desperately poor young fellow of no great strength of character, beaten to the very dust, like a weaker nation by a more powerful one, and a young girl of wretched circumstances, those of abject poverty under the influence of a mother who is a disgrace to her name and sex through alcoholism. These two unhappy creatures are brought into an association through the wretchedness of their condition, he shambling with weakness from lack of food, she barefoot and uncouth, both headed straight for one form or another of demoralization. A touch of true love, and they are transformed. Both are stimulated to new effort, one encourages the other to resist the common adversity, and their pitiful struggle is really only beginning at the end of the story, but they are two "hearts courageous" on their way to self-betterment, the finest aspiration within their grasp.

There are people of super-sensibilities, who do not like to witness the upward struggle of God's own creatures, those so poor, so pure, so simple of heart that Christ would have taken them into his arms, but there are big hearts in every moving picture audience and plenty of them, so the little play will win.

The types are perfect, though Gertrude Claire as Mother Hudson goes to a Zola-like extreme of realism. Elvira Weil, as Ivy Hudson, is remarkable in her characterization, so faithful that she does not hesitate to be as ugly as she should be. She is a veritable little artiste now—later on she will insist on looking pretty and showing her teeth, the way of all screen girls. Jack Nelson as "Missouri Joe" has an extremely difficult role to fill, one not at all to the taste of "leading men," but he steers through all his difficulties with skill, offering an admirable portrayal. "Big Anderson" is well typed and as well performed by Louis Morrison. There are grim features to the story, but they are of life's true physiognomy. The logic of cause and effect, the true denotements of character and the fine handling of precedent conditions give "Through the Murk" high rank.

GERMAN EMBARGO ON HYDROCHINONE.

Information has been received that the German government has placed an embargo upon further shipments from that country of the photographic chemical known as hydrochinone. The date of that embargo is December 4, 1914.

VITAGRAPH MAKES HIT AT WEST POINT.

"A Million Bid," "Wild Beasts at Large," and "Love, Luck and Gasoline" were witnessed at West Point by seven hundred cadets and officers with their families. Among those present was Col. George W. Goethals, builder of the Panama Canal. The reception accorded these pictures is sufficient evidence that the Vitagraph occupies a place in the Moving Picture World that gives it an enviable prominence.

Upon urgent request of Chas. P. Townsley, superintendent of the Academy of West Point, a second entertainment was given on Sunday evening for the benefit of the enlisted men.

"The Last Chapter"

Richard H. Davis' Story with New Ending, Done in Five Reels by Favorite Players Company with Carlyle Blackwell.

Reviewed by Hanford C. Judson.

IT SEEMS that Davis wrote a story of broken love and called it "The Unfinished Story," in which he left the last chapter to the reader's imagination. The Favorite Players, with the help of a scenario by Richard Willis, have made this story into a five-reel picture that supplies the happy ending. It was directed by William D. Taylor and features Carlyle Blackwell in the leading role, a masculine, red-blooded character, ideal lover in his combination of truth, strength and tenderness.

It is primarily a picture of adventure in Africa; but the last part which, as we have noted, was written directly for a

Scene from "The Last Chapter" (Favorite Players).

picture, brings the center of attention to the love story where it belongs. There is little dramatic quality in the girl's experiences while the man is away on his first adventure. The early scenes, it must be confessed, use too much film in registering merely this that the man and the girl meet; that he is not a society man, but a virile doer of things, and that the girl tired of her other lovers, falls in love with him. Then he is put at the head of an expedition into Africa and the lovers sadly part. We now have some good adventure incidents in the wilds. Many of the director's scenes in this part of the story are full of merit, looked at for action or picturesque effect. There are bits here that will excite enthusiasm. It is skilfully registered that the man is reported as dead and his papers are sent to the girl. He makes his way through the jungle and reaches London. By chance the girl and he meet there; but they don't shake hands. We don't know what among many possibilities causes this. He much disappointed in her—perhaps he thought her engaged to another man—returns to Africa. She—perhaps she had thought her love for him dead—wakes up a few weeks later and follows him across the sea. From this point on to their meeting there is good suspense, in spite of a few weak points, a truly fresh and interesting action, and many good things.

Ruth Hartman plays the girl; John J. Sheehan, the villain, and there are plenty of excellent lesser characters, negroes, officials and the like. The photography and scene making are very good.

GROWING PLANTS.

An interesting educational film just released is "Growing Plants." While of the same order as "How Plants Live and Grow," this one has the distinct advantage of showing "the effects of light on growing plants." How the light attracts the growing plant is most distinctly seen, with the additional feature of the swaying to and fro of the plant when attracted by opposite lights. Although strictly educational it was shown in a New York theater on the every-day program, and was sufficiently well received to merit applause; evidently the time has gone when educational pictures were supposed to have a depressing effect on an audience. Today the best theaters have such subjects as these, together with topical pictures as a regular part of the daily run.

Rita Jolivet Engaged by Lasky

THE Jesse L. Lasky Feature Play Company has completed a contract with Miss Rita Jolivet, whereby this distinguished international star will make her first film appearance under the Lasky management in a picturization of Eleanor M. Ingram's successful novel, "The Unafraid."

Miss Jolivet will play the title part of Delight Warren, a rich New York girl, who is engaged to a Montenegran of noble birth, and who experiences, in the wild mountains of that country, many romantic adventures, culminating in a marriage not to her betrothed, but to his brother.

Rita Jolivet.

Miss Jolivet was born in Paris and has played in Paris, London and New York as well as in all the other leading French, English and American cities. Her mother was the celebrated pianist before her marriage to Miss Jolivet's father, and her sister, Mlle. Inez Jolivet, is one of the foremost women violinists of the European continent. The Jolivet family has an English home at Kew Gardens, near London. Miss Jolivet studied for the stage in London under Kate Bateman and in Paris with Mme. Thenard and Mme. Kolb of the Comedie Francaise. She made her professional debut as Beatrice in "Much Ado About Nothing" in England. Before coming to this country, she had already played at the leading London theatres in the support of such artists as Cyril Maude, Sir George Alexander and Weedon Grossmith.

She also played a notable engagement in Paris at the Theatre Michel, supporting Gallipaux. Miss Jolivet made her American debut as "Marsinah," the leading feminine character in "Kismet," when that most famous of Oriental productions was first played at the Knickerbocker Theater. She had been especially selected for the role by Harrison Grey Fiske, and fully justified his expectations.

Last year she played the leading feminine role in the very elaborate production of Percy Mackay's drama, "A Thousand Years Ago." She recently enjoyed a great personal success in "What It Means to a Woman" at the Longacre Theatre.

Miss Jolivet left for the Lasky Studio in Hollywood, California, on Friday of last week. Work on the production will begin immediately on her arrival.

TERWILLIGER TAKES LUBIN PLAYERS TO CUBA.

George W. Terwilliger, the well-known writer and director of the Lubin Company, left this week with a specially selected company of Lubin players for an extended tour through the south and Cuba. They will be gone several months. This is the second Lubin company that has left Philadelphia since the New Year to travel afar and make photoplays. A few days ago Romaine Fielding and a company of twenty-one people left on a tour that will include the western part of this country, the Hawaiian Islands and Alaska.

Mr. Terwilliger will devote his energies to the making of a number of feature productions that he wrote himself. The company will spend several weeks in St. Augustine, Fla., and will then tour the east and west coasts of Florida. Later the Lubinites will go to Cuba, where arrangements have been made to film a number of thrilling and novel photoplays.

Mr. Terwilliger's company includes Miss Ormi Hawley, Earl Metcalfe, Kempton Greene, William Cooper, Miss Mae DeMetz, Miss Hazel Hubbard and Mrs. Frances Fortier, Herbert Fortier, Peter Volkman, Torleiv Corneliussen.

"Ridgeway of Montana"

Picturization of Wm. McLeod Raine's Big Mining Story to Be Released by Universal.

Reviewed by Margaret I. MacDonald.

THERE is something about a mining story, something about the precarious, speculative atmosphere that clings to it, and something about the men who mingle in this double-daring life that appeals to the individual whose path is set along the ordinary humdrum lines of life; and that applies to most of us. Therefore "Ridgeway of Montana" with its men of many kinds, its moments of wintry storm and blizzard, its temptations, and its peculiar shifting of situations is more than ordinarily well adapted to the screen, from the standpoint of the audience as well as that of the exhibitor.

The opportunities afforded for fine dramatic action and intelligent direction are limitless. In this production, which will appear under the 101 Bison brand, and which has been staged by Henry McRae, special care has been taken to provide attractive exteriors; and the gathering of the storm in the mountains will no doubt be a point of considerable comment, so effective is the manner in which this has been presented. One scene with only the tops of the evergreen trees and a menacing sky of shifting clouds to be reckoned with, is a fine example of artistic photography; and a sequel to it is the gathering of the storm lower down in the valley. Later the blizzard sets in with full force, bringing with it one of the situations of the picture, where Ridgeway falls in love with the pretty wife of his enemy, unaware of her identity.

Scene from "Ridgeway of Montana" (101 Bison).

The basic point of the story is a contention between two mining factions, one of which is headed by Waring Ridgeway, and the other by Simon Harley. As a last resort, failing in the effort to buy Ridgeway over, Harley is instrumental in blowing up the mines, which incident affords a splendid opportunity for spectacular effect in the picturized version of the story.

Some excellent scenes depicting the lowering of the man-laden hoist to the various levels of the mine have been presented in the film, which has many points of interest. It is to be regretted, however, that a more concise version of the story had not been presented. One or two inconsistencies appearing in the sample print shown to the press will doubtless be erased before the picture, which is in three reels, makes its bow to the public.

HORKHEIMER BELIEVES IN STARS.

H. M. Horkheimer, president of the Balboa Company, Long Beach, California, states that he will not stop adding to the number and strength of his stars with the engagement of Henry B. Walthall and Ruth Roland. On the contrary, he will announce the engagement of a number of others just as soon as he can do so without embarrassing them in their present positions.

"Good stars who have won names for themselves in the motion picture world," declared Mr. Horkheimer, "cost my company not one cent. I secure their services free and make a profit besides. That sounds like a ridiculous statement until it is analysed, but I will illustrate what I mean by saying that with an ordinary cast, the members of which are capable, but unknown, I can secure the regular price per foot for positives. With Ruth Roland and Henry B. Walthall not only can I get from 25 to 50 per cent. more, but there will always be a ready market for me."

Wilbur Collier Hudson

WILBUR COLLIER HUDSON, who is pictured here as "Owen Garraway" in the late James A. Herne's famous play, "Hearts of Oak," has signed with the George W. Lederer Stage Filmotions as assistant director and leading character man and will be seen exclusively hereafter in the feature film productions of that company.

Mr. Hudson's work in the drama proper is too well known to need extended mention here, coming from one of the oldest representative American theatrical families, a nephew of the late James W. Collier who in his day besides being the idol of the theatergoing public was together with his partner, the late Sheridan Shook, proprietor and manager of the old Union Square Theater, and the largest producing manager of the country at that time. Lizzie Hudson Collier, one of our foremost leading women of today, is his sister. The late Edmund K. Collier, the tragedian and successor of John McCullough was his cousin and practically his tutor.

Wilbur C. Hudson, in Character.

Mr. Hudson is one of the few younger men of the stage who has received the thorough training that was exacted of the actor back in the days of stock companies such as Wallack's, Daly's, The Union Square, etc. His first experience in "picturedom," was with the Edison Company under Edwin S. Porter, now of "The Famous Players," about the same time that that excellent director, J. Searles Dawley, forsook the theater for the studio.

When Mr. Porter severed his connection with the Edison firm, Mr. Hudson returned to the stage via vaudeville, where he starred for several seasons in an original "drama-ette," "The Underworld," which by the way was the first of the plays dealing with the lives of the "neither half." Returning again to the "celluloid drama" as a member of the first Reliance Company, then controlled by Bauman & Kessel. remaining with that company through the management of J. V. Richie.

Mr. Hudson will shortly be seen to advantage in George W. Lederer's Stage Filmotions visualization of Bayard Veiller's last season's success, "The Fight."

NEW LASKY GLASS STUDIO NOW COMPLETE.

Mr. Samuel Goldfish announces the completion of the new glass studio erected by the Jesse L. Lasky Feature Play Co. in Hollywood, California, which has been in the course of construction for several months. The Lasky buildings in Hollywood now occupy the space of three city blocks, and only about twenty miles away is the new Lasky ranch, with its 20,000 acres of land and its extraordinary varied scenery. The glass studio is intended primarily for the taking of interior scenes and is especally useful for elaborate lighting effects.

A REAL HEAVY IN "TIME LOCK NUMBER 776."

The first heavy in the new production of the Photo Drama Company entitled "Time Lock Number 776," featuring Joe Welch, one of the best-known comedians on the stage today, is Ed. McKay, a big powerful fellow with massive jaws, arms long enough for main masts and hands that resemble hams. He is one of the white hope professional boxers and recently fought Al Reich, Gunboat Smith and more than a score of the top notch fighters in the heavyweight division.

When he picks up the hero and carries him up or down the stairs to the counterfeiters den it is simply byplay and light exercise for this ideal heavy.

"The Dancing Girl"

Florence Reed Charms in Her Screen Debut in Famous Players Adaptation of Jones Drama.

Reviewed by George Blaisdell.

IT IS a pretty story and a good one the Famous Players Film Company gives us in "The Dancing Girl," from the drama of Henry Arthur Jones. The production marks the screen debut of Florence Reed, who is known to theatergoers through her work in "Seven Days," "The Typhoon," and more recently in "The Yellow Ticket." Miss Reed charms by her personality and moves by her portrayal. Her role is that of a girl born and raised a Quaker on an English island, going on a visit to London as a young woman and finding there life so attractive that home and all its ties are forgotten.

The story brings out striking contrasts of the austerity of the gray-garbed islanders with the worldliness of the Londoners with whom Drusilla Ives is thrown. "The Dancing Girl" is a tale of one who aims to be "the topmost rose on the topmost bough and live in the sunshine," but who discovers that in spite of her many suitors and her gay surroundings she fails to find real happiness. In the telling of the story we feel the breezes of the ocean and hear the surf pounding on the cliffs as we also feel the atmosphere of the ballroom and the luxurious urban homes.

Scene from "The Dancing Girl" (Famous Players).

William Russell has the role of the young Quaker who loses a sweetheart when Drusilla goes to London—and later finds a wife in Faith, the sister who returned. Fuller Mellish is David, the father of Drusilla, who follows her to the city, discovers her mode of life and denounces her. Eugene Ormonde is the Duke of Guiseberry, the patron of Drusilla. As the duke refuses to make Drusilla his duchess when she implores him, so later she declines his proffer of marriage. That the two eventually decide to begin together a new life furnishes a satisfying ending of the drama.

One of the strongest scenes is the denunciation of the butterfly by the father and the subsequent fall by Drusilla down the great staircase. The staging of this particular set is one of a number worthy of praise.

CHESTER BEECROFT, GENERAL MANAGER.

Chester Beecroft, who has been doing the publicity for Centaur pictures for some time past, has been appointed general manager of the Centaur Company by David Horsley. Mr. Beecroft has been in close touch with the making of motion pictures long enough to be of valuable assistance to Mr. Horsley and his ability has been given due recognition.

A ZUDORA CATASTROPHE.

A reward of $5,000 has been offered by the Thanhouser Film Corp. for the return of an imported Persian cat used in "Zudora." The cat, with another, was recently purchased from Commodore E. C. Benedict of Greenwich. Last week all was in readiness to take a scene in the famous Grecian salon which will appear prominently from now on as the rendezvous of Mme. Du Val (Mary Elizabeth Forbes) and her conspirators.

Miss Snow, Mr. Cruze, Mr. Benham and Miss Forbes were waiting the direction of Director Howell Hansel, when the head property man reported the loss of the cat, and the search began, but to no avail. Then the reward was offered. Now everyone in New Rochelle is hunting the cat. Director Hansel fails to see anything funny about it.

Florence Crawford

PERHAPS no film favorite has made greater strides with motion picture audiences during the past year than Florence Crawford, the attractive Griffith-Mutual star. Miss Crawford is strictly an out-door girl. She is a horsewoman, a crack shot, a swimmer, a tennis player, and from Franklin, Crawford County, Pa. Her ancestors settled there more than 200 years ago, and the county took its name from her family's. She is also a descendant of a grandfather who went through the Civil War, a great grandfather who was a veteran of the Mexican war, and a great, great grandfather, who fought in the Revolution, and this may account for her fearlessness.

Florence Crawford.

Miss Crawford received her education in Pittsburg and New York. Three years ago she called on one of her girl friends at the Mutual New York studios. This visit decided her future for she received an offer that day to go into pictures and the offer she accepted. For several months she played small parts and then went to the Hollywood studios in Los Angeles. Here she played dramatic leads, appearing in "The Thief and the Book." "The Heart of a Fool," "Playmates" and other features.

When D. W. Griffith became director-in-chief for the Mutual, Miss Crawford was one of the few retained by this able director and has since appeared in "Bad Man Mason," "The Tardy Cannon," "A Lucky Disappointment" and other productions.

Owing to her athletic training and fondness for out-door life she is especially suited for strong, western dramas. Miss Crawford measures 5 feet 5 inches in height, weighs 130 pounds, possesses a perfect figure, and has large, dark, gray eyes, wavy light-brown hair and a fair complexion, and has shown to great advantage in productions made by "Sheriff" Arthur Mackley. She usually plays opposite him.

In depicting the character of a western girl, Miss Crawford probably has few peers. She has the faculty of displaying intense emotional feelings in such a natural manner that it appears to be real and not acting.

MONSTER CHRISTMAS TREE AT BURLAND THEATER IN BRONX.

Picture playhouse patrons in the Bronx (New York City) are still talking about the monster Christmas tree which was exhibited throughout the holidays at Picker & Bennett's Burland theater. The Burland is the largest theater in the Bronx playing a straight picture program and has, in addition to the theater proper, an open air auditorium capable of seating 2,500 people. It was in the middle of this open space that Messrs. Picker and Bennett reared their Christmas tree, which measured thirty-five feet in height and which was decorated with many different colored electric lights and with strings of lights reaching from the top of the tree to all corners of the enclosure.

The Christmas tree remained in full bloom throughout the holiday season, and was a great special attraction for the children of the district, who came to see it with their parents by the thousands. On January second the decorations of the tree were distributed to all the children present, but the tree still stands and is still illuminated every evening.

HAROLD LOCKWOOD JOINS FAMOUS PLAYERS FORCES AT COAST STUDIOS.

Harold Lockwood, the versatile and popular juvenile lead of the Famous Players Film Co., who appeared in support of Miss Pickford in the successes produced at the Coast last year, left last week for their Pacific Coast studios, where he will join Mary Pickford, who preceded him to the Western organization, where she will remain indefinitely.

He will support Mary Pickford in the series of subjects selected for Western production, the first of which will be the celebrated play, "Audrey," by Mary Johnston.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

CHILDREN LEARN WHILE BEING AMUSED.

Mrs. Katherine F. Carter, of 171 Madison avenue, New York, N. Y., who specializes in educational motion pictures, is receiving inquiries from theaters, schools, churches, mother's clubs, civic societies and educational associations from all parts of the country as to the possibility of obtaining educational subjects for their respective requirements.

Up to the present time so few schools have been provided with the equipment necessary for the use of motion pictures that Mrs. Carter is co-operating with the school boards in providing weekly and semi-weekly educational programs in the local theaters. The pictures in these programs are carefully selected and censored and have proven of estimable value to pupils of all grades.

Mrs. Carter has a library containing a very large number of carefully selected and classified educational subjects, and she has arranged regular courses in History, Geography (physical and historical) Literature, Botany, Zoology, Sociology, Natural Science, Useful Arts, Fine Arts, etc. These courses are designed to cover the general school period of forty weeks.

Programs containing pictures for an evening's entertainment suitable for any particular work will be submitted upon request.

Lectures and lecturers are also furnished.

IN THE RELIGIOUS WORLD.

The war pictures have found immediate favor among clergymen. In Chicago more than one hundred ministers viewed the films, some showing section of actual fighting and other scenes of great battle centers. The exhibition of these pictures was pronounced as most helpful, and, besides conveying an intelligent understanding of the situation, shows the need and activity of the Red Cross agencies; furthermore, fifty per cent of the proceeds from these exhibitions is in many places given to the Belgian Red Cross Society. One minister in Chicago declared the heartrending scenes seemed such as to make peaceful sleep impossible because of the remembrances of pictures of mothers with babies and toddling children fleeing from their homes. Newspapers from Texas speak in great expectation of the anticipated educational effect of the pictures in that State.

* * *

In Auburn, N. Y., a clergyman is making a vigorous attack upon the billboards of the theaters, and, incidentally, through them upon the theaters and picture houses which use them. It is quite possible that there is just ground for much criticism of the outside appearance of many of that class of picture house which has not yet come within the refined and educating influence of the true use of moving pictures with appropriate advertising. The stand taken by the Moving Picture World has, no doubt, been most helpful in this direction. It should be more widely known, however, that violent criticism of the pictures themselves are now generally no longer justifiable. Five years ago there was occasion for many adverse reflections, but not to-day. We will gladly support any minister who seeks to destroy the vicious taste which causes the entrance of a picture house to cast a question upon the value of the picture within. It should be more widely known that such posters are libels, and their condemnation, even unto abolishment, will only leave the value of the picture unharmed.

* * *

A Church "White List" is being prepared in some places for the guidances of churches and schools. One of these movements is called the "Catholic Theater Movement," and is probably designed as a special guide for their own denomination; from the list already published we are bound to say they must have been chosen from a very limited supply. Large numbers of the best, most intelligent, most interesting and most educational films are not included in the published list, evidently the compilers must be ignorant of the existence of a large series of pictures far superior to those chosen. In the name of educational kinematography it should be more widely known that the field of suitable pictures is very large, much larger than seems to be supposed, if the only reports we are able to read seems to suggest. By means of this page it is desired that all users of educational pictures should know that small lists appearing in denominational magazines or local society papers are but small selections from the larger list, and, so far as we have seen, these small lists are very inferior.

SCHOOLS OF THE WESTERN STATES KEEP AHEAD.

The motion pictures have begun active work in the Denver schools. A fully equipped apparatus has been installed in the West Side High School and will be used for the teaching of science, literature, history and industrialism.

Mr. C. W. Bigelow, principal of the school, says: "High spots of history will be thrown on the screen in such a manner as to make impressions on the minds of the pupils in a way impossible by text-books." He also intends to have produced for the students, most noted English classics in drama form. Another school has been using moving pictures in a limited manner for two years, and will now enlarge the scope of its work. Other branch schools will visit the high school for special educational exhibitions. Without doubt the Denver schools are in earnest, and seem to be working along most practical lines, they are to be commended for so doing in contrast to those schools who cannot seem to acquire any initiative, but must wait until everything is cut and dried for them.

In Minneapolis the Bremer school, the largest graded school building in the city, is to have exhibitions from three to five times a week. Because of a large picture loving public who must needs go some distance to see good pictures, the school principal, Wm. O. H. Miller, plans to hold exhibitions of such a nature as shall secure universal patronage; for this purpose he will not confine himself to educationals, although pictures of a "good type" will be insisted upon.

The Tuttle school, in the same city, is now also equipped for picture exhibitions, making it appear that school auditoriums are the coming centers for high-class exhibitions. Reports from California repeat the steady growth of picture work in the more than 150 schools now using them, together with a still brighter outlook.

TOPICALS.

The topical pictures are growing more interesting and popular, if that is possible. Of course the war is responsible for this increased power they show over the public mind. A noticeable feature is the greater promptitude which is now being observed. The topicals were always interesting as recording past events, but as descriptive of current events, and picturing incidents in actual happening is a great advance.

As a proof of this may be mentioned that where only after effects of the war were shown, now positive incidents with the flash and smoke of canons firing are actually reproduced.

Whenever a disastrous fire occurred the picture showed only the after effects. A film was shown recently of a great lumber fire when burning most fiercely; the blaze, steam and smoke making one of the most gorgeous and thrilling pictures imaginable, considerably increasing the effects of the picture by its reality.

Happenings of all kinds and full of importance are now illustrated parallel with the newspaper accounts, while the interest is keen, and not as formerly, when they had become almost ancient history. This progress and up-to-dateness has not only increased the popular demand and acceptability of the world-wide topical films, but it has considerably enhanced their educational value; they should be seen by the young people everywhere.

"The Price Made the Game."

Business Depends Upon Shorter Features, with Better Stories and a Ten-cent Admission.

By A. W. Ballenger, York, Neb.

MUCH time and space is being expended right now on arguments concerning the raising of admission prices. To date almost exclusively the arguments have been in favor of increased admissions. If, by the "increase," they mean from five cents to a ten-cent basis—it is well. If they mean a greater increase—it is well to hesitate, to deliberate, to think long on how it will affect the business as a whole.

There are many phases to the question. The most important of these I would mention here, "What does the public think of it?"

Will they stand for the raise? Will they continue to patronize? Another question, "Has not the picture business been made possible by keeping the admission price at ten cents?"

No matter what arguments have been advanced, or will be advanced, the fact remains, unquestionable, that the price has made the game. The "legitimate" owes its decline largely to increased prices. It drove the people away. Naturally they turned to the first low-priced entertainment which presented itself.

Now, will "increased prices" drive them away from the moving pictures? There can be but one answer: "Yes."

It is hard for some to admit, but it is and will be the case.

In order to keep from forcing the exhibitor to raise his prices, the producer must develop a little "team-work" with the exhibitor.

Here is the stand taken by nine-tenths of the exhibitors the writer has talked with: Features not over four reels in length. Many of them only three reels. That may seem like a big slump to many producers, but if they put in a little more quality, less padding, more closely connected stories, it would not be a step backward, but a JUMP ahead, miles ahead of most features now on the market. There are a few of really good ones in these longer lengths, more that are good in the shorter lengths. And, those "longer ones" would be much better in the shorter lengths.

One company is now producing their three-part pictures, ones that have made good on Broadway, and releasing them in regular service at no increase in price. Since they can do that, others can shorten up, rent cheaper, still make a good profit, keep their film employed more of the time, and reap a greater income.

The supply end must dwindle. It is overstocked now. There are too many companies trying to make "features." They are features in name only.

The ones who first grasp this idea of shorter features, rented to be shown for a dime, will be the ultimate producers. As soon as that starts, numerous "to let" signs will begin to show up on studios of companies who have been trying to make a few "big features."

The really ideal photoplay is one of three-reel lengths. In that much film a story can be very complete. There will be more life, more vim, more pull and grip to it.

Then, let me suggest, for the house which is using a program of four reels, that the manufacturer make a one-reel comedy to be rented with the three-reel feature. That will give a good "fill-in" to make a program of regular length, and diversify it. By all means do not extend the feature over more than four reels.

Many, yes, most people, tire of a program over four reels in length. It tires the optic nerves. You may wonder how then they could watch a legitimate show of two or three hours. Here is the difference, "The ear plays its part as well as the eye in attending a legitimate production. There is a diversion for each of the separate nerves." This cannot be in photoplays. The audience must center their attention, through their eyes, on the screen. The eye must remain there. If it doesn't, the play will lose its meaning to them. No matter how good the projection, longer than an hour is torture to the average optic nerve.

But, coming back to the "Higher Price."

The picture game received its welcome from the masses, and without the masses, where would ninety-nine out of a hundred houses be today? The average man can afford to go two, three or four times a week and take his family. If the price were higher, he would not go more than once a week, if that often. Not because he does not want to go, but because he could not afford to go.

It likens itself to the rich men of the world trying to live without the farmer to produce the grains upon which they live. The masses are predominant—will ever be predominant. They must be catered to by any institution which depends upon large attendance for its support, and, which wishes to retain its universal grip upon any line of endeavor or business.

How long has the few of the "classes" attended shows made up of photoplays? Isn't it a fact that they have looked down upon them?

It has been the hardest fight the exhibitor has had, the fight he has made in educating the "classes" to enjoy photoplays. Now that he has done it, he is mighty proud of their patronage. Still, how long could the exhibitor exist with their patronage alone?

This is my word to producers, "Give us shorter features, with better connected stories, paying attention to settings and photography, and rent them to us so that we can run them for 10 cents." Then, if they are the thing for the business, they will attract larger audiences, we will make more money so that we can pay more money for them. Exhibitors do not hesitate to spend money where it will make money, but they cannot spend their money for something which does not reap its own profit.

Price Raising in New England.

By Earle B. Tinker.

THE article by Robert Grau in a recent issue of the "World" gives a very thorough and comprehensive view of the great question before the exhibitors today. Is it not true that many of the men now advocating higher admission prices are men whose entire experience has been gained in the rental or producing ends of the business? And being such, are they competent to say just what an exhibitor should do?

As an exhibitor, the writer presented what at the time were the best productions available. Most all at an admission of twenty-five cents. In this one instance, the venture was profitable, where, in a much larger town, less than twelve miles distant, the public refused to pay over ten cents.

The answer is simple. I concentrated all my efforts in advertising a certain big attraction one night each week, and always the same night each week. That the same night every week was when we raised our prices was made just as prominent in our advertising as was the name of the attraction. In few words, it was continuity of advertising that caused the public to part with the extra fifteen cents. At first people kicked. Some stayed away altogether, and some prophesied that I would be ridden out of town on a rail. Yet, inside of a month, these same people were crowding round the ticket office anxious to part with their quarter. It hardly seems consistent that people in a back-woods town would clamor for admission to "Homer's Odyssey," does it? Yet such was the case. The town in question had always been looked upon as "being different from other towns, and new ideas wouldn't work there," as indeed, many exhibitors claim of their own towns.

For some time past the writer has been traveling representative for different distributing companies, and now with one of the largest feature producers and distributors, think that I can give an impartial view of present conditions.

The theaters are all complaining of poor business. Yet how many theaters conduct an advertising campaign worthy of the name? Many pay a sufficient amount, but does it get them anything? They claim not. My contention is that for worthy subjects prices can be raised. Possibly at a loss for a time, but eventually at greater profit, and systematic, continuous advertising will do it. That is the root of it all.

Another big set-back is timidity on the part of the ex-exhibitors. They have never tried to raise their prices and don't dare to. There is one notable exception. In one of our prominent eastern cities where five-cent admissions were the rule, one exhibitor contracted for an exclusive program of good attractions and put his price up to ten cents. Such advertising as he did was continuous and very good. He used the daily papers freely and had a reporter write up each subject. He neither asked nor received the co-operation of his brother exhibitors. For a time this exhibitor smilingly lost money, for "why should we pay ten cents when we can see as many reels elsewhere for five cents?" But in a short time the tide turned. The people began to realize that there was a difference in the quality of the reels even if there were no more. Also, one of the five-cent houses closed up about the time the tide turned. This house, the five-cent one, has been renovated and is now

being run on a ten-cent basis, presenting some of the best attractions procurable.

It is, indeed, regrettable that more influential exhibitors will not endeavor to charge more for really meritorious subjects. There is no more logic in running a twenty-five cent production for ten cents than there is to insist on a two dollar dinner at a five-cent lunch counter, but such steps must be made very gradually. Let us all talk, eat and sleep, "increased prices for worthy attractions." But first of all, why not do all the advertising, of a permanent value, that we can.

British Notes.

UNOSTENTATIOUSLY and deprived of its usual atmosphere of gaiety and rejoicing the year 1915 has ushered its presence over the British Isles. The gloomy cloud, already five months old, overhanging the whole of Europe shows no sign of immediate dissolution, and at a time when sentiments of peace and goodwill are supposed to predominate in the minds of men a consciousness of its existence, with ever present thoughts of friends or relatives in peril on land or sea has evaporated into a thin shadow of its former self the festive spirit of the English Yuletide. A considerable amount of the time and money ordinarily spent by the general public at this time of the year on amusements has been directed into other channels. A universal desire to send presents to soldier friends at the front has doubtlessly utilized much of "John Bull's" Christmas pocket money, and as a consequence elaborate theatrical productions are the exception in England rather than the rule. I mention this just by way of explanation for the phenomenal success of the filmic pantomime this season. The consummate skill in producing and the truly magnificent stage settings noticeable, for instance, in the Famous Players' "Cinderella," are regarded as very close competitors by the theatrical profession to the legitimate "panto." Certainly, taken upon any grounds, economical or comparative, no one can blame the public for seeing a good film pantomime for half the price charged to see a poor stage production.

* * *

While on the subject of a Famous Players production it would not be fair to leave unnoticed the cordial reception given to "The Sign of the Cross," released this week. Both the acting and the scenery leave little room for improvement, except perhaps in this small particular. It is better in productions where the players are garbed in white to tint or tone down scenes depicting a great concourse of people. When the Cines Co. produced nearly the same story under the title of "Quo Vadis," they took this precaution and obviated what otherwise would have been strong halation. The reception of "The Sign of the Cross" goes, however, to prove that success depends not so much upon the strength of the story as upon skill and thoroughness in production, for since the release of "Quo Vadis" there have been at least half a dozen cheap imitations of the legend of Nero, but not one was booked to a quarter of the extent of the two mentioned.

* * *

Apropos the duplication of historical or classical productions. There is abundant material left for adaptation to the silent stage if scenario writers and editors will only take the trouble to read them up. Has no American producer ever heard of the legend of Jason in his search for the Golden Fleece, of Perseus the Gorgon Slayer, and other equally suitable fancies of ancient mythology? I give the tip for what it is worth, but a film manufacturer with a really clever producer could make his mark with either of the above and without a great outlay. Macauley's version in "Lays of Ancient Rome" is about the most suitable.

* * *

The Australian Government has revised its duty upon imported moving-picture films from 5 to 10 per cent. For all imported foreign film to Australia the tax will now be twopence (four cents) per foot. British films will be charged three half-pence (three cents) per foot.

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In a few recent importations, in two cases feature films of note, the words "Passed by the National Board of Censorship" have appeared on the tail piece of the subject. Taken literally this is apt to cause misapprehension. If the Board of Censorship referred to is an American organization it would be well to state the fact. So far this country is concerned there is no National Board of Censorship. We have the British Board of Film Censors, but even that is not an officially recognized institution.

* * *

Blackpool, the Coney Island of Great Britain, has hit upon an attractive idea for utilizing the moving-picture for advertising purposes. At the principal amusement hall in the town, the Tower, there are two clowns who have performed daily in the circus since the place was discovered. The two personailities are almost an institution, so familiar are they to the millions of trippers who have visited Blackpool. A comic film showing their adventures on the different attractions, their escapades on water-chutes, flying-machines, scenic railways, toboggans, etc., has been made by the local advertising authorities and the film is being loaned free to exhibitors. There is no advertising matter whatsoever embodied in the production and hundreds of applications for its use have been received. It is a precedent that will be followed by other English resorts.

J. B. SUTCLIFFE.

VITAGRAPH THEATER CHANGES PROGRAM.

The Broadway Star Feature at the Vitagraph Theater for the week beginning January 17 will be "Hearts and the Highway," a historical drama in five parts, picturized by Colonel Casper Ewing Brady from the book of the same name by the Rev. Cyrus Townsend Brady. It is directed by Wilfred North. Darwin Karr will be seen as Sir Harry Richmond and Miss Lillian Walker as Lady Kate. Other players in the cast will be Donald Hall, L. Rogers Lytton, Charles Kent, Harry Northrup, Anders Randolph, Ned Finley, Charles Eldridge, Charles Wellesley and Rose Tapley.

Four shorter pictures selected from the week's most notable releases will precede the feature and will include, "Wanted, a Nurse, a Sidney Drew comedy; "The Right Girl," featuring Anita Stewart and Earle Williams, and "The Navajo Ring," a Western drama, all single part subjects, besides a two-part feature comedy, "War," in which Jay Dwiggins, Flora Finch, Hughie Mack and Kate Price will play the principal comedy parts.

The program at the Vitagraph Theater for this week will be confined to pictures.

WILLIE HOPPE IN MUTUAL MOBS.

They have been making use of Willie Hoppe, the billiard player, in mob scenes taken at the Griffith-Mutual studios. Hoppe has been in Los Angeles visiting his brother-in-law, R. A. Walsh, and Director Jack O'Brien has caught him "loafin' around," so to speak, and put him to work. O'Brien also gave a dinner party for the noted billiardist the other night, and among the guests were Elmer Clifton, R. A. Walsh, Robert Harron, George Benoit and Eddie Dillon.

"THE STILL ON SUNSET MOUNTAIN" PRODUCES GINGER ALE.

Thomas H. Ince at last sanctioned "faking" in a motion picture play when he consented to the use of ginger ale instead of whiskey in the production of "The Still on Sunset Mountain," a Kay Bee release in the Mutual program. It is a mountaineer story, and the mountaineers in the picture swig whiskey as if it were water. "Don't take a chance on stopping the production while the actors recover," Ince told Director Charles Swickard. "Make it ginger ale."

REALISTIC PRISON SCENES IN "THE AWAITED HOUR."

Views of a real state's prison with actor convicts roaming among the factories and the great quadrangle and with the armed guards walking the parapets in the distance, are shown in "The Awaited Hour," a two-reel Imp drama to be released on February 5. A sensational jump from the prison wall into the river flowing beneath it is a most realistic feature of the melodrama.

REMOVAL NOTICE.

Announcement is made to the trade that the film organization known as the McEnnery Syndicate, the New York branch of which was located in the Candler Building, has vacated those offices and is now occupying a suite with the Alco Film Corporation. Arthur Levey, formerly manager, will take over all the business, with full control, and also attend to the exploitation of foreign features, having secured the agency for a number of prominent producers in London.

FAMOUS PLAYERS-MARY PICKFORD COMPANY.

Papers have been filed in Albany for the incorporation of the Famous Players-Mary Pickford Company. The incorporators are Ralph Kohn, Adolph Zukor and Edwin S. Porter. It is rumored that the significance of this action is the distribution of Mary Pickford subjects as a distinct series of releases.

Among the Picture Theaters

MECCA THEATER, DAYTON, OHIO.

Embodies All Modern Conveniences—Accommodates 500—Music Rendered by Seeburg Photoplayer.

ONE of the prettiest and best conducted exclusive moving picture theaters in Dayton, Ohio, is the Mecca, which is situated at Third street and Broadway. It was opened in October, 1914, and has been doing a good business since that time. It is owned by Julius Leopold, a well-known business man of Dayton, and is under the management of R. C. Krapf.

This handsome picture house, and it may well be put in that class judging by the accompanying view of the exterior, has a seating capacity of 500. It is attractively and comfortably furnished, and contains all up-to-date conveniences. That the structure is built as near fireproof as it is possible to erect one is attested by the fact that it meets all the requirements of the Ohio State Building Code. Cement, brick and steel were the materials used mostly in its erection. The flooring of the lobby is of tile so arranged as to form a pretty design with the name "Mecca" carefully

Mecca Theater, Dayton, Ohio.

worked into it. The front of the Mecca has a conservative and inviting appearance, and the artistically arranged electric lights when burning after dusk add to its attractiveness. The name of the house is displayed on big electric signs running down the front of the big towers at both ends of the entrance to the building. There are eight large exit doors leading to the street and a number of others open upon the rear court. The exits on Third street have vestibules built on to them.

The interior is decorated in white and green with tan-colored walls and spanish leather wainscoting, all colors blending nicely into one another. The lighting of the auditorium has been satisfactorily accomplished by large artistic indirect lighting fixtures and shaded wall brackets. The building is heated and ventilated by a Sturtevant blower system which insures fresh air at all times.

In order that the lights in the theater which are kept burning during the projection of a picture will not affect it, the screen has been set back on the stage nine feet and is surrounded with a black velvet shadow box the depth of which is the same as the distance at which the screen has been placed. The projection surface is a Gold Fibre screen and it is twenty-three feet from the front row of seats, making that row as desirable as any other. A couple of the latest motor-driven Simplex machines are used. The operating room is big and well ventilated. Music is furnished by a Seeburg Photoplayer which is greatly appreciated by the patrons of the Mecca.

Mr. Krapf has his program in the shape of a private mailing card which, when unfolded and laid out flat, measures 11 inches long and 8½ inches high. It is folded twice the long way, so that it is just a little bit higher than Uncle Sam's post card. On it is a picture of the front view of the Mecca, the week's program and admission prices for each matinee and evening show and the advertisements of local merchants. The management requests the patrons to save the programs, as five of them entitle one to see a five-cent show.

The admission prices are five and ten cents, the rates being governed by the kind of show.

BIOGRAPH THEATER, CHICAGO, ILL.

The Windy City Gets Another Splendid Picture House. Has 1,000 Seats—Managed by Martin Sachs.

THE development of theater construction for the presentation of moving pictures is rapidly superseding all other amusement theaters. This is due to the increased patronage by reason of the wonderful advances that have been made in the pictures themselves. From the cheap sensational the progression has been to the historical and educational, thus making larger and better theaters financially successful; hence the employment of some of our best architects in the study and designing of them.

The "Biograph," recently completed, at 2433-43 Lincoln avenue, Chicago, Ill., designed by Samuel N. Crowen, architect, has a capacity of 1,000 seats on the ground floor graded to the proper contour, so as to make perfect sight lines, and is surrounded with open courts giving more than the requisite

Biograph Theater, Chicago, Ill.

number of fire exits prescribed by the city ordinances. Martin Sachs is the manager of this beautiful picture house.

The space usually allotted for each seat has been increased so as to make it possible for the constant changing crowds not to disturb the people remaining in their seats. The structure was but four months in building and is practically fireproof. It covers a ground area of 125x120 feet, permitting stores, offices and a lodge hall to be built on the street front distinct from the theater, and separated therefrom by a court and firewalls.

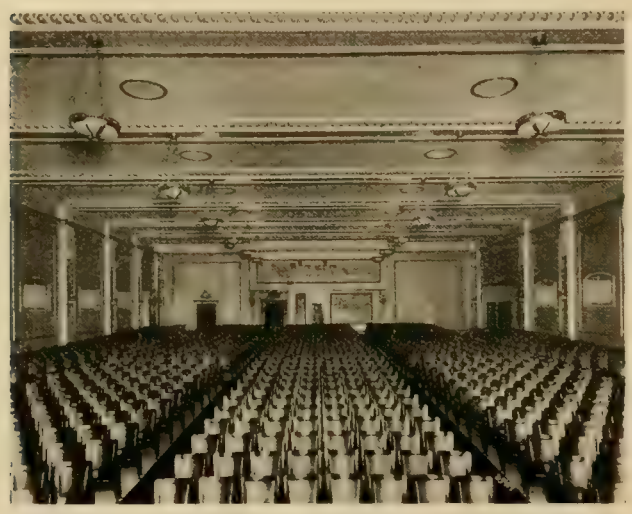
The decorative treatment of the interior is very simple, but in good taste: soft French gray tones for the paneled ceiling and beams relieved with ivory and gold and plaster ornamentation, while the side walls are treated in warm flesh tints relieved with ivory and gold, and all the panels in the wall pilasters have a slight tinge of mulberry.

The system of lighting is carried out with good results. The method employed is semi-indirect. Large bowls are hung on chains from the ceiling panels and are so controlled that effects from late sunlight to dawn can easily be produced, while the side wall brackets with shaded lights are so ar-

ranged as to guide patrons to their seats. The heating and ventilation systems are by means of fans in the basement blowing fresh air through tempered coils filtering through ducts below the floor, the air escaping through mushroom heads under the seats. The air is then exhausted by means of ceiling ventilators of more than sufficient capacity.

The lobby and vestibule are treated in a very simple but effective manner, having the sidewalls finished in "Caen" stone resting on Alps Green marble bases. The lobby is also provided with the usual check room, ticket office and necessary toilet rooms and is wider than the ordinance requires in order to accommodate large crowds with ease.

The exterior is designed in "Italian Rennaisance" of a soft red brick treated with satin finish ivory enamel terra cotta. The illumination of the exterior and canopy over the lobby is direct lighting in horizontal rows, over the sill courses as well as the cornice, presenting a brilliancy for several hundred



Interior View of Biograph Theater, Chicago, Ill.

feet distant. The operating room is large and well ventilated. There are also within easy access of the operators a large rest room and room with toilet facilities, as well as a big rewind and mechanics' room. The port holes and doors are automatically controlled.

LYRIC THEATER IN NEW HANDS.

The Lyric Theater, a moving picture house situated in Michigan City, Ind., has been sold by Messrs. Ledbetter and Ganschow to I. A. Battenburg and L. J. Barham. Both Mr. Battenburg and Mr. Barham are experienced business men, and they intend to give the public of Michigan City a program that will compare favorably with the shows given in picture houses of the big cities. Although the Lyric was put in first-class condition by the former owners a short time before they sold the place, the new owners are making several changes, among which is a new ventilation system.

LEASE OF STAR THEATER SOLD.

Ed. J. Butler, of Ishpeming, Mich., manager of the Ishpeming and Menominee theaters, that city, who has been manager of the Star in Negaunee, Mich., for the past nine months, closed a deal by which Rytkanen and Allen, who conducted the house prior to the time that Mr. Butler took it, came into possession of the property again January 1. Mr. Allen acts as the manager and Mr. Rytkanen, who owns the block in which the Star is located, has charge of the operating booth.

Messrs. Rytkanen and Allen discontinued the vaudeville which Mr. Butler had been offering.

A COTERIE OF THEATRE MANAGERS.

An Intelligent and Experienced Picture Man Directs Management of Each of the Kunsky, Inc., Houses.

THE accompanying photograph represents the various house managers of the chain of theaters operated in Detroit by John H. Kunsky, Inc. The photograph was posed exclusively for the Moving Picture World at the request of our Detroit correspondent.

Mr. Kaliska is manager of the Royal theater, having recently come from Buffalo, where he was, for a year, manager of the Allendale theater. The royal was one of the first picture houses in Detroit. Mr. Woods is the second oldest manager in point of service now associated with John H. Kunsky. At one time he was house fireman at the Royal; this was when the house was first opened. He was then advanced to other positions and shortly after the Empress was opened, he was placed in charge. He has been manager there ever since. A. C. Hoganson is manager of the Garden and has been since the house opened nearly two years ago. Mr. Starr is manager of the Liberty, previous to which time he was manager of the Empire. Mr. Moule has charge of the new Alhambra. He came with the company in February, 1914; he formerly had been with the Kinemacolor Company. For the first six weeks he acted as a personal scout for Mr. Kunsky, and has at various times served in a managerial capacity at the Liberty, Columbia and Garden. Mr. Irons came with Mr. Kunsky in October, 1913, having formerly been in the theatrical busines in Muskegon.

Mr. Kunsky has every reason to feel proud of his men. They are all experienced, faithful and diligent workers, ever alert to enhance their knowledge of the motion picture industry. The managers co-operate with one another and the "Managers' Room" in the Kunsky suite of offices in the Dime Bank building, Detroit, compares favorably with the comfy parlor of a happy home. We regret that we cannot herewith show Mr. Kunsky's photograph. He recently posed for the Moving Picture World, and his happy countenance will shortly appear in our columns.

Managers of the Kunsky, Inc., Circuit of Picture Houses.

Top Row: W. G. Kaliska, J. M. Wood, A. C. Hoganson and M. Harlann Star. Bottom Row: T. D. Moule, M. W. Schoenherr and H. W. Irons.

Manufacturers' Advance Notes

"BLACK AND WHITE" (MinA).

This one-reel MinA comedy is of especial interest because it is the first of the series in which Harry La Pearl, the famous circus clown, appears.

"Black and White is a happy blending of the slapstick

Scene from "Black and White" (Mina).

and high-class pantomime. The makers of MinA Films pride themselves on photography and this picture is said to disclose the cameraman at his best.

La Pearl's work shows the ease and deliberate skill of the well-trained pantomimist, and is very amusing. The story is told in a series of humorous episodes and is easily followed.

Taken all in all, "Black and White" should prove one of the most popular of the distinctly classy MinA Films so far released.

"THE MEASURE OF A MAN" (Rex).

"The Measure of a Man," a two-reel Canadian Northwest Mounted Police drama featuring Pauline Bush and William Dowlin will be released under the Rex brand on Thursday, January 28. The scenario of this photodrama of life across the border was written by Thomas Forman and produced by Joseph De Grasse. William Dowlin, Joseph De Grasse, Pauline Bush and Lon Chaney enact the leading roles.

Scene from "The Measure of a Man" (Rex).

In addition to its faithful reproduction of life in the factor trading posts of the far north the film is built upon a foundation of primal strength. Primitive passions have their fullest play. The dramatic denouement attains its greatest interest following a totally unexpected climax which leaves one silent in admiration of the author's mastery of his theme.

Pauline Bush, as the wife of a lovable gambler type, displays her artistry in the skillful handling of a difficult role. As a western type Pauline Bush makes an ideal figure. Her characterization of Helen MacDermott in "The Measure of a Man" is but another instance of her exceptional powers of characterization.

William Dowlan is cast as the gambler-husband. In his delineation of the role he gives the spectator an insight into the ways of marked-card gamblers and a "close-up" reveals how the identifying marks upon the backs of the deck are interlined with the skill of a bank-note engraver. Picturesque Indians are introduced into the background of the picture with great effectiveness and one of their number later figures in an attempt upon the life of the gambler. The Rex company is to be congratulated upon the degree of histrionic skill attained by these swarthy-skinned aborigines, many of whom have never seen the interior of Carlisle nor the Haskell Indian school from which so many Indian photoplayers are reputed to have been graduated.

"The Measure of a Man" tells the story of a gambler who is run out of camp with his wife by the Vigilante Committee after members of the committee have caught him using marked cards in a friendly game. Outcasts from civilization, the gambler and his wife meet a young officer of the Canadian mounted police. Sick at heart, the young wife accepts the attentions of the officer. A tragedy between the husband and the officer is narrowly averted. Later, when the husband learns that his wife loves the officer, he determines to let her make her choice between them. He leaves her with the officer, but the latter, realizing the sacrifice the gambler has made, induces him to return, and the wife, her admiration kindled for the manly bearing of her husband, clings close to him as the final scene dissolves.

"COLLEGE DAYS" (Kay-Bee).

Another red-blooded story of life on the campus, in which the great American game of football holds the center of interest, soon will be released by the Kay-Bee Co. Feb. 5 under the title of "College Days." It is a two-part feature that bids fair even to eclipse the remarkable success of "The Scrub," a recent Ince release which scored such a tremendous hit.

"College Days" relates the story of a ne'er-do-well youth who betrays his mother college. For drinking too heavily he is dismissed from the football team by the coach. Immediately he enters a rival institution—an Indian school—and reveals the signals and plays he has learned. While his identity is still unknown, his team is winning against his former teammates when he is suddenly injured. The Redskins are beaten and the unfaithful youth's plan is unearthed. The professor's pretty daughter, who has renounced the reprobate because of his habits, then accepts the proposal of another youth who had resented the disloyal one's bullied tactics toward a student.

George Fisher, the rapidly rising young leading man, is seen as the defiant collegian and his interpretation of the part is declared to be a splendid piece of work. Louise Glaum makes a winsome fair-co-ed, while Gilbert Pratt takes good care of the part of the lad who wins the girl, and Joseph Dowling does justice to the character of the father. Scott Sidney directed the production.

WORLD FILM TO DO "TRILBY."

About twenty years ago "Trilby" was almost a fad in America. George DuMaurier wrote the book, which was one of the world's best sellers. It was afterward done into a play and held the boards for a long time, immortalizing the character of Svengali, who is still the model for the hypnotizing stage villain. Now William A. Brady, who has the dramatic rights for the play, proposes to put it in pictures. It will appear in five reels, and be distributed by the World Film Corporation.

EXPENSIVE GOWNS IN KLEINE'S "DU BARRY."

Some idea of the elaborate magnificence of George Kleine's "Du Barry," featuring Mrs. Leslie Carter, may be obtained from the above cut, which shows Mrs. Carter in one of the thrilling scenes of the drama, gowned in a Parisian creation which cost $1,500 in American money. This is one of three exceptionally beautiful dresses whose total value is roughly $2,200. The gown worn by Mrs. Carter in the court scene is a jewel-brocaded affair, trimmed with fourteen ornaments

Scene from "Du Barry" (Kleine).

and designed for her by a fashionable establishment in Paris. It is by far the most elaborate costume ever seen in a motion picture, yet to masculine eyes its intrinsic value remains a shrouded, impenetrable mystery.

The entire production is characterized by a lavish expenditure of money and a close attention to detail which makes "Du Barry" a splendid example of the modern tendency toward the beautiful and representative in pictures.

"YOUNG ROMANCE" (Lasky).

The Jesse L. Lacky Feature Play release of Edith Taliaferro in "Young Romance," which is dated for January 21, is an invasion of a dramatic field in which photoplays have up to the present been few and far between. "Young Romance," which tells the story of the adventures of two clerks—a girl and a boy—in a metropolitan department store is comedy, but not the comedy of the farcical, knock-about variety usual to the screen. It is genuine comedy of types

Scene from "Young Romance" (Lasky).

and "manners," as the dramatic critics would classify it, with a good love story and with thrilling elements of adventure. It is an instance where the director and the actors and the scenario experts have worked the production for the screen of Wm. C. De Mille's play to such good effect that one does not laugh at the characters on the curtain but with them.

Nellie Nolan, of the notion counter, has always wanted to be a lady and she determines to gratify this ambition for one week, that of her yearly vacation, at a fashionable Maine seaside resort. Tom Clancy has also longed to taste the sweets of society and riches. They have never met. But at the "swell hotel" they come to know each other—but each imagines the other to be truly rich and truly of the social "elite." Tom saves Nellie from the schemes of an evil fake count, who is hunting for the fortune she is supposed to possess, and they fall in love. After this one glorious week, they both return to work in the same store, recognize each other, and are perfectly satisfied to be just what they are so long as it is possible for them to have each other.

It is interesting to note that, in addition to "Young Romance," the Lasky company will release a second comedy this month—Edward Abeles in "After Five," founded on the play of the same name by Wm. C. and Cecil B. De Mille. This is a piece more dependent on farcical situation, but nevertheless filled with humor. It tells the story of a young man who, believing that he has lost in speculation the fortune of the woman he loves, seeks to reimburse her by taking out a life insurance policy and encompassing his own death. Of course the policy has the customary suicide clause, and, to evade this, he contracts with a blackmail society to put him out of his misery. When it develops that the fortune has not been lost but doubled, this unfortunate young man has all kinds of trouble trying to escape from his own plans of death and disaster, for oaths have been taken and payments made which cannot well be cancelled.

The ridiculous possibilities of this plot are apparent at a glance. Exhibitors may find an indication in the fact that out of three releases by the Lasky Play Co. this month two are comedies. The third was the Lasky-Belasco production of "The Girl of the Golden West."

"LOVE'S CROSSROADS" (Liberty).

"Love's Crossroads," a three-reel society drama, will be the first release of the Liberty Motion Picture Co. of San Mateo, Cal., who are under contract to market exclusively

Scene from "Love's Crossroads" (Sawyer).

through the Sawyer Film Corporation. The picture is made notable by a brilliant and dramatic love story—one of the clean, wholesome variety which is so much in demand with the public. Excellent photography, and an excellent company of players, contribute to the success of this feature.

"SOPHIE'S HOMECOMING" IS UP TO SNUFF.

Margaret Joslin has been sneezing steadily for a week. In the Essanay comedy, "Sophie's Homecoming," Slippery Slim, to get even with Mustang Pete, puts snuff on his handkerchief. When Mustang goes to visit Sophie he pulls out the handkerchief and both are convulsed with their sneezing. Slim did a good job of it and used real snuff. Mustang got over the smart of the snuff, but Sophie was entirely unaccustomed to tobacco, and her nose refuses to quit its tickling.

The Famous Stars Film Alliance, with an office in Cleveland, are arranging to open offices in Cincinnati and Detroit, as well, for the handling of their line of feature films. Phillip Adler is president, and Herman J. Garfield, general manager.

"PATSY'S VACATION" (Lubin).

All of Patsy's earnestness and good effort fail to protect him from the wicked Sykesy, who, at the time of the final examination, plays a shameful trick. Patsy is well prepared, but Sykesy, through his attention to games, stands no chance of passing. Ever resourceful, however, he steals a sheet of copy from the desk of the boy next to him, but one of the teachers unexpectedly appears, and Sykesy places the stolen

Scene from "Patsy's Vacation" (Lubin).

sheet in Patsy's desk. The paper is found, and Patsy, not being able to explain, is expelled from the college for all time. This affair coupled with the auto theft reflects badly on Patsy's character and his irate father believes there is no hope for his unfortunate boy and puts him to the hardest work on the farm. Sykesy, through his crookedness, passes with honors, and, when the boys return, a picnic is arranged, at which Patsy is not permitted to participate. Things have gone so bad that Patsy's father proposes to give him a severe thrashing, but the boy refuses to submit and runs away from home. He boards a train for anywhere, but the only bill he has is a bad one, and he is put off the train at the first station, and spends the night on a bench in the depot. This picture is pitifully funny, and so far is probably the biggest scream of the series.

NEW MUTUAL EXCHANGE AT ALBANY, N. Y.

Interest in and the demand for the Mutual program has increased all over New York State to such an extent that the Mutual Film Corporation, to deal adequately with the stress of new business, has opened a new branch office at Albany. The Mutual has put in charge of this exchange as manager Mr. J. M. Mullen, who has been identified with the film business in that territory for many years. The new exchange occupies the fine building at 733 Broadway, Albany, and beginning with the New Year all exhibitors interested in the Mutual program who make the State capital their headquarters will find a welcome at that address.

The Albany office will buy the entire output of the Mutual program, and in order to take care of the additional business new film for a considerable period back was purchased complete so that the new exchange was immediately in a position to supply demands for past releases now famous in the screen world.

In opening this new office the Mutual Film Corporation completes a chain of five branch exchanges in the State of New York alone. These exchanges reach from Buffalo to New York City. Two of them are located in New York City, and the other three in Buffalo, Syracuse and Albany.

ALLIANCE PUBLICITY CAMPAIGN BEGINS.

With the departure of Frank Frane last Saturday for an extended tour of New York State the country-wide publicity crusade of the Alliance program began.

General Manager Cobe has been busy for some weeks past, working out the details of this project and this week will see three more representatives carrying the Alliance banner leave New York for the south and west.

Ben Abrams, who just returned from the preliminary operations in New England, will cover Pennsylvania first, and then work his way southward. Arthur Rosenbach is slated to represent the Alliance in the middle west, and Leonard Geisenberg, who just made a flying trip to New York last week from the western and coast States, will return to that territory and resume his end of the campaign.

AUTOMATIC TICKET SELLERS AT AUTOMOBILE SHOW.

One of the best attended expositions at the Grand Central Palace, New York, was the recent Automobile Show, held during the week of January 4. Two automatic ticket selling devices made by the Automatic Ticket Selling and Cash Register Company were bought to take care of the rush, and did their work to perfection, handling the big crowds without interruption. The officers of this company say that they have booked many orders and that the factory is running overtime.

ITALA MOVES TO LARGER QUARTERS.

Plans for extending operations of the Itala Film Co. of America, of which Harry R. Raver is the active head, necessitated larger and more desirable executive quarters. These were secured in the World's Tower Building at 110 West 40th street and a large force of carpenters, painters and electricians have just completed the installation of the various departments necessary for the work of Mr. Raver's staff.

The new offices embrace the most of the twenty-fourth floor of the building. Here the exploitation of "Cabiria" and other excellent Itala productions goes on without interruption. New subjects are arriving from the Torino studio and will soon be circulated in America.

TRANSPORTABLE LIGHTS.

One of the really interesting developments in transportable illumination for motion picture use is the new Allison & Hadaway Twin Arc lamp recently installed in leading Eastern studios. The features of the lamp combine high efficiency with compactness and portability. The lamp weighs 19 pounds, and is transported in a light case. Each unit furnishes 8,000 c.p. of white actinic light.

Out-door scenes at night, the subway, store interiors, automobile races at night, industrial scenes of many descriptions —all have been successfully made with the lamps. "In fact," said J. W. Allison, "the uses to which this new illuminant may be put open up 25 per cent. additional range to the director looking for new and novel effects." Demonstrations may be had at the offices of the company, 235 Fifth avenue, New York.

"THE THIEF AND THE CHIEF" (Eclair).

A rollicking, frolicing photoplay comedy of laughs, thrills and absurdly funny situations is "The Thief and the Chief," to be released by Eclair on Sunday, January 31st. The young and handsome son of a Chief of Police in a big city turns burglar for a joke, is shielded by a pretty girl who thinks he is what he pretends to be while her father mistakes him for a college professor, and to cap the climax, the young fellow's own father is about to place the bracelets on his wrists when explanations follow mutual recog-

Scene from "The Thief and the Chief" (Eclair).

nition and the tale of a little club bet which had such large consequences is told. The story jumps from one light comedy situation to another with lightning-like rapidity, and interspersed with thrills as it is makes most diverting entertainment. In the role of the "gentleman burglar" Stanley Walpole gives a finished portrayal and, as the girl who shields him, Edna Payne plays most delightfully, her charming personality and dainty manners fitting the part exactly.

THE SPIRIT OF THE VIOLIN (Selig).

"The Spirit of the Violin," a story of John Graham's vindication, has been termed one of those unusual stories which are released so frequently by the Selig Polyscope Company. It is an appealing and virile tale, in two reels, written by James Oliver Curwood. Edward J. LeSaint directed this entertaining pictureplay. How the spirit of the violin came to Mary, just as she was about to marry an adventurer, is graphically shown. As the shades of night were falling

Scene from "The Spirit of the Violin" (Selig).

Mary, who through the spirit of the violin, escapes the toils of the plotter, hears again the plaintive strains coming from the cherished instrument. She believes the spirit of John, her long-lost husband, has returned to play for her. With her baby she staggers back to the little cabin. There she meets John, her beloved, in the flesh, and their reunion is intensely dramatic. "The Spirit of the Violin," released Monday, January 25, is a graphic portrayal of life among the lowly. Beautiful photography and scenery, convincing acting by an all-star cast, and a plot that grips the heart-strings, makes this feature release one that will be anticipated with pleasure by the pictureplay public. The story in brief is that John and Mary and baby Lillian live in poverty but happiness. John is unjustly convicted of a crime and imprisoned. He leaves the cherished violin in the cabin. Mary struggles along alone. The adventurer comes. He makes it appear that John is dead. Before a mock marriage is consummated the old violin falls to the cabin floor. It awakens Mary to her hidden danger. John is found to be innocent, comes home, and with his violin brings Mary and Baby Lillian back into sunshine and love.

LUBIN PROGRAM ANNOUNCEMENT.

Beginning January 21st the Lubin Manufacturing Company will release each week on its regular program a three reel photoplay—the same type and quality of picture that has heretofore been sent out as a special feature. This interesting announcement was made this week by Ira M. Lowry, general manager of the Lubin Company.

Another interesting announcement by Mr. Lowry is that beginning the first of February the company will release each Tuesday and Saturday on the regular program a high-class, one-reel comedy. On one of these days Arthur Johnson and Lottie Briscoe will be featured in one of these comedies and on the other Joseph Kaufman and Ethel Clayton will be starred in one of these laughable plays.

The popularity of the three reelers has been so great that Mr. Lowry determined to release one each week on the regular program. These pictures will be of the same high quality as the special releases and will be shown each week on alternate Wednesdays and Thursdays. A number of these three-reelers, written by well-known writers and enacted by specially selected companies of Lubin players, have been completed and others are being made.

The new comedies will undoubtedly attract wide attention and interest. Arthur Johnson and Lottie Brisco have already completed a number of screamingly funny one-reelers and the two Lubin stars have demonstrated that they are just as clever along comedy lines as in more serious parts. Joseph Kaufman, who is also to be featured in a comedy each week, has already achieved a wide reputation as a light comedian, and Miss Ethel Clayton, one of the best known of the Lubin stars, has done some of the best work of her career in the comedies with him.

"THE CHOCOLATE SOLDIER" IN PICTURES.

That the F. C. Whitney film production of the "Chocolate Soldier" will be handled by the Alliance Films Corporation is the latest report in film circles. The screen version of the photoplay is taken from the libretto of the light opera of the same name, which in turn was adapted from the famous drama, "Arms and the Man," by G. Bernard Shaw.

All of the principals of the opera were engaged for the picture and appear in the parts they created before the footlights. Among them such names appear as Tom Richards, Alice Yorke, George Tallman, Francis J. Boyle and several others who have large followings among music lovers. The production was staged under the direction of Stanislaus Stange, the original producer who left nothing undone that would add to its attractiveness and merit.

MARY PICKFORD AS "MISTRESS NELL."

For the first time since her connection with the Famous Players Film Co., which dates back to more than two years ago, Mary Pickford is seen in the costume of the romantic period of English history, in a five-part film adaptation of the celebrated historic drama, "Mistress Nell," the former starring vehicle of Henrietta Crosman, by George C. Hazelton, Jr., released on the Paramount Program February 1.

"Little Mary" invests the role with a dynamic force and a tender charm unequalled in any previous stage portrayals of the piquant and daring "Nell," of whom it has been said, "England would not be as great without her."

In this noted drama of the days of gay King Charles II, dominated by the heroism and gallantry that marked that brilliant period, Mary Pickford plays the role of pretty Nell Gwyn, the favorite of the public and the monarch of England, whose bravery and wit save her royal lover from treachery at home and abroad, and frees him at the same time from the toils of a designing woman, who tries to steal his heart from Nell, as well as to wrest his kingdom from him, to give to France. It is Louise, Duchess of Portsmouth, who undertakes this double plot, but little Nell cleverly detects her treacherous plans. After angering and baffling Louise in a score of counter-plots, Mistress Nell, from a hiding place, sees the signing of certain papers which are to place England in the hands of France if they reach their destination. This, Nell determines, shall never be, and in the guise of a young blade of fashion she wins the confidence of Louise, and is herself given the important documents to deliver. Needless to say, the papers are never delivered, except to

Scene from "Mistress Nell" (Famous Players).

the King of England, together with a missive from Louise, which, intended for France's monarch, plainly reveals her duplicity. How Nell further outwits the vengeful woman and wins back her royal lover's heart is dramatically developed in this dashing romance of the gallant days when hearts were won with the sword.

Throughout the story, Miss Pickford wears several changes of costume, first as the actress, Nell Gwyn, then as Mistress Nell, the sweetheart of the king, and finally as the cavalier, in which disguise she circumvents the plots of the king's enemies, and which provides the first opportunity in many years for Miss Pickford to appear on the screen as a boy, and the creation is as artistic as it is novel.

The settings are elaborately commensurate with the requirements of the subject.

"THE SHANGHAIED BABY" (Lubin).

This is a wonderful romantic story, telling of an abduction of a little boy who passes through a series of experiences and journeys to foreign lands. He eventually, while still a boy, falls into the hands of a kindly disposed sea-captain where, in the tropics, he grows to sturdy manhood. The good captain eventually dies, and gives him a ring which finally restores him to his family. The boy joins the U. S. Navy and reaches home, where he hears his mother sing an old song, "The Slumber Boat," which revives memories of his childhood. A beautiful love match ends one of the most interesting series of adventures ever placed upon the screen. The cast is unusually strong, including: Ormi Hawley, Louise Huff, Edgar Jones, Earl Metcalfe, Kempton Greene, little Jack McCloskey (the star kiddie of the Lubin studio) and many others.

Scene from "The Shanghaied Baby" (Lubin).

"RESTITUTION," STRONG AMERICAN DRAMA.

"Restitution," the two-reel American-Mutual feature just released in the Mutual program, is unquestionably a melodrama, but Director Henry Otto with his usual skill has succeeded very largely in disguising the fact. Charlotte Burton plays with singular emotional force the part of Elsa, the woman who at first is a prominent actress, but gradually sinks until she becomes a frequenter of low saloons. The shooting scene in which she kills in defense of her honor and the trial scene in which she accuses the innocent man both thrill the watching audience.

Winifred Greenwood's characterization of Helen, the heroine, is excellent, and Edward Coxen in the part of the wrongfully accused Lester rises to the full height of the remarkably dramatic role. As the false friend and clever schemer, George Fields renews his reputation for making a first-class villain. The scenes in which he foists the responsibility for the crime he has committed on his rival, and those later ones in which he listens with sardonic satisfaction to the other's conviction, are equally compelling.

The part of this other man, who, at the hand of Elsa, pays the price for yielding to ignoble desire, is adequately assumed by King Clark, and John Steppling is cast for a scene in which he has a realistic, life-and-death struggle with a burglar, played by William Bertran, while Edith Borella appears as an adventuress.

PERCY HELTON IN "THE FAIRY AND THE WAIF."

Percy Helton, who plays Foxy, the Waif, in the big feature photoplay, "The Fairy and the Waif," which the Frohman Amusement Corporation is now producing, is freshest in the minds of the theater-going public by reason of his work as Eddie Holmes in "The Miracle Man," George M. Cohan's big 1914 success. He was the original "Buster Brown" at 12, and had acted before that with Louis Mann and Clara Lippman. His most notable part previous to his work with "The Fairy and the Waif" was as the boy with David Warfield in "The Return of Peter Grimm."

PATHE EXCHANGE IN MONTREAL.

All Pathe films, with the exception of "The Exploits of Elaine," may now be obtained in Canada through the Pathe Famous Feature Film Syndicate of Quebec, with offices at 313 Bleury street, Montreal, P. Q. This branch covers the territory of Quebec, Nova Scotia, New Brunswick, and Prince Edward Island, and is under the management of Leon E. Ouimet. Other Canadian branches are contemplated within the near future.

KLEINE OPTICAL COMPANY SELLS MANY MACHINES TO CHURCHES.

Since the first of the year the Kleine Optical Company has been fairly inundated with orders from churches and educational institutions for projecting machines, indicating that January 1st was the time selected by many churches to seriously consider the possibilities of educational film. It is noteworthy that requests for information of machines are almost invariably confined to the standard well-known makes, as a number of churches found great difficulty the past year with second-hand, antiquated projection apparatus.

COLORED PICTURES BY UNIVERSAL'S NEW PROCESS.

William Foster, superintendent of the Universal West Coast laboratories, announces that his process of colored photography, upon which he has been working for the past nine months, is now perfected and that a single reel subject will shortly be produced in which his invention will be given its first demonstration.

The coloring of the picture will take place in the negative and will be printed on the positive just as the regular black and whites are printed. The Universal contemplates releasing the first of the new colored dramas in March.

NAVY INCREASING USE OF MOVING PICTURES.

In addition to the machine and equipment installed on the Battleship Connecticut, mentioned before, Mr. Lewis M. Swaab, of Philadelphia, advises that he has also just furnished a Power 6A with accessories to the battleship Kansas. With the report of another picture machine sold to a U. S. battleship by one of the New York dealers, mentioned elsewhere in this issue, it seems evident that the navy officials appreciate the possibilities of the pictures in furnishing recreation to our boys in blue.

Notes of the Trade

WILLIAM CLIFFORD, that versatile Bison actor, plays an extraordinary part in "The Crime of Thought," an interesting drama, in which his role of a half-crazed man calls for a bit of character playing which few actors in the films today could achieve so well as he.

* * *

Louise Glaum is known at Inceville as "the girl with a thousand gowns." Since joining the companies whose productions are shown in the Mutual program she has caused enthusiasm by the variety of her wardrobe. Her sister, a fashionable modiste, helps her to get "the very latest tho very first."

* * *

Just how Francis Ford escaped having his bomb-proof skull cracked open by the fusillade of stone which descends about him as he swims away from the set of royal rowdies in "The Madcap Queen of Gredshoffen," remains a mystery even to those who threw the stones. Ford told them to fire away with the brickbats and even the women of the company, including Grace Cunard (in costume royal), followed his bidding and splashed the water all about the Gold Seal director.

* * *

When Walter Edwards went into the San Bernardino Mountains recently to play the lead in "The Cross of Fire," a Kay Bee release in the Mutual program, he wore a costume given him by his guide on a hunting trip through the Canadian woods two years ago, whom Edwards had rescued from drowning.

* * *

Gertrude Claire has quite outdone her best previous effort in her portrayal of Old Mother Hudson, a drunken, illiterate woman who sells her daughter to a saloon keeper for a keg of whiskey. This character is shown in "Through the Murk," a Domino release in the Mutual program.

* * *

J. Barney Sherry, the veteran character actor of the Broncho company, soon will be seen again in one of his favorite roles, that of a seedy farmer, in "A Lucky Blowout," a strong drama to be released by the New York Motion Picture Corporation.

* * *

Thomas Ricketts has succeeded to a remarkable degree in establishing atmosphere in "The Law of the Wild," an American release in the Mutual program. The backwoods store with its display of general merchandise, traps and pelts, its shrewd store keeper, loungers and cowboys playing cards on a barrel, is realistic to the last detail.

* * *

In "The Spirit of Giving," a Beauty release in the Mutual program, Joseph Harris, as Stone, the middle-aged business man, has found a new vehicle for his versatile ability. "Stone," who by accident discovers the true spirit of giving, affords Harris the chance to contrast subsequent humility and gentleness with the character's former arrogance and heartlessness.

* * *

Irene Tams, who is being featured in the Regent Films, released through the United Program, is now working on a two-reel feature, called "Irene's Brave Fight."

It is a society drama and gives Miss Tams the opportunity of using many exclusive gowns. The scenario was written to suit Miss Tams' style, brings out many fine points and allows her to make the most of good character work.

Director-Actor-Author Sidney Bracy of the Thanhouser forces is putting on a two-reel picture called "The Abbeys," with Miss Minnie Berlin, Frank Farrinkton and himself in the leading roles. Mr. Bracy portrayed the famous "Jones, the butler," in "The Million Dollar Mystery," Thanhouser's great serial. Mr. Bracy plays an important part in Thanhouser's new serial, "Zudora."

* * *

Wallace Beery, the creator of the "Sweedie" character, appears to be getting funnier every day, according to the testimony of exhibitors, who have written to Essanay telling of the big laughs it brings every time one of the pictures is screened.

"I never fail to have big crowds when a "Sweedie" picture is announced," writes one theater manager, "and the crowd is never disappointed. These comedies convulse all with laughter and send everyone home in a good humor."

* * *

"Permit me to express the thanks of the prisoners for your kindness in making it possible for them to see that wonderful production, 'The Last Days of Pompeii,' on Christmas Day. This is probably the only chance very many of these men will ever have to see this wonderful production, and I know they fully appreciate your kindness in furnishing them that chance," writes William A. Moyer, Warden of the United States Penitentiary at Atlanta, Ga., to George Kleine.

The feature of the Christmas Day program was the big picture which, by the way, has entertained the prisoners of nearly every state penitentiary in the Union since its release more than a year ago.

* * *

Riley Chamberlin, the well-known comedian at the Thanhouser forces in New Rochelle, has just finished another "Conductor 786" picture, a Riley Chamberlin series, in which he displays his best talent and mirth-provoking characteristics. In this picture Riley is the good, kind-hearted old conductor, who does many little kindnesses which win for him admirers by the score day by day.

* * *

Victor Potel accomplishes the miraculous in the Essanay Snakeville comedy, "When Slippery Slim Bought the Cheese." Slim is inordinately fond of strong limburger cheese. One day when he indulges his fancy he buys a cheese so strong that when he attempts to eat it, the cheese walks across the table, down the table leg, crawls up the wall, out of the window, across the yard and disappears in a rat hole. It is a screamingly funny comedy from beginning to end.

* * *

E. H. Hulsey, who manages the big Queen theater, Dallas, Texas, played Kleine's "Officer 666" to something over a thousand dollars on the day, Friday, January 1, commencing the new year by breaking his house record. Admission was ten and twenty cents. The Queen seats 776 people, which makes the record all the more remarkable. The tremendous crowd compelled Hulsey to stop selling tickets at 9 o'clock in the evening and he estimates that he lost $200 by so doing.

* * *

In "The Story the Silk Hats Told," a one-reel Imp drama, King Baggot plays six different roles, namely—a politician, lover, doctor, business man, German burlesque comedian and bank clerk. The scenario of the novel drama was written by Curtis Benton and produced by George A. Lessey.

Picture Theaters Projected

WILMINGTON, DEL.—Mayor Howell has sent an urgent request to Building Inspector Anderson asking for a report on the conditions of the various moving picture theaters in the city. Mayor Howell in his letter makes it plain that under the existing laws of Delaware, he cannot grant licenses to the owners of theaters until he has received a report detailing the condition of the structures from the building inspector. He also states that all such theaters must comply with the city ordinances as to exits, fire escapes, etc. Reports have already been requested concerning the condition of the Lyric, Bijou, Pickwick, Hopkins and the Opera House which is now being operated for the exhibit of moving pictures.

PORTLAND, ME.—James W. Greeley of the Greeley Amusement Company recently visited Berlin, N. H., where he acquired control of the Princess theater, considered one of the prettiest houses in the state of New Hampshire. It is located in Berlin's business section and is practically a new structure. The building is constructed entirely of buff brick with elaborate terra cotta trimmings. The interior is finished in mahogany. The house is commodious, having both floor, balcony and four large boxes. Its stage is sufficiently large to accommodate the largest productions. Mr. Greeley intends to operate the Princess after the same system which has made his theater here so much of a success; vaudeville, musical comedy and moving pictures being featured. Mr. Greeley will divide his time between his theater here and the one at Berlin.

NO. ADAMS, MASS.—Capitalists of this city are interested in a project to erect a $60,000 moving picture theater. Plans are being prepared. The new structure will be fireproof and as modern as money can make it.

DETROIT, MICH.—John H. Kunsky, who controls the Garden, Columbia, Liberty, Casino, Royal, Empress and Washington theaters, has added another to his string of successes. The new house has been named the Alhambra, has seating capacity for 1,500 persons and cost approximately $100,000.

CANTON, O.—E. G. Backins and C. H. Frailey have opened their new theater, the Valentine. It has seating capacity for about 800 persons. The house is devoted to the exhibit of moving pictures, but so constructed as to be easily converted into a vaudeville or stock house.

E. LIVERPOOL, O.—The McKinley theater has been opened here and proved a big success. The house is devoted to the exhibit of high-grade moving pictures.

GLENSIDE, PA.—W. L. Raiser is having plans prepared for a three-story moving picture theater and lodge building, 32 by 100 feet, to cost $10,000.

HARRISBURG, PA.—Work on the new moving picture theater, the Regent, at 410 Market street, is being rushed as rapidly as the weather will permit. The new house is owned by Peter Magaro, who has had considerable experience as a moving picture exhibitor in this and other cities. The Regent is located in the heart of the business and shopping district, and will be one of the largest moving picture theaters in the city. It will have seating capacity for 1,000 persons. The building is being constructed in strict conformity with the new regulations of the Pennsylvania Department of Labor and Industry, and this insures the greatest amount of protection from fire and first-class sanitary conditions in every particular. Modern methods of ventilation are being introduced and an ample number of emergency exits constructed. The aisles are wide and the spacing of the seats sufficiently large to prevent any discomfort or overcrowding. Oil paintings by renowned artists will form a conspicuous feature of the mural decorations. An elaborate illuminated electric sign, thirty-two feet high, will be placed on the roof of the theater. The Regent will be devoted to exhibit of the best productions of first class photoplays.

OXFORD, PA.—Roscoe C. Tindall, Equitable building, Wilmington, Del., is preparing plans for a two-story moving picture theater, 40 by 125 feet, to cost $20,000.

PITTSBURGH, PA.—Nicola Land Co., Farmers' Bank building, are planning to erect a $100,000 moving picture theater.

PHILADELPHIA, PA.—Hoffman & Co., Globe theater building, are preparing plans for a one-story moving picture theater, 45 by 106 feet, to cost $25,000.

PHILADELPHIA, PA.—C. P. Berger is preparing plans for a one-story moving picture theater, 130 by 147 feet, to be erected at the northeast corner of Germantown avenue and Venango street, for J. Effinger.

PHILADELPHIA, PA.—The Plaza theater, located at 2419-37 South Broad street, and the Century theater, at the northeast corner of Erie avenue and Marshall street, has been conveyed by the Active Real Estate Company to Edmund J. Bamberger, acting, it was reported, for Morris Spiers, president of the Exhibitors' League of Pennsylvania. The Plaza was sold for a nominal consideration, subject to a mortgage of $17,000, and the Century for a like amount, subject to a mortgage of $41,500. The former is assessed at $51,700 and the latter at $36,100.

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NEWS LETTER FROM OHIO.

By J. D. Raridan, Special Correspondent of Moving Picture World.

REAL estate men of Ohio, or elsewhere, have come to recognize the motion picture industry for its widespread value to a city. They have found that five years of the drama in films has given a most impressive example of the valuable support their development has brought to real estate.

Figures on the industry were presented to the Cleveland Real Estate Board recently to the effect that approximately 100,000,000 feet of films were unreeled for the entertainment of many millions of people daily in more than 25,000 theatres in the United States. In all probability the capital invested is close upon $500,000,000. In every hamlet, town and city the construction of theatres has brought added value to the property itself and to the neighborhood in most cases. The exchanges occupy a great deal of the office space in many buildings and thus contribute their share to realty prosperity. Cleveland has fared well from both branches of the picture industry—the theatre and the exchange. There are approximately 200 theatres operating in the city and several dozen exchanges.

The Film Men's Credit Association has just been organized in Cleveland and comprises most of the active exchanges. The directors are C. G. Thompson, Z. M. Harris and E. G. Christensen. Walter Williams is chairman. The association was formed for the mutual benefit of the exhibitors and the exchange man and to promote better co-operation.

Arthur C. Desormeaux, who for some months has handled the Thanhouser exchange, has established himself in offices at 516 Columbia Building. State rights for "Beating Back" has been awarded him.

O. E. Jarret, Balch street, Akron, has plans for a two story brick picture theatre to be built at a cost of $10,000.

Josiah Slimm, 44 years of age, one of the owners of the Marquis theatre, Cleveland, died recently. Mr. Slimm was one of the best known picture exhibitors in this section of the state, a member of Local No. —, Motion Picture Exhibitors' League of America, and active in league matters. His brother will continue to conduct the Marquis.

H. C. Owens, architect, Xenia, O., has plans for an addition to the theatre of Cliff Sutton, but construction will not start until spring.

Offices of the Theatre Supply Company at Akron were damaged by fire in the Walsh block recently.

The Tipp Building & Manufacturing Company, Tippecanoe City, O., was the low bidder for a one-story brick theatre building for T. C. Shilling, to be built at Main and Franklin streets, Troy.

George W. Johnson, Dayton, proposes to build a theatre in the near future. He has an architect working on plans for the building.

G. V. Hotestine will enter the moving picture field at DeGraff, O. Plans are under preparation for a building which will be constructed in the spring.

IN MONTREAL.

Recent visitors to the city were Messrs. A. N. Busch and L. J. Bamberger, in the interests of the World Film Corporation. The writer had the pleasure of meeting Mr. Bamberger and asked his opinion on the present state of trade. He found business good locally, but, of course, not up to the usual mark on account of the war. He was of the opinion, though, that business would pick up materially during the next few months.

Brisk business is being done around the Famous Players office these days. Manager Kauffman is head over heels in work and was never more pleased in his life. "It's a Long, Long Way to Tipperary" is already in large demand.

Montreal to Change Tax

City Council's Committee Acting in Report of Superintendent of Licenses Bienvenue, Recommends Change in System of Theater Taxes.—Present Plan Levies $500 on Any Theater, Big or Little.—May Put Tax of Eighty-five Cents on Each Seat.

By Gerald Gallagher, Special Correspondent of Moving Picture World.

THE legislation committee of the City Council has recommended a change in the system of taxing picture houses for municipal purposes. The moving picture theaters are now taxed $500 per annum each, irrespective of size. The smaller houses complained against this last summer, and the legislation committee decided some time before Christmas to report in favor of levying a tax of eighty-five cents per seat. The theaters would then be taxed according to their capacity. A report was submitted to the committee by A. Bienvenu, superintendent of licenses, in which it was shown there were fifty-eight moving picture houses in Montreal having a capacity of from 200 to 1,150 seats. Under the proposed new system therefore, the tax of a house of two hundred seats would be $170 instead of $500; on a house of eleven hundred and fifty seats, it would be $977, instead of $500.

WOMAN MANAGES EXCHANGE.

Montreal is probably the only city on the American continent that has a woman film exchange manager. She is Mrs. B. C. Paxton and manages the local office of the Picture Playhouse Film Co., Inc. She is now offering to local exhibitors two features which are said to possess merit, "For King and Country," and "The Last Dance."

NEW THEATER OPENS.

The Park theater, Verdun, opened its doors to the public of that wide-awake suburb, on January 4. Mr. S. J. Dunning, its manager, told us that the opening night witnessed a packed house. It is one of the largest houses in town, and, for its size, has no equal in this city, inasmuch as it is handsome, roomy, and modern in all respects. Three changes are made a week, and prices in the evenings are twenty and ten cents. The opening day's feature was a two-reel Keystone, which provoked genuine laughter from the large audiences. Mr. Dunning is to be complimented on the fine house he has, and still more, on his good and healthy-toned programs. The building cost $75,000, and not $50,000 as was wrongly stated in a previous issue.

OTHER MONTREAL NOTES.

Business in Montreal houses on New Year's Day was roaring, and has been so ever since. The general opinion around town is that from now on there will be little to complain of, though the added expenditure, incident to the season, must have reduced many family coffers. Here's wishing everybody luck, anyway.

Large and handsome quarters have been fitted out at 313 Bleury street, Montreal, by Pathe's Famous Feature Film Syndicate of Quebec. The new organization is headed by L. E. Ouimet. This gentleman is considered the pioneer of moving pictures in Montreal. "The Perils of Pauline," which is said to have run with great success in the States, has already been released. The New Grand, King Edward, Family, Ouimetoscope, Rex, and many other theaters have booked it. Mr. Ouimet is assisted by C. Lalumiere, formerly connected with the European Import Feature Co., Warner's Features, and the Picture Playhouse people. A branch office has been opened in St. John, N. B., and has been put under the care of A. P. Keegan, formerly with the General Film Co.

Montreal has at last a Kleine office. The quarters are temporarily located in the Casino Theater building. The office is in charge of Ed. English, formerly manager of the Tivoli theater. Mr. English has had varied experience in the film game.

The Tribune War pictures were shown at the Princess theater, the local Shuberts' house, during eight days, commencing Dec. 27th. Business was very good.

The Victoria theater, managed by M. Kashin, certainly exhaled the Christmas spirit during the festive season. Special Christmas features were the rule, and Mr. Kashin made his house very popular amongst the kiddies of the district by having a large Christmas tree, supervised by a Santa Claus, who was certainly not stingy with his gifts. The Victoria is doing very good business under its new management.

Another exhibitor to play Santa Claus was J. O. Hooley, of the Francais. A seventeen-foot tree was set up on the stage. Mr. Hooley saw to it that it was well loaded with good things, and the children were given a fine time. Mr. Hooley is making a feature of topical war pictures, the Strand War Series and the Pathe Weeklies being booked for his house.

The New Grand has contracted with the Famous Players Film Service to show the releases of the Paramount program ten days before any other local house. The rates are considered to be the highest ever paid in Canada. So far some fine productions have been screened: "False Colours," a Famous Players offering; "Cinderella," the Bostworth; "An Odyssey of the North," "The Sea Wolf," and "The Country Mouse." The management is conducting probably the largest advertising campaign yet essayed by a local theater. We wish them the success they deserve.

Mr. H. W. Harwell, formerly of Toronto, and for some time assistant manager of the Montreal Universal, is now managing that office. He has the reputation of being a hustler and one not slow to make friends. He has our best wishes.

The employees of the Francais on New Year's Day expressed their feeling toward the manager of the house, J. O. Hooley, when they presented him with a gold watch. Mr. Hooley replied suitably, thanking the boys for their faithful service and wishing them the season's compliments.

Manny Feldstein, general manager for Canada of Warner's Features, is at the present writing out on the road visiting the other branches in Canada. Mr. Fischer, local manager, claims that business is good. The firm's mascot has been rechristened. The little bull pup's new name is "Feature."

An interesting topical is being handled by the Consolidated Film Company, of which Tom Cross is manager. The film tells a complete story of the First Contingent's trip across the Atlantic. It had first run at the Colonial.

J. C. Grahame, general manager of the Universal of New York; George A. McGee, special representative, and Clair Hague, general manager of the Canadian Universal in Eastern Canada, were in this city at Christmas in the interests of their principals.

Mr. Malone, the gentleman in charge of the local Allfeatures office, is certainly pleased with business, and good reason he has for being so jubilant. There is great demand for his features and his clientele is rapidly enlarging.

Michigan Fire Inspection

Fire Marshal Winship to Begin Semi-Annual Inspection of Theaters February First—Will Start Off in Detroit—Inspection Fee Burdensome—Value of Present Building Laws Proved by Last Year's Experience as Shown in Fire Marshal's Annual Report to Governor.

By Jacob Smith, Special Correspondent of Moving Picture World.

THE semi-annual inspection of moving picture theaters in Michigan begins Feb. 1, and the fire marshal, Hon. John T. Winship, has ordered that the start be made at Detroit. Under the state law, owners of such houses will have to pay for the inspection, which is $10. A deputy told a representative of the Moving Picture World that he did not anticipate there would be the least trouble. "Owing to our previous inspections, all of the older houses have been changed to comply with the law, while the new theaters, as a rule, carry all the necessary fire specifications, both in accordance with the city ordinance and the state law," he said. At the present session of the legislature, the Michigan League of Motion Picture Exhibitors will make an effort to at least have this semi-annual inspection fee reduced, say to one-half. In the opinion of President Peter Jeup, one inspection yearly is sufficient on the part of the state department, but to have two inspections in a year, making the total charge $20, is entirely unnecessary.

In his fourth annual report filed by the fire marshal of Michigan, he notes that losses from fire in 1914 were $2,000,000 less than in 1913, the total for 1914 being approximately $5,000,000. That the moving picture law is absolutely just what the legislature intended it should be, is very clearly demonstrated by several fires in these theaters the last year, says Mr. Winship in this report. The records show that a number of such fires occurring in the booth constructed in accordance with the law have caused no panics, and but very little property damage, while two very costly and disastrous fires occurred in the theaters operating in violation of the law and without the knowledge of the bureau of inspectors. There are 545 licensed moving picture theaters in Michigan, an increase of 106 over 1913. During the year 75 theaters were ordered to discontinue the use of pictures, and many were permanently closed because of failure to comply with the law. Six complaints were made during the year for violations of the law, and with but one exception respondents have pleaded guilty and paid fines.

PETER JEUP RESIGNS PRESIDENCY OF LEAGUE

Gives Up His Office in Michigan State Motion Picture Exhibitors' League—H. F. Touser to Succeed Him.

Peter Jeup has resigned as president of the Detroit Motion Picture Exhibitors' League and has been succeeded by H. F. Fowser, manager of the Luna theatre. Mr. Fowser has been very active in the Detroit and Michigan associations and is well qualified to carry on the good work started by his predecessor, Peter Jeup.

On January 1st Mr. Jeup took a position in the office of the city assessor which keeps him busy most every afternoon, thus making it impossible for him to be at the weekly sessions. He still retains his membership in the association and will represent Detroit in the national body as he has in the past.

WATCHING FOR NEW LAWS

"What is your association going to do about state censorship?" the writer asked of President Jeup.

"We can't do anything until the bill comes up," he replied. "It will be time then to oppose it. No doubt our legislative committee will have its hands full watching proposed laws at the legislature which in any way effect the motion picture industry. Our organization is constantly increasing in membership, and what we have to say now will carry a great deal more weight than it would have a year ago, when we only had a handful of members."

LESTER POTTER FAVORS CHURCH FILM SHOWS

Special Police Officer Potter Believes Churches and Schools Should Be Permitted to Use Pictures.

Special Police Officer Lester Potter, who formerly was the official censor of motion pictures in Detroit, takes exception to the action of the Michigan Exhibitors' League in trying to have churches and schools prohibited from showing pictures. "In the first place, the class of pictures shown by these institutions is entirely different from those at the regular theaters, and hence are not in competition. In the second place, motion pictures are becoming too important a factor in an educational way, to restrict their use in the schools. And even the churches will some day be using them regularly on Sundays, and you will find preachers showing them to illustrate their lectures. If the churches and schools have their booths fireproof they should not be stopped from using pictures."

Officer Potter still handles all complaints that come up pertaining to theaters of any kind. Only recently he was called to investigate a condition on the east side, where a moving picture theater was changing to cheap burlesque. The entertainment was so vile that the house was closed until such time as the management was ready to put on cleaner performances. During Mr. Potter's regime as official censor, he did a great deal to elevate the moving picture industry, being at all times broad-minded in his views and seldom criticizing a picture unless it was for the good of the community. He told a representative of the World that he believed the time was not far off when hotels throughout the country would have small auditoriums, with fireproof booths, for showing pictures as entertainment for their guests in the evenings. Mr. Potter said he had already heard of a number of cases where such plans were in progress.

WHERE SERIALS GO WELL

At a recent meeting of the Motion Picture Exhibitors' League there was considerable discussion on the future of the serial photo-plays. At that time it seemed to be the consensus of opinion that serials were gradually dying out, that the public were tired of them, and that in many instances, the producers were to blame in having many chapters that were lacking in interest. A few days later the writer interviewed a representative of a local film exchange who is traveling constantly in all parts of the state, asking his opinion in the matter. "Well, my experience shows that in the small towns, and even with the neighborhood houses in the big cities, serials are very well thought of, and in fact, are in demand. But serials are not good for downtown houses where the trade is more or less transient, and the reason is easily explained. One chapter of a serial means nothing to the person who has not been following it up, but in the small cities and neighborhood houses the trade is steady and the same crowd is able to come on the same night every week. In the downtown houses trade is more or less uncertain; they come when they can and you cannot rely on them for any certain night."

BOOKING INDEPENDENTLY

In the past thirty days, it is surprising the number of theaters that have changed their booking arrangements, and instead of placing all their business with one exchange, are now booking more or less independently; in other words, they will book three nights with one exchange, two nights features and the other two nights will book whatever they want. This new plan seems to be working out more satisfactorily. Of course it is more expensive, but seems to bring increased business. Another thing, it makes the attractions for the week more diversified, and apparently "diversity" is what the public demands. They do not want all big features, nor all comedies, neither do they want all dramas and short reels.

CAN CONTINUE SCHOOL

Upon further investigation into the methods of N. D. Josephi, who conducted a school of photoplay acting at 214 Woodward avenue, Detroit, the police department have given Mr. Josephi full permission to continue with his school should he care to do so. They found that the complaints made were "frame-ups" and that Mr. Josephi was conducted his institution along legitimate lines. Mr. Josephi has been allied with the moving picture industry for the past 18 years, and is thoroughly experienced in all branches of the business.

FINE NEW THEATER ON DETROIT'S LIST

Yon-Do-Ti-Ga Theater Being Built on Monroe Avenue—Will Seat 1,200 Persons—Prosperity in Detroit.

Detroit is to have another big vaudeville and photoplay theater on Monroe avenue, where already are located about a dozen theaters of this type in three short blocks. The new enterprise is being promoted by the Yon-Do-Ti-Ga Moving Picture Theater Company, and the theater will be located at 51-53-55 Monroe avenue. It is to be remodelled from the present three-story building, which is brick and steel, and will seat 1,200 persons. The company is incorporated for $125,000. There are 12,500 shares, par value $10 each. The men behind the project are Charles Smith, J. W. Thomas, J. T. Cowan, A. L. Clotfelter and W. J. Hornibook.

The prospectus, which has just been issued gives some idea of their plans: "The very fact that the National, Family, Royal, Liberty and Columbia theaters have paid all the way from ten to one hundred and forty-four per cent, is sufficient evidence of the soundness of an investment in a new, up-to-date picture theater on Monroe avenue. We have the best location in Detroit and we proposed to erect an absolutely fireproof structure, without exception the safest, best ventilated, best lighted, most up-to-the-minute house of its kind in the city.

The decorations for the front are all special design, modeled from life. All above the glass line will be finished in five coats of white enamel—lobby finished in marble and plate glass mirrors. On the front proper there will be one thousand lights of various sizes, together with the large electrical sign of the moveable variety with an additional thousand lights, making by far the most imposing appearance of anything on this busy street.

The interior finish will be immaculate in white and gold, interspersed with dainty floral decorations of ferns and ivy. The house will be ready to open by April 1st. The company has taken a twenty-five-year lease with fixed rates of rental as follows: first five years, $25,000 per annum; next ten years, $30,000 per annum, and next ten years, $32,500 per annum. The building is to be absolutely fireproof and thoroughly ventilated. The ventilation system will change the air every six minutes. The prices of admission will be ten cents, to all parts of the state and performances will be continuous from ten in the morning until eleven at night. Pic-

tures will be the feature attraction, with a few vaudeville acts. The theater will be equipped with a Hoch-Jones pipe organ, costing $20,000, which will play 52 different musical instruments. The company has headquarters at 512 Scherer building. The architect is Charles Smith.

OTHER DETROIT NOTES.

Fred R. Rumler, proprietor of the Warren theater, at Warren and McKinley avenues, Detroit, is planning on an addition 20 by 40 feet. The seating capacity will remain the same, 400. A new ventilating system will be installed and the interior will be completely overhauled and redecorated.

John R. Lakin, known to the profession as Jack Remington, and now in charge of publicity for the Detroit Universal Film Company, has been lecturing at a number of theaters in the past two weeks, explaining how photoplays are made, and relating some of the thrilling experience of performers. He uses a regular picture camera to illustrate his remarks. On January 11, when he was scheduled to appear at the Kercheval theater, the house was packed to overflowing; in fact, wherever he has given this talk, he has met with a most cordial reception. It has proven an excellent drawing card, and those who desire to have him appear at their theater may address him at the Detroit Universal Film Co. He contemplates returning to the screen in the spring.

Edward C. Murphy, manager of the William Penn theater, at 1830 Woodward avenue, Detroit, is very much gratified over having secured the services of Miss Alice Bergeron, an expert pianist, who comes from the west. According to Mr. Murphy, she plays as many as 100 bits of music during the showing of one reel. He also says that "She adds to the picture, inasmuch as every bit of action on the screen is emphasized by her work on the piano." The William Penn is one of the newest of Detroit's picture houses.

The National theater has added a new ladies' retiring room on the mezzanine lobby.

On January 7, Alvan D. Hersch, proprietor of the Arbor theater, gave a special noon show for one hour to test out whether there was any possibility of doing business during the noon hour when the Cadillac Motor and other large factories in that neighborhood released its working staff. The showing the first day was excellent, and Mr. Hersch upon a further trial, may decide to continue the noon shows definitely.

Arrangements have been completed for the erection of a theater to cost $125,000 at Grand River avenue and Fourteenth street, Detroit, for John H. Kunsky, at present operating the Liberty, Garden, Washington, Alhambra, Columbia, and others.

The theater, another unit in the chain of handsome playhouses being established in Detroit by Mr. Kunsky (the aggregate investment in which, when completed, will total in the neighborhood of $1,000,000) will be used for the exploitation of high-class motion pictures.

The building is to occupy a site of 120 by 150 feet and is to follow the style so successfully carried out in modern theater construction, with a row of stores in front and offices above. The interior will be modeled to a great extent after that of the beautiful Alhambra theater, Mr. Kunsky's latest venture. The auditorium will seat 1,700 and a feature will be a mezzanine balcony containing boxes. As is customary with all theaters operated by Mr. Kunsky, the musical features will not be of the least consideration, a great pipe organ and complete orchestra being employed.

Other sites submitted are now under consideration by Mr. Kunsky for the erection of other residential theaters, as are also the plans for the early construction of a large downtown house seating 2,000 and costing $250,000. C. Howard Crane, who has designed the other Kunsky theaters, is now at work upon said plans.

League Holds Meeting

Massachusetts Motion Picture Exhibitors' League Meets in Gordon's Theater, Boston—Election of Officers to Be Held February 9 and Nominating Committee Appointed—Discontent Expressed With New Exhibitors' Society Outside of League—Men Who Attended Meeting.

By Edwin H. McCloskey, Special Correspondent of Moving Picture World.

ABOUT thirty members of the Massachusetts Motion Picture Exhibitors' League attended a meeting which was held in a private office of Gordon's Olympia theatre on Washington street, Boston, on Wednesday afternoon, January 6. The meeting was called by President Ernest H. Horstmann for the purpose of making preparations for the annual election of officers, which will be held on Tuesday, February 9. Considerable discussion was had over the action of the exhibitors of a certain city in the state who have refused to join the league or contribute to its support, although they admit that they have benefited by the work of the association.

A nominating committee was appointed. It comprises Harry F. Campbell, New England manager of the Box Office Attraction Company; Frank J. Howard of the Scollay Square Olympia, Boston; Herman Sivivolos of the Dreamland Theatre, Boston; Jacob Lourie of the Beacon and Modern Theatres, Boston, and Fred B. Murphy, proprietor of the New England office of the United Film Service. This committee will have several meetings before the league's next meeting on February 9. They will nominate the officers who will be voted upon at the meeting.

Among those who attended were President Ernest T. Horstmann; John F. Patten of Bates Opera House, Attleboro; M. J. Lydon of Congress Hall, South Boston; M. Friedman of Revere; Fred B. Murphy of the United Film Service; Harry F. Campbell of the Box Office Attraction Company; Frank J. Howard of the Scollay Square Olympia, Boston; Samuel Grant of the Eastern Theatres Company; G. M. Clark of the Huntington Avenue theatre, Boston; Colonel Kincaid of Quincy; R. W. Drown; Joseph Di Pesa, publicity director of Tremont Temple and the Modern theatre, Boston; Jacob Lourie of the Beacon and Modern theatres; Herman Sivovolos of the Dreamland Theatre; A. E. Lord and A. H. Maley of the Scollay Square Olympia.

NO MORE PERMITS FOR PICTURES IN BOSTON

Rigid Theater Law Operative in Hub—Interesting State of Affairs Brought About—Exhibitors Will Appeal.

According to License Clerk John Casey of Boston there is not a single public or private hall, school, hotel, clubroom, church or assemblage place of any type not in use at the present time as a moving picture theatre which can be used hereafter for any form of moving picture exhibitions, even of the educational type of film. This information was divulged by Mr. Casey in Mayor Curley's office when he refused to grant a permit for the exhibition of films used by the United States Government as part of its educational campaign. It had been planned to make these films a feature of the Poultry Show, which is to be held in Mechanics Building on Huntington avenue.

It is feared that several halls and theatres which are now within the law as moving picture houses will be compelled to discontinue their exhibitions after August 1. A fine point of law has been raised regarding that law which specifies that all theatres shall be of first class construction. It is probable that the Supreme Court will be obliged to give a final ruling on the question, unless the exhibitors procure a change in the laws now in force.

Building Commissioner O'Hearn has admitted that no building in the city of Boston, which is not now used for moving picture entertainments, will be allowed to display silent dramas even for a special entertainment for a single evening. This bars the use of hotel banquet rooms, school halls, where educational reels are displayed, churches, which display educational and religious pictures on Sunday evenings, and all public halls which have not a permanently located and approved fire-proof booth.

Since the appointment of Mr. O'Hearn as Building Commissioner last spring he has been weeding out halls where moving pictures were being displayed in buildings which he deems improperly equipped with fire escapes and other means of exit in cases of emergency. He expected to meet with considerable opposition in this campaign and it amazed him when the property owners signed agreements with him.

Examination of the past law has revealed that up to 1907 there had been no rigid theatre and entertainment hall laws of any description, but in 1907 a theatre law was passed demanding first class construction and other strict specifications. The moving picture houses were not specified as theatres and the city officials granted them licenses as "assemblage halls."

Further investigation showed that there was going into effect on October 7, 1914, a law which Commissioner O'Hearn thought was ironclad, and which demanded that all buildings, altered or converted to use as moving picture houses would have to be of first class construction.

Before this law went into effect there was no law which would prevent a building which was not of first class construction from being used for moving pictures. These halls which complied with the demands of Commissioner O'Hearn for fire escapes were successful in securing moving picture licenses before the law went into effect on October 7.

OPERATORS UNION ELECTS

Members to Hold Ball in February at Convention Hall—Many Prominent People Invited.

The results of the election of business agent for the Moving Picture Operators' Union have caused no small amount of surprise. William Francke, who has held the office for some time, was defeated by John B. Williams of the Franklin Park theatre. Other officers elected were president, James F. Burke of Gordon's theatre, Chelsea; vice president, R. S. Johnson of the Boston theatre; recording secretary, Morris Rothenberg of the Crescent Gardens theatre, Revere; financial secretary; P. J. Young of the New Allston theatre; treasurer, Axel Burkholm, chief operator of the Shawmut, Beacon and Modern theatres; executive officers, J. J. Sweetman of the Modern theatre, and Harry Holbrook of Pierson's theatre, Somerville. Mat Max of the Globe theatre was chosen as the delegate to the Central Labor Union.

The members of the union are making active preparations for their annual ball, which will be held in Convention Hall, corner of St. Botolph and Garrison streets, Boston, on the night of February 5. Invitations have been extended to many state and city officials as well as to the officers of the Massachusetts Motion Picture Exhibitors' League. The introduction of several new dancing features is planned.

The ball committee comprises the following members: W. H. Benoit, Congress Hall, South Boston, chairman; Joseph Cifre of Gordon's Olympia, Boston; Bernard McGaffigan of Winthrop Hall; J. Fullick of Keith's Bijou Dream; John Spence of the Scenic Temple, Cambridge; Morris Adelson of Tremont Temple; Morris Rothenberg of the Crescent Gardens theatre, Revere; John B. Williams, business agent; J. Burke and Ed Hoyt of the National theatre. The reception committee will be composed of all the officers and the entertainment committee is made up of Messrs. Burkeholm, Dooling, McGaffigan and Burke.

CAMERA MEN DUCKED

J. C. Hutchinson and J. Edward Coolidge, New England camera men for the Pathe and Mutual Weeklies, respectively, narrowly escaped serious injury last Sunday while making pictures of the ice boat races, which were held under the auspices of the Medford Boat Club on the upper Mystic Lake, Medford, Mass. One of the racers, the Pretzel, sailed by Frank Gerlack, overturned during the race and skidded into the camera men, throwing both on thin ice and causing them to fall into the water. Both men could have escaped the ducking if it had not been their loyal desire to secure pictures of the skidding boat. After they were pulled from the water both were satisfied that they had secured an unusual photo.

OTHER NEW ENGLAND ITEMS

Mr. and Mrs. Frank J. Dutton announce the birth of a girl, Shirley Sunderland, who arrived January 4th, 1915. Mother and child are reported in the best of health. Mr. Dutton is manager and proprietor of the Waterbury Opera House.

George Appleby of the Empire theatre, Portland, Maine, has taken charge of a theatre in Biddleford, Maine.

A $12,000 pipe organ is to be installed in the Big Nickel theatre, Portland, Maine, and the house will be known as the Strand in the near future.

H. Hirsch and Walter Nelson, representatives of the Thanhouser Syndicate Corporation, were visitors at their Portland office during the week. They were entertained by George Appleby of the Empire theatre at a dinner.

The "famous" William Greene, the well known Mutual road man, is now in charge of the company's office at Portland, Maine. He succeeds Norman D. Merrill, who recently resigned to accept an offer from Harry F. Campbell, New England manager of the Box Office Attraction Company.

Hathaway's theatre at Brockton, Mass., which has been exhibiting moving pictures for some time, is now a stock house. The Park theatre at Taunton, Mass., which has been used for stock, has been converted to the silent drama.

Harry F. Campbell of the Box Office Attraction Company has been receiving many telephone calls for bookings on the Fox production, "Gertie," which finished the last week of a two weeks' run at Keith's Bijou Dream, Boston.

John Henry Goldfrap, publicity director of the William Fox enterprises, was a visitor to Boston during the past week, promoting the publicity of the Betty Nansen pictures. Accompanied by Joseph Di Pesa, New England publicity man for the Box Office Attraction Company, Mr. Goldfrap visited all the newspaper offices in the city. He was the guest of W. A. Grozier, general manager of the Boston Post, at a dinner at the Boston City Club.

George A. Hickey, who has been the Maine representative of the United Film Service (Warner Features, Inc.) since last June, has returned to Boston as assistant to Fred B. Murphy who recently purchased the company's New England franchise. On account of several changes in the train schedules of the Boston and Maine Railroad, Mr. Murphy deemed it advisable to give up the office in Maine.

A valuable road man has been added to the New England office of the General Film Company in the person of James W. Farrell, a well known Boston advertising man. Mr. Farrell bears the reputation of being a salesman of no mean ability. For the past few years he has been connected with the advertising departments of some of the largest newspapers in New England.

New England exhibitors are anxiously awaiting the Essanay's first release of a Charles Chaplin feature comedy. At the runoffs each Tuesday Manager Ed Farrell of the General Film Company is answering questions of every description regarding these releases, which are expected not later than February 1.

A new moving picture playhouse is under construction at New Bedford, Mass. It is being erected between the Casino and Comique theatres in that city. The new company is headed by Harry Joseph, who visited Manager Edward Farrell of the General Film Company last week and purchased two Powers machines.

The Lubin production, "The Threads of Destiny," featuring Evelyn Nesbit Thaw and her son, Russell, played to capacity at the Park Theatre, Spencer, last week. There is a great demand in the New England territory for bookings of this feature on account of the presence of Harry Thaw at Manchester, N. H.

Fred B. Murphy who recently purchased the New England rights to all photoplays released by the United Film Service, is elated over the outlook of his career as an independent. Over a score of exhibitors were present at his first regular weekly runoff last week, which was held at the South End theatre, Boston, while alterations are being made at the Boston headquarters. All present expressed themselves as being well pleased with the releases. Mr. Murphy plans to hold these runoffs every Wednesday. New vaults and an exhibition room are being made at his office.

Arthur A. Allen of the Star and Palace theatres, Bangor, Maine, spent considerable time in Boston during the past week, booking features. Mr. Allen was showered with congratulations of his friends in the Hub, as this is the first time they have seen him since his wife gave birth to a nine-pound baby boy a month ago. The baby, by the way, has been named Arthur Jr., and his dad says that he will become a moving picture magnate when he grows up.

Al Couture of the Crown theatre, Manchester, N. H., entertained one of his brothers from Colorado during the week.

The Goldstein Brothers of Springfield have purchased the property of the Westfield Opera House. An architect has been engaged to design a modern playhouse and business block which will be erected on the site as soon as the old building is razed.

Ed Knight of the Bijou theatre, Springfield, has assumed the management of the Globe theatre in that city and will continue to run it in connection with his own house.

Grafton Corbett, road man for the General Film Company is now making a trip through Vermont and New Hampshire. Frank Rouse of the same office is in the Western part of Massachusetts. Both report that a business boom is under way as a result of many factories, which have been running short time, operating at full blast.

Oz Tessier is again in charge of the Royal theatre, New Bedford, Mass. Some time ago Mr. Tessier gave up the house to the Royal Amusement Company.

L. S. Levine of the Box Office Attraction Company is very optimistic after a business trip through Connecticut. He announces that the following houses will use Fox features in the future: Somerville theatre, Somerville, Mass.; Lyceum, Mystic, Conn.; Colonial, Norwich, Conn.; and the Gem, Willmantic, Conn.

The Exhibitors' Bulletin, the house organ of the William Fox studios, is attracting much attention among the New England Exhibitors.

Naomi C. Noland, the protege and niece of Robert H. Ingersoll, who eloped a short time ago with Arthur H. Liberty, a chauffeur, will open the National theatre at Manchester, N. H. The house has a seating capacity of 300. Mr. Liberty will manage the house and his wife will act as the ticket seller.

Frank Prior, who recently resigned as manager of the Shawmut theatre, Roxbury, has taken charge of a big moving picture house now under construction at Dorchester.

Miss Mary G. Hurley of Lexington, Mass., has become the bride of Charles A. Dooley, manager of the Lynn theatre. The ceremony was performed by the Rev. George A. Costello of St. Bridget's Church, Lexington. Friends of the couple attended a dinner at the home of the bride after the ceremony. Mrs. John E. Hannon, a sister of the bride, was matron of honor, and Frank Dooly, a brother of the groom, was the best man. The bride, who is a musician, was presented with an electric runabout by her husband. She is a graduate of Bay View College, Providence, R. I. Mr. Dooley is a graduate of the Lynn English High School with the class of 1908.

The new policy of a continuous performance from 1 to 5.30 P. M., and from 7 to 10.30 P. M., has proven a winner at the National theatre, corner of Tremont and Berkley streets, Boston. The programe is changed twice a week and large audiences are to be found in the house most of the time.

The Moving Picture Operators' Union, Knights of Labor, Assembly 3030, have elected Harry Martin, grand master; P. A. Stubbs, financial secretary; A. B. Stevens, recording secretary, and A. P. Peters, treasurer.

GENE GAUNTIER LEAVES KANSAS CITY

Popular Actress and Her Husband, Jack Clark, Made Stir in Wide-Awake Missouri City.

By Kansas City Special Moving Picture World News Service.

GENE GAUNTIER has left Kansas City. With her have gone the bright hopes of many an embryo scenario writer. While she was in Kansas City the papers had stories of her in nearly every issue. One paper devoted several columns to the manner in which her pictures were produced. Another paper published a complete scenario written by her. For several days she was besieged by people wishing to have plays gone over, others wanted her to buy theirs and some wanted to act for her.

She appeared for a week solid at the Willis Wood theatre. After the three reel feature, "Back to Old Erin," in which she and her husband, Jack Clark, carry the leads, was shown, she would make her appearance on the stage greeted by a hearty round of applause. Many of the audience were personally acquainted with her as she calls Kansas City her home, and her parents still live here. During her stay here she gave a box party to the Dillenbeck School of Expression where she received her first instruction in dramatic art.

Miss Gauntier, however, was not the only one to enjoy popularity. Her husband, Jack Clark, came in for his share as well. As a matter of fact Mr. Clark made a very decided hit with the people of Kansas City and they wouldn't mind it a bit if he would put Kansas City after his name hereafter. The light talk and banter that went between Joseph Gilday, manager of the house, and himself, was exceedingly humerous to the audience. Mr. Clark told some very interesting incidents that occur in the production of a film, and let the public in on some secrets of the business.

NEWS LETTER FROM ST. LOUIS.

By A. H. Giebler, Special Correspondent

THE Theater Managers and Motion Picture Exhibitors' Association of St. Louis, an organization designed to protect and further the interests of the amusement business in general, has been organized, with John H. Gentner, proprietor of the Retina theater, at 20th and Market streets, as president. The association has opened an office in room 312, Benoist Building, and meetings are held twice a week, on Mondays and Fridays, at 10 a. m.

Wagner Brothers, who have managed the large canvas topped theater on Easton avenue, under the title of the Alps Amusement Company, for a number of years, have moved to the theater at 4066 Easton avenue. The Alps theater is a handsome and well appointed house seating 400 patrons. The admission at the new house is ten cents, and a big bill, including features, is shown at every performance.

Manager Stivison, of the Grand Central theater, 6th and Market streets, one of the largest all-picture houses downtown, has arranged to install the Renfax Singing Pictures to take the place of the singing act that has been a regular part of the program. The Grand Central has exclusive rights to the feature for the downtown district.

E. N. Wolf, formerly with Warner's Features offices in Kansas City, has been appointed assistant to August Frobel, manager of the St. Louis branch of the company.

The Gem theater, at 6th and Walnut streets, is closed temporarily. The Gem was the first moving picture theater in St. Louis to show Independent films.

J. L. Sweeney has resumed the management of the Novelty theater at Grand and Easton avenues, after an absence of three months. The theater is now being overhauled and redecorated. Mr. Sweeney says he will retain all the old employes of the theater, and arrangements have been made for the engagement of Miss Lucille Reichmann and her popular "Novelty" orchestra. The program, under the new management, will be moving pictures and vaudeville.

L. V. Stephens, manager of the Juniata theater, at Grand avenue and Juniata street, advertises his feature program for an entire month in advance. A large framed announcement gives the names and dates booked for the program of the Juniata from Jan. 1 to the 31st. This will be displayed until the 15th of January, when the announcement for the February program will supersede it.

F. D. Abernathy, head of the Abernathy Construction Company, has entered the local amusement field as manager of the Uno theater, at 1707 Cass avenue. Mr. Abernathy says a handsome new theater building will be erected in the spring on the ground now occupied by the Uno.

Wm. Sievers, manager of the New Grand Central theater, at Grand and Lucas avenues, advertised the engagement of "Julius Caesar" by mailing announcement cards inscribed in old English text to members of literary clubs in the city. Five hundred school teachers and others engaged in educational work received special invitations with free tickets enclosed.

Harry Earl, the new manager of the Hippodrome, gave free admission to a hundred and fifty children from the Masonic Orphans' Home on the afternoon of Dec. 30. Mr. Earl says the policy of the Hippodrome will be changed to admit of more and better feature films to the program.

The Sun theater, managed by George Angelich, at 13 North Broadway, has been closed. The Rainbow theater, under the same management, and just one block north of the Sun, will continue to run, and take care of the patrons of both houses.

JACKSONVILLE THEATERS

What Different Houses in Southern City Are Doing—Some Interesting Personalities.

By Leon Louiso, Special Correspondent of Moving Picture World.

With the arrival of the swelling influx of tourists and home-seekers Jacksonville is being taxed to capacity in accommodating the newly-arriving visitors and in entertaining them. It has been predicted that this will be the biggest season for tourists in the history of Jacksonville, and from the crowded trainloads that are pouring into the Union depot and on the passenger steamers it can easily be seen that the fulfillment of the prophecy is beginning to be realized.

At the Duval theater there is a stock company and the Orpheum is showing vaudeville. The Orpheum is using Universal pictures on their program.

The tourists have little to entertain them except the foregoing amusements and the motion picture theaters. The Grand (F. T. Montgomery, manager), the pioneer quality picture house of the city, runs a bill of high-class licensed releases. The theater has a large clientele, being the first theater in the down-town district giving high-grade shows. The music is furnished by a six-piece orchestra, and is alternated by selections on the pipe organ.

The Prince, under the same management, uses Paramount service and General Film Features. The location is excellent. A six-piece orchestra furnishes the music.

The work on the new Arcade theater, under construction by the Southern Investment and Amusement Co., is coming along satisfactorily and it is expected that the house will be opened on or about March 1. The new theater will be the largest in the city devoted entirely to pictures, and has a seating capacity of about 1,200. A large pipe organ will be installed.

The Imperial (N. W. Ramond, manager) uses licensed pictures. The theater has been doing good business. A six-piece orchestra furnishes the concerts and music for the theater. "Tillie's Punctured Romance" is booked for an early date, also Ethel Barrymore in "The Nightingale." A large-sized picture of Alice Joyce, who is at the local Kalem Studio, wearing a million dollars' worth of gems and a three-thousand-dollar "Lucille" gown, in the lobby of the theater attracts attention and admiration from the theatergoers.

The Republic (C. Carl Smith, manager), operated by the Republic Theater Co., Inc., uses a six-day Universal service and one day assorted features. "The Spoilers," the Selig special, which ran in Chicago at the Studebaker for eight weeks this summer, is booked as one of the early feature attractions, also Leslie Carter in the Kleine offering, "Du Barry." A newly installed $7,200 pipe organ was just added to the equipment and the orchestra, under the directorship of A. B. Wilson, furnished excellent programs and concerts. Mr. Wilson has one of the largest libraries of classic, semi-classic, etc., music in the South. He has not yet failed to play at short notice any piece requested by patrons. One of the policies of the house is the entertainment of theater parties. As many as thirty have been accommodated at parties and it is a pleasure for the management to accommodate the parties. At a recent prenuptial theater party at the theater the musical director was requested to arrange appropriate music for the party. Some of the pieces he used were "Malinda's Wedding Day," etc.

Every Thursday orphan asylums of the city are invited guests of the theater. On New Year's eve inmates of the St. Mary's Orphanage, Daniel Memorial and Children's Home Society of Florida were the guests of the house. Each one of the youngsters were presented with a New Year's card and a bag of candy. They were conveyed to and from the theater in automobiles.

Savoy (W. L. Whitehead, manager) is using Mutual pictures. The theater is in the heart of the downtown district, but the price remains five cents. The manager reports the best business in four years, since the establishment of the house. "Zudora," "Mutual Girl," "Million Dollar Mystery" pictures are run here. The Keystone pictures, including extra service two-reelers, draw big crowds. A four-piece orchestra furnishes the music. "Runaway June" is booked.

Pastime (Geo. K. Watt, manager) has been giving a program of pictures and girls' tabloid, and business is good. Mr. Watt is endeavoring to give a good family theater bill that will please the ladies and gentlemen. About a half hour to three quarters of an hour entertainment in tabloid is presented. Count Teddy, one of the smallest entertainers in the world, is working at this theater. He will later go to San Francisco.

Phoenix (M. H. Bidez, manager) uses Universal service. The five cent admission is charged at this theater. Among the serials running are the "Master Key" and "The Perils of Pauline."

NEW THEATRICAL CLUB

Arthur D. Hotaling Organizes Social Club for Theatrical Folk and People Connected With the Profession.

The correspondent dropped into the office of the Lubin Southern Studio and immediately was informed that he was welcomed to join a proposed Theatrical Club, which is being organized in Jacksonville. Arthur D. Hotaling, who has charge of the work at the studio, has inaugurated a campaign to form a club, the membership of which will include all persons who are directly members of the theatrical profession, managers of the theaters and attaches of the theaters, and employees of the various branches of theaterdom. This would include several hundred persons in and about Jacksonville and the proposed club, it seems, will take well with the persons who will soon be interested and asked to join.

The purpose of the club is mostly to foster a closer relationship between the many persons in the various branches of the theater and allied industries and to present certain social advantages which will be fostered and developed by membership in the organization.

Mr. Hotaling is now starting on the production of refined one-reel comedies, with the policy of excellence only to be considered. No more slap-stick comedies will be produced at the southern studio. The studio is finely equipped, being arranged for the taking of both interior and exterior scenes. Mr. Hotaling will be able to show his best work in the new style of pictures which he will begin to make.

"Jolly" Mae Hotely, the international comedienne, has purchased a new wardrobe, and she will be seen at her best in the new one-reel comedies.

OTHER JACKSONVILLE NOTES.

The Peerless Pictures Producing Co. has a company of sixteen and an equipment crew working on some feature pictures at St. Augustine. The production of the pictures is being done under the supervision of O. A. C. Lund. Howard Esterbrook and Barbara Tenant are featured in the production of the two pictures which are being taken. One of them, a five-reel subject, "The Butterfly," is an oriental picture, and many of the scenes are taken in and near the semi-tropical St. Augustine. The Alcazar or Ponce de Leon hotels will be used for some of the scenes.

The company will finish at St. Augustine about Jan. 15 and will then go to Mayport, Fla., near Jacksonville, where some big scenes will be taken. Mayport is at the mouth of the St. John's river, where it empties into the Atlantic.

The Consolidated Film & Supply Co. offices are located in a well furnished and up-to-date office at 330 West Forsyth street. John R. Barton is the manager.

Debate on Censorship

Interesting Arguments Brought Up by Mutual Film Corporation's Suit Before Supreme Court to Have Ohio Censorship Law Declared Invalid—Pictures on Same Basis as Press—Obstacles to Any Just and Acceptable Censoring.

By Clarence L. Linz, Special Correspondent of Moving Picture World.

That motion pictures should be considered in the same light as newspapers or illustrated periodicals and, as such, not subject to censorship until after publication, was the contention of William B. Sanders in the case brought by the Mutual Film Corporation in the Supreme Court, wherein it sought to test the validity of the censorship law of the State of Ohio.

The validity of the Ohio law is questioned on the ground that it violates the Federal Consitution in placing an unlawful burden upon interstate commerce; that it violates a provision of the Constitution of the State of Ohio under which is guaranteed freedom of speech and freedom of the press, and that it violates another provision of that Consitution in delegating legislative powers to this board of censorship.

The Mutual Film Corporation, stated Mr. Sanders, is engaged in the manufacture and acquirement from others of moving picture films which it transmits to Ohio and elsewhere. In Ohio, the films are purchased by the Mutual Film Company, a concern organized under the laws of that State, for distribution. The Mutual Film Corporation, however, was organized under the laws of the State of Virginia, and the contracts between it and the Ohio concern are made outside of the latter State.

The Ohio censorship law works a hardship upon the Mutual Film Company because the statute requires that all films must be censored before they can be sold to exhibitors or others. In the lower court the validity of the law was upheld on the ground that it contemplated a proper exercise of legislative power, as the regulation of theatrical performances, which power on the part of the legislature is denied by the complainants. The assumption that the exhibition of moving pictures was confined to so-called moving picture theaters was declared erroneous, it being set forth that, while it may be true that a larger number of films produced are so exhibited, there is a growing tendency to use films for other purposes, as a means of advancing political and educational movements, etc., so that their value and use is widespread, so that the business of the complainants can not be said to be that of merely furnishing films for theatrical purposes.

Mr. Sanders declared that the complainants were not contending that it was not within the power of the legislature of Ohio to provide against the evils that might arise from the improper use of moving pictures, there being a statute which makes it a criminal offense to deal in or exhibit pictures of a nature which might tend to corrupt the morals of the people, but that moving picture films should be classed with other publications, such as newspapers and magazines, which are subject to such a statute, contending that the right to publish cannot be abused until after publications is exercised and no responsibility can attach, admitting that a State had the power to shield the morals of its citizens, but denying that it may subject a publication to previous restraint. The use of the moving picture films, he said, is in the nature of publication in the same sense in which it is applied to such periodicals as Harper's Weekly or the Illustrated London News, neither of which could be censored by the Board as they are subject to a release date and are distributed in all places throughout the territory at the same time.

Moving pictures were classed by Mr. Sanders in the same category as current publications, stating that current events were handled freely and that all fields of endeavor in which the public is interested are covered, and that it could not be pretended that censorship should be exercised, say, over current printed publications treating the same subjects, leading to the statement that moving pictures are really but an improved method of bringing before the public the information contained in the printed publications.

Mr. Sanders averred that the purposes of the moving pictures were identical to those of the press, it merely being a new method of disseminating news and information, and that, if the one was censored before publication it was not equitable that the other should be punished only after publication.

Robert M. Morgan appeared before the Court to uphold the validity of the law and the right of the State to exercise a censorship over moving picture films. He declared that the moving picture can not be classed as a publication, stating that it is not the film alone that must be considered, but, also, the projecting machine, the screen, the place of exhibition, etc., and that, therefore, a moving picture is nothing but a picture that moves on a screen.

Mr. Morgan referred to the fact that several States have already passed censorship laws and that other States will pass such legislation in the near future, while there are now pending in Congress three bills providing for the establishment of a national censorship, stating that there is a great preponderance of opinion in favor of such supervision of motion pictures.

Mr. Morgan attempted to show how widely divergent were the aims and purposes of moving pictures and the press, declaring that a moving picture exhibition contains nothing in the way of news, but that the main idea is that of conducting a theatrical performance rather than the dissemination of news. He compared a libel as committed by a moving picture with one committed by a newspaper, stating that in the former the offense was much greater because of the greater number of people brought into actual contract with the libellous matter. Because of its much more limited distribution, asserted he, any objectionable matter printed in a newspaper would necessarily be disseminated less widely than would similar matter portrayed in moving pictures, with consequently less harmful effects.

The right to license or prohibit the exhibition of all kinds of shows, which had been questioned by Mr. Sanders, was upheld by Mr. Morgan, who stated that, in a number of cases, the right to license such exhibitions had been exercised even to the prohibition of performances, but that the right had been recognized in every instance.

Mr. Morgan was followed by W. N. Seligsburg, who appeared for the purpose of protesting against the censorship laws of both Ohio and Kansas. Mr. Seligsburg upheld Mr. Sanders' contention that moving pictures were not confined to theaters, but were being used in rapidly increasing numbers by various organizations and societies, quoting from lists published in the house organs distributed by the various moving picture concerns to show that, in the amount and variety of news disseminated, the moving picture very nearly equals a newspaper or other illustrated periodical.

Mr. Seligsburg stated that the biggest obstacle to the production of moving picture films is the great cost, and that profit can only be obtained by showing such films to the greatest possible number of people, which, he said, would obviate any danger of showing improper films for, while it is much cheaper to print indecent matter in book form, dealers in such books have shown few signs of prosperity resulting from that business, which would be taken by moving picture manufacturers as an example of what would be most likely to constitute popular and, therefore, profitable films.

In response to a suggestion of Chief Justice White that, if there was no prohibition upon moving picture films at all, there would be no saying what might be shown, Mr. Seligsburg said that the things claimed to require regulation did not exist and that, although the defendants had been asked to produce them, they had failed to do so.

The greatest obstacle to fair and successful censorship, said he, was that such censorship was generally in the hands of a very few men whose tastes in such matters might be directly opposite to those of the majority of moving picture theater patrons. As many pictures are taken in California or other distant parts of the country and the negatives sent to New York to be developed, at great expense, the fact that there is no way of foretelling in what light the censor may view the finished film is a detriment to the production of more ambitious feature films.

Mr. Seligsburg explained the difference between censorship and inspection, which, he stated, should apply to films. In the event that there was shown anything objectionable, said he, action should be taken as in the case of an improper picture for which the statutes provide punishment.

He challenged both the States of Ohio and of Kansas to produce any film that had gone into those States that should have been excluded. Vaudeville, said he, had once been looked upon with prejudice and as something improper, but the people had realized that such performances were not as improper as they had been depicted and that vaudeville formed an amusement that contained something to appeal to everybody. So it is, he thought, with moving pictures, that, instead of being detrimental to the morals of observers, they would be found to exert a powerful influence for educational and interesting amusement.

He further referred to the fact that the press as well as the moving picture can be abused ,and that it might perhaps be well if children did not see newspapers. He stated, however, that that was no reason for submitting either to a censorship. As to regulation of theatres, such control was conceded to be valid only with respect to the regulation of physical requirements. A theater, said he, can be subjected to regulations providing for fireproof construction, or that there shall be a certain space between seats or a certain number of exits properly designated, but it cannot be said that all tickets must be sold at the same price or that tickets must be sold to speculators. Theaters, declared Mr. Seligsburg, are not public service corporations nor are they to be considered as a nuisance.

As Mr. Seligsburg's time expired at this point, he was unable to complete his testimony. Both sides will be given opportunity to file briefs, of which they will take advantage. Harold T. Clark, who is connected with the Mutual Film Corporation, and Jacob Schlechter, attorney for the Universal Film Manufacturing Company, were also present in the Court.

BUSINESS PICKING UP.

Business seems to be picking up nicely in the National Capital, according to all reports, and this change in conditions is being welcomed by all, perhaps more especially by the correspondent of The Moving Picture World, who has, on many occasions, been forced to sympathize with his many friends among the exhibitors on the smallness of the box office receipts. Several of the houses who have heretofore confined themselves to nickel shows during the week are trying out the ten-cent proposition and it would seem as though they were meeting with no little success. From all appearances, within a short time Washington will have the ten-cent minimum running universally. And it cannot be seen why they should not. A downtown exhibitor aptly summed up the situation the other day when he invited a

comparison of admission charges of the movie theaters and those of the legitimate houses. A motion picture exhibition, properly operated, will last from an hour to an hour and a quarter, while a drama will run twice that long, or possibly a little more. An exhibitor turns white and feels sick at heart at what might be termed misapplied duplicity when he dares to ask the public for a ten cent piece in exchange for one admission, but the theatre manager kicks like the deuce because he cannot get more than $2 for the best seats—to him worth far more no matter how poor a show may be. Take the minimum of 50 cents on the floor. The matter of the difference in expense between a motion picture exhibition and a theatrical production counts for nothing for the simple reason that it is the quality and quantity of the amusement in which the public is most interested. If it has to pay a minimum of 50 cents for the one why not 10 cents for the other.

CUT THROAT COMPETITION.

A handbill read thus: "Special matinee from 3 to 6 o'clock—Johnnie Reh will give Five Big Vaudeville Acts, consisting of Royal Marionettes in their own little theater. Punch and Judy, Little Fluffy, smallest trained dog in the world, Magic Juggling, and the regular program of six splendid reels of pictures. All for five cents. Grand for the children and fine for adults. Come and bring the children. Vaudeville at four and six o'clock." It is issued by the Florida theatre, Fifteenth and H streets, Northeast, operating the "Longest and best show northeast," and the competing exhibitors ask one another how in thunder can anyone do business in face of such a proposition. The handbill further announces that the Sunday afternoon show will consist of eight reels and the evening show of five or more, and at five cents all the time. Capping the climax it is stated that a free concert will be given on Sunday afternoon from 2 to 2.45 p. m. This is the extreme of anything that has so far come to light in this funny business city. The question is, does such an affair constitute a business proposition, or is it conducted in an effort to close out others of the neighborhood houses. There is no gainsaying the fact that a man has the right to do as he may see fit with his own business, but it is a sorry state of affairs when other houses face a necessity of meeting such competition.

OTHER WASHINGTON ITEMS.

Renfax Musical Movies are being used to good advantage at the Empire theater on H street, near Ninth street, Northeast, and Manager Samuel Greenberg reports greatly increased box office receipts since adding this feature. They have proven a decided novelty in the residential section in which this house is located.

Washington exhibitors will no doubt be pleased to learn that H. F. Lavelle, formerly manager of the Washington Film Exchange, handling the Universal product, has returned to the city and is now traveling through Maryland and Virginia as a representative of Warner's Features, Inc. After severing his connection with his former employers, Mr. Lavelle went to his home in Atlantic City for a much-needed rest, but is back on the job again.

Another veteran returning to the city after a short absence is our old friend Dresner, who preceded Mr. Lavelle as manager of the Washington Film Exchange, but who has lately been in charge of the Pittsburgh branch for Warner's Features, Inc. With his return to Washington comes the announcement of the formation by him of what is to be known as the Exhibitors' Co-Operative Booking Agency, with offices in the Bank of Commerce and Savings Building, at Seventh and E streets, Northwest. The object of this concern is to secure State rights for big features and to conduct such other business as comes within the activities of a feature film exchange.

Major Alfred A. Pruden, U. S. A., chaplain at Fort Monroe, Va., was a visitor here last week. Major Pruden booked a number of features to augment the regular service of the exhibition which is conducted under his supervision at Fort Monroe, which is one of the largest posts on the Atlantic coast and has a complement of some two thousand officers and men. Needless to say the movies are forming the most welcome form of amusement at the post.

Leo Garner, booker at the local branch of Warner's Features, Inc., gave an exhibition of his prowess as an amateur singer and impersonator before more than a hundred members and guests of the Florists' Club of Washington, of which the World correspondent happens to be the secretary. His efforts were well received, as were those of Sidney B. Lust, manager of the exchange, who entertained with a motion picture exhibition, using an Animatograph to very good advantage. The little projecting machine worked fine at a distance of fifty feet from a ten by twelve screen.

Herbert F. Osborne received a vote of thanks from more than three hundred members of Washington-Centennial Lodge No. 14, F. A. A. M., for whose benefit he exhibited a series of war pictures. Mr. Osborne was recently elected to the office of junior steward of the lodge.

The serial story covering the adventures of Elaine is to be run in the Baltimore American.

The name of the Electic Feature Film Exchange has been changed to the Pathe Exchange, Inc. Aside from this everything is running smooth in that office despite the fact that our friend Osborne has gone to New York to attend a meeting of the exchange managers of that organization. While absent Sam Flax will hold down the big swivel chair in the front office.

Washington exhibitors will no doubt be pleased to learn that Daniel M. O'Brien, formerly of this city, who has been confined to a hospital in Charlestown, W. Va., where he is manager of a branch of the Buckeye Film Exchange, is again able to attend to the duties of his office.

Jack Levy, manager of the Philadelphia branch, paid a visit to the local office of the Greater New York Film Rental Company last week.

Dallas Ball has opened a motion picture show in the town hall at Clarendone, Va.

F. C. Wright, operating the Colonial theater at Hagerstown, Md., and C. M. Casey, who has the Belvidere, at Lynchburg, Va., were seen in town during the week.

The Cosmos theater is this week celebrating its fifth anniversary with an extensive vaudeville and motion picture show.

Robert H. Campbell, vice president of the Columbia Amusement Company, and manager of the Olympic theater on U street, Northwest, is temporarily in Richmond, Va., where he is acting as manager of the Strand theater.

George Crouch, who has been in the employ of Harry Crandall for the past five years, has succeeded to the position at Crandall's theater formerly occupied by Guy Barrett.

Louis W. Atkinson, an officer of the American Theater Company, states that the suits brought against that company by the Casino and the Strand Theater companies have been withdrawn by mutual consent.

Great interest is being manifested in the motion picture production "Uncle Sam at Work," staged under the direction of Henry W. Savage, from the book, "The American Government," by Frederick J. Haskin. The film in itself is a history in civil government. It is based on the visit of a party of tourists who came to Washington to see just how the great affairs of the government are conducted. The party visits the White House, where the Cabinet is seen in session, and a glimpse is obtained of the historic rooms of the President's mansion and of the surrounding grounds. The various departmental and the Capitol buildings are visited.

MOTION PICTURES AND UNIVERSITY COURSE

Visual Instruction Bureau of University of Wisconsin Has Inaugurated Its Fourth Circuit of Pictures.

By Midwest Special Moving Picture World News Service.

THE visual instruction bureau of the University of Wisconsin at Madison inaugurated its fourth circuit for moving pictures and slides on Jan. 4. Between thirty-five and forty communities will now see educational films and slides regularly. There are about 160 communities in the first three circuits.

Next year the circuits will be so booked that each community may keep each set of films and slides a week before sending them on to the next town. This is due to a demand from some of the larger schools that they be allowed opportunities for sending some of their pupils on a tour of the surrounding rural schools, from which the pupils for the larger school are recruited.

OTHER NOTES FOR WISCONSIN.

The Chilton City band gave a concert at the opening of William Merz's new picture house in Chilton. The house will be operated with a picture policy four nights a week—Tuesday, Thursday, Saturday and Sundays—with a Sunday matinee. Verne Hall will be in charge of the projection, Miss Vera Boockmeier will take care of the musical part of the program and Miss Verna Kroll will be cashier. The house seats 236 in addition to boxes for 14 and is thoroughly modern.

It isn't often that you find an exhibitor advertising a rival attraction, but a recent announcement of the Monroe theater at Monroe started this way, "Either before or after seeing the Famous Weigle war pictures at Turner opera house tonight, come over to our house and see."

J. Schiffman has purchased the Park theater at Waukesha.

NOTES OF INTEREST IN SOUTH.

By Midwest Special Moving Picture World News Service.

THE social and educational departments of the Y. M. C. A. at Birmingham, Ala., are using moving pictures in connection with their work.

"Moving Pictures Made Her Seasick," is the catchline used in advertisements run generally in southern papers by the makers of a cure-all. It runs with a regular news heading, although it is plastered "advertisement" to comply with the postal laws. "Motion same as shipboard," says the sub-heading, but by reading down into the ad one finds that the mythical woman has witnessed pictures of an ocean scene and that not all pictures are nauseating as the heading would lead the casual reader to believe.

The Grand theater at LaGrange, Cal., is now operating every day. This house has just installed a new orchestrion.

New Orleans led the south in the standardizing of prices for feature film attractions according to film exchange men quoted in the annual industrial resume in a local paper.

Phillip Foto has been making plans for the erection of a moving picture theater to cost about $10,000 in Algiers, a suburb of New Orleans.

The Majestic theater at Birmingham, Ala., has been reopened as a picture house with "Cabiria" as the feature attraction. A small fire was suffered in the operating room Dec. 28, but aside from the destruction of three feet of film no damage was done.

The Magnolia Film Company of Augusta, Ga., which has just accepted its charter from the secretary of state, has elected the following officers for the ensuing year: President, A. P. Padgett; vice-president, Arthur Jones; and secretary-treasurer, B. H. Goodwin. W. K. Young will be director of production.

Theaters Await Throngs

Promise of Big Crowds to Panama-Pacific Exposition Gives Hopes to California Exhibitors—Many New Theaters Ready for Throngs—Old Houses Also Waiting to Cater to Picture Fans—Everything Furbished Up and Shining.

By T. A. Church, Special Correspondent of Moving Picture World.

CALIFORNIA exhibitors anticipate that the year 1915 will prove to be by far the most prosperous of any since the beginning of the motion picture industry. For more than three years this State has been making preparations for entertaining the world in 1915, and with the opening of the Panama-Pacific International Exposition at San Francisco now so near at hand all is in readiness for the reception of visitors. The past year has witnessed the erection of many large moving picture theaters throughout the State, a number of which would not have been built at this time, except for the prospects of a heavy volume of business, as a result of the Exposition. Owners of small houses have clung to their places of business through the quiet times, in many cases at a loss, in order to reap a harvest during 1915, and the new year has opened with much promise for them. The Panama-Pacific International Exposition, the magnet that is expected to draw such enormous crowds to San Francisco this year, will be opened on Feb. 20 and will close Dec. 4. The Exposition will be in a completed form on the opening date and in the points of location, beauty of architecture, cost and participation will be the greatest event of its kind ever held.

LEAGUE WATCHING STATE LEGISLATORS

Law Makers Now in Session in Sacramento—League Watching for New Ordinances That Will Affect Theaters.

The California State Legislature is now in session at Sacramento and the Moving Picture Exhibitors' League of California is keeping a close watch on all proposed legislation affecting the motion picture industry. Friends in the Legislature are prepared to send word to the San Francisco headquarters of any such measures, and the members of the League at Sacramento are also keeping a diligent watch. It is known that several bills have been prepared and will be introduced, including measures providing for State censorship and an age limit for children who may attend theaters unaccompanied by parents or guardians.

IGOROTTES GATHER WHEN FILMS ARE SHOWN

A Picture Machine in Philippine Wilds Attracts Savage Folk—Watch Bare Screen With Endless Patience.

Clement W. Lyons, acting lieutenant in the United States Army, was here recently with some interesting stories of showing moving pictures to the natives in the Philippines. While connected with the Igorotte scouts Mr. Lyons and his fellow-officers purchased a Simplex machine and took it into the wilds of Bagio, procuring service from the Universal Company at Manila. The pictures created such an interest that savages came for hundreds of miles to view them. The theater consisted of an open space among the palms, the seats the bare ground and the walls a cordon of armed native scouts. At the end of the performance it was necessary to remove the machine as the natives would sit for hours watching the screen. Light for the pictures was generated through a small dynamo operated by water power.

MORE SAN FRANCISCO NOTES

The San Francisco office of George Kleine Attractions has been moved to the Fourth street side of the Pacific Building, where very handsome quarters have been fitted up under the direction of Manager Tom North. More than double the former floor space is now being occupied, three large rooms being given over to private offices, the bookkeeping department and inspection and shipping room. New furnishings have been installed, making the offices among the most attractive to be found here and thoroughly in keeping with the high-grade business that is done.

The Portola theater has just concluded a highly satisfactory week's run on "The Thief" and Manager Eugene Roth has contracted with William Citron of the San Francisco branch of the Box Office Attraction Company for six of its early releases, "Samson" to be the first of these to be presented. The last week of the old year was rounded out at this house with a presentation of "Officer 666," and so insistent were the demands for admission that it was necessary on occasions to run an extra show in the evening.

Harry Drum, who has charge of the Western branches of the World Film Corporation, returned recently from a trip to Los Angeles, where the firm has been fitting up additional space. At San Francisco the floor space has been doubled by taking over an adjoining store and the work of remodeling this has just been completed. The new offices are finished in very handsome style and are made particularly pleasing by an array of handsome pictures. Mr. Drum plans to leave shortly for Salt Lake City, where the branch maintained there is to be enlarged.

Sol L. Lesser has purchased the California, Nevada and Arizona rights to the Salisbury Game Pictures, recently shown with such success at the Tivoli theater, and will continue to exhibit these with a lecturer in charge.

The Golden Gate Film Exchange, Inc., has purchased the Pacific Coast rights to "War of Wars," and is now busy booking advance engagements.

Commencing with the first week of the new year the Tivoli theater placed into effect a new and slightly higher schedule of prices for performances on Sundays and holidays, these ranging from 15 to 40 cents, the latter being for lodges.

The Silver Palace theater on Market street, near Third, which has been under the direct management of Charles Stillwell for some time, is now being managed by N. K. Herzog, who also has charge of the Pastime theater.

Architect August Headman, New Call Building, is preparing plans for a new moving picture house to cost $10,000 and to have a seating capacity of about 800. It is announced that this will be erected in the North Beach district, which has just been joined to the downtown section of the city by a tunnel.

Davis Bros., 158 Eddy street, are now booking the "Kid" Canfield feature, "Exposing the Gamblers."

A ball is to be tendered on the evening of Jan. 8 at the St. Francis Hotel to Herbert Payne, president of the California Motion Picture Corporation, and his wife, who was Miss Vera de Sabla, by Mrs. Theodore Payne, of Menlo. Some novel motion pictures have been prepared for presentation during the evening.

Frank Edoff has opened a new moving picture house at Berkeley, Cal., making the third new theater opened in that city within the past two months. This new picture house is located on Durrant avenue, near Telegraph, and is known as the Majestic. It is of fireproof construction throughout and was constructed especially for moving pictures. Feature photoplays are shown at 5 and 10 cents.

Two new Powers No. 6A Cameragraphs have been installed in Turner & Dahnken's Oakland Photoplay theater, Oakland, Cal.

R. G. Miller of Los Angeles, Cal., was a recent visitor in San Francisco and while here contracted for the future releases of the Box Office Attraction Company to be shown at Miller's theater.

L. Zutermeister of Los Angeles, Cal., has purchased the Grand theater at Riverside, Cal.

M. M. Hearn, who recently disposed of his interests in the Kenwood theater at Riverside, is to open a house at Corona, Cal., as soon as the necessary remodeling work can be completed.

The Novelty theater at Napa, Cal., has been purchased by M. F. Lowery, who conducts the Unique, and has been closed.

J. F. Adams of Santa Ana, Cal., has purchased the interest of S. A. Marsden in the Electric theater at Orange, Cal., and will remodel the house at once.

W. J. A. Smith, proprietor of the Casa theater, Auburn, Cal., is moving the house to the rear of the lot and is to build a permanent theater.

The Star theater, San Rafael, Cal., has been purchased by W. A. Romans from W. R. Webb. The new owners will install a heating system, a new orchestrion and make other improvements.

Collins & Mohr have arranged to give moving picture shows at El Verano Villa, Sonoma, Cal.

Harry Hunsting has retired from the moving picture field at Gridley, Cal., and will probably enter other lines.

The Peninsula Investment Company, headed by Carl Schilling, has been formed to take over the lease on a theater being erected at Burlingame, Cal., by the Knights of Columbus and will engage in the amusement business as soon as the house is completed. The theater will be known as the Regent and will be devoted to moving pictures.

W. B. Stewart and Benjamin Freeman have taken over a theater on Main street, near Stanislaus, Stockton, Cal., and have reopened it as the Panama theater, following extensive changes. A new Simplex machine has been installed and the place renovated throughout. Four reels of pictures constitute a show, the admission price being 5 cents.

A fire occurred recently at the Macdonough theater, Oakland, Cal., just after the close of the performance, but the damage was very slight and there was no excitement on the part of the audience.

The Theater Fresno, Fresno, Cal., has been dark for some time and L. L. Cory, the owner, is negotiating with several amusement men to take charge of the house. The theater has been in charge of Fred W. Voigt since November, 1913. It is rumored that the theater may be devoted exclusively to moving pictures in the future.

C. M. Bowen, P. W. Hull and C. O. Freming, of the Consolidated Amusement Company, have taken a lease on the Ely theater, Ely, Nev.

The new Novelty theater at Martinez, Cal., will be opened about the middle of January under the management of Joseph Kelly.

Clune's Isis theater opened at San Diego, Cal., during Christmas week, the opening attraction being "Seats of the Mighty." Songs by Miss Norine O'Neall were features of the opening night.

The Gaiety theater, recently opened at Portersville, Cal., by A. H. Moore to replace the opera house destroyed by fire last spring, has arranged for the Alco service in that city.

The Elite theater, on Sattuck avenue, North Berkeley, Cal., is now being conducted by Bishop & Son and features are being shown exclusively.

A. Y. Tyndall of Klamath Falls, Ore., and H. Lasher, of the Orpheum theater, Susanville, Cal., were recent visitors in San Francisco.

E. M. Asher has returned to San Francisco from an extensive trip through the San Joaquin Valley in the interests of the Golden Gate Film Exchange, Inc. Business conditions in the citrus belt are reported to be improving rapidly.

"The Tigress," featuring Olga Petrova, was reviewed in the exhibition room of the Golden Gate Film Exchange, Inc., by the trade on Friday last.

INDIANA NEWS LETTER

By Indiana Special Moving Picture World Trade News Service.

THE free matinee given for Indianapolis children to see the Haskin-Savage film, "Uncle Sam at Work," at English's Opera House in Indianapolis, drew such a crowd of youngsters that the doors had to be closed and many were disappointed.

Frank Holland, manager of the Orpheum theatre, Terre Haute, celebrated the eleventh anniversary of the Iroquois theatre fire at Chicago with his mother, Mrs. Ida Holland of Brazil. Mr. Holland was a singer in the "Bluebeard" company and was singing on the stage when the fire broke through the floor on the stage near his feet. He was the first to notice the fire. Hoping to keep the audience calm he kept singing until it was nearly too late for him to escape. He has a book of clippings from Chicago newspapers in which he received credit for being a hero.

Mrs. Holland was shopping in the vicinity, and when the news of the disaster reached her she rushed to the scene, knowing her son was in the theatre. Caught by the crowd she was forced back more than a block, where, by chance, her son who was dressed in his stage costume, found her. Mrs. Holland had collapsed and was taken into a drug store.

Charles Lyons, clothing merchant, Kokomo, Ind., has bought the Lyric theatre of Frank Gilbert. For the present Mr. Gilbert will continue to manage the place for the new proprietor. Later the house will be in charge of Mr. and Mrs. Earnest Whitley of Dayton, Ohio. The Whitleys are well and favorably known in Kokomo, having sung at one of the local picture shows for more than a year. They are about as popular singers as have ever been there, and Mr. Lyons was fortunate in securing them. The new owner intends making several improvements within the near future. Mr. Gilbert purchased the theatre several months ago from Mrs. Fleet Ager, who was operating it in connection with the Ideal which she still owns. Mrs. Ager bought the Lyric from Will Tarkington.

The Lyric moving picture house in the Ledbetter building, Michigan City, Ind., changed hands, being sold by Dr. Ledbetter and Louis Ganzschow to Messrs. L. J. Barnham and I. A. Battenberg, who have taken possession. Mr. Barnum will be active manager, and as he has had considerable experience in the show line at South Bend, the interests of the house will be well cared for. It is the intention of the new owners to make a number of improvements upon the place and the house will be dark a couple of days to permit the first changes to be made. Announcement will be given when the house is temporarily closed, but the new owners say that it will open again with the matinee performance on the following Saturday evening. The house will be kept open for a time before the improvements are started.

The Habit Theatre, Tipton, Ind., lost two days on account of the breakdown of the picture machine.

With the opening of the Jefferson House early in the season, Evansville added her twenty-third motion picture house, all of which have been opened or relocated in the last five years. The capacity of the twenty-three is sufficient to seat the entire population at every performance. The investment is estimated at $175,000. Two of the twenty-three houses are for colored people.

The Massachusetts Realty Company has asked that a receiver be named for the Iroquois Amusement Company, Indianapolis, running the Iroquois theatre. The complaint alleges the breaking of a contract and declares the company in danger of insolvency. Date for a hearing has not been set, and the company maintains the suit is spiteful and the company is in no danger of insolvency.

New Theater Opened

West Philadelphia Has Fine New House in Cross Keys, Formally Opened on December 28—Is Beautifully Appointed; Seats 2,200 Persons, and Has Biggest Lobby in the City—President of the Company John J. McGuirk Holds Reception After First Performance.

By Philadelphia Special Moving Picture World News Service.

AS a Christmas present to that section of West Philadelphia which centers about Sixtieth and Market streets, the new Cross Keys theatre was formally opened on the evening of December 28, accompanied by ceremonies fitting the occasion. New photo-plays are to play a most important part in the curriculum of the new theatre, which is of the popular priced type of vaudeville houses. The Calehuff Supply Company has installed two No. 6 A machines with all the accompanying essentials.

John J. McGuirk who is president of the company which is backing the new enterprise, after presenting the theatre to the public, held an informal reception in the lobby. Edwin Kelley, an attorney, responded to the presentation on the behalf of the South Sixtieth Street Business Men's Association, and dwelt upon the beautiful and modern properties of the building.

The new theatre has a seating capacity of 2,200. The lobby extends from Market street to the auditorium and is one of the largest in Philadelphia, and, in perfect harmony with the auditorium, is decorated in purple and gold. The one balcony seats 1,000 people and offers no obstructions in the way of posts to those seated below. The furnishings, which are both rich and elaborate, have been installed by the Lit Bros. department store of Philadelphia. There was much curiosity shown upon opening night by the audience in the new surroundings and many exclamations of praise were to be heard circulating about the theatre.

REPORT OF CENSORS.

The Pennsylvania State Board of Censors has approved 6,116,000 feet or about 116 miles of moving picture film during the period between June 1 and November 30, according to a report made to the Governor by Louis Breitinger, chief censor. In that time there were 6,116 reels, each containing a thousand feet of film submitted for state examination. On December 1 it became obligatory for all films in use to bear the State censor's mark, which consists of a wreath topped by the State seal, showing a Keystone and bearing the approval statement.

NEW PATENT BILL

General Interest Taken in New Bill Providing for Filing of Patent Applications.

Considerable opposition is springing up in well informed patent circles against a bill drawn up for presentation to Congress by the American Patent Law Association providing for the temporary extension of the time of filing applications for letters patent and registration in the Patent Office and fees therefor. The bill is broadly drawn in order to cover all possible contingencies growing out of the war, and purports to follow closely a law passed in Germany since the outbreak of histilities for approximately the same purpose.

The present wording of the bill, however, affords to the Germans, as well as other foreigners, more definite advantages than are given to the American inventors, or other persons interested by the German act. In addition to this, the wording of the bill is said to discriminate in favor of foreigners in that it offers them the chance of pleading that owing to their financial condition on account of the war they were unable to file their applications in good time, whereas citizens of this country, who are also adversely affected in a financial way by the war, are not granted similar privileges.

The bill specifically provides that "whenever an applicant for letters patent or registration of a trade mark or label is unable on account of the existing state of war to file an application or pay any official fee within the period now limited by law, then the Commissioner of Patents will upon petition accept such application or fee within an additional period of nine months." It also says that the act shall be deemed effective from August 1.

The German law in question, while it makes specific mention of an extension not exceeding nine months in which an overdue annual patent tax may be paid without the penalty of an additional fee, does not provide for the acceptance of delayed applications for patents during that period.

WORTHY PATHE PLAYERS.

The French Pathe actors and employees are acquitting themselves with credit in the titanic struggle which is convulsing Europe. So far the honor list is as follows: Rene Alexandre, killed; Max Linder, wounded, and M. Escoffier, decorated. In addition to these men two employees of the Jersey City studio who went back to fight have written to friends in this country that they are wounded—Rene Monaca and M. Tricot.

OTHER PHILADELPHIA ITEMS.

Plans are in progress for a new moving picture house to be erected in Wilmington, Delaware, for Mrs. Lulu Baldt of Philadelphia. The building is to be one story, brick and concrete. Wallace E. Hance of No. 204 West 24th street, Wilmington, is the architect.

The moving picture theatre at the northeast corner of 6th and Pike streets, known as the Pike, occupying a lot 75 feet by 103 feet 4 inches, has been sold by Lambert Alpigini to Margery A. Redmond, wife of Daniel Redmond, subject to Mortgages of $25,700. The price paid for the theatre which has a seating capacity of 800, was $32,000. In the transaction Vincent O'Farrell represented the purchaser and Theodore E. Nickles the seller.

Under the penalty of being closed all theatres and moving picture houses in Hoboken, N. J., must be thoroughly scoured and fumigated to help prevent the further spread of diptheria, now epidemic in that town, nearly 150 cases having been reported to the Board of Health.

Plans are in progress for the building of a new moving picture theatre at West Chester, Pa., at a cost of $25,000, and will be two stories in height. Roscoe C. Tindall, with offices in the Equitable Building at Wilmington, Delaware, is the architect.

Beginning New Year's Day, Guy Roof, manager of the Plaza theatre, of East Stroudburg, will run nothing but feature films of moving pictures. Mr. Roof stated that during the past month he has come to the conclusion that the people of Stroudburg want high class productions of moving pictures. He has made an arrangement with the Famous Players Film Company, the Jesse Lasky Feature Play Company and the Bosworth Company, to procure all Paramount pictures. Owing to the cost of presenting these films and because he has to advance a large sum to procure them, Mr. Roof will charge the admission price of ten cents. with the exception of children.

Pittsburgers Invited

Screen Club Members of Smoky City Receive Cordial Invitation to Convention of Exhibitors' Association—Dates Changed Since First Call—Will Be Held at Harrisburg, January 26, 27 and 28—Censorship, Building Code, Poster Restrictions and Taxation Among Vital Issues.

By Pittsburg Special Motion Picture World News Service.

William Mayer, secretary of the Pittsburg Screen Club, recently received the following letter from James Delves, secretary and treasurer of the Motion Picture Exhibitors' Association of Pennsylvania:

My Dear Sir—It is with great pleasure that on behalf of the Motion Picture Exhibitors' Association of Pennsylvania, I extend a hearty invitation to yourself and every member of the Pittsburg Screen Club, to concert with us and the Independent Exhibitors of the State in convention at Harrisburg, Pa., January 26, 27 and 28, 1915.

You will note that the dates are changed since our first call for this convention, the object of this to enable the legislative bodies to get properly organized, committees formed, and in a position to give us more attention and better results, from our efforts, and by advice by our friends at the front, the powers that be.

It is not our intention to ask your organization for financial assistance, as we have up to the present received from some of the parties interested in the film business very liberal donations to the cause. But we do hope that all of the members of the Screen Club connected with the industry, either as exhibitors or otherwise, will give a liberal response to our invitation to Harrisburg, Pa., on the dates mentioned above.

Everything possible is being done by us with the assistance of the exhibitors of the central and eastern parts of the state, not only to make this a successful convention on the most vital points at issue, namely the abolition of the censor law, building code, poster restrictions, city and borough taxation, etc., but to make this a social, entertaining and enjoyable gathering, while at the same time arranging for the amalgamation of forces for a strong organization throughout the State and Union.

Exhibitors have the power and it is up to them to get together and devise means by which that power can be used to the best advantage.

Now is the time for us to do something and the place is Harrisburg, Pa.

Yours truly,

Motion Picture Exhibitors' Association of Pennsylvania, James Delves, Secretary and Treasurer.

EXPRESS COMPANIES AND FILM DELIVERIES

During Holiday Rush Express Companies Let Film Men Suffer—Need of Some Special Arrangement.

ON account of alleged carelessness on the part of express companies in handling films during the holiday rush season various film exchange men of Pittsburg are registering complaints against the companies. They contend that they do business with the express companies 365 days in the year and that therefore they are entitled to more consideration than those who ship packages once a year. Preference should be given to films, the exchange men argue, and justly so, as they represent merchandise which is perishable in a certain sense, and in most cases is of no value if it is delayed in shipment.

The Anchor theatre at 408 Diamond street is the newest downtown theatre, having just recently opened its doors to the amusement public. Both exterior and interior arrangements are attractive, being bright and engaging and without the element of gaudiness. The governing object of the proprietor, Prof. Leo Gerechter, was to have the architects construct a theatre that would impress the patrons by its coziness, and results show that they have not disappointed him. Prof. Gerechter is well known as a manager of moving picture houses, having been identified with the amusement practically since it got a foodhold in Pittsburg. He also has considerable fame as a musician, and visitors to the Anchor are treated to fine execution in pianoforte.

LANDE TAKES EXCHANGE

Former Pittsburger Takes Over Branch Office of United Film Service—Will Manage Exchange.

An important change took place in the Pittsburg office of the United Film Service (Warner's Features) last week, Harry A. Lande having taken over the branch and assumed the management of the exchange. Mr. Lande is an old Pittsburger, having been one of the pioneer film men and exhibitors of this section in the early days of the business. Three years ago he went to New York and engaged in the importing and manufacturing branch of the industry, in which he had his share of success. After looking into the new program of the United Film Service he was convinced of its quality and determined to again enter the ranks of the exchangemen, casting his lot among those of his "home town."

OTHER PITTSBURG NOTES.

Sydney E. Abel, manager of Continental Feature Film Company, Pittsburg, Pa., said there is no abatement in the demand for the Thanhouser serial "Zudora." "Runaway June," the Reliance serial, is another production that Mr. Abel likes to talk about.

Walter Levenson, manager of the Renfax Film Company's Pittsburg branch, reports that there is a continued interest being taken in his musical motion pictures and is signing up contracts every day. He also has received many inquiries from Ohio and West Virginia.

Messrs. Miller & Murray recently purchased the Winner theatre in East Ohio street, Northside, Pittsburg, Pa.

C. E. Wormer and F. C. Kirkpatrick of Titusville, Pa., recently purchased the Brown, Dion and Thorpe interests in the Orpheum theatre and the Opera House in that town. They have closed a contract for Paramount pictures, to be shown in the Orpheum.

The Variety theatre, one of the two Windle houses in Beaver avenue, Northside, Pittsburg, Pa., has been purchased by James E. Mooney. This house was recently purchased by Mr. Freeman.

The new Garden theatre in Main street and Park place, Johnstown, Pa., opened recently. There was a large crowd present to see the initial performance, and general satisfaction was expressed with the theatre and with the quality of the pictures shown. There was a six-piece orchestra from New York City to furnish the music, and the soloist was Charles Fulton of the Strand theatre, New York, one of the most famous moving picture houses in America.

The Lyric theatre, Winber, Pa., is being remodeled and enlarged. H. M. Habeeb, owner and B. F. Miller, manager, were in Pittsburg recently looking for equipment. The seating capacity will be increased from 250 to 300 and an entirely new equipment will be installed. Mr. Miller is well-known in Pittsburg, being formerly connected with the Keno Film Company and lately was road man for the Urban Feature Film Company of Johnstown, Pa.

Peter Antonoplos, proprietor of the Olympic theatre, Fifth avenue, Pittsburg, Pa., has purchased the territorial rights for Western Pennsylvania and West Virginia of the great Ramo picture, "The War of Wars." The picture is not a war drama, but contains the weaving of a very interesting love story.

Matthew Teplitz, formerly manager of the Elmore theatre in Center avenue, Pittsburg, Pa., has leased from A. H. Berg of McKeesport the Merryland theatre at Duquesne, Pa. This house has a seating capacity of 500, is centrally located and should do a good business.

The Pastime theatre, Market street, Pittsburg, Pa., recently changed hands, the new owners, Shimp & Tucker, both Pittsburg business men, having taken charge of the place on Christmas Day. The former owners, the Pierce Amusement Company of New Orleans, La., have had the house for three years and for the past year Mr. Troxell has been manager. The latter left for the South last week.

J. R. Bryce, owner of the Lyric theatre at Homestead, near Pittsburg, Pa., is said to have been sold at sheriff's sale recently, William Edwards having bought the property. The latter is a musician, with offices in Pittsburg.

MICHIGAN NOTES OF INTEREST.

By Midwest Special Moving Picture World News Service.

COLD weather and consequent delays to trains has brought the perennial problem of non-arrival of films to northern Michigan managers. These are busy days for the emergency reels.

The Lyric theater at Ludington gave two free matinees the Sunday after Christmas for children under fourteen years of age.

Amsden's Third Regiment Band played selection back of the curtain during the production of "The Lights o' London" at the Auditorium in Saginaw.

Ben Noonan, manager of the Orpheum theater at Hancock, has gone west because of the poor health of Mrs. Noonan. Norman Gillespie, a newspaper man, has been made manager of the Hancock picture and vaudeville house.

Custer Waltz has sold a half interest in the Pastime theater at Ovid to his son, Leon Waltz, who with Loren May will have the management of the house.

Frank J. O'Donnell has resigned his position as manager of the Columbia theater at Grand Rapids, Mich., owned by Gillingham & Smith, to become manager of the Family theater in Detroit for J. P. Harris of Pittsburgh.

Rev. E. J. Cross, pastor of the First Baptist church at Corruna, who has installed a moving picture machine, announces that it will be used each Sunday night in connection with his sermons. The machine was initiated at the annual Christmas festivities.

Manager Whitehead of the Bijou theater at Albion has been allowed to reopen his house, having made a number of changes suggested by fire prevention officials.

A new moving picture show has been opened at Plymouth.

The Theatorium at Lansing, which ran the Griffith feature, "Judith of Bethulia," for three days of the holiday week deemed it sufficient of an attraction to dispense with the customary vaudeville program.

Rytkanen & Allen are again operating the Star theater in Nagaunee.

The employes of the Box Office Attraction Company, Pittsburg, Pa., made up a purse with which they purchased a beautiful gold watch for the manager, Harvey B. Day, as a Christmas present.

IOWA STATE FILM.

Films of Iowa Ready—Exhibitors May Be Asked to Bid for District Rights —Associations to Co-operate.

By Midwest Special Moving Picture World News Service.

IOWA exhibitors may be asked to bid for the privileges of showing the films of the Hawkeye state attractions which will be made for the San Francisco fair. This is one of many angles to a project for putting Iowa on film in a comprehensive manner. The Iowa commission wants as many industries, railroads and municipalities as possible to donate their pictures. The legislature will be asked to appropriate $2,000 for filming things that have no local sponsor. Copies of the films will be made. The different theaters in a town will be asked to bid for the local rights. The state commission will co-operate with the local commercial association or some women's organization to see that the photoplay house is patronized by representative crowds. It also is planned to get pictures of the various societies on the Pacific coast which are made up of former residents of Iowa.

OTHER IOWA ITEMS.

A $100,000 company is reported to be the aim of the backers of Arthur L. Runyan's ideas for an advertising moving-picture concern. A meeting was held recently at Waterloo, where it was decided to form the Arthur L. Runyan Company with Runyan as president; C. G. Holden as vice-president, H. E. Kiester as secretary and treasurer, and Dr. E. T. Alford and H. B. Plumb as directors.

Hill Williams, 17 years old, a student at Morningside college, and operator of a moving picture machine at the Park palace theater in Morningside, a suburb of Sioux City, died as a result of a fire in the operating room. Smoke and fumes from a burning film are believed to be the cause of his death, although he was badly burned in trying to put out the blaze. About 200 persons were in the house at the time and it is reported several were slightly injured.

After a short time as manager of the Iris theater at Hamburg, N. Y., J. K. Fisher of Carroll purchased the house from L. H. Carder.

An incendiary fire at the Empress theater at Storm Lake was discovered soon enough to prevent any serious damage. Kerosene-soaked rags were found at the steps leading from the auditorium to the pit under the stage and the fire was started almost directly under the electric piano. A few matches and a lead pencil were found. No motive is ascribed, as neither the owner of the building nor Manager Morland have any known enemies.

C. F. Hulbert, manager of the Mystic theater in Madrid, has leased the Palace theater from Johnson & Swanson, closed up the Mystic and hereafter will operate his show in the Palace building, using the name of the New Mystic. This leaves Madrid with a single photoplay house. "Jack" Scott, who had a temporary lease on the Palace, probably will engage in the picture business in some other town.

A. S. McCurdy of Dickens has purchased a moving picture show at Canton, S. D.

Harry Eash, who recently purchased a moving picture show at Griswold, and Miss Myrtle Deloy Disbrow have just announced their marriage on Dec. 2.

Frank Beach and Rose Russell had charge of the Star theater at Mt. Vernon during the holidays while the Hodgsons enjoyed a vacation.

Raleigh Fry and Alta Nolta have rented the H. L. Lee building at State Center and will operate a moving picture show therein.

Charles H. Schreckengost, who purchased the moving picture show at Keosaqua from Will Martin, announced that the building would be remodeled and enlarged and a new heating system installed.

Coming State Convention

President Neff, Veteran Leader of the League Will Not Be Candidate for Chief Office This Year—Business Out of State Leads to This Decision—Legislative Questions That Will Be Prominent in Discussions When Deligates Meet.

By Kenneth C. Crain, Special Correspondent of Moving Picture World.

PRESIDENT M. A. NEFF of the Motion Picture Exhibitors' League of Ohio, has, as noted in another department of the Moving Picture World last week, issued his formal call for the state convention to be held in Columbus on February 9 and 10, following the usual authorization for the convention by the State Executive Committee. As the Ohio legislature will doubtless be in session at that time, having convened a few days ago, the exhibitors will almost certainly be called upon to express themselves upon the question of censorship, upon which the new legislation is anticipated. Other important subjects which are expected to come up include that of a State tax on exhibitors, Sunday closing, attendance of school children on Saturday, the use of motor-driven apparatus and so forth. In issuing the call President Neff takes occasion to state that he will not again be a candidate for that office, pointing out that he has now served five years, and saying that while he has received nothing for his services in money he feels more than repaid by the loyal support which the members have accorded him. Mr. Neff's new business interests in New York, where he is now located, would also interfere to some extent with his connection with the Ohio league, and it is therefore probable that the veteran executive, who has been prominent in national and State organizations for years, will conclude his service in that capacity with the Ohio meeting in February.

COURT ACQUITS EXHIBITOR.

Proprietor of Theater in Cincinnati Acquitted by Juvenile Court of "Country Store Night" Charge.

The Cincinnati exhibitor, proprietor of the Main theatre, on Main street, who was recently brought before the juvenile court on the charge of contributing to juvenile delinquency by operating a "country store" in connection with his theatre, was acquitted by the court on the ground that the operation of the plan could not be held to be necessarily conducive to juvenile delinquency.

UNITED FILM RENTING COMPANY INCORPORATED.

Cincinnati Business Men Foresee That New Company Will Play Important Part in Film Exchange Field.

The incorporation recently of a concern to be known as the United Film Renting Company, with a capitalization of $180,000, marks the organization and entry into the film-exchange field in Cincinnati of what promises to be one of the leading factors in the business in this vicinity. Those connected with the new company refuse to give out details concerning its plans, but developments which have already taken place, and information available from other sources, show at least that it affects the Cleveland and Cincinnati offices of Warner's Feature Film Company, which, it is understood, will be taken over by it, while it is also understood that it will take over the Cleveland and Indianapolis offices of the Universal.

OTHER CINCINNATI ITEMS.

A. M. Muller, the popular Cincinnati manager for Warner's, left for New York last week to locate there permanently, the Cincinnati office being temporarily in charge of H. G. Heis, who is putting in a new accounting system on behalf of W. J. Eckhart, Inc., of Buffalo. The exact nature of the rearrangement of service, territory, and so forth, which will follow the organization of the new company and the new control of the offices mentioned will doubtless become known later. It is understood, however, that no change will be made in the present method of releasing the Universal program, as the company will have its own offices and will release a separate program.

The motion picture theatre on Rockdale avenue, near Reading Road, in Avondale, which has been vacant for several months, has been leased to a firm which will re-open it shortly. The house is owned by H. B. Asmann, a grocer, and the rental is said to be in the neighborhood of $75 a month. The place is well located, in an excellent residence district, and there seems to be no reason why it should not be a success in good hands and with vigorous handling.

Some of the best attractions of the season were seen in Cincinnati's leading houses last week, starting 1915 off in excellent fashion. At the Strand, which is now the home of Paramount pictures in the downstown district, the Lasky-Belasco production of "The Girl of the Golden West" held forth during the first half of the week, drawing good crowds, as the recollection of the play when it was on the speaking stage remains with many theatre-goers. George Beban in "The Italian," another Paramount release, was at the Strand the latter half of the week. At the Lubin the second week of "Tillie's Punctured Romance," the multi-reel Keystone comedy featuring Marie Dressler, Charles Chaplin and Mabel Normand, entered its second week making a rather unusual record in that respect, while the Alhambra and the Orpheum both have unusually good programs, among the most conspicuous productions shown perhaps, being "The Pit," the Shubert and Brady attraction in which Wilton Lackaye repeated his success on the stage. This was shown at the Alhambra on Sunday and at the Orpheum on Thursday. Business at most of the better houses was good, in spite of cold weather and continued talk of hard times, indicating the truth of the axiom that there is no such thing as bad weather or hard times for a really good show.

The motion picture "travelog," which has largely succeeded the old-fashioned variety illustrated by means of ordinary photographs, has been especially popular since the European war broke out, on account of the additional interest given to scenes in the countries affected, and the Dayton News, of Dayton, O., made a considerable success of the week's engagement there of Frank R. Roberson, well known as a lecturer on travels, who presented several reels under the title, "The Nations at War." The paper published a coupon which, with ten cents, was good for admission to the moving picture lectures.

It is reported at Dayton that probabilities favor the construction in that city during the year of a magnificent new photoplay house by Young & Young, a firm of lawyers who are interested in moving pictures. The project just now is understood to be contingent upon the outcome of a deal which is under way for the purchase of property adjoining a tract with a fifty-front which is owned by the firm on Third street. The plans discussed contemplate the construction of a twelve-story office building, to contain a handsome new theatre of the most modern type.

Valentine Rayburg and Ellis J. Finke, joint owners of the Lyceum theatre, one

of Dayton's moving picture houses, have answered the suit of the Mutual Film Company recently filed against them by a cross-petition asking for damages of $5,000, for the alleged failure of the Mutual to furnish service contracted for. The litigation has grown out of the arrangement between the company and the theatre for service.

The Movie Stamp Company, recently incorporated at Dayton with a capital stock of $5,000, intends, as its name indicates, to operate a plan designed to assist moving-picture exhibitors to secure additional business, and, incidentally, to help other merchants in the same way. The idea is the issue of trading-stamps by merchants in all lines which will be good for tickets to motion-picture theatres. Variations of this plan, operated for a short period in other cities, have proved fairly successful, and the company intends to see whether it cannot be used systematically for the benefit both of exhibitors and merchants. S. H. and J. Thal, A. W. Schulman and others, are interested in the project.

The Chicago Tribune war pictures met with a large reception last week at the Alhambra in Canton, due in part to spectacular advertising, and largely, of course, to the public attention which the pictures have attracted by reason of press comments on their authenticity and interesting nature. An admission of 25 cents was charged, as has been the case in most cities where the pictures have been shown. A coupon printed in the full-page advertisements used, however, was good for admission for school children, with 15 cents, and many of the youngsters helped to swell the attendance at the Alhambra during the running of the pictures.

John Heike of Smithville, O., a small town near Massillon, recently celebrated his eightieth birthday anniversary by attending his first moving picture show. He came into Massillon to do some shopping and embraced the opportunity to see what a picture show looked like, overcoming an aversion of long standing to that form of entertainment. He liked it so well that he remained in the theatre for the entire evening, seeing the same pictures three times, and announced that he intended thereafter to see pictures every time he got the chance.

More than 1,800 newsboys of the city were the guests of Max Stern, owner, and J. H. Maddox, Manager of the Majestic Theatre here on January 10. They had been invited to witness the premiere of Mary Pickford's "Cinderella," which was put on specially for their benefit. If this great actress has ever had a more critical audience or one more appreciative is to be doubted. The boys sat through the play spellbound. They applauded liberally and at the right moments.

ITEMS OF INTEREST IN SOUTHWEST.

By Midwest Special Moving Picture World News Service.

THE Martin theater at Miami, Ariz., has been secured by Manager Alden of the Elks theater, who will operate the Martin in conjunction with the Elks. Alden also is secretary of the Globe Amusement Company.

Frank Barr, manager of the Lyric theater at Fayetteville, Ark., has been making plans to install an electric light plant at Huntsville, and also will open a moving picture theater at that place.

A Keystone comedy every day is now the policy of the Yale theater at Bartlesville, Okla.

Manager D. A. White has been making plans to remove the Cozy theater at Hobart, Okla., to the building on Fourth street occupied by the Monogram and has been purchasing new equipment for the new location.

A gift night, when presents aggregating $50 in value were distributed, was a recent stunt at the Columbia theater in Douglas, Ariz. Another recent feature was a concert by the Ninth Cavalry band in connection with the regular picture program.

Plans for the erection of a new theater in Drumright, Okla., have been announced by H. A. Morgan, who formerly was one of the proprietors of the Grand theater in that city. The new house will seat about 600 persons.

H. E. McGucken, an Industrial Worker of the World organizer, who with Boris Thomassen was accused of setting fire to the Nevada theater Oct. 29 at Reno, Nev., has been released from custody upon the recommendation of the grand jury.

A Yuma Day was held at the Yuma theater in Yuma, Ariz., when the films of the Fourth of July celebration in that city were shown under the ausipices of the local Commercial Club. The proceeds will be used for new leaders on the films, which will be distributed at the San Francisco fair.

The Eagle Film Company has been incorporated at Oklahoma City, Okla., with capital stock of $12,000. The incorporators are E. D. Nix of St. Louis, William Tighlman of Oklahoma City and Chris Madsen of Guthrie, Okla.

Foster McSwain, the new proprietor of the Orpheum theater at Enid, Okla., announces that the house will be remodeled and renewed throughout immediately.

Vaudeville has not been profitable at the Broadway theater in Muskogee, Okla., and the house has gone back to pictures.

The Gaiety theater on Court street in Muskogee, Okla., has been taken over by J. D. Goodwin of Tulsa, Okla., and D. C. Kennedy of Okmulgee, Okla.

The Sebastian theater at Fort Smith, Ark., is now under the management of H. Clay Brown and C. L. Pyle.

The vaudeville policy of the Orpheum theater at Tulsa, Okla., has been revised downward and it is now playing feature pictures and two acts of vaudeville. Formerly it was five acts of vaudeville and later seven and eight.

H. C. Norfleet, who until recently was assistant manager of the Isis theater in Houston, Tex., will be the manager of the Crystal theater, which has been purchased by A. E. Kiesling, a druggist of that city. The remodeling plans of the new owner are extensive, calling for new heating and ventilation, altered front, new lobby, redecorated interior and a new marquee. The name is to be changed.

The Giersdorf Band Concert Company of ten was a recent attraction at the Odeon theater in Bartlesville, Okla. Pictures were used in connection with the feature, but the prices ran 25 cents to $1.00.

A half-page in two colors was used in a local paper when the Empire theater at San Antonio, Tex., advertised the six-reel Keystone feature, "Tillie's Punctured Romance."

Louis W. Elliott, deputy United States Revenue Collector, of Houston, Tex., expects to issue 20,000 moving picture theater licenses in Texas.

Coming attractions at photo-play houses in Houston, Tex., are listed briefly by the Post of that city, under the weather forecast and the summary of the day's news.

The Star Theater, at Nowata, Okla., under the management of Rowe & Shilkett for two months, is now controlled by Brunk, Axley & Walker.

The Majestic Theatre, at Ardmore, Okla., and a number of business houses of that city are conducting a contest with a trip to the San Francisco fair as a prize. The advantage to the theater lies in promoting attendance through the sale of coupon books. With these books votes are given at three times the regular ratio, and having them around the house the friends of the contestants will use them up. Votes are also given with the regular admission tickets.

TANGLE STRAIGHTENED.

Trouble Between Two Louisville, Ky., Theaters Over Bookings of Brady Offering, "The Pit," Has Been Amicably Settled.

By G. D. Crain, Special Correspondent of Moving Picture World.

THE tangle between the Mary Anderson theatre and the Alamo theatre over conflicting bookings on "The Pit," which was booked through the New York office to one theater and the Indianapolis office of the World Feature Film Corporation to the other theatre, was peacefully straightened out. Both theatres had advertised the production for the same date. However, the Mary Anderson ran the pictures and "Lola," in which Clara Kimball Young takes the leading part, was shown at the Alamo.

OTHER LOUISVILLE ITEMS.

J. Johnson Mussellman, manager of the Parkland Theatre, has demonstrated what good pictures and proper management will do for a suburban theatre which has failed to get a good start. The Parkland started operations in the summer but was unsuccessful from the start and was generally conceded to be a forlorn hope. In three weeks time Mr. Mussellman has placed the house on a dividend paying basis. Uncle Tom's Cabin was shown on New Year's night to a crowd of over 1,000 persons. General and Paramount features are being shown at the theatre and the program is somewhat similar to that shown at the Majestic theatre, which is controlled by the same interests.

Long credits for film service or supplies don't go with several of the Louisville film exchanges. A good deal of this business is handled on the cash basis and most of the local business is payable weekly. One film exchange recently hung a sign which reads:: "All City Bills Payable on Monday."

The motion picture house of J. G. Byerly at Vanceburg, Ky., was recently destroyed by fire which consumed about a quarter of a block of the business section of the town. The Ruggles Opera House building and the Masonic Hall were also destroyed. The total damage was estimated at $25,000.

Rowland Clark, manager of the Arista theatre of Lebanon, Ky., is operating his motion picture show at the Opera House while the theatre is undergoing repairs occasioned by a recent fire which did considerable damage to the playhouse.

Chick York, manager of the New Justice theatre of Ashland, Ky., recently employed a unique means to draw business. A fifty-dollar prize children's automobile was offered to the person holding a ticket, the number of which would be declared at an unknown date. The person owning the ticket had to be present at the performance at which the number was declared or another number would be drawn. It was announced on Friday that the drawing would take place on the following Saturday afternoon and the house was packed for the occasion. At the end of the show tickets taken during the contest were scattered over the stage and the four-year-old daughter of Manager York was blindfolded and told to draw a number. Three numbers were drawn before the winner stepped forward for the prize.

Vic Bloomfield of Winchester, Ky., has taken a seventeen-year lease on the building now occupied by the Pastime theatre. The present seating capacity of 300 will be increased to 500. The rear of the building will be torn out and a large stage erected which will be used for vaudeville in conjunction with pictures. The front of the building will also be remodeled.

The Dixie theatre of Mayfield, Ky., sprayed the house three times a day with a disinfectant during a recent diptheria scare which for a while threatened to scare the public away from the theatre. Ventilation was carefully watched and no children under fifteen years of age were admitted.

A special doll-giving event was the added attraction for Christmas at the Pastime theatre of Maysville, Ky. At the Gem theatre a real live Santa Claus distributed packages of candy to the juvenile patrons, and souvenir pictures of Mary Pickford to the ladies.

Manager Jaines of the Opera House at Irvine, Ky., has remodeled the stage at the theatre and now has things in good shape. Motion pictures are shown whenever legitimate bookings are lacking. The Mutual Girl is shown every Tuesday night.

Announcement has been made that the Colonial Amusement Company of Lexington, Ky., will withdraw from Richmond, Ky., and that the Alhambra theatre will be sold. S. B. Sparks who has been in charge of the house, will return to Lexington. The company has decided to give up several of its country houses and confine its efforts more closely to Lexington.

E. C. Conners, of the Mutual Film Corporation's Indianapolis office, was recently in Louisville in the interests of the big serial "Zudora," which is being shown at several local houses.

Harry Hadfield, of the Griffin Feature Film Company, of New York, was recently in the city.

The Universal production of "Damon & Pythias" has been booked through the Central Film Company, at the Masonic theater. The picture will be shown for two weeks, dating from Dec. 28.

Frank Miller, of the Reliance Motion Picture Company, of New York, was recently in Louisville arranging bookings for the serial "Runaway June."

The S. & P. Film & Supply Company recently signed a contract with a Cincinnati branch of the big motion picture exchanges to supply commercial service through the Cincinnati office for about thirty-five small picture houses through the West Virginia district. The deal was a good one for both parties according to Fred Sheldon, manager of the local company.

Mrs. F. C. Agers, of Kokomo, Ind., who operates three motion picture houses in the Hoosier town, has been in Louisville, looking up new service arrangements.

The Princess theater, of Henderson, Ky., which is under the control of Judge Allen Kinney, of the Princess Amusement Company, of Louisville, has entered into a unique advertising scheme similar to one which Judge Kinney used in Louisville in conection with the "Master Key." In Louisville a prize was offered to any one who could find a master key which would fit an old sea chest which was placed in front of the theater. At Henderson several hundred keys were thrown around the streets and department stores. A tag was attached to each key stating that if it were presented on the date attached each key was good for admission. One key was a master key and would unlock the box. The person who placed the right key in the lock found an order for $1 upon opening the lid.

The Broadway Amusement Company has installed Mutual service in the West Broadway, Crown and Baxter theatres. The first pictures were shown during the second week in January.

Fred J. Dolle of the Broadway Amusement Company has succeeded M. Switow as manager of the Alamo theatre, of the Fourth Avenue Amusement Company. Mr. Switow continues as president of the company, but was so busied with other interests that he was unable to afford the necessary time required for actual management of the house. The Broadway Amusement Company is practically in charge of the house which is largely controlled by the same interests, and Mr. Dolle is actively engaged in handling bookings for all the houses.

The Columbia theatre of Louisville, which was sold by the Princess Amusement Company some months ago to W. B. Wheeler, has again changed hands and is now owned and operated by the S. & P. Film & Supply Company. This theatre was one of the first moving picture houses in the city and at one time did the business of the city. However, the theatre district has moved further out Fourth avenue and the theatre has not been a big money maker during the past two or three seasons. W. B. Wheeler has gone to Indianapolis, where he expects to re-enter moving picture field.

Formation of the United Theatres Company of Louisville, which was reported some weeks ago to be in process of organization for the purpose of controlling a number of theatres in the three Falls Cities, is still hanging fire and no further developments may be made for some time to come. Judge Kinney and L. J. Dittmar were behind the movement.

SUNDAY SHOW QUESTION IN WESTERN NEW YORK.

Binghamton Considering New Ordinance —Schenectady Puts Conditions on Sabbath Shows—Effect of Pictures.

By Billy Bison, Special Correspondent of Moving Picture World, 23 Victoria Ave., Buffalo.

IN Binghamton, N. Y., recently, Alderman Charles H. Bone introduced an ordinance forbidding the issuing of licenses for moving picture theatres for more than six days of the week. Several managers therefore hastened to take out yearly licenses at that time, hoping to have one year's immunity from the ordinance.

Moving picture theaters may be opened in Schenectady on Sundays on condition that part of the proceeds be turned over to the city for charitable purposes. Under this plan the sum of $4,200 has just been divided among Mercy and Ellis hospitals, the Children's Home, the Day Nursery, the Old Ladies' Home and the Salvation Army of that city.

The Buffalo Commercial recently printed a story that many saloons in New York State have had to close because, instead of patronizing these places, the people prefer to attend moving picture shows. The newspaper points out that therefore the moving picture exerts a strong moral influence.

OTHER NEW YORK STATE ITEMS.

Henry R. Jacobs, a well known theatrical man, is dead in Albany, N. Y. Several years ago he managed the Court Street theater, Buffalo, where Shea's theater now stands.

Film men of Syracuse recently held an informal luncheon. They also discussed a plan for securing a location for their new headquarters.

In Binghamton, N. Y., the records for the past year show that two theaters, the Sympaony and the People's, were opened there and the Star remodeled.

Lee C. Lansing, of Albany, has bought the Irving moving picture theater at Catskill, N. Y.

Fire recently damaged the Empire theater at Cohoes, N. Y. Ives & Walker are the managers.

The Salamanca (N. Y.) Press recently printed a complete story on the extensive work of the National Board of Censorship.

A. R. Sherry has become manager of the Family theater, Buffalo, which reopened with capacity business, Monday, January 11th, as a vaudeville and moving picture house. Four years ago he successfully opened and managed the Family. He later managed the Lyric and Shea's Hippodrome, Buffalo. He has had charge of various houses for the Mark-Brock Theatrical Enterprises in the United States and Canada.

The Garden theater, Buffalo, which has been used for burlesque, vaudeville and moving picture purposes, has been closed permanently. A street railway terminal will be built on the site. Michael Shea, famous in vaudeville, made the Garden one of the leading vaudeville theaters in the country. He always had moving pictures as an added attraction. He later built a handsome theater on Court street, after which the Garden has seen various changes.

Manager Cornell of the Star theater, Buffalo, which plays high-class theatrical attractions, recently showed at his house moving picture of the European war. The show was given wide publicity and proved a good drawing card.

Tony Lally and George Pignatello will build a $15,000 moving picture theater at Chenango and Munsell streets, Binghamton. The structure is to be of concrete, tile and brick and will have a seating capacity of 850. A stage for vaudeville will be erected.

Norman E. Mack, proprietor of the Buffalo Evening Times, is a member of a committee interested in a plan to use moving pictures for educational purposes. The idea is being fostered by the National Educational Motion Picture Association.

The new Rex moving picture theater has been opened in Genesee, N. Y., by G. A. Halstead, of Syracuse. The house is costly, fireproof, well ventilated and has a large electric sign at the entrance. The price of admission is ten cents in the evening and five cents in the afternoon.

Members of the Mothers' Club of School 33, Rochester, N. Y., have organized a committee of mothers and teachers. The members will act as censors on moving pictures offered for Rochester children. Films will be shown to the committee on Saturday morning and those that are passed by the committee will be displayed to the children in the afternoon, Saturday being reserved as "Children's Day." Only pictures of educational value and good comedies will be shown.

Several foreign patrons of Panzarella Bros.' moving picture theater, Rochester, strongly objected because the managers decided to advance their evening prices from five to ten cents during a special show. Police protection was called and through an interpreter the foreigners were told that the management was acting within the law in advancing the admission fee.

Mimkin & Loomis are the new proprietors of the Globe moving picture theater, Buffalo.

The New Palace moving picture theater in Main street, near South Division, Buffalo, will open about February 15th. Harold Edel, general manager of the Strand theater, will also manage the Palace. The Strand is being redecorated, the interior in old rose and the lobby in Tiffany color. "The Tigress" was a recent feature at that house. The new Victoria theater, Buffalo, will open about February 15th, with Mrs. Lillian Hastings as manager. These are all Mark-Brock houses.

The Regent theater, Syracuse, recently did capacity business with "Officer 666," a Kleine feature.

G. W. Erdmann, manager of the Elmwood moving picture theater, Buffalo, is already preparing for special interior and stage decorations for Easter. Details will be given later. Elaborate winter scenery on the Elmwood stage was recently prepared and appreciated by his patrons. A wood scene, with a snow storm, real trees, leaves and garlands, was represented. Appropriate lighting effects were used.

Louis Isenberg, former manager of the Edisonia moving picture theater, Buffalo, has succeeded J. J. Kelly as manager of the Allendale theater, that city. Mr. Kelly has been transferred to Mr. Isenberg's former position at the Edisonia. The new organ at the Allendale will soon be completed. The United Theatrical Enterprises, located at 405 Iroquois Building, Buffalo, own the Elmwood, Allendale; Keith's Columbia, Colonial and a new theater being built at Genesee and Mortimer street, that city.

CONNESS-TILL COMPANY HARSHLY CRITICISED

Candian Weekly Scornfully Describes Alleged Methods of Picture Makers —Good Likeness of Well-Known Kind of Producer.

By Frank D. Genest, Special Correspondent of Moving Picture World.

A CANADIAN weekly, "Jack Canuck," is responsible for the following: "Among the 'made in Canada' patriots who appeal to the public is the Conness-Till Motion Picture Company, which loudly proclaims itself a Canadian company, formed to furnish the Canadian public with Canadian-made pictures. When their prospectus was issued, the bait of large profits was held out to the investing public, and if the story as told by a number of their disgruntled actors is anywhere near the truth, we can well understand how big profits are made in the motion picture business. This concern operates a studio in the neighborhood of the Humber. A number of experienced men and women were engaged to pose for the pictures. The leading woman was obliged to work in a low-cut dress in weather almost down to the zero mark, and worked under the impression that at least she and the male actors would receive the wage paid by all other concerns with which they had worked. When pay day came, however, all were paid off with the niggardly sum of $13.50 for 17 days' work, and work undertaken under the most unfavorable conditions, lacking the ordinary accommodations which decency demands where men and women are constantly changing their costumes. But for a peremptory demand for their money they might, according to their story, have fared still worse. Two applications made at weekly intervals had brought them the information that they 'would be paid next week.' This bears all the earmarks of one of those cases, which, if aired in court, would give some interesting sidelights on motion picture methods."

PUTS ADS ON WALL

The Empire theater on Bank street certainly believes in adding to its income in every possible manner. A large part of the side walls of the house are occupied by advertisements of different business concerns in the city. These signs are electrically illuminated and are arranged more or less like the advertisements in a street car. While we do not doubt that this idea is a paying proposition, it cannot be said that it harmonizes with the decorations of the theater.

OTHER NOTES FOR OTTAWA.

Actual war scenes parallel to any shown in Canada since the outbreak of the present European conflict were featured at the Flower theater here recently in a two-part production: "For the Empire." We are given to understand that the special photographer of the London Film Company of London, Eng., took the pictures on the firing line on the Belgian frontier.

Through the courtesy of Mr. Carling, owner of the Flower theater, fifty admission tickets were sent to the militia department to be distributed among the Royal Engineers, now encamped at Lansdowne Park.

Visitors in town this week included H. W. Harwell of the Universal office, Montreal, and H. Samson of the Picture Playhouse, with headquarters in the same city.

The Cinema theater in Hintonburg is still doing business notwithstanding the fact that its competitor, the Strand, has been obliged to close up.

Another theater that has gone under for the time being is the Orpheum, situated on the corner of Somerset and Preston streets. This house closed last week, but Mr. T. Henderson, the manager, stated that he was in hopes of opening up again early in March.

ROCKY FORD WOMEN WANT FILM CENSORSHIP

Women of Colorado City Think Morals of Young People Deteriorating— Lay It to Vaudeville and Films.

By Midwest Special Moving Picture World News Service.

THE movement to establish a censorship in Rocky Ford, Col., is due largely to the women, an early survey of a petition revealing the names of 170 women and two men. The plea reads as follows: "Realizing that the ideals and morals of the young people of the city of Rocky Ford are being lowered and believing that the vaudeville and moving pictures are in a degree responsible for the condition, we, the undersigned, do hereby petition the council to appoint a board to regulate or abolish the vaudeville and censor the moving pictures." A request is made that the curfew law be enforced. The Grand, one of the houses affected under the vaudeville clause, has interviewed some of the signers and found that they signed because others did.

OTHER NORTHWESTERN NOTES.

Is skating more popular than moving pictures in the northwest? At Ogden, Utah, the Alhambra Theatrical Company has announced that the Globe theater has given up pictures and the house is being remodeled for use as a rink. The popularity of the municipal skating rink at Dillon, Mont., has made such inroads upon the business of the Pastime the only photoplay house there, that its film programs have been limited to Tuesdays, Wednesdays and Thursdays, at least temporarily.

Persons planning the erection of moving picture theaters in South Dakota are being urged to write the state food commissioner at Vermilion to find out the building laws along that line. The state food and drug department seems a strange one to consult on such subjects, but in 1913 the state legislature consolidated a number of departments with this one and one of its duties is the inspection of buildings used for public entertainments. A great many changes have been ordered in the last year in order to make amusement houses safe, but the department wishes to prevent owners of new houses from making mistakes.

A Victor, Col., exhibitor has been confronted with a problem which has given his house regrettable publicity. A "Jack the Clipper" selected the theater for the scene of his operations and dexterously removed some of the finest tresses from the heads of young girls as they were watching the show.

The erection of a new building to be used as a moving picture theater is projected by S. P. Mace of Park Rapids, Minn. Construction is planned for next spring.

Ben Proffitt, one of the partners in the Bell theater at Chehalis, Wash., was slugged and robbed of $25 about midnight recently. He lay unconscious on the walk for several hours before he was found.

Rev. G. L. Morrill, of Minneapolis, Minn., already well known because of his use of moving pictures in religious work, is giving a series of war lectures at the Pence Auditorium in that city Sunday evenings. These are virtually travelogs of the warring countries, the screen phases being illustrated with films and slides.

The Empress, at Missoula, Mont., used Thomas Ince's "The Bargain," a Paramount offering, as its Christmas feature because William S. Hart was a protege of the late Daniel E. Bandman of that city.

The new Princess theater, seating 600, has been opened at Douglas, Wyo., with George Kropp of Casper as manager. Theatrical attractions will be among the offerings.

V. E. Smith has been making arrangements to open a moving picture show at Twin Valley, Minn.

An ambition for a theater large enough to handle both vaudeville and pictures is about to be realized by C. S. Crews at Walla Walla, Wash. A site at Third and Ader Istreets, owned by W. P. Hooper, who is interested with Crews in the Dime and Arcade theaters, will be utilized and Architect Purvis of Seattle, Wash., has been commissioned to draw plans. A nursery, men's smoking room, ladies' rest room, electric heaters are among the innovations planned. The house will have sixty-foot frontage and with balcony and loges will seat 1,368. A big stage will be installed with a view to handling "anything from pictures to grand opera."

John Masgai has sold the Lyric theater at Worthington, Minn., to W. E. and E. W. Smith of Fulda.

The Empire theater at Anaconda, Mont., issued a statement of its attitude on the union labor question: "This theater is fair to organized labor and always has been. The musicians' union demand that the management shall hire as many musicians as they say. The principle of liberty and justice will not permit us to comply with such a tyrannical demand. Come and see the man carrying the banner of persecution."

Plans for showing moving pictures of Tacoma, Wash., at the San Francisco fair were discussed at a recent meeting of the Commercial Club of that city.

Convicts from the Colorado state penitentiary who have been working on the roads near Boulder were given a Christmas party at a moving picture house in Denver. Permission for this unusual privilege was given by Warden Tynan.

The Paintrock opera house at Hyattville, Wyo., has been purchased by A. J. Church of Basin.

Jack Shearer has been making arrangements to remodel his building at Park Rapids, Minn., into a picture theater.

Brooks & Jackson, proprietors of the Star theater at Hailey, Ida., have installed a Victrola, which will be used in connection with the picture show, taking the place of the piano drum and traps.

Frank Coffitt and Carl Reusse of Fulda are now managers of the Majestic theater at Belle Plaine, Minn.

Members of the Pike's Peak Film Company had a Christmas celebration at the ballroom of the Plaza hotel in Pueblo, Col., Manager Otis B. Thayer staging the affair. A program of literary and musical numbers and dancing was given.

W. L. Casey of Hillyard, Wash., has opened the opera house at Colville, Wash. The initial show was a big picture program and a benefit for the local band.

Conley & Thompson, after a short term as managers of the Pastime theatre at Mankato, Minn., have given up the house and the lease reverted to Don Daigneau.

A. Heinecke in planning for the opening of his new Judith theater at Lewiston, Mont., had planned an address by Manager Phillip Levy of the Ansonia Amusement Company, who is president of the Montana State Exhibitors' League, but was unable to secure the Butte man. Manager Heinecke is vice-president of the state organization.

The Chicago, Milwaukee & St. Paul Railroad's passenger department is preparing an illustrated lecture on "the Inland Empire," to be given through the east and middlewest. Each commercial club in the scenic northwest sends about fifteen slides to be used in depicting local attractions.

H. S. Clemmer, manager of the Casino and Clem theaters at Spokane, Wash., was elected second vice-president of the Washington State Theater Managers' Association, which was formed recently at Seattle. C. S. Jenson of Seattle is president, J. E. Ferguson of Wenatchee, first vice-president, and James Q. Clemmer, of Seattle, secretary and treasurer.

NEWS LETTER FROM ILLINOIS

By Midwest Special Moving Picture World News Service.

A SERIES of "good-will theater parties" has been announced by the Apollo theater at Princeton, the Bureau County Republican and a number of business houses in Princeton. In order to attract groups of rural school teachers and pupils from the surrounding country and smaller towns ten special Saturday matinees have been started. At these matinees "The Master Key," the Universal serial, will be featured, but the program will include other numbers. Tickets are given by each of the business houses interested, with every twenty-five cent purchase. Certain evenings each week will be set aside when these tickets will be honored and the party idea encouraged. Liberal advertising space is being used and the educational value of moving pictures is attracting much attention.

Six theaters in Aurora gave one cent from each ticket sold on a certain day to the fund of the Aurora Juvenile Protective Association. The houses aiding in this work were the Aurora, Fox, Orpheum, Star, "B" and Grand. The Grand could not adopt the plan the same day as the other houses and generously shared its New Year's Day proceeds.

Holiday week in Illinois picture houses showed more of the Christmas spirit prevailing among the managers and the free shows and stunts continued up until the New Year. The Star at Lincoln set aside four afternoons when the program were free to children. The "B" at Aurora had a belated Santa Claus at a local benefit matinee. Photoplays were furnished the poor children of Waukegan at a matinee at the Elite, Dec. 28, while the Humane Society gave each of the youngsters a present from a tree. Manager Wilson of the Orpheum at Cuba gave a free matinee for first to sixth grade pupils and their teachers. The Lyric at Winchester had an ante-Christmas treat in the shape of a free matinee for all under 15 years of age.

The Metropole young ladies' orchestra was a feature of the holiday opening of the New Majestic theater at East Moline. This house has a rest room for women, which is open in the daytime as well as during performances. Although the house seats 800 persons, the nearest seat is 22 feet from the screen. A brown color scheme, with eight panels showing landscapes, the whole being harmonized by an artistic lighting scheme, makes the interior very satisfying to the eye.

The Optigraph Company of Chicago has been granted a charter by the secretary of state at Springfield with capital stock of $5,000 to deal in moving picture machines, stereopticons and photographic apparatus. The incorporators are James A. and Rossiter L. White and Payton J. Tuohy.

The Retail Merchants' Association of Benald gave the residents of the town a real Christmas treat. It rented two local moving picture houses and invited the whole town to free shows in the afternoon.

Horton & Maynes, proprietors of the Majestic theater at Albion, put into effect the first of the year a new price policy. The admission was advanced to five and ten cents every night, but the program has been increased from two to three reels. The war tax is given as one of the reasons for the increase.

The Foto Pla theater has been opened at Anchor.

Mrs. Julia Vickers is now manager of the Washington theater at Madison. Mrs. Vickers has been cashier at this house for some time.

The Majestic theater at Rock Island has been making an experiment—a "Mary Pickford Week"—in order to see if the city would support a ten cent feature house. The program was not confined strictly to Pickford subjects, but any of the offerings was worth a dime and Little Mary features predominated.

The Treble Clef Musical Movies Company of Chicago has been granted a charter by the secretary of state at Springfield with capital stock of $2,500 to manufacture and deal in moving picture films, slides, etc. The incorporators are G. D. Rose, R. C. Honeck and G. D. Rose.

The Murphy opera house at Mt. Sterling hunted up its local films of the Soup Day celebration and ran them on Christmas Day so that the holiday homecomers could see how the town looked in gala attire.

"Diamond's Castle" was the name the judges selected in a contest for the new picture house opened at Havana by Dick Diamond and John F. Deckard. However, this name may be changed and a shorter one, more advantageous for an electric sign, substituted. The paid admissions for three shows the opening night were just six short of three times the capacity.

Moving picture houses in Rockford are contributing $800 a year toward the war revenues.

J. L. McKennan has sold an interest in the moving picture show at Kenney to C. N. Davidson.

The new Hoyburn theater in Evanston is installing a pipe organ.

The Star theater at St. David has cut out shows five days a week and is open only on Saturday and Sunday nights.

A patron of the Colonial theater at Galesburg found that he was the only person in the house at 11.30 p. m. was so pleased with Manager Schroeder's idea of finishing the show for him that he had to tell it to the newspapers.

The Star theater at South Wilmington gave away a set of silverware.

Free carnations were given at both afternoon and evening shows at the Princess theater in Rochelle when the first episode of "Zudora" was shown.

A baby show contest was conducted by the Olympia theater at Arcola in connection with its stunt of exhibiting slides made from snapshots of local residents taken on the streets.

The Illinois Theater Supply Company of Chicago has been incorporated with capital stock of $2,500 to manufacture and deal in supplies and accessories. The incorporators are Joseph Boosel, Edwin L. Waugh and Frances M. Burn.

The Vitagraph theater at White Hall will run feature films twice a month. This house recently ran the pictures made at the famous Gregory Percheron farm near White Hall.

The logotype which Manager R. C. Schroeder has purchased for use in advertising the new Colonial theater at Galesburg contains the slogan, "Safest Theater in America."

SHAKE-UP AMONG CANADIAN EXCHANGES

World Film Corporation Will Once More Distribute Its Own Pictures—Changes Among Exchange Managers.

By David K. Billings, Special Correspondent of Moving Picture World.

THERE has been another shake up among two of the leading Canadian exchanges with the result that the World Film Corporation which a few months ago was taken over in Canada by the Famous Players Film Service goes back to the old regime and the World Film releases will now be handled by the World Film Corporation itself. Harry Price, who was managing the World Film office in Toronto while it was part of the Famous Players organization, has been appointed special travelling representative of the Paramount service in Canada and left this week for a trip through the eastern provinces. He will stay a few days in Montreal on his way to St. John, N. B.

Ed. Shelden has been placed in charge of the Toronto office, which is the headquarters for Canada, by the World Film Corporation and is now running in opposition to the Famous Players. J. J. Allen, who acted as general manager for the World Film will remain with the concern. This break promises to be the beginning of a battle royal between the two biggest feature film companies doing business in Canada, for the cream of the trade and Phil Kauffman, general manager of the Famous Players Film Service, left last Thursday for an extended trip through Western Ontario to brush up his connections and to get in line with several new prospects. It is said that the bookings of World Film features and Famous Players features collided so that it was not practicable to handle the two together and get satisfactory results for both producers with the result it was decided to sever the unsatisfactory business connection.

OTHER TORONTO NOTES.

Frivolity broke out among Toronto's film exchange men on New Year's night when a few of the "gang" forgot their business rivalry and joined together to have a high old time. The affair was entirely private in its nature but it leaked out that Maurice "Mutt" Kauffman, manager All Features Limited, made a capital toastmaster, while the rest of the cast was well up to standard. Leon Schlesinger as "the Movie King" made the hit of the evening as he usually does, while Barney Allen, of the World Film, as "Silence" lived up to his title. Phil "Paritz" Kauffman, Harry "Tombstone" Price, and Sid "Aeroplane" Taube, all of the Famous Players, got together and made a hit with the song, "Mary Pickford," and it was suggested they take a trip on the road as an extra feature. The suggestion was "canned."

Leon J. Bamberger, who is assistant director of sales of the World Film Corporation of New York City, and personal representative of Lewis J. Selznick, vice president and general manager of that company, spent the past week in Montreal looking over the local film situation and conferring with R. S. Bell, local manager for the corporation. Mr. Bamberger states that although he could not say that he was thoroughly pleased with motion picture conditions in Canada at the present time, still, things were not nearly so bad as they were reported to be in the States. "The best thing I've seen here? Well, I would say that little fellow, Willie Eckstein, at the Strand. I would like to take Eckstein on a tour of every picture theatre in North America to show how pictures should be played."

The taking over of the United Film Service by the old Warner's Feature service must have been a very profitable transaction judging from the expensive new velour hat that Manager Fischer treated himself to for the New Year. The new service is now running smoothly and is well liked. The new Photodrome opposite the City Hall on Queen street has decided to take first run of the United Film releases in Toronto.

Douglas Cooper, who was wrongly mentioned in this column last week as George H., visited Montreal last week in the interests of the Kleine features and reports that the Montreal office is doing a remarkably good business.

William Reed of the Famous Players Film Service was so tickled by the brisk business that followed Christmas week that he disappeared from the office on New Years Day and was not heard from until Manager Kauffman got word from Buffalo that he was on his honeymoon. Congratulations, William.

Less Kauffman, general manager of the Allfeature Limited, returned from the West this week where he has spent several weeks establishing a Winnipeg branch of the concern, which he has left in charge of Louis B. Hecht.

The opening of two new theatres, the Mary Pickford and the Photodrome, took place last week. Both are small houses, but are in good downtown localities and should do a big business. The Mary Pickford has booked World Film releases and Mutual films. Manager Jennings is conducting a ball room over the theatre, following the custom of many American managers.

The Madison theatre was closed for the first half of last week owing to the bursting of a steam pipe, which happily did very little damage.

LICENSED FILM STORIES

KALEM.

THE TRAGEDY OF BEAR MOUNTAIN (Special—Two Parts—Jan. 25).—In love with Edith, the wife of Charlie Barry, one of his employees, Benton annoys her with his attentions. Charlie learns of this and knocks the man down. It results in the discharge of both Charlie and his brother Steve.

Unable to secure other employment, Charlie goes West where he makes a big strike on Bear Mountain. On his way back to camp, the young man falls off a cliff. When found by Wayne, an old prospector, his injuries have caused Charlie to lose all recollection of the past.

A thief who has stolen Charlie's wallet, is killed by miners. Papers contained in the wallet lead the men to believe their victim Charlie. They wire word of his death to Edith. Benton, in the meantime, has ingratiated himself into the favor of Edith and Steve, by pretending remorse for his conduct.

The man urges Edith to marry him. Unable to resist his pleas, and believing Charlie dead, Edith finally consents. A month before the wedding, Steve goes west to seek his fortune. Fate leads him to rescue Della, Wayne's daughter, when the girl is threatened with death in a forest fire. Steve accompanies Della to her father's cabin where he is astounded to find his brother.

Sight of Steve causes Charlie to recall the past. He learns of Edith's approaching marriage. With the ceremony but twenty-four hours away, the brothers make a wild dash over the hills, arriving at a telegraph office three hours before the wedding is to take place.

The minister is uttering the words of the ceremony in the Barry home when a messenger enters. The telegram informs Benton that all his plotting has gone for naught.

A MODEL WIFE (Jan. 26).—Having lost her allowance at bridge, Mrs. Morton, fearing to ask her husband for more, secures a position as an artist's model. It happens that Starr, for whom she poses, shares a studio with Lockwood, a sculptor, who has just sold a statue to Mr. Morton.

Starr is at work on a painting when his country sweetheart and her father, a minister, are announced. In terror, he induces his model to hide in the case in which Lockwood intends to ship Morton's statue. While Starr is greeting his sweetheart and her father, expressmen take the case and deliver it to Morton.

The contents of the box astound the husband. Filled with rage, the man rushes to the studio. Seeing him coming, Starr and his sweetheart hide. Mistaking the minister for the artist, Morton engages him in a rough-and-tumble battle, while Mrs. Morton vainly endeavors to explain the mixup.

FATTY'S ECHO (Jan. 26—On the same reel as foregoing).—Fatty and Hungry Ike, hungry and stranded in the Alps, notice the delight which some tourists take in listening to echoes. After "planting" Hungry Ike nearby, Fatty informs the tourists that he knows a place where the most wonderful echoes in the world can be found. They follow him. One of the tourists shouts. Ike, playing the echo, answers.

Fromage de Brie, a guide, becomes suspicious. At his suggestion the tourists shout together. Angered, Hungry Ike shouts back, demanding to know whether they think him a crowd. The resultant exposure causes Fatty and Ike to touch only the high spots in fleeing from Switzerland.

THE AFFAIR OF THE DESERTED HOUSE (The First Episode of The Girl Detective Series—Jan. 27).—It is Ruth's contention that no one need lead a humdrum existence—that adventures a'plenty can be found by those who seek them. Stung by the good-natured skepticism of her friends, Ruth determines to show them their error.

Rumson, a counterfeiter, is seriously wounded while escaping from the police. The man manages to reach the house in which he and his daughter Kate, reside. With the exception of his lieutenant, Blair, none of Rumson's band has ever seen Kate.

Expecting a raid on their den, the counterfeiters plan to hide their plates in Rumson's house. Fearing to carry the plates themselves, the men decide to have their chief's daughter come for them. Kate is requested to meet one of the counterfeiters who will know her by the manner in which she is dressed.

It so happens that Ruth is clad exactly the same as Kate. Mistaking her for the latter, the messenger accosts Ruth, ordering the girl to follow him. Scenting adventure, she obeys. Ruth is conducted to a deserted house. The girl receives the dies. Cleverly ascertaining Rumson's address, Ruth sets out for that place. Before entering the building, the brave girl dispatches a note to the police.

Blair, returning from out of town, enters his chief's home in time to see Ruth confronting Rumson and Kate. The man is about to overpower Ruth, but she is saved by the timely arrival of the police. Blair makes his escape.

Rushing to the deserted house, the counterfeiter warns the gang. The police break into the den, however, and capture the band. Chief of Police Carton learns of Ruth's work. He offers her a position as Special Investigator. Unable to resist the opportunity which this offers for further adventures, the girl accepts.

THE CAUSE OF IT ALL (Jan. 29).—Dr. Spencer's wife becomes intensely jealous when she finds, in her husband's coat, a note signed "Mary," which asks him to visit the writer at the Hotel Mum. The woman carries her tale of woe to Attorney Thomas, a family friend.

In his effort to make light of the matter, Thomas soothingly places his arm about Mrs. Spencer's shoulder. Dr. Spencer's office is directly across the court. Glancing out of the window, the doctor sees his wife apparently being embraced by Thomas.

The attorney consents to accompany Mrs. Spencer to the Mum and meet "Mary." The doctor trails the two. As luck would have it, Mrs. Thomas passes the Mum just as her husband and Mrs. Spencer enter. The doctor and Mrs. Thomas meet and make their way after their other halves, on vengeance bent.

A stiff punch in the eye informs Thomas that Dr. Spencer feels peeved. At the same time, the two wives engage in a hair-pulling match. The noise of the free-for-all brings Jinny, the Spencer's colored cook, and her friend, the hotel cook, to the scene.

The combatants are separated. Jinny, catching sight of the note that had caused the trouble, declares it to be her property. She had received it while mending the doctor's coat. The sudden entrance of her mistress caused the cook to hide it in one of the pockets of the garment. The "Mary" signed at the bottom of the missive is none other than the hotel cook, who had invited Jinny to visit her.

Satisfied to call their fight a draw, the husbands shake hands. While her husband destroys the note that was the cause of it all, Mrs. Spencer tearfully vows to curb her jealousy in the future.

THE FAST MAIL'S DANGER (Eleventh of the "Hazards of Helen Railroad" Series—Special—Two parts—Jan. 23).—Down and out, Bob, an engineer, drifts into town. His condition excites Helen's sympathy. Using her influence, the girl secures him a position with the railroad.

Rankin, Dalmore and Dougherty escape from prison. The men attempt to enter the Hobart Tower, but Helen, seizing a revolver, baffles them. Rankin, climbing up a telegraph pole near by, daringly swings hand-over-hand along the wires until directly opposite the window of the tower. Catapulting himself forward, the man crashes through the window and lands in the room.

Helen is captured. The approach of Helen's relief causes the convicts to hide themselves in a closet. They cover the girl with their revolvers, threatening her with death if she betrays their presence. Helen, however, notifies her relief of what has happened by tapping the message on the table with her finger.

The man departs to give the alarm. The convicts emerge and prepare to hold up the Fast Mail. Leaving Dougherty to guard Helen, Rankin and Dalmore leave the tower. The train is approaching when the telegrapher succeeds in her daring ruse to capture her guard. How she frustrates the convicts and brings about their capture is stirringly shown in the climax of this episode.

THE LITTLE ENGINEER (Twelfth of the "Hazards of Helen" Railroad Series—Special—Two parts—Jan. 30).—While Hastings, the engineer of Freight No. 3205 is at lunch in the Lone Point station, Bobby Heywood, the son of an engineer, climbs into the cab of the engine. Having frequently observed his father start his locomotive, Bobby jerks the throttle open.

Helen sees the freight speeding down the track. Remembering that Bobby has been playing about the station, the girl surmises what has occurred. Getting aboard a gasoline velocipede standing nearby, Helen dashes in pursuit of the train.

The girl realizes that unless the runaway can be overhauled before it reaches the Hobart sidetrack, the freight will crash into the Edmont Local, traveling toward the former on the same track. Bobby's father is the engineer of the local.

Helen overtakes the runaway. She leaps aboard the caboose from the velocipede and, climbing to the roof of the car, makes her way forward to the engine, where little Bobby sits terror-stricken. The brave girl averts a frightful wreck in the nick of time.

VITAGRAPH.

"THE SLIGHTLY WORN GOWN" (Jan. 25).—Mr. Clark is a gay old boy and very attentive to Isobel, an actress. Mrs. Clark, his devoted wifey, is not aware of this state of affairs, until, by mistake, a gown which Isobel had purchased at Clark's expense is delivered at his house, and the bill with it. Mrs. Clark then becomes angry and suspicious. He contends it is all a mistake and takes the gown to Isobel, telling her she must dispose of it as his wife would recognize it anywhere. She promises to do so and inserts an ad in the paper to the effect that she has a slightly worn gown for sale. About this time, the Clarks give a dinner party to which their friends, Mr. and Mrs. Dodge, are invited. Happening to have no gown for the occasion, Dodge calls his wife's attention to the ad and they purchase the gown from Isobel. On the night of the dinner party, Mrs. Dodge arrives dressed in the stunning creation, which Mrs. Clark at once recognizes. She denounces Clark and accuses Mrs. Dodge of being "the other woman." Clark and Dodge are both dumbfounded. The former of course cannot explain and the latter has no desire to tell that the dress was purchased second-handed. Mrs. Clark angrily orders Mrs. Dodge from the house and this breaks up the affair. Both families later decide to demand an explanation from Isobel. The Dodges reach her first and are told the true story of the gown and Clark's flirtation. All laugh and when he arrives, the Dodges agree to help him out of his predicament. For a consideration, the modiste visits Mrs. Clark and offers her apologies for having sent a gown and bill to Mrs. Clark which was intended for Mrs. Dodge. This clears up the atmosphere at once and the two women kiss and make up. When Clark arrives home that evening in fear and trembling, he finds an excellent dinner awaiting him while his wife greets him with open arms and a welcome smile.

THE GAME OF LIFE (Special—Two Parts—Jan. 26).—A prominent politician's only son, Larry Stanford, becomes acquainted with Pug Wilson, a gambler, and his sister, Madge, with whom Larry falls in love. He gives her a locket which she hangs about her neck, and this is later taken from her by Crowley, another admirer. Larry sees the locket is gone from her neck and learns his rival's name. He rushes out and Madge, realizing from the man's actions that he is looking for trouble, anxiously follows him. Crowley, in the interim, enters into a card game with Pug, and losing heavily, puts up the locket as his only remaining valuable. He loses that also, they quarrel, and in the struggle, Pug strikes Crowley with a bottle, killing him. Larry enters the cafe room, finds Crowley dead, and picks up the locket from the floor where Crowley had dropped it. Madge meets him as he hurries away. Without a word, Larry gives her back the locket. She returns to her room and there, Pug, pursued by the police, is discovered and arrested. Pug, convicted of manslaughter, becomes ill and is taken to the prison hospital, where Madge visits him and his protestations lead her to believe him innocent. Mr. Stanwood, Larry's father, who is running for Governor, has an unscrupulous opponent in Williams. Beldon, one of Williams' lieutenants, learns of the suspicious circumstances surrounding Larry from Madge, who now suspects the young man. Pug gets worse and knowing he is dying, he sends for Madge and signs his confession of Crowley's murder. Beldon and Williams call on Stanwood and attempt to force him to withraw from the election by threats of spreading the news that Larry Stanwood is a criminal. This is foiled by the timely arrival of Madge and Larry. She shows them Pug's signed confession. The two conniving politicians depart, leaving Stanwood victorious and Madge and Larry to their reunited love.

THE HOMECOMING OF HENRY (Jan. 27).—On the third day of their vacation in their country bungalow, the Hannibals are rudely interrupted by a telegram to Henry, calling him back to the office to attend to an important contract. Finding that he will have to go West to see a man personally about the matter, he writes his wife he may be gone some time. She rents the bungalow to four young ladies, then goes to her mother's. She neglects to inform Henry of what she has done and when he succeeds in closing his business transactions much sooner than he expected, he is already on the way home. He arrives at the bungalow in the evening, and the girls, hearing a man on the porch outside, prepare for war. When Henry, thinking to surprise his wife, steals softly in, he is beaten and locked up in the pantry. After an awful fifteen minutes, he succeeds in making the girls realize their mistake and he is released. Wishing to make up for their ill-treatment of him, he is made guest of honor at a little party. Henry is soon enjoying himself immensely. Meanwhile, his wife, learning her telegram has not been delivered, surmises her husband has rturned to the bungalow earlier than expected, and hurries there. She finds Henry as much at ease as though he had known the girls all his life. With a wild cry of rage she rushes upon them. The girls beat a hasty retreat and she turns on Henry, but he seizes

her arms and forces her to listen to his explanations. He presents proof of the genuineness of his business trip, explains the mistake the girls made and Mrs. Hannibal finally has to laugh over the whole affair. The girls reenter the room and the dinner is resumed, this time with Mrs. Hannibal and her husband side by side celebrating his "homecoming."

THE BARRIER OF FAITH (Jan. 28).—Grounded in orthodox Judaism, Jacob Aarons, learning that his daughter, Rose, has secretly fallen in love with and married, Harold Weston, a Christian, curses and disowns her. With the idea of effecting a reconciliation, Rose and her husband call on Aarons one night. Before knocking on the door, Rose looks through the window, and turning sadly away, tells Harold it is useless and too late, for her parents, Aaron and Leah, are in mourning for Rose for one week (the regular Jewish custom of mourning for the dead). Months later, Rose has paid the price of breaking down the iron bars of convention and the barriers of Faith. They are poor and her husband ill-tempered and neglectful. In a barroom brawl, her husband is killed and the young wife is left alone. Half-crazed by all she has gone through, Rose starts for her parents' home on the Feast of the Passover. Leah has become ill from longing for her child, and although she tries to keep it from Aaron, is slowly sinking from a broken heart. She is seated beside her husband with a few friends while he performs the customary rites for the Feast of the Passover. In accordance with the ceremony, one of the party opens the hall door for those that are in need of food and drink, and there, standing in the light, is Rose with her arms outstretched to her mother. As she slowly enters the room, the others sit perfectly still for a moment, then Aaron, realizing it is Rose returned, draws back from her in anger and peremptorily orders her out of the house, but Leah will not let her go and takes the girl in her arms. Rose sobs out her story, and Leah's pleading gradually softens Aaron's heart, so that he goes to her and laying his hand on her head, pronounces his forgiveness. Then the Feast proceeds. Leah, seated at his left and his daughter Rose on his right, all are reunited into a happy family, the barriers of Faith removed.

THE CHIEF'S GOAT (Jan. 29).—On the Speedway just outside the little town of Bricktown, a gray roadster, drawn by a fast bay horse and containing Deacon Jameson and his bosom friend, Tom Boles, is racing neck and neck with a stranger in a red runabout. After an exciting sprint, the gray roadster wins the impromptu race. Gus Wheelock, Chief of Police of Bricktown, who is driving the red runabout, is such a hard loser, he telephones ahead and orders the arrest of the gray roadster party. The Deacon and Tom, although going at a moderate rate of speed, are arrested, and—despite their protestations—taken to the police court. Wheelock arrives a few minutes later and fines them 100 dollars. Boiling with rage, the Deacon and Tom pay the fine, after calling Wheelock, "A squash, a loafer and a welcher," and warning the Chief that they are "going to make it their business to find out where he keeps his goat!" The two men first borrow the famous trotter, "White Star," then sally forth to find the Chief. On the speedway, they invite him to a race for a $100 wager. It is a faked-up affair and the two men let the Chief win. He is tickled to death and with a sneer of triumph, waves Boles and the Deacon a scornful goodbye. The following Saturday, the big event of the County Fair is the trotting races. Chief Wheelock has backed his mare "Molly" (in reality 'Belle Claire,' the fastest trotter in the county) to the limit. By means of a substantial check to the hostler, Boles and the Deacon succeed in "fixing the race." They bet heavily on their entry, in addition to making a side bet of $1,000 with Wheelock. After an exciting race, Tom's horse gradually draws away from the Chief's entry and wins the race. When it is all over, Tom and the Deacon, grinning from ear to ear, meet the almost paralyzed Chief, and certainly get the Chief's goat by remarking with a touch of triumph, "We beat you five to two!"

UNDERNEATH THE PAINT (Broadway Star Feature—Special—Two Parts—Jan. 30). -Walking through the Ghetto, Arthur Kellogg rescues Tryphena Winters, an actress, and her little sister, Salome, from starvation. He falls in love with, and proposes marriage to Tryphena, but she tells him she must first make her success on the stage. Kellogg, Senior, a theatrical backer and financier, learns of his son's love affair, and asks Tryphena to give up Arthur. She refuses, and finding his son equally obstinate, Kellogg angrily disowns him. The financier learns of Tryphena's burning ambition to become a star, and cunningly appeals to this one weak spot in her opposition. He demands she renounce Arthur in his (Kellogg's) presence, promising to fulfill her ambitions should she carry out his plans. She agrees, but secretly sends a note to Arthur beforehand, begging him not to believe anything she may say or do at the meeting. Unfortunately, the note miscarries. Arthur meets her and not understanding her dissimulated renunciation of him, bitterly says farewell and plunges into a life of gayety. Later, conscience-stricken at the wrecking of his son's life, Kellogg destroys himself. Arthur visits the theater to see Tryphena, now a prominent star, and there is handed the long-lost note. He interrupts the performance to ask Tryphena if she sent it. The curtain is rung down and Arthur tells her he never received the note until this moment. She now understands it all, and after a joyful reunion with her lover, steps out upon the stage again and the play goes on.

EDISON.

JOEY AND HIS TROMBONE (Jan. 25).—Joey playing on his trombone drove all Ezra Perkin's customers away, and although Ezra was his prospective father-in-law and employer, he couldn't stand for that, so he gave Joey the grand bounce. Joey went to the city, got a job with a German band, and Tillie Perkins, his sweetheart, joined him there. Then the trouble began, somebody insulted Joey's musical dignity, and he lost his job.

While wandering around the city, Joey and Tillie came upon a moving picture studio, and applied for work. The director, realizing the opportunity for comedy presented by Joey and his trombone, not to mention the fearful Tillie, took them in his cast.

Everything went well until they made a bullfighter out of Joey and Carmen out of Tillie. Then Joey, feeling that his trombone not having a leading part was an insult to him, began to spoil for a fight. The cup boiled over when the heavy made stage-love to Tillie, and the Mexican War began. Things flew thick and fast, and it wound up by Joey and Tillie and his faithful trombone taking up their belongings and walking back to the old town.

OLIVE IN THE MADHOUSE (Tenth of the "Olive Opportunities" Series—Jan. 20).—Olive is back home again, under Madame Forresti's so-

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cial wing. Everything seems bright and prospects of her pending marriage to Vance Coleman loom up brilliantly. However, Drew Martin, their mutual enemy, thirsting for satisfaction, decides to abduct Olive.

By a telephone ruse, she is decoyed from her apartment to the street where Drew and a tool of his throw her into a taxi and tell an inquiring policeman that she is mad and that they are taking her to a sanitarium. This excuse they use throughout their trip, and Olive, despite her entreaties, finally finds herself in a madhouse. A Mr. Caleb Strong, who, like her, had been placed there to put him out of the way, consoles her.

Drew Martin, learning that Vance has traced Olive, and discovered his treachery, hits on another plan to get her out of the way. The plan works well, but through a fortunate explosion which occurs and blows a hole in the wall, Olive and Mr. Strong escape and are found by Vance, who arrives after a breakneck ride, just in time. Mr. Caleb's wrongs are righted and Olive is herself once more, after her terrible ordeal in the madhouse.

LODGINGS FOR TWO (Jan. 7).—Rayden, a drummer, after selling a bill of goods to a furniture store owner, decided to look for a place to spend the night. Much to his dismay, he found that it was Fair Week, and that the town was filled up. Remembering the nice new bed in the window of the store he had been in, he returned and bribed the watchman to let him in. Once in, he started to retire, with the idea of arising early.

Phelps, another drummer, who happened to be passing the store at the time, got the same idea. Meeting the self-same watchman, he, likewise, bribed him and entered, the watchman leaving for parts unknown, a silver palace with swinging doors.

The trouble soon started, for each thought the other a burglar. They ducked in and out, pummelled each other and finally fell asleep, to be wakened in the morn, not by the crowing of the rooster, but by an enormous crowd, which had gathered to see this free side-show on their way to the fair.

THE TERRIBLE TRUNK (Jan. 27).—The Widow Smith had two lovers, Reuben, a country simpleton, and Luke, the town sport. The Widow liked Reuben and despised Luke. Reuben and the Widow become engaged, much to Luke's sorrow. Whereupon, Luke vows revenge.

One day, the Widow and Luke decide to buy a trunk. While Reuben is examining it, his old enemy, Luke, enters the scene. Unknown to anyone, he shoves Reuben into it, and locks it before the Widow turns from her gossiping with the clerk. The Widow misses Reuben, and Luke makes things worse by telling her that Reuben just passed him on the street, and had some classy lady friend with him.

The Widow goes home with Luke, and discovers the plot when the trunk arrives. Then she and Reuben, by a trick, reverse the tables on Luke, and lock him in the trunk. The trunk then gets a rough deal, so does Luke, but finally, after having been juggled about by the gentlest of women, and after being fished out of a river, where the trunk took a submarine dive, the imprisoned Luke escapes from his misery by almost having his head cut off, and everything ends well.

AN INVITATION AND AN ATTACK (An Adaptation of the Famous "Young Lord Stranleigh" Stories by Robert Barr—Special—Two Parts—Jan. 29).—Young Lord Stranleigh is on his yacht trying to get to a mine that he had purchased in South Africa, ahead of a ship that had been sent there by thieving directors of the company who had the intention of robbing Stranleigh of a cargo of ore.

Stranleigh's yacht, being of great speed, rapidly overhauled and passes the Rajah, the steamer in question. Arriving at the mouth of a river, he sailed up stream above where the mine was located, unbeknown to those aboard the Rajah, which arrived later, and anchored at the mine landing, where they had prepared to take the stolen cargo aboard. Meanwhile, Jolson, the agent of the purloining directors, ordered mines to be laid at the mouth of the river to prevent pursuit and destroy any vessel which might attempt to enter the stream.

Stranleigh, learning of this, made up his mind to escape from the trap in which he was, and lie in wait for the vessel outside when it came out with the stolen ore. To accomplish this, he had a large quantity of logs float down the stream and these exploded the mines. After this, his yacht slipped out quietly and lie in wait to intercept the Rajah on its return journey.

IN HIS FATHER'S FOOTSTEPS (Demonstrating the Danger of Insanitary Farm Conditions—Produced Under the Auspices of the New York State Department of Health—Jan. 30).—The dangers that confronted him on every hand, owing to the insanitary condition of his farm never occurred to Griggs, and even after he had been warned of his danger by the Health Inspector, he refused to do anything, saying that his dad and his grand-dad managed to make out pretty well and that he would be able to get along just as well. Sally, however, was greatly interested in the literature issued by the State Department of Health and tried her best to get her father to read it, but failed. In due time, Sally was taken ill, and Dr. Parker declared her malady to be typhoid fever. This somewhat startled Griggs but even then he refused to see that he was responsible although she had contracted the fever by drinking the water from the old well which was so placed that it received the drainage from the entire barn-yard.

It was not until a neighbor, who was acting as nurse, rushed into the kitchen when Griggs and the two boys were eating and announced that Sally was much worse, that the farmer realized her real danger. Fred sprang to his feet, saying that he would ride for the doctor and Griggs urged him on. On arriving at the doctor's house, Fred quickly delivered his message and then rushed off to harness the doctor's horse. Together, they raced back over the lonely roads, arriving at the farm house, where the doctor took charge of his patient, and after a night of suspense was able to announce that she was out of danger. Griggs decided to clean up his farm and profit by the examples shown him by the State Farm Inspector.

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ESSANAY.

TWO HEARTS THAT BEAT AS TEN (Jan. 25).—Mildred refuses Archie's proposal of marriage. Shortly after Fred arrives and she accepts him as her future husband. As he is leaving the house, his attention is attracted by a young lady who has a cinder in her eye. He stops to give her his assistance. Mildred, who happens to be watching from an upstairs window, thinks he is kissing the young lady, his head being behind her large hat, giving that appearance. She becomes angry, and after mailing his ring to him calls up Archie and says she will marry him immediately. After marriage, Mildred discovers her husband is father of four children. Soon after Fred marries a nurse only to find she is also a mother of four children. Several months later, Mildred is a widow and Fred a widower. They meet each other and hence two hearts that beat as ten.

AT THE END OF A PERFECT DAY (Jan. 26).—The story opens with an old couple in the evening of life, sitting by the fireside reminiscing the happenings of their younger days. How the young man had left his country home to seek work in the great city, and after many days of wandering had found employment as an office boy in the same office with the young lady. How she had taken an interest in him and before many days had become more than friends. Then came the climax which caused them to realize their true love for each other. The employer tried to force his attentions upon the young lady, and the office boy, hearing her cries of distress, had rushed into the private office and rescued her from the brute. Shortly after they were married, and now are at the end of a perfect day, sitting quietly at the fireside.

THE FABLE OF THE SYNDICATE LOVER (Jan. 27).—Kate had a very devoted beau known as George. George loved the girl so hard that he loved all her relatives. He thought it his duty to give three hearty cheers for Father and Mother, and likewise he worked for a stand-in with Tom, her husky brother. His gushing affections for Kate slopped over on Sister Lil, and this caused Kate to sit up and take notice. He went shopping with mother and carried everything she purchased. She was peeved but George thought he was making a great hit. Next day he tried to cultivate the big athletic brother, but found his Waterloo. Finally Kate issued an ultimatum. She told George if he wanted her—he would have to stop courting the rest of the family, so George stole away the precious jewel and didn't say a word to the family.

WHEN SLIPPERY SLIM BOUGHT THE CHEESE (Jan. 28).—Slippery Slim purchases a large piece of limburger cheese. On the way home he stops to chat with Sophie, but Hiram, her father, chases him off the premises. Before going Sophie manages to write a note on his cuff telling him to call that evening after her father has retired. Upon arriving home, Mustang discovers the note. That night Slim steals to Sophie's home and is having the time of his life when Mustang slips a piece of the cheese in his pocket, by reaching through a window. Sophie immediately begins to sniff, and Mustang's laughter awakens Hiram who rushes down stairs with an ax and chases Slim and Mustang until they take refuge up a telegraph pole. He starts to chop down the pole, and their fate seems certain until Mustang remembers the cheese in Slim's pocket. He lowers it tied to a string and Hiram is forced to give up.

BRONCHO BILLY AND THE FALSE NOTE (Jan. 30).—While on the round-up, Broncho's rival one night steals his sweetheart's picture from his watch. He then returns to the girl with a note saying that Broncho has fallen in love with another girl and is returning her

photograph. He signs Broncho's name. Believing Broncho's love dead, she marries the forger some time later. As the years go by he becomes more cruel, and finally she breaks down from abuse and hunger. One day while in the act of whipping her, some cowboys happen along, and when they go to the rescue, he flees to the nearest town, giving himself up to the sheriff, who happens to be Broncho. Broncho recognizes him, but protects him from a horrible death at the hands of the angry cowboys.

THE AMBITION OF THE BARON (Special—Two Parts—Jan. 29).—Baron von Tollen, a master hand at politics and intrigue, wishes to control Leutala, a small continental country. He picks the Count Jean de Lugnan as the man he wishes to make the king. In order to get him interested, the Baron has his beautiful daughter, Annetta, flee past the Count one night in a cab. She looks out of the window and drops a note reading "Follow me and save me." The Count is ever ready to risk his life to rescue beauty in distress, so follows in another cab to a country estate just outside of London. He scales the wall and finds the girl, climbs back over the wall and takes her to her home.

The Baron pretends to be overjoyed at her return and invites the Count to dinner. The Count falls in love with the daughter and finally asks for her hand. The Baron consents on condition that the Count enter his plot to start a revolution in Leutala and to become king when the country is captured. The Count is willing. They all go to the country, where Captain Tanner, a former military man, has preceded them, to stir up the revolution. Captain Tanner also is in love with Annetta and asks the Baron for her hand. The Baron is enraged and says she is promised to the Count. Tanner then goes to the Count and threatens to expose the plot unless the Count gives up Annetta. The Count draws and they fight a fierce battle in a darkened room. Tanner is worsted and escapes.

The Captain rushes to inform the authorities, but is arrested. He is executed as a revolutionist and the plot is exposed. The Baron's party flee to his private yacht and escape. Annetta confesses her part in the plot to the Count, but tells him that she really has fallen in love with him. He readily forgives her. While the Baron's ambition is blasted, he is reconciled by the fact that the Count and his daughter are really in love.

SELIG.

HEARST-SELIG NEWS PICTORIAL, NO. 2 (Jan. 7).—First heavy snow of season draws great crowd to Boston park where they glide down the great toboggan slide with the speed of express trains.

Harry K. Thaw, just ordered back to Matteawan by the Supreme Court of the United States, poses for the Hearst-Selig News Pictorial on the steps of the New Hampshire home he has occupied since his sensational escape from the New York asylum.

Great shipments of cotton are stowed aboard vessels in New York Harbor for shipment to Germany.

Gen. Scott, chief of staff of the U. S. Army, with Gen. Bliss, commander along the Mexican border, confer with Gen. Hill and other representatives of the warring Mexicans whose shells have killed and wounded Americans at Naco, Ariz. The arrival of the generals of U. S. Infantry to reinforce the border patrol, and of Gen. Hill are shown.

Blind girls at Perkins Institute, Watertown, Mass., knit sweaters, mittens and mufflers for soldiers in the snowy trenches in Belgium.

A wonderful war section. German prisoners are led through the streets of London under armed guard and are put aboard a prison ship anchored in the Thames to wait the end of the war. More of A. E. Wallace's pictures from interior Germany, show the arrival of Christmas gifts for the German soldiers. German soldiers are seen loading captured Belgian cannon on cars to be shipped to Berlin. Kaiser Wilhelm himself visits the Belgian front and poses for the Hearst-Selig cameraman as he reviews the crack Prussian troops and just as he enters his automobile to be whirled away by his military chauffeur. With him are seen the officers of the famous German general staff.

HEARST-SELIG NEWS PICTORIAL NO 3 (Jan. 11).—Philadelphia greets New Year officially with Mummers parade.

First Hindu temple erected in Western Hemisphere is wrecked by bomb which kills one and injures many in San Francisco.

Legend of the Adirondacks is told in pageant held on snow covered mountain side at Lake Placid, New York.

Great fire sweeps terminal and ferry building at Camden, N. J., entailing loss of $300,000 and causing serious tie-up in railroad traffic.

Transport Buford with Thirtieth Infantry sails from San Francisco. It is to make its way east through the Panama Canal, the troops going to permanent quarters at Plattsburg, N. Y. This is the first time troops have transferred through the canal.

Belgian troops who fled across the border into Holland are set at work building their own camp where they will be held pending the end of the war under Holland guards. Interesting pictures from A. E. Wallace, staff photographer of the Hearst-Selig News Pictorial in the war zone.

For the first time in more than a century hostile troops have struck a blow against England on English soil. Remarkable motion pictures show the damage that was inflicted when the German fleet steaming out of the fog along the English coast sent its shells screaming into Scarborough. Many views show the damage sustained, and depict the precautions taken by the English government to protect the towns against further attack.

THE SPIRIT OF THE VIOLIN (Special—Two Parts—Jan. 25).—John Graham and his wife, Mary, are working to carve out a home in the western wilds. Their modest home is brightened by the presence of their little baby girl. In the evenings John entertains Mary and the baby by playing on his violin. This is his one indulgence and Mary knows every tune that John can play.

One day while John is on his way through the forest, he discovers a man wounded to the death, lying on the bank of a creek which runs through his homestead. John tries to bring him back to life, bathes his head with water from the running stream, but finds his efforts useless. The man is dead. A great gash on top of the head, evidently made by the bloody club lying by the body, caused the death. While John is examining the club, he is apprehended by a man named Rourke and some cowboys. Rourke declares that he has seen John strike the man dead with the club which they find in his hands. John is amazed and horrified at the accusation. John is tried and convicted for murder on the evidence of Rourke, and is sentenced to spend the balance of his life in the state penitentiary. Mary promises to remain faithful to him.

Two years pass by. Mary struggles with the work on the homestead, and manages to eke out a precarious existence.

John is industrious and the prison authorities find it difficult to believe that a man of his character should have been a murderer. They furnish him with opportunities for employment, so that he is enabled to earn considerable money which he sends home regularly to Mary.

A gambler named Rann passes through the country and alights at the Graham cabin for a drink of water. He is smitten by the beauty of Mary and questions her as to why she lives alone in this place. The rascal pretends to be sympathetic and Mary tells him something of their misfortunes. He poses as a friend, obtains Mary's confidence and drives away with a dishonorable scheme fostered in his heart.

Day after day the gambler returns and seeks to exert an influence over Mary. He learns that she receives letters regularly from her imprisoned husband, and one day an accident supplies the opportunity for a furtherance of his vile plans.

He is accustomed to bring Mary her letters from the settlement as a matter of convenience, and one day a letter arrives, containing in addition, a blank sheet of paper upon which is printed the heading of the state's prison. Rann secures the blank sheet of paper, and proceeds to write a fraudulent letter, announcing the death of John Graham. Mary is wild with grief.

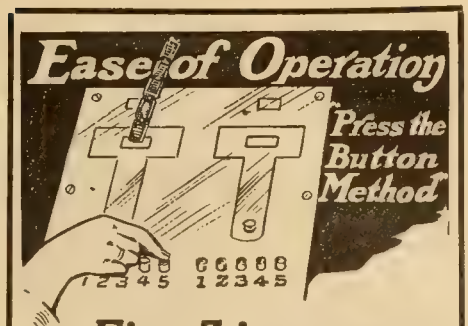
Rann takes the letters which come from John, but instead of delivering them to Mary, destroys them. She has no reason to think that her husband still lives. Rann poses as her true friend. He tells her that he loves her and endeavors to win her affections, but the heart of Mary remains loyal to her husband.

While in prison John becomes disconsolate because he does not receive answers to the letters which he sends regularly to Mary. He cannot think that she has forgotten him, and can only believe her to be sick and helpless or dead.

Mary is oppressed by a greater loneliness than ever, while she can see her little daughter growing more emaciated every day because of the lack of sufficient nourishing food which she had heretofore been enabled to purchase with the money sent by John from the penitentiary. Rann persists in his wooing of the unwilling Mary. Finally conditions force her to an acceptance of his attentions, and one day she promises that she will become his wife. Rann determines to cheat Mary with a counterfeit wedding. He enlists the services of another rascal, who promises to perform the ceremony, while a woman confederate promises to do her part.

The prison officials receive notice that a man who has just died in another prison has confessed that he was guilty of the murder of the man for whose death John Graham had been sentenced to prison. The confession has been made in proper form, duly witnessed and sworn to authentically. John Graham is set free, and starts home at once filled with doubts and anxiety.

In the modest cabin where Mary has spent so many anxious months, the arrangement for the



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wedding has been completed. The counterfeit minister and the other accomplices of the rascally Rann are there. The pseudo clergyman begins to read in sanctimonious tones the words of the marriage ceremony. Just then John's treasured violin which has been suspended from a hook on the wall, falls clattering to the floor, while its strings give forth a harmonious chord, which sweeps through the room like a challenging voice. Mary, while not ordinarily superstitious, is startled and thrilled.

Mary refuses to marry Rann and runs from the cabin with her baby. Rann follows and tries to argue with her, but Mary sends him away and declares that she will never marry him.

John arrives at the cabin door just after the incident of the falling violin. He picks up the violin tenderly, runs his fingers over the strings and begins to play. Down by the creek where Mary sits hugging the baby, the sweet sounds fall upon her ear. She believes that John's spirit has returned to play for her and she staggers back to the cabin. Their re-union is a dramatic one. John searches for Rann, but the rascal has fled the country.

THE GRIZZLY GULCH CHARIOT RACE (Jan. 26).—Pettie Lamm, a buxom maid of generous proportions and of uncertain age, is the belle of a western town where cowboys congregate. Tad and Joe are rivals for her hand, and their chances seem to be about equal, while Shrimp, another cowboy, is also a faithful suitor.

However, because of Shrimp's lack of physical prowess, Tad and Joe inflict all sorts of ignominy upon Shrimp whenever they catch him in the vicinity of the fair Miss Lamm's domicile.

She finally tells Tad and Joe that the one who shall win a chariot race may have her hand in marriage. With ingenuity, but without much skill, they construct two rather grotesque chariots with which to contest for her hand. The day for the race is set.

The wily Shrimp inveigles the fair Pettie to the office of the Justice of the Peace, where they are quietly married. The chariot race ends in a smash for all concerned. Shrimp wins the bride.

HEART'S DESIRE (Jan. 27).—Ann Merrick, a beautiful girl, who earns her own living, is engaged by Mrs. Knox, a wealthy society leader to act as her secretary. She is left at work cataloguing Mrs. Knox's library when her employer goes on a visit. Guy Knox returns home unexpectedly from abroad and is astonished and secretly delighted to find the pretty secretary installed in the house. He falls in love with her and his affection is reciprocated.

Ann goes to the city and secures a position as social secretary for a charitable organization. They send up a host of tiny toy balloons, to each one of which is attached a prize card. To one balloon has been attached a card calling for "The Heart's Desire." Guy finds this baloon and recognizes the handwriting of Ann. He brings a crippled child and demands that the organization place her in charge of a skilled surgeon who can cure her. That is her heart's desire. This being accomplished, he and Ann marry.

SHE WANTED TO BE A WIDOW (Jan. 29).—Prettly Gladys gets a letter signed by her Uncle Pete, stating that if she will marry her cousin Hiram at once he will settle his fortune upon them.

Hiram is a grotesque country lout with features fashioned like an amiable gargoyle and with a smile that frightens horses. When he comes into the parlor to meet Gladys, his fiancee, the maid bursts into hilarious spasms. Gladys gets a peek at him and sends the maid to say that she would not marry such a face for double the money.

But Hiram is good natured and wants to marry. He sends Gladys a letter stating that if she will give him $500.00 in cash and will marry him that he will make her a widow within a month. This will enable her to get the money. Gladys considers the matter and agrees. They are married. Gladys hires an undertaker, whose pursuit of Hiram and the resulting ludicrous situations create one of the most absurd and laughable pictures ever exhibited.

Gladys learns to love her husband who wins a lot of money and they live happily ever afterwards.

THE HUT ON SYCAMORE GAP (Jan. 30).—Banker Wilson and his beautiful daughter, Helen, visit a secluded spot in Sycamore Gap where they occupy an isolated hut. Wilson has been under suspicion by secret service operatives as being identified with the distribution of counterfeit money through his bank. Helen is introduced to Diamond, the counterfeiter, who is in league with Wilson. He falls in love with her and demands her hand in marriage.

Helen learns the truth through an accident. Frank Castle, a private detective, and Phil Corridon, a secret service operative, are fast friends and both stumble upon trails leading to clews in connection with the counterfeiters. Frank falls in love with Mary, sister of Diamond, while Phil succumbs to the charms of Helen. Banker Wilson settles his own troubles with a revolver bullet, and Diamond is taken to jail. The counterfeiting plot having been foiled, the path of the young lovers runs smoothly.

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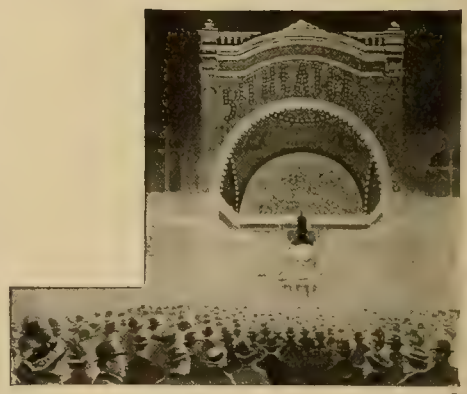
1 Reel—"Test of a Man" (Convict drama), hand painted banner 20
1 Reel—"Dude Cowboy," Western, hand painted banner 20
1 Reel—"Convict's Last Chance," hand painted banner 20
1 Reel—"Not Guilty" (Convict drama), hand painted banner 20
3 Reels—"Dead Man's Child" (Detective), hand painted banner 70
3 Reels—"Serpentine Dancer," hand painted banner and 1 and 3 sheets 100

ECONOMY FILM CO., 105 4th Ave., Pittsburgh, Pa.

MINA.

BLACK AND WHITE Jan. 28).—Harry LaPearl made up as a negro answers an advertisement for a servant to a Newlywed family and is engaged. While the family and several guests are dining he gets into many comic mix-ups. Mr. Newlywed decides to go to a cabaret with his guests, and leaves his wife at home. From a black mark left on the tablecloth by the makeup on Mr. LaPearl's hands, Mrs. Newlywed discovers that her new servant is whote, and decides to have him escort her to the same cabaret that her husband is attending.

Clad in the husband's dress clothes LaPearl goes with her to the restaurant, where many screamingly funny situations are created. His absurd antics finally start a riot among the guests and Mrs. Newlywed faints. LaPearl is thrown out of the restaurant and Mr. Newlywed discovers that the lady in the case is his wife. He takes her home, but LaPearl has beaten him out, and, with his black makeup restored, is busy making bread when the Newlyweds arrive. A row ensues and LaPearl is discharged and forcibly ejected from the front door, not, however, before he has squashed a pan of bread dough on his irate master's head. The comedy ends in the happy reconciliation of the Newlyweds and the humorous retreat of the pseudo negro servant.



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LUBIN.

PATSY BOLIVAR (Series No. 5—"Patsy in Business"—Jan. 25).—Number 4 of the series left Patsy a runaway from home, and asleep in the waiting room of some village unknown to him. It was less than fifteen miles from his home town, but he had never been there. Awakening from his disturbed and cheerless sleep, he arose and sallied forth. Witnessing Storekeeper Grace, uncle of his ideal Tilly, discharging an idle clerk, he applies for the position and secures it. But his bad luck has followed him here, for in taking down the window shutters he smashes a pane in the store door and is "docked" $2.

On the forenoon train, Jack, Mary, Tilly, Jane and his evil genius, Sykesy, come to Fairfield to attend a church bazaar to be given that night, all of them unconscious of Patsy's presence in the village. Tilly goes with Jane to visit her uncle, is delighted at finding Patsy, but promises not to reveal his whereabouts, both girls agree to permit him to shift for himself in his own way. Shortly after their departure a customer enters the store for a dose of bicarbonate of soda. Patsy furnishes caustic soda instead, nearly kills the man, and loses his first position in his first hour. The Breach between Sykesy and Tilly brought on by the escaped cows incident broadens when she sees Patsy hard at work, and her coldness further increases his thirst for revenge. Jack, who has two or three times found his jealousy stirred by Mary's evident fondness for Patsy, allows it to be fed by Sykesy's stories, and when he goes out for a walk from the hotel, Mary sees Patsy, grieving over his discharge and asks him to her room, where he tells her his hard luck story, ending by weeping on her shoulder.

Jack goes to the room, finds Patsy and his wife in this compromising position and throws him down stairs and out of the hotel. Not knowing what to do next, Patsy secures a position in a barber shop and his first customer is Sykesy. After cutting him two or three times, Sykesy makes a vicious rush at him. The barber returns and discharges him. Meanwhile, Patsy's parents have discovered his whereabouts and after following him in the different places where he has been, find him at the bazaar, where he has been taken by the faithful Jane. While he is having a good time at the bazaar Sykesy tells the minister that he is a bad character, having been in jail and also expelled from college. Leaving the hall with his parents he goes to the store for his suit case, touches off the burglar alarm, is pursued by the constable and hurries out of town on the trucks of a freight car.

GREEN BACKS AND RED SKINS (Jan. 26).—Wilhelm Holehogg, Comancheville's biggest man, meets with terrible defeat, viz.: the loss of one of his full cans. Frenchy, his comrade, finds a fortune, in a dime, and hastens to acquaint Wilhelm of his good fortune. The great one receives a communication informing him that he has inherited $1,000,000. Wilhelm and Frenchy rush madly to collect. They do so and give away thousands.

Now Lord Cashin was a mighty hunter upon the field of battle—that is to hear him in the hotel tattle. Wilhelm and Frenchy listen to his methods of choking the rhinoceros. Their blood is fired and they hie themselves, hence into the dark forests where Chief Battleax becomes much peeved and orders them to be shot as spies, but Princess Right Wing envelopes their left wing and saves them and they marry into the tribe. Later Wilhelm and Frenchy imbibe deep and long—then the great one jumps to the center of the arena and challenges the whole tribe to deadly fisticuffs. After the battle they sink down upon the bank of doom, and dream what might have been.

THE ATTORNEY FOR THE DEFENSE (Three Parts—Jan. 27).—Frederic Stratton, a young lawyer, accepts the case of one Basset, charged with the murder of his employer, Mrs. Hamlin. Stratton knows that strong evidence points to Basset's guilt, but thinks that a victory in this case will greatly increase his reputation. Ruth Wingate, his fiancee, is a girl of high moral principles, who is horrified when she learns that Stratton has taken the case of the notorious murderer. Stratton leads her to believe that he knows the man to be innocent, and Ruth praises him for championing the cause of one unjustly accused. Stratton succeeds in winning Basset's acquittal on a technicality, and as a result is called to another city to assist in a similar case. His reputation is assured.

Joe White, Ruth's chauffeur, meets with an accident, and Basset applies for the position. In pity and believing Stratton's statement that he was innocent, Ruth engages him. When Stratton learns in a letter that Ruth has employed the murderer, he is filled with apprehension. Almost distracted, he starts for home. Basset has failed to divide the spoils of his crime with his two pals, and they plan to be revenged. While he is driving Ruth on a lonely road, the two crooks waylay him. Basset is shot and the uncontrolled car dashes over the edge of a bridge. Ruth and Basset, both badly injured, are found by the occupants of another car. Ruth is taken home, and Basset is conveyed to a hospital. When Stratton arrives in the city he finds Ruth at the point of death. He realizes that this is his punishment. It brings the truth home to him. He writes the attorneys whom he was to assist that he is through with the defense of murderers and withdraws from the case. Basset dies, confessing his part of the crime. Ruth, slowly recovering, learns of the confession and realizes the truth—that Stratton knew of the murderer's guilt. She sends for Stratton. He sees that she knows, and though hopeless of her forgiveness, tells her of his decision—that he is through with the defense of murderers. As he turns to go, Ruth holds out her hands to him. She realizes that he has seen the right—that Justice must come before ambition. Gladly Stratton turns back to her, happy in their love and mutual understanding.

IN HER MOTHER'S FOOTSTEPS (Two Parts—Jan. 28).—Raymond Longstreth, a successful artist, has painted a Madonna, using his wife, Helen, as a subject. Raymond is jealous of Harold Winters, an art dealer, the former rival for Helen's hand. When an accident brings Helen and Harold together, and Raymond discovers them, he bursts forth in a tirade against his wife. His jealousy is further aroused when, after the exhibition of the finished picture, it is sold by the art gallery to Harold. Harold, however, has only bought the picture as an agent for Clayton Burroughs, a wealthy collector. Even the birth of a baby does not lessen the husband's jealousy, and when, soon after he finds Helen and Harold together, under absolutely innocent circumstances, he drives his wife from him. Then Raymond, tormented by doubts, resorts to drink.

Years afterward, Helen, under the name of "Mrs. Raymond," is a housekeeper to Dr. Marriott, and her daughter, Naomi, is like a daughter to the doctor. Raymond has given up his art, and is a mere wanderer. Sterling Burroughs, the son of the art collector, is the cause of an automobile accident in which Naomi is injured. In his solicitude for her welfare after the accident, he soon finds himself in love with her, and she returns his affection. In the girl the elder Burroughs recognizes the face of his treasured picture, the Madonna. When fire destroys the picture; he has search instituted for the missing artist, hoping to have him paint a duplicate. Harold succeeds in finding Raymond, but the latter says that it would be impossible to paint another Madonna, since the original model was his lost wife. Burroughs promises to obtain a model, thinking of his son's fiancee. When Sterling Burroughs asks Naomi to sit for a painting by the artist, Raymond Longstreth, she is overcome by emotion, and discloses to him that she is really Naomi Longstreth, the artist's daughter. At first she refuses to pose, but then, struck by a sudden hope, she consents. At the sitting Raymond is dazed by the resemblance of the girl to his wife, but does not guess that she is his daughter. While he is deep in reverie, Naomi steals from the studio, and Helen, the wife, takes her place. When Raymond turns once more to his subject he is met by the forgiving Helen. Life begins anew for them and in the happiness of Naomi and Sterling.

THE LANGUAGE OF THE DUMB (Jan. 29).—Bob Owen, superintendent of a bread plant, is in love with Helen Page, an heiress, who returns his passion. Helen's favorite philanthropy is a school for deaf and dumb children, and in the course of her active work at the school she becomes proficient in lip-reading. Holt, a rascal, but maintaining a good social position, and who is on friendly terms with Helen, finding himself on the verge of ruin, determines to win the heiress. Upon finding Bob in his path, he determines to remove him, and plots with one of Bob's men to fix on Bob a crime which will send him to the penitentiary utterly disgraced. It happens that a motion picture is being made of the bread industry and Breen, Holt's tool, chances to stand in the foreground of a scene being taken when he confides to a needed confederate Holt's plot. The scheme decided upon works to perfection, and Bob is brought to trial on a charge of attempted murder and robbery, with evidence of guilt—though false—apparently conclusive.

Heartbroken, Helen seeks diversion by activity at the school, where she has arranged for the showing of motion pictures to the children. When the bread industry picture is shown, Helen reads the words formed by Breen's lips on the screen, and hastily communicates with Bob's attorney. The trial is just about concluded, and Bob's conviction is sure, when the attorney asks to be allowed to introduce a motion picture in evidence. The consequential portion of the industrial picture is shown in the courtroom, one of the mute children from the school writing upon a blackboard the words formed by Breen's lips. Bob is promptly acquitted, and Holt and his tools taken into custody.

ANOTHER SHADE OF GREEN (Jan. 30).—Peter Green is henpecked, but for all that he is jealous of his wife, Samantha. She gets a chance to take a boarder and does so. Peter proceeds to get jealous and thinks that if she loves the other man, he will kill himself to let her have him; but on second thoughts he decides to play a trick by leaving a note saying that he has jumped into the well.

In the meantime Samantha has found out that Briggs, the new boarder, is wanted by the police and that a reward is offered. She decides to get it. Peter in a ghost makeup proceeds to frighten them and Samantha makes love to Briggs, the boarder. Samantha accidentally finds out that Peter is not dead and his being alive helps her in her scheme. She gets Briggs to go with her to the constable and there she tells the officer that Briggs is wanted in Chicago for wife desertion. Samantha gets the money. Just at this time Peter, having followed them and thinking that they are going to get married, bursts in upon them and finds out that his wife still loves him as she hands the money over to him.

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INDEPENDENT FILM STORIES

UNIVERSAL

STERLING.

TREASURE SEEKERS (Jan. 28).—Heinze and Meyer are neighbors, a delicatessen owner and a grocer, respectively, and one day Meyer visits Heinze's grocery store where the old cronies sit and drink hard cider, while they discuss the probabilities of a treasure chart, one of them has accidentally discovered.

As they sit sipping the cider they fall asleep and dream. They find themselves on board of a ship bound for the cannibal islands to hunt for the treasure. After a series of mishaps they land upon the island and are captured by the cannibals. Meyer is at once selected to fill the cannibal menu, and is immediately made ready for the feast. The cannibal queen falls in love with him, however, and saves him for the time being. The cannibals thereupon grab Heinze and place him in the pot. Meyer cannot desert his old friend, however, and prevails upon the queen to help him rescue his friend. One of the cannibals seeking driftwood for the fire, unconsciously picks up some dynamite that has drifted ashore and dried on the beach and when it is placed under the pot an explosion occurs which shatters Meyer's contemplated rescue and hurls the two adventurers from the land of dreams to the floor of the grocery store where a fire started from Heinze's cigar and which adds heated realism to their sudden awakening and causes them both to forswear hard cider in the future.

JOKER.

THE MAGIC MIRROR (Jan. 25).—Ernie and his wife have a quarrel, the result of which is that Ernie leaves and proceeds to take in a quantity of liquor. On his way home in an intoxicated condition, he meets a girl and after a short conversation with her, promises to see her later.

Returning home his wife greets him angrily and another quarrel follows. Hubby goes out. Wifey is suspicious and follows Ernie to the park, where he keeps the date with the other woman. She then returns home without interfering and cries herself to sleep. Satan appears to her through a large mirror at her bed side and informs her of all the terrible things her husband is doing.

Meanwhile, it turns out that the married woman with whom Ernie is disporting himself, has a husband, who appears and proceeds to create a disturbance. Sore of head and limbs, Ernie returns home and finds his wife asleep on the sofa. Waking her he tells his troubles and vows never again to distress his little wifey. Wifey herself is repentant and a reconciliation follows.

HE FELL IN LOVE WITH HIS MOTHER-IN-LAW (Jan. 30).—How dreadfully our sentiments change after the honeymoon! But Jack remained consistent. It was Jill who changed. And what a change! While she eased herself on cushions of luxury, poor Jack tackled the kitchen and wash tub. And did Jill appreciate this?

Jack's final rebellion only proved to Jill that she was the abused one. So she sends for mamma to come and straighten out the household. Mamma comes. She is of a terrifying size. Jack is flabbergasted at sight of her. But her subsequent actions amuse him more. He then indeed falls in love with his mother-in-law. For she has a keen eye as well as strength. Jill learns in a startling, straight-forward, manner wherein her faults lie. It sinks in deep. And with this realization she gladly promises to be good. When mamma returns home she leaves the broken ends of Jack and Jill's honeymoon securely knitted together.

POWERS.

THE CRIME OF THOUGHT (Jan. 30).—John Winton, extremely jealous, is engaged to Paula Nolan. Frank Nolan, Paula's brother, returns home after a lengthy absence and is seen by Winton embracing Paula. Paula teases Winton about Frank, concealing the latter's identity. Winton leaves the house. He reads a newspaper account of a recent hanging and dozing off to sleep, he, in a realistic dream, passes through a series of thrilling adventures, among which is the murder of his sweetheart by him, his arrest, and condemnation to death. He mounts the scaffold and is about to be executed when word is received that the hanging law of the state has been abolished.

He bids farewell to his old mother and is led away to what is apparently a life sentence. He sits on the stone bench in his cell, the warden enters and roughly shakes him by the arm. He wakes to find his mother bending over him. The effect of the dream is still on him when Paula and her brother arrive. Paula explains her relationship with Frank. Winton takes her in his arms and declares he is now cured of his jealousy.

REX.

THE MEASURE OF A MAN (Two Parts—Jan. 28).—Helen Mac Dermott, daughter of the Factor at Bear Lake, has been carefully and religiously brought up by her widowed father. Bob Brandt, a dashing young gambler and adventurer, stops at Bear Lake in his wanderings, and having occasion to visit the post to buy supplies, he becomes acquainted with Helen. She quickly surrenders to his charms and he, taking advantage of her innocence, persuades her to elope with him in the face of her father's opposition.

Six months later, happily married to her, (as she thinks) good and honest young husband, Helen is rudely awakened by a delegation of the Vigilant Committee, who roughly give her husband orders to move his operations to some other locality. Helen then learns that her hero is nothing more nor less than a gambler and swindler. Having a deep loathing for divorce, and too proud to return to her father, Helen continues as Bob's wife. A month later after the Vigilante episode, while wandering about the country, Bob accidentally shoots himself in the shoulder. Jim Stuart, a lieutenant in the Northwest Mounted Police, finds Bob and Helen and takes them to his quarters, where he cares for the injured man until he is well again.

A warm friendship develops among the three and Jim secures a place on the force for Bob. Soon Jim discovers he is slowly falling in love with his friend's wife, and, try as he will, he cannot still the cravings of his heart. Seeing the disgrace he is sure to bring upon himself by some day losing his self-control and declaring his love, he resigns from the service and goes away without saying good-bye to Helen.

A few days later, Helen who has been keeping a diary which Bob has never seen, is suddenly called from the house, and leaves the diary lying open on the table. Entering a few minutes later, Bob sees the diary and reads in it a confession of Helen's love for Jim. Bob realizes that his wife's love is lost to him, and he determines to bring Jim back so that she may gather a few scattered fragments of happiness.

Acting upon his resolution, Bob tracks Jim down and forces him to return to the post with him. There he explains the situation and wishing them all happiness, rushes down to the river. Brought face to face with the cold proposition and realizing the great sacrifice Bob has made for her, Helen is swept from her feet by the return of her old love, and the decision that he is after all, the better man. She rushes from the house, just in time to save Bob's life from a would-be Indian murderer and throwing herself into his arms, asks and receives forgiveness.

A SMALL TOWN GIRL (Three Reels—Jan. 17).—Pauline's uncle is the proprietor of the only hotel Maplehurst boasts of. The girl is an orphan and has been adopted by her relative Dick, the young hotel clerk, is one of those "best hearted fellows in the world." His only fault, in the girl's eyes, is his rusticity. He is a country boy. Pauline is a country girl, but with a love of romance and pleasure implanted deep in her impressionable nature.

A stylish young snob from the East arrives at Maplehurst. Pauline sets her cap for him, and it is one of the greatest moments of her life when she strolls down the village street with the dandy. The little hotel clerk is hurt to the quick when Pauline disregards his homely love.

Woman-like, Pauline makes the most of the Snob's visit to the village. At the little town's social gatherings she appears in a beautiful pink gown, while The Snob scorns the village beaux when they show up at the country dance hall in their "store clothes."

The Snob wears evening clothes, and while the girls of the village are impressed by his appearance in contrast with their brothers and sweethearts, the boys themselves despise him for his attempt to lord it over them.

The Snob cares little for local opinion, however, nor makes any attempt to accommodate himself to village customs. The town boys are able only to hire a "rig" on Sundays to take their "girls" out for a ride in the country. The Snob, however, once he has won the heart of the prettiest girl in town, orders his high horsepower racing car and takes Pauline out for perilous drives for long distances.

On one of these long tours The Snob, with cruel cunning, takes Pauline to a wayside inn. Outside the inn is a terraced garden with grape arbors hiding the diners from the view of passersby. Suspecting nothing, Pauline is induced to partake of a heavy dinner, and then, when The Snob sneers at her "countrified temperance," she sips slowly at a stinging drink he orders. Pauline takes the drink merely to please her companion and little suspects the sinister ulterior purpose he has in view. One drink follows another, and soon Pauline has passed beyond the point where good judgment rules her actions. Late that night they return to Pauline's home town. The chill air brushes away the fumes of the liquor from Pauline's brain and the deceived girl weeps bitterly in a rear seat of the big racing car. The Snob, at the steering wheel ahead, sneers to himself as he helps her alight at her humble home.

The inevitable happens. The Snob goes East, leaving an invitation for Pauline to visit him at his home. The moth flies into the flame. She runs away from home.

A year afterward Pauline is cast aside by The Snob. In a big city boarding house, where the good, the bad and the indifferent live, she gives birth to a child. She is penniless, and The Snob's people will not recognize her. The Snob himself is sent away West. Here he begins life anew.

Pauline's predicament is seemingly hopeless. A procurer of women who lives in the house, is touched, and he advises her to make a living on the street. Another neighbor calls and advises her to commit suicide. Either of these things might have happened had not an elderly childless couple taken an interest in the case. They told her it was the greatest thing in the world to be a mother. Pauline writes her uncle for help. Dick, the hotel clerk, reads the letter and sends her money. About this time the uncle dies. When Dick becomes the proprietor of the hotel his first act is to go after Pauline. In the meantime life in the West has made a man of The Snob. He returns East to Pauline, but she scorns him and refuses to let him see his child This time the man "paid."

ECLAIR.

CANCELED (Two Parts—Jan. 27).—In a little Eastern village, Clayton Emrick is the butt of his boy companions and is looked upon as a puny weakling. He is saved from a severe beating one day by the interference of Ed Dunlap, the bully of the town. A strong friendship springs up between the two which is broken by their removal to different towns. Years later, Emrick now a successful lawyer decides to take an automobile tour with his family through the West in order to recuperate.

A well known desperado, with his headquarters in a small western camp, receives word that a rich New York lawyer with his family will leave by a little used trail that night. Coincident with this the sheriff of the county receives word that the depredations of the outlaw band which is terrorizing the country must cease at once. The leader of the outlaw band sends one of his men to intercept the automobile party and direct them to what they believe to be a road house. The ruse works and Emrick with his family find themselves trapped in "The Devil's Hole." Emrick is forced to draw an order on his banker for $50,000 with instructions that it be delivered to Jim Garcia.

The letter is sent and the inquisitive postmistress at Redwood, finding it unsealed opens it and reads the message intended for the New York banker. Scenting something wrong, she decides to hold the letter for investigation and directs her assistant to have Jim Garcia followed when he calls for the money. Meanwhile, the Governor, incensed at the delay in rounding up of the outlaws, sends a detachment of cavalry to the scene. The desperadoes wound one of the sheriff's deputies but he escapes. Hearing of this, the leader resolves to get the money and to leave at once.

The wounded deputy meets the detachment of soldiers and directs them to the Devil's Hole. Meanwhile Emrick and his family succeed in making a dash for liberty in their automobile pursued by the chief outlaw. They elude him. The outlaw arrives at the postoffice and upon asking for mail is caught by the sheriff and brought face to face with Emrick who recognizes his boyhood protector. After a touching scene, Dunlap is taken to jail while Emrick promises to see that the outlaw's family back East shall never want.

THE THIEF AND THE CHIEF (Jan 31).—A thief has been alarming the residents by burglarizing houses in broad daylight. The boys at the club cannot understand how this thief manages to escape detection, but Jimmie Weston, son of the Chief of Police, declares that it is the easiest thing in the world.

The boys dare him to try it. He leaves the boys to select a house and they immediately set out in search of one. The house the boys choose is not far from the home of Mr. Henderson and his daughter, Clara. On this day Mr. Henderson goes down to the station to meet Professor Blinkhorn. Mr. Henderson has never met the professor. He waits at the station; the professor does not come.

When Jimmie enters the house the boys have chosen for him the master of the house seizes a gun and shouts for the police. Jimmie beats

a hasty retreat. Jimmie stands in fear of the police even though his father is chief, and seeks refuge in the Henderson house. Clara has been reading of the mysterious burglar in the papers and when Jimmie enters the house and begs her to protect him from the officer, Clara takes him for the thief, and her heart goes out to this wayward youth. The officer enters in search of the burglar, but when he intrudes upon a pretty girl and a handsome young man at dinner he apologizes and departs. Mr. Henderson returns from the station and takes Jimmie for Professor Blinkhorn. Clara tells Jimmie he must keep up the deception.

The next day Mr. Henderson invites the Chief of Police to dinner. Clara warns Jimmie that the chief is going to dine with them. Jimmie decides to keep up the joke and does not tell Clara that the Chief is his father. He promises to remain in his room and Clara tells her father the professor is not well. A letter is handed to Mr. Henderson. It is from the professor who regrets he is unable to visit Henderson. The latter immediately grows suspicious and when Clara refuses to tell who Jimmie is, Henderson orders Jimmie to come down. The Chief is amazed to find that he is his son. Explanations follow and all end nicely.

BIG U.

ALIAS MR. SMITH (Jan. 26).—Frank Wilson, alias Mr. Smith, arrives in a small western town. John Andrews invites "Mr. Smith" to stop with him at his home. Andrew's daughter, Alice, is engaged to Fred Newton.

The day following "Mr. Smith's" arrival he meets Clara, Fred Newton's sister, and a riding party is arranged for the next day. On the ride home Alice and "Mr. Smith" carry on a mild flirtation, which gains the resentment of Clara. The next day "Mr. Smith" and Alice go horseback riding. On the road they pass a man who signals "Mr. Smith."

"Mr. Smith" fakes a fall from his horse. Alice returns home for help. As soon as she is out of sight, "Mr. Smith" meets the man who had signaled him.

Newton on arriving at Alice's home, learns she has gone riding with "Mr. Smith" and pursuing them he comes upon "Mr. Smith" and his friend and overhears them plotting to divide some plunder. They agree to meet that night. Newton rides to the sheriff's office.

In the interim, however, Alice and her father convey "Smith" home. At nine o'clock he escapes from the house, whereupon Andrews and his hired man give chase. The story ends with a reconciliation between Alice and Fred.

THE UNMASKING (Jan. 28).—In Sorrento, Italy, Lorenzo, a young Italian potter, lives with his wife and baby boy. Ambitious to seek new fields, Lorenzo informs his wife and parents of his intentions to go to America.

At Ellis Island, in New York, Lorenzo finds a fellow countryman to guide him in the new land. Strong friendship develops between the two men though the younger, Pedro, is a debonair Americanized Italian, and after many days of coaxing, induces the new arrival, Lorenzo, to cut his beard and dress in modern clothes.

Alone in Italy, Marie and her little son struggle against starvation. In America, Lorenzo's intentions are good. He accumulates money for his family in Italy; then comes an American girl. Impressed by the personality of Lorenzo, she induces her father to take him into the firm. Lorenzo neglects his faithful wife and boy.

Lorenzo's wife and baby come to America to seek him. Lorenzo finds them employed in the factory of which he is the head and they become reconciled.

BISON.

OLD PEG LEG'S WILL (Two Parts—Jan. 23).—Grace, a rosy-cheeked western girl, has been sent east to school. While she lived with her father in a far-western mining town the old man lived peaceably but soon after her departure he recommenced his old life and became involved in several saloon brawls. Just before his daughter is due to return from the east the old man engages in a free-for-all gun fight and kills a man. Realizing he will be strung up by the vigilance committee the old man shoots himself rather than subject his daughter to the shame of his public execution.

Grace returns and is heartbroken over her father's death. Her sweetheart offers her some consolation but is too busily engaged in "sparking" with the other town girls to linger long with the young woman who has given him so much.

About this time Old Peg Leg, a recluse prospector who lives in the hills about the mining camp, comes into town with some gold nuggets as large as eggs. The news quickly spreads that Peg Leg has "struck it rich." All the miners and young men in the town attempt to follow Peg Leg to his mine but the old prospector is too wise for them and disappears in the gathering darkness.

Meanwhile Grace, heartbroken at her father's death and her former sweetheart's desertion, determines to leave the town and to make a start elsewhere. She is several miles from town along the wagon trail leading to the railroad when a heavy storm comes up. A lightning flash reveals a shanty not far up in the hills and Grace makes for this place of refuge. Although she does not know it, Grace has stumbled into Peg Leg's shanty. His mine is not far away. Old Peg Leg, when he has assured himself that Grace is not trying to find out the location of his mine, welcomes her heartily and stumps about the cabin on his good and bad legs getting her something to eat.

Grace thanks the old recluse for his hospitality and when a lull comes in the storm leaves his shanty and starts out again on the trail. Hardly has she gotten out of sight of the cabin when the storm bursts again in renewed fury. Grace hastens back to the cabin and finds the roof of Peg Leg's shelter smashed in by a piece of ledge rock which overhung the cabin.

Grace finds old Peg Leg mortally injured by the fall of rock. After trying to revive him she starts to town for a doctor. Everyone in the town is gold mad and Grace, unable to find a doctor, gets some remedies at the local drug store and returns to Peg Leg. She finds him dying fast.

The old man realizing his end is near draws up a will in which he leaves his possessions to Grace in return for her kindnesses. When he is about to describe in the will the location of the mine his strength fails and soon after he dies. Grace takes charge of Peg Leg's affairs and tries to find the mine but is unsuccessful.

Believing the burro will lead her to the mine if left to his own devices Grace attempts to mount him. The burro objects and Grace is finally compelled to disguise herself as Peg Leg, even to his stumpy leg, before the burro will help her out. This time the burro lets her mount and sets out without bidding for the top of the cliff. Arriving at the top of the hill he stops. Grace dismounts and finds a faint trail marked by the tracks of the peg leg. Finally she stumbles over the entrance to the boarded up mine.

THE MYSTERY WOMAN (Two Parts—Jan. 30).—Berta, "the crazy girl," as they term her, lives in the haunted house, a quarter of a mile from the town. She had come to the town two years before, but none knew from whence. She goes to the gambling hall, a usual custom, and is successful at the gaming table. She throws the money away to children in the street. A stranger, named Boyd, arrives in the stage coach and sees the girl as she passes. He recognizes her and follows her. She does not remember him and repulses him. He returns to the notary and bribes him into performing a marriage between himself and Berta that night. When it is dark he goes to the haunted house and asks the girl to walk with him. She agrees and he takes her to the notary's house and there the marriage is performed. The girl does not realize what she is doing.

Meanwhile, another stranger, Macklin, arrives in town, and the landlord, coming to his room, sees a picture of a young girl on his dresser and recognizes it as Berta, the crazy girl. He tells Macklin who, crazed with excitement, rushes out. Boyd and Berta return to the house, and as they start to enter, the girl pulls away, and holds the door. They have a struggle and the girl succeeds in escaping out the window as the man breaks in the door. Berta takes her horse and rides away at break-neck speed.

Boyd does not attempt to follow, but goes back to the house and starts searching for some papers which he finds under a loose board. As he finds them, Macklin arrives in search of Berta. The two men confront each other and a terrible fight ensues. Meanwhile, Berta is thrown from her horse on her head, and when she regains consciousness, sanity and memory return to her. Slowly everything is revealed to her. On the eve of her marriage to Macklin, Boyd stands by, jealously watching all. Later, in her husband's gambling hall, Macklin gives her the deeds to the Eldorado Mine, making her the richest woman in the country.

That night, after closing time, as she waits alone in the gambling hall, Macklin having gone to the corral for the horses, Boyd returns. He rushes for the girl, grabs the deeds which she has in her hands, and indicates he will have both. Macklin returns at that moment. Boyd fires, and shoots Macklin. Both he and Berta think he is dead. Boyd escapes; Berta, thinking her husband is dead, raises the gun to her head and fires. The bullet grazes her temple and she starts up smiling insanely and rushes forth into the night.

The girl on the ground remembers all, her marriage to Boyd, and with but one idea, resolves to return and avenge Macklin's death. She catches the horse and rides back, returning to the house, to find her husband dying. As she stands there, Boyd secures the gun and is about to fire at Macklin when Berta rushes at him and deflects his gun's aim, the bullet entering his own body. Macklin sees Berta for the first time, and takes her in his arms.

NESTOR.

WHEN EDDIE TOOK A BATH (Jan. 26).—Lee and Bess have not been married very long. Lee invites his friend, Eddie, to visit them. Before Eddie's arrival Lee and Bess have a quarrel over a cracker bowl which is broken. Eddie goes out to purchase a new one, and Bess also goes out to buy a peace offering. ,

During their absence Eddie arrives at the house and finding the door open and no one at home proceeds to make himself at home. He is in the act of taking a bath when Bess returns. Eddie has bought a necklace for his hostess and leaves it on her dresser, but when Bess finds it she thinks that Lee has bought it for some other woman.

Eddie returns with the new cracker bowl and Bess also brings one home. Complications and misunderstandings follow in rapid succession, but all is cleared up and Lee and Bess are happy once more.

JED'S LITTLE ELOPEMENT (Jan 29).—Jed has the only automobile in the town and while it is not a 1915 model it is just as good as one to his sweetheart. But when the city drummer comes along in his high-power racer, the troubles of Jed begin.

The girl's father is impressed with the drummer and urges her to take him as her suitor, but she proves faithful to Jed, and they plan a little elopement. But Jed places the ladder against the grocer's window instead of that of his daughter and trouble results.

It's a mad chase to a minister's in which the fleeing couple win out.

L-KO.

CAUGHT WITH THE GOODS (Jan. 17).—The under sheriff admires the sheriff's wife, who, flattered by his attentions, encourages him and starts gossips' tongues wagging. The sheriff, a man of fiery temper, finding the pair together, threatens to kill the under sheriff. Caught again, the under sheriff escapes and hides in a bath house in an effort to escape the sheriff's wrath.

Procuring a bathing suit, he goes in bathing to while away the time, but a bear escaping from a neighboring menagerie, finds the bath house a convenient hiding place and joins the bathers.

In company with the other bathers, the under sheriff is forced to take to the street clad only in his bathing suit, pursued by the bear. Thoroughly frightened, the under sheriff seeks protection in the sheriff's house. Climbing in through a window, he finds himself in the sheriff's wife's bedroom where he proceeds to hide.

Discovering his presence, the sheriff's wife resents it with her fists, much to the delight of the sheriff, who finally decides to forgive his assistant.

MERRY MARY'S MARRIAGE (Jan. 27).—Merry Mary has a couple of lovers, the sheriff and the Rube, but Rube is a drinker, and the sheriff makes sure that Mary knows it; and so Mary's affections waver. Then somehow a

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bottle is found on the sheriff and then Mary wavers no longer—she marries Rube. The wedding over, the pair settle into their little love nest, Mary only interested in making her Rube his favorite dish, pie, but alas, Rube meets a bottle.

It is hard enough to know the sheriff's accusations were true, but in the midst of her discovery come the village bridal serenaders. Dreading their comments, Mary decides to hide the drunken Rube, and dumps him into an empty barrel. The neighbors see Mary and the limp form and send forth an alarm that the bride has killed her groom.

Mary is hauled before the town justice, and upon her denying the crime is given a third degree that would make a cast-iron post confess murder. Rube comes out of his stupor and crawls forth from the barrel in time to save his Mary. Confronting the would-be prosecutors the tables are turned, the scene that follows giving the community sufficient excitement to form the basis of corner gossip for years.

AFTER HER MILLIONS (Three Parts—Jan. 31).—Gertrude Selby, as the little millionairess, rolls into the picture in her big automobile with her arms full of roses. Henry "Pathe" Lehrman and Billie Ritchie both seek the acquaintance of the little millionairess. Henry fails to meet with her approval, but Billie responds to an alluring beckoning from the big automobile. Henry consoles himself with a beautiful pictured lady until the little millionairess again turns up in his neighborhood, whereupon he makes another effort to gain the lady's favor. Mischievous Gertrude ducks the persistent Henry with a hose. His screams bring papa to the rescue and she is hurried off to the hotel.

Billie, looking in vain for the lady of the alluring smile, finds Henry's picture and takes possession. Henry claims his own, however, but finally Billy persuades him to sell it and he departs to quench his growing thirst. Henry, with money in his pocket, but with wet clothes, decides he had better be on his way. Luck favors him. He finds Billie in a state that brings forth no protest when he takes back his pictured lady. Billie makes the hotel and starts things going at a pace hard to beat—until Henry arrives. Quiet finally settles over the hotel with Billie in his room with his bottle; Gertrude in her room with her book, and Henry in his room with his pictured lady. The wind plays Henry a low trick when it blows his pictured lady away. He follows out the window, down the fire escape, in a window and discovers himself in the room of the millionairess.

With Henry in pursuit she runs to her father, but finds herself in Billie's room. He is asleep and she has time to crawl under the bed before Henry arrives. Finding Billie asleep and no signs of the girl, Henry continues his hunt. All might have been well if a mouse hadn't driven the millionairess from under the bed, whereupon Billie promptly declares his love and joins in the chase. Driven into the hall the lady starts a riot from one end of the hotel to the other that leaves grave doubts as to whether there is anything left of the clerk, father and guests. Driven to desperation, a harassed guest lays Henry and Billie out with a well aimed blow for each of them.

THOU SHALT NOT FLIRT (Jan. 13).—Catching him in the act of flirting with the housemaid, the wife starts her husband off to the office after exacting a promise that he will call her on the telephone every five minutes.

The flirt arranges to have his assistant turn in the five-minute calls to his wife, and starts out for a day of it. He proceeds to make himself agreeable to a pretty lady, but he reckons without her jealous husband, who gives the old flirt the chase of his life, and finally catching him, metes out deserved punishment.

Returning home in the midst of one of his substitute's telephone calls, he is compelled to account for both his presence and the condition of his clothes. He tells a hair-raising tale of rescuing a child just as it is to be run over by a trolley car.

Out for a walk later, the wife insists upon going to the moving picture theater. The jealous husband, also out for a walk with his wife, also decides to take in the show. Henry, waiting at the theater entrance in an endeavor to secure a companion for the show, tries his wiles, but is not successful. Billie arriving with his sweetheart, proposes taking in the show. Henry manages to shut Billie in a convenient doorway, and takes possession of the lady. Escaping, Billie throws Henry out.

Recognizing himself, and fearing his wife's anger on discovering his deception, the flirt endeavors to keep her attention on himself. Not successful in this, he tries to make his escape, but finds himself face to face with the jealous husband, who has likewise recognized the figures on the screen. A general row follows in which the flirt is given the pummeling of his life.

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GOLD SEAL

THE MADCAP QUEEN OF GREDSHOFFEN (Two Parts—Jan. 26).—The story is laid in an imaginary principality, where, on the death of the king, the throne goes to the Madcap Queen, who has a jealous rival in the person of Prince Hendrick. The American tourist meets with an accident and is rescued by the Queen's men. For a lark the Queen poses as one of her maids, and it is a case of love at first sight between herself and the American tourist.

In a tavern the tourist overhears a plot of Prince Hendrick to overthrow the Queen, and he, thereupon, goes to warn her of the danger. The Prince attacks the palace but the Queen and her followers escape through a secret passage and arrive safely at her hunting-lodge. The American tourist secures reinforcements and in a thrilling fight restores the Queen to her throne. Prince Hendrick is killed. Realizing the impossibility of a love match between them, the American leaves the Queen forever.

VICTOR.

HIS GUARDIAN ANGEL (Two Parts—Jan. 25).—Marie Mathews and her friend, Jeanette, are entertaining Tom and Jack Moore. In a game of tennis, Marie turns her ankle. Tom assists Marie, much to the annoyance of Jeanette, who loves Tom.

Tom is much worried concerning Marie's ankle, until Jeanette shows anger at Tom's attention to Marie. As Jack and Jeanette leave the room Tom tries to propose to Marie, but his courage fails him as they are interrupted by the entrance of Jeanette and Jack. Jeanette relieves the situation by playing Tom's favorite selection on the piano. Jack realizing the feelings of Marie, takes her from the scene to a balcony where they enjoy the moonlight. After an argument concerning Jeanette, Marie returns to the drawing room.

As Jeanette hears Marie returning she pretends to have something in her eye. Tom endeavors to help Jeanette. As Marie enters the room she sees Tom on his knees. Thinking Tom loves Jeanette, Maries goes to her room.

Next morning, at breakfast, Marie is still kind to Jeanette, who shows her dislike for Marie. Jeanette leaves on a shopping trip and meets a messenger who is bringing some flowers to Marie with a note from Tom, in which he tells her he loves her but has not the courage to tell her so in person and begs her to wear one of his flowers that night. Jeanette returns to her room and reads the note which Tom has written. Jeanette sees a chance to turn Marie against Tom and takes the note with the flowers to Marie, who, when she reads, offers congratulations to Jeanette.

Next morning early Marie packs her bags and sends for her housekeeper. She gives a check to both the housekeeper and butler and tells them to inform Jeanette in the morning that the house is to be closed. She leaves for her lodge in the hills prepared to live the life of a hermit.

When Tom calls to get his answer, Jeanette tells him Marie is unable to see him. Tom leaves dejected. After Marie leaves the city, Jeanette entertains Tom, and in an impulsive moment Tom proposes to Jeanette and is readily accepted. As Tom proposes a vision of Marie comes to him telling him to beware of Jeanette.

Five years elapse. Jeanette is driving Tom to the walls with her extravagance. Jack refuses to lend him any more. The bright spot in Tom's life is his little girl, whom he worships.

Tom warns Jeanette to be less extravagant, but she still continues to entertain. A vision of Marie comes to Tom when he is about to draw up a brief for an important case in a way that would make him a laughing stock. Marie shows him the right way to draw up the document. From this midnight work Tom goes home to find his wife entertaining a large crowd at supper. He declines their invitation and goes to his little girl's room, where he finds the child unattended.

Brought at last to realize his position by the serving of papers on him for a sheriffs sale of all his goods he attempts to end it all, but is stopped again by a vision of Marie, who tells him of his duty. At last Tom's troubles are brought to a close by an accident which kills Jeanette. Subsequently Tom wins an important case which nets him a large sum of money. He turns the office over to Jack and, with his child, leaves for the woods.

While tramping along one day through the woods the child begs her daddy to go with her. They take a cross path which leads them to Marie's lodge, where the old sweethearts are reunited once more.

HOW SHE FOOLED AUNTY (Jan. 29).—Irene's aunt, with whom she has made her home since the death of her parents, is severe with her, allowing her little pleasure and no associations with boys. Aunty finally allows her to have a party of girls to tea and while aunty is occupied with her beau, the girls see a crowd of the boys passing and greet them. Aunty discovers them and is harsh with Irene,

dismissing the party and teling Irene she must stay in for the rest of the day while she goes to the beach with her admirer.

Irene dresses in boy's clothes and joins the boys after being introduced by her chum as Mr. Brown. All goes well until they propose going swimming, when to save herself she tells her sweetheart she is Irene. He tells the boys. They secure suits and go bathing.

Meanwhile Aunty is worried at Irene's absence. Irene and her friends send Aunty a message that she has joined the gypsies and may never return. After the message has had full effect Irene and the boys, to carry out their plans, find a costume shop and all dressed as gypsies burst in on Aunty and tell her that if she will be more lenient with Irene she will be returned to her. Aunty and Irene and the boys throw off their disguises. Aunty, of course, keeps her word.

UNIVERSAL.

ANIMATED WEEKLY NO. 149 (Jan. 13).—Awaiting the Call. Canadian troops hard at work preparing for call to fight at the front—Toronto, Canada. Sub-title. Sabre practice.

Kaiser's Guards in Captivity. Hundreds of the German Emperor's crack regiment captured in battle, being taken to detention camp—England.

War's Ravages. Priest of Tirlemont Cathedral returns from seven weeks' captivity by the Germans to find his church in ruins—Belgium.

Vera Cruz Heroes Honored. Secretary Daniels presents medals to sailors of battleship "Florida" at Brooklyn Navy Yard for exceptional heroism during the seizure of Vera Cruz.

Deluge Floods City. Eight-day rain turns dried river beds to rushing torrents which sweep and damage the city of Tucson, Ariz.

Mile-a-Minute on the Ice. Express train speed made by ice yachts in the king of winter sports on the Shrewsbury River, Red Bank, N. J. Subtitles—Keeping Up With the Joneses. The Camera Takes a Ride.

Racing Revived. After years of banishment racing is resumed at the formerly famous resort—New Orleans, La.

Worst Subway Disaster. Hundreds unconscious from smoke in fatal fire which imprisoned thousands of passengers in trains during rush hour—New York City. Subtitles: 1—Gratings torn up to reach victims; 2—Broadway turned into an open air hospital; 3—Passing autos rush victims to hospitals; 4—Every ambulance in city answers call; 5—Pulmotors save hundreds from death; 6—From left to right: Fire Commissioner Adamson; Police Commissioner Woods.

Cartoons by the World Famous Caricaturist, Hy. Mayer, of Puck.

IMP.

THE MILLIONAIRE ENGINEER (Two Parts—Jan. 29).—Daniel Spencer, a self-made man, has acquired a great fortune and is the president of a railroad. He has risen from the ranks and has in turn been fireman and engineer. He gives a reception to his wealthy neighbors in honor of his engagement to Maude Allyne, the daughter of a wealthy manufacturer. She is a fitting mate for Spencer. The gossips wonder how such dominating natures can mate, and predict that the wedding bells will never ring.

For the night in question the discontented railroad employees hold a torch light mass meeting in the village square. The festivities in the great mansion are interrupted by the wild cries. An orator points to the brilliantly lighted great house on the hill and denounces the greed of the president who feasts amid splendor while his employees starve in squalor. The railroad employees appoint a committee to lay their grievances before the president. A few apprehensive women follow the men and try to talk them out of the plan to strike if their demands are not acceded to.

The dignified flunky is told by his master to admit the strikers. Their bullying manner arouses his ire, however, and Spencer refuses to treat with them. He defies them to strike. His sweetheart pleads for the men, but he tells her she does not understand business. She gives him back his ring and leaves him. Time passes and the strike is waged with bitterness on both sides. The fiancee acts as a Lady Bountiful to the starving strikers' families and refuses to speak to Spencer, until he ends the strike.

One day while Spencer is visiting the yard, news comes that a forest fire is in progress and unless help is brought to a far off orphan asylum they will be burned by the encircling fire. All refuse to run the engine through the flaming forest. The president volunteers. He brings the train safely through the fire and saves the children and other people. Spencer becomes reconciled with his fiancee and gives in to the strikers.

A GENTLEMAN OF ART (Two Reels—Jan. 15).—The chief of the government detective service receives a letter which reads: "Despite your vigilance, diamonds of considerable value are still being smuggled into the country. Put your best man on the job and get results at once."

As the chief finishes the letter, Phil Fenno, a young member of the detective force, enters. The chief hands him the letter. Fenno reads it and tells the chief that he will do his best on the case.

As Fenno looks off through the offices he sees his sweetheart, Rose, in the next room, where she is employed as a telegrapher, receiving and sending out messages to incoming and outgoing vessels. Rose is preparing herself for a position in the government detective service and has made a careful study of codes and how to translate them. Her cleverness in this respect, combined with her womanly intuition, has made her valuable to government officials. She is soon given an opportunity to demonstrate her skill again.

Young Hough, on board a ship coming into New York, poses as an artist and carries with him a case of artist's colors. Hough sends his father a wireless message, which passes through Rose's hands. She reads it aloud to Phil: "Arrive tomorrow. Got some wonderful new tones from Europe. Meet me with car."

Phil thinks nothing of the wording of the telegram and leaves. Rose, however, is struck with the idea that there is more in the message than appears on the surface and, with a woman's curiosity, gets out her book of secret codes and puzzles over the letter combinations. In twenty minutes she has translated the message. Its contents are of such a suspicious nature that Phil determines to consult with the chief.

He looks up Hough's address, and Rose, upon Hough's arrival, scrapes acquaintance with him and, to test his ability as an artist, agrees to pay him well for a picture, to be called "Sweet Innocence." Hough is much impressed by Rose's wonderful gown and diamonds and, thinking he can relieve her of the gems at some future time, encourages her to believe that he will paint her picture in his New York studios.

Hough is arrested on suspicion, but when searched at headquarters the detectives find nothing on him. Rose, while Hough is detained, makes a careful search of his quarters, but finds nothing incriminating. That night, in his father's home, Hough takes out the tubes of oilpaints which he has brought from Europe, cuts the ends off, and from each takes a quantity of diamonds.

The following day Rose goes for a sitting. While she is in Hough's studio a laborer drives up with a crate containing eggs. Two men are watching him on the sidewalk. The laborer walks forward and deliberately bumps into them. They ask him to apologize and he refuses. While they fight Hough and his son run out and remove the crate of eggs to Hough's rooms.

Rose watches the fight and before Hough's return hides herself in one of the rooms. Hough and his son believe she has gone and proceed to open the eggs, from each one of which they take diamonds. Rose, watching through a transom, slips from her chair and falls heavily.

The Houghs make her prisoner. While they are binding and gagging her the chief of detectives, Fenno and his men arrive. The room is plunged into darkness and the smugglers escape. A spirited pursuit follows, and Rose employs a unique method of capturing them. Later Fenno and Rose are married. As a wedding present the chief sends them an egg with a diamond in it.

MUTUAL FILM CORP.

PRINCESS.

uncle threatens to cut off his allowance unless he marries and settles down. Jack writes Uncle John telling him that as he feared his marriage would not please him he had been keeping it a secret, but that now he is only too happy to be able to say that he has the dearest little wife in the world. Uncle telegrahs back that he is coming on immediately to make the young pair a visit. In his extremity, Jack prevails upon George, his best friend, to let him pass off Muriel, George's wife, as Mrs. Jack. Uncle is delighted with Muriel, and Jack is perfectly content—until his rich relative remarks that if only his nephew had a son and heir he would give him $50,000. The nephew manages to get the butler busy, and he goes out and borrows a baby. George, meanwhile, who has been palmed off as a boarder, is getting restless. It is something of a strain to have to see one's own wife willingily masquerading as the wife of one's best friend. So he contrives to put up a joke on Jack and Muriel. When Uncle is conducted to the supposed nursery to see the one precious infant, he is dumbfounded to find a roomful of babies. Then he begins to scent the joke, and the entire deception is unravelled .

MAJESTIC.

THE THREE BROTHERS (Two Reels—Jan. 10).—Three brothers, Bob, Will and Charlie, all are in love with Mae. Bob, the eldest, is sullen and revengeful, and Mae is afraid of him. Will, the middle brother, is a happy-go-lucky boy with whom she falls in love, and Charlie, the youngest, sacrifices his own feelings for Will, who loves Charlie devotedly. Will and Mae are engaged. During his absence in the city, where he is trying to get a hold in business, so that he and Mae can marry, Bob makes violent love to his brother's fiancee. Charlie comes to her rescue. Learning of the episode, Will later has word sent home that he is dead—and Mae marries Charlie. Some time after this, Will cannot resist coming home to see his mother and Charlie—though he intends that Mae shall not know of his return. Before he can slip away, however, an incident occurs in which he is called upon to save Charlie's life. His presence and his heroism become known to Mae. The inference is that she had a good deal of a struggle to overcome vain regrets.

WHAT MIGHT HAVE BEEN (Two Reels—Jan. 17).—Charlie Jackson, on the death of his parents, is sent to live with his Aunt Sarah, a dope fiend and crook. She works upon the child's sympathies, until she has induced him to commit a robbery in her lodging house. Ten years later finds him her accomplice in all sorts of

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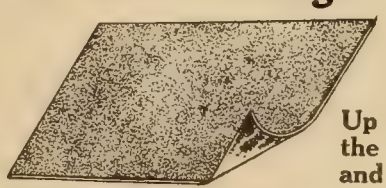

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outrages. Charlie meets a young woman, Constance Grey, who is a teacher in a mission in the neighborhood He protects her from a pair of roughs and wins her friendship. She gives him books and encourages him to study for a career. At length love develops between them. Constance's rich uncle discovers the attachment, and determined to knew just what sort of a boy Charlie is, he takes a room at Aunt Sara's boarding-house. She sees him counting his money and prevails upon her nephew to help her rob him. They enter the room and are about to get the money, when the old man wakes. A struggle ensues in which the aunt kills her lodger. But Charlie, who has not seen the blow, believes he is guilty. On the discovery of the crime, the young man is condemned to death and his aunt to life imprisonment. On the eve of Charlie's execution, Aunt Sarah is visited by mental pictures of "what might have been." She sees how, for the boy's sake, she might have become a good woman; how his instincts for decency might have been developed; sees him making a career for himself and marrying Constance. At that moment Charlie and his guards come by the cell on the way to the gallows. She screams out her confession—that it was she who killed the man, that Charlie is innocent.

KOMIC.

A FLYER IN SPRING WATER (Chapter 15 of the "Bill" Series by Paul West—Jan. 17).—Ethel's sweetheart makes her a present of a large bottle of perfume. Bill and Izzy hit upon the brilliant scheme of filling empty bottles and selling them for spring water. But when they turn the faucet they discover that the odor is not precisely what might be expected from nature's crystal wells, so they steal Ethel's perfume and doctor their bum goods. It chances that another office holder, who has bought water from Bill and Izzy spills some on his coat. His wife notices the odor, and becoming suspicious, she traces it to Ethel. Ethel does a little detective work, and the two office boys are caught in the act. But his latest venture costs Bill his job.

ROYAL.

THE UNWILLING BRIDE (A Financial Farce—Jan. 16).—A broker in desperate financial straits determines to marry his son, Bob, to a wealthy young woman. To this end, he wires him to come home from college at once. But Bob is betrothed to the daughter of a banker. So he persuades his roommate to dress up like a girl and telegraphs his father that he already is married and about to pass his honeymoon at Lakewood. Bob and his roommate, the broker, the banker and his daughter all meet at the famous winter resort. Much consternation is caused by the roommate being taken for a bearded lady. But in the end Bob marries the banker's daughter and everybody's troubles dissolve into joys.

THANHOUSER.

A YELLOWSTONE HONEYMOON (Jan. 17).—Jack and May were always great lovers of the out-of-doors—as well as of one another; so they decided to spend their honeymoon in the most wonderful place in North America, Yellowstone Park. They had a perfectly blissful time of it until they went out to see the bears. May was frightened nearly to death, and while Jack amused himself with feeding one of the cubs, she took to flight. She ran until she was exhausted. Then, sitting down on the edge of a canyon, she fell asleep in a cozy nook between two boulders, where her frantic husband passed her right by. When she woke she made inquiries of a stolid guide who had seen nothing of the one she sought. But a little further along the guide met Jack and told him of the little woman who was weeping at the top of the upper falls. He tore back—discovered his lost bride—and mutual vows were exchanged that never again should they be separated.

RELIANCE.

ONE FLIGHT UP (Two Reels—Jan. 16).—Alice Reed, reporter on The Herald, hurts her finger in her typewriter, and goes to Dr. Trine's office. She is the unseen witness of the abduction of the doctor, blindfolded, by a suspicious looking character. Following in a taxi, she shadows them to a nearby tenement house and into a miserable room where lies a wounded man. She then is discovered by the crooks and made a prisoner. The wounded man is able to hold a gun and he agrees to keep her safely covered while his pal goes with the doctor's prescription to the drug store. Under cover Alice is commanded to do something for the helpless crook. She contrives to get her hands on the prescription and scrawls on the back an appeal for help. She also changes the formula so that the victim shall be drugged into insensibility. The clerk in the pharmacy rushes help to Alice. The crooks are captured. And the girl lands a big story for her paper.

ON THE TABLE TOP (Jan. 19).—Jane Delafield, daughter of a second-hand furniture dealer, is loved by Jack Dean, a newspaper reporter. Jane works as stenographer for Jason and Hicks, a pair of get-rick-quick swindlers, suspected by the police. Dean has been trying for a long time to get something on them, but without success. Jane discovers their crookedness and that they are about to get away with it. However, they find out that she knows, and make her a prisoner in the room where Jason has hidden his cash. The partners sell their furniture to the nearest second-hand dealer who happens to be Jane's father; and Jason sends Hicks for their railway tickets, saying that he will meet him with the money. The furniture dealer's men failing to arrive, Jason scribbles them a note on a piece of loose paper lying on the bare table. He does not notice that under it is a sheet of carbon. Hicks goes to the depot, and the furniture is taken away. Jack Dean, in passing the store, stops to inquire for his sweetheart. He sees on the table the carbon impression of the note warning the men not to let the girl out of the inner room, and recognizes the signature of Jane's employer. Jane is rescued, the crooks captured, and Dean gets a clean beat for his paper.

MUTUAL MONOGRAPH No 1.—"WITH JULIAN STREET AND WALLACE MORGAN" (Jan. 18).—When Julian Street and Wallace Morgan made their now celebrated trip across the country to write up the various cities and big towns, they had experiences without number not included in their book, "Abroad at Home." At a reception recently they were presented to Our Mutual Girl, who, as is her custom with the famous folk she meets, begged them for a tale not in print. The incident they related had to do with a town which they chose to call Squeedville. The experiences are true enough, only the real name of the city being concealed. The telephone operator of the leading hotel in the town was beloved of the hotel reporter on the biggest daily in the place, and also by the secretary of the Chamber of Commerce. When Street and Morgan stopped at this hotel, it made it nice for the hotel reporter, and also gave an equally good reason why the secretary should linger in the lobby. There was much rivalry between the two, both in love and in the matter of monopolizing the distinguished visitors. The reporter lost out, however, on his interview, as Street and Morgan accepted an invitation of the Chamber of Commerce to dinner that evening. The next morning there was a mix-up about the hour when Morgan was to be called. He had left explicit instructions with the phone girl to make it ten o'clock and he had roused him at six. He learned too late that it was Street who had countermanded his order after he had had the girl fired. The hotel manager extended the joke on Street, who sympathized with the girl, by telling him how needy she was; and Street started for the address given him by the manager, in quest of the mistreated damsel. The reporter and the secretary of the Chamber of Commerce were tipped off also that if they went to the same number they would be able to buttenhole the two celebrities, so the hotel was pretty well deserted. When they all returned a little later, disappointed in their search for the girl, they found that she had married the hotel manager.

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When Writing to Advertisers

BEAUTY.

THE SPIRIT OF GIVING (Jan. 12).—Peter Stearns, a prosperous business man, is perfectly willing to squander his wealth upon his wife and daughter, Annie, but he cannot understand the true spirit of giving. His clerks are raising a purse for Jones, one of the office force, who recently has been presented with a son and heir. Stearns refuses to subscribe, and later he discharges Jones for being late. The agent for the Belgian Relief Fund also meets with a frigid reception. Peter takes a dose of medicine and falls asleep. He dreams that he is refused admittance to Heaven until he shall have done some charitable deed. He wander over the earth, hopelessly seeking his opportunity. When at last he wakes from the effects of the narcotic which the druggist has sent him by mistake, he is a changed being. His conversion is like that of Scrooge—and he hastens with his wife to adopt a family of little Belgian refugees.

A GIRL AND TWO BOYS (Jan. 19).—Billy and Jim are old friends, and rivals in love. Billy takes Marion Carroll to the theater and to supper afterwards. She orders and orders and keeps on ordering, until Billy finds that he hasn't enough money to foot the bill. Hearing his friend Jim's voice in the adjoining booth (which, however, Marion cannot hear from her side of the table), he excuses himself for a moment and goes to ask his rival for a loan. Jim is determined to drive a bargain instead. He says he'll pay for the supper if Billy will let him eat it and take Marion home. Reluctantly Billy consents. He fakes a phone call and hurries away. Jim takes Marion home in a taxi, and then is driven to his apartments. There he discovers that he cannot pay the driver. He is arrested and borne off to police headquarters, whence he phones Billy to come around and pay his fine. But Billy is sore. Instead, he calls up Marion and gives her the message. But little does he know the girl. She turns up at the station house just before him; drags poor dumbfounded Jim out before his eyes, bundles him into the taxi and whisks him off. Back in his rooms, Billy has a phone call, and Marion, in sweetest tones, announces, "So good of you to let me know. I got him—and we're engaged."

AMERICAN.

RESTITUTION (Two Reels—Jan. 11).—Lester Harrison and Earl Rand take supper after the theater at a popular restaurant where they meet Elsa Detrow, the star whom they have both intensely admired that evening behind the footlights. Helen Ward, also a member of the theater party, misunderstands her fiance's frank enthusiasm for Elsa's talent and breaks her engagement to Harrison. After that he visits the actress frequently, and at length becomes involved in the murder of Carlton Fox, who has been Elsa's constant attendant. At the trial she testifies against Harrison; and Earl Rand, who is in love with Helen Ward, permits his former friend to be convicted, although he, himself, knows all the details of his innocence. Harrison escapes from prison and finds work on a western ranch where, eventually, he meets Helen and Rand. The latter is on the point of exposing him to the sheriff when Elsa Detrow, now queered in the theatrical profession, who is working as housekeeper at a hotel near by, comes forward and confesses the truth.

THE BLACK GHOST BANDIT (Jan. 13).—Nell Brand lives with her aunt and uncle, Mr. and Mrs. Palmer. For some mysterious reason she never is allowed to visit her father, who lives in a distant village, though occasionally he comes to see her. At last Nell runs away by stage coach to her father's town. En route the coach is held up by the Black Ghost Bandit, and thus Nell meets young Sheriff Jordan, who takes her to her father's cottage. Nell lives happily with her father, except that she cannot overcome his prejudice against Jordan, whom he never will see. One day during Brand's absence she meets with an accident on horseback while riding alone. She is thrown and hurt. When she comes to herself she starts to walk to the village. She comes upon the Black Ghost Bandit, shadows him to his cave, and then hurries on to inform the sheriff. They return together to make him captive only to discover that the bandit and Nell's father are the same.

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THE CLUBMAN'S WAGER (Jan. 15).—Four clubmen importune a tramp to change $1,000 bill to settle a wager. The experiences of the tramp in his efforts to get change makes a series of highly comic situations.

PRODUCING A NATION'S PRIDE (Jan. 15) (On same reel as foregoing).—This is particularly timely as it shows in detail that branch of the steel industry which manufactures armor plate and cannon. The process is depicted from the handling of the ore to the finished product, and a vivid demonstration is given of how these monster machines of war are used.

REFINING FIRES (Two Reels—Jan. 18).—John, a poor young man with prospects, falls in love with Mary who is penniless and socially beneath him. He dares not marry her for fear of losing his fortune. However, he persuades her to live with him, telling her that when his rich uncle dies they will marry. Mary has occasion to believe that John is tired of her, and leaves him. Weary and ill, she finds in Nina Alstrom, Judge Alstrom's daughter, a friend who takes her into her own home and gradually restores her to health and spirits. John's uncle dies and he comes into the money. As it happens, the young millionaire meets and loves Nina Alstrom, who loves him in return, But John, though he long since has ceased to care for Mary, is haunted by his past. He confesses to Nina that he is not worthy of her love, but that he has determined to lead a clean life in the future. Mary overhears. Leaving a note for Nina, she goes to a convent where she takes the veil.

THE CRUCIFIXION OF AL BRADY (Jan. 20).—Mr. Lee, a farmer, quarrels with a neighbor, Sam Jones, and finding Al Brady, a good but rather good-for-nothing fellow, talking with his daughter Stella, orders him away. Al, still smarting under the lash of Lee's words, takes his gun and goes into the woods. In running to pick up some game he finds Lee lying on the ground in the spot where his prey should have been. Believing that he has killed him, he rushes away in great anguish of mind—and so does not see Sam Jones step out of the bushes, a smoking revolver in his hands. Al confides his suffering to Stella and confesses that he has shot her father by accident. Sam Jones, meanwhile, is arrested by the sheriff, who has found Lee's body. Al supposes that Jones is innocent and paying the penalty for his crime. He goes to the sheriff to give himself up. The officer, however, tells him that the wound could not possibly have been made by his gun, and besides, Jones has confessed. Sobered by the experience, Al determining to make something of himself in the world.

MUTUAL.

MUTUAL WEEKLY NO. 1 (Jan. 7).—European War Illustrated.

Latest Pictures From the Seat or War—French Boys Train for Service in the Ranks. Bread Baking at the Front. Kilters Leave for the Front. Tearing Away the Records of War. Training Raw Recruits. English Tommies Play Football in France Before Leaving for the Trenches. The French Army Buys American Horses.

Captain Sweeney of the Metropolitan Police Instructs the East Side Juvenile Force.

The Largest Dam in the World.

Colorado's Governor Confers with President Wilson.

Leginska, Famous Pianist, Poses Specially for the Mutual Weekly.

19th Battalion Leaves Toronto, Canada, for the Front.

Winter Sports at Fashionable Country Clubs.

Big Lumber Fire at Boston, Mass.

U. S. Troops Quell Mexican Disturbance at Naco, Ariz.

Largest Locomotive in the World Arrives at the Panama-Pacific Exposition.

United Fruit Steamer "Limone" and the Six-mast Schooner "Dorothy Palmer" Are in Collision off Boston Lights.

MUTUAL WEEKLY NO. 2 (Jan. 14).—European War Illustrated. Latest War Pictures. British Wounded in Hospital at Versailles. Royal Sussex Regiment. Canal Barges Are Used as Temporary Hospitals. Collecting Clothing and Making Cigarettes for Soldiers.

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BEST OF CAMERA MEN
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4108-22 Lincoln Ave., Chicago, Ill.

Hans Helle, German sympathizer, manufactures bomb to destroy French ships. Plot is discovered in time to save the "Chicago."

Transport "Buford" sails from San Francisco with 30th Infantry aboard bound for New York via Panama Canal.

New York's tallest building is aglow with 12,000,000 candle power lights. The Woolworth tower at night.

Hindu occultist slays self with bomb, wrecking sanctuary at San Francisco, Cal.

Much military pomp and splendor is displayed at inauguration of Governor Whitman at Albany, N. Y.

Paul Althouse, famous tenor of the Metropolitan Opera, poses for the Mutual Weekly.

Mrs. W. K. Vanderbilt and Miss Anne Morgan preside at opening of New York's newest dancery atop the Strand.

Ice-Yachting on the Shrewsbury River, near Red Bank, N. J. Sub-title, Bostonians enjoy Snow-Racing and Ice-Boating.

I. W. W. agitators hold unemployed demonstration in Union Square, New York.

Fun and frolic vie with beauty and splendor in Philadelphia's famous mummers' parade.

Men who did gallant duty at Vera Cruz are decorated with medals of honor by Secretary Daniels at Brooklyn Navy Yard.

Barney Oldfield and Bob Burman, speed kings, smash racing records.

DOMINO.

THE STILL ON SUNSET MOUNTAIN (Two Reels—Jan. 21).—Old man Jason Harper runs an illicit still on Sunset Mountain He has a grown son, Bill, and a daughter, Rachel. Jack Baker, a revenue officer, posing as a moonshiner, has won the love of Rachel from her former lover, Dave Moore. Dave suspects Baker of being a revenue officer but can find no proofs. Baker wrongs Rachel and refuses to marry her.

Having secured the necessary evidence, Baker sends information to the other revenue officers by means of a carrier pigeon. They bring a posse into the mountains and destroy the still. During the raid Bill Harper is wounded and taken prisoner. Three years later Bill is in a dying condition in prison.

Thirsting for revenge, Jason, Harper and Dave conspire to lure Baker into the mountains. Rachel is sent to the prison to see her brother Bill and manages to smuggle a map to him with the details of the plan that is to lure Baker into the mountains. Bill sends for Baker to come to the prison to see him; that he has a dying confession to make. Baker calls upon Bill who tells him that he is the only surviving member of a famous gang of neighborhood bandits that have terrorized the countryside several years previous and that he has $2,500 buried in a cave on Sunset Mountain. He gives Baker the map with instructions where to find the buried loot.

Baker, his cupidity aroused, visits the mountains, disguised as a mountain evangelist. He is captured and exposed by Harper and Dave and dragged to the Harper cabin. Baker manages to communicate with Rachel, who still loves him, and promises to marry her if she will help him to escape. That night they hurry down the mountain trail, unaware that they are pursued by Dave. Baker, reaching a point where he believes himself safe from pursuit, brutally repudiates his promise to Rachel and makes his way toward the village alone, leaving her heartbroken with her child. Dave kills him, unknown to Rachel. Dawn finds Dave and Old Man Harper standing by a newly made grave, Harper telling Dave, "Help me to keep the secret from her, and never let her know."

KAY BEE.

THE CROSS OF FIRE (Two Parts—Jan. 15).—Dupre, a French Canadian of about thirty-five, with a childlike faith in the efficacy of prayer, prays fervently to God to spare his wife to him. His wife, however, dies, and Dupre renounces his God and becomes a blasphemer. Some time later, the good Father Ladelle, on his way to the village, loses his way in the storm and seeks shelter with Dupre. This is denied him.

(*Continued on page* 568.)

LOOK! READ! THINK!

GOLDREYER AMUSEMENT CO., INC.
220 West 42nd St., New York
Jan. 4, 1915.

Mr. P. J. Murphy, Mirroroide Screen Co.
Sir—I have installed your screen in all my theatres throughout Greater New York, and found them to be the best of all. Can not recommend them highly enough. With best wishes for a prosperous new year. (Signed) CHARLES A. GOLDREYER, Pres. (Rae Amusement Corp.)

The above testimonial is not from an unknown, in an out-of-the-way place, but from the president of a large business corporation, located in a city where competition is keen, and to be successful the exhibitor must take advantage of every opportunity. MIRROROIDE is **the** opportunity. Prove it by sending for large free samples.

THE J. H. GENTER COMPANY, INC., Newburgh, N. Y.

NOTICE!—All infringers will be prosecuted.

Calendar of Licensed Releases

Releases for Weeks Ending January 23 and 30

Current Releases

MONDAY, JANUARY 18, 1915.

BIOGRAPH—The Undying Fire (Drama).
EDISON—To Make the Nation Prosper (Drama).
ESSANAY—Sweedie and Her Dog (Comedy).
KALEM—The Leech (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series, No. 4, "Patsy's Vacation" (Comedy).
PATHE—Pathe's Daily News, No. 5, 1915 (News).
SELIG—His Fighting Blood (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 5, 1915 (News).
VITAGRAPH—The Fates and Flora Fourflush, "A Race for Life," Part Three of the "Ten Billion Dollar Vitagraph Mystery" Serial (Comedy).

TUESDAY, JANUARY 19, 1915.

BIOGRAPH—The Lady of Dreams (Special—Two parts—Drama).
EDISON—Olive's Manufactured Mother (Ninth of "Olive's Opportunities" Series (Drama).
ESSANAY—The Misjudged Mr. Hartley (Comedy—Drama).
KALEM—Cornelius and the Wild Man (Comedy).
—A Night in New Jersey (Cartoon—Comedy).
LUBIN—Gus and the Anarchists (Comedy).
—Cupid's Target (Comedy).
SELIG—Cactus Jim's Shop Girl (Western—Comedy).
VITAGRAPH—The Evil Men Do (Broadway Star Feature—Three parts—Drama).

WEDNESDAY, JANUARY 20, 1915.

EDISON—The Wonders of Magnetism (Educational).
—A Weighty Matter for a Detective (Comedy).
ESSANAY—The Fable of "Hifaluting Tillie and Her Plain Parents" (Comedy).
KALEM—The Cabaret Singer (Special—Two parts—Drama).
LUBIN—Her Weakling Brothers (Special—Two parts—Dr.).
PATHE—Pathe's Daily News, No. 6, 1915 (News).
SELIG—Between Matinee and Night (Drama).
VITAGRAPH—The Right Girl (Comedy).

THURSDAY, JANUARY 21, 1915.

BIOGRAPH—The Gang's New Member (Drama).
ESSANAY—Sentimental Sophie (Western—Comedy).
LUBIN—The Shanghaied Baby (Special—Three parts—Dr.).
MINA—Dare-Devil Harry (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 6, 1915 (News).
VITAGRAPH—The Navajo Ring (Drama).

FRIDAY, JANUARY 22, 1915.

BIOGRAPH—Heart's Hunger (Drama).
EDISON—Tracked by the Hounds (Special—Two parts—Drama).
ESSANAY—The Lieutenant Governor (Special—Two parts—Drama).
KALEM—Cooky's Adventure (Comedy).
LUBIN—A Question of Conscience (Drama).
SELIG—Who Wants to Be a Hero? (Farce-Comedy).
VITAGRAPH—Wanted, a Nurse (Comedy).

SATURDAY, JANUARY 23, 1915.

BIOGRAPH—His Night Out (Comedy).
—In the Boarding House (Comedy).
EDISON—Mr. Daly's Wedding Day (Drama).
ESSANAY—Broncho Billy and the Baby (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Fast Mail's Danger (Eleventh of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Shoddy, the Tailor (Comedy).
SELIG—The Primitive Way (Drama).
VITAGRAPH—War (Special—Two parts—Comedy).

Advance Releases

MONDAY, JANUARY 25, 1915.

BIOGRAPH—Diogenes' Weekly, No. 23 (Comedy).
—The Boob and the Baker (Comedy).
EDISON—Joey and His Trombone (Comedy).
ESSANAY—Two Hearts That Beat as Ten (Comedy).
KALEM—The Tragedy of Bear Mountain (Special—Two parts—Drama).
LUBIN—Patsy Bolivar, Series No. 5, "Patsy in Business" (Comedy).
PATHE—Pathe's Daily News, No. 7, 1915 (News).
SELIG—The Spirit of the Violin (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 7, 1915 (News).
VITAGRAPH—The Slightly Worn Gown (Comedy).

TUESDAY, JANUARY 26, 1915.

BIOGRAPH—File 113 (Special—Two parts—Drama).
EDISON—Olive in the Madhouse (Tenth of "Olive's Opportunities" Series—Drama).
ESSANAY—At the End of a Perfect Day (Drama).
KALEM—A Model Wife (Comedy).
—Fatty's Echo (Comedy).
LUBIN—Green Backs and Red Skins (Comedy).
SELIG—The Grizzly Gulch Chariot Race (Farce-Comedy).
VITAGRAPH—The Life of Game (Special—Two-parts—Drama).

WEDNESDAY, JANUARY 27, 1915.

EDISON—The Terrible Trunk (Comedy).
—Lodgings for Two (Comedy).
ESSANAY—The Fable of "The Syndicate Lover" (Comedy).
KALEM—The Affair of the Deserted House (First Episode of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—The Attorney for the Defense (Special—Three parts—Drama).
PATHE—Pathe's Daily News, No. 8, 1915 (News).
SELIG—Heart's Desire (Drama).
VITAGRAPH—The Home Coming of Henry (Comedy).

THURSDAY, JANUARY 28, 1915.

BIOGRAPH—Milady's Boudoir (Drama).
ESSANAY—When Slippery Slim Bought the Cheese (Western—Comedy).
LUBIN—In Her Mother's Footsteps (Special—Two parts—Drama).
MINA—Black and White (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 8, 1915 (News).
VITAGRAPH—The Barrier of Faith (Drama).

FRIDAY, JANUARY 29, 1915.

BIOGRAPH—Her Slumbering Conscience (Drama).
EDISON—An Invitation and an Attack (Special—Two parts—Drama).
ESSANAY—The Ambition of the Baron (Special—Two parts—Drama).
KALEM—The Cause of It All (Comedy).
LUBIN—The Language of the Dumb (Drama).
SELIG—She Wanted to Be a Widow (Farce-Comedy).
VITAGRAPH—The Chief's Goat (Comedy).

SATURDAY, JANUARY 30, 1915.

BIOGRAPH—The Dancer's Ruse (Drama).
EDISON—In His Father's Footsteps (Educational).
ESSANAY—Broncho Billy and the False Note (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Little Engineer (Twelfth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Another Shade of Green (Comedy).
SELIG—The Hunt in Sycamore Gap (Melodrama).
VITAGRAPH—Under the Paint (Broadway Star Feature—Special—Three parts—Drama).

THE FIVE BIOGRAPHS

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BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Calendar of Independent Releases

Releases for Weeks Ending January 23 and 30.

Universal Film Mfg. Co.

SUNDAY, JANUARY 17, 1915.

ECLAIR—Romance in Bear Creek (Western—Drama).
L-KO—Caught with the Goods (Comedy).
REX—A Small Town Girl (Two parts—Human—Interest—Drama).

MONDAY, JANUARY 18, 1915.

IMP—On Dangerous Ground (Comedy—Drama).
JOKER—The Hicktown Rivals (Comedy).
VICTOR—Father's Three (Two parts—Comedy—Drama).

TUESDAY, JANUARY 19, 1915.

BIG "U"—The Dear Old Hypocrite (Drama).
GOLD SEAL—Smugglers' Island (Two parts—Sea Coast—Drama).
NESTOR—When Cupid Caught a Thief (Comedy).

WEDNESDAY, JANUARY 20, 1915.

ANIMATED WEEKLY—Number 150 (News).
ECLAIR—The Lone Game (Two parts—Western—Drama).
L-KO—Every Inch a Hero (Comedy).

THURSDAY, JANUARY 21, 1915.

BIG "U"—Their Island of Happiness (Two parts—Drama).
REX—Children of Chance (Drama).
STERLING—Dude Raffles (Comedy).

FRIDAY, JANUARY 22, 1915.

IMP—The House of Fear (Three parts—Melodrama).
NESTOR—When the Deacon Swore (Comedy).
VICTOR—No Release This Week.

SATURDAY, JANUARY 23, 1915.

BISON—Old Peg-Leg's Will (Two parts—Mining—Drama).
JOKER—Fools and Pajamas (Comedy).
POWERS—Uncle Sam's Phenomenal Achievement, The Panama Canal (Educational).

SUNDAY, JANUARY 24, 1915.

ECLAIR—The Clue of the Portrait (Drama).
L-KO—The Death of Simon La Gree (Comedy).
REX—The Temptation of Edwin Swayne (Two parts—Drama).

MONDAY—JANUARY 25, 1915.

IMP—How Mary Fixed It (Comedy).
JOKER—The Magic Mirror (Comedy).
—Views of Holland (Educational).
VICTOR—His Guardian Angel (Two parts—Domestic—Drama).

TUESDAY, JANUARY 26, 1915.

BIG "U"—Alias Mr. Smith (Drama).
GOLD SEAL—The Madcap Queen of Gredshoffen (Two parts—Drama).
NESTOR—When Eddie Took a Bath (Comedy).
—A Mile a Minute Ride (Educational).

WEDNESDAY, JANUARY 27, 1915.

ANIMATED WEEKLY—Number 151 (News).
ECLAIR—Cancelled (Two parts—Western—Drama).
L-KO—Merry Mary's Marriage (Comedy).

THURSDAY, JANUARY 28, 1915.

BIG "U"—The Unmasking (Drama).
REX—The Measure of a Man (Two parts—Canadian—N. W. M. P.—Drama).
STERLING—Treasure Seekers (Comedy).

FRIDAY, JANUARY 29, 1915.

IMP—The Millionaire Engineer (Two parts—R. R.—Drama).
NESTOR—Jed's Little Elopement (Comedy).
VICTOR—How She Fooled Aunty (Comedy—Drama).

SATURDAY, JANUARY 30, 1915.

BISON—The Mystery Woman (Two parts—Western—Drama).
JOKER—He Fell in Love with His Mother-in-Law (Comedy).
POWERS—The Crime of Thought (Drama).

Mutual Film Corporation

SUNDAY, JANUARY 17, 1915.

KOMIC—A Flyer in Spring Water (No. 15 of the "Bill" Series—Comedy).
MAJESTIC—What Might Have Been (Two parts—Drama).
THANHOUSER—A Yellowstone Honeymoon (Scenic—Dr).

MONDAY, JANUARY 18, 1915.

AMERICAN—Refining Fires (Two parts—Sociological Drama).
KEYSTONE—Mabel's and Fatty's Simple Life (Two parts—Comedy).
RELIANCE—Mutual Monographs No. 1 "With Julian Street and Wallace Morgan" (Topical).

TUESDAY, JANUARY 19, 1915.

BEAUTY—A Girl and Two Boys (Comedy—Drama).
MAJESTIC—On the Table Top (Drama).
THANHOUSER—Graft vs. Love (Two parts—Drama).

WEDNESDAY, JANUARY 20, 1915.

AMERICAN—The Crucifixion of Al Brady (Western—Dr.).
BRONCHO—A Lucky Blowout (Two parts—Drama).
RELIANCE—The Sea Brat (Drama).

THURSDAY, JANUARY 21, 1915.

DOMINO—The Still on Sunset Mountain (Two parts—Dr.).
KEYSTONE—(Title Not Announced).
MUTUAL—Weekly, No. 3 (News).

FRIDAY, JANUARY 22, 1915.

KAY-BEE—Sergeant Jim's Horse (Drama).
KAY BEE—The Man Who Died (Drama).
PRINCESS—An Innocent Burglar (Comedy—Drama).
RELIANCE—After Twenty Years (Drama).

SATURDAY, JANUARY 23, 1915.

KEYSTONE—(Title Not Announced).
RELIANCE—The Craven (Two parts—Drama).
ROYAL—Her Hero (Comedy).

SUNDAY, JANUARY 24, 1915.

KOMIC—A Flurry in Art (Comedy).
MAJESTIC—The Better Man (Two parts—Western Drama).
THANHOUSER—The Dog Catcher's Bride (Comedy—Drama).

MONDAY, JANUARY 25, 1915.

AMERICAN—Silence (Two parts—Drama).
KEYSTONE—(Title not announced.)
RELIANCE—The World Upstairs (Drama).

TUESDAY, JANUARY 26, 1915.

BEAUTY—Evan's Lucky Day (Comedy—Drama).
MAJESTIC—The Broken Lullaby (Drama).
THANHOUSER—Finger Prints of Fate (Two parts—Drama).

WEDNESDAY, JANUARY 27, 1915.

AMERICAN—Coals of Fire (Drama).
BRONCHO—The Gun Fighter (Two parts—Drama).
RELIANCE—The Express Messenger (Drama).

THURSDAY JANUARY 28, 1915.

DOMINO—Through the Murk (Two parts—Drama).
KEYSTONE—(Title not announced.)
MUTUAL—Weekly No. 4 (News).

FRIDAY, JANUARY 29, 1915.

KAY-BEE—The Bottomless Pit (Drama).
KAY-BEE—The Famine (Drama).
PRINCESS—The Home of Silence (Drama).
THANHOUSER—The Volunteer Fireman (Comedy).

SATURDAY, JANUARY 30, 1915.

KEYSTONE—(Title not announced.)
RELIANCE—The Love Pirate (Two parts—Drama).
ROYAL—Ring Around Rosey (Comedy).

Simplex

PRESS AGENTS

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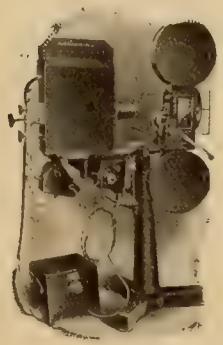
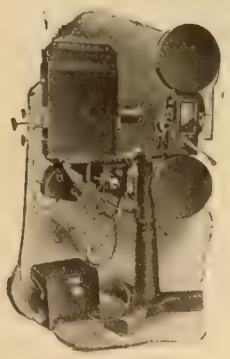


The Peerless Projector



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(*Continued from page 563.*)

On May Day, during the festival of the Virgin, he refuses to allow Fanchette, his little daughter, to attend the devotions. That night Fanchette has a vision of the Virgin smiling sadly at her and asking her if she has no flowers to offer. Fanchette goes to church without the knowledge of her father, taking with her a few faded flowers for the Virgin. Her father is out in the forest and thinks Fanchette is at home in bed. A big storm comes up and Dupre's cabin is struck by lightning. Dupre rushes home for his little daughter, but finds his home in flames and on Fanchette's bed a blackened cross. He is dazed and rushes out into the storm. As he passes the church the voices of the little children singing attracts him and he goes in. He is so overcome with joy at finding Fanchette there safe and happy that he kneels in a praper of thanksgiving to God.

BRONCHO.

A LUCKY BLOWOUT (Two Parts—Jan. 20).—Annie Crum, a country girl, dissatisfied with country life and anxious to go to the city, runs away from her uncle guardian and country lover and goes to the city. She loves John Harding, her country lover, but has told him that she could never be contented with the drudgery of the farm. A country book agent sells Annie an illustrated book of city life which fires her ambition to make her fortune in the city.

She goes to the city and becomes a salesgirl in one of the department stores. Being "green" and inexperienced, she only gets $4 a week. These slender wages barely support her. Annie makes a friend of a girl at the next counter. She wonders how her friend can dress so well, live so well and have so much money to spend when she knows that they both get the same salary. Annie's girl friend finally satisfies her curiosity and tells her that she has chosen "the easiest way." Shocked and angry Annie snubs the girl and for the time refuses to have anything to do with her.

Annie is unable to meet her room rent and finally finds herself slowly starving and friendless in the big city. She remembers her friend and finally makes up her mind to follow her example. She makes up with the girl friend who forgives her and promises to introduce Annie to a "swell young guy."

Sunday night, Annie and Ruth and the two men leave in a machine for a country road house. Annie refuses to drink with them and repulses the attentions of her escort. Her eyes are opened to the peril and she is only too glad to start back to the city. As they are passing a country church a front tire blows out. Annie hears the church choir singing "Rock of Ages." She sneaks from the machine and seeks a refuge in the church. Unable to find Annie her friends return to the city without her.

The following day Annie returns to the country village and is eagerly welcomed by her people. John tells her he will sell the farm and take her to the city to live, but, sobered by her experience, Annie shakes her head and tells him "I think we will be happier on the farm, John."

FEATURE FILM STORIES

UNIVERSAL SPECIAL FEATURE

THE MASTER KEY (Episode 9—Two Parts—Released Week of Jan. 18).—John Dore, Tom Kane and Ruth Gallon arrives in Los Angeles from San Francisco and go to the Beverly Hills Hotel for a few days' rest. Harry Wilkerson and Mrs. Darnell also arrive in the city and discover that the deeds to the Master Key Mine, which they secured from the ashman in San Francisco, are worthless to them because no conveyance of the property has been made out. Wilkerson forgets this and they then take steps to seize the mine. Wilkerson wires Drake in San Francisco to go to Silent Valley and represent him there until further notice. He also sends word to the engineer at the mine that Dore is no longer in the company's employ and to recognize the authority of Drake until he can reach the property.

At the Beverley Hills Hotel, Ruth meets a young Englishman, heir to a title, who is somewhat of a fortune seeker. He is a new type to her and his breeding and sartorial good taste makes an impression on the young girl. She is not infatuated although John Dore is led to believe that she is, and as a consequence a slight coldness arises between them which neither can explain to the other.

Everett follows them from San Francisco to continue his work of raising money to develop the mine, but shows them that he can do nothing unless they secure the deeds of ownership. They, therefore, begin tracking Wilkerson and Mrs. Darnell. With a few hundred dollars, which Everett has loaned Dore, the latter repays his debt to Tom Kane and sends him to Silent Valley to care for the starving miners. Kane finds the mine in the possession of Drake. Kane wires Dore, who leaves at once for Los Angeles with Ruth, arriving at the mine the next day.

An open war follows, Wilkerson hurrying to the scene of action on hearing from Drake that trouble is brewing. Without any trouble Dore drives off the intruders and prepares for further attacks. Wilkerson returns with a band of Mexicans from the southern part of the state and opens on Dore and his followers. Many miners and Mexicans are killed in the battle which rages all over the property. Ruth has a narrow escape but is again saved by Dore.

In a hand-to-hand fight Wilkerson is thrown from a high trestle down the side of an ore dump. Dore fears that he has killed Wilkerson but in the gathering darkness cannot make sure.

THE MASTER KEY (Episode Ten—Two Parts—Rel. Wk. of Jan. 25).—At the end of Episode Nine of this serial it will be remembered that John Dore throws Wilkerson from a high trestle to the foot of an ore dump near the mine. Wilkerson, although fearfully bruised, revives and drags himself to a spot where he is found by his Mexican hirelings.

The Governor of the State, upon the request of the local sheriff, sends a troop of State cavalry to quell the disturbance at the mine. The captain of the company sends for the two leaders and demands an explanation. Both claim ownership of the mine, Dore on behalf of Ruth and Wilkerson for himself.

The officer places the camp under martial law and gives the opposing leaders the liberty or the village. Dore accuses Wilkerson of abduction and forgery, but the captain and the sheriff are officially powerless to make an arrest. Dore thereupon sends Tom Kane to the nearest county seat to swear out a warrant for Wilkerson's arrest.

Dore lives meanwhile at his own house and Ruth in her old home where she is chaperoned by one of the miner's wives. Wilkerson bunks in one of the miner's cabins. Dore thinks the situation is serious enough to warrant his opening a letter left in his care by Tom Gallon which was to be opened on Ruth's eighteenth birthday or prior to that date should her welfare be threatened. Dore opens the letter which reads as follows:

Silent Valley, Cal., June 20, 1914.

Little Girl

Read carefully what I now write. On this depends your future welfare.

The Master Key mine discovered by me five years ago contains a mother lode of inestimable worth. The exact location of the lode is written on a slip of paper which I placed in the head of an Indian idol, hidden in an old sea chest which sank on the ship on which I was wrecked.

On the Master Key, the key to that chest which you wear on your neck, is carved the latitude and longitude where the vessel went down. Find that slip of paper and wealth is yours.

Your devoted daddy,
JOHN GALLON.

In opening the letter with a paper knife, Dore accidentally cuts the letter into two parts. He pieces it together in reading it but in putting the letter into his pocket a part containing the last paragraph drops on the floor. One of Wilkerson's henchmen, who has been instructed to shadow Dore, sees this through the window and when Dore goes out, enters the house and picks up the paper.

The Mexican hurries with this part of the letter to Wilkerson and the latter, who always realized that the mine was not located correctly, is elated at the discovery. His next move is to get the key from Ruth. Dore starts to read the letter to Ruth and discovers that half of it is gone. Although he makes a careful search he fails to find it.

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Tuesday, January 26th, "Finger Prints of Fate." A two-reel drama in which Florence LaBadie is featured with Sidney Bracy, Arthur Bauer, Harris Gordon and Riley Chamberlin.

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Friday, January 22nd, "An Innocent Burglar." A one-reel drama of exceptional merit featuring Boyd Marshall and Reenie Farrington.

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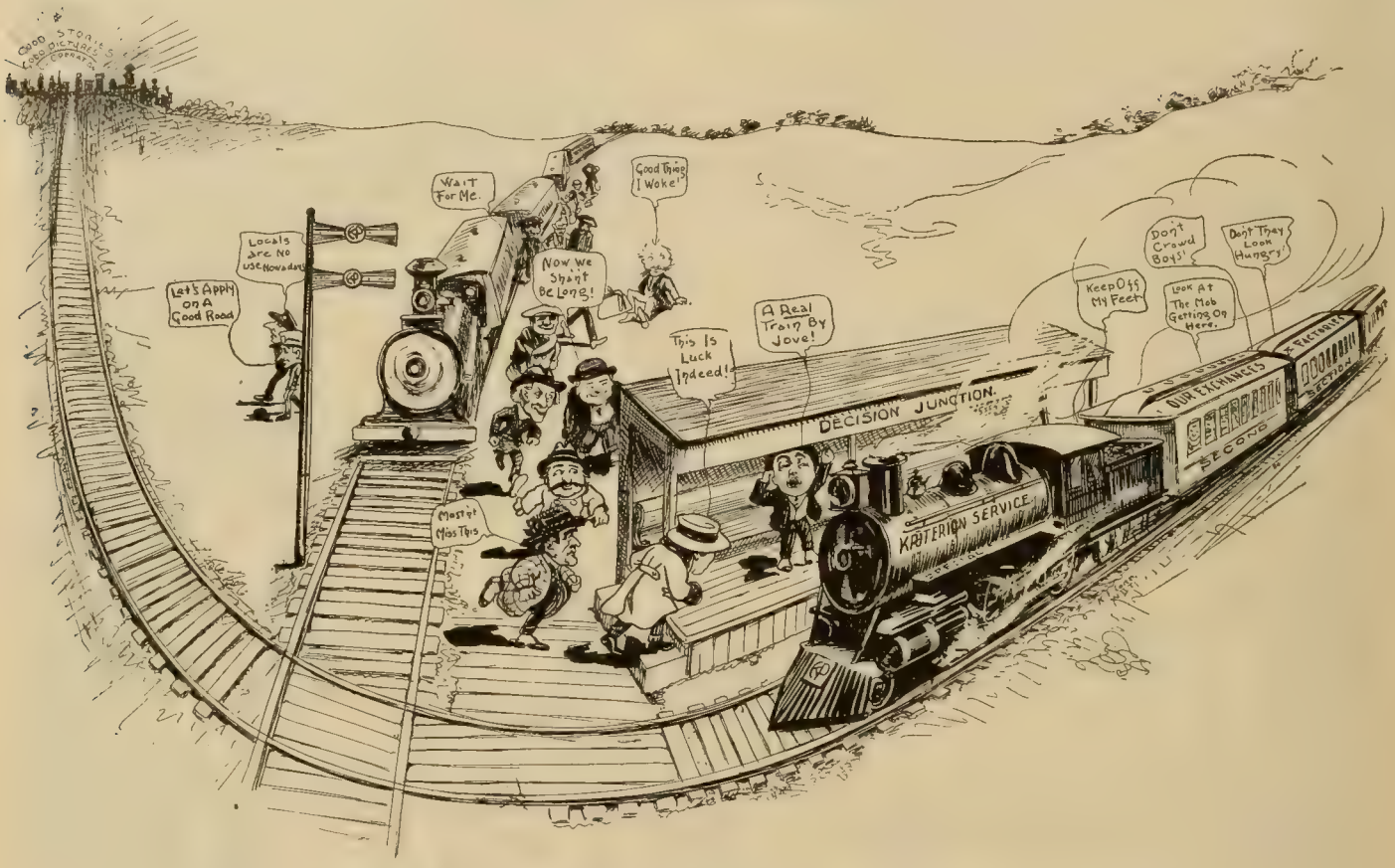

True to **scheduled time,** the **second section** of the Kriterion Special has arrived at "Decision Junction." The train is crowded with those people who were sent out with our ship and returned laden with public favor. It is time for you to hop on and join this crowd on their trip to "Co-Operative Land." Those people who have been held up on that local at this **Junction** have their objective point in common, that is, good **stories,** good **photography** and **co-operation.** They have come to the conclusion that there is only one thing to do to **accomplish** their ends and that one thing is to get on the "Special" with the rest of the real crowd and go by the most direct and surest way:—via KRITERION ROUTE.

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Sixth Floor

1600 BROADWAY NEW YORK CITY

"Decidedly" KP "Distinctive"

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Confidential Chat

Let us forget pictures for a moment and go back to the old days of '49. Great tales came from the West that gold had been found. People were crazed with the idea that all they had to do was to go into the "wild and wooly" and get their fortune. They found out to their sorrow (many of them) that this was not the case. They began to plan and scheme to accomplish their end by some means or other. This led to all sorts of complications. There were some men who had brains and tact, and they decided that they must band together with the right kind of men, secure the right kind of implements, work with and share among each and every one the spoils. We see today in our great mining districts these same men, who laid this great foundation, still there; the machinery in good working order, and all those concerned receiving their just remunerations.

Now, let us take the moving picture business. When pictures first came into vogue people were led to believe that all they had to do was to hang out their shingle as a manufacturer of films and produce some kind of film and their fortune was assured. This was not the case, however, and they in turn began to plan and scheme to get the "big stuff" without laying their foundations. This great industry has reached the point where a solid foundation must be laid—each and every one concerned to receive his share.

Kriterion has built its policies along these lines. We have constructed our organization on sound business principles; organized our producing companies with men who can produce film; secured the services of talent that is the best in the country. Put on a service of film that has good stories, good photography, able talent and directed by the best producing men in the business.

This service is put out at the right price, and you will receive your share of the returns along with the rest.

The organization is here; the time is ripe; the people are craving for it; and you, as an exhibitor, want it. Now, do not delay—you can't afford it. We have the goods, and you want them. Get in touch at once with our nearest exchange and secure the service **now,** because it is the one you will eventually use.

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KRITERION SERVICE

Sixth Floor

1600 BROADWAY NEW YORK CITY

RELEASES—Week of January 18, 1915

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Featuring **Dorothy Davenport** and **Lee Hill.**
Directed by **Donald MacDonald.**

A two-reel drama in which the mystic globe tells a beautiful story full of love and life.

BIRTH OF EMOTION

Alhambra

Featuring **Miss Marty Martin.**
Directed by **Henry Otto.**

A beautiful picturization of primitive life with its settings in nature's beauty spots.

GOADED BY JEALOUSY

Santa Barbara

Featuring **Fritzi Brunette, Edward Alexander** and little **Margaret Sheppling.**
Directed by **Bob Daly.**

A true to life drama in which a husband's unfounded jealousy nearly wrecks the life of a happy home.

THE CALL OF THE SEA

Monty

Featuring **Rena Valdez** and **Roy Bennington.**
Directed by **Henry Otto.**

A beautiful story of fishermen's love in a human life drama taken on the Pacific coast.

ELIZA'S FAIRY PRINCE

Trump

Featuring **Justina Wayne** and **Craufurd Kent.**
Directed by **Alex. Frank.**

A household slavey inherits a fortune with a proviso that she must marry. The meeting of her prince and their tribulations is told in a beautiful drama.

JOE'S PARTNER, BILL

Navajo

Featuring **Lucille Younge** and **Wallace MacDonald.**
Directed by **Chas. K. French.**

A truly Western story without the embellishments of Indians. Full of love and character. You will love Joe's Partner—BILL.

Comedies in One Reel

AND PERCY GOT MARRIED

Santa Barbara

Featuring **Mary Ruby, Harry Fisher** and **Sidney DeGray.**
Directed by **Bert Angeles.**

The first release of a series of delightful comedies.

THE BOOB'S RACING CAREER

Thistle

Featuring **Rena Rogers** and **Frank Moore.**
Directed by **Bruce Mitchell.**

A funny story of a Boob who buys an automobile and is induced to enter the big race. You will enjoy seeing him "win."

THE TATOOED MAN

Monty

Featuring **Tom Ward**
Directed by **Alex. Frank.**

A comedy which purports the wanderings of a tatooed maniac who causes all ends of trouble.

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Punch

Featuring **Robert Roberts.**
Directed by **Alex. Frank.**

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A comedy in which a suffragette shows her worth.

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An educational subject picturing the lives and habits of various animals.

BEATING FATHER TO IT

Alhambra

Featuring **Rena Valdez.**
Directed by **Sidney DeGray.**

A good, clean comedy, full of excitement and funny situations, in which the old man has one put over on him.

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Thistle Comedy

"Arm of the Law"
Santa Barbara Drama

"His Double Did It"
C K Comedy

"Falsely Accused"
Monty Drama

"Domestic Revolution"
Punchinello Comedy

"The New Sheriff"
Trump Drama

"A Disappointed Suitor"
Thistle Comedy

"Environment"
Navajo Drama

"Syd's Masterpiece"
C K Comedy

"Keeper of the Flock"
Santa Barbara Drama

"Billy Put One Over"
Santa Barbara Comedy

"When is a Cousin"
Alhambra Comedy

"Beating Father to It"
Alhambra Comedy

"Sherlock, the Boob Detective"
Thistle Comedy

"Gratitude"
Paragon Drama

"A Man for A' That"
Punchinello Comedy

"The Cure"
Trump Drama

"A Wonderful Lamp"
Pyramid Comedy

"Cotton Industry"
Nolege Educational

"Thoughts of Tonight"
Navajo Drama

"Paris Hat"
Alhambra Comedy

"Adventurer"
Paragon Drama

"Billy Now a Medico"
Santa Barbara Comedy

"Syd's Love Affair"
C K Comedy

"One Night"
Pyramid Comedy

"Winter Resorts"
Nolege Educational

"Nevada"
Navajo Drama

"Poor Little Rich Man"
Alhambra Comedy

"$500 Reward"
Paragon Drama

"Billy Made Good"
Santa Barbara Comedy

"Boob's Elopement"
Thistle Comedy

"Back of the Shadow"
Santa Barbara Drama

"Capturing Stella"
C K Comedy

"The Witness"
Paragon Drama

"Billy Gets Tangled"
Santa Barbara Comedy

"The Bigot"
Paragon Drama

"She's a Cousin of Mine"
Thistle Comedy

"Billy Cops a Speeder"
Santa Barbara Comedy

"Frank's Nightmare"
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Crown City Film Mfg. Co.

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Dorothy Davenport
Jack Livingston
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Dixie Stuart
Lee Hill
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All Comedy Films, Inc.

New York City, N. Y.

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Alex Frank, Director
Justina Wayne
Craufurd Kent
William Cowper

Alhambra Film Mfg. Co.

Santa Barbara, Calif.

Comedy Company—Alhambra Brand

Sidney De Gray, Director
Sidney De Gray
Marty Martin
Smythe Addison

C K Film Company

Santa Barbara, Calif.

Comedy Company C K Brand

Robert Burns and Walter Stull, Co-Directors and Co-Leads
Peggy Paige

Alhambra Film Mfg. Co.

Santa Barbara, Calif.

Dramatic Company—Alhambra Brand

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Rena Valdez
Roy Bennington

Navajo Film Mfg. Co.

Los Angeles, Calif.

Dramatic Company Navajo Brand

Charles K. French, Director
Lucille Younge
Wallace MacDonald
Helen K. French

All Comedy Films, Inc.

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Comedy Company—Punchinello Brand

Alex Frank, Director
Tom Ward
William Thorne
Katherine Sheldon

Pyramid Film Co.

Flushing, N.

Comedy Company—Pyramid Brand

Arthur Hill, Director
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Philip Nares

Nolege Brand Educational

H. D. Blauvelt, Director

KRITERION

Dore tells Ruth what the letter contained and copies from the key she wears the numerals so crudely carved by her father five years before and which always have been a puzzle to her. That night the "greaser" steals the key from Ruth's neck and takes it to Wilkerson. Wilkerson leaves camp at once but is pursued to the mine entrance and its caverns by Dore's men.

Eluding his pursuers he escapes through the caverns of the mine through a secret opening at the back of the cliff. With a rope he drops over the ledge and lowers himself downward. The soldiers seize the rope and are about to haul Wilkerson up when he drops, lands unscathed in a bush and hurries away. Jumping a freight, he lands in San Diego, secures the services of a diver, wires Mrs. Darnell to join him and then sets out for the sunken ship.

Dore, meanwhile, leaves for San Pedro with Ruth, leaving word for Kane to remain in charge of affairs at the mine. At the port of Los Angeles, Dore secures a boat and diver with a hoisting apparatus. Dore and Wilkerson approach the latitude and longitude indicated on "The Master Key" at about the same time.

Wilkerson's diver is already down on the sea bottom when Dore's diver puts on his harness and sinks into the waves. Wilkerson's party attempts to prevent the diver from going to work, but Dore and his men hold them back with their rifles and revolvers. Wilkerson's diver finds the chest and it is hauled upward just as Dore's diver crawls along the sea bottom toward him.

WORLD FILM CORP.

THE DEEP PURPLE (Five Parts).—Doris Moore is the daughter of a minister living at a small country town a few hours' distance from New York. She helps her father in his work among his congregation, teaches in the Sunday school and plays the weezy old organ in the church.

The household is thrown into a mild state of excitement on receipt of a letter purporting to come from an organ supply company in New York, but which in reality is from a band of crooks who use this as one of the fraudulent schemes whereby they obtain money from the unwary. The letter offers to supply a beautiful pipe organ on receipt of an installment of one-third of the cost, the balance to be paid on time. The matter is laid before the deacons and they decide to consider the offer. The minister writes to the organ company and the chief of the crooks, Harry Leland, a handsome, dashing man of the world, arrives and explains in glowing terms the advantages of the organ. While waiting for the deacons to collect the first installment of two hundred dollars, Leland pays considerable attention to Doris, who is much fascinated by him, representing as he does a totally different type of man to what she has been used to.

In the meantime, the crooks in New York have received information from out West that Will Lake, a young eastern college man who in two years has made a fortune of fifty thousand dollars is returning east, and will stay in New York for a week. They decide to try to blackmail Lake on his arrival and at once communicate with Leland, who replies that he will return immediately as soon as he gets the organ money. Leland has become attracted by the freshness and beauty of Doris and decides to lure her to New York and then make use of her in the crooks' nefarious schemes. He protests violent love for her and proposes marriage, and Doris consents.

Immediately after receiving the two hundred dollars from the deacons, he approaches Doris as she leaves Sunday school and with well simulated despair tells her he has received very bad news and that he is threatened with ruin and begs her to go to New York with him as she alone can save him. After much persuasion, Doris' scruples are overcome and she returns with Leland who takes her to the boarding house run by 'Frisco Kate, a house which is used by the crooks as a meeting place.

It is decided to have Doris act as a decoy and to get Lake to visit a flat which has been prepared beforehand. She is therefore told that Lake has defrauded her lover Leland of a considerable sum of money and that if he could be seen, things might be arranged satisfactorily. She is told to speak to Lake, who will be pointed out to her in the hotel, and tell him that her mother who has friends in Goldfield wishes to ask his advice about mining stock.

The plan succeeds and Lake unsuspectingly goes to the flat and while alone with Doris, Leland with two other crooks rush in and accuse him of being in a compromising position with Doris whom he calls his wife, much to her amazement, and says that Lake must pay in money to avoid scandal. Lake intuitively feels that Doris is innocent and refuses. A furious fight ensues in which Lake is knocked unconscious, robbed of all his money and locked in the room, the crooks making good their escape with Doris, whom they take to their hiding place.

Their plans are defeated, however, by one of their own band, Laylock and 'Frisco Kate, who, hardened crooks, though they have been, refused to be parties to the dragging down of an innocent girl. They release Lake and go along with him to the police and lead a raid on the crooks' hiding place who are all captured and receive their just deserts.

Doris meets her father at the police station, he having come to New York to trace her. Lake, who is much interested in them, invites them to his hotel to meet his mother and sister. There is a pretty ending to the story when Will Lake, who to celebrate his good fortune and has made the church a present of a beautiful organ, pays a visit to Doris and her father, and a love romance, the seeds of which were set when she innocently acted as a decoy, is happily consummated.

THANHOUSER SYNDICATE CORP.

ZUDORA (Episode Nine—Reels Seventeen and Eighteen—"Kidnapped; or the Mystery of the Missing Heiress").—Soon after Zudora's thrilling escape from the clutches of Chang, the Chinese hypnotists, in which John Storm and the mysterious Jim Baird played no small part, the sudden, strange disappearance of a child, destined to inherit millions, became the talk of the town. Zudora, like every one else, became interested in the case and determined if possible to solve it, although her uncle, Hassam Ali, busied himself with other things, often being mysteriously absent from the house for days at a time.

It was at this time that a certain Madame Duval, the beautiful, but somewhat mysterious woman, who was in the confidence of Chang in Episode Eight, was introduced to Zudora. Oddly enough, the girl, having been under Chang's hypnotic influence at the time, did not recall ever having seen her. Feeling a strange attraction for her new acquaintance, Zudora returned her call, although had Jim Baird known of it, the friendship of the two might have awakened some misgivings in his breast, for he evidently distrusts the charming fair one.

During Zudora's visit at Madame Duval's she was much puzzled at the coming and going of many strange guests, the mysterious conferences held and the frequency with which her hostess was called away. It was during one of these absences, that Zudora idly glanced at a newspaper on the table before her. An item in the personal column caught her eye and her fertile brain did the rest. Hardly waiting to say goodbye to Madame Duval she sets forth on what she believes is a clue to the whereabouts of the missing child. Nor is she far off the scent, for the hint she had received from the "personal" leads her to a deserted freight caboose in a little used railroad siding. Listening at the door she overhears the kidnappers discussing plans to get their victim in a safer place.

In the meantime Jim Baird has also been investigating certain clues which have come into his possession. John Storm, also, informed by Zudora in a hasty note, of what she has learned, begins an investigation on his own account. Thus all three are eagerly hunting for the missing heiress. But it is Zudora who first learns the whereabouts of the stolen child. Watching her opportunity, she is about to liberate the little one, when three members of the gang, returning suddenly and finding her, seize both Zudora and their captive and imprison them in the old caboose, where Zudora had first overheard their plans.

Meanwhile Madame Duval, who has some mysterious connection with the forces that are opposing Zudora, becomes worried at the delay in bringing her plans to a successful issue. Acting under instructions evidently, the gang are seen placing an infernal machine in car filled with gunpowder, which is next to the old caboose in which Zudora and the kidnapped child are imprisoned. An engine hooks up with the train and slowly moves off, hauling the caboose with it. In a few moments the explosion is certain to take place and it seems that nothing can save the kidnappers' victims, unable to get out, from being blown to atoms.

But it is not to be. Jim Baird, who by some psychological instinct or perhaps because he is never really out of touch with Zudora's doings, always seems to be on hand at the time of Zudora's direst need, appears on the scene, just as the train is starting. Instinctively, he seems to sense the danger. Running swiftly forward, he makes a flying leap upon the rods at the side of one of the freight cars, climbs upon the roof of the powder car and makes his way to the caboose. He sees Zudora's terrified face at the window. Clambering down between the cars he uncouples the caboose from the train. And not an instant too soon. For hardly has the train gone half a city block before there is a tremendous explosion and the powder car disappears in a great cloud of white smoke.

It is but the work of a moment for Baird to batter in the door of the caboose and assist the frightened Zudora and her helpless companion to the ground. He dashes into the caboose again, hoping to find some evidence against the kidnappers. He has hardly finished his hurried search, when there is a sudden explosion.

Down the track comes running John Storm, too late to aid his sweetheart and frantic with apprehension. He comes up just in time to see Zudora and her little charge descend from the caboose and the next instant he holds her close in his arms. When they turn to thank Jim Baird, the man to whose heroism and resourcefulness they owed their rescue, it is to find him gone. He has vanished as utterly as the destroyed powder car.

PATHE.

THE EXPLOITS OF ELAINE (Episode Three—"The Vanishing Jewels"—Two Parts—Jan. 11).—Elaine Dodge, whose father was murdered by the Clutching Hand, vainly endeavors to apprehend the mysterious criminal. She and Perry Bennett, her lawyer, are interrupted by Susie Martin, the daughter of a wealthy jeweler, who tells them that owing to her father's refusal to pay blackmail the Clutching Hand threatens to loot his shop at exactly noon that day. Elaine 'phones Craig Kennedy, the scientific detective, and informs him of this latest project of the Clutching Hand. They arange to meet in Martin's shop before noon to frustrate the dastard's design. They arrive and are met by Mr. Martin, who has the shop closed and guarded. A clock strikes twelve and on the last stroke the floor beneath a case of precious jewels caves in and the case goes hurtling to the cellar where the three crooks start to bag their loot. To prevent interruption from above, the criminals fling a bomb through the hole. Kennedy seizes the bomb and hurls it back through the opening. The crooks make a hasty getaway through a secret doorway, leaving their loot behind. The bomb explodes, the smoke clears, the party descends and finds the jewels intact. Kennedy, searching for clues, discovers the secret passage which leads him to the street. Answering his inquiry, a street-sweeper points up the street at a vanishing limousine. Kennedy and Elaine in a taxi and their friends in two other cars experience a wild ride in the chase that follows. The taxi stops at a crossroads. They question a man who makes the sign of the Clutching Hand to the taxi driver, who answers him. The driver feigns a break-down, a controversy ensues and Kennedy is black-jacked and left unconscious in the roadway as the conspirators kidnap Elaine and dash off in the taxi. Kennedy is revived by his friends in the following auto and directs the trailing of the taxi. The crooks come to a lonely part of the country and stop outside a factory to debate the disposition of Elaine. She is carried bound and gagged to the water's edge and thrust into a large tank. The entrance is then sealed by a huge stone. The pursuers track the conspirators to the water's edge and become aware of Elaine in the tank, but are powerless to help her. The rising tide makes Elaine struggle to keep her head above water. Kennedy sees hope in a sign "Oxacetylene Welding Co.," on the factory opposite. He and Jameson rush over, blow open the lock, enter and taking up an Oxacetylene outfit for metal burning, are back at the tank in an instant and work madly to burn a hole through it. They effect their purpose just in time to save Elaine, who has nearly succumbed to the rising tide.

THE EXPLOITS OF ELAINE (Episode Four—"The Frozen Safe"—Two Parts—Jan. 18).—Elaine Dodge, endeavoring to track down the mysterious Clutching Hand, has been rescued from his confederates by Craig Kennedy, the world known scientific detective. Elaine, Craig Kennedy, Perry Bennett, her lawyer, and Jameson, a reporter, arrive at the Dodge home after a frightful experience and are welcomed by Elaine's Aunt Susan, who warmly praises Kennedy for the part he has played in her niece's rescue. Elaine shows Kennedy a new safe, said to be proof against any manner of forcible opening. She also makes him a present of her photograph. The men depart, Kennedy and Jameson going to the former's home. Arrived there, Kennedy shows his friend a machine he has had installed in the wall outside his rooms. It is

(*Continued on page* 584.)

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(*Continued from page 570*).

a "Kinograph" and it registers the footsteps of all visitors. That night the Clutching Hand, in league with a Dodge servant, makes another attempt to recover some incriminating papers in the Dodge safe. He has the false servant deliver to Elaine a package said to come from Kennedy with orders to put it in the safe over night. This Elaine does, remarking on its peculiar coldness. Kennedy, thinking incessantly of Elaine, decides to call her on the 'phone on some business pretext. They exchange greetings and she tells him that she has safely deposited the package he sent. He scents trouble and with Jameson rushes to the Dodge home. They find the safe covered with icicles, and as they watch it, it suddenly bursts open scattering its contents over the floor. Kennedy finds the package contains liquid air which, on evaporation, caused the high pressure that burst the safe. The servant is questioned, but says that a boy delivered the package and said it came from Mr. Kennedy. A letter, the deliverer unknown, is found on the desk. It is from the Clutching Hand and pronounces Craig Kennedy's doom. The next morning, while Kennedy is out, a large cabinet is delivered to his apartment. The Clutching Hand steps cautiously out, goes to the fire-place and rigs up an infernal machine which he attaches to Elaine's picture on the wall. He disturbs the picture so that when it is re-arranged the one standing before it will be slain. He exits and has confederate expressmen call for the cabinet which they say was delivered in error. Kennedy and Jameson on the avenue are hailed by Elaine, Aunt Susan and Susie Martin, who offer to take them home in their car. When Kennedy's apartment is reached he invites his friends up. Before entering his rooms Craig examines the kinograph and discovers that he has had visitors. He advances into the room first to make sure there is no one concealed there, then the rest enter and Elaine spies her picture all awry on the wall. She is about to straighten it when Kennedy, suspecting artifice, stops her. He drops cautiously to the floor, straightens the picture with a cane, and as he does so, the wall directly on a line with where his head would have been had he been standing, is riddled with buckshot. All shrink from the menace of the Clutching Hand and stand aghast as Kennedy tries coolly to allay their fears.

HAPPY'S MISHAPS (Jan..).—"Happy" is one of those indolent, pleasure loving, unconscionable, fly-by-night fellows, who lives only in the present and is benignly content if it affords him a taut belt-line and enough excitement to keep his playful mind from becoming morbid—in short, "Happy" is a tramp. His taste for excitement promises to be satiated when he sees a movie company doing their hair raising stunts. He makes himself presentable and applies to the film company recommending himself as a full fledged camera man and is given a job. His actual experience, however, rather unfits him for the job and he manages to spoil enough pictures to gain himself the reputation of a "reckless crank"-er and he is asked to resign on the society stuff and is sent down on the firing-line in Mexico to get pictures with "action." His search for "action" leads him out in front of a cavalry charge and he comes off second best. Even a trench is not a safe place for a movie man and the bursting shells make Happy decidedly unhappy. He decamps at an incredible speed in the direction of the peace zone and arrives on neutral territory only to find himself lionized by all as an intrepid hero and the man of the hour. His sudden popularity earns him the approbation of the fair sex.

FIRES OF AFFLICTION (Three Parts—Jan.).—Margaret lives very unhappily with her domineering husband, Baron Wolnaugh, and the Baron's son Karl by his first wife. Margaret is annoyed into leaving her home, and persuades her physician to recommend her as a trained nurse to Sir Henry, an invalid. Richard Linton, a friend of Sir Henry's, seeing the tender devotion of the nurse to his friend, and feeling a kinship of aristocracy between them, falls in love with her and asks by note for a rendezvous. They accidently meet in a garden, but she keeps her identity concealed. Lured by the promise of a divorce, she returns home, but once there she is brutally kept in subjection. Linton locates "Nurse Elizabeth," as she styled herself, and on the pretext of a real estate deal, meets Baron Wolnaugh in his home and is introduced to his wife, whom he recognizes as Sir Henry's former nurse. Margaret, realizing Linton's purpose writes him a note telling him to leave for the present, and that she will free herself for him if possible. Her letter is apprehended by her husband, whose rage overcomes him and causes a stroke of apoplexy. Margaret, seeing that her duty is henceforth at her husband's side, decides to nurse him, and informs Linton by note that her duty must needs part them forever. During a short absense of his nurse, the Baron makes the fatal error of taking an extra powder of a very potent drug and dies. Karl, happening on Margaret's note saying that she will free herself for Linton if possible, sees in it a good opportunity to connect her criminally with his father's death, and uses the note as evidence against her in court. He also induces a servant who saw the Baron take the powder to swear he saw Margaret give it. The servant confesses the truth under cross-examination, and admits it was Karl who intimidated him to bear false witness. Karl, in his rage shoots the servant. Margaret is freed, and in the Valley of Dreams, she and Richard find solace in the consummation of their tragic romance.

THE TIP-OFF (Balboa—Three Parts—Jan.).—Huntley Adams, chief of police, has every confidence in his secretary, Arthur Clarke, and Charles Donnelly, detective chief. The two young men are both in love with Blanche, the chief's daughter. Donnelly is ordered by Adams to round up "Spike" Murray's gang, a notorious band. Clarke is secretly in league with the gangsters and communicates with Fanny, their spy. "Spike," hearing that the Mayor is to give a ball, manages to work his way into the festivities, for the purpose of robbing the guests. He pulls off one robbery but is compelled to kill a man in so doing. He makes his escape with the collusion of Clarke.

This crime arouses feverish activity at police headquarters and Donnelly is given orders to raid "Spike's" hang-out. Headed by the detective, the police swoop down on the gangsters' lair but the gang have decamped. Donnelly reports his failure and says that he believes "Spike" was tipped off. Meantime Clarke's hatred is aroused for Donnelly because the latter succeeded in winning Blanche's consent to an engagement. With Fanny's assistance, Clarke succeeds in breaking the engagement by weakening Blanche's faith in Donnelly.

Donnelly tries to puzzle out the peculiar circumstances but fails to find the cause. He writes to Blanche trying to explain his innocence but his letter is returned unopened. Clarke, taking advantage of Blanche's indifference to Donnelly, tries to insinuate himself into her good graces, and receives some encouragement. Donnelly is greatly depressed.

The continued gang depredations spur the police to renewed activity. Another raid is planned. Clarke saunters to a window and signals the warning to Fanny who is stationed in a nearby apartment. A painter notices the exchange of signals and notifies the chief of police and Donnelly, who succeeds in handcuffing Clarke after a furious struggle. He is thrust into a cell and Fanny, his accomplice, soon occupies an adjacent one.

Meanwhile, Donnelly leads a raid on the gangsters and rounds them up completely. He hastens back to headquarters to report to the chief of police and meets Blanche, who has just left her father. She snubs Donnelly, but he prevails on her to listen to his pleas for a hearing. Leading her to the cells below, he shows her the two conspirators. Realizing the great injustice which she has done Donnelly, Blanche, repentant and contrite, begs his forgiveness which is eagerly given.

PETE THE PEDAL POLISHER (Jan.)—Pete is a discontented hostler. Hostlers are always discontented but Pete is a little more so. In fact, he is so sick and tired of his job as the mule's chambermaid that he is fast becoming desperate. He gives Maud her morning "Massage" and is interrupted by his "steady," a queen of the avenue, and a movie fan. She "coaches" and "wheedles" him in the naturally gentle, persuasive way of her class, in this wise: "Aw—loosen up! Separate! Give yourself another frisk!" etc. As Pete finds himself unable to supply his "best" with the wherewithal to attend a movie, his discouragement becomes despair. He sees a way out when a hostler to humans, namely a bookblack, asks him to take care of his stand for a while. A rush of business causes Pete to do unaccountable, ludicrous things, one of which is to put a fat lady's shoe in a box of flowers taken by a dandy to his best girl. When Pete discovers his awful mistake it is too late to remedy it. But he thinks he can get away with it. The lady's stocking is white so he decides to blacken it and so cover her foot and his terrible blunder. He gets tripped up by the foot of the law and has a hard time explaining between the wrath of the triple Venus and the expostulations of the slim dude. However, his dark cloud has a "silver" lining in the form of the bootblack's till, which lining he "borrows" to satisfy his charmer's desire for the movies. His tale of woe, accompanied by a symphony of clicking silver, finds in her a ready and even eager listener and their troubles slip gently from them as they head at last for the movies.

THE VALLEY OF CHAMOUNI Picturesque France (on the same reel as foregoing) (Jan.).—This interesting travel picture depicts the principal modes of travel; that which is done by ski and sleigh, after the heavy snowfalls have set in. Various scenes of skiing, a most enjoyable out-door sport, are shown. The mountains, crowned with their eternal crest of snow, are here viewed in all their wild and rugged grandeur.

AN EYE FOR AN EYE (Balboa—Four Parts—Jan.).—Elsie and her sister live on a ranch with their father. Robert Duncan, a wealthy city man, comes to stay at their house while on a hunting trip. He becomes infatuated with Elsie's sister and persuades her to run away with him and marries her. Through a telegram, Elsie and her father learn than Duncan is already married and has a child. This news kills the father and Elsie sets out for the city and finds her sister. She tells her that Duncan has another wife and pleads with her sister to return home. The sister, feeling the disgrace, disappears. Elsie later finds her in a hospital as she lies dying and plans to trap Duncan so as to avenge the wrong he has done her sister. She becomes an entertainer at a cafe which Duncan frequents. Being masked Duncan does not recognize her but becomes quite fascinated and shows her marked attention. Elsie instructs the chief of police that she may soon need his services as a married man is annoying her. One night when Duncan calls Elsie springs the trap she has set for him. She tells the story of her wronged sister and then for the first time tears off her mask and he recognizes her. She holds him off at the point of a revolver, tells him that she has sent copies of his letters to the newspapers, and the originals to his wife, and then telephones to the police who come and arrest him. Elsie then returns to the ranch and the foreman whom she loves.

QUEEN AND ADVENTURER (Pathe—Four Parts—Jan.).—This is a drama dealing with Mary Tudor, the daughter of Henry VIII, and with the intrigues of the English court. The Princess Mary, exiled with her mother, is still the object of the King's hatred. By royal proclamation she loses all rights and claims to the throne of England. Owing to the tyranny with which the King reigns, the Lord Talbot comes to warn the King that his reign is becoming insufferable, and the Princess Mary, with only the escort of Lord Talbot, defies her father before the assembled court. Lord Talbot, for his share in this, as well as for being one of the malcontents, is condemned to death, his estate confiscated, and his house set afire. His daughter and only child is supposed to perish in the flames. She is rescued by an old servant, however, who flees with her, and leaves her on the doorstep of Gilbert, the Artisan. Gilbert takes her in, and brings her up as his own. As the child grows up, Gilbert finds that his fatherly feeling is fast being transformed into one of love.

The Princess Mary, through the death of Edward VI, her brother, becomes the only heir to the throne, and as such becomes the Queen of England. Before long, her ill-concealed affection for Fabriano Fabiani, an Italian adventurer, is resented by all. Fabiani, not content with having won the Queen's affections, secretly pays marked attention to Jane, Gilbert's adopted daughter, whom he accidentally met. His visits to Jane do not remain unnoticed, for Simon Renard, the Queen's private adviser, has followed him on his clandestine calls and discovered his secret. Master Mardocheus, an old astrologer, who has become acquainted with many court secrets, knows that Jane, Gilbert's adopted daughter, is in reality the daughter of Lord Talbot and writes Fabiani to this effect, stating that for a suitable consideration, he will give to him the papers to establish the fact. Fabiani writes Mardocheus making an appointment to meet him that night. They meet and Mardocheus is assassinated by the Italian. Gilbert is called by Fabiani from his boats at the riverside, and is compelled to assist the Italian in disposing of the body. On returning home, Gilbert finds on his door, a note pierced with a knife, stating it is the knife of Fabiano, the man who has deprived him of Jane's love, but that he may be avenged if he is willing to pay for it with his life. This note has been written by Renard, who has seen the crime, and who takes to the Queen the news of Fabiano's perfidy. Queen Mary orders Jane's arrest. To avenge himself on the Queen at the same time, Gilbert is persuaded to sacrifice his life. Following the Queen's plan, he simulates an attempt at assassination of her, and in accordance with plans previously concocted is arrested.

Jane is brought into the Queen's presence, and is declared to be Lord Talbot's only daughter. Gilbert then publicly charges Fabiani with ordering him to murder the Queen. In accordance with the evidence, sentence of death is passed upon both the Italian and the artisan. The Queen issues instructions to defer the execution of the Italian. Gilbert's desperate situation has changed Jane's affection for him to love. The Queen, believing that Jane still loves Fabiani, determines to make use of her to save the favorite. She gives orders that Jane Talbot act in her stead, and whatever she does will bear the royal approval. She is advised by Renard that the people, inflamed against the Italian, are marching to claim their prey. Jane goes to the tower and instead of releasing Fabiani, releases Gilbert. He is recaptured, and to satisfy the rioting people, the Queen determines to execute him, informing the populace that he is Fabiani. Jane, however, through the aid of one of the guardians of the tower, contrives to substitute Fabiani who is marching to his death, in the place of the man she loves.

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ALLIANCE.

IN THE SHADOW (Five Parts—Excelsior).—Tom Ward visits his college chum, Bob Bell, and while hunting, is wounded by his friend by mistake. During his convalescence he falls in love with Bob's sister, Grace. The two young men leave for college. Bob is a model student and the leader in the college athletics, while Tom neglects his studies, spending most of his time in idleness and over the gambling table.

The college authorities object to his wild ways, and he is summoned to the Dean's office, where he is severely reprimanded. An altercation follows, and the Dean orders the hot-headed student from the office.

In the meanwhile, Bob, knowing of Tom's financial difficulties, posts a challenge on the board in the name of the Masked Wonder, to meet all comers, "winner take all." The notice attracts Tom's attention, and he accepts in the name of the Masked Unknown. An unfortunate blow knocks out Bob, and Tom is horror-stricken when he finds that his masked opponent is his dearest friend, and learns that the blow will probably prove fatal. To make matters worse, while the boxing match is in progress, the Dean has been attacked and robbed, and Tom is accused of this by the Dean's housekeeper.

Tom's first impulse is to stand and face the music, but the students prevail upon him to hide and then flee. Tom is pursued by the police, but makes his escape, first by rail and then by hydroplane motorboat, closely followed by his pursuers. He finally shakes them off. In an exhausted condition, Tom is fed and cared for by the fisher girl whom he chances to meet.

Mr. Bell, investigating an abandoned mine, takes his daughter Grace with him. While admiring the beauties of the scenery, Grace is approached by a snake, and it viciously buries its fangs in her foot. Grace's outcry brings Nellie, the fisher girl, to her aid. Grace assures her deliverer of her profound gratitude.

Bob recovers from the blow received in the fight, and starts out to find Tom, of whom all traces have been lost. He is unsuccessful in this, but during his search happens upon Nellie, the fisher girl, who tells him that Tom, fearing pursuit, has wandered on. Bob falls in love with Nellie and takes her home to introduce her to his father and sister, and makes new plans to find Tom. On reaching his home, Bob finds the entire household much excited over the nocturnal visits of a mysterious "Shadow." Nellie is taken into the conference, and Grace immediately recognizes her as the girl who saved her life.

Bob suspects that her "Shadow" evidently is not bent on theft, and lays a trap to ascertain why the "Shadow" prowls around the house, and distributing the members of the family in advantageous positions, turns out the lights and awaits the coming of the mysterious visitor. In due time the "Shadow" arrives, Bob springs upon him, the lights are turned on, and all present are overjoyed to find that the "Shadow" is none other than the long-sought Tom.

Tom is happy to find that Bob is alive, and when Bob tells him that he is no longer under the suspicion of the assault of the Dean, Tom turns to Grace, and Bob turns to Nellie. You know the rest.

GEORGE KLEINE.

DU BARRY (Six Parts).—At a ball at Rampaumaux, Jean Du Barry, an impecunious nobleman operating a gambling house, sees Jeannette for the first time and is strongly attracted to her. He determines to lure her into his gambling house. Jeannette meets De Cosse Brissac, captain of the Guards, and the young couple fall in love.

In the hope of bringing matters to a quick issue, Du Barry one day invites her to go out and see the King pass, after she had promised to go to the woods and pick violets with Cosse. The King is immediately smitten with Jeannette. That night she accompanies Du Barry to his gambling house.

Jeannette falls easily into the new life. She goes to the opera where the King sees her and has her followed. Cosse also catches sight of her and refuses to recognize her. However, he later visits Jeannette and begs that she leave the life and marry him. About this time the King makes a visit in disguise and asks Jeannette to take dinner with him at a merry party that evening. Cosse leaves indignant, and later writes her reproachfully.

In order to become the King's favorite, it is necessary for Jeannette to be titled. To accomplish this, Du Barry arranges for a consideration of one hundred thousand francs, to marry her to his brother. This is done and Jeannette is soon installed in the Royal Palace. Some time later, Cosse meets Du Barry and the men quarrel with the result that the now jealous King has Cosse thrown into prison. Cosse's message to Jeannette is intercepted by Du Barry and Jeannette never learns of his imprisonment. The days fly by, Cosse languishes in prison, and Jeannette becomes at once the most admired and despised woman in France.

A revolution breaks out among the people, owing to the King's extravagance. By strangling a guard, Cosse escapes and becomes a leader of the people. Meanwhile, Du Barry begs more money of Jeannette and when she refuses, threatens to destroy her. Jeannette quarrels with the King and offers to sell her pretty baubles to buy bread for the people. At this time Cosse makes bold to scale the wall and enter Jeannette's room. He is wounded by a chance ball and is watched by Du Barry, who follows him. Jeannette hides him in her bed and bribes Du Barry with two hundred thousand francs to say nothing of the incident.

In this extremity Jeannette calls upon her old friend, the Papal Nuncio, who is unable to help her, owing to Du Barry's close watch. In her effort to amuse the King and keep his mind from the subject of Cosse, Jeannette holds a great outdoor festival. In the midst of it, Du Barry tells the King of Cosse's presence in the Palace and Cosse is captured and taken out to be shot. The King suggests to Jeannette that by telling Cosse, in the presence of the Court, that she hid him in her bedroom merely to hand him over to the King, he will commute Cosse's death-sentence to life imprisonment in the Bastile. This sacrifice Jeannette makes.

After a lapse of eighteen years the King dies and the people again revolt, freeing Cosse from the Bastile. He again becomes their leader and when they determine to behead Jeannette, he pleads for her life in vain. She is taken to prison and later guillotined.

COSMOFOTOFILM CO.

THE VICTORIA CROSS (Three Parts—London Film Co.).—Mrs. Oldwood is a splendid type of Englishwoman who is proud of her husband's military record. Her husband, Colonel Oldwood, V. C., is a military hero who has been awarded the Cross for some brave deed in the South African War. Charles, the son of this elderly couple, is a fine young man, who has not yet established himself as an architect—the profession for which he has been trained.

When the story opens Mrs. Oldwood has arranged that her husband shall have his portrait painted by a celebrated young artist. The Colonel does not like the notion of sitting for the picture in military dress, but he yields to his wife's wish in the matter. When the sittings commence Mrs. Oldwood insists that the Colonel must wear his Victoria Cross, and, although he consents, it is obvious that he feels far from happy in doing so.

Meantime, owing to the failure of a company in which he is interested, Colonel Oldwood finds himself in urgent need of £2,000. Without taking his family into his confidence, he secretly borrows the money from his neighbor, Mr. Bilson. Bilson is a contractor whose character is as hard as his face; the only soft spot in him is his love for Alice, his motherless daughter of sixteen. Little Alice is great friends with Charles Oldwood.

The painting of Colonel Oldwood's portrait is progressing. For some time past the Colonel has shown signs of heart weakness. While the artist is taking a rest the Colonel rises and gazes at the picture on the easel. He seems curiously to resent the fact that he is represented wearing the V. C. and in a sudden burst of anger he tears the cross from his breast and hurls it to the floor. Then he resumes his pose in the chair and the artist resumes his painting. Later on, when Mrs. Oldwood enters the room, she sees the Victoria Cross lying on the floor. She picks it up, intending to refix it on her husband's breast, and discovers that he is dead.

Some days later Bilson, who needs a new business manager, sees a chance of getting young Charles in his grip. He calls on the young man, shows him the late Colonel's note for £2,000 and asks what is going to be done about this debt. Charles sees no way to save his mother from ruin. Then Bilson suggests that Charles shall work as his manager at a reasonable salary, one-third of which he shall hand over to Bilson every week until his father's debt is wiped out, and that Charles shall not leave Bilson's employ until the debt is cleared. An agreement to this effect is signed; but, in order that Mrs. Oldwood shall not be humiliated by the knowledge of her late husband's debt, this phase of the transaction is kept secret.

Years pass. The period is now 1914. War with Germany is declared. Mrs. Oldwood, who has always secretly regretted that Charles has not followed in his father's profession, now urges him to enlist. Charles is anxious to do so, but when he mentions it to Bilson he is told that, if he leaves the firm, Bilson will press for the immediate payment of the balance of the late Colonel's loan.

In the circumstances Charles feels that he dare not enlist. He goes home to tell his mother but cannot face the ordeal; and so commences to write her a note about it instead. His pen breaks, and, while he is searching for another, he discovers a secret drawer in the bureau, in which is a dusty letter addressed to him by his father. This letter tells Charles that the Victoria Cross honor was a mistake; Colonel Oldwood got the credit for a brave act of a comrade who was killed. And the father appeals to the son to do his utmost to restore the honor of the name.

This letter Charles thrusts into his pocket. His mother comes into the room to hear his final decision. He brings joy to her heart by saying he will enlist. Bilson, now furious, is determined to press Mrs. Oldwood for the balance of the late Colonel's debt. But Alice pleads with him and finally confesses to her father that she loves Charles. Softened by this knowledge, Bilson abandons his purpose. Mrs. Oldwood, too, learns Alice's secret, and the two women are much together while Charles is away fighting.

At the front one night Charles takes his father's letter from his pocket and scrawls across it: "Please God, I will uphold the honor of our name. Charles Oldwood," and replaces the document in his pocket. Shortly afterwards when in action Charles volunteers for the difficult task of reconnecting some telegraph wires which have been cut by the enemy's shells. The break is in a dangerous zone of fire. Several men have made an attempt to do the work, but each has fallen. Charles dashes out of the trenches, and, though he is wounded, he manages to crawl to the broken wires. He joins the wires but is almost instantly killed by a bullet.

The news of his bravery is published in the papers and it is announced that the Victoria Cross is to be awarded. Mrs. Oldwood reads the news, and, while sorrowing over her gallant son's death, she is proud of his heroism.

A wounded soldier calls on Mrs. Oldwood, bringing her a smal parcel of her son's effects. Among other things in the parcel is a bullet-pierced, blood-stained letter. The old lady opens the letter. It is the Colonel's letter to Charles; but his painful confession is blotted out by his son's blood. All that is clearly readable is: "Please God, I will uphold the honor of our name. Charles Oldwood." With this relic in her hand, the sorrowful Mrs. Oldwood turns and gazes on the portrait of her other dead hero—her husband.

Meantime, when Bilson learns of the death of Charles, he does his best to comfort his daughter. And, as proof that he is really sorry for any harshness in the past, he takes the late Colonel's note from a drawer, and slowly tears it to shreds. That debt also is canceled.

BLACK SPOT (Four Parts—London Film Co.).—Professor Scerloff of Moscow University holds revolutionary opinions. The Russian police break into his house one evening as he is propounding his views to some students. Olga, the Professor's daughter, succeeds in burning the incriminating documents, but the police nevertheless use the girl roughly and knout her old father. Under the strain of this situation Madame Scerloff dies.

While this is going on in Scerloff's house, the Grand Duke Paul, passing through the street, hears the outcries and enters the house. He looks at the unconscious victims of police authority. At the Grand Duke's order the police cease their severities and inform Scerloff that he will be let alone if he leaves the country within twenty-four hours.

The scene is changed to England, where we see Scerloff and Olga living in exile. They are members of a revolutionary circle in Soho. The revolutionaries learn that the Grand Duke Paul is coming to visit England. They decide that he must die. Olga draws from the ballot box the black spot which designates her as the instrument of vengeance.

A new member of the revolutionary society, Serge Malkow, offers to help Olga to her purpose, and brings her an order which will admit her as a typist to the mansion which the Grand Duke Paul is occupying during his stay in London, and shows her how to conceal her revolver in the typewriting machine.

At the appointed hour Olga is admitted to the Grand Duke's presence. In a tense scene, he thwarts her purpose by showing her convincingly that he is not the black despot she supposes, but an enlightened man who is really trying to help his people. So Olga goes away with her mission unaccomplished.

She returns to the revolutionaries to tell them that their attitude toward the Grand Duke is a mistake. They, however, regard her simply as a traitor, and, after she has left the meeting, it is decided that she must die. The black spot to designate the person who is to kill Olga is drawn by Serge Malkow.

Malkow goes to the home of Scerloff and it becomes clear that he is there not to harm Olga but to save her. The revolutionaries, however, follow him, and for a time the situation in Scerloff's home is extremely tense—Serge trying to gain time and the revolutionaries insisting that Olga be put out of the way at once.

The climax comes with the arrival of the Grand Duke's men, supported by officers from Scotland Yard. The revolutionaries are placed under control. When the Grand Duke's men turn to Serge Malkow, he strips off his disguise and stands revealed as the Grand Duke Paul. He quickly sets everything to rights, pardons the revolutionaries, and leaves Olga and her father happy.

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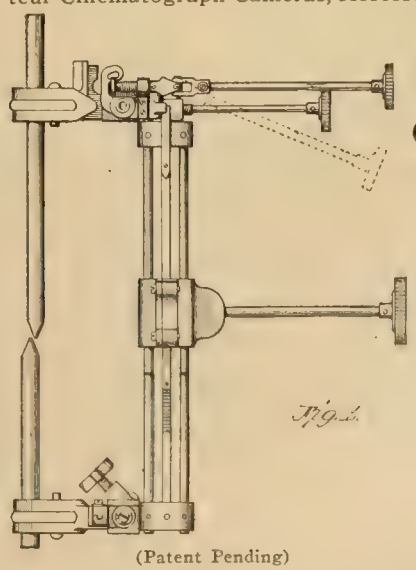

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KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, January 18, to Saturday, January 23, inclusive).

THE CRYSTAL GLOBE (Two Parts—Paragon).—Sheila, daughter of a banker, refuses to marry Sam Harvey, a self-made man, because he is not of her set. At a reception Sheila is summoned home and finds her father dead. Sometime after his death Sheila, now sole heiress of her father's will, goes to a mystic and while gazing in the crystal globe learns that the banker was not her legitimate father, but that she was the daughter of a bandit and had been adopted by the banker. Sam, while looking over a diary left among the banker's papers, has known all along who Sheila was. After a very beautiful fire scene we forsee that all matters are going to run smoothly for the future of Sam and Sheila.

AND PERCY GOT MARRIED (Santa Barbara).—Percy, a soda fountain clerk, and Betty are in love. Betty's father objects to their marriage and they plan to elope. Percy gives Betty a sleeping opiate to put in pa's coffee. Betty breaks the bottle. At the drug store Percy learns that the bottle containing what he thought was a sleeping potion is deadly poison. He immediately phones for an ambulance. After a series of side-splitting scenes we see father safely home, and Percy and Betty happily married.

BIRTH OF EMOTION (Two Parts—Alhambra).—This story is an allegorical play portraying the beginning of human emotions, such as love, hate, jealousy, crime, etc. There are but three people in the entire cast.

THE BOOB'S RACING CAREER (Thistle).—The Boob meets a discomforted motorist and buys his automobile for almost nothing. After much difficulty he learns how to run the car and calls at the home of his girl and informs her he is going to enter into the Corona Cup races and invites them to come to see it. To his surprise they cancel a previous engagement and come. To get out of his predicament the Boob hires a mechanician to drive in his place. All would have been well but the Boob neglected to pay the mechanician the amount promised to drive the car.

GOADED BY JEALOUSY (Santa Barbara).—Edward Alexander, the husband of Miss Brunnette, is nearly crazed by jealousy that is entirely unfounded, although circumstances seem to point differently. These scenes continue and finally reach a crisis when Alexander finds a telegram and misinterprets its meaning. After a number of thrilling scenes all difficulties are cleared to the satisfaction of everyone and lead to the restoration of the happy home.

THE TATOOED MAN (Monty).—Margery, in spite of the protests of Dr. Evans, her fiancee, decides to join a suffragette "hike," the other members of which are spinsters of the most modern type. On the same day that the "hike" starts, a tatooed lunatic escapes from Dr. Evans' sanitarium. Every endeavor is made to capture the man, who spreads terror throughout the countryside. The suffragettes take refuge in a vacant roadhouse into which the lunatic has climbed. As a result the women are thrown into a condition of terror through the antics of the fugitive, until he is first put out of business and then succored by the eldest of the suffragettes, who shows in the end an unexpected tenderness for the stronger sex. The doctor comes to the rescue of the women, only to find them contented, with the exception of Margery who, disgusted with her co-adverturers, is willing to be taken home by the doctor.

THE CALL OF THE SEA (Monty).—A fisherman, his wife and three boys find the body of a child castaway. They take her to their home and bring her up as one of their own. Years pass and the three boys now grown to manhood are in love with Nora, the castaway. Dave, the favored one, is sent to a monastery to study for the ministry. The father requests on his death bed that Nora marry Dan, as he is the eldest. In order to be alone with her thoughts of Dave, Nora goes to the rocks for solitude, and unnoticed by herself is trapped by the incoming tide. The following morning Dan and Dick find her on the rocks—dead. Later, in a dispute over which of the three she really loved, they open her locket and find within Dave's picture.

BLOWN UPON (Punch).—By breathing the fumes of Rigidal on anyone they will sleep for one hour. In this comedy there is a tramp, a farmer, a baby and several others who create much laughter.

ELIZA'S FAIRY PRINCE (Trump).—Eliza is a household slavey, and lives with her aunt. She receives word that she has inherited a million dollars with a proviso that she marries before a certain date. Time passes and she cannot be suited and at last goes to a matrimonial agency to seek a husband. Her "prince" is a young man, who has been living in luxury, but has come to the end of his string. Seeking adventure he goes to the same agency. They get married and after many serious adventures find their love for each other and live happily ever after.

ACCIDENTS WILL HAPPEN (Pyramid).—Adolphus Brown, a traveling salesman, arrives at the town hotel about 10 p. m. Tired after a hard day's work he starts right for bed. The brilliant bell hop shows him his room, but forgets his grip. Brown goes down to the lobby, but upon his return gets into the wrong room. He undresses and is about to get into bed when a woman walks in and starts delivering a suffragette address, not knowing a man is present. Brown makes a try for the closet, but is caught in the act by the woman, who notifies the hotel staff. While the woman is downstairs giving the alarm, Brown jumps into bed feigning sleep. When the hotel staff arrives at the room, they apparently waken Brown from heavy slumbers and when accused by the woman he points to her head and says "nobody home." The woman is taken for one demented and Brown enjoys a good night's rest.

ZOOLOGICAL (Nolege).—This subject which is on the same reel as the foregoing is a study of all sorts of animals in captivity.

JOE'S PARTNER, BILL (Navajo).—Della, a gambler's wife, is informed that her husband has been shot for cheating. She goes away to start a new life and meets Joe, a young mining prospector. A short time after the meeting they are married, and Della does not tell him of her past. After a few months of happiness Della's husband comes to the town in which they live, sees Della, and demands the bag of gold which they have saved. She, stunned, wonders how he escaped death. He tells her he played a ruse on the posse, threw his hat on the water and swam under water to safety. She gives him the money, when Joe's partner, Bill, who lives with them, enters and makes him return the gold. He also gives him one hour to leave the state. Joe, returning home, overhears Bill tell Della that he won't say anything about the matter. Joe, suspicious, turns Bill out of the house. Bill goes to the saloon, and there meets Della's former husband. There is a terrific fight between them. Bill is the victor. At home Della explains matters to Joe and Bill is welcomed back.

BEATING FATHER TO IT (Alhambra).—This farce shows the antics of a widower, his son, a widow, and her daughter. The widower and widow get married and are more than surprised to learn that their children have put one over on them and are also married.

GENERAL FILM CO.

EAGLE'S NEST (Lubin—Eight Parts).—Before Philip Dane starts for the West as an emigrant he gives the deeds to his property to Geoffrey Milford, his friend, fearing to take the papers on the journey. Milford gives Mrs. Dane a little whip as a farewell present. On the journey, Dane and his wife are killed, and their child, a boy, is found by Silsbee and his wife. The little boy is the only survivor of an Indian raid. Taking the child and the whip, which they have found beside him, the Silsbees go on, locating at a spot in the mountains which they call "Eagle's Nest." Milford hears that all have perished, and later, when in need of funds to finance a business deal in Sacramento, he forges Dane's name to the deeds and raises money on his property, thinking that no one will suffer. He goes to Sacramento, taking his little daughter with him. Dane's son, known as Jack Trail, grows up with the Silsbees, and when Silsbee dies, he is the idol of his adopted mother.

Twenty years later, Milford is a wealthy man. His partner, Blasedon, discovers evidence of the forgery on which Milford's fortune is based, but keeps the fact secret, hoping to use it to force a marriage with Milford's daughter, who has rejected his love. In the mountains Jack has won the gratitude of Dibsey, an unsuccessful lawyer, by rescuing him from fighting miners. On a business trip in the mountains Milford and Blasedon, accompanied by Rose, are in an accident, from which Jack rescues them. Jack takes them to the cabin, where Milford leaves Rose and Blasedon, first giving Rose the papers belonging to Philip Dane. While waiting for the next stagecoach, Rose is much in the company of Jack, and love quickly springs up between them. Jack gives Rose the whip, telling her its story. During Jack's absence, Blasedon forces his attentions upon Rose. When he tries to take her in his arms, her screams bring Mrs. Silsbee from the cabin. In anger at the interruption, Blasedon seizes Jack's gun and shoots Mrs. Silsbee dead. Rose escapes across a narrow foot bridge, followed by Blasedon, but succeeds in eluding him. Jack is accused of the murder of his mother, but is saved from the anger of the miners by Dibsey, who takes him to his cabin. Rose has been taken to the cabin of Sierra Suze, a woman of kindly heart.

Blasedon, under the name of Crofton, searches for Rose in the town of Red Dog, near Suze's cabin, and takes into his service Sykes, a justice of the peace, and Slater, two unscrupulous miners. They succeed in capturing Rose, but Jack, disguised and aided by Dibsey, rescues her. She is taken to Suze's cabin. Dibsey has fallen in love with Suze, and has gained her promise of an early marriage. In the cabin, he finds the papers belonging to Dane, which Rose has asked Suze to keep for her and thinking them the property of his prospective wife, he appropriates them. Blasedon and his accomplices surprise Rose and Jack during the absence of Suze and Dibsey, and Blasedon forces Rose to marry him, threatening Jack with death if she refuse. Sykes, the justice, performs the ceremony. Blasedon then locks Jack in the cabin and sets it on fire. Suze hears Rose's scream, and reaches the cabin in time to rescue Jack. But Blasedon has made off with Rose. When Dibsey took the Dane papers from the cabin he put blank sheets in their place, and these Blasedon found and took with him, thinking them to be the originals. He now believes that he will be able to bring Milford and Rose to terms. Accordingly, he takes Rose to her father's house, and announces that they are married. When he produces the papers he finds them only blank sheets. Jack has followed Blasedon, and when the latter escapes, knowing that he will be accused of the murder of Mrs. Silsbee, Jack follows in pursuit. Blasedon returns to the mountains, and Jack tracks him. Milford and Rose go in search of Suze in an effort to recover the real papers. Blasedon sees them as they leave the stage for the Silsbee cabin, where Suze and Dibsey, now married, are living. He follows them. Dibsey is about to hand the papers to Milford when Blasedon rushes from hiding and grabs them. He turns to escape, when Jack appears. He and Blasedon grapple in a desperate struggle. Blasedon is overpowered and the papers recovered. As Jack releases him, he makes a dash for liberty, but falls from the bridge into the ravine. His life is dashed out on the rocks below. Later, in the cabin, Rose finds the whip. She tells her father the story of it, that it was found beside Jack on the open trail. Milford recognizes the whip as the present to Dane's wife, twenty years before. He knows that Jack Trail is really Philip Dane. He holds out the papers, telling Jack that they are his and that the wealth based upon them is his also. Jack waves them aside. He takes Rose in his arms. Wealth means nothing to him, now that he has her love. Milford smiles upon them as he leaves them in the "Eagle's Nest" together.

THE COLLEGE WIDOW (Five Parts).—Atwater and Hingham are two rival colleges in the Middle West, and Hingham has for several seasons bested Atwater at football. There is a well-grounded impression that Atwater's weakness on the Gridiron must be attributed to the inherent opposition of its president, Dr. Witherspoon, who has a notion that Atwater, being a Presbyterian institution, should play gentle and unbloody football, and, moreover, that the members of the squad must attend recitations. Fortunately, however, football has two enthusiastic champions in the president's daughter, Jane, known as "The College Widow" because she bids farewell to her fiance at every commencement, and Mrs. Dalzelle, a grass widow, who is the convenient and unwatchful chaperone of all the young women who have the entree of the Atwater Campus. These two, after much earnest argument, succeed in convincing the doctor that true college supremacy can only be attained through the excellence of its football team, and the paramount consideration is the defeat of Hingham, a Baptist institution, not far distant.

The Atwater eleven, under the charge of Jack Larrabee, a graduate coach, and Matty McGowan, a professional trainer, proves so hopeless as a possible conqueror of Hingham, that Stub Tallmadge, an undergraduate, is sent abroad to search for new athletic timber. After many peregrinations among the farms and manufacturing towns he succeeds in unearthing a young giant named Murphy, who seems to have every qualification and being totally unschooled, it is arranged that he shall enter Atwater as a special student in a course of art. But even the ponderous Murphy is not potent enough to pull the team out of the rut into which it has fallen, and further building up of the team becomes more and more of a necessity every day. Comes there at this time to Atwater a millionaire named Bolton, whose son has for three years been the unapproachable half-back of Hingham, and the arrival of the two creates great enthusiasm among the college athletes. But when it is discovered that Billy's presence with his father is only to secure the services of a tutor, to squeeze him through the fourth freshman year so that he may claim to have spent four years at college, the consternation in Atwater knows no bounds. Coach Larrabee determines to secure the famous half-back at all hazards, and although he is supposed to be almost engaged to Jane Witherspoon, he evolves a plot by which she shall work her wiles upon Billy Bolton, and induce him to enter Atwater as a regular student. This, as usual, proves to be no difficult task for poor Billy falls in love with Jane at first sight. His father is a long time patron of Hingham, which institution has often conferred honorary degrees upon him in return for financial assistance, and before leaving Atwater for a quick trip to Europe, he leaves a check for $1,000 in his office as a bet that Atwater cannot beat Hingham in the Thanksgiving game. But he has not reckoned on the wonderful deftness of the college widow as a temptress, for, no sooner has he sailed from New York, when she induces his son to resign from Hingham and become half-back for Atwater.

"The plans of mice and men gang aft aglee," however, and in luring the love of the great Hingham star, she falls deeply in love with him herself. On the night of the victory, when he won his game almost by his own exertions, At-

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water is ablaze with lights and fireworks, and the students despoil many stores of their signs and fences of their gates. Then it is that for the first time he discovers that he has been made the dupe of a flirt and decides upon moving West with his father, where even mention of the very name of Atwater would not be possible. At the same time, Jack Larrabee discovers that his plot has become a veritable bommerang, for it has resulted in losing forever the love of Jane Witherspoon. A great celebration of the victory is arranged for the evening of the game at a hotel near the college and while the merry band of revelers are dancing about the mighty bonfire, these disclosures are made, and two fathers announce that their children shall go to the West together.

During the progress of the banquet which is to terminate the festivities of the day an accident happens in the kitchen which causes a rapid and devastating conflagration and the guests escape death only after the most superhuman efforts, many of them being compelled to walk through fire or jump from windows into fire nets. To the horror of all, it is announced that Jane has become lost in the scramble for the two stairways and is in the burning building. Billy has been injured by a leap from a window, but Jack Larrabee offers to risk his life to save Jane. The firemen and police, however, assure him that such an effort would be nothing less than a plunge to death, and mass in front of the burning doorway to prevent him from entering. Calling upon his football team, a wedge is formed, which ploughs a way through the massed firemen. Jack feels his way through the fire and smoke, and places his lost love in her more worthy lover's arms.

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SAMSON (Five Parts).—Brachard, born in the Thieves Alley of Marseilles, breaks from his foul and evil surroundings as a youth and obtains a job as a dock laborer. Giant-muscled and slow-moving he yet has within him a spark of unquenchable ambition that is kindled when, on the docks at Toulon, he hears, of a Sunday, street preachers reading of "an old chap called Samson."

Brachard buys the damaged cargo of a stove-in canal boat and disposes of it at a profit. It is the first step that is to bring him to his financial Dagon. Bit by bit he increases his holdings till he is enabled to make a plunge in Egyptian copper. This coup ultimately makes him a financial power with all Paris at his feet.

The Marquis D'Andolin and the Marquise, both worldly financial schemers on the verge of ruin, but keeping up aristocratic appearances, marry off their daughter Marie—whom Brachard loves with all the rugged force of his crude soul—to the newly-risen Croesus. Marie, however, loathes the rough, powerful man, with the uncouth vigor of the dockyard still clinging to him despite the partial veneer that his dealings with men of millions has given him. Jerome Govaine, libertine, duelist and general man-about-town, meets the Brachards and Marie, fascinated by this polished Lothario, agrees to meet him at an orgy in a private room at a fast cafe. A "cast off" of Govaine's, Elise, warns Samson that the appointment is to be kept while the millionaire is absent on a business trip in London. He pretends to start but, instead of taking the train, returns home in time to trap his wife on her return disheveled and hysterical from the supper party. She has succeeded in escaping after a struggle when she saw into what company she had fallen. Brachard, with the intuition that has made him the master in many a financial duel, worms the truth from her at last and swears to avenge himself. Govaine, who has posed as his friend, is deeply involved in copper, thanks to Brachard's tips. The former dock laborer knows no weapons but his fists and a duel with Govaine would mean suicide for him. So he decides to ruin Govaine by "striking the market like a thunderbolt." He does so and, in the crash that follows the fall of Egyptian copper, his own fortune is wiped out and all France is plunged into the convulsions of a financial crisis. Mr. Brachard, having pulled down the pillars of his temple of gold, prepares to leave France forever; but he does not go alone, for Marie, who in his greatness has despised his rugged shrewdness, and rude strength, finds in his downfall that she loves him.

THE IDLER—"The Idler" is Mark Cross, a young man of good family, who in a wild fit of daredeviltry has emigrated from London to the far west. John Harding, also well-born of wealthy parents, but disinherited, and a poor clerk, is also seeking his fortune in the gold fields. One day Harding receives a letter from a firm of London solicitors informing him that his father has died and that he is now Sir John Harding, Bart. He sets out at once to make his preparations for his return to civilization and to take up the station in life that is rightfully his. But that very day he becomes involved in a quarrel with Felix Strong, the young brother of a miner named Simeon Strong, and Felix is shot accidentally during the dispute. Harding is accused of murder, but flees to England in time to escape the vengeance of a posse, headed by Simeon Strong, who is determined to avenge his brother. Years after in London, Harding, who has married the girl both he and Cross were in love with before they emigrated, comes face to face with Cross and Strong, who have become partners and have "struck it rich." In order to win Lady Harding for his own Cross allows the evil side of his nature to get the upper hand of him and plots to have Strong kill Sir John in a duel. Strong slaps Harding in the face in the foyer of the opera house in order that he may involve him in "an affair of honor" and avenge his brother's death by killing Harding. Cross in the meantime lures Lady Harding to his rooms where Sir John comes to seek her. She hides in Mark Cross' bedroom, but reveals herself at a dramatic moment when Harding, shouting "Curse you, I'll kill you!" springs at Cross' throat. Her splendid nature, as shown in her denunciation of both men, one as a husband without faith in his wife and the other as the would-be destroyer of a home, overcomes them with shame. They shake hands and Mark, parting forever with Lady Harding, orders his valet to pack his things for he is off "on a long trail."

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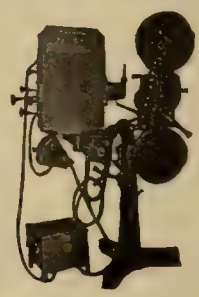
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FILMS WANTED.

WANTED—Immediately, a great number of reels of films in good condition, cheap. S. G., care M. P. World, N. Y. City.

FEATURES WANTED—3, 4 and 5-reel subjects with original paper. Must be in perfect condition. D. KREIZERSTEIN, 220 West 42d St., N. Y. City.

WANTED—Second-hand film, 1, 2, 3, 4 reels. Give full particulars and lowest price in first letter or no attention paid. Address S. E., care M. P. World, N. Y. City.

WANTED—Comedy negatives, also second-hand educational reels. LICHTIG, Rm. 904, 145 West 45th St., N. Y. City.

FILMS FOR SALE OR RENT.

FILM FOR SALE, in good shape, posters included. Send for list. Lock Box 691 Kalamazoo, Mich.

WANTED—To get in communication with firm interested in educational, scenic films of Canadian Rockies, ice capped mountains, great glaciers, lakes, waterfalls and canyons. Never photographed before; also wild animals, mountain sheep, goats, elk, etc. Will be in New York Jan. 20 to 31. Address B. H. H., care M. P. World, N. Y. City.

FEATURES FOR SALE—3, 4 and 5 reelers, original paper; perfect condition. Communicate, CONSUMERS' FILM SERVICE, 220 West 42d St., N. Y. City.

FOR SALE—200 single reels, with or without posters, no junk; also scenic reels and educational subjects. FEDERAL FEATURE FILM CO., 220 West 42d St., N. Y. City.

BRAND NEW features for sale. Released November; some state rights still open. Last two prints, one never on reels. ADLONG FILMS INC., 35-37 West 39th St., N. Y. City.

$4.00 EACH—100 reels, in good condition, with plenty posters for each, for sale. Every reel guaranteed. Write or wire GLOBE FILM EXCHANGE, Pantages Bldg., San Francisco, Cal.

MISCELLANEOUS.

SCENARIOS WANTED.—Suitable for Comedy Films. WASHINGTON FILM CO., Seattle, Wash.

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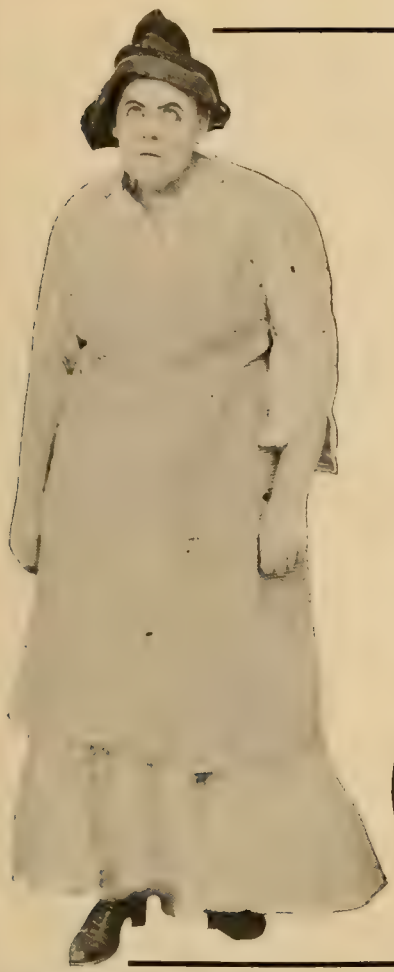
HAVE YOUR SCENARIOS neatly typewritten. 10c per page, with carbon copy. Prompt work. L. SULZER, 4306 Calumet Ave., Chicago, Ill.



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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.

Sunday—Eclair, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BISON.

Jan. 16—The Governor Maker (Two Parts—Modern—Drama).
Jan. 23—Old Peg-Leg's Will (Two parts—Mining Drama).
Jan. 30—The Mystery Woman (Two parts—Western Drama).

BIG U.

Jan. 19—The Dear Old Hypocrite (Drama).
Jan. 21—Their Island of Happiness (Two parts—Drama).
Jan. 26—Alias "Mr. Smith" (Drama).
Jan. 28—The Unmasking (Drama).

ECLAIR.

Jan. 10—The Dummy Husband (Comedy-Dr.).
Jan. 13—Reunited (Two Parts—Domestic—Dr.).
Jan. 17—Romance in Bear Creek (Western—Drama).
Jan. 20—The Lone Game (Two parts—Western—Drama).
Jan. 24—The Clue of the Portrait (Drama).
Jan. 27—Cancelled (Two parts—Western Dr.).
Jan. 31—The Thief and the Chief (Com.-Dr.).

GOLD SEAL.

Jan. 12—A Woman's Debt (Two Parts—Dr.).
Jan. 19—Smugglers' Island (Two parts—Sea Coast—Drama).
Jan. 26—The Madcap Queen of Gredshoffen (Two parts—Drama).

IMP.

Jan. 11—No release this week.
Jan. 15—A Gentleman of Art (Two Parts—Detective—Drama).
Jan. 18—On Dangerous Ground (Drama).
Jan. 22—The House of Fear (Three parts—Melodrama).
Jan. 25—How Mary Fixed It (Comedy).
Jan. 29—The Millionaire Engineer (Two parts—R. R. Drama).

JOKER.

Jan. 11—The Butler's Baby (Comedy).
Jan. 16—Hubby's Cure (Comedy).—Quaint Brittany (Educational).
Jan. 18—The Hicktown Rivale (Comedy).
Jan. 23—Fools and Pajamas (Comedy).
Jan. 25—The Magic Mirror (Comedy).—Views of Holland (Educational).
Jan. 30—He Fell In Love With His Mother-in-Law (Comedy).

L-KO.

Jan. 17—Caught With the Goods (Comedy).
Jan. 20—Every Inch a Hero (Comedy).
Jan. 24—The Death of Simon La Gree (Comedy).
Jan. 27—Merry Mary's Marriage (Comedy).
Jan. 31—After Her Millions (Three parts—Comedy).

NESTOR.

Jan. 19—When Cupid Caught a Thief (Comedy).
Jan. 22—When the Deacon Swore (Comedy).
Jan. 26—When Eddie Took a Bath (Comedy).—A Mile a Minute Ride (Educational).
Jan. 29—Jed's Little Elopement (Comedy).

POWER'S.

Jan. 16—An Outlaw's Honor (Western—Dr.).
Jan. 23—Uncle Sam's Phenomenal Achievement (Educational).
Jan. 30—The Crime of Thought (Drama).

REX.

Jan. 14—Pawns of Fate (Two Parts—Drama).
Jan. 17—A Small Town Girl (Two Parts—Human Interest—Drama).
Jan. 21—Children of Chance (Drama).
Jan. 24—The Temptation of Edwin Swayne (Two parts—Drama).
Jan. 28—The Measure of a Man (Two parts—Canadian—N. W. M. P.—Drama).
Jan. 31—No Release this Week.

STERLING.

Dec. 31—Love and Water (Comedy).
Jan. 7—Olive's Love Affair (Comedy).
Jan. 14—Those German Bowlers (Comedy).
Jan. 21—Dude Raffles (Comedy).
Jan. 28—Treasure Seekers (Comedy).

VICTOR.

Jan. 11—My Lady High and Mighty (Two Parts—Comedy—Drama).
Jan. 15—Father's Strategy (Comedy—Drama).
Jan. 18—Father's Three (Two Parts—Drama).
Jan. 22—No Release this week.
Jan. 25—His Guardian Angel (Two parts—Domestic Drama).
Jan. 29—How She Fooled Aunty (Comedy-Dr.).

UNIVERSAL SPECIAL FEATURES.

Dec.—Damon and Pythias (Six Parts—Drama).
Dec. 7—The Master Key, No. 4 (Two Parts—Drama).
Dec. 14—The Master Key, No. 5 (Two Parts—Drama).
Dec. 21—The Master Key, No. 6 (Two Parts—Drama).
Dec. 28—The Master Key, No. 7 (Two Parts—Drama).
Jan. 4—The Master Key, No. 8 (Two Parts—Drama).
Jan. 11—The Master Key, No. 9 (Two Parts—Drama).
Jan. 18—The Master Key, No. 10 (Two Parts—Drama).
Jan. 25—The Master Key, No. 11 (Two Parts—Drama).

MUTUAL RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Jan. 13—The Black Ghost Bandit (Drama).
Jan. 15—The Clubman's Wager (Drama).—Producing a Nation's Pride (Edu.).
Jan. 18—Refining Fires (Two parts—Sociological Drama).
Jan. 20—The Crucifixion of Al Brady (Western—Drama).
Jan. 25—Silence (Two parts—Drama).
Jan. 27—Coals of Fire (Drama).

BEAUTY.

Jan. 12—The Spirit of Giving (Drama).
Jan. 19—A Girl and Two Boys (Comedy Dr.).
Jan. 26—Evan's Lucky Day (Comedy-Drama).

BRONCHO.

Jan. '27—The Gun Fighter (Two parts—Drama).
Feb. 3—The Customary Wife (Two parts—Dr.).
Feb. 10—Shorty's Adventures In the City (Two parts—Drama).
Feb. 17—A Chinatown Mystery (Two parts—Drama).

DOMINO.

Jan. 28—Through the Murk (Two Parts—Dr.).
Feb. 4—A Modern Noble (Two parts—Drama).
Feb. 11—The Bride of Guadeloupe (Two parts—Drama).

KAY BEE.

Jan. 29—Bottomless Pit (Drama).
Jan. 29—The Famine (Drama).
Feb. 5—College Days (Two parts—Drama).
Feb. 12—In the Tennessee Hills (Two parts—Drama).
Feb. 19—Mr. Silent Haskins (Two parts—Dr.).

KEYSTONE.

Jan. 4—Her Winning Punch (Comedy).—United States Army in San Francisco (Educ.).
Jan. 7—Giddy, Gay and Ticklish (Comedy).
Jan. 9—Only a Farmer's Daughter (Comedy).
Jan. 11—Rum and Wall Paper (Comedy).
Jan. 14—Mabel's and Fatty's Wash Day (Com.).
Jan. 16—Hash, House, Mashers (Comedy).
Jan. 18—Mabel's and Fatty's Simple Life (Two parts—Comedy).

KOMIC.

Jan. 10—Love and Business (Comedy).
Jan. 17—A Flyer in Spring Water, No. 15 of the "Bill" Series (Comedy).
Jan. 24—A Flurry in Art (Comedy).
Jan. 31—Cupid and the Pest (Comedy).

MAJESTIC.

Jan. 17—What Might Have Been (Two Parts—Drama).
Jan. 19—On the Table Top (Drama).
Jan. 24—The Better Man (Two parts—Western Drama).
Jan. 26—The Broken Lullaby (Drama).
Jan. 31—A Farewell Dinner (Two parts—Dr.).

PRINCESS.

Jan. 15—Pleasing Uncle (Comedy).
Jan. 22—An Innocent Burglar (Drama).
Jan. 29—The Home of Silence (Drama).

RELIANCE.

Jan. 16—One Flight Up (Two Parts—Drama).
Jan. 18—Mutual Monographs No. 1. "With Julian Street and Wallace Morgan" (Top.).
Jan. 20—The Sea Brat (Drama).
Jan. 22—After Twenty Years (Drama).
Jan. 23—The Craven (Two parts—Drama).
Jan. 25—The World Upstairs (Drama).
Jan. 27—The Express Messenger (Drama).
Jan. 30—The Love Pirate (Two parts—Drama).

ROYAL.

Jan. 9—Married by Installment (Comedy).
Jan. 16—The Unwilling Bride (Comedy).
Jan. 23—Her Hero (Comedy).
Jan. 30—Ring Around Rosey (Comedy).

THANHOUSER.

Jan. 10—An Inside Tip (Drama).
Jan. 12—The Speed King (Two parts—Drama).
Jan. 17—A Yellowstone Honeymoon (Scenic—Drama).
Jan. 19—Graft vs. Love (Two parts—Drama).
Jan. 24—The Dog Catcher's Bride (Comedy—Drama).
Jan. 26—Finger Prints of Fate (Two Parts—Drama).
Jan. 29—The Volunteer Fireman (Drama).
Jan. 31—Helen Intervenes (Drama).

SERIAL PUBLICATION CORP.

Jan. 13—Runaway June (Episode No. 1, "The Runaway Bride" (Reliance—Two parts—Drama).

THANHOUSER SYNDICATE CORP.

Nov. 30—Zudora, Episode No. 2, "The Mystery of the Sleeping House" (Two Parts—Drama).
Dec. 7—Zudora, Episode No. 3, "The Mystery of the Dutch Cheese Maker" (Two Parts—Drama).
Dec. 14—Zudora, Episode No. 4, "The Secret of the Haunted Hills" (Two Parts—Drama).
Dec. 21—Zudora, Episode No. 5, "The Case of the Perpetual Glare" (Two Parts—Drama).
Dec. 28—Zudora, Episode No. 6, "The Case of the McWinter Family" (Two Parts—Drama).
Jan. 4—Zudora, Episode No. 7, "The Mystery of the Lost Ships" (Two Parts—Drama).

ROLL TICKETS

PRICES

Five Thousand.....$1.25
Ten Thousand.....$2.50
Twenty Thousand.....$4.50
Twenty-five Thousand.....$5.50
Fifty Thousand.....$6.50
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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings, 5,000 $2.50. Stock Tickets, 6c per 1,000. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

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SHAMOKIN, PA.

Universal Weekly News

A page of vitally important news published by the Universal Film Mfg. Co., 1600 Broadway, New York, for the interest of all exhibitors

WEEK OF JAN. 23rd NEW YORK CITY 1915

IT DOESN'T PAY TO GAMBLE WITH YOUR BUSINESS SUCCESS

We will help you make 1915 a big winner.

Make use of the Universal's helping hand.

THE Universal is setting the pace for 'em all in boosting business for its exhibitors.

While the Universal Program gives you the best pictures in the world, the greatest of all film stars, and the most complete film service in the universe, it doesn't stop there. It employs for your benefit the keenest brains in America to work for you—the Exhibitor—preparing advertising matter that tells the people what you have in your theater. It keeps you supplied with an endless chain of advertising and publicity matter of the business-getting class. Strong stuff with a punch that fills your theater nightly, and the wonderful Universal Program brings them back.

Every Universal Exhibitor knows these facts. Every reader of the Universal Weekly learns to know about the Universal "helping hand," and the wise ones take advantage of its opportunities for greater profits.

Why then should you fuss around and spend your good hard dollars and your valuable time—paying $25 to $75 for features that come to you from the Lord knows where; features that the public knows nothing about, and that give you about as much co-operation as any other peddler, which is NONE?

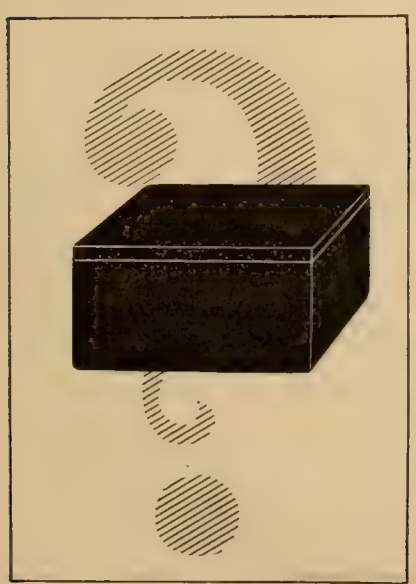
You can't sit back and wait for the people to come. You've got to tell them what you have and you must have the real goods to talk about. That's what the Universal Program and Universal "helping hand" does for you.

It's the Exhibitor's Bible Read It Every Week

IF THERE'S anything about the motion picture business that you need to know, you should read The Universal Weekly, the big 40-page magazine published every week. If you will send your name and address to the Editor and mention your house, The Universal Weekly will be sent you FREE for three months.

Write today. It's FREE.

EDITOR UNIVERSAL WEEKLY
1600 BROADWAY NEW YORK



HIGH CLASS UNIVERSAL FEATURE RELEASES THAT WILL PACK YOUR THEATRE

THE Always Winning Universal Program This Week Includes the Following Featured Photoplays:

Another corking program discloses seven multiple reel films that are top-notchers. Book now if you want the S. R. O. sign out every night. The Universal is the most comprehensive program in the universe.

THE HEART OF LINCOLN—A theme woven about the noblest and best loved characteristic of the Great Emancipator. Staged with startling realism, and marvelously portrayed by Francis Ford, Grace Cunard and a splendid company of Universal ability. A truly great production in two reels from the Gold Seal Studios. Released February 9.

WOLVES OF SOCIETY—Brother and sister, worse than social parasites, use the woman's beauty as the lure in their scheming for riches. Fortune seems to favor them, when in the most unexpected manner the tables are turned as a victim of their past arises from the depths to disclose their villainy. A society drama featuring Frank Lloyd. Produced by the Bison Company in two reels. Released February 14.

ALL ABOARD—Here's hilarious fun-making aboard a railway train, a scenario which has given the Victor Studio a wonderful chance for novel effects and screamingly funny scenes. The principal action takes place aboard a sleeping car. Lee Moran as the dictatorial porter and Eddie Lyons as the protector of babes and a fair maid in distress make good comedy-plus. Finely produced by the Nestor people in two reels. Released February 12.

EVERY GIRL—A more than clever combination of thrilling drama and the ever-attractive morality play. Mary Fuller as Every Girl rises to splendid heights of emotional acting in scenes ranging from the home of a working girl to the joy palaces where the lights are brightest in the wee sma' hours. This remarkable Victor drama in two reels will be released February 8.

THE VAUDRY JEWELS—The deepening mystery of a theft, cleverly solved in a most original manner. A striking departure from the ordinary detective photoplay, staged with realistic properties which add to the thrilling interest of every scene. This is a truly magnificent two-reel production from the Big U Studios, and the director has most happily cast Edna Maison in the leading role. Released February 11.

TERROR—A thrilling drama, the plot of which shows deep psychological study of fear. Tense situations that bring the audience to the edge of their seats gaspingly awaiting the climax which tops a crescendo of interest rarely seen in even the best of photoplay thrillers. A clever two-reel production of the Eclair's high standard, featuring Nobert A. Myles, Anna Earle and Carl M. Levinuff. Released February 10.

THE LION'S PREY—The wildest of jungles, a thrilling shipwreck, and fierce battle between man and the king of beasts provides a setting for this intensely interesting drama of love, hate, adventure, and enough other emotions to crowd two reels from the Bison Studios full of action and rapidly developed plot and action. Leading roles serve to adequately feature Wm. Clifford and Marie Wolcamp. Released February 13.

MISCELLANEOUS INDEPENDENT and FEATURE RELEASES

ALCO FILM CORP.

Dec. 14—The Three of Us (Rolfe—Five Parts—Drama).
Dec. 21—Tillie's Punctured Romance (Keystone Six Parts—Comedy).
Dec. 28—Springtime (Drama).
Jan. 4—The Garden of Lies (Five Parts—Dr.).

ALLIANCE FILM CORP.

Dec.—The Truth Wagon (Masterpiece—Five Parts—Drama).
Dec.—The Last Chapter (Favorite Players—Five Parts—Drama).
Jan. 4—In the Shadow (Drama).

APEX.

Dec.—A Life at Stake (Five Parts—Drama).
Jan.—For King or Kaiser (Drama).
Jan—The Vultures of the Coast (Three parts—Drama).

BLINKHORN PHOTOPLAYS CORP.

Nov.—Jane Eyre (Whitman—Four Parts—Dr.).
Nov.—The Witness Invisible (Three Parts—Dr.).
Nov.—The Aviator Traitor (Three Parts—Dr.).

BOX OFFICE ATTRACTIONS CO.

Dec.—The Idler (Drama).
Dec.—Samson (Drama).
Dec.—A Fool There Was (Drama).
Jan—The Children of the Ghetto (Drama).
Jan—The Gilded Fool (Drama).
Jan—The Butterfly on the Wheel (Drama).
Jan—The World and His Wife (Drama).

COSMOFOTOFILM CO.

Dec.—The Black Spot (Four Parts—Drama).
Dec.—The Two Columbines (Drama).
Dec.—A Christmas Carol (Drama).
Jan.—The Victoria Cross (Three parts—War Drama).

PATHE.

Jan—The Secret of the Mountain (Pathe—Four parts—Drama).
—Sugar Making (Cuba) (Educational).
Jan—The Life of Our Saviour (Pathe—Seven Parts—Drama).
Jan. 4—The Exploits of Elaine, Episode 2 "The Twilight Sleep" (Pathe—Two Parts—Drama).
Jan—The Old Thespian (Pathe—Three Parts—Drama).
Jan—Shot in the Fracas (Pathe-Comedy).
Jan—Nick Winter and the Mysterious Bank (Pathe—Three Parts—Drama).
Jan—The Birth of Plants (Pathe—Educational).
Jan.—The Price of Tyranny (Pathe—Four Parts—Drama).
Jan.—Romiet and Julio (Pathe—Cartoon—Comedy).
—Malga, Southern Spain (Pathe—Educational).
Jan.—A Scratch of the Pen (Pathe—Two Parts—Drama).
Jan. 11—The Exploits of Elaine, Episode 3—"The Vanishing Jewels" (Pathe—Two parts—Drama).
Jan.—The Tip Off (Pathe-Balboa—Three parts—Drama).
Jan.—Happy's Mishaps (Pathe—Comedy).
Jan.—Fires of Affliction (Pathe—Three parts—Drama).

KRITERION SERVICE.

Releases for week of January 18th to 23d, inclusive:

The Crystal Globe (Paragon—Drama).
And Percy Got Married (Santa Barbara—Comedy).
Birth of Emotion (Alhambra—Drama).
The Boob's Racing Career (Thistle—Comedy).
Goaded by Jealousy (Santa Barbara—Drama).
The Tattooed Man (Monty—Comedy).
The Call of the Sea (Monty—Drama).
Blown Upon (Punch—Comedy).
Eliza's Fairy Prince (Trump—Drama).
Accidents Will Happen (Pyramid—Comedy).
Zoological (Nolege—Animal Study).
Joe's Partner, Bill (Navajo—Drama).
Beating Father To It (Alhambra—Comedy).

Releases for week of January 25th to 30th, inclusive:

Prejudice Conquered (Paragon—Drama).
And Billy Studies Music (Santa Barbara—Comedy).
The Curse of the Black Pearl (Alhambra—Drama).
Won by a Mustache (Thistle—Comedy).
The Arm of the Law (Santa Barbara—Drama).
His Double Did It (CK—Comedy).
Falsely Accused (Monty—Drama).
Domestic Revolutions (Punch—Comedy).
The New Sheriff (Trump—Drama).
One Night (Pyramid—Comedy).
Winter Resorts (Nolege—Sporting).
Nevada (Navajo—Drama).
Paris Hat (Alhambra—Comedy).

GREAT NORTHERN FILM CO.

Dec.—The Adventures of Gar El Hama (Four Parts—Drama).
Jan.—A Woman of Impulse (Four parts—Dr.).

HEPWORTH.

Dec.—The Basilisk (Three Parts—Drama).
Dec.—Through the Valley of Shadows (Four Parts—Drama).

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel-Serpent (Three Parts—Dr.).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Should a Woman Divorce? (Five Parts—Drama).

KINETOPHOTE & K. & C. BOOKING CO., INC.

Dec. 7—The Span of Life (Five Parts—Dr.).
Dec. 21—The Little Jewess (Four Parts—Dr.).

PARAMOUNT PROGRAM.

Jan. 4—Girl of the Golden West (Lasky-Belasco—Five parts—Drama).
Jan. 11—The Dancing Girl (Famous Players—Five parts—Drama).
Jan. 14—Aurora Leigh (Smalleys—Five parts—Drama).
Jan. 14—It's No Laughing Matter (Bosworth—Drama).
Jan. 18—The Morals of Marcus (Famous Players—Drama).
Jan. 21—Young Romance (Lasky—Five parts—Drama).
Jan. 25—The Goose Girl (Lasky—Five parts—Drama).
Jan. 28—After Five (Lasky-Liebler—Five parts—Drama).

PHOTO DRAMA CO., INC.

Jan.—Time Lock Number 776 (Six Parts—Dr.).

SAWYER.

As a Man Sows (Aquilla—Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).
Jan. 31—The Sibyl of the Film (Comedy Dr.).

STRAND FILM CO.

December—A Double Haul (Eaco—Three Parts—Drama).
December—A Strange Adventure (Drama).

SUNSET MOTION PICTURE CO.

Jan.—Rescue of the Steffansson Arctic Expedition (Topical).

UNITED WARNERS.

Dec.—The Little Rebel (Drama).
Dec. 21—The Adopted Daughter (Grandin—Three Parts—Drama).
Dec. 28—Cupid Kicks a Goal (Grandin—Comedy—Drama).
Jan.—The Heart of a Man (Drama).
Jan. 4—The Burglar and the Mouse (Grandin—Comedy—Drama).
Jan. 11.—His Doll Wife Grandin—Comedy—Drama).
Jan.—Are They Born or Made (Drama).
Jan.—The Honor of Bill Jackson (Features Ideal—Two parts—Drama).
Jan.—With Daddy's Aid (Luna—Comedy).

WORLD FILM CORP.

Dec. 28—The Pit (Brady—Five Parts—Dr.).
Jan. 4—Mrs. Wiggs of the Cabbage Patch (Calif. M. P. Corp—Comedy).
Jan. 4—Bertlevyette—Great Americans, Past and Present (L. & O.—Topical).
Jan. 11—Bertlevyette—New York and Its People (L. & O.—Topical).
Jan. 11—Deep Purple (Lieber—Five Parts—Drama).
Jan. 18—Mignon (Calif. M. P. Corp.—Five Parts—Drama).
Jan. 25—Wildfire (Shubert—Drama).
Jan. 18—Bertlevyette—Famous Rulers of the World (L. & O.—Topical).
Jan. 25—Bertlevyette—Famous Men of To-day (L. & O.—Topical).

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Issue of Jan. 9, 1915.

"A High Old Time (MinA) Dec. 24.—A comedy that mixes up white and colored people in a peculiar sort of a way and contains some remarkable stunts, which are not only original but awfully strenuous for the actors. This picture made an excellent hit with the audience, and if the future releases of this new brand are equal in production, they will certainly become very popular. Exhibitors will do well to try them out."

Issue of Jan. 16, 1915.

"The Siege of Liege (MinA) Dec. 31—A comedy which is greeted with roars of laughter from start to finish. What happens to Harry Palmer, war correspondent and newspaper cartoonist, is beyond description. This is one of the funniest cartoon pictures that has ever been produced."

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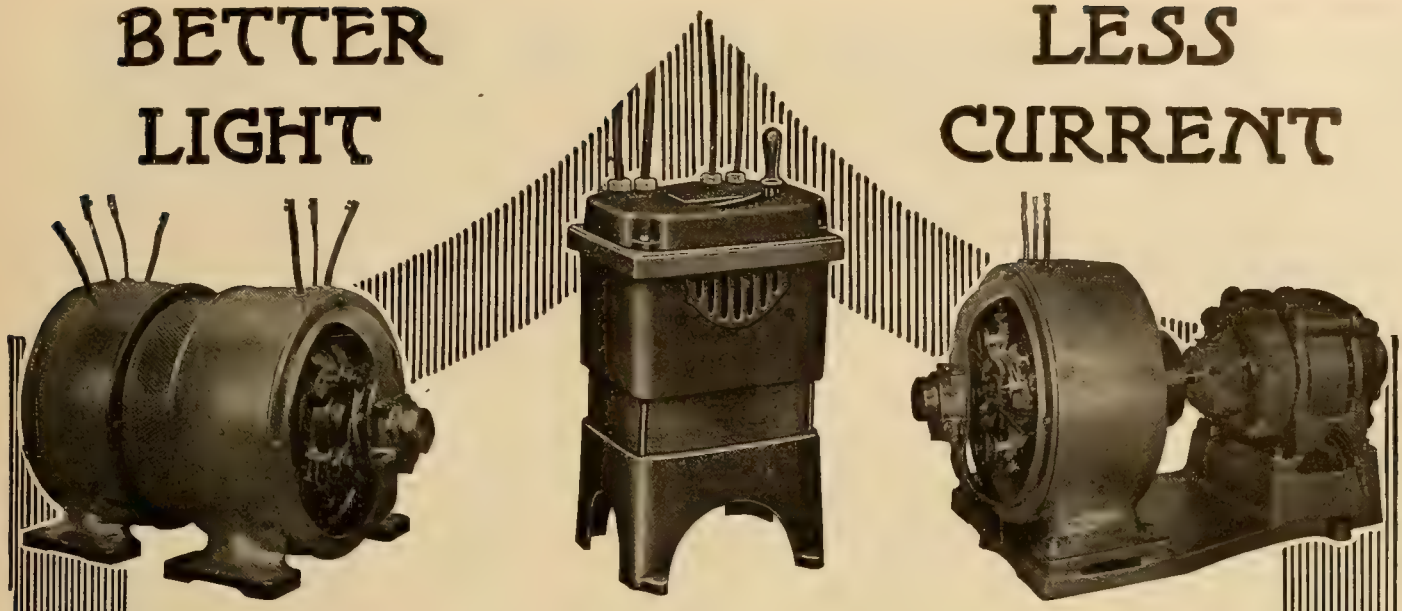

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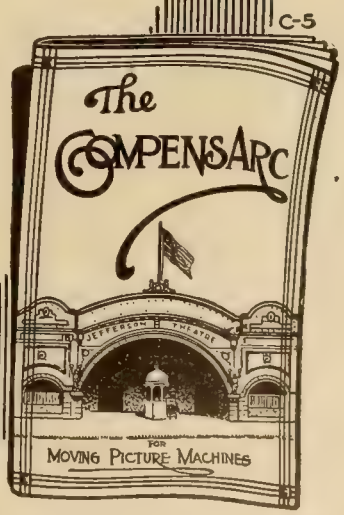

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Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph. Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 14—Getting Into a Scrape (Comedy).
—Near-Educational Series, "The Cheese Industry" (Comedy).
Jan. 15—The Inevitable Retribution (Drama).
Jan. 16—The House of Horror (Drama).
Jan. 18—The Undying Fire (Drama).
Jan. 19—The Lady of Dreams (Special—Two parts—Drama).
Jan. 21—The Gang's New Member (Drama).
Jan. 22—Heart's Hunger (Drama).
Jan. 23—His Night Out (Comedy).
—In the Boarding House (Comedy).

EDISON.

Jan. 12—Olive's Other Self (Eighth of "Olive's Opportunities" Series—Drama).
Jan. 13—Curing the Cook (Comedy).
—McGinty and the Count (Comedy).
Jan. 15—Lena (Special—Two Parts—Comedy).
Jan. 16—The Banker's Double (Drama).
Jan. 18—To Make the Nation Prosper (Drama).
Jan. 19—Olive's Manufactured Mother (Ninth of Olive's Opportunities—Drama).
Jan. 20—The Wonders of Magnetism (Educational).
—A Weighty Matter for a Detective (Comedy).
Jan. 22—Tracked by the Hounds (Special—Two Parts—Drama).
Jan. 23—Mr. Daly's Wedding Day (Drama).
Jan. 25—Joey and His Trombone (Comedy).
Jan. 26—Olive In the Maunouse (Tenth of "Olive's Opportunities" Series—Dr.).
Jan. 27—The Terrible Trunk (Comedy).
—Lodgings for Two (Comedy).
Jan. 29—An Invitation and An Attack (Special—Two parts—Drama).
Jan. 30—In His Father's Footsteps (Edu.).

ESSANAY.

Jan. 12—By a Strange Road (Drama).
Jan. 13—The Fable of "The Fellow Who Had a Friend Who Knew a Girl Who Had a Friend" (George Ade Com.).
Jan. 14—When Slippery Slim Went for the Eggs (Western—Comedy).
Jan. 15—Dear Old Girl (Special—Two Parts—Drama).
Jan. 16—Broncho Billy and the Sisters (Reg. U. S. Pat Office—Western—Drama).
Jan. 18—Sweedie and Her Dog (Comedy).
Jan. 19—The Misjudged Mr. Hartley (Comedy—Drama).
Jan. 20—The Fable of Hifaluting Tillie and Her Plain Parents (Comedy).
Jan. 21—Sentimental Sophie (Western Comedy).
Jan. 22—The Lieutenant Governor (Special—Two parts—Drama).
Jan. 23—Broncho Billy and the Baby (Reg. in U. S. Patent Office) (Western Drama).
Jan. 25—Two Hearts That Beat as Ten (Com.).
Jan. 26—At the End of a Perfect Day (Drama).
Jan. 27—The Fable of "The Syndicate Lover" (Comedy).
Jan. 28—When Slippery Slim Bought the Cheese (Western Comedy).
Jan. 29—The Ambition of the Baron (Special—Two parts—Drama).
Jan. 30—Broncho Billy and the False Note (Reg. in U. S. Patent Office—Western—Dr.).

KALEM.

Jan. 11—The Adventure at Briarcliff (Special—Two Parts—Comedy).
Jan. 12—A Bold, Bad Burglar (Comedy).
Jan. 13—The Stolen Ruby (Special—Two Parts—Drama).
Jan. 15—A Boob for Luck (Comedy).
Jan. 16—The Broken Circuit (Tenth of the "Hazards of Helen" Series—Dr.).
Jan. 18—The Leech (Special—Two parts—Drama).
Jan. 19—Cornelius and the Wild Man (Comedy).
—A Night in New Jersey (Cartoon Comedy).
Jan. 20—The Cabaret Singer (Special—Two Parts—Drama).
Jan. 22—Cooky's Adventure (Comedy).
Jan. 23—The Fast Mail's Danger (Eleventh of the "Hazards of Helen" Series—Dr.).
Jan. 25—The Tragedy of Bear Mountain (Special—Two parts—Drama).
Jan. 26—A Model Wife (Comedy).
—Fatty's Echo (Comedy).
Jan. 27—The Affair of the Deserted House (First Episode of "The Girl Detective" Series (Special—Two parts—Drama).
Jan. 29—The Cause of It All (Comedy).
Jan. 30—The Little Engineer (Twelfth of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 11—Patsy Bolivar, No. 3—Patsy at College (Comedy).
Jan. 12—Baseball and Trouble (Comedy).
Jan. 13—When Honor Wakes (Special—Two Parts—Drama).
Jan. 14—The Friendship of Lamond (Special—Two Parts—Drama).
Jan. 15—Out of the Storm (Drama).
Jan. 16—Mr. Stubb's Pen (Comedy).
—Spaghetti and Lottery (Comedy).
Jan. 18—Patsy Bolivar Series No. 4—Patsy's Vacation (Comedy).
Jan. 19—Gus and the Anarchists (Comedy).
—Cupid's Target (Comedy).
Jan. 20—Her Weakling Brother (Special—Two Parts—Drama).
Jan. 21—The Shanghaied Baby (Special—Three Parts—Drama).
Jan. 22—A Question of Conscience (Drama).
Jan. 23—Shoddy, the Tailor (Comedy).
Jan. 25—Patsy Bolivar—No. 5—"Patsy in Business" (Comedy).
Jan. 26—Green Backs and Red Skins (Comedy).
Jan. 27—The Attorney for the Defense (Special—Three parts—Drama).
Jan. 28—In Her Mother's Footsteps (Special—Two parts—Drama).
Jan. 29—The Language of the Dumb (Drama).
Jan. 30—Another Shade of Green (Comedy).

MINA.

Jan. 7—Alias Greased Lightning (Comedy).
Jan. 14—Distilled Spirits (Comedy).
Jan. 21—Dare-Devil Harry (Comedy).
Jan. 28—Black and White (Comedy).

SELIG.

Jan. 11—The Old Code (Special—Two Parts—Drama).
Jan. 11—Hearst-Selig News Pictorial, No. 3 (News).
Jan. 12—Harold's Bad Man (Comedy).
Jan. 13—The Richest Girl in the World (Dr.).
Jan. 14—Hearst-Selig News Pictorial, No. 4 (News).
Jan. 15—The Snailburg Volunteers (Comedy).
Jan. 16—Robert Thorne Forecloses (Drama).
Jan. 18—His Fighting Blood (Special—Two Parts—Drama).
Jan. 18—Hearst-Selig News Pictorial, No. 5 (News).
Jan. 19—Cactus Jim's Shop Girl (Western—Comedy).
Jan. 20—Between Matinee and Night (Drama).
Jan. 21—Hearst-Selig News Pictorial, No. 6 (News).
Jan. 22—Who Wants to be a Hero (Farce-Comedy).
Jan. 23—The Primitive Way (Drama).
Jan. 25—The Spirit of the Violin (Special—Two parts—Drama).
Jan. 25—Hearst-Selig News Pictorial No. 7, 1915 (News).
Jan. 26—The Grizzly Gulch Chariot Race (Farce Comedy).
Jan. 27—Heart's Desire (Drama).
Jan. 28—Hearst-Selig News Pictorial No. 8, 1915 (News).
Jan. 29—She Wanted to be a Widow (Farce Comedy).
Jan. 30—The Hunt In Sycamore Gap (Melodrama).

VITAGRAPH.

Jan. 9—A Daughter of Israel (Special—Two parts—Drama).
Jan. 11—Fates of Flora Fourflush, Part 2—Treasure Temple of Bhosh (Com.).
Jan. 12—A Mix-Up in Dress Suit Cases (Special—Two Parts—Comedy).
Jan. 13—The Hair of Her Head (Comedy).
Jan. 14—The Legend of the Lone Tree (Dr.).
Jan. 15—Chiefly Concerning Males (Comedy).
Jan. 16—The Sage-Brush Gal (Broadway Star Features — Special — Three Parts — Drama).
Jan. 18—The Fates and Flora Fourflush—A Race for Life (Part Three of the Ten-Billion-Dollar Vitagraph Mystery Serial—Comedy).
Jan. 19—The Evil Men Do (Broadway Star Feature—Three Parts—Drama).
Jan. 20—The Right Girl (Comedy).
Jan. 21—The Navajo Ring (Drama).
Jan. 22—Wanted, a Nurse (Comedy).
Jan. 23—War (Special—Two Parts—Comedy).
Jan. 25—The Slightly Worn Gown (Comedy).
Jan. 26—The Life of Game (Special—Two parts—Drama).
Jan. 27—The Home Coming of Henry (Comedy).
Jan. 28—The Barrier of Faith (Drama).
Jan. 29—The Chief's Goat (Comedy).
Jan. 30—Under the Paint (Broadway Star Feature—Special—Three parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

Oct.—The Charity Ball (Three Parts—Drama).
Oct.—The Power of the Press (Four Parts—Drama).
Oct.—The Genius (Three Parts—Drama).
Nov.—The Woman in Black (Four Parts—Dr.).
Nov.—Under the Gaslight (Four Parts—Dr.).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Nov. 19—The Tell-Tale Hand (Three Parts—Drama).
Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).

GEORGE KLEINE.

Oct.—The Song of the Soul (Three Parts—Drama).
Oct.—Judge Not (Four Parts—Drama).
Nov. 15—Julius Caesar (Six Parts—Drama).
Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Nov.—Eagle's Nest (Eight Parts—Drama).
Nov.—The Sporting Duchess (Six Parts—Dr.).
Nov.—The Spy's Fate (Three Parts—Drama).
Nov.—The College Widow (Five Parts—Com.).
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).

SELIG.

Nov. 11—The Story of the Blood-Red Rose (Three Parts—Drama).
Nov. 30—In the Days of the Thundering Herd (Five Parts—Drama).
January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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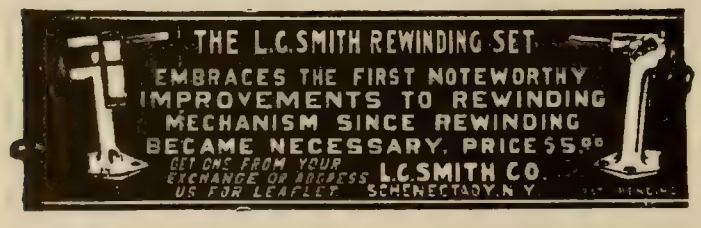
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Asta Nielsen Up to Her Tricks	Comedy	5000	Special	200	1-3-6
Asta Nielsen Cry of a Child	Drama	3000	Special	150	1-3-6
Asta Nielsen Spanish Blood	Drama	5000	Special	200	1-3-6
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Black Ship	Drama	3000	Dragon	100	1-3-6
Sensation of the Age	Drama	3000	Chariot	125	1-3-9
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Night on the Atlantic	Drama	3000	German	120	1-6
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Hearts of the First Empire	Drama	2000	Vita	50	1-3-6
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Mexico	Western	4000	Kennedy	125	1-3-6
Diamonds of Destiny	Drama	4000	Imperator	125	1-3-6
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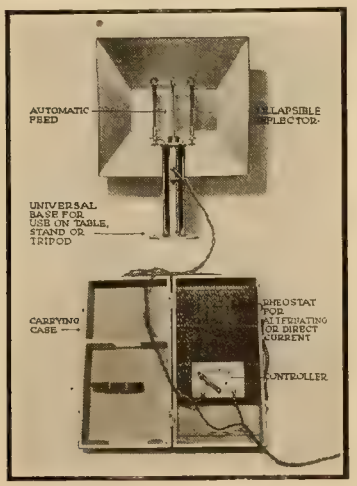

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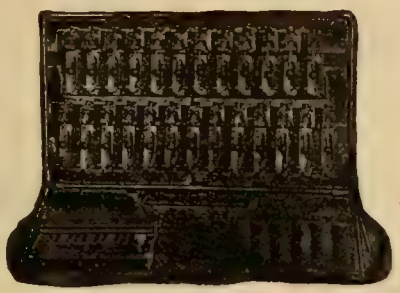

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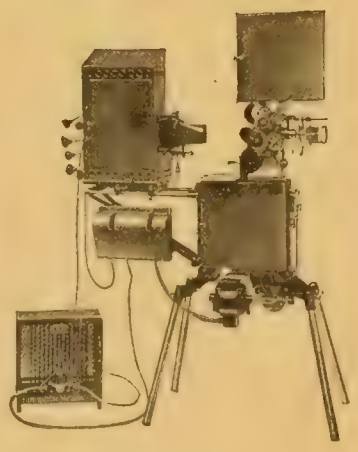

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MOVING PICTURE WORLD

THE FILM INDEX

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Sidney Bracy, Marguerite Snow and Harry Benham

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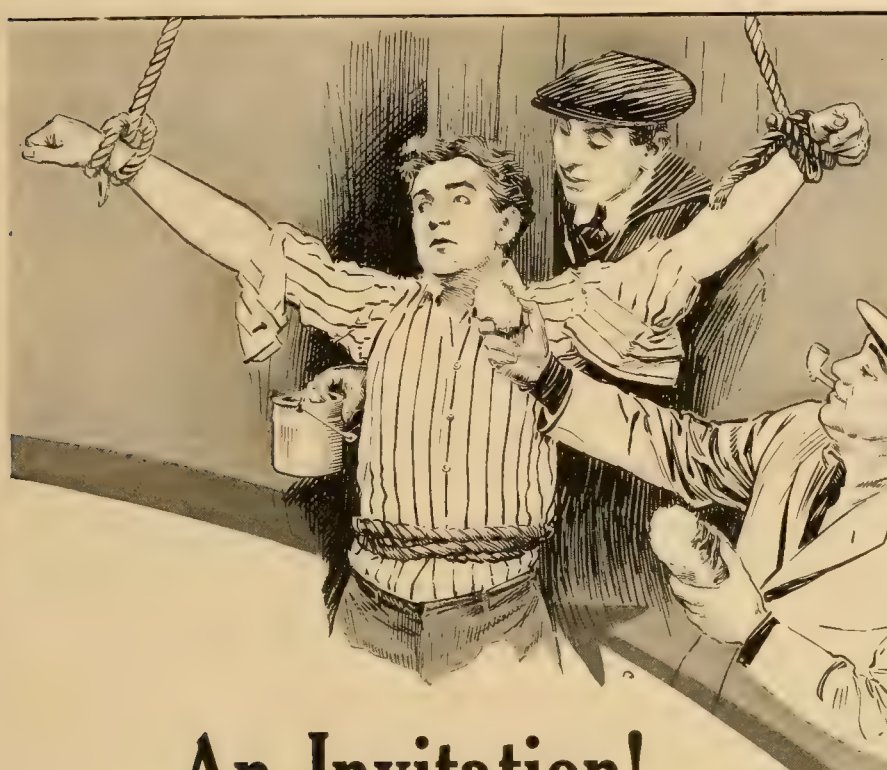

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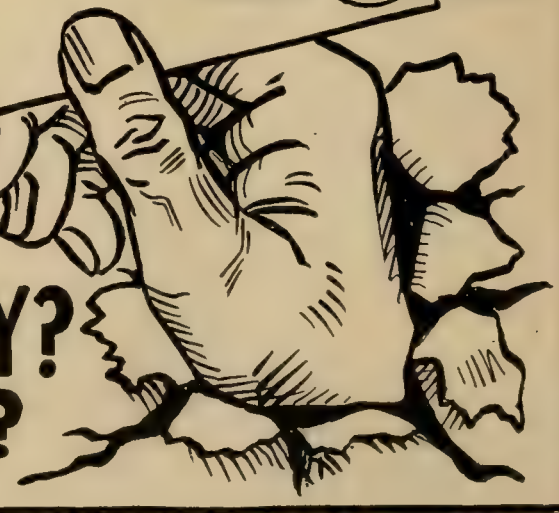

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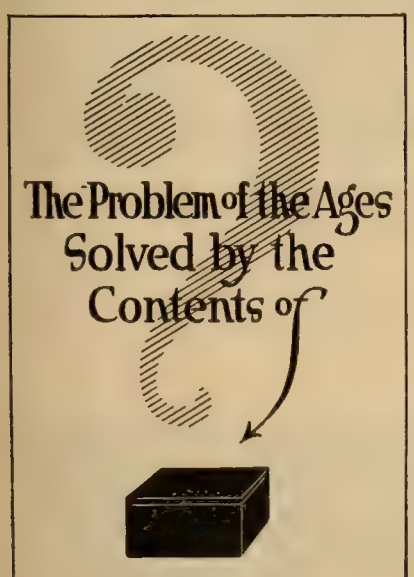

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PARAMOUNT

DANIEL FROHMAN
PRESENTS

THE ILLUSTRIOUS
INTERNATIONAL STAR,

GABY DESLYS

THE SENSATION OF
TWO CONTINENTS,

(SUPPORTED BY
HER FAMOUS DANCING PARTNER,
HARRY PILCER)

IN
AN ORIGINAL STORY
OF THE STAGE.

"HER TRIUMPH"

IN FOUR PARTS,
RELEASED FEB. 8TH.

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
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36
FAMOUS
FEATURES
A YEAR

PICTURES

Forthcoming Attractions

February

MARY PICKFORD in
"MISTRESS NELL,"
The Noted Romantic Drama by George C. Hazelton, Jr.
Released February 1st.

JOHN EMERSON in
"THE BACHELOR'S ROMANCE,"
Martha Morton's Popular Comedy-Drama
Released February 11th.

GABY DESLYS in "HER TRIUMPH,"
The Celebrated International Star's First and Exclusive Appearance in Motion Pictures
Released February 8th.

WILLIAM H. CRANE in
"DAVID HARUM,"
A Faithful Film Version of the Distinguished Star's Greatest Characterization
Released February 22d.

"THE LOVE ROUTE,"
Edward Peple's Sensational Comedy-Romance Triumph
Released February 25th.

A quintette of remarkable consistency and variety—a group of subjects that in every respect adhere to the traditions of

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NEW YORK

36 FAMOUS FEATURES A YEAR

PARAMOUNT

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PRESENTS

MARGUERITE CLARK

(COURTESY OF FAMOUS PLAYERS FILM CO.)

RELEASED JAN. 25TH

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PROGRAM

IN THE GOOSE GIRL

A DICTURIZATION OF
HAROLD McGRATH'S
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BY ARRANGEMENT WITH THE PUBLISHERS
THE BOBBS-MERRILL CO.

FEATUPE PLAY CO.
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Paramount Magazine is the latest addition to this family of publications.

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Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
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Three Powerful Thanhouser Attractions For Week Jan. 29

Here are three Thanhouser Photoplays that will prove big drawing cards for exhibitors. They are released exclusively through the Mutual Film Corporation in the United States and Canada. See the Mutual Exchange nearest you to book these big attractions.

"The Volunteer Fireman"

Released Friday, January 29

A comedy-drama that deals with small town life where the village barber is "the Volunteer Fireman." The side-splitting situations which arise are apparent without emphasis. The cast includes Dave Thompson and Minnie Berlin.

"Helen Intervenes"

Released Sunday, Jan. 31

A beautiful child-drama full of pathos. In the cast are two of the greatest child actors in filmdom—Helen Badgley and Leland Benham. They are supported by Ruth Elder, Dave Thompson, Virginia Waite, Carey L. Hastings and Justus D. Barnes.

"In the Jury Room"

Released Tuesday, February 2

An interesting two-reel drama showing how the fates of folks are decided in a jury room and how Truth and Righteousness finally win out. An all-star Thanhouser cast interprets this play in a remarkably vivid manner—Sidney Bracy, Mignon Anderson, Arthur Ashley, Carey L. Hastings, Morgan Jones and Evelyn Forshay.

THANHOUSER FILM CORPORATION
New Rochelle, New York

Princess Films

Friday, January 29th. "THE HOME OF SILENCE," with Reenie Farrington and Boyd Marshall—A strong drama of love and finance.

Thanhouser's Million Dollar Mystery can be booked at any Mutual Exchange in America.

Majestic Motion Picture Co.

Two-part feature for release SUNDAY, JANUARY 31

FAY TINCHER

A FAREWELL DINNER

A strong society drama adapted from Edward Boltwood's story in Munsey's Magazine

COMING

A new series of "Bill, the Office Boy" stories by Paul West, featuring

FAY TINCHER

as Ethel, the stenographer

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

ON THE TABLE TOP (1 Reel Majestic).—Release date Tuesday, Jan. 19. An exciting melodrama telling how a pair of swindlers were caught through a strange clue; cleverly followed up.

THE BETTER MAN (2 Reel Majestic).—Release date, Sunday, Jan. 24. A George Pattullo western drama, different from the conventional western pictures. An English nobleman finds that an American cowboy is "the better man," and gracefully retires in his favor.

A FLURRY IN ART (1 Reel Komic).—Release date, Sunday, Jan. 24. An interesting as well as humorous comedy-melodrama in which stolen jewels and an artist's portrait lead to complications that end as they should.

THE BROKEN LULLABY (1 Reel Majestic).—Release date, Tuesday, Jan. 26. A melodrama showing how the child was saved from the flames. Not as well produced as it might have been but carrying interest and a thrill.

A FAREWELL DINNER (2 Reel Majestic).—Release date, Sunday, Jan. 31. A strong society story from Munsey's Magazine, in which the wealthy suitor discovers the deception of the designing mother and reunites the separated sweethearts.

CUPID AND THE PEST (1 Reel Komic).—Release date, Sunday, Jan. 31. An exceptionally good comedy subject showing how the pestiferous young man mixed up the marrying couples to everybody's satisfaction.

Bromide Enlargements of Majestic Stars for Lobby Display

(Mae Marsh, Lillian Gish, Dorothy Gish, Miriam Cooper, Mary Alden, Fay Tincher, Robert Harron, Wallace Reid and others.) All sizes and shapes up to 5 ft. high. 5 x 7, 15c. each; 8 x 10, 25c. each; 11 x 14, 40c. each; 14 x 17, 50c. each; 22 x 28, $2.00; 20 x 60, $2.50; 28 x 42, $3.00. Order direct from Majestic Studio, 4500 Sunset Blvd., Los Angeles, Calif., or from any Mutual Exchange.

MAJESTIC MOTION PICTURE COMPANY

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Business Office, 29 Union Square West, New York City

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BRONCHO

Wednesday, Jan. 27.

8"-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4.
A WONDERFUL LOBBY DISPLAY
22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each.

Released Exclusively through the Mutual Film Corporation

DOMINO

Thursday, Jan. 28.

KAY-BEE

Friday Jan. 29.

THE BOTTOMLESS PIT
ALSO RELEASED ON THE SAME DAY

KEYSTONE

Three One Part Comedies Released Every Week
Monday
Thursday
Saturday
A Two Part Comedy Released every Two Weeks Every Other Monday.

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FABLES FROM FILMDOM

The Very Fat Frog in the Very Small Puddle

Once upon a Time there Lived a very Fat Frog in a very Small Puddle. There was Scant Vegetation near it and few other Creatures, all of Whom were very much Smaller than the very Fat Frog. Therefore he made them Work for him and cultivate the Scant Vegetation.

If he had Done his Share of the Work and Permitted them their Share of the Water in the very Small Puddle and of the Scant Vegetation, there would have been Enough for all to Live out their Natural Lives. But so Greedy was the very Fat Frog that he Ate up all of the Scant Vegetation for Fear the other Smaller Creatures would get some of it; and when he got Hungry again there

was Naught to Eat save the other Smaller Creatures. So he Devoured them, Too.

Then seeing some Birds hovering over the very Small Puddle, he Drank it Dry, so that They might get None of the Water. This so Swelled him up that he Rolled over on his very Fat Back, turned up his Toes and Burst. Thus, Ignominiously, Died the very Fat Frog,—the Death of a Glutton!

Concluding with a moral to the exhibitors.

So it is with Some very Prosperous Exhibitors, who Try to Get it all and Keep it All, for Fear that their Public will get Something Really Good, for which They have to Pay. But the Wise Ones Live Longer by Showing the Proper Enterprise and Ordering Such Exceptional Features as

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The Greatest of All Photoplay Serials

(By GEORGE RANDOLPH CHESTER)

See the Serial Publication Corporation Representative in any Mutual Exchange— Produced by **RELIANCE.**

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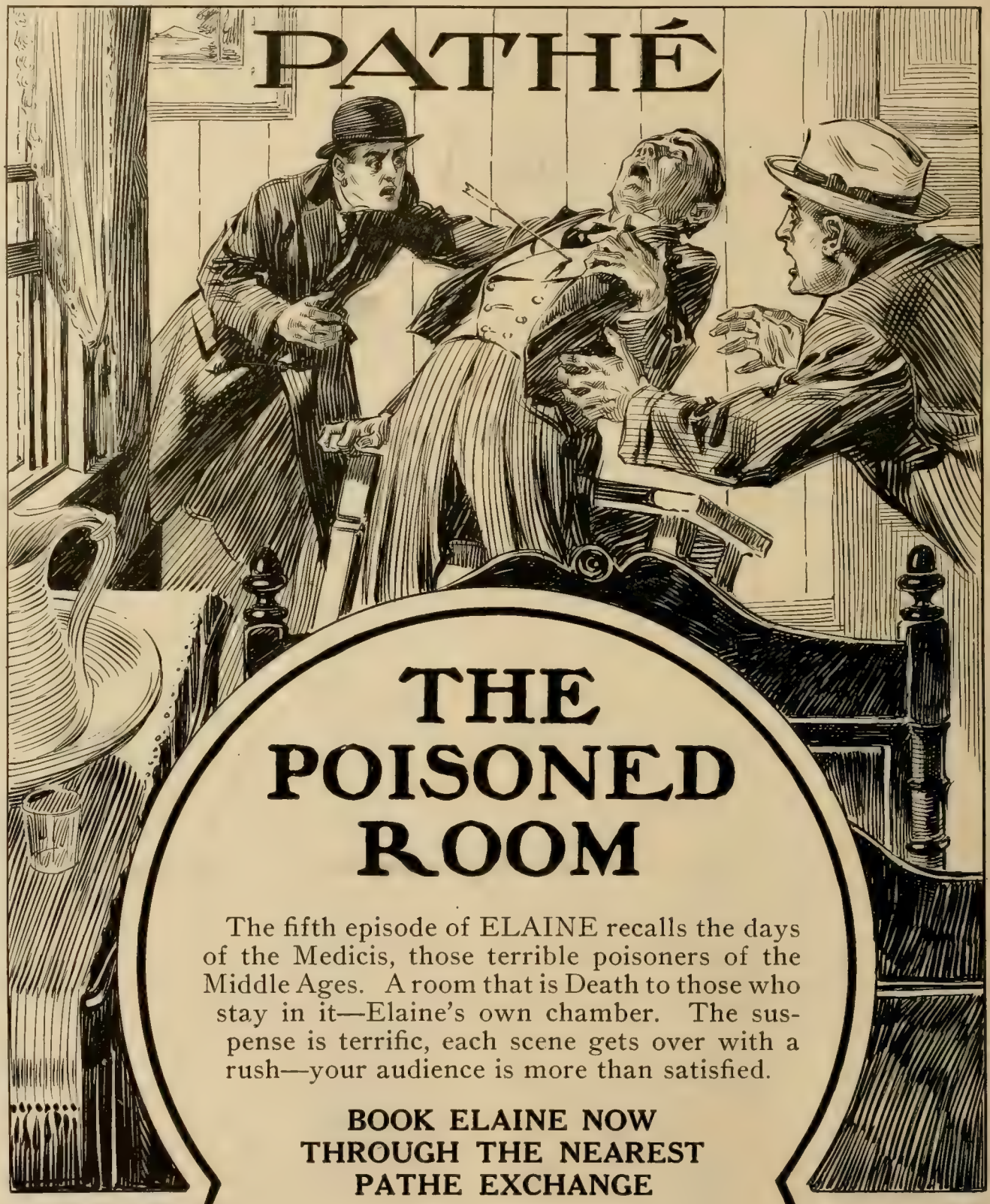

THE POISONED ROOM

The fifth episode of ELAINE recalls the days of the Medicis, those terrible poisoners of the Middle Ages. A room that is Death to those who stay in it—Elaine's own chamber. The suspense is terrific, each scene gets over with a rush—your audience is more than satisfied.

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THE PATHE EXCHANGE, INC.,
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THE EXPLOITS OF ELAINE

A wonderful mind that unites with surpassing scientific knowledge a diabolic malevolence---that's

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Clues? Yes, Craig Kennedy can find them, but the name of the super-criminal is mystery itself. With each episode comes a new surprise, with each surprise an intenser interest and always the mystery deepens.

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Such a far reaching, influential campaign has never before been seen in the motion picture business. The public is worked up over Elaine—they are fairly fighting to see the pictures. This means PATRONS READY MADE for you when you show ELAINE.

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Boston, 3 Tremont Row
Los Angeles, 114 East 7th Street
St. Louis, 3210 Locust Street
San Francisco, 67 Turk Street
Syracuse, 214 East Fayette Street
Pittsburgh, 715 Liberty Avenue
Cincinnati, 217 East 5th Street
Cleveland, 622 Prospect Avenue, S. E.
Portland, 392 Burnside Street
Philadelphia, 1235 Vine Street
New Orleans, 910 Gravier Street
Washington, 7th and E Streets, N. W.
Kansas City, 928 Main Street
Denver, 16th and Larimer Streets
Omaha, 1312 Farnam Street
Seattle, 810 Third Avenue
Salt Lake City, 68 South Main Street

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The three part drama that is taking the world by storm—the most timely of pictures and one that will pull at the heart strings of every one.
Based on the popular song your audience will be fairly swept from their feet, for from beginning to end the picture itself can and will be sung!
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By

CHARLES E. VAN LOAN

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BOSWORTH INC.

Lewis J. Selznick

How to Make Money

by Lewis J. Selznick

No. 1

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

A year ago World Film meant nothing. Today it is the greatest name in the moving picture business. A year ago I preached to empty pews. Today the livest exhibitors all over the country are booking World Film Service and are fighting to get it.

WHY?

Because I was looking ahead—foreseeing the coming public demand, laying plans to cater to it—to help exhibitors bring the business to a higher plane—to bring about higher admission prices—to help you make more money—and so build a great business myself.

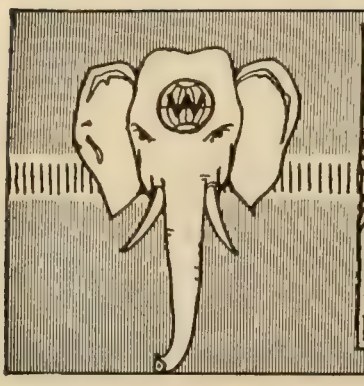
I preached Broadway Shows—the great stars and producers—$2.00 performances for 10, 15 and 25c.—better advertising—finer posters and heralds—expert advertising service as part of our service to exhibitors.

Film men refused to listen. They could not see the ideal because the path to it led away from routine.

But, hard-headed business men, who were not bound by tradition, could see it—DID see it. Exhibitors who saw their business dwindle and 5c. admissions hungrily eat up profit, could see it and DID see it. The shrewdest bankers in America have invested millions to make World Film what it is and what it will be. Its success has been wonderful.

It will be still more wonderful as exhibitors realize that to be successful they MUST have great features, better advertising and publicity, higher admission prices AND THAT THEY CAN GET ALL THESE BY WORKING WITH WORLD FILM FIFTY-TWO WEEKS A YEAR.

This is the first of a series of money-making talks. Watch for them.



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WORLD FILM Exclusive

Lewis J. Selznick

LILLIAN RUSSELL

IN

"WILDFIRE"

By GEORGE BROADHURST and GEORGE V. HOBART

Lillian Russell's Greatest Stage Success

Millions have seen this great actress on the stage. Her name and fame are world wide.

Offer this picture to your patrons if you want proof of the pulling power of World Film Features.

In 5 Acts

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A glimpse of the future, produced by
UNITED KEANOGRAPH FILM MFG. CO.,
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Scenario written and pictured by
JAMES KEANE
Featuring
Carlotta de Felice
In 5 Acts
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Produced by J. SEARLE DAWLEY
"The Master of the Screen"

A DAUGHTER of the PEOPLE

A powerful drama of love, labor and redemption, with LAURA SAWYER, FREDERICK de BELLEVILLE and ROBERT BRODERICK

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For Big Plays, Big Stars, Big Money Making Productions

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WALTER ANTHONY
Dramatic Critic
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Says:

"The highly romantic character of the play, with its duels and dangers, its contrasts and its crimes, its gypsy life and its aristocratic environment, the beautiful distances covered by the wanderings of the forlorn Othario and Mignon, and, most of all, its superb action and photography will make this production, with its beautiful heroine, a notable event in any community where the soul of poetry, pity for beauty in distress or love of adventure still persist."

SCENARIO BY CHARLES KENYON AUTHOR OF "KINDLING"

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VITAGRAPHS

VITA LAUGHS — LIFE PORTRAYALS

"The Slightly Worn Gown"

Comedy .....MONDAY, JAN. 25

Brown bought a dress for another woman. It was sent by mistake to his wife. You can imagine what happened. LEAH BAIRD, LEO DELANEY, LOUISE BEAUDET, CHARLES BROWN and ETHEL LLOYD show you just what happened.

"Life's Game"

Two-Part Drama .....TUESDAY, JAN. 26

To play it straight and win against sharps and four-flushers is taking a chance. We are all players. MYRTLE GONZALEZ and all-star cast play this one.

"The Homecoming of Henry"

Comedy .....WEDNESDAY, JAN. 27

Henry comes back unexpectedly, frightens the bungalow girls and surprises his wife. He gets in wrong but comes out all right. SIDNEY DREW as Henry.

"The Barrier of Faith"

Drama .....THURSDAY, JAN. 28

Love is the fulfilling of the law. It removes all barriers and makes all one human family. Beautifully interpreted by VAN DYKE BROOKE, NORMA TALMADGE and MARY MAURICE.

"The Chief's Goat"

Comedy .....FRIDAY, JAN. 29

WALLY VAN as Tom, and HARRY MOREY, as the Deacon, get the chief's, ALBERT ROCCARDI'S, goat; they get his money, too. They are willing to call it horse and horse.

"Underneath the Paint"

3-Part Drama—Broadway Star Feature
SATURDAY, JAN. 30

Separated by his wealthy father from his actress sweetheart, the boy disappears. She becomes a famous star. A most dramatic incident and climax reunites the young lovers. Interpreted by HELEN GARDNER and all-star cast.

Six a Week, including a Three-Part Broadway Star Feature.

"CABMAN KATE"
Comedy .....Monday, Feb. 1

"HOW CISSY MADE GOOD"
3-Part Comedy—Broadway Star Feature.....Tuesday, Feb. 2

"THE COMBINATION"
Comedy .....Wednesday, Feb. 3

"THE UNDERSTUDY" or "BEHIND THE SCENES"
Drama .....Thursday, Feb. 4

"THE GREEN CAT"
Comedy .....Friday, Feb. 5

"FOR ANOTHER'S CRIME"
Two-Part Drama .....Saturday, Feb. 6

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CAPTAIN ALVAREZ	6 PARTS
SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
413	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	4 PARTS
THE LOCKED DOOR	3 PARTS
SYLVIA GRAY	4 PARTS
THE LITTLE ANGEL OF CANYON CREEK	5 PARTS (From Book)
THE MAN BEHIND THE DOOR	4 PARTS

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THE FUNNIEST PLAY IN YEARS

FOUR-PART COMEDY **C. O. D.**

FROM FREDERICK CHAPIN'S PLAY

5-PART HISTORICAL DRAMA

HEARTS AND THE HIGHWAY

FROM REV. CYRUS TOWNSEND BRADY'S NOVEL.

LILLIAN WALKER as LADY KATE
DARWIN KARR as SIR HARRY

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THAT FUNNIEST OF FARCES
FOUNDED ON THE COHAN & HARRIS SUCCESS
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STOP THIEF

In Five Parts—Featuring

MARY RYAN and HARRY MESTAYER

Supported by a notable cast of the original artists who made "Stop Thief" famous!

CAST OF CHARACTERS:

NELL JONES (the Maid).....**MARY RYAN**
JACK DOOGAN (the Thief).....**HARRY MESTAYER**
MR. CLUNEY (Fiance).....**Harold Howard**
MR. CARR (an absent-minded father).....**Albert Tavernier**
DR. WILLOUGHBY (who also expects to wed).....**William Boyd**
MRS. CARR (Mother).....**Auguste Burmester**
JOAN (Dr. Willoughby's Fiancee).....**Della Connor**
MADGE (Cluney's Fiancee).....**Marguerita Boyd**
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A MAGNIFICENT AND COSTLY PRODUCTION STAGED IN EUROPE AMID THE FAMILIAR SCENES OF THE FAMOUS STORY!

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A DRAMA IMMORTALIZED BY THE BLOODY EVENTS OF THE FRENCH REVOLUTION, FORESHADOWED BY THE GAY AND EXTRAVAGANT LIFE OF LUXURY-ENERVATED VERSAILLES, AND THE SENSATIONAL AND ROMANTIC RISE OF MME. DU BARRY FROM MILLINER'S MODEL TO THE STRONGEST FEMININE FIGURE IN THE DESTINY OF FRANCE!

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GEORGE KLEINE

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From "Found: A Flesh Reducer," in which Wadsworth and Housman are here shown

Wadsworth *and* Housman

YOU can't mistake the temper of a Wadsworth and Housman audience; everyone in it is out for fun—for a real rollicking, old-fashioned, hearty, genuine laugh. Any moment you can hear—almost feel—it coming, and ere you are aware it has swept over the entire house like the magic wand over a great big brass orchestra. There's the big "bass" fellow over there in the audience, who has suddenly given vent to a pent-up feeling of genuine delight; there's the little tot that just "giggles and giggles" and all the way between these extremes are as many kinds of laughs as instruments in a full orchestra.

"What won't they do next?" whispers one fellow to his wife, or sweetheart, and before he has finished the words, the whole house is again in flames of laughter over a sudden turn in the plot that scores "a home run." This is quickly followed up on the part of the outwitted victim by some stealthy move that warns you to be prepared for another burst of laughter. You simply can't afford to take your eyes off the screen.

And it's all such wholesome fun; such plausible fun. It is transparent and you don't have to scratch your head to see the joke. But why attempt to analyze it? It's irresistible; it's good. That's the final analysis. It's the kind that strikes a popular chord—it's the new kind of Edison comedy, that is bringing big results.

And, of all the ridiculous assortment of convulsing plots ever conceived or hatched out, none can equal in variety and grotesqueness the following ten Wadsworth and Housman Edison reels.

Don't attempt to judge these reels by their titles, odd and suggestive as some are. **See** the reels; insist on seeing them **all**. Then, as we have said, try one on your audience! We have no fear that Wadsworth and Housman will be on your call list as long as they are on the Edison list—which will be indefinitely.

EDISON COMEDIES MEET THE POPULAR DEMAND AND FILL THE HOUSE

in two scenes; before and after Corpulency is reduced. To be Released Friday, Feb. 1st

in Side-Splitting Edison Comedy

Ten Wadsworth and Housman Comedies
(Each 1,000 ft.)

"THE COURTSHIP OF THE COOKS"—Released Dec. 30
"CHAMPION PROCESS SERVER"—Released Jan. 3
"EXPENSIVE ECONOMY"—Released Jan. 6
"A SUPERFLUOUS BABY"—Released Jan. 11
"LODGINGS FOR TWO"—Released Jan. 27
"FOUND—A FLESH REDUCER"—Released Feb. 1
"DOWN FROM THE GALLERY"—Released Feb. 3
"SUSPICIOUS CHARACTERS"—Released Feb. 8
"THE TAILOR'S BILL"—Released Feb. 10
"A SPIRITUAL ELOPEMENT"—Released Feb. 17

Other Forthcoming Edison Films

"OLIVE AND THE HEIRLOOM"—Released Feb. 2
"A THORNE AMONG ROSES"—Released Feb. 3
"THE STONE HEART"—Released Feb. 6
"OLIVE'S GREATEST OPPORTUNITY"—Released Feb. 9
"LIFE HISTORY OF A SILK WORM"—Released Feb. 10
"THE PEST OF THE NEIGHBORHOOD"—Released Feb. 10
"GLORY OF CLEMENTINA"—Released Feb. 12
"THE GIRL WHO KEPT BOOKS"—Released Feb. 13
"THE NEEDS OF COMMERCE"—Released Feb. 16
"IN THE PLUMBER'S GRIP"—Released Feb. 17

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Featuring

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and on alternate Saturdays and Tuesdays beginning February 5th

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The strongest scenes are shown on the 1, 3 and 6-Sheet Four-color Lithographs.

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(On the Same Reel)

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Ham and Bud as manufacturers of sausages are simply a scream. Bud catches the stray canines while Ham converts them into educated sausages.

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Hazards of Helen Railroad Series

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Kalem Company

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 748.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, January 30, 1915.

Facts and Comments

EVERY lover of Rome and Italy, and every admirer of motion pictures, has read with deep sorrow of the ravages of the earthquake which, for the first time in the history of the peninsula, has shaken the central portion of the "Garden of the World." Italy has furnished the world with the best and the greatest of motion pictures and has done much more than its share toward establishing high artistic standards in the field of dramatic kinematography. It is impossible at this time and at this distance to measure the full extent of the damage done to life and to property. Rome and much of the rest of Italy belongs to mankind as the priceless store house of the works of art of two great civilizations. The motion picture has made and preserved faithful records of many of the great monuments of both Pagan and Christian Rome, but even if we had the fullest records the loss of even a small portion of glories and beauties of Rome and Italy would be nothing less than an irreparable loss to all mankind.

* * *

RECENTLY in a small city in one of the Eastern States exhibitors were harassed by much clerical agitation against motion pictures. It was easy to see from the nature of the arguments advanced by the ministers that the latter had little reliable information on the subject of motion pictures. The leading exhibitor in the city at once communicated with the officials of the National Board and in response to his request a representative of the Board was sent into the city to allay the agitation. The man from the National Board invited the clergymen to a discussion of motion pictures and the invitation was generally accepted. At the meeting the ministers learned many things which they had never known before; they realized among other things that the motion picture was under the direct influence of public opinion as represented by the Board. All their questions were answered fully and frankly and as a result the clergy in that city are to-day the friends of the motion picture and of the exhibitors.

* * *

A DEPUTY Commissioner of Education in this enlightened Empire State objects in the course of a lecture to teaching the children by means of motion pictures. He calls motion picture teaching a mere "pouring-in process." He advances the curious claim that "attending moving picture shows leads to passivity of mind." Indeed, he is bitterly opposed to motion pictures "superseding other forms of education." "No thinking," he says, "is required; therefore habits of laziness are engendered." What is all education in its first stages but a process of "pouring in?" The blackboard and the textbook and the lecture are slightly different manifestations of the process of "pouring in." While the book and the blackboard and the oral teaching reach the mind indirectly the picture reaches the mind directly. The foundation of all human knowledge consists in a fund of impressions gathered through the senses. Only when the young mind has stored up a large enough supply of impressions can there be room and occasion for an independent and intelligent exercise of the reflective faculties. It is hard to believe that those rudimentary principles of teaching are unknown to a Deputy Commissioner of Education of the State of New York. Poured into any normal mind all impressions are bound to stimulate some mental activity. It is notorious that the subnormal mind is taught much easier by pictures than by books. Surely the effect on the normal mind must even be stronger and more beneficial. If the commissioner wants a practical proof of the value of the motion picture as an educative influence let him consult a score or two of school teachers. They will tell him that the boys and girls attending good motion picture shows are generally ahead of their classes in such subjects as geography, natural history and all the exact sciences.

* * *

EXHIBITORS in the State of Arkansas are operating their theaters on Sunday on what is called a "free-will" offering. They have no legal right at present to open their theaters on Sunday and charge an admission. This "free-will offering" is not altogether satisfactory. There are people who go to see the show and do not pay a cent. Their meanness is not altogether set off by the generosity of the paying patrons. Aside from this commercial aspect of the situation there is a lot of silly hypocrisy about it all. We are glad to note that the press of the State is taking up the question and is generally siding with the advocates of a liberal Sunday.

Made in America

By Louis Reeves Harrison.

THE congregation of states united under the name "America," irrespective of north and south divisions of the western continent, was formulated by men who became known the world over as "Americans" in contradistinction to "Canadians," "Mexicans," "Brazilians," and so on. What is manufactured in America means what is made in states united under that name, hence there is no urgent need of employing any more cumbersome designation of what is produced by our hands and brains than that heading this article.

Films made in America are to play an important part in the political and social economy of Europe this year unless all signs fail and should be representative of our institutions and ideals. As to what these institutions and ideals mean to us, I may be pardoned in quoting from a man who played no small part in moulding public thought at the birth of our nation.

"When we survey the wretched condition of man, under the monarchial and hereditary systems of government, dragged from his home by one power, or driven from it by another, it becomes evident that these systems are bad, and that general revolution in the principle and construction of European governments is necessary."

"Great part of that order which reigns among mankind is not, however, the effect of government. It has its origin in the principles of society and the natural constitution of man. The mutual dependence and reciprocal interest which man has upon man creates that great charm which holds society together. The more perfect a civilization the less occasion it has for government."

Writing more than a century before the present war in Europe, he goes on to say that, in spite of his natural propensity to social organization, man finds his ideals disturbed, if not destroyed, by government, especially when the latter presumes to exist for itself, not for the people. It then becomes the cause of such misery as that of war, which it should prevent. Such governments exist through the violation of every moral principle and become buried in the iniquity which led to their existence.

"What scenes of horror present themselves in contemplating the character and reviewing the history of such governments! If we would delineate human nature with an utter baseness of heart and hypocrisy of countenance at which reflection would shudder, which decent humanity would disown, they are kings, courts and cabinets that must sit for the portrait. Such government is an assumption of power for the aggrandizement of itself, whereas our own is a delegation of power for the benefit of society. The hereditary government is an imposition on society, a disgrace to mankind, inadequate to the purposes for which government is designed."

It would almost seem as if Tom Paine was with us now. I wish I had his power of wielding vigorous English, but we do not need that in moving pictures. In them we can establish that men and women are born with natural rights, the right to select labor for which they are naturally equipped, the right to enjoy security and happiness, the civil right founded on these natural rights. We can establish that no government, and no governing group of individuals, whether commercial, political, or military vultures, may invade and destroy those rights. Such pictures should be made in America.

It is only a question of time when people, worth-while people, abroad will be listening to the voice of our moving pictures. Let us make them big and broad in scope, compassionate in tone, replete with dignified and forceful purpose. Those who contend for puerile purpose in pictures overlook the fact that American minds are not infantile. We are not even amused by the weaklings forced upon our attention, merely disgusted, but hopeful that development will bring screen productions *up to* common intelligence. The audience addressed is one that despises whatever intrudes between the highest aspirations of the human soul and its source. The audience in this country is constantly awaiting those beams of light which intelligence throws into the hearts of men and women.

We are not bent on re-establishing the ignorance and the prejudices of other days but on advancing society and civilization to a new freedom of thought and action, and our minds are not to be fed with pap. Pictures truly representative of our ideals will soon be shown in all parts of the world. Far out over the surface of the globe, wherever there is any claim to civilization, our silent messengers will go, penetrating the minds of those crushed or oppressed by Despotism. They may be the means of ingrafting equitable systems of government on those now incapable of conceiving of anything better than hereditary rulers. Through them democracy may confederate vast territories and populations now sunk in dull misery.

This is no Utopian dream of Sir Thomas More or of Edward Bellamy. The language of moving pictures is universal and easily understood. It is not necessary for them to be inane in order to reach the comprehension of so-called "masses." The loftiest subject ever clearly presented has been easily within the grasp of those who pay admission to the picture shows. The fine art is in presenting a subject so that it will attract and hold interest. The way of putting what is to be told counts heavily, the more when there is something worth while to be told.

The fault of moving pictures made in America lies in an overbalance of commercialism. A large part of the entire expenditure goes to distribution, only one of the means to a general end. The theatrical group incline to use theatrical names and theatrical stars, all very well in a way, to the detriment, or to the disregard of, intrinsic merit. Theatrical people have brought us a lot of fine interpreters and tasteful ideas of treatment, but has not their well-known inability to grasp what was vital had *something* to do with the closing of the theatres from lack of patronage? They are forever and unchangingly theatrical, unable to keep up with the trend of public taste because their scope of vision is as boxed in as the stage.

On the other hand there are thousands of releases being turned out of factories that would be turned out into the street and thrown on the rubbish piles if forced to compete with a *large number* of releases of genuine merit. The exhibitor has to fill a daily programme and does the best he can, but he is up against combinations that limit his range of selection and is compelled to show a lot of unsatisfactory productions along with a few of high quality.

Without a dollar of additional expenditure on the part of producers, and with tremendously increased returns, the entire general quality could be raised by diverting cost of bombast to cost of artistic treatment and the exercise of higher intelligence in the selection of the subject. Before this year brings an influx of orders for moving pictures from all parts of the world, let us so conceive and frame them as to attain supremacy in the art, so that "Made in America" will be a guarantee of splendid and constantly-improving service.

The Appeal of the Screen

By W. Stephen Bush.

NOT since the days when the prophets of Israel championed the cause of the widow and the orphan has the world witnessed a more eloquent appeal than the screen-play entitled "The Silent Plea." This picture marks a new epoch in the use of the screen for the advancement of social reforms and for the assertion and enforcement of the rights of woman. I know that the motion picture has before this been enlisted as an aid to social progress, but never before has such art been displayed in demonstrating a crying evil and in suggesting a simple remedy.

The Moving Picture World would be remiss in its duty as the journalistic representative of this great industry if it did not point out the full extent of this development of the noblest purpose of the motion picture screen.

It seems to be a law of our race that all the great reforms and all the revolutionary changes for the betterment of mankind must spring from appeals to the imagination. The harsh poor laws of England survived many a wave of agitation, but they could not survive the appeal Dickens made to the imagination of the English people. In our country we know that the institution of slavery received its death blow through Harriet Beecher Stowe and her appeal to our imagination. Slavery had survived the assaults of humanitarians for more than a century, but it quaked and finally crumbled when the imagination of the people had stirred the national conscience to its profoundest depths.

Voltaire made the mind of France pregnant with the ideas of human rights long before the people of Paris marched upon the Bastille. The test may be applied to any great work of the imagination intended to appeal to other imaginations. The discussion of theories, the agitation on the "hustings" or in the legislative chamber have been slow halting and uncertain means of propagating a new faith or of combating an old evil, while the appeal to the imagination never fails. The history of every country will bear witness to this fact. The conquest of the Holy Land by the Crusaders is another proof that might be cited. Imagination kindles enthusiasm and begets action.

Herein lies the power for good which is peculiar to the screen. The silent plea rouses the conscience through the imagination. We read of thousands doomed to suffering and starvation in distant lands, but our imagination is not profoundly affected, our sympathies are but faint, our conscience sounds no alarm. Let the motion picture take us into the hut of a victim and show us every harrowing detail and the response of all our best instincts is strong and immediate.

The reform at which the Vitagraph picture aims is not intended for some distant land, but it strikes at an evil which has neighbored us in all its hideousness for many, many years. It aims at nothing more than giving the aid which the State now bestows upon many fatherless children to the widowed mother instead of giving it over to State and often to semi-private institutions.

"The Silent Plea" is a masterpiece, a veritable model of a film play with a deep social purpose. It is therefore a very proper subject for study and attention of all who claim to be the sincere friends of the motion picture. The play is remarkable because it does not obtrude its purpose, but lets the spectator absorb it. This is the only safe rule to follow in a screen appeal for any social reform. The keynote of the play is this: The family is both the unit and the mainstay of any civilization that is worth while. Whatever threatens the integrity of the fireside is one of those evils which concern the whole State.

It stands to reason that the effectiveness of the screen-appeal is in strict proportion to its art, to its dramatic power and to its fidelity to life. Judged by these criterions the screen-play I am speaking of is a specimen of perfection. What theme could be more difficult of treatment than a delineation of the subtle, scarcely visible, but irresistible influences which disintegrate the home? The sudden death of the father not only deprives the family of its head and support, but it begins to destroy what is left of family consciousness in the surviving mother and children. It is a slow process and it is traced in the film with a skill which baffles all description and makes one realize the futility of words. In the crucial years when the child-mind and the child-soul is more impressionable than wax itself the children of the widowed mother are taken from her and placed in an institution. There comes an estrangement, and with the estrangement the children lose the full influence of a mother's love. Not that the mother's love has died or even waned. That love in the heart of the mother is indestructible. In the children, however, the affection for the mother and the submission to her guidance must be kindled and kept alive by daily contact and by unceasing supervision. The bonds holding the mother to the child are as strong as life itself, but the bonds holding the children to the mother may be loosened and sometimes even broken. It is to the interest of the State and of every individual composing it to keep the bonds between the children and the widowed mother as strong as possible. We see in the picture that the strain and stress of poverty is the greatest cause of a loosening of these bonds.

We see with a sharpness which brings tears to the eyes of many the horrors of the institutional custody of children and we wonder at first mildly and then most resentfully why children are taken from their widowed mothers when the money used for the support of these institutions might with infinitely greater profit to the State be diverted into the hands of the widowed mothers.

If this picture does not help to bring about the humane and eminently rational reform it aims at it must cause great wonder to all who have been privileged to see it. We earnestly hope that every member of the legislature will look at it and every friend of humanity in every part of this country of ours. It will not only convince the public of the need of the reform which it is sought to obtain, but it must make converts to the motion pictures if any field is left for proselytizing. To those who love the screen and who delight in the great benefits which must come to mankind through the screen, this picture is a priceless inspiration and a renewal of faith.

The Vitagraph Company, which has produced the picture, has deserved exceeding well of the entire industry. It has once more emphasized the title of the picture to be classed as an art both fine and useful, it has given us a realization of the highest ideals of the screen. To the distinguished actress who played the part of widowed mother no praise that I might offer can compare with her own consciousness of noble and delicate work, nobly and delicately done. Every one connected with the picture must be an object of envy and emulation to all who are striving to uplift the picture and make the screen the mightiest teacher in all this world.

A Master Stroke by Wm. N. Selig

J. A. Berst Has Been Appointed Vice-President and General Manager of the Selig Polyscope Company and Will Make His Headquarters in Chicago.

IT IS a long stretch since April 1, 1896, when Wm. N. Selig, president of the Selig Polyscope Company, signed the lease for the building at 43 Peck Court, Chicago. There he established his plant and studio. The latter was placed on the roof of the building and bore the distinction of being the first glass studio in America for the taking of moving pictures.

From this small beginning, by arduous work at all times of the day and often at night, in the face of inevitable difficulties that confronted every pioneer in the business, the Selig Polyscope Company steadily grew, under Mr. Selig's guiding hand, until the old quarters were wholly inadequate to meet the requirements.

In the spring of 1907, the building of the new plant and studio on Irving Park boulevard and Western avenue was begun, and two years later the nucleus of the plant and studio in Los Angeles was formed by Francis Boggs, who had been sent out with a company in 1908, the company stopping for a time in New Orleans and then pushing on to the coast. The Edendale plant is known as possessing the most beautiful and attractive structures and grounds, that are devoted to the making of moving pictures, in the world.

But Mr. Selig's activities in the building line did not cease here. His extensive use of wild animals, in making wild animal pictures, soon led to a large collection, and this was being constantly augmented until the building of the big Selig zoo became a necessity. Now the Selig zoo has become one of the famous sight-seeing spots on the Pacific coast.

When it is remembered that these provisions for the growth of the business were merely adjuncts to the making of moving pictures, and that Mr. Selig personally supervised and kept in close touch with every department of the studios and plants, east and west, even including in his work the reading of all the important scenarios, one can readily realize what a long, hard stretch it has been for him since that day, April 1, 1896. Now with his customary good business instinct, he has decided to relieve himself of part of the burden.

When it is announced that J. A. Berst has been appointed vice-president and general manager of the Selig Polyscope Company, everyone familiar with the moving picture trade in America and Europe will acknowledge that Mr. Selig has made a master stroke in policy and good judgment. Mr. Berst—everyone knows, who knows anything—made the name of Pathe in America. Thoroughly familiar with all the ramifications of the trade and a past master as a judge of good moving pictures and their making, Mr. Berst is a big acquisition for the "Diamond S." brand of films.

Mr. Berst will make his headquarters in Chicago and will assume his new duties immediately.

Universal's New Ad. Service

It Supplies Exhibitors With Cuts and Copy for Use in Newspapers—Plan Meets with Success.

IN line with its policy of helpfulness to the exhibitor, the Universal is now sending out each week to the exhibitors who are using its program and who are wise enough to see the benefit of continual newspaper advertising, a newspaper advertising service which is at once unique and inexpensive. The Universal is now producing a two- or three-reel feature every day of the week, and these seven features are the basis for the advertising plan.

Each feature is made the subject of a single or double column coarse screen cut in which clever use is made of an illustration from the film and the title is reproduced in strong black and white. These cuts are made up three weeks ahead of release date and therefore are available for all classes of exhibitors, as electros can be ordered at any time during the life of a film. The master cut is kept in the home office and electros may be ordered from the advertising department.

This saves the exhibitor who has the willingness to use big space for single features the bother of making the cuts himself, which he could not do for a quarter of the price he pays now for the cut and the space rate in the paper, and it relieves him from the necessity of having a person who is not familiar with the advertising points of the picture to try to frame and reproduce an advertisement to fit it, before he has seen the picture.

To Continue the Simpson Business

It Will Be Managed Under the Old Firm Name by Mrs. Simpson—Receives Favorable Patent Decisions.

MRS. IDA L. SIMPSON, widow of the late Alfred L. Simpson, song slide maker and inventor of metalic surfaced motion picture screens, announces that she will continue the business founded by her husband under the old corporate title, Alfred L. Simpson, at the present address, 113 West 132d Street, New York, under her personal management. Mrs. Simpson says that while the demand for song slides is not strong from picture theatres, she has discovered a new and heretofore unsuspected market for that commodity and is doing a satisfactory business in that line.

The best product under her control is the Simpson Solar Screen, a curtain with a coating of aluminum and bronze which proved to be especially suited to the projection of pictures in light or semi-lighted rooms. Mr. Simpson secured basic patents on this form of coated screen and instituted several suits against infringing makers before his death. One of these actions was recently compromised by the payment to Mrs. Simpson of a large sum of money and guarantee of a royalty on the subsequent sales by the infringing manufacturer. Other suits against infringers will be instituted immediately as there is no question now regarding the validity of the Simpson patents.

The manufacture of these screens promises to prove especially profitable owing to the demand for a screen of the nature of the Simpson Solar for use in homes and class rooms, where a semi-illumination is desired. Mrs. Simpson is greatly pleased with the outlook for an increase in business under her management.

Victor Moore With Lasky

SAMUEL GOLDFISH announces that he has concluded contracts for the Jesse L. Lasky Feature Play Co., by the terms of which this company is enabled to announce the screen debut of yet another famous legitimate star. The artist in this instance is Victor Moore, and the play to be picturized for his initial photodramatic appearance is George Bronson-Howard's successful play, "Snobs," which ran for an entire season at the Hudson Theater and is generally admitted to be the keenest satire on New York "high society" ever produced.

Victor Moore.

The leading character of "Snobs," played by Mr. Moore, is a young American of modest means who, through the death of relatives, suddenly finds himself the Duke of Walshire, the foremost nobleman of England. He has an especially romantic chum, who dreams fatuously of winning a society debutante, and when Disney goes into society himself he agrees to take this chum, Reade, along with him, on the express understanding that they are never to say which of them is the Duke. On account of his manner, everyone assumes that Reade is the Duke, and Disney, the real nobleman, is snubbed right and left. The society debutante now pretends to be in love with Reade, in order to win his supposed title, while Disney strikes up a friendship, later warming into romance, with the daughter of a rich pickle manufacturer, who is also snubbed and sympathizes with him. Of course, the real Duke finally declares himself.

Victor Moore is very widely known for his stellar work in Geo. M. Cohan productions, and especially for his engagement of two years in "Forty-five Minutes from Broadway." He has also starred in "The Talk of New York," "The Happiest Night of His Life," "Shorty McCabe" and various important vaudeville offerings. His first important roles were in the support of John Drew.

New Southern Film Company

Rene Plaisetty, a Young French-American, Will Produce for the Pathes With Studios in New Orleans.

RENE PLAISETTY, the young French-American who had left war-ridden France to engage in the production of films in this country, has just concluded a contract with Pathe Freres to make pictures for that company on American soil. To be specific the pictures are to be produced in New Orleans. Mr. Malitz, the vice-president of the Pathe firm, with whom Mr. Plaisetty made his arrangements, believes that New Orleans, with its quaint old-world backgrounds, with its romantic history and its marvelous light facilities, is especially adapted for the production of good subjects either taken from the great past or the picturesque present.

Rene Plaisetty.

Mr. Plaisetty is a French-American in the sense that he is French in his quick perception of dramatic values and in his good taste, and he is American in his spirit of initiative and his ability to gauge and please the taste of the American public. He had been quite successful as a director in Paris but had always longed for the wider fields of the new world, which he knew really better than the old. The war disgusted him with conditions in Europe and he came to this country establishing himself quickly in New Orleans. He started to build a studio which is now near completion. This studio with its technical departments will be large and modern in every respect. The studio is located in the very heart of a big natural park, peculiarly suited for use in film plays. Every variety of Southern scenery can be found there, a succession of charming landscapes greet the eye in every direction—it is in short a director's paradise.

Miss Leatrice Zeidler.

When Mr. Plaisetty was in New York, in the course of the past week, he called at the offices of The Moving Picture World and told of his plans and prospects.

"I will devote myself especially to American subjects," he said in the course of an interesting chat with a World man. "The facilities for making good pictures in Louisiana are exceptional and it will be my earnest endeavor to make the best possible use of them. I have secured a very charming and capable young lady for my leading woman. She is Miss Leatrice Zeidler, a native of New Orleans, a woman of the genuine Southern type of beauty and I think highly gifted as an actress. With the little experience she has had she has shown remarkable aptitude for the screen. She has long been a social favorite in New Orleans and has frequently distinguished herself in private theatricals. I believe that the demand for pictures made in America is growing all the time and I want to make chiefly American subjects. Louisiana is surely not the least interesting and picturesque part of our country. I believe that the field is full of splendid opportunities and all my ambitions are centred on making some valuable contributions to the supply of American quality pictures."

Nola Studio in Course of Construction.

Mr. Plaisetty returned to New Orleans after making his arrangements with the firm of Pathe and will soon be ready to announce his first release. He calls his company the Nola Film Company.

Subway Disaster in Pictures

District Attorney Perkins and Other Officials See Animated Weekly Views at Universal Offices.

DISTRICT ATTORNEY and Mrs. Perkins, and Assistant District Attorney and Mrs. Arthur Train of New York were the guests of the Universal Film Mfg. Co. Tuesday evening, January 12, at a private showing in the Universal's projection room at 1600 Broadway of the thousand-foot reel of pictures taken of the recent subway disaster. The invitation was extended by Mr. Carl Laemmle, president of the Universal, in order to aid the investigation about to be begun by the district attorney's office.

Because of the Universal's enterprise in being "on the job," District Attorneys Perkins and Train were enabled to see animated views showing the arrival of the fire and police departments on the ground, the tearing up of the gratings at the emergency exits at 53d street, firemen lowering ladders and descending into the smoke only to reappear a moment afterward carrying unconscious forms on their shoulders, the arrival of ambulances and the application of the pulmotors which were an important factor in saving many lives, long rows of victims stretched out upon the wet sidewalks and tossing about in their agony while awaiting relief, and "close-up" views of Fire Commissioner Adamson, Police Commissioner Woods and Fire Chief John Kenlon.

To Jack Cohn, editor of the Universal Animated Weekly, belongs the credit for the scoop. He was walking to his office on Wednesday morning, the day of the disaster, when he saw smoke rolling up from a manhole at Broadway and 53d street. Quickly sensing the importance of it, he telephoned his office and in a few minutes camera men Whipple and Rucker were on the job and turning the cranks. One of the cameras was set up at 51st street and the other at 55th street, and they were in operation by the time the fire department began to arrive.

"CABIRIA" POPULAR WITH CHURCHES.

The popularity of the Itala Film Co.'s "Cabiria" among churches and societies is the subject of much comment in film circles. St. Vincent's, Chicago, has a membership of 5,500 and has arranged a big benefit performance of the D'Annunzio spectacle at the College Theater in Chicago the week of January 17. Frank Samuels, former manager of the Motion Picture Expositions at Grand Central Palace and now representing Itala's interests in the middle west, promoted the affair and is in charge of the details. A choir from St. Vincent's will render the choral accompaniment and a large orchestra will be used.

Screener's Beefsteak a Jolly Affair.

Billy Quirk Officiates as Rewinder and Picks a Fine Lot of Entertainers.

THE second monthly beefsteak dinner of the Screen Club was held on the evening of Saturday, Jan. 16, and was a success from every viewpoint. Billy Quirk was master of ceremonies, and for a title adopted the name of Rewinder, which undoubtedly will serve as the official designation of his successors. Mr. Quirk had a long list of entertainers and speakers, and these kept the party in the best of spirits. One man that stood out was Lionel Belmore, with his recitation of "A Little Hero," by Arthur Mathison. There is no better or more appreciative auditor than an actor. From a mood of highest revelry he will at the drop of a hat aboutface and in absolute quiet listen to a fine bit of elocution. Mr. Belmore was in excellent spirits and voice. When he was called on he gave graceful utterance to a few remarks and was retiring to his seat when there were calls for something more. Reluctantly he returned to the head of the room. As he told the story of the little stowaway, absolute silence settled over the gathering. There were few dry eyes when he finished. He got the ovation he deserved.

The dinner began at 10 o'clock. When the last appeal of "We want beef!" had been satisfied, Rewinder Quirk called on Founder King Baggot, who started the ball rolling. Vice-president Wilson, in the absence of President Kirkwood, who is on the Pacific Coast, appealed for the co-operation of all the members. Joseph Smiley, of Lubinville, admitted that he could not remain away after he got that personal letter from the Rewinder. He said that he had never so strongly felt good-fellowship as he found it in that group of Screeners.

John F. Skerrett spoke for the men who build the machines that make possible the showing of the work of the dramatic artists. Allen Sangree kept the party in high good humor with his observations on the art of writing and producing motion pictures. His inimitable baseball phraseology applied to the screen was thoroughly understandable, even when he referred to the bush leaguers.

Rewinder Quirk read a letter of regret from William Oldknow, of the South. It was a direct reply to the invitation, constructed on similar lines, and made a hit with the diners. John Bunny sent a telegram of good wishes and asked that the first half barrel of beer be named for him and further requested that the bill be sent quickly to him at Milwaukee. That, too, made some hit with the diners.

Walter Macnamara talked on the democracy of the club, Hughie Mack told four Irish stories and got four hearty laughs, Dick Leslie sang most acceptably, Al Lichtman told how the salesman, too, fitted into the film scheme; William Cale told a story, Sam Spedon described how he had "Nothing at All to Say," Sam Levy entertained with songs as did Billy Smith, and the Screen Club Instrumental Trio—Bill Sullivan, violin; Leslie Ennis, piano, and Harry Ennis, banjo—were encored.

Illustrated Wagner Concerts.

A Novel Entertainment Presented at Teller's Broadway Theater in Brooklyn.

IN Teller's Broadway theater on the evening of Monday, Jan. 18, a novel entertainment was presented, motion pictures playing an important part therein. Ellis and Ward have called the performance "Illustrated Wagner Concerts." The performance lived up to this characterization in every particular. Mr. Ernest Knoch, who directed the Wagner operas at the Century Theater with such marked ability and conscientious thoroughness, selected and arranged the music which accompanied the pictures. The pictures have been reviewed in these columns before, and it was pointed out then that the early part of "The Life of Richard Wagner" was (in the pictures) poorly handled, while the latter part maintained a remarkably high degree of artistic workmanship.

The entertainment was divided into three parts, each part consisting partly of pictures and partly of music. The music was all Wagner's, with the exception of the overture to Don Giovanni. It would be difficult to overpraise the musical and the singing part of the entertainment. Mr. Knoch had his singers "trained to the minute," the chorus had been well rehearsed and was at all times sure of its ground, while the work of the orchestra reminded one of a Wagner cycle at Munich. The musical program was as follows:

(1a) Chorus .....Entire Company
"Bridal Chorus from Lohengrin"
(2) Solo—"Dich Teure Halle" from "Tannhauser"..Miss Jeanette Larson
(To be sung in German)
(3) Baritone Solo—"The Evening Star" from "Tannhauser,"
Mr. Louis B. Angelo
(To be sung in German)
(4) Solo—"Elsa's Dream" from "Lohengrin".....Miss Karena Post
(To be sung in English)
(5) March and Chorus from 2nd act of "Tannhauser".....Company
(1) "Pilgrim Chorus" from "Tannhauser"....Messrs. Bailey, Schmidt, Caplan Civoru, Haskell, Dreeben, Lavitz, Spivack and Lenzer.
(2) Love Song from "Die Walkure".....Mr. Hardy Williamson
(3) "Spinning Song" from "Flying Dutchman"...Misses Scott, Haeffner, D'Avril, Armington, Post, Dodson, Rauch, Sanger, Crosby and Jennie Larson.
(1) Overture from "Die Meistersinger" followed by.....Orchestra
(2) Chorus from second act.....The Entire Company
(3) "Preislied" from "Die Meistersinger".....Orchestra
Finale—Chorus from 1st act of "Parsifal".....Company

"SIGN OF THE CROSS" EXHIBITED AT OHIO PENITENTIARY.

Dr. O. T. Reed, chaplain of the Ohio State Penitentiary, at Columbus, and many prisoners in that institution have written the Famous Players Film Co., following the exhibition of that company's masterful production, "The Sign of the Cross," in the prison chapel, thanking them for the wonderful lesson embodied in the film.

Scene at Screen Club's Beefsteak Dinner, January 16, 1915.

"Du Barry"

A Magnificent Production in Six Parts by George Kleine, With Mrs. Leslie Carter and a Superb Cast.

Reviewed by James S. McQuade.

CAST.

Jeanette Vaubernier, afterwards Mme. La Comtesse Du Barry .....Mrs. Leslie Carter
Louis XV, King of France.....Richard Thornton
De Cosse Brissac, Captain of the Guards.....Hamilton Revelle
Comte Jean Du Barry, an impecunious nobleman, who operates a gambling house.....Campbell Gollan
The Papal Nuncio, a friend and adviser to Mme. Du Barry .....Louis Payne
Denys, Mme. Du Barry's faithful servant.....Mr. Pouget
Hortense, the head milliner.....Miss Rawlinson
Marquise De Crenay, a lady of the court of Louis XV .....Miss Corah Adams
Marie Antoinette, Dauphine of France, afterwards Queen .....Miss Robinson
Sophia, a maid.....Miss Wilkins
Duc de Richelieu, a close friend of the King.....Mr. Barker
Maupou, a nobleman in the King's employ.....Mr. Cherney
Mme. La Gourdan, a confidant of Jean Du Barry....Mrs. Eden
Modistes, Guards, Soldiers, Civilians, Dancers, Clowns, Courtiers and Ladies of the Court.

WERE it not for the awesome tragedy in which the story of "Du Barry" culminates, its photo-dramatic production by George Kleine might well be termed a photo-drama of gay Parisian life, courtly manners and royal pageants. True, there are dread scenes near the close showing the fury of the Paris tribunal and of the long suffering mobs that stormed Paris to the strains of the Marseillaise and the pathetic sight on the gruesome guillotine stage in the vast square, yet the light and gay sides of life that precede them so fill the mind that the spectator is impressed that he has spent the greater part of his time amid the sunshine, and that the approach of evening only has painted the scenes in sombre shades.

For myself, my impression throughout in viewing these pictures was similar to that experienced when listening to a fine musical composition, well interpreted both in spirit and technique. There may be here and there a flaw, as it may have appeared to the critical sense, but in the main, in the big things that really count, and in the small things that contribute to a harmonious whole, my mind felt easy and contented. The pictures never touched the commonplace; they reflected faithfully, so far as I was capable to judge them, the life, manners and customs of the time in which the story is set.

In the matter of costumes, I do not claim a knowledge that would commend me as an expert to a Worth establishment, but I can confess to the pleasure created by the costuming of the characters in this photo-drama, which shows careful adherence to the period of Louis XV, save on the part of Madame Du Barry. Mrs. Carter wears stunning gowns, and they must have cost a great deal of money, but I cannot rid myself of the opinion that had the other members of the company taken the same license as Mrs. Carter the court scenes and others would have become anachronistic in this respect.

Too much praise can scarcely be given to the fine settings of this photoplay. Many of the exteriors are lavish in their attractiveness, and show fine skill and artistic taste in the selection of the locales. As we know, the production was made in Italy, and it must have required great care and knowledge to have selected a spot which fits in so well, as is shown in the pictures, with a scene in the famous Gardens of Versailles. I refer not only to the scene where the fete takes place, but also to that other scene where Louis XV takes Jeannette and shows her De Cosse Brissac standing, with eyes blindfolded, before a firing platoon of the Guards. A panoramic swing of the camera shows the extensive grounds, beautified by the art of the landscape engineer and of the sculptor.

Other fine exteriors are seen in the march of the King and his guards, the students' ball at Rampanaux, Mme. Du Barry's home at Luciennes, and the incensing of the mob against Jeannette by Count Jean Du Barry. These mob scenes have been excellently handled, the perfect action betraying repeated and painstaking rehearsal.

Many of the interior settings are positive gems, and there are over 100 in the pictures. I refer more particularly to

Scene from "Du Barry" (Kleine).

the grand stairway in the palace of the King (which was built for the occasion, wholly of Italian white marble), the Court reception of Countess Du Barry, her chamber in the palace (a veritable triumph of artistic decoration and furnishing), the scene in the Opera House where Louis sees Jeannette for the second time, the sitting room in the home of Jean Du Barry, and Jeannette's room in the same mansion. I have been told that the plans of all these beautiful interiors were drawn in water colors before a single stroke of work was done.

In this connection it is opportune to state that George Kleine personally directed and supervised the making of the entire eleven parts of "Du Barry," which has since been reduced to six parts, to suit better the demands of the trade. Mr. Kleine took to Italy Mrs. Leslie Carter and the principal actors in her support in the Belasco stage production of "Du Barry." Chief of these were Richard Thornton, Hamilton Revelle and Campbell Gollan. He has been lavish in his expenditures on the production, and I for one congratulate him heartily on the fine results of his efforts. He has given us a photo-drama that will remain a classic on this subject.

It is really a pleasure to study the acting in these pictures. Mrs. Leslie Carter may not be convincing, so far as youth is concerned, when she appears in the part of the gay and frisky Jeannette, in the opening scenes; but her art is undeniable in these scenes and throughout all the scenes. In physical appearance, in the later scenes, she fits in better, which makes her impersonation all the more admirable. To me, as I watched closely the emotions expressed facially, and by eye and gesture, Mrs. Carter succeeds in giving one a close, inside view of Jeannette's mind and soul. Just after the King has departed from the Jean Du Barry home, and after Cosse has secretly seen Jeannette with the King at her feet and kissing her hand, he comes on the scene and upbraids her mercilessly for disappointing him. Mrs. Carter's face is a study here. One can read the deepest heart pain, the sorrow, and finally the indignation that bursts forth in a torrent. Her spirit of tantrum is amusingly shown at times in scenes with the King and Jean Du Barry, and her great tenderness and loyalty are revealed pathetically at other times for the ill-fated Cosse. These are only gleanings from the fine portrayal of Mme. Du Barry by Mrs. Carter.

What a trio of photoplay actors we have got in Richard Thornton, Hamilton Revelle and Campbell Gollan! They are always a joy to the eye when on the screen. I think Mr. Gollan's Jean Du Barry is inimitable, and this does not detract from the splendid art of the other members of the great trio. The faithful Denys is brought back to life in the person of Mr. Pouget. The mincing procurer for Louis XV, the Duc de Richelieu, is finely drawn by Mr. Barker, and old Maupeau, his companion, impersonated by Mr. Cherney, is another excellently drawn character. It is very amusing to watch these characters closely when they make their first call on that reprobate, the Count Jean Du Barry. Mrs. Eden is perfect in the part of Mme. La Gourdan, the confidant of Jean Du Barry.

PEOPLE'S THEATER BEING IMPROVED.

The People's Theater, West Park and Alder streets, Portland, Ore., is undergoing extensive alterations and improvements. In order that the house may not be closed during the renovation, the work of improvement has been going on after the closing hour at night. The old lighting system is being changed, and new heating and ventilating systems are now in the course of being installed. The work is under the direction of John F. Cordray, who has been manager of the People's for the past several months. Although the theater is about four years old and was practically up to date, one will hardly recognize in the renovated structure the old People's Theater.

FREDERICK LEWIS WITH CALIFORNIA.

Frederick Lewis, for many years a member of the Sothern-Marlowe Company, has joined the ranks of the players who are now appearing before the camera. Mr. Lewis has become the leading man for Beatriz Michelena, who is starring under the direction of the California Motion Picture Corporation. The photoplays in which Mr. Lewis will appear are to be released on the World Film schedule, and he will be permanently located at San Rafael, Cal., where the studios of the California Motion Picture Corporation are located.

FINNEGAN IN TOWN.

T. P. Finnegan, of Dallas and other Texas towns, was in New York last week getting some inspiration for his several picture theaters. He was present at the showing of the Bosworth feature, "Hypocrites," Longacre Theater, Wednesday evening, January 20.

"Souls Enchained"

Lyda Borelli Pictures Woman Who Is Passion's Slave to Tragic End (Five-Reel True Feature Offering).

Reviewed by Hanford C. Judson.

THIS five-reel offering, "Souls Enchained," made in Italy and distributed by the True Feature Company, is a high-class tragic picture of merit. The leading woman, Lyda Borelli, whose strong emotional acting makes the story convincing to a degree that at times grips the imagination, has a fine vehicle here that will surely widen her fame. She is the center of the picture, and her acting keeps it dramatic. There is no melodrama in it. The plot is simple to the point of slightness; but the story is logical and true. It is an offering that will go well in houses whose patrons can appreciate her art—houses where melodrama and sensational incident are the whole desideratum may not find it so profitable. We think it a pretty safe guess for the average theater.

Scene from "Souls Enchained" (True Feature).

Among the lesser things—and this will go far towards making it an offering that will achieve a general popularity—are exquisite glimpses of Venice; the old big landmarks are there, but besides these one comes on balconies, doorways, vine-clad windows, back ways—in other words, the very heart of that romantic city of canal waters, with little gardens tucked away here and there. Then Borelli has personal beauty and she wears some really stunning gowns and head dresses. We can quote Belle Gold (wife of Al. Cross, the exchange man of Pittsburgh), to the effect that these will make it an attractive picture for women. The staging, with its big, deep scenes, and the clear, life-like photography, help a lot.

The story tells the tragic fate of a married man and a woman who fell so much in love with him that she couldn't forget him and at length persuaded him to run away with her. He gets sick and they fall into deeper and deeper poverty. In Paris he dies, and she comes to her end in a hospital bed—her only consolation that her passion lived until the last; even with her paramour dead she refuses to return to a man who had always loved her and with whom, in the beginning, she had quarreled.

MARION SWAYNE JOINS UNITED FILM.

Marian Swayne has become a United Film Service star. The petite screen actress will appear regularly in single-reel comedies released by that organization, the Gaumont Company, of which she has been leading woman for a long time, having become one of the producing units of the United Film Service. Miss Swayne enjoys the distinction of having been chosen by James Montgomery Flagg, the noted illustrator and creator of the Flagg girl, as the heroine of "The Adventures of Kitty Cobb," a famous series of newspaper sketches, which have recently been released in film story form by the United Film Service.

GARWOOD NOW DIRECTS.

William Garwood, who formerly played leads in Lucius Henderson's Imp Company, hereafter will direct his own company. Robert Hill will act as assistant to Mr. Garwood. Violet Mersereau will continue as his leading woman. Mr. Henderson hereafter will direct Mary Fuller, and Director Johnston, who directed Miss Fuller, will direct Miss Ostriche.

CHICAGO LETTER

BY JAS. S. McQUADE

Films Must Be Placed in Fireproof Receptacles in Transit?

THE coroner's jury appointed to make an inquiry and finding on the deaths of Mayor Henry S. Rich and Frank L. Poultney, of Berwyn, who lost their lives in a fire and panic, in a combination car of a Burlington & Quincy suburban train, on November 14, near South Kedzie avenue, concluded their investigations on January 16, before Deputy Coroner Adolph Herrmann, in this city.

It will be remembered from former letters that the origin of the fire was attributed to a package of films carried by Joel A. Johnson, of Berwyn, who had placed the package under a seat in the smoker. Mr. Johnson, at a former hearing before the coroner, denied that the fire was due to the films and stated that the fire originated in the roof of the coach.

P. C. Richards, of Berwyn, who appeared as a witness at the final hearing, with both hands still in bandages, testified as follows:

"There was a great commotion in the car, when some one yelled 'Fire!' and a window was smashed at the same time. As I went to rise from my seat I saw a flash of fire that reached to the roof of the car, near the front end. I got out of the seat and when I got in the aisle I fell down. When I looked up the whole top of the car seemed to be a mass of flames. The aisle was crowded and I got out of the car on my hands and knees, with my head as close as possible to the floor. When I got outside and looked back the whole car was filled with flames from top to bottom."

The jury returned the following verdict:

"We, the jury, find that the coach was set afire by moving picture films, the property of the Universal Film Company, a corporation, and delivered by one of its employes to Joel A. Johnson, wrapped in a paper and tied with a rope and carried in this condition into the coach by Mr. Johnson, who placed the package containing the films on the floor, the films evidently being set afire by some person throwing a lighted match, cigar, cigarette or other lighted object on the floor, which came in contact with the package, setting it afire and causing the burning of nearly every passenger in the coach.

"The jury finds the carrying of the films in this manner to have been a violation of Section 1622 of the Municipal Code."

The jury also recommended that the Interstate Commerce Commission have adequate legislation enacted prohibiting the carrying of explosives or combustible material by any common carrier unless it is in a fireproof receptacle.

Shortly after the accident, all railroads operating out of Chicago issued drastic orders prohibiting the transportation in baggage cars, or the carrying in any passenger car, of any dangerous article or anything that is liable to cause an explosion or that is inflammable in its nature. None of the following articles is now permitted to be accepted as baggage in any form, nor will passengers be allowed to go on the train with the same; dynamite, gunpowder, fireworks, loaded firearms, **moving picture films,** inflammable liquids, compressed gas, gasolene and matches.

Under the railroad ruling the only way in which films can now be transported out of Chicago is in express cars, the rates for which add great additional expense to film companies.

When it is borne in mind that thirty passengers on the Burlington car were seriously burned and that two others died from their injuries in this accident, it is only too evident that great care must be exercised to prevent a repetition. Had the films carried by Johnson been enclosed in a fireproof receptacle, as prescribed by a Chicago city ordinance, the accident could not have occurred. It now lies with the Interstate Commerce Commission whether or not films enclosed in fireproof receptacles shall be carried in baggage cars. There would be little, if any, danger in carrying films so enclosed in baggage or passenger cars, and it would save film companies the heavy tax imposed by sending the packages by express.

Tribune War Pictures Contribute Largely to Belgian Red Cross.

The second payment was made by the Chicago Tribune last week to the Belgian Red Cross, from the profits of the war pictures taken by Mr. Weigle. The payment, which amounted to $10,543.63, was made to Dr. Cyril Vermeren, the Belgian consul in this city. Of the amount stated, $543.63 resulted from the showing of the pictures in Omaha, under the auspices of the World-Herald of that city.

The total of the sum turned over by the Tribune to the Belgian Red Cross, to date, is $20,543.63. Consul Vermeren forwarded the last check to Emanuel Havenith, Belgian minister in Washington, D. C., and he will forward the money to Auguste Van Langermeesch, who was head of the Red Cross in Antwerp, when the contract between the Belgian government and the Tribune was made by Joseph Medill Patterson.

"The response of the American people to the need of Belgium has been wonderful," said Dr. Vermeren. "One of the greatest troubles of the Belgians is the care of the German soldiers who are housed with the residents. In Turnhout, a town in Antwerp province, near the Holland frontier, for instance, the residents are on the point of starvation, yet they have to give all they have, practically, to the German soldiers.

"I have the letter from one woman who was in good circumstances there before the war. She had a small farm, with a cow, some pigs, and a large number of fowls. All these have been taken from her, and she is forced to feed three German soldiers. When the shipments of food come in, the Germans allow the distribution and then sit down and order up everything in the house. She works from daylight until dark for the soldiers, and yet she gets nothing but complaints from them.

"When she last wrote to relatives in Chicago, she said she was giving them that day her last supply of bread. She did not know what would happen. She said that her own family had been getting along on almost nothing."

In the Belgian minister's letter to the Tribune, acknowledging the receipt of the check, he wrote: "I add the renewed expression of our thanks for this beautiful contribution."

Great Improvement in Ventilation of Chicago Picture Theatres.

The latest bulletin issued by the Chicago Health Department shows a great improvement of conditions in moving picture theaters, in the matter of ventilation.

Jan. 1, 1913, there were 630 theatres in Chicago, but only forty-five complied with the law as far as ventilation is concerned.

Jan. 1, 1914, there were 609 theatres, and 160 of them complied with the law. The hands of the department during most of this period had been tied by legislation.

Jan. 1, 1915, the total number of theatres was 616; the number in operation, though not either complying or installing alterations to make them comply, was 17.

The next step by the health department will be to get the requisite force to insure that ventilating systems will be honestly operated.

Censor Funkhouser's Work to Be Recensored.

Rigorous as Major Funkhouser's censoring of moving pictures is, it, in turn, will be subjected to recensoring by the Armstrong Neighborhood Association, composed of parents of the pupils of the Armstrong school, at Greenleaf avenue and Pingree street, this city. Permission was granted the Association recently by the school management committee to show moving pictures in the assembly hall of the school, and comedy and drama and educational pictures will form the programs.

The admission fee will be five cents, and any profits will go toward defraying expenses of the school.

"We first rejected the plan, believing some moving picture concern was back of it," said Trustee Harry A. Lipsky, "but the parents have proved they are the only ones interested, and I now believe it will be most successful, both financially and educationally."

Who Will Be "Sue"?

The interest in the "Sue" contest is increasing every day, and votes are being rolled up for the favorites with amazing rapidity. Sunday, Jan. 17, closed the third week of the contest, and the five highest number of votes were: 55,710, 52,605, 51,420, 46,490 and 46,480.

Miss Florence Tighe has led throughout the first three weeks, although her lead has been cut down considerably during the last week. Miss Gladys Swain is second on the list.

In order to prevent holding out votes so as to spring a surprise at the last minute for some candidate, the Herald photoplay editor has limited the extension of coupons for voting to the ten-day limit. The coupons are dated, and no coupons will be counted that exceed this time limit.

Chicago Film Brevities.

Franklin Fox, who owned the Opera House in Mishawaka, Ind., the Crystal in Elkhart, Ind., and the Irwin Opera House in Goshen, Ind., about three years ago, called at the World office last week. Mr. Fox managed the Roseland Theatre, 113th street and Michigan avenue, this city, for about a year. He is now open for the management of a good house, or to buy one in a good location.

* * *

Elmer A. Vidette, operator at the Rose Theatre, 63 West Madison street, called at the World office and purchased a Handbook last week. Mr. Vidette was formerly operator at the Alcazar Theatre, 69 West Madison street, for eighteen months, and when the Rose opened about eight weeks ago, he was transferred to that theatre. The Rose has a seating capacity of 300 and charges five cents admission for four reels of Mutual service. Mr. Vidette stated that the Keystone comedies draw large crowds to the Rose. This theatre and the Alcazar are managed by H. C. Miller and owned by Mr. Mohr, of the new Morrison Hotel. The Alcazar charges five cents for a program of four reels of General Film service, which recently supplanted the Universal. Mr. Vidette has been an operator for ten years.

* * *

William Buehler, formerly connected with the Kinemacolor Company, Los Angeles, in the capacity of assistant director, and, who, since the disbandment of that company, has been connected with the Kalem and the Bosworth, Inc., paid a pleasant call on Tuesday last. Mr. Buehler had just arrived in Chicago from Philadelphia, where he had been engaged in soliciting business for the exhibit of the State of Pennsylvania, in its state building, at the Panama-Pacific Exposition, San Francisco. This exhibit will consist of views of beautiful scenic and historical points throughout the state. W. R. Rothacker, general manager of the Industrial Moving Picture Company, it is understood, will most likely be given the contract for the taking and making of these pictures. Mr. Buehler at present is a special representative of the Industrial Moving Picture Company. Among the pictures included in the exhibit will be the following: the scene of the Battle of Gettysburg, of Valley Forge, Delaware Water Gap, scenes around Kingston, near Scranton, where one of the most sanguinary Indian battles was fought in the early days, also views of the oil region in and around Titusville, etc. Negotiations are under way with Chester P. Ray, director general of the Panama-Pacific Commission for the State of Pennsylvania.

* * *

I received a postal card last week, from W. R. Rothacker, who was then in Rochester, N. Y. He stated that he was about to enjoy the privilege of being taken through the big Eastman Kodak Company's plant there, under the guidance of my good friend Schuyler Colfax.

* * *

McAllister Chandler, a member of the Pathe exchange staff, in the Mallers Building, paid us a call last week. He stated that Manager John Hardin had arranged to show Pathe programs on Wednesday of every week, at 2.30 P. M., in the private projecting room connected with the offices, for the benefit of patrons.

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Phil H. Solomon, among other enterprises in which he is at present engaged, was recently appointed Chicago representative of Day and Night Screens, Inc., of New York city. He stated that the outlook was very promising, and that he had already contracted for three of these screens in Chicago. His office is in Room 806, 167 West Washington street, this city.

* * *

T. P. Finnegan, First National Vice-President of the M. P. E. L. of America, arrived in the city from Dallas, Tex., Thursday morning, Jan. 14. He left the city Friday, for New York. Mr. Finnegan stopped over in Chicago specially to consult with Chicago members of the organization how best to boost business just now. He stated that conditions in the South are pretty poor at the present time. Mr. Finnegan owns the Hippodrome and the Park in Dallas, each seating 1,200 people, and the Hippodrome in Waco, which seats 800 people. The Hippodrome in Dallas is a fine modern structure, erected at an outlay of $118,000, and the house in Waco cost $85,000. The Park is a large open-air theatre, which is run five months during the summer. Mr. Finnegan reported that the affairs of the League were in very good shape in the State of Texas, and that exhibitors generally are taking deeper interest in the welfare of the organization. Texas exhibitors, Mr. Finnegan told me, were looking forward to a great improvement in the business in the next 90 days.

The clean air committee of the Chicago Woman's City Club, has discovered that managers of moving picture theatres, not provided with adequate ventilation, are resorting to the use of perfume in order to conceal their fresh air shortcoming. The members say that five theatres located in the First, Ninth, Twenty-fifth and Twenty-ninth Wards, are inadequately equipped. In four of these they report that the fans are not kept in operation. Out of 600 moving picture theatres in Chicago, the members state that only 50 have inadequate ventilating systems. This report was made after an exhaustive inspection which covered the entire city.

* * *

Williamson's Submarine Exposition moving pictures are still drawing notable crowds to the Fine Arts Theatre. One day last week I saw hundreds of public school children waiting outside in a long line under the escort of their teachers.

* * *

"The Escape," a feature subject adapted from Paul Armstrong's play of that name, and produced under the direction of D. W. Griffith, has entered upon a run at the Studebaker. Blanche Sweet, Mae Marsh, Robert Harron, Donald Crisp, Owen Moore and Ralph Lewis are seen in the important characters.

* * *

"The Morals of Marcus," with Marie Doro in the leading role, is now occupying the screen at the Ziegfeld Theatre.

* * *

Alfred Hamburger, it is learned, has again leased the Fine Arts Theatre, and will take charge of the house early in the spring to present high class feature subjects. This is really a renewal of the contract held by him last spring and summer, when he presented Annette Kellermann in "Neptune's Daughter" for twenty-four weeks. It has been learned that Mr. Hamburger is at present negotiating for "The Blue Mouse," the rights of which for nine states have been purchased by the Photoplay Productions Releasing Company through A. M. Gollos, president.

* * *

The Photoplay Productions Releasing Company has moved its offices from 37 South Wabash avenue to Suite 414-415 in the Mallers Building. These offices are finely furnished, and occupy 3,800 feet of floor space. The working staff has been largely increased, and a fine working system has been put in operation. President A. M. Gollos recently purchased the state rights for "The Blue Mouse" in Illinois, Indiana, Wisconsin, Iowa, Kentucky, Minnesota, North and South Dakota, and Nebraska. He has also purchased the rights for "The Littlest Rebel" in eighteen states. The company has local representatives in all the principal cities in the Middle West, it is understood, and on the Pacific Coast. The advertisement elsewhere in this issue gives full particulars.

* * *

The Selig Company from Los Angeles, during the stopover in New Orleans, while en route to the Panama Zone to produce "The N'er Do Well," spent most of the time in taking interesting scenes of the French quarter and of Creole life for use in certain forthcoming photoplays.

* * *

Skilled musicians, who live on the West Side, Chicago, have formed a society for the promotion of good music, under the direction of Professor A. V. Cerny. This little circle of pianists, violinists, cellists and singers, descendants from music-loving people of southern Europe, are jealous of the steady growth of the moving picture business in the poorer sections of the city, where music once held regal sway. "We are going to bring back good music to the West Side," says Professor Cerny. "Perhaps, I should not say that, for good music really has never left it. The people are being drawn away from it by the rag-time piano tunes played for moving pictures, but they are always willing to return to their first love. The artists of the West Side have been unanimous in the offer of their services without compensation. We have arranged for four concerts, and we intend to give more if we find the people willing to give us their support." Good luck and success to your efforts, Professor Cerny. Moving pictures promote the fine arts, perhaps, as powerfully as music. Why then decry the pictures?

* * *

H. E. Aitken, president of the Mutual Film Corporation, New York city, paid a flying visit to the city last week.

* * *

M. Schwartz, head of the Reliable Feature Film Company, with office in Room 605 Schiller Building, this city, returned from Milwaukee early last week, and reported satisfactory bookings for "The Christian," for which he holds the Wisconsin state rights.

Doings at Los Angeles

ADVERTISING FOR EXHIBITORS! Conducted by a live wire manager. Al Watson, of the Republic Theater, this week had Bert Vincent sing higher than any mezzo soprano or high-pitched siren, for he was on the top of the Metropolitan Building singing "Tipperary." The stunt attracted considerable attention, and people gaped as if an aero battle were in progress over the street. After the war song came "After the Ball," to advertise the film of the same name which was showing at the theater way down on the ground.

* * *

With President Del. Henderson at the heel, the Photoplayers' Wednesday night fellowship dinner joy wagon broke all speed and attendance records this week. It seemed as if the very hub had turned out in a body to attend the big event when the new president of the club took hold. Never had so many members been present, and a great time was had by all. Afterwards many more, who could not be accommodated at dinner, returned and a general get-acquainted session started. The evening was a joyous one, no business interfering with the merry affair, although most everyone expressed their interest in the coming ball in February.

* * *

Here is part of an interesting letter sent to me by Mrs. Earl Fraser, of Venice, California, a former resident of Australia. It is from a friend of hers "back home," and tells some really good news:

Doublebay, Sydney, New South Wales, December 21, 1914.

My Dear:—

* * * and there was a good comedy that was made right near your home. We wished we could have seen them make it. For all we know you might have. The picture houses here are always full. The Australians do not look at anybody but Charles Chaplin. After him, the big drawing card is Ford Sterling, and Mabel Normand. Most everyone likes Little Billy Jacobs, too, in the kiddie pictures. I expect you see a lot of the artists as the Keystone studios are at Los Angeles somewhere. Do you ever really see them? What do they look like off the screen? Write and tell me all about them. * * *

* * *

Congratulations to the Exhibitors of Southern California. Their big ball in the Shrine auditorium on Saturday night, the sixteenth, was a huge success, due to generous advertising, much publicity, and a bunch of really charged wires behind the guns. The evening before the ball, a great parade was made on the business streets with Little Mary at its head. The ball was for two purposes: to welcome Mary Pickford back to the west, and also to gather in funds for the battle against measures before the legislature which will, if passed, be detrimental to the business in this state. Parties were made up from many outlying cities, and the representation of fans and people in the business was good. These people are the ones who do not want the laws enacted which would close theaters on Sundays; eliminate multiple reel features by requiring five-minute intervals between each reel; bar children under sixteen, without parents or guardian, and segregate the sexes within the theaters. The funds realized from the successful ball will be used to fight this proposed ruling, and, therefore, the many men who make the industry what it is are to be shaken by the hand for their hard work in pulling off such a big event with the success that attended.

* * *

Bruce Mitchell and the Thistle comedians from the Crown City Company have returned from Skyland, way up in the mountains, where they spent several days getting snow stuff. Donald MacDonald has just completed "The Secret Formula" for the Paragon brand with Rupert Julian, who was only secured last week by this concern, in the lead.

* * *

Not satisfied with putting on a fight between two humans, George Seigmann inadvertently caused a near-fight between himself and a bull dog. He picked up a pipe on a nearby bench. The bull owned the pipe; result: Director George limped to the hospital and received an injection of peroxide in his wounded leg. The real fight was between Gene Pallette and a real boxer, but Gene knocked him out (in the picture); however, he put up a stiff fight.

* * *

At the Exhibitors' ball, some new fancy dances were recorded. The most interesting were the Pickford Prance, the Chaplin Canter, Roland Rag, Cunard Crawl, Tincher Two-Step, Walthal Wiggle, Photoplay Patter, Bunny Hug, Filmy Fox Trot, One-Reel One-Step, Inceville Innovation and a number of others just as clever.

* * *

"One man's loss is another man's gain" may well be applied to the pictures, for the other day a big fire at the oil wells near here was taken advantage of by the Bosworth players to film some exciting scenes for Lois Weber's "Sunshine Mollie." The fire of the oil well is one of the best in the world for a camera, and this fire was a great one.

* * *

Aided by the powerful rays of electric arcs, Carlyle Blackwell and his director, William Taylor, did some big and exciting scenes down town, the other night. They also caused some mild excitement and no little amount of anxiety by doing some scenes in a bank for "The High Hand." People passing outside, unable to see the camera man and the lights, saw a line of people inside the bank, while the doors were locked. These people were drawing out money, apparently, and the result caused a flock of reporters to rush to the bank to interview the president, the rumor spreading that the bank was suffering a run; in fact, a few straggling depositors even started a line, so realistic was the scene within the marble place. The company, with John Sheehan and Douglas Gerrard, also worked from midnight until four A. M. in the lobby of the biggest hotel in town, the Alexandria, doing scenes that could not be shot in the daytime. Many guests stayed up with the company to see it making pictures.

* * *

And still they change around. It's like playing tag or pussy wants a corner; these actor people certainly would be good subjects for a clever detective to shadow—they would give him a chase. It certainly is a hard task to keep track of them all the time. Now Donald Crisp has concluded that the Famous Players' money is better than the Mutual's cash, so he heard the call of Al. Kaufman and is already working in "The Love Route" with Winifred Kingston and Harold Lockwood. Jack Pickford is also in the cast. Of course, everyone knows Mary is here and now working under the guidance of James Kirkwood. Her first story is "Rags."

* * *

Ad. Kessel, president of the N. Y. M. P. Co., accompanied by C. O. Baumann, secretary, and Miss May Kenney, secretary to Mr. Kessel, arrived in the city early in the week and made a tour of inspection of Inceville. They were surprised at the growth and improvement of the mountain studio, and expressed their hopes of seeing this great plant eventually one of the largest in the world. These two heads of the big concern have plans for the year, but would not divulge much other than that they and Mr. Ince would produce some great features during the season. After visiting the Sennett studio, where the funnies are made, the officials of the concern went south to view the Fair, and will return soon to spend a couple of weeks here.

* * *

Mack Sennett has secured Harry Cribbon, formerly leading comedian for the Gaiety Company here at the Morosco Theater. Mack says he has a find in Harry. He must have, for the new funny man has such a well-trained face. It is like a kaleidoscope; it moves and changes so much and in so startling a manner that it is wonderfully funny.

* * *

Henry King and Ruth Roland are on the second of the Balboa series, "The Pursuit of Pleasure," in two reels. The story is by Will Ritchie, and is a good one. Mr. Horkheimer only smiles when asked what he is doing, and he certainly is putting out the pictures. In this story, Daniel Gilfeather, who is six feet and two inches tall, in the part of the minister, chokes King. He actually choked the leading man, and King nearly became insensible, so hard did Daniel choke him; but it was so realistic. It took two husky automobiles to pull King and his little car out of the mud a night or two ago when he got stuck while en route to the club.

* * *

"The Mother and the Law," a coming Mutual release, will be full of good atmosphere for a real prison warden overlooked the building of prison sets, and a real priest consented to act for the camera. Other little details will add to the quality of the production. R. A. Walsh is now directing at this plant, having started "The Double Deception."

* * *

The Lasky firm has again signed for another plot of ground, this time a lot 100 by 390 feet, near the plant, which will be utilized for storage space and warehouses. Victor Moore has been engaged to play in "Snobs," and will leave on January 25 for the west. Rita Jolivet is here and working in "The Unafraid." Margaret Turnbull, the writer, has also come west to aid William DeMille in the scenario office. "The Country Boy" is nearly done, and, in one of the scenes, a big crowd is used, but it is a select gathering, in a cafe; and to inject the proper and real atmosphere and detail Mr. Lasky engaged the waiters and musicians from Levy's cafe and bought real food to be served. Everyone

ate lunch at noon, while at the same time the camera man ground out film, and the picture was actually made while the people ate their lunch!

* * *

J. P. McGowan, Kalem's director of railroad stories, is out of the hospital and, what's more, he is directing from a motor car and wheel chair. He would not take it easy; so the best had to be made for him, and he is hard at work. He is producing "The Death Car" for the Helen Holmes series.

* * *

The San Bernardino Motion Picture Co. has put out its first camera, and it seems to be meeting with the approval of many men who have seen it. The machine is a direct view one, with two lenses, showing the camera man the scene as it is really made. It is like taking pictures with a Graflex; you can see what you shoot. The officers are H. K. Fairall, whose name graces the camera, L. J. Mosley and W. H. Seeley. Will H. White is sales manager.

* * *

The Navajo Company is putting on another comedy company this week to add to its studio force. "The Girl and the Bandit" is being completed with Lucille Younge and Charles K. French.

* * *

Lillian Hamilton is the latest filmite to be injured, suffering a badly wrenched ankle when taken from the side of a rapidly careening stage coach up at the Premier studio in Santa Paula. Edythe Sterling is back at work after a forced vacation of two weeks on account of a sprained ankle. She was struck by one of the little "jitney" busses in Los Angeles a couple of weeks ago.

* * *

William N. Selig will be here for the opening of his great zoo next month. Many local people are interested in this park, and it will certainly be a great asset to the city. The head of the big film making company will arrive about the first of the month.

* * *

The Times, of this city, says: "All arrangements for the formation of a large film corporation to take pictures at the Panama Exposition in San Francisco were completed yesterday, according to a statement made by Jess Dandy. George Collins is to be general manager; Paul Cooley, secretary, and Jess Dandy, director. * * * The new corporation is to have the sole rights to the moving picture concession on the grounds, which includes not only moving picture shows, a plant, etc., but a big serial story of the Fair. * * * The company has already invested $21,000 in buildings."

* * *

Busy Bosworth built a building! Why? A concrete one to house a new office, that of Charles Eyton, who has been appointed to manage the Bosworth and Morosco companies. This place is a busy one, indeed. In one picture, "It Was Ever Thus," Elsie Janis and three other satellites appear. They are Mr. Bosworth, Myrtle Stedman and Owen Moore.

* * *

Wallace Reid and Lillian Gish are being featured at the Mutual in a film version of "Enoch Arden." They are taking in all the beach towns in their location tours for scenes.

* * *

The Inceville cow punchers enjoyed a Saturday night dance at Ocean Park, a popular beach resort near the camp, it being their annual event of this kind. Every mother's son of 'em were out in their best rig and, believe me, a time they did have. The public and many of the players for the silent house were there.

* * *

George Beban, lately returned from New York City, has started work on "The Sign of the Rose," a filmatization of the story that he used on the vaudeville stage for many months.

* * *

Thomas H. Ince has put out a neat sheet of newsy matter from the camp in the canyon. Kenneth O'Hara is the editor, and the Volume I issue is a live one. The sheet will be mailed to everyone in the business who is interested in productions. It is cleverly called "Inceville Incidents."

* * *

Louise Glaum came near being killed this week, when an automobile in which she was riding to Inceville upset on the narrow beach road. The car skidded on the wet roadway, and only the maneuvering of the driver kept it from turning completely over.

* * *

"Justified" is the name of a two-reel picture that Producer Henry Otto has just completed at the American studio up north. During the rains of late the director secured some fine rainstorm effects which he screened well. The two companies up there are busy as ever, every day except for a few hours when a spell of clouds or rain stops work.

As for Los Angeles, one night and a morning of rain and mist has kept the people busy and all at work.

CLARKE IRVINE.

Bland Talks to Churchgoers

Player Who Portrayed the Saviour in "Manger to Cross" Speaks at Sunday Service.

AT Grace Methodist Episcopal Church, One Hundred and Fourth street, Dr. Christian F. Reisner, the pastor, has been showing to his Sunday evening congregations consecutive parts of Kalem's "From the Manger to the Cross" production. The third part fell on January 17. The 1,500 seats were entirely inadequate to accommodate the throng. During the showing of the picture the organ was played softly and the choir hummed old familiar hymns.

At the conclusion Dr. Reisner introduced R. Henderson Bland, the English actor who portrayed the Saviour in the production. "Of course, I cannot ask you to express your approval of his work by applauding him," said the pastor, "but I suggest that those of you who feel like manifesting approval do so by raising your hands." Seemingly every hand in the great church was raised. It was an impressive sight.

Mr. Bland described how he had become interested in taking up the work by Mr. Olcott. He told of the journey to the Sea of Galilee a week after the arrival in Jerusalem and of the filming of the calling of the Apostles, which the audience had just witnessed. On the return scenes were taken in Nazareth, Bethlehem and Bethany and in other villages.

"What I would like to impress on you," said Mr. Bland, "is that the work was not undertaken in light mood. Every one realized its gravity and far-reaching significance. We knew that this film would be exhibited all over the world. I myself have spoken to and corresponded with persons who have seen it in India, South Africa, Australia, New Zealand, France, Italy, Spain, Holland, Belgium, Austria, Great Britain, Canada and America. I have in my possession nearly a thousand columns written about this film in Great Britain alone. It has provoked controversy wherever exhibited.

"The Garden of Gethsemane, where the Agony in the Garden was portrayed, belongs to the Franciscan Order. Several monks helped when we were arranging the betrayal scene. At its conclusion they congratulated us on the reverent manner of all.

"I shall never forget the day I toiled along the Via Dolorosa with the huge symbol that has carried the message of mercy through the ages. Great crowds stood for hours in the blazing Syrian sun and numbers lined the walls and covered the roofs of the houses. The crowds around my carriage were so dense that police were tolled off to keep the people back. When I left the carriage to take up my position in the scene a way was made for me with no word said. Women stepped forward and kissed my robe.

"Most of the scenes in this film were taken on the actual locations that tradition has pointed out as the locale of that immortal story which has transformed the world."

Mr. Bland spoke for about ten minutes amid profound silence. After the service he was invited to address, the coming season, an audience in the Auditorium at Ocean Grove, N. J., following the showing there of the film. The Auditorium seats ten thousand persons. Mr. Bland replied that if his engagements permitted he would be very glad to do so. He is now playing Lord Inglehart in "Kitty MacKay."

FEIST SAYS: "GET BUSY."

Felix Feist, head of the Celebrated Players Film Exchange of Chicago, which represents the Alliance Programme in Illinois and Indiana, was a recent visitor in New York and made the Alliance offices his headquarters.

In remarking upon present conditions and future prospects of the film business he expressed a very practical opinion. "It is a waste of time and effort to utter foolish prophesies about the return of good times and then sit down like Micawber and expect 'something to turn up.' My advice to film men is to get busy and stay busy. In my territory conditions are on the mend slowly but surely. What money that is being made comes in on high-class pictures that offer a strong attraction to the public. This is the only type of film that will survive this period of depression.

No Stock for Exhibitors

Mr. Selznick Says the World Film Corporation Will Not Offer Its Shares to the Public or the Trade.

IN AN interview with Lewis J. Selznick of the World Film Corporation, published in the Moving Picture World of January 23, it was stated that the World Film Corporation proposed to sell stock to exhibitors.

Mr. Selznick was quick to repudiate that announcement, declaring that the representative of the Moving Picture World did not quite comprehend his proposition. In a letter to The World, which is herewith printed in full, Mr. Selznick explains what he was trying to convey to our representative by giving an extended review of his profit-sharing plan as applied to World Film employees:

January 16th, 1915

Moving Picture World, New York City, N. Y.
Gentlemen:

I take exceptions to that part of the article entitled "Lewis J. Selznick Plans to Give Picture Men Opportunity to Acquire World Film Stock," that appeared in your issue of January 23rd, on Page No. 495, which says that the World Film Corporation proposes to sell stock to exhibitors.

The World Film Corporation has never offered a dollar's worth of stock to the public. All the stock in the World Film Corporation was purchased by a banking syndicate. I did tell your representative that I was working on a plan that would do for the exhibitors what my profit-sharing plan was doing for our employees. To explain how this works, I shall give the details of the plan.

The branch manager receives in addition to his salary the following premiums based upon weekly excess of gross cash collections over the minimum established for his branch:

For the

1st	$100	over	minimum	$2.50
2d	"	"	"	5.00
3d	"	"	"	7.50
4th	"	"	"	10.00
5th	"	"	"	12.50
6th	"	"	"	15.00
7th	"	"	"	17.50
8th	"	"	"	20.00
9th	"	"	"	22.50
10th	"	"	"	25.00

And $25.00 for every additional $100 over such minimum.

Under this system the branch manager taking in an excess of $1,000.00 in gross cash collections in any one week over and above the minimum established for his branch receives a premium of $137.50, and if he takes in $1,100.00, $25 in addition, or $162.50.

Each salesman is entitled, after deducting the amount of his salary and expenses, to a commission based upon the amount of gross cash collections received by the Corporation on account of contracts which he may have made, as follows:

Four per. cent of gross cash collections on pictures specified in Schedule "A."

Eight per cent. of gross cash collections on pictures specified in Schedule "B."

Twelve per cent. of gross cash collections on pictures specified in Schedule "C."

In order to encourage all employees of the Corporation, under his immediate supervision, including stenographers, reel winders, shipping clerks, inspectors, office boys and others, the branch manager sets aside, every four weeks, ten per cent. of any premiums (exclusive of prizes) which he receives, and to this amount the Home Office adds an equal amount.

The total amount thus fixed is divided every three months among the various employees in amounts proportionate to their respective salaries.

All employees, other than officers or the general manager of the Corporation, who do not participate in the profits of the Corporation under the preceding sub-divisions, participate proportionately to their salaries in two per cent. of the excess in gross cash collections, over the total minimums established for all of the branches.

I intend to embody some such general idea into a plan that would give exhibitors, who co-operate with us an opportunity to share in the profits of the World Film Corporation.

The details of this plan have not been worked out yet. If we succeed in properly working out this plan we will work it just as we did the profit-sharing plan of the employees. We will put it into printed form so that there can be no further misunderstanding.

I am not surprised that my idea was not clearly understood, because it is such a radical departure from the methods and business practices of this industry, but I have not been guided in the past by what others do. Therefore, I do not hesitate to adopt new ideas which I feel are for the best interests of the customers who co-operate most efficiently with the World Film Corporation.

There has been a great deal of selling waste in the moving picture business. This can be eliminated if our customers will work with us for our best interests just as we are working with them for their greatest prosperity. By giving a fair share of our profits we feel we can best attain these things providing we can work out our theories into a practical plan. In other words, we wish to do for exhibitors the very thing which is proving so successful with our employees.

Instead of trying to sell stock to make a momentary profit we realize that we can make a bigger, more lasting success by giving better methods of doing business to our customers and giving them a share in the business they helped to create.

We feel certain that the Moving Picture World would be more than glad to co-operate with us in the furtherance of these ideas, now that they understand just what we are trying to do.

Yours very truly,
LEWIS J. SELZNICK.

As the most important consideration at this juncture is to set Mr. Selznick right before the readers of the Moving Picture World, the above letter is submitted for their careful perusal that the World Film Corporation may be cleared of any suspicion that it contemplates a stock-selling campaign.

The Moving Picture World is especially pleased to learn that the impression derived from the first interview is erroneous. We are firm in the belief that the legitimate business of making and marketing motion pictures will suffer incalculable injury if the reprehensible methods of "high finance," so-called, are permitted to become a part of that business. That Mr. Selznick denies any such intention on behalf of the World Film Corporation is gratifying. It is to be hoped that any other concern with similar plans in mind may be induced to follow Mr. Selznick's lead in this particular.

Cape Town Notes

GREAT inconvenience is being caused to motion picture theaters in Cape Town and other parts of the union by the late arrival of the weekly mail boat. No definite arrangements can be made in regard to changes of program, for there is no regularity in the arrival of new films. Programs are advertised subject to alteration should the mail steamer arrive in the meantime. Cape Town theaters must perforce show whatever old pictures can stand the public test. But needs must when the devil drives, and the public is broad-minded enough to realize the efforts made on its behalf.

Business in Cape Town, with perhaps one outstanding exception, has not been of too brisk a nature. The exception is Fisher's Grand Theater. Rarely a performance goes by without the "house full" notice being displayed. The pictures are beautifully projected on a special silver screen; the orchestra consists of first-class musicians under so well-known and capable a conductor as Isidor Fisher. Two pictures of outstanding merit just shown at this theater were "England's Menace" and "Two Little Britons," both produced by the London Company. Another subject recently shown which created a furore among the regular patrons of Fisher's was the film depicting Joe Fisher's visit to the Edison studio, New York. This film was presented to Mr. Fisher by the Edison Company as a souvenir of his visit to the States. The photography of the picture was especially praised by all.

Of the other theaters, the Alhambra comes in for a fair measure of support, the films being of very good quality and the music quite up to its high standard. The feature there this week was "The Dead Heart," a Hepworth production, which was received with enthusiasm.

Walfram's and the Majestic also report good business.

All the theaters are showing "Lord Roberts' Funeral," an Eclair Topical, which, although being of poor quality, is greatly appreciated by the public. War pictures of any description at once meet with public approval. The subjects screened this week are "Dixmude and Yser Canal" and the usual war editions of the Gazette and Graphic, the latter continuing to receive the usual applause.

Now that South Africa has practically quelled its rebellion, a more normal state of affairs is expected in regard to things in general. As far as the exhibition business is concerned for the next few weeks, at any rate, a boom can safely be expected. There are about 20,000 soldiers concentrated in and about Cape Town, and I just learn that another 20,000 men will be down here shortly prior to being dispatched for active service in German Southwest Africa. Although their departure from our city will mean bad business for trade generally, our soldiers nevertheless will have our best wishes for the very best of luck.

A large number of managers, operators and others connected with the motion picture trade in South Africa have volunteered for active service, and a special corps has been formed in Cape Town, named the Allied Arts Corps, in which will be found representatives of the leading Cape Town shows, including Frank Potts, Joseph, Harry and Isidor Fisher and W. Wolfram.

AN INCIPIENT MUTUAL STAR.

Reaves Eason, Jr., newest of all new things at the American-Mutual studios, making his first appearance recently before the moving picture camera, scored an "emotional triumph." He was playing the part of an infant, and at the right time injected the proper punch by yelling lustily. Despite his youth, if his director, Henry Otto, is to be believed, there is nothing to prevent this two months old baby from forging to the forefront of his profession, and soon becoming one of the stars featured in the Mutual program.

HOWARD HICKMAN WITH BRONCHO.

Howard Hickman, for years a noted leading man in Pacific coast stock circles, will make his debut as a member of the Broncho soon in "The Chinatown Mystery," an absorbing newspaper story now released in the Mutual program. Mr. Hickman plays the part of a star reporter, who degenerates into an opium fiend, and is restored to health by his friends.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

A RESIDENT of Hoboken, N. J., who has attracted considerable attention in recent years by foretelling events of national and international importance, announced a few days ago that in two years motion pictures will have become one of the bygones. He makes the prognostication without assigning any reason for it. Possibly he has been influenced by some of the motion picture shows he has witnessed in Hoboken. It may be that his reading of some motion picture companies recently going the route of receivership, or the arrest of motion picture company managers for embezzlement, has influenced him in making the prediction.

It would be exceedingly interesting to learn the grounds upon which it is based. At the present time he appears to be the only person entertaining such a thought, and there appears to be nothing in view to justify the belief that others will be brought to his line of reasoning. It is only from local standpoints that the prediction warrants any serious reflection. There are exhibitors who so far forget the interests of their patrons and are so blind to their own interests that they leave room for such predictions as the Hoboken man makes. It is surprising that some of this kind of men are among those who class themselves as "leading exhibitors." Greed has eclipsed their better judgment. These comments emanate from conditions existing at one of the leading exhibition houses on Flatbush avenue in Brooklyn. During a recent exhibition six reels of Keystone comedy were projected upon the screen within fifty-five minutes. To be exact, one of the exhibitions was run off in fifty minutes. The man who did the timing made inquiry as to whether the fault lay with the operator and learned that the record beating was done with sanction of the management. The show was "drawing big," the house was not large enough to accommodate the patrons on the usual schedule, and the idea was to get the place empty as often as possible. So that none of the dimes would be missed six reels were being rushed through in less than two-thirds of the required time.

* * *

This Flatbush case revives consideration of the much-mooted question as to the right of manufacturers of films and the rental exchanges to exercise authority over the use of their goods while they are in the hands of exhibitors on a rental basis. Many exhibitors have claimed that so long as they pay the price asked for the rental of films for a certain period they may run them as often as they see fit. A well-known motion picture man who heard of the Flatbush incident stated that at the next convention of the exhibitors this subject will be discussed and effort will be made to have the rights of exhibitors in that respect defined. It is said that an effort will be made to have representatives of manufacturers and exchange men take part in this particular discussion. A number of exhibitors have condemned the Flatbush management. In their own behalf they claim that such reckless exhibitions injure the subjects as attractions in other houses, particularly where these houses depend upon prior exhibitions for prestige. The manufacturers and exchange men take the same stand. One of the latter has stated that such abuse not only kills the action of the subject, but also unwarrantably shortens the life of the film in use, which deprives the exchange of the returns ordinary and reasonable use would bring.

But how are such exhibitors to be dealt with? An exchange owner says the quickest and most decisive method is to refuse to supply the offenders. Exception is taken to this on the ground that competition for the rental trade is so sharp that no exchange can afford to drive away customers by such drastic measures. From another source comes a suggestion that, as the popularity and life of a film subject is of as much importance to exhibitors as it is to other interests, and as there is a doubt as to the ability of exchanges to deal directly with the offenders, that the exhibitors' association provide the relief. One of the plans mentioned is that the association adopt a rule forbidding such abuses as are complained of against the Brooklyn management under penalty to be paid to the association, the rental exchanges to co-operate in its enforcement by detecting the violations and lodging complaints with the association.

An exhibitor hearing of these suggestions said he doubted the feasibility of such a plan. He did not think the exhibitors' association could devote the time that would be required to handle such cases. If they were to be brought up at regular meetings of the association the effect of the rule would be killed by lapse of time. If the association is to become a court to hear and pass upon the complaints you must find members who are willing to become part of it. "It is hard enough now to keep a majority of the exhibitors alive enough to their own interests to attend the regular meetings of the association," he said. "It may be possible," he continued, "to get at these people by invoking the aid of the Board of Health. Films run as has been charged must necessarily have an injurious effect upon the eyes of the audience. If such a charge is sustained either the Board of Health can prevent a repetition of the offense, or the Bureau of License will have sufficient grounds for revoking the license of the place. Association fines, or the driving of such people to other exchanges, will not remedy the evil. The most effective way is to get the municipal authorities after them and drive them out of the business."

* * *

Another instance of the rebounding of avaricious management came to light at a picture house in the Bedford section of Brooklyn. The place had won an excellent class of trade and business was increasing right along when the owners found a man who, they thought, could acquire the same results at less salary than the manager who opened the place was receiving. A change was made and the new manager proceeded to cut down expenses by reducing salaries and the cost of service. It must be conceded that this was not an unusual procedure, and such methods have been frequently adopted with good results, but in this particular case there was a deplorable lack of foresight. The manager who curtailed expenses knew little or nothing about the motion picture business, and he soon found that all pictures do not look alike to audiences. Business dropped off to such an extent that one week the new manager found the box office producing barely enough to pay his own salary. He departed without formality and the house closed. The owners have since reopened it with all the old force of employees, from manager down, on the salary list, and the place is once more a success.

* * *

This recalls the case of the old Central Opera House on West 67th Street. The Jacob Ruppert Estate owned the property. It had been idle for years. The owners were urged to make a moving picture house out of part of it. They smiled dubiously, but were finally induced to try the experiment. James Costello, an old-time picture house manager, was put in charge. He made the prices five cents for children and ten and fifteen for adults. Children not accompanied by parents were not admitted. Persons, undesirable in appearance or conduct, were also barred. The place became, in fact as well as in name a family theater. Listen! Box office statements will prove the assertion. In no year did the receipts fall below $72,000. One year they went up to $84,000. After four years the Ruppert Estate disposed of the whole property on an attractive deal and with the change of ownership came a change of policy in the theater, including the management. Prices were reduced to five and ten cents. Little attention was given to the class of patrons. The cost of film service was reduced and, of course, the quality. In a few months the house went to the wall. "It was a pity," said Mr. Costello the other day. "I used to have automobiles lined up in front of the house. The reputation of the place made me independent of much of the patronage in the immediate vicinity. Film service? I had the best money could get. The one thing I lacked was the style of organs they are using now. I think if I could have got hold of one of them, then I would have been obliged to enlarge the building to accommodate the people. Yes, it pays to do things right when running a picture house as well as in other lines of business."

HELEN'S NEW PLAYMATE.

Helen Badgley, who as "The Thanhouser Kidlet" has been featured in dramas released in the Mutual program, has a new baby brother. The child was born January 13th, and little Helen adores the nine-pound addition to the Badgley household.

TRICK PHOTOGRAPHY IN "EVAN'S LUCKY DAY."

The American Beauty Company present in the Mutual program a delicate piece of trick photography in "Evan's Lucky Day," when Joseph Harris is shown double in the restaurant scene.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

TRADE SAFETY INDUSTRIAL EXPOSITION DEPENDS UPON MOVING PICTURES.

THE STATE Industrial Commission of Ohio, during the week of Jan. 13-16, held a "Safety" exposition—under the guidance of experts—with special attention to safety, principles and appliances as related to industries. The first part of the program called for "Round Table Conferences," at which papers were read, followed by discussions on all associated subjects. During each afternoon and evening of the exposition days moving pictures were shown illustrating different phases of safety work. Around each is woven a story to add interest. Among the film subjects announced were:

"The Workman's Lesson," by the National Association of Manufacturers, in which is shown a young man injured through the carelessness of a foreman in the factory.

"The Making of an American" is a United States Steel picture, in which is shown a newly arrived immigrant being shown various safety appliances in the factory where he is to work; this also gives an exhibition of those safety appliances at the same time.

"The Price of Thoughtlessness" is produced by the Brooklyn Rapid Transit Company and illustrates the dangers of traffic and travel on city streets, with right and wrong methods of street car travel.

"The Crime of Carelessness" exhibits a large factory being burned, the fire having been caused by the careless throwing of a lighted cigarette in the basement. Workmen are seen trapped by a locked fireproof door, thus showing an added and unnecessary danger.

"The Lineman" is an especial picture prepared by Safety Director Noonan of the Industrial Commission. In it are illustrated the hazards of the electrical industry, and it is a picture for both the lineman and the electrician. Appreciative of the value of kinematography as the most explicit teacher of the principles of prevention and safety, such exhibitions as this cannot fail to be of great service wherever held; the above program is an excellent outline for others to follow.

TRULY EDUCATIONAL.

Growth is of two kinds, forced and natural. That which is forced is not so likely to endure as that which is natural. True, the first growth may be fostered and forced, but afterwards, if nature is allowed to take its own course, more permanent and profitable results follow. The educational picture is of the latter class, forced in its earlier stages its growth now is perfectly natural, and according to true and natural laws.

Education also is a growing or leading outward, expanding from an inner power. This also the picture is doing; it is enlarging its outward appearance and fruitfulness according to those principles which govern true educationalism. Left alone now the educational moving picture requires no force or alien power to cause its advance, it possesses within itself all the essentials for all that is required for growth and education.

Today it is impossible to read any paper, journal or magazine, secular, educational, governmental or religious, but the moving picture is found to hold a controlling influence as a giver of knowledge, advice or instruction.

Non-secretive it reveals all it sees and knows. Truthful, its information is given out exactly as it is received in; there is not, and cannot be any deception in its revelations. Social and economic conditions are now dependent upon what the picture reveals. To what extent now this power is being used is revealed by the fact that classified lists of suitable pictures are being printed in the individual magazines or trade journals. The religious magazines are publishing lists of film subjects, obtainable and suitable for sacred purposes.

School journals are also doing the same thing. Governmental commissions now look for the pictures to bring them the best evidence for their guidance—railway workings or failures, subway problems, sanitary conditions and safety plans are all the outcome of, and dependent upon, what the picture teaches.

While great claims have justly been made upon the pleasure value of the moving picture as the "Working Man's Theater" or the "Children's Entertainer," the writer claims with pride justifiable and true, that the naturally growing educational moving picture is the World's Educator.

REAL TRAVEL PICTURES.

Too often travel pictures have been misnamed. They are really only scenics, occasionally longer scenic views have deserved the dignity of a descriptive journey, but not for great distances.

In preparation for the San Francisco Exposition, the Pennsylvania Railway Co. have during the last year had photographers taking pictures along the entire route of their system. From these, films are now made up into a full series, so that real travel is revealed; passing through stations and the principal towns, cities and attractive villages; country life, picturesque scenery, industrial centers, customs and manners of life from east to west, combine to make one of the longest and most real travel pictures ever exhibited. Not only in the exposition, but in all parts of the country and abroad, this series will be at once interesting and attractive, compensating in a great measure for a journey through the real country traveled.

A CHARMING COUNTRY FOR PICTURES.

There is every evidence that the charms and alluring nature-settings of Seattle and the Puget Sound districts, are to be embodied in moving pictures. Through its great variety of scenery, its mountains, plain, forest and marine perspectives, the Puget Sound district offers most unusual advantages for the setting of moving picture scenarios, especially in the radiant days of the long summer.

Alpine settings may be found in the snow and declivities of the Cascades and Olympics, only a few miles away; the great sweeping beaches of the Sound offer most fitting surroundings for the activities of shipwrecked sailors, pirate crews, or seaside romances. The great naval station at Bremerton contributes, with its guns, the real touches of war, while the blue reaches of the sound furnish all that can be desired in marine settings. Farm life, with the old homestead, and the mystery of the forest, together with the silvery Cascades and great fall of the waters at Snoqualmie all furnish at once the common and uncommon needs of the scenarios. City requirements, with skyscrapers, crowded streets, with a busy and commercial populace are also within easy reach.

Southern California has long enjoyed much popularity as a setting for moving pictures, yet there are phases of scenery about Seattle and the Sound that California cannot furnish; indeed, it is doubtful if, in their combination, they can be excelled anywhere.

These great advantages have led to a new industrialism in these regions, moving picture studios and manufacturing plants are being erected in many places, what the neighborhood has to give to the pictures in perfect surroundings will be returned in commercial profits; the time having arrived when even the still life of natural beauties can be a source of profit.

Again, the value of pictures will be enhanced, and while people everywhere will be made acquainted with the beauties of these attractive regions, the pictures themselves will be improved a hundredfold because of the superior and real nature of the background. Nature and the moving picture form a splendid and educational partnership.

New World Film Department

Mrs. Eugenie Ingleton Is Librarian of the Reference Department at Fort Lee Studio.

WHEN seen recently at the World Film studio at Fort Lee, Mrs. Eugenie Ingleton had the following to say regarding the workings in her new department: "When I first came to the World Film studios I was intensely interested with everything. The beautiful dressing rooms, the shower-baths, the splendid carpenters' workshops, the scenic department, at the head of which is a master of art. All these things, even at a hurried glance, showed possibilities of delightful work for anyone who loved things artistic.

Mrs. Eugenie Ingleton.

"When I was engaged as reader, writer, designer, and anything else I could prove useful in, I went into the business, heart and soul. Each week has, I think, added to my enthusiasm. I have started, what I hope will prove a valuable, though never completed Library of Reference Department. Pictures and sketches of everything under the sun, at all periods, and at all times, I am collecting and classifying, so that directors wanting helpful ideas, for scenes, costumes, locations, historic dates or detail, will find several sketches or pictures of whatever they seek. It is amusing to note the unexpected things that are wanted. The first thing I was asked for was a Burne-Jones stained glass window, a plane tree, an angel and a hotel kitchen followed, etc., etc. Everyone is most kind in helping me to add to the collection, bringing all sorts of unexpected little sketches that are bound to come in useful at some unexpected moment. The most of my time is taken up in reading and writing, however. I have just completed a five-reel scenario of Dion Boucicault's play, 'After Dark,' which is to be made by the William A. Brady Picture Plays Co., and in which Robert Warwick and Alice Brady are to be starred. I have brought it forward—how many years? Substituted the Spanish-American War for the Crimean, and changed the London of our grandmothers into New York of the present day, and I don't think the good old play, so full of human interest, has suffered one bit by becoming a naturalized American.

"Some years ago I was connected with Mr. Hepworth's fine studios at Walton-on-Thames, England. I wrote scenarios and played the principal parts, but could not decide then to give up theatrical work altogether. Since then I have written the three-act opera, 'Aphrodine,' about which I am in negotiation with Messrs. Shubert. My one act opera, 'The Willow Pattern Plate' (originally produced at Terry's Theater, London, seven years ago), was reproduced at Proctor's Fifth Avenue Theater recently, with William Pruette in the leading part. Vernon Dalhart, who sang Ralph in 'Pinafore' at the Hippodrome, was principal tenor. Lately I have written 'The Little Brown Mouse,' for Miss Charlotte Granville. But every day I work at the World Film studio, the more absorbing and interesting I find it, the more I marvel at the genius of masterful picture direction, the more I strive to write something wonderful and beautiful with full scope for directors, actors, scenic artists and operators. I suppose every scenario department is full of these desires and ambitions, but isn't it very splendid and isn't the competition full of stimulus?

"I played my first part, 'Little Eva,' in 'Uncle Tom's Cabin' at the age of ten, and at one time played 104 leading parts in two years at a well-known old London stock theater. I acted with the late Charles Arnold, and was nurse, newspaper correspondent, and did Secret Service work through the South African war and came to this country first from the Haymarket Theater, London, where I played in 'Bunty Pulls the Strings.' I took Miss Jean Cadell's place when she left the Comedy Theater, New York, and also played the part (Aunt Susie) in Chicago. Messrs. Shubert and Brady have been my only managers in America, and, during my long engagement with them, I learned to love America. But from Little Eva at ten years old, to an hour spent in New York's wonderful library last night, there is hardly a moment that passes without gaining some knowledge or experience that is helpful to one's work in a big moving picture studio."

"The Apartment House Mystery"

The Society Girl Detective Solves Mystery of Death on House Top (Kalem Two-Reel).

By Hanford C. Judson.

THE second of the "Girl Detective Series" is in no sense a continued story, for each episode is self-contained and free from dependence on incidents told in preceding instalments. The two leading women, Cleo Ridgeley and Ruth Roland, both at times take the central role. In this picture, "The Apartment House Mystery," the villain is played by Thomas Lingham, who pictures very acceptably a shifty individual, while William H. West, who was the chief crook in the first picture, is here the janitor. Ruth Roland is the detective, and Cleo Ridgeley is wife of the "murdered" man—whose death it is proved both by the girl detective and later by the coroner's office was due to heart failure.

Scene from "The Apartment House Mystery" (Kalem).

The story begins in the early morning when the janitor goes to the roof to beat his rugs and finds the dead man. A call to the police brings the girl investigator and she finds a clue. The suspense of the story comes from the fact that we ourselves think the man was murdered and work with the investigator trying to fathom it all; trying to fasten the crime on the keeper of the gambling joint in the house. The more we go into it the surer we feel that he is a murderer until under the third degree of the girl detective he breaks down and confesses or rather tells a story which deeply interests us because it is all possible, yet with the prejudice the scenario has carefully nursed in us we believe it a lie. It proves to be the simple truth.

There is good action in this part of the picture, in the last 1,500 feet or thereabouts. The acting of most of the characters is excellent, and the staging and photography are good. It is a very fair offering.

LUBIN PLAYERS TO WED BEFORE CAMERA.

Following a romance of two months' duration in the big studio of the Lubin Manufacturing Company in Philadelphia, Clarence Jay Elmer, a widely known Lubin photoplayer, will wed Miss Edyth Stroud Anderton, another Lubin photoplayer, on February thirteenth. The wedding will be unique, for the young couple will be married in the daylight studio on the top floor of the Lubin plant, and motion picture cameras will record every detail of the wedding.

Elmer played the title role in "The Patsy Bolivar Series" of comedies that the Lubin Company is now releasing each week. Miss Anderton is the daughter of Gus Anderton, a well-known automobile man of Philadelphia and a niece of Judge Stroud of the Superior Court of Pennsylvania. For some time she played with Lubin's Southern Company at Jacksonville, Fla., and later was transferred to the Philadelphia company.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Are You a B. B.?

SENDING in a new issue for the Paramount Theater, Brooklyn, A. G. Wunderle commences:

> Dear Big Brother—It certainly feels good to have a big brother, especially when that brother and his friends are under one cover, striving to pave the way for others. Did I benefit by your last instruction? I tried. Please look it over.

We don't know who told Mr. Wunderle that we hook up the scales around the 230 mark, but we like that "Big Brother" idea, if Mr. Wunderle will admit the other editors of this department to that classification; for this section of the paper is not the work of one man but of all the big brothers who are good enough to send in their ideas for the benefit of the others, who may profit. Be a big brother yourself and send some stuff in.

The last time Mr. Wunderle came in he offereu a typographical atrocity in which the printer tried to crowd samples of every face he had in the shop. Apparently he has changed printers as well as plan, for now he presents a monthly instead of a weekly, a four-page sheet, eleven by seventeen inches. He gets two fourteen em and one twenty-eight em columns to the page, the double being in the centre and constituting the programme proper. This time every title is in uniform type, special names in caps, and no display lines other than the titles and dated days. The side columns are used for his own and foreign display matter, and he is his own best patron in this regard. The display ads, too, are well set, but we think that some of this display might be replaced by some general reading items about films and players. There are fifteen trade advertisements at five dollars each thirteen taken in trade, the goods being used to further the matinee business, but Mr. Wunderle has an option of four dollars cash or even five dollars in trade, as he elects.

He thinks the trade benefits him more than the cash would, so he takes the trade. This represents $65 in trade and eight dollars in cash against a printing expense of $24, which is a profitable proposition.

The page is a trifle deep for the width, making it look unwieldly, but if the page could be folded once again to get eight pages, eight and a half by eleven, there would be a better proportion. But against this is the cost of stitching and cutting and the more important matter of getting the people to read the eight pages. This would require at least two solid pages of gossip scattered through the eight pages. It is not probable that it would pay to have the paper folded again and stitched, but it would be well for others not yet committed to remember that a well proportioned page helps the general effect and if it is too long it hurts the effect. Mr. Wunderle has made a decided improvement in his advertising medium.

Makes You Look.

The Arcade Theatre, Paducah, Ky., sends in a Christmas card so attractive that you have to open it to see what is inside. It is a double card with a flap, the flap being sealed by a stamp at one end and a fancy seal at the other. Being open at the ends it goes for one cent. One side carries the address and the other the greeting. Inside is a reprint from a local paper of the opening of the house and a sample musical program of decided attraction. It is printed in green on white, very slightly marbled on the outside, and is as carefully and as attractively done as a private greeting card. It suggests "class" in its every aspect, which is a very good suggestion to convey to the possible but "not yet" patron.

From Detroit.

A correspondent, writing from Detroit, says he sees few mentions of the Detroit houses in this department, so he sends in three programs of as many of the downtown houses. All three are six page folders and much alike with the program on the three inner pages and underlines and very brief gossip on the back, one-third serving as the front page. This is an arrangement that cannot well be improved on in a sheet of this size.

We like best the Forest program, partly because it gives complete information as to prices, times of performance, etc. This is matter that should always be given. The program may be intended for the regulars, who know all about it, but even at that the issue might fall into the hands of a stranger, who would be more apt to come did he know just when to come. The only omission is the times of the evening performances. This should be added. The program is a running one, a story turning a page where necessary, but the days are not dated. There is a uniformity of type that adds much to the appearance. The word "reels" is not used, the more elegant "acts" or "parts" being employed instead.

The new Empress uses all display advertisements, dating the days and running two to the page. There is a little too much type and too many kinds of type.

The Liberty runs its features for a week and has plenty of space to give to coming attractions. Here, as in the Forest program, the typographical display is excellent. With the current week the house gives only the program, a cast of characters and the musical program, the latter being well chosen. The coming features are advertised in reading notices instead of display, the matter being leaded to give a clean looking page, or where there is too much copy, the paragraphs are divided by pica slugs. They use a catchline. "The Liberty Runs Like a Watch," to epitomize the idea of careful, well ordered management. Of the three they have the better looking issue, the one sent being green on green stock.

But isn't it odd that an outsider has to send the stuff in?

Good and Bad.

There are both good and bad points in the Photoplay Review used by the Hippodrome, Louisville, for a house program. There is some good reading matter in the eight page issue, and the make-up is open and inviting, the majority of the stuff being set in ten point. It is a mistake, we think, to use so many clipped jokes, even if it does aid to an easy make up, but the crux of the matter is that this eight page issue, inviting as it is, is designed to get the program read, and the program here is about the last thing that actually will be read. It is all set in twelve point bold face caps, a solid column of names, dates and titles, with hardly a relief for the eye save in an occasional upper and lower line or an eight point "in." Only the Sunday is dated, the rest being merely the name of the day as is shown in this sample.

MONDAY
KING BAGGOT
in
"THE MILL STREAM"
and
THEIR UPS AND DOWNS
Nestor Comedy
TUESDAY
GRACE CUNARD AND FANCIS FORD
in
"THE GHOST OF SMILING JIM"
and
LOVE DISGUISED
Joker Comedy
WEDNESDAY
CARROL HATHAWAY AND F. SUMMER
in
"A GAME WITS"

With so much space at command, two columns should have been used and the titles set in upper and lower case of an attractive face about twelve point, with the names of the stars in eight or ten point italics, upper and lower, the days dated and each day's program separated from that above and below by a rule clear across the column or a dash half way across. If two pages are used it would be well to raise the titles to eighteen point, the player's name to twelve point and go across two columns, using the same face all the way through. It will get a much better program and one that will sell the show better. Mr. Jablow should have a very serious talk with his printer and tell him just what he thinks of a man who would let such a job get out. After he settled with the printer he should make the resolve to get more photoplay stuff and less miscellaneous clips, and then the program will work harder for him.

Imported Talk.

Philip Wright Whitcomb, publicity manager for Hepworth Films, gets out what he calls the Union Jack, because the cover is in colors and a reproduction of the British Jack. He is writing to his English patrons, but that's no reason why much of what he has to say does not apply over here and he hands out some corking good advice. Here is some of it:

> We believe in reading the trade papers. In every business that man that knows the most about the whole field is the man that wins. If the trade papers don't tell you things you want, write and tell the trade papers. They desire to help you.
>
> Advertising the pictures.
>
> There is one great rule that will always help you to advertise films with the greatest success.
>
> The rule is: Be specific.
>
> Say something different, something specific, about each picture on your bill that is worth it. You can see the reason for yourself. It's this: By the time a man has heard that four hundred and seven pictures are all "wonderful," "thrilling" and "enthralling," it is too late to impress him by using those

same words. If you say "wonderful" again it does no good. You fail to distinguish your picture from the other four hundred and seven. You must distinguish so that he will think of this picture as an individual. It's the same way with men. The man that looks much like other men is not remembered. The man who shows that he has particular points of his own is remembered.

Now take an example. Suppose you are advertising "The Basilisk." What is your purpose? It is to make each individual person in your district desire to see the picture. Now he won't desire to see it unless you tell him something about it that will arouse that desire. If you say "thrilling," you give nothing specific. You must give some definite point that will make your prospective patron want to see the picture. You must say: "Basil Reska drove two men and a gun away by the mere power of his eye. 'The Basilsk' shows his attempt to conquer a girl."

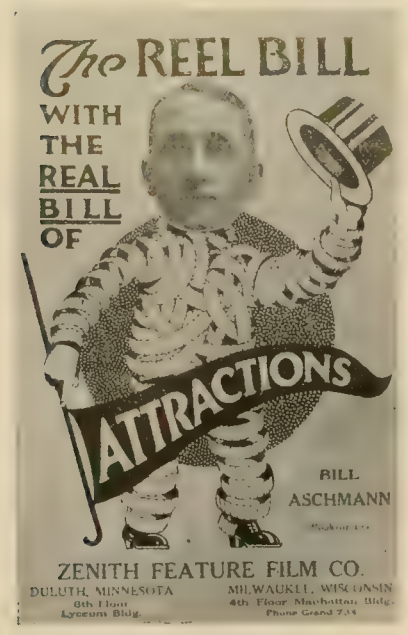
Do you see the point? Be specific.

And to help them to be specific he uses an idea that might well be copied by manufacturers' press men over here. Each story starts off with the theme in two lines, and winds up with the "Special Point." Take Mr. Meek's Nightmare, for example. The theme is: "A man falls asleep and dreams that everybody he meets has the same face as himself. It drives him to distraction." Here the special point is: "The double photography of this picture has never been equalled by any other company. It is so perfect that no spectator will ever be able to detect the way it is done.".

The theme gives the story in a line. The talking point supplies a ready made challenge to the curious in that last sentence that is bound to make for business.

A Reel Man.

The Zenith Feature Film Company, of Duluth and Milwaukee, send in an avant courier of one of its salesmen that might be used by men in other territory. A halftone of the salesman (William Aschman) surmounts a line sketch of a man's figure formed of tangled film. It is a well-planned idea and the company writes that every letter from a client in Mr. Aschman's territory refers to "reel Bill." The idea might be adapted by house managers in towns small enough for personality to count. It will serve to fix the idea of pictures and might be made a sort of trade mark. The company, by the way, is getting out o book of advertising suggestions, much of which, it states, is derived from this department.



It is pleasant to know that the department appeals to other than exhibitors proper. It is only lately that one of our own advertisers asked for comment on their advertisement in this paper, and a vastly better pulling proposition has been the result. Though not a part of the province of this department, we are always glad to help advertising patrons to make their advertisements do more work for them.

Not Tactful.

The New Pastime theater, some place or other, has just opened. By the time the program got to us the envelope had been lost, so we do not know just where it hails from. We do not like the tone of the special notices that are run on the back page. Here they are:

> Children under two years of age not admitted to the evening performances. We do not object to you bringing them to the matinees, but in justice to our patrons we must insist that you keep them quiet, or else leave the theater. Your money will be cheerfully refunded.
>
> To Our Lady Patrons—The established rule at the New Pastime requires ladies to remove their hats while witnessing the performances. It is essential to the comfort and convenience of our patrons in general that this rule be strictly enforced. Ladies who are unwilling or unable to conform to the rule are earnestly requested to leave the theater without delay, and to receive the price of their tickets at the Box Office.
>
> Not a Lunch Room—Please remember that the New Pastime is a theater and not a lunch room. We ask all our patrons, and especially the children, not to bring candy, popcorn, peanuts or other eatables into the theater. If you cannot refrain from eating during the short time you are here, we would prefer that you do not enter.

Now these are good rules in their way. Noisy children should not be tolerated, women with large hats should not be permitted to spoil the pleasure of others, and eating in the theater is uncouth. There is no objection to be made to the rules as such, but to the truculent manner in which they are laid down. It is possible that conditions are so bad that courtesy is out of place, but we cannot conceive any condition that will excuse these dictatorial phrases. Infinitely better is the line.

> Ladies who do not wish to remove their hats are courteously requested to occupy seats in the rear row, where their obtrusive headgear will not destroy the pleasure of other patrons.

The other rules might be similarly dodged, for instance:

> For the comfort of the majority, we are compelled to refuse admission to children in arms at the evening performances. Mothers will find the matinees equally desirable. Should a child become noisy, the management will gladly refund the admission.
>
> Please do not bring candy, peanuts or other eatables. It annoys our other patrons and we want *all* to enjoy themselves in the Pastime.

Then get a set of cards printed, one applying to each rule. If a woman insists on wearing a large hat, pass her a card reading:

> It is the rule of the Pastime that large hats may not be worn except in the last row. Please comply with this rule. If, for any reason, you cannot remove your hat, will you please present this card at the box office and receive your money back.

Herding cattle is one thing and running a theater another.

Labor Saving.

The manager of the Iris theater, Topeka, Kansas, seems to have the scissors habit. He sends in a well printed sheet about 10 by 13, and all he has written is thirty-eight words of introduction and the dates. The rest is all clip, the entire back page and a column on the front being press clips and the rest from the Paramount advertising. It's easy to get help, but if he had written that front page column himself, it would have been worth all the rest of the sheet. No one gives much attention to press clips. The man in Topeka is not interested in the opinion of the Los Angeles Times or the Chicago Tribune. One or two brief extracts may give force to the local argument, but all clip is not convincing, and the sheet would have been just as good if the back had been left unprinted. *Stand back of your own stuff.* Tell them *you* got it because *you* know that it is the best to be had. Have the nerve to come out and say "I did this. If it's bad I'm to blame, but I'm so certain it's good that I'm perfectly willing that I should be blamed if there is any blame coming." That stands for something.

Cocksure Managers.

James C. Quinn, of Los Angeles, in jocular mood, recently asked how many "world's greatest theaters" there were, along with some other bromidic catchlines, and right away a local man with a vacuum cleaner where his brains ought to be gets sore at the "personal" thrust. Wonder how many more will put on this cap from the same source:

> Isn't it funny that other trades and professions feel that it is essential to their success to exchange ideas with each other, but we in the motion picture business, which is one of the very youngest of the big industries of the world, think we are so darned wise with our few years of experience in it that no one can tell us anything very much, and instead of thanking him for suggestions we jump all over the fellow who offers them? Not all, to be sure, but a lot of them are that way. I know at least one manager here who receives you with open arms if you have a suggestion to offer. He uses only what he thinks fits his particular case, but *he thanks you for them all.* But then he's an old-timer, was in the business before I was born, and plays "according to the rules," as you say.
>
> I was discussing this with a manager who confined his energies to his own ideas, and he didn't seem to think he needed any from any one else. While we were talking he was fussily trying to get a broken cork out of a bottle into which it had fallen. Finally a boy who was watching him said, "I'll get that out for you, mister, if you'll let me in the show." Having exhausted his patience, he gave it to the boy, who, knotting the end of a piece of string, dropped it down into the bottle, and then inverting it so that the corp dropped down into the neck of the bottle, he gave the string a jerk and out came Mister Cork a-popping. I turned to him and asked him if he got the point. *He did.*
>
> We can't all be Montgomerys, as you say, but Lord knows we can all try and there isn't anything or anybody that can't be improved with trying. Trouble with most of us is that we are either too lazy or too egotistical to try and improve.
>
> I'm going to put one finger on the wish-bone and wish all my good friends the best in the land for 1915.

There is nothing sadder than the man who knows it all. He doesn't even know enough to know he doesn't know, so he cannot be helped.

Good for a Year.

Last time we saw a picture of Jack Warren Kerrigan Mustard, he was a baby. Now he looks quite a young man with his hair parted and a man-style coat on as he looks out at us from the calendar of the Blue Mouse theater, St. Paul, which is run by his father. He's some regular little man, and Kerrigan has no cause to be ashamed of his namesake. A calendar with a local appeal is much more effective than the stock stuff, but, judging from our mail, few calendars were used this year.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopsis be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is enclosed.

Here's Spec.

IN the good old days when "Spectator" stood for the last word in photoplay authority, because Frank E. Woods, the owner of the signature, was the first in the field in point of chronology, just as he is still first by virtue of his experience and applied knowledge, we started a scrap. "Spec" contended that the idea was the thing, while we stood for idea done into proper form through technique. Spec is now head of the Reliance-Majestic editorial room, but he hasn't lost his interest, and in the subjoined letter it seems to us that instead of hailing our conversion to his side, we are receiving his endorsement. He writes from Los Angeles:

> I want to congratulate you on the wise conclusion you come to in your leading comment in the "World" of Dec. 12th, headed "Plotting." After advising the beginner as to some of the fundamental principles of plot invention, you say, very truly, "but unless you have a real plot, it is useless to offer a script anywhere, no matter how good the business written in may sound. The plot is the first requirement. If you have a really good plot, you cannot very well help writing a good story. It will almost write itself. Study plotting and find success, and do not even try to sell until you are certain that you have mastered plots."
>
> I am not anxious to resume an old controversy with you by calling to your mind that your statement above is a belated endorsement of my own position of long standing that the synopsis of a story (i. e., the plot) is the main essential in the consideration of a script. I have claimed, as you will remember, that the novice should first exert himself to write plots, and let the technique of photoplay construction follow. After he has proved himself fairly well qualified to invent plots he can then take up the study of technique. It is for this reason that I have encouraged writers to submit their ideas in synopsis form first. Good plots with some originality are so rare that any careful editor will be glad to pay for them almost as much as for the finished script. As you put it: "If you have a really good plot you cannot very well help writing a good story. It will almost write itself."
>
> But I am not going to belittle the matter of technique in photoplay construction. It is a pity that this branch of the art is so little understood, particularly by many of those who now are engaged in making pictures. I am, therefore, glad to see you starting in again in the "World" to teach the fundamentals. I hope you will follow up by repeating to your readers more of the truths that you and I used to preach, three or four years ago, about the art of picture playing, as we saw it. It seems to me that taking the general run of pictures of today and comparing them with those of three years ago, there is a distinct falling off in technique. There have been many newcomers in the producing end, who appear to have no conception of the niceties of construction. No matter how good a script may be, there are directors who consider themselves above being taught, and who will violate, in the production of the script, every rule of correct construction. I do not mean that these men are altogether incompetent. They often have great ideas, but they are crude and amateurish in presenting them in pictures. Their works are bungled, unfinished and inartistic, and yet they present them as "masterpieces." Why should not the motion picture be presented with just as much care and technical skill as any other branch of art? Can you imagine, for instance, a great work of literature full of misspelled words, errors in grammar, blunders in statement, and badly printed? Or can you imagine a great painting that is slapped on in a slipshod way? And yet there are so-called "masterpieces" of motion pictures that are so replete with violations of proper technique that they disgrace the art. They are so common today that they constitute the rule rather than the exception. I could wish that every director of motion pictures were required to study your book on photoplay technique. There are a host of errors that these directors now fall into that they might then avoid.
>
> You may say that you write for the author and not for the producer, but you must remember that many of these producers pretend to be able to correct and improve on the work of the author. That they fail in this endeavor is more often than not due to their ignorance of rudimentary technique. By again bringing to the front expert discussion of this subject, as you are so well able to do, you cannot fail to arouse indirect influence that will reach the deficient directors, and, besides, will be of great benefit to all photoplay writers who read your department.

Here is the whole thing in a nutshell. You must thoroughly master plotting before you even need technique, but, having mastered plotting, you need the technique of development in order to give the fullest expression to that idea. The theme, the germ of your story may be told in ten lines, but that theme, given to a hundred trained writers, might result in even as high as a hundred different stories. You have your own idea as to how the story should be developed. You can tell that only by going into details, and the more complete these details, the more complete the exposition of your version of the basic plot.

The trouble has been that Spec, in recent announcements, has given the impression that it is useless to send plots of action to him, as he needs only the bare idea. We are glad to be able to give in his own words his ideas on the great need of technique of development. It is only through the careful and painstaking development of the idea in action that the writer can ever hope to arrive at the point of real success. The synopsis only man is no more than a literary tout. He is *not* an author.

And one of the truest things that Spec ever said is that many directors are sadly in need of technique. They are, but they will never have sense enough to see it.

It is not merely a case of getting a story down somehow. There are an infinity of little refinements that are needed to supplement the bare plot, to give it color, character, detail. And how many directors are competent to do this, *even when they are supplied with a properly edited manuscript of action by scenes?*

Keeping Posted.

We know a writer who is too competent to do good work—at least he thinks he is. He has written all sorts of short stories and he knows that if he can do that he can do this piffling little photoplay stuff. Why should he worry about details! A story writer is some person, and much too superior to bend to the intrusive new school. In a word, he is above the task of doing a good job. To him Mary Pickford might be the name of a steamboat. He has never seen her, we do not believe he has seen any pictures. He likes to lounge around his room in a bathrobe and write stuff he knows is good. He knows it is good because he has sold reams of it, but he won't even allow himself to be told that the photoplay should represent real life, and his best hold in stories was writing fanciful stuff about desert islands and the interiors of Africa and India. He knows as much about those as any one who reads his stories, but he doesn't know much of real life and he won't find out and he won't waste time going to study the pictures on the screen, but he does waste time writing photoplays after his own fashion, and he does waste stamps vainly trying to sell them.

You cannot take out of your mind anything that has not been put in there. You can take out what has been put in, and you can get it all elaborated so that it does not seem to be the same thing at all, but you must fill your mind with stuff to start with and you must study demand in order to do the proper sort of elaboration. That is, you must if you want to do anything. You can be stubborn if you want to, but it does not pay, either in checks or results.

Darn the Dawg.

Here's a question:

> The principal character of a certain scene goes into the house to get, say, a piece of paper, a deed; or an apple for a boy or to get his handbag—he has been called suddenly away. A friend is with him on the porch. I don't want to show the interior, so I have a dog for the friend to play with while the man is in the house Is that right? Or what method would you suggest?

The limits of time are so brief that it does not pay to have ten seconds wasted just showing a man playing with a dog. Cut over to some other plot incident, or even flash three feet of something else rather than run ten feet of dead action.

Please Don't.

Please don't write and remark you are taking up a course of photoplay acting by mail the better to fit yourself for writing scripts. Don't do it. A horrespondence course of acting, mostly consists of making faces at a helpless looking glass, expressing rage, surprise, horror, love and a lot of other rot. The rest is more or less to this effect. Build a stage and act in it. Rather than see you spend fifteen dollars foolishly, here is how to build a stage: Get a flat surface. Drive a peg in the center of one end. Forty feet from this peg drive two others twenty feet apart; that is one ten feet to the right and the other ten feet to the left of this center line. Now run string, or tape from the single peg to each of these double pegs. This will give you a sort of V. At the point where the V gets to be six feet wide lay down a piece of stick. This is the "front line" of your stage. From there to the base line is the photographic stage. If you want a deeper stage run the lines further back continuing the angle, which is supposed to be the angle of your lens. Even if you do not want to learn to act, build a stage and realize that with a slight difference in the angle this is what all photoplayers have to work in, and that they have to work up to the front line to let their expressions register. You may get a clearer idea of how to lay out your action if you'll keep this "stage" in mind.

Thinking.

A man has written us three letters about the best way to handle a certain piece of business. It is tricky stuff and he wants to get it just right. It looks like a waste of time—his and ours—to spend so much on just part of a single scene ,but it is not. He has learned a lot about busts and inserts and close-ups and we have been glad to help. You never waste time studying.

Leaning.

If you walked with a pair of crutches constantly, though there was nothing the matter with your legs, you would find that in time you could not use your lower limbs. They would have become atrophied through want of use. It is pretty much the same way with the beginner who wants to rush all his work off to some critic, feeling that he cannot judge his own stuff. In the course of time he will find that he must always have his work criticised because he has developed no judgment for himself.

No man can judge his own work as accurately as another can, but on the other hand a man can learn within reasonable limits to tell about how good or bad a story is, and until he has worked enough to get to this point, he is not ready to start selling.

Either you have it in you to do good work or you have no capacity. If you lack ability, it cannot be given you. The best that can be done for you is to teach you how to develop your inherent talent.

Don't lean against someone else. Stand on your own feet and they'll carry you through.

Saving Ribbons.

Typewriter ribbons quickly lose their freshness. If you want to get the most out of a ribbon and are willing to go to a little trouble, either use Steve Talbot's plan or our own variation. Mr. Talbot's idea was to cut the ribbon into halves, using half of a new ribbon fastened to half of a partly used one. He did his practice work on one half and his clean copying on the new. Our plan is to work with an old ribbon on the machine we do first drafts on, and take that off and put a new one on for copy to be sent out. It's a little trouble, but it gives a fresh looking copy to the editor.

Not a Precedent.

Suggesting to a writer that her story was too improbable, she came back with the confession that it was virtually a paraphrase of an opera comique. "You ought to know that this has been very successful," she added, and we'll bet she is still waiting to hear of our sudden demise through shame, but divil a bit of it.

As a grand opera the story is all right—and better told. The whole libretto is keyed in a spirit of fantasy, and its atmosphere is delightful, but done into photoplay it seems unreal, unnatural and uninteresting, because photography suggests reality, unless the keynote of travesty is sounded at the very start and this was offered as a comedy-drama.

What is all right in opera may be poor as a photoplay, and what is good in one style of photoplay may be poor in another. Lubin's The Smuggler's Daughter, played as a comedy was a ghastly crime. Done as a travesty and with adherence to the script as it was written, it might have been very funny.

Get out of the belief that anything that has an idea will do. It won't.

Mental Gymnastics.

Circus gymnasts and bar performers are careful not to develop the wrong set of muscles. Once the proprietor of a troupe of women gymnasts was discussing with horror the fact that the proprietor of another troupe let his girl "chin" the bar. "I don't let my girls use those muscles," he explained. "That's why they are so good on the swings." He let them exercise only a certain set of muscles and too much walking was barred because it put weight on their legs, where it did no good.

Some writers develop their minds along the same narrow lines. They write only a certain style of play and essay nothing else, with the result that they cannot change to another style should the demand shift. More than that it is well not to hold to photoplays alone, but to write fiction, short filler stuff and anything else that comes in the writing line. Get a broad, even development and you can tackle anything that comes up. Stick to one idea and if that idea ever is abandoned you'll have to start anew on some other line.

And let your reading be equally catholic. Read everything that will give you ideas, and learn to use what you gain through reading. Get a fund of general information, even if you aim to be a specialist. Even if you write only dramas, you may be able to twist a humorous incident into a dramatic one, so take notice of the humor.

Critics.

"All my friends say it's fine," is the sentence that gets into many letters that come to our desk, but what of it? They are not buying the stuff, so their approval doesn't count. Lately a writer wanted to do murder because we ventured to suggest that a college professor of English Literature did not know as much about the value of a script as we did and that possibly the manager of the photoplay theater she patronized might be equally lacking in ability to judge the practicability of a play. The professor looked at the literary quality and the manager looked at the patronage of the author. Neither knew much about the practical side of the motion camera and could not translate words into pictured action.

Don't consult your friends. Don't even show them your scripts. Fight your fight alone. You'll find your hands full of that without letting ignorant but well meaning persons get you all swelled up.

Not Quite That.

Taking exception to our suggestion that a minister was not precisely fitted to write about the stage, a clerical correspondent rises to remark that he cannot always be writing about the church and that he has read much about the stage, and, anyhow, his story about a girl "lured to the stage for her own good," has sold as such instead of having been turned into a story of a girl ruined by going on the stage.

We did not mean to suggest that a minister must always write Bible class stories: indeed, it is seldom that he will write as interesting a story of a minister as the layman will. He, like all other authors, will do better with stories of life with which he is familiar rather than that of which he is a part, but it is seldom that a minister gets sufficiently intimate with the real stage life to write truthfully.

There are three classes of stories: those of your own life, those of the life you can observe closely and those of imagination without knowledge. It is seldom that an author can write convincingly of unfamiliar modes of life, and it is still less often that he can write from a proper perspective of his own life. There remains only the life with which he is familiar, but not too intimately a part of. That is something he knows and yet can stand apart and watch, and so he can write accurately, convincingly and interestingly. But most beginners, and some further advanced, for that matter, go to the two extremes. They either idealize themselves on paper or they think that the true test of imagination is to write of the most unfamiliar subjects, so the country girl writes of the white slaves and the underworld in general, the east side girl writes of high society and the society woman writes rural stories. None of them get accurate color. None of them write convincingly, and so they say their stories are too good to gain the appreciation of incompetent editors.

Now the farmer's daughter does not have to write stories in which she always ends by marrying the rich city chap or Jed Perkins, whose father's farm adjoins her father's. That is too close to home. But she can write stories of the life about her. She can write of Mary Armstrong, who was engaged to Bud Jenkins, who run away with a circus and was killed by a falling tent pole. If she possesses imagination, she can see the possibilities of Mary Armstrong far better than could the city girl, because she knows every phase of Mary and her life; not merely the high lights. She knows what Mary eats and wears, where she sleeps, where she attends church and all that. She can give an idealized but correct picture of her character, where the city girl might use a single incident so untrue to the facts that the whole story might be discredited, just as the writer of Mary Armstrong might write a society story and have the heroine go down to the kitchen and tell the cook to run down to the corner and buy another bottle of champagne because company had come.

Only the other day we saw a stage story in which a chorus girl missed seeing the man she loved because it was Saturday and she had to wait to get her salary. That sounded all right, but theatrical companies are not paid off on Saturday night, particularly when they are playing week stands and must move the show out on that night.

In the years when we wrote dramatic criticisms we were on the stage of every New York theater many more times than one during a performance, but we never really knew intimately life behind the scenes until we dropped that end and became a press agent. Then we were a part of the life, not a newspaper man on a visit, and we entirely rearranged our ideas. It was for this reason we wrote that perhaps the minister was not qualified to write convincingly of the stage. We still think so, but this difference of opinion perhaps serves to freshly point the moral that too high a flight of the imagination is apt to result in a bad fall.

Translating Leaders.

You may think that you simply must have a leader in front of a scene and yet find out that it is not necessary. You can translate the leader into action with no trouble at all. Suppose that you want to tell the audience that "Jim comes home from college." You'll think that this must be told in words, since you can show him coming home but cannot show that he has come from college. You write it down and then write:

11—Front of house—Jim enters scene—Father and Mother from house—they kiss him—all enter house.

You have a five-word leader and a scene of rather dead action, but—

11—Front of house—Father and Mother rush from house—look expectant—rather surprised—Jim enters—typical college boy gets up—kisses mother—shakes hands patronizingly with father—takes out a huge pipe—lights—Father looks him over—points to cane—Jim laughs—unwraps college pennant rolled around cane—waves flat—imitates cheer leader—rar-rar-rah stuff—Mother admires—Father looks impressed—Jim catches up suit case—proudly leads way into house—Mother and father look at each other. Ain't he great!

The action runs additional footage, but you get something for the extra length and that something is not a prosy leader but action that helps the scene and gives Jim's character in a few feet. There are some things that must be told in leaders, but lots of times when you think you need leaders you merely need to think a little harder and a little longer to translate leader into action.

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Question No. 69.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Speaking of a projection circuit, what is meant by "the loss in the resistance?" Explain in detail. Can this loss be entirely avoided? Is resistance always necessary? Explain in detail.

Roll of Honor on Question No. 63.

There were a large number of answers to question 63, but only a very few who, even by stretching things, are entitled to be on the Roll of Honor, which consists of the following: Joseph H. M. Smith, Fort Worth, Tex.; John Solar, Watertown, N. Y.; H. W. Seward, Reading, Pa.; J. I. Roberts, Nashville, Tenn.; Montreal, Can.; M. W. Larmour, Waco, Tex., and G. D. Bullock, Hobart, Ind.

I have decided to publish the replies of both Brother Larmour and Brother Bullock by reason of the fact that there are some points in each not contained in the other. Outside of these two answers, and that of Brother Smith of Fort Worth, I had to stretch things a good deal to have any Roll of Honor at all, not but that the answers of those on the Roll were correct enough as far as they went; the trouble was they did not go far enough. They did not sit down and *study* the matter. You will observe that both Brothers Larmour and Bullock have given this matter considerable thought. They have considered the thing, just as they would do or ought to do if they were planning an operating room, with result that very little has been overlooked.

I give you this little talking to, gentlemen, not because it makes any difference to me, personally, whether you answer fully and completely or not, but because I want you to improve yourselves in and through this series of questions, and the only way you can do that is to study each question, and answer it fully and completely. A question that is easy to answer does not teach you anything, remember that. And some of the easy questions, 63 for instance, is not at all easy—see the two replies.

Reply to Question No. 63.

By M. W. Larmour, Waco, Tex.

The Question:

What are the essentials of a good operating room? Look out! This involves quite a number of things. Don't overlook any of them. What should be the minimum dimensions when one projector is used? When two are used? When two and a dissolver are used? What size should the observation ports be and how ought they to be fitted? Explain your ideas by sketch, if necessary.

The Answer:

1. The room should be located central with regard to the screen.

2. It should not be placed nearer to the screen than 50 feet, or farther away than 100. Personally I would select 75 to 100 feet as the ideal distance. (Correct, but 125 or even 150 is not excessive.—Ed.)

3. It should have a solid foundation so there will be no vibration in the floor.

4. It should be absolutely fireproof in every respect.

5. It should be built so as to be as nearly sound-proof as possible, to the end that the noise of the machines, rewinding or anything else which occurs in the operating room will not annoy the audience.

6. It should be provided with sufficient incandescent lights arranged to instantly and brilliantly illuminate all parts of the room. (Both Brother Larmour and Brother Bullock overlooked the necessity for a lamp on an extension cord.—Ed.)

7. It should be reasonably easy of access, preferably not opening into the auditorium.

8. It should be amply large enough to hold all apparatus, without any crowding.

9. All openings should be equipped with shutters which will close quickly and automatically in case of fire, except the vent flue, which must be unobstructed. (The vent flue should have a damper, but it should be arranged exactly opposite to the shutter arrangement, viz.: weighted to remain normally open and only held shut by a cord fastened to the fire shutter master cord, so that when the shutters are dropped, in case of fire, the vent flue damper will, by the same action, be thrown open. In cold climates it would be almost inhuman to ask the operator to work in an operating room with a two-foot vent flue wide open during the winter season. Brother Larmour, of course, does not experience any cold weather, or at least anything we would call cold weather up here, and that is probably the reason he overlooked that point.—Ed.)

10. There should be a vent flue leading directly to the open air, not smaller than 2 feet in diameter, and even larger if there be more than one machine, or better still a vent flue over each machine.

11. The interior should be painted with a dark green, or black, flat paint.

12. All wiring should be in conduit, with fuses and switches in cabinets.

13. If iron lined there should be a good insulating floor covering. (Correct, but iron-lined rooms should not be allowed at all.—Ed.)

14. It should not contain anything except the things necessary to the operator's work.

15. The arrangements should be such that all apparatus, switches, etc., will be easy of access to the operator, both for manipulation and repair.

16. The exterior of the room should be as inconspicuous as possible; that is to say, it should be decorated to blend with the rest of the interior of the theater, or to form some ornamental part of the general scheme of decoration.

17. It should be well ventilated. This is a feature which is often overlooked, but of great importance.

18. It should contain only the most up-to-date apparatus, and that apparatus should be kept in perfect condition.

19. It should have observation ports large enough so that the operator can get a clear, unobstructed view of the entire screen at one time when in operating position.

20. And, above all, it should be in charge of a competent, reliable staff of operators, possessed of an adequate supply of "horse sense."

21. Personally I prefer a room constructed of reinforced concrete 4 to 6 inches thick, with arched ceiling and cement finished concrete floor, but brick and hollow tile also are excellent, and two layers of sheet iron separated by a layer of asbestos board supported by angle iron makes a fairly good room. Sheet iron nailed on a wooden frame or asbestos on an angle iron frame does not make a fireproof room, and should not be used. (Don't quite "get" the brother there. If he means sheet asbestos, he is perfectly correct, but asbestos mill-board on angle irons is fireproof, and is approved in most cities, though I personally very much prefer concrete, brick or hollow tile.—Ed.)

22. Where one projector is used the minimum dimensions should be 6x8 feet; for two 8x10 feet, and for two projectors and a dissolver 8x12 feet. I do not give the height because that will necessarily depend somewhat upon local conditions; however, it should always be as great as possible. I have merely given the above as the smallest dimensions allowable. The operating room should be, within reason, as large as possible. It should be large enough for the projectors to be placed so that a man can walk entirely around them, and in this allowance should be made for a fat man, too.

In making observation ports it is better to get them too large rather than too small. Very few operators will take the trouble to keep their faces glued to the wall over a little 4x6-inch hole to try to get a clear view of the screen, and the result of an incomplete view of the screen is bad projection. Twelve inches wide will be about right, except for extremely short throws, where the port should be even wider. So far as the height be concerned, make the port high enough that the operator, be he short or tall, gets a clear view of the screen either seated or standing. If this makes the hole in the wall too large, then make an auxiliary shutter, separate from the fire shutter, with a hole in it, say, 12 inches square. (8 inches high by 12 inches wide is ample.—Ed.) Arrange this auxiliary shutter in grooves to slide up and down, and hang it on a counterbalance, and then the operator can adjust it to his own satisfaction. But be sure that the auxiliary shutter is long enough to completely close the observation port in both the high and extreme low positions. The auxiliary must not in any way interfere with the fire shutter, the latter being arranged to close automatically and to be smoke-tight when closed.

Reply to Question No. 63.

By G. D. Bullock, Hobart, Ind.

The essentials of a good operating room are as follows:

CONSTRUCTION:

The room must be absolutely fireproof. The ports should be protected by shutters so suspended that they will be dropped automatically immediately in case of fire and allow no trace of the fire to be visible from the auditorium.

The room must be of such dimensions that the operator will have free access to all parts of his equipment. The room should be of sufficient height to allow of free ventilation and not confine the smoke

unnecessarily in case of fire. There must be a vent in the ceiling of such dimensions that it will freely carry away the smoke by its natural draft, and so constructed that it will be fireproof. The floor must be rigid and not subject to vibration.

EQUIPMENT:

The equipment should be of high grade throughout. The controls should be arranged conveniently and readily accessible to the operator. A work-bench with drawers as receptacles for spare parts and tools should be included. There should be lockers for clothes and a lavatory so that the operator can leave the room in a presentable condition (also for other reasons. Ed.). There should be an ammeter so that the operator may watch the current consumption at his arc. There should be plenty of good illumination, conveniently placed, and available for instant use. Also a perfect absence of illumination, or as nearly a perfect absence as possible should be had when the incandescents are extinguished. This involves the color scheme of the operating ceiling and walls. They should be coated with a non-reflecting paint of a color which absorbs light. There should be a good chair or stool, plenty of carbons, slides, ink, etc.

MAINTENANCE:

There should be spare parts for the equipment so that the operator can make immediate emergency repairs. The tools necessary for the operator to handle and repair his equipment speedily and in workmanlike manner should be present. There should be an operator and assistant capable of handling the equipment to the best possible advantage.

DIMENSIONS:

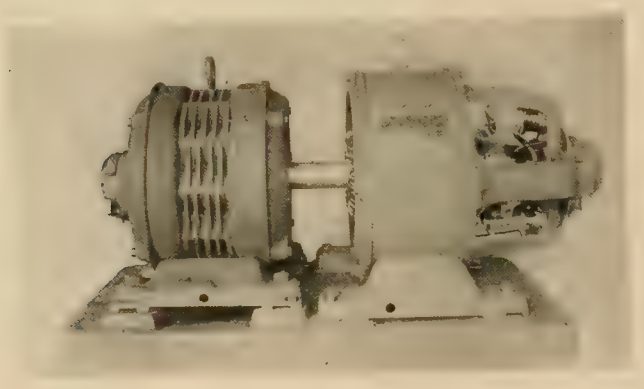
No operating room can be less than 6x8 feet for one projector, 8x10 for two projectors, 8x12 for two projectors and a dissolver, and allow the operator sufficient elbow room. In calculating this I assume the machine tables to be 4 feet long and 20 inches wide.

Observation ports should be large enough so that the screen is in full view of the operator, and long enough so that the operator can see the bottom of the screen when sitting and its top when standing in operating position. These ports should be fitted with a fire shutter and if conditions cause the port to be of extreme length a second fire shutter should be installed, with a port cut in it so that the screen is easily visible from any position. This auxiliary shutter must be so arranged that the operator can raise or lower it, and it must be sufficiently long so that it will cover the hole in the wall, regardless of the position of the port in the shutter; it should be counterbalanced.

[Now you fellows who sent in answers take a good rubber at these two, particularly the one by Brother Larmour, because I think he has it on Neighbor Bullock this time. Friend Bullock entirely overlooked specifications 1 and 5, both exceedingly important ones. Brother Larmour's and Bullock's remarks about the observation ports can be studied with profit by several thousand operators in the United States, Canada and other countries, and in some instances it would not do any harm for the operator, provided he be a good, husky man, to invite the manager up to the machine room, show him the knot-hole observation port and then rub his nose on this article. Of course it would not be advisable to try that unless you are a good, stout man, also unless you are ready to quit, but, nevertheless, sometimes it takes strenuous measures to cure abuses, and I am prepared to say right here and now in thousands of operating rooms in this country the observation port is nothing more or less than an outrage—a little knot-hole which makes for bad projection and inconvenience to the operator. Ed.]

Motor Generator Set.

The Westinghouse Electric & Manufacturing Company is putting out a motor generator set for moving picture work; the motor a 220-volt a. c. machine, and the generator, which is direct connected to the motor, a 70-volt generator of any desired capacity. Electrically the motor and generator have a combined efficiency of approximately 80 per cent, but from this must be subtracted the loss through the necessary resistance in series with the arc.



The picture shows the general appearance of the outfit and, mechanically, it is the best constructed device of the kind I have yet looked at. The motor, particularly, is a peculiar proposition, and is believed to be entirely fool-proof. The Westinghouse people claim that the armature cannot be burned up. The coils are set in cement and the end-ring is attached thereto by being placed in a mold and the casting run in so that as a matter of fact when they finish with it the whole thing is one solid piece. The field of the motor is composed of steel. Mr. di Moise of the Westinghouse Company tells me that the motor can be dropped bodily a considerable distance without doing any material harm, and I believe what he says is true. The generator is simplicity simplified, and there really is not much of anything about it that can possibly get out of order, all of which is a great recommendation to John Jones out in Smalltown, Texas, two, three, four or five hundred miles from supplies, and almost an equal distance from any one who could, by any stretch of the imagination, be called an expert dynamo repair man.

In conversation with Mr. di Moise, who is not only a very obliging gentleman, but also an electrical engineer of high standing, the care of commutators was touched upon, and I asked his opinion as to what care the commutator should have. Mr. di Moise said in effect: "Almost no care at all, provided the commutator bars be made of drawn copper, instead of cast copper, which latter is unfit for that kind of service, but is nevertheless used to a considerable extent by some manufacturers. Provided the commutator bars be of hard, drawn copper, then I would advise the use of soft brushes, and would especially recommend the 'Le Carbone' Brush, which is of foreign manufacture and rather expensive in first cost, though cheap in the long run. Le Carbone is a soft brush, and to use soft brushes successfully it may become necessary, two or three times in the life of the generator, to under-cut the mica insulation of the commutator. This is accomplished by the means of a thin hack-saw blade, the manipulator scraping off about 1/32d of an inch of the mica between the bars. It is a job which must be done with extreme care, and might better not be attempted by the novice.

"If the commutator becomes roughened and dirty a light touch with OO sandpaper, while the machine is running, followed by just a touch of waste, is all that is necessary or advisable."

This is the advice Mr. di Moise gives, and, while it is somewhat contrary to the experience of the editor, still Mr. di Moise must be listened to with respect. His opinions and views have weight; much greater weight, in fact, than my own, because he is paid a salary by the Westinghouse Company on the assumption that he knows his business in things of the kind, and you may take it from me that the Westinghouse corporation does not pay a man a salary very long unless he delivers the goods.

I shall try and find out where the Le Carbone Brushes can be had and will let you know later.

A Corking Letter and Good Laugh.

L. F. Guimond, Monticello, New York, is here with the following It is a little lengthy, but is a dish of good sense and good data served with a relish of laughs.

> Dear Mr. Richardson: Telephone for the reserves!! Some one left the door open and he's in again! I hope by this time you have been able to recover from turkey and plum duff to the extent of being able to wade through the letters we up-State and out-of-State jays send in. They do say that a "go-devil" is the greatest thing in the world for digestion. I dunno. I'm sticking to four wheels and when we hit the high places occasionally I am always thankful that it's four wheels instead of two. Merely a matter of opinion, however. But that has nothing to do with projection, except we hit something like a stone wall or a tree, and then we get projection in plenty, with a rather squashed-up definition and lots of chromatic aberration. But to get down to brass tacks. You know how I have been trying for a better picture for the past few months. We have gotten pretty disgusted at times, and all our experimenting has seemed well nigh fruitless of results. Even the changes in lenses, objective and condenser, didn't seem to make much difference. I have to report to the Court of Last Appeals in the projection game that we may now flap our pinions and shriek with the National bird, "Eureka!" We have installed a Brush Electric Lighting System, manufactured by Chas. A. Strelinger of Detroit, Mich., and she sure are delivering the goods. And, if we do say it ourselves who, etc., etc., we are getting a dandy picture. No blue spot, no yellow edges, but clean cut right to the border, and a soft even light, very pleasing to the eyes after our session with local a. c. I cannot say that my experience with M bi C condensers was very successful while I used alternating current, but I can assure you that the contrast between them and the old plano is very marked with direct current. We now have what we want in a picture and intend to sit back and breathe for a moment while we read the Projection Department and lay for something new. I don't suppose I am offering anything new when I expatiate on the wonders of direct current, but I am writing, just the same, to assure you that I believe fully ninety per cent. of all projection troubles come from the same source mine did, i. e., a very poor quality of local power plant alternating juice. This is probably not at all a startling discovery, but I'd like to have known it a year ago, and I wouldn't have spent that year trying to make a silk purse with nothing for material but the proverbial porcine coherer. My advice to the small town exhibitor looking for good projection is to get a D. C. plant. Of course, I haven't tried out rectifiers, rotary-converters, etc., but my main reason for this was mercenary to a degree. Inasmuch as these appliances cannot be secured with trading stamps or green coupons I felt that if I must spend some money I'd better spend a little more and secure something which would not only give me the desired d. c. but would also light my place at a saving over the ten cents per k. w. hour I have been paying. At present we are using approximately (peak load), four k. ws. and it is costing us exactly three cents per k. w., this cost including oil, gasoline at 12c and an hour's time per diem. We have put in a transformer 110 to 60 volts (the plant is 60 v. 66 amps.), and we are able at a moment's notice to switch over to the town light and, with a few minor changes at the machine, go right on with alternating, direct to the machine, without any resistance to speak of. At twelve each night we throw over and stay on the

town until dark the following night. Altogether we are satisfied and we have found the answer to a good many things. I only hope you can climb on that there thing of yours, push it into "high," and run up here in beautiful Sullivan County and see some scenery and incidentally tell us what we are doing that we shouldn't do, and what we are failing to do that we ought to do. We've still got a lot to learn and when it comes to learning, why "Barkus is willing."

As to publishing the question and answers thing, most certainly yes. If a man could go back through the files of the department he could, of course, get all this dope, but it is not practical to do so, as you very well know. Why not gather together the best of it and embody it in a book. Do that and I will send my check for five iron men as the very first subscriber. Call it "Practical Helps from Practical Men, from Practical Experience." Hum! Some name! Looks like the title on a padded reel. Speaking of mottoes this is ours, from the brain of yours truly: "The public is the Big Boss. Watch your job."

Some letter! I had one rattlin' good laugh over that motorcycle projection stunt. It was all the more hearty because I have been projected and had my definition smeared up and in the projection there was quite some chromatic aberration, too—in fact all the colors of the rainbow seemed to answer roll.

There is a good deal in what you say with regard to alternating current being responsible for poor projection, but it really is not altogether the fault of a. c., as such, but chargeable to the fact that (a) operators don't know how to handle their carbons and lamps; (b) don't realize that the carbons and lamp must be handled with great delicacy where anything less than 60 amperes is being used, and very careful even with 60 amperes; (c) and last but not least, the fact that just about half enough amperage is usually used. With 80 amperes a. c., using ¾ carbons, it is quite possible to approach d. c. results, provided the man is reasonably careful with his carbon setting and the handling of his lamp. But 80 amperes is often an impossibility when one takes current through a small-town generating station, first by reason of the cost and second by reason of lack of generator capacity. Moreover in order to do that one would almost be compelled to have a special economizer built, since using 80 amperes through a rheostat, even at 110 volt pressure, would be *some* waste.

No, Brother Guimond, I will not call any reserves to put you out. I had the rare pleasure of handing your letter, with just a few minor changes, to the stenographer and saying: "Turn it in for copy. There is less than one letter in a thousand I can do that with.

As to the book matter, why I dunno. There is a vast amount of valuable stuff in the department but very much of it is of value through and by reason of the fact that it has set men thinking and thus has advanced us in knowledge. I feel that the department has done a really wonderful work when we come to consider it from all points of view, but I doubt if it would be a practical thing to build a book from its pages. My Handbook in its past and future editions is very largely a summing up of the knowledge brought forth by and through the medium of the projection department, and my private correspondence. As to selecting the best of the questions and answers for publication under the title you suggest, why I will give that matter some thought later on, though I'd made up my mind not to.

His First Time.

Ray M. Harding, Des Moines, Iowa, arises to make the following remarks:

This is my first time to break into the projection department, but when I read Mr. Leininger's article, December 26th issue, the temptation was too strong. Why anyone calling himself an operator should doubt the value of knowledge of electricity is beyond my understanding. I don't claim to know it all, by any manner of means, but believe me when I get a chance to study the electrical end of projection I jump at it, I am a firm believer that if one expects to get anywhere one must study and advance in learning. Suppose Mr. Leininger's manager should install a motor generator set. Where would he be without any knowledge of the electrical action of a generator or motor? Soon be looking for a new job, I am afraid. My advice to operators is: Look ahead, at least a little farther than the end of your nose. Learn all you possibly can, not only about the mechanical and optical end of projection, but about the electrical end as well, for the day is coming when most theatres will have their own light plant and you can take it from me it will be up to the operator to thoroughly understand dynamos and gas and gasoline engines. Projection in Des Moines is, taken as a whole, good—much better than in some larger cities—Chicago at least. We were organized under the I. A. July 10, 1913, and have about every house in town, are getting along fine and dandy, for which much credit is due Brother E. Metzger and Business Agent Will Merrell. In closing let me wish you a very Merry Christmas and a Happy New Year.

What friend Harding says is true, every word of it. Brother Leininger's position is absolutely untenable. You might as well say that the locomotive engineer ought to know nothing about his engine, except just merely how to reverse, open and shut the throttle and manipulate the air brakes. Would not that be a silly proposition? To show how utterly foolish Friend Leininger is in his contention let me call attention to the fact that there is a very distinct relation between the amperage, the type of screen, the revolving shutter and flicker, and flicker is, as we all know, highly injurious to the eyes. Yet Neighbor Leininger would tell us that knowledge of these things is of no value to the operator. He may claim he did not say anything of the kind, but he did nevertheless, because one cannot have an adequate knowledge of this proposition without having a considerable knowledge of the electrical end of the combination. I am more than pleased to know that the Des Moines boys are prosperous. If I remember right I had something to do with them switching over from the I. B. E. W. to the I. A., and I guess they are not sorry for the change. Incidentally, in a recent letter addressed to the editor by the I. A., general office, the following clause appears: "We also are glad to be able to say that all the locals formed with and through your assistance are doing well." From which it will be seen that the editor has been instrumental in forming several unions. Evidently the brother has no very great admiration for the brand of projection put on in the Windy City—Chicago.

Not an Operator.

I am not an operator, but am interested in projection. Regarding Mr. Leininger's letter inquiring why the operator should know anything about electricity, Harold Holmes in "The Test of Efficiency," says: "It is in every way creditable to handle the pick and shovel. The only discredit consists in having an ambition whose range is confined to the limits of the tools mentioned. There are few who succeed because there are few who think. It is the thinkers who solve the world's problems and receive the world's reward. Again he says "No man will prove a shining success in any calling who does not use his brains, and think beyond the immediate necessities of that calling. The man who fails to search for knowledge outside of the domain of his own position can not become an absolute master of that position. He will never startle the world with his brilliancy, or have better positions seeking his service. If you would become an expert in your line devote some of your leisure time to studying the technique of your business. If you are in a mechanical field do not perform your work by rule o' thumb, but know the why and wherefore of the things you do."

I could quote more on the subject but I think Mr. Leininger will see the "handwriting on the wall" and begin studying electricity.

We have one theatre in this town. Projection is like a moving picture machine that wobbles. It is fine in spots, but poor when taken as a whole. Athol, a town five miles east of here sports two theatres and it would be hard for you, Mr. Richardson, to find any fault in the projection at the "Gem." The "Lyric" projects a better picture than the average, but as the operating room is located at the side of the balcony the picture is distorted. I am not going to claim the one dollar prize offered by the St. Louis subscriber, but I think pages 331 and 332 of the Handbook contain the correct solution.

I have printed this letter because it is mighty good stuff for operators to read. I have been trying to pound these same facts into their heads for, lo, these many years. I have been trying to make them understand that one cannot do a thing in the best possible manner by simply knowing the mechanical methods of doing it; one must go beyond that and know the why and wherefore in order to do the best possible work. There is reason behind all that, and it is very ably set forth in Friend Blake's quotations. It is the man who uses his brains who succeeds. As I have told you time and again, the man who works with his hands is cheap, but the chap who uses his brains is the lad who sooner or later gets the good job and the coin. Come again, Brother Blake, when the spirit moves you. It makes no difference whether you are an operator or not. If you can write things of value to operators you are as welcome as the flowers in May, though your trade or profession be that of spearing walrus on the northwest coast of Greenland.

Static.

New Orleans, Louisiana, sends in the following:

The day I visited the Lyceum (Pictorium) and viewed the projection of Pathe's Weekly, No. 84, 1914, there was a huge spider in the picture, and the effect was odd, especially on a street scene. The spider object was formed by white lines or streaks not intended to be in the development of the film. Last week the writer projected a film that contained lines and waves not intended to be in a street scene. It looked like the screen actors were doing a high voltage wave demonstration.

New Orleans has run into a case of our friend, the enemy, "static." If you want to see a motion picture cameraman foam at the mouth and have papsy lal combined with hydrophobia just say "static" to him. However, such film should not be sent out. It is probably the fault of poor inspection, though in the case of a "weekly" the trouble may be in the negative, and there may only be one negative.

Hot Stuff.

From New Orleans, Louisiana, comes the following clipping taken from one of the daily papers: "'The Girl from New York' proved to be hot stuff Monday night when she got too warm for Henry Bush, the operator at the New Wonderland Theatre, 934 Canal Street. In fact the lady became so exceedingly incandescent that he threw her out of the window of the machine room into the audience. She landed on a man's neck, and he, indignant, left the place in a hurry. Then she went out too, after several sputters."

All of which is exceedingly exciting until one comes to consider that "The Girl from New York" is a Keystone Comedy reel, which caught fire, it is said, through the carelessness of the New Wonderland operator. The audience had no time to get frightened, and the only damage done was to the feelings of the man upon whom "The Girl from New York" in her blazing wrath descended. He was not burned but his feelings were materially ruffled. There was no panic.

Condensers.

A. W. Eckman, Jr., Latah, Washington, inquires:

> What kind of condensers ought I to use to get the best results for spreading the light? Also what kind of carbons should I use to get the best results?

Friend Eckman is in a small town, therefore can be forgiven for his lack of knowledge. I cannot advise you about the lenses without knowing the exact width of your picture, and distance of projection. I cannot answer with regard to carbons without knowing your amperage, but presumably you are not using more than 35, therefore I would advise ⅝ cored above and ½ solid below if it is d. c.; if it is a. c., then two ⅝ cored. You will find the carbons made by the National Carbon Company to be excellent, also the Electra and Bio, though they are hard to get just now, on account of "de wah."

I Don't Blame Him.

Albert Busby, Shelbyville, Indiana, says:

> Attached find sample of the kind of patches we occasionally get here. I don't see how any man with an ounce of common sense would make a splice like this. I often get a film in which there will be a break patched together with a paper clip, but this one is in a class all to itself. I won't tell you the name of the exchange it comes from this time, but if I get any more will send you the name and let you do the rest. Keep up the good work in the department.

This particular patch is a corker. It is more than one inch long, the emulsion is not scraped off and on top of that there was a pin through it. *Some* patch! But what earthly use is there in all this if you do not give me the name of the exchange. The names of exchanges that send out uninspected films ought to be published. It is an outrage on every one connected with the business.

Non-Inflammable Film.

Thomas W. Waters, Camden, New Jersey, asks:

> Will you kindly advise me why "cellite" or non-inflammable films have not come into general use for moving picture work?

As I recollect the matter it is because there was trouble experienced in making the non-flam stock durable. It contained faults which seemed to be insurmountable, one of which was that it cracked readily.

An Odd Request.

The editor of this department is from time to time in receipt of some very queer requests, but here is one that I think will cap the top of the pile for quite a spell. For obvious reasons I do not give the man's name.

A convict in San Quentin States Prison, California, writes as follows:

> I imagine this letter is different from any other that has come to you in the ordinary routine of correspondence. I have given the matter of making the request I shall prefer a good deal of thought, but I have been told by friends in local —— that you are a broad-minded and impartial man. This is written from a place I presume you rarely hear from—a prison. Now, as you read that last word please don't get busy with the waste basket. An old issue of the Moving Picture World finds it way into San Quentin occasionally and, after reading the projection department, it occurs to me that it is just what I need to study and improve myself against the time when I shall again go forth into the world, and, therefore, my request is that the Moving Picture World put me on the free list for a year.

The friend writes more but this is the gist of the matter, and it certainly is an odd request. I do not believe in condemning a man because he has made a misstep. If all the actions of everyone were known and all received their just deserts it would be interesting to know how large our penitentiaries would be and how many would sojourn there for a more or less extended period. This man wishes to improve his time in study, to the end that he may be better fitted to live a useful life when he has paid the penalty of his misdeed—whatever it may have been. The Moving Picture World has no "free list," but I have taken steps to supply him with what he needs, and I trust that when he again enters into freedom he will become a useful member of society.

Best Ever.

George R. Collins, Wildrose, N. Dakota, says:

> I can safely say the Moving Picture World is the best paper ever published for the manager or operator, and the best investment the manager or operator can make of the sum of $3.60. In a town of 300 I have to do a lot of figuring to make things go, and have received much valuable information through the World. And now may I ask you what causes the light to dim at the arc after running two reels? I have a splendid light on the first two reels. Find enclosed $2.50 for the Handbook.

Well, Brother Collins, it is a pretty hard proposition to answer you with any degree of certainty. However, make the following test: Watch an incandescent light closely when you strike your arc. If it dims down it is evidence that the supply lines are overloaded somewhere, or possibly it is the generator at your power house. Any way, it is up to the power company. Quite likely the wires which connect your theater with the street mains are too small, also perhaps you are using alternating current through a transformer, and the transformer is too small. In addition to the foregoing, make the following test: Run until the light goes dim and then pull your machine switch, keeping close watch on an incandescent light. If the incandescent gets brighter when you pull the machine switch it is evidence of overload. I think most likely you are using a transformer and it gradually heats up, or your supply wires are too small and they slowly heat, thus increasing the resistance. It is also possible you are using D. C. through resistance which is too small, and gradually heats up, finally becoming very hot, which increases its resistance. Your data is not sufficient to allow me to do more than make a few general guesses. A loose connection, which heats up moderately, would also do the trick.

In Trouble.

J. J. Langlois, Abeline, Texas, arises to remark:

> Another poor operator in trouble and, knowing your specialty is the settling of such things, I take pleasure in submitting my difficulty. The Rex theater has bought an Edison Model B and I find the geneva movement is not parallel—that the cam and star shafts are out of line by 1/64 of an inch. I would not accept the machine, knowing that the film will not pull evenly, and furthermore, the sprocket teeth at the low end are going to wear faster than those on the other end and have a tendency to injure the film. The machine has been at the exchange for three weeks, and this morning it is returned to me in this condition. Am I right or wrong in refusing to accept?

You are right in refusing to accept the machine Brother Langlois, or at least theoretically you are right, provided you are certain the fault exists. However, it is a somewhat difficult matter to get an accurate measurement between the two shafts on an Edison machine, and, moreover, even supposing the shafts are out of line 1/64 of an inch it is a simple matter to line them. As I understand it, you claim the right-hand end of the intermittent shaft is 1/64 of an inch higher than the left-hand end. All right. Turning to page 232 of the Handbook, loosen set screw 18141 and its mate at the other end of the shaft, and then by turning eccentric bushing 18705, Plate 3, page 234, and its mate at the other end of the shaft, 18705, Plate 5, page 238, you can move the intermittent sprocket shaft, and line it with the cam shaft. I would suggest, however, that before doing this you apply certain tests. First with an inside caliper measure the exact distance from the top of lower or take-up sprocket on one side to the bottom of intermittent sprocket on the same side, and then from the top of the lower sprocket to the intermittent on the other side. The lower sprocket shaft of a new Edison machine is "square" with the mechanism, also the cam shaft is square with the mechanism, and if you make the distance from the top of the lower sprocket to the under side of the intermittent sprocket the same on both sides you can pretty nearly conclude that the intermittent is square with the cam shaft. I have no caliper at hand, and I am not certain whether the cam shaft of the Edison is the same diameter throughout or not, but I think it is, and I am quite sure the intermittent shaft is. While theoretically you are perfectly right in rejecting a machine that is not in perfect adjustment, still, practically, I would accept it and make the adjustments, since it is an adjustment that can be very easily accomplished.

More Light Trouble.

Portland, Oregon, orders a Handbook and says:

> During the last week my light has been giving trouble. It is yellow around the edges, with a small ghost in the center. I use a mercury arc rectifier and a Powers Six machine; have tried different carbon settings, but without result. Am using one 6½ and one 7½ condenser; with the 7½ in front. Distance of projection about 75 feet. Can I get a better light by using meniscus and plano-convex condenser? Have lamphouse back as far as it will go. Bio carbons top and bottom Have an aluminum screen which has a coating of whiting, but is not giving good results.

If your condensers have not been changed it is difficult to diagnose your case, Portland. I think, however, you have probably changed condensers, or put in a new lens which is not of the focal length it is supposed to be. You say the distance of projection is "about" 75 feet, and do not give the width of the picture, therefore I cannot form any idea as to what focal length lenses you ought to have. Turning to page 356 of your new Handbook measure the two lenses as directed on page 356, beginning at: "This may be done as follows" in the sixth line. I think very likely you will find one or the other of the lenses is not what it is supposed to be. You might also try spacing the condensing lenses different distances apart, which can be done by pushing the lenses back against their springs, holding them temporarily by a strip of asbestos at the top and bottom. Be sure, also, that your lenses are not discolored. If the glass shows yellow, purple or green when you look through the lens *edgewise*, it should be discarded. As to meniscus plano, no; not enough to justify.

Not the Machine's Fault.

Hay & Nicholas, Fairmount, Minnesota, sends in a piece of film with the following:

> Attached sample was taken from a reel we ran recently. Upon inquiry at the exchange we found the film had last been run on a Powers Six A, but beyond that we know nothing about it.

The injury consists of the edge of the film being doubled over, and it was not done by a projection machine. Looks more as if the film had fallen on the floor and someone had stepped on the edge of it, but that is merely a surmise. However, whatever it was that caused this damage it was not a projector, that is sure.

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Comments on the Films

Licensed

A BOLD, BAD BURGLAR (Kalem), Jan. 12.—This is a comedy, embracing in its character an old maid, a burglar and a sheriff. It is meritorious in its construction and the director has taken advantage of all its points in producing it and the actors have caught the spirit of the situations and complications. The funniest part is where the old maid captures the burglar and wants him for herself, but he insists on going to jail, to escape her. An entertaining comedy that is greeted with continuous laughter.

BY A STRANGE ROAD (Essanay), Jan. 12.—Adapted from a story in the Smart Set magazine. This picture play is not very pleasant, although it is quite original. It contains much of a sensational nature that will perhaps please some and be repugnant to others. The photography is excellent and the acting on the part of all in the cast is up to the mark. It seemed to take with the audience. It can be recommended.

OLIVE'S OTHER SELF (Edison), Jan. 12.—This picture has been reviewed at length by Louis Reeves Harrison, in The Moving Picture World, and can be found on page 196, issue of Jan. 9, 1915.

BASEBALL AND TROUBLE (Lubin), Jan. 12.—This is one of those comedy pictures that while full of absurdities, are, nevertheless, laughable in many places. The plot and theme have been used in many constructions, in many ways. It is the old story of a man who used all sorts of deceptions to get to a baseball game. He gets in bad with his boss, his wife, the doctor and finally himself. If it is impossible it is funny and it gets over in great shape.

HAROLD'S BAD MAN (Selig), Jan. 12.—This comedy picture contains some good points. A man who is elected sheriff has a daughter who has a lover, to whom the father objects. When it comes to a show down, the sheriff is lacking in nerve, although he is a great "hornblower." There is a bandit to be captured and the daughter and her sweetheart corral him, giving credit to the old man, winning his consent to their marriage. This is a satisfactory and well produced comedy.

CURING THE COOK (Edison), Jan. 13.—A comedy dealing with college boys, in a students' boarding house, who deal with the cook for being dilatory in her duties. To console herself, she draws consolation from a black bottle. The laughs come in where they attempt to cure her, and all kinds of things occur. It is all very laughable. On the same reel with "McGinty and the Count."

McGINTY AND THE COUNT (Edison), Jan. 13.—On the same reel with "Curing the Cook." A very laughable little comedy which mixes up the characters in a tango. It ends with a very comical "dool," as McGinty calls it, with swords. It earns many laughs.

THE FABLE OF THE FELLOW WHO HAD A FRIEND WHO KNEW A GIRL WHO HAD A FRIEND (Essanay), Jan. 13.—A particularly funny and well produced George Ade comedy, featuring Leo White and Royal Douglas, supported by a splendid cast. Mr. Ade's comedies are always enjoyable, as they are so different, and this one is no exception, but rather an acception as a "corker." It is a very amusing tale of love. Moral: "The enemy is seldom dangerous, but keep your fingers crossed when an old friend shows up." Everybody should see this.

THE RICHEST GIRL IN THE WORLD (Selig), Jan. 13.—With an income of over a million dollars, a girl becomes disgusted with the life of a society butterfly and leaving behind a host of wealthy admirers secures a position in a department store and finds happiness among those who work for a living. She also finds a young farmer with whom she falls in love and whom she thinks will make an ideal husband; they make a try at it anyway. A release of a mild sort but very interesting and wholesome.

THE HAIR OF HER HEAD (Vitagraph), Jan. 13.—A comedy picture written by Frances L. Garside and produced by Sidney Drew, who plays the leading role, supported by Jane Morrow, Gladden James, Marian Henry, Ethel Lee and others, which is significant of a fine performance. Credulity and jealousy are used as vehicles for the comedy situations and creates a fearful mess. A lock of hair and a fortune teller help along with the misunderstandings, which are finally straightened out. This is an excellent comedy release.

GETTING INTO A SCRAPE (Biograph), Jan. 14.—A fair comedy which does not get over with great strength. On the same reel with "Near Educational Series, The Cheese Industry."

NEAR EDUCATIONAL SERIES, THE CHEESE INDUSTRY (Biograph), Jan. 14.—A travesty on the manufacure of cheese, which is nonsensical. There is nothing very enjoyable about it, only some of the acrobatic stunts indulged in by the actors. On the same reel with "Getting Into a Scrape."

WHEN SLIPPERY SLIM WENT FOR THE EGGS (Essanay), Jan. 14.—This is one of the best of the Slippery Slim series and keeps the audience in a continual roar of laughter. Anyone that owns hens can for the price of admission gain a wonderful lot of information as to how they can induce them to produce eggs by the dozen; of course Mustang Pete and Hiram Clutts helped along some and eggs went up to six dollars a dozen. There is clean, wholesome fun in this offering.

DISTILLED SPIRITS (MinA), Jan. 14.—This is one of the finest exhibitions of trick photography that has been shown upon the screen for many moons. The story starts out with a booze fiend husband taking his wife's wash-money to buy the wherewith to quench his thirst, then he crawls into a barrel and falls asleep and the things that happen to him in his delirium are wild and wonderful. This picture is an out of the ordinary one, and will please any audience in any house.

THE LEGEND OF THE LONE TREE (Vitagraph), Jan. 14.—The picturization of an old Indian legend, with the scenes laid in the middle west, in the lands of the Chippewa and Delaware Indian tribes, before the white men came. Archie R. Lloyd has written a very interesting and romantic story, which Ulysses Davis has produced beautifully. The exterior scenes have been well selected and clearly photographed. Credit is due the cast, which includes Myrtle Gonzalez, Alfred Vosburgh, George Kunkel, Otto Lederer, George Holt and others, for artistic make-ups and clever renditions. This is a splendid Indian offering.

THE INEVITABLE RETRIBUTION (Biograph), Jan. 15.—A peculiar sort of picture, which is not very pleasant to view. It discloses the weakness of a man who is disposed to take advantage of his opportunities to commit an unpardonable crime, but the juggling of fate saves him. The picture is enticing and contains a certain amount of suspense; the finale redeems the morbidity in the first part. An average offering.

A BOOB FOR LUCK (Kalem), Jan. 15.—A comedy in which the characters are made up of rubes, confidence and green goods men, who get mixed up in a peculiar sort of a way. It is funny in spots and highly ridiculous in others. It is greeted with considerable laughter, especially in the ending, where the rubes come out victorious and Jed gets Mary, whom he is just crazy about. Quite a laughable offering.

OUT OF THE STORM (Lubin), Jan. 15.—Adapted from a Munsey Magazine story. Just what the caption has to do with the plot is not quite clear, but, nevertheless, it is an interesting and sensational story. Some little absurdities creep into the action, which are pardonable. John Ince, John Delson and Josephine Longworth are the principals in the cast. A little terrier dog does some great work; jumping off a roof. The scenery and photography are exceptional. This is rather an out of the ordinary production.

THE SNAILBURG VOLUNTEERS (Selig), Jan. 15.—An original comedy that is really funny in some respects and absurd in others. It reminds one of the "before the war" hayfoot and strawfoot militia. It is a farcical comedy and gets quite a few laughs. Two hoboes disperse the militia and secure a good meal.

CHIEFLY CONCERNING MALES (Vitagraph), Jan. 15.—A most enjoyable comedy written by Elsie Bronson and produced by Tefft Johnson, featuring "Sonny Jim," Bobbie Connelly. There is much in this picture that gets over and reminds one of childhood days. Sonny has an ambition to be a real postman and when intrusted with a letter of importance to mail, he deposits it in the oat bin in the barn. Fortunately it is the best place he could have mailed it, as he saves his father from a fraud. The ending is all satisfactory, and Sonny and Toto, his dog, unconsciously makes themselves heroes. An excellent release.

THE HOUSE OF HORROR (Biograph), Jan. 16.—A picture that is filled with many things which are not so awfully pleasant to view. There is no doubt that it contains in its construction much that might be considered a lesson to those who indulge in drink. It is quite melodramatic in places and the ending, while sensational, is satisfactory.

THE BANKER'S DOUBLE (Edison), Jan. 16.—Adapted from the Felix Boyd series, "Below the Dead Line." Featuring Robert Conness as Boyd, the detective. This is another story of Wycoff and his gang, concerning a banker's clerk, who proves to be an accomplice of the gang. Boyd succeeds in recovering the money which has been stolen. A very good detective release.

BRONCHO BILLY AND THE SISTERS (Essanay), Jan. 16.—A rather different story from the usual Broncho Billy series, containing considerable sentiment. It concerns two sisters, one a cripple and the other the fiancee of Broncho. An unselfish act causes a transference of love from one sister to the other. It is a moonshine story, and some fine scenery is shown in the mountains, which is clearly photographed. It is quite an enticing number.

THE BROKEN CIRCUIT (Kalem), Jan. 16.—Tenth of the "Hazards of Helen" series. Helen attempts to prevent the robbing of a safe in the telegraph office, of money intrusted to her care. She is overpowered, but suceeds in doing some stunts which are wonderful and result in the capture of the desperadoes. This series is certainly exciting and causes the spectators to sit up and take notice.

MR. STUBB'S PEN (Lubin), Jan. 16.—A man is the recipient of a fountain pen presented to him by friends and his adventures with it are conducive of much comedy. He tries in every way to lose it, but it will come back. Quite a novel comedy. On the same reel with "Spaghetti and Lottery."

SPAGHETTI AND LOTTERY (Lubin), Jan. 16.—On the same reel with "Mr. Stubb's Pen." A comedy more ridiculous than funny, but

which gets over for some laughter. The spaghetti throwing is not pleasant to look at, and the chase is rather tame.

ROBERT THORNE FORECLOSES (Selig), Jan. 16.—A story of the south, involving the foreclosure of a mortgage on a Southern home. There is quite a pretty love story concerning a beautiful girl. The creditor falls in love with her and a marriage cancels the debt. The exterior scenes are beautiful and the interiors are true examples of old Southern furnishings. This picture is well acted and wholesome in tone. A good offering.

TO MAKE THE NATION PROSPER (Edison), Jan. 18.—A picture produced to aid the movement for promoting the purchasing of goods made in America. Although this picture contains much that is dramatic in its construction, it is educational to a high degree and illustrates the ideas of Miss Genevive Clark, daughter of Speaker Clark. It is presented on a practical basis with the slogan, "Made in America." The picture is finely made and acted, with Bessie Learn in the leads. This release should appear in every house in the United States.

THE UNDYING FIRE (Biograph), Jan. 18. A picture drama of rather curious construction, mixing up the governor of the state, his wife and a convict, her former fiancee, in a series of complications that contain much tenseness and suspense. There are some fine scenes pertaining, especially interiors. Augusta Anderson is splendid as the governor's wife and she is ably supported by Herbert Barrington and Charles H. Mailes. A finely produced picture drama.

SWEEDIE AND HER DOG (Essanay), Jan. 18.—A comedy that is hardly up to the standard of the prior Sweedie releases. It contains some things which are rather absurd, such as giving her dog a bath in the dish pan and drying him with the table napkins. There is the usual cleaning out of the police force and dog catchers. It gains some laughs.

PATSY BOLIVAR SERIES, NO. 4, PATSY'S VACATION (Lubin), Jan. 18.—Written by Clay M. Greene and produced by Percy Winter, with Clarence J. Elmer as Patsy, who becomes a victim of his friend Sykesy (Edwin De Wolff) and gets into all sorts of trouble at the college, is fired out and back to the farm again for his; where he gets into more trouble and concludes to shift for himself. There is quite a lot of good comedy in this release.

THE FATES AND FLORA FOURFLUSH (A Race for Life) (Vitagraph), Jan. 18.—Part three of the Ten-billion Dollar Vitagraph Mystery serial. This travesty is a wonder and makes a decided hit with the audience. It is a continuation of the "Treasure Temple of Bhosh," and shows how the lovers escape from the "alligator pit." A description of this offering is almost impossible. One must see the make-ups and acting to fully appreciate it. Wally Van is doing himself proud in the direction of this series. Built for laughing purposes only.

Licensed Specials

A MIX-UP IN DRESS SUIT CASES (Vitagraph), Jan. 12.—A feature comedy in two parts, written by Edward J. Montagne and produced by Lee Beggs, who plays one of the leading parts. Billy Quirk is featured, also in the cast are Florence Natol, Eulalie Jensen, Frank Currier, Helen Relyea and others. The theme is not new but it is made up of complications, which are original and it is not only entertaining but extraordinary laughable throughout the two reels. This is a fine comedy offering in every respect.

THE THIRD ACT (Biograph), Jan. 12.—A strong two-part dramatic picture of the stage, in which there is much emotional work. In the first part it shows how an actor neglects his wife and children, which results eventually in the death of his baby and insanity of his wife. The little daughter who is left, fifteen years later brings the neglectful father to a realization of his past shortcomings. It is strongly acted and holds close attention. It is worth viewing.

THE STOLEN RUBY (Kalem), Jan. 13.—This two-part picture play has been reviewed at length by Hanford C. Judson, in The Moving Picture World, and can be found on page 57, issue of Jan. 2, 1915.

WHEN HONOR WAKES (Lubin), Jan. 13.—A special two-part drama which is original in conception, with its scenes located at San Francisco during the earthquake. There are psychological moments, particularly in the first reel, and the story throughout is beautiful. It has a military flavor and a young lieutenant, who is in disgrace, redeems himself by his heroic work among the refugees. The scenes during the earthquake are very gripping and fine specimens of mechanical construction. It all ends happily This is a strong release that will go in any house.

THE FRIENDSHIP OF LAMOND (Lubin), Jan. 14.—This is a two-reel picture drama of extraordinary merit, taking into consideration the plot, the embellishment of the interior scenes and the excellent acting of the cast, which is confined to a half dozen characters in all. Omri Hawley is the frivolous young wife, who is finally brought to a sense of her shortcomings by the self sacrifice of her husband's best friend. She is ably supported by Earl Metcalf, Herbert Fortier and Kempton Greene. Emmet Campbell Hall is the author. An entertaining picture.

LENA (Edison), Jan. 15.—This two-part picture play has been reviewed at length, by Louis Reeves Harrison, in The Moving Picture World, and can be found on page 1852, issue of Dec. 26, 1914.

DEAR OLD GIRL (Essanay), Jan. 15.—A picture story of college life. A heart touching romance which is beautiful but full of sadness. Francis X. Bushman does some elegant work as the lover, particularly when he is in a demented state, after learning of his sweetheart's death. There are many things in this picture which go straight to the heart and leave a lasting impression. It is finely produced and acted. An exceptional production.

THE SAGE-BRUSH GAL (Vitagraph), Jan. 16.—A Broadway star feature, in three parts, written by Frederick Chapin and produced by Rollin S. Sturgeon, picturized by Doris Schroeder. A strong western drama produced at the Vitagraph theater, New York City, now being released on the regular service. It is a most meritorious production.

THE LEECH (Kalem), Jan. 18.—A two-act dramatic picture of the Alice Joyce series, in which Miss Joyce has the part of a Salvation Army girl. This is a very attractive and interesting offering and she is ably supported by Guy Coombs, Mary Ross, Robert Walker, Delores Decker and others. This is the picture, while during its taking among the Salvation Army workers, Miss Joyce with her tamborine collected quite a sum of money for the Salvationists. It is a fine release.

HIS FIGHTING BLOOD (Selig), Jan. 18.—A two-part story of Kentucky mountaineer life, written by James Oliver Curwood, featuring Thomas Santschi and Bessie Eyton. Mr. Santschi is also the director. The story has to do with a Kentucky feud and is filled with many thrilling scenes. There is much picturesque scenery shown in a mountainous region, also some taking of cabin interiors. The acting is commendable and the camera man has accomplished his part of the work finely. For a picture of this nature it is very pleasing.

Independent

PATHE'S DAILY NEWS, NO. 2, Jan. 6.—Bomb testing by French engineers, the inauguration of Governor Whitman at Albany, and views of the happenings in the war zone are interesting items of this issue.

ONLY A FATHER'S DAUGHTER (Keystone), Jan. 9.—An eccentric comedy with rube characters of an amusing type, particularly the old man. There are some funny spots all through this; the tent scenes are of a slightly vulgar sort but may be easily cut out.

PATHE'S DAILY NEWS, NO. 3, Jan. 11.—An animated map illustrating Austria's dream, a big French gun bombarding the German position, and views of the towns on the English coast, where the German warships made havoc are all interesting items which appear in Pathe's Daily News, No. 3.

ANIMATED WEEKLY, NO. 149 (Universal), Jan. 13.—Scenes of Canadian troops in training, war ravages in Belgium, Secretary Daniels and the Vera Cruz heroes, flood waters in Tucson and others are contained in this number.

MUTUAL WEEKLY, NO. 2, Jan. 14.—Among the many interesting items in this number of the Mutual Weekly is a view of the Woolworth building aglow with its 12,000,000 candle power lights, and also the views of the top of New York from its dizzy heights. Interesting scenes on the Shrewsbury River at Red Bank showing the ice yachting, and again at Boston similar scenes have been photographed.

THE CLUBMAN'S WAGER (American), Jan. 15.—An amusing half-reel skit in which a hobo proves that it is possible for a tramp to get a thousand dollar bill changed. He wins the reward offered by the clubman.

PRODUCING A NATION'S PRIDE (American), Jan. 15.—On same reel with above. Instructive and entertaining views of the process by which big guns for battleships are manufactured.

PLEASING UNCLE (Princess), Jan. 15.—Another variation of the old comedy, "Jane," in which the nephew borrows a wife and child to deceive his trusting uncle. In this case a whole bedful of babies adds to the amusement of the story. An old theme well handled.

A FLYER IN SPRING WATER (Komic), Jan. 17.—No. 15 of the "Bill the Office Boy" series with Fay Tincher. There can be no question about the quality of this offering. It is distinctly a good one. The office boy and his pal decide to make some money on peddling "spring" water, fresh from the upstairs tap, to their employers, taking advantage of a complaint made against the city water. To dispel its unpleasant odor the stenographer's perfume bottle is made use of, hence a pretty mix-up of affairs ensues.

MUTUAL MONOGRAPHS, NO. 1, "With Julian Street and Wallace Morgan" (Reliance), Jan 18.—Julian Street and Wallace Morgan, author and illustrator of "Abroad at Home," which appeared serially in Collier's Weekly, are featured in this number. The little burlesque, showing them on a visit to Squeedville, will be best appreciated by those familiar with their descriptive articles. The series promises to be entertaining and different.

ON THE TABLE TOP (Majestic), Jan. 19.—Billy West and W. E Lawrence appear in this number. The story is rather ordinary in character, the chief situation being that in which the reporter finds the imprint of a message revealing the girl's whereabouts on a table top This is fairly entertaining.

THE CRUCIFIXION OF AL BRADY (American), Jan. 20.—From an ordinary story a not uninteresting picture has been developed. Winnifred Greenwood, Ed Coxen, George Field, Josephine Ditt, John Steppling and Edith Borella appear in the cast.

AN INNOCENT BURGLAR (Princess), Jan 22.—In which a monkey, belonging to an Italian organ grinder, enters a window and steals a necklace. The action almost brings disgrace upon the reformed hero Boyd Marshal and Muriel Ostriche are the lovers. The story is slight in plot but quite entertaining.

THE DOG CATCHER'S BRIDE (Thanhouser), Jan. 24.—Riley Chamberlain appears in this comedy number as a newly-married dog catcher He picks up strange canines and loads them in his wagon, even carrying off the entries in a dog show. An amusing conceit with laughable moments.

DEATH OF SIMON LEGREE (L-KO), Jan. 24.—A very good burlesque on "Uncle Tom's Cabin." The characterizations are good and the scenes of the famous old story are brought out in a laughable manner. This is a good offering of the type.

THE CLUE OF THE PORTRAIT (Eclair), Jan. 24.—A western story of about average interest. The hero is a young cattle king who corners the cattle market and ruins the girl's father. Later she comes East and he recognizes one of her paintings, when their love develops. The photography is good and the cast pleasing.

THE MAGIC MIRROR (Joker), Jan. 25. An eccentric number, with Ernest Shield, Betty Schade and Beatrice Van in the cast. The chief interest centers in the trick photography, which keeps the observer guessing. It is an agreeable change from some of the comedies now being shown.

VIEWS OF HOLLAND (Joker), Jan. 25.—An educational on the same reel with above.

ALIAS "MR. SMITH" (Big "U"), Jan. 26.—Murdock MacQuarrie plays the part of a bandit masquerading as a gentleman in this. The truth leaks out during an attempted hold-up and he is made prisoner. The story is not developed very strongly and is of about average interest.

WHEN EDDIE TOOK A BATH (Nestor), Jan. 26.—An Al E. Christie number in which Eddie goes to his friend's home, takes a bath and goes to bed. The wife arrives and later the husband. This is breezy but acceptable and proves entertaining. The photography is good.

A MILE A MINUTE RACE (Nestor), Jan. 26.—An educational subject on the same reel as the foregoing.

HER LESSON (United—Warner—Starlight), Jan. 27.—The picture has a fair situation, but is not in any way out of the ordinary. It is, however, a picture that would interest the average audience.

MERRY MARY'S MARRIAGE (L-KO), Jan. 27.—Several rube characters supply the action in this number. The girl puts her drunken husband in a barrel and the police, thinking he is dead, give chase. This proves fairly amusing.

THE UNMASKING (Big "U"), Jan. 28.—This tells a story of how a young Italian immigrant comes to America, wins fortune and forgets his wife and child. Later they follow and meet him under pathetic circumstances. Sydney Ayres is pleasing as the young Italian. The story is well handled and though somewhat familiar in its general trend, holds the attention.

TREASURE SEEKERS (Sterling), Jan. 28.—In this eccentric comedy number Wm. Wolbert appears as a cobbler. He finds a treasure map in an old shoe and he and his companion dream of exciting experiences among cannibals. This is well-pictured, but only fairly successful from a humorous standpoint.

JED'S LITTLE ELOPEMENT (Nestor), Jan. 29.—Eddie Lyons, Lee Moran and Victoria Forde appear in this comedy. Eddie owns the only auto in town and is popular with the grocer's daughter. They elope in spite of much opposition. This is quite pleasing, though not very new.

HOW SHE FOOLED AUNTY (Victor), Jan. 29.—A comedy number with Matt Moore and Irene Hunt in the leads. The latter impersonates a boy to fool her aunt. She goes bathing with the man. The situations are of a spicy turn, though not offensive. The plot is moderately strong.

THE FAMINE (Kaybee), Jan. 29.—A picturesque one-reel offering, enacted entirely by a Japanese cast. Tsuri Aoki is the daughter of a farmer whose rice crop fails. The action which centers about her is tragic. The story is handled artistically and contains some exquisite settings.

THE BOTTOMLESS PIT (Kaybee), Jan. 29.—This pictures the seamy side of life. Shorty Hamilton appears as the friend of a girl whose mother cannot pay the rent. He robs the landlord and later is caught. This gives a good idea of the way the under dog feels when oppressed by those above him; it makes a fairly strong offering.

HE FELL IN LOVE WITH HIS MOTHER-IN-LAW (Joker), Jan. 30.—A low comedy number, with an unusually good idea in it for this type of film. The married man with the lazy, shiftless wife, reverses the usual custom and forms a liking for his energetic mother-in-law. The photography is good.

THE CRIME OF THOUGHT (Powers), Jan. 30.—This story is written by Sherman Bainbridge, who also appears in the cast. Wm. Clifford plays the part of the lover, Marie Wolcamp being the girl. He becomes jealous of Bainbridge and, after reading a crime story in a newspaper, has a vivid dream of himself as a criminal. He awakens to find that Bainbridge is the girl's brother. This is not new in plot, but well-constructed and entertaining. The photography is good.

A DAY ON THE FARM WITH THE BOY SCOUTS (Pathe), Feb. 18.—An interesting demonstration of how the English boy scouts enjoy themselves at work on their farm, tending the various kinds of domestic animals, including the honey bee.

MISSIONS OF SOUTHERN CALIFORNIA (Pathe), Feb. 18.——On the same reel with the foregoing, this film gives an excellent idea of the beauties of Southern California with its old missions, grottoes, etc.

Independent Specials

THE MASTER KEY (Universal Special), Jan. 11.—Ninth episode. This two-reel number is about of average interest. The first reel is given up to introducing a new character, an English gentleman named Sir John Faversham, who meets Ruth and Dore. Later in the instalment Wilkerson and his friends and Dore and Ruth and Kane all return to the mine. Wilkerson has hired a band of Mexican outlaws to fight for possession of the property and there is a well-staged battle between the rival factions. Ruth saves Dore's life by wounding Wilkerson, who falls off a trestle and rolls down into a gully.

ONE FLIGHT UP (Reliance), Jan. 16.—A thrilling two-reel production, in which Irene Hunt plays the feminine lead, with Ralph Lewis playing opposite. The production treats of how a young newspaper woman tracks a group of burglars to their headquarters, is held by them, administers an overdose of morphine to a wounded member of the gang, in the absence of the others, cleverly arranges a raid of the place, and gets a big newspaper story in the bargain.

REFINING FIRES (American), Jan. 18.—A two-reel production in which Harry von Meter, Vivian Rich, Jack Richardson and Charlotte Burton play the principal roles. The development of the story is pleasing, the action smooth, the sets deep and artistic, and the direction of the picture is in every instance commendable. Perhaps its one drawback is to be found in the quality of its sub-titles and inserts.

GRAFT VERSUS LOVE (Thanhouser), Jan. 19.—Flo La Badie appears as the heroine of this two-reel drama. She suspects the executor of her father's will and calls upon her lover for aid. The executor has Jack placed in an asylum. These first scenes are quite mystifying. The girl then enters the employ of the executor as stenographer and learns of her lover's whereabouts. She brings about his release by a personal visit to the asylum. There is a touch of the sensational in this plot and certain portions of it are unconvincing, but it has considerable suspense and holds the attention throughout.

THE MAN WITH THE BLACK VAN DYKE (Reliance), Jan. 20.—This second instalment of Runaway June, in two reels, shows June riding down Fifth avenue, pursued by Gilbert Blye. She escapes and goes to the Bletherings, a young married couple she knows. Ned, her husband, finally traces her to the Bletherings, but June again evades him because of her quixotic antagonism to being dependent upon him for support. Blye and a friend appear in numerous scenes taken at Rector's, where the former's wife comes and creates a scene because he is with another woman. The story does not progress very far in this instalment, but the interest is maintained.

THE TEMPTATION OF EDWIN SWAYNE (Rex), Jan. 24.—This three-reel number contains an intermingling of strength and weakness. It holds the attention quite firmly and has a well-knit story; its chief fault is that it deals with a low level of life and contains much unpleasantness. A pretty country girl is taken into a private gambling house by her uncle, to act as a drawing card. Swayne abandons his mistress and marries the girl. The mistress conspires to have Swayne murdered and then kills herself. The widowed girl then marries her young lover. The characterizations are strong and the photography good, but the story has little to commend in it.

GENTLEMEN CROOKS AND THE LADY (Zudora), Jan. 25.—Tenth episode. This two reel instalment contains a plot but the scenes are very confusing and the continuity is broken repeatedly. Zudora finds a trunkful of family heirlooms with a letter left by her father concerning some diamond mines. Madame Du Val and Captain Radcliffe join forces in an effort to rob her of her possessions. Many of the scenes are on a liner at sea. The number is not as good as some of the early ones.

HIS GUARDIAN ANGEL (Victor), Jan. 25.—A two-reel offering, with Mary Fuller, Charles Ogle and others in the cast. The story is one of jealousy. Eva intercepts the flowers and note of proposal intended for Mary. By so doing she diverts Tom's love to herself. They are married and live unhappily. Visions of Mary come to Tom at critical moments through the years and when his wife is killed by an auto he goes to her. The story is well constructed, though not exceptional in incident. The photography is good.

THE MADCAP QUEEN OF GREDSHOFFEN (Gold Seal), Jan. 26.—A two-reel number, with Grace Cunard and Francis Ford in the leads. The story is one of light, romantic interest. The girl princess becomes queen on the death of her father. Ford plays an American traveler who saves the throne for Elaine after some exciting incidents. The court scenes contain a mixture of costuming, but the settings are all attractive and the story entertaining. Grace Cunard is at her best in this sort of productions. The photography is good.

THE GUNFIGHTER (Broncho), Jan. 27.—A two-reel western number, with Walter Edwards and Leona Hutton in the cast. He is a gunman of the plains. He brutally makes the wife leave their baby on the sands, where it is found by Lawson and his wife. The gunman is hired to kill Lawson, but the mother of the child ties his gun so Lawson will kill him. The death of the gunfighter is shown in a dramatic way. The story has much brutality in it, the chief sympathy being with the mother of the child in her struggle to give it a home.

CANCELLED (Eclair), Jan. 27.—A two-reel number. Two boys, one a weakling and the other a bully, grow up and become a lawyer and a bandit respectively. The lawyer falls into the bandit's hands and is rescued through the aid of a prying postmistress, while the desperadoes are trying to collect ransom. The action in this is very confusing in places, which robs the story of suspense. The settings are pleasing, and this could have been considerably strengthened by a rearrangement of some of the scenes.

THE MEASURE OF A MAN (Rex), Jan. 28.—A two-reel story of the Northwest, following somewhat in the style of previous offerings along this line. The girl marries a gambler and later falls in love with a young officer. The gambler, who has his good points, decides to make the supreme sacrifice by giving his wife to the other, but at the last moment her love returns to him. Pauline Bush and Wm. Dowlin play the leads in this. The story has numerous tense moments and is well photographed throughout.

THROUGH THE MURK (Domino), Jan. 28.—An unusually appealing two-reel Western number, with some genuine characterization in it. The drunken old hag of a mother tries to trade her slovenly daughter off for a keg of whiskey, but the barkeeper says the "gal ain't wuth it." Then along comes Missouri Joe, an equally slovenly character, who falls in love with the girl. The dawn of the divine passion has a regenerating influence on the girl and Joe, and when the barkeeper finally decides to make the exchange proposed by the mother, the lover saves her for himself. This deals with a low type of characters, but is warm with human sympathy and makes a powerful appeal to the observer.

THE MILLIONAIRE ENGINEER (Imp), Jan. 29.—A two-reel number, with King Baggot in the leading part. He plays the part of an engineer who has been made president of his road. The strike scenes are well handled and the photography is pleasing throughout. The story itself is a little obvious in plot. During a forest fire the president and his sweetheart run a train through the flames to save some children in a burning building.

THE MYSTERY WOMAN (Bison), Jan. 30.—A western two-reel story, quite well constructed and unique in development. The girl heroine is first discovered wandering across the hills, half demented. Cleo Madison makes this part rather attractive in spite of its somewhat depressing nature. The villain pays attention to her and tries to force her into a marriage. He is almost successful in this, but the hero turns up and

it develops that the latter is already her husband. The girl has a fall and her mental powers are restored, and the missing parts of the tale are flashed on the screen as visions that come to her. The photography is good and the cast pleasing.

THE BOMB THROWER (Pathe), Jan. —.—Edwin August is seen to advantage as the "bomb thrower." The role of the Italian organ grinder, who is converted into a bomb thrower by a band of black hands who lead him to believe that his wife has been poisoned by the District Attorney under pretence of friendship, fits this clever actor as though it had been specially written for him. The story is not out of the ordinary, but there is evidence of care in construction and direction. The picture is in three reels.

THE CALL OF A CHILD (Pathe), Jan. —.—An artistic but morbid production in two reels. Asta Mielsen is seen in the role of the mother of the child. The child of the beautifully housed, but neglected, mother dies; and through grief at the unhappy incident, the mind of the mother wanders, and at last, overcome by the thought of her little one sleeping out under the cold snow, she herself walks out in her night clothes, bares her breast to the storm and sinks dying amid the snow.

ALL LIT UP AT INCEVILLE.

A new lighting system that will permit of perfect photography on dark days has just been installed at Inceville, where plays are made for use in the Mutual program. It embraces one hundred immense lamps and reflectors, each operated by electricity, and is declared to be one of the most important innovations introduced into the Ince studios in some time. Inceville is also fortunate in possessing its own power plant.

BLANCHE SWEET IN "THE WARRENS OF VIRGINIA."

The first Lasky-Belasco release with Blanche Sweet as the star, "The Warrens of Virginia," is to be given to the public on February 15. For the production of this picturization of Wm. C. DeMille's famous Civil War drama, which ran for a year in New York at the Belasco Theater, the Lasky firm engaged a veritable army. It is said that the battlefield scenes eclipse in realism and in fidelity to detail anything of the sort ever attempted before the moving picture camera.

"The Warrens of Virginia," however, is not a "war picture" in the ordinary sense, but proceeds along sound dramatic lines with the tragic separation of two young lovers as the romantic motive. The girl is Southern in every fibre —the daughter of a gallant Confederate general—and the man is just as faithful in his adherence to Northern principles.

Quite apart from the martial scenes, the plot is complete and absorbing. The hero, by the orders of his superiors, is obliged to take advantage of his welcome, during the final stages of the conflict, into the Warren household to bring about, by a feat of strategy, a last and overwhelming disaster to the Southern arms. In spite of her fidelity to the Southern cause, the girl strives to rescue her Northern

Scene from "The Warrens of Virginia" (Lasky).

lover when it appears that he must be court martialed and condemned to death; but he is too proud to accept his life at her hands under such conditions. In the end he is saved by the surrender of Lee at Appomattox, which is very graphically shown on the screen.

Miss Sweet assumes the role of the Southern girl, Agatha Warren, and the part of the Northern lover is played by House Peters.

Ross Sues Pathe Freres

Injured by Fall from Unruly Horse, Actor Demands $15,000 Damages.

THE life of a moving picture actor is not all love and roses, according to James B. Ross. His experiences, as related in a suit filed in the United States District Court, show that the life of a film star has its ups and downs.

In August, 1912, the actor avers, he was playing leading roles in photoplays portraying Western life under a contract with Pathe Freres.

The actor states in his complaint that he was assigned to fill the role of dashing rider, but, instead of being furnished with a nice tractable horse, he alleges that he was supplied with a vicious, unruly animal, whose chief delight was in bucking, running and cavorting. No sooner had he mounted his fiery steed when he was off on tempestuous ride, at the finish of which the actor says he has a faint recollection of finding himself lying on the ground in a heap.

As the result of his fall he alleges that he suffered a dislocation of his right shoulder, besides minor bruises and injuries which required the services of a surgeon and time to remedy; that he was incapacitated from filling the role of a hero for many long months and lost a tidy sum which he might otherwise have earned.

Damages amounting to $15,000 are asked for in the suit, in addition to the costs of the litigation. Samuel H. Wandell represents the complainant.

Ruth Shepley

RUTH SHEPLEY, one of the most beautiful women on the American stage, has been engaged by the World Film Corporation to appear opposite Robert Warwick in the film version of the great Paul Armstrong success, "Alias Jimmy Valentine." This feature will be released on the World Film schedule February 22. From all indications it will be one of the most striking successes on the very popular schedule.

Ruth Shepley.

Miss Shepley's experience on the stage has been of comparatively recent history. She made her debut under the management of William A. Brady, in Rupert Hughes' comedy, "All for a Girl," in which Douglas Fairbanks was featured. When that play was withdrawn, because Mr. Fairbanks was wanted for the Tom Wise play, "A Gentleman from Mississippi," Miss Shepley was secured for the part of Hope Langdon, the Senator's daughter. Then she appeared in other Brady plays and has had the good fortune to play opposite Mr. Fairbanks in "A Gentleman of Leisure." When Frederick Arnold Kummer's comedy, "The Brute," was produced with Ernest Glendenning in the title role, Miss Shepley was seen in the leading female part. Last year Miss Shepley had the major female role in the Selwyn comedy, "Nearly Married," in which Bruce MacRae was featured. That was her first appearance under the Cohan and Harris management. She is now playing in "It Pays to Advertise," the very successful farce comedy that Cohan and Harris are presenting at the Cohan Theater.

Miss Shepley is making her debut before the camera in 'Alias Jimmy Valentine," and Mr. Warwick is most enthusiastic regarding her work.

SEIGMANN'S "FAREWELL DINNER."

At the Griffith-Mutual studios in Los Angeles George Seigmann has made and released in the Mutual program a two-reel film adaptation of a story by George Baltwood which appeared originally in Munsey's Magazine. Story and film are both called "The Farewell Dinner," and show what came of a society woman's overweening ambition for her daughter. Billie West and Cora Drew are featured W. E. Lawrence and Howard Gay are also in the cast.

Booming Pennsylvania Convention.

Special Efforts Being Made to Bring Out a Large Attendance of Exhibitors at the Harrisburg Meeting.

THERE is a lot of boosting being done for the convention of the Motion Picture Exhibitors of Pennsylvania that is scheduled to be held at Harrisburg on January 26, 27 and 28. Headquarters have been established at the Bolton House, Harrisburg, and arrangements have been made to give the visiting delegations an interesting reception.

James Delves, secretary and treasurer of the Exhibitors' Association, with headquarters at Pittsburg, has sent out a call announcing the arrangement of an interesting program which will provide for discussions on the following subjects:

Design of Sticker Advertising Harrisburg Convention.

Legal censorship of pictures by the state, restrictions on large advertising matter for motion picture theatres, the proposed new building code governing motion picture theatres, the possibility of controlling the length of program for various prices of admission; city, state, and borough taxation; souvenirs, country store and many other little details which are of the greatest importance to all concerned.

Mr. Delves calls attention to the fact that it is up to the exhibitors of Pennsylvania to be at Harrisburg and to use what influence and power they have with the legislature to induce its members to give proper consideration to the picture theatre interests.

J. G. Hansen of Reading, secretary of the Exhibitors League of Pennsylvania, is sending out letters urging picture men to attend the convention. Ten thousand stickers advertising the convention have been distributed by the League while the Association is sending out buttons giving the date and place of meeting.

Great importance is attached to this convention because of the fact that the legislature, which has before it a number of measures affecting picture theatres, is now in session.

Pearce and Neff Get Together.

President and Ex-President of the National League Discuss Their Differences and Agree to Work in Harmony.

FOLLOWING the publication of President Pearce's denial of a conversation with M. A. Neff, attributed to him by an item published in the Morning Telegraph, a conference was arranged between Mr. Neff and Mr. Pearce which was held at the Elk's Club, New York, on Monday, January 18. Others present were M. E. Cory of San Francisco, and representatives of the Moving Picture World and the Motion Picture News. The points of variance between the parties to the controversy were fully and freely discussed and it was disclosed that much of that controversy was based upon misunderstanding and hearsay.

Before the meeting ended an understanding was reached by Mr. Pearce and Mr. Neff that neither would encroach upon the rights of the other in a manner not in keeping with the constitution of the National League and that both would work together for harmony and the best interests of the organization.

The friends of both gentlemen will be pleased to learn that they have got together and it is believed that there will be little further differences between them. The Moving Picure World sincerely hopes that harmony will speedily rule in the ranks of the exhibitors' organization and that the Exhibitors' League will become a power for good in the industry.

WALTER ARTHUR UNDERGOES OPERATION.

Walter Arthur, head camera man of the Vitagraph Company, on Tuesday, January 19, underwent an operation for appendicitis. Mr. Arthur is reported to be progressing finely.

ARRANGING FOR OKLAHOMA CONVENTION.

The Executive Officers of the Oklahoma Branch of the Motion Picture Exhibitors League of America, met at the Lee-Hucking Hotel, Oklahoma City, Jan. 6, pursuant to a call issued by the president, to arrange for the next annual meeting which takes places at Oklahoma City, February 12, one day only. It is planned to make this meeting a "big get together" affair, for everyone engaged in the theatrical business in Oklahoma, whether they are members of the State League or not. All members of the State League in good standing will be given a free ticket to the banquet, which takes place at 6:30 P. M. The Entertainment Committee have already arranged an excellent program of music, speakers and entertainers following the banquet. The meeting will be called to order at 10 A. M. All exhibitors are welcome. If you are coming, drop a card to B. H. Powell, Chairman Entertainment Committee, Empress Theatre, Oklahoma City, who will make hotel reservations for those requiring them.

L. W. BROPHY, Secretary.

FREDERICK LEWIS WITH CALIFORNIA MOTION PICTURE CORPORATION.

After nine years with E. H. Sothern and Julia Marlowe, playing important parts in Shakespearian classics and earning an enviable reputation as one of the best of the younger interpreters of the Elizabethan drama, Frederick Lewis has taken the leap to motion pictures and will be Beatriz Michelena's leading man in the California Motion Picture Corporation's big company.

UNIVERSAL LOBBY DISPLAY FIRST PRIZE.

The Universal received in all about 400 photographs of lobbies of theatres using the Universal program. About 150 of these were reproduced in the Universal Weekly. The judges of the contest then made their choice from the selected 150.

After several protracted meetings the judges in the Lobby Display Contest have awarded the prizes as follows: First prize, $10, Rex theater, Spokane, Wash.; second, $5, Acme theater, Sacramento, Cal.; third, $5, Alcazar theater, Baltimore, Md.; fourth, $3, American Movies, New York City; fifth, $2, Dream theater, Columbus, Ga.

Rex Theater, Spokane, Wash.

The committee consisted of Epes W. Sargeant of the Moving Picture World; P. D. Cochrane, Poster Department, Universal Film Manufacturing Co.. and Ben Wells, of the Morgan Lithograph Co.

"The Avalanche"

Life Photo Film Corporation to Present Attractive Five-Reel Production Based on a Domestic Tangle.

Reviewed by Margaret I. MacDonald.

BECAUSE it has been staged with fine discrimination, because it has been enacted by players who know their business, and because there is much more than a semblance of the artistic in every effort made throughout the film, whether in a dramatic or photographic sense, "The Avalanche," written by Robert Hilliard and W. A. Tremayne, in its filmed state will appeal with more than the ordinary force to the taste of a fastidious public.

Less praise must be given to the story, however, than to the action of the play, for the theme is not of an altogether healthy consistency, and situations frequently present themselves which are somewhat forced. And again there appear

Scene from "The Avalanche" (Life Photo).

other situations of unusual force, which form a thoroughly natural sequence to what has gone before.

The Life Photo Film Corporation has chosen wisely in selecting its cast of players, and it is seldom that such a fine assortment of types is seen together in one picture. This latter is particularly noticeable in the Stock Exchange scenes, where "Avalanche" stock has its fall, and later its triumphal rise, and in which said types have not spared their vitality in making the occasions tremendously realistic.

Catherine Countiss has taken the role of the detestable Mrs. Vaughn, of which she has given an unusually fine portrayal. Among the many scenes in which her dramatic instinct triumphs is that where at the reception in the Vaughn home during which she makes an attempt to recover the love of John Grey, her former lover; her husband, the unhappy witness of his wife's disgraceful actions, drops over dead from heart failure, brought on by the shock, the joy of again being free eclipses the primal instinct of horror that at first spreads its pall over the face of the woman.

William Tooker as John Grey has given an excellent illustration of the average man of brains and passion, strength and weakness, with a final power of reckoning on a solid basic principle.

Others of the cast to whom much credit is due are Violet Mersereau, Sue Balfour, Edward Roseman, Miss French, Vivian Tobin and Fraunie Fraunholz.

No expense has been spared to make the production one of real merit. Depth, and exquisite taste in arrangement, are noticeable in the settings of the picture. Its people are well costumed; and, should space afford it, many scenes of especially fine photographic quality could be singled out for special comment.

The production has been made under the direction of Will S. Davis, upon whose good judgment much of the interest of the picture depends.

VIVIAN RICH IN "THE LAW OF THE WILD."

"The Law of the Wild," a Western story released in the Mutual program by the American Company, shows Vivian Rich in a "woodsy" type, a role most suitable to her appealing nature. She appears as Jennie, the wife of good-for-nothing Pete. Jack Richardson plays Pete. As Storm, the proprietor whose selfish love for Jennie is illuminated by the darkness of Baker's passion, Harry von Meter is well cast, and as Baker, Reaves Eason does excellent acting, too.

Harry Mestayer

HARRY MESTAYER, who is playing the lead of the secretary in "On Trial," at Cohan's Grand Opera House, Chicago, completed his baptism as a picture star about three days prior to his opening in Chicago. Mestayer was engaged by George Kleine to perpetuate in celluloid his famous rendition of the thief in that funniest of farces, "Stop Thief."

Harry Mestayer.

Mr. Mestayer is delighted with his experience, and while he doesn't contemplate any cessation of his active and successful stage career, he does hope and expects to be seen in a number of other George Kleine films this year.

"It did seem funny to be going through those familiar scenes for the 'movie' camera," says Mr. Mestayer, "and I think Miss Mary Ryan found the experience quite as delightful and quite as odd. You know it seemed like one long, constant rehearsal without the audience and the music. Miss Ryan and I had played those familiar parts together so long that we naturally fell into the old 'lines' and frequently 'crabbed' a scene by getting it about twice as long as it should have been. Miss Ryan and I would hardly get fairly started when Director Fitzmaurice would shout, 'Enough!'—no holding a situation or waiting for the other's 'cue' in the good old-fashioned way.

"But I have learned that the picture-actor works, and works with a vengeance. There is one scene in which I go into a saloon and order a glass of beer while I wait for Miss Ryan to come in and help me frame the hold-up job. That scene was taken at least eight times with always something showing up that didn't please Fitzmaurice. Each time I would get seated, the camera would start and a waiter enter with a glass of beer. In the spirit of my part I was compelled to toss that beer off in a single swallow. Now, if you think it easy to toss off eight glasses of beer in that many minutes, well, just try it! I was amazed when the film was projected to see myself moving about and talking with Miss Ryan just as if I had known what I was doing all the time. But I guess I could go through 'Stop Thief' sound asleep.

"Another odd experience was watching myself in the picture after the film was made. Here was a brand new Harry Mestayer. No mirror shows you your true self like a picture film. At least that's what they told me, and I hope it's true."

Carl Laemmle and Isadore Bernstein Reviewing Mounted Police at Universal City.

"A Fool There Was"

Box Office Attraction Company Presents Six-Reel Version of Kipling's Immortal Poem.

Reviewed by Margaret I. MacDonald.

THE ball that Kipling set rolling in his immortal poem, known as "The Vampire," hit here and there on the high spots, and was perused more or less by the thinking public. The stage version by Porter Emerson Browne, which served for several seasons as a starring vehicle for Robert Hilliard, trickled into a few more crevices of the great human machine. It remains, however, for the film version to penetrate with the baldness of its nauseating truths the depths of the human tide where the language of a poetic oration is non-understandable.

"A Fool There Was," as presented by William Fox, hits

Scene from "A Fool There Was" (Box Office).

its mark squarely. The first exhibition of this splendid production for the benefit of representatives of the press, and a few other fortunate ones, was aided largely in its effect by the good offices of Mr. Rothapfel of the Strand Theater, where the exhibition was given at 10 a. m. on Tuesday. Following the well-applauded rendering of a medley of national airs by the Strand orchestra, the Kipling poem was given a fine oral interpretation, presumably by Edouard Jose, who appears as the "Fool" in the pictureplay. And then the ghastly theme following in the wake of a ghastly blue glare from the footlights, which aided largely in preparing the mind to receive it, started on its way through the six splendid reels of its development accompanied by appropriate music from the Strand orchestra.

Frank Powell has directed the picture, the scenario of which was prepared by Roy L. McCardell. The "Vampire" has been given an inimitable interpretation by Theda Bara, leading woman at the Theater Antoine, Paris. Little Runa Hodges, as the child of the "Fool," brings a wealth of childish sunlight into a production which, but for the interpolation of a few beautiful and realistic bits of home life, reeks with the foulness, the sorrow, and the horrible consequences of the life wasted in the toils of a human vampire.

The degeneration of the man, or the "fool," as Kipling has chosen to call him, as interpreted by Edouard Jose, formerly leading man with Sara Bernhardt, leaves little, if anything, to be desired; and at the end of the fifth reel he has reached the fearful climax in his career where he discovers at last that "she never knew why, and did not understand." Here his exploitation of the dramatic art is perhaps more complete than at any other point of the play.

Others of the cast who have done splendid work are Clifford Bruce, Victor Benoit, May Allison and Mabel Fremyear.

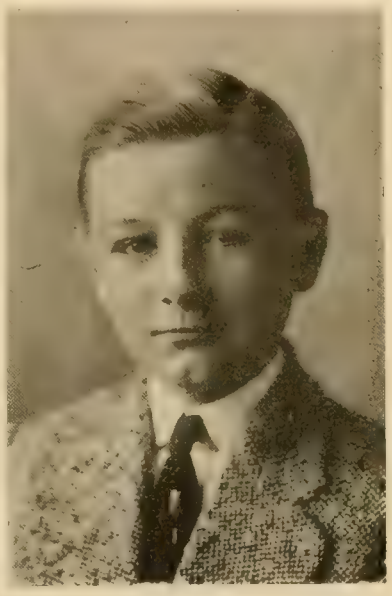
There are moments in the first and second reels when there seems to be some little tendency toward padding; but even this as a possible fault in the production is altogether a matter of opinion; and it is even possible that some suspense and a better understanding of the main theme are created thereby.

There is also noticeable, beside the fine photographic results achieved, a marvelous attention to the smallest human detail, all of which tends toward the realism of the picture. And again perhaps what strikes one most is the splendid contrast drawn between the two walks of life.

The production is a successful artistic effort in every respect. True, there has been made no attempt to get under cover; moral truths have been given in all their nudity, and "sin" has been presented in its most revolting aspect.

Paul Willis

IN THE screen children's gallery there are several divisions. In what is probably the first division there are little tots with but few words and lesser actions. Then come the boys and girls whose ages are from about 4 to 9 or 10. In the more professional class of children who do emotional acting are those in the early 'teens. Little Paul Willis belongs in this segregation, and as a screen artist he is one of the few who are destined to become stars. This is not an idle rumor, a statement on a flimsy foundation, but a stern conclusion drawn from a unanimous vote of several hundred fans who have written to this lad.



Paul Willis.

"Little Kaintuck," and "Pore Folks Boy," two Vitagraph releases featuring Paul, are causing letters to still pour in to the beach home of this boy. His mother is in receipt of a letter from an unknown admirer in the Middle West who says: "I cannot refrain from writing to you in regard to the wonderful work and talent of your son—I have never seen such understanding and characterization for a small child. In 'Pore Folks Boy' he stands alone, and he carries you with him to such an extent that one is ready to hiss the villain off the stage if it were possible. 'Little Kaintuck' brought the tears to my eyes," etc., etc.

Paul is a bright boy of but thirteen years, although he looks sixteen, and he is still very much a child. He was born in Chicago on the ninth of April in 1901. In his second year he was taken sick and was later brought out to Arizona, where the great outdoors and plenty of sun and air brought him out into a husky youngster. After about nine years of the desert, the family, father, mother and son, came all the way west, locating at the Cooper apartments in Ocean Park. Now, two years have passed, and a year and a half of that period Paul has worked for the screen.

His first appearance in the films was with Ruth Roland at the Kalem studio. He worked little boy parts and alternated between the Vitagraph and the Kalem studios until Robert Thornby, child director, discovered him, and gave him the star part in "Little Kaintuck," and from that time Paul has appeared in leading and title roles. He will be remembered in "Johanna the Barbarian," another Vitagraph release.

During the summer this young man danced at some of the biggest social balls and affairs, doing the latest steps and trots. He was the feature at the Charity Ball in the Alexandria Hotel in Los Angeles, and also at the Morosco Theater on benefit night.

Since joining the Mutual studio in Hollywood he has been in "The Milk Fed Boy," "The Old Maid in the Garret," and several other later releases. Paul will hereafter be seen in many films put out by this big concern and his many friends and admirers will be glad to know where to look for the boy of "Little Kaintuck" fame.

REGENT ONE-REEL COMEDIES.

The Regent Film Mfg. Co., of which Irene Tams is the star and S. L. Warner the producer, is making one-reel comedies in the Centaur Studio at Bayonne. The Tams-Warner pictures are scheduled for release on the United Program.

"Queen Margaret"

Pathe Freres Releasing Splendid Picturization in Five Parts, of the Dumas Novel, "Margaret de Valois."

Reviewed by Margaret I. MacDonald.

IN the filming of a brief period in the history of the persecution of the Huguenots, according to the impression of the times fashioned by the pen of the great novelist, Alexandre Dumas, the Pathe Freres have lost no opportunity in making the production a good one. Its historic value is enhanced by the photographing of many of its scenes on the exact locations where incidents of the story of the troubulous times of the Inquisition have actually taken place.

An added charm of the production lies in the fact that it has been hand colored. And perhaps one is glad of this more especially in the out-of-door scenes; for instance, the stag hunt which has been interpolated to emphasize the devotion of King Charles IX to out door sports, and to make more lucid the reason of his undying gratitude to Henry of Navarre, whose brave act prevented the king's being gored to death by

Scene from "Queen Margaret" (Pathe)

an infuriated stag, and which forms one of the main pillars of the story. This latter scene, and the chase across country of stags, hounds, horses and men is, as before said, especially effective in colors.

The character of the cruel queen mother, Catherine de Medici, has been splendidly portrayed by Madame Grumbach, while Leontine Massart wins favor in the sympathetic role of Queen Margaret. Also fine impersonations have been given of Cocomas and La Mole, the adventurous characters, who in their devotion to widely divergent causes, become friends through strife, companions in misery, and lose their heads on the same block, by the hand of the same executioner, and within a few seconds of one another.

The production is necessarily spectacular. The scenes following the order of the king for the massacre of the Huguenots are splendid samples of composition and realism. There are deep and effective sets true to the period, and there is present throughout the picture that atmosphere of romance and nervous tension which marked this era of uncertain human existence.

To the American audience the dramatic action of the picture, which is distinctly French in style, may appeal as somewhat exaggerated or conventional; but in criticism of this point it must be remembered that it is the French character and mannerisms that the players are seeking to portray, and that of a period distant several centuries from our present day conditions.

The picture classes as a large and splendid feature production upon which expense has not been spared, which has value not alone from the entertainment standpoint, but as an educational exploitation. It is a beautiful production, and one which reflects great praise on its makers.

McLAREN OPENS THE COLONIAL.

W. S. McLaren opened the Colonial Theater at 1420 East Main street, Jackson, Mich., on January 11. The house played to heavy business on the opening night, and many were unable to gain admission. It is one of the two houses in that city which gets 10 cents admission. A Baird moving picture machine is a part of the equipment, and the pictures are projected upon a Master Gold screen which is manufactured by the Masterlite Company of Detroit, Mich.

Billy Jacobs

"MY NAME'S Paul Jacobs, but I'm Billy Jacobs in pitchers." That is what three-year-old Paul will tell you if you ask him, and if he is in a fairly happy mood he will say "n-da you wanna see me play dead?" If you do you will say yes and soon after Billy will suddenly be stricken with heart failure or be shot by an "Injun," and fall heavily but cleverly to the floor, and no amount of questions or talk will bring him to his senses. For five minutes he will lie there, never a quiver showing that he is alive. A good and clever actor is Billy Jacobs.

Billy Jacobs.

This pocket edition of a famous leading man is but a little over four years old, but he passes for three all the time. He is small and even the clerks in the stores take him for a two-year-old. Little Billy was born in Idaho, near the border, in Laclede, on the last day of July, 1910. The first seven months of his little life were spent there when he and his mother and father went south, and ever since 1911 Billy Jacobs has been a manly little citizen of Los Angeles.

His advent in pictures was gradual. In the early part of 1913 he made his first appearance in Keystone films. He lives next door to that studio. One sunny day Pathe Lehrman was doing a picture out in the street near the plant, and he needed a child. There was Billy, playing happily in his front yard. On the corner was an ice cream vender. A nickel bought a cone, the cone bought Billy, and ever since that blessed day it has taken many bribes of coaxers of ice cream cones to get Billy to do his picture acting.

Then followed a score of months of tedious work for the directors who handled this miniature star. Lehrman even used to stand on his head to get a desired laugh out of the sober little man. Faces and funny gestures fell shy with Billy's laugh nerves, but when Pathe stood on his head Billy laughed, but Pathe laughed last— in the projection room where he would chuckle at the kid's little screen smile. Gradually people began to look for the kid films, and to this day the name of Billy Jacobs is always linked with the foremost kiddie pictures by fans and exhibitors throughout the country. It was nearly a whole year that perfectly good film had to be wasted on Billy, for he would insist that the camera be cranked while he rehearsed. More footage was lost on Billy that would be thrown out of the average company doing a single reel.

Another few months of hard work and Billy was quite an actor, even local papers devoting considerable space to "Billy Jacobs, actor, twenty-nine months old" when he was that age. Billy has worked under several good directors, his last one being Robert Thornby, at the Sterling-Universal studios in Hollywood. Thornby has spent more time in a day with his "kid company" than the average directors spend with their companies in a week, in actual hard work. One paper spoke of Billy as "the most wonderful child actor, and from the moment he flings his irresistible smile across the screen until he winks his eye in a mimic imitation on his father, he is just the best little scream ever—this little chap in his lovable characteristic child mannerisms, etc."

At the present time Billy is not at work, or play, for he likes the work as if it were play, because his company has ceased production, and all the actors have gone. The Sterling brand still exists, but there are no releases, at least for a few weeks. Billy likes to direct. Sometimes his director will have to stop and let him put on a scene or two before the real scene can be made, so interested is Billy in the pictures. To describe Billy's screen personality is a difficult task, besides everyone who knows Billy on the screen is fully aware of his ability, personality, and loveableness, if it can be called that—so this is but a sober statement of the famous little child actor's history. For his story of today, and his acting, read his chubby face on the screen.

"It's No Laughing Matter"

A Story of Old Home Folk Told in a Captivating Manner by Bosworth Players.

Reviewed by W. Stephen Bush.

THERE can never be an oversupply of such pictures as these. "It's No Laughing Matter" has an abundance of clean kindly humor and a wealth of wholesome pathos. It is refreshingly free from the conventional b'gosh melodrama, though it is reminiscent of Denman Thompson and Richard Golden when those two artists were in the heyday of their careers.

Maclyn Arbuckle is a most infectious radiator of sunshine and laughter. In this play he is the village postmaster, the village poet and the central figure in a circle of admiring cronies. You don't have to travel very far either on the Jersey side, or "up-state," to find the types that in this play

Scene from "It's No Laughing Matter" (Bosworth)

gather about the general store swapping stories and watching the business of the post office, the latter being located in the rear of the general store. The village poet is a sort of inglorious Browning, for he sees mostly the good in life and he is always ready with a laugh and a joke. Maclyn Arbuckle brings the sublime philosophy of Browning down to the comprehension of the simplest understanding and converts the lofty teachings of "Pippa Passes" into the more current coinage of homely every-day wisdom and common sense. The direction of Lois Weber has never achieved a more creditable result; the proportion of fun and heart interest is an ideal one, the grouping and the acting of the types is very clever work and the settings contribute to the charming atmosphere of reality.

While others may go in search of new melodramatic possibilities or rather improbabilities, Lois Weber has found a gold mine of screen material right at our very doors, where it has lain despised or ignored. The stage and the printed page have not neglected the rustic life and the rustic drama and we are glad that the screen has now followed this old lane and in following improved it.

The scenes of this play may have been taken from the village life of New England or from the Middle West or from any typically American part of the country. Page after page is unrolled of the "simple annals of the poor." We smile and laugh most of the time while we watch the picture, but the touch of pathos is by no means wanting. No maiden is seduced, no "cheeild" is carried through the snowstorm, no papers are secreted in the old mill, but on the contrary everything is real, genuine and true to nature in even the minutest detail. Instead of being hissed off the stage or turned over to the grim minions of the law, sporting large tin stars, the villain is told that he ought to be ashamed of himself and take care of his wife and baby. Instead of gloating or defying, the villain sensibly takes the advice of "Hiram Judd" and promises to behave, giving an immediate example of his reformation by holding and carrying the baby. Poor good old Hi has a passion for poetry, greatly to the disgust of his wife, who is inclined to scold and take a fiercely practical view of everything. Like poets, "Hi" is a poor business man; he loses the post office and is about to lose his home when a large sized check from a publisher saves the day. The publisher had seen good commercial value in the original literary style of "Hi" and was willing to buy his entire output and contract for more. A happy finale ends the story, everybody gets into the picture and the villain still holds the baby. I cannot imagine any American audience which would fail to enjoy this feature from the first inch of film to the last. I consider Arbuckle's performance equal to his work in "The County Chairman." He had splendid support throughout. Altogether this is a picture which does belong on the Paramount Program.

"The Treasure of the Louzats"

Four-Reel Itala Romance of Mystery and Adventure.

Reviewed by Louis Reeves Harrison.

AMONG the stories that lend the charm of variety to a program, romance will always have a sure place in both of its aspects. "The Treasure of the Louzats" represents what has always been popular, the emphasis of sensation and ingenuity of plot, as in the Sherlock Holmes series, though there is another form of romance, that portraying idealistic phases of human character, on which it impinges at times. The liking for stories of mystery and adventure has never been extinguished, especially for those of strong local color. The ancient backgrounds, the old castles, the bits of scenery in which nature and art combine to fascinate the eye, the natural fitness of the types—all these contribute to the necessary "atmosphere" of the Itala romance without obtruding too much on attention.

The story opens with a glimpse of two Italian castles belonging to the ancient Louzat family. In the finer one is Count Jules, a young man of limited means, the last representative of the senior branch. In the less pretentious edifice is old Count Gerard and his niece, Lydia, last representative of the junior branch. Between them is an old feud, dating back to an act of their common ancestor when hard pressed by an attack on his estate, and involved with it is a great treasure artfully concealed at that time. No trace of the treasure has been found, though the old Count had grown morbid in searching for it—its discovery is the aim of his existence.

A mysterious communication reaches Lydia on her eighteenth birthday, in which is given a clue to the secret hiding place—a description has been written in the title page of a missal book bearing the family coat-of-arms. Unaware of her uncle's greed, Lydia shows the communication to him, but he pretends to make light of it and throws it in the waste basket. She turns suddenly when about to depart and discovers him eagerly scanning the letter he declared to be of no value.

From that moment the old Count's greed transforms him into a veritable instrument of destiny. Each move he makes in the solution of what he supposed to be his problem causes him to unconsciously bring about an entirely different solution, a plot bound to awaken suspense when handled with skill. Finding no such missal book in his own library, he contrives to visit the other castle with his niece and excuses his action by presenting the two young cousins to each other. Their remote kinship acts as a stimulus to mutual admiration, and their relations become intimate, when Lydia confides in Count Jules during a ramble about his castle. Their sudden action discovers Count Gerard prosecuting his search and he is ordered from the house.

In a fit of anger he sends Lydia to a convent school of rigorous methods. There she is actually forced by her uncle's harsh conduct into finding what he has sought in vain. In the chapel is a massive volume which excites her curiosity and she manages to tear from it part of a leaf containing information as to where the lost treasure is hidden, but it is not the descriptive part—it merely contains a warning. Her sacrilege is discovered and she is locked in her room.

Lydia's escape is very ingenious, forming an attractive feature of the story, but her uncle obtains the major part of the description and reaches the buried treasure in advance of his niece during a race that excites high suspense. The absent warning proves fatal, however, and the young cousins triumph in the end. The romantic settings, the excellent types, the stimulus of mystery, the ingenuity of treatment, and the unifying fact that the story is a good one, all contribute to raise "The Treasure of the Louzats" far above the average screen release from the point of view of those who believe in entertaining an audience.

H. H. WINSLOW, EDITOR.

Mr. Herbert Hall Winslow, for many years a well-known dramatist, and who is the author of over one hundred successful vaudeville sketches, is the scenario editor for the George W. Lederer Stage Filmotions, and recently adapted Bayard Veiller's "The Fight" for the screen. Mr. Winslow wrote the screen version of "Manon Lescaut," in which Lina Cavalieri starred last year.

"Wolves of Society"

Two-Reel Rex Release, in Which an Adventuress and Her Accomplice Form the Pivot of the Action.

Reviewed by Margaret I. MacDonald.

A FRANK LLOYD picture, both as to authorship and production, "Wolves of Society," interests as a sample of what one man can accomplish in one picture, playing a triple role, that of author, of actor and of director.

It is a difficult matter to accomplish good results in all three at the same time. The combination is not a cushion-lined affair; in fact, if the view "from the outside looking in" gives an accurate idea of the situation, its ways must lead through torturous paths.

"Wolves of Society" deals with the story of a plot to gain possession of the wealth of an old millionaire. The role of

Scene from "Wolves of Society" (Rex)

the adventuress, whose clever wiles lure the old man into a marriage with her, is played by Gretchen Lederly, and Hester Leslie appears as the daughter of Millionaire Mayhew. Frank Bennett plays the lover and Frank Lloyd is seen as the accomplice of Paula, the adventuress. The honors of the play, so far as the action is concerned, fall unquestionably to Mr. Robbins, who plays the role of Millionaire Mayhew. His work is finished and is a truly pleasurable exhibition of the dramatic art.

The story of a former and younger victim of the adventuress has been rather cleverly told by means of double exposure. The story as presented in the picture is not always well connected, and the photographic work is not exactly up to the standard. Nevertheless, the production as a whole will satisfy the average motion picture audience.

CASTLE AS SETTING IN NEW CUNARD PICTURE.

Grace Cunard and Francis Ford have given to the world another scenic masterpiece. In "The Madcap Queen of Gredshoffen" they utilize a magnificent castle as a setting for several scenes. The splendor of this palace enhances the beauty of an unusual play and Miss Cunard, in her gorgeous robes, makes an ideal queen.

CANADIAN TROOPS SEE GERMAN ENEMY IN KLEINE FILM.

George Kleine's Toronto office reports the completion of a contract whereby the troops of the Second Contingent, now in training at Military Headquarters Camp, Exhibition Park, Toronto, prior to their departure for the seat of war, saw all the George Kleine attractions, starting with "Quo Vadis?" on Monday evening, January 18. This will be followed by "Antony and Cleopatra," "The Last Days of Pompeii," "European Armies in Action," etc. This last-named picture shows much of German military tactics, including field gun evolutions, artillery practice, infantry manoeuvres, crack German regiments, the fighting Crown Prince, and many of the generals whose names have figured in recent dispatches from the front. Hence the Kleine picture will carry an unusual interest to the troops at Exhibition Park.

These entertainments were arranged by the Brotherhood of St. Andrew, which, after careful consideration, decided in favor of the Kleine attractions as most suitable because of their high moral character.

Leona Hutton

IF you had come west from Kansas City, Mo., after being in an automobile accident in which you lost your voice and could not work on the real stage any more, and had been lucky in securing a position with a well-known moving picture concern, and had done well in your first picture, and in the last scene been blown through a door by an over-charge of powder and confined to bed for some time, you might have tried to remember whether you had walked under a ladder, failed to throw a horseshoe over your left shoulder, or Friday the 13th may have been your day of misfortune.

Leona Hutton.

Well, that was Miss Leona Hutton's reason for trying pictures, and her debut in the screen world was attended with thrills galore. At Inceville, Jay Hunt was directing "The Crimson Stain," in which Miss Sutton was the mulatto girl, and one of the scenes carries an explosion, in which a door is blown out. Miss Hutton had to be in front of the door, and when the over-charge of powder went off, she was thrown to the ground and badly bruised. Since the first picture everything has been fine and she would not leave the films for anything.

This popular leading woman, who has appeared in many Kay Bee, Broncho, and Domino releases of the N. Y. Motion Picture Co., lives at the Beach near the studio and has two machines for use between the studio in the canyon and her home in Santa Monica. She is a Missourian, having been born in Kansas City in April in a year that is not so very very far back. (These women, even if they don't vote, won't tell their ages), and first appeared on the stage in 1908 in "Shenandoah." She has been seen in her home town in stock and musical comedy for some time. A season with Kolb and Dill added to her versatility, and a tour in the middle west in stock gave her another bit of dramatic experience.

In Kansas City, Miss Hutton was in an automobile accident, the resulting injury robbing her of a fine voice, and it was then, 1912, that the call of the screen was heard and promptly answered, the canyon studio being her first point, and ever since she has been seen in these brands of films.

Miss Hutton is a lover of outdoor sports, having two motor cars, a California bungalow, and a desire to tour and tour over the beautiful southland. She swims and is an exponent of many of the athletic games, besides being an excellent horsewoman and driver of an automobile. Some of her best pictures were "The Pitfall," "The Woman," "Thieves," and many others under the New York releases. Although she plays emotional leading parts, she is a regular comedian off the screen and can make you laugh in spite of yourself by her bright and witty sayings. She is a well-liked player and has a host of friends and admirers here as well as throughout the country where her pictures are released.

"On the High Seas" is a coming release, made by Richard Stanton, in which Miss Hutton and Stanton, the heavy, have a fight on the deck of a steamer. The fight becomes so real that passengers not knowing the pictures are being made, rush to the assistance of the pretty traveler, thinking that the heavy is trying to kill her. At that, she is nearly forced overboard, the fight progressing near the ship's rail. The whole film was made on the high seas, on board a coasting vessel, the Congress, which recently came west to the Pacific. The release is a wonderful one and ought to be well appreciated.

DOROTHY GISH IN "AN OLD FASHIONED GIRL."

Dorothy Gish is now rehearsing as the simple country maiden in "An Old Fashioned Girl," a quaint, pastoral drama soon to be released in the Mutual program. The part was written for her especially, and the direction of the picture has been assigned to Donald Crisp. Signe Auen, Eleanor Washington and William Hinckley are also in the cast.

"Wildfire"

Lillian Russell a Tennis Playing Heroine in Her Old Melodrama, Released by the World Film Corporation.

Reviewed by Hanford C. Judson.

SUPPORTED by a good cast, Lillian Russell plays a picture role in one of her old Broadway successes, a rather youthful heroine—we certainly have to hand it to her for the marvelous way in which she gets away with it in more than one scene. The plot is not high class, but it sets forth those always interesting types, jockeys and race track people. It is also made after the right receipt and mixes good man and bad man, hero and villain, to the gallery's taste; has a whole world of good and evil and assures punishment to the latter when it becomes time for him to get what is truly his.

Lillian Russell, as Henrietta Barrington, appears in a number of frocks, and in the back of a watch worn by the

Scene from "Wildfire" (World Film)

heroine's father is a photograph of her when at the zenith of her beauty—she was a wonderfully pretty woman. She doesn't, it is true, look to be only twenty-two or three, even when she comes out to the tennis courts and starts a game; but it is simply astonishing how young she does look, the more when we remember that picture cameras have a way of calling a wrinkle a wrinkle even on the faces of royalty. Among those who support Miss Russell, Lionel Barrymore, who is always strong in pictures, has the chief role, that of the gambler, who kills Barrington after a game of cards, and, having his papers forges a bill of sale for his Eastern stable of race horses. The heart-character, that fatherly and straight-edged Matt Donovan, is played by Sam J. Ryan. Bud, the stable boy, is taken by Georgie Mack, and the jockey, Chappy, by James Jeffrey. Myrtle, Henrietta's younger sister (Leone Morgan), and Ralph Woodhurst (William Powers) play the secondary love story. Gorman, the Westerner, who saw the killing, is played by James J. Gorman, and the hero's part by Glen White. The father, Bob Barrington, who is killed, is played by Stewart Morris.

The script is by C. H. Hoadly and the direction was in the care of Edwin Middleton. In photography and staging, the offering is up to the standard.

MAKE-UP AS IMPORTANT ON SCREEN AS ON STAGE.

"One of the principal reasons that I prefer to use actors with stage experience in making photoplays is that they have a thorough appreciation of the necessity for strong make-up," said Edgar Lewis, director of the Box Office Attraction Co., in a recent interview. "The casual observer of moving picture plays would not realize the necessity of careful work in this direction. The camera accentuates the slightest blemish and brings out points that would be entirely missed by the eye.

"Those of professional experience know how flat the vivid lights make the ordinary face. When make-up is skilfully applied, the camera produces a perfect simulation of the natural characteristics, which is lost when either too much or too little is used. Even for outdoor scenes I find it necessary to have the characters carefully make up in order to produce proper results."

"The Morals of Marcus"

In a Superbly Staged Five-Part Famous Players Subject Marie Doro Is Markedly Successful.

Reviewed by George Blaisdell.

THE Famous Players have uncovered another young woman who has been hiding herself behind the footlights—a young woman who has altogether too much acting talent to be permitted permanently to remain in but one town instead of appearing in a hundred on a given day. Marie Doro, who is seen in "The Morals of Marcus," the Famous Players' five-part adaptation of the novel and play of the same name by William J. Locke, has a decidedly attractive personality; furthermore, she is given a character that fits that personality. The makers of the play classify it as "a picturesque romantic comedy"; anyone trying to improve on that description would seem to be wasting time.

Miss Doro has the role of Carlotta, a girl who by her widowed mother is taken into the household of an old Turk and at the age of eighteen learns of the plan of her foster-father to sell her to a still older Turk. She is aided in escaping by an Englishman, who gets her to England. The good friend is arrested on his arrival, and Carlotta is thrown into the home of a medium young philosopher. Carlotta's rearing, apparently, has been notable chiefly for what it has not taught her. Her disregard of convention forms one of the interesting phases of the story. When it seems she is to be carried back to Turkey she clings to the distressed and shy Marcus. It is the contact of childlike innocence with adult Puritanism.

"The Morals of Marcus" is filled with delicate bits. If there are not many big situations, their absence is more than compensated by the many smaller ones. There are times when we are moved to mirth; there are other occasions when we feel the tug at the heartstrings. Miss Doro makes herself felt right at her entrance into the picture. Her grasp is firm throughout.

Eugene Ormonde is another factor in the picture. His portrayal of Marcus Ordeyne, the book-lover and the philosopher, who is unexpectedly confronted with the responsibility of deciding whether to cast out from his home the waif that has appealed to him for protection against the world in general and her enemies in particular, is finely done. His work is marked by the display of pronounced acting intelligence. It is hard to forgive Julian L'Estrange for misleading us as to Pasquale's character. In the several scenes in which he appears prior to the abduction of Car-

Scene from "The Morals of Marcus" (Famous Players)

lotta we have a right to believe him the somewhat breezy but nevertheless wholesouled friend of Marcus. His rascality comes as a surprise. Russell Bassett as Hamdi, fosterfather of Carlotta, gives a good performance.

In staging and general direction the picture is notable. Messrs. Porter and Ford have chosen for their exteriors one of the show places of America—and the mistress of which, by the way, was thirty years ago one of the playgoers' favorites. Remarkable backgrounds are these. The interiors, too, whether of the Turkish home of Hamdi or the English mansion of Marcus, are elaborate, luxurious.

"The Morals of Marcus" is an expensive production; what is to the point, it is a mighty fine picture.

"Hearts and the Highway"

Notable Cast Portrays Vitagraph's Adaptation of Brady's Historical Drama of Adventure.

Reviewed by George Blaisdell.

CAST.

Lady Katherine, Daughter of the Earl of Clanranald, Lillian Walker
Sir Harry Richmond, of the King's Own, Darwin Karr
King James II. of England.....Donald Hall
Lord Jeffries, Chief Justice of England, L. Rogers Lytton
Earl of Clanranald, an Unwilling Conspirator Against the King.....Charles Kent
Master Dunner, Clanranald's Family Advocate, Charles Eldridge
General Ramesey, Governor of the Castle, Charles Wellesley
Chief Justice of Scotland.....Anders Randolf
General Feversham, One of the King's Advisers, Ned Finley
Lord Stenwold, a Tool of King James II., Harry Northrup
Alison McLeod, a Farmer.....William Gilson
Dame McLeod, His Wife.....Rose Tapley

THE foregoing is a strong cast even for a vitagraph five-part picture. It speaks for itself. "Hearts and the Highway" was produced by Wilfrid North from the script of Colonel Jasper Ewing Brady, adapted from the novel of the same name by the Rev. Cyrus Townsend Brady. It was shown as a Broadway Star Feature at the Vitagraph Theater during the week beginning January 17. The story is one of adventure during the reign of James II. of England. It is well told and interestingly played.

There is a smashing opening, and this statement is literal as well as figurative. The soldiers of the King break in a great door and place Clanranald under arrest for conspiracy. The closely following trial shows a great stage setting as well as a situation of dramatic strength as the daughter pleads with the chief justice of Scotland not to condemn her father to the block. Situations of comedy and drama alternate when the daughter carries out her determination to array herself in man's garb and intercept

Scene from "Hearts and the Highway" (Vitagraph).

the messenger who is conveying the death warrant to the king for signature.

If Miss Walker be less convincing in her male attire, she shows strength in her femininity—as the woman in love with the swash buckling Sir Harry or as the daughter scheming to save the life of her father she will appeal. Mr. Karr plays Sir Harry with a sure touch. Mr. Lytton gives a vivid portrayal of the dissipated chief justice of England. Mr. Randolf shows us the antithesis of Jeffries, judicial, benevolent.

There are lighter moments when Lady Katherine's appearance at the inn is closely followed by the arrival of Sir Harry. Her dismay as the landlord tells Sir Harry he will have to share a room with "Sir Henry Carthew" is not lessened as the bearer of her father's death warrant proceeds to fill up on ale and insists that his new friend keep him company. There is a tense moment later, following the combat between the two. Sir Harry has been stunned by a bullet. When he recovers consciousness he discovers the loss of his papers. He finds his assailant, faint from loss of blood, owing to a sword wound in the shoulder. It is a delicate situation and it is delicately handled. Sir Harry arrests Lady Katherine, but that does not prevent his falling in love with her and aiding her.

Producer North has done much to overcome the difficulties of securing suitable backgrounds. The view of the ship on which the fugitives are to leave England is a striking piece of stagecraft. "Hearts and the Highway" makes excellent entertainment.

Solving "The Million Dollar Mystery"

Here they are—three of those who caused the mystery in "The Million Dollar Mystery," in the room in which the judges examined the solutions sent in with the $10,000 prize offer as the incentive. The Thanhouser studio at New Rochelle has been literally swamped with mail carrying solutions of eager fans. If New Rochelle is ever raised out

"Mystery" Stars in the Solution Room at the Thanhouser Studio (Left to Right): Sidney Bracy, Marguerite Snow, Florence La Badie.

of the third class postal rank it will be due to "The Million Dollar Mystery."

The name of the winner of the $10,000 will not be disclosed until the twenty-third episode is completed. In this episode, which will be released about February 22, the successful contestant will be shown, together with the principals in the great serial and Harold MacGrath, the famous author.

From all over, the "solution room" for "The Million Dollar Mystery" at the Thanhouser studio has received millions of letters telling where, how and when the million dollars were hidden. Concealment of the million dollars, as conceived by a few of the contestants for prizes, are as follows: In a Bible, threshold of door, behind sliding picture, in statue, in top of table, behind mantel, in flower pot, drawer in cabinet, upholstered armchair, vault under hall, secret hole in fireplace, in fountain, secret room, bedroom, on chain in a well, under flooring in room, under water in a pit in cellar, in bank, in mahogany bed, in shark's stomach, in gas meter, summer house beneath vines.

KRITERION GETS PASADENA ROSE TOURNAMENT.

One of the biggest events in the routine of California's yearly program is the Tournament of Roses, held in Pasadena. Its pageant surpasses anything of its kind ever held and each year is more beautiful than ever. The Crown City Film Manufacturing Company has taken advantage of the beautiful settings and lively scenes and used its combined companies in making a two-reel comedy with a clever story woven with this big event. This film will be released on the regular program of the Kriterion Service.

Director Clem Easton of the Victor (Universal) company has just completed "A Lesson from the Far East," which will be cut to one reel. Ben Wilson, Joseph Girard and Dorothy Phillips play the principal roles.

Denis Ward, who so often plays the part of captain of police or of boats in Edison plays, has only to "look natural" to look the part. For he was for the most of his life one of the best known police captains of the New York police force before he was retired.

"Love, Speed and Thrills"

Highly Amusing One-Reel Keystone Travesty of Melodrama Which Outthrills the Thrillers.

Reviewed by Louis Reeves Harrison.

CAST.

Villain.....Chester Conklin
Hero.....Mack Swain
Heroine.....Minta Durfee

ONE of the most strenuous farces ever shown on the screen, "Love, Speed and Thrills," is fully up to Keystone reputation as an amusing release. It is even better than the average, because there is a real purpose behind it, though real purposes are not to be expected in farce. It closely follows the regulation pattern of highly-seasoned melodrama with a skill that makes a show of the article it burlesques. There is a hero, a heroine and

Scene from "Love, Speed and Thrills" (Keystone).

a villain of the deepest dye. The hero rescues the villain when the latter is at the point of death and carries him home, only to warm a snake. The villain instantly makes love to the hero's wife. All this is done by athletes—I cannot call them anything else—for there is an incessant by-play of muscular force out of the reach of ordinary, chalk-faced theatricalism. Thereafter the play proceeds along triangle lines.

Mark Swain is apparently under heroic treatment for his fatness—any other stout man would lose twenty-five pounds in one such performance, and Miss Durfee is a marvel of endurance to come through such strenuous activities uninjured. Chester Conklin carries off the honors with an entirely new impersonation, so far as Keystone comedies are concerned, and one that comes in the nature of relief after constant repetition of one characterization by the ex-star. Conklin admirably portrays the monocled type of English sportsman in hunting costume, though he burlesques it for farce purposes. We might not laugh at a perfect imitation of this sort of simp, but his awkwardness, his clumsiness, his utter inanity become ludicrous in Conklin's skilled interpretation.

Conklin is as much of an athlete as the others, if not more so, but his comic imitation, his gestures, postures and mannerisms of action speak of the imbecile. It is almost impossible to define the art of creating laughter—I have often been amused without being able to say exactly why—but the nearest explanation I can lay hands on is that physical actions and reactions in such strenuous farce as "Love, Speed and Thrills" are made to reflect mental deficiencies. We read by physical expression the stupidity that lies behind it.

"Love, Speed and Thrills" might be described as a cartoon of individuals and situations, though there is nothing ordinary about the latter. Many of the terrifying experiences of the characters are cleverly faked, but no more so than in pretentious melodrama, and the reckless falling from horses and vehicles is apparently real. In ridiculing the melodrama this lively farce is on lines deserving our thanks. Scarcely a feature of the sensational play has been neglected—though the "eggsplozion" has been omitted. That may be used next time.

ELSIE JANIS ON HER WAY TO LONDON.

Miss Elsie Janis, the Bosworth photoplay star, left the studio at Los Angeles on her way to London last Monday. She stopped over for a day in Chicago, on the 20th.

Coates to Star in Jungle Picture

South American Explorer Goes South to Take Part in Dyreda Subject Under Producer Dawley.

FRANKLIN B. COATES, who a little under a year ago returned from a trip of exploration in South America with the Captain Besley Expedition, has been engaged by the Dyreda Art Film Corporation to play the lead in a jungle picture. The subject will be an adaptation of a Charles K. Harris song, "Always in the Way." It will be produced by J. Searle Dawley and released through the World Film Corporation. Mr. Dawley left New York with his company the first of the week. His first point will be Florida, where he will seek the best jungle backgrounds. It is intended later to extend the tour to the Bahamas and the West Indies. Mr. Coates' knowledge of jungle life and its many dangers should enable him to be of marked assistance to Mr. Dawley in an advisory capacity.

Franklin B. Coates.

Readers of the Moving Picture World will recall the story of Mr. Coates' South American adventures which appeared in this journal last April. In his eight months' trip he was a member of three distinct expeditions. It was the last one which involved by far the greater hardship and danger. This was a journey of 1,200 miles, beginning at the source of the Amazon River and ending at Iquitos, the head of navigation on the great river. Thirty-six days were spent on a frail raft traveling through rapids. There were many excursions into the jungle, one of six days in search of a trace of two American explorers. The four men found the bones and gave them Christian burial.

Mr. Coates would seem to be an ideal selection for a characterization such as he is about to undertake. He is not new to the camera, either in front of it or behind it. Many thousand feet of film were taken on the South American trip.

AN OFFER TO THE CASTLES.

Bosworth, Inc., through Frank A. Garbutt, made an offer of five thousand dollars to Mr. and Mrs. Vernon Castle, the famous dancing pair, to appear in a forthcoming Bosworth production, in which a scene in a ballroom is one of the principal incidents.

Mr. Castle, appearing at present in "Watch Your Step," at the New Amsterdam, would not give any definite reply, but promised the Bosworth office that he would give the offer his earnest consideration and if it were possible to secure the sanction of his manager he would give Bosworth the preference.

If Mr. and Mrs. Castle decide to accept the Bosworth price, the scene in which they appear must, necessarily, be staged here in New York, but this will not interfere with the plans of the Bosworth people, who will bring the principal players on for the occasion and probably use the Famous Players' studio for the making of the scene. An answer is forthcoming from the Castles next week.

STAGE NOTABLES SEE KLEINE'S "DU BARRY."

George Kleine's propensity for doing things new and unusual is well illustrated by the extraordinary success of the "professional performance" of his beautiful six-part "Du Barry," at the Candler Theater, New York, Sunday, January 10. It was necessary to give two performances to accommodate the throngs that clamored for admission, and the roster of his guests was a most representative gathering of artists. Among those in attendance were: Mrs. Leslie Carter, Marguerite Clark, Sam. H. Harris, Sol. Bloom, Irene Fenwick, Louise Dresser, Jack Barrymore, Hamilton Revelle, Richard Thornton, Campbell Gollan, Mary Ryan, Sam. Forest, Herbert Brenon, Arch. Selwyn, Harrison Grey Fiske, Asa Cassidy, Walter J. Moore, George Fitzmaurice and the members of twenty-four shows now playing in New York.

"The Revolutionist"

Apex Is Releasing a Stirring Four-Part Melodrama of Anarchists and Royalty.

Reviewed by George Blaisdell.

THE Apex Company is showing a stirring four-part melodrama of love and a throne, of royalty and of Anarchists. "The Revolutionist" is well staged and well played, and it is well photographed. There is an idealistic ending, one wherein a young king turns his throne over to his people and leaves his kingdom for England, where he may spend his days with his wife, a daughter of the people. The kingship was unexpected, there being at the time of the marriage two lives between the prince and the throne. Fate decreed or chance decided that it should be the hand of the wife's brother who dealt the blow killing the king and the crown prince.

Ethel Barcewell has the role of Vera, who marries Andreas. Miss Barcewell enlists and holds the sympathy and displays

Scene from "The Revolutionist" (Apex).

strength in an emotional characterization. Prince Andreas is played by Henry Victor; his work is good. George Foley makes an impressive king. There is a good cast and a large one. Great care has been taken with the costuming.

There are strong scenes sprinkled through the story. One of these is where the prince, who has been concealing his identity, is asked by the father of Vera if he is willing to propose mariage. When the young man declines to answer he is ordered from the house, but he changes his mind and informs the clergyman if he will perform the ceremony it may be done immediately. Others are where Vera comes to the new king asking for the life of her brother, not knowing it is her husband to whom she is to appeal; or where the king goes to the cell of the brother, intending to pardon him, and is told by the dying man that his wife had never been other than faithful to him; or the closing, when the revolution has been declared, and the king elects to retire that he may have the wife of his heart rather than the one selected by his advisers.

LOOKING FOR JONES.

Spokane, Wash., Jan. 12.

Editor Moving Picture World:

Dear Sir—About the first of December a man giving the name of J. E. Jones appeared in this city and called upon the various exhibitors making contracts to furnish slides which he made by a new process. The slides were very nice and he was successful, and sold the formula to several operators, exhibitors, etc. On December 28th he disappeared after having gotten various sums of money from different exhibitors on false statements, and leaving his hotel bill unpaid.

We would appreciate it if you will give this letter publicity, and ask all exhibitors to be on the watch for him, and if he appears to notify the writer by wire at our expense.

Truly yours,
Spokane Motion Picture Exhibitors' League,
A. R. Patten, Secretary.

A FRESH ECLAIR.

Emile Offeman, the genial general manager of the Eclair Film Company, Inc., became the proud father of a bouncing baby boy on New Year's morning, at 7 o'clock. Mother and child are doing nicely and the young scion of the Eclair head already dominates the Offeman household with an iron hand.

James L. Daly

AT the Lubin studios "Uncle" Jimmie Daly is as live a wire as they have there and he doesn't look his sixty odd years the least bit, for "Uncle" Jimmie is one of those gifted persons who simply refuses to grow old. Over forty years ago he became an actor and since then he has played something like 1,200 parts in different productions. Thirty years ago he had a dramatic school in Philadelphia and today some of his old pupils have become famous in the theatrical world.

Only a few Lubinites refer to him as Mr. James L. Daly. Nearly everyone calls him "Uncle" Jimmie, and this young old man is today the equal of almost any man in the studio in rough riding, swimming and other stunts that require agility, strength and nerve. "If any of them can beat me in taking chances before a motion picture camera," said he, laughingly, "they've got to cheat."

James L. Daly.

Nearly all of "Uncle" Jimmie's old associates in the dramatic world are dead. He received his first dramatic instruction from the late Dion Boucicault and the late E. L. Davenport. For a number of seasons he played with William E. Sheridan, who was one of his most intimate friends, and among some of the other well-known men he played with were Laurence Barrett, John McCullough, Joseph Jefferson, Roland Reed, Sol Smith Russell, Mrs. John Drew, John Sleeper Clarke, Annie Pixley, Lotta and many others.

"Uncle" Jimmie says one of his happiest seasons was with Eugene Blair, fifteen years ago, when he played Jeminy Triplet to Miss Blair's Peg Woffington. Thirty years ago, when "Youth" was produced by the late John Sleeper Clarke, father of Wilifred Clarke, "Uncle" Jimmie played one of the leading roles with Charles Vanderhoff, the English actor. When Jarrett Palmer and Slavin's "Uncle Tom's Cabin" was produced "Uncle" Jimmie played the character of "Uncle Tom" and he played it so many times that he lost the count. Incidentally he has played every male part in the production countless times.

Few men have had as varied an experience in the theatrical world as "Uncle" Jimmie. For some time he talked decidedly at the idea of becoming a photoplayer on the theory that all the old traditions would be shattered if he did, but finally yielded and now he thinks the moving picture play the greatest thing ever. "Uncle" Jimmie plays all sorts of character parts at Lubin's, but he is never happier than when he gets an opportunity to straddle one of the Lubin bronchos and "cut loose."

Clara Lambert, who in private life is Mrs. James L. Daly, is also a Lubin photoplayer. They have been married for a great many years and have always played in the same productions. They agreed on the day they were married to do this and no manager of a production has engaged one without the other, at least not up to the present writing.

"HOW UNCLE SAM WORKS."

A nine reel picture story entitled "How Uncle Sam Works," has been produced by Henry W. Savage, based upon Frederic J. Haskin's book, "The American Government." This subject has been shown in Washington for the past two weeks and has aroused considerable interest in the National Capital. At the conclusion of the Washington run this picture will be shown at some Broadway house.

WAR TAX CLOSES PICTURE HOUSES.

The Universal Film & Supply Co. of Oklahoma City reports that several motion picture theatres in the southwest have closed in preference to paying the theatre war tax. The theatres in most instances are in hamlets of limited theatre-going populations. It is also reported that a few other theaters have been quarantined on account of an epidemic of diphtheria which has stricken several localities.

"The Girl of the Secret Service"

Miss Florence M. Higgins' Prize-Winning Story Produced by the Universal.

MISS FLORENCE M. HIGGINS, of Miami, Fla., author of the prize photoplay, "The Girl of the Secret Service," which is to be released in two reels by the Universal Film Manufacturing Company on February 2, tells this interesting story of the circumstances under which she came to write the $100 prize-winning photoplay in the moving picture stories contest:

"I wrote 'The Girl of the Secret Service'," said Miss Higgins, "for the pure pleasure of seeing my favorite picture folk living the story out on the screen, not with the slightest hope of ever being able to win the prize, which fact, of course, tends to add to my pleasure in having received it.

Miss Florence M. Higgins.

"The fact that my first effort was picked out by the judges of the contest from so many others naturally is a source of great satisfaction to me, and I am deeply grateful to Francis Ford, Grace Cunard and the other Gold Seal players who have whipped the play into shape.

"I am an ardent motion-picture fan and exceedingly interested in seeing Grace Cunard enact the principal role in the play. My friends, to whom I have shown the $100 check which I received from the Universal, already have organized a 'Higgins Photoplay Party,' and when the film comes to Miami it is our plan to have a special 'run' of it for the guests of the Hotel Royal Palm where I live.

"Recently our morning paper contained a moving appeal to the people of Miami for help for the Belgians, and although I gave what I could to the fund I would have liked to do more. Using the newspaper editorial for a motif, I wrote a photoplay, intending to send it to the Universal (not with any intention whatever of offering it for sale), but my courage failed me. The Universal, however, has asked me to send the play on and has promised to produce it if it in any way compares with 'The Girl of the Secret Service.' However, to have had one photoplay produced is sufficient honor, and when the Universal sent me their check and informed me that I was the prize winner in a competition in which 8,000 other contestants had failed I felt like the man who said: 'Luck like that ain't healthy'."

Scene from "The Girl of the Secret Service" (Gold Seal).

The story of "The Girl of the Secret Service" is as follows:

The Japanese spy, Kawakami, desiring to learn the whereabouts of Fred Langford, an inventor who is perfecting a marvelous device for the defence of his country and who has suddenly dropped out of sight, kidnaps Langford's wife upon her arrival in San Francisco. He forces from her the secret of her husband's hiding place.

He then sends a note to Langford, ostensibly from blackhanders, demanding that he bring a certain sum of money to a certain place in Chinatown, hoping in this way to get the inventor in his power and to force from him the secret of his latest device.

A member of the secret service has witnessed the kidnapping, however, and, the plan of the Japanese being suspected, Francis Gordon is put on the case. He is assisted by a female operative, Barbara Ward, who is also his sweetheart.

Barbara disguises as a Japanese and obtains admittance to Kawakami's house where she finds Rose Langford. She succeeds in spiriting Rose out of the place, but is herself caught by the Japanese spies. Gordon, sending the car containing Rose Langford speeding away to safety, forces an entrance into the house and rescues Barbara. Barbara, however, dies from wounds she receives in the struggle.

"What Might Have Been"

A Forceful Presentation of the Consequences of the Drug Habit Interpreted by Majestic Stars.

Reviewed by Margaret I. MacDonald.

HAD the subject of this two-reel production been presented with less force it might have escaped special notice. The work of Mary Alden in portraying the character of the drug fiend is, however, not to be overlooked. She has clothed the drug habit with all its degenerative qualities, and made the unfortunate woman of the story not only a repulsive type, but a pathetic example of the terrible consequences of the addiction to intoxicant or stimulative drugs.

Scene from "What Might Have Been" (Majestic).

The strength of the story appears to have been a minor item in the making of the picture; in fact, one forgets in a measure that any particular tribute is due this usually essential part of the production, so strongly is the primal motive of the picture driven home.

It is even possible that the production may meet with aversion, so horribly realistic is the manner in which the character of the drug fiend has been presented; but the aversion will be a healthful one, and the lesson which the production carries is one that cannot fail to strike home.

Jack Conway and Spottiswoode Aitken have also done good work, the former as the nephew whose career was ruined by sympathetically obeying the dictates of his afflicted aunt, to the point of becoming a thief that she might have money to squander in her favorite drug; and the latter as the uncle of his sweetheart who took upon himself to enter the boarding house of the aunt of his prospective nephew-in-law, that he might ascertain something of the character and environment of the young man.

The close of the picture gives an effective glimpse into what might have been, had the influence of the drug been successfully resisted. The production was released on Jan. 17.

JACK BYRNE KRITERION EDITOR.

A. M. Kennedy, producing manager of Kriterion, has acquired the services of Jack Byrne, long and widely known in the motion picture production field. Mr. Byrne will shortly go out to Santa Barbara, Cal., where he will make his headquarters as scenario and film editor. He invites scenario writers to send in their stories to him at the Santa Barbara address. Mr. Byrne is especially anxious to receive good two-reel dramas and comedy dramas and one-reel comedies, for which the best prices will be paid.

"The Heart of Lincoln"

Thrilling Story of the Days of the Civil War, to Be Released under the Gold Seal Brand.

Reviewed by Margaret I. MacDonald.

AS A BASIS for the multiple-reel picture perhaps no period of history has lent itself so unstintingly to the screen as that of the Civil War; nor has any single personality of history been more largely monopolized as a subject for screen impersonation than that of Abraham Lincoln. Being without any degree of personal vanity, Lincoln would no doubt feel highly flattered at the tribute paid him, no matter which way his forelock twirled. And it cannot be denied that the crudest attempt at impersonation of the famous president is a compliment to the great nature of the man.

The Universal Film Company has again undertaken the

Scene from "The Heart of Lincoln" (Gold Seal).

filming of a story of which Abraham Lincoln is the central figure, and in which his kindness of heart shines forth with its usual brilliancy. This time Grace Cunard has written the story, and Francis Ford has again played the role of Lincoln, as well as having directed the picture which is in three reels. The story has been presented in an interesting manner, with splendid realism in the battle scenes. One of the most effective photographic results obtained is in the scene sub-titled "The Sorrows of Lincoln," in which he is seated in sorrowful meditation at his big library table, while on the far side of the screen the smoke of battle partly obscures the horrors of the field.

Grace Cunard in the role of Betty, the pretty daughter of Col. Jason, is an attractive figure, and plays with vivacity and good effect. The big situation of the story has been brought about through the illness of the wife of Col. Jason, when in answer to a message sent him from home he braves the consequences and attired in a stolen uniform of the enemy reaches the bedside of his dying wife, only to be discovered and held a prisoner. A trip made to Washington by Betty with an appeal to the President to intercede on behalf of her father appears at first to be unsuccessful, and Betty goes away in sorrow and disappointment; but on a mysterious visit to the battle line made by the President that night the order is given to the Confederate leader to allow Betty's father to escape. This is cleverly brought about by the apparently accidental firing of the sentry's gun by the Confederate leader which brings the soldiers rushing to the scene, thereby giving the captive colonel an opportunity to escape, which he is not slow in grasping.

There is a pretty love thread interwoven in the plot of the story, and a distinctive Colonial atmosphere permeates the entire production.

UNCUT DIAMONDS IN "ZUDORA."

Uncut diamonds valued at $25,000 were used in a recent scene in "The Twenty Million Dollar Mystery," in which Marguerite Snow plays Zudora. The gems, when not in actual use in a scene, were kept in the vaults of the National City Bank of New Rochelle.

TOM COX DEAD.

Tom Sinclair Cox, a former member of the Kalem players at Glendale, Cal., died on December 6 at La Crescenta, Cal., after a long illness. The deceased was a nephew of Tom Wise of "The Gentleman of Mississippi" fame. His mother, Adelaide Wise, was present when he died.

Charles Hirliman

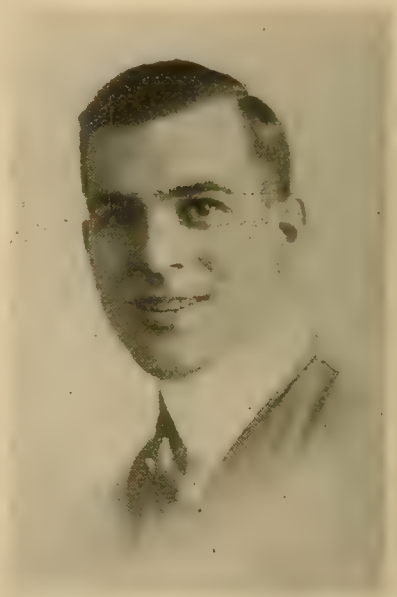
CHARLES HIRLIMAN, superintendent and laboratory manager of the Life Photo Film Corporation, and the Commercial Motion Pictures Co., Inc., is one of the rare examples of "practical perfection" in laboratory work.

Mr. Hirliman, in the course of his association with the Commercial Motion Pictures Company has devoted every spare moment of his time to experimental work in an endeavor to carry the art of tinting and toning of motion picture films to its highest point.

Mr. Hirliman has prepared more than 300 formulas before using one, that to his mind, would give proper results in tinting and toning various colors, disregarding one formula, only to prepare and try out another.

The result of his efforts, as shown on the screen, has been such as to call forth commendation from almost every motion picture manufacturer in the United States.

It can be said without fear of contradiction that Mr. Hirliman is one of the most competent laboratory superintendents in the industry. The proof of his ability is shown by the work turned out of the Commercial Motion Picture Company's laboratories, now under his sole charge, and the large numbers of orders which are placed with that company for developing negatives and making prints of some of the largest motion picture manufacturing concerns in the country, most of them owning and operating their own laboratories.



Chas. Hirliman.

The marvelous tinting and toning in such pictures as "The Ordeal," "Capt. Swift," "Northern Lights" and "The Avalanche," produced by the Life Photo Film Corporation, "Mignon," produced by the World Film Corporation, "A Fool There Was," "The Thief" and "The Idlers," produced by the Box Office Attractions Company, and Paul Rainey's African Hunt, released by the Universal Film Manufacturing Company, all of which productions were printed in the laboratory of the Commercial Motion Pictures Co., under the personal supervision of Mr. Hirliman, prove his ability, and place him in the front ranks of technical and practical laboratory managers.

The contract of employment between the Commercial Motion Pictures Co., Inc., and Mr. Hirliman, has been renewed for two years at a large and substantial increase in Mr. Hirliman's salary.

Mr. Hirliman has been placed on the board of executive managers of that company in an advisory capacity.

GENERAL FILM COMPANY ELECTION.

The annual election of officers of the General Film Company occurred at the offices of the company, 200 Fifth Avenue, on Tuesday, January 19. J. J. Kennedy of the Biograph Company, was elected president; C. H. Wilson of the Edison Company, vice-president; A. E. Smith of the Vitagraph Company, treasurer; Paul Melies of the Melies Company, assistant treasurer, and F. R. Clark, secretary. All the employees of the company including P. L. Waters, General Manager, will remain the same. There was a full representation of stockholders and directors present.

MARGARET TURNBULL NOW WITH LASKY.

Miss Margaret Turnbull, widely known throughout the United States as a successful author and dramatist, has gone to the Lasky studios at Hollywood, California, to become a photodramatist in association with Wm. C. De Mille, who has charge of preparing the scenarios for all the Jesse L. Lasky Feature Play Co. productions. Miss Turnbull collaborated with Mr. De Mille in writing "Classmates" and she wrote "The Deadlock," in which Edith Wynne Mathison starred last year. She has recently published a story entitled, "Looking After Sandy," which has been one of the leading "best sellers" of the year.

"The Three Black Trumps"

Picture Playhouse Company Releases a Four-Part Story of Daring Aerial Feats.

THE Picture Playhouse Company is releasing a four-part story based on daring feats in the air by a man, and of a thrilling rescue from a burning building by the steeplejack of a woman caught by the flames. The latter episode is risky enough for the average thrill-seeker, but it falls beside the one that followed it, the descent by the steeplejack from a very high chimney.

The steeplejack is shown in the ordinary course of his work making his way slowly up a great chimney by means of a pole and two ladders. As he stands on one he uses the pole to elevate the second ladder to the next higher hook fastened into the chimney. After completing his work at the top he begins his descent when he loses hold

Scene from "The Three Black Trumps" (Picture Playhouse).

of his second ladder, which falls hundreds of feet to the ground.

The steeplejack's wife is notified. The extension ladder of the fire brigade is helpless. The wife uses a number of toy balloons to carry a string to the man imprisoned on the top of the chimney. Then gradually the weight of the line is increased until it is of sufficient strength to hold the jack's weight. The descent is followed all the way by the camera. The man is exhausted when he reaches the ground—or else he is an amazingly good actor.

There is a story running through the four reels, but plainly it is built around the agility of the man who takes the leading part. It is a story of a woman who marries her rescuer—she was in love with him before that—and is forbidden her old home by her unrelenting father. The young family prospers, however, until the day of the mishap on the chimney. This robs the man of his nerve. His wife takes up the work, so the titles tell us, and before we see her on the job the two get something easier in a circus. Reconciliation with the parents comes in due time.

VITAGRAPH THEATER'S NEW BILL.

Twelve of the Vitagraph Company's popular stars, including Edith Storey, Ned Finley, Norma Talmadge, Van Dyke Brooke, Harry Morey, Wally Van and members of the company at Santa Monica, Cal., will appear in the Vitagraph Theater program arranged for the week commencing Sunday, January 24. The three-part Broadway star feature, "O'Garry of the Royal Mounted," will head the list of pictures.

The shorter pictures that go to make up the remainder of a program that includes a variety of subjects introduce Sidney Drew and Jane Morrow (Mrs. Sidney Drew) in "The Home Coming of Henry"; Norma Talmadge and Van Dyke Brooke in "The Barrier of Fate"; Harry Morey and Wally Van in "The Chief's Goat," and Myrtle Gonzalez and Alfred Vosburg and members of the Western Vitagraph Company in "Life's Game," a thrilling dramatic story in two parts.

ROMANELLI DESIGNS GATES OF JUNGLE ZOO.

The art gates of the new million-dollar Jungle Zoo, built by Mr. W. N. Selig at Los Angeles, Cal., were designed by Sculptor Carlo Romanelli, of Florence, Italy.

Jean Dumar, a New Edison Star

THE story of Jean Dumar, one of the latest—and one of the prettiest actresses—to be selected by Edison for stellar honors in their stock company, reads much like the characters so often seen in plays but seldom in real life.

For, less than a year ago Miss Dumar, still in her teens and with the courage born of unsophisticated innocence, came to New York to make her name and fortune. She went to the metropolis to learn a profession. Without friends and—soon—without money, she by some chance applied at the Vitagraph studio for employment. Though without any stage or motion picture experience, the director was quick to see in her unusual beauty extraordinary material when blended with a sweetness of nature and emotional depth of sincerity as is Miss Dumar's nature.

Jean Dumar.

With large brown eyes sympathetically expressive and a wealth of hair framing in her oval face, Miss Dumar's girlish beauty has added charm to all pictures in which she has appeared. For her type is one that registers on the screen with astonishing fidelity. Her serious nature has imparted the ring of sincerity to all parts entrusted to her and the Edison Studio expects much from this pretty and capable Miss.

Miss Dumar, in a short year, has been with the Vitagraph, under D. W. Griffith, with the Reliance and also the Famous Players, and her selection by the Edison stock is a distinctive honor as she has been with the Edison forces but about two months. She was born in Pittsfield, Mass.

PHOENIX WELCOMES FIELDING.

There was a welcome awaiting Romaine Fielding and his company of twenty-one Lubin people on their arrival at Phoenix, Arizona, the like of which, perhaps, has never before been experienced by a film producing company entering a city for the first time. The Lubin folks were in a private Pullman and arrived over the Southern Pacific at 10 o'clock Friday morning. More than five hundred Phoenicians were at the train to extend the glad hand. Among these were: Mayor George U. Young, Secretary T. D. Shaughnessy, of the State Fair commission; Secretary Harry Welch, of the Board of Trade; J. J. Sweeney, Wayland Wood and other important business and political men of the city and state. Dr. F. H. Redwell's Regimental band, the most famous band in the state and one which will perform at the Panama Exposition, was also at the station and played as the train pulled in.

Studios for the company will be established at the state fair grounds, which have been donated for the occasion by the state fair commission. However, pictures will be taken at the state prison at Florence, the state asylum and other institutions and locations in this section. A two-reel feature, started around the railroad station in Philadelphia, will be completed in Phoenix at once. Written by Mr. Fielding, it is entitled "West, Two Thousand Miles." The company worked on the picture on the train en route to Phoenix and there will be incorporated in the picture both eastern and western scenery.

Phoenix is to be the first stop in the world-tour scheduled for the Lubin's star producer and his company. The winter months will be spent here after which the company will move on to California and then to the Hawaiian Islands. Mr. Fielding feels particularly at home in the southwestern town in that he is a member of the local Shrine.

LAWRENCE JOSSENBERGER RECOVERING FROM WOUND.

Lawrence Jossenberger, who was accidentally shot December 28, while working in a scene in "The White Trail," a recent production of the Pike's Peak Films Company of Colorado Springs, is rapidly recovering and expects to be able to leave the hospital in a short time.

Runaway June---Episode 3

The Interest in New Reliance Serial Deepens, and Affairs Have Taken an Unexpected Turn.

Reviewed by Margaret I. MacDonald.

THE question of "money and the woman" broadens, and now we are alive to the fact that June is not the only woman in the world to whom the problem is a serious one. The domestic troubles of another, and to us a nameless family, have been brought to have an important bearing on the plot of the story, but merely in incidental detail.

When last we left June she had succeeded in escaping the embrace of her immediate family, and had disappeared we knew not where. In Episode 3 we find her faithful maid taking her to an obscure boarding house where she herself had lived in former years. The "man with the black Vandyke" still in pursuit, discovers her whereabouts from the chauffeur whom he knows drove the car in which she went to the boarding house, sends "Tommy" Thomas to offer her a position which she accepts, and from which, also through the instrumentality of Blye, she is later discharged, for what reason of his we will doubtless learn in the next installment.

The comedy element brought into the story by Blye's wife increases in quality, and it is with considerable mirth that we witness her forcefully presented intention of holding on to Blye's trunk even if she fails to retain her grip of him; for be it known that the Blyes have now parted company, and private detectives on the trail of both Blye and June are preparing to mix up things generally.

We are breathlessly awaiting the capture of June by her husband, who, having caught sight of June's maid about to enter the boarding house, has mounted the stairs in her wake, and that of Blye, who is in the act of calling at the house when the husband Ned plunges into the hallway, when the curtain draws on Episode 3, and June has again disappeared, leaving her maid on all fours under the bed, with Ned despondently making his way out again.

This instalment of "Runaway June" marks a period in the story where any uncertainty as to the permanent interest of the serial vanishes. We are now prepared for a breathless run. One more excellent type has been added to the cast in the person of the boarding house mistress, a role which, though a minor one, has been cleverly handled.

May Allison Now a Screen Artist

ONE of the most charming of the rising young actresses to forsake the legitimate stage for the screen is Miss May Allison, who has signed a long-term contract with the Jesse L. Lasky Feature Play Co., and who will play the second lead with Edith Wynne Mathison in the Lasky-Belasco picturization of "The Governor's Lady." Miss Allison, only nineteen years of age, is a brilliant blonde and absolutely an "ideal picture type."

May Allison.

Miss Allison was born on a Georgia plantation, coming of old aristocratic Southern families on both sides of the house. Her mother belonged to the noted Wise family of Virginia, of which Governor Wise and Brigadier General Henry A. Wise of the Confederate army were members.

On first coming to New York with her mother, Miss Allison, who had stage ambitions, interviewed Henry W. Savage and was cast for the role of "Vanity" in "Everywoman." She also became the understudy for "Beauty" and played that role the latter part of the season. William Harris, Sr., happened to see Miss Allison in "Everywoman" and engaged her for the No. 2 "Quaker Girl" company, but at rehearsals, she was transferred to the No. 1 company and alternated in the title character with Ina Claire.

Last season Miss Allison played leading roles with De Wolf Hopper in "Miss Caprice" and in "Iole."

Pitched Battle in "Master Key"

It is doubtful if in any of the previous chapters of the "Master Key" series, despite their unquestioned merit, there has been so sensational and dramatic a series of incidents staged as those that were recently put on at the Universal's mine in Silent Valley, Cal.

The plot of the story as written by John Flemming Wilson called for a pitched battle between the hirelings of the unprincipled Wilkerson and the faithful miners of the Master Key mine who were determined that Ruth, their beloved mistress, should not suffer the loss of her property.

Every available player at the studio and at Universal City was pressed into service, and, in addition, more than two hundred extra men were hired from about the city and drafted into the two armies. Mounted men, some in uniform, others dressed in the nondescript costumes of the soldier of fortune, circled about the hills on each side of the mine and rushed pell-mell into the melee. Hand-to-hand conflicts in the open, in crowds, about the houses, on their porches and on the brinks of bluffs and precipices, fighting knots of men imbued with a fiendish hatred, individual clashes between single oponents and by no means least in importance, the unusually realistic duel between John Dore, engineer-in-charge of the mine, and Wilkerson, the former superintendent and would-be despoiler. Taken all in all the scenes that mark the conflict are of a nature calculated to awaken and stir the blood. No idea of rehearsed action or cut-and-dried plot is to be found anywhere. On the contrary, it appears like the inadvertent photographing of a real struggle between two armies engaged in an actual struggle.

Scene, Just Before the Battle, in "The Master Key" Universal.

The accompanying photograph was taken at lunch time and just before the armies made their attack upon each other.

THAYER A MASTER HAND AT MOUNTAIN PICTURES.

Otis B. Thayer, producing director of the Pike's Peak Film Company, which is starting operations at its studio at Colorado Springs, as one of the producing units of the United Film Service, is recognized as a master maker of mountain pictures. Thayer was formerly producing director of the Colorado Motion Picture Company, which was responsible for some of the most fetching films of the west ever shown. One of his last productions with that organization was "Across the Border."

H. B. MULLER, PRESIDENT OF PEERLESS FILM CO.

H. B. Muller is president of the Peerless Film Company of 145 West 45th Street, New York, which is engaged in importing, exporting, trading and renting feature films. Mr. Muller was at one time with Warner's Features, the Industrial Motion Picture Company, and the Great Players Film Corporation. Associated with Mr. Muller are M. H. Whitelaw, treasurer, and Bertram Wolff, vice president.

"Twilight," fifth of the light series written by Marc Jones, has been released in the Mutual program by the American company for which it was produced by Thomas Ricketts. "Twilight" is more ambitious than its predecessors, "Daylight," "Firelight," "Moonlight" and "Candlelight," and its long cast calls for the entire company and a number of extras. Thirty-four scenes were taken at the John Moore ranch at Goleta.

Getting Hearst-Selig Pictures

Much Depends Upon the Bravery and Daring of Cameraman Wallace—A Mark for Sharpshooters.

E. A. WALLACE is an intrepid motion picture camera man who has taken his life in his hands in order to obtain the latest pictures of the activities on European battle fields for the Hearst-Selig Twice-a-Week News Pictorial. The latest pictures of the awfulness of war are coming in and are proving of absorbing interest to all the people.

A great deal of red tape was necessary before Mr. Wallace was granted an opportunity to join the German army on the battle lines in Belgium. The United States Government granted him special passports and these were later personally 'vised by the Imperial officials of Kaiser Wilhelm in Germany. It was owing to this fact that Mr. Wallace has been enabled to obtain the many exclusive pictures of war incidents.

An unusual letter was received at the executive offices of the Selig Polyscope Company in Chicago the other day. It was from Mr. Wallace, and the letter was unusual from the fact that the envelope had not been opened by foreign censors. This was made possible because the letter had been personally approved by the Kaiser's officers. It had passed the German censors unopened, and had escaped the scrutiny of other foreign authorities.

In this letter Mr. Wallace tells of an unusual number of startling motion pictures he has recently been enabled to take on the battle fields and along the firing lines. These pictures arrived in America almost simultaneous with Mr. Wallace's letter, and they bear out his descriptions in each and every detail. They show new sights and scenes on European battlefields which will greatly impress and interest the onlooker.

In part, Mr. Wallace's letter says: "I have had many and varied experiences since joining the German advance in France and Belgium. On several occasions my motion picture camera was mistaken for a new sort of rapid-fire gun and it became necessary to instruct the new levies just what the motion picture camera was for. Notwithstanding the fact that the Allied soldiers are also now fairly conversant with the uses of the motion picture camera, yet the camera man remains a shining mark for sharpshooters. Two of my cameras have been rendered useless by shot and shell. One was demolished by shrapnel while within its case, and the lens of another was struck and demolished by a shot and rendered useless, even while I was turning the crank. The camera man is permitted more latitude now than when the war first developed. At that time it was almost impossible for a camera man or a war correspondent to join any of the forces. I was luckier than most of the photographers and correspondents, for influences were set to work in my behalf which afforded me opportunities to take pictures at the very forefront of battle."

Mr. Wallace is an American, and when the war cloud lowered in Europe he was assigned to take motion pictures for the Hearst-Selig News Pictorial. He has already forwarded many interesting scenes of the battle grounds, including intimate pictures of Kaiser Wilhelm and the General Staff of the German army. His latest pictures, yet to be released, are said to surpass anything of the kind ever shown on the animated screen.

DOROTHY PHILLIPS AS CHINESE GIRL.

Dorothy Phillips of the Rex, Universal, is playing a Chinese girl in "The Message from the Orient," now in preparation. Possessed of purely Anglo-Saxon features, she succeeded in transforming herself into a celestical mongolian. Several real Chinamen were used in the picture to give it a Belasco atmosphere, and so perfect was Miss Phillips' makeup that upon entering the studio the leader of the imported atmosphere addressed her in his native tongue.

NEW KRITERION EXCHANGES.

The Kriterion announces that it has added the following new exchanges to its already large and important list of distributing agencies: Manhattan Kriterion Film Corporation, 730 Seventh avenue and 48th street and Broadway, for New York City, with a branch office at Newark, N. J.; Empire Kriterion Film Corporation, Chaplin Block, Buffalo, N. Y., with a branch office at Syracuse, N. Y.; Criterion Film Company, 1309 Vine street, Philadelphia, Pa., with a branch office at Wilkes-Barre, Pa.; Criterion Film Company, 710 East Baltimore street, Baltimore, Md.; New England Kriterion Film Corporation, Boston, Mass., with a branch at Albany, N. Y., and Portland, Me.; Kriterion Co-operative Service Company, Sincere Building, 4th and Prospect streets, Cleveland, Ohio.

Fireproof Storage

Joseph Miles and Charles Abrams Form Lloyds Film Storage Company to Operate a Safety Vault Proposition.

OUT of the recent crusade of the Fire Commissioner against companies and individuals storing quantities of motion picture film in office buildings without adequate protection from fire has come the formation of a company to operate a system of safety vaults designed for the storage of positive and negative film under conditions fully approved by the various City Departments having jurisdiction. The company was organized by Joseph Miles and Charles Abrams and is known as Lloyds Film Storage. The vaults of this company are located on the 10th floor of a fire-proof loft building at 345 West 40th Street, New York.

Upon the considerable floor space afforded, a series of storage vaults are to be constructed with 720 cubic feet interior volume. One of these vaults has already been built, its walls are of fire-proof material and reach from floor to ceiling. It is furnished with racks ranging around the sides and across the middle and has a capacity of about 3,000 reels. It is ventilated by a 12-inch vent extending through the outer wall of the building.

Other vaults similar to the one described will be built as the demand for storage increases, two others being now under construction. Between each vault is an interval of ten feet. This space will be enclosed by a fire-proof wall across the front on a line with the storage vault. The area thus enclosed will be used for examination rooms, equipped with tables and rewinders. All the furniture in the place will be of steel.

Each patron storing film in the vaults of the Lloyds Film Storage will keep the film in galvanized iron cans holding five reels, properly labeled and locked. The success of the proposition seems to be assured. The offices of the company are in the Candler Building.

Train Calls on Screen

By Arrangement With Railroad Sayre Picture Theatres Run "Calls" for Freight Train Crews.

MOVING picture theatre owners and a railroad management have found a chance for a splendid bit of cooperation at Sayre, Pa. Sayre is completely a railroad town—the system shops of the Lehigh Valley Railroad, one of the largest railroad shops in the world, are located there; it is an important division point for the line, and most of its 7,000 citizens are employes of the company or dependent upon its employes.

The other day a visitor in Sayre went into a moving picture house. Imagine his surprise, following a western photo drama, to see thrown on the screen an announcement like this:

"James Brown, Thomas Jones, William White and John Black, boarded for 10 P. M."

That was all there was to it. The announcement apparently did not cause the least ripple of curiosity in the house, unless it was on the part of the visitor. But here is the answer:

These men are a crew scheduled to go out on a train leaving Sayre at 10 o'clock. Freight train crews on all railroads work on a more or less irregular schedule. Their hours of duty depend in the main on the volume of traffic. Going off duty the crews are told they will be "called" when they are wanted. The division superintendent at Sayre has made an arrangement with the moving picture theatre men so that freight crews can be called on their screens. The crew dispatcher notifies the theatres that crtain men are wanted, and up go their names. This means the men can amuse themselves when they are in Sayre without fear of being wanted for duty and not found by the company's call boys.

The plan has worked splendidly. The theater men are glad to have the patronage of the railroad men and the railroad management is delighted to have its men where they can be easily and promptly reached and enjoying themselves at the same time.

NEW THEATRE FOR JERSEY CITY.

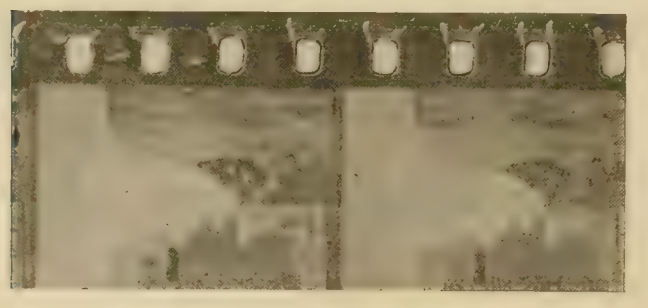
The Aeolian Amusement Company of Jersey City, N. J., is building a moving picture theatre in Fairmont avenue, near Bergen, that city, to be known as the Strand. It will be a 700 seat house, and the owners expect to have the theatre open in March next. When completed the structure will represent an expenditure of $30,000, and will be one of the finest in Jersey City. The Strand will be devoted to the presentation of high class moving pictures. Benjamin Berkowitz will be manager.

Standardizing of Perforations Essential

E. B. Dunn Tells of Conditions as He Finds Them in Talks with Managers and Operators.

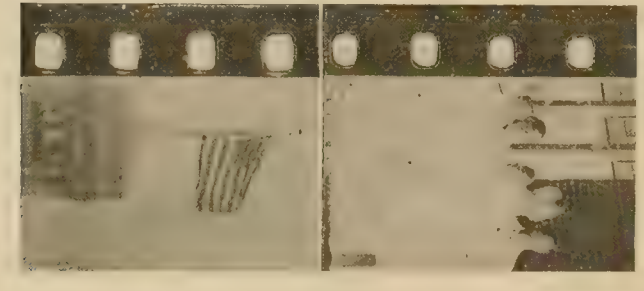
THE demand for standardization will not down. The subject is brought forward from time to time, is discussed by some of those who have at heart the best interests of the motion picture industry, and then is dropped. Perhaps in no one branch of manufacture is there greater necessity for uniformity than in the perforation of film; it is doubtful if in any division there is greater variation. Some of the sprocket holes are small, some are large; some are round, some are square; some are rectangular, some are oval—and there are other shapes seemingly.

The writer was talking the other day with E. B. Dunn of the Speed Controller Company, who not only is an old timer in the moving picture business, a pioneer, but also a man who visits many theaters, talks with managers and operators, and learns of many of the difficulties of those who are seeking to secure the best projection. Mr. Dunn will be recognized by old New Yorkers as the Weather Man of twenty years ago, when he was affectionately alluded to by all newspaper men, whether in print or privately, as "Farmer" Dunn, and as such he became well known to the millions in and about the metropolis who read newspapers. Mr. Dunn resigned from the Weather Bureau to take up motion picture work. In the beginning of things kinematographic he built his own camera, printer and projector, the former and the latter of which he still possesses, and both of them are today in working order. Mr. Dunn's first pictures were of the vertical type, as opposed to the wide style, and he still believes that in the photograph of height as opposed to width there are advantages over the form which later prevailed.



Section of Film Showing Cracks Caused by Square Perforations.

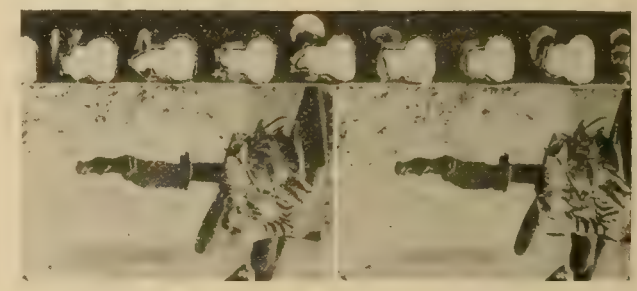
"Yes," said Mr. Dunn in response to a question of a World man, "it is to be regretted that the various manufacturers of moving picture machines cannot get together and agree on a standard of size for perforations. Aside from those who build perforators for sale, there are film manufacturers who design their own perforating machines. Quite naturally, each has given much thought to the design of his particular perforation and, consequently, much persuasion will be required to induce him to alter it.



Two Sections of Film Showing Large and Small Perforations.

"No matter how perfect or how careful an operator may be, no matter how perfect the projection machine may be, the vibration in the picture on the screen cannot be overcome unless there be perfect perforation of the various films which pass in front of the light. Perfect perforation added to perfect light makes what we may describe as the perfect picture—and it is the perfect picture that draws the crowd. These two fundamentals are essential for real exhibiting success. Today we have critical patrons of picture theaters, and these must be catered to if the business is to continue to expand as it has in the past. The best should be the motto. Let the manufacturers of all branches in the trade get together quickly and improve these simpler mechanical conditions, or there may be a closing up of some of the houses that today are doing a good business; no one should be contented to let matters rest because they are 'getting by.' The cost involved in the standardization of sprockets and perforations is small, especially when compared with the great benefits that would result. Improve pictures and light, and the box office will go far toward taking care of itself."

Mr. Dunn showed the writer several bits of film he had picked from the floor of projection rooms. The wide variation in the size of the sprocket holes gave emphatic if silent confirmation to what he had said. One piece contained perforations so greatly enlarged by sprockets that the sides nearly were stripped off. In another, for seven pictures one side was gone entirely. What happens to that scene when the subject is thrown on the screen requires no comment.



Perforations Torn by Sprocket Wheel.

"Beyond doubt," continued Mr. Dunn, "the moving picture industry is the only one that has ever acquired such mammoth proportions without being standardized. It is remarkable that such success has been attained under such handicaps. This disregard for uniformity is becoming apparent to patrons of picture houses—and many of these, by the way, are as competent judges as to what constitutes good pictures as some of the men in the business. Many patrons who criticise productions of course judge by results; with causes they are not familiar. They do not know why the vibration occurs, but they know it is there.

"The greatest mistake that many managers are making is to rest secure in the belief that their patrons are satisfied, that their projection is as good as they want. They are not deceiving their patrons; they are fooling themselves. While many houses get marvelous results on the screen, it is only by the exercise of the greatest vigilance, and in a majority of cases these are the ones that show new film. It is in the smaller houses, that have to run film that is showing the effect of wear, that the greater pinch comes. Why should not the manufacturers get together and see what may be done? Certainly it is worth while."

PASTIME COMPANY TO BUILD THEATRE.

Having decided upon a site in King street, south of Calhoun street, Charleston, S. C., the Pastime Amusement Company of that city, owners of the Victoria, a vaudeville and picture house, and the Majestic and Princess, moving picture theatres, all in Charleston, will in the near future begin the erection of another big theatre. Garden is the name tentatively selected for the new structure which will have seating accommodation for 1,600 persons. It will be erected of fireproof material, and will be up-to-date. It is the intention of the Pastime Company to have the new house devoted to the presentation of first class motion pictures.

LOU TELLEGEN WITH FAMOUS PLAYERS.

It is commonly supposed that Lou Tellegen, the prominent foreign star, who has just won a great personal triumph in the current dramatic success, "Secret Strings," made his first appearance before the American public last season in "Maria Rosa." This is not entirely true, however, for Mr. Tellegen toured this country on the screen three years ago in support of Mme. Sarah Bernhardt in the great photoplay triumph, "Queen Elizabeth," the initial production of the Famous Players Film Co. Lou Tellegen portrayed the role of the Earl of Essex in this production.

Theater Lighting

Illuminating Motion Picture Houses with High Efficiency Mazda Lamps.

By A. L. Powell.

THE value of display lighting is appreciated by every well-informed business man. Through long years a torch or fire has been used when hunting wild animals at night, to draw the prey to the vicinity of the marksman. Human beings are equally susceptible to the magnetic power of bright lights. The most casual observation will bear this out. The brightest street has the most traffic—Broadway and 42d street, for example.

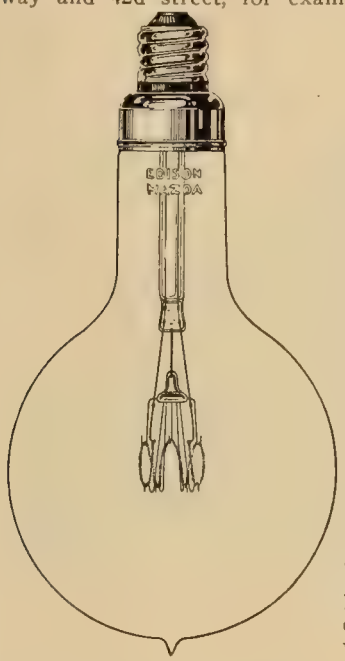


Illustration 1—Sketch showing construction of the high efficiency Mazda lamp.

Merchants are awakening more and more to the value of lighting, and the standard of the intensity of illumination in commercial service is rapidly rising. The managers of motion picture houses have been unusually wide awake in this respect.

Building front lighting has several distinct advantages: it is simple to install, but few units are required and these are relatively low in first cost; second, the skeptic can easily be convinced of the added attractiveness of his building, as a demonstration can be readily made. A temporary installation can be easily put up by means of a few feet of flexible cord.

Heretofore the 250, 400 and 500-watt Mazda lamps, with suitable enclosing fixtures, have been used for this class of service, but with the advent of the new type lamp it is to be expected that increased interest will be shown.

Certain changes have been made in the construction of the Mazda lamp which greatly improve its efficiency. In brief, these are as follows:

The filament now operates at a higher temperature, giving a whiter light than was formerly secured with incandescent lamps and rendering it unnecessary to use enormous bulbs to obtain lamps of the higher candlepower, say 1,500 to 2,000.

The concentrating of the filament within a small space gives more accurate control of the light when using properly designed reflectors.

The light obtained is of great brilliancy, an important feature where spectacular effects are aimed at.

The construction of the lamps is shown in Figure 1. These are available in 105 to 125-volt range, with the following ratings:

Size Lamp	Efficiency W. P. C.	Type and size of bulb	Bulb dia. in inches	Maximum Overall length in inches	Light center length in inches	Base.
200	.80	S-30	3¾	7⅛	5 7/16	Med. Screw Skirt.
300	.78	S-35	4⅜	8¾	6 1/8	" " "
400	.75	S-40	5	10	7	Mogul Screw Skirt
500	.70	S-40	5	10	7	" " "
750	.60	S-46	5¾	13	9½	" " "
1,000	.55	S-52	6½	13⅜	9½	" " "

A number of fixtures, developed for out-of-door service, are particularly well suited to building front lighting. These

Illustration 2—View showing the effect of using an opaque reflector above the lamp for building front lighting.

are adequately ventilated to take care of the heat generated by the larger sizes. A diffusing globe is provided to protect the eye and a metal housing used to protect the socket and lamp from the weather. It is very essential that suitable diffusing media be used where the lamps are hung low, for the glare of the bare, unshielded lamp is quite severe.

The higher efficiency Mazda lamp is particularly suited to the illumination of motion picture exteriors, as this class of service requires a great flood of light to attract attention. A unit must be used which, after the first installation, will take care of itself, as there is usually no mechanic available to make repairs or adjustments.

Obviously, the simplest method of applying the light is to suspend the units from the face of the building. In such cases a type of fixture should be used which diffuses the light. In non-technical language this means the spreading of the light equally in all directions; some down to the sidewalk, some to the front of the building and some upward, allowing the light to shade off gradually and bringing out the architecture of the building.

Fig. 2 illustrates the effects secured when an opaque reflector is used above the lamp; all the light is sent directly downward, making the sidewalk, street and lower portion of the building extremely bright by producing a sharp line of shadow opposite the lamp. In this case a 750-watt lamp is used in an enameled steel dome-shaped reflector about 16 feet above the sidewalk.

Illustration 3—Group of night photographs showing the use of high efficiency Mazda lamps in diffusing ball fixtures lighting motion picture houses.

In Fig. 3 may be seen a group of motion picture houses which have from two to five lamps suspended from the building by iron pipe fixtures. In each case a spherical opalescent glass ball surrounds the lamp and is held up by ventilated holder, which also serves as a protection to the socket. In the three upper pictures 1,000-watt lamps are used, while the houses in the lower row are lighted by 750-watt Mazda lamps. These provide a flood of light, which, supplementing the decorative outline lighting, makes the entire surroundings of a high intensity of illumination and causes the building fronts to present an attractive picture.

Illustration 4—Night photograph showing the use of 1,000-watt lamps suspended from the marquise of a prominent vaudeville house.

A slightly different arrangement is used at the Lyric Theater, Market street, Newark, N. J., which is illustrated in the night view, Fig. 4. At each corner of the overhanging marquise are 1,000-watt Mazda lamps in diffusing balls. The sidewalk is very evenly illuminated, and sufficient light escapes upward to illuminate a portion of the building front.

Not only should the front of the theatre be well illuminated, but the entrance and foyer offer an additional opportunity for drawing the crowds. Direct, semi-indirect and totally indirect lighting may be used here, and the system installed will depend on local conditions. With light-colored ceilings, semi-indirect illumination has proven very popular. With this system a white or opalescent glass bowl is placed between the lamp and the observer, directing most of the light to the ceiling, from which it is reflected downward, at the same time transmitting a small part of the light, giving life to the fixture.

Dishes or bowls of varying contour, design and composition are available. The La Salle foyer, Chicago, Ill., shown in Fig. 5, uses seven 750-watt high efficiency Mazda lamps in hemispherical leaded art glass dishes about two feet in diameter. The effect is striking and without glare, and the illumination very even.

It is hoped that the few examples given above will be of service to those managers studying methods to bring the crowd to their theater.

Illustration 5—Semi-indirect illumination of the corridors of prominent Chicago theater.

KLEINE'S "DU BARRY" BREAKS MANHATTAN BOOKING RECORD.

What is undoubtedly New York's booking record was that made by George Kleine's New York office with the latest Kleine subject, "Du Barry," in the eight hours following its showing to the trade on Monday, January 11. In this short space of time forty-eight bookings were registered. The following Tuesday morning, in spite of cold, inclement weather, thirty more were added. All Kleine branch offices report unprecedented advance bookings.

FIGHTING CENSORSHIP IN OHIO.

Senator Louis C. Myers of Marion, O., hailing from the District of Governor Willis, has introduced a bill in the Senate of Ohio, providing for the repeal of the present Censorship Law. The bill will shortly come up for second reading, and it is expected that it will be referred to the Judiciary Committee.

The Cleveland Chamber of Commerce has asked for a conference with Governor Willis on the subject of the repeal of the Censorship Law. It is expected that arrangements will be made at once for the holding of such a conference at an early date.

TURNER RETURNS TO LUBIN.

William H. Turner, the well-known character actor, has returned to the Lubin studio after an engagement with the E. E. Albee Stock Company, in Providence, R. I. Mr. Turner has been on the stage for over twenty-five years. For ten years he was starred. He is best remembered for his portrayal of "David Harum," in which he toured for four years, going from coast to coast, and visiting almost every city in the country.

NEW EDUCATIONAL.

The new daily program service being issued by the United Film Service will be made the more interesting by the introduction of occasional educational films which will put forth the workings of various industries, scenic attractions and subjects of current interest. These films will be produced by the Nelson Film Company, recently organized. J. Arthur Nelson, of San Diego, Cal., is president of the new concern.

Thomas H. Ince Busy with a Scenario.

Manufacturers' Advance Notes

BOSWORTH IN "BUCKSHOT JOHN."

As its next release Bosworth, Inc., announces its initial Charles E. Van Loan subject, "Buckshot John," a highly dramatic story presenting many unusual features and a remarkable cast. Hobart Bosworth, in a sympathetic central

Scene from "Buckshot John" (Bosworth).

character which gives him one of the greatest opportunities of his brilliant career, affords added proof, were such needed, of his unusual versatility. That unusually clever screen artist, Courtenay Foote, appears at the head of an exceptional cast including such talented players as Helen Wolcott, Oscar Linkenhelt, Herbert Standing, Rhea Haines and Carl Von Schiller. Art Accord, the famous cowboy, and Frank Lanning, most popular in plays of this nature, were specially engaged for this production.

Besides appearing in the title role, Mr. Bosworth personally attended to the direction of the subject. Each scene has been staged in a manner entirely in accordance with the painstaking care evident in every Bosworth release, and nothing has been overlooked, to the smallest detail.

Many novel photographic effects, including a scene taken by moonlight without the aid of artificial light, the first of its kind in the history of motion pictures, have been successfully handled by George W. Hill, Bosworth's expert cameraman. From all points of view, dramatic, artistic and technical, "Buckshot John" will immediately assert itself as one of the strongest feature productions ever made. The release of the photoplay is scheduled for February 4th, through the Paramount Program.

"THE HIGH HAND" (Favorite Players).

"The High Hand," next production of the Favorite Players, is rapidly nearing completion. The picture is taken from the novel by Jacques Futrelle, and is the story of a successful fight wagered against the grafters and gunmen of a political ring. It is a strong story of red-blooded action, in which stirring situations of dramatic interest abound. Carlyle Blackwell takes the leading part; enacts a character eminently suited to his abilities. As Jim Warren, the factory hand, he meets, fights with, and finally conquers the all-powerful political boss, raising himself up from his lowly position to gain the love and be the equal of the lady of his desire.

William Brunton, who did such excellent work as Count Lecoff in "The Man Who Could Not Lose," and in the part of Roy Arbuthnot in "The Last Chapter," has been assigned the part of Tyson, a political grafter, in "The High Hand." As one of the gang of crooked politicians, he and Carlyle Blackwell meet in several clashes of will and force, which bring out most convincingly the natural talents of these two noted actors.

"THE MASQUERADE HERO" (MinA).

"The Masquerade Hero" is another of the MinA comedies which is bound to set people talking. It is an excellent story with many comic situations, brought about by the desire of the father to appear as a hero in his family circle.

He is justly punished for his egotism by his own little son, who dreams of the tales father tells him and, unfortunately for father, walks in his sleep.

The many dissolves in this picture are a striking example of the very fine photographic work in all MinA films, and should meet with the approval of all.

PATHE MOVING TO BIGGER QUARTERS.

Owing to a very considerable extension of business and new plans shortly to be carried out, the Pathe offices have been moved to 25 West 45th Street, New York. At that address are now located not only the head offices of the Pathe Exchange, Inc. (formerly the Eclectic Film Co.), but also those of Pathe Freres, which have been moved over from Jersey City in order to insure quicker attendance to business and the highest efficiency.

The big studios and connecting services in Jersey City are, of course, not to be discontinued, but are busier than ever, not only because of the big serial, "The Exploits of Elaine," which is meeting with even more remarkable success than the "Perils of Pauline," but also because several prominent producers are engaged in making some fine features which will be printed and published by Pathe.

"PATSY IN BUSINESS" (Lubin).

In this number Patsy's misfortunes are simply heart pulling. Having run away from home with no money but a bad dollar bill, he is put off the train and has to spend the night on a bench in a lonely depot. Although "not knowing where he is at," he finds an uncle of his beloved Tilly Grace and secures a job in his drug store. Taking down the shutters he breaks a window, for which he must forfeit

Scene from "Patsy in Business" (Lubin).

$2.00, before he has earned it. Then he gives a man a dose of caustic soda instead of bicarbonate of soda and comes near killing the man. Of course, he is fired again without money. He then gets a tryout at a barber shop. His first customer is Sykesy whom he cuts up in good style. Sykesy makes a rush at him and the barber kicks him out. He hurries out of town on the trucks of a freight train. Clay M. Greene, the author of the series, has certainly made this number a scream.

NEW MANAGER FOR KLEINE'S DALLAS OFFICE.

Harry Scott, long and favorably known to film men in all parts of the country, has been made manager of the George Kleine office at Dallas, Texas. Mr. Scott has had a wide experience with the Kleine attractions, having been one of the original "Quo Vadis?" company managers and later opened the Kleine office in Columbus, Ohio.

"THE VISION OF THE SHEPHERD" (Selig).

"The Vision of the Shepherd," a Selig drama, written by Malcolm Douglas and directed by Colin Campbell, will be a special two-reel release for Monday, February 1. The film reviewers who have viewed this drama are a unit in their praises of its beautiful scenes, convincing acting, and the lesson the drama teaches. It is the universal opinion of authorities that "The Vision of the Shepherd" will be one of the most striking picture plays of the year 1915. Old Jacob, while securing his flock of sheep for the night, has a vision in which he is asked if all the sheep are safe in the fold. He answers that they are, but later discovers that a little lamb is missing. Lantern in hand he searches for the missing lamb and he restores it to the fold. Nell, the beautiful daughter of aged Jacob and wife, listens to the voice of the temptor, this time in the person of the worldly-wise young man. She agrees to elope with him and leaves a

Scene from "The Vision of the Shepherd" (Selig).

message to that effect for her aged parents. The scoundrel engages the services of a broken-down actor who is to pose as a clergyman and perform a false marriage. Just as the mock ceremony is being performed the pseudo clergyman becomes conscience-stricken; he warns Nell of her danger and she flees from the dwelling. Again Old Jacob has a vision. Again he is asked if all the sheep are safe in the fold and he sadly answers "No." Again the vision tells him to go forth and seek the missing lamb. His simple heart and devout faith start him on his search, which leads to the city. Nell, in her flight, seeks the city park, where she is rescued from danger by a Salvation Army lass, who takes Nell to the city mission. Old Jacob has also turned his steps to the Salvation Army chapel, and there he is overjoyed to find his only daughter. He returns home with her and that evening, when Jacob has another vision and the question is again asked: "Are all the sheep in the fold?" he clasps Nell to his breast and, with devout thankfulness, replies that the wandering lamb has been found.

PICTURE PLAYHOUSE TO OPEN NEW OFFICES.

The Picture Playhouse Film Company has ten branch offices now open and showing good returns. The board of directors has six more offices in different centers now under negotiation, and as soon as suitable quarters and branch managers can be selected, will be ready to open under the direct management of the home office.

The offices will probably be located in Boston, Minneapolis, St. Louis, Kansas City, Atlanta and Indianapolis. The Picture Playhouse has extended its territory in Canada to Winnipeg and Vancouver and now covers the entire Dominion with its feature releases.

The company has just received from abroad the first installment of a wonderful war film taken actually on the battlefields, which will be released together with the regular programme of feature releases.

SPIEGEL VISITS CONNECTICUT THEATERS.

Jacques Spiegel, manager of the New York exchange of the United Film Service, and P. F. Bahrum, of the same office, have left for a week's tour of Connecticut on a mission of inquiry into film conditions. Messrs. Spiegel and Bahrum will visit United theaters in various parts of the state. Rapid expansion of the United Film Service in Connecticut has caused the officials of the company to consider the establishment of another branch to control the service in that state, and on the report to be made by Messrs. Spiegel and Bahrum will be based their decision.

BELLE GOLD TO PLAY IN PICTURES.

Among the prominent picture people now in town is Mrs. A. W. Cross of Pittsburgh, Pa. She will be remembered by theatrical folk as Belle Gold and was last on the stage with the original Winter Garden show. That was three years ago when it was carried by an all star cast. Before that she was co-star with Eddie Foy in "Mr. Hamlet of Broadway." Mrs. Cross is here to buy picture features for her husband, head of the Hudson Feature Company of Pittsburgh, and affiliated with the United Booking Office of the same place, who handles only first class features. This exchange had two prints of Annette Kellerman working every day for fourteen weeks without leaving the neighborhood of Pittsburgh.

One of the most popular offerings of recent days there, Mrs. Cross says, is "After the Ball," for which Mr. Cross received the record-breaking price of $310 for three nights at the Cameraphote, which seats only 600 people. He has just bought the rights for western Pennsylvania and West Virginia of "Souls Enchained," a high-class offering in five reels from the True Feature. Mrs. Cross says that mere melodrama doesn't go strongly in and about the Smoky City; but that there is a good market for such pictures as the last named offering which features Lyda Borelli, an Italian actress of remarkable power and beauty.

Mrs. Cross will become a picture star shortly. For she is to put on three of her old successes, "Colorado Waif," "The Circus Girl," and "The Pitfall."

"IN HER MOTHER'S FOOTSTEPS" (Lubin).

This is a wonderful story of the art studio and a pitiful tale of mistaken jealousy. The artist uses his beautiful wife as a model for a madonna. The picture is secured by an old time rival, which so incenses the artist that he drives his wife and little daughter out into the world. Years pass and the picture which has passed into the possession of a rich collector is destroyed by fire. The artist, who has become a derelict, is sought and implored to make a duplicate, but he has now no model. The daughter, who is a perfect counterpart of her mother, is found and induced to pose. During the sitting the girl slyly slips out and places her

Scene from "In Her Mother's Footsteps" (Lubin).

mother before the artist. A beautiful recognition and reconciliation takes place, and after the many years the family are blessed with future happiness. Lilie Leslie, who is Col. Joe Smiley's leading lady, plays the dual role of mother and daughter.

KLEINE MANAGERS HOLD CONFERENCE.

George Kleine held a conference of his Eastern branch managers at his New York offices on Sunday, Jan. 17. Among those present were: Messrs. George Kleine, D. H. Bergh, of Chicago; W. E. Raynor, J. J. Dacey, H. A. Bugie, New York office; J. J. Rotchford, Philadelphia office; D. L. Dennison, Pittsburgh office; B. F. Simpson, Atlanta office; D. Cooper, Toronto office; R. D. Marson, Boston office. After the meeting Mr. Kleine entertained the party at dinner.

TOOMEY-O'HARA.

W. C. Toomey, formerly with the Mutual Film Corporation but more recently with the New York Motion Picture Corporation, was married on Monday, January 18, to a Miss O'Hara of Brooklyn. Mr. and Mrs. Toomey sailed on the following Wednesday for an extended tour of Europe on the Red Star S.S. Lapland.

Notes of the Trade

Augustus Carney, who is known to motion picture audiences throughout the country as "Alkali Ike" and was for years one of the featured stars of the Universal, is an exceptionally talented screen actor to be added to the growing all-star roster of the United Film Service. Carney is now appearing with the Albuquerque Film Company, which releases its output through the United under the imprint of Luna. His first appearance under the United auspices has just been made in the double reel farce comedy, "Hickville's Diamond Mystery." That Hickville should possess such a luxury as a diamond is certainly a mystery, and, Hickville being synonymous to "country town," the comic possibilities of the plot are easily discernible.

* * *

Gail Kane, who has a prominent role in the William A. Brady photoplay based on "The Pit," in which Wilton Lackaye is being starred, has never seen the film in which she appears. To make it possible for her to see herself, Special Representative Beihoff has arranged to have her present at the Locust theater, Philadelphia, where "The Pit" is to be shown.

* * *

With millions of men engaged in the European Armageddon, Americans have not forgotten our own invasion of Vera Cruz last May. Heroes of the landing under fire who distinguished themselves by conspicuous gallantry are shown in the latest number (149) of the Animated Weekly which was released on January 13. Secretary Daniels is shown as he presents medals to the sailors of the battleship Florida at Brooklyn Navy Yard for their exceptional heroism.

* * *

Leona Hutton is given the chance to play the part of a refined and intellectual young woman in "The Chinatown Mystery," a two-part newspaper story released in the Mutual program by the Broncho. She was happy in the change, for she has heretofore played underworld parts.

* * *

Miss Claire McDowell, late of the Biograph Company, has joined the Universal Company, to be leading woman for King Baggot.

* * *

In "Suspicious Characters," Edison, there is a whirlwind windup wherein everbody finds pies coming toward their mouths more quickly than they can be masticated. William Bechtel, new to these pie battles, liked to see what was coming—instead of closing his eyes, as those battles are always fought. William saw the pie all right. The spice in it so inflamed his eye that he was laid up for two days.

* * *

Gladden James, the well-known leading man of the Vitagraph Company, is fast becoming one of the best liked motion picture players in the profession. Exhibitors all over the country are featuring him. The Star Family theater of New York announces that it specially advertises all pictures in which Mr. James appears.

* * *

George J. Boihoff, who is the special representative for the World Film Corporation, is engaged with the Philadelphia branch, in association with Manager Etris. Prior to becoming special representative, Mr. Boihoff was the manager of the Philadelphia office of the World Film Corporation, and was later associated with the Cleveland and Indianapolis offices.

* * *

Irene Hunt and Eugene Pallette are featured in the Griffith-Mutual two-part drama, "The Death Dice," which has just been released in the Mutual program, and is adapted from George Patulli's story. Dice shaking for a human life, some clever detective work, and western atmosphere are the distinguishing marks of this production. Fred Burns and Vester Perry are also in this cast, which rehearsed under the direction of Fred A. Kelsey.

* * *

The entire Gold Seal (Universal) company has left the Hollywood studios for Balboa, on the Pacific Coast, where, under the direction of W. T. McCulley, they will await the coming of a storm. A realistic storm scene is called for in "Haunted Hearts," a dramatic feature film in which Cleo Madison will star. The scenario of "Haunted Hearts" has been waiting until the Gold Seal company might reasonably expect a storm to sweep the coast.

* * *

Despite the fact that he looks unusually well fed for an actor, Harry Eytinge has not been cast for the part of a cook. But in that role he played to a select but small audience a few nights ago when he played host in his apartment to all the ladies in the Edison scenario and office department. They say it didn't taste bad either.

* * *

H. Rennie, representative for the World Film Corporation, with headquarters in Seattle, was a visitor at Butte, Mont., recently, on a trip through the state calling on theater managers who are using the World Film features. Mr. Rennie was the guest of Manager Philip Levy of the Ansonia theater at luncheon while in Butte, Mont.

* * *

"Through the Murk," a Dominio drama released now in the Mutual program, has as its principal characters a slovenly girl and a town sluggard who refuses to work. Fate brings the two together and the lad braces up under the prospect of a brighter life and obtains employment, while the girl begins to take an interest in her appearance. A bartender, who has been promised the girl by her mother, makes his appearance, but the reformed youth saves her and the happy couple begin life anew. Charles Swickard directed the production.

* * *

In Number 149 of the Universal Animated Weekly, released January 13, hundreds of the German Emperor's crack regiments are shown on their way to a detention camp in England after capture. The views were taken just as the Germans landed from France after crossing the English Channel.

* * *

Realism was reached to a degree uncomfortable to James Harris when as Alderman Quinn in the Edison "In the Plumber's Grip" the ceiling falls on him. With the plaster came a pail which made a real hit with Mr. Harris to the extent of an inch and a half gash in his head. The "ceiling" floored him, but he gamely went back to his part.

Recent Impromptu Reception to Miss Pearl White at the Pathe Studio. From Left to Right—Messrs. Rousseau, Hodupp (Manager of the Syracuse Exchange), Wessel, Ramirez, Malitz (Vice-President of the Company), Julian, Pearl White, Furman (Director of Exchanges), Dupuis (Technical Director of the Company), Atwood (Manager of the Philadelphia Exchange), Osborn (Manager of the Washington Exchange), Burger, Bernfield (Manager of the Boston Exchange), "The Clutching Hand," and Allison (Manager of the Atlanta Exchange).

Joseph Smiley, Lubin director, did some hustling when he completed a three-reel picture in less than three days. And the scenes required a good many exteriors at that. The play was A. Gil Spear's "Rated at Three Million." The "full speed ahead" signal was given and the company got into action. One day they did seventy-two scenes in eleven and a half hours. The picture was completed in two and a half days strenuous work, but Smiley got the results.

* * *

Eddie Lyons of the Nestor comedy company returned to Los Angeles from his home at Beardstown, Illinois, to which place he was summoned by the news of the fatal illness of his mother. He arrived there the day following her death, which occurred in her eighty-first year. The popular young director-actor was very much attached to his mother and her death was a great shock to him and he was much touched at the many expressions of sorrow from his associates.. He started work the day after his arrival in Los Angeles.

* * *

Pretty Reenie Farrington, daughter of Frank Farrington, the Braine of "The Million Dollar Mystery," Thanhouser's great serial, is leading lady of the Princess Company. She has replaced Muriel Ostriche. Reenie, who soon may see her name in the Mutual program, plays leads opposite Boyd Marshall.

* * *

Shannon Fife, one of the shining lights of the scenario writing staff of Lubins, returned to Philadelphia this week from Dallas, Texas, where he has been spending a few weeks telling the "Folks at home" the latest inside news of the motion picture world in general and Lubins in particular.

* * *

"A Heart of Gold," an appealing idyll of the sea, has been released in the Mutual program by the American company. As Jim, the simple-hearted fellow who innocently gives his "heart of gold" to drunken Jake's wife, Harry von Meter is featured. The production was under the direction of Thomas Ricketts.

* * *

Director Howell Hansel has completed the twelfth episode in the Thanhouser-Mutual serial, "Zudora, or the $20,000,000 Mine Mystery," and it will shortly be on sale at all Mutual exchanges. It is called "A Bag of Diamonds." The stones belong to Zudora, but her rascally old uncle, Hassam Ali, took them from her before he died, and entrusted them to a servant, who misplaced them. Jim Baird, played by James Cruze, the new hero, aids John Storm (Harry Benham) in obtaining these diamonds again for Zudora.

* * *

The latest number of the Universal Animated Weekly shows the effects of the bombardment of Scarborough, England, by German cruisers, general views of Scarborough, its landmarks, the old castle on the top of the hill, the terrific damage done to private property, damaged houses in Gladstone road, where several persons lost their lives, the rebuilding of houses in Gladstone road immediately after the bombardment, churches which were used as targets, holes in the roof of the Wesleyan Chapel, damage done to Merryweathers and the patroling of the seashore by cavalry during the bombardment.

* * *

Miss Gertrude McCoy, while posing as a man in a picturesque masquerade scene in "33 Runs Wild," the Edison play soon to be released, is forced to smoke a cigar. Like the small boy behind the barn, she had to spend some time behind the scenes learning how to "pull on it." She bravely went through the cigar-smoking scene, but threw it away weakly, "sick to her stomach." In the same play, she has to leap aboard a flying locomotive which, she declared, she'd rather do ten times than have to smoke a cigar once, or "rope," as she termed it.

* * *

Recent additions for Shubert-Brady service through the Chicago office of the World Film Corporation, include the copper and iron circuit of theaters throughout Northern Michigan and Wisconsin. The Princess theater, Urbana, Ill., Mr. S. H. Freeman, manager, claimed to be one of the finest theaters in that part of the state, opens on January 25 with World Film Corporation releases. The picture selected for the opening night is Wilton Lackaye in "The Pit." Among others who have contracted are Trinklo & Malony, Luna theater, Danville, Ill., and Mr. C. S. Sullivan, who owns a chain of theaters from Calumet to Menominee, Mich.

* * *

Otis B. Thayer, director of the new Pike's Peak Film Company, has produced some of the most picturesque and fascinating western reels ever flashed on the screen. As director of the new Colorado organization he will take full advantage of the pictorial opportunities offered by Colorado's unsurpassed scenic beauties. "The Greater Barrier," with George Gebhart, the noted actor of Indian roles, in the lead, is the most recent release of the Pike's Peak company.

* * *

Edna Maison is no longer connected with the "Powers" brand of Universal pictures. In future all pictures in which she appears will be released under the "Big U" brand. Miss Maison is now busy, under Director Burton King's direction, playing the principal role in "The Vandry Jewels," in which she takes the part of a smuggler who is run to earth by a detective (Ray Gallagher).

* * *

Edward J. Connelly arrived in Los Angeles, "the city of films," last week to begin work as a leading man with the forces of the New York Motion Picture Corporation. Thomas H. Ince has not yet made known just what vehicle he has in mind for Connelly, but it is understood he will be starred in a feature production now being prepared for use in the Mutual program. This actor is well remembered by theater audiences from his appearances in "Everywoman" and "A Good Little Devil."

Director Carroll Fleming has just completed for release in the Mutual program a two-reeler called "In the Jury Room." It is by Philip Lonergan and features Mignon Anderson, "the daredevil ingenue," Arthur Ashley and Sidney Bracy, who plays the part of a self-abnegating physician.

* * *

Pauline Bush will be featured as a chorus girl in "The Girl Who Could Not Go Wrong," which Director Joseph De Grasse has finished while waiting for the rain to stop on the coast. As soon as the clouds roll by Director De Grasse will proceed with "The Dream of Sister Ursula."

* * *

At the new Selig Jungle-Zoo, opened at Los Angeels, there are wild animals valued at a half million dollars. They are used in Selig Jungle-Zoo picture plays. There are 13 Bengal tigers, more than 40 lions, 14 deadly pumas, jaguar, hyenas, black bear, sloth bear, civit cats, ant-eaters, 15 leopards, two black panthers, three Malay bears, nine wolf dogs, and various other beasts.

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The palatial and exclusive homes of four wealthy Californians were recently used by the California Motion Picture Corporation to get the scenic effects needed in producing the filmed version of the famous old grand opera "Mignon."

* * *

Victor Potel as "Slippery Slim" in Western Essanay comedies, was put through another hair raising stunt during the filming of "Sophie Changes Her Mind." From a bridge fifty feet high, he was sent dangling head down into midair at the end of a rope tied to his legs.

* * *

C. N. Mortenson hopes to get many laughs by his work in "College Days," a new K-B production to be released Feb. 5th by the New York Motion Picture Corporation. He plays the part of Jimmy Cripps, an effeminate "grind," who is constantly being maltreated by the other students.

* * *

The Jesse L. Lasky Feature Play Co. has cast House Peters for the leading male role with Blanche Sweet in the Lasky-Belasco production of "The Warrens of Virginia." Mr. Peters makes his debut as a Lasky artist in the Lasky-Belasco offering, "The Girl of the Golden West."

* * *

Anna Little has a new auto. She says that it's just as long as Herbert Rawlinson's, but Herbert says that that radiator of Anna's car is not as pretty as his—so there! Anna is now practicing hard for the time when she will be able to run her own machine in through the door of its garage without knocking the garage down.

* * *

Every Saturday will hereafter mark the release of a one-reel Selig Jungle-Zoo Wild Animal Pictureplay. A large variety of wild animals will perform in these one-reel pictureplays, in which care has been taken to provide strong stories, good acting, and scenic backgrounds of unusual beauty. There has been a great demand for more Selig Jungle-Zoo Wild Animal Pictureplays on the part of the exhibitors because of the great popularity of these releases with the public. The Selig Company has decided to supply the great demand and each and every release will be correct in every detail.

* * *

A company of eighteen persons—embracing the principals in the cast and a number of actors from the Chinese Stock Company of Los Angeles—was taken to San Francisco last week to enact some scenes for "The Chinatown Mystery," a Broncho production ready for release Feb. 10.

* * *

George Fisher of Inceville is a college-bred actor, and for that reason —among others—he was chosen to play the lead in "College Days," a K-B release of Feb. 5th dealing with a football game and a disloyal student.

* * *

Benjamin Cohen, until recently a member of the staff of Lewis J. Selznick at the World Film Corporation is the latest recruit to the forces at the headquarters of the Alliance Films Corporation.

Mr. Cohen will assume charge of the Auditing Department when alterations now under way are completed.

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Cathrine Countiss, engaged to play the star part in "A Modern Magdalen," now in the course of preparation by the Life Photo Film Corporation, has purchased five gorgeous gowns to be used in that production.

* * *

William Foster, superintendent of the Universal laboratories, has been working on a process of colored photography for the past nine months and now announces that the invention is to be put to a practical use.

* * *

Mr. Aleck Papayanakos, manager of the New Antique Theater, Watertown, N. Y., has arranged to show World Film Corporation features. This insures for manager Papayanakos all the Broadway stars and successes on the World Film schedule.

* * *

Rienzi de Cordova, heretofore of the Famous Players Company, has been engaged by Tom Terriss for the new photoplay, "A Man's Shadow." He will create in America the part of "Craig Dare," recently played in London by Sir Herbert Beerbohm Tree.

* * *

Thousands of passersby, according to the estimate of a Broadway photographer, stop daily in front of a big plate-glass case at the corner of Broadway and Forty-sixth street, to admire the latest product of his studio, a life size photographic reproduction of Irene Tams, the

United Film Service star. The picture is in colors and fairly alive with animation, so well does it mirror the personality of Miss Tams. The subject of the photographer's masterly attention is appearing in a unique series of photoplays which have just been added to the United Film Service.

* * *

Through the kind offices of friends of her father in the Kinetophote Corporation Katherine Adams, the twelve-year-old daughter of C. C. Adams, vice-president of the Postal Telegraph Company, recently enjoyed a most modern birthday party.

She invited fifty people, there being thirty of her little friends among them, and provided as entertainment as fine a moving picture show as any crowd of youngsters could want to see. The Kinetophote sent an operator with a projection machine as well as several comedy films, among them the one-reel pictures depicting the adventures of "Tweedledum," the famous Italian cinema comedian, whose antics so delighted the children at the New York Foundling Hospital on New Year's Day.

* * *

Melvin G. Winstock, the general manager of the National Amusement Company, of Portland, Ore., who owns the largest motion picture theatre on the coast, and a friend of Carlyle Blackwell, writes Mr. Blackwell that he showed the "Key to Yesterday," and that it created a profound impression on all who saw it." He continues, "I consider it a very strong picture. Mechanically, it is almost perfect. I am told that 'The Man Who Could Not Lose' is even better, and have it under contract. If 'The Last Chapter' is better than these two, I can hardly realize how good it may be."

* * *

The latest addition to the growing list of Alliance exchanges is in Cincinnati, at 224½ Fourth Street, in the centre of the city, and convenient to local and suburban exhibitors. This exchange which will handle the state of Ohio, will be one of the finest equipped film houses in that section of the country and under the general direction of A. A. Weilland.

* * *

Donham Palmer has been secured by Western District Manager Harry C. Drum, of the World Film Corporation, as manager of the Salt Lake City branch.

* * *

William Moore, he of the auburn hair known as "Willie," who began his film career in 1908 as office boy for Harry R. Raver, and who has been found in every one of Mr. Raver's enterprises since that time, is now installed in the new Itala offices in the World's Tower Building as "executive custodian," his new duties being to "look after everything" in sight.

* * *

Rose Tapley of the Vitagraph Stock Company, is enjoying all the excitement and thrills of a real lady burglar in her impersonation of a like character in "A Nocturne in A-Flat," a spoken drama shown at the Vitagraph Theatre. Crawling through an open window into a strange apartment, flashing a dark lantern around the room with a revolver in her hand, in the approved style of the latest society burglar.

* * *

J. D. Thatcher, Jr., is now connected with the Omaha branch of the World Film Corporation. Mr. Thatcher is an experienced theatrical man of many years' standing in the middle west, and he should be a valuable acquisition to that energetic organization.

* * *

George Cooper, of the Vitagraph Stock Company, made his first air flight Thursday, January 7, and is so enthusiastic over the thrilling sensation, he is thinking seriously of becoming a professional aviator. His first flight was in the nature of a tryout for a picture in which he is to play the part of an airman. Under the guiding hand of an experienced aviator, Mr. Cooper was introduced to the mysteries of an airship's manipulation and returned to earth after being a thousand feet in the air.

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Although the Tom Mix production was not released until Jan. 26, it needed but a hint regarding "The Grizzly Gulch Chariot Race" to start the orders rolling into the General Film office for this uproarious Selig western comedy. The actual race itself—regardless of its burlesque character—contains one of the biggest thrills of the season. Mix could not even play a comedy without risking his neck. How close he played to the hospital in this picture must be seen to be realized.

* * *

Mr. G. M. Anderson, who spent the holidays in Chicago, and Charles Chaplin, the new Essanay comedian, danced the "Broncho Billy" waltz at a consolation party in Chicago. They appeared in their motion picture make-up. The dance was originated by Mr. Anderson and is one of the weirdest and funniest stunts on or off the stage.

Picture Theaters Projected

WHITE HALL, ILL.—White Hall Theater Co., C. Lowenstein, manager, are having plans prepared for a one-story moving picture theater, 40 by 135 feet. There will be two stores on the ground floor.

E. CHICAGO, IND.—Joseph Hartley will erect a two-story moving picture theater, hall and office building, 50 by 135 feet, to cost $35,000.

NEWPORT, KY.—Zettel & Rapp have awarded the contract for the new Hippodrome theater to be erected at 8th and Monmouth streets.

BALTIMORE, MD.—Arthur B. Price, 617 West North avenue, has plans under consideration for a one-story moving picture theater, to cost $15,000.

KANSAS CITY, MO.—A. E. Elliott has taken title to the Maze theater at 12th and Baltimore streets. The house has seating capacity for about 700 persons, which will be devoted to the exhibit of moving pictures.

KEARNEY, NEB.—Swan & Swartz have opened their new moving picture theater, the Chrystal. It has seating capacity for 1,100 persons and cost $60,000.

KEARNEY, N. J.—James Lindsay will shortly start work on the erection of his one-story moving picture theater, to cost $9,000.

NEW YORK, N. Y.—S. Jacobs, 3 East 86th street, will expend $5,000 in making alterations and additions to his moving picture theater. Lessee, Mrs. R. Jordan, 209 Park Row.

NEW YORK, N. Y.—F. Lang, 266 East 78th street, will convert two dwellings into a three-story moving picture theater, to cost $7,000.

BUCYRUS, O.—August Helmoldt has awarded the contract for the erection of a moving picture theater, to cost $8,000.

COLUMBUS, O.—T. R. Morris & Co. have been awarded the contract to erect a moving picture theater for Paul Stanffner. Work will not be commenced until early spring.

CLEVELAND, O.—The Liberty theater is being erected at Superior avenue and East 114th street for the Doan Square Realty Co. The house will probably be completed and opened to the public early in February.

CLEVELAND, O.—W. C. Morton, Schofield building, contemplates remodeling his property at Euclid avenue and 79th street into a modern moving picture theater.

CLEVELAND, O.—Edward Miller is planning to erect a moving picture theater at Woodhill road and Woodland avenue, to cost $35,000.

CLEVELAND, O.—Jacob Babin is having the work on his new moving picture theater at Broadway and East 79th street completed as rapidly as possible. The house has been leased to an amusement company formed by local interests for the exhibit of high-class photoplays.

CLEVELAND, O.—Paul Kekas will erect a one-story moving picture theater and store building, 105 by 30 feet.

CINCINNATI, O.—John W. Weinig, 1103 First National Bank building, is interested in a company now organizing for the purpose of erecting a one-story moving picture theater, 96 by 110 feet, to cost about $35,000.

MASSILLON, O.—A stock company has been formed here to construct a two-story theater building, 66 by 150 feet, to cost $60,000.

NEWCOMERSTOWN, O.—Ortt Brothers have let the contract for the erection of a three-story moving picture theater. Work will be started shortly.

RAVENNA, O.—H. W. Riddle will erect a brick and tile moving picture theater on Main street, to cost about $30,000. The house will be modern in every detail.

RAYLAND, O.—The Bellaire Amusement Company are having plans prepared by a local architect for a moving picture theater, to cost about $12,000.

SPRINGFIELD, O.—Louis Chakaris is having plans prepared for a large moving picture theater to cost approximately $150,000. It will be one of the show places of the city when completed.

WADSWORTH, O.—William Standen will erect a commodious moving picture theater, to cost about $80,000.

XENIA, O.—Clifford Sutton is having plans prepared for a moving picture theater to be erected in the early spring.

ALLENTOWN, PA.—H. M. Meeker is having plans prepared for a one-story moving picture theater, 40 by 120 feet. There will be two stores on the ground floor.

BRIDGEVILLE, PA.—David Delphus has opened his new moving picture theater here. It has seating capacity for about 300 persons.

EASTON, PA.—Easton & Phillipsburg Construction Company, Phillipsburg, N. J., has obtained the contract to erect a one-story moving picture theater, 36 by 140 feet, to cost $12,000, for the Keystone Amusement Corporation.

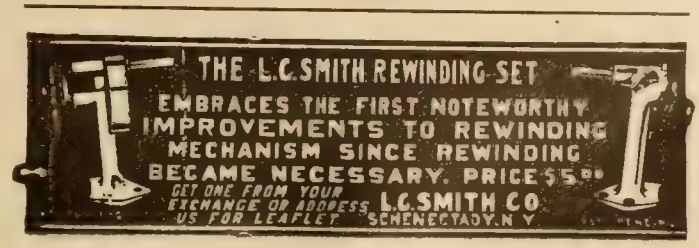
PHILADELPHIA, PA.—The moving picture theater at the northeast corner of 6th and Pike streets, known as the Pike theater, has been sold to Margery A. Redmond, subject to mortgages of $25,700. The price paid for the theater was $32,000. The house has seating capacity for 800 persons.

PHILADELPHIA, PA.—Manayunk's new moving picture and vaudeville theater, the Empress, has been formally dedicated. The new structure stands on the site of the old Liberty Hotel, in Main street, above Carson. The main entrance is of white glazed terra cotta, designed in the Renaissance period. The balcony is reached by one large stairway from the lobby and another from the promenade which leads to the mezzanine floor. The house has a seating capacity of 1,700, including the boxes. The interior is decorated in cream and soft brown, with ornamental plaster work brought out in ivory tints. The woodwork is Circassian walnut. The stage is large enough to accommodate any "road" show.

LAREDO, TEX.—The Royal Amusement Company of San Antonio is erecting a commodious moving picture theater, to cost about $45,000. The house will have seating capacity for 1,500 persons.

MORGANTOWN, W. VA.—L. S. Brock is planning to convert a store building into a modern moving picture theater, to cost $3,000.

WHEELING, W. VA.—John Eapulias and George Zeppides are having plans prepared for a three-story moving picture theater and office building, 67 by 127 feet, to cost $35,000.



License Code in Boston.

License Clerk Casey Holds Different Opinion on Matter of Licenses for Special Picture Shows from Building Commissioner O'Hearn, Who Is Backed by Mayor—Where Applications Are Held Up After Leaving License Bureau—Short Digest of the Laws.

By Edwin H. McCloskey, Special Correspondent of Moving Picture World.

THE interpretation of the laws governing licenses for the exhibition of moving pictures has caused differences in opinion between Building Commissioner O'Hearn and License Clerk Casey of Boston. Commissioner O'Hearn firmly refuses to approve buildings where these entertainments are desired and where they have been held in the past, unless the buildings are of first class construction and have means of egress that appear to be sufficient to him. In such refusal, he is said to be exceeding his authority.

Mayor James M. Curley firmly upholds the building commissioner. His Honor has informed O'Hearn that he is the man responsible for the safety of the public in such buildings and, even though the people are inconvenienced to a large extent, the matter of human life is the first consideration and the enforcement of strict regulations should be encouraged. Since December 11, when a permit was refused for the Harvard Club of Boston to have a motion picture entertainment at its annual dinner at the Copley-Plaza hotel, no permits for moving picture entertainments have been issued.

Mr. O'Hearn has declared that the statute of last year with relation to buildings for moving picture entertatinments, should be applied to all applications for private entertainments. License Clerk Casey has taken the opposite view of the matter. When applications for special exhibition permits have been received at the mayor's office, License Clerk Casey has sent them to the building department for the location of the temporary booth, thence to the state police and finally to the wire department. Since December 11, none of these applications have gone further than the office of the building commissioner.

The law upon which Mr. O'Hearn bases his opinions in the case of special exhibitions is that which was recently tested in the Superior Court in the case of the Park theater of Boston. Section 4 of Chapter 782 of the Statutes of 1914 reads: "Every building hereafter erected for, altered or converted to use as a moving picture house shall be a first class building. In this case, O'Hearn maintained that the extensive improvements on the building were not of first class construction and therefore the mayor's office had no license to grant it a license for moving pictures. It was successfully contended, however, that the building was not "hereafter erected for," because it was erected and in use since 1879; that it was not "altered to or converted to use" as a moving picture house, because moving pictures were a part of the entertainment in the house in previous years; consequently the building was exempt under the act.

In 1904, the building act applying to Boston divided amusements into two classes, one a "theater" and the other a "public hall." These are the only two designations. The law also defined what a theater was and what constituted a public hall, a "theater" meaning a building in which it is designed to make a business of the presentation of dramatic, operatic or other performances or shows for the entertainment of spectators, which is capable of seating at least 400 persons, and which has a stage for such appliances. The term "public hall," according to this law, "shall mean any building or part of a building, excluding theaters, armories or churches, containing an audience or assembly hall capable of seating 100 persons, used for public gatherings."

The Park theater was erected in 1879 under the building laws governing theaters, and being licensed since that time as a theater, it was licensed for the year as in the past, to give "theatrical exhibitions" and in accordance of Chapter 341 of the acts of 1905, reading: "The mayor of a city may grant a license for theatrical exhibitions . . . upon such terms and conditions as he deems reasonable." This law seemed conclusive, but after its passage a question arose and an opinion was sought as to the meaning of the words "theatrical exhibition." It was ruled that the words were broad enough to include any form of entertainment. Therefore, under a license issued to the Park theater it entered into the various forms of entertainment.

The building law, Chapter 550 of the Acts of 1907, which was an amendment of Chapter 450 of the Acts of 1904, again defined a theater by stating that "every building hereafter erected so as to contain an audience hall and a stage, with curtain, movable or shifting scenery, adapted for the giving of plays, opera, spectacle or similar forms of entertainment, and of a size to provide seats for more than 500 spectators, shall be a theater within the meaning of this act." Ever since 1879, the Park theater has applied for and received at the mayor's office a license for a theater and was permitted to give theatrical exhibitions.

In 1908, the amusement licensing act was further amended to make it mandatory upon the mayor to grant theatrical licenses, by substituting the word "shall" for the word "may." Then last year came the amendment providing for first class buildings for moving picture theaters, the interpretation of which will mean much to the moving picture enterprises of Boston.

CONNECTICUT SUNDAY SHOWS.

The present legislature of Connecticut will consider the Sunday show proposition. One of the first bills was introduced in the Senate by Senator L. R. Cheney of Hartford. It provides for moving picture performances on Sunday. Representative Martin of Orange has introduced a resolution which would allow the Mayor or Selectmen of cities and towns to issue licenses for Sunday entertainments.

APPOINTED FILM CENSOR.

Mrs. Anna T. Steinauer, whom Police Commissioner O'Meara of Boston refused to name as a Boston policewoman, after she had been appointed by Mayor James M. Curley, is now acting as an assistant censor in the Boston Amusement License Bureau. She will investigate moving picture theaters, public dance halls and other amusement places frequented by working girls, in order to carry out the Mayor's plan to safeguard the morals of young girls. She has no authority to make arrects and will merely investigate and make daily reports to Mayor Curley. Mrs. Steinauer will visit moving picture houses to see if managers are making proper efforts to exclude young children from their houses during school hours.

GUESTS OF TREMONT TEMPLE.

Plans for a moving picture theater party for children who have been residents of its vacation home in Reading, were made by members of the executive board of the Fathers' and Mothers' Club of Boston. The picture show that is being run weekly at Tremont Temple by the Women's Educational and Industrial Union has been chosen and about one hundred children will be the guests of the club. Two club members have been assigned to each hospital where children of the home have been treated and as many of the little ones as possible will be rounded up.

Miss Florence Lincoln, who has charge of the children's weekly moving picture entertainments in Tremont Temple, was present at a special runoff of the educational films of the United Film Service (Warners Features, Inc.). She informed Frederick B. Murphy, New England lessee, of the company's releases, that she was favorably impressed with "The Lady of the Lake," "Sleeping Beauty," "Hansel and Gretel," "Winter's Tale," "Taming of the Shrew," "The Little Shepherd" and "Golden Locks and the Three Bears."

WILBUR IN CONTRACT SUIT.

Hero of Eclectic Serial Picture Sued by Theatrical Agency for Alleged Breaking of Contract.

Crane Wilbur, hero of the "Perils of Pauline," is the defendant of a civil suit brought against him in the Suffolk Superior Civil Court by the John Quigley Theatrical Agency, Inc., of Boston. The agency seeks $5,000 for breach of contract. Quigley claims that he entered into an agreement with Wilbur under which the latter was to appear upon a tour for 15 weeks, during which time he was to receive $400 a week as compensation. He claims that Wilbur did appear for several weeks and then refused to continue to the end of his contract. He says that Wilbur's failure to live up to his contract has occasioned damage to the Quigley agency and brought it into disrepute. Furthermore, it had been agreed that five per cent. of the salary should be paid to the agency.

PICTURE MAN ARRESTED.

Charles A. Dooley of No. 100 Boylston street, Boston, who has been connected with several moving picture theaters in this district, was arrested last Friday afternoon by Police Inspectors McCarthy and Towle on a charge of larceny of $300 from Joseph J. Sullivan, a retired sailor, who wished to invest a little money in the moving picture business. Sullivan says that he has just returned from a sea voyage and answered an advertisement which stated that an investment of $300 would bring in $25 a week from a string of moving picture houses. It is alleged by the police that Sullivan was promised a job, after answering the advertisement, and was to count the money and do other light work in a Charlestown, Mass., theater. After a delay, Sullivan claims that he went to a lawyer who advised him to get his money back, but he says that he was put off by Dooley, who stated that he was about to be married and was off for his honeymoon. Dooley was taken into custody on returning from the wedding trip.

OTHER NEW ENGLAND NOTES.

Photoplays released through the United Film Service are now being used by the Glendale Square theater, Everett, Mass.; Albert theater, Berlin, N. H.; Marlboro theater, Marlboro, Mass., and the Jefferson theater, Portland, Maine. The company's features are being used by many houses throughout New England.

John Goodwin of the Acme Amusement Company has contracted for the exhibition of the Ambrosia production, "Born Warrior and Exile." This six-reel feature will be shown in the concern's houses at Kennebunk, Kennebunkport, Vinalhaven, Hallowell, Belgrade and Winthrop, all Maine towns.

Prominent state and city officials were present at the opening of the New Empire theater, Winthrop, Mass., which was recently purchased and placed under entirely new management by former Representative Dennis A. O'Neil and Charles L. Winston of East Boston. Mr. Winston was formerly connected with the Keith interests in Boston and has managed numerous picture houses throughout New England. The new management has arranged for the presentation of exclusive photoplays and vaudeville acts from the

United Booking Office. The new playhouse is on Shirley street at the Ocean Spray station of the Narrow Gauge railroad. It has a seating capacity of 800. It is strictly fireproof throughout and is one of the most beautifully designed and decorated suburban theaters in Boston.

The Rev. Charles S. Hoff, CSSR. of the Mission Church, Roxbury, Mass., has presented Frederick B. Murphy of the United Film Service with a beautiful oil painting. The gift was made after a moving picture entertainment of the alumni of the Mission Church School, at which the United releases, "For the Love of Prince Yolande" and "Finished at Sea," were the feature productions. Father Hoff is one of the best informed clergymen in New England on moving pictures.

The Boston theater, which has deserted the moving picture ranks for the legitimate, has been compelled to advertise extensively that the production of "Ben Hur," which is now playing there, is not a picturized version of that great play. The Boston opera house, which replaced its picture performances with a Shakespearian stock company, is also advertising that its present attractions are acted in person and not in pictures.

George A. Wardwell, manager of Kincaid's theater, Quincy, Mass., was the first exhibitor to greet Manager Samuel Bernfield of the Pathe Exchange on his return from his recent trip to New York. Mr. Wardwell reports that the "Exploits of Elaine" is attracting big audiences.

E. C. Turnbull of the Reading, Mass., Town Hall, spent considerable time in Boston during the past week, booking features.

"Tillie's Punctured Romance" has proved to be a great favorite with New England audiences. The work of Marie Dressler is appreciated by all who have seen the film. Thomas Sprye of the Alco Film Company reports that he has secured many advance bookings on this feature.

Manager Samuel Bernfield of the New England Pathe Exchange has returned to Boston after a short business trip to New York. The "Exploits of Elaine" is doing a most remarkable business in this territory and Manager Bernfield is having considerable difficulty supplying the demand for this serial with the ten prints which he has working.

Walter Nelson, a well known film man, is assisting H. Hirsch in booking the Thanhouser production of "Zudora." Mr. Nelson has been spending considerable time in Maine with the result that several houses in that state have contracted to run the serial.

A movement is on foot among the exhibitors of New Bedford, Mass., to raise the price of admission to moving picture shows. It will be first started by George W. Allen, Jr., of Allen's theater and Joe Tables of the Big Nickel theater. The present price of the shows in this city is five cents. Messrs. Allen and tables will charge ten cents. At the Allen house, Paramount features are used.

Bert Bohannon, New England representative of the Nicholas Power Company, has supplied two Powers' 6A machines with motor drive for Gordon's Olimpia theater, Washington street, Boston. He has also sold machines of similar type to the Nickel theater, Woonsocket, R. I., and the New Empire theater, Winthrop, Mass.

Joseph Tables of the Big Nickel theater, No. 12 West French avenue, New Bedford, Mass., was a visitor to Manager Ed J. Farrell, of the General Film Company, last week, and contracted for the company's regular service and the Essanay Company's Chaplin features.

The Comique theater at Camden, Maine, is to be reopened on January 25th, after being closed for some time, during which extensive alterations were made on the building. The management has contracted for the General Film Company service.

Eddie Rosen of the Orpheum theater, Haverhill, Mass., and Jack Carney of the Exeter opera house, Exeter, N. H., paid a short visit to Manager Edward J. Farrell of the General Film Company after the weekly run-off on last Tuesday.

Sunday Shows in Maine

How Ministers of Pine Tree State Have Been Educated to See Value of Picture Shows on Sabbath—Waterville Latest City to Adopt the Idea—Bangor Still Backward; Hebrew Congregation There Forbidden to Hold Sacred Concert Lest It Be Opening Wedge.

By John P. Flanagan, Special Correspondent of Moving Picture World.

WATERVILLE is the latest city in Maine to adopt moving pictures on Sunday, and the departure has proved a success from the viewpoint of the managers. Sunday moving pictures at two of the local houses drew large crowds at both afternoon and evening exhibitions. Orchestras played short concerts before the regular program and for the pictures. A silver collection was taken at the door.

Bangor has not yet gotten used to the idea of moving pictures on Sunday, and in fact, any sort of entertainment in a theater meets with instant opposition on the part of the Ministers' Association. Even the Hebrew congregation, which desired to give a sacred concert in Bangor City Hall last winter, was successfully opposed by the ministers. They said that they had naught but good wishes for the Hebrew congregation, but opposed the granting of permission on the grounds that it would prove an entering wedge for Sunday theatrical performances.

Waterville has ideals as high as those of Bangor, and it is interesting to trace the development of the Sunday moving picture idea there. Two years ago, there was an enterprising Y. M. C. A. secretary in Waterville, John B. Northcott, a young man from Indiana. He had a lot of progressive western ideas, and one of them was to hold a series of Sunday afternoon meetings, called "Turn to the Right" meetings. These were held in Waterville City Hall through the co-operation of Neil Kelleher, a proprietor and a well-known Maine moving picture exhibitor. At these meetings, elevating talks were given, and educational moving pictures were shown. The Waterville ministers took part, also, and found that the meetings were doing a great deal of good, as the hall was packed to the doors every Sunday afternoon in winter.

Now that the theatrical managers have opened theaters for exhibition of moving pictures, there is not the opposition that would have aroused itself had not the ministers been educated in the good that may be done by pictures.

There's still another factor that doubtless enters into the liberality of Waterville church element towards Sunday moving pictures. Two years ago, the pastor of the Unitarian church here was an Englishman, Rev. Sydney Booth, a citizen of the world, born in England, formerly a newspaper correspondent in South Africa, and generally talented. One of his accomplishments was the writing of moving picture scenarios, and he sold quite a few too, which is more important. Naturally the Waterville ministers, in getting acquainted with him, and discovering that a man might still be devoted to his ministerial calling, and still enjoy moving pictures, they modified their views to some extent.

NEW LEWISTON THEATER.

The New Lewiston theater has just been opened in Lewiston, Me., by Harry Jones and Sam Barrabee. The theater, which is built along big city lines, is the last word in playhouse construction. It will seat 2,000, has ball-bearing sanitary chairs, ten boxes, and a stage that is one of the largest in New England. The lobby is tastefully decorated in gold, mahogany and marble. The proscenium opening is 40 feet wide and 30 feet high. Automatic sprinklers protect against fire. The motion picture screen is 13½ by 18 feet, of gold fibre material. The room for the projecting apparatus, especially constructed beneath the balcony, is fireproof and contains two of the very latest type of Powers projecting machines. In connection with these, a plan new to this part of the country will be used. Instead of the local alternating current lighting wires this current will be taken into a motor which will operate a generator, so that new direct current will be generated in the projecting room for use of the machines. This will be, it is said, steadier.

SOCIETY AT THE BIJOU.

Bangor society women, through the cooperation of Manager Stephen Bogrett of the Bijou theater, gave a benefit performance at the Bijou during the past week, for the Belgian relief fund. Tickets had been sold in advance to the capacity of the handsome theater by the young ladies of the Keynee Club, a well-known organization of young Bangor women, and the result was a throng at the opening of the doors. The moving picture attraction was the five-reel production "The Three of Us," featuring the talented star, Mabel Taliaferro.

OTHER MAINE NOTES.

At the last meeting of Star in the East Lodge of Masons held in Old Town during the week, the report of the committee, which secured the plans for the new Masonic building to be erected in the spring, was read. The lot is on Center street, next to the new post office building, and the plans of the building, by W E. Mansur, a Bangor architect, were shown and discussed by the members.

The two upper stories will be used for lodge purposes. It is expected to begin work on the cellar about the first of April. C. A. Kittredge is chairman of the committee who secured the lots and plans.

James Farrell, of Pittsfield, Me., left last week for Boston, where he has taken a position with the General Film Co.

The newest theater in eastern Maine is the Graphic, which will be run by Carl Sawyer and his partner, Mr. Roberts. It will be conducted in Milbridge and Cherryfield. F. O. Smith of Milbridge will be the operator. It will be a five-reel show, and 10 cents admission will be charged. The show will be given Mondays, Wednesdays and Fridays in Milbridge and Thursdays and Saturdays in Cherryfield. Morang Hall, in Milbridge, has been engaged for the performances, and Union Hall in Cherryfield. The General Film program will be used, and the theater has just started with the leading attraction, "Adventures of Kathlyn."

A new moving picture house at Thomaston, Me., is the Union theater, which has just been started by W. R. Erskine. This theater will run three times a week, Tuesday, Thursday and Saturday, with the Universal service, and 10 cents admission.

Hon. F. W. Hill, of Exeter, former State Senator from Penobscot county, has opened up Hill's theater, in Exeter, and will show two nights a week with Universal service.

The Grand theater has been opened in Dexter, W. T. Libby as manager. A show is given every night. The admission is 10 cents, and Warner's service is used.

J. W. Stinson has opened the Pastime picture house at Swans Isle. A new Powers 6-A machine with a motor generator has been installed, and Universal service will be used. Only one show a week is to be given.

Victor Gilpatrick has engaged the town hall in Davidson for a moving picture house, and will run three nights a week, Universal service.

Mrs. I. W. Pettingill has opened the Strand theater in Ellsworth, and has installed a new Powers 6-A machine. The house will run a show every night in the week, charging 10 cents admission and using Universal service. Mrs. Pettingill reports business as very good.

Mrs. Musa Stiner, of Winterport, was a visitor to Bangor this week. Mrs. Stiner conducts moving picture houses at Winterport and Greenville Junction, and reports excellent business.

Frank A. Owen, who for 30 years was manager of the Bangor opera house, which was destroyed by fire in January, 1914, has engaged Central Hall, in Dover, Me., for presentation of moving pictures, and is using Universal service. Mr. Owen reports rushing business. He finds "The Trey o' Hearts" a big drawing card.

Neil Kelleher, of Waterville, the genial manager of the City opera house, recently installed the Universal service in his house, and is well satisfied with it. "The Master Key" has proven a fine attraction.

Arthur A. Allen, of Bangor, formerly manager of the Palace and the Star theaters, also at one time manager of a theater in Old Town, has been in Boston and New York during the past week in connection with a moving picture enterprise, the details of which he promises to your correspondent later.

Harold F. Moon, of Bangor, manager of "The Moonshiners," a dramatic company composed of Bangor amateurs, has just completed a two nights' engagement at the Star theater, in Skowhegan. Mr. Moon's company has appeared in a large number of moving picture theaters in eastern and northern Maine during the past fifteen weeks, and is now showing in the Aroostook County moving picture houses.

The management of the Nickel theater in Portland, Me., proposes to change the name of the theater on opening of the house, which is now being remodeled. An organ, one of the finest of its kind in this part of the country, is being installed, and a change of stage setting is being arranged to make this theater one of the most complete in this part of the state. It was at first proposed to call the remodeled theater "The Strand," after the big photoplay house of that name in New York, but objections to it were made by many Nickel patrons. Why they have opposed the adoption of this name, the management does not understand. The managers have suggested in place of it that the theater be known as "The Paramount." To settle the question, the management is asking its patrons to vote upon the matter, each patron depositing a ballot in the voting box at the entrance to the theater. The name that gets the most votes will be adopted.

The Keith interests, which recently acquired a lease of the Park theater in Bangor, Me., have not given up the lease of the theater they formerly managed—the Nickel. It is understood that this theater will be used for boxing exhibitions and the like, and it is not probable that moving picture shows will be given there as long as Keith holds the lease, which extends for a year and a half more.

George A. Hickey, of Portland, Me., has gone to Boston to assume the position of manager for the United Feature Film Company, of Boston. Mr. Hickey has been the manager of the Warner Feature Film Company in Maine, with headquarters in Portland, and resigns his position to take up his duties with the Boston company.

FROM HAWAII.

By Frank H. Madison, Special Correspondent of Moving Picture World.

Manager Samuel Blair of the Popular theater at Honolulu furnished moving pictures for the first of a series of Sunday night entertainments at the armory for the members of the National Guard of Hawaii. The attraction for the soldiers and their families and friends was Mary Pickford in "The Eagle's Mate."

BUILDING CODE IN IOWA.

Davenport Film Men Object to Present Building Regulations—People Upstairs Carefully Protected.

By Midwest Special Moving Picture World News Service.

OBJECTION to a clause in the new building code at Dovenport has been made by film men of that city on the ground that it is unreasonable. As drafted, the clause reads: "All buildings used for the purpose of manufacture, keeping, storage, handling or repairing of any inflammable moving pictures shall be of Class One, fireproof construction, and shall not be over two stories in height above the basement." This provision was made, it is said, on the theory that noxious fumes from burning films would endanger persons in offices above film exchanges. The moving picture men declare there is not a two-story fireproof building in the city.

MORE ITEMS FROM IOWA.

The opera house at Ledyard has been leased by J. C. Underkoffer of Germania.

The Davenport camp of the Sons of Veterans gave a belated Christmas entertainment for the children at the Soldiers' Orphans' Home in that city, having a program made up largely of selected moving picture comedies.

Capacity business was had at the opening of Johnston & Biebesheimer's new Gem theater at Grundy Center. The house, which is 40x100, will seat 500 persons.

The Germania opera house at Lamsing was destroyed by fire.

"The Million-Dollar Touchdown" is the name of a novel local film made at Waterloo under the direction of the Times-Tribune of that city. The picture was staged along the lines of the college stories, so dear to the average youth, with the football star kidnapped and returned in time to save the all-important game.

E. A. Lundy has sold the Majestic theater at Winterset to Charles Jennings of Audubon.

A moving picture show is now being operated in the Hildreth opera house at Charles City with William M. Waterhouse of New York as manager.

Anderson & McClurg have sold the Busy Hour theater at Jefferson to Jay Wiggina.

France & Son of Bethany, Mo., have purchased the Crystal theater at Cedar Rapids and have assumed possession.

J. Ellis will have charge of the projection at the new moving picture show opened at Shelby by M. E. Clapp, who remodeled the old hotel building for use as a theater.

With the retirement of J. A. Lisy as manager of the Family theater at Davenport because of ill-health, a reorganization of the company operating the house has taken place. New members of the concern are Richard Mittelbuscher, an insurance and real estate man of Davenport and Chris G. Behrens, manager of the Alcohol Lamp and Stove Company of that city. The latter will be manager of the theater. Extensive improvements are planned to begin next June. A new front will be installed, the stage will be torn out, adding twenty-five feet to the length and increasing the seating capacity to 900, new machines will be secured and the whole interior will be remodeled and redecorated. Lisy expects to leave soon for California, seeking a warmer climate.

A. W. McIntosh, who has been acting as manager for the Crystal and Princess theaters in Waterloo since he disposed of his interest in both houses to his partner, Nick Webber, has been making arrangements to open a picture house in Waverly.

Fire starting in the furnace room destroyed the Arie opera house at Boone. The recently completed opera house at Oto was damaged by fire causing a loss of $500. A film fire at the Lyric theater in Iowa Falls on New Year's Eve did some damage to the machine and there was some smoke and water damage to the building.

SELIG PLAYERS IN SOUTH.

By Midwest Special Moving Picture World Service.

As the result of the visit of the party of sixteen Selig players and Miss Kathlyn Williams and W. N. Selig to New Orleans, Miss Williams probably will appear in person at one of the Pearce houses—the Tudor or Trianon—upon the return of the company from its Panama trip. Members of the party were the guests of Mr. and Mrs. J. Eugene Pearce, a part of the time they were in New Orleans.

WANTS SUNDAY PICTURES.

Reports from Birmingham, Ala., say that the fight for Sunday picture shows has been reopened, a committee of managers calling upon the city commission. Statements indicating a determined fight are credited to F. B. Orr, a local manager. Alex A. Wall, vice-president of the International Exhibitors' Association, stated that neither the association nor the local division of the association was agitating Sunday shows.

PLENTY OF PATRONS.

Club-women in Montgomery, Ala., are protesting against the overcrowding of moving picture theaters in that city and declare the practice of overselling the seating capacity is creating conditions which are very likely to cause a loss of life sooner or later. The fault is especially noticeable when installments of the serials are being run. Mrs. Olin Kirkland, president of the Montgomery Federation of Clubs, declared she entered one of the leading photoplay houses and found a third of the aisles blocked. It was not until the show was half over that she secured a seat.

OTHER NOTES FROM SOUTH.

Prosperity, not only in photoplay houses but in cotton, banking and other southern lines were reported by Arthur S. Hyman, president and general manager of the Hybar Film corporation of Atlanta, Ga., upon his return from a tour of twelve leading cities of the South.

A petition was filed in the civil court at New Orleans, La., Jan. 12 by Stewart E. Wilson, a moving picture actor, asking for judgment for $2,600 alleged to be due him as salary and for the appointment of a receiver for the Coquille Film Company of that city.

Records for attendance at moving picture shows in the South are claimed by the Lafayette theater in New Orleans, La., where "Cabiria" ran for three notable weeks.

Damage of $4,000 was done by fire to the Louisiana theater at Baton Rouge, La. The fire was discovered behind the screen and had made good headway when Manager Eburn Coe informed the patrons that they were having trouble behind the curtain and asked them to leave. This they did without panic.

Every Tuesday will be set aside by the Alamao theater at Vicksburg, Miss., as World Film Corporation feature day.

Dreamland theater at Vicksburg, Miss., got twenty and ten cents for the Pendleton, Ore., frontier day celebration pictures. Local interest in the attraction was created by Indian Joe, who lectures the films, and two Indians giving a free exhibition in front of the house.

The Florida Equal Franchise league of Jacksonville, Fla., is making arrangements to show "Your Girl and Mine" the suffrage film, in one of the picture houses in that city sometime in February.

The Diamond theater at Tuscaloose, Ala., is now using a Mutual service program.

Manager Kramer, of the Alkrama theater at Elizabeth City, N. C., gave his annual free show to the children of the city January 2.

Swords & Westfall, the new managers of the Dixie theater at Kissimmee, Fla., who took the Keystone comedies off the program when they took charge of the house, have put them on again—by request of patrons.

NEBRASKA ITEMS.

By Midwest International Moving Picture World Service.

HENRY JURGENS, JR., has moved his picture show into the Hochstein building at Wynot.

Statistics of the Chamber of Commerce at Omaha show that moving picture films to the value of $13,422 were manufactured in that city in the year 1914.

Wiley Langford is now manager of the moving picture show at the Auditorium in Auburn.

A moving picture show has been opened at Osceola by Mr. Bell of that place.

Plenty of novelty was planned for a home-talent film made at Tekamah by Hartman Brothers of Omaha but the production of the story developed angles which made the whole pary forget the work for a while. The interest always excited by taking a made-at-home picture was intensified in this case by the announcement that a wolf-hunt would be staged incidental to the unfolding of the story. After the wolf, which had been secured, was unleashed in range of the camera and had finished his part of the romance, a farmer boy burst into the crowd shouting that he had seen real wolves down the field. Film-making was ended and a real chase took place, two residents of the neighborhood each bringing back a dead wolf.

A. O. Colman has sold his interest in the moving picture show at Utica to Charles Bereuter, Jr., who is now sole owner.

Claude De Land has purchased moving picture equipment and will give a show at Cotesfield two nights each week.

Changes in ownership in the two moving picture houses in Wahoo leave Thomas Crawford and John Beermaker as partners in the management of the Star and Bijou theaters. Beermaker purchased a half interest in the Star from Fred Smith and then sold a half interest in the Bijou to Crawford who was Smith's partner.

The Empress theater at North Platte has been leased to F. W. Cross, who will operate a moving picture show.

IN CINCINNATI.

The Lubin, which made something of a record for the downtown houses by running "Tillie's Punctured Romance" for a full week after this laughing success, formed by the Dressler-Chaplin-Normand combination, had had its scheduled week's exhibition there, piled things on somewhat by adding another four days to this record of two weeks. Last week, in accordance with a real demand, and in recognition of the packed houses which greeted the production during its long run, this additional time was put on, with the same success which greeted the earlier part of the engagement.

Harry D. Hunton, known as a moving picture promoter of Canton, O., has filed suit against the city for damages in the amount of $2,000, which he claims on the ground that the city violated an alleged contract with him. He declares that he entered into a contract with the city to use its auditorium for moving pictures during Saturday nights in September, October, November and December, and that the city officials refused to comply with the contract, causing him damages to the amount stated.

The Lyric, one of Dayton's leading houses, took advantage of the holiday season to thank its patrons, and, incidentally, to do some highly effective and spectacular advertising by the use of a full page in Dayton dailies, bordered with a holly design in green and red, with pictures of popular film stars interspersed among the leaves. The Lyric emphasized its "money-back" policy, reiterating its rather unusual guarantee in unmistakable terms and red letters—"Your money cheerfully returned if you have not received your money's worth."

Fight on Censorship

Ohio Legislature Field in Fight For and Against State Censorship—Managers and Owners Association Being Formed in Cincinnati to Oppose State Board—Board Criticised for Its Cutting of Eclectic Feature, "The Life of Our Saviour."

By Kenneth C. Crain, Special Correspond ent of Moving Picture World.

WITH the Ohio legislature in session, the forces for and against State censorship, whether as opposed to the operations of the National Board or against possible municipal censorship, are lining up in battle array, and prospects seem to be good for a battle royal. One of the latest factors in the fight, or possible factors, it might be more accurate to put it, is a proposed organization of Cincinnati exhibitors opposed to the Ohio State Board of Censors, to be known as the Managers' and Owners' Protective Association. Chris W. Popp, who, with his brother, owns the Main theater, at 1439 Main street, is organizing the Association, and stated last week that he has at least twenty exhibitors enlisted as prospective members, on a platform of opposition to the State Board and support of exclusive censorship by the National board. A meeting will probably be held this week to form an organization, in order that the movement may be given form and body so that its efforts may be felt in the forthcoming fight. A movement for a similar organization was made a year or so ago, but did not meet with any great success; but at this time, when sentiment can be crystallized on the subject of censorship, the proposed association may have better luck.

The action of the Ohio Board of Censors in making radical cuts in the well-known production, "The Life of Our Savior," has caused considerable comment among those who are informed of the extent to which the film was censored; and many exhibitors who had booked it declare that if the changes are as extensive as reported they will not use it, as the most dramatic portions of the film have been virtually eliminated. For example, it is stated that with a total in cuts of 700 feet, the scene on the cross, naturally the greatest scene of the picture, has ben reduced to just six feet. The flogging scene also came in for considerable reduction. The picture was seen in Cincinnati a year ago, before the State Board was in effective operation, and met with general approval on the part of the press, as well as of ministers of various denominations. Whether it will be as popular as at that time, produced in its censored form, remains to be seen.

PICTURES OF PROGRESS.

Bureau of Commercial Economics Distributing Films That Show How World Has Progressed.

Unusually interesting pictures are those which are being shown around the country under the auspices of the Bureau of Commercial Economics, established at Philadelphia by Francis Holley, who, it is said, was blind for about ten years up to a short time ago, and was so struck by progress in various lines during the interim that he determined to demonstrate it by means of moving pictures, which are themselves one of the most remarkable developments of the decade. Moving pictures of the latest developments in the scientific world are distributed by the bureau free, and the University of Cincinnati recently showed several reels of the series to students, in connection with its course of "visatures," as its moving-picture lectures are called. The pictures were shown last week in Dayton in one of the high school auditoriums, under the auspices of the Dayton Enginering Laboratories Co., and also at the National Cash Register Company's plant during the noon hour. Films in this series will be shown throughout the winter at the Cincinnati institution, as well as at Dayton and elsewhere.

TAKES NEW QUARTERS.

The Cincinnati offices of the World Special Film Corporation have been moved from 224 East Fourth street, a location which was somewhat inconvenient, on account of being rather out of the beaten path, to a more central location at 17 East Sixth street. The exchange will have ample room here, besides being closer to the central business section of the city. The former offices of the World were promptly occupied, however, by another film concern, a branch of the Alliance Film Co. being established there last week, shortly after the World moved. C. E. Smith, of Pittsburgh, is manager of the latest addition to Cincinanti's fine roll of film exchanges. Quarters in the same office are also occupied by the National Film Service Co., a feature concern under the management of Neil Kingsley, who was formerly with the Cincinnati office of Warner's Features. This latter company is not connected in any way with the National Film Products Co., a Cincinnati commercial film organization with offices at 17 West Seventh street.

OTHER CINCINNATI NOTES.

J. W. Binder, of the National Board of Censors, was in Cincinnati during the week on business connected with his visit to Ohio on behalf of the Board, and on Wednesday was the guest of the Cincinnati Advertisers' Club at the weekly luncheon of that organization at the Metropole Hotel, speaking on the subject, "The Fairy Tale of the Moving Picture." The advertising possibilities of moving pictures are being considered more closely daily by advertising men, and the views of so prominent an authority as Mr. Binder were accordingly heard with much interest.

The fact that Mme. Olga Petrova, the beautiful Russian actress, is soon to appear in Cincinnati in her New York success, "Panthea," lent additional interest to the exhibition of her film appearance in "The Tigress," a production of the Popular Plays and Players Co., which was shown on Sunday of last week at the Victoria. The production is in six parts, and deserved all that has been said of it as an effective and gripping drama, in which Mme. Petrova has many opportunities.

It is announced that the following houses will in the future be the exclusive exhibitors in and around Cincinnati of the productions released under the Paramount brand: The Strand, the Orpheum, the Nordland Plaza, the Arcade, in Cincinnati; the Lyric, in Covington, and the Temple, in Newport. Heretofore there has been more or less uncertainty on this point, at least in the minds of the public, who never knew when or where they would have an opportunity of seeing Paramount releases after they had left the downtown first-run houses, which was formerly the Lubin, and is now the Strand. It is stated now, however, that the houses named will have the exclusive run of these pictures in their respective territories, which are well recognized. Coming productions under this brand for Cincinnati exhibition include "The Girl of the Golden West," the Lasky-Belasco production of the great Belasco stage success, and George Beban in "The Italian," which were seen last week at the Strand; and Macklyn Arbuckle in "It's No Laughing Matter," Florence Reed in "The Dancing Girl," and others.

A Real Exhibitor

Three Million Admissions in Seven Years Is Fine Record John H. Genter, Owner of Retina Theater in St. Louis, Has to Show—House Never Closed a Day Since Opening—Things That, Taken Together, Made for Big Success.

By A. H. Giebler, Special Correspondent of Moving Picture World.

THE RETINA THEATER, at 20th and Market streets, St. Louis, will celebrate its seventh birthday on the 23rd of January. The Retina is a small theater, there are seats for only three hundred persons, and in its earlier days the capacity was much less than this, but since its first performance on the 23rd of January, 1907, three million admissions have been paid in at the box office.

The Retina has never been closed for a single day since its opening seven years ago. It has never missed a performance, and it has never changed owners. This record has been brought about by the fact that its manager, John H. Gentner, made a study of moving pictures, and a study of people, and his studies taught him that people wanted clean pictures, and that theaters, like any other enterprise, wanted and needed the personal attention and supervision of their owners.

There are a great many men who think that they can rent a moving picture theater and turn it over to some half-baked youth to manage, while they engage in what they think is more important, or more dignified, business. There never was a more important or a more dignified or a more profitable business than the exploitation of the great art of moving pictures when it is done properly. Neither is there a more unprofitable, undignified, nor deplorable business when it is done improperly. And the man that considers it beneath his dignity, and not important enough to make a special study of, is the failure, and the greatest incubus, the worst drawback the great industry has today.

Gentner studied and mastered every detail of the moving picture business. He was in the Retina ten hours of every day of the seven years the theater has been open. Every inch of the million, four hundred and sixty thousand feet of film that was projected on the screen was familiar to him. He studied film projection; he eliminated the flicker from his pictures months before any projecting machine on the market did it. He studied his audiences and gauged them properly. The Retina is not in an aristocratic neighborhood; its audiences are decidedly mixed crowds, and its proximity to the Union Station draws many travelers to its chairs who are looking for a time-killing device, and are not particular what kind of pictures they see.

Some managers would have dressed up the front of their theaters like a street carnival to attract these floaters; some managers would have shown lurid melodrama, but Gentner knew that would injure his business with the resident patrons of his theater in the end, and he started out with a clean program, and has maintained it to this day. Clean pictures of the best type, and many educational subjects are the rule at the Retina.

John Gentner has been the most consistent worker for the advancement of the art of moving pictures this city has known. He has devoted all his time to it; he has preached organization to his fellow exhibitors; he has fought senseless censorship. To his efforts it is largely due that St. Louis and the state of Missouri are still free from censorship.

Mr. Gentner has just been elected president of the Managers' and Motion Picture Exhibitors' Association, an organization for the uplifting of the amusement business along all lines.

GERMANY'S SIDE.

A monster program of moving pictures will be given in the Coliseum Sunday, January 24, at an afternoon and evening performance, the object of which is to present Germany's side of the great war. An admission fee of twenty-five cents will be charged, and one-fourth of the gross receipts will be turned over to the German Red Cross Society by the German War Picture Company, who are managing the presentation. Some of the pictures to be shown pertain to the actual fighting in Europe, and many scenes are depictions of military maneuvers in Germany and Austria, taken before the outbreak of hostilities. A male chorus of two hundred voices from the various German singing societies will furnish a program of songs suitable to the occasion.

MORE ST. LOUIS ITEMS.

F. J. Wolf, manager of the Iola theater, at 2728 Lafayette avenue, is taking time by the forelock, and is cleaning and getting the airdome, which adjoins the theater, in readiness for the spring business.

The McKinley theater, at Jefferson avenue and Accomac street, has added a Sunday matinee to its program since the first of the year. The first performance was well attended.

J. Werner, proprietor of the Lafayette Theater, Lafayette and Jefferson avenues, one of the largest theaters in south St. Louis, which has heretofore maintained an elaborate program of tabloid musical comedy and dramatic stock plays in addition to moving pictures, declares his intention of changing the policy of the house to an all feature photoplay program if he can make the arrangement to get the kind of feature booking he feels will justify him in making the change. Mr. Werner is a veteran in the amusement world, and his declaration that moving pictures are the cleanest, safest, and surest means of pleasing the amusement loving public, has the weight of years of experience behind it that makes it authoritative.

Meyer Brothers and Pracht, managers of the Knickerbocker theater, at 3140 Park avenue, have a lobby display of photographs that is almost an art gallery. Several easels and many frames are used, and forty-six large photos are displayed. Most of the pictures are still scenes from well-known photoplays, but photos of all the well-known stars are shown. The display is very tasteful and a happy departure from the usual lurid posters affected by so many managers of picture shows.

MICHIGAN NEWS LETTER.

By Midwest Special Moving Picture World Service.

"Harry's" theater, on North Washington avenue, in Saginaw, was used for a special show for employees of the firm of Morley Brothers, who saw an industrialog of the Simonds saw manufacturers.

Moving picture houses in Hancock were ordered on January 2 to close their houses for a week at least because of a prevalence of smallpox in the city.

The Grand theater at Calumet recently had a film fire. There was no panic and damage was slight.

The Palace Theater Company has opened a moving picture show in the Palmiter Block, at Hart. Mrs. Nina Miller is manager.

Ability to expand is one of the features of the construction at the new Delft theater which has been opened at Munising. It has been built so that when necessary 100 seats can be added to the main floor and a balcony providing for 200 easily installed. The concrete operating room houses two latest model Powers 6A motor-driven machines.

Arthur Paoli, operating theaters at Negaunee and South Range, has acquired a third house in "the peninsula," having purchased the Lyric theater at Ishpeming from Guy Freese.

NEWS LETTER FROM INDIANA.

By Indiana Special Moving Picture World Trade News Service.

DAVID SIMPKINS has leased the Royal theater at Fairmount, Ind., to G. T. Ogden and C. M. Denison of Kokomo for a year. Simpkins has only housed the house a short time.

The Dreamland theater, Mount Vernon, Ind., has the editor of the Missouri Mule as an extra attraction recently, and is using extras every now and then as an accompaniment to the pictures.

The Merchants of Portland, Ind., have expressed themselves as highly pleased with the holiday business, and attribute its unusual success to the drawing power of the free movie shows which were given at the expense of the merchants.

Under the heading, "Progress in the Movies," the Marion Chronicle pays tribute to the Marion, Ind., exhibitors. It says: "A careful perusal of the advertisements appearing any day in the Chronicle will easily convince any reader that the picture shows of Marion are conducting their shows on a plane that is clean and wholesome. It used to be that movie shows were questionable, but that time has past and clean and wholesome offerings now rule."

The Temple theater, Hartford City, opened the week of January 11 with a stock company. Cloud & Son, the management, expect to run vaudeville, legitimate and movies, separately and mixed, as the occasion demands.

Charles Lyons, the new proprietor of the Lyric theater, Kokomo, Ind., has decided to change the name of the house and will award a prize of $20 to the one choosing the best name. The contest closed Jan. 18. Any one was allowed to make as many suggestions as they desired within reason.

Now the Hartford City exhibitors are circulating a petition to sound popular opinion on the question of keeping the shows open Sunday. The Peru, Ind., exhibitors did it with good results. In several Indiana cities the courts have given favorable decisions. Nothing so far, however, has appeared in the legislature now in session.

Harry Crider, formerly in the picture show business at Crothersville, Ind., has left there and closed his theater. No explanation is offered.

A. L. Shirley of Peru, Ind., has placed an order with the Rochester Bridge Company for the remodeling of the Victoria theater. Two rooms are to be thrown into one. The remodeled building is to be steel construction.

The Arc Amusement Company, newly incorporated company at Crawfordsville, Ind., plan the enlargement of the Arc, which they are now running. The drug store room adjoining has been leased, and will be added to the theater, giving it about double the seating capacity of the present house. The incorporators of the new company are Sherman Grimes, Ralph B. Grimes and Emma R. Grimes. A stage large enough for vaudeville acts is to be built.

The Hoosier Motor Club, Indianapolis, is conducting a series of See America First "rocking chair tours" as a part of their winter entertainment course. Moving pictures and slides to illustrate American points of interest are being obtained. No admission fee is charged, and club members are permitted to bring friends.

Orville Butts, aged nine, son of Manager David Butts of the Carbon theater, Carbon, Ind., accidentally shot Elsie Baker, aged twelve. The bullet entered her head through the bridge of the nose. The boy pointed the revolver at her as she was buying a ticket, and fired. He did not know the weapon was loaded. It was the gun used in protecting the ticket window. The girl was rushed to Indianapolis by special train and it is probable, if she recovers, the sight of one eye will be lost. The boy is heartbroken over the accident.

Sig. Uffenheimer, one of the owners of the new American Theater, was host for the employees of the theater and several friends at the Hotel Deming, January 6.

IN PITTSBURGH.

The Belmar theater, Clarke & Rowland's fine new Homewood house, recently added a Seeburg Style R Motion Picture Player to its already fine equipment. This instrument cost $4,500 and is the first to be placed in this part of Pittsburgh. It is equipped with an exceptionally fine vox humana, which imitates the human voice and a fine set of chimes. Prof. R. R. Nagle is the organist.

An application will be made for a Pennsylvania State charter of incorporation on the 25th day of January, 1915, for the United Film Service of Pittsburgh. Application is being made by James Milholland, Paul A. Stuart and Joseph A. Beck. The new concern will manufacture and deal in motion and talking picture machines, supplies and accessories, motion and talking picture films and records.

The Casino and the Strand theaters in Washington, Pa., sustained a loss of $2,500 and $1,000, respectively, in a $10,000 blaze Wednesday, January 6. The origin is not known.

C. L. Kohler & Company, proprietors of the Ideal theater at Altoona, Pa., recently installed a new Seeburg Style Q Motion Picture Player.

The Pitt theater at Indiana, Pa., formerly owned by Frank Mackert, has recently been purchased by Mr. Blitz, of Pittsburgh. This house will be remodeled and improved, a new front will be one of the big features of improvement.

After many months of discussion and thought Thomas Barnes, manager of the Majestic theater at Ellwood City, Pa., has installed the talking moving pictures. This is considered a great thing in this city as many have never witnessed this invention until last Saturday night when the first pictures were shown and all on hand stated that they were well pleased. Mr. Barnes is delighted with the outfit and although it was purchased at a high price, he is as well pleased as his patrons.

The Lyric theater, of Windber, Pa., is being remodeled and improved. B. F. Miller has taken over the management of the house and contemplates extensive changes. The Lyric is one of Windber's oldest theaters.

Harry Sommeral, of Los Angeles, California, originator of the Universal Film Company and one of the best known men in the picture game in the country, is a guest of Messrs. Claffey, of the Alpha theater at Sharon, Pa. Sommeral retired from the Universal some time ago and is now interested in an automatic ticket selling device, one of which will soon be installed at the Alpha.

A new film exploded while being "tried out" in the Palace motion picture theater, Main street, Johnstown, Pa., causing no other damage than the destroying of the film.

The Gluck Family theater at Sharon, Pa., which has been in operation here for several years, under that name, changed hands on January 11, Messrs. M. L. Cukerbraum and Henry Gluck having disposed of their interests to Walter Hanitch, Ben Robins and Mark L. Ravinovitz. This house was formerly a skating rink and later was transferred into a theater, being under several different managerships, before the Gluck company took charge several years ago. Henry Gluck has been manager of the company for the past few seasons, and during that time, some fine vaudeville has been witnessed at the theater. Messrs Hanitch, Robins and Rabinovitz have not yet announced their plans, but they will likely cut out the vaudeville.

CONVENTION AT HAND.

Officers and members of the Motion Picture Exhibitors' Association of Pennsylvania are working hard to work up enthusiasm in the coming state convention at Harrisburg, January 26, 27 and 28. They are urging the greatest attendance which is possible and they desire every exhibitor who can in any way arrange his affairs, to be present.

Dome Theater Opens

New Castle, Pennsylvania, Has Fine New Theater—Meets All State Building Requirements and Full Plans Are Being Kept at Capital as Model for Future Houses of Its Kind—Beautifully Decorated—Special Features of the House.

By Pittsburgh Special Moving Picture World News Service.

THE Dome Theater, New Castle, Pa., one of the finest picture playhouses in Pennsylvania, recently opened its doors to the public. This is the first picture playhouse in Pennsylvania to meet all of the requirements recently enacted relative to theaters of this nature. Full plans were sent to Harrisburg to be used as a model for buildings of this kind in the future. This theater is located on East Washington street, Speer Marousis being the manager.

The furnishings and decorations, which were in charge of the DeRose Decorating company, of Youngstown, Pa., are especially worthy of mention. The entrance booth contains three very expensive cut glass chandeliers. A representation of the First Music and Poetry is depicted on a canvass forty-one by four and one-half feet and stretched across the walls of the booth. The interior decorations are highly artistic and beautiful, containing subdued shades such as ivory, green, gold and old rose. Each panel contains a painting of some local scene, for instance, the public square, scenes from Cascade Park, McConnell's Mills, and others. The woodwork is of solid mahogany and the seats, which are spaced as to give ample room for a person to pass through without causing the occupants to rise, are the last word for comfort.

The special features of the building, in addition to being absolutely fireproof throughout, is the ventilating system and the new requirements made by a recent enactment. This makes the aisles measure at least four feet three inches. This new building did even better and added an extra three inches to this measurement. At the rear are two six-foot exits, which, together with three exits at the front of the building, make it possible to empty the building in a very short time.

The management states that only high class features will be shown, three comedies a week to run regularly in the program.

TARENTUM ON FILMS.

Busy Pennsylvania City Can See Its Own Prosperity in Pictures—Local Merchants Can Show Grandsons.

Moving pictures of Tarentum, Pa., were recently shown at the Nixon theater in this town and they attracted large crowds. Views of school and business houses were shown. Many local merchants appeared for the first time in their lives as actors and the Vitagraph, Biograph and Kalem companies might well come to Tarentum for real film performers. Some of the store keepers made John Bunny, Costello, Anderson and other stars look like mere amateurs.

A scene in a local bank showed a prominent officer of the Business Men's Association making a real deposit. Another photo depicted the work of a local picture man. A Fifth avenue grocery was shown doing a land office business. All in all, the show was pleasing and a credit in this unique manner.

SCREEN CLUB LUNCHEON.

The Pittsburgh Screen Club, the local moving picture organization, gave its first goodfellowship dinner Sunday, January 10, 1915, at 502 Liberty avenue, Pittsburgh, Pa. This organization, devoted to the interests of those who are connected with the moving picture business, was organized a short time ago. It is the object of the club to have permanent quarters, and until the board of managers select a place the club will have rooms in the Camera-phone Building, Fifth avenue. H. B. Kester presided at the meeting and many of those present gave their views as to the best methods of making the organization one that will compare with those in other cities.

Attorney A. C. Stein, who addressed the meeting, made a strong plea for absolute harmony, advising members not to let factions get started and minimize the good of the organization. Joseph N. Mackrell told the gathering that the outlook for favorable legislation regarding moving picture business was very promising. It was announced by the president that the by-laws and constitution of the club will be fashioned after those of like organizations in New York and Chicago.

MUTUAL FILM SUED.

Valentine Rayburg and Ellis J. Finke, who are operating the Lyceum motion picture theater on South Main street, Dayton, Ohio, for the G. E. Finke estate, recently set up a claim for $5,000 damages against the Mutual Film Company in an answer and cross petition filed in common pleas court in response to court proceedings instituted against them by the latter company.

It is charged in the answer that the Mutual Film Company, in violation of an alleged agreement for the furnishing of film service, entered into October 29, 1913, failed to furnish the Lyceum theater with such service from April 5 to March 1 of 1914. Rayburg and Finke aver that the Mutual concern's purported failure to carry out the contract has served to irreparably harm them in their business.

OTHER PITTSBURGH ITEMS.

Ground has been broken by Henry Polk for a motion picture theater building in Shiloh street, near Virginia avenue, Mount Washington, Pittsburgh, Pa., which is expected to cost close to $25,000. The lot is 50x100 feet and cost Mr. Polk about $11,000 it is said. The theater is to have a high, ornamental front and will seat 1,200, as it is to have a large baleony. It will be up-to-date in every respect, of fireproof construction and will prove a credit to the section of the city in which it will be located.

In addition to the Burton Holmes' travelettes, which was given twice a day in the Schenley theater, Pittsburgh, Pa., last week, an exceptionally fine program of motion pictures was also offered. The feature of this was "The Band of Love," written and acted by Yale College students, many of the young men appearing in it being doubtless well known in this city.

Sydney E. Abel, manager of the Continental Film Company, Pittsburgh, Pa., is giving away a useful pencil and holder advertising "Runaway June."

It has been reported that the Schenley theater management contemplates an exclusive picture policy in the near future. It is said that one of the requirements in booking the films will be first run in Pittsburgh.

A charter has been filed at Dover, Del., at the State Department for the National Film Advertising Company of Pittsburgh, Pa., with a capital stock of $50,000, to solicit and contract for any kind of advertising to develop films of all kinds. Incorporators, William M. Risher, Homestead, Pa.; Norvia R. Dougherty, Robert F. Sampee, both of Pittsburgh, Pa

PRESIDENT FOWSER AT HELM OF LEAGUE.

Newly-Installed Head of Exhibitors' League in Detroit Hard at Work for Organization.

By Jacob Smith, Special Correspondent of Moving Picture World.

H. F. Fowser, the new president of the Detroit Exhibitors' League, is devoting four hours daily to the business of the association and is at the office every day except Sunday. He has had a telephone installed and will be glad to co-operate with all members on anything which may concern them or the association. His office hours are from 12 noon until 4 p. m. We wants to do everything in his power to help exhibitors, whether they are members or not.

BRIGHT NEW HOUSE ORGAN.

"Weekly Film News," Official House Organ of John H. Kunsky Theaters—H. O. Pierce Its Editor.

The "Weekly Film News," the official house organ of the John H. Kunsky theatrical enterprises in Detroit, made its first appearance on January 10. It contains 16 pages, and is 8 by 9 inches in size. The front cover, of light gray, contains an autographed photographic reproduction of Miss Elsie Janis. The first inside page gives a list of Mr. Kunsky's theaters, their location and hours of shows. Page four is for the editor, and contains the following interesting editorial: "The Weekly Film News, with this first number, takes its place in the activities of the motion picture world and hopes to prove a useful factor in its own particular sphere. The purpose of the Weekly Film News is primarily to keep the theater-going public of Detroit informed as to the activities of the John H. Kunsky, Inc., interests in the conduct of the several different theaters operated by it." The Weekly Film News will be given gratis to the patrons of the different Kunsky theaters and mailed to those who request it. Howard O. Pierce is the director of publicity and editor. A full page is devoted to each theater, with the name of the manager, the policy, a photograph of an interior view, and a description of the current attraction, with the cast, etc., together with other interesting matter relative to coming attractions.

CHILDREN'S SERIES CLOSES.

The last of the series of free photoplay entertainments was given for the benefit of the school children of Detroit at the Washington theater on Saturday morning, January 9. The expenses of the theater each week amount to $30, and although Mr. Kunsky, operator of the Washington, has offered to donate the house free for another five Saturdays, the welfare committee of the Political and Civic League, under whose auspices the entertainments have been given, would not accept the offer, but instead has made a public appeal for a fund with which to continue the work. Should the money be forthcoming, the entertainments will be resumed. The League appreciates Mr. Kunsky's generosity, but does not feel that it is right to further accept gratis the use of his theater. The police patrols and the automobiles of private citizens have furnished the transportation for the helpless, crippled children each week. In connection with this work, Dr. Chadsey, superintendent of Detroit schools, said: "It is only a question of time and adjustment until the motion picture is made part of the curriculum of the schools. Motion pictures, with their strong appeal to the intelligence through the eye, frequently enable children to grasp things more quickly than through the medium of the ear."

F. C. KIRKPATRICK IN DETROIT.

Among the interesting visitors to Detroit recently was Fred C. Kirkpatrick, president of the Kirmer Theater Co., of Titusville, Pa. Mr. Kirkpatrick's main business is "steel," the theater business being a side line. However, when he arrives in town he phoned the Moving Picture World correspondent and told the writer that his manager "down home" couldn't get along without the World. "My manager tells me that he needs the World as much as he needs three meals a day. I have also become interested in it and read it carefully every week. Whenever I get into a town I usually make it a point to talk to some of the managers for the purpose of exchanging ideas, and it is a fact that wherever I go I see managers reading the World." Although Mr. Kirkpatrick now has but two theaters, they being the only ones in Titusville, it is his plan to secure several more in the neighboring cities, so that he will have a chain of them.

RECREATION COMMISSION GETS APPLICATIONS.

Secretary Walters of the Police Department has sent a number of applications for licenses for moving picture theaters to the new recreation commission for approval before the licenses are issued.

BUILDING NEW THEATER.

Contracts have been awarded and a building permit granted for the erection of the new Norwood theater, to be situated on Woodward avenue, just south of the boulevard. The decorations and electrical effects will be complete and the house will seat 1,000. The aisles will have small floor lights below the end seats. The construction will be fireproof and every modern appliance relative to theater construction will be employed. The lobby and foyer will be finished in caen stone with richly ornamented cornices and friezes, with hidden lights in the cornices. At either side of the central entrance to the lobby will be a store with mezzanine story. Construction on this new theater will be rushed and it is expected that it will be completed by spring. William S. Joy & Co. are the architects.

WILL HOLD A BALL.

Picture Men's Association of Detroit Plans Big Entertainment Soon—Screen Stars to Be Invited.

Acting upon the suggestion made by the Moving Picture World representative, the Detroit Association of Motion Picture Exhibitors has taken up in earnest the plan of giving a ball within the next few months, at which time it will endeavor to have present a number of moving picture stars. Other associations, particularly in the east, have conducted such affairs most successfully, and there is no reason why Detroit "should take a back seat" on the proposition. Such a ball, successfully given, with the aid of several well-known screen performers, would certainly do a great deal toward awakening new interest in the moving picture industry. A special committee has been appointed to handle the matter, which consists of J. C. Green, Otto Seestedt and Walter Bloss.

AUTOMOBILES OUTSIDE.

On Saturday night, January 9, the writer attended the performance at the Alhambra theater in the North Woodward district, which is unquestionably the finest photoplay house in Detroit. It was raining as the many hundreds of people filed from the auditorium. As I reached the street I noticed four taxicabs along the curb and the drivers were calling "Taxi, Taxi, Taxi"; in a few minutes they all had passengers. Think of it. Taxicabs in front of a motion picture theater at least four miles from the center of town. It is not surprising to find taxis in front of legitimate playhouses, cafes or hotels, but being in front of an outskirt moving picture house is only another indication of the development of the industry.

OTHER DETROIT ITEMS.

Manager Smith of the New Empire theater has recently made a number of improvements, such as the redecorating of the interior entrance and the gilding of the frames of all seats in the auditorium. The improvements have added much to the attractiveness of the theater. On January 14 the Kleine offering "Officer 666" played to big business at the Empire. It was the first showing of this feature in Detroit. On January 18 "The Naked Truth," also a Kleine picture, played a return engagement owing to the many requests of patrons.

John P. Harris, of the Harris Amusement Co., of Pittsburgh, Pa., was in Detroit on January 11 to attend the annual directors' meeting of the Family theater. Reports showed that the Family enjoyed a very successful year in 1914, despite the competition on Monroe avenue. The Family has probably paid out larger dividends to stockholders than any similar enterprise in Detroit. Dividend checks are mailed to stockholders every month.

George W. Trendle, secretary of the John H. Kunsky, Inc., was in Buffalo on January 11 to look over a number of theaters for the purpose of getting new ideas to incorporate in the proposed theater at Grand River avenue and Fourteenth street. The following Tuesday he was in Springfield, Ohio, conferring with the Sun Book Agency, who handle all acts for the Columbia theater. M. W. Schoenherr, manager of the Columbia, met Mr. Trendle in Springfield. The Columbia is now playing six vaudeville acts to each show instead of four, with a photoplay preceding and following each show.

Sam Levey and Frank Drew, who started the Detroit Universal Film Co., have disposed of their stock to the Universal Film Mfg. Co., and have retired from the company. Considerable of the stock is still held locally by Charles Wesch, George Weeks and others. Mr. Weeks will continue as manager of the Detroit office, as he has in the past. During his regime the company has met with great success.

F. Swazee has been promoted to assistant manager of the Liberty theater. This advancement is the result of courteous treatment and conscientious work while being doorman. When Manager Starr of the Liberty needed an assistant, it didn't take him long to find out who was worthy of the position, which resulted in Mr. Swazee being rewarded for his faithful services up to that time.

The Pastime theater, formerly managed by Peter Jeup, and now owned by George C. Hoffman, who also operates the Home theater at 1450 Chene street, has been renamed the "Our" theater.

Two instances demonstrate how thoroughly the columns of the Moving Picture World are scrutinized by its readers. Howard Pierce, publicity manager for the John H. Kunsky Theaters, Inc., has received at least a dozen letters from all parts of the country, asking for samples of the new weekly publication, mention of which was made recently in the World. Manager McGee of the Majestic Theater Co., has also received many letters congratulating him on his new connection and from others making application for positions, following its exclusive announcement in the World.

Work is now in progress on the new theater at Jefferson and Oneida avenues being constructed by the Lakewood Theater Co., to cost $21,000. It will be finished by spring, and will have a large seating capacity.

It is reported that George Weeks, of the Detroit Universal Film Co., contemplates the early erection of two theaters on Grand River avenue. One will be near Cass and the other near the boulevard.

SAN FRANCISCO NEWS LETTER.

The Cory theater on Union street, near Fillmore, has been disposed of by Cory Bros. to John L. Meyer and Alfred Carey, recent arrivals in this city from Nome, Alaska. The sale of this house, following the recent transfer of The Fairyland on Devisadero street, marks the retirement of M. E. Cory and W. A. Cory from the local field as exhibitors, but it is their intention to engage in the business again at an early date, plans being under way for taking over a large house. Both of these exhibitors are well known in California, W. A. Cory being secretary of the State League, while M. E. Cory is president of the local organization.

The Charles Warren Welch Estate Company recently announced its intention of erecting a one-story frame moving picture theater at a cost of about $9,000 on Valencia street, near Twenty-sixth.

Charles Stillwell, until recently manager of the Silver Palace theater on Market street, is now associated with the Nat A. Magner Company, filling a position in the booking department.

Frank L. Hudson, manager of the Coast interests of the Pathe Exchange, Inc., as the Eclectic Feature Exchange is now known, returned recently from a trip to Salt Lake City and has since left for Los Angeles in company with W. W. Johnston, of the International News Service, who is touring the West arranging for the publicity work on the "Exploits of Elaine." While in San Francisco Mr. Johnston attended the regular trade luncheon held at the Portola-Louvre and met many of the leading exchange men and exhibitors.

The California Motion Picture Company has taken advantage of the splendid weather being experienced to start work on the "Lily of Poverty Flat." Some out door scenes will be taken at Boulder Creek and others in the placer districts of the Sierra Nevada mountains to secure the proper effects. Frederick Lewis, for nine years with the Sothern and Marlowe aggregation, is here from New York to play leading roles with the local concern.

E. A. Brehaney has been placed in charge of the stock and shipping rooms of George Kleine Attractions and Joseph Dietch, who has been with this concern for some time, has been made traveling man.

The Nat A. Magner Company suffered a disappointment recently through the non-arrival of "The Hoosier Schoolmaster," which was booked for presentation at the Tivoli theater and which had been widely advertised. The Tivoli showed "The Three of Us" in its stead.

The Silver Palace theater has set aside a section of the house where smoking is permitted, a feature that is appreciated by the male patrons, who form a large portion of the audience.

Eugene Roth, manager of the Portola theater, is planning another visit to New York about the time the Panama-Pacific International Exposition is opened. He reports having made some very important advance bookings including "Your Girl and Mine," Leslie Carter in "Du Barry" and "Three Weeks," the State rights for which the Nat A. Magner Company recently paid a record price.

G. A. Metcalf gave a demonstration of the new Baird projector in the hall at 149 Eddy street on January 5 before about one hundred exhibitors and operators.

J. Silva, who recently purchased the Princess theater at Oak Park, Cal., visited San Francisco a short time ago to look over late feature releases.

The Beating Back Film Corporation, recently incorporated at San Fransisco with a capital stock of $20,000, has opened attractive offices in the Mechanics Saving Bank Building, 948 Market street. The Sierra Motion Picture Manufacturing Company has offices in conjunction with this firm. Al Jennings, from whose story the film was made, is here and has arranged for the sale of his book with the Owl Drug Company.

E. H. Emmick, manager of the Los Angeles branch of the All Star Feature Distributors, Inc., was in San Francisco recently conferring with Sol L. Lesser, head of this concern.

The Movoa Film Service, Inc., recently organized here for the purpose of manufacturing animated cartoon films, has opened offices at 948 Market street and has placed its first subjects on the market.

G. G. Garrett, a prominent theater publicity man from Canada, is here, making his headquarters at the Cort theater.

Mrs. May Pettengill, who conducts the Pastime theater at Eureka, Cal., and the Monor theater at Arcata, was a recent visitor here to arrange for feature attractions.

The financial offices of the Turner & Dahnken Controlling Co., which have been maintained in the First National Bank Building since the formation of this concern, are to be moved shortly to 942 Market street, where the main offices of Turner & Dahnken are located.

The Halcyon theater has been opened at 275 Devisadero street, between Haight and Page, by S. C. Martinstein. This is a new house of attractive appearance seating in the neighborhood of 500 persons.

The Gaiety theater has been secured for an engagement of "Tillie's Punctured Romance" and this attraction will hold forth for at least two weeks, with the probability that it will remain there for a month.

Roy Taylor is now filling the position of chief booker at the San Francisco office of the United Film Service of California. Sam Klein is now the city representative of this concern, while Max Newman, for the past two years with the California Film Exchange, is now a special representative of the United, calling upon the country trade.

Stuart G. Masters, a well-known newspaper man, has joined the publicity staff of the California Motion Picture Corporation.

W. E. Ellisfi of Soledad, Cal., has purchased a Power's No. 6A Cameragraph and has opened a moving picture house at Selinas.

John's theater, Elmhurst, Cal., has been reopened by Bert Leonard. A Mutual and Golgate service is being featured.

Mr. H. C. Schmidt, who conducts the Markee theater at Palo Alto, Cal., advises that the recent showing of "Cabiria" was at 35 cents and 50 cents, with the house well filled at each performance.

D. H. Greeley has opened the theater Carmel-by-the Sea, which has been dark for some time.

W. E. Page, of Kansas, has taken over the Bimini Hot Springs, near Los Angeles, Cal., and plans to convert it into an amusement park with a moving picture theater.

The Literary Society of Kelseyville, Cal., of which W. E. Hunt is president, has purchased a moving picture machine and will give entertainments regularly.

W. E. Legg, who recently disposed of the Valeria theater at Ferndale, Cal., has gone to Fortuna and is considering the proposition of again engaging in the moving picture business in either Tehama or Glenn counties.

Harry Bernard plans to open the Grand theater at Santa Maria, Cal., as a moving picture and vaudeville house.

Plans are being made for the erection of a moving picture theater at Fort Bidwell, Cal.

LOS ANGELES EXCHANGE MEN ORGANIZE.

The organization recently formed by the film exchange men of San Francisco has been so successful that a similar one has been formed at Los Angeles and this will be conducted along practically identical lines. The Film Exchange Board of Trade of Los Angeles has been incorporated, the directors being E. H. Emmick, J. W. Allen, T. W. Johns, A. B. Lamb and W. J. Morgan.

LEAGUE POSTPONES ANNUAL MEETING.

President Cory's Absence from San Francisco Puts Off Exhibitors' Regular Meeting—League and Board of Trade.

By T. A. Church, Special Correspondent of Moving Picture World.

THE annual meeting of the Motion Picture Exhibitors' League of San Francisco, which was to have been held in the regular meeting place in the Phelan Building on January 6, has been postponed until the return of President M. E. Cory from New York. It is hoped that there will be a large attendance at the meeting when it is called, for in addition to the election of officers for 1915, a number of important questions will come up for consideration. A committee will be appointed at this time to act in conjunction with a committee from the Film Exchange Board of Trade of San Francisco, with powers to act upon matters of pressing importance.

HARRY DAVID A BENEDICT.

Harry David, the able and popular assistant manager of the Portola theater, of San Francisco, recently telegraphed from Seattle, Wash., the information that the Mutual success, "The Great Leap," had been revived there, with himself playing a leading part. He was married in that city on January 5 and will return to San Francisco with his bride after a short stay in the Northwest. Mr. David is well known throughout the Coast, having covered this territory with several of the largest feature productions ever released, and a host of friends are ready with congratulations.

PREMIERE OF MIGNON.

The premier showing of the beautiful photoplay, "Mignon," based on the opera of the same name and featuring Betriz Michelena, California's celebrated prima donna, was given by the California Motion Picture Corporation at the St. Francis Hotel on the evening of January 9th before a brilliant assemblage of society folks and music lovers. Some of the finest homes in California were used for settings in this subject, including those of A. W. Foster, E. J. de Sebla, H. E. Bothin and Mrs. Theodore Payne. The gathering was one of the largest ever held here to witness the private showing of a moving picture and the enthusiastic manner in which it was received augurs well for its success when released. Following the showing of the film the guests attended the Grand Opening Ball at the new municipal Auditorium in the Civic Center, just completed at a cost of more than $2,000,000.

HIGHER PRICES—GOOD BUSINESS.

The new schedule of prices recently placed into effect at the Tivoli theater by the Turner & Dahnken Circuit has not served to interfere with the attendance in the least, and the house is crowded at almost every performance. The prices for week days are 10 cents for matinees and 15 cents and 25 cents for the evening performances, depending upon the location in the house. On Sundays and holidays the prices are 15 cents and 25 cents for matinees and 25 cents for all seats at the evening performances.

OTHER SAN FRANCISCO ITEMS.

Herbert Horton, an exhibitor of Sterling City, was here a short time ago inspecting current releases and arranging his winter schedule.

The Edison theater on Powell street has made a number of changes in its lobby arrangement of late and has placed the ticket booth in the center, instead of at the side as formerly. A specialty is now being made by this house of Charley Chaplin subjects.

Must Furnish Water

District of Columbia Exhibitors Required by New Regulation of Congress to Provide Pure, Cold Drinking Water Free and Sanitary Drinking Cups—Will Affect Only Airdomes, as Theaters Comply Already—Baseball Park Carried Soft Drink "Side" Too Far.

By Clarence L. Linz, Special Correspondent of Moving Picture World.

THE House of Representatives has passed a bill requiring all places of amusement in the District of Columbia to furnish an adequate supply of pure, cool drinking water for the benefit of patrons. The bill reads: "That hereafter it shall be unlawful for each and every person, firm, or corporation directly or indirectly operating or conducting or participating in the operation, management, or control of any theater, picture show, ball park, or other place of amusement or entertainment in the District of Columbia, to which place of amusement or entertainment an admission fee is charged, to fail or refuse to furnish free of any charge whatsoever by placing within convenient and accessible reach an adequate supply of pure, cool, drinking water, together with cups from which it may be drunk, to all persons who are patrons of any such place while said patrons are actually in attendance at such theater, picture show, ball park or other place of amusement or entertainment above described.

"Sec. 2. That any person, firm, or corporation which fails to comply with the provisions of the above section shall be guilty of a misdemeanor; and upon conviction of such failure or refusal, shall be fined $100 for each offense. A failure to so supply each and every patron hereinbefore mentioned shall be a distinct offense. It is hereby made the duty of the Commissioners of the District of Columbia to see that the provisions of this act are enforced."

This is a matter in which every exhibitor operating a motion picture theater or park is vitally interested. This agitation was brought about by the failure of the promoters of the Washington American League baseball park to provide the necessary facilities for securing drinking water, forcing its patrons to rely upon "soft" drinks to quench their thirst. It is said that a number of the airdomes which are operated in this city during the summer months have also failed in this same respect. It is not believed that any of the theaters are without running water at all times. It will also devolve upon the exhibitors to furnish sanitary drinking cups to patrons without charge, there being a ban upon the common drinking cup or glass, and apparently, from the wording of the proposed law, no charge can be made for them. In a large number of the public places in the city a slot machine containing sanitary cups is placed close to the drinking place and a single cup can be obtained by dropping a cent in the slot. However, exhibitors would not be forced to go to such a great expense as this, as there are many cheaper grades on the market which will well answer the purpose. First, it was the war tax, now it is the drinking cup tax, next thing that will happen will be the awakening of all of the exhibitors and a universal admission charge of ten cents will be exacted.

PRIVATE PICTURE SHOWS.

Private motion picture shows are becoming very popular in Washington among the various commercial and social organizations, and motion picture films are fast becoming a medium of entertainment which heretofore has received little attention. It is conceded by several of the exchange managers that this proposition is a good one as it serves to give pictures additional publicity, for it is surprising to note how many business men have never been inside of a motion picture theater and who have always looked down upon this sort of entertainment. At a recent meeting here of a commercial organization the World correspondent ascertained that fully fifteen per cent of those present had never seen an exhibition of other than industrial films or had never before attended a "movie" show. This is astonishing, but nevertheless it is true.

VALUE OF INITIATIVE.

Exhibitor on Visit to Capital Gives Advice—Says Some Showmen Watch Other Fellow Too Closely.

The World correspondent last week stumbled over an out-of-town exhibitor who came to Washington "incog" to see the sights and find out how business was. This exhibitor is a graduate of the legitimate and is making a success in this newer field. He hesitated at being interviewed, but here's his yarn and there is more truth than poetry in it. "The trouble with the average moving picture exhibitor," he declared, "is that he lacks experience as a manager (score one); he normally would make a poor poker player, for he shows his hand too readily. Coming down to faults, the average exhibitor too often pays attention to what his competitor is doing—he watches every move the other fellow makes and in the end he loses confidence in his own abliity and follows him, perhaps to destruction. Half of the cause for the howl about hard times is due to the lack of initiative on the part of the exhibitor. He worries himself half sick because the fellow up the street has a service which he cannot obtain, or because there are so many films on the market he cannot pick out those that the public will be sure to like, or being able to pick out a lot of them, cannot run them all before anybody else does. With all these rocks looming up in the business sea it is little wonder that there is so much worry and fear of financial shipwreck.

"I believe when an exhibitor begins to believe that times are bad he is a 'dead one.' He should not try to follow out the other fellow's ideas, but get some of his own, get the pictures he thinks will take with the public and push them through to success. Don't worry because your profits are small; there's a reason and a remedy. If you only charge a nickel it is because you fear a competitor—that's your 'reason,' and ten cents for admission is your 'remedy.'

"At my own theater I recently found things going bad; there was bad weather and the holidays, a lack of work for tradespeople and mechanics, and lots of other troubles, but I weathered the storm in my own peculiar way, and the year's receipts of 1914 netted me quite a little balance over 1913. I did not throw out my service on the ground that it was failing to bring results; I neither added nor decreased the number of reels I was accustomed to using; neither did I cut down the size of my force of employees or discontinue my orchestra. I shot a little personality into my business and by devious ways got the newspapers to talk motion pictures in their reading columns, and used up a little red fire myself in the advertising columns. I got the people in my neighborhood worked up to that pitch where they honestly believed that if they failed to see a show at my theater that they were truly missing something, and I educated many of the mothers into coming to my matinees and bringing the children with them. There are lots of ways of making your houses popular in dull times, and you do not have to give away all of your profits to obtain such a result."

ARMAT STOCKHOLDERS MEET

It is announced that the annual meeting of the stockholders of the Armat Moving Picture Company will be held at the office of the company, 42 Hutchins Building, on Thursday, January 28. The annual election of officers will be held at this meeting and such other business as may come before it will be transacted.

CROSS CONTINENT RACE.

Professional People Interested in Automobile Race Between Washington and Los Angeles to Decide a Bet.

Considerable interest is being manifested in a very unique automobile race between Washington and San Francisco, in which Stanley James, formerly a member of a stock company of this city, and Raoul LeMat, a Washington athlete, automobilist and aviator. The contest is the result of a bet made in New York when these two were attending the automobile show. A New York enthusiast offered to wager $5,000 that his car could travel across the continent in faster time than any other and the bet was taken up by Mr. James, Mr. LeMat being selected to drive the other car. Miss Margaret Gale, a member of one of the Los Angeles studios, who was also an attendant at the show, offered to accompany LeMat as his mascot and her services as such were accepted. A fourth member of the party is Bi Boernstein, of the staff of the Colonial Film Company, who carries a motion picture camera and will film the principal events of the tour.

In addition to the $5,000 involved, there is a bronze trophy valued at $2,000 offered by Mrs. Helen Woodruff Smith, of Stamford, Conn. This is to be competed for annually by the automobilists who will first cross the continent each year, and becomes the property of the first person who shall make three such trips.

The start from the National Capital was made on Monday and the first mishap in the cross-the-continent trip was experienced when, while just over the line between the District of Columbia and Maryland, James was arrested, fined $10 by a justice of the peace for speeding, he was going at the rate of about thirty-three miles an hour, and was forced to return to Washington to secure the necessary funds. LeMat, who was traveling close behind him, saw his predicament and slowed down, thereby escaping a similar fate.

The real start was then made on Tuesday. A number of very important personages turned out despite the rain to wish them luck on their trip. In this party were members of Congress, city officials and William F. Gude, president of the Washington Chamber of Commerce, who presented the contestants with an enormous floral horseshoe. They expect to reach their destination within forty days, in spite of rough weather and heavy going to be expected at this season. That many have made this trip doesn't make the feat any easier.

OTHER WASHINGTON NOTES.

A contract has just been let by Donn & Deming, architects, for the remodeling of a store building in Warrenton, Va., converting into a town hall. The first floor will comprise an attractive entrance lobby, ticket office, auditorium 50 feet square, a stage 20 feet by 30 feet, with necessary dressing rooms, and the building will also be provided with a fireproof motion picture projection room. The auditorium will extend up through two floors, forming a gallery, and there will also be provided retiring rooms and a suite for the use of the militia, club rooms and armory. The floor above the auditorium, reached by an elevator, will be used for storage purposes. When completed the building will present a most attractive appearance with a front finished in Colonial fashion.

The statement often heard that motion picture films won't stand a continuous repetition has been disproved at the Columbia theater, for the five-reel production," Uncle Sam's Work Shop," has just finished a two weeks' continuous run, and brought in larger receipts than perhaps a legitimate show would at this time. It is seldom noted that when a legitimate house attempts to stage a photoplay that there are not at least a dozen performances given.

The Capital Amusement Company has been granted a permit by the Office of the Inspector of Buildings to remodel the Senate theater at 320 Pennsylvania Avenue, Southeast, at an estimated cost of $530. Improvements to the Georgia theater, at 3114 Georgia Avenue, Northwest, will cost, according to estimates, $175.

Mrs. J. P. Anderson is planning the installation of a Wurlitzer Orchestrion at the Eastern theater.

John Payette, assistant manager of the local branch office of the General Film Company, spent the past week traveling through the South.

The office of Warner's Features, Inc., in Charlotte, N. C., which is a branch of the Washington office, is to be taken from that place and re-established in Greensboro, N. C. At the latter city it will be more accessible to other places in that section and deliveries will be very much facilitated. C. O. Moss is manager of this branch.

It is reported that the Trenton theater, at Lynchburg, Va., has discontinued vaudeville and will hereafter run motion pictures exclusively.

Corbin Sheild, formerly manager of the Trenton theater, in Lynchburg, Va., has accepted a similar position at the Strand theater in Richmond, Va. This house was formerly named the Empire before it was acquired by its present operators, J. C. and H. C. Hofheimer.

E. T. Crall and son, who operate the Virginia in Petersburg, and the Olympic in Newport News, Va., were visitors here last week.

Harry Church, of the Bonita theater, in Norfolk, Va., was also seen in Washington.

BOOSTED PICTURE BUSINESS.

Tucson, Arizona, Picture Houses Filled Every Night—Prohibition Did It by Closing Saloons.

By F. H. Madison, Special Correspondent of Moving Picture World.

AFFECTS of prohibition in Tucson, Ariz., upon the photoplay business are detailed by a paper in that city in its summary of the first impressions of a dry city. "Every night this week the picture shows have been crowded and last night one show could hardly find room for the many people who desired admission. During the early part of the evening people could not get inside and were forced to wait out in front until the beginning of the next show. This is partly accounted for by the fact that many who had been in the habit of spending their evenings in the saloons are looking for other amusement and drift into the picture shows."

TEXAS HEALTH EXHIBIT.

Under the supervision of Dr. J. D. Davis, director, the Texas Public Health Exhibit car is touring the Lone Star State. The car remains on the tracks in each city a day or two days, its significant exhibits are shown and lectures are given by the experts accompanying the car. In addition reels of timely moving pictures are carried and these are shown at the local theaters. The Tivoli theater at Beaumont was used.

The Texas Company, a big oil concern, is planning to use educational moving pictures in an accident prevention campaign among its employes. The films of the Illinois Steel Company, the Rock Island Railroad and the National Association of Manufacturers have been secured. Arrangements were made for an exhibition in the city auditorium at Houston for some time in February.

The Chamber of Commerce at Miami, Ariz., has voted to subscribe $100 for having motion pictures made of the highway scenery on the route from San Antonio to Miami.

PICTURES CAN DO IT.

At Fort Worth, City Physician Hays Will Use Films to Teach Sanitation.

If a campaign for health and sanitation in Fort Worth, Tex., produces any results among the children, it will be through the co-operation of the moving picture proprietors of that city. "It would be useless to talk health and sanitation to children," said City Physician Hays. "An interesting film on the subject would impress the children and produce wonderful results. Grown people also would be benefited by the educational campaign." The plans made by the city health board are based on the suggestion that the picture houses of Fort Worth would run these educational films every Saturday. An attempt will be made to secure an appropriation for this purpose in the 1915 municipal financial budget.

Another use of educational pictures in Fort Worth is in the safety first campaign. The Santa Fe Railroad presented its anti-accident films at the Chamber of Commerce.

MORE SOUTHWESTERN ITEMS.

Harold Gaden of Seiling, Okla., has purchased moving picture equipment and will operate a show.

A fire at the Bayland home in Houston, Tex., rendered homeless a large number of orphans. Manager Edwards of the Zoe theater in that city gave his receipts between 10 o'clock and 4 o'clock one day for a relief fund. The Smalleys' Feature "False Colors" insured liberal patronage for the worthy cause.

The film "Our Fairy Play," shown at the Grand theater in Carson City, Nev., was brought back by request for the New Year's Eve program.

Manager E. L. McLeod of the Isis theater at North Fort Worth, Tex., has installed a new $1,600 Violin Virtuoso. The Isis will give the place of honor on its Sunday bills to "The Exploits of Elaine" (Eclectic), which it is running in connection with the North Fort Worth News.

C. F. Colby is now in charge of the Mirror theater at Denison, Tex.

The New Year's program at the Columbia theater in Douglas, Ariz., was the first time that an all-comedy bill had been shown at a picture house in that city.

Daily matinees have been announced by Manager Fred Green of the Unique theater at Miami, Ariz.

"From Molten Steel to Automobile," the industrialog of the Maxwell Motor Company, was shown at the Martin theater in Miami, Ariz.

The opera house at Minco, Okla., has been leased by J. S. Gall, proprietor of the Majestic theater at Chickasha, Okla., who will give picture shows three nights a week.

Two colored pictures a week, from the Pathe service, have been placed on the regular program of the Majestic theater at Cleburne, Tex., by Manager Green.

The experiment of tabloid musical comedy in connection with moving pictures has been given a trial by the Grand theater at Amarillo, Tex.

The Lyric theater at Amarillo, Tex., has been conducting a contest to give away a juvenile auto to some young patron.

Vaudeville bookings at the Garden theater in Dallas, Tex., have been curtailed to give feature pictures more prominence in the policy of that house.

Alteration work on the New Queen theater at Fort Worth, Tex., reached the stage where it was necessary to close the house for ten days or two weeks, but when the remodelling is done Manager Andrew Zuccarro will have a house pleasing to the eye.

NORTH WESTERN NEW YORK NOTES.

By Billy Bison (23 Victoria Avenue, Buffalo), Special Correspondent of Moving Picture World.

It is said that a moving picture theater will be built at the rear of the office of the Press, a newspaper of Lyons, N. Y.

A report from Mt. Morris, N. Y., says that a moving picture show will be opened at Portageville.

G. S. Schlesinger, manager of the Regent theater, Buffalo, used a novel plan to advertise the film, "Mrs. Wiggs of the Cabbage Patch." In his lobby he placed several bushel baskets containing real cabbage heads. A card, on which a painting of a cabbage and an announcement of the show appeared, was placed on each basket. The plan attracted much attention and good houses resulted. New poster frames are another feature in the Regent lobby. Five thousand booklets containing details of the Regent programmes for the week are distributed each Monday morning at homes from which that house draws substantial patronage.

E. C. Winegar has become manager of the Central Park moving picture theater, Buffalo. This house is owned by the Central Park Amusement Co. Mr. Winegar has had a wide experience in the show business. He began as superintendent of the Bijou Dream theater, Buffalo, several years ago, and later managed the Grand in the same city. In addition to his present management of the Central Park, Mr. Winegar has been representing Schuchert & Schmidt, Buffalo, in managing the Annette Kellermann pictures throughout New York State, Pennsylvania and part of Delaware. This firm has the exclusive rights on this film in these territories. Mr. Winegar has also spent much time in placing amusement devices at summer parks.

Manager Michaels of the Academy theater, Buffalo, recently used as a special feature what he advertised as a "Song Singers' Contest." As a Southern attraction he had negro musicians give a free programme in his lobby. They were surrounded with baskets of cotton.

The recent reopening of the Family theater, Buffalo, as a vaudeville and moving picture theater under the management of A. R. Sherry has already proved a profitable venture. Mr. Sherry regrets the recent death of Marshal P. Wilder, the famous humorist. The latter had been booked to appear at the Family late this month.

The Majestic theater, Buffalo, which plays dramas, musical comedies, etc., throughout the year, recently showed "The Christian" in moving pictures for a week. Manager Laughlin had Earl Williams, the movie star, as a special attraction. Mr. Williams appeared in person at each performance, delivered lectures and held receptions.

Manager Marcus recently had the Hippodrome theater, Buffalo, draped with the suffrage colors during the offering of the moving picture feature, "Your Girl and Mine." This film was produced under the auspices of the National American Women's Suffrage Association. He also had special Irish music in connection with the film, "Ireland as a Nation." Stage Manager Evers arranged special scenery for this and other productions.

Burglars recently robbed Sattler's moving picture theater, Buffalo.

E. J. Mather of Buffalo recently reported to the police that he had been robbed in a moving picture theater in that city.

The Lyric Amusement Co. of Jamestown, N. Y., has leased the summer theater at Celeron, N. Y. Vaudeville and moving pictures will be featured, beginning May 30th. J. M. Cowan is president and J. W. Klumpf, treasurer. George B. Hinman, manager of the Lyric theater, Jamestown, will have charge of the Celeron theater.

EDUCATIONAL FILMS FREE.

By Midwest Special Moving Picture World News Service in Illinois.

SUPERINTENDENT Carrie Stephenson O'Connor of the State School for Girls at Geneva has been notified by the General Film Company of Chicago that the company will furnish free all films required for the school's moving picture theater. The inmates of the institution have tendered the company a vote of thanks.

TREY O' HEARTS PARTY.

A number of young men of Somonauk got together and made arrangements for the Elite theater to run the whole of the serial "The Trey o' Hearts" in two nights. Twenty-five cents admission was secured.

Sadduth & Cryder have opened the K moving picture show in the building on the south side of East Main street, in Clinton, formerly occupied by the old Star theater.

OTHER ITEMS FROM ILLINOIS.

In the announcement of Manager W. M. Sauvage of the Hippodrome at Alton, that he will have no more serial pictures, the editor of the Enterprise at Clayton, sees an omen. "It is only a question of time," he says "when all the houses will quit 'em. When the filmic curtain goes down on the villain holding the heroine by a single hair over a chasm 1,000 feet deep, the audience don't want to wait a whole week to see whether he dropped her into the seething waters."

Leo Kancy of Champaign is reported to have made application for a patent on a new moving picture screen, which, it is claimed, will give a softer reflection.

W. N. Powell & Son, who have operated the Colonial theater at 1809 Second avenue in Rock Island for the last four years, have sold the house to a local company in which G. Giuffre and Leo Victor are interested. An early announcement by Guiffre, who is manager and who has had eight years' experience in the photoplay business, pays a compliment to the Rock Island photoplay lovers in that they are declared to be better educated as to "what is what" in feature pictures than the patrons in the larger cities.

After being operated continuously for ten years, the Lyric theater at East St. Louis has been closed. Manager Harry Redmon, who also operates the New Majestic, at first announced that the Lyric would be remodeled, but later he decided to operate both shows at the New Majestic, which he has leased for five years. Redmon has decided to admit two children for five cents at the New Majestic. The service at the consolidated shows will be made up of Paramount feature and General Film Company service, a combination of both former bills. The weekly Thursday souvenir matinees for women will be continued.

The Parker Building, at Hamilton, has been remodeled by R. W. Hesler, who will operate a moving picture theater.

Manager Daley of the opera house at Carlinville recently gave a free matinee for children below the eighth grade in the public schools. The Woman's Club cooperated in making it a gala event by furnishing gifts of candy, fruit, popcorn and nuts to the 500 young guests.

George Rice of Lacon has been giving moving picture shows at Princeville, Toluca and Sparland.

John A. Groves of Springfield has purchased the Casino theater on East Washington street, in Springfield, from Sheperd & Burnstein, of that city.

The New Majestic theater at East Moline has been preparing for a benefit show for the Belgian Relief fund.

Two big nights' business at the Lyric theater at Gibson City was attributed by Manager Poff to interest in snapshots of local celebrities taken on the streets and prepared for screen exhibition.

S. T. Herman of Tuscola has sold the Globe theater at Sullivan to a stock company. J. H. Ireland, who has been operating the theater for some time under a lease, is one of the members of the company, and with him will be associated Jack H. Pearson, George A. Sentel and F. E. Pifer.

The Princess theater at Alton showed the Ford Motor Company's industrialog. No matter what the policy of a house is in regard to advertising films, it would be pretty hard to find a community where this picture would not have drawing power.

Diamond's Castle at Havana means better things for the photoplay lovers of that city. "The Spoilers," Selig feature —and at 25 cents, too—was one of the early attractions.

The lease of C. T. Admire on the city opera house at Roodhouse has expired and the house will be conducted this year by Mr. and Mrs. Robert Jones.

John Camper is now in possession of the Gem theater at Lewistown. Hans Kohncke, Louis Greenup and Mrs. Alva Rasmussen remain on the house staff.

Four prizes of $5 gold pieces were given by the Apollo theater at Peoria for essays on "Julius Caesar," when the George Kleine feature was shown at that house. Two prizes were offered for papers by pupils at the high school, Spalding Institute or Bradley Polytechnic Institute and two for pupils of the grade and parochial schools.

The Colonial theater at Galesburg has installed a new gold radium screen.

Friday will be feature day hereafter at the Auditorium in Galesburg. Manager West will have a subject of five or more reels on that day.

Oloff Atkinson, the new manager of the Family theater at Rock Island, has made a number of innovations. A section of the house is reserved for women and girls without escorts, two features will be booked for two days each and an independent program will be run the last three days of the week.

A Southern Illinois house is advertising it as "The Zudora!"

Reinhold Foerester is manager of the Empire theater, which has just been opened in Moline. He formerly was in the photoplay business in Rock Island and later in Silvis. Music by a six-piece band was a feature of the opening. Universal service will be used.

The moving picture theater at Morrison operated by Al Keager, who also manages the Princess at Mt. Carroll, was destroyed by fire caused by the heating plant. The loss was about $4,000. Yeager did not own the building.

W. H. Cadoret, proprietor of the La Petitie theater at Kankakee, has had plans drawn for a new house, construction of which will be started about March 1. The specifications call for a story and half, 35x100, white terra cotta, stone and concrete structure, seating 550 persons.

The remodeled Star theater at Oregon has been thrown open.

Higher priced attractions are to be tried on Watseka residents. Manager J. N. Petrea of the Princess theater booked "The Christian" for January 27, and if it is well received at 25 cents will book other features such as "Neptune's Daughter."

"The Christian" has been booked for the opera house at Chester for February 2 for the benefit of the Tecumseh Library.

Claude Pittman is now operator at the Majestic theater at Rushville, succeeding Fred Riggs, who has gone to Macomb to accept a position.

The United Film Service Company of Chicago has been incorporated with capital stock of $200,000 to manufacture and assemble, construct and deal in moving picture machines. The incorporators are D. H. Chatkin, A. A. Chatkin and W. H. Franck.

PAYS TO ADVERTISE.

By Kansas City Special Moving Picture World News Service.

Messrs. McCarty and Rothstein, managers of the Majestic theater, Tulsa, Okla., visited Kansas City recently. Several exhibitors met the gentlemen and were surprised to learn the manner in which the men from Tulsa do their advertising. They use features supplied by the World Feature Film Corp. and run them for several days. With each film they get fifty-one sheets, five threes, five sixes and four twenty-fours, which are all used for billboard purposes. Besides using the billboards they distribute several thousand heralds and put out many window cards. They estimate their average expense per picture at $25 and they say that it pays.

MORE MISSOURI NEWS.

Several times during her career as an actress on the legitimate stage, Leslie Carter appeared at Willis Wood theater in Du Barry. For this reason it seemed only right and reasonable that she should make her first appearance in the "Silent Drama" in Kansas City, at the same theater where she has made so many friends in years past. Probably the management of the theater was thinking of this when it booked her in Kleine's picture production, Du Barry. Many film critics pronounced the picture from point of view of stage effects to be the greatest picture that has ever come to Kansas City. The large deep scenes made a decided hit with the "movie" fans of the city.

As an added attraction the theater had the famous unfinished oil painting called "The Sign of the Cross." This picture has been exhibited at every world's fair for the past seventeen years and was on its way to San Francisco where it was to be shown at the Panama Pacific Exposition when its owner was persuaded to show it at the theater for one week.

G. E. Akers, who has in hand the destinies of "Runaway June" in this territory, says that the film is going immense. Mr. Akers has already succeeded in "landing" it at one of the fine down-town theaters, the Idle Hour. He says that it will probably take better than any serial that has ever been shown in this territory.

C. S. Edwards, Jr., manager of Pathe Freres, Inc., says that the "Exploits of Elaine" is going to surpass the "Perils of Pauline" in the number of bookings. If so, it will be going some. There are six copies of the latter working in and around Kansas City.

AUSTRALIAN JOTTINGS.

By Frank H. Madison, Special Correspondent of the Moving Picture World.

PICTURE show proprietors of Australia who called upon the attorney-general at Sydney to tell their tariff troubles were encouraged by the likelihood of moving picture films being declared necessary commodities and relieved of the duty. They were told that if the case were made as strong before the Necessary Commodities Commission as before the attorney-general and a resolution prepared there was little doubt of its passage by the house. The exhibitors told the official there were millions of feet of film in Australia upon which no duty would be paid yet an increase of about 50 per cent. had been demanded of them by supply houses and that to import films under the new impost would make a program, then costing £20 a week about £30 a week. The exhibitors did not want the patrons to stand this increase but said the "film proprietors" seemed so ensconced in their position that they could afford to tell showmen that if they didn't like to pay up they could shut up. An estimate was made that the increase would amount to something like £150,000 a year.

The proprietors of the Crystal Palace moving picture show at Toowoomba, Australia were fined for violating a gambling suppression act by conducting Free Gift Guinea Nights when the holder of a winning ticket was given a guinea.

FEATURES IN OREGON.

By Midwest Special Moving Picture World News Service.

THE biggest thing in the amusement year at Portland, Ore., according to a writer in the Oregon Journal in reviewing 1914, was the advent of the real feature picture and the increase in the number of available releases of this kind. Proof of the popularity of the program which features the better kind of photoplays is offered by a list of the houses which are running features exclusively, four days a week or two times a week.

OTHER NORTHWEST ITEMS.

Roseburg, Ore., citizens, snapped in their daily walks in life, thronged to the Palace theater when they heard that house had sent a cameraman among them without warning. The screen surprises proved a profitable attraction.

E. L. Cooper has sold the Cozy theater, which he opened at Pendleton, Ore., four years ago to A. C. Stewart, formerly of Spokane, Wash. The new owner, who is experienced in the photoplay business, already has assumed charge. Early assertions of policy came in the form of eliminating vaudeville from the shows and announcement that Mutual service with Keystone comedies will have a regular place.

Good reports pay the school children in Douglas county, Ore. All who can show an average of 85 per cent. or over for a month will be given a pass for all Saturday matinees at the Majestic theater in Roseburg. The only requirement is proof from the teacher or parents.

Souvenirs were given the lady patrons of the Gem theater at Sheridan, Wyo., on New Years. This house with other business concerns is conducting a voting contest whereby some lodge, church or individual will receive $250 in gold. One vote is given for each ten cent purchase.

W. J. Bruan has installed moving picture apparatus in the opera house at Alberta, Minn., and will operate a show.

Children under twelve, if accompanied by an elder, were admitted free to the production of "Little Lord Fauntleroy" at the Alta theater in Pendleton, Ore.

College Belle Wayne, a $10,000 Holstein cow at the South Dakota State College of Agriculture, and fat-rumped Siberian sheep, the only ones in America, are shown in films put out by the college.

The midnight matinee given at the American theater New Year's Eve by Manager Ruffner, was a novelty for Butte, Mont., photoplay lovers.

The Washington State College quartet was a recent attraction at the Bijou theater in Missoula, Mont.

On New Year's Day the It theater at Medford, Ore., gave each family represented in its patrons, a handsome calendar. A recent novelty at this house was an illustrated lecture by Captain George Ash, billed as an "American rebel," on the Mexican war.

John Cox has opened his new moving picture show at Salem, S. D.

A. Fred Roberts, "The Man Behind th Voice," was a recent attraction in connection with the picture show at the Orpheum theater in Butte, Mont.

Manager Earl Wheat, of the Pastime theater at Dillon, Mont., has restored the every-night schedule. For a while the house was closed three days a week.

The Echo theater in Duluth, Minn., had an unostentatious film fire, causing a loss of about $50.

Modern Woodmen of America at Hibbing, Minn., will use the films of the lodge's anti-tuberculosis camp in Colorado, in connection with a membership campaign begun the first of the year.

The Star theater at Idaho Falls, Idaho, has installed a new three-quarters grand piano.

The opening of the new Grand theater at Mandan, N. D., drew a crowd of 1,100 persons.

Theater Tax Eldorado

Montreal's Proposed Tax on Theaters of Eighty-five Cents on Each Seat Yearly Loads Heavy Burden on the Big Houses—May Amount to $1,700 for One Theater Alone—Crying Need of Adjustment—Organization of Exhibitors the Only Way Out.

By Gerald F. Gallagher, Special Correspon dent of Moving Picture World.

IN the last Montreal column an announcement was made to the effect that the legislation committee of the City Council had recommended a change in the system of taxing local places of amusement for municipal purposes, and that the matter would be taken up at the Council's next meeting. The meeting was held as stated, the question discussed, and it was decided that the proposed changes should be at once incorporated in the Montreal bill, which will shortly be taken up by the Private Bills Committee of Quebec Legislature. We here give a brief review of the proposed new system of taxation:

The amendments to the bill provide that a tax, not exceeding eighty-five cents for each seat capable of holding one person in the moving picture halls of the city, be levied. To guard against fires the charter amendments also ask that the city shall have the right to put a fireman in all concert halls, etc., where entertainments are held.

We are given to understand that the proposed rate of taxation was arrived at by dividing the present revenue by the total number of seats in the local picture halls. This means that a house of 200 seating capacity will pay $170 instead of $500; and that a house of 2,000 seats will be taxed $1,700 instead of the present $500. In other words, it is a gain for the smaller exhibitor and gross injustice to the big houses. The rate should be changed to meet all demands. We suggest a limit be fixed, so that taxes come within a certain scale, neither extremes being too small nor too great.

If the Montreal bill goes through, as it has every indication of doing, the large exhibitors should register a protest. What local exhibitors need is co-operation. An Exhibitors' Protective Association should be organized for the advantage of all concerned. Evidently the authorities must think that the local moving picture industry is an Eldorado.

TAX TEMPORARY SHOWS.

Quebec Proposes Tax of Ten Cents a Seat Plus Other Duty on Shows Given Only Thirty Times a Year.

A feature of a bill presented at Quebec by the Hon. Walter Mitchell is that temporary moving picture houses are made liable to tax. When the existing statute relating to moving picture houses was passed it was thought that its provisions would apply to all picture houses. But the courts have held differently. A temporary house, it was decided, was not a picture hall within the meaning of the Act.

For the purposes of the bill, a temporary moving picture house is defined as "a public hall in which not oftener than thirty times in one year" exhibitions of moving pictures are given for a price of admission. Such picture halls are to be charged a license fee of five dollars. In addition, a duty has to be paid of ten cents per seat, the total not to exceed $100 and not to be less than $20. The bill also increased the charge for examination of films submitted by film exchanges from one dollar to two dollars.

The resolutions were adopted and the bill read a third time.

MADE-IN-CANADA FILMS.

A "Made-in-Canada" series of films are to be released shortly through the Canadian branch offices of the United Film Service (Warner's Features). It is proposed to photograph industrial scenes from Halifax to Vancouver. For example, the camera man will take scenes relating to the manufacture of footwear, and then the finished product will be shown worn by a regiment of Canadian soldiers. One of the series will be released every week for ten weeks. The gentlemen behind the movement are Messrs. H. Ives, Ben Geotz, and Valentine.

REGULATION ON SCENES.

Supreme Court Counts Houses with Sets and Vaudeville as Theaters—Must Be Fireproof.

Armed with a recent judgment of the Superior Court that vaudeville cannot be played nor scenery used in any but theaters, the city has commenced a campaign with the object of making all places of public amusement comply with the law. It is laid down in the judgment that to be a theater the building must be fireproof. Actions have been taken against two houses, one in the west end and the other in the east end. At the present writing no further developments have taken place. Meanwhile the inspectors attached to the building department are scouring the city that all offenders may be brought to book. Suits will be taken in the Recorder's Court, and, with this judgment delivered, the Recorder's ruling on the case is final.

NEW EXCHANGE.

Another exchange has entered the local field. A branch office of the Humber Film Exchange, of Winnipeg, has been opened in the Merchants' Bank Bldg., in St. Catherine St., West. W. Cranston is the local representative. Mostly English productions are handled.

HECHT AT WINNIPEG.

We have had word from Louis B. Hecht, who formerly managed the Scala here, that the Winnipeg office of Allfeatures is now under his charge. He claims good business. The Western office is in the Columbia Theater Bldg., 306 Main street, Winnipeg.

OTHER MONTREAL NOTES.

What is said to be the largest contract ever given for moving picture films to any concern has just been received by Harry Kaufman, manager of the Montreal office of the Famous Players Film Service. Mr. Kaufman has received from the New Grand theater a one-year contract to supply that house with two features a week during 1915. The total amount of the contract is $35,000. Mr. Kaufman is naturally very much pleased with the condition of the film business in Montreal.

"Runaway June" was ushered into Montreal with great eclat and had first-run at the New Grand a few days before it was released in New York City. It was screened during a whole week, and an extensive advertising campaign was inaugurated. Large crowds paid admission at the progressive West End theater. The local Mutual office was pleased with results. The manager, Mr. MacBeath, claimed that bookings surpassed all expectations. The story version by George Randolph Chester is running in serial form in the Daily Star.

Another serial which has been released and is meeting with great success is Pathe's "Perils of Pauline." L. E. Ouimet, manager of the local office, is pleased with results. A feature of Pathe's advertising is that it is bi-lingual.

WAR STAMPS A HARDSHIP.

Kentucky Roads May Lighten Carriage Charges on Musical Instruments to Ease Burden of Federal Tax.

By George D. Crain, Jr., Special Correspondent of Moving Picture World.

FEDERAL war tax stamps, which now have to be placed on all express shipments of films, amount to a good deal in the course of a month with some of the leading exchanges. Musicians traveling backward and forward between the Three Falls Cities have been put to some inconvenience by the act as stamps have to be placed on drums and larger instruments, which are carried on special bills of lading when handled by the passenger. The local interurban lines are talking of lifting the charges on musical instruments and other such packages for the time being.

ALL SWOP SERVICE.

Louisville Theaters Go Through Big Shake-Up—Change Brands of Pictures—Prices Go Up.

A big shake up has just occurred and a number of local houses have swopped film services. The Broadway Amusement Company took General service out of three of its houses because, it is said, the Parkland Theater was using the service, although the theater was far out of the Broadway district. The Federal Film Corporation then raised the price on the service to the remaining three houses of the Broadway Amusement Company, as it was impossible to serve films to three houses at the same contract price on six houses. The Broadway Amusement Company discarded the service and took on Mutual and Universal programs at all of its houses, while the General service was taken on by the Parkland, Empire, Sun, Norman and Knickerbocker. The Novelty theater, which has been specializing on Universal service, has discontinued its policy of daily features as well as the Universal service and is now showing Box Office Attractions and Celebrated Players. The program is now changed three times a week.

CHILDREN AT SHOWS.

The Parent-Teacher Association of the John Marshall School met January 19 at the school, when Mrs. John Little addressed the mothers on the subject of attendance at the motion picture shows provided for children. A business meeting of the Board of Censorship for Childrens' Motion Pictures was held at the Louisville Free Public Library on January 11 at 3 o'clock.

NOT ALL AT ONCE.

So many complaints have been heard recently in moving picture theaters about persons reading aloud in the theaters the titles and descriptive matter accompanying the pictures that it is probable special slides will be used shortly requesting patrons to be quieter in their comments. The trouble is often caused by parents reading the signs to children who are not old enough to read, but at the same time it is very annoying to persons who are making a study of the features. Children who are not old enough to read the titles for themselves would not be able to ascertain the meaning either of the titles or the pictures in the majority of cases. In some cases persons read the titles to companions who are near-sighted, but in the latter case the person can't see much of the picture anyway. Quite often a bunch of fresh youngsters read the titles aloud in an attempt to attract attention and cause disturbances, and it is this latter type of offender which is hardest to contend with. The fellow who barks when he laughs, the big-hatted ladies who refuse to take them off after being seated, the masher, and the professional "drunk" as well as sneezers and coughers are sources of considerable annoyance both to patrons and the managements. Crying babies and children who persist in running up and down the aisles are other hard propositions for the theater manager to solve. However, with careful handling and well trained ushers, the proposition is coming along better all the time.

OTHER KENTUCKY ITEMS.

It is rumored throughout moving picture circles that the Crescent Airdome, which was erected in Crescent Hill last summer, but which was not very successful, will be moved in the spring to Second and Burnett streets. The new location should prove a very successful one as it is in a part of the city which is thickly settled, but which is far removed from any moving picture house.

Fred T. Heffernan, president of the Shawnee Amusement Company, has announced that the company is closing up its business. All persons or firms having claims or other business with the company are requested to present them to John P. Fleming, attorney, in the Inter-Southern building.

W. L. LeCompte, president of the Owl Feature Film Company, was recently in Seymour, Ind., for a day or two and landed some contracts for service and equipment.

L. J. Ditmar, president and general manager of the Majestic Amusement Company, has returned from a short trip to Indianapolis, Ind.

A. P. Barnard, president of the Kinemacolor Company, of New York, was recently in Louisville for a few days calling on L. J. Dittmar. Mr. Barnard had a completed reel of the new process film. This reel was shown at a private exhibition given at the Majestic Theater. A number of leading moving picture men of the city were present at the exhibition and give the new process their strong endorsement.

The Columbia theater, at Fourth and Market streets, which was recently purchased by the S. & P. Film Supply Company, is picking up rapidly under the watchful eye of Fred Sheldon. Business during the past ten days has made the best showing the theater has enjoyed for several years past, according to Mr. Sheldon. One reason for the success attending the efforts of the new owners is the fact that the house has an unlimited assortment of films to draw upon, and exceptionally good material is being shown at the house. Two new Simplex machines have been installed.

The features "Lola" and "The Pit," produced by the World Feature Film Corporation, made such hits in Louisville that they have been ordered back and the Alamo theater will again show "Lola" while "The Pit" will be shown at the Mary Anderson. These two houses were the ones which were recently "balled up" with conflicting bookings.

"The Master Key" is making a tremendous hit at the Star theater, and also at the Palace theater, at Shelby and Rupp streets. The latter theater is the one which bears the distinction of being the only theater in this secion of the country, and probably in any section, which has free street car service to its door. This condition is brought about by a belt line car which transfers its passengers to the city lines in front of the Palace theater, but does not charge for feeder service.

"Mrs. Wiggs of the Cabbage Patch," a five-reel California Motion Picture Corporation offering, and the "Knockout," a two-reel Keystone comedy, made a combination of comedy which would certainly be very hard to beat. These pictures were shown at the Mary Anderson theater to very good audiences. The real Mrs. Wiggs lives in Louisville and Mrs. Rice, the author of the book, is a Louisville woman.

Every child attending the special Saturday shows for children at the Mary Anderson theater, on Saturday, January 9, was presented with a fancy calendar which was decorated with some well-known domestic animals or pets, such as dogs, cats, rabbits, etc.

CHILDREN'S MATINEES.

Sheboygan, Wisconsin, Is Promoting Plan to Show Helpful Pictures to Children.

By Midwest Special Moving Picture World News Service.

HELPFUL moving picture shows for children at two cents admission proved a success at Sheboygan. At the first show at the Majestic theater there were 936 paid admissions and from fifty to seventy-five little ones who had lost their pennies or who had none were admitted free. The Mothers' Club of the Second Ward school promoted the plan. Films were furnished by the extension department of the University of Wisconsin and the Majestic company gave the use of the theater. Three films, "The Fly Pest and Summer Babies," "The Fairies' Banquet" and "Shoe-Making," were shown and lectured. The plan will be repeated each Saturday morning with new films.

In order to handle the crowds pupils from certain grades will be admitted each week. Secretary Westermeyer of the Majestic has offered the use of some of his films in case the university supply is delayed. The receipts are to be used to purchase a moving picture machine. The Eighth Ward school in Sheboygan has its own show, given at 4 o'clock and 7 o'clock each Friday with patriotic and educational programs.

BACK SAFETY FIRST FILMS.

Industrial Commission of Wisconsin Helped in Good Work by Commercial Organizations in Appleton.

In order to secure the maximum attendance at all shows of the safety-first motion pictures, the Industrial Commission of Wisconsin is using various colored tickets for the different performances. These films were booked for three shows at the Appleton theater in Appleton January 21 and 22, the Commercial Club and the owners of the factories in that city co-operating. Attendance by factory workers in Green Bay was heavy when the films were shown at the Orpheum theater in that city.

FILMS IN REFORMATORY.

The Wisconsin State Reformatory at Green Bay has been booked on one of the circuits to which the Visual Instruction Bureau of the University of Wisconsin will send motion picture films and slides. The gymnasium hall is being used for the projection and an outside operator hired. The auditorium will be used as soon as interior work is completed. Other penal and charitable state institutions in Wisconsin are to be included in the circuits which secure these educational films and slides.

BELOIT BUYS FILM OUTFIT.

The board of education at Beloit has decided to purchase a moving picture outfit at an expense of $300. Service from the visual instruction bureau of the University of Wisconsin at Madison will be used, temporarily at least.

MORE WISCONSIN NOTES.

The Crystal theater at Monroe made quite an attraction of the Youth Photoplay company's five-reel feature, "The Boy and the Law." Miss Mina Etter of Monroe had a prominent part in the production and at 5 and 10 cents it drew good crowds.

W. H. Kamps of Marshfield ordered plans drawn for a two-story, 40 x 150 theater and store building on Central avenue in that city. The first floor will be occupied by a picture show, operated by A. W. Rice, owner of the Unique theater.

Frank Winninger has leased the Appleton theater at Appleton for a year. Joseph Winninger will be house manager. The new managers are well known as Winninger Brothers, operating theatrical stock companies and the new policy will include principally theatrical bookings.

Kellery & Crane have opened a moving picture theater in Sullivan.

PHILADELPHIA.

Situated at Broad and Susquehanna avenues, the exterior of the Bluebird theatre is one of the most imposing for its size to be found anywhere in Philadelphia. This theatre is attracting thousands of people outside of its immediate vicinity with its carefully selected program of photoplays and beautiful organ with the electrical echo. New storm doors have recently been added for the comfort of patrons, not mentioning the excellent heating system which has recently been installed.

Since the announcement recently appeared that Arthur C. Melvin of the World Film Corporation was previously in the theatrical business he has had several inquiries as to whether he was one of the three Melvins, acrobats. Mr. Melvin wishes to state that he has never been an acrobat.

Plans have been drawn and bids received for the erection of a moving picture theatre and store at Broad and Rockland streets, for Clarence S. Shilcocks. The new structure is to be a one story, brick, terra cotta and reinforced concrete building, 55 by 175 feet. Albert F. Schenck was the architect.

Judge Thompson has appointed William S. Lloyd as receiver for the Liberty Motion Pictures Company under a bond of $15,000.

The newly built theatre on the west side of 17th street, north of Atlantic street, lot 42 feet by 192 feet 6 inches, with an extension to Atlantic street, has been conveyed by William I. Greenfield to the Tioga Theatre Holding Company for a price not disclosed, subject to a mortgage of $54,000. The theatre occupies the site of an old stable which was purchased early last year from William R. Brown.

One of three electric poles which recently fell in the streets of Phoenixville, Pa., crashed through the front entrance of the Phoenixville Moving Picture theater, and the large audience, watching a thrilling picture, were nearly thrown into a disastrous panic, it being prevented only by the excellent manner in which the management handled the unexpected emergency. Three persons were injured, but not in the theater, they being on the outside when the accident occurred.

G. Frank Richards, formerly a telegraph operator of the Lehigh Valley Railroad at Allentown, has recently purchased the Palace Moving Picture House of Newark, N. J., and has taken up his residence in Newark in order to be handy to his new establishment.

Anderson and Haupt have recently perfected plans for alterations and a one-story addition, 50x150 feet, to the moving picture theater which is located at No. 4817 North Broad street. This theater is run in the interest of the Logan Amusement Company.

ELSEWHERE IN PENNSYLVANIA.

By Pittsburgh Special Moving Picture World News Service.

Miles E. Luton, aged 69, retired business man, recently died at the Allegheny General Hospital, Pittsburgh, Pa. The body was taken to the home of his daughter, Mrs. Jacob Gillman, 220 McClain avenue, Butler, Pa., where the funeral was held.

The deceased was a native of Franklin, Pa., and before his retirement from active business resided in Apollo, Pa., where he was engaged in the moving picture business. He leaves a widow, two daughters, Mrs. R. A. Kelley and Mrs. Jacob Gillman, and a son, C. R. Luton, of Lowell, Ohio.

The proprietor of the Palm Garden, South Side, Pittsburgh, Pa., H. B. Ketcham, left last week on a five-weeks' trip to Jacksonville, Fla., and other southern points.

Peter Peterson, who has run the Bijou theater at Somerset for a year with great success, has bought the Dreamland theater there. Both houses are running straight pictures and practically have a monopoly on pictures in that place.

Trenton Screeners' Ball

Over a Thousand Guests on Floor—Festivities Officially Started by Mayor Donnelly with Address of Welcome—Mayor and Mary Fuller Lead Grand March—Many Well-Known Screen Stars Present—Banquet Held Before Ball Opened.

By Philadelphia Special Moving Picture World News Service.

MORE than one thousand people will testify to the fact that the Trenton Screen Club has added another laurel to its already long list by the annual ball which took place on Monday evening, January 18th, at the Arcade, Trenton. All of the great and near-great in the motion picture circles participated and added to make the affair a great-grand success.

The ball was officially started by Mayor Donnelly, who delivered the address of welcome. He told the stars of the film they could have full police protection in anything short of robbery or murder up until 3 a. m., and after that dead line they would do well to walk a straight narrow chalk line. The affair was stripped of every formality, both as to dress and to dancing, and this was a novel feature which attracted hundreds of "movie fans."

The various stars were introduced to the crowd by Daniel D. Scullen, publicity representative of the Trenton Screen Club and manager of the Grand theater. No matinee idol ever secured half of the applause which greeted the names of more than a score of the more popular stars. Mayor Donnelly in full regalia, accompanied by Mary Fuller, the popular young star of the Universal Film Company, led the Grand March at 11 o'clock.

This was followed by several vaudeville acts from local theatres, which was an additional feature arranged by the Entertainment Committee. Unusual arrangements had been made for the entertainment of the crowds and nothing possible was left undone to make the affair a pronounced success from every viewpoint. There were several refreshment booths on the main floor.

Mayor Donnelly was appointed official "introducer" of the evening and several of the players will testify that he did not forget a single resident of Trenton on the floor. There were exhibition dances given by Miss Wallace, Mr. Timson, Miss Carter and Mr. Craig. The music for the occasion was furnished by Howell Orchestra.

Among the moving picture artists who took part in the festivities were: George Spencer, Florence Hackett, Mildred Gregory, Clara Lambert, James Dailey, William Cahill, Frankie Mann, Aida Charles, Patsy De Forest, Allen Quinn, Jack Delson, James Cassidy, Dorothy Adams and Clarence Elmer of the Lubin Company, Philadelphia; Maurice Costello and Mrs. Costello, of the Vitagraph; Mary Fuller and Ben Wilson of the Universal; G. Michaels of the Greater New York Film Company; M. Milder of General Film Company, and Edwin August, Irne Tams and a score or more of others. King Baggot, Sally Crute, Anita Stewart, Mary Pickford and several other prominent stars who had accepted invitations to attend, sent message of regret at not being able to attend. It was mainly through the efforts of Philip Paiper, treasurer, and Charles C. Hildinger, vice president of the club, both of whom made several trips to New York and Philadelphia, that these stars were secured for the evening's entertainment. The grand finale occurred at 3 a. m., after the merrymaking had been in progress for nearly six hours.

The ball and carnival was preceded by a banquet served the visiting players at the Trenton House. At the dinner, speeches were made by many of the players and by former Governor Edward C. Stokes and B. C. Kuser, who were among the honored guests. The youngest diner who ever participated in a banquet given in Trenton was Miss Marjorie Paiper, daughter of Philip Paiper, treasurer of the Trenton Screen Club. She is four years of age.

CARRICK SEES BOOM.

R. V. Carrick, president of the Interstate Films Company, the local exchange for Universal Films, predicts great possibilities for the motion picture industry during the coming year of 1915. He states that although the motion picture industry is steadily advancing with rapid strides there are those that already considered the business to have attained its greatest possible height three years ago. He points out that the time has passed when motion pictures were considered a cheap form of amusement for the poorer people. All classes find ample entertainment and recreation from the up-to-date products of the leading film manufacturers. The popularity and interest in moving pictures will be sustained only when a good variety of pictures are shown at the theatres. He declares that the long six and eight reel pictures are not nearly as popular as the single and three-reel pictures. The Universal studios are reported as being the largest in the World.

FIGHT ON AT BEACH.

Atlantic City Church People Open Battle with Picture Men on Sunday Shows Along Beach.

Shore amusement purveyors recently claimed that evidence had been secured against them by detectives in the employ of pastors and churchmen, who have launched a campaign against Sunday amusements. The programs scheduled at the various motion picture theaters and other enterprises included in the campaign were presented without change. Retaliatory measures are promised by the amusement men. A lively time is looked for as soon as the pending battle gets under way.

Sunday amusements at Atlantic City have now been run without interruption for several months and the movement inaugurated against them was as unexpected as it was displeasing to the picture men. They have discussed the matter among themselves and have arrived at the conclusion to fight the effort to make them close their doors. Considering the value of pictures to the community and especially on Sundays to such as Atlantic City, the prejudice is strange.

NEW BALTIMORE THEATER.

Plans are in progress for the erection of a new moving picture theater in Baltimore, Md. The new theater is to be two stories in height and is to be constructed of brick, stone and reinforced concrete at a cost of $100,000. It is being erected for the Northern Amusement Company, of which company Henry W. Webb, who has offices in the Title Building, is president. Oliver B. Wight, 1008 Munsey Building, was the architect for the new structure.

MORE PHILADELPHIA ITEMS.

The Plaza theater, on the east side of Broad street, south of Ritner, lot 162 feet by 80 feet, with a lot of 18 feet adjoining, and the Erie theater, at the northeast corner of Erie avenue and Marshal street, lot 75 feet by an irregular depth, have been conveyed by the Active Real Estate Company to Edmund J. Bamberger, subject, respectively, to mortgages of $17,000 and $41,000. The Plaza theater is assessed at $50,000 and the Erie theater at $36,400.

LICENSED FILM STORIES

ESSANAY.

THE NEW TEACHER (Feb. 1). The country school board assigns a new teacher, and the lot falls to none other than Sweedie. She takes up her duties the following Monday, and the pupils have great sport with her. She is the target for their bean shooters and rubber bands, but is unable to catch any of them in the act. Finally she is forced to be the peace maker between Tim and his rival, who have started a fight over Sadie, the little girl in the case. As time goes by, Sweedie is paid great attentions by one of the old members of the school board. This fact becomes known and the town gossipers get busy and demand that Sweedie be discharged. She loses her position, but not for long, as the pupils threaten to quit unless she returns. The next day finds Sweedie back on the job.

THE CREED OF THE CLAN (Feb. 2). —Jim Bradley is on trial for murder, and at the eleventh hour, Sandy O'Connell furnishes an alibi, swearing that Bradley was with him at the time the murder was committed. Sandy is a very common sort of fellow, and when Bradley asks him why he did it, he replies that when he was a homeless kid of the gutter, Jim Bradley was pointed out to him as the man who gave money for the burial of his mother and father. This is why he lied for him under oath. Bradley has a daughter whom Sandy meets and falls in love with. Bradley tells him not to tell her of his false oath. Later, Sandy asks her to marry him and Bradley refused him. It is then discovered that Sandy swore to a lie, and he takes his punishment, realizing that if he can't have Kitty he will let her keep her love for her father.

THE FABLE OF ELVIRA AND FARINA AND THE MEAL TICKET (Feb. 3).—Alexander, Elvira's husband, was the biggest man in town and had plenty of coin. Elvira and her daughter, Farina, met a lady who had traveled abroad. She pumped them full, so they attack Ready Money to see Europe. He didn't have a chance. For a year they cut circles in Europe; then the Hen and Chick came back as Birds of Paradise. They came full of new fangled ideas, and Alexander was the Goat. Nothing would do but they must move to the city and Bust into society. They rented a large Chilly Morgue right on the avenue for $14,000 a year; then sent out twenty invitations to a dinner party to prominent people. They received twenty refusals. All things come to those who plug hard enough, and finally Elvira received an invitation to dinner from Mrs. Weatherby-Glue. Her life's work was accomplished, after a very costly expedition.

SOPHIE'S HOME-COMING (Feb. 4).—Slim receives a note from Sophie telling him that she will arrive on the five o'clock stage coach the next morning, and for him to set his alarm clock so he will be sure to meet her. Mustang reads the note, and after Slim has gone to bed, substitutes another clock in Slim's room. He then gets up at five A. M. and meets Sophie, telling her that Slim said he wouldn't get up for the best girl in the world. Slim plans to get even, so that evening when Mustang prepares to call on Sophie, Slim puts some snuff in his handkerchief. All goes well until he pulls out his handkerchief, when they both start to sneeze. They cause such a commotion that Hiram Clutts is awakened and comes downstairs. Mustang is kicked out bodily.

BRONCHO BILLY'S GREASER DEPUTY (Feb. 6).—Broncho Billy, the sheriff, is in love with a girl, but another man wins her affections and marries her. He is a worthless sort of fellow, and when Broncho sees him in the saloon, drinking with an outlaw, he gives the bartender orders to sell him no more liquor. This causes a fight, but peace is soon restored. The outlaw then persuades his new comrade to assist him in a hold-up. Soon the sheriff and his posse are on their trail, and when they separate, Broncho leads a small party in pursuit of his rival. He finds him in his home, but decides to allow him to escape when the young wife pleads with him. Upon reaching the outside he is shot by one of Broncho's deputies. Broncho returns home satisfied that his former sweetheart is rid of the scoundrel.

THIRD HAND HIGH (Special—Two parts—Feb. 5).—George Trevor, prospecting for gold in Australia, sends his motherless baby daughter, Constance, home to America by his brother, Will. She is brought up by her aunt, while the father makes a fortune in mining. Twenty years later he plans to return, when two bushmen, Benton McArdle and Roy Goodman, attack him in his cabin, shooting him down. They find that Trevor has deposited his money in his daughter's name, and leaving Trevor for dead, start for America, where McArdle pretends to be the girl's father, while Goodman sues for her hand in order to get her money.

The girl is already betrothed to Penfield Drayton, but McArdle frowns upon the match and forbids Drayton the house. Goodman makes love to Constance, but she spurns him. McArdle in a rage, forces Constance and her aunt to go to the girl's room, where he locks them in, declaring they will stay there until Constance consents to wed Goodman.

Constance hands a note to a lineman at work on a telephone just outside her window. He takes it to Drayton, who calls the police and hurries to the house. Trevor, however, proves to be only wounded. He recovers and hurries to America, arriving at his daughter's house just before Drayton reaches it with the police. He surprises the two bushmen in the drawing room. There is a fierce battle. Goodman is about to shoot Trevor when Drayton and the police arrive. The bushmen are arrested. Drayton releases Constance and her aunt and the girl finds her real father.

BIOGRAPH.

THE UNDYING FIRE (Jan. 18).—After her marriage to the governor of the state, Marion is visited by the man who, once her fiance, proved himself unworthy. He attacks her and, following a struggle, is imprisoned for housebreaking. With the aid of a light-o'-love he makes a sensational escape from prison and goes straight to the governor's house. It is late. Marion, sitting by the fire awaiting her husband's return, confronts the intruder and, to save herself, snatches a pistol from a drawer. The governor, returning, finds her fainting above the lifeless body of the convict.

THE LADY OF DREAMS (Special—Two parts—Jan. 19).—One delightful hour in the company of a girl with ravishingly beautiful eyes, an exquisite voice and the charm of Circe—this was the memory that returned again and again to Wallace, long after the other guests at Mrs. Van Stuyvesant's masked ball had forgotten the incidents of that night when May West stole in among them. Sometimes Wallace thought he had dreamed the enchanting lady and all the exciting events of that night, but it couldn't be a dream, because he still had the slipper she had dropped in her flight. Then in the dusk he heard the new governess telling his motherless children the story of Cinderella, and knew that he had found her at last—the Lady of Dreams. For May West, the old fairy tale came true incredibly—her Prince Charming really loved her.

THE GANG'S NEW MEMBER (Jan. 21).—The murder of a Chinaman in a slum gives the cub reporter his opportunity. In a saloon frequented by gangsters he rescues a girl from the attentions of a thug. Through her influence he is made a member of the gang. Their secrets begin to appear in the papers. The thug squares his grudge by treacherously shooting the reporter. The girl nurses him back to health. A notebook in his coat pocket excites her curiosity. It contains damning evidence of his treachery. But she loves him, and so she says nothing until he spurns her love. Then she denounces him—only to consider, after it is too late.

HEART'S HUNGER (Jan. 22).—The magazine writer, a gentleman of the old school, attempts to sell an unsuitable article to the young publisher. On parting, each goes to his home—the writer walking so that he may purchase with his carfare a flower for his wife, while the publisher rides in his motor car and, as soon as he reaches the house, plunges into work, oblivious of his wife, who lies sick in her sumptuous boudoir. The doctor's visits do her no good; finally the physician, wise man, tells the publisher that he can do nothing for his wife. But he adds: "Come and I will show you the only possible cure," and takes him to the home of the writer, whom he knows. There the man's eyes are opened to the full meaning of love. He returns home, determined to satisfy his wife's hungering heart, and at the close we see them happy in complete understanding.

HIS NIGHT OUT (Jan. 23).—Hubby never has a chance to slip out for a time with the boys until one night when wifey is talking clothes with a friend. Then the friend's husband leads him scandalously astray, with the result that he gets into mirth-provoking mixups with Claude Coke, a professional elbow bender, a pair of jolly dentists and a string of frankfurters.

IN THE BOARDING HOUSE (Jan. 23).—What with a dramatic sketch team downstairs, and upstairs a fat boarder who yearns to write a masterpiece—not to mention a pretty little slavey, a negro waiter and the policeman on the beat—the boarding-house mistress and her parsimonious husband certainly earn their money. More merriment to the square inch than a fat man tickled by a pistol in his midriff—which is part of the fun.

DIOGENES WEEKLY, NO. 23 (Jan. 25).—Diogenes again crawls out of his tub and, taking his trusty motion picture camera, sets off to collect "near news." At Newport, R. I., Mr. Van Bunningsmear Bugg gives a reception to titled dignitaries and artistic celebrities. Diogenes takes pictures of the event. At this reception Jan Rickey, the hungry Hungarian violinist, makes his first bow and scrape before society. At Lakewood, N. J., all of the upper ten pin their faith on I. M. Fatt to win the bowling championship. Fatt is a remarkable bowler. Skipping to New York, N. Y., Diogenes visits the fashion show and records exclusive designs in suits and gowns at Madame Krazee Kate's establishment on Fifth avenue. Then the old gentleman hies him home and unwinds the film.

THE BOOB AND THE BAKER (Jan. 25).—The boob wanders into the bakery, which has a restaurant attached, and flirts with the baker's pretty wife, who is behind the counter. He is dissuaded by the boss, who jealousy attacks him with a huge loaf of bread. This has little effect upon the boob, who wanders into the restaurant and sets the place in an uproar. He eats the cakes out of the show cases, he takes cigars from the counter, he interrupts a fat man's breakfast. In desperation the boss throws him into a large vat of dough, from which he emerges to frighten the baker who, sure that he has killed the man, thinks he sees an apparition.

FILE NO. 113 (Special—Two parts—Jan. 26).—Valentine de la Verberie rejects the suit of Jean Lazet, for she loves Gaston de Clameran. In a cafe, Lazet makes a slurring reference to Valentine, and Gaston, overhearing the remark, strikes him. In the melee that ensues, Gaston stabs Lazet. He has to flee the country. After his father's death his brother, Louis, comes into the estate. Valentine gives birth to a son, and her mother places the child in the care of foster parents. The countess then takes Valentine to Paris, where she marries the banker Fauvel.

Twenty years later, Louis, now penniless, discovers that Valentine has made a wealthy marriage. Determined to profit by what he knows of her past, he visits the old peasant to whose care the infant was intrusted. He is informed that the child died of croup eighteen months after its birth. Louis then determines to substitute his champion, Raoul, for the dead boy. He presents himself at the Fauvel home and introduces Raoul to Valentine as her lost son. To keep the secret from her husband, she submits to blackmail. Also her heart goes out to the son of her youth, as she fancies. So, when the blackmailers, growing bolder, demand the key to the bank vaults, and Raoul threatens to kill himself unless she acquiesces, Valentine gives up the key. Her daughter, Madeleine, is engaged to Prosper, Fauvel's confidential clerk. Fauvel having forgotten the combination of the safe, Prosper gives it to him and is overheard by Raoul. The plotters determine to make a double haul.

Louis inherits 50,000 francs from Gaston, who dies abroad, and the money is deposited in Fauvel's bank. That night Raoul enters the bank and, after a desperate struggle with Valentine, who seeks to dissuade him, steals the 50,000 francs out of the vault. During the struggle the key slips and makes a deep scratch on the enamel near the lock. This scratch is noted at once by M. Lecoq, the celebrated detective, who is called into the case. Prosper is suspected and arrested. Lecoq secures a private interview with Valentine and forces a confession from her. Under instructions from Lecoq, Fauvel makes good the missing legacy. Lecoq then goes to the lodgings of Louis and Raoul. As he enters there are shots; the gendarmes, rushing in, find Louis dead and Raoul dying. The plotters have quarreled over the booty and shot each other. Prosper is at once released and restored to favor. Fauvel, when he learns all, readily forgives Valentine, who is overjoyed on hearing that Raoul was not her son.

MILADY'S BOUDOIR (Jan. 28).—Nellie's great day came when, out of all the girls in the great department store, she was selected to do demonstration work in one of the big windows. A boudoir had been created in the window, and here she was to live for a few hours each day among these lovely things. Small wonder that the lonely little hall-room girl decided to spend one evening in her luxurious surroundings. When the big store was deserted save for the watchman, whom she contrived to dodge, Nellie stole back to the window, still clad in the wonderful gown, carrying her box of crackers and bottle of milk. Here, behind the curtains which shut out the chill of the street, she played at being a fine lady.

Meanwhile, young Jack Benson, a wealthy bachelor, had chanced by the store and, being struck by Nellie's beauty and grace, had been dreaming of her while he lounged in his club. So it was natural that, on his way home, he should pause before the window, now dark and curtained, to conjure up a vision of the girl. As he was about to move on, out of the night, came a wayfarer who, accosting Jack, asked for a light. Next moment Jack was covered by a revolver in the hands of the footpad. Then suddenly Nellie, dreaming within, was startled awake by a crash of glass, as Jack's heavy stick, missing the footpad, descended on the window. Trembling, Nellie crept to the curtains and drew them aside. At sight of the robber pressing the pistol against Jack's side

she screamed. Startled, the man dropped the pistol and ran. But at the next corner he ran into the arms of a policeman to whom he shouted: "Fellow with a gun down there held me up!" And as the officer hurried down the street the footpad skulked away.

Jack was standing with the gun in his hand, looking at the smashed window, when the policeman came up and arrested him. Humorously protesting, Jack submitted to arrest, feeling sure that when his story was heard he would be released. But the newspapers scoffed at his fantastic tale of a young woman who, after screaming through the broken window, leaped out and ran away. And Jack had to stand trial. Actually, Nellie had done as he described. Somehow she reached her hall-room, still wearing the gorgeous gown, and next morning she attempted to smuggle it past the matron, but in vain. Detected, she tried to explain, but was summarily discharged.

It was while searching the newspaper advertisements for a new position that she saw a story about Jack and the hold-up man. Realizing that she alone could substantiate the young clubman's story, she hurried to the court-room and was soon on the witness stand, narrating the events of that wonderful evening. And Jack—he waited only for the court's discharge to seize little Nellie and tell her of his love. It was on their return from the honeymoon that Nellie got a big surprise. Jack led her into a room and turned on the lights. There, before her amazed eyes, was the boudoir as it had been, and in a box were all the wonderful clothes she had worn when she was only a make-believe lady.

HER SLUMBERING CONSCIENCE (Jan. 29).—All her husband's available funds are temporarily tied up, but she is induced by her friend to order an expensive new dress. The gown is sent C. O. D. and her husband refuses them, as he has no money. Shortly afterward he introduces to her a business friend, who admires her and makes her a present of a bracelet. There can be no mistaking the man's intentions, yet she accepts his gift, unable to deny herself the pleasure of possessing the bracelet. Despite her precautions, her husband discovers what is happening and, when the other man comes to see her, forces her to receive him while he waits in an adjoining room to hear what passes between them. On receiving proof of his suspicions he confronts the man and orders both out of the house. The wife dares not face his wrath and goes. The man takes her to his own home and tries to make her forget what has happened with drink and jollity. Just as she is reaching the end of her power to resist his advances, her husband, who has followed them, rushes in, despite the objections of the man's valet, bursts open the door and confronts them. She gives a shriek of fear and awakes to find her husband standing over her, not in rage, but all smiles. "The big deal went through," he is saying, "and the gown is yours." Hardly able to realize that it is all a dream—that she has not really yielded to temptation and forfeited his love—she falls into his arms.

THE DANCER'S RUSE (Jan. 30).—Lydia, a famous dancer, pleases the military governor of the province. He seeks to win her. Dimitroff, her sweetheart, brings word that the governor has ordered the execution of her brother who is a nihilist. She sends Dimitroff to his excellency with a note asking the governor's favor for the bearer. Dimitroff is taken into the governor's service as butler. On the eve of her brother's execution, Lydia sends a note to the governor stating that she will visit him. He prepares for her coming, arranging that their privacy shall be uninterrupted by anyone save Dimitroff, who will serve them. Lydia submits for a time to the governor's embraces, and secures his autograph. Dimitroff puts a sleeping potion in the governor's liquor and when he loses consciousness the dancer plays her trump card. The butler is a man of the same build as his master; a clever counterfeit of his hair and beard has been prepared; now Dimitroff makes up as the governor, and Lydia writes her brother's pardon above the signature of the only man who has power to save those condemned to die. With the disguised Dimitroff she enters the governor's private car and they drive furiously to the prison, arriving just as her brother faces the firing squad. The pardon sets him free; Lydia hurries him into the car and they make haste toward the frontier. A ship bound for America is reached in safety and all three sail for a new life in a free country.

VITAGRAPH.

CABMAN KATE (Feb. 1).—As a laundress, Kate isn't much of a success. A goat makes a meal of her clothesline, and the $13.13 that Tim McGrath owes her for washing is apparently uncollectable. But this is nothing to what happens when she forcibly seizes Tim's horse and cab, in lieu of her $13.13, after sousing him in the watering trough. Samuel Rosenstein, a dry-goods drummer, is very anxious to catch a certain train, and almost goes into hysterics when the taxi-cab in which he is riding breaks down. He spies Kate leading the horse and cab, and wildly implores her to get him to the station in time for his train. With some misgivings, she consents. He gets in, Kate whips up "Wildfire" and the thrilling ride begins. In their mad career, Kate runs over a flock of chickens, demolishes an Italian fruit-peddler's stand and nearly scares the natives to death. After all the terrifying speed and hairbreadth escapes from destruction, the nearest Samuel comes to catching his train is when it almost runs over the cab at a railroad crossing. Meanwhile, the victims of her exciting sprint are coming on apace in cabs, and on foot. A fat policeman finally arrests Kate. Followed by Samuel and the crowd of complainants, Kate is marched to the nearest police station. There she is charged with grand larceny, reckless driving, assault and battery, violating traffic rules, operating a vehicle without a license, exceeding the speed limit, damage to property and resisting an officer. The whole affair is so amusing, however, it tickles the judge, who proves himself a good sport by simply forcing Samuel to pay all the damages and costs, and making Tim pay Kate the money he owes her. The case is then dismissed and later Kate and Tim go into life partnership as man and wife, but Kate can never see a cab without a shudder of remembrance.

HOW CISSY MADE GOOD (Broadway Star Feature Special Three parts—Feb. 2).—Cissy writes a motion picture scenario, and submits it to the editor of the Motion Picture Magazine, who intimates she will probably meet with better luck in submitting it elsewhere—in other words, it is not acceptable. She feels pretty badly and finally the kind-hearted editor offers her a chance to make good. He tells her to go to the Vitagraph studios and interview the Motion Picture stars there, promising to talk business if she is successful. She does so, and after a little trouble in getting in, starts out to interview John Bunny. He frightens her by a lightning change to a fierce buccaneer and Cissy runs. The gate-keeper's assistant, who is escorting her around, brings her to see Kate Price. Mary mistakes her for the scrublady, and complications set in. Kate gets angry and Mary gets a pail of water in the face. She is next introduced to Julia Swayne Gordon, who pretends she can only speak French. The result

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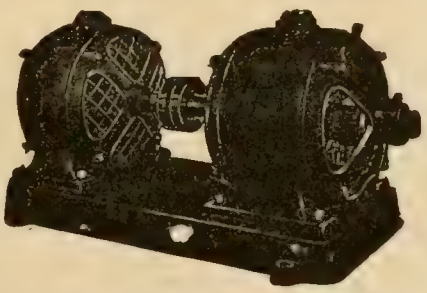

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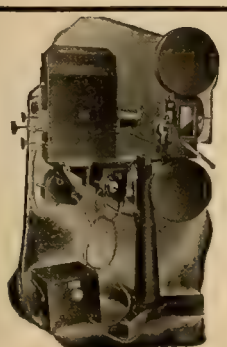

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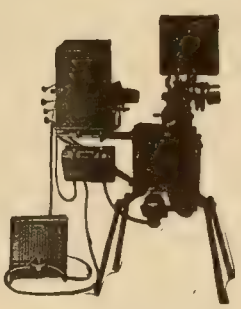

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of that "interview" is astonishing and laughable. She is led on a sort of wild-goose chase from one star to another, with ludicrous and surprising results, until finally, almost discouraged, Cissy is about to give up. It is then suggested that she see the Manuscript Editor. Miss Bertsch is very busy when Cissy enters, and after waiting some time, the poor girl despairs. She is then taken to see Lillian Walker and Maurice Costello. She finds them in the swimming pool. Costello is busily engaged in teaching Lillian to swim by means of a belt and a rope. Just as Costello says, "This is the picture!" and the cameraman starts turning, Cissy slips and falls headlong into the water. After much laughter, confusion and splashing, Cissy is "rescued" and, as a recompense for her sufferings, it is suggested they all give Cissy a little autographed interview written by themselves. This is done, and when Cissy shows them to the editor of the Motion Picture Magazine he is delighted. He gives her a position on his staff at $50.00 per week, and Cissy, overcome with joy, proceeds to faint.

THE COMBINATION (Feb. 3).—After a thorough inspection of an apartment to let, Mr. and Mrs. Carr, newlyweds, decide to take it, particularly when they discover the cute little safe set into the wall of their sleeping room. They send for the superintendent and he gives them the combination, which Mrs. Carr loses. She reads in the morning paper of burglaries, and her husband reassures her by showing her the revolver in its little case which he has placed in the dressing table drawer. He goes off to business and Mrs. Carr, more frightened at the thought of having a gun in the house than of the burglars, decides to hide it in the safe. She is obliged to telephone the superintendent to give her the combination once more. He writes it down for her, she locks the gun in the little safe, then hides the combination in a vase on the dining-room shelf. In the wee small hours the following morning, Biggs and Boggs, two second-story men, creep up the fire escape into the apartment and start to take up a collection of the Carr's silverware. They make a noise which awakens Carr and he starts for his gun, but his wife tells him it is in the safe, adding that the combination is in the dining-room, where the burglars are. That settles it, and Carr sinks into a chair, utterly hopeless. The burglars make a clean sweep, and escape with everything but the chairs, table and sideboard. The newly-weds almost faint at the sight of their dining-room, then Carr wearily telephones the police. At breakfast they have to eat with kitchen utensils. All turns out well, however, as the police capture the burglars and the silverware is recovered. Mrs. Carr asks her husband to give away the "old pistol." He consents, and on taking out the little case from the safe, finds it is his pipe instead, while in the bureau drawer is found the revolver. The double blow is too much for poor Carr and he collapses completely.

THE UNDERSTUDY, OR BEHIND THE SCENES (Feb. 4).—During rehearsals of "The Masked Mystery," a new play, Jack Boyle, an understudy, falls in love with Lolita, the heroine. She is in love with James Stewart, the hero of the play, and he returns her affections. Devereaux, who plays the heavy, or villain, is also in love with her, but strangely enough, just as in the play, she loathes him. The climax of the third act is where Devereaux enters the darkened stage to rob the safe. The heroine discovers him, he draws a revolver and during a desperate struggle, the gun goes off, killing the heroine. After rehearsal, Devereaux meets Lolita and tries to kiss her, but Jack interferes. Stewart comes up, takes the trembling Lolita in his arms and announces they are to be married after the opening performance. Devereaux, very bitter, goes to his club and there inflames his anger and jealousy by drinking. Seeing a newspaper item of an unfortunate accident wherein the actress is accidentally shot on the stage, a fiendish idea occurs to him. On the night of the performance he exchanges the blanks in his stage pistol for ball cartridges, placing the rest of the bullets in his overcoat pocket. At the final rehearsal he lays his coat down and later takes Stewart's coat by mistake, while Stewart gets his. Jack and Devereaux have a fight in the latter's dressing room and Devereaux is rendered unconscious. Jack sees his longed-for chance to play a leading part, makes up as Devereaux and steps out on the stage. In the darkness no one recognizes him and not knowing, of course, that the revolver is loaded with bullets, Jack is about to shoot the heroine, when Stewart, who has grasped the deadly plan in Devereaux's mind, through finding the bullets in the latter's overcoat, grabs Jack's arm. The revolver goes off, mortally wounding Jack. Before he dies, he tells the whole story and Devereaux meets his just punishment, while Jack passes away in Lolita's arms with a smile on his lips.

THE PROFESSOR'S NIGHTMARE (Feb. 15.—Convinced by his friend's glowing account of a play he witnessed the night before, that it must be a real "thriller," Professor Nicholas decides he will take it in. He 'phones his wife from the office that he has two tickets for that evening and wants her to go with him. When the thrilling climax to the play comes where the villain chokes the poor girl for not signing the papers, he becomes so excited he makes things very uncomfortable for those around him. Next day he meets a few friends and has a few glasses of light refreshment, with the result that his friends have to bring him home in a taxi. His wife calls him a brute and goes sobbing to bed, while the professor also sobs and falls asleep in a chair by the fireplace. His mind still obsessed with the play he witnessed, the professor dreams that he is the villain and his wife is the heroine. After unsuccessfully attempting to force her to sign some papers, he chokes and stabs her, then hides the body under the dining-room table. He hears the police coming, but seems paralyzed and offers no resistance when they break in and dramatically arrest him. Without delay, he is sentenced to electrocution. The march to the chair begins at once and he is soon strapped in. While the wardens are awaiting the signals to throw the switch, Satan appears, and after giving the professor the "Ha-Ha," sneaks in and turns on the current. Sparks and flames begin to shoot out from around the professor's feet and he seems to be burning up. Just then he wakes up to find his feet in the fireplace and his slippers all ablaze. With a yell, he kicks them off as his wife comes in greatly frightened. He tells her of his nightmare while she gets ice water and bathes his aching head. The professor then promises never again to look upon the wine when it is red.

FOR ANOTHER'S CRIME (Special Feb. 6).—Steve Harney, a bullying deputy sheriff, orders Walker, a professional gambler, out of town. Both Harney and Jack Brandon, a young miner, are infatuated with Sue, a mountain girl and an irrepressible flirt. After promising to go to a dance with Jack, she goes with Harney. Jack disconsolately goes to Benson's saloon to drown his sorrows and later joins in a card game with Walker. Harney returns from the dance and a quarrel starts between him and Jack. Benson flees to the sheriff's and Walker watches the fight from outside the door. Just as Harney is about to stab the half-intoxicated Jack, Walker rushes in, snatches Jack's knife, kills Harney and flees. When the sheriff arrives Jack is found half stupefied from liquor with the fatal knife, bearing his name, beside him. He is arrested and sentenced to twenty years imprisonment. Conscience-stricken that Jack is paying the penalty for a crime which he himself committed, Walker helps Jack to escape from prison without admitting his guilt. Both flee to the Far West. Upon their arrival at Silver Gulch, Walker opens up a saloon with Jack as his partner. Jack meets Amy Green, daughter of the Justice of Peace, and falls in love with her. Huggins, an old cell-mate of Jack's, wanders into town, recognizes him and starts to blackmail him. Jack thrashes Huggins, and the rascal exposes Jack's past to Judge Green. He doubts Huggins' story until Jack himself confesses that he is an escaped convict. The Justice reluctantly places Jack under arrest. Walker, standing nearby, turns on Huggins to kill him, but the jailbird shoots first. Walker dying, confesses that he killed Harney, and Jack, who suffered for the crime, is pardoned and exonerated.

MINA.

IN THE PALMY DAYS (Feb. 4).—The motion picture show has had a revolutionary effect upon the so-called legitimate stage, changing the policy of thousands of theaters and altering where it has not altogether changed the occupation of countless actors and actresses throughout the land. "In the Palmy Days" is a unique comedy dramatization of these strange conditions, and shows the adjustment which is rapidly taking place, and the final solution of the problem that confronted O'Donoval McBluff, a tragedian of the old school.

The picture play opens with a scene in the producer's office. An "angel" has been "dug up" to finance a troupe for The Dainty Sisters. The troupe engaged includes O'Donoval McBluff and several other repertoire actors, but there is no part open to Bennie Luther, the accepted suitor of the leading lady. In order to be near his sweetheart, Bennie masquerades as a woman and is palmed off on the manager as one of the Dainty sisters.

The troupe finds that the first theater in which it is booked has been turned over to motion pictures and that its paper has been covered by the posters of the picture show. So the legitimate play has to be given in a tent. The audience tolerates the comic parts of the performance, but when the tragic McBluff appears he is made the target of all sorts of vegetables and eggs which had ripened without the aid of cold storage. In the confusion which follows a lamp is overturned and the tent takes fire. The hose carts arrive and a riot of fun ensues. The manager in the meantime has been carrying on a flirtation with Bennie, the bogus Dainty sister, and comic situations have constantly occurred. His wife finally catches him embracing Bennie, whom she attacks in a jealous rage. Bennie's wig and hat are torn off and his identity is disclosed.

The picture ends with the stranded troupe surrendering to the inevitable and joining a slapstick motion picture organization in which the regular walking of the ghost 52 times each year more than compensates them for the shock administered to their artistic temperaments.

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CHICAGO, ILL.

THE MASQUERADE HERO (Feb. 11).—McQuarrie's wife discovers an old Indian headdress in his trunk, and asks where he obtained it. McQuarrie modestly refuses to tell; she insists. He does not wish to tell her the truth so he makes up a story, and tells her how when a young chap he was in the West with two other fellows and they were attacked by a band of Indians. His two companions become frightened and hide under their bunks, but he braves the dozen Indians, and kills off one after another—until the last one is reached, then his ammunition is all gone, so they have a hand to hand fight with knives. Here he also wins and this head-dress is that of the last Indian.

In the midst of this story, their little son Jimmy has come into the room and is delighted to learn that his father is such a grand hero. Mother takes him upstairs, where on a table in his room is an Indian manikin with several others doing a war dance—Jimmy is put to bed, and begins to dream of Indians.

When his wife and son leave the room McQuarrie recalls what actually did happen when he secured this head-dress. He is going to a masquerade, and arrives there very hilarious, and is not allowed to enter, so throws a brick through the window and then starts on a run. A very comical chase follows, which ends in McQuarrie throwing an Indian cigar sign in his pursuer's path, which is mistaken for him—thus he makes his escape. While reminiscent he falls asleep and dreams he has been caught by a band of Indians and is about to be burned at the stake.

Meanwhile Jimmy dreams he is killing off Indians just as his father did, and begins to walk in his sleep. When he arrives in the dining room his father appears to be one of the hated Indians and he hits him on the head with the poker. The blow awakens father, who believes this is the Indians work—but is readily knocked out by the blow. At that moment Jimmy also wakes up and mother comes into the room. Father is helped to bed. When the doctor arrives he announces McQuarrie will be all right in a few weeks. Then appears the moral—"Don't Lie to Your Family."

EDISON.

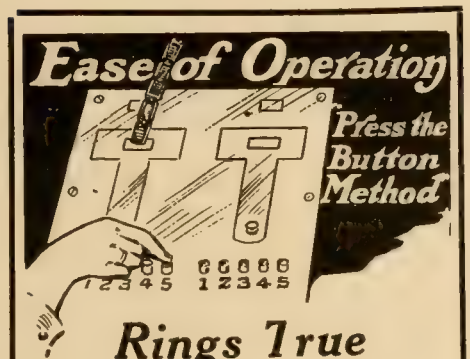
FOUND A FLESH REDUCER (Feb. 1).—Roberts, who has grown corpulent to an unsightly and uncomfortable degree, pays a visit to the doctor and is advised that an abnormal amount of exercise will reduce his weight. Roberts purchases a load of flesh reducers in the form of fencing swords, boxing gloves, a punching dummy, etc. Hardly are the reducers inside the house when Roberts, ably assisted by his sympathetic friend and trainer, Horner, begins to raze things in general, including flesh and various handsome vases and bric-a-brac.

The dummy is the target for all of the well-directed blows of the two, but she (Robert and his trainer dressed it up in one of the former's wife's best dresses) always manages to regain her feet before the count of ten. In fact, it is this self-same dummy which is the thorn in the side of Roberts, as the maid discovers it under the bed where the men have finally placed it after it has given them a severe tussle and tells Mrs. Roberts that there is a strange girl in her husband's room.

By a bit of clever strategy, the dummy, dressed in feminine garb, is "abducted" and sold to a junk dealer. When Mrs. Roberts gets to the room, there is nothing out of the way, the bird having flown. She suddenly finds out that her new waist, containing a valuable diamond sunburst, which her husband had given her, is missing and the maid is discharged on circumstantial evidence. The maid gets sympathy with Roberts and Horner, who are outside convulsed with glee over their fine work in getting rid of the rolley-polley exercise "girl." Roberts realizes that the waist thought to be stolen enshrouds the form of the rolley-polley dummy and after a hurried tour of the junk shops, he locates the waist and the sunburst. The maid is vindicated. After all this exercise, Roberts has "gone down" appreciably and his weight has dropped nearly two hundred pounds.

OLIVE AND THE HEIRLOOM (Eleventh of "Olive's Opportuntties" Series—Feb. 2).—Olive Arden, our little gypsy madcap, is put in a position of trust by Miss Coleman, aunt of Vance and Drew Martin. On her deathbed, Miss Coleman desires that Vance shall get the family jewels instead of Drew Martin, the profligate nephew, despite the fact that the latter is older. Miss Coleman sends for Olive, who arrives with Madame Forresti and Laura.

A valuable necklace is placed about Olive's neck by Miss Coleman and Olive is asked to deliver it in person to Vance. Drew Martin is ejected from the sick room by the doctor when he attempts to browbeat his aunt and the others about the deathbed. The dying woman hands Olive a synthethic replica of the necklace and tells her to put it into her handbag and to wear the original and genuine one about her neck. Olive telephones to Vance that she is to take a certain train, and asks him to meet her. Laura tells Martin of the train.



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After telling Boggs, the butler in league with him, that he will retire, Martin hastily leaves the house and goes to the railroad station. Bogs, who knows that Drew is to follow Olive, hurries to the station and gets aboard the same train. After Olive has retired, Martin stealthily creeps up the aisle in the Pullman sleeper, and, reaching into Olive's berth, gets her handbag containing the replica of the necklace. Boggs sees him and leaps from behind a curtain and struggles with him. The men wrestle out to the observation platform. Olive is awakened and screams for help, arousing the lethargic porter.

In the meantime Vance, who is at a small town on the main line, has inquired as to whether the train stops at his station upon receiving a telegram from Olive, who recognized Drew Martin when he got on the train. He is told that the train does not stop and the only way he can get aboard is to get into a mail sack and be picked up as the train whizzes by. He bribes the agent and gets inside and is caught by the mechanical device on the train and taken inside. In the scuffle at the rear end of the train, Boggs is thrown off by Martin. Vance and the trainmen get Martin and once again Vance and Olive are together.

SEEN FROM THE GALLERY (Feb. 3).—Inside a dressing room of Variety at Honkey Tonk, Bootz, the German comedian, and Plotz, co star, are making up. There is a card game in full swing from which Plotz, who is evidently the only man in the room who gives his money to his wife instead of buying chips with it, is excluded, on the ground that he doesn't pay his gambling debts. He and Plotz adjourned to the stage and proceed to do a few contortions, flavored with some slap-stick comedy. The audience applauds vigorously and the headliners are a success.

Blotz has long since been inoculated with the gambling germ and when the "ghost" appears with the salaries, he gets into the game. Suffice it to say that he loses all his money and is afraid to face his wife. He frames up a deal with the other thespians whereby they will "beat him up" in a mild sort of way, just enough to soil his clothing and to convince his wife that he has been held up and robbed. The game is effective, and after Blotz has been trimmed up, his wife sends for a doctor, confides in him that she has money in the bank. Blotz unwittingly tells his wife that if he had not paid his gambling debts the money would have been stolen by the highwaymen, anyway, and she is immediately suspicious. She pulls him off the bed and hands him the pail so that he can get some Irish champagne. Blotz reluctantly goes out. He meets the boys, and they tell him how he was beaten up by a couple of thugs who had nothing to do with the frameup at all. While Blotz is out getting the thirst-destroyer, the three who were in the "frame-up" enter to note the result of their trick, and Mrs. Blotz immediately throws them upon the bed and goes through their pockets, recovering the money which had been paid to them as gambling debts. Mrs. Blotz drinks the contents of the pail herself.

A THORN AMONG ROSES (Feb. 3).—Dr. Berry is a miserly old "gink," who is made guardian of May Hope by the provisions of the will of her father. She is heir to considerable money which her avaricious guardian covets with an unrestrained and unconcealed greed. He decides that he can get a good share of the money if he can effect a marriage between May and Sam, his son. May's sweetheart, Sam Rodney, manages to retain his place in May's heart, and Sam Berry, a pedantic, bearded fellow, whom May apparently thinks too scientific for her, is obliged to give up his fight for May's affection. He is a good sport, however, and is a party to a little stratagem whereby May goes out with young Rodney without her guardian's knowledge.

Sam Berry, in the meantime, loves Ellen Lucre and another clever move is made by the ingenious quartet as a result of which Rodney is wedded to May and Sam Berry is married to Ellen.

Sam Berry conceives the idea that if Sam Rodney gets a beard and Dr. Berry's glasses are "mislaid" for the time being, that Rodney will be mistaken for Berry and the doctor will consent to the wedding. Rodney is equipped with a beard and Sam Berry purloins his father's glasses. The result is that when May puts the question, the old miser cannot get to the minister with the couple soon enough. Dr. Berry listens gleefully as the minister asks "Sam, do you take May as your legally wedded wife?" Young Berry is off getting married to Ellen in the meantime, and when the glasses are restored and the truth learned, there is a scene. The old man is comforted, however, upon being informed that Ellen has $987 more than May.

OH, WHERE IS MY WANDERING BOY TONIGHT? (Special—Two Parts—Feb. 5).—Warren Dean was a musical composer, and that was exactly what led to his downfall. His father, disliking the idea of his son's vocation, drove him from home. Warren left a melody, which he had just completed when he was thrown out

(Continued on page 720.)

Calendar of Licensed Releases

Releases for Weeks Ending January 30 and February 6

Current Releases

MONDAY, JANUARY 25, 1915.

BIOGRAPH—Diogenes' Weekly, Number 23 (Comedy).
—The Boob and the Baker (Comedy).
EDISON—Joey and His Trombone (Comedy).
ESSANAY—Two Hearts That Beat as Ten (Comedy).
KALEM—The Tragedy of Bear Mountain (Special—Two parts—Drama).
LUBIN—Patsy Bolivar, Series No. 5, "Patsy in Business" (Comedy).
PATHE—Pathe's Daily News, No. 7, 1915 (News).
SELIG—The Spirit of the Violin (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 7, 1915 (News).
VITAGRAPH—The Slightly Worn Gown (Comedy).

TUESDAY, JANUARY 26, 1915.

BIOGRAPH—File 113 (Special—Two parts—Drama).
EDISON—Olive in the Madhouse (Tenth of "Olive's Opportunities" Series—Drama).
ESSANAY—At the End of a Perfect Day (Drama).
KALEM—A Model Wife (Comedy).
—Fattys Echo (Comedy).
LUBIN—Green Backs and Red Skins (Comedy).
SELIG—The Grizzly Gulch Chariot Race (Farce-Comedy).
VITAGRAPH—The Life of Game (Special—Two parts—Drama).

WEDNESDAY, JANUARY 27, 1915.

EDISON—The Terrible Trunk (Comedy).
—Lodgings for Two (Comedy).
ESSANAY—The Fable of "The Syndicate Lover" (Comedy).
KALEM—The Affair of the Deserted House (First of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—The Attorney for the Defense (Special—Three parts—Drama).
PATHE—Pathe's Daily News, No. 8, 1915 (News).
SELIG—Heart's Desire (Drama).
VITAGRAPH—The Home Coming of Henry (Comedy).

THURSDAY, JANUARY 28, 1915.

BIOGRAPH—Milady's Boudoir (Drama).
ESSANAY—When Slippery Slim Bought the Cheese (Western—Comedy).
LUBIN—In Her Mother's Footsteps (Special—Two parts—Drama).
MINA—Black and White (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 8, 1915 (News).
VITAGRAPH—The Barrier of Faith (Drama).

FRIDAY, JANUARY 29, 1915.

BIOGRAPH—Her Slumbering Conscience (Drama).
EDISON—An Invitation and an Attack (Special—Two parts—Drama).
ESSANAY—The Ambition of the Baron (Special—Two parts—Drama).
KALEM—The Cause of It All (Comedy).
LUBIN—The Language of the Dumb (Drama).
SELIG—She Wanted to Be a Widow (Farce-Comedy).
VITAGRAPH—The Chief's Goat (Comedy).

SATURDAY, JANUARY 30, 1915.

BIOGRAPH—The Dancer's Ruse (Drama).
EDISON—In His Father's Footsteps (Educational).
ESSANAY—Broncho Billy and the False Note (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Little Engineer (Twelfth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Another Shade of Green (Comedy).
SELIG—The Hut in Sycamore Gap (Melodrama).
VITAGRAPH—Under the Paint (Broadway Star Feature—Special—Three parts—Drama).

Advance Releases

MONDAY, FEBRUARY 1, 1915.

BIOGRAPH—Fate's Protecting Arm (Drama).
EDISON—Found—A Flesh Reducer (Comedy).
ESSANAY—The New Teacher (Comedy).
KALEM—The Swindler (Special—Two parts—Drama).
LUBIN—Patsy on a Trolley Car (No. 6 of the Patsy Bolivar Series—Comedy).
PATHE—Pathe's Daily News No. 9, 1915 (News).
SELIG—The Vision of the Shepherd (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 9, 1915 (News).
VITAGRAPH—Cabman Kate (Comedy).

TUESDAY, FEBRUARY 2, 1915.

BIOGRAPH—Three Hats (Special—Two parts—Comedy).
EDISON—Olive and the Heirloom (Eleventh of the "Olive's Opportunities" Series—Drama).
ESSANAY—The Creed of the Clan (Drama).
KALEM—The Insurance Nightmare (Comedy).
LUBIN—The Belated Honeymoon (Comedy).
SELIG—Forked Trails (Western—Drama).
VITAGRAPH—How Cissy Made Good (Broadway Star Feature—Special—Three parts—Comedy).

WEDNESDAY, FEBRUARY 3, 1915.

EDISON—Seen from the Gallery (Comedy).
—A Thorn Among Roses (Comedy).
ESSANAY—The Fable of "Elvira and Farina and the Meal Ticket" (Comedy).
KALEM—The Apartment House Mystery (Second of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—A Night's Adventure (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 10, 1915 (News).
SELIG—Just Like a Woman (Drama).
VITAGRAPH—The Combination (Comedy).

THURSDAY, FEBRUARY 4, 1915.

BIOGRAPH—The Borrowed Necklace (Drama).
ESSANAY—Sophie's Home-Coming (Western—Comedy).
LUBIN—The Regeneration Love (Special—Three parts—Drama).
MINA—In the Palmy Days (Comedy).
SELIG—Hearst-Selig News Pictorial No. 10, 1915 (News).
VITAGRAPH—The Understudy; or Behind the Scenes (Drama).

FRIDAY, FEBRUARY 5, 1915.

BIOGRAPH—It Doesn't Pay (Drama).
EDISON—Oh! Where Is My Wandering Boy To-Night (Special—Two parts—Drama).
ESSANAY—Third Hand High (Special—Two parts—Drama).
KALEM—The Hicksville Tragedy Troupe (Comedy).
LUBIN—The Nameless Fear (Drama).
SELIG—Cats (Comedy).
VITAGRAPH—The Green Cat (Comedy).

SATURDAY, FEBRUARY 6, 1915.

BIOGRAPH—Winning the Old Man Over (Comedy).
EDISON—The Stone Heart (Drama).
ESSANAY—Broncho Billy's Greaser Deputy (Reg. U. S. Patent Office—Western—Drama).
KALEM—The Escape on the Fast Freight (Thirteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Furnace Man (Comedy).
SELIG—The Leopard's Lair (Jungle—Zoo—Drama).
VITAGRAPH—For Another's Crime (Special—Two parts—Drama).

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BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Calendar of Independent Releases

Releases for Weeks Ending January 30 and February 6

Universal Film Mfg. Co.

SUNDAY, JANUARY 24, 1915.

ECLAIR—The Clue of the Portrait (Drama).
L-KO—The Death of Simon La Gree (Comedy).
REX—The Temptation of Edwin Swayne (Two parts—Drama).

MONDAY, JANUARY 25, 1915.

IMP—How Mary Fixed It (Comedy).
JOKER—The Magic Mirror (Comedy).
—Views of Holland (Educational).
VICTOR—His Guardian Angel (Two parts—Domestic—Drama).

TUESDAY, JANUARY 26, 1915.

BIG "U"—Alias Mr. Smith (Drama).
GOLD SEAL—The Madcap Queen of Gredshoffen (Two parts—Drama).
NESTOR—When Eddie Took a Bath (Comedy).
—A Mile a Minute Ride (Educational).

WEDNESDAY, JANUARY 27, 1915.

ANIMATED WEEKLY—Number 151 (News).
ECLAIR—Cancelled (Two parts—Western—Drama).
L-KO—Merry Mary's Marriage (Comedy).

THURSDAY, JANUARY 28, 1915.

BIG "U"—The Unmasking (Drama).
REX—The Measure of a Man (Two parts—Canadian—N. W. M. P.—Drama).
STERLING—Treasure Seekers (Comedy).

FRIDAY, JANUARY 29, 1915.

IMP—The Millionaire Engineer (Two parts—R. R.—Drama).
NESTOR—Jed's Little Elopment (Comedy).
VICTOR—How She Fooled Aunty (Comedy—Drama).

SATURDAY, JANUARY 30, 1915.

BISON—The Mystery Woman (Two parts—Western—Drama).
JOKER—He Fell in Love With His Mother-in-Law (Comedy).
POWERS—The Crime of Thought (Drama).

SUNDAY, JANUARY 31, 1915.

ECLAIR—The Thief and the Chief (Comedy—Drama).
L-KO—After Her Millions (Three parts—Comedy).
REX—No release this week.

MONDAY, FEBRUARY 1, 1915.

IMP—The Story the Silk Hats Told (Drama).
JOKER—The Blank Note (Comedy).
VICTOR—Cards Never Lie (Two parts—Gypsy—Drama).

TUESDAY, FEBRUARY 2, 1915.

BIG "U"—Seven and Seventy (Drama).
GOLD SEAL—The Girl of the Secret Service (Two parts—Detective—Drama).
NESTOR—All Over the Biscuits (Comedy).

WEDNESDAY, FEBRUARY 3, 1915.

ANIMATED WEEKLY—Number 152 (News).
ECLAIR—The Lure of the West (Two parts—Western—Drama).
L-KO—The Butcher's Bride (Comedy).

THURSDAY, FEBRUARY 4, 1915.

BIG "U"—Her Bargain (Two parts—Society—Drama).
REX—The Girl and the Spy (Drama).
STERLING—Love and Dough (Comedy).

FRIDAY, FEBRUARY 5, 1915.

IMP—The Awaited Hour (Two parts—Melodrama).
NESTOR—Lizzie's Dizzy Career (Comedy).
VICTOR—The Bribe (Drama).

SATURDAY, FEBRUARY 6, 1915.

BISON—Ridgeway of Montana (Three parts—Mining—Drama).
JOKER—He Cured His Gout (Comedy).
—The Sierras from the Base to the Summit (Scenic).
POWERS—No release this week.

Mutual Film Corporation

SUNDAY, JANUARY 24, 1915.

KOMIC—A Flurry in Art (Comedy).
MAJESTIC—The Better Man (Two parts—Western Drama).
THANHOUSER—The Dog Catcher's Bride (Comedy—Drama).

MONDAY, JANUARY 25, 1915.

AMERICAN—Silence (Two parts—Drama).
KEYSTONE—Colored Villainy (Comedy).
RELIANCE—The World Upstairs (Drama).

TUESDAY, JANUARY 26, 1915.

BEAUTY—Evan's Lucky Day (Comedy—Drama).
MAJESTIC—The Broken Lullaby (Drama).
THANHOUSER—Finger Prints of Fate (Two parts—Drama).

WEDNESDAY, JANUARY 27, 1915.

AMERICAN—Coals of Fire (Drama).
BRONCHO—The Gun Fighter (Two parts — Western Drama).
RELIANCE—The Express Messenger (Railroad Life—Drama).

THURSDAY, JANUARY 28, 1915.

DOMINO—Through the Murk (Two parts—Drama).
KEYSTONE—(Title not announced).
MUTUAL—Weekly Number 4, 1915 (News).

FRIDAY, JANUARY 29, 1915.

KAY-BEE—The Bottomless Pit (Drama).
—The Famine (Drama).
PRINCESS—The Home of Silence (Romantic Drama of Prison Life).
THANHOUSER—The Volunteer Fireman (Comedy).

SATURDAY, JANUARY 30, 1915.

KEYSTONE—(Title not announced).
RELIANCE—The Love Pirate (Two parts—Drama).
ROYAL—Ring Around Rosey (Comedy).

SUNDAY, JANUARY 31, 1915.

KOMIC—Cupid and the Pest (Comedy).
MAJESTIC—A Farewell Dinner (Two parts—Drama).
THANHOUSER—Helen Intervenes (Thanhouser—Kidlet—Drama).

MONDAY, FEBRUARY 1, 1915.

AMERICAN—The Law of the Wilds (Two part—Drama).
KEYSTONE—Title not announced.
RELIANCE—At the Bottom of Things (Drama).

TUESDAY, FEBRUARY 2, 1915.

BEAUTY—Which Would You Rather Be (Comedy—Drama).
MAJESTIC—An Old Fashioned Girl (Drama).
THANHOUSER—In the Jury Room (Two parts—Drama).

WEDNESDAY, FEBRUARY 3, 1915.

AMERICAN—Imitations (Drama).
BRONCHO—Shorty's Adventures in the City (Two parts—Drama).
RELIANCE—The Beast Within (Drama).

THURSDAY, FEBRUARY 4, 1915.

DOMINO—A Modern Noble (Two parts—Drama).
KEYSTONE—Title not announced.
MUTUAL—Weekly Number 5, 1915 (News).

FRIDAY, FEBRUARY 5, 1915.

KAY-BEE—College Days (Two parts—Drama).
MAJESTIC—The Double Deception (Comedy—Drama).
PRINCESS—Nell's Strategy (Romantic-Drama).

SATURDAY, FEBRUARY 6, 1915.

KEYSTONE—Title not announced.
RELIANCE—Heart Beats (Two parts—Drama).
ROYAL—The Star Boarder (Comedy).

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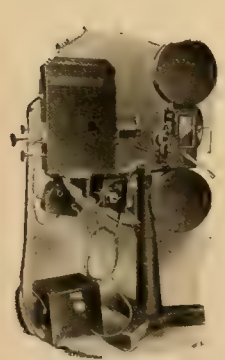

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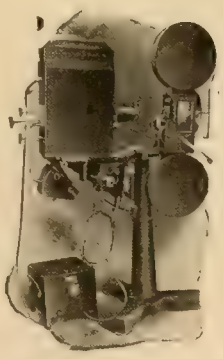

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(Continued from page 715.)

upon his own resources. After his departure the father regretted his act, and the mother, unable to find her son, found some comfort in putting the words, "Oh, Where Is My Wandering Boy To-night?" to Warren's music.

Warren teamed up with Zelda Wade, a singer, and finally married her. His health failed, and, although both were without funds and work, she, in some unknown manner, managed to send him to the country for a year, where he regained his health. Returning to the city, he discovered that his wife has been accepting money from an admirer of hers in order to save her husband's life. In a rage, Warren left her and tried to forget the fact that his wife was untrue to him. He became a habitual drunkard, and finally wound up in jail.

Meanwhile his father died, and his mother was forced to earn her own livelihood playing an accordion on the streets. Zelda, now a headliner, meeting the old lady, took her into her room. Zelda learned of her aged guest's relationship, and took care of her as if she were her own mother. The mother taught Zelda the Wandering Boy song with which Zelda made a great hit. One day, Warren, now an ex-convict, heard Zelda singing and vowed revenge, because he thought that she was the cause of his downfall. Arriving at her house, he learned of her kindness to his mother, and of her terrible sacrifice for him Thoughts of revenge disappeared and Zelda again came back into his heart as of old.

THE STONE HEART (Feb. 6).—"You may paint a leopard, but you can't change his spots," so runs the old saying. Such was the case with Abraham Burnstine, otherwise known to the little waifs who worked for him, as Stone Heart, on account of his grasping, driving disposition.

Nan Cowles was one of those poor little waifs employed in his sweatshop. Her mother was very ill. That was the reason why Nan was late to work on a certain Monday morning, for she had to remain home for a short while to nurse her mother. This lateness led to Burnstine's discharging her, and she stole five dollars that lay on his desk, so as to be able to pay for a physician.

Upon her departure Burnstine, learning of the theft, notified the police and in the company of an officer went to her home. Arriving there, despite the officer's advice to withdraw the charge, he persisted in his course. The doctor, arrived with Nan, who, terrified at the sight of an officer at her mother's bedside, fled to the fire escape from where she could watch the proceedings in the squalid room. Then there came a marvelous change—the Stone Heart softened, and he dismissed the officer. The doctor was surprised to see Burnstine take his place at the bedside, and left, wondering what had caused this miracle.

From dark till dawn, Burnstine nursed the poor woman through the crisis while Nan watched from the fire escape, and on the arrival of the doctor was found there, nearly frozen. However, the crisis was passed and the doctor left the Stone Heart to watch over the two. It was then that the leopard's spots shone forth once more, for Burnstine recovered the few stolen dollars from the clenched hand of the sleeping Nan, with the excuse so common to him, "Bisness is bisness." But we feel sure that mother and daughter are going to be taken care of.

PATHE.

PATHE'S DAILY NEWS, NO. 1, 1915 (Jan. 4).—Animated map of German advance on Paris.

French in Alsace push steadily forward.

Cliffs blown up to make way for French artillery.

Duke of Connaught inspects 24th Victorian Rifles.

Bomb planter captured in New Orleans.

First U. S. steamer leaves for Bermuda.

Terrible fire threatens to destroy Chelsea, Mass.

PATHE'S DAILY NEWS NO. 2, 1915 (Jan. 6).—Animated Map. Showing capture of Lemberg.

Bomb Testing. By French engineers.

Xmas in War Zone. Presents for soldiers.

Wounded Indians. Intrepid bayonet "snatchers."

Governor Whitman. Inaugurated at Albany.

Philadelphia Mummers. Hold New Year parade.

Sea Collision. Off Cape Cod.

PATHE'S DAILY NEWS NO. 3, 1915, (Jan. 11).—Animated map of Austria's Dream.

New Breastworks Being Made by Canadians.

Big French Gun Bombards German Position.

England Shelled by German Warships.

Subway Fire Endangers Thousands.

Hero Medals Presented by Secretary Daniels.

Baseball on Ice Latest Washington Game.

PATHE DAILY NEWS, NO. 4, 1915 (Jan. 13).—Animated map of invasion of Luxemburg and Belgium.

News in trenches—Soldiers get home papers.

Canadians drill, fitting themselves for war.

Billy Sunday works Evangelizing Philadelphia.

Germans shelled in stronghold by French guns.

Volturno heroes get medals from Congress.

Wilson explains his policies at Indianapolis.

PATHE'S DAILY NEWS, NO. 5, 1915 (Jan. 18).—Animated Map—Rushing Algerian Troops to the Front.

Bury Raid Victims—After Hartlepool Bombardment.

Belgians Killed by German Shells.

Cakes for Troops—From Home to the trenches.

Racing Reigns Again at New Orleans.

Japanese War Nurses Leave for Europe.

Hotel De Gink, Opened by Hoboes.

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 5 (Jan. 18).—Governor Walsh is inaugurated in Massachusetts and meets members of his Council in Council Chamber.

Trotoi Gelatine, new explosive invented by Lieut. H. C. Woodward, is given test by demolition squad, New York National Guard. Extraordinary pictures show effect of most powerful explosive known to U. S. army.

Great crowds greet President Wilson in Indianapolis when he arrives to make Jackson day speech.

Ice harvest in Boston begins a month earlier than usual. Interesting picture shows how it is cut and stored away in warehouses.

Members of graduating class of Austrian Military Academy are sworn in to receive commissions as officers in army. After being blessed by a priest they march away to take the places of the men killed in battle. Other war pictures show German engineers; bridges where the Belgians have dynamited other structures.

Rover, Boston police dog, who has achieved fame by making arrest, is shown with his master.

Winter sports enthusiasts gather at Lake Placid Club, New York, for skating races, curling, hockey, and other outdoor sports.

HEARST-SELIG NEWS PICTORIAL NO. 6.—(Jan. 21).—Japanese nurses, veterans of former wars, arrive in San Francisco and journey to New York on their way to help nurse war wounded in England, France and Russia.

East Side New York lads are organized into protective association uniformed and sent out to help the regular police keep order. Novel scenes show the boys' police at their duties.

Automobiles leave Washington for long transcontinental race to Panama Exposition at San Francisco.

Marines at the San Diego fair, are drilled and reviewed by Rear Admiral Howard.

Special educational commission from Mexico arrives in Boston to begin two year study of the American school system as a basis for reorganization of schools in Mexico.

Grace Darling, Hearst-Selig reporter, visits the foreigners who sought to enter the United States; were denied admittance and have been held since the beginning of the war.

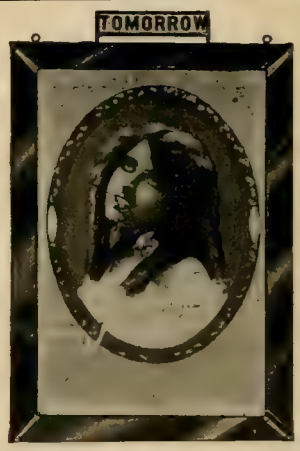
Driving furiously over Point Loma course, Earl Cooper wins big 300 mile motor race.

Rajah of Galoir, India, presents British army with motor ambulances, service cars and wheeled hospitals for a Red Cross unit.

Repair ship Vestal at Charlestown navy yard is called on to repair range finders of the Battleship Georgia. Interesting pictures show how this delicate task is accomplished.

NEWMAN

Brass Frames and Rails



READ what Mr. W. S. McLaren of the Colonial Theatre Co., Jackson, Mich., says in commenting on the "Newman Frames" just shipped to him:

We wish to compliment you upon the GERMAN SILVER FRAMES we purchased of you recently. They are the talk of the town, being the only ones of their kind in the city. They sure do beautify the lobby, and we cannot speak too highly of them.

Respectfully yours,
(Signed) COLONIAL THEATRE CO.
W. S. McLaren, Mgr.

Write us today for our New Catalog chuckful of new ideas for lobby display.

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TO OUR EXCHANGEMEN:— (Special Information.)

Our Philadelphia office started releasing the KRITERION PROGRAM with 39 booked houses of the foremost exhibitors in that territory as their enthusiastic customers.

Our St. Louis office opened their doors with 30 prominent exhibitors in their territory as charter members of the Klassy Kriterion Klub.

Our Indianapolis office are at present serving 31 happy exhibitors, with Kriterion Films; and please remember that these offices had just opened for business - had not cut a single price - and had obtained the business as stated after showing the exhibitors in their territories our first three weeks' releases.

In other words:-

The exhibitors throughout the United States want a change of diet - want the kind of film we are distributing - want to do business with the class of exchanges and exchangemen we are tendering our franchises - WANT THE KRITERION PROGRAM AND LIKE THE KRITERION POLICY.

Further information next week.

Yours,

B. E. Clements

Vice President and General Manager

KRITERION

1600 Broadway **New York City**

A LANDSLIDE for KRITERION

Regular Film Service

RELEASES—Week of January 25, 1915

DRAMAS IN TWO REELS

"Prejudice Conquered"
(PARAGON)
Featuring Dorothy Davenport and Lee Hill

A beautiful drama wherein an actress by her good upright character overcomes the prejudice of a father-in-law.

"Curse of the Black Pearl"
(ALHAMBRA)
With Florine Garland and Jack Prescott

A strong drama of the Spanish Coast, full of love and tragedy. The Black Pearl casts a curse on whomsoever holds it in their possession.

"The Arm of the Law"
(SANTA BARBARA)
Featuring Fritzi Brunette and Edward Alexander

The law is far-reaching, although it sometimes waits a long while. A soul-stirring drama in two reels that will long be remembered. It is a real feature in a two-reel subject.

"Falsely Accused"
(MONTY)
Featuring John Dillon

An accomplice "squeals" on her lover, who is a thief. This confession acquits a poor shop girl, who has been wrongfully imprisoned. The stain of the prison sentence is righted in this drama of human life interest.

"The New Sheriff"
(TRUMP)
Featuring Justina Wayne and Craufurd Kent

By his broad-minded character, the new sheriff wins the love of his wife, who nearly falls into the snares of a worldly man's affections.

"Nevada"
(NAVAJO)
Featuring Lucille Younge and Wallace MacDonald

One of those "westerns" in two reels which will keep your interest intense from the first scene to the last.

COMEDIES IN ONE REEL

"Billy Studies Music"
(SANTA BARBARA)
Featuring Mary Ruby and Harry Fisher, Jr.

Billy's music and an infant's vocal efforts nearly drive Papa crazy in this farce.

"Won by a Mustache"
(THISTLE)
Featuring Rena Rogers and Allen Fralick

A little bunch of hair on a man's upper lip causes all kinds of trouble in this screaming comedy.

"His Double Did It"
(C K)

This comedy illustrates one of the recent successes of the camera. One man playing two characters in the same scenes. You can imagine the complications in this comedy.

"A Domestic Revolution"
(PUNCHINELLO)
Featuring Tom Ward

A wife rebels and turns the tables on a tyrant husband in this very laughable comedy.

"One Night"
(PYRAMID)

Imaginary burglars upset a whole household in this roaring comedy.

"Winter Resorts"
(NOLEGE)

A very picturesque and educational trip through the West Indies.

"The Paris Hat"
(ALHAMBRA)
Featuring Sidney DeGray

A hat direct from Paris is "Decidedly Distinctive" in its make-up. Chaos reigns among those who try to copy it, much to the chagrin of the old man.

Dramas—Ones, Threes and Sixes **Comedies—Two Styles of Ones** **Heralds and Photographs**

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KRITERION

1600 Broadway **New York City**

"Decidedly" KP "Distinctive"

"Decidedly" KP "Distinctive"

Confidential Chat

We were approached the other day by a gentleman who laid a certain kind of magazine before us and asked us what we were going to do for the exhibitor. Our answer was, "We are going to give him good pictures." It's no use of our telling you how to run your business, you probably know it better than we do. We figure that the one thing you are interested in is the receipts that are taken in at your box office. That is the main thing with you. What will put the big receipts there? Good pictures, right service and co-operation and that is just what you want, isn't it? Kriterion pictures will make the people come to your theatre, Kriterion Service will keep them coming and co-operation between yourself and this company will bring th results you have been looking for. There is only one answer—**co-operative film service of good pictures.**

You have heard a lot lately about that word, co-operation. Let us tell you there is only one true definition for it, and Kriterion means **all of it.**

Our first week's release has been shown and has met with enthusiastic approval everywhere. Our second week's release is listed on the opposite page. Look it over. Can you ask for anything better? Films that are produced by men who are successful producers, talent who have already proven to you their ability and a service which spells Co-Operation.

IT IS YOUR KRITERION

A Regular Service Made to Supply You

A PART OF OUR WHEEL

Santa Barbara—Dramatic
William Robt. Daly, Director
Fritzi Brunette
Edward Alexander
John Dillon
Jack Prescott
Florine Garland

Thistle—Comedy
Bruce Mitchell, Director
Frank Moore
Rena Rogers
Allen Fralick

Santa Barbara—Comedy
Bert Angeles, Director
Mary Ruby
Harry Fisher, Jr.

C K—Comedy
Robert Burns and Walter Stull, Co-Directors
Peggy Paige

Alhambra—Dramatic
A. M. Kennedy, Director
Rena Valdez
Roy Bennington

Navajo—Dramatic
Chas. K. French, Director
Lucille Younge
Wallace MacDonald
Wm. Parsons
Helen K. French

Paragon—Dramatic
Donald MacDonald, Director
Dorothy Davenport
Jack Livingston
Benj. Horning
Dixie Stuart
Lee Hill
Rupert Julian

Trump—Dramatic
Alex Frank, Director
Justina Wayne
Craufurd Kent
William Cowper

Alhambra—Comedy
Sidney DeGray, Director
Marty Martin
Sidney DeGray
Smythe Addison

Pyramid—Comedy
Arthur Hill, Director
Elizabeth Baker
Philip Nares

Nolge—Educational
H. D. Blauvelt, Director

Punchinello—Comedy
Alex Frank, Director
Tom Ward
Katherine Sheldon
William Thorne

Kriterion Exchanges are now releasing
Get in touch with them at once.

KRITERION

1600 Broadway **New York City**

"Decidedly" KP "Distinctive"

"Decidedly" KP "Distinctive"

INDEPENDENT FILM STORIES

UNIVERSAL

L-KO.

THE BUTCHER'S BRIDE (Feb. 3).—The butcher thought he was going to be happy with his bride, but he had not counted on the butcher boy and Mr. Peabody. Both of these men flirted with the new wife, and her husband took to the warpath. After disposing of the butcher boy, he believed his troubles over only to return home and find Mr. Peabody—a devil with the women—playing the devil with his bride. He then cut loose with guns again. The bride got offended and left.

Mr. Peabody, meantime, sought quiet in his own home, but his peace was disturbed by his wife. He took her to the beach for recreation. Here he encountered the butcher's bride again. They side-tracked the wife and started out to see the sights. They had forgotten the butcher boy, however. This gentleman saw them and played informer to the husband. The latter discovered Mr. Peabody and chased him with guns. The end comes with the butcher getting hands on Mr. Peabody.

"ZIP" AND HIS GANG (Feb. 7).—Zip and his gang, over-confident under the protection of the ward boss, make game of the police department by waylaying every policeman they come across, and sending him back to his captain sans clothing and dignity.

To this end, the star policeman concentrates his entire attention. He catches Zip in the midst of one of his insulting telephone calls and lands him in jail, adding insult to injury by stealing Zip's sweetheart.

The star policeman's triumph is short lived, however, as the ward boss obtains Zip's release, who now proceeds to make it harder for the police than ever before. Their reputation at stake, the policemen plan the capture of the entire gang. They dress up a dummy and place it on the end of a narrow pier, ambuscading themselves nearby. The scheme works but their capture is marred by the gang dumping them into the ocean.

Seeing their plight the star policeman rushes to the rescue, his weight pushing the gang into the water, where their frantic efforts to save themselves bring joy to the hearts of the police.

VICTOR.

CARDS NEVER LIE (Two Parts—Feb. 1).—Harry, a world rover, comes to a gypsy camp. Rosemary, the gyspy king's daughter, is attracted by his courtly bearing, and extends the hospitality of the camp to him.

While at dinner a riderless horse enters the camp and investigation discloses that Miss Yerkes, an heiress, has been thrown from her horse. She is taken to camp where the gypsies make her comfortable, awaiting the arrival of her groom. While there, Rosemary tells Harry's fortune with the cards and fortells his future. He and Miss Yerkes laugh at her attempt. On leaving the camp Miss Yerkes gives the rover a ring, the duplicate of which she has on her finger, with the remark "should we ever meet."

Harry wanders on through the world. He helps an old recluse who is dying. The hermit leaves his title and wealth to the rover on consideration that he use the hermit's name. Harry, however, soon wastes the entire fortune. While still enjoying it he meets Miss Yerkes, with whom he becomes engaged, but upon informing her that the fortune has slipped through his fingers the engagement is broken. The estate is auctioned and Harry returns to the road. He again looks for the gypsy band and upon finding the camp is welcomed. He and Rosemary, the gypsy king's daughter, are married according to the gypsy tribal laws—and live happily ever after.

THE BRIBE (Feb. 5).—Mary Whiting loves and is loved by Charles. Judge Whiting, her father, approves. John Graham, politician, gets a "hold" on her father through some stock deals. Brady and Jones, unscrupulous friends of Graham's, desire to know in advance a decision that is to be handed down by Judge Whiting. Graham agrees. He sends his servant, an Oriental, to a ball at Whiting House to help him out. Graham takes Mary aside and the Oriental hypnotizes her. Under that influence she steals the decision from her father's safe.

Jones and Brady are not satisfied with the decision and pay Graham a sum to make Whiting change it. Whiting agrees. Graham demands the hand of Mary. Mary asks time for consideration.

Graham gives a stag. He brags that he has Mary on his visiting list. Jones bets him he hasn't. The bet is made. Graham sends his servant to bring Mary. The latter finds her, hypnotizes her and brings her to Graham's room. Charles, Mary's lover, follows them to the house and rescues Mary. Mary sees her father's changed decision on a table and takes it along with her. The servant tells Graham that Mary is in his room. All go up and upon discovering that she is not there Graham nearly kills the Oriental. Mary and Charles go home and save her father from disgrace.

ECLAIR.

THEIR HOBO HERO (Feb. 7).—Two blacksmiths, whose homes are near each other, have each a little girl who are playmates. The kids take their little pets—a dog and a cat—and wander off through the woods. A tramp calls at the blacksmith's door and in one case the blacksmith's wife sends him away with nothing; in the other, she gives him a loaf of bread. The children, meanwhile, have lost their way.

The tramp wanders into the woods and comes upon a deserted shack. He builds himself a fire in the rusty stove and is about to enjoy his meal when he hears the wail of the lost children. He investigates and finds them cold and hungry. He takes them back into the shack and feeds them. The children lie down on the cot and are soon fast asleep, and he goes out to get more wood for the fire.

Meanwhile they are missed at their homes. The sheriff is called and a posse formed. They scour the woods and find the house and the children. The sheriff and posse take the coat and go in search of the tramp. They find him gathering wood and arrest him. In the meantime the children have been taken home. The tramp is locked up in the village calaboose.

The next morning the children are asked about their experience and explain that the tramp found them, fed them and kept them warm. He is thereupon promptly released and is given a job in the blacksmith's shop.

LURE OF THE WEST (Two Parts—Feb. 3).—"Old Man" Morgan is dead. The children are too late—to say a last good-bye. Janie, who works in a store in New York; Jim, a taxi driver in Chicago, and Budd, a telegraph operator in Pittsburgh, arrive at the ranch. At first they find the place "dead slow" and the old woman, their mother, who speaks of simple things as they sit over the fire at night rather tiresome. They gradually begin to enjoy the healthy pleasures of the open free life of the West and compare it with their former lives in the city. Janie has had an apartment on Riverside Drive; Jim is marker in a billiard saloon, while Budd lives by taking any odd job that comes along.

The boys go out shooting and return to a hearty meal cooked by mother, who has been teaching Janie how to cook. Janie finds that making a cake can be mighty interesting. They return at last to their respective cities, but the lure of the west and its freedom is on them.

Janie starts to bake a cake but the man enters her apartment and laughs at her. She packs her bag and returns to the west for good. The gang plan a burglary. Budd is in on it. There is a fight. Budd enters the house alone and is surprised by a master crook whom he thinks is the owner. After a short fight between the two Budd leaves the man for dead and makes for the west.

At the saloon in Chicago, the dive where Jim is employed, gets on his nerves and he tells his boss he intends to quit. Once again mother's children are all back again with her. Budd tells her of the affair in shooting. But a local paper copies a story of the shooting, and they learn that Budd's victim is not dead but under arrest for a series of the most daring robberies in the police records. Around the ranch fire reunited wanderers realize that "Home Sweet Home" is best place of all.

NESTOR.

LIZZIE'S DIZZY CAREER (Feb. 5).—Lizzie's voice is the pride of the village. The banker of the village gives a party and Lizzie performs for the guests. The banker is so enthused with Lizzie's possibilities that he sends her to the city to develop her voice.

Jed, Lizzie's lover, is heartbroken at the thought of her going to the city. Lizzie lands in the city but is discouraged by a vocal teacher. Finally she lands a place in the chorus of a musical comedy company.

Jed, back in the country, becomes anxious about her and goes to the city. He secures a room in the same boarding house where Lizzie is stopping. He finds a ticket to a seat in a box at the theater where Lizzie is engaged.

He attends the show that evening and is surprised to see her on the stage. He goes around to the stage door and breaks his way into the theater. He rushes out upon the stage and he and Lizzie embrace. Jed and Lizzie are kicked out. Jed returns to his room, disheartened, and Lizzie returns to her room.

Basement Jimmy, a crook with a reward of $500 upon his head, breaks into Lizzie's room and conceals himself in a trunk. Jed, across the hall, recognizes Lizzie's voice and rushes across the hall. Lizzie tells him about the crook in the trunk. Officers come up to the house and Jed points out the trunk, which contains the thief and claims the reward. He pleads with Lizzie to go back to the country town with him. Lizzie's two chorus girl friends return home and Jed is attracted to them. Lizzie sees how things are turning out and so she announces that they will go back home.

JOKER.

HE CURED HIS GOUT (Feb. 6).—Jones is suffering with gout. The doctor's heartless treatment of his gouty foot arouses his ire, and he leaves the doctor's office in anger, accompanied by his daughter Jane.

Jane tenderly places her dad in his invalid chair and wheels him to a building just being constructed, for dad is a contractor. His game legs becomes the butt of many hard knocks. As an insulting climax, along comes Tom, Jane's sweetheart. Dad never liked this fellow. His insistent asking for Jane's hand in marriage and at such an inopportune moment ends all. Tom lands in a plaster box. The enraged dad then orders the foreman to oust Tom. Jane at last calms dad and wheels him away. Tom follows quietly behind, spooning with Jane. They arrive at the top of a hill. While the young pair are spooning the neglected invalid chair starts of itself down the hill. Tom and Jane give chase but fail to overtake it.

The chair's fate soon become apparent. A lake is in its path; into the lake plunged dad in the invalid chair. They fish him out. He is terribly upset and wet. But behold! The sudden immersion in cold water has instantly cured his gout!

FOOLS AND PAJAMAS (Jan. 23).—Two drug clerks, employed in the same store, are rivals for the hand of a wealthy girl. The girl is indifferent to their attentions. Her parents have a decided preference, each for a different clerk.

The clerks call at the girl's home with the intention of proposing, but their entire evening is taken up by the parents, much to the amusement of the daughter and her maid. During the evening it develops that the father can use some hairgrower. The clerks promise each to send some preparation, but neither knows of the other's promise until the next day, when the daughter sends for it. She thinks the preparations can be used to advantage by herself.

Believing the bottles are for the parents, each clerk changes the contents of his rival's bottle, with the intention of getting even with the opposing parent.

That evening, at a party given by the daughter, the falsely labeled preparations are tried. The supply runs out and the maid is sent for more. The father and mother are in the drug store when the maid arrives. The clerks, having learned from the parents that the preparations delivered to the maid have not reached them, question the maid.

The maid confesses. When the clerks realize that their adored love is likely to grow a beard and mustache and become bald-headed, they are wild. The parents follow the clerks to the house. The clerks try so persistently to enter the house that the police decide to accompany them. They meet a crowd of young women, who, in their excitement, have used the bottles contrary to their labels, and believe themselves to be disfigured forever.

The girls faint dead away. The maid finally succeeds in reviving them. Explanations are in order, and every one is satisfied except the parents, who throw the clerks out.

STERLING.

LOVE AND DOUGH (Feb. 4).—Heinze, a bakery foreman, is put in charge of the bakery when his employer leaves on business. Heinze assumes the duty of clerk, and as fast as lady customers appear he dates them for a four o'clock meeting on a nearby corner. In his excitement, however, he makes the dates for three of the ladies at the same hour and when he goes to meet them they conclude he is a heartless flirt and start to avenge their outraged dignities.

In the chase that follows Heinze rushes back to the bakery shop, where he attempts to hide. He is pursued by the three irate young women and dodges from box to barrel till he is finally lost when he takes refuge in the huge baking oven.

In the meantime the other bakers have got into the mix-up with the same three ladies and come out the worse for the encounter till, scrambling to the shop above, they drop a barrel of flour down the stairway which swamps the pursuing women, while Heinze, sadly mixed with pies and tarts, remains in the oven.

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BIG U.

HER BARGAIN (Two Parts—Feb. 4).—In a poor home Rodney Blake and his aged sick mother live together. Rodney displays great love and kindness towards his mother. He is an industrious young man, and studies by early morning candle light before taking his scanty breakfast and leaving for his day's labor.

Dorothy Whitney, an heiress, lives at Oak Crest, a magnificent home surrounded by vast and beautiful gardens. She is an orphan, and fancies herself in love with Gordon Thorn, a son of the rich. He, in turn, has shown his love for Dorothy, and a wedding is arranged.

Dorothy's maid of honor, an old school girl friend, Evelyn Day, arrives on the scene to help the elaborate preparations made for the wedding. She meets Gordon Thorn, and they suddenly find themselves deeply in love with each other. They elope. Dorothy is broken-hearted. Looking from her boudoir window to the street below, in her bridal dress, Dorothy sees Rodney Blake, one of many laborers, working on a big building. Revenge toward the man who so cruelly deserted her, prompts Dorothy to send her maid to bring the man she sees before her.

Into the home of Dorothy, Rodney Blake is ushered and in the presence of the bride-to-be the bargain is made. Dorothy offers Blake twenty thousand dollars a year if he will marry her, to be her husband in name only. Instinctively a gentleman, Blake is about to refuse, when a vision of his aged mother comes to him. Rodney consents, and the bargain is made.

A contract is drawn between Dorothy's attornies, which reads in part: "A marriage ceremoney shall be duly and regularly performed between Miss Dorothy Whitney and Rodney Blake. In consideration of twenty thousand dollars a year, the said Rodney Blake agrees to waive all rights and privileges of a husband. To live in a separate part of the house; in public to accompany his wife at all social gatherings at her directions."

Married to a beautiful girl of whom he knows nothing, sacrificing himself for the love of his mother, Rodney Blake faces a new world.

Six months after the marriage of Dorothy and Rodney, we find Thorn and his wife living a strange life. Weak and sick, Thorn is an invalid, with but a short life before him. He is attended by a wife who shows her unwillingness to wait on him.

Physicians are consulted and advise a blood transfusion to restore him to strength and health. They advertise for a healthy man to sacrifice himself for the cause, with a one thousand dollar cash payment for the sacrifice.

Living in a separate wing of Dorothy's home Rodney and his mother, surrounded by wealth, live a quiet and uneventful life. Rodney looks at himself in a mirror, and sees himself as he was when he was happiest, as a laborer, earning an honest dollar.

In the main body of the mansion Dorothy lives a languid, wasteful existence, attended by her maids. An invitation to attend a social affair, a lawn party, prompts her to summon her husband to attend her. The afternoon arriving, Dorothy and Rodney are surrounded by the rich upstarts and brainless, ill-bred rich. Rodney stands aloof from all. Dorothy sees this and for a brief second she shows a spark of what might be love, or admiration for the man who calls her wife in name only.

Returning home, Rodney shows his disgust for the life, and, having to date received one thousand dollars of Dorothy's money, stands utterly ashamed of his dependency. He takes his old clothes and sinks in a chair in thought. A newspaper advertisement for a well and healthy man prompts him to answer it.

Seeing his way clear to return the one thousand dollars of Dorothy's money, and so free himself from the mill-stone about his neck, Rodney, in his old working clothes, goes forth in the night.

In the beautiful garden Dorothy sees Rodney leave. She believes he is going back to the life he came from and admires his spirit.

Following him to the house of Thorn, Rodney enters and is accepted for the blood transfusion. Dorothy follows, and comes face to face with Rodney and Thorn, and his wife, Evelyn. But too late, Thorn passes away. Rodney leads Dorothy away, and in the garden surrounding Oak Crest, in the the light of the moon, a new love is born, and the shades of night close upon two lovers.

IMP.

THE STORY OF THE SILK HAT TOLD (Feb. 1).—The old proprietor of a second-hand store is seen sitting in an old rocking chair near a section of shelves containing six silk hats. He is looking at the silk hats wondering what they may have been when in their prime. He nods and drops into a sleep and the silk hats take on faces and relate their most important experiences. In the hat band of each is a large price tag. The first hat, priced $1.50, says, "I have added big business"; the second hat, priced $1.25, says, "I have been cupid's messenger"; the third hat, priced $1.00, says, "I have been a political power"; the fourth hat, priced 75 cents, says, "I have made millions laugh"; the fifth hat, priced 50 cents, says, "I have ended lovers' quarrels"; the sixth hat, priced 25 cents, says, "I have aided the needy."

They relate their experiences in turn, as the old man dreams, and at the conclusion of the last story he awakes as the picture fades out.

THE AWAITED HOUR (Two Parts—Feb. 5.).—Frank Colby is in the "Death House" awaiting electrocution. He makes the following confession to the prison chaplain:

He, Frank Colby, has been employed as cashier in the office of Steven Farwell, a wealthy importer. Farwell was in love with Colby's wife, Florence, and she with him. Farwell planned to get rid of Colby so that he could marry Florence. He manipulates a check for $5,000 and has Colby arrested for forgery and sentenced to fifteen years' imprisonment. Florence then divorces the convicted man and marries Farwell.

In prison Colby hears of the divorce and marriage and swears to be revenged. In due time he is put to work in the engine room of the penitentiary and all the time is watching for an opportunity to escape. A fellow-prisoner, John Adams, who is paroled, agrees to assist him in his escape. At the hour agreed on, Adams comes to the outside of the prison and secrets a suitcase containing a suit of clothes, a pistol, a pair of hand-cuffs and rope. Adams also is mounted on a horse and is himself garbed in prison clothes.

By means of a coil of belting which is revolving in the engine room, and which, in its revolution, is carried past a window, Colby effects his escape. He clings to the belting and allows himself to be carried up and past the window, through which, by a prodigious spring, and amid a fusillade of shots from the prison guards, he gains his freedom.

Adams, on his horse, leads the prison guards on the wrong scent and also escapes. Colby finds the suitcase and changes his clothes. He then steals away up the road until he meets a farmer, seizes his rig and drives to the railroad depot. He safely boards a train and arrives in New York, taking his suitcase containing his prison garb, etc., with him. He goes to Farewell's house and breaks in through the window and surprises Farwell in his library alone. He covers him with his pistol, handcuffs him and binds his legs together.

He then goes to Farwell's private desk and takes bonds, stocks, securities and money, which he tears up and burns. He then forces Farwell to mount a chair and puts a noose around his neck and attaches the rope to the chandelier above his head. He ties a rope to the leg of the chair and throws this rope out of the window.

He then goes through the window himself and outside pulls the rope, dragging the chair from under his victim; Farwell dangles and suffers a felon's fate. Colby then garbs himself once more in prison garb and puts him-

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self in the way of a passing policeman, who, of course, promptly arrests him. Florence, his former wife, drives past in her auto and sees the arrest and recognizes him and is terror-stricken, although she does not discover until she arrives home that she has lost Steven Farwell and practically is a pauper.

This closes Frank Colby's confession to the chaplain, and it is no sooner finished than the prison guards enter the cell and lead him out to where he meets his doom.

ON DANGEROUS GROUND (Jan. 18).—Ned is the son of a banker. He is wayward and speculates secretly and for large amounts. Losing, he uses the funds of his father's bank. He is assisted by Harkins, an employee at the bank. Employed in the bank is Williams, a young cashier. He loves the banker's daughter, and when this is found out the father and son, Ned, try to persuade the girl to have nothing to do with him.

She refuses. In the meantime the brother and the other employee, Harkins, are in a dangerous predicament, for they have used bank funds which have been lost in speculating. The brother sees a chance to get rid of his sister's objectionable suitor and also to put the blame of the bank theft on him.

That night the young cashier leaves the girl's house and is set upon by two masked men. He takes the masked man's revolver and fires. One of them falls. The man whom the young cashier knocks down leaps to his feet and takes off his mask. It is Harkins, the bank employee. He tells the astonished cashier that the man he, the cashier, fired at was the girl's brother.

Believing himself to be a murderer, Williams leaves for his home with the employee. Harkins proposes that Williams shall leave the country, and as he has no funds, that he shall rob the bank. Williams agrees, Harkins goes home to pack his grip. Williams mad with remorse, sees the spirit of the murdered man everywhere before him and, finally, unable to bear the mental torture longer, he goes to his sweetheart's home, and before her father and herself accuses himself of the murder of the brother.

The father sends for the police. The girl is wild with grief. Suddenly the supposedly murdered man comes in the room. Williams sees it all. He admits that he is a trickster, and says that his accomplice is waiting at the bank for the safe to be opened. The father accepts his son's story. The brother suggests telephoning, his idea being to warn the other, but Williams forbids this, and demands that the police go to the bank. They do, and arrest Harkins, who confesses. Williams gets the girl.

REX.

CHILDREN OF CHANCE (Jan. 21).—Twenty-five years before the story begins, Evans worked for Armitage. He absents himself from work a few hours one day to visit his sick wife, who has just borne him a baby boy. For this Evans is summarily discharged. Mrs. Armitage dies in giving birth to a girl. Mrs. Evans also passes away. But before dying, she makes her husband swear to bring up her boy as a doctor to help humanity.

Wild with anguish, Evans conceives a plan to exchange his boy for his employer's baby girl, in order to guarantee to his child the education and comforts he himself might not be able to supply. He does this, leaving a note of warning to his employer, telling him that, should any harm come to his boy, the little girl will suffer in kind. He goes west.

Twenty-five years go by. The foster boy has become a doctor. He accepts an offer from a western town, and goes west to begin practice. There he meets his father without knowing him. He falls in love with the girl, now a beautiful woman. They become engaged. The doctor writes the good news home. The news brings on his enraged foster parent, bent on stopping the marriage. Reconciliations follow when the two elder men recognize each other and claim their respective children.

THE GIRL AND THE SPY (Feb. 4).—Ben is a foreigner in New York. He has a brother who is depending upon him. Ben can get no work. He needs money for doctors for the boy, and also food and rent. Frances is the daughter of a foreign ambassador. With other workers from her church, she goes to the slums. She visits the garret in which Ben lives. He is out and she acts as a good samaritan toward the poor sick brother and pays the rent. When Ben returns he is furious. He receives a visit from the head of the spies in this city, and Ben is offered food and money to act as a spy and refuses.

The briber leaves. The girl returns and Ben is struck by her style and beauty. They talk and her sympathy with the brother wins his love. The next day war is declared between his native land and that of the girl's father. This time Ben volunteers to spy and get certain important papers that will be delivered at the girl's father's house. Ben does not know he is her father. That night the papers arrive. The ambassador puts them in his safe. Ben and the head spy enter the house when all are asleep and get the papers. The ambassador sees them and he and his servants fight with them. The ambassador and his servant are overpowered, the head spy is about to kill them when the daughter runs from her room and throws herself before her father. He recognizes the girl. He refuses to kill the ambassador. The head spy is about to leave with the papers when Ben, moved by the girl's appeal, fights for the papers. The light is overturned and they fight in the dark while the girl screams. Policemen enter. The lights are turned up. Ben is released; the other is arrested.

THE FLASH (Two Parts—Feb. 7).)—Carl Brauer, a blind musician, has a daughter who is a nurse at the city hospital. She and the house physician, Dr. Harvey, are interested in each other.

Frank Hoag, a wealthy but unfeeling husband, brings his wife to the hospital to be operated upon, and soon after leaves to keep an engagement with an adventuress. On the way out he happens to pass Miss Brauer in the corridor and attempts to flirt with her. On his next visit before the operation, he finds Miss Brauer taking his wife's temperature. The latter introduces them. Hoag, in order to make a hit with the nurse, shows great solicitation for his wife.

In the meantime a famous specialist, who happens to be in the city, brings a wealthy blind patient to the hospital to be operated upon. The operation proves successful. Mrs. Hoag, however, dies. Hoag pretends deep sorrow. The nurse is very sympathetic. Later the husband's true character is revealed by showing him drinking at the club and dining with different women.

By chance he happens to see Miss Brauer go into a surgical supply house and decides to wait for her. She has called for a hypodermic needle which she left to be repaired. The druggist demonstrates that the needle is in working condition and she requests him to fill it as she desired to use it on a patient who is suffering intense pain. He does so. She exits, meets Hoag, who asks to accompany her home. She agrees.

Meanwhile the blind father of the girl has gone out for tobacco and falls into a trench. The ambulance is called. Dr. Harvey responds. By this time Hoag and Miss Brauer have reached home. She invites him in and calls for "daddy." Hoag thinks she is bluffing about "daddy," and makes advances. When he roughly forces her back she reaches for the needle on the table and thrusts it into his arm. He backs away and laughs.

Dr. Harvey arrives and finds old Brauer not seriously hurt. The latter insists on going home. Dr. Harvey walks with him. Just before they enter Hoag begins to feel the effects of the needle, grabs the nurse who is trying to get to the door, is overcome and collapses. Dr. Harvey enters with her father. Doctor Harvey sees the body on the floor and picks up the needle. They explain to each other in pantomime orders not to alarm Brauer. Hoag is removed to the hospital. When he comes to at the hospital Dr. Harvey stands over him, gives him a tongue lashing and tells him to get out before he is arrested.

Mr. Thompson, the wealthy gentleman who was successfully operated upon for his eyes, calls at the hospital and makes out a substantial check to Dr. Harvey, his assistant and the nurse who attended him. The nurse sees this from a distance. She asks Dr. Harvey to interest the specialist in her father's case. The specialist advises Dr. Harvey how to handle the case. The operation is successfully performed.

Dr. Harvey calls to take Miss Brauer out one evening. They are seen in a cafe together by Hoag, whose interest in the girl is reawakened. The next afternoon while drunk he decides to visit Miss Brauer.

In the meantime Dr. Harvey and Miss Brauer have an afternoon off. She is home expecting the doctor to take her for a spin in his car. The blind father goes to take a nap and Hoag forces his way in. The old gentleman hears sounds of a struggle. Old Brauer goes to a bureau and gets a revolver but realizes that without his sight it is hopeless for him to try to help his daughter. The old man knows it is too soon to remove the bandages, but prays for momentary sight in order to protect his daughter's honor. He tears the bandages off and sees dimly. He shoots Hoag through the curtains and rushes to his daughter's grateful arms. Dr. Harvey hears the shot outside and runs in. "God blessed me with providential sight to protect my daughter's honor, let the darkness come," the old man explains. He goes hopelessly blind again. Dr. Harvey cares for them both.

UNIVERSAL.

ANIMATED WEEKLY, NO. 150 (Jan. 20).—Where Nature Blooms Her Richest—Millions of flowers make gorgeous floats in greatest flower carnival at Pasadena, Cal.

Hotel De Gink Opens—An army of "knights of the road" make over old building presented by the city into free hostelry.—New York City. Sub-title: Jeff Davis, king of the hoboes.

World's Famous Pianist—Josef Hofmann, supreme living master of the piano, and Walter Damrosch, dean of American orchestra conductors. Sub-title: The fingers insured for a quarter of a million dollars.

One Hundred Years of Peace—The Star and Stripes raised in celebration of the hundredth year of peace between United States and England.—New Orleans, La.

Snappy Fire Fighting—Quick work by firemen averts conflagration when bad fire threatens Fifth avenue establishments.—New York City.

Champion Soul Saver—Billy Sunday, famous ex-ball player, converts thousands of sinners to religion with his fiery preaching—Philadelphia, Pa. Sub-titles: Billy Sunday in fur coat. Tabernacle where vast audiences flock to hear him preach.

Styles for All the Day—Latest designs in morning, noon and evening wear for women, created in America. By courtesy of Madame Yovin.

Mikado's Best War Nurses—The pick of Japan's war nurses, decorated for valor and skill, on their way to the war zone.—New York City.

The Latest White Hope—Jess Willard, giant ex-cowboy, signs up to fight Jack Johnson for the championship of the world. Sub-title: Off to train for the big fight.

The Last of a Great Warrior—While aeroplanes guard the sky from attack an imposing funeral cortege takes Lord Roberts, England's great general, to his last resting place.—London. England. Sub-title: Sounding the "last call."

On the Battle Line—Big guns dropping shells in enemy's trenches at Ramscapelle, Belgium.

The End of a Bloody Siege—The last of a hasty retreat by the French after a fierce bombardment.—Ypres, Belgium.

Filming from a Sky Dreadnought—Animated Weekly camera man cruises in German Zeppelin "Victoria Louise," which has since been destroyed at Antwerp, Belgium. Sub-titles: Along the river Rhine. The Kaiser's brother, Prince Henry of Prussia.

Cartoons by the world-famous caricaturist, Hy. Mayer of Puck.

MUTUAL FILM CORP.

KAY BEE.

SERGEANT JIM'S HORSE (Jan. 22).—The young sergeant gives up his beloved horse, Midnight, to his superior officer when the latter's steed is shot from under him. Later, Jim is fatally wounded in battle. The faithful animal deserts the officer to bring consolation to his old master and to shield him from the onrush of the other horses. At the end of this deeply affecting and intensely realistic picture of life on the battlefield, the beautiful black charger is seen kneeling on the sergeant's grave.

THE MAN WHO DIED (Jan. 22).—Joe Labarge, a highwayman sought by the Canadian mounted police, in the guise of a clergyman, enters the little town of Grand Pierre in the Northwest woods. He is kindly received by the people, who are glad to have a preacher among them. The love and respect of the villagers awakens Labarge's better self, and he resolves to be the man they believe him. He holds religious services to the best of his ability, tends the sick, and does all the good he can in the community. Corporal Ireton of the mounted police happens to get stranded in Grand Pierre and recognizes in the supposed priest, Labarge. He sends him with a written message to Sergeant Grey at headquarters. The letter discloses its bearer's identity. Grey, however, has been hearing for some time of the good work the ex-highwayman has been doing in Grand Pierre. He writes back to Ireton that the real Labarge died three years before.

THE FAMINE (Jan. 29).—Misao, daughter of Ichii, a poor Japanese farmer, is in love with Yoshiro, but consents to marry Toyomo, who pretends that he wishes to marry her, and offers her father one hundred yen as a dowry. Misao writes Yoshiro telling him that she is resolved to sacrifice her own happiness upon the altar of family needs. While Yoshiro is reading and brooding over the letter, Horisho, an old beggar, finds him.

Misao has helped Horisho, the beggar, at one time by dividing her last crust with him during the famine. Hirosho is determined to help the lovers out. Going to the home of Toyomo, he begs Toyomo for a hearing, but Toyomo only kicks him out of his house. That night while Toyomo is making advances to Misao and telling her of his deceit and that he does not intend marrying her, Hirosho slips in the room and kills Toyomo. He then tells Misao that Yoshiro awaits her by the fishing boat and that she must go while he, Hirosho, will remain behind to aid her escape. Toyomo's servants, finding his body, call in the Japanese and a mob sets out for the beggar. He is killed but lives long enough to see Misao and Yoshiro safely in a boat out to sea.

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DOMINO.

THROUGH THE MURK (Two Parts—Jan. 28).—"Old Mother" Hudson, a woman of 45 or 50, ragged and a confirmed and sodden drunkard, is a Southwestern type of the "no good" settler. Her one aim in life is to keep herself supplied with whiskey. Her daughter, Ivy, a product of environment, is about 18 years old. Under ordinary circumstances she would be very pretty, but under the existing conditions, she is dirty, shiftless and lazy.

Ivy is mortally afraid of her mother, who is very cruel to her, and who offers to swap her to "Big" Anderson, proprietor of the Dogtown saloon, for a half keg of rye. Anderson, however, refuses to make the bargain as he does not think Ivy worth the price. In a nearby town, "Missouri" Joe, a ragged, dirty young man, and an exact replica of Ivy, so far as his soddenness and lack of spirit goes, is given his choice of leaving the town or breaking rocks. He chooses the former and drifts into the town where Ivy lives. There he is given work around the saloon by Anderson for his meals and sleep. He and Ivy meet and are mutually attracted, their companionship afterward becoming the one bright spot in their sordid lives.

As their acquaintance ripens into love they both try hard to improve their appearance. Joe shaves himself with a butcher knife and Ivy washes her face and hands and combs her hair, which improves her appearance so much that Anderson awakens to the fact that he would like to make the swap with Mother Hudson. He therefore puts a keg of rye in a wagon and goes to the Hudson cabin to make the trade. In the meantime, Ivy and Joe are getting married, Joe having left Anderson's employ and gone to work on a farm.

Despite Joe's pleadings, Ivy decides she cannot leave without bidding her mother goodbye, so she returns to the cabin and finds Anderson there bargaining for her with her mother. Ivy runs away and is pursued by Anderson. She runs to Joe for protection, and he, the primitive instinct awakened in him, fights desperately to protect Ivy. He springs to Anderson's throat and chokes him into insensibility, then, shouldering a club and with one arm protectingly thrown about Ivy, he points off, saying, "Over the hills lives the world. Come." Thus they go out into the world.

BRONCHO.

THE GUN FIGHTER (Two Parts—Jan. 27).—Tucson, a gun fighter, is the terror of the town. Rhita, the gun fighter's girl, is extremely fond of their baby, whom Tucson detests and considers an unwelcome intrusion. Tucson commands Rhita to get rid of the baby, and she, afraid to disobey him, leaves it on the bank of a stream, where it is found by Ada Lawson. Ada takes the baby home and she and her husband become very fond of it. The Lawsons are homesteaders and decide to settle on grazing ground just outside the village. They establish themselves and soon afterward are ordered by Santro, a Mexican rancher, to vacate. Lawson refuses to do so and Santro hires Tucson to kill him. Tucson horsewhips Lawson in the village store and orders him never again to enter the village.

A few weeks later, however, exhausted supplies make it imperative that Lawson return to town. Tucson is informed of Lawson's presence in town and prepares to carry out his agreement with Santro. Rhita, determined that her baby shall not be deprived of a good man's care, resolves to sacrifice the gun fighter. She fastens his pistol in its holster by means of a hawhide thong, thus making it impossible for Tucson to draw his gun. Tucson proceeds to the village store, where he confronts Lawson. Lawson pulls his gun and shoots Tucson, who is unable to draw his gun.

MUTUAL.

MUTUAL WEEKLY NO. 3 (Jan. 21).—Indian soldiers land in Europe. English cavalry enters Scarborough to do police duty after German bombardment.

Territorials cooking on the march.

Wulpin Church near Dunkirk destroyed. Note the crucifix came through the bombardment unharmed.

Scarcity of rubber in Europe compels England and France to buy old auto tires in America.

Dr. Frank Crane, eminent advocate of international peace, sends a message to the readers of the Mutual Weekly.

The east and west entrances to the Celilo Canal are opened, making the Columbia River navigable for several hundred miles.

Democratic women urge President Wilson to support nation-wide Woman's Suffrage.

Racing is resumed at New Orleans after a 7 years' lapse of the kingly sport.

The only original grand opera baby poses with her parents for the Mutual Weekly.

A visit to Uncle Sam's big gun factory at Watervliet, N. Y.

San Francisco's Olympic clubmen enjoy midwinter dip in the Pacific Ocean's cheering warmth.

While the Boston "Brownies" shiver and freeze amid cakes of ice in the Atlantic's biting coldness.

Japanese Red Cross sends doctors and nurses to Europe.

Annual tournament of roses at Pasadena, Cal., awes 150,000 beholders.

This new auto sleigh skims over the snow at a 35 mile per hour clip.

ROYAL.

HER HERO (Jan. 23).—A young man, rather lacking in enterprise, falls in love with the daughter of a wealthy business man, who believes that no human being is worth his salt except he "makes good." He gives his daughter's suitor a sum of money with the understanding that to every dollar he makes, he will add one thousand dollars. The chap buys a photograph gallery. His experiences with "subjects" are many and amusing. At last his sweetheart comes to the shop. Prevailing upon his office boy to pose as a burglar, the lover rescues her thrillingly before the camera. Later, they bear the photographic evidence to father, who gives them his blessing.

RELIANCE.

THE SEA BRAT (Jan. 20).—A boy whom an old fisherman has rescued from the ocean is known only as the "sea brat." His bringing up by the hermit of the cliff has been scarcely human, and he is strangely primitive and uncouth. Discovering that his guardian is a miser, the sea brat is curiously affected by the glimpse of abundant gold. When he falls passionately in love with the fairest of the fisher girls, all kinds of wild dreams beseige his imagination. Late one afternoon, out at sea, some fishermen see the hermit's cottage in flames and row to the rescue. They find the old man half dead, the trap door in the floor torn from its hinges—and a dark figure outside glides into the scrub. Later they trace the culprit. They find him on the beach, holding out to the girl he loves two handsful of gold. Seizing him, they shove him into a boat and set him adrift. But all this proves to be but a horrible dream from which the priest of the village awakes the "brat," who has fallen asleep on the shore in the path of the tide. Going back to the cottage together, they find the old miser dead.

AFTER TWENTY YEARS (Jan. 22).—Tom Evans, his wife and child live happily on their little place in Arizona—until the craze to see a big city and the thirst for gold get hold of Tom. He reads of the great "strike" at Cripple Creek. He goes there, strikes it rich, and makes his way to Chicago. There he forgets the wife and boy in Arizona in another existence. Twenty years pass—and at last comes a longing for his old home. He returns. The child he left is now a man, who tells his father that there is no place with him and his deserted mother for him. In the saloon the boy threatens his father before onlookers. Later, when the latter is found lying unconscious at the bottom of the arroyo, the son is accused and taken into custody. But Tom has only been stunned by his fall. He testifies that it was an accident—and a reconciliation is effected between him and his long lost family.

THE CRAVEN (Two parts—Jan. 23).—Bud Walton, the village blacksmith, is big and strong physically, but he has not the courage to put his strength to good purpose. All the boys take a slap at him whenever they choose, and Bud makes no attempt to retaliate. This causes his sweetheart, June, to despise him. Sykes, a handsome stranger, comes to town. He becomes infatuated with Bud's sister, May, who is attracted by his fine manners. One day while walking along a cliff, Sykes roughly embraces her, and she falls over the precipice and is killed. Will, Bud's assistant at the forge, who long has loved May, discovers why Sykes has fled the town. He urges Bud to follow Sykes and avenge his sister. When Bud proves too weak of spirit to do this, Will goes, but is sent back badly wounded by Sykes. June arraigns Bud for his cowardice. Stung beyond endurance, he meets Sykes and though mortally injured himself, breaks his enemy's arm and carries him back to town. Throwing Sykes at the feet of June, the craven falls dead across his antagonist's body.

PRINCESS.

AN INNOCENT BURGLAR (Jan. 22).—Edwin Marshall worries his parents and his sister, Mary, with his wild ways. To pay his gambling debts he enters the home of Hal Davis, who is in love with Mary, and is in the act of helping himself to valuables when Davis discovers him. Marshall confesses his motive and the other young man gives him money. This act and the fact that Davis loves his sister, cause Marshall to reform. Later, Davis's sister, Helen, visits him and she and Edwin are strongly attracted. Mary, on receiving a necklace from her fiance, leaves it on her dresser near an open window. Its mysterious disappearance leads to her brother's being accused of the theft and sentenced to prison. Helen alone believes him innocent. Just in the nick of time she finds out that the real burglar is an organ grinder's monkey, and secures evidence which frees Marshall.

MAJESTIC.

THE BETTER MAN (Two parts—Jan. 24).—At the invitation of an ambitious aunt, Lord Dunster, an impoverished nobleman, comes to the "Lazy L Ranch," whose owner, Agnes Crosby, welcoming him as her aunt's friend, does not suspect the underlying mercenary motive of his visit. Jim Murray, the range boss, who long has loved Agnes, grows decidedly unhappy because Agnes, as hostess, spends so many hours riding with Lord Dunster. Aunt Mary, fearing that the distinguished Englishman has not made sufficient inroads into her neice's affections, summons Jim and tells him that she knows that Agnes loves his lordship, and would accept his offer of marriage, did she not feel tacitly bound to Jim. She begs him, for Agnes's happiness, to leave. Jim bitterly tells himself that he is only fit to be a cowpuncher and that Lord Dunster is the fit mate for Agnes. He leaves. The Englishman, who has come to love Agnes unselfishly, determines to make a clean breast of his earlier motives. He does so, throwing himself on her mercy and begging her to marry him. She is greatly impressed with his manly spirit, but confesses that there is someone else. Dunster guesses who his rival is. He sends for Jim, knowing the foreman to be "the better man."

THE BROKEN LULLABY (Jan. 26).—A young mother vainly tries to lull her baby to sleep, while her drunken husband and his cronies carouse in an adjoining room. At last, in despair, she carries the child to the barn and puts her to sleep in the warm hay. Then the loudly shouted wants of her husband compel her to return to the house. A farm hand, who secretly loves the young wife, finds the baby in the hay. Incensed at its apparent neglect he takes it home to his own shack and cares for it. At the conclusion of the debauch, the husband stumbles out into the barn and falling into a drunken stupor, lets his pipe fall into the dry hay. The barn is burning furiously when the wife awakes. Beside herself for the safety of her child, she barely is rescued from plunging into the flames by the farm hand, who has rushed to the rescue. He assures her that the little one is safe in his shack, and later they find that the husband has been burned to death.

BEAUTY.

EVAN'S LUCKY DAY (Jan. 26).—George Evans, a young man of fair attainments, but not yet overburdened with this world's goods, asks Mr. Collins' permission to marry his daughter, Sue. Collins tells him that he may have the young lady—provided she doesn't object—if he returns at 2 p. m. with two hundred dollars in cash. In the cafe, whither goes George for the kind of inspiration which works best with him, a good, square meal, he sees a man who is the double of himself. This gentleman, who is enjoying the company of a lady friend, has his dinner rudely interrupted by the appearance of his angry wife. The proprietor and waiters are obliged to conduct the lady to the

(Continued on page 734.)

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(Continued from page 730.)
parlor to quiet her, and the husband, pressing George with the offer of a goodly sum to take his place, makes his escape. The wife breaks loose and descends upon George, whom she reviles mercilessly, until he reveals to her her mistake. Out of the dismayed wife, he gathers enough redress money to complete the two hundred. Then hurrying to the Collins', he hands him the wager—just as the clock strikes twice.

AMERICAN.

SILENCE (Two parts—Jan. 25).—Frank Morris is reared in abject poverty, although his miserly father has ample funds for his family. When the boy grows old enough to realize what is the matter, he covets his father's wealth, and finally murders him. With the coveted gold he buys his wife. Haunted by the spectre of Morris, Sr., young Morris early takes his life. On his dying bed he confides to Dr. Lane that his little son no doubt will inherit his father's and grandfather's tendencies. But the doctor allows his silence to be bought with a sum of money. Fifteen years later, the doctor's daughter, Marion, falls in love with Frank Morris, the third generation. Her father's remonstrances only precipitate an elopement. The young people live happily together, until the disease-laden mind of Morris breaks forth into crime. The doctor, called to his daughter's side, finds her dead—and his son-in-law is taken away, a raving maniac. Dr. Lane realizes that he has paid the price for consenting to be bribed into silence years before.

THANHOUSER.

GRAFT VERSUS LOVE (Two parts—Jan. 19).—Violet Grey's fiance, Henry Williams, doubts the integrity of Lawyer Newell, executor of his dead father's estate. On a certain evening, Williams failing to fulfill an appointment with Violet, she is seized with dread foreboding, as, to her knowledge, he was to have had an interview with Newell that afternoon. As she hears nothing from him next day, she determines to call at the lawyer's office. Newell is out. But Violet finally frightens his stenographer into confessing that the night before her employer and an accomplice had taken away a young man, who had been closeted with Newell in the private office. Of his whereabouts the girl is entirely ignorant. Violet decides to be her own detective. To this end, she induces the stenographer to go away on a visit, paying her liberally. She then takes her place in the office. Lawyer Newell falls in love with Violet. She finds in his safe a letter, which gives her proof that her lover is a prisoner in a private asylum for the insane up the state. She goes to his rescue, outwits the crafty executor, and Williams comes into his rightful property.

THE DOG CATCHER'S BRIDE (Jan. 24).—Cy Beggs, the village dog catcher, is viewed with disfavor by his fellow citizens, who feel that he is not capturing enough stray dogs to justify his existence in a thrifty society. Cy realizes this and does his best to make a better record. To this end he and his bride arrange a dog show. As fast as a goodly number of animals for exhibition purposes arrive, they place them in the dog wagon and drive through the main street with them to the pound. As it happens, a theatrical company, which has come to town, boasts as leading man, one Hamlet Boggs, who seeks to win the favor of the dog catcher's bride. She repels him and he vows vengeance. In the apparition of the load of dogs he sees his opportunity, and opening the back door of the wagon, releases the canines. Cy hands the reins to his bride, then he goes after the actor. Boggs is captured, hauled into the wagon among the yelping puppies, and driven off to the pound.

FINGER PRINTS OF FATE (Two parts—Jan. 26).—William Gray, an aged scientist, is found dead in his library. His safe, which was known to have contained a large sum of money, has been rifled, and suspicions point to the scientist's favorite nephew. Morris Grey, who is found a few minutes later in the library, and who only a few hours before has been disinherited for making love to his uncle's secretary, Margaret Seymour. The young man, on arrest, has nothing to say for himself. The money is not found, but the police believe that it has been removed at some previous time to the murder, and that the slayer had returned to remove some traces of his crime. Margaret is the only person who contends that he is innocent. At the beginning, too, she had almost believed him guilty, for she had noticed a finger-mark on the side of the safe and had been almost convinced that it was Morris's. Later, hiding in the room, she had seen him enter, find her glove and carefully remove it as though he would divert suspicion from herself. She reasoned then that he was not guilty, for in that event he would not have seemed to suspect her. It takes some clever detective work to clear up the case. But Margaret is a born detective, and at last she proves conclusively that the crime was committed by two men who have no connection with Morris Gray.

FEATURE FILM STORIES

PHOTO DRAMA CO., INC.

TIME LOCK NO. 776 (Six Parts).—Isaac Abrahams and his daughter, Helen, who are in fairly good circumstances, are seen taking care of their jewelry shop, when a very poorly clad lady enters, accompanied by a beautiful little boy and girl, with the intention of asking aid from the jeweler. The woman becomes suddenly ill and falls fainting to the floor. She is beyond medical aid, and dies later in Abraham's home over the jewelry store, after telling her benefactor to write to her brother, Henry Morton, in England, advising him where the children are. The children are well taken care of at the jeweler's home with the able assistance of the daughter's lover, Nathan, who helps amuse and teach them.

Before the arrival of the uncle serious trouble starts for Mr. Abrahams, who has patented a time lock. In looking around for capital to back him in his new enterprise, he falls into the hands of Madge, an adventuress, and her partner, Jack Wayne, an unscrupulous broker, who accidentally learns that an underworld gang consisting of Mrs. Mallachi, Jem and Pietro, are conspiring to compel the jeweler to finish up a counterfeit plate for the manufacture of one hundred dollar bills. The underworld gang and the broker form a co-partnership because he needs their assistance in obtaining possession of the patent on Time Lock No. 776. During several visits to the jewelry store Jack Wayne, the broker, becomes infatuated with Abraham's daughter, Helen, who very strongly resists all his attentions on account of her love for Nathan.

Being ambitious to go on the stage, Helen falls into the clutches of Jack Wayne's partner in crime, Madge, who convinces her that after years of stage experience she is better qualified than anyone else to introduce her to the proper people, who will make her name famous. Helen, unsuspecting that the spider's web is being woven around her, easily falls into its meshes, because she wants to earn money enough to place her father's time lock on the market. Helen, after taking a last look around their cozy home where she has spent so many delightful hours, kisses the little boy and girl whom her father has adopted, and starts to meet Madge to begin her stage career, but instead she is forced into an automobile and secreted in a deserted house until her father agrees to finish engraving the plate for the underworld gang and also gives them possession of the blue prints for his time lock patent.

The father, after being handled roughly by the underworld gang, starts to finish engraving the plate, which is supposed to print a very clever imitation of one hundred dollar bills. He suddenly stops in his work and refuses to continue unless his daughter is brought before him. After supreme efforts on the part of the gang to force him to continue, they finally relent and Helen is brought into the room. The meeting between father and daughter is most affecting. After finishing the plate, Abrahams, unobserved by the gang, who have been drinking, celebrating the completion of their plate, deliberately cuts the face of the plate with an engraving tool, making it absolutely worthless. The broker, who is the brains of the gang, tells Jem, who has charge of the deserted house where the girl is hidden, that he intends to do away with her, but Jem says: "None of that croaking stuff for mine. I am an honest thief."

Then follows the dramatic scene, which consists of the breaking in of the Secret Service men, assisted by the uncle of the children, who has just arrived from London, together with the lover, Nathan, and Mrs. Mallachi and Pietro are given long prison sentences.

Henry Morton, the uncle, who is compelled to admire Isaac Abraham's generosity in adopting his sister's little boy and girl and taking care of them, advances the money to finance the time lock invention, and they both become millionaires.

During the capture and rescue of the girl and the ultimate arrest of the underworld gang, the audience is treated to the most sensational scenes ever pictured, some of which are the breaking into the rendezvous of the gang, the trip to the deserted house, the auto race, the hiding of the girl in the time locked vault, and the final race by Morton, Nathan Abrahams and the Secret Service men, when the daughter is rescued by her father, who is the only one who knows how to work the time lock. And how could there be a more fitting climax to the story than a high-class wedding, with Dora Dean, the daughter, and Nathan, the lover, as the principals?

BOX OFFICE ATTRACTION CO.

CALL OF THE HEART (Balboa—Two Parts).—Carmencita, the flower-girl of the Cantina Del Toro, crouches, terrified, against a rock in a wild remote canyon in the Sierra Del Madre. Tauntingly, Don Raphael Dominguez gloats over the shrinking girl. In the background a wild-looking troop of brigands, vassals of the Don's, look on without a glance of pity for the girl. Don Dominguez is about to seize his helpless prey when all at once half a dozen figures appear behind the rocks. As many rifles are leveled at the heads of the outlaw band. The brigands have carelessly left their weapons where the new comers can seize them. There is nothing but surrender for the rascals and they throw up their hands. The leader of the rescuers, Juan, takes Carmencita in his arms.

Juan, a stalwart, the dashing and the accepted lover of Carmencita, is in reality the "dream-self" of Loco Juan, a deformed, despised, half-witted woodcutter, who secretly adores Carmencita, who has often protected him from brutal jests and cruel blows. After Carmencita has once again interposed between himself and the brutal Don, Loco Juan wanders forth on the mountain side and falls asleep under a bank of wild sun-flowers.

He dreams that a kind fairy suddenly rises from the mist of a water-fall and transforms him into erect, good-looking Juan. As Juan he meets Carmencita and her brother Poncho. Carmencita returns the love he confesses. But Don Dominguez, by spying learns Juan's secret. He determines to abduct Carmencita. With this in view he journeys into the mountain fastness and retains Antonio Sanchez, the desperate leader of the banditti, to carry out his purposes. Carmencita is carried off. In the brigands' hiding place, Don Dominguez is gloating over his prize when Juan, Loco Juan, no longer, springs into view. In a desperate knife fight he beats Sanchez and, embracing Carmencita, carries her in his arms to safety. But Carmencita, in a fatal moment, takes from Juan's arm the silver talisman the good fairy who befriended him placed there. The spell is broken. Juan awakens. Once more, his cloud-palaces dissolved, he is the deformed, half-witted outcast.

A FOOL THERE WAS.—"The Fool" and "His Wife" are happily married and living in a style commensurate with his large fortune at a country house at Larchmont. "The Fool," at the beginning of the play, is a virile, fine natured man, fond of his home, his wife and little child and devoted to wholesome sport. Then comes the meeting with "The Vampire" who is destined to ultimately ruin and drive him to a degraded death. "The Fool" at first resists the wiles of the sinuous, strangely fascinating Vampire. But she bides her time knowing by an experience, mile-stoned by blasted careers, that in due course she will be able to bend her victim to her will.

"The Fool" is an emissary on an important foreign mission. On the steamer crossing over "The Vampire," in some strikingly conceived scenes, manages to tighten her grip on his already vacillating nature. By the time Italy is reached "The Man" is completely at her feet and ready to do her bidding in everything. In her arms he forgets his diplomatic duties, his wife and his own career. "The Vampire" has woven a spell about him that nothing short of death can break. Even his child ceases to exert any good influence over him. With curses and violence he repels all attempts to bring him to his senses. "The Vampire" shrugs and smiles as she sees her work progressing.

Drink and drugs still further sap his will till, at "The Vampire's" behest, he leaves his wife and child altogether. It is the beginning of the tragic end of "The Fool." The "rag and a bone and a hank of hair" to whom he has "made his prayer" toys with him like a tigress with her prey. A smile from her sends him into the seventh heaven. If she frowns he is frenzied with jealousy and weakly violent. His fortune has slipped away and only one friend remains to him, a fine-charactered man who tries in vain, time and time again, to break the chains that bind "The Vampire's" miserable victim. She merely laughs at these attempts. She knows too well the strength and tenacity of the web she has woven.

Ruined, broken in body and mind, "The Fool," at the last tries to break away from the association that has wrecked and blasted his life. But it is of no use. At the end he tries to crawl to the side of his enslaver, while she laughs cruelly at the spectacle he presents. She sees nothing but what is amusing in the pitiful semblance of manhood that begs her to free him.

"Kiss me, my fool," she orders; but as he strives to reach her side he crumbles up. His tragedy is over. "The Vampire" with an inscrutable smile looks down at the huddled shape at her feet. Tearing some crimson roses from her corsage she scatters the petals, like crimson drops of blood, over all that remains of her wretched, broken victim.

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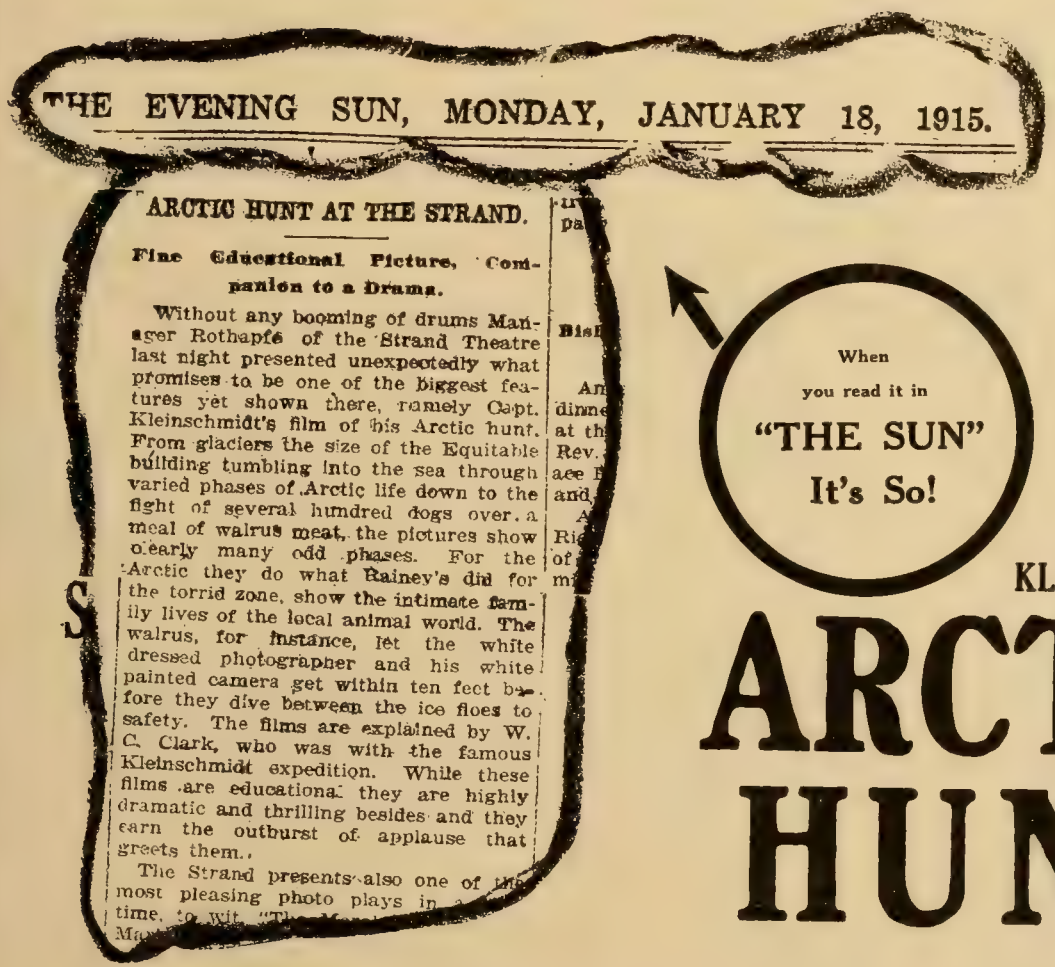

THE EVENING SUN, MONDAY, JANUARY 18, 1915.

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Without any booming of drums Manager Rothapfel of the Strand Theatre last night presented unexpectedly what promises to be one of the biggest features yet shown there, namely Capt. Kleinschmidt's film of his Arctic hunt. From glaciers the size of the Equitable building tumbling into the sea through varied phases of Arctic life down to the fight of several hundred dogs over a meal of walrus meat, the pictures show clearly many odd phases. For the Arctic they do what Rainey's did for the torrid zone, show the intimate family lives of the local animal world. The walrus, for instance, let the white dressed photographer and his white painted camera get within ten feet before they dive between the ice floes to safety. The films are explained by W. C. Clark, who was with the famous Kleinschmidt expedition. While these films are educational they are highly dramatic and thrilling besides and they earn the outburst of applause that greets them.

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WORLD FILM CORP.

MIGNON (Produced by the California Motion Picture Corporation—Five Parts).—The picture opens with the Gypsy camp and the assignation made there between Lothario and Musette, the daughter of Giarno, the leader of the Gypsies. Learning of their proposed meeting, Ciarno declares vengeance on Lothario, to whom Musette hastens to give warning. At his palace the Gypsy girl learns for the first time that her lover is already married and is the father of baby Mignon. Her wild despair in consequence causes her to throw herself over the cliffs into the ocean. In the midst of the excitement, following this suicide, baby Mignon slips unobserved from the palace and, wandering too near the brink, also falls over the cliff, but is providentially saved by an out-jetting bush.

Meanwhile Giarno has gone to the water's edge to reclaim the dead body of Musette from the waves and here sees Mignon's fall. Thinking to revenge himself on Lothario, he scrambles up the rocks and steals the child. This rapid succession of tragic events hastens the death of Lothario's wife, and Lothario, observing the disaster that follows his one moment's indiscretion, rushes insanely from the palace to begin his mad wanderings over western Europe. At this point the thread of the story is dropped to be picked up again years later, when Mignon has blossomed into maidenhood of 16 years. She follows Giarno's Gypsy train. He delights in cruelty toward her. He prizes her, however, because her exquisite dancing has become a source of revenue.

One day she refuses to dance before a party of ladies and gentlemen, but Giarno, blacksnake in hand, is driving her to it, when Lothario, who is wandering by in rags, and carrying his old harp, tries to interfere. The Gypsy leader is too much for him, however. Shortly afterward Wilhelm Meister rides into the scene and succeeds in quelling Giarno from whom he later buys Mignon. The Gypsy-stolen maiden falls in love with Wilhelm, but finds a rival in Filina, the celebrated actress. Having spied upon a love-scene between the two, Mignon becomes convinced that Wilhelm is not intended for her, so starts to wander away with Lothario, but she cannot so easily tear her affections from the man who rescued her from Giarno.

Leading Lothario, she follows Wilhelm again to a grand reception given by Frederick, one of Filina's suitors, in honor of the actress. She manages to smuggle herself and Lothario into the palace, again sees Filina making love to Wilhelm and, hoping to win favor and strengthen her own cause, steals to Filina's room and dresses herself in one of Filina's gowns. When she presents herself to Wilhelm in this attire, he commands her to take it off, but he shortly follows her up the stairs to soothe her wounded feelings.

This gives Filina an idea. The old count, Frederick's uncle, objects to the youth's infatuation for Filina. It is agreed, therefore, that Filina is to follow Wilhelm into her room, the count is to discover the two of them there and is to demand an explanation, after which the only course left open for Wilhelm is to marry the actress. The plot seems to work nicely. Wilhelm declares that Filina is to be his wife. It was thought that Mignon had left the room. Instead she had secreted herself behind some curtains and hears Wilhelm's words. Filina discovers the Gypsy after Wilhelm and the count have taken their departure, and locks Mignon in the room.

Wilhelm escorts Filina into the ball-room to announce their engagement, but scarcely have the words left his mouth when he detects the plot between the actress and the count. He, therefore, declares a change of mind and Frederick, in an impetuous desire to defend Filina's honor, challenges him to a duel. Some time before Mignon, in a burst of despair, has made a wish that the place might burn down. These thoughtless words take possession of Lothario's mad brain, and he proceeds to put the wish into execution. Wilhelm, who is in the midst of his duel with Frederick, sees the flames and rushes to learn that Mignon is locked in Filina's room. He makes his way through the fire to the doomed room, but Mignon, who wishes nothing better than death, now that she knows Wilhelm is to marry another, goes to the window and threatens to dash herself to the ground if he comes near her. Only after Wilhelm assures her that he loves but her, does she consent to the rescue. When they reach the courtyard, Wilhelm falls in a half-faint and submits to Filina's caresses, thinking that they are Mignon's. Mignon, observing this, believes Wilhelm's promises to her false and so again wanders away with Lothario. The two of them eventually happen near Lothario's former palace. The inn-keeper remembers him and leads him home. Here the recognition is consummated. The cloud rolls back from Lothario's mind. He is once again the master, and Mignon his daughter. Wilhelm, who has ridden out in search of the supposed Gypsy girl, finds her in new splendor and the romance has its ending in their plighted vows.

LIFE PHOTOFILM CORP.

THE AVALANCHE (Five Parts).—John Malvin Grey, a member of the New York Stock Exchange, pays court to Clara Fenton, and his affection is reciprocated by her. Miss Fenton, aspiring to extreme wealth and social distinction, contrary to the dictates of her heart, accepts the proposal of marriage of Peter Vaughn, a millionaire of somewhat advanced years. Helen Barrington, possessing a secret attachment for Grey, finally becomes his wife, when he realizes that his affection for Miss Fenton can be of no avail.

After her marriage to Vaughn, Clara, unable to subdue her deep love for Grey, at every opportune moment, appears in his company, endeavoring to continue her love affair with him, regardless of the fact that she is now married. At a dinner given by her, Peter Vaughn is shocked to observe the carrying on of his wife, and her persistent advances to Grey. At a climax, his attention being called to the affectionate attitude assumed by his wife toward Grey, his heart gives way, he collapses and expires.

In widowhood, regardless of the fact that Grey now leads a happy married life as a loved husband and father, she pursues her wiles and attention. Being repulsed by Grey, she conceives a plan of inveigling him with the aid of Ashton Cameron, in the purchase of Avalanche mining stock, and then to cause the market to drop, reducing Grey to all but ruin, coming to his assistance with her extreme wealth, raising the price of stock and restoring him to affluence.

She engages in this plan, believing that thereby she will place Grey under everlasting obligations to her, and possibly serve her ends in having him abandon his wife, to assume relations with her. By various tricks and subterfuges, she arouses the suspicions and jealousy of Mrs. Grey, until the moment arrives, when, believing that her husband is carrying on a secret liaison with Mrs. Vaughn, she determines to divorce him.

Grey's young sister, Rose, is in love with Philip Carlton, and throughout the entire play, reigns as the standby of Grey. Ashton Cameron, also in love with Rose, offers to assist Grey out of his difficulties on Avalanche stock, providing he uses his endeavors to procure Rose's consent to marry him. Grey refuses this assistance at the sacrifice of his sister's future happiness, and Cameron proceeds to carry out his agreement with Mrs. Vaughn to ruin Grey.

A street waif, Polly, who is injured in an accident by Grey's automobile, is adopted by him into the family as his charge. In the denouement at a gathering at the office of Shaw, Grey's family lawyer, Polly reveals that she has observed Grey repulse Mrs. Vaughn, and declare to her that he loves his wife and will have nothing to do with her.

Mrs. Vaughn is confronted with the proof of her various intrigues and diabolical schemes to arouse Mrs. Grey's jealousy, and finally admits the true situation and her own despicable actions. Grey is reconciled to his wife, and Clara Vaughn is left to pursue her way in the world, rejected and alone.

THANHOUSER SYNDICATE CORP.

ZUDORA (Episode Ten—Reels 19 and 20—"The Gentlemen Crooks and the Lady).—After Zudora's thrilling escape from the kidnappers as narrated in Episode Nine, having no suspicion of Madame Duval's part in the plot against her, she continues her acquaintance with that beautiful but distinctly dangerous lady. Little does she dream that Madame Duval's home is the center of a web of crime which has its strands in the furthermost parts of the world. It happens that just at this time Madame Duval and a certain Captain Radcliffe, who is an ardent suitor of hers, are interested in a half-burnt scrap of paper on which is written in a tremulous hand, news of the discovery of some valuable diamond mines. The worthy couple are awaiting the arrival of one, Bruce, a member of the band over which Madame Duval has supreme control, who at that very moment is concealing a bag of jewels in the room of the transatlantic liner on which he is coming to New York. Both Bruce and the scrap of scorched paper have some connection with Zudora, who is evidently under the constant surveillance of Madame Duval's band, for coincident with Bruce's arrival, the girl's home is ransacked and it is there that the mysterious burnt paper is found.

Meanwhile John Storm, Zudora's sweetheart, has visited the office of Tom Hunt, a detective, and after this conference Hunt and Jim Baird, a reporter, are seen waiting on the pier for the arrival of the liner with Bruce. Disguised as a customs official, Hunt searches Bruce's luggage in vain. He finds nothing incriminating. The reporter, however, trails him. He sees Bruce enter the mansion of Madame Duval by a rear entrance and following close on his heels, in the basement of the house, Baird finds a desperate struggle he is bound and gagged and then, after a conference of his captors, he is taken to a deserted hut, where worse threatens to befall him.

In the meantime Madame Duval and Captain Radcliffe, seated in the saloon, are apprised of the arrival of Bruce, by means of a wonderful fountain, in which a small spurt of water changes its course from upward to downward on the arrival of any stranger. A moment later, the draperies at the side of the room part and he enters, stepping from a secret elevator, which has brought him up from the basement. He shows traces of the struggle with Baird, and after some explanation Madame Duval receives him enthusiastically. All her plans have been successful and she playfully forestalls the ardent advances of the debonair Captain Radcliffe. She touches a secret spring on the ivory table-top and it slides back and discloses a wealth of precious stones beneath, while Bruce and the captain stand by fascinated.

To celebrate the success of her schemes, Madame Duval gives a dinner party at a well known cafe that night, and it happens that John Storm and Zudora are also dining there. As Madame Duval and her escorts pass she greets Zudora, who does not realize that the friendship of the clever adventuress for her is all a part of her daring scheme, and asks her to join her party. Zudora and Storm accept, but they are soon to be disillusioned about the character of Madame Duval. Returning home later in the evening, Zudora discovers that her rooms have been looted. While John Storm and she are examining the traces left by the robbers, Tom Hunt, the detective suddenly appears. He has been following a clue to the leaders of the international band of criminals headed by Madame Duval, which he has discovered, following the disappearance of Jim Baird. A mysterious message, indicating that they should go to a certain place, left in Zudora's rooms, gives him the missing link in the chain, and he tells Storm and Zudora his suspicions about the adventuress, whose influence is so far-reaching.

So together the three go to the deserted hut, where Baird, bound and strung up, has been imprisoned. Several of the gang have remained to torment their victim, and listening outside, Storm and Hunt decide that desperate measures are necessary. Battering down the door they attack Baird's captors and a savage struggle follows. For a time it seems that the odds are against them, but in the end the thugs are vanquished and Baird rescued. When he has told the story of his adventures, a light dawns on Zudora as to the character of the beautiful Madame Duval.

APEX.

THE STRIKERS (Four Parts).—William Mansell, a poor laborer without work and without sustenance, with a sick wife and little son on his hands, out of desperation, steals a handful of wood, for which he is arrested and sentenced to fourteen months in jail. The shock of the arrest is too much for the sick wife, and she dies. After a few months in jail, Mansell, too old to stand the strain, succumbs, and the child, Thomas, left an orphan, is adopted by Buntingford, a mechanic.

Eighteen years later, Thomas, employed by the Kingbridge Iron Works, has become an expert mechanic, and has invented a blasting machine, which the directors of the iron works desire to purchase. Meanwhile, the employees of the iron works, dissatisfied with their wages, ask for an increase, and, being refused, threaten to strike. The directors, aware of Mansell's influence with his fellow workmen, offer him $50,000 for his invention, with the condition that he use his influence with them to prevent the strike. This he refuses to do, and at the meeting that night Mansell's burning speech arouses the enthusiasm of the workmen, and they vote to strike immediately.

Several weeks have elapsed, and the strikers, becoming desperate, threaten the lives of Kingbridge and his daughter, but Mansell quiets the angry mob, and conducts the president and his daughter to a place of safety. Buntingford, meanwhile, in desperate straits, steals Mansell's invention, with the intention of blowing up the factory. Mansell, on discovering his machine has been stolen, rushes madly to the works, and reaches there only in time to discover the fuse burnt just to exploding point. Hastily catching it, the machine explodes in his hand, and he is badly injured. He is arrested, and is just on the point of being sentenced, when the real culprit, Buntingford, steps forward and assumes the responsibility for the whole affair.

Annie Kingbridge, the managing director's daughter, whose life Mansell had previously saved in a runaway horse incident, instinctively believing Mansell to be innocent, interests herself on his behalf, and on his release she pleads with him to use his influence with the men to end the strike and all its attendant miseries and privations. After several futile attempts by the men's leaders, in which Man-

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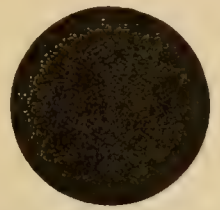

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sell declined to take part, and on Annie's strong representation and entreaties, he decides to lead another deputation. At the conference he offers his invention to the firm for half the amount they had offered him, provided they meet the men's demands half way. This arrangement is agreeable to the directors, and the strike is brought to a close.

In recognition of his ability, Mansell is appointed superintendent of the iron works, and marries Annie Kingbridge, the president's daughter.

THE TEMPLE OF ROGUES (Three Parts).—Paul Grant, Chief of the Temple of Rogues, receives information that a shipment of gold is to be made to the State Bank and he plans to secure the haul. Brown, Chief Detective of the State Bank, is instructed by the authorities to take personal charge of the shipment. Brown, however, decides that it would be safer to ship the gold by motor instead of by train, and sends a telegram to that effect to the bank. The messenger boy is overpowered by Jacques, assistant to Grant, and he is brought before the gang. The telegram is read, and Grant forms a scheme to meet Brown's change of plans.

That day, while the motor trucks are coming down the road with the bullion, guarded by the police, an aeroplane drops a bomb, blowing up the truck carrying the police. The gang secures the bullion and make off with it to their rendezvous, an abandoned wharf. The outrage is discovered, and Brown, only stunned by the shock, is recovered from the debris. That night the gang of rogues hold a meeting in the temple and the master decides that it would be too dangerous to try and dispose of the gold in that port, and to ship it to another port that afternoon. After the meeting Jacques becomes jealous of Grant's attentions to his sweetheart, Nita, and after a violent quarrel with Grant, he leaves, vowing vengeance. He sends a note to Detective Brown advising him of the gang's whereabouts, and this is overheard by Nita, who advises Grant.

Jacques meanwhile returns to the rendezvous to see his revenge completed. Grant, knowing of the plot to have him captured, inveigles Jacques into a quarrel. A desperate struggle ensues, and Grant throws Jacques through the trap-door into the river. Grant immediately has the gold removed to his ship, and Brown, arriving at the wharf, finds that the bird has flown. Jacques has only been temporarily stunned, and is picked up by a passing boat. Arriving at the wharf, he informs Brown of the plans of the gang, and they follow to the ship. Unable to capture Grant single handed, Brown enlists the aid of the armed police and the territorials, and after a desperate battle the gang is captured. Jacques and Grant have a hand-to-hand battle in the water, in which Jacques is drowned, and Grant, after a hard struggle for freedom, is captured by the police.

THE VULTURES OF THE COAST (Three Parts).—Robert Green, son of a poor fisherman living on the banks of the Southampton waters, and Eleanor, the ship owner's daughter, are desperately in love with each other. The ship owner, discovering the real state of affairs, and desiring to part the lovers for reasons of his own, persuades Robert to sign for a six months' cruise aboard his vessel, the "Venus." After the ship has been out for several weeks, it is reported lost with all hands on board.

The ship owner is pressed by Mr. Johnstone, his principal creditor, for a bill for $10,000, which Johnstone offers to cancel if Eleanor will marry his son. Eleanor is coerced into this alliance, and she, believing Robert dead, and anxious to save her father from ruin, accepts the proposal.

Meanwhile, Benjamin, the only survivor on board the "Venus," is discovered in a dying condition by smugglers, who ransacked the vessel for plunder, and he is taken to their cave in a desolate island, resuscitated and made one of them against his will.

One day the yacht of Mr. Clark, multi-millionire, approaches the island, and to please the whims of his little son, a rowing boat is sent to the shore where the smugglers surprise the party and kidnap the child. While the terms of ransom are being made, Robert manages to send word to the yacht that he will save the boy and himself as well, which he successfully does, and, as reward, receives from Mr. Clark, a check for $10,000.

Robert arrives home the day before the marriage of Eleanor to Johnstone's son. At the church door next morning, Eleanor recognizes Robert in the crowd, a scene ensues, and she is taken home ill, before the wedding takes place. Robert then demonstrates that the power of money is at least as great as the power of love, and, pulling out of his pocket the check for $10,000, hands it to the ship owner and asks him to discharge his indebtedness to Johnstone out of it and be released of any obligation in regards to his daughter. All obstacles removed, Robert and Eleanor are happily married.

FOR KING OR KAISER (Three Parts).—Adolph Schultz, a German widower with one son, marries Lily Steele, an English girl. A son is born to them, and when of age he joins the British navy, while his half brother is educated in Germany. On holidays the boys, Gustave and Jack, meet at the home of their parents, and both fall in love with Lucy, Jack's cousin.

War breaks out, and both boys are ordered to return to their stations, Gustave to join a German regiment, and Jack to the British battleship. Before leaving Jack asks Lucy to marry him, but she tells him that Gustave has just asked her the same thing, and that she will not decide until they return from the war. Letters are received from the boys, but Gustave writes only to Lucy telling her of his love, while Jack writes to his parents, describing the battles on sea and land.

On duty, Jack receives orders to go on shore to rescue some wounded from a Red Cross station, which had been destroyed by the enemy's shell, and is captured by Gustave, in charge of a German brigade. Gustave promises to let him go free if he will promise not to press his suit for Lucy's hand. As Jack has some important papers in his possession, he promises.

The war is over. Jack and Gustave return home together, and Gustave sees visions of wedded bliss with Lucy. She, however, finds Jack's diary which gives an account of his promise to Gustave, and she decides quickly. Placing a ring on her finger, she surprises Gustave in the act of relating the story of his adventures on the battlefield, and announces her engagement to Jack. Gustave is stunned for the moment, and, believing that Jack has broken his promise, rushes to his room, where he accuses him. Jack denies the accusation, and a heated struggle ensues, which is interrupted by the entrance of Lucy, who surmises what has happened. She shows Gustave the page from Jack's diary, and Gustave, ashamed of his conduct, withdraws from the room.

WHEN LONDON SLEEPS (Three Parts).—Hilda Corrode, a noted circus rider, packs her belongings and, with her child in her arms, leaves her husband's roof and returns to the giddy world of the circus. She gradually conceives, an affection for a fellow-performer David Engleheart, but he loves Queenie Carruthers, a clever wire-walker. Meanwhile Hilda's husband learns that his uncle's fortune has been left to his granddaughter, Queenie Carruthers. Only in the event of her death does the money revert to Captain Haynes. The Captain's plan is swiftly made up. He will get the money by marrying the girl!

He offers a foul bargain to Hilda. "Help me to marry Queenie," he exclaims, "and I'll help you win the man you love." Gradually her own passion masters her, and she agrees to the arrangement.

Queenie is comfortably installed in the great London hotel, but the captain is hot on the track of his victim. At one time he enters the hotel, and forcibly embraces the girl, who angrily orders him out of the place. He then proposes that Hilda and himself should lure Queenie to a certain night club. Hilda, at first reluctant, eventually consents, and sends a telegram to Queenie, which purports to come from David. No sooner is the telegram received when Queenie is off to the address given.

In the meantime David has duly come with his friend, Sammy, to Queenie's hotel, only to find that Queenie is out. Sammy picks up the false telegram. He smells a rat; then quickly writes on the telegram that he has gone to Halliwell Mansions, and bids David follow at once.

David comes upon the scene, and leads Queenie from the room, passing through the gay dancers, and knocking down any who bar his progress. Thus the captain's plot has miscarried.

Hilda has returned home and found her little one sick. Queenie calls upon her enemy, and the two rivals are reconciled. Hilda confides her little one to Queenie's care and flees. The captain, grown desperate, determines to get hold of her money in the only way open to him now—by bringing about her death. In company with his valet, he empties a tin of petrol over the ground, and sets light to the building. Soon the building is ablaze. The flames break through the girl's apartment, and Queenie, tying the baby to her back, climbs to the roof. Summoning all her courage to her aid, she boldly walks along the telegraph wires that stretch from the roof to a neighboring house. She and the child are rescued from their perilous position by firemen. The two criminals fall into the hands of the police, and the lovers are united.

PATHE EXCHANGE, INC.

BEYOND HIS FONDEST HOPES.—Tony, a little newsboy, witnesses the advent of a dainty Miss, who disturbs his otherwise carefree and happy-go-lucky existence. Falling asleep on his pile of newspapers, he dreams that the little Miss breaks down the barrier of wealth and gives him a hearty welcome. She invites him for a ride in her large touring car and his happiness is supreme. Driving to the seashore, they soon get into mischief. Tony, after plaguing one of the life-guards, becomes greatly aggravated when he sees that the saver of human lives has become his rival. He soon eliminates his massive rival, however, who seeks solace from another bathing nymph.

Miss Ann Teak also hies herself to the "briny," and decides to go in for a swim. The two mischievous little imps cause Miss Ann Teak great embarrassment by taking her clothes and transferring them to another bath house.

In the meantime, they re-enter the touring machine and are driven back to the little girl's home, where Tony is separated from her by the stern governess who drives him away. He is tormented by a gang of young rowdies, and in the excitement of his dream he awakes and realizes that the awakening has been a cruel one.

CLOSE - CROPPED CLIPPINGS.—Punctual Pete prepares the "Shaved in Silence" shop for the day's business. He is as handy as a man with five thumbs. Gertie, almost a soubrette, looking for a job, decides that she is willing to try anything once. Seeing a sign in the barber shop window advertising for a lady barber, she beats it home and brushes up on the tonsorial art. Hastening back to the shop, she passes herself off as an experienced lady barber and lands the job. With fifteen minutes' experience, she is ready to meet all-comers. Pat Rooney, a son of the Emerald Isle, decided to be "duded up." Gertie tackles him and gets the decision. Josh, a farmer, with a beard like a mattress, is the next victim. He also "gets his." The patrons generally make their exit much quicker than their entrance. Gertie, chancing to a get a flash at the bank-roll of a "live one," grabs the roll and beats it for healthier territory.

MOUNT DORE (Picturesque France—On the same reel as foregoing).—Mount Dore is one of the highest peaks in the mountainous section of France. It rears its rugged head like a sentinel over the peaceful valley. Reposing on its summit is a medieval castle, majestic even in its ruins. It is slowly succumbing to the ravages of the elements. The nearby lakes are mirror-like in their clearness, reflecting the activities of the every day life. Of intense interest to the tourist, as a relic of the prehistoric past, is the open sepulcher, a natural rock formation.

SAVED FROM HIMSELF (Three Parts—Balboa).—Mabel Merritt receives a letter from her chum, Lillian, requesting her to procure her jewel-case which she had left at home, and hastens away on her errand. John Macklyn, once a wealthy man but now reduced to the lowest dregs, resorts to burglary to eke out an existence, and, spotting a house to rob, he gains access to it. In the meantime Mabel arrives at Lillian's home to procure the forgotten jewels for her friend. While searching for the jewels, she hears suspicious sounds, and is horrified to be confronted by Macklyn, the burglar. She leads him to believe that she is also a thief and that she is there for the same purpose that he is. He confesses to her that it is his first attempt at burglary and tells her the story of his dissipated career. He inherited the business of the Macklyn Safe Company from his father, and he wasted his competence in riotous living. He became engaged to a young lady, but her love also was soon sacrificed for his love for strong drink, thereby wrecking both his own happiness and the girl's. Soon after that he was forced to close down his business, and his effects were sold under the hammer. Being then forced to seek employment from others, his task proved futile.

Mabel listens to his story with absorbed interest, and her sympathy for him is aroused, and she is overcome. Recovering her mental poise, and while he has gone to get her a drink of water, she 'phones for the police. He returns with the drink and suspects that she has 'phoned for help. Repenting for her duplicity, she determines to let him escape before the arrival of the police.

In the meantime, by a strange coincidence, the house is burglarized by other crooks, who are unfortunate enough to fall into the hands of the police. Seeing in this an opportunity to be generous to Macklyn, she averts suspicion from him by telling the police captain that he is her personal friend. She determines to play the reformer further, and through her efforts and interest she procures a position for Macklyn. He determines to make good, and by honest and conscientious efforts succeeds in firmly entrenching himself in his new position. Accompanying Mabel to a reception at the home of mutual friends, Macklyn comes face to face with his sweetheart of bygone days. The old love is awakened in her, and she pleads with Macklyn to come back to her, but he is obdurate. It is not the same with Mabel, however, for a deeper love is rooted in their hearts, and they determine to blot out the past in the light of their new love.

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THE EXPLOITS OF ELAINE (Episode Five—"The Poisoned Room"—Two Parts—Jan. 25).—The Clutching Hand, outwitted in his last diabolical attempt on Craig Kenned's life, has recourse to a stratagem even more fiendish in conception. Disguised as a telephone inspector he is admitted to the Dodge home by Michael, a servant, and accomplice of the Clutching Hand. Attended by Michael he at once goes to Elaine's room where he dismises his confederate to execute his scheme alone. He sprays the walls and rugs with invisible powder first protecting himself with a face guard. Through a mirror he accidentally sees Michael watching him. The servant gets a brutal blow for his curiosity and is threatened with death. Elaine's bedroom, satisfactorily "fixed," the Clutching Hand descends to the cellar where he continues his work. Next morning Elaine and her collie dog suffer an illness from a cause unknown. While in bed she receives a letter from Clutching Hand, warning her that her present illness will end in death on the morrow unless she dispenses with the services of Craig Kennedy in apprehending the murderer of her father. She wires Kennedy, who with Jameson, rushes to her home. Elaine's doctor cannot diagnose her strange indisposition, but Kennedy, seeing the condition of the dog, asks leave to take it to his laboratory to make a test of its blood. The dog's blood is found to contain arsenic. That point settled, the baffling question remains: how is the arsenic administered?

Meanwhile, Michael, infuriated by the Clutch-Hand's treatment, determines to betray him. To this end he makes an appointment with Kennedy in a cheap hotel. They meet, and just as Michael is about to say the word that will deliver the Clutching Hand into Kennedy's power, he is slain by a poisoned blow-gun dart, wrapped around with another warning to Craig Kennedy. Elaine at home in bed is startled by a stone crashing through her window onto her bed. The stone is wrapped with another threatening message from the Clutching Hand. Elaine is overcome with fear and as the maid admits Kennedy and Jameson she shows them the ugly threat. Kennedy tells her that she is suffering from arsenic poisoning, although he is at sea as to how it is being administered. Jameson, who has been leaning against the wall, has his shoulder smeared with some of the deadly powder. Kennedy's quick eye detects it and traces the villainy to the water tank in the cellar. This trouble overcome, Kennedy, with the aid of his microscope, tries to explain the significance of some clue in the two letters of the Clutching Hand when both he and Elaine are paralyzed with fright, as a poisoned blow-gun dart, the same as killed Michael, impales the two notes to the bedpost. Attached to the dart, another note of the same tenor as the previous ones. Elaine implores Kennedy to give up the chase, but his fighting spirit is roused and he declares his unalterable intention to proceed in the face of all threats, as Elaine gazes up at him in mingled fear and admiration.

IT'S A LONG, LONG WAY TO TIPPERARY (Three Parts—January).—One of Molly Malloy's admirers is Mike Maloney, a Nationalist volunteer and a great favorite of her father. Mollie, the daughter of a Nationalist, is the sweetheart of Paddy Rooney, a staunch Ulsterman. The mutual regard for these two suitors is far from affectionate. They are constantly at "daggers ends." Mike, however, in favor with Molly's father, enjoys more of her home society, though less of her love than Paddy. The two suitors are stopped in the midst of a brawl by the only influence that could possibly end their hostilities—the announcement that war had been declared. They are all excited by the fiery speech of Molly's father. The squire, Sir Charles O'Moy, of the landed gentry, in a ringing speech calls for recruits from his tenants. Paddy enlists and goes to pay a visit to his love.

"It's a long, long way to Tipperary, but my heart's right there." This rollicking air livens the nights 'round the camp fire at the front. Paddy, disconsolate, and longing for his macushla, lets the burden of his heart pour forth in a typical letter of sentiment. Paddy and Mike, in the same regiment are "two minds with a single thought," though not as "two hearts that beat as one." This "single thought" keeps them ever suspicious and antagonistic and their comrades spend most of their waking hours in keeping down this civil war in the midst of the greater struggle. Marching in the dead of night their regiment meets a scouting party of the enemy. During the sortie Mike is wounded and Paddy saves the day by turning a Maxim on the enemy. Mike is invalided home. Back again in dear old Tipperary Molloy's father insists on the wounded man sharing the cabin. In the radius of Molly's charm Mike recovers sufficiently to renew his courtship but is at last conscious of the unfairness of pressing his suit with his rival away on the firing line. At the front Paddy's regiment prepares for a night attack. Both he and Sir Charles O'Moy's son volunteer for a dangerous scouting advance. They discover the enemy and the regiments engage in battle. When the roll is called it is discovered that Paddy and O'Moy are missing. Mike, fully recovered, is again on scout duty. He is discovered by the enemy and retreats to a seemingly deserted shack. Inside he finds Paddy and O'Moy who tell him they have been hiding for six weeks surrounded by the enemy. Mike knows that the enemy has seen but one man enter the shack. Clearly it's up to him to leave in order that the others may be saved. Mike, his love for his country dwarfing all his lesser desires and with "Tipperary" on his lips, marches forth to his doom. Paddy is spared to Molly and Tipperary.

THE EXPLOITS OF ELAINE (Episode Six—"The Vampire"—Two Parts—Feb. 1).—Elaine Dodge and her lawyer and admirer, Perry Bennett, are endeavoring to track down the Clutching Hand. To provide against the future murderous assaults of the Clutching Hand, Kennedy has a pistol license issued to Elaine, in whom he has more than a professional interest, and presents her with an automatic. That night Elaine has an opportunity to try her marksmanship on an emissary of the Clutching Hand. She fires at a dark form framed in the window of her bedroom and sees the man crumple and fall. He is picked up by a waiting accomplice, put in an automobile and driven off. He is driven to the headquarters of the Clutching Hand. That perverted genius, merciless with his enemies, rings up a Dr. Martin, giving a fictitious address for the call. Two of Clutching Hand's henchmen are in wait for him. They overpower and blindfold him and drive away to the Clutching Hand's house in the suburbs. Arrived there, his eyes are unbandaged and he professes the opinion that the wounded accomplice will die from loss of blood unless saved by transfusion, in which event the giver would himself be liable to die. The Clutching Hand vows that she who shot him shall supply the blood. He goes with an accomplice to Elaine's home and after a struggle chloroforms her and carries her to a couch.

At a very early hour the next day a damaged suit of armor is called for by expressmen in league with the Clutching Hand, and it is only after the wagon has driven off that it is noticed that Elaine is missing. Craig Kennedy and his assistant, Jameson, arrive on the scene. Kennedy notices the urgent dumb pleading of Elaine's collie dog. Led by the collie, he and Jameson on the foot-board of a taxi trail the racing dog in an attempt to find Elaine. They track the express wagon to an old shack where they find the broken armor but not Elaine. Meanwhile the "expressmen" have taken Elaine to the Clutching Hand. He orders the doctor to make the transfusion. Seeing that Elaine is unwilling, the doctor at first refuses but is coerced by the threat of instant death. Another party searching for the missing doctor, and assisted by bloodhounds, come upon his auto. They are met by Kennedy and Jameson. The hounds are given the scent of the armor in which Elaine has been carried off and immediately take up the trail. Elaine's life blood is fast flowing into the exhausted arteries of the desperado. Suddenly the baying of the hounds is heard and in a moment more the police are at the door. The Clutching Hand, desperate, wavers between sticking to his pal and escape, but is decided in his course by the dying criminal who urges him to go. The police batter in the door just in time to see their prey disappear through a sliding panel in the wall. The blood transfusion is immediately stopped. The wounded desperado with his last breath scorns to squeal, but Kennedy is thankful to learn that Elaine has not been fatally weakened.

THE COVETED HERITAGE (Balboa—Three Parts—January).—Arnold Truesdell, a rich invaild, requests his secretary, Robert Sheridan, to summon his lawyer. Truesdell is the foster-father of Marion Robertson, the child of his bosom friend who died some time ago. His happiness with the little girl was soon dissipated, for she was kidnapped by a gypsy whose enmity he had aroused. Truesdell dictates his will, leaving the estate to the missing child, and in the event of her not being found within a year the property would revert to the secretary and Margaret Frazer, the housekeeper. After making the will Truesdell passes away.

Through the years following her kidnapping Marion continues to live with the gypsies. Tiring of their tyranny she runs away. Hearing the sound of a church organ she timidly enters the sacred edifice. She is accorded a cordial welcome, and is adopted by one of the women of the congregation.

Meantime, the required year having nearly elapsed, the secretary and housekeeper are confident that they will inherit the estate. The minister of the little church has in the meantime fallen a prey to Marion's charms. Hoe, one of the gypsies, who is also in love with Marion, searches for her. Noticing in a newspaper that Marion has been discovered by the attorney of the estate, the secretary determines to have her put out of the way and hires two gangsters to kidnap her. They accomplish the deed. Bound and placed in a trunk she is thrown overboard. Her continued absence causes great alarm and the minister seeks her. His search leads him to the waterfront. He overhears the kidnapper and the secretary discussing her disposal and 'phones for the police, who soon get on the secretary's trail. The trunk is found by Gypsy Joe, who is horrified to discover its contents. Gypsy Joe takes Marion back to her home, where she arrives in time to see the arch conspirators being led away by officers of the law. Realizing then the great love which has been awakened in the minister's heart, her happiness seems complete, the only shadow being the fact that she must discourage the love of the gypsy boy.

QUEEN MARGARET (In Five Parts—A Dramatization of the famous novel by Dumas, Marguerite De Valois—January).—Everyone is familiar with the story of the Huguenots, the French Protestants at the time of the Inquisition, when the mere fact that any one was a Protestant was deemed sufficient ground for sending him to prison and to torture.

This photo-drama depicts one phase of the strife between the French Protestants and the power of Queen Catherine de Medici, probably one of the most cruel women who ever lived. King Henry of Navarre, the leader of the Huguenots, was married to the sister of King Charles of France. Although Henry was recognized leader of the Protestants his marriage was recognized as it was thought he could be eventually persuaded to turn Catholic and bring back the people with him. He was lured to Paris and there kept a virtual prisoner, although it was announced that he was free to go as he pleased. Wishing to return to Navarre so he could unite his forces, Henry received the assistance of some of his friends in planning to escape. Catherine de Medici, however, kept such a strict watch on his movements that the plot was discovered and the massacre of St. Bartholomew was ordered when Henry refused to change his conviction. De la Mole and Cocomas, leaders of the rival factions, meet and after a quarrel, fight a duel which ends disastrously for Cocomas. La Mole takes him to his apartment and cares for him until he is better. Then the former enemies swear eternal friendship. At the time of the second massacre La Mole seeks refuge in the apartment of King Henry where he is bidden by Queen Margaret. Cocomas finds refuge with the Duchess de Neveres, a close friend of Queen Margaret. Much impressed with the beauty of their protectors, La Mole and Cocomas go to a chemist and buy from him some wax figures supposed to be able to aid the little god Cupid in securing favor with the object of the affections. Queen Catherine de Medici, furious at being foiled in her effort to do away with Henry of Navarre, decided to have him poisoned. Her plans, however, miscarry, and the poison intended for Henry causes the death of her own son, King Charles. Seeking a scapegoat she visits the room of La Mole and Cocomas and finding the wax figures has them accused of the crime of resorting to sorcery to cause the death of the King. The chemist is forced to swear that the figures were bought by the two men and that they represented the dead King. The court declares them guilty and condemns them to torture and death. In spite of the efforts of Queen Margaret and the Duchess de Neveres the sentence is carried out.

KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, January 25, to Saturday, January 30, inclusive).

FALSELY ACCUSED (Monty-Two Parts).—Jennie Lee, a shop girl, is romantic and spurns the love of Dave Clark, a carpenter. Brady, store detective, and Myrtle, co-worker in Jennie's department, are thieves. After an inventory of the stock, the manager informs Brady that he must either find the thieves, who are stealing so much valuable lace, or forfeit his position. Myrtle and Brady become worried and decide to put the blame on Jennie. They hide some of the lace in her coat pocket, and when a search in instituted the detectives find the lace. She is arrested. Dave Clark does a little detective work on his own account to help vindicate Jennie, and discovers Myrtle and Brady selling lace to a "fence." When Myrtle realizes the game is up she tells on Brady, hoping thereby to extricate herself. They are, however, arrested and Jennie is freed. She now, realizing Clark's real worth, agrees to marry him.

ONE NIGHT (Pyramid).—Martha and Ruben, living in the same house, are harboring a mild hatred for each other. Martha goes out one night followed a few minutes later by Ruben, who goes to mail a letter. As Ruben has no key he puts a broom against the front door. Martha returns and shuts the door, locking Ruben out. Ruben returns, not knowing Martha has gone out, and believes there are burglars. He calls the police and Martha, hearing them, opens a window, runs from the house to obtain police assistance. The two squads of police meet in Martha's room, where matters are explained, while Martha and Ruben give each other a "good night" kiss.

WINTER RESORTS (Nolege).—Some southern winter resorts showing scenes from West Indies and Cuban cities, where summer weather and sports are relished all winter.

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PREJUDICE CONQUERED (Paragon—Two Parts).—Lionel Desmond marries against the wishes of his father and is disinherited. He sets up a law office, but makes little success. His father, feeling lonesome, sends for his young son, Donald, to come home from college. However, he is not much comfort to his father as he is inclined to wildness. Marion, Lionel's wife, plans to bring about a reconciliation.

Lionel's father learns of Donald's infatuation for an actress and goes to Lionel to have him break it. Donald refuses to listen to Lionel and also refuses to reveal the woman's name. Lionel watches Donald, follows him and sees him at the theater. There Donald is joined by a woman heavily veiled. He phones to his father to join him and they both follow the couple. To Lionels' amazement the first machine goes to his own apartments. He and his father follow close behind. Lionel becomes suspicious. He is (when he finds that it is his wife with Donald) about to rush in and accuse her of unfaithfulness, when he is restrained by his father.

Marion tells Donald of Lionel's grief caused by the parting with his father, and tries further to get him, Donald, to be good. He promises he will lead a better life. The father, realizing her true worth, forgives Lionel for his marriage.

NEVADA (Navajo—Two Parts.)—George LaMonte, attorney, convicts Jim Street, a crook, thereby incurring his hatred. After his prison term Street watches for an opportunity to get even with LaMonte.

LaMonte gives his daughter, Jessie, four years old, a locket in which is her mother's picture. The nurse takes Jessie to the park and allows her to sit in a boat. When the nurse's back is turned, Street loosens the boat and it floats down the river; it finally arrives at a spot where some gypsies discover it. They take Jessie and decide to take her with them to California. Street, in the meantime, is beginning to repent of his deed. At home they believe Jessie to be drowned, and Mrs. LaMonte is taken sick. To try and save her life they move West.

On the desert the gypsies, Street and the child are almost dead from thirst. Street repents and decides to take the child (whom he now loves) home, but before his plan works out he dies in the desert for want of water. However, before his death he writes a confession. Some Indians, traveling across the resert, find Jes, take her with them and rechristen her Nevada.

Fifteen years later finds LaMonte, a broken down derelict lawyer. Lieutenant Hart, escorting some Indians to their new reservation, is in love with Nevada. Grey Wolf and Hart both ask for Nevada's hand in marriage. Big Bear gives her to Grey Wolf. Nevada shoots Morris, who annoys her with his attentions, and Grey Wolf sees her do it. He decides to fasten the blame on Hart. Hart is accused of the crime and remains silent in order to shield Nevada. Nevada, learning of this, escapes and confesses it was she who committed the murder. She is arrested. Big Bear, after being acquainted with the facts, goes to town and sees a lawyer, LaMonte. He tells LaMonte her story and shows him the locket. LaMonte discovers it is his daughter. At the trial the story is told; Nevada is acquitted and goes to the arms of Hart, her lover.

WON BY A MUSTACHE (Thistle).—Fred, in love with Rena, daughter of Mr. and Mrs. Patrick Newrich, meets with the disapproval of Mrs. Newrich, though the father favors his suit. Father's influence does not help much and he is barred from the house by Mrs. Newrich. Mrs. Newrich favors Percy and Reginald, who live in the apartment adjoining Freddy.

That evening Freddy, with the aid of Father and Rena, frame up a scheme on Mrs. Newrich, who is interested in clairvoyancy. Father and Rena persuade her to call on a famous clairvoyant, and Freddy, disguised as the mystic. During his supposed trance he tells her that the first stranger to pass her threshold that evening is her daughter's future husband.

Percy and Reginald overhear this remark and each plan to beat Freddy to it. The resulting mix leads to many complications, but Freddy eventually wins.

BILLY STUDIES MUSIC (Santa Barbara).—Billy decides to take up the study of music. He buys a lot of secondhand instruments and, after much difficult practice, makes up his mind to visit his sweetheart, Betty, and show her his proficiency in the musical line. Father seriously objects to this concert and finally breaks the fiddle over Billy's head. After many adventures showing Billy exhibiting his musical talent on various instruments with disastrous results, we see father forgiving him, after he has quieted the "howls" of a visiting baby.

THE PARIS HAT (Alhambra).—This is a comedy showing the troubles caused by a milliner's assistant when she borrows a "Paree" model. The husband of the woman who has purchased the hat sees it on the assistant and takes her for his wife. Then starts the trouble. After a series of comedy scenes the hat is returned to the rightful owner, and all matters are straightened out to the satisfaction of all except the "old man."

THE NEW SHERIFF (Trump—Two Parts).—John Grey, newly-elected sheriff of a small town, is in love with Ellen Stone, a Quakeress. He goes to Ellen's home with the intention of proposing marriage when a telegram arrives telling of his father's death. He hurries away, and at the train introduces Ellen to Albert Mitchell, his friend. It is clearly a case of love at first sight, but Ellen's father objects to the marriage, because he has seen Mitchell in a street brawl. Ellen, realizing that her father would object to her marriage with Mitchell, agrees to marry Grey.

A few months after their marriage, Ellen knows she loves her husband, but does not tell him. Mitchell, now a vagrant, returns to the town and accosts Ellen's father, who hits Mitchell over the shoulder with a riding whip. Mitchell resents the insult and kills Ellen's father.

He goes to Ellen's home for protection and she, not knowing what he has done, gives him refuge. Her husband, returning home, sees Grey in the house and is immediately suspicious. He enters the house and demands that Ellen have Mitchell come from hiding. Ellen, thinking that Mitchell, cornered, will shoot, rushes to the closet in which he is hiding, opens the door and receives the bullet. Mitchell runs out and is shot down by his pursuers. Grey asks Ellen why she done this, and she replies, "Because I love you."

CURSE OF THE BLACK PEARL (Alhambra—Two Parts).—DeLara, father of Marie and Mercedes, murders his friend in order to gain possession of a black pearl. Maria, the youngest daughter, witnesses the crime and the father, realizing this, repents the deed. DeLara is suspicious of everyone, believing they have designs on the pearl.

Alvarado, a castaway and Maria's sweetheart, tries to ascertain the father's uneasiness. One day while gloating over his treasure, Alvarado and Maria think he is ill and knowing that Maria is the favorite daughter, request that she go see what the trouble is. Maria, knowing the cause of his seeming illness, to allay suspicion goes to him. Thinking that it is someone desirous of stealing the pearl, DeLara shoots through the door and kills Maria. Grief-stricken, he goes to the cliffs and plunges into the sea.

THE ARM OF THE LAW (Santa Barbara—Two Parts).—Mrs. Brooks has been led to her marriage with Mr. Brooks against her better judgment. He is a tyrant and treats her brutally. Her former lover, Joe Brown, shoots her husband in revenge. She is not aware of this fact and is accused of the murder. Brown confesses to the murder and she is acquitted.

HIS DOUBLE DID IT (C. K.).—This is a farce, showing the mishaps of two brothers who look alike. The one brother is married and he introduces his brother to a widow, hoping thereby to make a match. The brother, who has been introduced to the widow, is suddenly called out of town and his married brother visits the widow. She, thinking it is the single one, makes love to him. His wife catches them. After the brother's return from the road matters are straightened out.

A DOMESTIC REVOLUTION (Punch).—Mrs. Grouch on a shopping tour is followed home by a flirt. She goes for a policeman and he arrests her husband, who has returned home, by mistake. Her husband thinks the policeman is her lover. After a series of funny scenes we see the right man arrested and Mr. Grouch handing Money to Mrs. Grouch for a much-desired dress.

GENERAL FILM CO.

THE VALLEY OF LOST HOPE (Lubin—Five parts).—Ewing, a get-rich-quick capitalist, salts the quartz of a distant western valley and thus starts a gold rush to the supposedly rich mining field. He remains on the field until he has sold as much land as he dare to the over-eager prospectors and returns to the city, leaving his son, Bob, in charge at the valley to lend an appearance of good-will on the part of the schemers. Bob, a young fellow not long out of college, has not given serious thought to the father's scheme, but with the daily evidence of disappointment on the part of the unsuspecting prospectors, the lad's conscience awakens.

Bob's aversion to the scheme is made stronger by his growing intimacy with Dora, pretty young sister of Royce, an evangelist. Dora has come to the camp in order to seek Royce's protection to shield her from her scapegrace husband, Flint, a drunkard. Bob lives in the hut adjoining Royce and Dora. He pleads for her hand in marriage, but Dora, concealing the unhappy secret of her married life, can only answer in the negative.

Flint traces Dora to the camp and arrives with demands for money, threatening to reveal himself to Bob if she refuses. Royce ejects him bodily from his cabin. Infuriated, Flint slinks from the settlement. His rage now is also directed against the miners, who have divined his real character and have stoned him from the valley.

Royce wants to invest his savings in a mining claim. Bob in refusing to sell him a claim is compelled to confess his father's deception. He squares himself with the evangelist by promising to return to the miners every cent of the money they have invested in claims.

On the same night, Flint strikes up an acquaintanceship with Kelly and Sanders, highwaymen, who are planning to rob the well-filled safe of the camp's saloon and gambling hall. The three men go to the crest of the precipice on the following day to plan the burglary. As they gaze down at the populous camp nestling at the foot of the cliff, they see the entire population making for the private train of Ewing, which has just been parked on a railway siding. The angry men have just discovered Ewing's dishonesty, and, not knowing Bob's good intention to return to them their money, they have gone to inflict bodily revenge on the dishonest promoter.

The highwaymen see that this is an opportune moment to perform the robbery. They leave Flint at the top of the cliff with instructions to fire three times when he sees the crowd of men start back to the village. While the infuriated mob storms Ewing's private car, Kelly and Sanders overcome the sole occupant left in the gambling hall and proceed to blow the safe. Bob, meanwhile, fights his way through the mob surrounding the car, carrying with him the money invested by the prospectors, and determined to force his father to make restitution. Ewing, awed by the anger of the crowd and cornered by his determined son, tells the mob he will pay them back, dollar for dollar. At the same time one of the three colleagues accompanying Ewing, instructs the engineer to depart. The special speeds away, followed by hundreds of the miners on horseback. The engineer, traveling on the hastily arranged schedule, is surprised by a freight train coming in an opposite direction. The horsemen draw rein, horrified at the sight of the impending catastrophe. The trains come together in a head-on collision, leaving only a snarl of wreckage.

While the prospectors hurry to the scene of the wreck and extract the dead and injured bodies of the promoters from the debris, a messenger from camp informs them of the robbery. The entire male populace pursue and finally kill Kelly and Sanders. Flint has sought refuge in Dora's cabin, after carrying out a fiendishly conceived plan to ignite a fuse leading to the powder pit at the top of the cliff, knowing the resultant explosion will tear away the top of the mountain and topple it down upon the settlement. Dora runs frantically from cabin to cabin warning the inhabitants of the explosion, while the evangelist, Royce, struggles with Flint in the cellar of his cabin. Just as Dora pulls the last of the women left in the camp to a place of safety the explosion occurs. The entire top of the cliff hurtles through space, causing a gigantic landslide and crushing the cabins below as if they were so many egg shells. Royce has just killed Flint in the cellar, but, unable to escape the landslide, remains imprisoned beneath the debris.

Villagers finally rescue him. Bob's father is dead, but he finds solace in the thought that he can return all of the prospectors the money invested in the useless land. Dora has agreed to wed Bob, now that her husband is dead, and they leave the camp for the city, content in the thought that justice has been administered. Bob takes with him "Granny" Dean, an aged widow of the camp, determined to "adopt" her as his mother.

THE DISTRICT ATTORNEY (Lubin).—Matthews Brainerd, a wealthy contractor and head of a grafting political gang, has formulated a plan for a great scoop from the City Treasury in the form of the forging of city warrants. This is hanging fire, however, because his chief minions, McGrath and Williams, have been unable to find some one who would be willing to stand trial for the crime for a sum of money. The stool pigeon is eventually found in the person of Frank Pierson, a clerk in the Warrant Office, who is betrothed to Helen Knight, but their marriage has been many times postponed on account of his inability to improve her condition in life. Tempted by McGrath and Williams, Pierson agrees to stand trial for the crime for the sum of $50,000, with the understanding that after serving a few months in the penitentiary the ring will exert its influence to have him pardoned.

A meeting occurs between Pierson and the gang, and instead of a cash payment he demands five notes for $10,000 each, and these he entrusts for safe keeping with Mrs. Varrick, his lodging housekeeper, until such time as he shall be discharged from prison. But the gang decide that in order to secure their own future safely their victim must be kept out of the way, and three years elapse without anything having been done toward the release of Pierson. He writes to Helen to interest herself in his case, and at the same time makes his story known to General Ruggles, editor of a great reform newspaper, who has been for some time conducting a bitter fight against the ring, and both seek to have the case reopened through the district attorney. This is no less a person than Brainerd's son-in-law, John Stratton, elected to the office through the influence of Brainerd and his gang. After many attempts to secure an interview with Stratton, Helen interests him in her case, with the assistance of his wife, and Stratton decides to bring Pierson before the Grand Jury to prove his allegation that he was the victim of a plot. To keep Helen from being tampered with by

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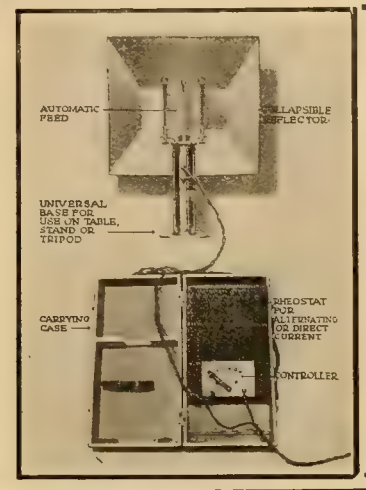

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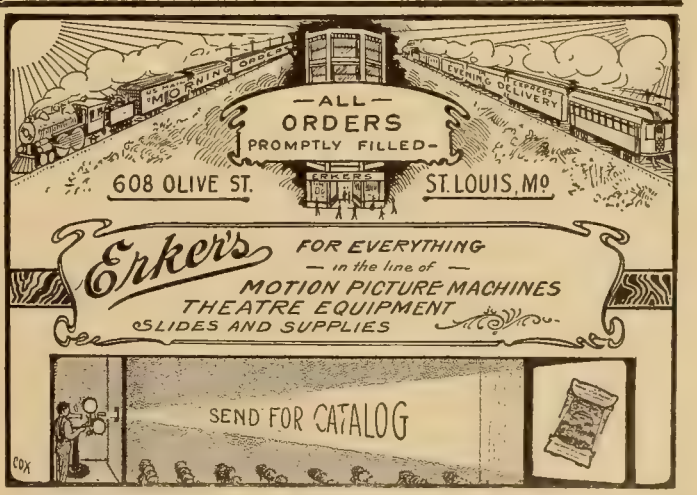

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the agents of the gang, she is made a visitor in the Brainerd home, and while there receives a letter from Frank Pierson, telling her to proceed at once to Mrs. Varrick's, secure the papers which will prove his innocence, and deliver them to the district attorney. The ring is plunged into a fever of dread lest its members be exposed through the efforts of Ruggles and the district attorney, and the most desperate plan of action is determined upon. McGrath is entrusted with the duty of expunging the pages of the trial from the court records, while Williams is sent to Sing Sing to "get to" Pierson. But the district attorney has given orders that no one is to be allowed to see the prisoner without an order from him, and in lieu of an interview with Pierson, Williams secures from the letter clerk of the prison a copy of Pierson's letter to Helen giving the address of the house where the incriminating papers are concealed.

Helen arrives at the house before him, however, secures the papers and takes them to the Brainerd home. Here Brainerd succeeds in convincing her that the district attorney's purpose is to see that Pierson is not to be released. She entrusts the papers with him and he burns them in the fireplace. Full of the conviction that Stratton is Pierson's enemy and not his friend, Helen refuses to give her evidence to the Grand Jury, and on Pierson alone devolves the onus of giving the only testimony that can clear him. He tells the story of his agreement with the gang, and when Brainerd's name is mentioned as being the head of it, he collapses in the court and is taken home in a dangerous condition. McGrath is arrested for having tampered with the court records; Williams departs for Canada, and Brainerd finally confesses that Pierson has been the innocent victim of a cruel plot. Now the crushed and broken "boss" pleads for mercy, but even his own daughter cannot bring herself to see him cleared at the expense of her husband's honor, and since Brainerd's death seems only a matter of a very short time, his arrest and trial are left for future consideration.

GREAT NORTHERN FILM CO.

A WOMAN OF IMPULSE—(Four Parts).—Magda, the high-strung wife of Baron Otto Gyldenkrantz, does not live happily with her dissipated husband, so spends much of her time with a friend, Gustave Johnson. Being informed by the valet that his wife went out for a ride with Johnson, the Baron decides to follow them. He overtakes them at the race course, where he makes a scene, and Magda strikes him down with her riding crop. Otto and his family appeal to his uncle, Sir John Holck, for advice. The latter suggests sending Magda abroad for a visit, but when they tell her she says she intends getting a divorce from her husband.

After the divorce, Magda and Johnson are constant companions, but ere long he tires of her. Then they quarrel and separate. Magda is attracted by Silkowitz, leader of an orchestra, whose attention she accepts until his inveterate gambling disgusts her. Now weary, she telegraphs Sir John Holck asking permission to return home, but he answers that she is an exile forever. Some time later Magda accepts a position as secret agent of Ambassador Leo Donaldson. The latter instructs her to find out what she can do about certain bombs, the information being in the possession of the Military Attache, Count Von Schonau. She met the Count once and he spoke of the bombs. She invites him to call upon her and persuades him to loan her the documents pertaining to the bombs, which she gives to Donaldson to copy.

Then Magda conceives a scheme to rid herself of Silkowitz, who has now become a nuisance, borrowing money from her continually. She tells Count Schonau that the documents have been stolen. When Silkowitz calls, she manages to rip a slight opening in the back of his coat. Calling attention to it, she offers to have it mended, whereupon she instructs her maid to sew the documents in the lining of the coat. She sends Silkowitz to the Count with a note, stating that she suspects the bearer of having the papers and to leave the office for a moment, and when Silkowitz leaves to have him followed and searched. The papers are found on Silkowitz and he is arrested.

At a restaurant Magda sees Sir John Holck with his son, Percy. Feeling an impulsive desire to rejoin the family, she decides to make young Holck fall in love with her. He leaves the restaurant alone, so she follows him and feigns stumbling just in front of him on the sidewalk. He is at once impressed by her beauty and takes her home in a taxicab. He offends her by making love too soon and she tells him to come back the next day at 3 P. M. He remembers that he has a most important appointment at that hour with the Minister of War, his employer, and pleads with her to name another time. She insists that he must come at 3 P. M., which he finally agrees to do. He writes a note to the Minister of War breaking the engagement. That official is highly indignant and notifies Percy's father. Meantime Percy has kept his appointment with Magda, and together they have gone to Percy's home. Here the angry father finds them, and when he recognizes Magda and tells Percy who she is, his short romance is abruptly ended, and Magda is left to her fate.

PICTURE PLAYHOUSE FILM CO.

THE THREE BLACK TRUMPS. — (Four Parts).—Robert Clark falls in love with the daughter of a rich merchant. He rescues her from her burning home by climbing up between two buildings. When her parents object to his attentions, claiming that his social position is beneath that of the rich merchant, they elope, and a year later, when their baby comes, they are reduced to poverty.

Robert continues at his trade, that of a chimney sweep and steeple jack, and undertakes to clean the tallest chimney in the city, when no one else will dare attempt it. He loses one of his scaling ladders just at the top, and hangs, between heaven and earth, while flames and smoke belch from the chimney. His wife manages to repay her debt to him by rescuing Robert from the very brink of death, when all other efforts of the fire department and the city authorities failed.

While Robert is ill, following this terrible ordeal, she takes up the burden of his work and by her winning personality wins success as great as his. They come acress an advertisement of a circus manager who wishes a ladder trick, and offering a good salary. This they eagerly accept, and work up, between themselves and little Robert, who is now five years old, an unusual and thrilling scaling act. Their success is instantaneous and "The Three Black Trumps" soon become known throughout the country. Fame and increasing salary come to the daring performers.

In their journeys they come back to Martha's home town and when the stern but loving father sees his little grandson his heart softens, and Martha and her husband are received back into the home circle.

PARAMOUNT.

BUCKSHOT JOHN—(Bosworth—Four Parts).—The career of Bad Jake Kennedy's gang comes to an end in the town of Clayton, after months of robbing banks and express companies of thousands of dollars. The pursuit by the sheriff and posse ends in a corral, where the gang, cornered, fights till only four are left. Of these, "Buckshot John" Moran is wounded, and carried by Doc Pattee to his own office. The others are locked in the jail, from which they are dragged by the indignant populace and duly hanged.

Too late the citizens realize that they have destroyed all means of locating the cache where the gang's rich loot is hidden. Only Buckshot John is left, and he emphatically declares he does not know where it is.

At intervals during the first fifteen years of his thirty-year sentence in the State's Prison at Canon City, every means is taken to make him tell, but he stoutly reiterates his denial. One of the methods is "religion," which, though it fails, proves the means of opening a new life to the sullen and embittered convict. In the truest sense, this former desperado "gets religion." He prays for a message, and, putting his finger haphazard on a page of the Bible, reads the words: "A clean heart." From that time on his one thought is "to go clean when my time comes," and he prays for a way to restore the securely hidden money to its rightful owners.

Meantime, in Denver, "Dr. J. Buchanan Gilmore" has risen by devious, shady paths from being a vendor of snake oil and a fake clairvoyant to an unassailed position as leader of the cult of the hour, "Purified Thought." The interest of a high official puts the stamp of approval on his career, and he is quick to take advantage of it, bringing the fact to the attention of a reporter sent to cover a story.

This reporter is "Jimmy Dacey," much in love with the statesman's daughter, Ruth, a state of affairs viewed with disfavor by her father, who much prefers the rich and polished Dr. Gilmore as a suitor for his daughter. Affairs look very badly for Jimmy as Gilmore's half-hypnotic influence over Ruth becomes stronger.

Sent to try once more to get a confession from Buckshot John, with the usual fruitless result, Jimmy gives him a newspaper, and is greatly surprised at the convict's statement that his only reading matter is his Bible. Buckshot reads of Gilmore's marvelous psychic powers and of a private exhibition in which messages were received from the dead. It seems like an answer to prayer, and he sends a note to Gilmore begging help.

A convict must have had newspaper notices, and in the office of Jimmy's paper Gilmore drains the files clean of everything that had ever been printed about Moran and the Bad Jake Kennedy gang; and goes to Canon City with a well-filled notebook.

Gilmore, pretending to go into a trance, preys on Buckshot John's mind and emotions, with voices, messages and mysterious sounds, till the broken and half-hysterical convict tells the location of the cache, and begs Gilmore himself to get the money and restore it to its rightful owners. Hiding his wild exultation at thus getting possession of the fortune, Gilmore suavely reassures Buckshot, and returns home to make preparations to steal the money.

A casual glimpse of Gilmore in the file room was added fuel to the flame of Jimmy's jealous suspicions of him, and when the latter says goodby to Ruth on the plea of a sudden trip to San Francisco, and is seen taking a local train toward Canon City, Jimmy camps on his trail, goes to the prison and learns from Buckshot that Gilmore had been there several days before and had told him wonderful things. Jimmy quickly disabuses poor Buckshot of that illusion, suspecting that he and Gilmore were planning to divide the hidden treasure between them. Buckshot stolidly denies that he told Gilmore his secret, but after Jimmy's departure nearly breaks down as he realizes that his prayers have been in vain and that now he can never make reparation.

One chance remains—to catch Gilmore at the cache—so, sacrificing all his good-conduct credits, Buckshot makes his get-away. He catches up with Gilmore, who is laden with the stolen money, forces its return, and makes his way to Denver, where he gives the money to a committee of clergymen, then happily awaits the coming of the police to take him back to prison. "I couldn't get an honest man, so I had to do it myself," he naively tells Jimmy.

How Jimmy traces Gilmore's part in the transaction and uses his knowledge to force Ruth's father to consent to her marriage to himself, and to do a great service to Buckshot John, completes this story.

SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode No. 2—Two parts).—Through the busy streets of New York, Gilbert Blye, the mysterious man with the black Vandyke, pursues June, and in pursuit of both races the taxi of Ned Warner, June's distracted husband. In the maze of traffic, Blye loses track of June's taxi, and Ned, getting caught in a congestion of traffic, also loses the trail. To the home of Iris Blethering, her bosom friend, goes June for safety. Iris and her husband, Bobbie, cannot understand June's reason for leaving Ned, just because he offered her money, and poor June looks at Iris with a helpless gesture and half sobs. "I can't explain, it made me feel like a beggar taking alms!" Still Iris does not appreciate June's viewpoint.

At the club lives Cunningham, a comrade of Blye's, and, like him, a man of mystery. To Cunningham Blye goes and relates the account of his meeting with June, and shows the watch which June sold on the train.

Ned Warner goes to the apartment that was to have been the home of his bride and himself. Meanwhile, Iris Blethering offers June some money, but June refuses it, and tells Iris that her purse is at home. Iris and Bobbie go to the Moore home to get June's purse, telling Mrs. Moore that June wired them to get her purse and forward it. Soon after the Bletherings leave, Ned calls at the Moore home, and June's parents are surprised to learn that June is not with him. They tell him of the Blethering's visit, and all hurry there, seeking a solution of the mystery. They arrive at the Blethering home, but Bobbie and Iris deny the presence of June. Ned, however, finds one of Blye's cards, and June's gloves, and furiously accuses the Bletherings of hiding both June and Blye!

At Rectors, Blye, Cunningham, Tommy Thomas, a girl companion of Blye, and several others form a merry party, drinking and danc-

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ing. The diners seek to arouse Tommy Thomas' jealousy by describing June's watch, which Blye has in his possession.

Meantime, at the Blethering home, events have followed rapidly. While Ned and Bobbie are arguing in the hall downstairs, June escapes through a window. A few moments later Ned and the rest break into the room. There is no trace of June, so the next move is a visit to the Blye home, where Mrs. Blye is questioned. Mr. Moore indignantly demands, "I want my daughter!" This arouses Mrs. Blye's suspicion. She calls up Cunningham's club and learns that she is with Blye at Rectors. Thereupon the party rushes to Rectors. Mrs. Blye bursts in, followed by the others, and catches her husband dancing with Tommy Thomas. She furiously demands, "Who is that woman?" but Blye flares up and refuses to answer her. Blye makes his way to the street and escapes in Cunningham's car, giving the chauffeur a mysterious address. June, meanwhile, has made her way to the Moore home and after petting her pet collie for a few moments, awakens Marie, her maid, collects her wardrobe together, and steals away with Marie.

June and Marie get into a taxi at the Moore gate, and just drive away as Blye, in Cunningham's car, drives up, then follows in hot pursuit. A moment later Ned, and the rest, in two autos, drive up and are directed after Blye's car by Aunt Debby, the Moore's old colored servant. Through the darkness the pursued and pursuing autos race.

RUNAWAY JUNE (Episode No. 3—Two Parts—"Discharged").—In the preceding installment, June, the runaway bride, escaped from her parents' home with Marie, her maid, and some of her wardrobe. Close in pursuit of June's taxi came Gilbert Blye, the man with the black Vandyke, and away in the rear followed Ned Warner, June's deserted husband, and several others.

Speeding at a breakneck pace, Blye, in the Cunningham limousine, passes June's taxi, and then breaks up a bottle which he has in the car and drops the bits of broken glass to the roadway. The ruse works; the taxi has a blowout. Blye's car backs to the scene, and Blye gallantly offers June the use of his machine. After some hesitation, June accepts the offer, and has Marie take the clothes from the taxi and put them into the other car. The taxi is wheeled to the side of the road, to be out of the way; then the limousine drives off. Blye, in the car, pretends to just recognize June as the little girl he met on the train, and he feigns pleasant surprise. June, doubtful, wishes to buy her watch back immediately, but Blye tells her that he left it home.

At his club, Blye alights and puts the car at June's service, but mysteriously whispers instructions to Scatti, the driver. Scatti nods, and in answer to June's orders to drive her to a boarding house, takes her to Mother Russell's, a mysterious house of gaiety and bright lights. But June decides that the place is too conspicuous, and gives Scatti the address of an obscure boarding house which she is familiar with. There they go, and June engages a room for herself and Marie. Scatti, grinning slyly, takes note of the place and drives away. Meanwhile, the cars containing Ned and his party, pursuing June and Blye, encounter the glass-strewn section of the roadway and are delayed by blowouts, and hopelessly lose the trail. They finally come to the city and disperse to their various homes, Ned summoning private detectives to put on the case. Mrs. Blye reaches her home in time to see her husband going away with his effects, and, realizing that she is deserted, summons private detectives to watch her husband. Blye and Cunningham go to Mother Russell's, and there hold a conference with Tommy Thomas, showing her June's watch with her picture and name, Tommy sulks, but finally agrees to do their bidding.

Tommy Thomas calls at June's boarding house on the following morning, tells that a friend of June's sent her to June about a position, and takes June to a department store and introduces her to the managress of the gown department, whispering to her, "This is the girl Mr. Blye spoke about for the model!" The woman smiles in approval as she looks at June, and immediately employs her. June grows interested in her work, parading before the wealthy customers, but through a prearranged plan of Cunningham, Blye and Tommy Thomas, she is discharged, charged with neglecting her duty, for, interested in an argument over money matters between a man and his wife, the eternal "money question" which was the cause of her running away from Ned, she neglects to heed Cunningham's request to be shown a gown.

Dejected, she returns to her boarding house. Meanwhile, the private detectives of Ned and Mrs. Blye have been sadly mixing things up, and Ned, disgusted, goes for a walk. He sees Marie and tracks her to the boarding house. Blye has preceded him there and is in the hall. Marie, conscious that Ned is following her, rushes into the house. Ned is admitted in time to see Blye rushing up the stairway, but the man of mystery eludes Ned and leaves the house, close on June's trail, leaving Ned frantic and heartbroken.

A Correction.

On page 417 of the issue dated January 16 a synopsis of Bison's "Ridgeway of Montana" was published, which gave the release date of that picture as being January 23. Since the publication of that story the Universal Company has changed the release of that subject to February 6. "Old Peg-Legs," a Bison picture, will be released on January 23.

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FOR SALE.—Rebuilt machines. Powers No. 6, $125. 1909 Motiograph, $90. Edison type D, $125. Edison Exhibition, $65. Powers No. 5, $75. A-1 condition guaranteed; many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

OPERA AND FOLDING CHAIRS.—Large assortment, unequalled values, also slightly used perfect chairs 75c each. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

114 OPERA CHAIRS.—Two Excello lamps. For sale cheap. Thos. Gill, 47 Beach 84th St., Rockaway Beach, N. Y.

OPERA CHAIRS.—Bought and sold. 600 pedestal chairs, 300 mahogany, New Jersey, fifty cents up. Cash for your chairs. Empire Business Exchange, Corning, N. Y.

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LATEST 1914 MODEL—Number 2 American with three extra magazines, changing bag, tripod with tilt and carrying case. Entire lot lists at $357.50. Price for quick sale, $275. Will ship C. O. D., with privilege examination. W. E. HANE, 537 E. Center St., Marion, Ohio.

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WILLIAMSON TOPICAL.—4 magazines 100 ft., cost $101, only $55. Marvel tripod and tilt only $25. I make changing letter titles. Ray, 326 5th Ave., N. Y. City.

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WANTED TO BUY.—Western features, 2, 3 and 4 reels, must have full set of posters. In good condition and cheap for cash. Address Meyer Jewelry Co., 2116 Market St., Galveston, Texas.

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FOR SALE—200 single reels, with or without posters, no junk; also scenic reels and educational subjects. FEDERAL FEATURE FILM CO., 220 West 42d St., N. Y. City.

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FOR SALE.—Cheap, 25 feature films, good condition, plenty of paper, photos and banners. Also Peerless electric piano $150. Page Amusement Co., 412 Locust St., Des Moines, Ia.

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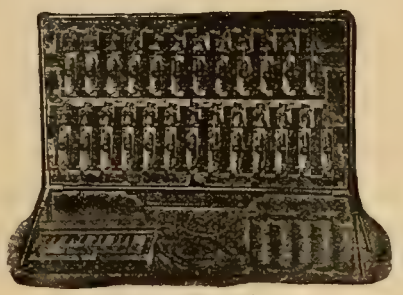

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War of Six Nations, 2 reels	100
War of the World, 4 reels	200

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remove all the foul air—they keep the theatre perfectly ventilated—they increase your patronage and your profits.

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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.

Sunday—Eclair, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG U.

Jan. 26—Alias "Mr. Smith" (Drama).
Jan. 28—The Unmasking (Drama).
Feb. 2—Seven & Seventy (Drama).
Feb. 4—Her Bargain (Two Parts—Society Drama).

BISON.

Jan. 23—Old Peg-Leg's Will (Two parts—Mining Drama).
Jan. 30—The Mystery Woman (Two parts—Western Drama).
Feb. 6—Ridgeway of Montana (Three Parts—Mining Drama).

ECLAIR.

Jan. 17—Romance in Bear Creek (Western—Drama).
Jan. 20—The Lone Game (Two parts—Western—Drama).
Jan. 24—The Clue of the Portrait (Drama).
Jan. 27—Cancelled (Two parts—Western Dr.).
Jan. 31—The Thief and the Chief (Com.-Dr.).
Feb. 3—The Lure of the West (Two Parts—Western Drama).
Feb. 7—Their Hobo Hero (Drama).

GOLD SEAL.

Jan. 19—Smugglers' Island (Two parts—Sea Coast—Drama).
Jan. 26—The Madcap Queen of Gredshoffen (Two parts—Drama).
Feb. 2—The Girl of the Secret Service (Two Parts—Detective Drama).

IMP.

Jan. 18—On Dangerous Ground (Drama).
Jan. 22—The House of Fear (Three parts—Melodrama).
Jan. 25—How Mary Fixed It (Comedy).
Jan. 29—The Millionaire Engineer (Two parts—R. R. Drama).
Feb. 1—The Story the Silk Hats Told (Drama).
Feb. 5—The Awaited Hour (Two Parts—Melodrama).

JOKER.

Jan. 18—The Hicktown Rivale (Comedy).
Jan. 23—Fools and Pajamas (Comedy).
Jan. 25—The Magic Mirror (Comedy).
—Views of Holland (Educational).
Jan. 30—He Fell In Love With His Mother-in-Law (Comedy).
Feb. 1—The Blank Note (Comedy).
Feb. 6—He Cured His Gout (Comedy).
—The Sierras from the Base to the Summit (Scenic).

L-KO.

Jan. 24—The Death of Simon La Gree (Comedy).
Jan. 27—Merry Mary's Marriage (Comedy).
Jan. 31—After Her Millions (Three parts—Comedy).
Feb. 3—The Butcher's Bride (Comedy).
Feb. 7—Zip and His Gang (Comedy).

NESTOR.

Jan. 26—When Eddie Took a Bath (Comedy).
—A Mile a Minute Ride (Educational).
Jan. 29—Jed's Little Elopement (Comedy).
Feb. 2—All Over the Biscuits (Comedy).
Feb. 5—Lizzie's Dizzy Career (Comedy).

POWERS.

Jan. 23—Uncle Sam's Phenomenal Achievement (Educational).
Jan. 30—The Crime of Thought (Drama).
Feb. 6—No Release This Week.

REX.

Jan. 21—Children of Chance (Drama).
Jan. 24—The Temptation of Edwin Swayne (Two parts—Drama).
Jan. 28—The Measure of a Man (Two parts—Canadian—N. W. M. P.—Drama).
Jan. 31—No Release this Week.
Feb. 4—The Girl and the Spy (Drama).
Feb. 7—The Flash (Two Parts—Human Interest Drama).

STERLING.

Jan. 7—Olive's Love Affair (Comedy).
Jan. 14—Those German Bowlers (Comedy).
Jan. 21—Dude Raffles (Comedy).
Jan. 28—Treasure Seekers (Comedy).
Feb. 4—Love and Dough (Comedy).

VICTOR.

Jan. 18—Father's Three (Two Parts—Drama).
Jan. 22—No Release this week.
Jan. 25—His Guardian Angel (Two parts—Domestic Drama).
Jan. 29—How She Fooled Aunty (Comedy-Dr.).
Feb. 1—Cards Never Lie (Two Parts—Gypsy Drama).
Feb. 5—The Bribe (Drama).

UNIVERSAL SPECIAL FEATURES.

Dec. 14—The Master Key, No. 4 (Two Parts—Drama).
Dec. 21—The Master Key, No. 5 (Two Parts—Drama).
Dec. 28—The Master Key, No. 6 (Two Parts—Drama).
Jan. 4—The Master Key, No. 7 (Two Parts—Drama).
Jan. 11—The Master Key, No. 8 (Two Parts—Drama).
Jan. 18—The Master Key, No. 9 (Two Parts—Drama).
Jan. 25—The Master Key, No. 10 (Two Parts—Drama).
Jan. 31—The Master Key, No. 11 (Two Parts—Drama).
Feb. 7—The Master Key, No. 12 (Two Parts—Drama).

MUTUAL RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Jan. 18—Refining Fires (Two parts—Sociological Drama).
Jan. 20—The Crucifixion of Al Brady (Western—Drama).
Jan. 25—Silence (Two parts—Drama).
Jan. 27—Coals of Fire (Drama).
Feb. 1—The Law of the Wilds (Two Parts—Drama).
Feb. 3—Imitations (Drama).

BEAUTY.

Jan. 19—A Girl and Two Boys (Comedy Dr.).
Jan. 26—Evan's Lucky Day (Comedy-Drama).
Feb. 2—Which Would You Rather Be? (Comedy-Drama).

BRONCHO.

Feb. 10—Shorty's Adventures In the City (Two parts—Drama).
Feb. 17—A Chinatown Mystery (Two parts—Drama).
Feb. 17—Shorty's Secret (Two Parts—Drama).
Feb. 24—The Grudge (Two Parts—Drama).

DOMINO.

Feb. 4—A Modern Noble (Two parts—Drama).
Feb. 11—The Bride of Guadeloupe (Two parts—Drama).
Feb. 18—The Secret of the Dead (Two Parts—Drama).

KAY BEE.

Jan. 29—The Famine (Drama).
Feb. 5—College Days (Two parts—Drama).
Feb. 12—In the Tennessee Hills (Two parts—Drama).
Feb. 19—Mr. Silent Haskins (Two parts—Dr.).
Feb. 26—On the High Seas (Two Parts—Drama).

KEYSTONE.

Jan. 11—Rum and Wall Paper (Comedy).
Jan. 14—Mabel's and Fatty's Wash Day (Com.).
Jan. 16—Hash, House, Mashers (Comedy).
Jan. 18—Love, Speed and Thrills (Comedy).
Jan. 18—Mabel's and Fatty's Simple Life (Two parts—Comedy).
Jan. 21—Hogan's Mussy Job (Comedy).
Jan. 23—Fatty and Mabel at the San Diego Exposition (Comedy).
Jan. 25—Colored Villainy (Comedy).

KOMIC.

Jan. 17—A Flyer in Spring Water, No. 15 of the "Bill" Series (Comedy).
Jan. 24—A Flurry in Art (Comedy).
Jan. 31—Cupid and the Pest (Comedy).
Feb. 7—Bill Turns Valet (No. 16 of the "Bill" Series—Comedy).

MAJESTIC.

Jan. 24—The Better Man (Two parts—Western Drama).
Jan. 26—The Broken Lullaby (Drama).
Jan. 31—A Farewell Dinner (Two parts—Dr.).
Feb. 2—An Old Fashioned Girl (Drama).
Feb. 7—Imar, the Servitor (Two Parts—Oriental Drama).

PRINCESS.

Jan. 22—An Innocent Burglar (Drama).
Jan. 29—The Home of Silence (Drama).
Feb. 5—Nell's Strategy (Romantic Drama).

RELIANCE.

Jan. 22—After Twenty Years (Drama).
Jan. 23—The Craven (Two parts—Drama).
Jan. 25—The World Upstairs (Drama).
Jan. 27—The Express Messenger (Drama).
Jan. 30—The Love Pirate (Two parts—Drama).
Feb. 1—At the Bottom of Things (Drama).
Feb. 3—The Beast Within (Drama).
Feb. 6—Heart Beats (Two Parts—Drama).

ROYAL.

Jan. 16—The Unwilling Bride (Comedy).
Jan. 23—Her Hero (Comedy).
Jan. 30—Ring Around Rosey (Comedy).
Feb. 6—The Star Boarder (Comedy).

THANHOUSER.

Jan. 17—A Yellowstone Honeymoon (Scenic—Drama).
Jan. 19—Graft vs. Love (Two parts—Drama).
Jan. 24—The Dog Catcher's Bride (Comedy—Drama).
Jan. 26—Finger Prints of Fate (Two Parts—Drama).
Jan. 29—The Volunteer Fireman (Drama).
Jan. 31—Helen Intervenes (Drama).
Feb. 2—In the Jury Room (Two Parts—Drama).
Feb. 7—Big Brother Bill (Comedy-Drama).

SERIAL PUBLICATION CORP.

Jan. 13—Runaway June (Episode No. 1, "The Runaway Bride" (Reliance—Two parts—Drama).
Jan. 26—Runaway June (Episode No. 2—Two Parts—"The Man in the Black Van Dyke"—Drama).

THANHOUSER SYNDICATE CORP.

Dec. 21—Zudora, Episode No. 5, "The Case of the Perpetual Glare" (Two Parts—Drama).
Dec. 28—Zudora, Episode No. 6, "The Case of the McWinter Family" (Two Parts—Drama).
Jan. 4—Zudora, Episode No. 7, "The Mystery of the Lost Ships" (Two Parts—Drama).
Jan. 11—Zudora, Episode No. 8, "The Foiled Elopement" (Two Parts—Drama).
Jan. 18—Zudora, Episode No. 9, "Kidnapped" (Two Parts—Drama).

ROLL TICKETS

PRICES

Five Thousand	$1.25
Ten Thousand	$2.50
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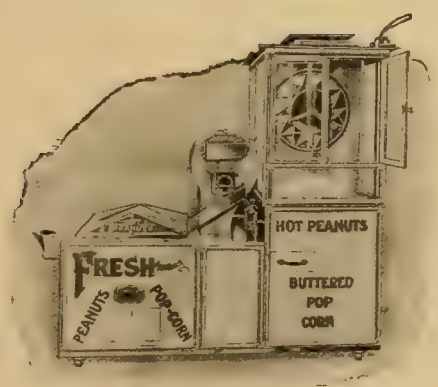

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MISCELLANEOUS INDEPENDENT and FEATURE RELEASES

ALCO FILM CORP.

Dec. 14—The Three of Us (Rolfe—Five Parts—Drama).
Dec. 21—Tillie's Punctured Romance (Keystone Six Parts—Comedy).
Dec. 28—Springtime (Drama).
Jan. 4—The Garden of Lies (Five Parts—Dr.).

ALLIANCE FILM CORP.

Dec.—The Last Chapter (Favorite Players—Five Parts—Drama).
Jan. 4—In the Shadow (Drama).
Jan. —The Chocolate Soldier (Five Parts—Drama).

APEX.

Jan.—For King or Kaiser (Drama).
Jan—The Vultures of the Coast (Three parts—Drama).
Jan. —Revolutionist (Drama).

BLINKHORN PHOTOPLAYS CORP.

Nov.—Jane Eyre (Whitman—Four Parts—Dr.).
Nov.—The Witness Invisible (Three Parts—Dr.).
Nov.—The Aviator Traitor (Three Parts—Dr.).

BOX OFFICE ATTRACTIONS CO.

Dec.—Samson (Drama).
Dec.—A Fool There Was (Drama).
Jan—The Children of the Ghetto (Drama).
Jan—The Gilded Fool (Drama).
Jan—The Butterfly on the Wheel (Drama).
Jan—The World and His Wife (Drama).
Jan. —Gertie (Comedy).

COSMOFOTOFILM CO.

Dec.—The Black Spot (Four Parts—Drama).
Dec.—The Two Columbines (Drama).
Dec.—A Christmas Carol (Drama).
Jan.—The Victoria Cross (Three parts—War Drama).

COSMOS FEATURE FILM CORP.

Jan. 11—The Little Girl That He Forgot (Five Parts—Drama).

GREAT NORTHERN FILM CO.

Dec.—The Adventures of Gar El Hama (Four Parts—Drama).
Jan.—A Woman of Impulse (Four parts—Dr.).

HEPWORTH.

Dec.—The Basilisk (Three Parts—Drama).
Dec.—Through the Valley of Shadows (Four Parts—Drama).

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel-Serpent (Three Parts—Dr.).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Should a Woman Divorce? (Five Parts—Drama).

KINETOPHOTE & K. & C. BOOKING CO., INC.

Dec. 7—The Span of Life (Five Parts—Dr.).
Dec. 21—The Little Jewess (Four Parts—Dr.).

KRITERION SERVICE.

Releases for week of January 25th to 30th, inclusive:

Prejudice Conquered (Paragon—Drama).
And Billy Studies Music (Santa Barbara—Comedy).
The Curse of the Black Pearl (Alhambra—Drama).
Won by a Mustache (Thistle—Comedy).
The Arm of the Law (Santa Barbara—Drama).
His Double Did It (CK—Comedy).
Falsely Accused (Monty—Drama).
Domestic Revolutions (Punch—Comedy).
The New Sheriff (Trump—Drama).
One Night (Pyramid—Comedy).
Winter Resorts (Nolege—Sporting).
Nevada (Navajo—Drama).
Paris Hat (Alhambra—Comedy).

[Releases for week of February 1st to 7th, inclusive:]

$500 Reward (Paragon—Drama).
Percy Made Good (Santa Barbara—Comedy).
The Intercepted Gift (Alhambra—Drama).
The Boob's Elopement (Thistle—Comedy).
The Taint (Santa Barbara—Drama).
Capturing Stella (C K—Comedy).
The Wilful Son (Monty—Drama).
A Man for A' That (Punchinello—Comedy).
A Waif of the Woods (Trump—Drama).
A Wonderful Lamp (Pyramid—Comedy).
Cotton Industry (Nolege—Educational).
Thoughts of Tonight (Navajo—Drama).
Frank's Nightmare (Alhambra—Comedy).

PARAMOUNT PROGRAM.

Jan. 4—The Girl of the Golden West (Lasky-Belasco—Five Parts—Drama).
Jan. 7—The Italian (N. Y. M. P. Corp.—Five Parts—Drama).
Jan. 11—The Dancing Girl (Famous Players—Five Parts—Drama).
Jan. 14—It's No Laughing Matter (Bosworth—Four Parts—Drama).
Jan. 18—The Morals of Marcus (Famous Players—Five Parts—Drama).
Jan. 21—Young Romance (Lasky—Five Parts—Drama).
Jan. 25—The Goose Girl (Lasky—Five Parts—Drama).
Jan. 28—After-Five (Lasky-Liebler—Five Parts—Drama).

PATHE EXCHANGE, INC.

Jan—Shot in the Fracas (Pathe-Comedy).
Jan—Nick Winter and the Mysterious Bank (Pathe—Three Parts—Drama).
Jan—The Birth of Plants (Pathe—Educational).
Jan.—The Price of Tyranny (Pathe—Four Parts—Drama).
Jan.—Romiet and Julio (Pathe—Cartoon—Comedy).
—Malga, Southern Spain (Pathe—Educational).
Jan.—A Scratch of the Pen (Pathe—Two Parts—Drama).
Jan. 11—The Exploits of Elaine, Episode 3—"The Vanishing Jewels" (Pathe—Two parts—Drama).
Jan.—The Tip Off (Pathe-Balboa—Three parts—Drama).
Jan.—Happy's Mishaps (Pathe—Comedy).
Jan.—Fires of Affliction (Pathe—Three parts—Drama).
Jan. 18—The Exploits of Elaine, Episode 4, "The Frozen Safe" (Two Parts—Drama).
Jan. —An Eye for an Eye (Balboa—Four Parts—Drama).
Jan. —Pete the Pedal Polisher (Comedy).
—The Valley of Chamonix (Scenic).
Jan. —Queen and Adventurer (Four Parts—Historical—Drama).

PHOTO DRAMA CO., INC.

Jan.—Time Lock Number 776 (Six Parts—Dr.).

PICTURE PLAYHOUSE FILM CO.

Jan. 22—The Three Black Trumps (Four Parts—Drama).
Jan. 27—The Explosion of Fort B 2 (Five Parts—Drama).
Feb. 2—The Black Envelope (Four Parts—Drama).

SAWYER.

As a Man Sows (Aquilla—Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).
Jan. 31—The Sibyl of the Film (Comedy Dr.).

STRAND FILM CO.

December—A Strange Adventure (Drama).

SUNSET MOTION PICTURE CO.

Jan.—Rescue of the Steffansson Arctic Expedition (Topical).

UNITED WARNERS.

Jan. 3—Oh! You City Girl (Superba—Comedy).
Jan. 5—Tit for Tat (Comedy).
Jan. 5—The Honor of Bill Jackson (Features Ideal—Two Parts—Drama).
Jan. 6—Sapho-Up-to-Date (Superba—Comedy).
Jan. 6—Never Again (Comedy).
Jan. 7—By-Buy Baby (Luna—Comedy).
Jan. 9—Uncle Abner's Will (Comedy).
Jan. 12—The Eyes of Justice (Features Ideal—Two Parts—Drama).
Jan. 17—Oliver Twist Sadly Twisted (Superba—Comedy).
Jan. 19—The Other Woman (Features Ideal—Three Parts—Drama).
Jan. 20—Henpecked Smith (Starlight—Comedy).
Jan. 21—Such a Business (Luna—Comedy).
Jan. 23—Married in Disguise (St. Louis—Comedy).
Jan. 23—When Shadows Fall (Premier—Comedy).
Jan. 24—Novelty in Servants (Superba—Comedy).
Jan. 26—A Mix-Up (Grandin—Comedy).
Jan. 27—Her Lesson (Starlight—Comedy).
Jan. 28—Hickville's Diamond Mystery (Luna—Comedy).
Jan. 29—Courting Trouble (Gaumont—Comedy).
Jan. 30—Her Phoney Lovers (Jupiter—Comedy).

WORLD FILM CORP.

Jan. 11—Bertlevyette—New York and Its People (L. & O.—Topical).
Jan. 11—Deep Purple (Lieber—Five Parts—Drama).
Jan. 18—Mignon (Calif. M. P. Corp.—Five Parts—Drama).
Jan. 25—Wildfire (Shubert—Drama).
Jan. 18—Bertlevyette—Famous Rulers of the World (L. & O.—Topical).
Jan. 25—Bertlevyette—Famous Men of To-day (L. & O.—Topical).

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph. Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 21—The Gang's New Member (Drama).
Jan. 22—Heart's Hunger (Drama).
Jan. 23—His Night Out (Comedy).
—In the Boarding House (Comedy).
Jan. 25—Diogenes' Weekly, No. 23 (Comedy).
—The Boob and the Baker (Comedy).
Jan. 26—File 113 (Special—Two Parts—Drama).
Jan. 28—Milady's Boudoir (Drama).
Jan. 29—Her Slumbering Conscience (Drama)
Jan. 30—The Dancer's Ruse (Drama).

EDISON.

Jan. 19—Olive's Manufactured Mother (Ninth of Olive's Opportunities—Drama).
Jan. 20—The Wonders of Magnetism (Educational).
—A Weighty Matter for a Detective (Comedy).
Jan. 22—Tracked by the Hounds (Special—Two Parts—Drama).
Jan. 23—Mr. Daly's Wedding Day (Drama).
Jan. 25—Joey and His Trombone (Comedy).
Jan. 26—Olive In the Mannouse (Tenth of "Olive's Opportunities" Series—Dr.).
Jan. 27—The Terrible Trunk (Comedy).
—Lodgings for Two (Comedy).
Jan. 29—An Invitation and An Attack (Special—Two parts—Drama).
Jan. 30—In His Father's Footsteps (Edu.).
Feb. 1—Found—A Flesh Reducer (Comedy).
Feb. 2—Olive and the Heirloom (11th of the "Olive's Opportunities" Series—Drama).
Feb. 3—Seen from the Gallery (Comedy).
—A Thorn Among Roses (Comedy).
Feb. 5—Oh! Where Is My Wandering Boy Tonight (Special—Two Parts—Drama).
Feb. 6—The Stone Heart (Drama).

ESSANAY.

Jan. 19—The Misjudged Mr. Hartley (Comedy—Drama).
Jan. 20—The Fable of Hifaluting Tillie and Her Plain Parents (Comedy).
Jan. 21—Sentimental Sophie (Western Comedy).
Jan. 22—The Lieutenant Governor (Special—Two parts—Drama).
Jan. 23—Broncho Billy and the Baby (Reg. in U. S. Patent Office) (Western Drama).
Jan. 25—Two Hearts That Beat as Ten (Com.).
Jan. 26—At the End of a Perfect Day (Drama).
Jan. 27—The Fable of "The Syndicate Lover" (Comedy).
Jan. 28—When Slippery Slim Bought the Cheese (Western Comedy).
Jan. 29—The Ambition of the Baron (Special—Two parts—Drama).
Jan. 30—Broncho Billy and the False Note (Reg. in U. S. Patent Office—Western—Dr.).
Feb. 1—The New Teacher (Comedy).
Feb. 2—The Creed of the Clan (Drama).
Feb. 3—The Fable of Elvira and Farina and the Meal Ticket (Comedy).
Feb. 4—Sophie's Home-Coming (Western Comedy).
Feb. 5—Third Hand High (Special—Two Parts—Drama).
Feb. 6—Broncho Billy's Greaser Deputy (Reg. in U. S. Patent Office—Western Drama).

KALEM.

Jan. 18—The Leech (Special—Two parts—Drama).
Jan. 19—Cornelius and the Wild Man (Comedy).
—A Night in New Jersey (Cartoon Comedy).
Jan. 20—The Cabaret Singer (Special—Two Parts—Drama).
Jan. 22—Cooky's Adventure (Comedy).
Jan. 23—The Fast Mail's Danger (Eleventh of the "Hazards of Helen" Series—Dr.).
Jan. 25—The Tragedy of Bear Mountain (Special—Two parts—Drama).
Jan. 26—A Model Wife (Comedy).
—Fatty's Echo (Comedy).
Jan. 27—The Affair of the Deserted House (First Episode of "The Girl Detective" Series (Special—Two parts—Drama).
Jan. 29—The Cause of It All (Comedy).
Jan. 30—The Little Engineer (Twelfth of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—The Swindler (Special—Two Parts—Drama).
Feb. 2—The Insurance Nightmare (Comedy).
Feb. 3—The Apartment House Mystery (Second of "The Girl Detective" Series—Special—Two Parts—Drama).
Feb. 5—The Hicksville Tragedy Troupe (Comedy).
Feb. 6—The Escape on the Fast Freight (Thirteenth of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 11—Patsy Bolivar, No. 3—Patsy at College (Comedy).
Jan. 12—Baseball and Trouble (Comedy).
Jan. 13—When Honor Wakes (Special—Two Parts—Drama).
Jan. 14—The Friendship of Lamond (Special—Two Parts—Drama).
Jan. 15—Out of the Storm (Drama).
Jan. 16—Mr. Stubb's Pen (Comedy).
—Spaghetti and Lottery (Comedy).
Jan. 18—Patsy Bolivar Series No. 4—Patsy's Vacation (Comedy).
Jan. 19—Gus and the Anarchists (Comedy).
—Cupid's Target (Comedy).
Jan. 20—Her Weakling Brother (Special—Two Parts—Drama).
Jan. 21—The Shanghaied Baby (Special—Three Parts—Drama).
Jan. 22—A Question of Conscience (Drama).
Jan. 23—Shoddy, the Tailor (Comedy).
Jan. 25—Patsy Bolivar—No. 5—"Patsy in Business" (Comedy).
Jan. 26—Green Backs and Red Skins (Comedy).
Jan. 27—The Attorney for the Defense (Special—Three parts—Drama).
Jan. 28—In Her Mother's Footsteps (Special—Two parts—Drama).
Jan. 29—The Language of the Dumb (Drama).
Jan. 30—Another Shade of Green (Comedy).

MINA.

Jan. 14—Distilled Spirits (Comedy).
Jan. 21—Dare-Devil Harry (Comedy).
Jan. 28—Black and White (Comedy).
Feb. 4—In the Palmy Days (Comedy).

SELIG.

Jan. 18—His Fighting Blood (Special—Two Parts—Drama).
Jan. 18—Hearst-Selig News Pictorial, No. 5 (News).
Jan. 19—Cactus Jim's Shop Girl (Western—Comedy).
Jan. 20—Between Matinee and Night (Drama).
Jan. 21—Hearst-Selig News Pictorial, No. 6 (News).
Jan. 22—Who Wants to be a Hero (Farce-Comedy).
Jan. 23—The Primitive Way (Drama).
Jan. 25—The Spirit of the Violin (Special—Two parts—Drama).
Jan. 25—Hearst-Selig News Pictorial No. 7, 1915 (News).
Jan. 26—The Grizzly Gulch Chariot Race (Farce Comedy).
Jan. 27—Heart's Desire (Drama).
Jan. 28—Hearst-Selig News Pictorial No. 8, 1915 (News).
Jan. 29—She Wanted to be a Widow (Farce Comedy).
Jan. 30—The Hunt In Sycamore Gap (Melodrama).
Feb. 1—The Vision of the Shepherd (Special—Two Parts—Drama).
Feb. 1—Hearst-Selig News Pictorial, No. 9, 1915 (News).
Feb. 2—Forked Trails (Western—Drama).
Feb. 3—Just Like a Woman (Drama).
Feb. 4—Hearst-Selig News Pictorial, No. 10, 1915 (News).
Feb. 5—Cats (Comedy).
Feb. 6—The Leopard's Lair (Jungle-Zoo—Drama).

VITAGRAPH.

Jan. 18—The Fates and Flora Fourflush—A Race for Life (Part Three of the Ten-Billion-Dollar Vitagraph Mystery Serial—Comedy).
Jan. 19—The Evil Men Do (Broadway Star Feature—Three Parts—Drama).
Jan. 20—The Right Girl (Comedy).
Jan. 21—The Navajo Ring (Drama).
Jan. 22—Wanted, a Nurse (Comedy).
Jan. 23—War (Special—Two Parts—Comedy).
Jan. 25—The Slightly Worn Gown (Comedy).
Jan. 26—The Life of Game (Special—Two parts—Drama).
Jan. 27—The Home Coming of Henry (Comedy).
Jan. 28—The Barrier of Faith (Drama).
Jan. 29—The Chief's Goat (Comedy).
Jan. 30—Under the Paint (Broadway Star Feature—Special—Three parts—Drama).
Feb. 1—Cabman Kate (Comedy).
Feb 2—How Cissy Made Good (Broadway Star Feature—Special—Three Parts—Comedy).
Feb. 3—The Combination (Comedy).
Feb. 4—The Understudy; or Behind the Scenes (Drama).
Feb. 5—The Green Cat (Comedy).
Feb. 6—For Another's Crime (Special—Two Parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

Nov.—The Woman in Black (Four Parts—Dr.).
Nov.—Under the Gaslight (Four Parts—Dr.).

BROADWAY STAR FEATURES.

Dec.—The Tangle (Four parts—Drama).
Dec.—The Locked Door (Three parts—Drama).
Dec.—Sylvia Gray (Four parts—Drama).
Jan. 5—Two Women (Three parts—Drama).
Jan. 16—The Sage Brush Gal (Three parts—Drama).
Jan. 19—The Evil Men Do (Three parts—Dr.).
Jan. 30—Underneath the Paint (Three parts—Drama).
Feb. 2—How Cissy Made Good (Three parts—Comedy).
Feb. 13—Mother's Roses (Three parts—Dr.).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Nov. 19—The Tell-Tale Hand (Three Parts—Drama).
Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).

GEORGE KLEINE.

Nov. 15—Julius Caesar (Six Parts—Drama).
Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Nov.—The College Widow (Five Parts—Com.).
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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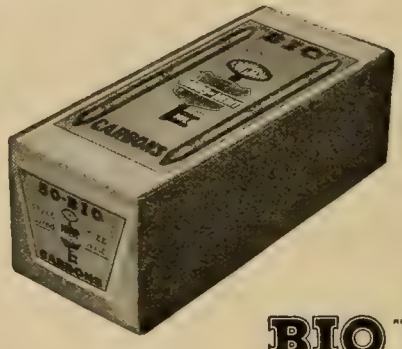

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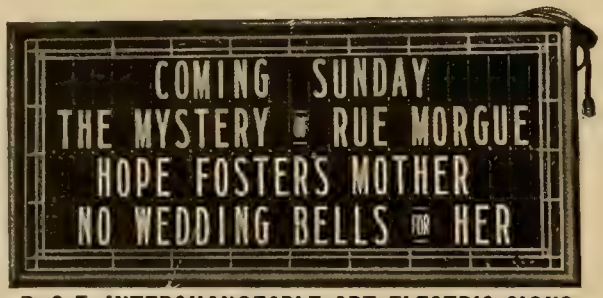

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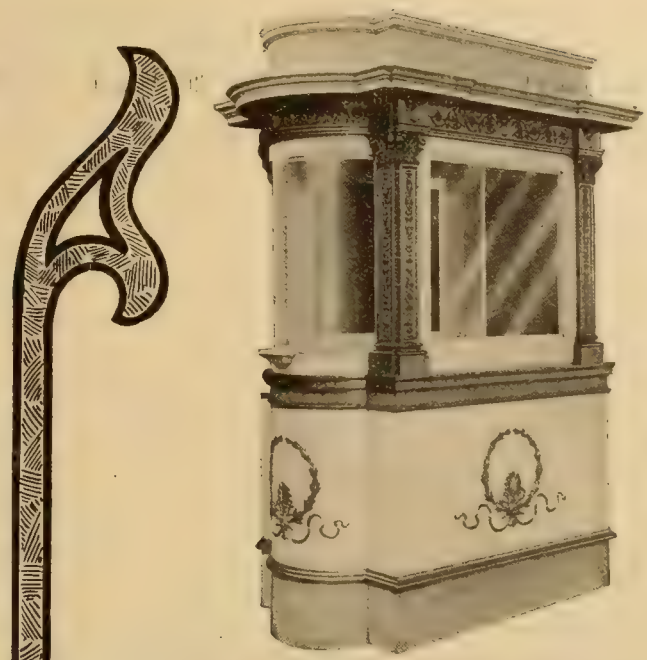

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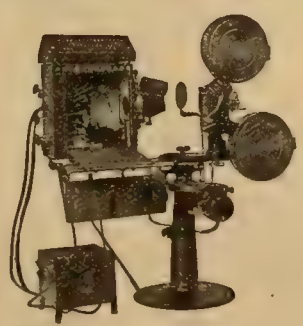

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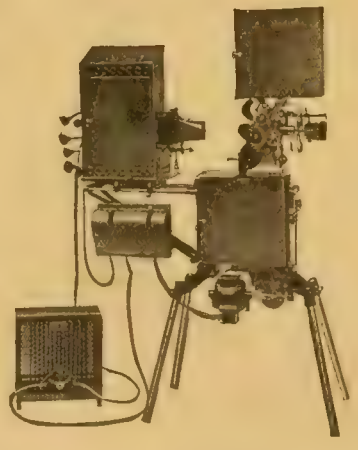

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CARL LAEMMLE, President

1600 BROADWAY **NEW YORK**

BUSHMAN ▮ CHAPLIN ▮ ANDERSON ▮ BUSHMAN ▮ CHAPLIN ▮ ANDERSON ▮ BUSHMAN ▮ CHAPLIN ▮ ANDERSON

WE MAKE MONEY FOR YOU

Trademark Reg. U. S. Pat. 1907

Released Monday, February 8

"Sweedie Goes to College"

Sweedie finds co-ed life to be most fascinating.

Released Tuesday, February 9

"A Romance of the Night"

How a skeptic finds that romance still exists. Adapted from the Short Stories Magazine.

Released Wednesday, February 10

"The Fable of the Good People Who Rallied to the Support of the Church"

By GEORGE ADE

Anything to avoid dropping money into the contribution box

Released Thursday, February 11

"Slim the Brave and Sophie the Fair."

Slim poses as the hero and wins Sophie when victory seems certain for Mustang

Released Friday, February 12

"Thirteen Down"

(In Two Acts)

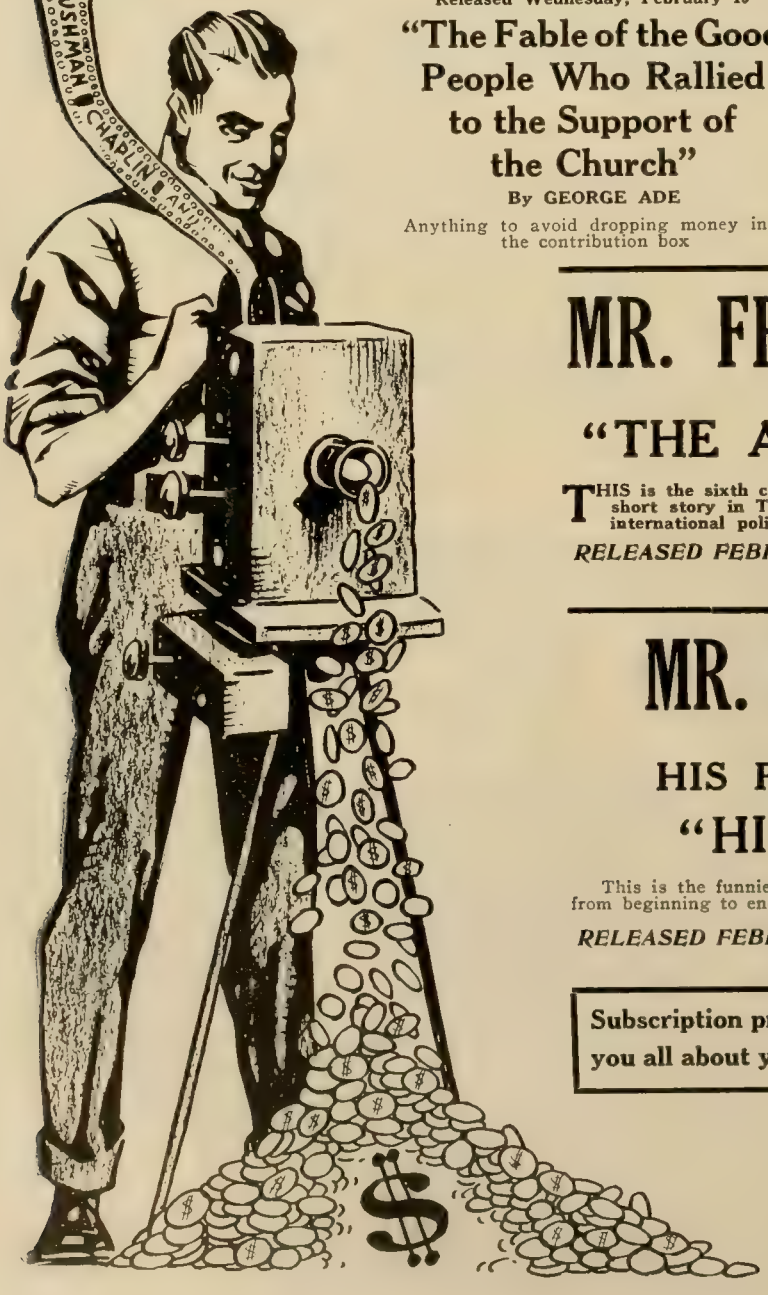
A thrilling story of the U. S. Secret Service with MR. FRANCIS X. BUSHMAN and Miss Beverly Bayne

Released Saturday, February 13

"Broncho Billy's Sentence"

(Reg. U. S. Pat. Office)

A Western drama featuring MR. G. M. ANDERSON



MR. FRANCIS X. BUSHMAN

IS PRESENTED IN

"THE ACCOUNTING" (IN THREE ACTS)

THIS is the sixth complete prize mystery play to be released in conjunction with the short story in The Ladies' World for March. It is a thrilling drama of love and international politics.

RELEASED FEBRUARY 18th THROUGH THE FEATURE DEPARTMENT OF THE GENERAL FILM COMPANY

MR. CHARLES CHAPLIN

IS PRESENTED IN

HIS FIRST ESSANAY RELEASE

"HIS NEW JOB" (IN TWO ACTS)

This is the funniest comedy produced by the funniest comedian. It is a riot of fun from beginning to end.

RELEASED FEBRUARY 1st THROUGH ALL THE BRANCH OFFICES OF THE GENERAL FILM COMPANY

Subscription price of the Essanay News, a newspaper which tells you all about your screen favorites, 75 cents a year.

ESSA

"FIRST TO STANDARD

1333 ARGYLE STREET

ANDERSON BUSHMAN CHAPLIN AND BUSHMAN CHAPLIN ANDERSON BUSHMAN CHAPLIN ANDERSON

THE "A-B-C" OF FILM FINANCE

Trademark Reg. U. S. Pat. 1907

The face known all around the world

MR. G. M. ANDERSON

The man voted the world's most popular photoplayer

MR. FRANCIS X. BUSHMAN

The world's funniest comedian

MR. CHAS. CHAPLIN

FRIEND EXHIBITOR: You Must Make Money!

LARGE box office receipts are a primal requisite in your business!

THE ONLY WAY to fill your theatre to overflowing and swell your bank account is always to book standard, guaranteed dramas and comedies with the very best players.

ANDERSON, BUSHMAN, CHAPLIN—they are the "A-B-C" of photoplay drama and comedy, who never fail to attract immense throngs. Their popularity is a known quantity. You are trying no doubtful experiment in booking photoplays in which they appear. The result is SURE.

ESSANAY, the "first to standardize photoplays," guarantees every play it produces to be first class. Essanay releases no play that does not reach the highest standard.

Book the Photoplays with the "A-B-C" trio and insure your own success

MR. G. M. ANDERSON

Known All Around the World as "BRONCHO BILLY"

IS PRESENTED IN

"WHEN LOVE AND HONOR CALLED"
and **"THE TELL-TALE HAND"**

MR. FRANCIS X. BUSHMAN

IS PRESENTED IN

"THE BATTLE of LOVE," "IN the GLARE of the LIGHTS"
and **"THE PLUM TREE"**

These 3-reel complete prize mystery plays, produced in conjunction with The Ladies' World, are the greatest success of the present time. They are thrilling millions daily.

RELEASED THROUGH THE FEATURE DEPARTMENT OF THE GENERAL FILM COMPANY

"One Wonderful Night"

(In Four Acts)

MR. FRANCIS X. BUSHMAN is featured in this thrilling drama that touches the heart.

"The Good-for-Nothing"

(In Four Acts)

MR. G. M. ANDERSON is presented in this emotional drama of a wayward son.

N AY

ZE PHOTO PLAYS"

CHICAGO, ILLINOIS

MUTUAL PROGRAM

Majestic Motion Picture Co.

Two-part feature for release SUNDAY, FEBRUARY 7

Imar The Servitor

A Big Drama of the Arabian Desert

DOROTHY GISH

COMING

Sunday, February 7

Dorothy Gish

In a Two Part Feature

How Hazel Got Even

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE BROKEN LULLABY (1 Reel Majestic). Release date Tuesday, Jan. 26. A melodrama showing how the child was saved from the flames. Not as well produced as it might have been, but carrying interest and a thrill.

A FAREWELL DINNER (2 Reel Majestic). Release date Sunday, Jan. 31. A strong society story from Munsey's Magazine, in which the wealthy suitor discovers the deception of the designing mother and reunites the separated sweethearts.

CUPID AND THE PEST (1 Reel Komic). Release date Sunday, Jan. 31. An exceptionally good comedy subject, showing how the pestiferous young man mixed up the marrying couples to everybody's satisfaction.

AN OLD FASHIONED GIRL (1 Reel Majestic). Release date Tuesday, Feb. 2. A pleasing comedy drama featuring Dorothy Gish. The recreant lover at last finds the "old-fashioned girl" the true idol of his heart.

THE DOUBLE DECEPTION (1 Reel Majestic). Release date Friday, Feb. 5. An amusing comedy drama featuring Miriam Cooper. Two wealthy young lovers are married, each believing the other to be of the working class.

IMAR THE SERVITOR (2 Reel Majestic). Release date Sunday, Feb. 7. A strong drama of the Arabian desert. Imar the slave saves the sweetheart of his American friend.

BILL TURNS VALET (1 Reel Komic). Release date Sunday, Feb. 7. No. 16 of the Bill the Office Boy stories, featuring Fay Tincher as the stenographer and introducing a new office boy in the character of "Bill."

MAJESTIC MOTION PICTURE COMPANY

Studios, 4500 Sunset Blvd., Los Angeles, Cal.

Business Office, 29 Union Square West, New York City

Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

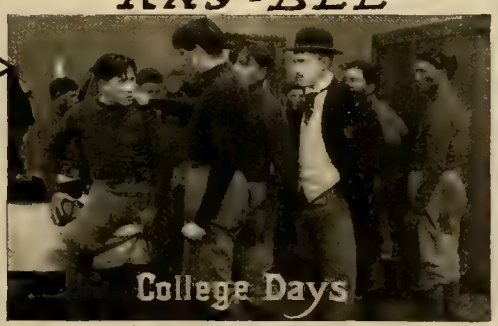
Aiming for the Highest!

DOMINO

THURSDAY, FEB. 4

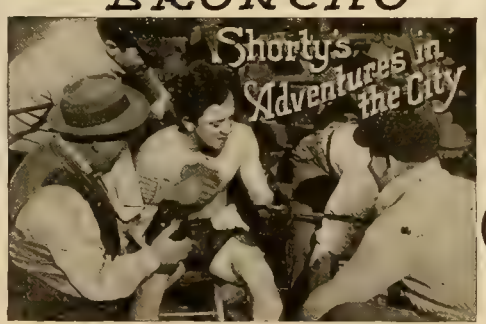
8"-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4.
A WONDERFUL LOBBY DISPLAY
22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each.

KAY-BEE



FRIDAY, FEB. 5

BRONCHO



WEDNESDAY, FEB. 3

KEYSTONE

Three One Part Comedies
Released Every Week
Monday
Thursday
Saturday
A Two Part Comedy
Released every Two Weeks
Every Other Monday.

Released
Exclusively through the
Mutual Film Corporation

NEW YORK MOTION PICTURE CORPORATION

KESSEL & BAUMANN, MANAGERS.

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK.

DANIEL FROHMAN
Presents
JOHN EMERSON
In the famous sentimental comedy
"THE BACHELOR'S ROMANCE"
By Martha Morton

A QUAINT PORTRAYAL OF A TENDER LOVE

IN FOUR PARTS

Distributed through Paramount Pictures Corp.
Released February 11th Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

Forthcoming Attractions

February

MARY PICKFORD in "MISTRESS NELL,"

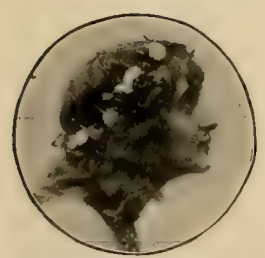
The Noted Romantic Drama by George C. Hazelton, Jr.

Released February 1st.

JOHN EMERSON in "THE BACHELOR'S ROMANCE,"

Martha Morton's Popular Comedy-Drama

Released February 11th.



GABY DESLYS in "HER TRIUMPH,"

The Celebrated International Star's First and Exclusive Appearance in Motion Pictures

Released February 8th.

WILLIAM H. CRANE in "DAVID HARUM,"

A Faithful Film Version of the Distinguished Star's Greatest Characterization

Released February 22d.

"THE LOVE ROUTE,"

Edward Peple's Sensational Comedy-Romance Triumph

Released February 25th.

A quintette of remarkable consistency and variety—a group of subjects that in every respect adhere to the traditions of

FILM COMPANY

Executive Offices

213~229 WEST 26TH ST.

NEW YORK

36 FAMOUS FEATURES A YEAR

JESSE L. LASKY
PRESENTS

AMERICAS FOREMOST COMEDIAN

EDWARD ABELES

IN A PICTURIZATION OF THE MOST CONVULSING COMEDY OF AMERICAN LIFE EVER CONCEIVED

TED & NORA SHADOWED BY THE S.S.S.

NOTHING LIKE THIS SINCE "BREWSTER'S MILLIONS"

RELEASED JAN. 28TH. THROUGH THE PARAMOUNT PICTURES CORP'N.

AFTER FIVE

BY WM. C & CECIL B. DEMILLE

JESSE L. LASKY

220 WEST 48TH STREET

JESSE L. LASKY, Pres. SAMUEL GOLDFISH

LASKY PRODUCTIONS
THAT HAVE POSITIVELY
ESTABLISHED NEW STANDARDS
OF PHOTODRAMATIC ART

SEP. 7-VIRGINIAN . . . . DUSTIN FARNUM
SEP. 17-BOBBY BURNIT . . . . EDWARD ABELES
OCT. 12-TRAIL DIVIDES . . . . ROBERT EDESON
OCT. 22-WHAT'S HIS NAME . . . . . MAX FIGMAN
NOV. 5-READY MONEY . . . . . EDWARD ABELES
NOV. 9-MAN FROM HOME . . . . . CHARLES RICHMAN
NOV. 19-CIRCUS MAN . . . . . THEODORE ROBERTS
NOV. 30-ROSE OF RANCHO LASKY-BELASCO PRODUCTION BESSIE BARRISCALE
DEC. 7-GHOST BREAKER . . . . . H. B. WARNER
DEC. 24-CAMEO KIRBY . . . . . DUSTIN FARNUM
JAN. 4-GIRL OF GOLDEN WEST ALL STAR LASKY-BELASCO CAST
JAN. 21-YOUNG ROMANCE . . . . . EDITH TALIAFERRO
JAN. 25-GOOSE GIRL . . . . . MARGUERITE CLARK
Courtesy of FAMOUS PLAYERS

JAN. 28-AFTER FIVE . . . . . EDWARD ABELES
BY Wm C. & CECIL B. DE MILLE

FEB. 15-THE WARRENS OF VIRGINIA . . BLANCHE SWEET
BY Wm C. DE MILLE SPECIAL LASKY-BELASCO PRODUCTION

FEB. 18-THE COUNTRY BOY . . . MARSHALL NEILAN

MAR. 1-A GENTLEMAN OF LEISURE . . WALLACE EDDINGER

FEATURE PLAY CO.
NEW YORK CITY
Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

To the Trade

We desire to notify you herewith that the advertisement appearing in the center of this page using the name Paramount Theatres Corporation, and which has been published in some of the Motion Picture Trade Papers, is not an advertisement of the Paramount Pictures Corporation, nor is it connected in any way with our business.

It is our intention to take legal steps to prevent the unauthorized use of the name "Paramount" in connection

THEATERS WANTED

WE ARE desirous of obtaining grade A theaters everywhere, especially in Greater New York and its environs suitable for photoplay purposes. Houses now in operation or to be built to suit our requirements will be of interest. Correspondence solicited.

PARAMOUNT THEATERS CORPORATION
331 Madison Avenue New York City

with motion pictures, and we ask the co-operation of the trade in preventing the misleading and deception of the public.

We especially request all those who have answered this ad., believing it to have been put out by Paramount Pictures Corporation, to write us direct, which will imply no obligation whatever on their part.

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ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

THE PRODUCTIONS OF

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JESSE L. LASKY FEATURE PLAY CO. Associated with David Belasco The Liebler Company

CONSTITUTE

BOSWORTH INC. In Association with THE OLIVER MOROSCO PHOTOPLAY CO. Oliver Morosco John Cort

PARAMOUNT PROGRAM

Releases for the Third Quarter

Date	Manufacturer	Play	Star	Reels
Mon., Mar. 1	Lasky-Belasco	**"A Gentleman of Leisure"**	Wallace Edinger	5
Thurs., " 4	Blazon Film Producing Co.	**"Rule G"**		
Mon., " 8	Bosworth	**"Caprices of Kitty"**	Elsie Janis	
Thurs., " 11	Famous Players	**"The Commanding Officer"**	* * *	4
Mon., " 15	Lasky-Belasco	**"Governor's Lady"**	Edith Wynne Matthison	
Thurs., " 18	Bosworth	**"Sunshine Molly"**	Lois Weber	
Mon., " 22	Famous Players	**"Are You a Mason?"**	John Barrymore	4
Thurs., " 25	Famous Players	**"My Lady Peggy"**	* * *	4
Mon., " 29	Morosco	**"Pretty Mrs. Smith"**	Fritzi Scheff	
Thurs., Apr. 1	Lasky	**"The Unafraid"**	Rita Jolivet	
Mon., " 5	Famous Players	**"Pretty Sister of Jose"**	Marguerite Clark	5
Thurs., " 8	Open			
Mon., " 12	Lasky	**"Her Great Sacrifice"**	Blanche Sweet	
Thurs., " 15	Famous Players	**"The Tides of Barnegat"**	Charles Sherry	4
Mon., " 19	Bosworth	**"Captain Courtesy"**	Dustin Farnum	
Thurs., " 22	Lasky	**"Snobs"**	Victor Moore	
Mon., " 26	Famous Players	**"Jim the Penman"**	John Mason	5
Thurs., " 29	Morosco	**"Help Wanted"**	* * *	
Mon., May 3	Lasky-Belasco	**"The Woman"**	Rita Jolivet	
Thurs., " 6	Bosworth	**"Little Sunset"**	* * *	
Mon., " 10	Famous Players	**"When We Were 21"**	William Elliott	5
Thurs., " 13	Famous Players	**"Gambier's Advocate"**	Hazel Dawn	4
Mon., " 17	Bosworth	**"Betty in Search of Thrill"**	Elsie Janis	
Thurs., " 20	Open			
Mon., " 24	Lasky	**"The Impostor"**	Valeska Suratt	
Thurs., " 27	Open			
Mon., " 31	Famous Players	**"Seven Sisters"**	Marguerite Clark	4

Write Our Nearest Exchange for Information

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

DANIEL FROHMAN

ANNOUNCES

Famous Players Film Co.'s

Stupendous Photo-spectacle

"The ETERNAL CITY"

An Elaborate Screen Version of the Immortal Novel and Play

By HALL CAINE

With PAULINE FREDERICK

Produced in Italy and England by the Famous Players Film Co.—pronounced by trade critics to be the world's foremost film-dramatic triumph!

Enormous timely interest added to its many other points of value because of the recent disastrous earthquake in Italy that injured many of the historic buildings included in the production.

This subject will afford unusual opportunities to those theatres charging 25 cents or more admission

Distributed Exclusively Through

SELECT FILM BOOKING AGENCY

Room 1410, 110 WEST 40th STREET NEW YORK CITY

FABLES FROM FILMDOM

THE FOX AND THE GRAPES

Once upon a time a Sly Old Fox lived by himself and had Everything his Own way. He was very fond of Grapes and only Ate the Sweetest and Best. He liked big Grapes very much.

One day the sly old Fox was walking in an Arbor. He Saw some Luscious looking Grapes hanging from the Vine. He looked longingly at the Grapes and wished for Them. He then decided that he would try to get Them and he Jumped. He did not succeed so he Jumped again. Failing this time he Jumped some more. Finally he sat Down and in Disgust said: "I do not want the Grapes anyhow they are Sour."

Moral.

Do not think, Mr. Exhibitor, that because you have not been able to get ***Runaway June*** yet that you do not want it. Go again to your nearest Mutual exchange and see the Serial Publication Corporation Representative. Arrange FOR ANY TIME YOU CAN GET THEN BILL THIS PICTURE RIGHT AND GET SOME OF THE BIG PROFITS THAT ARE WAITING FOR YOU.

Send for The Special Advertising Campaign Booklet

SERIAL PUBLICATION CORPORATION

PRODUCED BY

RELIANCE MOTION PICTURE CORP'N.

29 UNION SQUARE NEW YORK N.Y.

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It's So!

PATHE EXCHANGE, Inc.
25 West 45th St., New York

Three Reasons Why The Exploits of Elaine

Is the Biggest and Best Serial Ever Produced

PATHE EXCHANGE, Inc.
25 West 45th St., New York

Good News For All Film Lovers

A NEW ANIMATED CARTOON COMEDY BY J. R. BRAY

Col. Heeza Liar---Ghost Breaker

When an exhibitor runs a Bray cartoon you can hear the roars of laughter for blocks. First in the field they are easily the best. They are not only excruciatingly funny but exceedingly life like.

In this latest exploit of the inimitable little colonel he goes upon a ghost hunt—but the hunter becomes the hunted. *See it and you'll have sore sides for a week.* Joined with THE GREAT EARED BAT (Madagascar) to form 1000 feet of solid enjoyment.

THE PATHE EXCHANGE, Inc.

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QUEEN MARGARET

A five reel historical drama in the most superb coloring. Adapted from the famous Novel "Marguerite of Valois" by Alexandre Dumas and played by a cast of stars.

Very fine 1-3-6 sheet posters.

SAVED FROM HIMSELF

A Balboa-Pathé three part American drama featuring Jackie Saunders and Henry King. The surprising adventure of a house-breaker who finds a bride and a better life where he had intended to steal.

1-3-6 sheet posters.

BEYOND HIS FONDEST HOPES

A one reel American comedy. A newsboy has a wonderful day. -1- sheet posters.

THE PATHÉ NEWS

the one indispensable film. Pathé News days are always big days for the exhibitor.

PATHÉ EXCHANGE INC.

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ANNOUNCEMENT

BY THE

Flamingo Film Company

The FLAMINGO FILM COMPANY takes pleasure in announcing the execution of a contract by which its productions in the future will be released through the WORLD FILM CORPORATION. These include the two finished comedies, "Puritan Conscience" and "The Sibyl of the Film," the releases of which have been held back pending negotiations with the WORLD FILM CORPORATION, now concluded.

By the terms of the contract FLAMINGO FILM COMPANY becomes an important unit of the producing forces of the WORLD FILM CORPORATION. Guarantees are exchanged which insure great expansion on the part of the FLAMINGO FILM COMPANY in the matter of production and an immediate market for a number of prints equal to the maximum of the largest producers in the country.

The FLAMINGO FILM COMPANY will not only continue its policy of producing high class comedies in two or more reels, but will carry into effect exceptionally ambitious plans, now matured, which are certain to gain the highest popularity for films bearing the FLAMINGO brand.

Progressiveness and efficiency of unusual quality, fortified by unlimited capital, explain the remarkable achievements of the WORLD FILM CORPORATION. Its officers have applied business principles of the highest order to the organization. To the last economic detail effectiveness in production and distribution have been worked out and applied. The distribution facilities of the WORLD FILM CORPORATION are declared to be the most complete of any organization in the world. All of its exchanges are absolutely under the control of the corporation—are, in fact, branch offices of the parent concern, subject to all the working policies of the corporation. Its activities in foreign countries are close to supremacy.

The FLAMINGO FILM COMPANY has in preparation three multiple reel comedies which it is confidently anticipated will, when the details concerning the productions are announced, create a profound sensation in film circles and with the public. The reception of the first release under the FLAMINGO brand, viz., the four act Comedy-drama "Without Hope," has been flattering in the extreme and completely justifies the idea controlling FLAMINGO production, that marked success is assured the clean, high class and interesting comedies of FLAMINGO brand. "Without Hope" is now playing the best houses in America, and in many instances the demands of the audiences for repeats have been met. "Without Hope" will continue its triumphal course for a long time.

Release dates for at least three FLAMINGO productions will be announced in the near future.

By mutual agreement all relations existing between the Flamingo Film Company and A. H. Sawyer, Inc., or Sawyer Film Corporation have been discontinued and the retirement of Mr. A. H. Sawyer and Mr. Frederick H. Tinker as officers and directors of the Flamingo Film Company is announced.

For Bookings on Flamingo Comedies Call at or Write the Nearest

WORLD FILM CORPORATION EXCHANGE

In the Following Cities:

Boston	Cleveland	Denver	St. Louis	Seattle	San Francisco
Buffalo	Cincinnati	Pittsburgh	Los Angeles	Omaha	Salt Lake City
Chicago	Detroit	Indianapolis	Philadelphia	New York	Washington
Atlanta	Dallas	New Orleans	Kansas City	Minneapolis	

Canada—Vancouver Toronto Winnipeg Calgary Montreal St. John, N. B.

HOME OFFICE: 130 WEST 46TH STREET, NEW YORK CITY

How to Make Money

by Lewis J. Selznick

No. 2

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

LEWIS J. SELZNICK.

Try to get a ticket to a big Broadway success almost any night. You will find that a $2.00 bill won't go very far—if you get a ticket at all.

The Play pulls big money because it has not only merit, but the backing of famous producers, stars and advertising. The author, producer, stars, all help to crowd the house.

Think of the opportunity you have when you can offer WILTON LACKAYE in "The Pit" by the late Frank Norris, staged by the Wm. A. Brady Picture Plays, Inc., with players like Gail Kane and Milton Sills.

And with these magic names—and a powerful play to back them—your public can see the play for 10c. to 25c.

Any exhibitor can crowd his house with a production of Wm. A. Brady, the Shuberts, Blaney, Owen Davis, Dyreda Art Film, California Motion Picture Corporation and the other World Film producers.

But "a light under a bushel basket never coaxed a dollar into a box office."

That is why I preach advertising—why World Film has the finest poster artists in America on its staff—why we pay for the personal service of experts who have planned many great commercial successes—why our advertising and publicity departments give exhibitors more and better help than any organization in the film business today.

World Film has a department whose business it is to listen to and adjust grievances—so that no wrong may go unrighted. It has a department to watch film, so that no tiny flaw may escape detection. It has a department for cleaning and waterproofing film and it has a contract department in which I take more pride than in any other, for in it is a secret of the big success that exhibitors have had, are having and will have with World Film features.

By contract, you must become partners in your community with some manufacturer, so as to have a settled policy for your house and you can make the most money by advertising one line of plays continuously.

I do not say that World Film features are 100% great all the time. Nothing on earth is absolutely perfect. But I DO say that World Film features will give you more big stars, big producers and big profit making plays in one year than any organization in the country.

WORLD FILM CORPORATION

Special Features Department

LEWIS J. SELZNICK
Vice-President and General Manager

PRESENTS

The great feature film for which two million boys are selling tickets for exhibitors.

The Adventures of a Boy Scout

Presented for the Benefit of the Boy Scouts of America

Commended by Theodore Roosevelt

I regard it as one of the most important forces telling for the betterment of American citizenship in the future. I am extremely pleased that this picture drama is to appear.

Judge Ben. B. Lindsey

It is positively one of the greatest feature films yet produced in this country. It is not only a fine piece of work as a motion picture, but it is a great production as a real contribution to the cause of childhood in this country. It grips the audience from beginning to end. As a beautiful story, wonderfully well acted, and as a powerful lesson, not only as to what the Boy Scout Movement has done, but is capable of doing, it cannot be too highly commended.

EDELMAN

President Woodrow Wilson

(Who appears Personally in the Film)

The Adventures *of* a Boy Scout

WILL BE RELEASED ON FEBRUARY 3

Exhibitors who show this film will not only draw those who want to see a big, interesting play, but the parents and boys all over the country who want to see it for its educational value as well as for its amusement value.

Thousands of Boy Scouts Are Selling Tickets of Admission to the theatres showing this film. Every boy scout organization will push it. 75% of the face value of these tickets will go to exhibitors—25% will go to the Boy Scouts of America. Ask any World Film Branch for further details.

WORLD FILM CORPORATION

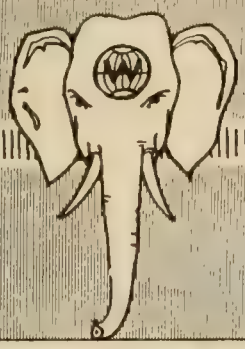
LEWIS J. SELZNICK, Vice-President and General Manager

Special Attractions Department

"AL" LICHTMAN, Director

130 West 46th Street, New York City

Further Information at any World Film Branch



SHUBERT AND DYREDA FEATURES

WORLD FILM *Exclusive*

Lewis J. Selznick

A Gripping Vivid Melodrama with a thrill in every minute.

"MONEY"

Produced by United Keanograph Film Mfg. Company, Fairfax, Calif. Scenario written and pictured by James Keane.

Featuring Carlotta de Felice

Lives were risked and thousands spent to give this picture its startling realism. See the burning of the palace, the wreck of the yacht on Devil's Gap, the feast of Maximillian that outrivals the feast of Bacchus.

In Five Acts

Released February 1st

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HOME OFFICE: 130 WEST 46TH STREET, NEW YORK CITY

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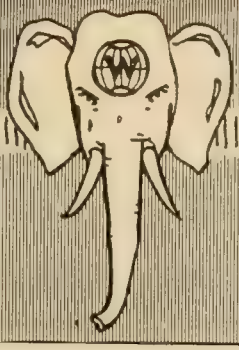
MOTION PICTURE CORPORATION
FEATURES



A Powerful Drama of
Love, Labor and Redemption
A Dyreda Art Film Feature

"A DAUGHTER of the PEOPLE"

Produced by
J. SEARLE DAWLEY
The Master of the Screen
With LAURA SAWYER
FREDERICK deBELLEVILLE
and ROBERT BRODERICK
In 5 acts
Released February 8th

The greatest laugh maker of the year.
LEW FIELDS
IN
"Old Dutch"
With
VIVIAN MARTIN
And an All-Star Cast, including Charles Judels and George Hassell.
A Shubert Feature
In 5 Acts
Released February 15th

MIGNON

DEFINITELY ESTABLISHES

BEATRIZ MICHELENA

AS THE GREATEST AND MOST BEAUTIFUL ARTIST NOW APPEARING IN MOTION PICTURES

THIS PRODUCTION UNANIMOUSLY ACCLAIMED · · A FILM MASTERPIECE · · HAS A NOTABLE DESCENT — FIRST WOVEN INTO STORY BY GOETHE IN HIS MASTERPIECE "WILHELM MEISTER" · · ADAPTED TO GRAND OPERA BY AMBROISE THOMAS AND · · IMMORTALIZED IN MOTION PICTURES BY · · · BEATRIZ MICHELENA AT HER BEST

SCENARIO BY
CHARLES KENYON
Author of "KINDLING"

EXCLUSIVELY
DISTRIBUTED THROUGH
WORLD FILM CORPORATION
LEWIS J. SELZNICK
VICE PRESIDENT
& GENERAL MANAGER

PRODUCED BY THE
CALIFORNIA MOTION PICTURE CORPORATION
UNDER THE PERSONAL SUPERVISION OF ALEX. E. BEYFUSS

A Three-Act Kalem Drama Every Week

Commencing Monday, March 8th, and every alternate Monday thereafter; and commencing Friday, March 19th, and every alternate Friday thereafter, Kalem will release a THREE-ACT DRAMA through General Film Company's REGULAR SERVICE.

Exhibitors will therefore receive every week, AND WITHOUT EXTRA COST, a headline attraction of the highest order in which the most popular Kalem stars will appear. Among these stars are Alice Joyce, Marguerite Courtot, Alice Hollister, Anna Nilsson, Guy Coombs, Tom Moore and Harry Millarde.

Watch for Further Announcements

The 1, 3, and 6 Sheet Four-Color Lithographs for each of the Three-Act Productions are being given *Special Attention*. We have never issued stronger, or more attractive posters.

EDISON COMEDY

TO BE RELEASED FIRST HALF OF FEBRUARY

"SUSPICIOUS CHARACTERS"

WADSWORTH and HOUSMAN

in "SUSPICIOUS CHARACTERS"

Wadsworth and Housman are a comedy team without a parallel in filmdom. As hungry burglars in "Suspicious Characters" they descend upon the larder of the richest man in town. A cop views their actions with suspicion but offers no interference. They blow a safe (releasing the little daughter of the house), then storm the cop with pies and finally arrest him and lock him up in the station house. A hilarious reel.

To be released Monday, February 8th. 1000 ft.

WADSWORTH AND HOUSMAN COMEDIES:

COURTSHIP OF THE COOKS (Dec. 30—1000 ft.)
CHAMPION PROCESS SERVER (Jan. 3—1000 ft.)
EXPENSIVE ECONOMY (Jan. 6—1000 ft.)
A SUPERFLUOUS BABY (Jan. 11—1000 ft.)
LODGINGS FOR TWO (Jan. 27—500 ft.)
FOUND: A FLESH REDUCER (Feb. 1—1000 ft.)
SCENE FROM THE GALLERY (Feb. 3—500 ft.)
SUSPICIOUS CHARACTERS (Feb. 8—1000 ft.)
THE TAILOR'S BILL (Feb. 10—600 ft.)
A SPIRITUAL ELOPEMENT (Feb. 17—500 ft.)

OTHER EDISON COMEDIES

In the First Half of February

Dan Mason in "A Thorn Among Roses"

Dan Mason makes a capable old miser—the guardian of considerable money held in trust for a marriageable girl, "May Hope" (Gladys Hulette). He conceives the idea of securing personal comfort for declining years by urging the girl to marry his bearded son. How the girl outwits him, marries her true lover, gets her inheritance and the son also marries a girl with money, is a capital story.

To be Released Wednesday, February 3rd. 500 ft.

James Harris and William Fables in "In the Plumber's Grip"

How a daughter in love with a plumber brought her father to terms to recognize her love affair is the basis of this extremely funny Edison comedy, featurning among others James Harris, William Fables, Bessie Learn, Jessie Stevens and Saul Harrison.

To be Released Monday, February 15th. 1000 ft.

EDISON DRAMA

TO BE RELEASED FIRST HALF OF FEBRUARY

Mabel Trunnelle as "Olive," the Bride

MABEL TRUNNELLE in "OLIVE'S GREATEST OPPORTUNITY"— the Final Instalment

A brilliant series is concluded in this twelfth instalment by a brilliant church wedding in which "Olive, the Mad-Cap Gypsy," is betrothed to "Vance Coleman," the society swain.

To be released Tuesday, February 9th. 1000 ft.

"Olive and the Heirloom," the eleventh instalment, reveals Olive as the custodian of an heirloom necklace, the replica of which is stolen in a daring Pullman train robbery.

To be released Tuesday, February 2nd. 1000 ft.

"Olive's Opportunities" (of which the above films are parts) has proved a splendid success, in which Mabel Trunnelle has scored many triumphs.

MARC Mac DERMOTT GIVES A NEW MEANING TO "OH WHERE IS MY WANDERING BOY TO-NIGHT" —PATHETIC BUT NOT RELIGIOUS.

A drama which stirs the emotions and pulls at the heart strings. Revived in the form of two reel subject upon special requests by numerous exhibitors who will remember its tremendous success as a single reel. It depicts the power of song to reunite mother, son and wife after years of separation.

To be released Friday, February 5th. Two parts. 2000 ft.

Marc MacDermott as the Prodigal Son

Augustus Phillips as "Abraham Burnstine"

AUGUSTUS PHILLIPS AN IDEAL SHYLOCK IN "THE STONE HEART"

A pathetic drama in which human sympathy is submerged at last to sordid greed for money in the character of a hard-fisted Jew. To take the shylock part Phillips had to live a while with the East Side element in New York City.

To be released Saturday, February 6th. 1000 feet.

MIRIAM NESBITT AND MARC MacDERMOTT IN "THE GLORY OF CLEMENTINA" SCORE GREAT SUCCESSES.

A superb piece of acting and photography adapted from Wm. J. Locke's novel. In this play figure Miriam Nesbitt, Marc MacDermott, Bigelow Cooper, Pat O'Malley, Duncan McRae, Robert Brower, Bliss Milford, William Bechtel, Viola Dana and several others.

To be released Friday, February 12th. 2000 feet.

Miriam Nesbitt as "Clementina"

GERTRUDE McCOY IN "THE GIRL WHO KEPT BOOKS."

Here is a drama of intense interest to every mother who has a daughter earning her own living. Under suspicion for accompanying a bank official to a hotel to examine a dishonest clerk's books, the girl is placed in an awkward situation.

To be released Friday, February 13th. 2,000 feet.

Scoring great successes: **"Fantasma,"** a five part spectacular reel and **"My Friend From India,"** a three reel feature film. Both released through the General Film Co.'s Special Feature Service.

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.

239 Lakeside Avenue, Orange, N. J.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program

LUBIN

PRESENTS

Multiple Reel Masterpieces Ready and About to Be Released

"THE EAGLE'S NEST" - - - - **With EDWIN ARDEN and ROMAINE FIELDING**
Mr. Arden's Successful Drama — Direction Romaine Fielding

"THE SPORTING DUCHESS" - - - **With ROSE COGHLAN and ETHEL CLAYTON**
Supported by George Soule Spencer
Comedy Drama by Cecil Raleigh — Direction Barry O'Neil

"THE VALLEY OF LOST HOPE" - - - - - **Featuring ROMAINE FIELDING**
A Powerful Drama by Shannon Fife — Direction Romaine Fielding

"THE DISTRICT ATTORNEY" **With GEORGE SOULE SPENCER and DOROTHY BERNARD**
Drama by Charles Klein and Harrison Grey Fiske — Direction Barry O'Neil

"THE WHITE MASK" - - - - - - - - - - **Featuring LILIE LESLIE**
Drama by Clay M. Greene — Direction Joseph W. Smiley

"THE COLLEGE WIDOW" **Featuring ETHEL CLAYTON and GEORGE SOULE SPENCER**
Comedy by George Ade — Direction Barry O'Neil

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

By arrangement with Fred Mace

EVELYN NESBIT THAW and her son Russell William Thaw in "THREADS OF DESTINY"
Drama by William H. Clifford — Direction by Joseph W. Smiley

and

The laughing hit of the year, **"PATSY BOLIVAR,"** a series of 14 reels, one every Monday. **By CLAY M. GREENE**
Direction Percy Winter

Posters by A. B. C. Print Cleveland — Dodgers by Hennegen Print Cincinnati

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SIX REGULAR RELEASES EACH WEEK

"PATSY ON A TROLLEY CAR"—Comedy, Monday, "Patsy Bolivar" Series No. 6 February 1st

"THE BELATED HONEYMOON"—Comedy, Tuesday, February 2nd

"A NIGHT'S ADVENTURE"—Two Reel Drama, Wednesday, February 3rd

"THE REGENERATING LOVE"—Three Reel Drama, Thursday, February 4th

"THE NAMELESS FEAR"—Drama, Friday, February 5th

"THE FURNACE MAN"—Comedy, Saturday, February 6th

SPECIALLY DESIGNED ONE, THREE, SIX AND EIGHT SHEET POSTERS

LUBIN MANUFACTURING COMPANY

Philadelphia, Pa.

Chicago Office - - - - 154 West Lake Street

VITAGRAPHS

VITA LAUGHS — LIFE PORTRAYALS

"Cabman Kate"

Comedy .....MONDAY, FEB. 1

When she takes the reins, nothing stands in her way. She has everybody in an uproar. She gets the money and a husband, too. KATE PRICE is a great driver.

"How Cissy Made Good"

3-Part Comedy. Broadway Star Feature .....TUESDAY, FEB. 2

Brought face to face with all the Players of the Vitagraph Company, she runs the gauntlet of their pranks and makes good. CISSY FITZGERALD in the title role.

"The Combination"

Comedy .....WEDNESDAY, FEB. 3

The combination is lost. The burglar gets the silver. When the combination is found, it's a pipe. The silver is recovered. Presenting SIDNEY DREW.

"The Understudy," or "Behind the Scenes"

Drama .....THURSDAY, FEB. 4

The mimic tragedy is made a real one. An actor sacrifices his life for one he holds dearer than his own. MAURICE COSTELLO as the actor.

"The Green Cat"

Comedy .....FRIDAY, FEB. 5

Billy and Boggs try to fool the old maid. She isn't as green as her cat, nor as green as they look when Constance fools them. BILLY QUIRK as the boy detective.

"For Another's Crime"

Two-Part Drama .....SATURDAY, FEB. 6

Convicted of another's deed, he suffers the penalty. The guilty man's dying confession brings pardon and happiness. LEO DELANEY, LEAH BAIRD, L. ROGERS LYTTON and WILLIAM DUNN are presented.

Six a Week, including a Three-Part Broadway Star Feature

"HEARTS TO LET"
Comedy .....Monday, Feb. 8

"THE WRONG GIRL"
Two-Part Comedy .....Tuesday, Feb. 9

"BREAKING IN"
Comedy-Drama .....Wednesday, Feb. 10

"ON THE ALTAR OF LOVE"
Drama .....Thursday, Feb. 11

"The Hypochondriac," or "When Greek Meets Greek"
Comedy .....Friday, Feb. 12

"MOTHER'S ROSES"
3-Part Drama. Broadway Star Feature....Saturday, Feb. 13

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

The Vitagraph Company, E. 15th St. & Locust Avenue, Brooklyn, N.Y.

BROADWAY STAR FEATURES

PRODUCED BY THE
VITAGRAPH
COMPANY OF AMERICA

PRESENTED AT THE
VITAGRAPH
THEATRE, N. Y. CITY

RELEASED

A MILLION BID	5 PARTS
GOODNESS GRACIOUS	3 PARTS
MR. BARNES OF N. Y.	6 PARTS
LOVE, LUCK & GASOLENE	3 PARTS
CAPTAIN ALVAREZ	6 PARTS
SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	5 PARTS
FLORIDA ENCHANTMENT	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
413	4 PARTS
THE TANGLE	3 PARTS
THE LOCKED DOOR	4 PARTS
SYLVIA GRAY	5 PARTS
THE LITTLE ANGEL OF CANYON CREEK (From Book)	4 PARTS
THE MAN BEHIND THE DOOR	

COMING

THE 4-PART LAUGHING COMEDY
C. O. D.
From the Play by FREDERICK CHAPIN

THE 5-PART HISTORICAL DRAMA
HEARTS AND THE HIGHWAY
From Rev. Cyrus Townsend Brady's Novel
LILLIAN WALKER as LADY KATE
DARWIN KARR as SIR HARRY

A Six-Part Picturization of Rev. Cyrus Townsend Brady's Powerful Novel
THE ISLAND OF REGENERATION
EDITH STOREY as KATHERINE
ANTONIO MORENO as JOHN CHARNOCK, JR.

FOR TERMS AND PARTICULARS APPLY
GENERAL FILM CO.'S
SPECIAL SERVICE
BY Arrangement with
BROADWAY STAR FEATURE CO. (Inc.)

ALICE JOYCE SERIES

Two-Act Episode for Monday, February 15th

HER SUPREME SACRIFICE

Should Ora have sacrificed her happiness when she saw that she stood in the way of her husband's future? A great big story that is sure to be of interest to your patrons.

We have put the strongest scenes on the 1, 3 and 6-Sheet four-color Lithographs for this production.

Other Kalem Releases for Week of Feb. 15

Love versus Chickens

Nothing like chickens to bust up a love-affair—at least one pair of lovers think so. Get this comedy and see why.

(On the Same Reel)

You'll Find Out

This is the answer Jones gets when he tries to learn why nobody can work longer than a day for Mrs. Welkins. He DOES find out when he foolishly accepts the position.

Released Tuesday, February 16th

A Melodious Mix-up

Friendship ceases when Ham, the orchestra leader, and Bud, the bass drummer, fall in love with the same soubrette.

Released Friday, February 19th

The Mystery of the Tea Dansant

A Two-Act Episode of the

Girl Detective Series

Not a clue can be found by the police to help them locate Ruth Wheeler, the missing heiress. Kalem's Girl Detective tackles the case, and finds herself matching wits with a tiger in human form.

Released Wednesday, February 17th
Striking 1, 3 and 6-Sheet 4-color Lithographs

The Engineer's Peril

An Episode of the

Hazards of Helen Railroad Series

With the engineer lying unconscious in the cab and the train headed for a smashup, the girl telegrapher makes a flying leap, lands atop of one of the cars and brings the runaway to a stop!

Released Saturday, February 20th
Strong 1 and 3-Sheet 4-color Lithographs

Kalem Company

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 904.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, February 6, 1915.

Facts and Comments

A REMARKABLE feature of the present film market is the growing unpopularity of the foreign-made production. A prejudice against foreign-made films is nothing new. Traces of it appeared even four or five years ago. Lately the prejudice has in many sections of the country grown into an aversion. Film men assign various causes for this pronounced dislike. Some say that the American-made film dealing with American subjects has crowded the transatlantic rivals from their old pedestal; others maintain that the dislike is really whimsical and may at any time give way to a revival of foreign films. It is difficult for us to believe that our public discriminates against foreign features merely because they are foreign. Merit in filmdom must needs be international. In the treatment of great classic themes the foreign still holds its own to say the least. On the other hand it cannot be denied that a good deal of our European film importations have been low in morale and poor in aesthetics. Whatever the cause there is no denying the fact that the foreign feature has a hard road to travel in these days.

* * *

THE "education" of the exhibitor on the question of prices has brought forth no little discussion. In spite of it all there are exhibitors (a few at any rate), who still think that showing twelve reels for a nickel is a brilliant stroke of showmanship. A story is told of a group of visitors passing through an asylum of the feeble minded. In one little room sat an inmate conspicuous for his fiercely innocuous expression. "Who is this animated mental vacuum?" asked one of the visitors.

"Why," replied the guide, consulting his catalogue, "this man started showing fifty dollar features in a small nickelodeon and his relatives rushed him here before he became violent."

* * *

EVERYWHERE public opinion sides with the motion picture men when the latter are subjected to official annoyances and persecution. We wish to remind our Canadian readers that the Provincial Parliament for Toronto will meet on the Sixteenth of February. The Canadian Vigilance Association which is fighting for a "Clean Canada" has espoused the cause of the motion picture men in Canada and it is planned to obtain some relief against the arbitrary and unreasoning enforcement of the law forbidding the admission of minors under the age of fifteen years "unless accompanied by parents, guardian, or by an adult member of the household to which he belongs." It is easy to see that a literal enforcement of this provision is bound to result in injustice and oppression of the exhibitor. It seems that in Toronto the police and the magistrates are stubbornly literal. Suppose an adult takes a minor into a motion picture theater not being his "parent, guardian or member of household?" Is the exhibitor presumed to be familiar with the complete genealogy and with all the domestic connections of the minor? The authorities hold in the affirmative and fined an exhibitor fifty dollars because he had admitted a boy under fifteen accompanied by a man who was neither "parent, guardian or member of the household." One exhibitor frightened by the draconic attitude of the magistrates asked a woman patron whether the two children with her were her children. A magistrate having ruled that the address of the child's adult companion must be ascertained the exhibitor asked the woman where she lived. She indignantly snatched up her money and left for another theater whose manager would be willing to forego such an inquisition and run the chances of being fined and imprisoned. We hope our Canadian readers will make a strong effort to obtain redress from their Parliament.

* * *

ONE of our friends and readers refers us to a recent utterance of President Wilson touching the joys of mixed vaudeville. The President is credited with saying that when he looks for perfect relaxation he would rather go to a vaudeville house than to see a legitimate play. "From a bad play," the quotation runs, "there is no escape but if there is a bad act in a vaudeville show you can rest reasonably secure that the next one may not be so bad." Our correspondent thinks that from a bad feature there is no escape but if the program consists of single reels and one is bad we may rest reasonably secure that the next one may not be so bad. There is a charming optimism about all this which we would be the last to disturb.

Join the League

By W. Stephen Bush.

The Moving Picture World recognizes in Marion S. Pearce, the President of the National League of Motion Picture Exhibitors, a man who is peculiarly fitted to advance the work of organization. We have emphasized this fact before and have urged the organized exhibitors to give him their loyal and undivided support. Mr. Pearce enjoys the esteem and confidence of the entire exhibiting body, and indeed of the entire industry. He is diplomatic, but he will not compromise with the truth or palter with obvious facts. He is constructive, patient and tolerant. He is eminently practical and experienced. From a pioneer exhibitor he graduated into an exchange man. He is the owner of the biggest motion picture enterprises in Baltimore. He understands the exhibitor and the exhibitor understands him. He is eminently the man of the hour and of the future.

We set down these facts, not because we want to deliver a eulogy, but because we want all our readers to know the man who is now the leader of the great exhibitors' organization. Competent leadership begets confidence and inspires courage. It must mean something to exhibitors all over the country to know that the president of the exhibitors' organization is honest, capable and progressive. We look confidently for a revival of the spirit of organization. We propose to persist with appeals to exhibitors to join their state organizations and to maintain proper relations with the National body.

Mr. Pearce is a strong believer in powerful and representative state organizations. The Moving Picture World thoroughly agrees with him on this point. The National organization is strong or weak according to the strength or weakness of the state organization. A state with, say, one thousand exhibitors is not properly organized if only a couple of hundred of such exhibitors are members of the state organization. The National League cannot thrive, it cannot serve the exhibitors of the country, if there are any states carelessly or insufficiently organized. Mr. Pearce, we know, has been at great pains to strengthen the various state organizations as far as lay in his power. He needs the active co-operation of every man in the various state organizations. The men who now belong to the League must be willing to give of their time and of their money to complete the work of rebuilding. Mr. Pearce has done no preaching, but he has set an example which is well worthy of imitation.

We have had occasion recently to point out indications of a reviving interest in matters of organization. We have also had occasion to refer to the practical plans Mr. Pearce has conceived for the future. His program and motto are summed up in these words: "We must serve the exhibitor." He plans the establishment of a Bureau of Usefulness. In due time a corps of experts in their line are to place their services at the disposal of this bureau, which is to be devoted to the practical treatment and solution of the exhibitors problems. Before such a bureau can be started the exhibitors must come forward and pledge their support to the League. Of what great value, for instance, would be a legal expert who has specialized in the study of motion picture laws and exhibitors problems? This would be but one of the spheres of usefulness planned by President Pearce.

We hope that our readers all over the country will get to work on organization. The legislatures of most of the states in the Union are now in session. Attempts will be made to legislate for motion picture theatres. We want intelligent legislation based on sound knowledge If exhibitors want the legislators to respect their legitimate interests they must show union and harmony and power in their own ranks.

We hope that the exhibitor who is always on the firing line will receive the proper support of producers and exchangemen. We are confident that this support will be forthcoming generously enough as soon as the exhibitors show that they know how to help themselves. The pernicious notion that the exhibitors' interests are necessarily antagonistic to the interests of the other branches of the industry is being rapidly discarded by all intelligent exhibitors. In the last analysis there is a great community of interest between all branches of the industry. A strong exhibitors organization of national scope with powerful state units is a distinct benefit to the producing and the distributing branches.

The Moving Picture World has always been the stanch and consistent advocate of organization among exhibitors. We have dwelt upon the advantages of organization in season and out of season. When the industry was in a state of half boom and half chaos and very soon after the birth of this paper we recognized the necessity of organization. We encouraged every honest effort directed toward that end. Indeed, I may truthfully say that the encouragement of exhibitors' organizations was, to the personal knowledge of many hundreds of exhibitors, one of the traditions of The Moving Picture World. It is a well-known fact that the exhibitors' organizations never had a better friend than the founder of The Moving Picture World. Long before the idea of a national organization was thought of this paper gave every possible support to state and local organizations. Old exhibitors in the East and Middle West will bear me out when I say that every important meeting and often times even unimportant meetings were attended and faithfully reported by representatives of The Moving Picture World. Pennsylvania was one of the first states in which the idea of organization took root, and if you look over the early files of this paper you will find every meeting was attended and often addressed by members of the staff of The Moving Picture World. Time and again resolutions were passed at these meetings thanking this paper for its support of the organized exhibitors.

It is scarcely necessary to say that this early policy of The Moving Picture World will be consistently followed in the future. The principle of the founder was that "this paper is printed for the exhibitor." Believing as we do that organization is a great benefit, yea, even a necessity for exhibitors, it follows clearly enough that we favor organization for the exhibitor. No undertaking of the organized exhibitors has ever failed of the support of this paper. We were the first to introduce an exhibitors' department, devoted to news of the national and the state organizations. It is our desire to make this department a complete and accurate record of all the activities within the League. Nor do we think that our duty toward the League is fulfilled by merely giving a faithful account of all its proceedings. The whole influence and prestige of The Moving Picture World will be exerted on behalf of a powerful and useful National League resting upon the solid foundation of strong representative state units. The organized exhibitors may at all times rely upon the sincere friendship of The Moving Picture World.

The Golden Ass

By Louis Reeves Harrison.

ONCE upon a time there was a brilliant and wealthy young Roman by the name of Apuleius who took himself seriously. In an enlightened moment, when he had acquired experience, he saw himself as others saw him and wrote a legend called "The Golden Ass," told in the first person. He describes himself as an adventurous traveler. In the infatuation of youth, he attempts to perform some exploits beyond his ability, only to become the laughing stock of wiser men, and he was changed into a golden ass by witchcraft, an ass destined to carry the burdens of incompetence on his back. As to the moral, let us not subtitle the obvious.

Some wise men started to produce moving pictures nearly a score of years ago, and a number of them made vast fortunes in the business. Others started up later and made good in a smaller way, but nearly all of them were independently rich when the art was suddenly discovered by theatrical gentlemen and Wall Street financiers. The latter found that gold mines in Alaska were not so remunerative as those in Camera Land and there has been a mad rush to stake claims in the moving picture plot ever since.

Part of the evolution of a wondrous new art, this is probably just as it should be. It is, in fact, highly commendable on the part of men who are out for all there is in the game to plunge their capital and energies into something they but half understand—they are contributing to our education experience in making costly mistakes, knowledge of what to avoid being of high value to future generations. These newcomers are rarely in the business to learn anything. They take themselves seriously in showing the world how it should all be done, while very cleverly demonstrating how it can be undone. They are self-sufficient exponents of commercialism.

There is a place for commercialism in the production of moving pictures, though not so large a place as in distributing and exhibiting them. System and sound principles count in both factory and studio. This is a business as well as an art. Established organizations have reached a very high point of efficiency through inaugurating order and method. All that may be claimed for what is beneficial in commercialism is, therefore, granted in advance, but all that is merely subsidiary to an object. Business method, order, sound principle, efficiency and system are but means to an end. They are factors contributing mainly to the successful visualization of thought and feeling in stories for popular entertainment.

Does it occur to the Golden Ass that scenic visualization of vital subjects, of manners, thoughts, sentiments, morals of today are not to be found in works done in other days about other times? Does it occur to him that people demand what is new in their papers, magazines and books? Does it occur to him that some noble conception, some dignified theme, some problem of the hour, must be underlying what is to go before millions of intelligent people and millions of small intelligence but of large capacity for its absorption? The desire to widen his field of thought burns in any man who thinks at all. Is it sound business to exploit the obsolete and the obvious?

If the master key to success is to be found in the vital interest of what is to be visualized, what is the use of plunging capital, energy, organization, system and all that pertains to commercialism into showing what is flat, stale and unprofitable on the screen, stories devoid of modern interest, worn-out plays, impotent themes, dead issues? Does not the road to tremendous success pass through the gates of judgment, taste, imagination, intellection, originality and skill?

Apulieus was a well-meaning gentleman before he set out on his adventures. He was entering a territory that was strange to him, but he was so full of egotism that he aspired to show people that he was a wonder. He thought, one night, that his tavern was attacked by robbers. He went to the door with his drawn sword, opened it suddenly and ran the robbers through and through, spilling an enormous quantity of blood. He was in the dark, but he was sure that he had performed a great feat until torches were brought, and it was found that he had pierced three giant wine skins and spilled the contents. He was naturally sore when his critics told him the truth.

Some time after this and other similar exploits, he was suddenly converted by the witchery of enlightenment to realization that he was nothing but an ass. He had utterly failed to grasp the intelligence of other people. While he thought he was fooling them, they were only jeering at him, and they put him where he belonged in the end. Men who are going into this business today with any Barnum-like ideas of fooling the people with rehabilitations of stage relics are up against audiences bored to nausea with the stale pretences already set before them. If producers do not know this, they are as much in the dark as was Apulieus when *he* attacked the wine skins.

It is in the nature of the Golden Ass to kick against any such assumption of superiority as is bound to crop out in creative genius. The talent of the soil is here. There is plenty of it, but it is not to be patronized. It must be encouraged to grow, to bud, to blossom, to bear golden fruit. Otherwise the present popularity of moving pictures will be diverted to some other form of entertainment. Vital interest is the gateway to success, the story a master key.

Playhouses are growing in capacity and splendor. Lovely flowers frame the screen. Sweet music trembles on the air. Exhibitors are doing their best to give their patrons a run for their money. *They* do not regard audiences as unsophisticated. *They* realize that old skeletons in tawdry vesture must go. The rubbish heap is waiting for stale stories, profanity and bar rooms. People await the oncoming of what is strong, sweet, invigorating, sympathetic, brave, beautiful, and, above all things, up to date. Exhibitors know this, and they depend upon press critics to help them select what their patrons demand.

Exhibitors look to the press critic for unbiased good judgment, and it is gladly given wherever and whenever possible, but exhibitors do not support the critics. The best they can do is to support the paper publishing the most intelligent and discriminating reviews. At the present stage of development, critics can do little more than point the way to finer releases, and occasionally prod the Golden Ass into a semblance of activity in the right direction. When he balks and kicks, it is because he is overburdened with commercialism.

It is the story that counts. It may reflect life that is or is to be. It may better reflect the spirit that is behind our acts and our aspirations. Through the highways and byways of actual existence, or into the palace and gardens of Imagination, the author may go—*his* the plan of the structure to be visualized. His the theme that sets minds and hearts aglow. He will come when called—if the call is not drowned by the bray of abnormal egotism.

Keystone Men in Convention

Meet at Harrisburg and Unite all Locals in a New State-Wide Organization—National President Pearce Invites the New State Body to Join the National League—Legislators Speak Against the Censorship Law

By W. Stephen Bush

STRICT attention to business and a conquering spirit of harmony were the outstanding characteristics of the convention of the Motion Picture Exhibitors of Pennsylvania which was called to order very close to scheduled time at Harrisburg on Tuesday, January 25th. The convention assembled in the meeting hall of the Bolton Hotel. The central and the western portion of the State and some delegates from the eastern part were on hand long before ten o'clock, the hour set for opening the convention, but the Philadelphia delegation was a little slow in arriving. Mayor John K. Royal was on hand to extend an official welcome on behalf of the city of Harrisburg, but as the convention decided to await the coming of the brethren from the Quaker City and, as the Mayor promised to return later to deliver his speech of welcome, there was a lull in the proceedings. It was a short lull, however, for the men from Philadelphia heaved in sight, but a few minutes later and the formal opening of the convention followed with Benjamin Zerr, of Reading, acting as temporary presiding officer. James Delves, of Pittsburgh, was chosen temporary secretary, while Frank A. Gould, of Reading, was appointed a committee of one to look after the press. When the temporary organization had been effected National President Marion S. Pearce, who arrived on the scene with his usual promptitude, was invited to address the gathering. At this time about fifty delegates representing the exhibitors of every part of the Keystone State were present. On a rough calculation the delegates present acted on behalf of a constituency numbering not less than three hundred bona fide exhibitors.

Mr. Pearce spoke briefly, but very much to the point. He thanked the exhibitors present for the cordial welcome he had received and told them that the spirit of harmony, which so plainly ruled the proceedings, was a source of inspiration to him. Mr. Pearce dwelt at some length upon the valuable service which the National League had been able to render to the exhibitors of the entire country through its action at Washington at the time Congress proposed to levy a very heavy tax on the owners of motion picture theaters He said it was the league which secured a substantial reduction of the tax originally proposed and he took occasion to deny in most emphatic terms the published statement that the credit belonged to some theatrical managers' association.

He expressed his gratification at the general revival of the spirit of organization and complimented the motion picture exhibitors of Pennsylvania upon their purpose to sink all differences geographical and otherwise and get together in one strong and firmly united State organization and become a powerful link in the great national chain.

Mr. Pearce was listened to with the greatest attention and when he had completed his remarks his audience applauded heartily. On motion of the temporary chairman a rising vote of thanks was tendered to the National President. Next in order was the appointment by the chair of a committee on credentials. The following exhibitors were appointed as such committee: Charles Segall, of Philadelphia, chairman; Francis E. Devlin, of Wilkesbarre, and G. W. Sahner, of Pittsburgh. The committee went to work without delay and the meeting took a recess until 2:30 o'clock in the afternoon.

The afternoon proceedings opened with a full report of the committee on credentials and the following names were approved of by the committee and their holders accepted as delegates:

Pittsburgh, Fred. J. Herrington, Gebhard Sahner, George W. Smith, J. S. Thomas, James Delver; Plymouth, J. R. Goble, William Fritz, Fred. W. Ehrmann, Gilbert C. Miller; Mahanoy City, Eugene F. Macatee; Wilkesbarre, Francis Devlin; Reading, Ben. Zerr, George W. Bennethum, J. G. Hansen, Frank A. Gould; McKeesport, H. A. Victor; Tamaqua, Chris Petersen; Indiana, Woods, Conway; Philadelphia, Charles Segall, J. Emanuel, Nat. Fisher, Harry Geler; Beaver Falls, W. E. White; Harrisburg, Peter Magaro, J. Silverman, J. Marcus, James George, Clyde Klinger, J. M. Laney, Lewis Gold; White Haven, E. F. Moyer; Roaring Springs, F. B. Whiteman, E. Bender. The following prominent exhibitors arrived later: Samuel F. Wheeler, Philadelphia; P. J. Cooper, Philadelphia; William Fairgreaves, Erie; A. Baltimore, New Castle; Sol. Oppenheimer, Tarentum.

Plea for New League and National Affiliation.

As the accredited delegates took their seats in the hall it was decided to hold all meetings open to the press. This resolution evoked some applause. F. J. Herrington of Pittsburgh, now made a motion that all the local organizations in the State of Pennsylvania, whether represented at this convention or not, be invited to come into one State-wide organization. When this motion had been seconded by Mr. Hansen, of Reading, Mr. Herrington made a strong argument in support of his motion. He said the time had come for united action and for a proper affiliation with the National organization. He asked that the constitution of the National organization be read and discussed. "Let us," he said, "understand what we are about, let us examine all the provisions of the National constitution and then after due deliberation decide whether national affiliation is good or bad." He himself had no doubt whatever of the great benefits which would accrue to the exhibitors of Pennsylvania through a proper affiliation with the National body. He wanted the men present to understand the letter and the spirit of the constitution and to signify whether they were willing to abide by it. Here the question of the old charter came up for discussion. It was found that the instrument had last been in the possession of the Philadelphia local. The latter organization having, for reasons of economy, stored their paraphernalia in care of the owner of an old theater, the charter became lost when the theater went out of existence.

The chairman then asked the advice of the National President as to how to join the National body. He wanted to know whether the old charter should be searched for or whether a new charter had best be asked for. Mr. Pearce had no hesitation in saying that an application for a new charter seemed the proper thing under the circumstances. In case the old charter was ever found it could be surrendered to him.

At this point Mr. Zerr pointed out that the provision in the National bylaws against the admission of exhibitors who were "directly or indirectly interested in the exchange business" might bear hard on the members of many locals, that had among their most active members certain men who were interested in exchanges. Several speakers declared that this provision would stand in the way of an early National affiliation. They thought that the benefits of the local were the most direct benefits to the exhibitors and if the co-operation of exchangemen was hereafter to be barred the strength and the financial standing of some locals might suffer through a loss of valuable and generous members. The cases of J. B. Clark and I. Silverman, of Pittsburgh, and of George Bennethum, of Reading, were specially alluded to. President Pearce was appealed to, but he said that he was powerless to alter the constitution. He said permission might be given to exhibitors to engage in the exchange business, but no man who was an exchange man now could be received into the membership of the National League. He promised to take the matter up with the National Executive Committee, but he could do no more. For a moment or two it seemed as if the exhibitors of the State might want to postpone affiliation with the national body.

Having obtained unanimous consent to speak on the question Mr. Herrington made an extended and spirited appeal on behalf of the rule which forbids the exchangeman to become a member of the National League. He recalled the series of events which led to the disbanding of the old Film Service Association. "History," he exclaimed, "repeats itself." He pointed out the fact that this old organization was disrupted because the manufacturers were permitted to enter the ranks of the exchangemen. He said that there was, indeed, a community of interest between all branches of the industry, but each branch should work within its own proper limits. Producers should not run theaters; ex-

changes should not run theaters—that is the business of the exhibitor. The exhibitor on the other hand should not try to become an exchangeman or a producer. In the course of his remarks Mr. Herrington referred to the late founder of The Moving Picture World, as a man who had at all times the interest of the exhibitor at heart and who believed in organization.

When the motion to have all the present local organizations combined into one State body came up for final vote, the meeting was unanimously for a new State organization. The temporary chairman thereupon invited suggestions for a name for the new body. The title: "The Motion Picture Exhibitors' League of Pennsylvania" was suggested and unanimously adopted.

With this action the afternoon session came to a close and an adjournment was taken until 10 o'clock Wednesday morning.

Legislators Fraternize with Exhibitors.

An extraordinary feature of this convention was a meeting of the legislators and exhibitors, which took place at nine o'clock Tuesday night. The legislature of Pennsylvania is at present in session at the State capital, and invitations had been sent out to senators and assemblymen who had taken a stand favorable to the repeal of the censorship law. The chief speaker of the evening was Senator Joseph H. Thompson, from Beaver County. Mr. Thompson, a very agreeable and forceful speaker, pointed out that the repeal bill now pending in the house and the senate of the legislature, needed a good deal of urging and he frankly told his audience that they must be the ones to do the urging. He suggested that a legislative committee be appointed consisting of one good active man in every county of the State.

"There is a good deal of ignorance and indifference about the repeal bill," he said. "I have heard some members in both houses say that a compromise might be effected. I tell you there can be no compromise in such a question as this. It must be wiped off the statute books. Let no mistaken notion get abroad that this State censorship does away with local censorship. It does not. Every little community retains the right of local censorship. If you want this obnoxious law repealed, you must be active from now on until the end of this session. If you succeed in getting the repeal measure up to the Governor your work is not finished. Send the strongest delegation you can to Harrisburg; you have a right to ask some consideration at the Governor's hands, you have done good work for him. Your power is great, use it for the repeal of this wicked and un-American law."

The Senator was followed by about a dozen law-givers, who, each and all, pledged themselves to support the measure for the repeal of the Censorship Law. Among them were Assemblymen Stein, Howard, Maurer, Wilson, Hackett, Whitten, Benn and Dodds.

Second Day—Wednesday.

When the convention of the new born organization of the Pennsylvania League of Motion Picture Exhibitors began its second day of work several new applications for membership were received and acted upon favorably. Among them were Chas. F. Koar of Minersville, A. H. Dart of Wellsborough, M. Matule of Carbondale, and J. M. Thomas of Easton. A motion was made by Mr. Sabner to appoint a committee of five members whose duty it shall be to submit plans for a thorough campaign of organization comprising every portion of the state. The idea Mr. Sabner said was to lay out a plan which would give the Eastern, the Western and central portion of the State an equal representation. An amendment to increase the number of the members of this committee from five to seven was offered and carried, whereupon the chair appointed the following members as the committee: Segall, Hansen, Wood, J. S. Thomas, Whitman, Magaro and A. G. Thomas.

Mr. Segall declined to accept the appointment and suggested that his colleague, Nat Fisher from Philadelphia, be selected in his place, saying that Mr. Fisher was much better acquainted with all of the territory to be organized. This suggestion was adopted.

Breitinger's "Blue Cards."

Speaking for the welfare of the organization, Mr. Harrington called attention to the increasing distribution of "blue cards" by Chief Censor Louis Breitinger in all parts of the State. The speaker said that Mr. Breitinger was giving these "blue cards" away practically upon request. In Braddock two of the "blue cards" censors were bartenders, when they were not understudies for Mr. Breitinger. As the knowledge of free "blue cards" is spreading among the public a serious falling off of attendances will be the natural consequence. One exhibitor declared that when he refused to admit a "blue card" he was threatened with legal prosecution. H. A. Victor of McKeesport said that there was no need of honoring the "blue cards." He himself positively refused to pay any attention whatever to Breitinger's "blue cards." Mr. Derling declared, amid considerable merriment, that "blue cards" in his theater were only honored when reinforced by real nickels. Resolution was adopted to condemn the "blue card" practice.

Exhibitors Must Come Into Their Own.

Upon motion of Mr. MacAtee, seconded by several delegates, W. Stephen Bush of The Moving Picture World, was asked to address the convention. Mr. Bush said that the exhibitor, the man constantly on the firing line and absorbing the shocks administered by the public, ought to have more of a voice in the councils of the industry and ought to have the support of the producer and the exchange man. "The first and last sources of profit are the exhibitors," said Mr. Bush. "In England and in other European countries the exhibitor enjoys the position of power which he takes at this time in this country. At no time in the history of the motion picture has the opportunity for the exhibitor to assume his rightful seat in the motion picture parliament been more obvious than it is to-day.

"I am glad to see this revival of interest in organization all over the country. You are animated by the right spirit; your gathering here might have been much larger, but you have made the right kind of a start and I feel sure that when you assemble again in your next convention there will be such a representation as the greatness of your State calls for. You may rest assured that The Moving Picture World will be with you and with all exhibitors everywhere in their effort to organize and obtain their proper rights.

Upon motion of Mr. Magaro a committee was appointed to draft resolutions against censorship. W. S. Bush was intrusted with the task of preparing the resolutions.

Legislative Committee Appointed.

Wednesday afternoon session was largely devoted to the establishment of a legislative committee to watch events at Harrisburg. On motion of Mr. Herrington, a committee of five exhibitors was agreed upon. At this point the exchangemen, who had been invited to attend the meeting, expressed a desire to take part in the legislative work. V. R. Carrick, of Philadelphia; J. R. Newman, of the Ludwig Hammil Company, Pittsburgh; S. Rudolph, of the Electric Theater Supply Co., Philadelphia, and Max Herron, of Pittsburgh, responded. Mr. Carrick spoke at some length on the subject. He was followed by Mr. Levey, of the Greater New York; J. C. Campbell, of Blinkhorn's, and Arthur Hyman, who represented Calehuff, of Philadelphia.

After this discussion was concluded the motion to appoint a committee was amended to increase the membership to ten, and that five members should be exchangemen. It was adopted as amended and the following persons appointed: Exhibitors, Segall, Slevin, Herrington, Zerr and Megaro; exchangemen, A. C. Stine, Hunt Miller, George W. Bennethum, J. H. Buttner and L. F. Levinson.

Shortly after five o'clock the convention adjourned to meet Thursday morning at ten o'clock for the purpose of electing officers.

Bosworth Studio at Los Angeles—Constructing Set for Big Scene in "Captain Courtesy."

The Motion Picture Exhibitor

Wolff Calls New York Convention

Long Delayed Meeting Will Be Held in Utica on May 19 and 20—Reports Steady Growth of State League.

PRESIDENT A. N. WOLFF of the New York branch of the Motion Picture Exhibitors' League, has at last issued a call for the annual convention of that organization. According to his announcement the much deferred meeting will be held at Utica, New York, on Wednesday and Thursday, May 19 and 20, headquarters being at the Utica Hotel. In his communication President Wolff observes that there seems to be a great deal of unnecessary worry regarding the condition of the New York State branch and he adds "that it is acquiring a good, healthy and steady growth, that committees are working quietly in their respective channels and that all is harmony in most of the up-state sections." President Wolff also looks forward to a large attendance at Utica, when he expects the question of loyalty to the National League to be settled for all time.

In this connection the Moving Picture World desires to emphasize the hope of President Wolff, but believes that it expresses a feeling held quite generally in League circles that the New York State convention has been unnecessarily and mistakenly delayed. By all rules, and the necessity of the occasion, it should have been held last fall. A great deal depended upon what New York proposed to do in the matter of amalgamation, and the failure of the State League and the Association to get together at that time has had a deterrent effect upon the work of the National organization. Whether a further delay at this time can make any material difference is a question, but confidence would have been materially restored if President Wolff had named an earlier date for the meeting of the New York branch.

In making this observation it is not the intention to criticise President Wolff adversely; undoubtedly he has acted with the best intentions, but from the standpoint of the League at large and of those who have been working for the interest of the whole organization, the inaction of the New York State branch has been a serious obstacle to progress and no good purpose is served by calling the long overdue meeting at so distant a date.

However, a date has at last been named and the Moving Picture World hopes that exhibitors of New York State will attend in large numbers.

Massachusetts League Dinner

Annual Feed to Occur on February 9—Election of Officers, Too.

ALL members of the Massachusetts Motion Picture Exhibitors' League are actively engaged these days making necessary arrangements for the annual dinner, which is to be held at the Quincy House on the evening of Tuesday, February 9. Everybody agrees that this event is to be the "best ever."

Invitations have been extended to several prominent State and city officials to attend. Attorney-General Henry C. Atwill has accepted an invitation to be one of the speakers.

The dinner, which will be held at 8 o'clock, will be preceded by the election of officers. The nominating committee, which comprises Fred B. Murphy, proprietor of the New England office of the United Film Service, chairman; Harry F. Campbell, manager of the Box Office Attraction Company; Frank J. Howard of the Scollay Square Olympia; Herman Sivovolos of the Dreamland and Hub Theaters, Boston, and Jacob Lourie of the Beacon and Modern Theaters, Boston, has held several meetings, but as yet it is not known what members they have selected as executives.

President Ernest H. Horstmann is still considered to be the best man to head this organization, despite the fact that he has repeatedly said that he will not accept. The members realize and appreciate the work which he has done for the moving picture industry in Massachusetts. If President Horstmann would only agree to be the leader for another year, every exhibitor is certain that the league would become the leading trade organization in New England.

It is not believed that the association will be compelled to fight as much legislation as it did during 1914, nevertheless, certain bills which are of vital importance to exhibitors are certain to be placed before the Bay State Legislature. The most important of these bills, and incidentally the most detrimental, is that old "Five-Minute Bill," which was removed from the Massachusetts Statute Books during 1914, only through the unflinching efforts of President Horstmann and his associates. There is now an order before the legislature which provides that this bill shall be replaced on the books. This bill provides that no film can run over twenty minutes, without an intermission of five minutes.

Every effort will be made by the members of the league to enlist all exhibitors in the State as members of the organization. It is believed that several membership teams will be organized and that a prize will be given to the team bringing in the largest number of new members.

It is time that every exhibitor should realize the benefit of this organization. No exhibitor should hesitate to join voluntarily. The dues are only $12 a year and when any moving picture man in Massachusetts thinks of the wonderful work that has been accomplished by the league during the past two years, he should regard it his duty to assist. No trade organization can be a success unless it receives the co-operation of all engaged in that trade. It is not at all fair that the work and expense of this organization should be borne by a few, when all men engaged in the business throughout the State benefit by the many accomplishments.

Secretary R. W. Drown, who is located at No. 34 School street, Boston, is always willing to send an application blank to any exhibitor upon request.

A petition of C. C. Carstens has been filed for the consideration of the Legislature by Senator Bates of Boston. This bill provides that it shall be the duty of the Board of Labor and Industries to examine and license every motion picture film that is to be publicly exhibited in the Commonwealth, unless it finds that the film is indecent, immoral, inhuman or calculated to impair the health of those who witness it. The State Board is to charge a fee of $1 for each reel of less than 1,000 feet and $2 for each reel that exceeds 1,000 feet. Fines of $25 to $300 are provided. This bill would repeal all other acts and would take the film business out of the hands of the District Police.

To Combat Adverse Legislation

California League Preparing to Make a Fight Against Proposed Discriminating Laws.

THE California State Legislature has been in session for two weeks and no legislation directly affecting the moving picture industry has been introduced, but something along this line is expected at an early date by officials of the State Exhibitors' League, as it is known that several drastic measures have been drafted. In speaking of this matter President H. L. Beach says: "Judging from some of the measures that have already been introduced at this session of the Legislature, it is plain that radical legislation will be the rule, and it will be a surprise if there is not an attempt made to regulate the moving picture industry. We are preparing for this and will take active steps to protect our interests as soon as any proposed legislation is announced. A certain sign that something is brewing can be found in the great increase of late in newspaper stories in which moving pictures are unfavorably commented upon."

A careful perusal of the daily papers of recent date show that the suggestion of Mr. Beach is not without a foundation. Under the heading, "Film Tragedy Blamed for Woman's Suicide," many of the leading papers of the State featured a story this week of a suicide at Marysville, the tragedy being the result, it is alleged, of a visit to a moving picture theater where a woman fancied that the situation of the woman on the screen fitted her own case. An Oakland paper devoted an entire column during the week to a so-called "expose" of one of the finest and best conducted mov-

ing picture houses in that city. In language bordering upon the vile it declared that the pictures shown were immoral, the house a filthy place where drunks gathered to sleep off the effects of their sprees, and the music an abomination, intimating that there were other houses of this description. The publication of such tales is bound to have some effect and those desiring to hamper the moving picture industry will not lose sight of the opportunity to bring them to the attention of law makers.

CLEVELAND EXHIBITORS ACTIVE.

Members of Motion Picture Exhibitors' League, Local No. 1, the Cleveland chapter of the organization, at their last meeting, decided to call a special session to assemble delegates who will attend the State convention of exhibitors at Columbus, February 9 and 10. An open meeting will be held with invitations to every exhibitor in the city and every exchange representative.

Important legislation affecting the motion picture industry and the exhibitors of the State is on the calendar for attention at the State convention, and it was the opinion of officers and members of the Cleveland League that a strong delegation should participate in any action that is brought up.

Simultaneous with the meeting of the State exhibitors will be the meeting of the national executive board at Columbus, according to a letter received from President Marion S. Pearce.

Pickford Pictures For Big Theaters.

Paramount Advises the Trade That "Little Mary" Will First Appear in City Houses at Not Less Than Twenty-five Cents.

UNDER the signature of Wm. W. Hodkinson, president of the Paramount Pictures Corporation, a circular letter has been addressed to the trade which recites the facts that "owing to the enormous salary which it has been necessary to pay Mary Pickford," all future releases in which she appears will be first released to big city theaters at a minimum admission price of 25c. As the subject is of interest to the trade generally and is, in a way, the opening gun of the campaign for higher prices of admission, the circular is published herewith in its entirety:

Owing to the enormous salary which it has been necessary to pay Mary Pickford in order to secure her services, the Famous Players Film Company has found it necessary to first release pictures in which she appears (as well as "The Eternal City") through big city theaters at a minimum admission price of 25 cents, ranging up to 50 cents.

Paramount Pictures Corporation, however, has arranged to secure these pictures for Paramount Program (as well as "The Eternal City") after they have played in the largest cities, so that our exhibitors will not be deprived of the Mary Pickford pictures, and besides, the pictures will come to them with a much greater drawing power than if released originally through Paramount Program.

The reason for this is obvious: A Mary Pickford, or other picture, which has been run only in the large cities at a minimum admission of 25 cents, possesses a value and prestige not possible to accrue to any picture released through the regular Program.

The reason for this is equally plain, as few pictures possess the drawing power to permit of their being exhibited only in the big theaters. This you will readily realize.

By this arrangement you will also understand that this change in releasing the Mary Pickford pictures will in no wise detract from the value of Paramount Program, on the other hand, it will enhance the value of the Program because, as your patrons will know they are to have these pictures later on, they will look forward eagerly to their coming, and the fact that the pictures have been exhibited in an exclusive and high priced manner will doubly enhance their value.

Assuring you that Paramount Program will continue in its present high standard of quality, and that the Paramount efficiency plan will continue in its effective co-operation, we remain.

Selig Company in Canal Zone.

Kathlyn Williams at Head of Players Who Will Produce Rex Beach's "The Ne'er-Do-Well."

WORD has been received at the Selig Polyscope Company offices in Chicago of the safe arrival in the Panama Canal Zone of the Selig company of players headed by Miss Kathlyn Williams. They embarked some time ago at New Orleans for the Isthmus where Rex Beach's famous novel, "The Ne'er-Do-Well," will be filmed. All in the party are reported in good health and as having enjoyed a pleasant voyage. En route some special scenes were filmed aboard the vessel.

Work has already been started on the "Ne'er-Do-Well," and all in the company are enthusiastic over the wealth of tropical native scenery and other local color. A member of the party writes: "There are jungles in Panama, as dense and as mysterious as those in Africa. The only Canal men who know the jungles intimately are the surveyors who have charted the topography of the watershed or who have made special investigations at various points. There are strong impressions of beauty, mystery and fear, a lure with a menace, a smile that only half covers a snarl in the jungles of Panama. An orchid beckons from the branch of a tree, a pair of wild pigs dash away into the brush, a tiger cat shows its bright eyes for a moment, an alligator slides from a mud bank into the water, monkeys lark overhead, and a lion growls.

The Selig players were cordially received upon arrival in the Canal Zone and several weeks' time will be utilized in journeying through the jungles and filming beautiful scenic backgrounds to be used in Selig pictureplays.

Before the party left New Orleans William N. Selig gave a dinner to the voyagers. Among those present were Kathlyn Williams, Wheeler Oakman, Lamar Johnstone, Harry Lonsdale, Sidney Smith, Frank Clark, Jack McDonald, Al Green, Robert Kelly, Helen Coates Ellis, Norma Nichols, Robert Carson, Harry Gerstad, Colin Campbell, director, and Lanier Bartlett, special scenario writer.

Two Receivers For Alco.

Pending Reorganization Judge Hand Appoints Attorneys Goldsmith and Gotthold to Manage Affairs.

THE Alco Film Corporation is again in the hands of receivers designated by Judge Augustus N. Hand of the United States District Court following the institution of bankruptcy proceedings against the corporation with the objective of conserving the assets pending a reorganization of the business.

Milton M. Goldsmith, an attorney of 35 Nassau street, who represents a number of the creditors, and Arthur F. Gotthold, a lawyer of 60 Wall street, were appointed receivers under a joint bond of $15,000, with full authority to operate the business until plans are perfected to complete the reorganization.

The latest court move was precipitated by the position taken by Messrs. James B. Clark, Hunt B. Miller, Albert S. Davis, James Steele and Richard A. Rowland, of Pittsburgh, according to officials of the film company. The men named recently instituted the equity suit in the Federal Court asking for the appointment of receivers, but the court has never taken action on the petition.

Last September the Alco entered into a contract with the above-mentioned parties granting them territorial righs to the Alco service including the release of one feature film weekly on a percentage basis of 30 per cent. and an initial payment of $30,000 of which $5,000 was paid in cash and the balance in four equal notes. Under the terms of this contract the lessees were to have exclusive rights to distribute the Alco films in Illinois, Indiana, Kentucky, West Virginia and Ohio and the western part of Pennsylvania.

Owing to internal dissension the film company experienced temporary difficulty in supplying the lessees with films and they started the suit and are said to be maintaining a hostile attitude toward the corporation which threatened to endanger the reorganization plans unless the protection of the court was invoked.

Already the reorganization plans are under way and it is understood the Guggenheim family is willing to advance all the capital needed to place the film corporation on a firm basis. The corporation owes about $250,000 and the nominal assets are said to be about the same amount, but the company is handicapped by lack of quick assets.

Last November William Sievers, then treasurer of the Alco Film Corporation, instituted a suit against the corporation and Mr. Gotthold was appointed receiver. The suit was settled two days later when John D. Dunlop, one of the directors, purchased the interest of Mr. Sievers and Al Lichtman and had the receivership vacated.

The petition in bankruptcy was filed by J. Robert Rubin, former Deputy Police Commissioner, representing the following creditors: the Playgoers Film Company, $2,040; the Standard Engraving Company, $1,800, and James A. Walton, $112.

Mr. Rubin and Job Hedges, representing creditors, presented the application for the appointment of receivers.

Metro Pictures Corporation Formed.

New Combination of Exchange Men Will Buy Pictures and Cut Out the Broker—Old-Timers Interested.

AN ORGANIZATION was formed on Wednesday, Jan. 27, to be known as the Metro Pictures Corporation, by the exchanges that were formerly interested in the Alco program. These interests have raised a large fund for the purchase of pictures and are prepared to pay the highest price for the best the market produces.

All the members of the new combination are experienced in the exchange business and are eminently fitted to judge of the character of pictures required in their respective territories. Further details will be announced next week.

McKinney Leaves Warners

Resigns the Position of General Manager and Will Take a Vacation—Future Plans Not Known.

JAMES A. McKINNEY will cease giving his attention to the promotion and general management of the Warner's Features, Inc., and the United Film Service at the end of the week. McKinney states as his reason for retiring that he has completed the work which had been mapped out for him, that of placing in the field an organization perfect in every detail which in its exclusive marketing and distributing functions introduced a new factor in the industry.

The announcement of McKinney's withdrawal will cause considerable comment, inasmuch as he was considered the most important accession to the administrative ranks in filmdom in years, and it had been accepted as a fact that he had entered the field to remain. In the year and a half that he has been in the control of the Warner organization he has overcome obstacles and unravelled business entanglements that would have proven the Nemesis of many an able man less endowed with energy and experience.

McKinney's executive abilities are recognized in fields apart from the motion picture business as well as being patent to confreres of his in the film industry. He was associated with George W. Perkins in handling the Progressive campaign of which Theodore Roosevelt was standard bearer and has been close to some of the foremost figures of the political and business worlds in executive capacities. His interest in former years has also been enlisted in construction work in the West, which comprehended among the most important achievements in that field. He is a Western man by birth and in ideals and has made his energy felt in the circles wherein he has moved—an energy typical of the West, trained to the plane of economy of highest efficiency.

Other operations will claim Mr. McKinney's attention after he has allowed himself a brief vacation in spite of immediate demands on his services coming from several sources. He stated to a representative of this publication that he preferred, for the present, not to discuss his future plans.

P. A. Powers, president of the United Film Service, in commenting on Mr. McKinney's retirement, expressed deep regret. "Incessant labor on Mr. McKinney's part has resulted in placing the United on the firm footing which it enjoys today," he said. "In the year and a half which Mr. McKinney has devoted to the upbuilding and solidification of this organization he has accomplished the almost incredible."

Private Showing of Selig Feature

Bobbs-Merrill Company and Guests See Harold McGrath's "The Carpet from Bagdad."

A NEW five-reel film feature adapted from Harold McGrath's novel, "The Carpet from Bagdad," was sent from the offices of the Selig Polyscope Co., in Chicago, to Indianapolis, Monday evening, January 18, and was presented for private view to the officers and friends of the Bobbs-Merrill Publishing Company, in the art gallery of the local publishing house. This Pictureplay has not yet been released for showing to the general public and was forwarded to Indianapolis by Colonel W. N. Selig as a courtesy to the Bobbs-Merrill Company, owners of the novel. The Indianapolis newspapers, including the News, Times and Star, were enthusiastic in their press comments. The News, one of the greatest literary journals in the Middle West, says, in part:

"The picture is one of the most magnificent ever shown in this city. From New York to far-away Cairo, Bagdad and Damascus the story carries one. The scenic effects are marvelous. One in particular brought forth enthusiastic applause. It portrayed a sandstorm in the desert. Gradually one sees the clouds gathering. Far off in the distance the whirl is seen coming nearer and nearer. Finally the storm breaks in full force. The caravans scatter. Tents, which have been thrown up as temporary resting places along the way, are pitched in every direction by the terrific wind. The sand pours down as of from the sky in veritable torrents, until everyone and everything is covered. Then, just as gradually, the force of winds spends itself. Light breaks through the rifts in the clouds. From out of the hills of sand, survivors are seen to struggle."

Among the guests at the private view of "The Carpet from Bagdad" were members of the local writer's colony, representatives of the press, local illustrators, members of the Dramatic and University Clubs and others. Notwithstanding a heavy fall of snow, the attendance was very flattering, among those recognized in the audience being: Mr. and Mrs. Meredith Nicholson, Mr. and Mrs. Hugh McGibney, two of the city's most accomplished musicians; Dr. Paul Haworth, a well-known writer on dramatic subjects; Mr. Theodore Kingsbury, editor of the "Indiana Farmer," and wife; the Rev. F. S. C. Wicks, pastor of All-Souls' Unitarian Church, and one of the most prominent clergymen in the city; Mr. H. H. Howland, editor of the Bobbs-Merrill Company; Mr. W. C. Bobbs, president; Mr. D. L. Chambers, secretary, and a number of other prominent club and literary people. Meredith Nicholsen, the novelist, refused to be convinced that the pictures had not really been filmed in Cairo, Bagdad, and the desert.

Gleichman Heads New Company

Edmund Lawrence Is Director and Many Theatrical Stars Have Been Engaged.

THE World Comedy Stars Film Corporation, a one hundred thousand dollar concern, has just been formed with Phil Gleichman, well known in the motion picture field as the dominant figure. The aim of this new corporation is to manufacture and market one-reel comedies with famous stars of the legitimate and vaudeville stage in the leading roles. Contracts have already been signed with Jeff De Angelis, well known as having been the star in "The Beauty Shop," "Fantana" and many other Shubert successes; Lulu Glaser, another widely known star, who has appeared in "Erminie" with Francis Wilson; "Dolly Varden" and other successes too numerous to mention; Florence Tempest of the well-known vaudeville team, Tempest and Sunshine; Katherine Osterman, who made a reputation for herself in "Piff Paff Pouff," "A Persian Garden."

Edmund Lawrence, who has had an interesting and varied experience on the legitimate stage as director, having been with Thomas W. Keene, Lillian Russell, E. H. Sothern, De Wolf Hopper, and recently with the Kalem Company, has been engaged as director; William W. Jefferson of the famous Jefferson family of actors is to be associate director.

The scenarios are to be written by Mark Swan, who has been engaged in turning out scenarios for the Edison Company and who is also a well-known playwright for the legitimate stage.

The World Comedy Stars Film Corporation, according to the advice of Mr. Phil Gleichman, is here to fill a place which, up to the present time, has been sadly neglected. These comedies with well-known names, are to be released on a regular program.

ADOLPH ZUKOR LEAVES FOR LOS ANGELES.

Adolph Zukor, president of the Famous Players Film Co., will leave on Monday, February 1, on a trip to Los Angeles, where the western studios of the Famous Players Film Co. are now situated, for a purpose said to be of the utmost importance to the trade in general and to the Famous Players' Film Co. particularly. What the real reason for the trip is, is not definitely announced, but it is believed that when the present European wars terminate the Famous Players' plans of producing a series of important feature subjects in Europe, Mr. Zukor began active contemplation of extending his plans to countries not affected by the continental conflict.

Though some intimation was divulged that these new plans were in consideration by the personnel of the Famous Players Film Co., their exact purport was never disclosed. Recently, however, it became a matter of belief that the Famous Players Film Co. were planning to produce a number of elaborate film subjects in Japan. The knowledge that the Famous Players possessed the film rights of "Madam Butterfly" strengthened this impression; and when Mary Pickford was sent to the Pacific Coast, it was generally theorized that she would go thence to Japan to begin work on the film version of this celebrated opera and play.

The fact that Mr. Zukor is expected to be away for a considerable period of time tends to the belief that his ultimate objective is a trip across the Pacific to the Orient. If this possible venture materializes, the trade will be given the first series of subjects produced in Japan, and possibly China, by an American feature concern. That it will be a notable accomplishment is attested by the stupendous results obtained in Europe where "The Eternal City" was produced last summer.

GRACE STEVENS IN DYREDA SUBJECT.

Miss Grace E. Stevens has been cast by the Dyreda Company to play in a new picture, "Always in the Way." The picture will be taken in Florida and the company has already gone south. Miss Stevens has filled with distinction several screen roles and is an actress of wide stage experience. She is secretary of the Alumni of Sargeant's American Academy. One of her parts was the aunt in "A Florida Enchantment," a Vitagraph offering. Her most recent part was Mona Barton in "Time Lock No. 776."

"The Broken Lullaby"

One-Reel Majestic Out of the Ordinary in Its Combined Simplicity and Strength.

Reviewed by Louis Reeves Harrison.

AN old song of many cadences, "The Broken Lullaby," does not obtrude its antiquated plot. The scheme is covered by a situation of simple dignity enforced by some fine acting on the part of Loretta Taylor, the situation of a mother putting her babe to sleep brought into powerful contrast with the brutalizing effect of alcoholism upon mankind. The husband returns with some boon companions, all drunk, and has a "good time" in the rooms below while his wife tries to sing their babe to sleep.

Directors who believe themselves to be exponents of real-

Scene from "The Broken Lullaby" (Majestic).

ism often call upon us to admire a great deal of their skill in depicting what is far from admirable, but they do not grasp the fact that realism is not depicting life as they see it, but as **we** see it. Those of us in front who see the ordinary phases of life may feel a mild curiosity about extraordinary phases, but we are more in sympathy with experiences which we know to be common ones. The power of true realism lies in picturing the **known** in such a manner as to obtain and hold interest during the story to be told, in bringing strong situations out of the easily-recognizable affairs of our everyday lives. Therein lies the prime merit of "The Broken Lullaby."

Loretta Taylor, as the mother, is a psychological study at acute moments. As the wife she recognizes, purely from habit, the right of a father to handle his own child, but when he roughly displays the tender thing she has created and nourished to the drunken revelers, she is torn by her outraged sensibilities and her mother instincts and so badly frightened that she places the child with a farm hand, directing him to hide it in an outhouse. He is about to follow her instructions, when he notes the presence of rodents and carries the babe to his own shanty. There he stumbles and is rendered unconscious by a fall, while the babe lies sleeping on the floor.

Meanwhile one of the revelers throws a lighted match carelessly and it sets fire to the outhouse where the mother supposes her babe to be hidden, and some sensational incidents follow. The main impression made by the picture, however, has little to do with the events which lead to the drunken father's death and to a new start for her—it is that enforced by contrast in the earlier scenes. There is an unpreached sermon in every second of that contrast, a sermon more deeply felt that it is not pronounced in words, one to make the spectators think twice.

CAMERA MAN UNDER FIRE.

Lawrence Darmour, camera man for the Mutual Weekly, had his "baptism of fire" recently when deputy sheriffs fired upon strikers at the Cartaret, N. J., fertilizer plant labor troubles. Darmour had set up his camera preparatory to making a panorama of the immense works, with the strikers standing about in the rear, when the deputy sheriffs came rushing through the big gates and opened fire on the crowd. The strikers fled at the first shot, Darmour lugging his heavy outfit the best he could. Bullets were whistling all about, and one cut a clean hole through a new derby hat Mr. Darmour was wearing.

"In the Hands of the Jury"

One Juror Had Robbed Man Killed by Accident and He Alone Votes to Convict Innocent Man.

Reviewed by Hanford C. Judson.

Cast.

Doctor Butler.....James B. Ross
Lennice, his daughter.....Anna Q. Nilson
Doctor Haines, his assistant.....Harry Millarde
Murdock, man in financial difficulties...John Mackin
Hugh, the butler.....Henry Hallam

THIS Kalem two-reel picture, "In the Hands of the Jury," will make good entertainment. The situation that it exploits is fresh and striking; its qualities make a deep impression on the imagination. Clever craftmanship in working up the plot has markedly added to the situation's primary effectiveness so that the spectator's attention is led from step to step not only by the suspense-giving promise of a startling denouement, but by the variation of an incident continually unexpected from scene to scene. The picture has plenty of freshly interesting things, things that are human and believable and new, presented in that unostentatious way pleasing to sensible people who know and feel the value of little things.

It is a story of the guilty human conscience, and though there are moments now and then that are not wholly convincing, it is full of truth. The acting is high grade. Doctor Butler is perfectly suggested. Murdock, who needed money and came to the doctor's to borrow it, is played in an intelligently conventional way that quite fills the bill. The juveniles, Lennice and Haines, furnish pretty lovemaking, especially in the out-of-door scenes—where coy, playfulness seems more in keeping and so more convincing, then in the youthful doctor's laboratory—the criticism is admittedly impressionistic. The butler is an ably done figure also.

The producer, Robert G. Vignola, has made the little joining places of his action natural. It is just in this department that experience is much in favor of the director. A man may be endowed with that lively and absolutely human imagination that can criticise the emotional expression going on before the camera and by sheer genius make it convince. But it needs, we most certainly believe, a course of trial and failure to make a director know how to keep his picture free from the little carelessness, little impossibilities, breaks, that often burden even strong stories. Experience also teaches how to use the faint touches of suggestion that are effective, though they come near being crude. The stag-

Scene from "In the Hands of the Jury" (Kalem).

ing is good, but that house was not quite up to the very stiff butler. The photography is clear and life-like.

The doctor is really killed by a terrible poison that only touches his bare hand, but his assistant is accused. His daughter loves this young doctor and it is finally through her that the villain, who was in the jury and doing his best to convict her lover, is brought to book. The freshness comes from the handling rather than from the story itself.

J. Barney Sherry, the veteran character actor of the Broncho, is seen again in one of his favorite roles: that of a seedy farmer, in "A Lucky Blowout," a strong drama now released in the Mutual program.

"An Oriental Romance"

In Which King Baggot Featured in Two-Reel Imp Production Dignifies Chinese Character.

Reviewed by Margaret I. MacDonald.

AS a production "An Oriental Romance" is somewhat unique. It is not one that is asking for a place by itself in the world of the photoplay drama, however. Its big moments are not tremendously big, but the picture pleases, and its atmosphere is clean. Its code of honor, so far as the Chinaman is concerned, is without blemish, and, perhaps, that of the opposite party or parties had better be left unquestioned, inasmuch as that the convincing attitude with regard to race distinction assumed in the picture leaves the mind open for conjecture.

To King Baggot has been assigned the role of Hop Kung, a young Chinaman who has become as much Americanized

Scene from "An Oriental Romance" (Imp).

as a Chinaman can become during the term of an American college course. It is needless to draw attention to the fact that the role of the stolid faced Chinaman is an exceedingly difficult one for an animated American actor to impersonate satisfactorily; but it must be acceded that King Baggot has done all that any mortal could do in the face of his difficulties. He has done well.

The plot of the story brings the young Chinaman into social relations with the family and friends of his college pal, between whose sister and the Chinaman arises the old question of love. The situation is pounced upon by the girl's brother and father under the influence of the old idea of race distinction, forgetting entirely a great service which the Chinaman has done Dick Fenton, his college friend and the girl's brother.

The moral of the story seems somewhat overbalanced, and it is hard to reconcile one's self with the attitude of our American friends in the affair, and the picture closes without giving us the satisfaction of an acknowledgment of the debt owed the Chinaman.

Arline Pretty plays the feminine lead, and Ned Reardon appears to good advantage in the role of Dick Fenton; Frank Smith portrays the character of Liang Kung, father of Hop Kung.

SPECIAL PERFORMANCE FOR "STOP THIEF."

The extraordinary success of the several special performances of "Du Barry" has caused George Kleine to announce February 7 and 8 as the dates of two special performances of his five-part comedy, "Stop Thief." The beautiful new Candler theater, New York, will be utilized on Sunday, February 7, for three professional performances, at 3:30, 7:30 and 9:15 P. M. An exhibition for the trade will be held at the more convenient hour of 10:45 A. M., Monday, February 8. To avoid a repetition of the crowds which swarmed into the lobby of the Candler during the projection of "Du Barry," reserved seats will be provided upon application to the New York office, 226 West 42d street.

DIRECTOR RIDGELY ON A VACATION.

Edison Director Richard Ridgely is spending a few weeks' vacation at his winter home near Jacksonville, Florida. He has been working hard and untiringly on the Edison 'Olive's Opportunities' Series," by Mrs. Wilson Woodrow, and upon completion of the twelfth and last, "Olive's Greatest Opportunity," he started immediately for the South.

Kennedy Returns to Coast

A. M. KENNEDY, General Manager of Productions for Kriterion Service, left on the Pennsylvania Railroad, Wednesday, January 27, for Santa Barbara, California, where he already has several companies producing for the Kriterion Program. Mr. Kennedy, while in New York, secured the services of a number of prominent film artists to leave for the coast studios.

A. M. Kennedy.

Among those who accompanied him to Santa Barbara on Wednesday were: Jack Byrne, scenario and film editor; H. C. Mathews, who will direct for the C. K. Film Manufacturing Company; L. B. Carleton, who will direct for the Alhambra Motion Picture Co.; Miss Elsie Albert, Baby Early, Victor Scheurick, R. D. Clifton and Anna Brown who will work under the direction of Mr Mathews in the C. K. company; also E. J. Peil, Master Edward Peil and Betty Harte, who will be directed by Mr. Carleton in the Alhambra company. With these acquisitions there will be nine companies in Santa Barbara producing for the Kriterion Service.

Mr. Kennedy upon his arrival at the coast will make a tour of the producing companies of the Kriterion which are located in Santa Barbara, Los Angeles, and San Mateo, as well as opening California headquarters for Kriterion.

JUDGES WORKING ON "MYSTERY" SOLUTION.

Harold MacGrath and May Tinee, of the Chicago Tribune, have been visitors at the New Rochelle studio of the Thanhouser company for several days, where they have been reading the solutions to "The Million Dollar Mystery" sent in by thousands of moving picture fans from all sections of the country.

More than 100,000 solutions have been received. In order

"Mystery" Judges at Work. Left to Right, Harold MacGrath, May Tinee, Tribune; Howell Hansell, Thanhouser.

to keep the judges from being swamped a large force of clerks has been engaged for weeks in sorting the mail. To the person whose solution meets with the approval of the judges will be awarded the $10,000 prize. The successful solution will be produced as the twenty-third episode of "The Million Dollar Mystery," carrying this famous serial to a happy ending.

This final episode will be released February 22nd. Howell Hansel, Thanhouser's famous "Mystery" director, will be in charge. Florence La Badie, Marguerite Snow, James Cruze, Sidney Bracy and Frank Farrington will appear in it.

"The Goose Girl"

A Lasky Production Featuring Marguerite Clark and Possessing the Highest Merit.

Reviewed by W. Stephen Bush.

THERE is a charm in this picture which no one can escape, but which few are able to analyze or even describe. To begin with, there is the personality of Marguerite Clark. She conquers her audience in an instant. You cannot very well determine for yourself whether you liked her better in the guise of the goose girl or in the purple of the queen, but you are quite sure that no artist could find a better model of either. Petite, dainty, vivacious, gifted, representing a most exquisite type of American feminine beauty, this little artist takes every heart by storm. The women and children join in homage to her sweet art. In the part of the monarch who would rather be a man than

Scene from "The Goose Girl" (Lasky).

a king, Monroe Salisbury impressed the audience as the beau ideal of a Prince Charming. Equal praise may freely be awarded to every man and woman in the play, with the possible exception of S. N. Dunbar, who played the part of the Grand Duke. Admirers of Lasky pictures could not help regretting the absence of Theodore Roberts. His performance in a similar role in "The Man from Home" will long be remembered.

One would have to be blind not to see the outlines of a new school of art in motion pictures in this and in many other Lasky production. "The Goose Girl" is a splendid example of this new school of motion picture art. This new school specializes in beauty. It has a keen eye for what is sweet and beautiful and elevating and seeks to emphasize things on the screen. In "The Goose Girl" this tendency triumphs all the way through. There are from first to last scenes pre-eminent for their artistic beauty, finished in every detail and possessed of an irresistible appeal. Some of the scenes remind one of great paintings that have suddenly sprung into life. The picture is but fifty feet old on the screen when the audience senses the merits of this new school of screen art, and it responds with a will which must be flattering to the friends of good pictures. The audience which saw the feature in the Strand last Sunday was like a crowd of children in a nursery held spellbound by a good story-teller. When the brave little goose girl is rescued from the clutches of the brutal libertine the whole audience breaks into applause.

I cannot, within the narrow limits of this review, go into detail, but there are two or three scenes so bewitchingly beautiful that I cannot help mentioning them. The meeting of the disguised king and the goose girl at the foot of the rude country bridge is a masterpiece of screen-painting, the tinted scenes, without exception, are superb, the courtship in the vineyard is beyond all praise. The feature abounds in touches of genuine humor. The king trying to help the goose girl in keeping her geese in order, the scenes in the home of the goose girl's foster-parents are good samples of this gentle but very effective humor.

The plot has no higher merit than might be found in a dozen stories from Grimm and Anderson, but the handling of the theme is as marvelous as any fairy tale. But for such pictures as "The Goose Girl," the hold which the motion picture has gained upon the best part of the American public might easily be imperiled.

Producing Primarily for the Jews

Boris Thomashefsky Film Co. Launched to Screen Notable Yiddish Stage Successes as World Wide Attractions.

MODERN Yiddish stage successes in motion pictures, produced with the sole object of attracting and pleasing the thousands of Yiddish patrons of the photoplay theaters throughout the world, are announced by the Boris Thomashefsky Film Co., of New York City. In that the new productions are being made primarily for the Yiddish people, the work of the new film company marks a departure in photoplay productions.

Boris Thomashefsky.

Boris Thomashefsky, who has given the new company its name and being, is, perhaps the best known Yiddish actor in the world—certainly the best known in the United States. To him belongs the distinction of having opened the first Yiddish theater in America in a humble building in the Bowery, away down in the Lower East Side of New York City, some thirty years ago. Continuously since that eventful "first night" on the Bowery, Mr. Thomashefsky has been appearing with his own companies in modern and classic Yiddish successes in New York and elsewhere. So popular have the Thomashefsky performances been that Mr. Thomashefsky has become a real impresario and is at present the proprietor of the beautiful Thomashefsky National Theatre at Second avenue and Houston street which represents a financial investment of many thousands of dollars and which is today attracting much attention through the splendid stock productions which are being made there from week to week. At various times Mr. Thomashefsky has taken his company on tour of the principal cities of the United States. Upon other occasions the well known Yiddish star has visited the principal cities in Europe appearing as "guest star" with some of the most important dramatic organizations playing in the Yiddish tongue.

Mr. Thomashefsky believes that there are enough Jews in the United States to support the photoplay versions of Yiddish successes which he has set out to make. Sidney M. Golden, the well known photoplay director who has done notable work for a number of the big producing companies, has been engaged to direct the Yiddish pictures, in each of which Mr. Thomashefsky will appear as the star, supported by the company of able players who are with him at the present time at the big theater on the lower east side. L. Lawrence Barenkopf is business manager of the new photoplay organization.

Although no releases have yet been made, the Thomashefsky company have already filmed a number of notable Yiddish successes, among them "The Jewish Crown," "The Period of the Jew," and "Hear Ye, Israel," which are ready for shipment to such exchanges or exhibitors throughout the country who are alive to the draft which these plays, with Mr. Thomashefsky as the star, will have in any locality.

"AS A MAN SOWS" SHOWN AT SING SING.

Last Sunday at Sing Sing prison, the prisoners had a special treat in witnessing a presentation of the big Sawyer five-reel feature, "As a Man Sows," which was shown twice in the prison chapel under the auspices of the Gold Rule Brotherhood of which George M. Thompson is chairman of the entertainment committee.

Shortly after Thomas Mott Osborne became warden of the prison, Mr. Sawyer offered him the use of big feature productions free in connection with his uplift movement in the great penitentiary. As is the case with all other matters pertaining to entertainment, the matter was turned over to the Golden Rule Brotherhood, who accepted the offer with thanks.

Sidney M. Baber Visiting New York

London Representative of Famous Players and Lasky Companies Will Extend Trip to Pacific Coast.

SIDNEY M. BABER, London representative of the Famous Players and Jesse L. Lasky companies, arrived in New York on Jan. 23. It is Mr. Baber's first visit to the United States. He will accompany Mr. Zukor, president of the Famous Players, and Mr. Goldfish, general manager of the Lasky Company, on their trip to California, leaving New York on Feb. 1. Mr. Baber expects to be away for about three weeks and to sail for home about March 1.

Sidney M. Baber.

Mr. Baber is a film man of experience. For two years he was London manager for B. Nichols of the London M. P. Sales Agency. He has done a lot of professional work on the stage and accompanied Sidney Olcott to Egypt at the time of the production of Kalem's "From the Manger to the Cross," in the cast of which Mr. Baber appeared. Following his engagement by Mr. Zukor Mr. Baber opened small offices for the Famous Players' Film Company, Limited, in Charing Cross Road, but the business expanded so rapidly that he soon was obliged to move into more commodious quarters. The present address of Mr. Baber is 160-170 Wardour street, in the heart of the film center of London.

Mr. Baber says American pictures are very popular in England, and he added that none are more so than those of his own companies, which he says command top prices. Business throughout England is good at present, Mr. Baber said, in spite of what it was generally supposed it would be on account of the war. While many of the cinemas or picture houses situated along the coast have been closed, owing to their taking over by the government for barracks, theaters in other towns have done a fair business and maintained their prices of admission. There is some business to be done on the Continent at the present time, but the low prices prevailing hardly make it profitable. Mr. Baber is also Continental representative for Bosworth, Inc.

Illustrating one of the phases of exhibiting in England today which is militating against the stability of the industry, Mr. Baber alluded to a contract recently entered into between a renter and a large exhibitor under which thirty exclusives were to be shown consecutively at a total rental of 30 pounds. As each exclusive is shown for three days, this meant the exhibitor was getting his show for three days for 1 pound. At the beginning of the war many of the renters had on their shelves many features which they decided to put out, and as a result, Mr. Baber said, quite a number of big features are being booked for three days at a rate of $5 a day.

When Mr. Baber was asked if American features in England were shown at the original length he said they were, "practically." "If the picture has sustaining length it goes," he said. "There are more theaters which will book three-reel productions than those which will handle four and five. Sometimes a four-reel subject may be sent out in three long parts and a five-reel into four long parts. In a picture like 'Tess of the Storm Country,' for instance, exhibitors insist on getting the full length. Even the exhibitors usually showing three-reel stuff insisted on getting 'Tess' in the full five reels. Of course, in England four reels is the usual limit.

"Do the exhibitors pay attention to names of plays or players? Yes, names have much influence in booking. Marguerite Clark, for instance, was not known until the appearance of 'Wildflower.' Now she is looked upon as a great screen actress. The subjects that draw the best in England are those in which there is real heart interest—the dramatic appeals more than the spectacular. It is true that 'The Sign of the Cross' went big. 'The Man on the Box' and 'Brewster's Millions' were in wide demand, too. Mary Pickford is the most popular artist in England. Should she come over to visit us she would get a hearty reception. Mr. Carreras of the Blue Halls of Hammersmith has commissioned me to invite Miss Pickford to visit his houses.

"We are told that we are to have big competition in England this spring. That does not worry us at all. We welcome real competition. If we have more big productions there are bound to be increased prices for bookings—there have got to be in order that the manufacturers may get their money back. We want to get away from this cut-throat competition."

Mary Ryan

MISS MARY RYAN who plays the lead of the maid in George Kleine's "Stop Thief," had no rosy path to follow in acquiring the enviable reputation she now holds. Miss Ryan in addition to her work in the Kleine film is playing nights and two matinees a week in the Broadway hit, "On Trial," which is having such a sensational run at the Candler Theater in West Forty-second street.

Mary Ryan.

"I used to wonder," confessed Mary Ryan, "if I should ever appear in a play that was not a failure. I had depressingly bad luck at the outset. I have been on the stage since childhood, but my first real success was won in the Dearborn Stock Company in Chicago. I became a favorite there and I had acquired a fine opinion of my abilities, much higher, indeed, than that which I entertain just now.

"I came East in a piece called 'An American Princess,' a dreadful affair which never recovered from the ruthless but deserved blows dealt it by the newspapers in Philadelphia.

"And next I appeared here in 'The Girl Patsy,' a still worse concoction by Jane Maudlin Feigl. I was pretty well discouraged by this time, and I shall never forget my sensations when 'Brewster's Millions' made its bow here, preparatory to going to New York. I looked at the long line waiting for tickets on the second night and I said to myself, 'Is it possible that I am at last with a success?' Then it appeared that the management didn't like me in the part I had, but I was determined to hang on to it. And so I did. I believe I remained with the play through sheer determination not to let go of a genuine success. I was with 'Brewster' for two whole seasons.

"I struck the road to failure again in William Gillette's 'Ticey,' a play originally intended for Cissie Loftus. It was a splendid part—the one I had—but the comedy didn't please the public, and it looked like a return to old times, when 'The Fortune Hunter' came along. The part was most congenial to me, because, especially in the second act, it provided me opportunity to do a real character and not an inconsequential conventional heroine, purely a product of the footlight world.

"Then came the part of the light-fingered maid in "Stop Thief" which I liked very much, but the ambition of my life has been realized in my present work in "On Trial." I never expected to secure a role with which I would be so thoroughly contented, and, in fact, in love, as that of Mrs. Strickland in Mr. Reizenstein's wonderful play."

FORD STERLING RETURNS TO N. Y. M. P.

Announcement is made by the New York Motion Picture Corporation that Ford Sterling has signed with that company a contract for two years. Four other comedy leads have recently been secured by the New York—Tolly Moran, Harry P. Gribbon, well known on the west coast in musical comedies; Harry D. Ward and Billie Walsh.

A Real Film A B C

Anderson, Bushman and Chaplin of the Essanay Company Constitute an Unusual Photoplay Combination.

THE accompanying photograph is one that is bound to interest those who follow the photoplay. As the original lay on a desk in this office a prominent magazine man picked it up and remarked: "That's a sure-enough film A B C, isn't it?" Certainly it would be hard in one company to match it for another containing three men so prominent in their own particular line. Each has been markedly successful, two of them in paths distinctly original. Gilbert M. Anderson showed the possibilities in a film way and incidentally in a money way when he went west about seven years ago to portray life as it was in primitive days. Charles M. Chaplin has not been long on the screen, but his popularity as a comedian has been so great that it seems a perfectly safe statement to remark that to-day he is drawing a larger salary than any man working before the camera, and that if that sum is exceeded by any sister actor there is probably but one. Francis X. Bushman has traveled no unbeaten paths, but he has come to the top of his profession in the legitimate screen drama by steady and hard work and sheer ability.

Mr. Anderson has been credited with being the pioneer of the "Western" type of picture plays. Before going West he did a little work for the Vitagraph and Edison companies. When he conceived the idea of making western pictures he submitted the proposition to several prominent Eastern film manufacturers, it has been said, but with the exception of George K. Spoor all of them turned it down. It is likely that many of them have since had occasion to express regret. It is possible that Mr. Spoor was not sure of the popularity of the step at the time he took it, but the pictures produced by Mr. Anderson made a hit with the public, both at home and abroad. Other manufacturers were quick to follow the trail blazed by the Essanay company. Mr. Anderson is now at the head of the company's western studio at Niles, Cal., near San Francisco.

Three Essanay Stars (from Left to Right): Francis X. Bushman, Charles Chaplin, G. M. Anderson.

Mr. Bushman's work for the screen has been confined to the Essanay company. He has been with the Chicago company over three years. He had been successful on the stage before taking up photoplay work, but he found the latter so much more congenial that, so far as known to friends in New York, he has had no thought of returning to it. It was about a year and a half or two years ago that for a time he was out of the Essanay company and made an extended tour of the photoplay theatres. It was a remarkably successful trip. He said at the time that it was of deep interest to him as well. It brought him into direct touch with his friends and brought to his screen work an aspect of which he had not before been aware. While on tour he had many offers of engagements from film manufacturers, but it was the proposal of the Essanay that he accepted.

Mr. Bushman likes Chicago. He is athletic in his tastes. He enjoys nothing better than horseback riding, and many a morning takes a gallop before starting his day's work. He is an accomplished wrestler, too. The story has been told of his bout with a big lumberman and of the amazement of the friends of the Wisconsin camp champion when an actor got the best of the man of the woods in a bitterly contested struggle. Mr. Bushman takes pride in his physical condition. While on tour his weight went up to something over 190 pounds. He remarked to friends in New York that he would have to get busy and get it back to 180 pounds, where he tried to maintain it. His height is six feet, which means that he has to be active to hold down his weight to the prescribed figure. Personally he is popular. His admirers are not confined to women. Among men he is looked upon as a charming companion. Speaking about women, the writer recalls the furore created in the Arena in Boston at the time of the Massachusetts Exhibitors ball. It just happened that this writer accompanied Mr. Bushman as he was "led to the slaughter," as he expressed it, around the crowded hall on that occasion. The remarks that must have reached the ears of the Chicago photoplayer did not seem to hurt him a bit.

Charles Chaplin is the surprise of the screen. Many players have come from the legitimate stage and made quick and remarkable success before the camera, but he seems to lead them all. His position in the comedy field is proof that talent will come to the top despite adverse circumstances. It has been said that in his childhood he had no advantages, not even schooling; that his mother died when he was very young, and that he and his brother Sidney, four years older, were taken on the road by an acrobatic company. He was still a boy when with his brother he came to New York. His experiences here are fresh in his mind. He is said to be about twenty-five years old, which fact makes his success all the more remarkable. There are those who will await with considerable curiosity to see if his popularity is maintained—in other words, to know whether it is himself who is entirely responsible for the great name he has built up as a comedian or how much of that is due to the guiding hand and mind of Mack Sennett. Mr. Chaplin has been credited with the possession of an abundance of originality. Certainly in action there is no one on the screen like him. The public never knows what goes on when the camera crank is not turning. Mr. Chaplin's friends aver that he is resourceful, chock full of ideas, many of which come to the surface at the psychological moment, which, after all, is proof of genius.

One good test of a screen player's popularity is the demand for prints in which he is to appear. An exhibitor remarked to the writer a day or two ago that he knew of one exchange that had put in an order for five Chaplin prints where it had formerly been using one of the company. This is a reflection of the box office side of Chaplin. Personally he is said to be extremely modest, retiring, declining to assume that he has accomplished much worth making a fuss about—which is, after all, one of the best things that can be said about anybody and one of the real proofs of greatness.

SEEKING FORTUNES WHILE TAKING PICTURES.

Under the sea pictures are now well known, and another seemingly impossible prediction has not only been fulfilled, but its records have become a thing of the past, and their continuance a common event.

The inventors of submarine picture taking are, however, becoming practical far beyond the commercial value of their picture taking successes. It is common knowledge that the bottom of the ocean is the resting place of much wrecked wealth, where numbers of heavily and richly freighted argosies have found a watery grave. These the Williamson family are seeking to salvage!

Mr. Williamson says: "Some say there is more gold at the bottom of the ocean than there is in circulation; gold and silver have been sinking in the sea for centuries, millions a year going down and none ever coming up again. We think we have a method of getting such of this treasure which is not in too deep waters."

Plans are already under way for recovering silver bars on the "Mereda," wrecked off the coast of Virginia; also the valuables of the "Empress of Ireland."

CHICAGO LETTER

BY JAS. S. McQUADE

Mrs. Ella Flagg Young and Moving Pictures.

AT AN exhibition of educational moving pictures given in Orchestra Hall, this city, by the Woman's City Club Monday, January 25, Chicago's superintendent of schools, Mrs. Ella Flagg Young, was invited to give a short address on behalf of the educational film.

Much to the surprise of her auditors Mrs. Young took advantage of the occasion to belittle moving pictures. She gave it as her opinion that the extensive use of films is endangering the proper use of the English language, and that the strident tones ascribed to the voices of American women are due to the overuse of the eye and the neglect of the ear.

Mrs. Young said she would be sorry to see the moving picture used to teach history, as she felt certain that the battlefield would be overplayed.

"We must be careful," said Mrs. Young, "not to cultivate the eye too much and the ear not enough. I believe that one reason why the moving picture is supplanting the drama is because our ears are getting dull, and we don't understand what the actors are saying.

"While I believe the moving picture can be used to show children a certain moral lesson, you can't force a moral on children all the time. They like to see something that is human and dramatic. They used to have the yellow-backed novel. That was bad, but if all reading is going out, that is much worse."

Mrs. Young holds that the greatest value of the moving picture is in the study of the earth, including geography, zoology and botany.

Strange to say, notwithstanding the fact that Mrs. Young uses the great influence of her position to decry moving pictures, she acknowledges that she has attended only two moving picture shows, and that at the second one she was ashamed to be there!

Notwithstanding her great prominence as an educator, has not Mrs. Young overlooked the important fact that she cannot be admitted as a competent critic of moving pictures? Theorizing is one thing; but an expression of judgment, based on sound practical knowledge, is the other thing required in this case.

Tyrone Power Champions Moving Pictures.

Tyrone Power from his prominence in dramatic art, now that he has joined the forces that appear before the moving picture camera, is much in demand as a speaker on photodramatic art when he chances to appear before an assemblage, the members of which are still ardently devoted to the dramatic stage.

Mr. Power confronted this situation, one day last week, at a meeting of the Drama League of Chicago when he was requested to give a reason for the eclipse of the "legitimate" drama by moving pictures.

During his remarks he rather startled some of his hearers by stating: "I firmly believe if my friend Richard Mansfield were alive today he would be appearing in moving pictures of his most famous plays. Mansfield was an artist above all else, and there are great opportunities for art in the silent drama."

Then he corrected a current opinion among many as to the real cause of the temporary decadence of legitimate drama and showed that moving pictures are helpful and not antagonistic to the spoken drama.

"High prices for theater seats, actions of the ticket speculators, the influx of off-colored productions, and, perhaps financial stringency, have retarded the future possibilities of stageland," said Mr. Power. "The lovers of the 'legitimate' art are refusing to pay $2 and $3 a seat with opportunities for disappointment. The family goes around the corner to the moving picture theater where, for half the price of a single seat, an hour's enjoyment may be experienced by all, and following which there is no after theater jam and no late-hour rush for home.

"Purveyors of so-called legitimate drama have been protesting that it is the moving pictures that have caused the woeful financial downfall of the spoken drama in the last two years; but great economists and students of the progress of the two arts look upon the moving picture as a means for encouragement to the spoken drama. They believe that moving pictures are educating those who never before were attracted to stageland and to evince a decided interest in the affairs of the footlights."

As is already known to many readers, Mr. Power is the most prominent member of Selig's eastern company; that he has already appeared as the Drainman in "The Servant of the House" and as Maverick Brander in "A Texas Steer," and that he will shortly be engaged in the photodramatic production of Winston Churchill's novel, "The Crisis."

W. A. Daniels Is Dead.

It is with deep regret that I record the death of W. A. Daniels, well known to the trade as the indefatigable and genial president and general manager of the National Waterproof Film Co., of this city. I have known Mr. Daniels since 1909, and during the intervening years he was always a persistent, earnest worker in the interests of his company, which he considered a pet child.

I grew to admire Mr. Daniels for his uniform urbanity and ready wit. At various meetings connected with the trade, he was always a welcome guest and a still more welcome speaker. He had ever something worth while to say by way of advice, and always a sparkling witticism that forced his listeners to forget business and relax in good humor.

It was quite a shock for me to learn of his death fully two weeks after it occurred; for I should have liked to press his hand before he passed out into the shadows.

He died January 7 at his residence, 4022 Sheridan Road, this city, where the obsequies were held. His body was cremated at Graceland cemetery and the ashes were interred in Milwaukee, to which city he came with his parents, in 1866, from Milford, Mass., where he was born in 1852. A widow and a niece survive him.

Important Decision of Photodramatic and Dramatic Rights.

In a decision just handed down by the United States Circuit Court of Appeals in a suit over the moving picture rights to Reginald Wright Kauffman's novel, "The House of Bondage," it was held that the sale of the dramatic rights to a book does not convey the moving picture rights unless it is so specifically stated in the agreement.

The decision is one of great importance to producing managers who own dramatic rights to novels.

In the recent decision of the Appellate division of the Supreme Court, in the case of Charles Frohman versus the estate of Clyde Fitch, over the moving picture rights of "Captain Jinks," it was held that a sale to the exclusive dramatic rights to a play conveyed also the moving picture producing rights. The United States Court of Appeals now holds to the contrary, where there has been a sale of the dramatic rights of a book, and a large number of play properties will be affected by the decision.

Donald C. Thompson's Famous War Pictures.

Nearly every reader of news of the great European war is familiar with the name of Donald C. Thompson, known the world over as "The War Photographer from Kansas." I myself have read of many of his daring and hazardous exploits with the German army, and often expressed the wish to friends that we might have the chance to see some of the moving pictures of scenes of the war taken by him. Now Mr. Thompson is in Chicago with 10,000 feet of such pictures; but let him speak for himself.

"I have come to Chicago with 16,000 feet of official German war film, showing the Kaiser at the front, the Crown Prince leading his troops in action, and the camera's own neutral story of what is happening in the trenches," says Mr. Thompson.

"These pictures are official. They were taken for the imperial German government, and their only showing has been before the German officials, from whom I have secured the rights to bring them to America for exhibition exclusively through the Chicago Tribune.

"These pictures will show just what you could have seen had you been standing beside the camera. They will show more than any one could tell in words.

"You will be shown the cheering crowds in Berlin as they massed to give the Kaiser assurance of their allegiance. You will see the Germans in battle; you will see them feeding Belgian children and refugees from the kettles at the field kitchens and ministering to the victims left behind. You will see what happened when the Russians bombarded the German front in East Prussia.

"I am back home in the U. S. A. to rest a few weeks before going back to the war. Since I landed everybody has been asking me: 'How is it going to come out?'

"If you had been with me in Germany and had seen the German soldiery, the wonderful discipline, the endless preparation, the giant guns, all that goes to make up that fighting machine we call the German army, you would have said: 'The whole world can't whip them.' But then, if you had been on the other side with me and could have seen the bravery of the Belgians, the enthusiasm of the French, the cold courage of the English, and the great organization of

the allies, you would have said again: 'They can't be whipped.'

"I saw a fine example of the Quixotic heroism of the Belgians when, with a Belgian officer and several soldiers, I escaped from Waldheim in a skiff.

"A shell tore off the officer's right arm and part of his shoulder. We bandaged him up with pieces of clothing and put him in a boat. The boat commenced to fill. The officer said, 'Tell them I did my best.' Then he ordered the soldiers to throw him overboard, and they did. With the boat lightened we got across.

"At Dismude I was hit by Shrapnel and was sent to a field hospital. The German army doctors fixed me up and I rested awhile in London. I never at any time saw any evidence of the reported German 'atrocities.'"

Moving Pictures a Great Library for All the Poor.

Mrs. Carter H. Harrison, wife of Chicago's mayor, has commended moving pictures in the following paragraphs:

The moving pictures form a great library for the poor, a respected entertainment for the most cultured.

Better than history, geography and economics, they teach a tolerance of human nature.

The moral plane of moving pictures is higher than that of the regular stage.

The moving pictures have made good men and good women seem human.

There is good reason for a girl admiring a leading man.

The moving picture hero must be a man among men.

He must be a man of action, not of pretty speeches.

In the old days nobody but the villain smoked.

The moving picture hero wins the girl's hand, not for what he has said but for what he has accomplished.

But you mustn't fall in love with him.

Chicago Film Brevities.

Felix F. Feist, president of the Celebrated Players Film Co., returned from New York City Thursday, Jan. 21, after an absence of five days. Mr. Feist informed me that he has purchased the rights to Illinois, Indiana and Wisconsin for "Souls Enchanted" (Gloria-American), in five parts, in which the celebrated actress, Lyda Borreli, is featured. This subject will be released by the Celebrated Players Film Co. on Feb. 1. Mr. Feist also purchased several other strong film subjects during his stay in New York.

* * *

Wm. H. Cadoret, proprietor and manager of the La Petite Theater, Kankakee, Ill., wrote me as follows, on Jan. 19: "But for an unfortunate accident that befell me a few days ago—a broken right leg—I would have called on you personally to give you details of my new theater, which I will start building on March 1. The theater, constructed of brick and stone, with a terra cotta front, will have a plot of 35 by 100 feet, and will seat about 550 people. It will be modern in every way and will have a perfect ventilating system. This system will cleanse and heat the air during the winter, and cool it in summer. An indirect lighting system will be installed, also a mirror screen, etc., etc. I expect it will be finished about May 15. The theater will be located on Court street, 219-21, the main thoroughfare of the city." Mr. Cadoret, who is an old friend of the Moving Picture World, having been a subscriber for seven years, has our kind sympathy for his accident and our best wishes for his speedy recovery.

* * *

H. Rennie, a well-known film man, who has been traveling representative for various offices of the World Film Corporation, resigned recently from the Seattle branch, and has joined his old friend Joe Bloom in Chicago, in partnership, under the name of the World's Celebrated Feature Film Co. Geo. P. Endert, manager of the Seattle Branch office, gave Mr. Rennie a farewell party, at which he was wished the best of good luck in his new undertaking.

* * *

The New World moving picture theater, on Randolph street, near Dearborn, opposite the Schiller Building, was opened Wednesday evening, Jan. 20. Mr. Seavers, formerly owner of the old Alcazar Theater, on West Madison street, is the proprietor. The house seats 300 people and is the first picture theater opened on Chicago's "White Way."

* * *

E. H. Bingham and Ben D. Crose, owners of the Empress Feature Film Co., 47-49 Willoughby Building Indianapolis, Ind., visited Chicago on Monday, Jan. 25, to close proposed business contracts with the Photoplay Productions Releasing Co., of this city. The Empress Feature Film Co. owns and controls 50 state right features for the states of Indiana, Ohio and Kentucky. Mr. Bingham stated that out of all the feature subjects he had purchased and submitted for censorship, only two had been rejected by the Ohio censor board. The members of the Empress Feature Film Co. are booking "The Blue Mouse," and other productions owned by the Photoplay Productions Releasing Co., in Ohio, Indiana and Kentucky.

The screen at the Ziegfeld Theater was occupied during the week beginning Saturday, Jan. 23, by a moving picture adaptation of Harold McGrath's story, "The Goose Girl," with Marguerite Clark in the titular role.

* * *

"The Escape" entered upon its second week at the Studebaker, Monday, Jan. 25.

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The Chicago Herald war pictures, which have been widely advertised in that paper, will be first shown on the screen in this city at the Ziegfeld Theater, Monday, Feb. 1, under the auspices of that paper. These pictures come from New York City, after a successful run at Carnegie Hall. They are being booked throughout the country by the Daily News Film Syndicate, of New York City.

* * *

Charles Chaplin, of film comedy fame, recently acquired by Essanay, left this city for the Niles studio on Jan. 15, where his comedies will be produced. Publicity Manager Eubank, of Essanay, has given Mr. Chaplin unique and wide publicity since he became a member of the Essanay forces. "His New Job," in two acts, Mr. Chaplin's first comedy for Essanay, will be released Feb. 1 through the General Film Co.

* * *

Emporia, Kans., will have local censorship of moving pictures, dating from Jan. 23. On that date Mrs. Robert King was sworn in as the first police woman in the town by the city commission. This body expressed the belief that a woman is better qualified to censor moving pictures for young people than a man. Mrs. King will serve without salary.

* * *

There was quite a flurry in the Paris Theater, Denver, Wednesday afternoon, Jan. 20, when Manager Percy of that theater prepared to run the first episode of "Runaway June." It was found that one reel was missing, and both Local Manager Harry Lustig, of the Mutual Film Corporation, and Manager Percy, of the Paris Theater, believed the reel was stolen, as they had proof that it was shipped and knew that it had arrived in Denver with the rest of the first episode. To make up for the disappointment to patrons, the first two episodes will be shown in their entirety at the Paris on Wednesday, Jan. 27. "Runaway June," it is declared, is creating wide interest in Denver.

* * *

Bertram I. Williams, president of the Motion Picture Publicity & Supply Association, of Trinidad, Colo., was arrested at Memphis, Tex., recently, by Postoffice Inspector C. M. Christiansen, on a charge of fraudulent use of the mails. When arrested, Williams had only eight cents in his pocket. It was found that the only thing he had to show in connection with his business was the literature he was sending out through adjoining states. He induced people to send him $10 for annual dues, as members of his association, promising special rates on the moving pictures he was handling, as well as half rate for supplies. It was shown that, although he had been connected with the moving picture business, therefore he did not have a dollar's worth of material to supply customers. The Motion Picture Publicity & Supply Association was capitalized for $250,000, its sole stockholder, president, secretary and treasurer being the said Bertram I. Williams.

* * *

The Williamson's submarine moving pictures will be transferred to the Studebaker Theater from the Fine Arts Theater on Jan. 31. This change is owing to the expiration of the contract held by Universal with the Fine Arts management.

* * *

Exhibitors are advised to beware of fake Italian earthquake films. At the Chicago office the business department was offered an advertisement on Wednesday, Jan. 20, exploiting films that were represented to be the real Italian earthquake films. It was learned that the men who wished to insert the advertisement admitted that he had copies of the films on hand. Just think of it! The first announcement in the newspapers concerning the great Italian earthquake disaster appeared in the newspapers on Thursday morning, Jan. 14; so that this man had the insolence to insult both our intelligence and common sense. How could pictures representing the disaster have been made and brought to this country in six days, when it takes two weeks alone for passage from Genoa to New York? This man evidently had old films of the Messina earthquake of several years ago, and he thought he could palm them off on exhibitors as the real thing. If this man persists in such practices, his name will appear in these columns. He was at one time wholly engaged in the film business in responsible posi-

tions, but is now devoting his whole time to vaudeville, now and then seeking to exploit the film field in the manner just referred to.

* * *

In the "Sue" contest the vote count was surprising for last week. The three highest candidates—Miss Florence Tighe, Miss Gladys Swain and Dorothy Warshauer—ran up their votes to 174,840, 128,220 and 125,375, respectively. The photoplay editor of the Herald states that many contestants and their friends failed to notice the time limit for turning in votes to be included in the weekly count. As a result, a few girls do not occupy the positions in the race which their total votes would probably justify. The time limit is 10 days; that is, no coupons must be held longer than 10 days in order to have them counted. They must be in the editor's hands before the ten-day limit is up.

* * *

A meeting of the Reel Fellows Club was held in the King Louis XVI Room, in the Sherman House, Wednesday evening, Jan. 20. About 75 members were present. A moving picture was taken of the officers and thise assembled after which a number of comedy sketches were enacted by selected members before the camera. These pictures will be screened at the next meeting, which will be held Feb. 17, and which has been designated Ladies' Night.

* * *

Mr. and Mrs. Samuel S. Hutchinson left the city for Santa Barbara, Wednesday, Jan. 20.

* * *

A new two-story structure adjoining the American Film Manufacturing Company's plant, with a depth of 80 feet and a frontage of 100 feet on Broadway, will be started about March 1. There will be stores in the lower story, and the upper will be devoted to manufacturing purposes, this story opening into the upper story of the north wing of the present plant. The building will cost between $35,000 and $40,000.

* * *

F. O. Neilsen left for New York City Tuesday, Jan. 19, and is expected to return Thursday, Jan. 28.

Selig Publicity Plans

"Diamond S" Company Opens Campaign to Supply Magazines and Newspapers With Instructive Motion Picture News.

THE Selig Polyscope Company for the year 1915 has opened an aggressive and advanced policy in connection with supplying magazines and newspapers with entertaining and instructive news matter concerning Selig productions and Selig players.

The new plan is being introduced in a decidedly novel manner. This publication is in receipt of a large envelope bearing the Selig Diamond "S" trade-mark and containing a wealth of publicity matter calculated to suit the requirements of any publication.

First, there is a proof of a full size newspaper page, entitled "Pictureplay Department, Page One," and bearing the following invitation:

> "Notice: If you will use the plate matter as shown here we will ship the plates to you FREE, express prepaid. A similar page will be issued for every month FREE. In return we ask you to place us on your exchange list. Write or wire immediately if you will use plates.
>
> Publicity Department,
> The Selig Polyscope Company."

This sheet is divided into four sections, each section containing an illustrated synopsis of the Selig two-reel Monday release; also, studio notes and mentions of other Selig releases for the same current week. This will enable the newspapers to print a bright, breezy and entertaining synopsis of the Selig Weekly Program just previous to the date of its release each week. There are six single-column half-tone illustrations of leading Selig players, together with a short biographical sketch of each.

This page is suited to the requirements of thousands of newspapers, each of which conducts a motion picture page or motion picture department. This innovation of supplying plate matter free to newspapers, will, undoubtedly, meet with approval, as hundreds of requests for plate matter have been received by the publicity department of the Selig Polyscope Company.

Another enclosure in the same Selig envelope consists of a set of skeleton press notices for the Selig program for the entire month of February. These notices are so prepared that the exhibitor can select notices for any of the Selig releases of the month and turn them over to his local newspaper, inserting the name of the theater and the date that the picture will be shown at his theater.

Another enclosure is the now familiar Selig Weekly Press News, which has been enlarged to full folio size.

This contains complete synopsis of the Selig program for the following week, together with complete cast, etc. There is also a synopsis of the Hearst-Selig News Pictorial Nos. 5 and 6, and a complete report of the address delivered by Tyrone Power before the Drama League, in which he maintains the prestige of pictureplays. There is also an extensive interview with Randall Parrish, who now writes exclusively for the Selig concern, in which he tells his methods of work, etc. There is also a report of the private showing of "The Carpet from Bagdad," a forthcoming Selig spectacular special, in Indianapolis, under the auspices of the Bobbs-Merrill Company, which was attended by writers, authors and many others interested in the production and exploitation of pictureplays.

Wm. Lord Wright, the well known and distinguished authority on matters pertaining to the writing of scripts and editing of scenarios, has been engaged by the Selig Polyscope Company to write a weekly feature letter for distribution to the press. This letter is included in the current issue of the Selig Weekly Press News.

There is much other matter of interest to the trade and to the general public contained in this printed matter, which is issued by the publicity department of the Selig Polyscope Company. It is well written, in a most interesting style, and while avowedly sent out for the purpose of obtaining free publicity, is accorded the attention which its character deserves by the publishers of the various magazines and newspapers throughout the United States.

Stealing Sunday's Stuff

Lubin Players Get a Line on His Work and Use It in a Picture.

BILLY SUNDAY, the dynamic evangelist who for the past few weeks has been creating sensation after sensation with his preaching in Philadelphia, has been unconsciously giving lessons in evangelistic methods to one of Lubin's well known leading men. Every night George Soule Spencer, who with Miss Gladys Hanson, the well known Broadway star, is to be featured in Henry Arthur Jones' "The Evangelist," has been sitting in one of the front seats of the big tabernacle and watching closely every method used by the famous preacher in swaying his audiences of 30,000 people.

Spencer was selected to play the role of Sylvanus Rebbings, the evangelist in Jones' drama. In the play this character uses practically the same methods as Sunday does at the present time. Rebbings is an English evangelist who uses all sorts of sensational methods to reach humanity. He creates consternation among the clergy because so many people attend his meetings that the churches are almost empty. The clergy object strenuously to his preaching, and especially to the fact that he makes more or less of a theatrical entertainment of his meetings by showing living pictures of events in the Scriptures.

On the day the Lubin Company began making the picture Sunday began preaching in his big tabernacle, and Spencer, glad of an opportunity of having such a model, hustled to the tabernacle and watched the energetic ex-baseball player in action. And it was action, too. Spencer got all the ideas he could use and more besides.

Twice during the following week Spencer stood on a barrel and preached on street corners to get atmosphere for the play. Each time a large crowd gathered, and in nearly every instance Spencer was mistaken for either Sunday himself or one of his numerous workers. On each occasion Spencer pleaded with the crowd to lead better lives, and the crowds paid close attention to him somewhat bewildered, not so much at what he said, but because two motion picture cameras were clicking off every movement he made on the barrel. On another occasion Spencer preached to an overflow meeting just outside Sunday's tabernacle. The scene only took a few minutes, and during those few minutes Spencer used a variety of Sunday mannerisms as he shouted to the hundreds of men and women in front of him. Everyone crowded close to find out what it was all about, but before many of them did Spencer jumped down from the barrel, and, with Barry O'Neil, who is directing the picture, the cameramen and a number of other Lubin players, hustled into a nearby automobile and drove off.

Catalogue of Educational Releases for 1914

By the Rev. E. Boudinot Stockton, S.T.B.

THE following catalog contains all of the pictures, both regular and feature, released in this country between October 1, 1913, and September 30, 1914, that have, so far as careful investigation has been able to ascertain, an educational value. To these have been added a number of pictures, not educational in the strict sense of the term, but having the common characteristic ot affording clean, moral, educative entertainment and amusement, and therefore educational in the broader and more real sense of the term.

The greatest pains have been taken to make the list complete and accurate in every way and the thanks of the compiler are due to the manufacturers and others who have rendered him material assistance in his work, especially the Edison, Essanay, Kalem, Pathe, Thanhouser and Vitagraph companies, the Institut International de Bibliographie de Bruxelles, the Library of Congress, the New York State Library at Albany, the New York Public Library, New York City, and the Free Public Library of Newark, N. J., as well as many individual workers in the educational field, too numerous to mention by name.

A detailed explanation of the system of classification used will be found in the "Moving Picture World," volume 18, pages 1554 to 1555. The following is a list of the abbreviations used:

Adv.—Advertisement.

Com.—Comment on the Film in the "M. P. World."

Mfg.—Manufacturer's advance note in the "M. P. World."

n.s or c.p.—No synopsis or comment published in the "M. P. World."

Sp. rev.—Special review in the "M. P. World."

Syn.—Synopsis as published in the "M. P. World."

2r., 3r., etc.—Two reel, three, reel, etc.

Ja—January; F—February; Mr—March; Ap—April; My—May; Je—June; Jy—July; Ag—August; S—September; O—October; N—November; D—December.

0 GENERAL TOPICS

07 Newspapers Journalism

ANIMATED WEEKLY. Universal. 1 O 1913—30 S 1914. Syn. D, 18:192, 306, 418, 526, 656; N, 780, 912, 1050, 1208; D, 1334, 1470, 1592, 19:92, 216; Ja, 338, 464, 596, 718; F, 872, 1018, 1160, 1298; Mr, 1430, 1582, 1734, 20:114; Ap, 268, 414, 576, 722, 860; My, 1014, 1168, 1299, 1450; Je, 1596, 1734, 1872, 21:116; Jy, 342, 478, 614, 742, 870; Ag, 1002, 1138, 1284, 1424; S, 1551, 1688, 1820, 22:100, 246.

GAUMONT WEEKLY. Gaumont. 8 O 1913. Syn. 18:312.

GOLDEN GATE WEEKLY. California M. P. Co. Mfg 18:744; 20 D 1913—25 Ap 1914. Syn. D, 19:224, 334; Ja, 19:462, 732, 868; F, 1172, 1426; Mr, 1732, 20:264; Ap, 572, 856.

HEARST-SELIG NEWS PICTORIAL. Selig. 28 F 1913—28 S 1914. No syn. pub.

MUTUAL WEEKLY. Mutual. 1 O 1913—24 S 1914. Syn. 18:194, 660; N, 784, 916, 1056, 1212; D, 1336, 1476, 1594, 19:88, 220; Ja, 342, 470, 600, 722; F, 878, 1022, 1164, 1304; Mr, 1584, 1740, 20:118; Ap, 270, 420, 580, 726, 866; My, 866, 1310, 1452, 1600; Je, 1740, 1878, 1880, 21:346; Jy, 346, 480, 620, 750, 878; Ag, 1008, 1146, 1284, 1426; S, 1556, 1692, 1824, 22:104.

NEW YORK WEEKLY. Life Photo Film Co. F 1914. Syn. 19:1024, 1772, 1308.

PATHE'S WEEKLY (Now) Pathe's Daily News. Pathe. 2 O 1913—30 S 1914. Syn. O, 18:184, 286, 410, 520, 650, 652; N, 772, 902, 1044, 1192, 1194; D, 1326, 1328, 1466, 1580, 1582, 19:78, 208; Ja, 328, 330, 460, 586, 708; F, 866, 1010, 1152, 1294; Mr, 1420, 1572, 1732, 20:106, 256; Ap, 408, 572, 712, 854; My, 1158, 1297, 1586; Je, 1586, 1726, 1868, 21:108; Jy, 336, 610, 736, 862; Ag, 1000; no more syn. pub.

07.01 Pictures About Newspapers.

MORNING PAPERS, THE. Keystone 7 My 1914. n.s. or c.p.

08 Polygraphies. Collections

087.1 Children's Stories.

BUSTER BROWN CARTOONS. Edison 26 Ag—30 S 1914. 1. "Buster and His Goat." Syn. 21:1127; Com. 21:1511; 2. "Buster Brown on the Care and Treatment of Goats." Syn. 21:1546; Com. 21:1776. 3. "Buster Brown Gets the Worst of It" Syn. 21:1810; Com. 22:335.

HOUSE THAT WENT CRAZY, THE. Selig 4 S 1914. Syn. 21:1416; Com. 21:1644; sp. rev. 21:1785. A trick photograph comedy full of wholesome slapstick.

LITTLE LORD FAUNTLEROY. McEnnery Feature. 4r. Jy 1914. Sp. rev. 21:69.

SONNY JIM STORIES. Vitagraph. A series of child stories full of heart interest and of child nature, and of high moral tone. Released at irregular intervals.

094 Noteworthy Productions

CABIRIA. Itala. 12R. Ag 1914. Sp. rev. 20:1090. A magnificent production from the script of Gabrielle D'Annuncio, portraying the life, manners and customs of ancient Carthage.

LION OF VENICE, THE. George Kleine 6r. S 1914. Syn. 21:1694; mfg 20:1274; 21:1386; sp. rev. 21:1619. A romance of Venice in the 15th century, made for Klein by the Photo-Drama Co.

NEPTUNE'S DAUGHTER. Universal Special 7r. Je 1914. Syn. 20:1452; Sp. rev. 20:796.

UNDER WATER PHOTOGRAPHY. Submarine Film Co. Pictures taken under water at Watling's Island, Bahamas, Ap and Je 1914, 20:497.

1 PHILOSOPHY & PHILOSOPHICAL TOPICS

17 Philosophical Ethics

172.4 International Ethics

LAY DOWN YOUR ARMS. Great Northern Special Feature. 4r S 1914. Syn. 21:1830; Sp. rev. 21:448, 1078, 1377. Peace propaganda story by the Baroness Bertha von Suttner.

2 RELIGION

221:92 Old Testament Biography

DANIEL. Vitagraph 2r N 1913. Sp. rev. 17:1381. A "Biblical drama" dealing with the Three Holy Children in the fiery furnace and with Daniel in the lions' den.

ESTHER. Eclectic. 3r. 20 Mr 1914. Syn. 19:1588.

JOSEPH'S TRIALS IN EGYPT. Eclectic. 3r. 1 F 1914. Syn. 19:606; Sp. rev. 19:933.

JOSEPH IN THE LAND OF EGYPT. Thanhouser 4r., 1 F 1914. Syn. 19:880; mfg. 19:422.

JOSEPH AND HIS COAT OF MANY COLORS. Sawyer 6r. Jy 1914. Adv. 21:521.

SAMSON AND DELILAH. Universal Feature. 6r. Mr 1914. Syn. 20:274; Com. 20:59; mfg. 18:1019. Sp. rev. 20:504.

232.9 Life of Christ

LIFE OF OUR SAVIOUR, THE. Pathe. 7r. Ap 1914. Sp. rev. 20:188.

FIRST CHRISTMAS, THE. Edison. 13 D 1913. Syn. 18:1186; Com. 18:1543.

241 Moral Theology

REWARD OF THRIFT, THE. Vitagraph. 2r. 19 S 1914. Syn. 21:1545; Com. 22:64; Sp. rev. 21:1627.

LETTER MAN, THE. Famous Players. 4r. 10 Ag 1914. Syn. 21:1150; Sp. rev. 21:1085.

27 Church History

TRIUMPH OF AN EMPEROR, THE. World's Special Film Co. 5r. Mr 1914. Syn. 19:1444; Sp. rev. 19:1073. Deals with the triumph of Christianity over heathendom under the emperor Constantine.

282 Roman Catholicism

FIRST IRISH PILGRIMAGE TO LOURDES, The. Blinkhorn. 2r. 29 D 1913. Syn. 19:98.

29 Anti-Christian Religions and Judaism

MARRIAGE OF CUPID, THE. Pathe. 2r. 9 My 1914. Syn. 20:710; Com. 20:1117; Sp. rev. 20:944.

BUDDHIST TEMPLES AND WORSHIPPERS. Vitagraph. 15 O 1913. Syn. 18:180; Com. 18:495.

PASSOVER MIRACLE, A. Kalem. Syn. 19:1730; Com. 20:213; Sp. rev. 19:1369.

3 SOCIOLOGY

325 Colonization

LAND OF LIBERTY, THE. Majestic 26 Je 1914. Com. 21:572. Immigration into the U. S.

33 Political Economy

LABOR DEMONSTRATION IN HYDE PARK, England. Kalem 26 Je 1914. Syn. 20:1724; Com. 21:255. The I. W. W. meeting of 1914. On same reel, the launching of H. M. S. "Marlborough," and scenes of coaching in Hyde Park.

FROM MINE TO MINT. Powers 10 N 1913. Com. 18:613.

34 Law . Jurisprudence

WHAT EIGHTY MILLION WOMEN WANT. Unique Film Co. 3r. N 1913. Syn. 18:660; Sp. rev. 18:741; mfg. 18:619. Woman suffrage question.

TRAIL OF THE LOVELORN, THE. Thanhouser 2r. 29 S 1914. Syn. 22:250; Com 22:189. Mail order frauds.

ILLINOIS STATE PENITENTIARY, JOLIET, Illinois. Abo Feature 4r. 23 Ap 1914. Adv. 20:103; Com. 20:214.

35 Government. Administration

351.74 Police

IN THE BARRACKS OF THE R. N. W. M. P. of Canada. Powers. 27 Ap 1914. Com. 20:673.

N. Y. POLICE DEPARTMENT CARNIVAL, 26 to 27 June, 1914. Edison 1 S 1914. Syn. 21:1271; Com. 21:1644; Sp. rev. 21:1627. Held at Brighton Beach race track.

LOS ANGELES POLICE PARADE, THE Apollo 14 D 1913. Com. 18:1545.

351.77 Public Health & Safety

PROTECTING N. Y.'S MILLIONS FROM FIRE. Powers 10 Ap 1914. n.s, or c.p.

352 Local Administration

MAKING A MAYOR. Fair Feature Sales Co. N 1913. Sp. rev. 18:740. How the mayor of New York is elected.

35.5-9 Army and Navy. War

ENGLAND'S ARMY. Keith, Prowse & Co. 2r Mr 1914. Adv. 19:1314.

KING'S DEFENSE, AFLOAT AND ASHORE, The. Feature Photoplay S 1914. Adv. 21; 1563. English artillery; submarine workings; English fleet; King George blessing officers before they leave for the North Sea; German Zeppelins over Brussels; etc.

WARRIORS OF EUROPE. Feature Photoplay 1r. S 1914. Com. 21:1647. English army and navy.

ENGLAND'S KING AT LIVERPOOL. Kalem. 28 N 1913. Syn. 18:896; Com. 18:1279; also pictures of the British army and of the French President Poincare.

MILITARY TATTOO AT ALDERSHOT, England. Kalem 19 Je 1914. Syn. 20:1586; Com. 21:64.

TROOPING THE COLORS. Kalem 3 Jy 1914. Syn. 20:1852; Com. 21:432. British army ceremony.

ARAB TROOPS, FRENCH ALGIERS. Pathe 31 Ag 1914. Syn. 21:1276.

SOLDIERS DRILLING IN TURKESTAN Eclair 23 N 1913. Syn. 18:1208. Shows pontoon bridge building and dynamite exploding.

CAVALRY AT FORT MEYER, VA. Princess 24 Jy 1914. n.s. or c.p.

GENERALS OF THE FUTURE. Edison 14 S 1914. Syn. 21:1545; Com. 21:1776; Sp. rev. 21:1627.

U. S. ARMY IN PICTURES. Sp. rev. 19:178. Pictures taken by Major Thomas J. Dickson, U. S. A.

AMERICAN ARMY, THE. Selig. 3r. 5 My 1914. n.s. or c.p. Taken under the direction of U. S. Army officers.

MILITARY TRAINED DOGS, BELGIUM. Pathe 17 Ag 1914. Com. 21:1241.

TRAINING ARMY DOGS, Sweden. Pathe 4 Ag 1914. Syn. 21:1000; Com. 21:960.

35.548 *Wars and Campaigns*

EUROPEAN ARMIES IN ACTION. George Kleine 4r. Ag 1914. Sp. rev. 21:1079.

WAR EXTRA, THE. Blache. 4r. Ag 1914. Syn. 21:1152; mfg. 21:1110.

FAMOUS BATTLES OF NAPOLEON. Cosmos. 4r. F 1914. Sp. rev. 19:657.
GERMANIA. World's Film. 5r. S 1914. Syn. 21:1560; Sp. rev. 21:275. Napoleon's defeat at the battle of Leipzic.

ON THE FIRING LINE IN TRIPOLI. Mundstuk 5r. Mr 1914. Mfg. 19:1107.

BALKAN WAR, THE. Kinemacolor. 8r. F 1914. Mfg. 19:823. Pictures taken by Colonel John de Loris.
WITH THE GREEKS IN THE FIRING LINE. Schwobthaler 5r. F 1914. Adv. 19:620.

RORKE'S DRIFT. Edison. 2r. 13 F 1914. Syn. 19:714; Com. 19:1088. Zulu war of 1879.
BOER WAR, THE. Kalem. 5r. 10 Je 1914. Syn. 20:1608; Sp. rev. 19:1216.

MEXICAN WAR PICTURES. Wm. A. Brady. 7r. N 1913. Adv. 18:1041.
MEXICAN REBELLION, THE. Ammex. 3r. Ja 1914. Adv. 19:343; Sp. rev. 19:396.
SHELLING OF VERA CRUZ, THE. Napoleon. 2r. Je 1914. Adv. 20:1321.
WAR WITH HUERTA. Magnet. 2r. Je 1914. Adv. 20:1155; Sp. rev. 20:1417.
UNCLE SAM IN MEXICO. Victor. 8 Je 1914. Com. 20:1689.

GENERAL WOLFE, OR THE CONQUEST OF Canada. Kalem 5r. 25 My 1914. Syn. 20:1322; Sp. rev. 18:472, 19:954. Based on Francis Parkman's "Montcalm and Wolfe."
WASHINGTON AT VALLEY FORGE. Universal 4r. 30 Mr 1914. Syn. 20:772; Com. 20:1542.
INDIAN WARS IN THE WEST. U. S. Government. 30r. 27 F 1914. Sp. rev. 19:1370. Historical reproduction by W. F. Cody, "Buffalo Bill" and the U. S. Government.
INDIAN WARS, THE. Historical Picture. 5r. Ag 1914. Adv. 21:899; Sp. rev. 21:1500.

362 Charities and Philanthropy

DECORATION DAY AT OLD SOLDIERS' Home. Vitagraph. 23 Ja 1914. Com. 19:676. At Sawtelle, California.
HOW THE JEWS CARE FOR THEIR POOR. Imp. 9 O 1913. Mfg. 18:272.
BOSTON FLOATING HOSPITAL, THE. Kalem. 17 O 1913. Syn. 18:182; Com. 18:496.

37 Education

COMMENCEMENT AT THE INDIAN SCHOOL. Reliance 17 N 1913. Com. 18:1009. Carlisle, Pa.

39 Manners and Customs

WORKDAY SCENES IN A FLOWERY LAND. Pathe. 24 Mr. 1914. Syn. 19:1572; Com. 20:212. Chinese folk life.
LIFE IN JAPAN. Pathe. 21 Jy 1914. Syn. 21:736; Com. 21:836.
SIAMESE CUSTOMS, INDO-CHINA. Pathe. 22 Ap 1914. Syn. 20:412; Com. 20:820.
NATIVE LIFE IN THE PHILIPPINES. Pan-American. 12r. Mr 1914. Adv 19:1128; Sp. rev. 20:365. Part 1. Head Hunters (6r.); Part 2. From Savages to Civilization (6r.).
NATIVES OF AUSTRALIA. Pathe. 21 N 1913. Syn. 18:772; Com. 18:1151.

391 Costumes. Fashions

MONS. POIRET'S PARISIAN FASHIONS. Kinemacolor. O 1913. 18:1311.
ADVANCED STYLES FOR FALL AND WINTER, 1914-15. Kalem 22 My 1914. Syn. 20:995; Com. 20:1408.
FASHIONS' LAW IN THE SWISS CANTONS. Pathe. 28 N 1913. Syn. 18:904; Com. 18:1279. Native Swiss costumes.

392.5 Marriage Customs

PEASANT MARRIAGE IN HUNGARY, A. Pathe. 2 D 1913. Syn. 18:1044; Com. 18:1411.
BASQUE WEDDING, A. Pathe. 4 Ag 1914. Syn. 1000; Com. 21:960.
JAPANESE WEDDING, A. Melies 30 O 1913. Syn. 18:522; Com. 18:735.

394 Customs of Public and Social Life

PORTOLA FESTIVAL, THE. Apollo. 14 D 1913. Com. 18:1545. At San Francisco.
GREAT PASADENA ROSE TOURNAMENT, The. Apollo. 1 F 1914. Com. 19:809.
ULSTER DAY IN BELFAST. Kalem 19 D 1913. Syn. 18:1316; Com. 19:49.
SAN FRANCISCO CELEBRATION, THE. Keystone 4 D 1913. Com. 18:1152. Anniversary of Balboa's discovery.

398.2 Legends

WILLIAM TELL. Greene Feature 5r. My 1914. Sp. rev. 20:652.
ROBIN HOOD. Thanhouser 4r. N 1913. Syn.

398.4 Fairy-Tales

SANTA CLAUS. Kinemacolor. 3r. D 1913. Syn. 18:1584.
JACK AND THE BEANSTALK. Thanhouser. 19 D 1913. Com. 18:1545.

5 SCIENCE

52 Astronomy

STUDY IN ASTRONOMY, A. George Kleine. D 1913. Syn. 18:1200.

53 Physics

SUNSET IN MANY LANDS. Eclair 21 D 1913. Syn. 18:1332.
ICE AND SNOW. Pathe. 7 Jy 1914. Syn. 21:108.
SIMPLE EXPERIMENTS IN ELECTRICITY. Pathe. 16 Je 1914. Syn. 20:726.
MAGNETISM AND MAGNETS. Eclair 7 D 1913. Syn. 18:1470; Com. 18:1152.

54 Chemistry

OXYGEN. Pathe. 1 O 1913. Syn. 18:66; Com. 18:264.
OXYGEN. Eclair 19 O 1913. Syn. 18:304; Com. 18:49.

55 Geology

VISIT TO THE VOLCANO KILAUEA, HAWAII. Pathe. 31 Mr 1914. Syn. 20:108; Com. 20:360.
GEYSERS OF NEW ZEALAND, THE. Pathe. 2 D 1913. Syn. 18:1044; Com. 18:1411.
HOW MOUNTAINS GROW. Pathe. 7 O 1913. Syn. 18:68; Com. 18:379.

56 Paleontology. Fossils

PETRIFIED FORESTS OF ARIZONA, THE. Pathe. 14 O 1913. Syn. 18:286; Com. 18:380.

57 Life. Man. Biology

LOW CASTE BURMESE. Vitagraph 22 O 1913. Syn. 18:290; Com. 18:611.
CAMPING WITH THE BLACKFEET. Edison 19 N 1913. Syn. 18:636; Com. 18:868. Reservation life and Indian racial characteristics.

58 Botany. Vegetable Life

PLANTS WHICH EAT. Pathe. 7 O 1913. Syn. 18:68; Com. 18:379.
MIMOSA PUDICA, A PLANT WITH NERVES. Pathe. 18 O 1913. Syn. 18:286; Com. 18:496.
ORCHIDS. Eclair. 8 Mr 1914. Syn. 19:1158; Com. 19:1386.

59 Zoology. Animal Life

RUSSIAN ZOO, OSKAMA-NOVA, THE. Pathe. 3 Ag 1914. Syn. 21:1000; Com. 21:960.
NEW ZOOLOGICAL PARK, THE. Kalem 24 N 1913. Syn. 18:776. New York City.
HOW WILD ANIMALS LIVE. Midgar Feature. 6r. O 1913. Adv. 18:438. Sp. rev. 18:592.

SUBMARINE MYSTERIES. Pathe. 20 Ja. 1914. Syn. 19:326; Com. 19:676. Spirographis; cucumaria; jellyfish; eels' larvae; dogfish eggs.
STRANGE SEAWATER CREATURES, Pathe. 24 Mr 1914. Syn. 19:1576; Com. 20:212.
HOSTS OF THE SEA, THE. Pathe. 27 Jy 1914. Syn. 21:736.
EDIBLE FISHES OF THE ENGLISH CHANnel. Pathe. 24 Ag 1914. Sp. rev. 21:1633.
GLIMPSES OF POND LIFE. Pathe. 6 D 1913. Syn. 18:1044; Com. 18:1412.
STRANGE ANIMALS, SOUTH AMERICA. Eclectic S 1914. Com. 22:336.

59.2 Invertebrates

ORGANISMS WHICH INHABIT STAGNANT Waters. Eclair 2 N 1913. Syn. 18:414; Com. 18:497.
POLYPS. Eclair 5 O 1913. Syn. 18:80.
ATOM LIFE IN THE DEEP. Gaumont 2 O 1913. Syn. 18:86.
POND SNAIL, THE. Pathe. 21 N 1913. Syn. 18:772; Com. 18:1151.

59.5 Articulates

ROTIFERS. Eclair 12 O 1913. Syn. 18:414; Com. 18:157.
CRAYFISH, THE. Pathe. 20 Jy 1914. Syn. 21:736.
HUNTING SPIDERS, THE. Pathe. 10 Mr 1914. Syn. 19:1296; Com. 19:1680.

59.57 Insects

BUTTERFLY PRESERVATION. Pathe. 14 N 1913. Syn. 18:774; Com. 18:1007.
INSECTS THAT STING. Pathe. 17 D 1913. Syn. 18:1326; Com. 19:48.
INSECTS THAT MIMIC. Pathe. 20 Ja 1914. Syn. 19:326; Com. 19:676.
POISONOUS INSECTS. Joker 6 My 1914. hs. or c.p.
TERMITE, THE INSECT ARCHITECT, THE. Pathe. 8 Ap 1914. Syn. 20:110; Com. 20:576. 18:1054.

59.7 Fish

EDIBLE FISH OF THE MEDITERRANEAN. Pathe. 2 D 1913. Syn. 18:1044; Com. 18:411.
AMBLYSTOMA, THE. Eclair 9 N 1913. Syn 18:526; Com. 18:736.

59.81 Reptiles

LIZARD LORE. Pathe. 12 N 1913. Syn. 18:774; Com. 18:1007.
DEADLIEST OF NATURE CELEBRITIES, The. Pathe 28 Ap 1914. Syn. 20:708; Com 20:986. The cobra.
VENOMOUS SERPENTS. Pathe. 20 Je 1914 Com. 21:432.
TORTOISES AT CLOSE RANGE. Pathe. N 1913. Syn. 18:520; Com. 18:867.
TURTLE TRAITS. Universal Ike. 25 Ag 1914 Com. 21:1373.

59.82 Birds

BIRDS OF THE INLAND MARSH. Pathe. 12 D 1913. Syn. 18:1194; Com. 18:1543.
AFRICAN SEA BIRDS. Edison 7 Ja 1914. Syn 19:72; Com. 19:412. Malaga's Island, off South Africa; exceptionally good.
OUR LARGE BIRDS. Keystone. 23 My 1914. Com. 20:1261.
STUDY OF BIRDS, A. Eclectic S 1914. Syn. 22:253.
BIRDS OF THE SOUTHERN COAST. Edison 6 O 1913. Syn. 18:178; Com. 18:264.
AT HOME WITH THE HERON. Pathe. 21 Ja 1914. Syn. 19:328; Com. 19:676.

59.9 Mammals

JERBOA, HABITAT AFRICA, THE. Pathe. 12 My 1914. Syn. 20:852.
MARMOT, THE. Pathe. 23 Je 1914. n. s. or c. p.
CAPTURE OF A SEA ELEPHANT, THE. Blinkhorn 5r. My 1914. Adv. 20:639; Sp rev. 20:675.

6 APPLIED SCIENCE INDUSTRIAL ARTS

PANAMA-PACIFIC EXPOSITION UP TO Date. Victor 17 Jy 1914. Com. 21:434.

61 Medicine

HEART AND THE CIRCULATION OF THE Blood, The. Pathe. 6 Jy 1914. Syn. 21:108

613 *Personal Hygiene.*

PRICE OF THOUGHTLESSNESS, THE. Vitagraph 11 N 1913. Syn. 18:636; Com. 18:868; Sp. rev. 18:1425. Street and road dangers.
MAKING A CONVERT. Edison. 15 S 1914 Syn. 21:1546; Com. 22:63; Sp. rev. 21:1627

614 *Public Hygiene*

U. S. GOVERNMENT INSPECTION OF BEEF Victor 17 Ap 1914. Syn. 20:576.
U. S. GOVERNMENT INSPECTION OF MUTton and Pork. Powers (25 My) 1914. n. s. or c. p.
LIFE FOR LIFE. Selig 23 O 1913. Syn 18:294; Com. 18:611. Illustrating use of the pulmotor.

615 Therapeutics. Materia Medica

TALCUM POWDER. Kalem 26 D 1913. Syn 18:1584; Com. 19.172.
POISON OF SERPENTS, THE. Pathe 9 Je 1914. Com. 20:1689.

616 Pathology. Treatment of Diseases

VENOM INSTITUTE OF SAO PAULO, BRAZIL, The. Gaumont 16 O 1913. Syn. 18:530.
PRICE OF HUMAN LIVES, THE. Edison 2 D 1913. Syn. 18:1184; Com. 18:1411; Sp. rev. 18:1128. Red Cross seal story.

62 Engineering

622 Mines and Mining

STONE QUARRY IN BELGIUM, A. Lux 6 My 1914. Syn. 19:1166.
SOUTH AFRICAN MINES, THE. Edison 26 Ag 1914. Syn. 21:1127; Com. 21:1511; gold and diamond mines.
PHOSPHATE MINING. Kalem 27 Mr 1914. Syn. 19:1564; Com. 20:212.
OUR LAND OF GOLD. Powers 25 S 1914. Com. 22:65. Alaskan gold mines.
COPPER MINING AT THE CALUMET AND Hecla. Laurium Amusement Co. 2r. Ja 1914. Mfg. 19:425.
MARBLE INDUSTRY, THE. Kalem. V N 1913. ySn. 18:648.
IN A GRANITE QUARRY. Lux 17 O 1913 Syn. 18:312.
GRANITE INDUSTRY, THE. Kalem 31 O 1913. Syn. 18:510; Com. 18:735.
PINK GRANITE INDUSTRY AT MILFORD, Mass., The. Syn. 18:176; Com. 18:379.
SLATE INDUSTRY, THE. Pathe. 14 N 1913 Syn. 18:774; Com. 1007.

623 Military Engineering

FOOD FOR THE DOGS OF WAR. Kalem 30 S 1914. Syn. 21:1809; Com. 22:335; Sp. rev. 21:1627.
(LAUNCHING OF H. M. S. DREADNAUGHT "Marlborough.") Kalem 26 Je 1914. Syn. 20:1724; Com. 21:255. With "Labor Demonstration in Hyde Park, England."
(PONTOON BRIDGE BUILDING.) Eclair 23 N 1913. Syn. 18:1208. With "Soldiers Drilling in Turkestan."

626 Waterways. Canals. Irrigation

RIDING THE FLUME. Pathe. 4 O 1913. Syn. 18:68; Com. 18:264.

JOINING OF THE OCEANS, THE. Edison 10 D 1913. Syn. 18:1186; Com. 18:1544. Panama Canal.
OPENING OF THE PANAMA CANAL, THE. Hagy's Feature. 4r. Je 1914. Sp. rev. 20:1519.

627 Hydraulic Engineering. Dykes Dams

HYDRAULIC MINING. Victor 12 D 1913. Com. 18:1413. Gold mining.
HYDRAULIC WORKS ON THE ADDA, ITALY. Lubin 11 D 1913. Syn. 18:1188.
RAISING A SUNKEN YACHT. Vitagraph 16 S 1914. Sp. rev. 22:321.
TRIP TO THE GREAT NILE DAM, A. Patho 14 Mr 1914. n. s. or c. p.

63 Agriculture

U. S. GOVERNMENT INSTRUCTION TO Young Farmers. Powers 27 Mr 1914. n. s. or c. p.
TWENTIETH CENTURY FARMER, A. Thanhouser 31 O 1913. Syn. 18:528; Com. 18:613.
MONTANA STATE FAIR, THE. Vitagraph 8 Ja 1914. Com. 19:412.
FARMING IN ANCIENT THEBES. Vitagraph 19 N 1913. Syn. 18:760; Com. 18:1150. Threshing and harvesting grain on the banks of the river Nile.
THIS IS TH' LIFE. American. 2r. 24 Ag 1914. Syn. 21:1144; Com. 21:1373. Illustrates advantage of using modern farm implements.

63.3 Special Crops

ACRES OF ALFALFA. Keystone 23 My 1914. Com. 20:1261.
HEMP GROWING, NEW ZEALAND. Pathe 28 Jy 1914. Syn. 21:736; Com. 21:959.
TOBACCO INDUSTRY, THE. Lubin 12 Ja 1914. Syn. 19:210; Com. 19:413.
COFFEE CULTIVATION, SANTOS, SOUTH America. Pathe 27 Jy 1914. Syn. 21:736.
CEYLON TEA ESTATE, A. Selig 10 O 1913. Com. 18:379.
COCOANUT INDUSTRY, THE. Lubin 7 N 1913. Syn. 18:514.
GROWING AND GATHERING COCOANUT Beans. Lubin 19 D 1913. Syn. 18:1320.
PRODUCTS OF THE PALM. Edison 22 D 1913. Syn. 18:1456; Com. 19:172. Banana and cocoanut industries, Jamaica, West Indies.

63.4 Arboriculture

BAHAMAN PINEAPPLE PLANTATION, A. Princess 24 Jy 1914. Com. 21:837.
PRODUCTS OF THE PALM. Edison 22 D 1913. Syn. 18:1456; Com. 19:172.
JAFFA, THE SEAPORT OF JERUSALEM AND Its Orange Industry. Edison 22 O 1913 Syn. 18:406; Com. 18:276,311.
LEMON PLANTATION, A. Melies 20 N 1913. Syn. 18:906.

63.5 Horticulture

FLOWERS THAT BLOOM IN THE SPRING. Pathe. 15 Ap 1914. Syn. 20:256; Com. 20:672.

63.6 Zootechnic. Animal Breeding

ANIMAL EXPORT FROM ALGIERS. Lux 13 F 1914. Syn. 19:1022.
CALIFORNIA RODEO, 1913, THE. Duhem & Harter 3r. O 1913. Adv. 18:187.
ROUND UP AT PENDLETON, 1913, THE. Thomas & Bouman 5r. Mr 1914. Adv. 19:1579.

BEAUTY, THE EDUCATED HORSE. Kalem 6 Mr 1914. Syn. 19:1144; Com. 19:1524.
DUBLIN HORSE SHOW, THE. Kalem 21 N 1913. Syn. 18:894; Com. 18:1151. Also English and French sports in Ireland, England and France.

ELEPHANT AS A WORKMAN, RANGOON, India, The. Selig 1 O 1913. Adv. 17:1356.
ELEPHANTS AT WORK. Vitagraph 16 D 1913. Adv. 18:1252; Com. 19:48.

OSTRICH FARMING NEAR NICE. Lux 12 D 1913. Syn. 18:1478.
OSTRICH FARMING, SOUTH AFRICA. Edison 19 Ja 1914. Syn. 19:574; Com. 19:544.

PUPS ON A RAMPAGE. Vitagraph 6 Ap. 1914. Com. 20:361.

LONG ISLAND SKUNK FARM, A. Kalem 21 F 1914. Syn. 19:858; Com. 19:1237.

63.7 Inert Animal Products

MILK WE DRINK, THE. Keystone 10 N 1913. Adv. 18:515; Com. 18:613. Pictures dairy management.

63.8 Insects Useful to Agriculture

BEE FARMING. Gaumont 19 F 1914. Syn. 19:1166.
BEE INDUSTRY, THE. Powers 31 O 1913. n. s. or c. p.

63.9 Hunting and Fishing Industries

BREEDING TROUT BY THE MILLION. Pathe. 24 O 1913. Syn. 18:286; Com. 18:612.
SOUTH AFRICAN WHALING INDUSTRY, The. Edison 1 D 1913. Syn. 18:1184; Com. 18:1279.
CRAWFISHING. Vitagraph 25 F 1914. Syn. 19:1004; Com. 19:1384. In Sweden.

64 Domestic Economy. Housekeeping

BABY SHOW, THE. Vitagraph 30 D 1913. Syn. 18:1578. Illustrates the care of babies.

65 Means of Communication

SPINNERS OF SPEECH, THE. Pathe 28 O 1913. Syn. 18:410; Com. 18:612. Telephone.
MODES OF TRAVEL IN JAPAN. Pathe 6 Jy 1914. Syn. 21:108.
GRAND OPENING OF THE SHICHIJIO Bridge Kyoto, Japan. Melies 23 O 1913. Syn. 18:402; Com. 18:611.
RIVER TRAVEL IN INDO-CHINA. Pathe 9 Je 1914. Com. 20:1689.

66 Industries

WINE INDUSTRY, MARSALA, SICILY, THE Pathe. 13 Jy 1914. Syn. 21:108.
CANNING INDUSTRY IN CALIFORNIA, THE. Essanay 31 Mr 1914. Syn. 19:1722; Com. 20:370. Peas and asparagus.
GLIMPSE OF THE OIL REGIONS OF TEXAS, A. Powers 6 Ap 1914. n. s. or c. p.
MAKING CUT GLASS. Kalem 9 Ja 1914. Syn. 19:80; Com. 19:412.
HOUSE ON THE HILL, THE. Vitagraph. 2r. 8 Ag 1914. Syn. 21:725; Com. 21:1100. Kirkman's soap factory, Brooklyn, N. Y.
MAKING PIG IRON. American 20 N 1913. Syn. 18:192; Com. 18:265.
MODERN STEEL PLANT, A. American 20 N 1913. Syn. 18:780; Com. 18:689; Notice 18:717. Bethlehem, Pa.

67 Manufactures

IRON AND STEEL INDUSTRY, BOMBAY, The. Pathe 11 Ag 1914. Syn. 21:1000; Com. 21:1100.
MAKING STEEL RAILS. Pathe 26 My 1914. Syn. 20:1160. Com. 20:1408.

LUMBERING IN SWEDEN. Vitagraph 18 F 1914. Syn. 19:860; Com. 19:1236.
LUMBER INDUSTRY OF CALIFORNIA, THE. Joker 18 F 1914. n. s. or c. p.
CYPRESS LOGGING IN FLORIDA. Kalem 20 Mr 1914. Syn. 19:1414; Com. 20:57.
WOOD CARVING AND TURNING AT ST. Claude, France. Pathe 12 My 1914. Syn. 20:852.

ART OF THE FURRIER, THE. Pathe 11 Ag 1914. Syn. 21:1000; Com. 21:1100. Making a moleskin coat.
ABELONE INDUSTRY, THE. Keystone 6 O 1913. Syn. 18:194; Com. 18:265.

MAKING HIGH GRADE PAPER. Kalem 30 Ja 1914. Syn. 19:460; Com. 19:808.

HEMP INDUSTRY OF YUCATAN, MEXICO, The. Joker 19 S 1914. n. s. or c. p.
MAKING EIGHT-TON ROPES. Pathe 28 N 1913. Syn. 18:904; Com. 18:1279.

MANUFACTURING PEARL BUTTONS. Lubin 1 Ja 1914. Syn. 18:1574; Com. 19:289.

68 Trades. Handicrafts

PIANO MANUFACTURING. Kalem 12 D 1913. Syn. 18:1188; Com. 18:1543.

MAKING AN AUTOMOBILE TIRE. Keystone 27 O 1913. Com. 18:737.

JAPANESE SHOEMAKER AT WORK, A. Melies 30 O 1913. Syn. 18:522.

STRAW HAT INDUSTRY IN FIESOLE, THE. Pathe 21 Ap 1914. Com. 20:820.
SHELL COMB INDUSTRY, THE. Lubin 16 Je 1914. Syn. 20:1586; Com. 21:64.

FAN MAKING. Gaumont 12 F 1914. n. s. or c. p.
MAKING LACE FANS. Pathe 12 Mr 1914. Com. 19:1683.

ICE CUTTING IN SWEDEN. Pathe 8 N 1913. Syn. 18:520; Com. 18:867.
HARVESTING ICE. Princess 24 Jy 1914. Com. 21:837.

7 FINE ARTS

71 Landscape. Gardens. Sites

GLACIER NATIONAL PARK IN WINTER, The. Pathe 23 Je 1914. n. s. or c. p.
FLOWERS OF JAPAN. Pathe 18 N 1913. Syn. 18:772; Com. 18:1150. Views of Japanese gardens.
SEVENTEEN-MILE DRIVE, CALIFORNIA, The. Pathe 14 Ja 1914. Syn. 19:208; Com. 19:543.
FOUNTAINS OF ROME, THE. Vero Educational Jy 1914. Adv. 20:1175.
UNVEILING THE PILGRIM FATHERS' Monument. Kalem 23 Ja 1914. Syn. 19:332; Com. 19:676. H. W. Page, the new U. S. Ambassador to England, unveiling the monument at Southampton, England.
UNVEILING THE "MAINE" MONUMENT. Kalem 7 Mr 1914. Syn. 19:1144; Com. 19:1524. Central Park, New York City.
TEMPLES AND STATUES OF ROME. Vitagraph 26 N 1913. Com. 18:1279.
TOMBS OF THE ANCIENT JAPANESE EMperors. Pathe 14 Jy 1914. Syn. 21:108; Com. 21:704.

72 Architecture

ANDREW CARNEGIE'S GIFT TO THE World. Kalem 5 D 1913. Syn. 18:1030; Com. 18:1412. The Peace palace at The Hague.
TEMPLES OF JAPAN. Melies 1 Ja 1914. Syn. 19:76; Com. 19:288.
TYPICAL BUDDHIST TEMPLE, A. Pathe 11 F 1914. Syn. 19:710; Com. 19:1087.
CATHEDRAL AND LEANING TOWER OF Pisa. Selig 11 Mr 1914. Com. 19:1680.
RESIDENCES OF THE POPES. Vero Educational Mr 1914. Syn. 19:748; Sp. rev. 20:810.

73. Sculpture. Plastic Arts

STATUESQUE BEAUTY. Joker 23 S 1914. n. s. or c. p. Living reproductions of famous statues.
STORY OF THE WILLOW PATTERN, THE. Edison 10 F 1914. Syn. 19:714; Com 19:1087.

77 Photography

UNDER WATER PHOTOGRAPHY. Submarine Film Co. Pictures taken under water at Watling's Island, Bahamas, Ap & Je 1914. 20:497.
HOW MOTION PICTURES ARE MADE. Keystone 15 Ja 1914. Adv. 19:187; Com. 19:290. Views of the work of the Broncho, Kay-Bee and Domino companies.
HOUSE BUILT BY ELECTRICITY, A. Melies 16 Jy 1914. Com. 21:705. Trick picture.
UNFORSEEN METAMORPHOSES. Eclair 16 N 1913. Syn. 18:656; Com. 18:737. Novelty picture. Resolving drawings and views.

78 Music

"AFTER THE BALL." Photodrama. 6r. Jy 1914. Syn. 21:622; Sp. rev. 21:584.
"HOME, SWEET HOME." Mutual (Griffith) 6r. My 1914. Syn. 20:1312; Sp. rev. 20:1234; mfg. 19:1694; music for, 21:422.
"THIS IS THE LIFE." Essanay 10 Je 1914. Syn. 20:1434; Com. 20:1828.
TRAIL OF THE "LOST CHORD," THE. American 2r. 17 N 1913. Syn. 18:780; Com. 18:869; Sp. rev. 18:473.
BIRTH OF THE "STAR SPANGLED BANner," The. Edison 2r. 28 Ag 1914. Syn. 21:814, 1127; Com. 21:1512; Sp. rev. 21:814.

79 Sports and Amusements

TRIP TO THE FAMOUS PICNIC GROUNDS, Arshyama, Japan, A. Melies 4 D 1913. Syn. 18:1194; Com. 18:1411.

791 Public Amusements

GREAT RAYMOND, THE. Essanay 16 Jy 1913. Syn. 17:230; Com. 17:535.
PERFORMING LIONS. Vitagraph 10 D 1913 Syn. 18:186; Com. 18:1544.

792 Theater. The Stage

Plays

AFTERMATH. Famous Players. 4r. 20 Ag 1914. Syn. 21:1564; Sp. rev. 21:1348.
ALONE IN NEW YORK. Warner 5r S 1914. n. s. or c. p.
AMERICAN CITIZEN, AN. Famous Players 4r. 10 Ja 1914. Syn. 19:342; Sp. rev. 19:292.
L'ARTICLE 47. Majestic 2r 18 N 1913. Syn. 18:914; Com. 18:1009.
AT THE OLD CROSSROADS. Select Photoplays 5r. Ag. 1914. Syn. 21:1290; Sp. rev. 21:681, 22:351; mfg. 21:1253.
BANKER'S DAUGHTER, THE. Life Photoplay 5r. Mr 1914. Syn. 20:124; Com. 20:519.
BELLS, THE. Sawyer 4r. Je 1914. Syn. 20:1604.
BILLIONAIRE, THE. Biograph (K. & E.) 3r. Je 1914. Syn. 20:1742; Sp. rev. 19:1366.

BREWSTER'S MILLIONS. Lasky 5r. 15 Ap 1914. Sp. rev. 20:336; mfg. 19:298.
CAPRICE. Famous Players 4r. 10 N 1913. Syn. 18:786; Sp. rev. 18:718.
CAPTAIN ALVAREZ. Vitagraph 6r. Je 1914. Syn. 20:1880; Sp. rev. 20:799; music for, 21:823.
CELEBRATED CASE, A. Kalem 4r. F 1914. Sp. rev. 19:814.
CHECKERS. All Star 6r. 29 O 1913. Syn. 18:1480; Sp. rev. 18:992.
CHERRY PICKERS, THE. Selig 2r. 13 Ap 1914. Syn. 20:402; Com. 20:517.
CLASSMATES. Biograph (K. & E.) Syn. 20:1322.
CLOTHES. Famous Players 4r. 10 Mr 1914. Syn. 19:1442; Sp. rev. 19:1527.
COLLEEN BAWN. Kalem 3r. 16 Mr 1914. Reissue of 16 O 1911. Syn. 19:1414; Com. 19:1681; mfg. 19:557.
COUNT OF MONTE CRISTO, THE. Famous Players 5r. 1 N 1913. Syn. 18:534; mfg. 18:500.
DAVID GARRICK. Vitagraph 2r. 11 Ag 1914. Syn. 21:858; Com. 21:1241.
DOLLAR MARK, THE. World Film 5r. S 1914. Syn. 22:106; Sp. rev. 21:1626.
DR. GOUDRON'S SYSTEM. Leading Players 2r. Ap 1914. Syn. 20:584; Sp. rev. 20:530; 1703.
ESCAPE, THE. Mutual (Griffith) Je 1914. Sp. rev. 20:1515.
FATAL WEDDING, THE. Biograph (K. & E.) 3r. My 1914. Syn. 20:1322.
FEDORA. Trans-Oceanic 5r. 1 D 1913. Syn. 19:98.
FROU FROU. Thanhouser 4r. 1 Ja 1914. Syn. 19:94; Sp. rev. 19:277.
GIRL OF THE SUNNY SOUTH, THE. American Kineto Corporation. n. s. or c. p.
GOOD LITTLE DEVIL, THE. Famous Players 5r. 1 Mr 1914. Sp. rev. 17:407; mfg. 19:1249.
GREYHOUND, THE. Life Photoplay 5r. Je 1914. Syn. 20:1316; Sp. rev. 20:1518.
HEARTS OF OAK. Mohawk 5r. My 1914. Syn. 20:1314; Sp. rev. 20:1119; mfg. 19:1539.
HOODMAN BLIND. Pilot 4r. 1 D 1913. Syn. 18:1602.
IN MISSOURI. All Star 5r. Ap 1914. Syn. 20:124; Sp. rev. 19:1688; mfg. 19:400.
KIT THE ARKANSAS TRAVELLER. Kalem 3r. S 1914. Syn. 21:1430; Sp. rev. 21:1075, 1627.
LEAH KLESCHNA. Famous Players 4r. 10 D 1913. Syn. 18:1384; Sp. rev. 18:1392.
LIGHTS O' LONDON. World Film 5r. Je 1914. Syn. 21:487; Sp. rev. 21:437.
LION AND THE MOUSE, THE. Lubin 6r. Ja 1914. Syn. 19:334; Sp. rev. 19:659.
LITTLEST REBEL, THE. Photoplay 6r. Ap 1914. Syn. 21:1562; Sp. rev. 21:1379.
LORD CHUMLEY. Biograph (K. & E.) 4r. Je 1914. Syn. 20:1886.
LURE, THE. World Film 5r. 24 Ag 1914. Syn. 21:1152.
MAKING OF BOBBY BURNIT, THE. Lasky 4r. 17 S 1914. Syn. 22:252; mfg. 21:1529.
MAN'S ENEMY. Biograph (K. & E.) 3r. Jy 1914. Syn. 21:485, 752.
MODEL YOUNG MAN, A. Vitagraph 20 Mr 1914. Syn. 19:1416; Com. 20:57; mfg. 19:424.
MOTHER. World Film 28 S 1914. Syn. 22:106; Com. 21:1778; Sp. rev. 21:1789.
MY FRIEND FROM INDIA. Edison 3r. 15 Ag 1914. n. s. or c. p.
OCTOROON, THE. Kalem 3r. 1 D 1913. Syn. 18:1036; Com. 18:1280; Sp. rev. 18:1716.
ONE OF OUR GIRLS. Famous Players 4r. 10 Je 1914. Syn. 20:1746; Sp. rev. 20:1667.
OUR NEW MINISTER. Kalem 3r. 12 N 1913. Syn. 18:648; Com. 18:1007.
PAID IN FULL. All Star 5r. Mr 1914. Sp. rev. 19:397.
PRIDE OF JENNICO, THE. Famous Players 4r. 20 F 1914. Syn. 19:1170; Com. 19:1071.
SEVEN DAYS. Biograph (K. & E.) 3r. Je 1914. Syn. 20:1886.
SHANNON OF THE SIXTH. Kalem 5r. Jy 1914. Syn. 21:485; Sp. rev. 21:233.
SHE STOOPS TO CONQUER. Cosmofotofilm 3r. Jy 1914. Syn. 21:484; Sp. rev. 21:283.
SHORE ACRES. All Star Ap 1914. Mfg. 18:882.
SPITFIRE. Famous Players 4r. 20 Je 1914. Syn. 21:122; Sp. rev. 21:87; mfg. 20:1273.
SQUAW-MAN, THE. Lasky 6r. F 1914. Syn. 19:730; mfg. 19:298, 553, 689.
STRONGHEART. Biograph (K. & E.) 3r. Je 1914. Syn. 20:1888.
SUCH A LITTLE QUEEN. Famous Players 5r. 21 S 1914. Syn. 22:253; Sp. rev. 22:45.
THIRD DEGREE, THE. Lubin 5r. Ja 1914. Syn. 19:332; Sp. rev. 18:992, 19:30.
UNWELCOME MRS. HATCH, THE. Famous Players 4r. 10 S 1914. Syn. 21:1830; Sp. rev. 21:1752.
WOMAN AGAINST WOMAN. Biograph (K. & E.) 3r. Je 1914. Syn. 20:1884.

Operas

BARBER OF SEVILLE, THE. Klein-Ambrosio 3r. 24 Mr 1914. Com. 20:213; mfg. 19:1537.
MARRIAGE OF FIGARO, THE. Klein-Ambrosio 2r. 3 F 1914. Com. 19:947; Sp. rev. 19:655; mfg. 19:182, 424.
IL TROVATORE. Centaur 6r. Jy 1914. Mfg. 21:593. Notice 21:259.

793 Indoor Amusements

ITALIAN GAMES AND DANCES. Selig 6 F 1914. Com. 19:946.
TYPICAL RUSSIAN DANCES. Pathe 10 Ag 1914. Syn. 21:1000; Com. 21:1100.
DANCES OF TODAY, THE. Victor 26 Ja 1914. Adv. 19:246; mfg. 19:554.
FASHIONABLE DANCES. Rex 10 My 1914. n. s. or c. p.
LATEST SOCIETY DANCES. Sawyer Jy 1914. Adv. 21:521.
STANDARDIZING MODERN DANCES. Report of a demonstation by Miss Elizabeth Marbury in the Assembly Room of the Colony Club, New York City, Mr 1914. 20:71.
MOTION PICTURE DANCING LESSONS. Kalem 3r. 29 O 1913. Com. 18:736; Sp. rev. 18:248.
KOREAN DANCE, A. Selig 20 My 1914. n. s. or c. p.
DIFFERENCE BETWEEN TANGOES, THE. Melies 30 Ap 1914. Syn. 20:706; Com. 20:968.

796 Open Air Sports. Athletics

SEA SCOUTS OF AMERICA, THE. Kalem 10 O 1913. Syn. 18:70.
WINTER SPORTS IN SWITZERLAND. Pathe. 11 N 1913. Syn. 18:774; Com. 18:868.

ARMY-NAVY FOOTBALL GAME. 29 Nov 1913. Commercial 2r. 30 N 1913. Sp. rev. 18:1288; mfg. 18:1156.
CALIFORNIA VS. STANFORD. California M. P. Co. N 1913. Adv. 18:1088.

GIANTS VS ATHLETICS. Commercial M. P. Co. 2r. O 1913. Adv. 18:201.
BASEBALL STARS. Vitagraph 15 Ja 1914. Com. 19:543.
GIANTS-WHITE SOX WORLD TOUR. John J. Gleason 6r. Mr 1914. Syn. 21:122; Sp. rev. 21:69.

GYMNASTICS. Gaumont 27 N 1913. Syn. 18:1056. Swedish.

VANDERBILT CUP RACE, THE. Komic 1 Ap 1914. Com. 20:213.

JAPANESE JUDO, THE. Melies 27 N 1913. Syn. 18:1040; Com. 18:1279. Jiu-jitsu.

ON THE ICE. Edison 24 Je 1914. Syn. 20:1722; Com. 21:255. Fancy skating at Wengen, Switzerland.
FANCY SKATING. Selig 31 Mr 1914. Com. 20:360.

797 Navigation and Aviation

BOATING ON THE SEINE. Lux 20 F 1914. Syn. 19:1022.
VARSITY RACE, THE. Thanhouser 2r. 22 S 1914. Syn. 21:1690; Com. 22:65; Sp. rev 21:1758.
SHOOTING THE FAMOUS HOZU RAPIDS OF Japan. Melies 20 N 1913. Syn. 18:906; Com 18:1150.

798 Horsemanship. Racing

SPORTS IN MERRIE, ENGLAND. Kalem 27 O 1913. Syn. 18:510; Com. 18:612.
CAMBRIDGESHIRE RACE MEET, THE Kalem 2 Ja 1914. Syn. 18:1584; Com. 19:288.

799 Fishing and Hunting

As Sport

SPORT AND TRAVEL IN CENTRAL AFRICA Pathe. 5r. My 1914. Syn. 20:1456.
HUNTING WILD GAME IN THE SOUTH PAcific Islands. Blinkhorn 5r. 18 My 1914. Adv. 20:639.
SPORTS IN MERRIE, ENGLAND. Kalem 27 O 1913. Syn. 18:510; Com. 18:612.
BADGER HUNT, A. Pathe 21 Jy 1914. Syn. 21:736; Com. 21:836.
RUSSIAN BOAR HUNT, A. Pathe 13 Jy 1914. Syn. 21:108.
HUNTING WILD GEESE. California M. P. Co. 2r. Mr 1914. Mfg. 19:1251.
TIGER HUNT, INDO-CHINA, A. Pathe 7 Jy 1914. Syn. 21:108.

(*Te be concluded in issue of February* 13.)

MRS. CARTER H. HARRISON'S NOVEL TO BE PICTURIZED.

Essanay is making elaborate preparations for the production of a beautiful multiple-reel photoplay, "The Lady of the Snows," dramatized from the novel of Edith Ogden Harrison, wife of Carter H. Harrison, mayor of Chicago.

This is the first of Mrs. Harrison's novels to be dramatized for a photoplay, but others will be put into film form later.

"The Lady of the Snows" is a picturesque story of life in the Canadian woods. With many dramatic settings, it is wonderfully well adapted to photoplay art. The novel itself proved a great success.

The plot evolves about the search in the northern woods for a missing heiress. The girl is betrothed, according to the wish of their families, to an Englishman, whom she has never seen. He hunts for her in vain, finally joins the mounted police force of Canada and falls in love and weds a girl whom he meets. Then it is found that his wife is the missing heiress.

Mrs. Harrison is greatly interested in the filming of her novel and will take an active part in the work of producing it and arranging the correct settings.

"I am exceedingly anxious to see how my stories will look on the screen," said Mrs. Harrison. "I feel that the authors who can make people see their plots as their minds have pictured them must bring their stories far closer to the hearts of the people than the novelist or orator can ever hope to. People are more impressed by pictures flashed before their eyes than by mere words. In this way there is a lasting influence for good. That is why I am such an admirer of photoplays."

KING BAGGOT PLAYS CORSICAN BROTHERS.

The two parts of "The Corsican Brothers," Dumas' famous story, have been combined into one powerful part in a new three-reel Universal photoplay now being made, and King Baggot will play the double role. He will appear as Fabian and Louis De Franchi. On the stage these parts, of course, were played by separate individuals, but with the aid of double exposure Mr. Baggot is enabled to play both parts. He is thereby given a more than usually good opportunity to display his talents. The stage and book versions have been carefully studied, and the best in each will be used for the screen play. Any photoplay in which one man plays the double role is always interesting, no matter what the story, but with King Baggot playing the double part in such a strong drama it should make an exceptionally good production. The snow scenes, of which there are many, will be taken in the Adirondack Mountains. The scenario is the joint product of Mr. Baggot, Frank Smith, George Edwards Hall and George Lessey.

NEW STAGE MANAGER FOR EDISON.

Elberton C. Taylor has been promoted from assistant stage manager to stage manager of the Edison studio, to succeed Mr. Sauer. Mr. Taylor has been with Edison but a year, but in that time he has made rapid progress, due to a training in art and design as book illustrator, then actor, assistant director and then to stage managership. Mr. Taylor first attracted attention when he joined the Edison forces while in Florida not long ago where his sets were much commented upon.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Farrar's Scheme.

STEVE FARRAR, of the Casino, Eldorado, Ill., has found something new. He sent out cards for his Christmas attraction some days in advance. These were enclosed in envelopes suggestive of a high grade Christmas greeting, were addressed neatly and in the same hand was written "Not to be opened until Christmas," just as milions of of other cards were marked. Probably ninety-five per cent. of them were put away with the other cards and opened the day the feature was to be shown. Even better than the written legend would have been the paster with the same lettering, but the main point is that he was certain that in every house he wanted to reach was an advertisement waiting the psychological moment.

In passing he has changed the Casino News to a make up more suggestive of a straight newspaper layout, with good effect.

Just to help along he offers five dollars, a license, a minister and "an article of household furniture" to any couple who will get married on the stage of the Casino any Friday night. Huh! It's worth more than five dollars to get married even in private. He should play them on a percentage basis.

Which?

In its standing announcement the American, Salt Lake City, says:

> Nothing that could offend the most exacting taste will be thrown upon our screens. It is the desire of the management to please the public every day in the year. It's a pleasure to please the public.

But on another page is announced "The Life of Evelyn Nesbit Thaw, with all its sensational episodes." And in the text is a paragraph that reads:

> The meeting of Evelyn with Harry Thaw is most interesting as well as his subsequent attentions to her. Her career as a chorus girl is realistically depicted, also is shown her marriage with Thaw, their gay life in New York, her meeting with Stanford White, their escapades that later became the talk of the world, White's palatial quarters on the top floor of a New York skyscraper, where he entertained Evelyn and her mother, Thaw's enlightenment and his murder of White in Madison Square Garden, and many subsequent events, including Thaw's escape from Matteawan Insane Asylum.

The stuff is not even accurate, as those who followed the nauseating reports of the trial or were acquainted with the actors in the affair well know, but setting that aside, we do not believe that pawing over this old filth is going to help business any, not even in a town where most of the playgoers get in on newspaper passes.

We are sorry to see the house uses questionable medical advertising. This sort of stuff should never be permitted in a program largely offered to women and children. Surely they do not need money badly enough to run such stuff, and if it is merely thoughtlessness, it should be corrected at once.

Bleich's Matinee.

As usual the Empress theater, Owensboro, Ky., gave a morning matinee Christmas day to the poor kiddies and advertised not only to the kiddies but made the plea that adult readers tell those children not apt to be in touch with the daily papers, a touch of thoughtfulness that is a Bleich hall mark. The same bill was offered as at the paid performance, and made complete the purpose of the matinee.

Well Done.

The Queen and Old Mill theaters, Dallas, Texas, issued a handsome and novel booklet for Christmas. The cover was four by seven, but the paper was actually ten and a half inches long, the excess being turned over to the inside, falling half the depth. On this were printed the ciphers of the two houses. The booklet proper was sixteen pages, mostly program. On the back was this matter that may be of equal use to others:

> I am a Moving Picture born of Heart, Head and Hand. I am the offspring of Knowledge and Light joined into wedlock with Art. I speak the language of Enchantment. I come from everywhere. I go everywhere. I have been brought out of the skies, out of Dreamland to earth to serve and bless Humanity.
>
> Many millions call to see me every day. I bring joy and gladness to the oppressed. bring smiles to the world-worn faces of the weary. I lay bare the innermost secrets of the heart; be it joy, gladness, laughter, happiness or sadness, grief, despair. Into each tale I unfold I weave a subtle lesson.
>
> I Uplift, Inspire, Enlighten. I raise the floodgates of laughter, and allow the joys to come a jingling. In days of peace or war alike I bring the news to countless numbers. I lay the world at your feet.
>
> I may be seen at my best every day at THE TWIN THEATERS TRANSCENDENT - THE OLD MILL and THE QUEEN.
>
> I AM A MOVING PICTURE.

It was a most economical booklet because it cost a lot of money, but every penny spent helped to give the impression of elegance, refinement and good taste. E. H. Hulsey, the general manager, is to be congratulated on turning out something really worth while; something that will make new friends and hold old ones.

From the Stanley.

The Stanley theater, Philadelphia, sends in its program for Christmas week and wants an opinion. The sheet is a four-pager six by nine, green stock in green ink with red holly border, front and back pages and a red imprint of the cross and text across the green text for "The Sign of the Cross," the Christmas feature.

It would have been better, we think, to have used the two-color holly border, printing the leaves in green instead of red and using the red for the berries. This would have given less red, but would have been more effective.

But the border will probably be replaced by another after the Christmas season and overloaded front page will be retained. On a nine-inch page the title of the house is run in signature only 9/16 of an inch, set into the border. Below this is a three and a quarter-inch bank of house information, more than half of which is in a solid eight-point that looks more like a leaded six. Below is the underline for the following week opened up with plenty of lead, with the result that the page looks top-heavy and forbidding. Large type should carry the name of the house, the solid paragraphs should be thrown over to the second page, the attraction for the week should run on the front page and the underline on the back, the program proper, now on the back page being moved to the third page, now occupied by a display advertisement. On the third page there should be brief mention of the underline with a reference to the back page for full particulars. With these changes the program would be an attractive one, but at present the makeup is bad. The proper place for the program of the week is on a right-hand page, not on the back page.

Poetical.

The Crescent theater, Southampton, N. Y., goes in for poetry now and then, mostly of the Waltmason style. Get this, for example:

> The Crescent is Southampton's place where you see ginger, vim and grace and drama, farce, and peril and fun, and nearly everything that's done upon this green and busy earth, from salty tears to rolling mirth, displayed upon the magnet screen; life rolling onward, scene by scene.

And this:

> The Crescent, where you bide a wee:
> It gives you films of mirth and glee.
> The Crescent, where the villain chews;
> It serves to drive away the blues.

It doesn't say what the villain chews, but going on general dope, he probably eats the scenery.

They change the form of the program, apparently to suit the paper stock in hand, but they hold to the general plan of eight-point full face caps for titles and lower case of the same for description. Twelve-point caps indicate unusual merit and it takes a five-reeler to rise to eighteen or better. This does not hold down the display, however, and is better than mixed type where much matter is to be run. Most of the copy is home made because whoever gets it out knows how to write.

Bad and Then Some.

A correspondent sends in the program of a western house with some items marked. The top line reads "Highest class productions." That's all right, but it doesn't match up with this line for "The Painted Lady":

> One of the best. *Even the board of censors hesitated on passing it.*

That sort of English matches up with another paragraph that runs:

> One of the sweetest stories that has packed them in everywhere.

And this is just the type of manager who yells the loudest when some one starts a local censorship; not that the "Painted Lady" is as bad as she is painted here, but because of the deliberate attempt to pander to a supposed desire for the sensational.

Not in Harmony.

John Nelson, of the Grand opera house, Sudbury, Ont., sends in a stock Christmas card in green and red with his added greeting in the blackest sort of ink in a heavy face gothic. That would be excellent work in some connections, but it is too severe and too black to harmonize with the rest of the card and the printer has spoiled the whole effect. An engravers' shaded would have been just the thing, run with a light impression. We have been working the face on our own stationery lately and with a first-class ink and an impression not too heavy it gives a copper plate effect that at first glance would puzzle even an expert. With too much ink it looks like a battered inline, but properly worked it is just the thing for announcements of this sort. The gothic is good in its place, but a heavy gothic is not in place on a card otherwise worked in color.

How About It?

Paramount Pickings has concluded the series of letters on management. We hope that they are considering our suggestion that they be reproduced in book form. They are worth it.

Clip This.

Here's another useful paragraph for program or newspaper work, contributed by W. C. Quimby, of Zanesville, though it does not seem to be original. It can be changed very slightly to serve at any time in the year:

> Of all human achievements, surely the motion picture most unerringly expresses that idea of service to our fellow men which is the spirit of Christmas. Without regard to creed or sect, to all mankind it carries a single message of life and love and laughter. Therefore, at this season of rejoicing, let us especially give thanks that we, as exhibitors, are enabled to play such a part in promoting the happiness of those whom we serve. For we are something more than tradesmen; beyond consideration of value received, we daily give, by the very nature of our work, new cheer to our fellow men. And to do that is to fulfill, in the highest degree, the spirit of Christmas.

Mr. Quimby uses the Hennegan colored program blanks and does not crowd his announcements. He does not have to, since he plays features, but even at that he might load down with type—though he doesn't.

Anyone Can.

What has been done can be done, and plenty of exhibitors have lifted their houses out of the five cent rut without getting nervous prostration. R. W. Hanke, of the Studio, Bridgeport, for example, writes:

> I am a fighter for higher admissions. You have probably noticed reference to the same in some of my programs. It may interest you and some brother exhibitors to know that a little more than a year ago I started as a straight five cent house, but have gradually worked over to four ten cent nights and two fifteen cent nights and now I am fighting for a third fifteen cent night. We are not open on Sundays.

It was not done abruptly and arbitrarily, but through a campaign of education, gradual advance and improved offerings. How it is done is exemplified in this clipping:

> AN EXPERIMENT.
>
> On Wednesday, Jan. 6th, Matinee and Evening we will offer you the first of one long promised "treats." We are firm believers in the quality of PARAMOUNT PICTURES and know that they cannot be beaten, but we also know of some pictures that will equal any PARAMOUNT. This is one of them, too good to let pass by, and too good for a 10 cent admission. However true to our promise we will present this and other masterpieces for 10c., matinee and evening, because we do not wish to burden you with too many 15c. shows. This one, the first, will be a Wm. A. Brady production of "The Pit," in 5 parts, from the great stage triumph featuring Wilton Lackaye in his original role, supported by Gail Kane and Milton Sills. Remember this is an experiment. "The Pit" is an expensive production, costing us the same as Paramounts; we are running a matinee to help pay expenses. If the experiment proves a sucess from a financial standpoint (there is no question of its success as entertainment) we will repeat it with other productions of equal merit.

In the Christmas program, on the sixth page, we do not like the crowded announcement of coming releases. It is solid eight point full face with the titles in all caps, and a person has to take a day off to puzzle it out. Half as many titles in tabular form would be better because these would be read.

A better punch is contained in this extract from the back page:

> We greet you in the evening of a new year. Undoubtedly 1915 will bring great changes in the production of photoplays. The Studio is looking forward to the greatest success in its career. We have been victorious in the past because we have fought for higher standard of production. We have persisted in our efforts to offer the public nothing but the best, this effort necessitated higher admissions, these two—higher admissions and quality photoplays, go hand in hand—one is the outcome of the other. Many have disputed this fact, some still fail to see it; those few we may neglect. The day of the term "moving pictures" and its friend the 5 cent admission is past. We are entering the dawn of a new era, that of—better photoplays; finer theaters and higher admission prices. In 1915 the Studio will offer the best and biggest things in the photoplay world. Nothing is too good for us—and you.

But No Program.

Justin J. Kramer, of the new Grand theater, Dayton, Ohio, issued a twenty-four page booklet for the opening of his house with plenty of chat about everything but the program. He did not even tell the class of stuff he would run. We think this a mistake. Some hints should have been given, particularly in these days when patrons have come to know brands and stars.

Too Much.

The Lyceum Theatre, Monticello, N. Y., sends in a two page circular letter it has been sending its patrons. They write:

> Mr. Richardson—I am enclosing a letter and blanks which we gave ou about a week ago. I know that this dope should go to Mr. Sargeant, but I don't feel that it is worth printing and am only sending it along to show him that we still cling to the idea that "no opposition" most certainly must not be construed to mean "there never will be opposition." What we are trying to do is to impress on our people here that we are doing everything we can for them without opposition, and we are getting that thought into circulation while we have a clear field. Then, when opposition does raise its threatening head all we have to do is to recall these here remarks to their minds and clinch it with another letter just a mite stronger in character. In the meantime giving them the best and being able always to prove that we have been giving them the best. And there you are. "Ladies and Gentlemen: You know what sort of treatment you received when I was alone in the field. If I am forced to the wall do you know what sort of service you will get from the other fellow? Don't exchange a certainty for something worse than doubtful. (In other words, better stick to the man you know than to tie up to one you don't know, etc.). Monticello can only support one showshop. Let me be IT."

The idea is all right, but the form letter is too long. It is set in solid ten point and runs two pages. No one is going to read the entire letter unless he is snowed in somewhere and has no other reading matter. A tenth as many words in snappy sentences would have told as much and would have been better. It means a lot to Mr. Guimond, but he should carry in mind the fact that others are less intensely interested and will not take the time to wade through all of the matter—and yet he is going to write another one. It would be better not to. Tell it in your program and on the screen, a bit at a time. Tell it in your newspaper advertising. Get up and make a three-minute talk to the audience now and then, but do not ask anyone to read a two page letter and then take an encore. It can't be done and it is straining the friendship of a hitherto loyal patronage.

Quite a Lot.

Rossiter and O'Connell of the Edgewood, New Haven, Ct., send in a number of card programs and offer to exchange samples with other managers. Some of the copy is good, about the best idea being the advertisement of a gala week with a calendar for that month and a fist pointing to the particular week. It would have been better yet in two colors, the special week and first being in red with the catchline "every day a red letter day next week." It is the only specimen they show that gives the proper attention to dating. Most of it is merely "week of" and then the same old "Monday," "Tuesday," "Wednesday," and so on. Every day should be dated, no matter where it occurs nor how often repeated. On this bill the day and number of reels is in full face and the attraction in roman. You have to look closely to catch those eight point titles. The titles, too, should have gone into full face, and a larger point than the day.

One fault with this card is that it looks like a blotter—and isn't.

There is nothing pulling in a card with a cut of Uncle Sam and "A Yankee Doodle Show Run by the Yankee Doodle Boys." There is no argument there and nothing save an underline of war views to suggest what a Yankee Doodle show is. It uses up a cut they may have had handy, but it would have been better had they given the cut to some poor printer. They do not seem to get much snap into their work, being content to state the names of some players and the titles, and they seldom play up the titles.

Gives a Postcard.

The Mecca theater, Dayton, Ohio, managed by R. C. Krapf, issues a folder, one sheet of which is a private mailing card with a cut of the house and a space for a message, the card being 3½ by 8½. Of the four remaining pages the house takes one and sells three. It might pay them to buy some of that extra space themselves, though, so far as the week is concerned they get out an intelligent and well-set program something like this:

> Save these Programs, FIVE of them are good for ONE FIVE CENT ADMISSION
>
> *Monday, Dec. 14th,* 1914
>
> The third eposide of THE MASTER KEY, A Redskin Reckoning, 2 reel Indian drama. When their Wives Joined Forces, and Pathe Weekly.
>
> Matinee at 2 p m. Admission 5c
>
> *Tuesday, Dec. 5th*
>
> ONE OF MILLIONS, a Shubert feature in 4 acts of gripping, forceful photoplay, featuring Laura Sawyer. Also Billie Ritchie in "Partners in Crime"—some comedy.
>
> Matinee at 2 p. m. Admission 10c

Starting In.

The Opera House, Atoka, Okla., is starting in with a program and sends the first issue, a stiff brown cover and four white pages inside printed on one side only. As they are tied with red ribbon, as well as being wire stitched, perhaps they are used for door knobs as well. It costs $15 for 500, which is entirely too much for a job, even in a country town. For that price better stock should have been provided for the inside pages and a better job of typesetting done. It would be better to discard the heavy cover stock and use a good white stock throughout; a stock that can be printed on both sides without showing through. Then the three inside right-hand pages should be given to the program, two days to a page, the days should be dated and not set in the margin, a more intelligent display should be given by the printer and a little more care in the press work. Too much ink was used for this first issue and the cover smudged.

As it stands the program pages are too black, because the heavy type is crowded together almost into a solid mass. The lines should be opened up and a lighter face used for the work if they have it, if not, cut down the players' names. We should like to see later issues.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is inclosed.

At the Inquest.

CHANGING back to the Savoy got the Inquesters out on time because here the slide is run announcing the closing reel. But a wet night seemed to have a depressing effect on the attendance and only nineteen gathered in the Morgue, including Clarence Storm, the man who was going to curl up and die, but didn't. From what he said it was evident that he has not yet learned to look at a plot from all sides. One comedy, for instance, was a funny one about a drunken Chinaman, but utterly spoiled because the soused Celestial was permitted to kiss a lot of school girls of kissable age. Most of the plots he told of were similarly damned through a lack of thorough searching and the Coroner used his experience to seek to drive home the lesson that every aspect of the plot should be looked at. Marc Edmund Jones told how a recent Mutual was evolved, taking the original theme and working it up and then away from it to the story that actually had been produced, and Miss Maibelle Heikes Justice called attention to the Kalem, "The Stolen Ruby," which was not a part of the night's program, but which, from its original manner of handling, had strongly impressed her. The story virtually consists of two narratives linked by a little straight action, a novel form of getting the idea over. In the plays seen at the Savoy there was little to be said. A Victor dried up about 800 feet out, and an Imp was still born, while a Keystone was funny in spots, but the spots were duplicated too often to get more footage than the 500 foot idea could supply. The next meeting will be February 1 at the Savoy.

Out.

A. W. Thomas is no longer a member of the Photoplay Authors' League, following the action of the Board of Control at a recent meeting.

His most recent advertising hints that if you enroll in his course you'll have a chance to have him help you in the Thanhouser contest.

Squaring Crime Stories.

Professor Robert Wilson Neal, whose Short Stories in the Making has lately been added to the limited list of useful books for photoplay students, points to one clever solution of a problem that seems to face authors each day: squaring gratitude with justice and the sense of fitness of things. He says:

> Fine judgment and careful management are needed in plots that turn on incidents of violence and crime. The story that does not clearly suggest moral payment by the criminal for his crime, is itself fundamentally immoral, therefore unworthy. A weakness of this sort shows in many filmed stories.
>
> A neat example of plotting that avoids any such effect is to be found in the film stories on page 558 of the M. P. World for January 23—the Eclair drama "Cancelled."
>
> The situation, just before the outcome of the plot is revealed is this: Emrick, an influential man, owes a debt of friendship to Duncan, an outlaw. Duncan is taken prisoner; severe punishment is certain. Emrick, as an able lawyer, doubtless might procure his release or at least interfere with the operation of justice.
>
> At this point is the pitfall for the inconsiderate author or director. For the sake of a little sentimental pleasure, Duncan might be saved at the expense of social order—the criminal might be shown escaping the effects of his own misdeed. But the Eclair story does not show this.
>
> Instead, it is so managed that "after a touching meeting, Duncan is taken to jail, while Emrick promises to see that the outlaw's family shall never want."
>
> There is an outcome that satisfies the requirements of morality as well as of sympathy. Our sympathies are relieved because Duncan will have the comfort of knowing that his family is provided for; our sense of fairness is satisfied because Emrick makes a return for the kindness done him; and yet our sense of moral law is not violated by seeing a criminal escape the consequences of misdoing.
>
> Any outcome that shows the failure of moral justice makes the story itself immoral. In this result, the outcome is the vital part of the plot.

In its most common form this theme relates that the desperado has saved the Sheriff's life and later the Sheriff is called upon to apprehend the lawbreaker. The author thinks that he raises up a most dramatic situation in the question as to whether the Sheriff proves an ingrate or foresworn. Too often the situation is irritating rather than appealing. Professor Neal has lifted from the Stories of the Films an example which as nearly as is possible gives satisfaction without violating a sense of the unities.

Bill Is Busy.

Tastes differ. William Lord Wright seems to like Chicago. At any rate he is there for an indefinite number of weeks doing some special work that will help out and at the same time storing up information that will help his readers later on. Incidentally, there is a nice transaction with a cashier on a certain day a week. And Bill is living on Broadway.. There is just one Broadway, and Willord knows it is not in Chicago. The point is that Bill not only knows how to tell you how to do it, but if he has to he can jump in as overflow man and do it himself. We know some alleged teachers who can't.

Yes.

Capt. Leslie T. Peacocke is not a comedy writer, but a recent letter to Newark Town Talk, in which he passionately urges Herman E. L. Eyer to support Bill Wright in his fight against the schools, is supremely funny, in view of the fact that he is a "consulting editor" of the A. W. Thomas school, into which the aforesaid William Lord Wright recently blew a hole as big as a house.

Those Inquiries.

It is not VERY often that inquirers apologize, but a high-school Professor of English recently added, "I daresay that you have answered these questions many times in your department, but please be lenient. I am a new reader of your paper."

It is precisely that there *are* new readers being constantly added that we are willing to repeat the old answers over and over again, and it is partly on this account that replies are sent by mail. We are always a little more than glad to reply to any question intelligently asked. It is only the boob questions, such as "I have written a story; where can I sell it?" that coaxes our pet goat off the lot. If you really want to know, and show you'll do something with it when you do know, you are even welcome to ask how many scenes there are to the reel.

Laugh Stuff.

Lately a man who was projecting a school and who had a magazine job sent out letters, ostensibly asking what the market was, but in reality looking for letters that could be reproduced in his school advertisement. Phil Lang was one of the editors queried. His reply was to the effect that they were buying stuff, but that the fake schools dumped so much rot into the office that the Kalem company saw little in the mail worth while. Then he went on to tell a few more things about the schools. The letter was not reproduced in the booklet. And the joke of it is that Mr. Lang had no idea that a school was being projected. He just told what he thought.

Perhaps.

A form letter of the Story Revision Company, of Smethport, Pa., opens with this paragraph:

> As the eminent writer, Mr. W. W. Sargent, aptly stated in a recent issue of Moving Picture World, "The film critic is springing up all over the country." Mr. Sargent further states that most critics "give false encouragement to the incompetent to 'string them along' as long as possible." Of course, he acknowledges that there are a few exceptions to this rule. The Story Revision Company is one exception.

We had not previously heard of this company, but noting a statement that they can revise and make salable an author's idea, we would add we do not believe that this is one of the exceptions. The demand is for good ideas. We do not believe that revision, no matter how elaborate nor by whom made, will help in the least degree. We will go further and express our belief that no company can market a story to better advantage than the author himself and that with one possible exception, where a magazine backs up the efforts of the agents, the agent cannot sell at all, since most companies will not knowingly deal with agents.

A statement that "hundreds of worthy manuscripts are refused every year, simply because of some defect in technique" is equally untrue. It is *idea* and not technique that sells. Technique is useful merely as a means of properly presenting this idea, and the good idea will show in spite of faulty technique.

It is said that a certain type of person is born at the rate of one a minute. Traps to catch them seem to originate at a rate of one every thirty seconds.

Suiting Studios.

Dash wants between sixty-five and a hundred scenes to a reel. Blank wants not more than forty. What are you going to do about it?

If you are certain that you can write exactly to suit Dash, write reels in sixty-five scenes or over. If you are positive that you can sell nine-tenths of your stuff to Blank, do not go over forty. If you are not certain, write your stuff in as many scenes as may be called for; not using an excessive number. If Blank likes the idea they will cut out a few scenes. If Dash wants it they will find it easy to make two close-ups and three straights of a single scene, and that's the way they get their high numbers. Don't get so feverish about exact needs. Write really good stuff and the number of scenes will take care of itself.

Typewriters.

Lately we said that five-dollar typewriters did not help the sale of a story, and that even the thirty-five-dollar sort was apt to be regarded with suspicion. And right away a lady looks knowing and reminds us that about a year ago we said the $35 machine would do. That's

as close as some people can get to a fact. What we did say a year ago was, that a good enough second-hand hundred-dollar machine could be bought for about $35. They still can, but they do work that looks like real typewriting and not like one of the things you can cuddle in your lap. Enlarging, the lady says "reading between the lines leaves the impression that the script readers feel above reading a script from a $35 machine." That is not it. Reading right on the line, the script reader knows that the real, honest-to-goodness *writer* has a real machine and not a substitute. He has one because he needs it in his business. He is apt to feel that the possession of a makeshift argues that the person sending in the story has not yet arrived at the point where ability both requires a good machine and enables the purchase.

Wouldn't you, yourself, argue that a baker could make better bread with a proper plant than a butcher could, turning out an occasional batch in a Dutch oven? It's the same idea precisely.

Now He Knows.

For a couple of years we have had a friendly correspondent who has seemed to think that our objection to correspondence schools was based on the fact they might hurt the sale of our text book. He took a course and, being intelligent, got some good out of it, because he could separate the chaff from the wheat. He could not realize that it was the methods of the school, the pitiful petty graft to which we objected, but now he writes:

> Do you know I have often thought that you were a bit hard on the schools? You will doubtless remember my telling you long ago that I took a course and I certainly got the worth of my money. I found about the best in the country at the time—the man actually knew something—and I studied his stuff forward and backward, I dived under it and soared over it and ran all around it so that I got every ounce he had to offer. It wasn't good enough to bring me success—I never gained success until I hooked up with a certain practical writer you have heard of—but, as I said before, I got my money's worth, and so I have always had a kind of sneaking notion that you were a bit of a crank about schools.
>
> BUT,—
>
> I have changed my mind. The awakening gave me a heartache, but it did the business. The story is a little human document that will make you more firm, if possible, in your stand against the schools. Let me tell you about it.
>
> The other day a woman came to the office to see me. She was old and very poor. Her seamed and wrinkled face told a story of a life full of hardship, suffering and trouble. Her poor, pitiful, bony hands spoke eloquently of the bitterest kind of drudgery just to live. She was not strong and she was plainly embarrassed at interviewing me, a mere cub writer.
>
> She had a cheap tablet in which she had written the synopses of two stories (?) and a few scenes of each. It was very, very poor—no plot, no development, no climax, every third word misspelled—all utterly impossible.
>
> You must not judge her too harshly. She was not altogether to blame. She is a widow and her life is hard indeed. Only a short time ago a lying ad caught her eye—"Anybody can write them," "Lack of education no bar," "No previous experience needed," etc., etc. The poor soul saw a possible chance to make her life easier, the ad made it all seem so simple, and she wrote for information. They had made her an offer—a SPECIAL offer—of the course for $10, payable in installments with each lesson. But $10 was an awful sum to her. Even in installments, it meant bitter sacrifice, longer hours of work, a harder life in every way to a poor soul whose life was already hard enough, God knows. Did I know about the school and would I advise her?
>
> I knew that there were some pretty mean men in the world, but honest to goodness, I didn't know that anyone was so low as to steal the money from a poor, ignorant, struggling widow like her. A grave robber is a gentleman, a burglar is a hero and a highwayman is an angel straight from heaven beside a man so contemptible as to deceive and despoil a woman like this. Her letter had told her troubles to the school man—he could not plead ignorance of her condition or situation. But in spite of her evident need, this harpy had written back, making her a SPECIAL offer to entice the poor soul to spend her time and money—her money bought with drudgery—on something he absolutely knew would bring her nothing but heartbreaking disappointment.
>
> I scarcely knew how to undeceive her, so I just told her my own experience. I explained that I had a college education, that I had taught, that I had been a great reader with a natural hunger to write, that I had an excellent memory and had studied pictures long and faithfully. Then I went on to explain that with all these advantages, it had taken me almost a year before I sold a thing and almost two years before I gained any established position in the business.
>
> "O, I couldn't afford to give that much time to it," she said. " I have to work hard. If I could do it in a few weeks as the advertisement said, it would be a great thing for me. But I cannot afford to spend the money to go to the shows and to buy the picture magazines as you do."
>
> She thanked me for saving her from the terrible mistake of throwing away her ten dollars and went away. It was not till she was gone that I remembered that I had not got her name or the name of the school. I had been so full of pity that I had neglected to make the simplest inquiries. I sincerely trust that it was not my friend, McIntyre, who was doing this. Yet I am bound to say that I do not see how any school could make ends meet without accepting the incompetents. I like to think of ——— as a gentleman, but it looks to me as if his business was a dead giveaway.
>
> So I am "Off of" the schools. I am indeed sorry that I ever did you the injustice, even in thought, of thinking you were a crank about the matter. It is impossible to be too hard on those fellows who indiscriminately accept the halt, the lame and the blind for soldiers in this army. I only wish there was some practical way to stick them for their deception of such people as my poor old woman.

It is not so much the school course that is objectionable, though it cannot teach the pupil much, since there is little that can be taught. It is the luridly misleading advertising, the creation of the impression that anyone can write plays that not only swindles those who can illy afford to part even with the minimum fees, but sends others into the field almost with a feeling of contempt for the simple art that "anyone" can master. They do not master it because they never try, and they hurt the chances of earnest pupils.

Sticking.

One author writes in a daze of surprised delight that after two years of work he has sold his first script, and for fifty dollars.

Another, a woman, says "I smiled to myself when I read about the chap who has written fifty-four scripts and wants to give up. On New Year"s day it was just three years since I started in to write. Up to date I have sold four; one the first year, a synopsis the second year and two within the past three months. Better still, the editors are beginning to take notice of my work."

This correspondent has to do much of her writing late at night, but she keeps on, and so she is coming into her own, and her success will be the more lasting for the three years' practice work.

On the other hand another woman writer wants to know all about selling on synopsis as she doesn't want to take the trouble to work out a script if the idea is not good; never realizing that perhaps the development of the action will show her what is good and bad, *and why*. She is too lazy to gain lasting success unless she mends her ways. And to cap the climax she opines that her five-dollar, all-cap typewriter is plenty good enough, and she smiles with superiority over a recent suggestion that a toy typewriter was apt to hurt sales.

Spelling.

Last week Mayme Fickes sent in a practice story; a synopsis. She spoke of her players going to the "capital," later on she spoke of them in the "capitol." We had to sit tight to avoid going out and sending her a wire of congratulation. When her people were in the city that was the seat of government, they were in the "capital." When they went up to the building that housed the government, she changed the spelling and had them in the "capitol."

Sure you know it, too. BUT DO YOU USE IT? The city is the "capital" and the building is the "capitol," but when you get busy writing you forget and spell it all the same—at least, most everyone has in the stories we've seen in the last five years. Let's forget the capitol and capital and travel.

You go into a police station. There is a man at the desk. What is he? It is no compliment to say he is a "sargent" because he is not. He is a "sergeant."

A man has a strong emotion. Is he "affected" or "effected"? Ninety-nine times out of a hundred he is "effected." Look it up in the dictionary. People who are otherwise intelligent use this. We have three college graduates who say "effect" when they mean "affect."

If you can't spell, what makes you think you can write?

Comfort Stuff.

If you know that you are bad, there is still hope for you, and it may help to know that some of the supposed live ones are just as bad. In a recent section of Elaine a detective can tell from the non-committal mark of a hypodermic syringe that Elaine has been in the twilight sleep and has an antidote in his pocket. Har! Har! (Business of coarse laughter.) In a recent script submitted by a man who knows he's good, a detective "intuitively" knows that the accused is innocent and the accuser is the guilty man and goes out and makes the pinch on the hunch. And a very recent universal editor (hired by the brains, etc.) sent another company a five reel script with a total of eight scenes.

Honest you are not as rotten as some of those "reputation" fellows.

Understands.

Now and then we do get a pat on the head. A recent writer says:

> My first impression of you was of a "got there" who took great delight in rubbing it in to us, "want to be" fellows. When I brushed the cobwebs from my brain my opinion of you changed. Rub all you like, for the more thorough the massage, the better the circulation.

We are glad that now and then a chap does see that smashing stuff home is better than colorless trash that reads well but does not help.

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The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 70.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

It is possible to substitute a motor generator set, called a d.c. to d.c. economizer, for rheostative resistance? The generator of such a set is so wound that a projection arc can be successfully handled without any resistance in series therewith. There being no resistance, is the energy taken from the line all reproduced in light at the arc? Is waste eliminated by these sets? Using a rheostat, there is a certain and large difference in wattage taken from the line and wattage at the arc. Using the above named economizer, how does the wattage taken from the line compare with the wattage at the arc? Explain fully.

Roll of Honor on Question No. 64.

The Roll of Honor consists of Joseph H. M. Smith, Fort Worth, Texas; G. D. Bullock, Hobart, Indiana; J. I. Roberts, Nashville, Tennessee, and George E. Broome, Sapulpa, Oklahoma.

I have selected the reply of Brother Broome as being best for publication.

Reply to Question No. 64.

By George E. Broome, Sapulpa, Okla.

The Question:

How would you arrange your wall shutters so they would drop automatically within two seconds of the starting of a fire either at the machines or the film box? How would you arrange to carry away the smoke? Explain in detail.

The Answer:

The openings for each machine should be provided with gravity shutters, either of sheet metal not less than No. 12 gauge, or of hard asbestos board, not less than ¾ of an inch in thickness. If the latter be used it should be held flat, and prevented from warping by having an X of ¼" by 1" iron bolted to one side. When closed these shutters should overlap the openings on all sides by at least 2 inches. They must be arranged to slide in metal grooves without any binding. These grooves should extend from 2 inches below the lower edge of the opening to at least twice the height of the opening, plus 4 inches. At both the top and bottom of the grooves there must be stops which will limit the action of the shutter. The lower stop must be padded with rubber, felt, or some other equally efficicacious sound deadening material. If this be not done the shutter will fall with a clatter, instantly attracting the attention of the audience to the operating room, the very last thing to be desired in case of fire. The shutters should be held normally open by one master cord, strong, but fine and very combustible. This cord should contain 160 degrees Fahr., fusible links, so arranged that there is a link directly over, and within 6 inches of each machine aperture, and directly over and within 12 inches of the film box and directly over and within 12 inches of the rewinder, the links being held in place by a properly designed spreader made of metal.

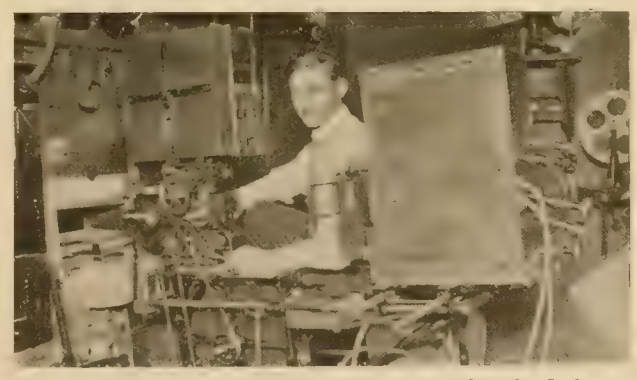
There should be a vent pipe from the ceiling of the operating room to the open air, preferably through the roof, this pipe being designed to allow the smoke and gases of the burning film to escape. The vent pipe should not be less than 13 inches in diameter. (Too small unless a fan is used.—Ed.) If the theater is located in a building where the vent flue cannot be run through the roof by reason of offices or rooms above, then it should be run from a point as near the ceiling as possible to the open air at the most available point. This vent pipe must be thoroughly insulated from all wood-work and other inflammable material as it may get very hot in case of fire. Where the vent pipe runs through the roof it should extend at least 3 feet above the roof level and have a properly designed hood to keep the rain out. If the opening be on the side of the building then care should be taken that the blaze from an operating room fire cannot come into contact with inflammable material on the side of the building or the building adjoining. The vent pipe should have a damper hinged and weighted to remain normally open, and should only be closed by means of a cord attached to the master cord which holds the shutter so that the instant the master cord burns and drops the shutter it will also automatically open the vent flue pipe.

[I cannot very well criticise Brother Broom for having recommended the open vent flue, since in this he has simply followed my own teachings. However, I have finally come to the conclusion that, while there is always a danger that the vent flue fan will not be running when a fire occurs, still there is also a danger that the draft in a natural-draft vent flue will be downward instead of up, therefore I believe a fan in the vent flue is to be advised as against the open flue. Where the fan is used the flue should be 16 inches in diameter and the fan as large as will fit in the opening. Where a fan is used it is hardly practical to install a shutter in the pipe, since it is absolutely necessary that the fan be kept running at full speed all the time, and in winter this is likely to call for glass in the observation and lens ports, else the draft through the operating room is likely to be too strong for comfort and even for health. I am of the opinion that film links in the master cord are to be preferred as against even 160° links. When there is a fire every second the shutters remain up increases the danger, since it is some confirmed idiot in the audience once catches sight of the blaze or smoke and yells fire—good night! The film links will burn in two almost instantly, whereas a 160° link will require an appreciable time before they will let go.—Ed.]

A Puzzle.

Levi Na Varre, Flint, Michigan, writes:

In the issue of December 26th, Mr. Leininger of Ohio wants to know why an operator should be posted on matters electrical, such as the action of dynamos and motors. Well, I do not think it is necessary he should know which way a dynamo will run by examining its connections, but he, nevertheless, should know something about generators and motor-generator sets, also how to measure wires, etc. I am having a little trouble just now. Am using a Fort Wayne compensarc and have a Powers rheostat to warm the carbons and burn craters on a new set. This is connected to my Six A machine lamp, and sometimes when I have a new trim and am using my rheostat, when I pull the carbons apart there is a big flash and a lot of smoke comes from it. What is the cause of this? Am enclosing photograph of my humble self at the Six A.



Well, Brother Na Varre, you do not tell me whether the flash was in the lamphouse or in the rheostat, presumably, however, it was in the lamphouse. Your data, however, are insufficient to form much of any idea of the difficulty. It sounds as if one of your carbons was grounded to the metal of the lamphouse, but if that was the case it ought to burn the metal away, or else the arcing would continue until a fuse let go. Also to accomplish that kind of a stunt it would have to be *some* ground. Inasmuch as this one occurs in a new trim it is also possible that both the lower and upper carbons strike the metal. That would produce your flash and smoke all right, but it would burn a hole in the metal—and there you are. You will have to send more data before I can locate your trouble.

Benefited Many Times.

Charles Breuning, St. Louis, Missouri, writes:

Just a few lines to show my appreciation of the many benefits I have received through the department. My wife is a piano player for pictures and is naturally interested in the music department, while I am anxious to read the projection

news. When the World came it was always a race to see who got it first. Finally, however, we compromised, by each buying a separate copy. Regarding Mr. Leininger's "About-to Bust" article, my idea is that he must have already busted and is still suffering from the explosion. I have read the department for two years and I fail to recall a single instance where the editor has even hinted at condemning an operator because he was not an electrician. He has merely been trying to point out the advantages of being an electrician, or at least of having some knowledge of the electrical end of the game. As Brother Leininger says "positively" and "absolutely" one would not condemn the great Angelo for not knowing the number of hairs in his brush, but, of course, in Angelo's case, if anything happened to the brush, as for instance the hairs falling out, he would have had ample time to go purchase a new one, in the improbable event he did not have another at hand, whereas in the operator's case when anything goes wrong with the electric equipment, if he cannot locate and remedy the trouble, at least temporarily, so as not to have the audience fretting and possibly turned out while awaiting the arrival of an electrician, where would he be? I won't dispute Friend Leininger's ability to project as good a picture as the best electrician-operator, but if current is taken from a motor generator set, or through a rectifier, or from an isolated plant, or, for that matter by any other system, where would Mr. Leininger be as against the electrician-operator in case something went wrong? I, myself, had an experience two years ago down in Oklahoma. A man had been trying to get his house open for two weeks, but owing to the incompetence of the operator was unable to do so. I was sent to the place from Oklahoma City and found the operator (?) trying to get an arc from a 60-volt generator with a 220-volt rheostat in series therewith, using all the resistance. There was an example of an operator who might be able to deliver the goods as long as everything ran along smoothly, but when things began bucking and kicking it was up to the manager to get an electrician to straighten them out. I am not an expert electrician, but am always willing to learn, and, believe me, what I do know about electricity comes in handy in the operating room. I am the proud possessor of both editions of the Handbook and let no opportunity to learn something pertaining to moving picture operating in its mechanical, electrical and optical branch slip by. In closing let me wish the department a happy and prosperous New Year.

Brother Breuning says a lot more, and it was all awfully good stuff too, but space limitations compelled me to cut part of it, though I did not like to a little bit. The letter speaks for itself and the brother talks sense. Friend Leininger's line of conversation was wrong, from any and every point of view, and I think in course of time he will himself realize that fact.

He Takes Liberties.

O. C. Hunt, Colorado Springs, Colorado, says:

It has been some time since anything from the Pike's Peak region appeared in the best magazine published, therefore, I take the liberty of sending you a few lines. Projection here is very good, as is also business. We have three regular picture theaters, the Odeon, Princess and Empress, and last, but by no means least, the Opera House, which caters to high-class vaudeville features, using the Marcus Loew circuit, two days a week, and also the legitimate shows; some mixture, but business is exceedingly good, so "we should worry." All we boys are going to join local 62, I. A. T. S. E., this coming Sunday, and by the time you get this we will be through riding the goat. The I. A. has a fine local here and we are glad to become members. Well, old scout, this is about all for this time, except a lot of good wishes for yourself and the World.

Glad to know you boys are in the I. A. and I trust you will use every endeavor to assist that organization in all its efforts for the good of the operator; that your energies will be used to protect the organization and to sustain and defend it in all that it does that is right, also that your voices will be raised in opposition to anything that it may do that is wrong. My compliments to the Colorado Springs boys; may their shadows never grow less. Will be glad to examine the device you speak of when it is completed.

Yes, That's the Truth.

From Wheeling, West Virginia, comes a letter which is too long to quote, and if I did quote it I might get the good friend into trouble. Briefly, however, he comments on the letter from the Montana brother who handed the projection in large cities, particularly Chicago, a bundle, recently, by calling attention to the fact that the operator is not always to blame for the poor work on the screen. He invites us to consider the fact that many operators are not given proper supplies, are compelled to work with wornout equipment, as well as not being provided with sufficient current to deliver high class work.

He also intimates that we should not blame the operator for poor projection, but place the blame on the shoulder of the manager.

Well, there is often a lot of truth in the brother's contention, yes. Undoubtedly I do occasionally blame the operator for things he should not be blamed for, but in a city like Chicago I take this position: the Chicago operators have a strong organization, but it is an organization which absolutely is not working along the right lines, and is therefore a hindrance rather than a help to the business as a whole, and is by no manner of means the benefit it could be to its own members. It is quite probable that many Chicago operators could not deliver good results on the screen if they wanted to, because of the fact they have not the proper equipment to do it with. Notwithstanding the criticism of our Montana friend, there are many high class operators in Chicago producing as good projection as can be seen anywhere, because in every body of men there are always some who take a pride in their work and who overcome all obstacles. It is also an undoubted fact that there are hundreds of operators in Chicago; and other large cities, who don't place good results on the screen for the very simple reason that (a) they don't know how; (b) they are too infernally lazy to apply what knowledge they do possess. (c) they don't care two whoops in the New Jerusalem about whether the results on the screen are good or bad so long as their little measley, piffling, twenty or twenty-five dollar pay check comes in, and it is also a fact that the Chicago union and many other unions have done little or nothing to improve the work of their members The cry has been more money, more money, more money! with which I thoroughly sympathize. *But there has been little or no effort whatever to make the membership at large worth more money;* nor has there been any attempt to either induce or compel the members to deliver projection that would be a credit to the union and form a basis upon which to rest the demand for really adequate salaries.

As I have time, time and again said, I believe in good salaries, and by good salaries *I mean, in our large cities, from thirty to fifty dollars a week,* with salaries of correspondingly smaller amount in small cities, but I also firmly and thoroughly believe in the operator educating himself in the technical end of his business and delivering the goods on the screen in return for his salary. I believe this to be the only solid foundation for both the individual operator and the business as a whole.

The Chicago union, as it has been conducted in the past, is a hindrance rather than a help to the men, in that its leaders have evidently sought to impress upon them the idea that there was only one thing need interest them, viz.: more wages, and these mistaken leaders have attempted to secure wage increase in various instances which have been brought to our knowledge by very questionable methods; also they have tried to put things over which had no basis in common sense, or right and justice. I think no one will accuse the editor of this department of not standing up for the rights of the operator, but, strange as it may seem to some, I am willing to concede that the manager, too, has a few rights, and that is a thing that the leaders of the Chicago union should recognize.

Am well aware of the opinion of a few of the Chicago members in regard to the editor of this department, but that has nothing to do with the case, as I believe many of the thinking men in the Chicago union realize. If the criticism had been of projection in any other city, would it alter the facts in the case? I rather think not.

From a Traveling Man.

John Hupery writes from Louisville, Kentucky:

I am neither operator or manager, but a traveling man picture fan. I never miss a copy of the Moving Picture World, and, strange as it may seem, am deeply interested in the projection department. Have your latest Handbook and think it wonderful. Will you kindly inform me as to the best method for looking over a town for a location. I do not feel quite confident to tackle that proposition as yet, therefore ask your help. Am a great lover of good projection. Why is it that, with all our big picture shows, one never sees a word in the newspapers about the boy who produces the show—who places it on the screen? They are running the Universal picture, "Damon and Pythias," here in Louisville now, and a wonderful production it is. I stepped in last evening and the way that picture was put on the screen was good for sore eyes. It was at Shubert's Masonic theater, and throughout the entire production the projection was superb. I was in every high-class house in this city, but projection, outside the Shubert, at the very best, is only fair. By inquiry of the Masonic theater manager I found Mr. Charles Siler of New York was the operator. The Universal ought to be proud to have a man like him putting on their show. Another thing. Are there no laws compelling a theater to put up a machine room large enough for an operator to work in? The one in question was on the mezzanine floor and I take oath it was not more than 4 x 6 x 6 feet high. The operator was stripped like a man-o-warsman in action, sweating like a mad bull but apparently happy, as he was singing to himself. But never for an instant did he allow a fault to appear in the projection. I intend to have a theater myself somewhere some day, and when I am ready to open I would like to get a man of Friend Siler's calibre. If you know of one I would be glad to have his name for future reference.

Now here is a report I like to get. My compliments to Brother Siler. When an outsider speaks of you thus you certainly must be delivering the goods. No use to give you the names of operators now, Neighbor Hupery, because there is no telling when you will want one, and the names I might give you now would probably not be of much use then. When you get ready let me know and I will see what I can do. Remember, however, that for high class men you will have to pay a high class salary; that is very largely the secret of the whole proposition. As to looking over a town, why it is exceedingly difficult to give you advice in that matter. It is local conditions that count. For instance: are the people accustomed to buying amusement; is the town scattered all over the kingdom-come, with poor sidewalks, so that in bad weather people could not get to the theater even if they wanted to; are the people fairly well and steadily supplied with money, or do they only have it once a month on pay day and are flat broke the rest of the time; can you get a suitable location where you get the transient as well as the family trade; can—but what's the use? I would have to take up pages of this paper to even name all the different equations which enter. I am afraid, Brother Hupery, you will have to be your own judge. I do not like to give advice on this subject anyhow, because if you fail you would blame me, whereas if you succeed you would probably praise yourself.

Operators Will Dance.

The editor is in receipt of tickets and an invitation to attend the reception and ball of the M. P. M. O., Local 244, I. A. T. S. E., Newark, N. J. I haven't much time to attend balls these days, but thank the boys cordially for their invitation, and trust they will have a howling good time.

I had the occasion to give the Newark men a jacking-up a few months ago, but that is sometimes necessary, even with the best organizations. There are good men over in Newark, but, as is the case everywhere else, there is always room for improvement, just the same as there is room for improvement in this department and in everything else in this vale of sorrow and tears.

I am glad to see the Newark boys are men enough not to hold a grudge because I landed on them when they were wrong. I will always do that, and, by the same token, I will be with them to the last ditch when they are right.

He Nearly Busted.

W. H. Shepard, Davenport, Washington, says:

> I noticed an "offering from Brother of Leininger of Akron, Ohio, and I nearly busted when I read what he was about to bust for. I just want to give the brother one little punch. I was an electrician for four years before I became in any way connected with projection. Personally I think what I know about electricity has helped me a lot in my work as an operator. There are little things connected with the outside work which often helps an operator in his work in the inside. That is all I want to say now, and would not have said that had not "father" Richardson left it to the fans.

Well, I don't know as father Richardson has any comment to make on this, therefore why make any?

More Film Injury.

W. T. Pugh, Boswell, Oklahoma, writes:

> Enclosed find two pieces of film, the short one being No. 1 and the long one No. 2. These samples have to do with "film injury," page 1229, November 28th, issue. This is the first difficulty I have had of the kind set forth in that article, and piece 1, I presume, is where the trouble first started, as that is where I first noticed the film had a tendency to leave the sprocket. The other piece is later on in the film, just before the sprocket begins to leave the holes, as described in the diagram on page 1229. It seems to me the injury has been done by the lower sprocket, as the machine lost its lower loop, and I would make another one by pulling the film back from the lower reel, and would have no further trouble. However, after cutting the two pieces I am sending out I had no further trouble. My machine is a Simplex, but I cannot say whether the injury was really done by it or before I received the film, though it lost the lower loop the first time it went through.

I am publishing this because the discussion ought to be kept up until the seat of this particular trouble is located. In this case one of the samples submitted has a bad patch near one end, but the trouble started before the patch was reached. There are what seems to be four lines of punctures, apparently made by the end of a sprocket tooth which has travelled over the film twice, both lines of indentations apparently being made by the same machine, consisting of two minute punctures a little more than 1/32 of an inch apart joined by a small cross bar. The indentation is on the emulsion side of the film. I am afraid I cannot offer any suggestions of value. However, I again ask operators to keep watch, and if you catch your machine doing anything of this kind, and you are sure it is doing it, then let us know the circumstances and the make of machine.

Found the Trouble.

Merritt Jones, Decatur, Alabama, writes:

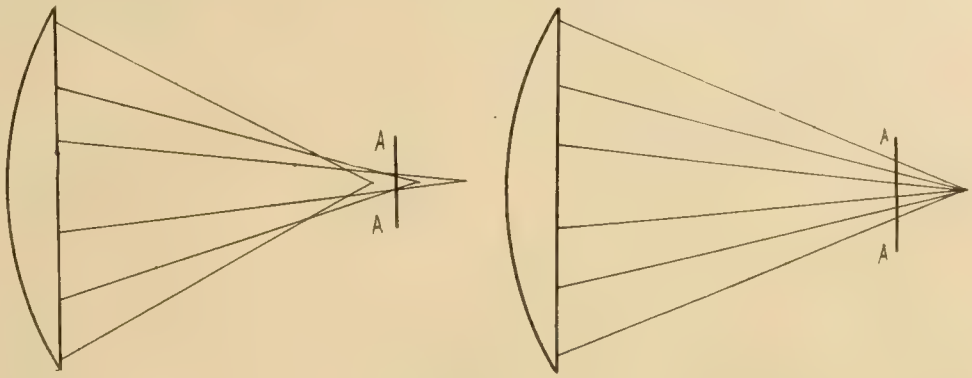
> Noticed some time ago an operator was having trouble with his compensarc. I had the same difficulty with mine. It would get hot enough to burn your hand. I wrote the Fort Wayne Electric Company, but they could give me no satisfaction except to "send it in and have it overhauled." I went to work on it myself and discovered that the main line to the compensarc was badly grounded to the conduit, the conduit being grounded to the metal of the operating room. I remedied this and had no more trouble with the compensarc getting hot. We have the reputation of giving the best projection of any theater in a town of this size in Alabama. There are three theaters in this little village. I have been operating five years; doing my own repairs ever since I have been in the business and have not fallen down on anything up-to-date, though that is no reason why I should not fall sometime. I have a Powers Six A machine and a mirroid screen.

Well, brother, I don't quite get the idea. Perhaps I am thick-headed, but I do not see how a ground on the primary of the compensarc would cause the machine to heat. It would blow your fuses, yes. If the ground be on the secondary that may be something else. Very glad indeed to hear of your good report, and to know you are putting up the right kind of projection. Keep it up Brother Jones.

I Wonder.

Seattle, Washington, says:

> There is one phase of the lens matter which has not been given sufficient attention, viz.: Assuming too much knowledge of the subject on the part of the average operator. Spherical aberration is divided, following Seidel, into five classes. One of them is axial spherical aberration, which causes rays from the outer edge of the lens to come to a focus at different points than rays from near the center or axis of the lens. The attached sketch makes it very plain how vitally interested projection is



> in the elimination of axial spherical aberration. Line A-A in both sketches is intended to represent the film picture to be illuminated. In the corrected lens the film gets the benefit of all the light, but only a part of it in the uncorrected one. The man who claims he got 25 per cent more light from the meniscus combination may not have been over estimating it a very great deal after all. Since we do not care about a minutely perfect image of the arc crater with the condenser, we are not much interested in the other four aberrations. In your comments on my article you are a little timid (and you make my remarks appear to be timid when they are not) on the extent to which this correction may be accomplished in practice. You should not expect "at least a partial" correction of this fault, but *almost an entire correction.* The co-efficient of axial spherical aberration, or the "aplanatic co-efficient," does not have to be determined for each lens, or for each focal length, but will be constant for a series of lenses of similar design, so that when once determined for the series to be used, the combinations may be calculated by formulas for the various focal lengths necessary in projection. I believe you have always placed too much emphasis on the absorption of light by glass. If you get your absorption data from photographic lens manufacturers it is quite a bit too high for the projection system, since a large portion of the rays absorbed are from the end of the spectrum chemically active on the photographic plate, but invisible, or nearly so, to the eye, and it is the visible portion of the spectrum with which we are concerned in our work. You are correct in pointing out the fact that there would be less reflection from the meniscus than from the plano. The same thing could be said in favor of using a plano instead of a bi-convex for the second lens of the combination.

Well, I wonder if axial spherical aberration can be practically eliminated in a projection system. My own impression is that Seattle is just a little bit ahead of time in making that assertion, because, as I understand it, the amount of spherical aberration depends so much upon the character of the glass, and even the surface of the lens, that unless we go into very expensive lenses it would, it seems to me, be quite difficult to secure identical results with different lots of lenses, and if this is true, then the calculation which Seattle proposes would not be of much value, or at least that is the way it looks to me. As to absorption of light by glass, my data was taken from a series of articles furnished by Mr. Martin of Pittsburgh, from actual photometric tests made by that gentleman under operating conditions, and published in the official paper of the American Society of Illuminating Engineers, and this is, or at least should be, authoritative. Yes, it is quite true that the same argument would hold as against the bi-convex lens, but remember the light strikes the rear lens at a heavy angle, whereas it is presumed to leave that lens in parallel lines, and hence would not meet the front surface of a bi-convex lens at nearly as heavy an angle. There is, of course, added loss of illumination, by reason of reflection, through using a bi-convex front lens, but there is also, or I think there is a very considerable correction of axial spherical aberration by using what is in effect a three lens combination. Come again, Seattle. I would like to have your comments on Brothers Arkin's and Griffiths' articles. We are dealing with a difficult subject, and it will, I believe, take the best efforts of all to arrive at the best results.

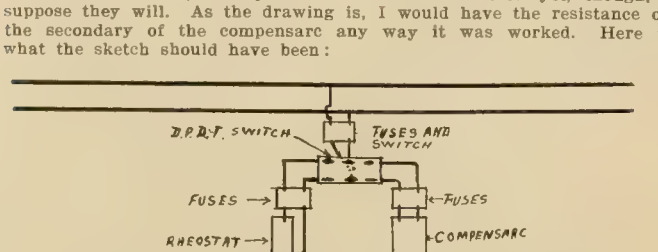
Boy Operator Dies.

A letter came recently containing clippings from Sioux City, Iowa, daily newspapers, giving an account of a fire in the Park Place theater, of that city. It seems, from the newspaper account, that Hillis Williams, a 17-year-old boy, who combined operating with peddling daily papers and going to school, was leaning out of the window talking to a girl when something happened inside and the film caught fire, whereupon, instead of leaving the magazine closed Williams, with more courage than sense, pulled the whole film out of the magazine and threw it on the floor. You can imagine what happened. Young Williams was overcome by the fumes and lost his life through suffocation. The paper ingenuously remarks: "He was a student at Morningside College; he

carried a route for the Journal; he had been operator at the theater for nearly a year." I do not wish to criticise the boy, because he has paid the highest possible penalty for his foolishness, but the paper further says that Williams "lost his head," and that simply emphasizes the stand the editor of this department has long maintained as against the boy operator. *He is more likely to get excited and "lose his head" than the man of mature years.* If Williams had left the magazine of the machine closed there probably would not have been any damage done except to the projector itself. As it was, the operating room was gutted, and the student-paper-carrier-operator lost his life.

A Blunder.

When I looked at the diagram in "From This Neck of the Woods," page, 216, January 9th issue, I rubbed my eyes and rubbered again. Yes, I drew the thing myself, but must have been walking in my sleep when I did it. No, nobody has said a word about it—yet, though. I suppose they will. As the drawing is, I would have the resistance on the secondary of the compensarc any way it was worked. Here is what the sketch should have been:



What? No! I had not been looking on fermented grape juice, or even the extract of hops. Well, anyhow, I have beat you to it on the correction.

More on the Optical Subject.

S. Arkin, New York City, writes:

Referring to the article, "Griffiths vs. Arkin," November 21st issue, will say that I take it in the same spirit in which it was written. I did not expect everyone to agree with me exactly, but in the main both yourself and Mr. Griffiths seem to do so. You and the brother are surprised that a man who is not an operator should have a practical knowledge of projection. In order to explain this, optics is my side line only. What I really am engaged in is engineering, and in that capacity I have advised managers of moving picture theaters, and have met many operators and have exchanged views concerning practical projection. In criticising my article you say: "I cannot agree altogether with Brother Arkin on the size of the picture, because there are quite a number of equations which enter, the main ones being the wide range of width of auditoriums as compared to length." In reply to this, will say that, although my formula applies to houses where the width does not exceed 60 per cent. of the length, it can be safely used without modification even in places where the width equals the length, but for the benefit of those who like a big picture I will illustrate, by a practical example, how to adjust my formula for wide auditoriums. In issue of October 3d the question is asked: What size screen should be used in an auditorium 125 feet square? You say it should be 18 or 19 feet. Applying my formula we have $\frac{125}{20} = 6.25$. The square root of $6.25 = 2.50$ and $6 \times 2.50 = 15$ feet for the width of the picture. In order to adjust my formula for a house, the width of which is 100 per cent. that of the length, would be $\frac{100}{60} = 1.666$. The square root of 1.666 is 1.29; 15 feet, the width given in the straight formula, multiplied by 1.29, or $15 \times 1.29 = 19.35$. I would not advise the use of a 19.35 picture, as adjusted formula for width gives, but the 15-foot screen the length of the house formula gives, for the following reasons: In the first place the extreme side seats will not be used very often, and even when they are in order to give the 19.35 screen just as good an illumination as the 15-foot screen 67 per cent. more current would be necessary, and with the same current a 19.35-foot screen will have an illumination intensity of 67 per cent. less than a 15-foot screen. To support my contention I will say that the best moving picture theater in New York City is about 120 feet square, and the width of the picture is about 15 feet, and the illumination is the best I have ever seen.

Mr. Griffiths, in criticising my article, says, geometrical optics fail in practice, and in support of that view offers the following: "Taking the figures of Arkin in case 2: $F = 20.5$; $F_1 = 5.9$; slide carrier opening, 3 6/16; then 20.5 : 3 6/16 : : 5.9 : X where X is size of spot at aperture. Expressed decimally, $3\ 6/16 = 3.375$, which multiplied by $5.9 = 19.9$, and this divided by 20.5 gives us .92 as a spot at the aperture—less than one inch in diameter." In this case, however, Friend Griffiths has fallen into error. $20.5 \div 19.9 = .97$, while the width of the aperture is $15 \div 16 = .94$, hence the spot in my case is over 3 per cent. larger than the aperture, and as my mat is similar in form, or shape, to the aperture, the same ratio holds good for the diagonal and the height.

And now, Brother Griffiths, I will analyze a spot taken from your table. Let us take line 10 in the same. Focal length of objective is 5.75 and distance from aperture to condenser is 14.375, hence length of cone is equal to $5.75 + 14.375 = 20.125$, and, as you have made your table for a slide carrier opening 3×2.75, as used at present, the width of the spot is 20.125 : : 3 : : 5.75 : X, X = .86 inch; the height of the spot is 20.125 : 2.75 : : 5.75 : Y, F = .79 inch.

Spot per Arkin's data: Width = .97; in diagonal = 1.20 inch. Height = .71 inch.

Aperture of machine: Width = .94; in diagonal = 1.16 inch. Height = .69 inch.

Spot per Griffiths' table: Width = .86; in diagonal = 1.16 inch. Height = .79 inch.

In examining this table you can see, while my tabular data covers the aperture with about 3 per cent. to spare, Mr. Griffiths' tabular data does not cover the width, and wastes the light in the height of the picture. Friend Griffiths has the choice of shortening the distance from the condenser to the mat (film?—Ed.) and waste more light, or adopt a slide carrier opening, as I did, similar in shape to the aperture.

I think I have proven the case that geometrical optics do hold good in projection. Brother Griffiths, I hope, will take my few remarks in the same spirit in which I took his. His table is a masterpiece, considering he is a moving picture operator, and not an optician.

I will now comment on his formulas. Formula No. 1 should read: Formula for finding length of cone: Multiply the e. f. of the objective lens by 3½. (Not 4½, as in his article.)

Formulas No. 2 and 3 are correct as given, although Friend Richardson kicks about formula 3, and says: $\frac{1}{4.5} + \frac{1}{20} = \frac{1}{X}$ and then leaves the rest for somebody else to solve. Well, I will be the goat, and do the work. $\frac{1}{4.5} = (1 \div 4.5)$ .2222 and $\frac{1}{20} = (1 \div 20)$ .0500, therefore $.2222 + .0500 = .2722 = \frac{1}{X}$. If you wish to have both lenses of the condenser of equal focal length, then $.2729 \div 2 = .1361$ and the reciprocal of .1361 is $1 \div .1361 = 7.35$, which will be the focal length of each of the condenser lenses. But when the back condenser is a standard lens, a 5½ for example, then $1 \div 5.5 = .1818$ and $.2722 - .1818 = .0904$, the reciprocal of which is 11. Hence, the focal length of the second condenser must be 11 inches.

In reply to the question why I selected the 5.5 inch condenser, I would say, because a 5.5 inch condenser will bring more parallel rays from the arc to the second condenser. It is true that the way condensers are now made a 5.5 inch one would not be the ideal lens to use. I am now in correspondence with certain firms, and hope very soon to have condensers of such a shape that a 5.5 inch one will have no greater spherical aberration than an 8 inch one of the shape now in use.

I would not undertake to comment on this matter. I am, and will be for the next six months, engaged on some exceedingly important work, and I have not the time to get down and study this proposition as I would have to in order to make intelligent criticism. I, therefore, depend upon Brothers Griffiths, Arkin, James and La Grow to check up each other's work on optical matters, and I am sure they will do it, and do it much better than I could, too. Another thing: Friend Arkin makes use of reciprocals, and this is something that will be little understood by the average man. Two numbers are reciprocals of each other when their product is equal to one, thus, $.0904 \times 11 = 1$. In order to get the reciprocal of any number divide 1 by that number, thus $1 \div .0904 = 11$, and $1 \div 11 = .0904$. Now, if you divide 1 by the focal length of each condenser lens and add the two together and divide 1 by it you will get, as a result, the E. F. of the combination, thus: Take two 7½ lenses: $1 \div 7.5 = .1333$. Now, since both condensers are 7½, add .1333 and .1333, which makes .2666 and $1 \div .2666 = 3.75$, which is the E. F. of two 7½ lenses. It seems to me, however, that to make this entirely correct, the distance the lenses are apart must also be considered.

Honorary Member for Life.

You will all remember that I have spoken of Charlie Schneider, supply dealer at Springfield, Mass., and New Haven, Conn. Charlie is one of those Dutchman concerning whom our friend, the Swede, would say "ha bane one darned guid fallar."

Local Union No. 186, Springfield, Mass., has recognized that fact by making Brother Schneider an honorary member for life. Well, in the judgment of the editor, it was coming to Charlie all right, because he has been a mighty good friend to the Springfield boys.

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Comments on the Films

Licensed.

THE MISJUDGED MR. HARTLEY (Essanay), Jan. 19.—Adapted from The Munsey Magazine. A comedy with no unreasonable action in it to get over. It is finely produced with a good cast made up of Bryant Washburn, Ruth Stonehouse, Helen Dunbar and Mabel Forrest in the leading roles. It is a clever case of mistaken identity, which results finally in a happy marriage. There is much to cause laughter. A clean, meritorious comedy, that will make good on any program.

OLIVE'S MANUFACTURED MOTHER (Edison), Jan. 19.—Ninth of "Olive's Opportunities" series. By Mrs. Wilson Woodrow. It is a picture play filled with sensational scenes, in which a woman, who leads a double life, is imposed upon Olive as her mother, by her enemies. Mabel Trunnelle does some effective work, supported by an able cast, including Edward Earle, Herbert Prior, Helen Strickland and others. It is incongruous in places, but its intensity holds the audience.

CORNELIUS AND THE WILD MAN (Kalem), Jan. 19.—A burlesque comedy of the rough and ready sort, with the scenes laid in a backwoods town, mixing up the rube inhabitants with the members of a cross road circus. John Prescott, Joseph Singleton, Ethel Teare and others make of this quite a funny release for a rough one. On the same reel with "A Night in New Jersey."

A NIGHT IN NEW JERSEY (Kalem), Jan. 19.—A Hesanut cartoon, with a Jersey mosquito as the leading comedian. He camps on Hesanut's trail and makes it pleasant for him. An enjoyable cartoon. On the same reel with "Cornelius and the Wild Man."

GUS AND THE ANARCHISTS (Lubin), Jan. 19.—A rough comedy, written by Fred H. Hayn and produced by J. A. Murphy, with Babe Hardy, C. W. Ritchie and Frances NeMoyer in the cast. The action takes place in a sloppy restaurant, and the comedy appeals only to those who are fond of slap stick stuff. On the same reel with "Cupid's Target."

CUPID'S TARGET (Lubin), Jan. 19.—An Edwin Ray Coffin comedy, produced by J. T. Hevener. Made up of a lot of absurd incidents at a baseball game and a country summer resort. Babe Hardy, Frances NeMoyer, Gerald T. Hevener and Harry Loraine work hard to make it laughable. On the same reel with "Gus and the Anarchists."

CACTUS JIM'S SHOP GIRL (Selig), Jan. 19.—A Tom Mix comedy which contains some very funny scenes, involving a cowboy cast. The plot has to do with a newspaper advertisement for a wife which a city girl answers, but when she sees her prospective husband she kicks, but finally changes her mind. Tom Mix does some clever acrobatic stunts as usual. This is an enjoyable western release.

THE FABLE OF HIFALUTING TILLIE AND HER PLAIN PARENTS (Essanay), Jan. 20.—A George Ade comedy that contains a whole lot more truth than poetry. It shows how a country girl, who after a year in a seminary, returns to her country home and looks upon her father and mother, who are just plain folks, with disdain and jumps on their necks for being behind the times, she even does not like the home cooking. She flees to the city but is glad to get back to pig's knuckles and cabbage. Moral: A bright girl can learn a lot after leaving college.

THE WONDERS OF MAGNETISM (Edison), Jan. 20.—An educational which is full of interest, illustrating the two kinds of magnets in common use, the electro and the steel magnet and their uses, as an aid to science and industry. On the same reel with "A Weighty Matter for a Detective."

A WEIGHTY MATTER FOR A DETECTIVE (Edison), Jan. 20.—On the same reel with "The Wonders of Magnetism." A comedy written and produced by Charles M. Ceay, featuring Jessie Stevens and Arthur Housman, supported by a cast of Edison's stars, in a series of incidents which occur in a small town neighborhood. It gets over for moderate laughter.

BETWEEN MATINEE AND NIGHT (Selig), Jan. 20.—Quite an interesting release and an out of the ordinary story, which contains peculiar complications that eventually develops into a tragedy, enabling an actor in search of "types" to rescue an old friend from an adventuress. A great deal happens in a short interval of time, but, nevertheless, it holds attention and is quite an absorbing offering.

THE RIGHT GIRL (Vitagraph), Jan. 20.—Written and produced by Ralph Ince, featuring Earle Williams, Anita Stewart and William Dunn in the leading roles. It is a nice clean story involving a bachelor who cannot find the "right girl." He is advised by his newly married friend to keep his eyes open and the first one he sees that looks good to him, to follow her and find out her address. What makes the comedy is the fact that he follows his friend's wife, which gets him into all sorts of trouble, but it is eventually straightened out to the satisfaction of all concerned—and he is still a bachelor. A fine comedy release.

HEARST-SELIG NEWS PICTORIAL, NO. 6 (Selig), Jan. 21.—Japanese nurses arrive in San Francisco on their way to England, France and Russia, via New York; East Side New York boy policemen, showing them assisting the regular police in keeping order; automobiles leaving Washington in race to Panama Exposition; some scenes showing Grace Darling, Hearst-Selig reporter; Rajah of Galoir, India presenting British army with motor ambulances for a Red Cross unit scenes at Charlestown naval yard, etc.

THE GANG'S NEW MEMBER (Biograph), Jan. 21.—A picture story of the slums and gang life, in which a cub newspaper reporter who is attempting to make good with his paper, gets mixed up. He is shot by one of the gang and is nursed by a girl whom he has rescued from the attentions of a thug, and a love episode occurs. There is a considerable quantity of dramatic action, which compels attention. Jack Mulhall does some commendable work as the cub reporter and Mary Malatesta, W. C. Robinson and Thornton Cole deserve mention. A good release.

SENTIMENTAL SOPHIE (Essanay), Jan. 21.—Another contest between Slippery Slim and Mustang Pete for the hand of Sophie Clutts, who this time is cook at the O. K. hotel. All kinds of things happen and the finale finds Slim taking refuge in a muddy river. It is all very laughable.

DARE-DEVIL HARRY (Mina), Jan. 21.—These new releases are certainly in a class of their own, considering strenuous work on the part of the actors, innovations in trick photography and originality in construction. This release has more of a western flavor than the others, and in places almost makes a noise. One thing is noticeable, that few in the audience are asleep while the picture is on, and that is saying something in its favor. It is an eye opener.

THE NAVAJO RING (Vitagraph), Jan. 21.—A very pretty story, wholesome and full of human nature, written by Fred R. Ashfield and produced by Ulysses Davis. Illustrating how a family which has been divided by abuse and neglect is finally reunited in later years. There is continued dramatic action throughout and some thrilling scenes. Annie Schaefer and Margaret Gibson have strong roles, which they ably handle, their support do ample justice to their parts. This is a picture that gets over with strong force.

HEART'S HUNGER (Biograph), Jan. 22.—A story illustrating the lives of two married couples. One prosperous and the other struggling for existence. The happiness of the former is stifled by the ambition of the husband, who forgets his wife in his endeavor to accumulate wealth. A physician, a friend of both families, intercedes as a mediator and brings happiness to both families. This is a picture that contains much appealing interest of the every-day sort and holds attention through its simplicity.

COOKY'S ADVENTURE (Kalem), Jan. 22.—A farce comedy picture produced by Chance E. Ward, who plays the leading part, with Marin Sais, Jennie Lee, Bud Duncan and others as helpers. This comes near being a real comedy and contains some very funny stunts, especially those on board a bus. It gets almost continuous laughter from the audience and will make good on any program.

A QUESTION OF CONSCIENCE (Lubin), Jan. 22.—Considerable of the old-fashioned melodrama is involved in the plot of this picture play, written by Paul Powell. There is the dissolute son, the faithful employee and a trusting father, who is finally convinced of his son's short-comings. There is also a sad ending to the story. George Routh, L. C. Shumway, Webster Campbell, Dolly Larkin and others, in the cast do good work. The photography is fine. It is an interesting picture.

WHO WANTS A HERO? (Selig), Jan. 22.—A farce comedy, exploiting the adventures of a fictitious nobleman, who attempts to give his services to two opposing factions. He jumps from one side to the other and finally fights a duel with himself. However foolish it is, it is certainly funny and receives continuous laughter.

WANTED, A NURSE (Vitagraph), Jan. 22.—This is a real comedy, considered from a legitimate view, written by A. N. Hendrickson and produced by Sidney Drew, who plays the suffering lead, held up by Jane Morrow, Courtlandt Van Deusen and several others. There are many funny little things in this offering that must be seen to be appreciated. Mr. Drew can always be depended upon to furnish regular comedy, and he does not fail in this instance.

HIS NIGHT OUT (Biograph), Jan. 23.—The story of a husband who unexpectedly gains an opportunity to slip out for a time with the boys; when his wife goes to confer with a friend about her wardrobe. He overdoes things and gets in bad and scandalizes himself. The cast is made up of prominent Biograph comedians, who do excellent work. On the same reel with "In the Boarding House."

IN THE BOARDING HOUSE (Biograph), Jan. 23.—Quite a laughable picture comedy, involving a dramatic sketch team whose rehearsals annoy a fat boarder, who is endeavoring to write something that will bring him in money, a pretty little maid, a colored waiter, the policeman on the beat, the boarding house mistress and her crusty husband. It gets over for appreciative laughter.

MR. DALY'S WEDDING DAY (Edison), Jan. 23.—Adapted from a story by Frank X. Finnegan, which was published in Short Stories. Langdon West is the director and Bigelow Cooper appears as Daly, a smuggler and counterfeiter and he has in his support such able actors as Herbert Prior, Robert Brower and Edward Lawrence. The plot is quite intricate and has to do with counterfeiting and the smuggling of opium. It is a well-produced picture in every respect and contains much that holds attention.

BRONCHO BILLY AND THE BABY (Essanay), Jan. 23.—A western drama in which Mr. Anderson appears in the character of a desperate

outlaw, for which five hundred dollars reward is offered for his capture. He accidentally gets mixed up with a little girlie, who is burying her broken doll. There is considerable sentiment in this release which is well produced, the cast including Lee Willard, Evelyn Selbie and little Bernice Sawyer. The ending is somewhat of a surprise, but very satisfactory.

SHODDY, THE TAILOR (Lubin), Jan. 23.—Written by Epes Winthrop Sargent and produced by Will Lewis, with Raymond McKee, Babe Hardy and Mabel Paige in the leading roles. The only tailor in a small town gets even with the police force for interfering with his peccadillos and gets away with their uniforms when sent to him to be pressed. This must be seen to be appreciated. The force is left in a very embarrassing condition and are compelled to appear in everything available but uniforms. This release gains much laughter.

THE PRIMITIVE WAY (Selig), Jan. 23.—A picture that contains some beautiful seashore scenes which are clearly photographed. The story contains some comedy element intermingled with dramatic scenes. The action shows how the spoiled daughter of wealthy parents, with rather primitive instincts, is won over by the gruffness of a virile man who is in love with her. This picture is quite original and interesting.

Licensed Specials.

THE EVIL MEN DO (Vitagraph), Jan. 19.—A Broadway star feature in three parts. Written by Edward William Fowler and produced by Maurice Costello and Robert Gaillard. The action of the story is filled with dramatic complications. Mr. Costello's role gives him opportunities for some intense work, which he handles with distinction and he is most ably supported by a splendid cast, headed by Mary Charleson. Little Dolores and Helen Costello distinguish themselves as the two little sweethearts and make a very pretty picture. A fine production.

THE LADY OF DREAMS (Biograph), Jan. 19.—The main theme of this two reel picture play, hinges on the fact that an uninvited guest attends a masquerade ball given by one of the smart set and a sort of modern Cinderella romance is developed, involving the leading characters. It is a clean and pretty story. Irene Howley, the modern Cinderella, and Ivan Christie, as the father of the two children (Katherine Lee and Rosanna Logan), are very effective. The whole thing is beautifully costumed and the photography is beyond criticism. A wholesome and entertaining release.

THE CABARET SINGER (Kalem), Jan. 20.—A two act picture drama, written and produced by Tom Moore, in which he and Marguerite Courtot, have the leading roles. It is a story of marital unhappiness, where a man who is a millionaire, marries a cabaret singer, to find that she is shallow and selfish. There are many complications filled with human nature. It is all well acted and splendidly produced. It holds close attention and finally has a happy ending.

HER WEAKLING BROTHER (Lubin), Jan. 20.—Written by Harry Chandlee and produced by John Ince. It is in two reels and seems to be somewhat padded, but, nevertheless, it is an interesting love story, involving an employee, a stenographer and the boss. The worthless brother of the stenographer, who gets mixed up with questionable associates, succeeds in making it disagreeable for all those concerned in the cast. John E. Ince, Flora Lea, Herbert Fortier and others, give a splendid rendition of the various characters. This is quite a pretentious offering, finely produced in every respect.

THE SHANGHAIED BABY (Lubin), Jan. 21.—A three-part picture drama, written by Robert A. Sanborn and produced by George Terwilliger. This is a production that is cram full of action and necessarily holds close attention on the part of the spectator to get a thorough understanding of the plot. There is a large cast, including Edgar Jones, Ormi Hawley, Louise Huff, Edith Ritchie, Earl Metcalf and other prominent stock actors, all of whom do splendid work. Photographically the picture is among the best.

THE LIEUTENANT GOVERNOR (Essanay), Jan. 22.—This two-part picture play has been reviewed at length by James S. McQuade, in The Moving Picture World and can be found on page 500, issue of Jan. 23, 1915.

TRACKED BY THE HOUNDS (Edison), Jan. 22.—A two-act picture play by Carl Freybe, directed by Charles H. France. This is a picturization full of dramatic action, produced by a splendid cast, including Carlton King, Gladys Hulette, William Bechtel, Harry Beaumont and others. A pair of Siberian wolf hounds trained for police work are an attraction in this feature. A remarkable scenic effect is the burning of a hut. The ending is very satisfactory. This is a very taking release.

WAR (Vitagraph), Jan. 23.—A two-part comedy written by Paul West and directed by George D. Baker, with Jay Dwiggins, Flora Finch, Hughie Mack and Kate Price as the leading fun makers. The comedy is resultant from the fact that German and French families, competitors in the delicatessen business and living in the same apartment house, declare war. Many funny complications occur, but everything ends happily when the eldest son of one family and the pretty daughter of the other, conclude to marry and after a battle royal on a vacant lot, the sight of the American flag makes a happy ending. A very good release.

Independent

PATHE DAILY NEWS NO. 4 (Jan. 13).—Interesting items of this issue are an animated map of Luxemburg and Belgium; Soldiers in the trenches getting the home papers; Canadians drilling preparatory to embarking for the war zone, etc.

PATHE DAILY NEWS NO. 5, 1915 (Jan. 18).—This issue shows Belgians killed by German shells; soldiers in the trenches eating their Christmas cakes and puddings; Jap nurses leaving for the front, and other interesting items.

A GIRL AND TWO BOYS (Beauty), Jan. 19.—This, a pleasing little comedy, is nicely staged, and what might be termed well-dressed. There is a legitimacy about the situations, and a spontaneity about the action of the comedy that is especially pleasing.

ANIMATED WEEKLY, NO. 150 (Universal), Jan. 20.—Views of the annual Pasadena flower show, the new hobo hotel in New York, the one-hundred-year peace celebration, Lord Roberts' funeral and other scenes of interest appear in this number.

THE SEA BRAT (Reliance), Jan. 20.—The scenery of this offering is new and interesting. The story is not wholly pleasant; at least it lacks the things that grip the human imagination. It is well staged and directed except for one poor scene that in which the priest and "brat" find the dead guardian. There the director thought only of getting his story on and forgot to be human.

AFTER TWENTY YEARS (Reliance), Jan. 22.—An Arthur Macley picture in which a man leaves wife and little son to seek gold. He finds it, but forgets his family to live a fast life till twenty years have passed. The action is well handled; but there is nothing in it emotionally human except the forgiveness of the wronged wife at the very close. It is only fair.

HER HERO (Royal), Jan. 23.—Rather an entertaining bit of farce comedy. A young man eager for the hand of the object of his love, is set up in business by his prospective father-in-law. The business which he chooses, that of photography, is one in which he is not expert, therefore his methods of making good are more or less amusing.

A FLURRY IN ART (Komic), Jan. 24.—A farce with a good comical idea—the poor artist cannot sell his paintings, but the sheriff, who forecloses on him, manages to get together a little pile for artist and creditors. How he does it is fairly interesting.

COLORED VILLAINY (Keystone), Jan. 25.—Some good darky character work is brought out in this comedy number. The country lover puts live bees in the city swain's clothes. Later the girl falls in the well and a lot of ridiculous complications ensue. The close is particularly funny.

THE WORLD UPSTAIRS (Reliance), Jan. 25.—A pleasing conceit in which the janitor's daughter becomes interested in the people on the floors above. Love of fine clothes almost gets her into trouble, but she finally comes safely back to her grocer's boy lover. The photography is very good and the story entertaining.

EVAN'S LUCKY DAY (Beauty), Jan. 26.—Might be called a cynical comedy, if that term were not a self-contradiction. It is not convincing and no character in it is quite pleasant.

THE BROKEN LULLABY (Majestic),, Jan. 26.—An unusually strong and artistic story of farm life, with W. E. Lowrey and Loretta Blake in the leads. The abused wife takes her baby to the barn while the husband carouses with friends. The farm hand saves it from flames; the husband dies during his carouse. This is different and appealing; the photography is good.

COALS OF FIRE (American), Jan. 27.—The photography in this offering is very good and the story is fair; but the direction is crude to the point at times of being a bit ridiculous.

THE EXPRESS MESSENGER (Reliance), Jan. 27.—A girl operator story, with Florence Crawford in the leading part. The crooked express messenger and his pal try to make away with the big sum of money, but she manages to outwit them. The action is good and the yarn is one of about average interest.

THE HOME OF SILENCE (Princess), Jan. 29.—A penitentiary story with a surprise ending. Boyd Marshall appears as a young convict just serving a term. He falls in love with the junior warden's daughter. Political complications arise, the junior warden loses his job—almost. It turns out that the young convict is the governor's son gathering prison material for a book. This makes an entertaining reel.

THE VOLUNTEER FIREMAN (Thanhouser), Jan. 29.—The barber yearns to be a hero and is initiated into the volunteer fire company. The work of the country town department is quite amusing and is helped somewhat by the eccentric characters and trick photography. It makes a fairly good comedy number.

THE THIEF AND THE CHIEF (Eclair), Jan. 31.—A pleasing comedy-drama, with Stanley Walpole and Edna Payne as the lovers. He pretends to be a visiting professor, is suspected of being a gentleman thief, and finally turns out to be son of the chief of police. This is better than the average comedy number and holds the interest well.

HELEN INTERVENES (Thanhouser), Jan. 31.—The Kidlet appears in this number in which juvenile interest predominates. She makes friends with a poor boy, whose sister clerks in a big store. Later the Kidlet saves the girl's job for her. This is well photographed and quite enjoyable. Just a pretty little story.

SEVEN AND SEVENTY (Big "U"), Feb. 2.—A pretty little story, written by Calder Johnston, concerning the friendship of a G. A. R. veteran and a small boy. The veteran dies at a soldiers' home and is buried with full military honors. This is a pleasing offering with a touch of pathos in it.

THE BUTCHER'S BRIDE (L-KO), Feb. 3.—An eccentric comedy number with the opening scenes in a butcher shop. None of the characterizations are particularly appealing; the best scenes are toward the close at the beach resort.

THE GIRL AND THE SPY (Rex), Feb. 4.—A number featuring Ben Wilson and Frances Nelson. He is a foreign spy and she the daughter of an ambassador. The story is not very well constructed and has no very strong situations, in spite of the pleasing cast and good photography.

LOVE AND DOUGH (Sterling), Feb. 4.—A knockabout number, with John E. Brennan and Dot Gould in the cast. The scenes in the restaurant kitchen would have been funnier if they had not been so dirty and unattractive. The action in this is good, but it suffers from the slovenly charatcer of the settings and costumes.

LIZZIE'S DIZZY CAREER (Nestor), Feb. 5.—The Nestor company is seen at its best in this number. Victoria Forde is particularly good as the country girl with a voice that makes the dogs howl. The chorus drill made a good burlesque feature. A lively comedy number with many laughing spots in it.

THE BRIBE (Victor), Feb. 5.—Charles Ogle plays the villain in this number. He employs a Hindu hypnotist to exert his power over the judge's daughter, portrayed by Mary Fuller. The action is of a

melodramatic type and quite entertaining. The hero saves the girl and the bribe money in the closing scenes.

HE CURED HIS GOUT (Joker), Feb. 6.—This eccentric number has some very amusing spots in it. It deals with the efforts of the girl's father to cure his gout. The wheel chair runaway is well put on and the final plunge in the lake puts an end to the complaint. Good photography.

THE MASQUERADERS (United-Warner-Superba), February.—A portion of this film will pass muster, and is very laughable. The only really offensive point about it being the presentation of the masqueraders who were chased by the police as escaped convicts, each minus a leg. This latter is rather unpleasant realism.

I'M CRAZY TO BE MARRIED (United-Warner-Starlight), February.—With men impersonating women, and utter disregard for any sort of refinement, it cannot be imagined that this film can please a refined audience.

ACH LOUIE (United-Warner-Starlight), February.—There are marks of real merit in this offering from a farce, or eccentric, comedy standpoint. It has been staged with considerable elaborateness, and is characterized by originality in a certain degree, and an absence of the vulgar element.

YE GODS! WHAT A CAST (United-Warner-Luna), February.—Here an attempt has been made to burlesque the making of a moving picture film, but the point of the story has evidently been lost in the making.

WITH DADDY'S AID (United-Warner-Luna), February.—On the same reel with the foregoing, this picture will no doubt elicit considerable mirth, inasmuch as that it exploits a "put yourself in his place" sort of an idea.

IN DUTCH WITH A DUCHESS (United-Warner-Superba), February.—A farce comedy which finds most of its merit in the fact that a novelty has been instituted in the form of a tiger skin rug which wags its tail, and later when used as a hiding place for the hero of the comedy, exudes smoke from its mouth.

THE TICKET OF LEAVE MAN (United-Warner-Superba), February.—In this film a man escaping from prison steals the policeman's uniform, later gets a good position, and is informed against by his enemy and threatened with loss of life if he refuses to rob his employer's safe. The tables are cleverly turned on the villain, however, and with a detective hidden in the safe a good bit of comedy is gotten over.

WITH A GIRL AT STAKE (United-Warner-Premier), February.—A thrilling, old-style western which will go well with many audiences. It is reminiscent of the western productions of some five or six years ago.

THE DEPUTY'S REWARD (United-Warner-Premier), February.—There is nothing out of the ordinary about this production one way or the other. A thrilling rescue of his sweetheart by the deputy sheriff from the man who lured her away from home forms the big scene of the picture.

WILLIE RUNS THE PARK (United-Warner-Rollin), February.—There is a distinct atmosphere of vulgarity about this film, which is inexcusable.

MORE AND MORE (United-Warner-Empress), February.—A farce comedy of not altogether the best sort. In it a man has a nightmare over the number of children his wife bears him. It is remarkable how such a subject treated in such a manner can be thought to be entertaining.

THE VERDICT (United-Warner-Grandin), February.—This picture has not been wisely cast, with the exception of the feminine lead, Ethel Grandin. The story of the film is interesting, and the production is otherwise attractive.

THE STRENGTH OF THE WEAK (United-Warner-Premier), February.—A western story that has only fair merit. An almost continuous use of the gun detracts from the enjoyment of the picture.

WHEN HE FORGAVE (United-Warner), February.—Although this film would be welcomed by many audiences, it cannot be denied that the plot is rather insipid, and the situation presented is not sincere enough to be forceful.

Independent Specials

EXPLOITS OF ELAINE, EPISODE 4 (Pathe-Hearst), Jan. 18.—The fourth episode of the Pathe-Hearst serial, that of "The Frozen Safe," proves almost as interesting as the previous numbers. Another scientific invention is exploited when the new burglar-proof safe at the Dodge home is exploded by means of liquid air. Also an attempt on the life of Kennedy is made which, through the use of the seismagraph in detecting the presence of visitors in the room, is unsuccessful. The same excellent quality in the makeup of the picture is still evident.

THE CRAVEN (Reliance), Jan. 23.—A well-constructed two-reel number of the red-blooded type. Some of the latter scenes are intensely brutal and unpleasant, yet at the same time presented with artistic skill. Wallace Reid appears as a young blacksmith, strong in figure but morally weak. He does not rise to the danger when a stranger trifles with his sister, but later the manhood is roused in him. He follows the stranger, who has shot five or six men, and chokes him to death, bare-handed; then swings the dead body across his shoulders and brings it home to prove that at last he is a man. This is strong, undiluted material, as can be seen from the plot. The photography is clear and the characters are appealing.

THE BETTER MAN (Majestic), Jan. 24.—An interesting two-part offering from script of George Patullo. Its heroine is a ranch girl; its hero the foreman whom she prefers to an English lord, although long mustache, monocle and all, he, too, is a mighty fine fellow. There are unexpected things in the action and it pleases. A good offering.

SILENCE (American), Jan. 25.—A two-reel offering that holds interest right through; because it deals with things that are vividly pertinent. Some may count the picture of these generations—1st, a miser; 2d, a parricide and suicide, and 3d, a maniac—as unpleasant; but the interest much more than overcomes any drag on that account. The picture is well acted, beautifully set and perfectly photographed A good offering.

THE MASTER KEY (Universal Special), Jan. 25.—Episode No. 10. Concluding scenes in the warfare between the Mexicans, miners and operators are shown at the opening of this interesting installment. The governor is appealed to and sends state militia, declaring the camp under martial law. Fresh interest is injected into the story when Dore opens the letter left for Ruth by her father and learns of the plans lying in the chest at the bottom of the sea, telling where the mother lode is located. Wilkerson and his friends obtain a portion of this letter and raise the chest from the bottom of the sea. The number closes with Dore and Ruth in pursuit.

DISCHARGED (Reliance), Jan. 26.—Instalment No. 3 of Runaway June. This goes over again in the first reel several previous scenes. June is taken to a boarding house by her maid, Marie, where she is followed by Blye. The latter conspires with Cunningham and their girl friend, "Tommy" Thomas, to lure June away. Tommy gets her a job as model in a department store; later Blye has her discharged. The plot adheres to the light comedy style in treatment and again bears down on the wife-and-her-money theme. The series shows no signs of becoming a thriller. It still remains to be seen whether the money motive is going to prove strong enough to keep up the interest so far aroused. The construction and details have been carefully looked after and the photography is good.

FINGER PRINTS OF FATE (Thanhouser), Jan. 26.—A two-part melodrama with a surprise at the end made by a rather arbitrary twist given to the action. Its heroine is the rich man's stenographer; the hero, his secretary and her fiancee. The villain is the rich man's nephew; but the real thief is the butler, who had kept in the background through the early scenes. It has pretty scenes; is well acted and, on the whole, a very fair offering.

AFTER HER MILLIONS (L-KO), Jan. 31.—This picture produced in three reels by Henry P. Lehrman, and featuring, beside himself, Billie Ritchie and Gertrude Selby, is laid out on farce comedy lines. It is unfortunate that a higher notch of the art had not been aimed at. The humor of the picture is based on an abnormal degree of drunkenness, and is at times unpleasantly vulgar and suggestive.

A MESSAGE FROM THE HEART (Thanhouser), Feb. 1.—Episode No. 11 of the Zudora series, in two reels. The opening scenes are again in the salon of Mme. Du Val, where the smuggled diamonds have been hidden. The lover, Jim Baird, and a detective are all working to run down the gang. The scenes are, unfortunately, disconnected in character, which interferes with the natural suspense of the situations. Baird finally locates the gang. They send a ghostly messenger to frighten Zudora out of the country. The installments seem to lack continuity, owing no doubt to changes in the cast. The series should improve in future numbers.

CARDS NEVER LIE (Victor), Feb. 1.—A two-reel story of the open road, with Harry C. Meyers, Rosemary Theby, Ruth Fieldman and others in the cast. The handsome young hobo falls in love with a gypsy girl; she tells his fortune. The scene with the cards is unique and attractive. He falls in love with the heiress as she predicts, and inherits great wealth and a title. But he spends his money in riotous living and is soon again a tramp. In the final scenes he again meets the gypsy girl and they are happy. This is not a powerful production in any way, but runs along entertainingly and contains some pleasing scenes.

THE GIRL OF THE SECRET SERVICE (Gold Seal), Feb. 2.—A two-reel crook story, in which Grace Cunard plays the part of a girl detective. She dons a man's clothes and starts in to round up a gang of Japanese spys and save the wife of an aviator who is in their power. There is a great deal of action in this, but it consists mostly of struggles on roof-tops, fighting and running. The story itself has nothing very new in it. At the close the girl detective dies after saving the woman.

THE CUSTOMARY WIFE (Broncho), Feb. 3.—A two-reel problem story with sufficient truth in the plot to deserve the adjective "strong." At the same time the presumption in the preamble that all married men live double lives and that a woman loses attractiveness by being virtuous is not altogether pleasant. Problem stories are not apt to be pleasant, however, and it must be admitted that this is well-constructed and put on in a way that will hold the attention closely. The wife discovers her husband's double life and she herself plunges into the whirl of vice. He is glad to drag her out and save their home. A very frank picture of certain phases of modern married life.

THE LURE OF THE WEST (Eclair), Feb. 3.—A two-reel number which brings out a decidedly novel situation in the first reel. The death of the father calls three children to their Western home, the girl an adventuress and the two young men youths who live by their wits. Not a very promising lot, but well-drawn charatcers who catch and hold the interest. Later all return East and then, tiring of their worthless lives, return home and presumably live happily thereafter. The chief interest is in the first reel, but the offering has considerable novelty about it all through.

HER BARGAIN (Big U), Feb. 4.—A two-reel story with an unusual plot, written and produced by Sydney Ayres, who also plays the leading part. A beautiful young heiress is deserted by her fiancee on her wedding day. He elopes with the bridesmaid and the heiress employs a young workman at $20,000 a year to be her husband in name only. He agrees to this on account of his poor mother, he being out of work. Numerous incidents of one kind and another add interest to the production. The cast includes Doris Pawn, Val Paul, Mrs. Sloman and Mrs. Benson. The production is out of the ordinary in plot.

THE AWAITED HOUR (Imp), Feb. 5.—A thrilling crime story written by Eugene Manlove Rhoades is here produced as a two-reel photoplay. Wm. E. Shay, Wm. Welsh and Violet Mersereau are in the cast. The photography and direction are very good and the story holds the interest firmly. The escape of the falsely imprisoned husband and his revenge on his former employer were strongly presented.

This is eventful and has excellent suspense. It makes a gripping story of its type.

A MODERN NOBLE (Domino), Feb. 4.—A two-reel photoplay with a German locale, the opening scenes being very much on the order of Old Heidelberg, the well known play. A young German student marries the daughter of the inn keeper secretly. His parents object and he is disowned when the truth comes out. He remains true to the girl and becomes a fisherman. Later the parents save the girl from suicide and a happy ending is achieved. This is put on attractively and makes a pleasing offering.

COLLEGE DAYS (Kay-Bee), Feb. 5.—A very pleasing two-reel story of college sports. The student types are varied and interesting. The plot itself follows familiar lines but holds the attention well. It concerns the football matches played by Warwick college. The girl's admirer, Glen Dale, takes to drink and is ruled off the team by the coach. He turns traitor and plays with the rival Indian team in disguise. The hero of the story then saves the game by his superior playing and wins the girl. This is an attractive production of its type.

RIDGEWAY OF MONTANA (Bison), Feb. 6.—It would be hard to remember a moving picture which gives such an accurate view of mining life in the Rockies, during the winter season, as does this three-reel version of Wm. McLeod Raine's novel. The director, Henry McRae, has obtained some very wonderful snow scenes in the high altitudes. The story itself concerns a crooked mining operator against whom the hero pits his wits. It is an absorbing, red-blooded yarn, overacted in numerous places but still maintaining its grip. This is an unusually strong story of the real West and contains many memorable pictorial effects.

SAVED FROM HIMSELF (Pathe-Balboa), February.—A three-reel production in which the story treats of the fall and rise of a young man, who, having squandered a fortune left to him, resorts to burglary for a living. It is unfortunate that the story of his life told to a young girl whose room he has entered at night with the intention of taking her jewels, has been given such a lengthy recital.

THE CONVICT'S CONSPIRACY (United-Warner-A. C. A. D.).—February. This is a three-reel European production of meritorious quality. It abounds with clever situations which have been satisfactorily developed. The theme is based on a double identity problem, and is intensely interesting. In it the scenes are smoothly connected, and the photographic quality of the production is good.

THE OTHER WOMAN (United-Warner-A. C. A. D.).—February.—A good story filmed in three reels, and played by an excellent cast of European players. The production has been splendidly staged, is realistic in action, and has been skillfully and artistically photographed. It is a picture far above the average in detail and action.

THE WHITE TRAIL (United-Warner-Pike's Peak), February.—Considerable realism has been worked into this two-reel western. The character of the old stage driver, which runs only through a portion of the story, is one particularly to be remembered. The situation of the girl taking her dead father's place on the dangerous trail while her lover remained at home, is not exactly a sincere one. There is, however, quite a spirit of adventure about the story which is worked out among snow covered hills, that pleases.

THE HOUSE ON E' STREET (United-Warner-Regent), February.—Developed in two reels in thrilling melodramatic style, there is considerable in this production, and the average audience will welcome it as being of intense interest. A splendid drop of an automobile over a cliff constitutes one of the thrills of the picture. The suddenness with which this scene is flung at the spectator makes it more than usually effective.

British Notes.

AN old saw amongst the folk in the northwest of our island goes, "What Lancashire thinks today England does tomorrow." Today (January 15) along with some of the most prominent exhibitors in Lancashire I had an opportunity of seeing the last six installments of the most advertised film of the moment, "The Trey o' Hearts:" In the industrial localities of Lancashire and Yorkshire this serial has been booked heavily, and, excusing the few minor anachronisms, it must be a satisfaction to the Universal Company to know that after having seen both the beginning and the end of the serial there were today no expressions of disappointment. The first sections of this production were exhibited to the trade a few weeks ago and I remember the proprietor of a circuit of shows sat on my right, saying "New brooms sweep clean. It's all very well holding the first six parts out as a bait to buyers, but what are the other nine like?" In other words, he seemed to judge the film like a box of candy, and without building expectations of the contents from the appearance of the first layer. It was a happy idea of Mr. Tippett's to show the last six parts and one that is bound to be followed by other firms handling serial pictures.

The acting does not, considering the nature of the story, leave much room for criticism beyond this one point; the advisability of Miss Cleo Madison playing the dual role of the twin sisters. This is, of course, slated in the cast, but as the two characters often appear on the sceen together the identification of the two as one and the same person can only be productive of misapprehensions in the mind of the public.

* * *

Mr. John Hassall is engaged in drawing designs for film-posters. The famous artist's first results are being used to advertise the Cines Company's "How Heroes Are Made."

The Hepworth Manufacturing Company of Walton-on-Thames still continue to toil on Dickens' adaptations. Their newest attraction is "Barnaby Rudge," and is as typically English a production in acting scene and atmosphere as Dickens himself could have wished it.

* * *

Criticising a certain Essanay film, a newspaper in the Midlands says of the one and only Gilbert: "He stands in much the same relation to his public as did such a novelist as Dickens toward his. In both cases it is not so much the mere story that attracts, but rather the force of a great and majestic personality shining through the story. And in the case of Mr. Anderson, who employs a pictorial instead of a literary medium, the personal contact seems even closer."

* * *

Syd. M. Baber, director of the Famous Players Film Company, Limited (the English agency of the American parent company), leaves England the same time as this communication, sailing on the Lusitania for New York, January 16. Mr. Baber is only expected to be away for a few weeks, and his business is the consummation of arrangements for the distribution on this side of the forthcoming productions of the Famous Players and the Lasky Companies. By the way, Mr. J. D. Walker, who is associated here with Mr. Baber, is rapidly recovering after his recent illness.

* * *

This is a secret, or, at least, alleged to be, but the Fleet street luminary who confided in me did so unconditionally. Charles Frohman, who I believe is now in the States, and the dramatist, Sir James Barrie, have long cherished the idea of introducing into a legitimate stage production a really new and original picture turn, and recently much of Sir James' time has been absorbed in working a revue in which Mlle. Gaby Deslys is to star at the Duke of York's theater in London. One feature of the piece was to have been a series of moving pictures of celebrities taken under unusual circumstances, and in order to include in the film some of the most notable personages in the land Sir James invited them to a supper at the Savoy Hotel with the ultimate idea, of course, of securing moving pictures of them. Somehow, so the story goes, one of the guests did not wish to be seen on the screen; it may have been one of the cabinet ministers who were present, so he secretly opened the door of the camera. Consequently, the film feature will not appear in the new revue and Sir J. B. is just about $8,000 out of pocket.

* * *

Mr. A. D. Bixey of New York is patenting here something entirely new to England in projection screens. He claims for his screen that it is absolutely non-reflecting. It consists of glass or some such base, coated like a photographic screen; that is to say, with multi-colored starch grains microscopically small. When viewed together they assume a neutral tint and scientifically their purpose is to absorb reflected light. The picture produced by the apparatus (owing to the effect of no light being transmitted through it except that actually projected from the machine) is relieved of the intense brilliancy noticed in projected pictures, so that the effect is very pleasing and not tiresome to the eyes. The pictures, the specification states, can be exhibited in light, even in broad day light, as the picture surface is substantially non-reflecting so that reflected foreign light does not interfere with the picture.

* * *

A recent decree of the Dominion Customs Authority allows lantern slides and photographic films which have been exposed to be imported into Canada free of duty providing they are for the use or exhibition of any religious or educational establishment and are not to be offered for sale. Moving picture films and apparatus are not allowed to benefit under this provision.

* * *

As one immediate outcome of his recent visit to the United States, Mr. J. T. Davison of Davison's Film Sales Agency, of London, has decided to represent in this country the Kinetophote Corporation, of West 46th St., New York. He has already initiated a sweeping advertising campaign and when the first Kinetophote production to arrive in this country—I think Mr. Davison said it was "The Spirit of the Poppy"—comes to be offered as an exclusive there is certain to be keen bidding to secure it.

* * *

When a journal like "The Times," supported by other influential papers up and down the country makes a sugges-

tion for "a permanent national repository for kinematograph films" we may be assured that public interest has at last been aroused in an oft-repeated scheme. Throughout the past week or two considerablue attention has been bestowed by the general press upon the necessity of providing a place for the preservation of moving picture films of historic interest, the exhibition of pictures illustrating the progress of the war has given a decided impetus to the idea. Several months ago the British Museum authorities were approached on the matter, but for reasons not fully divulged rejected the overtures there and then. It was, however, understood at the time that their principal objection to preserving them with the rest of the nation's treasures was solely on account of their inflammability. In face of this, a Manchester paper advocates that the film trade should erect a special museum for the purpose, adding with delightful originality, "that in these days when patriotism overrules business considerations in every walk of life, the appeal is by no means hopeless." This opinion is not shared by the film trade and one or two views given to me on the question were not couched in the politest terms.

* * *

There is a growing public demand here for photoplays featuring Francis X. Bushman of the Essanay Co. If the type and quality of "The Masked Wrestler" be maintained, Bushman stands a reasonable chance of attaining a popular admiration as phenomenal as that enjoyed by Maurice Costello a couple of years ago. There is an increasing curiosity in many photoplay fans to know the full significance of the mystic X. "Is it an emulation of the illustrious Xantippe?" say some; "No, it can be nothing less than Xnomenes," reply others. But what is it really? Perhaps Francis X. will oblige.

* * *

Since the inception of those few crowded streets in our Metropolis as Britain's film market, there has only been one American company of import who have not occupied premises in that area. Now they have decided to toe the line and instead of being a mile or two away the address of the Edison Company will be, in the near future, 162 Wavelour street, London, W. The new offices are both fine and spacious and the private theater as comfortable as any in the vicinity.

* * *

Sir Arthur W. Pinero's case against the Evans Film Company of New York for infringement of the copyright of The Second Mrs. Tanqueray has been given at length in English literary journals. It is stated that no license has been given to produce any of his plays on the screen, either in this country or in America.

* * *

The Russian Government through its military department has authorized a representative of Messrs. Pathe Freres to accompany the Russian troops on their westward progress with permission to take moving pictures of the battles from the firing line. It is only after considerable difficulty that this permit has been secured, and already a Pathe camera man is on his way. The French Embassy at Petrograd has supported the experiment and by it, it is hoped to disprove the statements that the Russian Army has been at work in neutral countries.

* * *

Keystone burglars were discovered the other night raiding the hostelry known as the Holborn Restaurant. Lest wrong impressions be made I should state that the occasion was the annual staff dinner of the Western Import Company. All the guests were decorated with the Keystone iron cross —an imitation of the famous Teutonic prototype except that in the center was a portrait of "Fatty" Arbuckle—and the burglars were energetic members of the London staff disguised as such.

J. B. SUTCLIFFE.

ECLAIR THEATRE OPENS.

A new commodious plotoplay house recently erected in Cleveland, Ohio, has been named the "Eclair Theatre," in honor of the film company of that title. On opening night an all-Eclair program was given, handsome pillow tops of Eclair stars were presented to the ladies, and the Publicity Representative of the film organization, Bert Ennis, made a speech of appreciation of the honor conferred upon his company by the theatre management.

SCOTT SIDNEY AT SAN DIEGO EXPOSITION.

Scott Sidney, the New York Motion Picture Corporation director, has left Inceville and has gone to San Diego to assist at opening the Exposition. Thomas H. Ince, the famous chief director at Inceville and Sidney's boss, has a big concession at the Exposition.

Ethel Louise Lloyd

ETHEL LOUISE LLOYD, one of the members of the Vitagraph Stock Company, was born in Brooklyn, N. Y., on March 23d, 1886. She combines, in direct line, Irish, Scotch and Welsh blood, her male ancestors originally emigrating from Wales to Ireland, where they established a permanent residence and became landed Gentry, acquiring a vast estate near Cork; one of the Lloyds, Edward, being presented with a family crest because of his bravery.

Ethel Louise Lloyd.

Miss Lloyd's father, Gilbert, and her mother, whose maiden name was Katherine Higgins, were both born in Brooklyn, her mother's ancestors coming from Ireland, although they originally were natives of Scotland.

Miss Lloyd received her education in Brooklyn, attending the Sacred Heart Institute and the Girl's High School. Her first position, after finishing her schooling, embraced clerical work for a big business concern, which she left to satisfy her ambition to become a singer on the professional stage. A pleasing personality and an exceptional voice being responsible for her desire to shine as a footlight favorite. Securing an engagement with Virginia Earle in "Sergeant Kitty," she quickly demonstrated her ability to cope with the requirements of an exciting role. Her success paved the way for succeeding engagements with Richard Carle in "The Mayor of Tokio," Maude Adams in "Chanticleer," Henry Miller in "The Rainbow," and the lead in the Ade musical comedy, "Just Out of College." Miss Lloyd has also been in vaudeville, besides spending a season in stock.

A bad theatrical year and a desire to be home with her mother was the cause of Miss Lloyd's forsaking the legitimate stage to become a picture actress. She applied to the Vitagraph management for a position and was given a tryout, her first trial meeting with the approval of her director. She applied herself persistently to the work in hand and a close study of the needs required of a photoplayer soon resulted in her becoming a stock member. Her two principal life portrayals, since she began posing for the camera are Jane, a colored maid in "A Florida Enchantment," and Mabel Emanuel in "The Locked Door," although her work stands out noticeably in such pictures as "Beauty Unadorned," "Fanny's Conspiracy," "Jerry's Uncle's Namesake," "A Model Young Man," "Love's Old Dream" and "The Old Flute Player."

SARGENT DIRECTS FOR THE DRACO.

George L. Sargent has been engaged by the Draco Film Company, Inc., as their chief director. The output of the Draco Company will be released through the Mutual program. Mr. Sargent has organized a company and has started work. After an extensive experience as a stage director in the "legitimate" with Charles B. Dillingham, Cohan & Harris and other managements, Mr. Sargent began his career as a moving picture director with the Gem Brand of the Universal. Afterward he spent two years as director for the Eclair, for which company he produced the "Diamond Master," by Jacques Futrelle; "The Case of Cherry Purcelle," and a nine-reel adaptation of Futrelle's "Elusive Isabel," which is now being released by the Universal under three separate titles, "Adventures in Diplomacy," "For the Mastery of the World" and the third as yet unnamed.

When the studio was removed to Tucson, Ariz., Mr. Sargent declined to leave New York. As a compliment from the company, on leaving he was presented with a letter giving him the credit for making the pictures for them that have the record sale. His next engagement was with the Peerless Feature Film Company, for whom he produced their first and most successful feature, 'The Gentleman from Mississippi," with Thomas A. Wise in the title role.

"Hypocrites"

A Picture of This Day's Society Shown As In Naked Truth's Mirror—A Five-Reel Picture by Lois Weber (Bosworth, Inc.).

Reviewed by Hanford C. Judson.

THIS five-part offering made by Lois Weber for Bosworth, Incorporated, falls whole-heartedly in that group of pictures whose purpose is to administer a correction to mankind for mankind's good. It is, in part, an allegory under whose symbols are held up to clearer light than usually comes into man's dwelling certain morbid knots in the world's intellectual make-up that cause it to behave abnormally. The picture shows society what a hypocrite it is—in its religion, its love, its care of children and in the relations of the sexes.

The authoress knows that evil conditions are at bottom morbid twists away from the truth and that right education would cure a host of ills. The difficulty is that at any moment the biggest part of life is beyond educating: yet has full power to educate according to its own ideas, twisted or straight. The purpose of such pictures as this is to counteract the bad education as much as possible in hope of gradual gain toward civilization. As a perpetual reminder of her purpose and a most truthful and vivid presentation of it, she symbolizes Truth by a quite modestly naked woman and contrasts this woman's modesty with things that merely pass—in certain circles—as modest. That the offering got over to its audience there is no doubt. This reviewer saw it with a well-filled house of paying patrons at the Longacre Theater, New York. It was watched with the closest attention and at the close there was applause. It is destined, we truly think, to enjoy a long and emphatic popularity. The reviewer felt its power and counts its weak places of no great moment at present.

Scene from "Hypocrites" (Bosworth).

A curious thing comes up at the picture's presentation in the Longacre Theater. The prologue is taken from olden times, to introduce a picture of modern times. The effect of this prologue is to throw that modern part of the picture forward into actuality in peculiar degree. The ability to get these peculiar effects is the distinguishing trait of dramatic construction. The Greeks drew a veil of Hades across the proscenium of their plays and the spectator saw not human life; for the player was masked like a statue and stood in his buskins tall as the great dead and spoke in poetry, the language of Olympus and the gods. Every contrivance, including an instrument to change and strengthen the voice, was used to get the presentation into an imaginary sphere. The Elizabethan stage also, by its use of poetry, a high-flown and unnatural speech, sacrificed, in De Quincy's words, actual naturalness for a removed but higher nature in man's soul. Now pictures, to give the effects desired, have to magnify, and so are cold showers of things just as they are, and are apt to "give away" the stage carpenter, the make-up box and the director's admonitions. To make them wholly convincing, it is often necessary to have recourse to tricks, one of which is to introduce them as illustrations in a book or as a tale told.

In this picture the authoress needed to do just the opposite. It is a dream she pictures, but must make it real, even actual. She didn't want us to believe that her minister climbed up a steep mountain; she wanted us to know that all we saw was solely her expedient to teach us a truth. But most of all she wanted us to believe her picture was, though dreamed by the minister, an actual showing of modern life. So she puts an old-time picture at the opening and then she comes in with the modern scenes with a smash. No one could make us accept the prologue as actual; this by contrast, is actual. The fact that she changes from allegory to actuality and does it twice is a bit confusing and by so much hurts her effect; but she did well in beginning with the impossible old tale; for it puts the mind in frame to sympathy with her modern allegorical picture.

But the Longacre manager helped her out. He has an actor to represent the chief character of the picture and, in a monk's robe, speak to us on hypocrisy. This actor lies down before the screen, as the prologue opens, and sleeps. This aids the impression of the prologue, for it is dream-like; but when the actual and allegorical part opens the actor is still there sleeping. He was an aid at first; now he is a hindrance, for the time element is confused. He ought to leave at the close of the prologue. When he speaks again at the close, he is actually in the way—would be useless even if he spoke clearly.

Pathe Enters Canadian Field

ONE of the latest exchanges to commence operations in Montreal is Pathe's Famous Feature Film Syndicate of Quebec. The offices are at 313 Bleury Street, and occupy two floors. Since opening a short time ago they have been working at top speed, Pathe films being very popular in the Canadian metropolis. "The Perils of Pauline" was the new firm's earliest release, and has been meeting with incredible success. A feature of Pathe's advertising is that it is bi-lingual. All heralds, posters, and slides are printed in both languages, and advertising space is taken in French and English newspapers.

L. E. Ouimet.

The personnel of the new firm is an interesting one and bids fair to place the Pathe product in an enviable position in Canada. The general manager and owner of large interests is L. E. Ouimet. Mr. Ouimet speaks English fluently. He may safely claim the distinction of being the pioneer of the film industry in Montreal. Before 1906 Montreal's only opportunity of seeing moving pictures was through the medium of road shows. In 1904 Mr. Ouimet represented in Montreal the Kinetograph Company of New York. The year 1906 saw the opening of the Ouimetoscope theater, still owned by Mr. Ouimet. There are now over sixty moving picture houses in the city of Montreal.

Mr. Ouimet is capably assisted by Charles Lalumiere. Mr. Lalumiere has had large and valuable experience in the film game, having been connected with the European Import Feature Film Company, Warner's Features, and the Picture Playhouse, Ltd.

A branch office has been opened in St. John, N. B., which will attend to the wants of the Maritime Provinces. It has been placed under the charge of C. J. Keegan, formerly connected with the Montreal office of the General Film Company.

FOR ALLIE AND ETHEL JEWETT.

Misses Allie and Ethel Jewett, who are believed to be working with some motion picture company, are requested to communicate with Sidney B. West, care of Rogers, Peet & Company, 13th Street and Broadway, New York. They are also advised of the death of their father, Elliot M. Best, at Los Angeles, Cal.

Renfax Musical Pictures a Year Old

First Twelve Months of Business Shows Steady Increase in Volume of Service.

THE Renfax Film Company, Inc., makers of musical pictures, celebrated its first anniversary during January. It has been a busy year for the officers of the corporation. They have been devoting their efforts more in the direction of a sure building than of rapid building. That they might erect a structure that would endure they adopted methods differing from some of their contemporaries in that they sought to give musical pictures to the small as well as the large houses. They aimed to make the initial installation of their service so reasonable as to place it within the reach of the average exhibitor. Already there are four Renfax exchanges—in New York, Columbus, Ohio; Chicago and Pittsburg. Others will be opened. The company will shortly send out six more men to cover territory in Kansas and Texas.

De Witt Fox.

Arthur M. Hess is president and treasurer of the company, De Witt Fox is vice-president and Harold L. Lewis is secretary. The directors are the officers, and Eugene Meyer, Jr., a member of the Bard of Governors of the New York Stock Exchange; John H. Flagler, founder and until recently president of the Riker-Hegeman Company, operating a chain of drug stores; and Leslie Reis, a prominent merchant. A World man talked the other day with Mr. Fox in regard to the progress of the Renfax. Mr. Fox, who is a graduate of Columbia University, practiced law before taking up the film business. He was led to make this change in his field of activity through his belief in the great possibilities that day in the film industry.

Scene from Recent Renfax Subject.

"It is my observation that what the exhibitors want is a short, varied program," said Mr. Fox. "I say this in spite of what we hear these days about features. We have planned to give them that variety. We have planned to give it to them without great initial expense and without putting them to the necessity of engaging extra operators or spending weeks in training old ones to take up new work. We want a big clientele, and one that will use our service right along, not as an act for a short run and then forget it.

"My idea has been to treat the musical pictures just the same as the ordinary pictures and to be able to make the price at such a figure that we can reach the great bulk of exhibitors, and above all to be able to supply them. We do not try to force anything on the exhibitor by asking him to sign a long-service contract. Another thing we do which I believe works wonders for efficiency and incidentally for synchronization—all films are shipped to an exhibitor direct from an exchange. Nothing goes from house to house. All material is thoroughly inspected before it leaves us.

"I believe in pictures of action—that it is as essential in musical pictures as in ordinary pictures that there be life and movement as in songs and dances. It is action that we especially aim to get into our product. Another point I would like to make: We are conducting this business as an investment, we are building for permanency. We market in each section through our own exchanges. This is neither a stock selling proposition nor a state right plan.

"We have found that musical pictures are particularly attractive now on account of the belief that features are being overdone, that they are being forced on the public in far greater quantity than many like."

The Renfax Company has offices on the seventh floor of the World Tower Building, with a poster and shipping room on the third floor. In the main offices there are, besides the executive quarters, a demonstration room, an inspection room, and storage room. In the department on the third floor are kept the parts which are attached to any projector of motion pictures in order to run musical subjects. The attachment is astonishingly simple. The regular house operator can readily run Renfax pictures.

A World man saw several of the subjects now being and shortly to be released by the Renfax Company. One among them that seemed certain to make a hit is a burlesque on a serial that became very well known. One that is certain to make a big hit features one of the greatest stars in vaudeville.

"Money"

Sensational Five-Part Melodrama with Million-Dollar Banquet and Coming to It of Hungry Workingmen.

Reviewed by Hanford C. Judson.

THIS picture, entitled "Money," and offered on the World Film program, is frankly a melodrama. Its feature is a dinner given by a monopolist to the princes of the world, while the workingmen in his shops, on strike because he won't pay more than seventy-five cents a day, are starving. They attack the home of the multimillionaire during the dinner and drive away the guests. The foreman of the factory, who sympathizes with the men, at first tries to stop them from assaulting the house; but not being able to hold them back, follows to protect the rich man's daughter and finds her being insulted by one of her father's drunken guests.

Scene from "Money" (World Film).

The story is not logical nor artistic. The producer has relied on the gorgeous things that he pictures rather than on a convincing tale. His story is cheap, but he has got a few extremely pretty views and has also got another kind of interest from picturing the almost poetically extravagant waste of the banquet.

EDISON STAGE ENLARGED.

Carrying out the plans for a program with two features on their weekly program, one two-reel and one three-reel, the Edison Studio has been enlarged so as to include another stage larger than the average. Director Ashley Miller, the dean of the Edison Studio, is now using it to make Mrs Fiske's great success, "In Spite of All," which, though a feature, is to be released in the regular service program.

"For Her People"

Three-Reel Pathe-Turner Production in Which Sociology is Given First Place.

Reviewed by Margaret I. MacDonald.

THE appeal of this production, which has chosen for its basis a worthy subject, lies principally in the effects produced by artistic direction, and the ability of the players in carrying out the idea.

The story is an ordinary story of a strike among the employes of a large milling concern in Lancashire, Eng., consequent on an unjust lowering of wages by the mercenary owner of the mill. The principal character of the story, into whose makeup all the strength of purpose, all the heroism, all the beauty of precept has been poured, is Joan, one of the employes of the mill, whose meagre earnings served as the sole support of herself and an invalid mother. This role has been played by Florence Turner, who has succeeded in making of Joan a quaint and ethereal figure, simple in character and determined to stand by the truth of her convictions.

Scene from "For Her People" (Pathe).

A love strain of considerable interest winds its way through the plot of the story, serving as a bolster for various dramatic situations, and a goad to Joan's final heroic action. The role of the heavy has been allotted to Jack Raymond, who has brought with him into the picture a realistic conception of a strike leader whose love for his fellows is not great enough to prevent his inciting them to crime in the attempt to right their wrongs.

A great deal of praise is due to the manner in which the picture has been presented. Nothing could be more pathetic than the attempted thefts of starving mothers and children from the green grocer, some of them even begging to part with almost the last stitch of warm covering belonging to them in exchange for food, previous to theft. Nor could anything be more effective than "an ominous lull," when men and young women, mothers and babies, stand silently about the doors of the closed mill waiting for something to happen.

The production, which is a valuable asset on the side of labor, has been further aided in its action by Clifford Pembroke, Franklin Bellame, and Herbert Dansey.

EAST LIVERPOOL HAS HANDSOME THEATER.

The McKinley theater, one of the biggest and best equipped in the middle west, has just been completed at East Liverpool, Ohio. It has seating capacity for 1,000 persons.

The McKinley was designed by the W. C. Owens Company, Cleveland. The exterior of clay-craft tapestry brick and the general construction is of reinforced concrete. Feature films in addition to a program of regular releases constitute the policy of the McKinley management.

KLEINE MAKES NEW COMEDY.

Director Fitzmaurice, of the Kleine studio, at 11 East 14th street, New York, announces the completion of a new comedy, entitled "Who's Who in Society." The production features a number of well-known players, including Kate Sargeant, who has been identified with many of the big Broadway successes of recent years; Della Connor, Dan Moyles and others.

Brady Announces Pictures Plans

WILLIAM A. BRADY announces that he will double his output of feature pictures beginning May 1. The Brady Picture Play Corporations thus far has released several of the most successful screen plays of the season.

Beginning with Robert Warwick, in "The Dollar Mark," by George Broadhurst, this company has issued in monthly succession, Thomas A. Wise, in "The Gentleman from Mississippi"; Emma Dunn, in "Mother"; Robert Warwick, in "The Man of the Hour"; Alice Brady, in "As Ye Sow"; and Wilton Lackaye, in "The Pit."

William A. Brady.

Work now is under way upon Dion Boucicault's "After Dark" and George Broadhurst's "What Happened to Jones," both with star casts. These will be followed by the picture production of "Trilby," with Wilton Lackaye playing his original character, "Svengali," and a famous woman star in the title part. Negotiations are progressing also toward securing several members of the original cast. The production of "Trilby" will be made by the Brady corporation in association with the Famous Players Company.

Contracts are pending with Thomas A. Wise to appear in a series of "Foxy Grandpa" features. "Woman and Wine," the big French melodrama, is to have a sensational production. Holbrook Blinn has engaged with Mr. Brady to act his original character in "The Boss," by Edward Sheldon, and Robert Warwick is to play Robert Mantell's role in "The Face in the Moonlight."

The Brady company is arranging to take over one of the largest studios and shops in the vicinity of New York on May 1. At present the Brady films are released through the World Film Company. It is expected that during the following year the Brady concern will release twenty-four features.

"EDISON NIGHTS" POPULAR.

"Edison Nights," where the program is exclusively Edison pictures and made more interesting by the appearance on the stage of the characters in the pictures, are proving very popular in New York City and vicinity.

Another such a night was held at the Claremont Theatre, 135th street and Broadway, Sunday night, January 24, when the Edison masterpiece, "Fantasma," "The Courtship of the Cooks," a comedy, and "The Stenographer" of "The Girl Who Earns Her Living" types were shown. Notwithstanding the unfavorable weather, the 1,500-capacity house was packed to the doors and warmly greeted the introduction from the stage of Gertrude McCoy, Marie Le Manna, and Charles Sutton.

The Crescent Theater, on Washington Heights, New York, held a similar gala event on the evening of January 18 when the Edison feature, "My Friend From India," "Lena," a comedy, and "The Pines of Lory" were shown. A great reception was tendered the Edison stars, Miriam Nesbitt, Viola Dana, Mrs. Bechtel, Marc MacDermott, Augustus Phillips, Robert Brower and Edward Earle.

ANOTHER FILM MAN IN THE HOSPITAL.

Charles S. Egan, general manager of the Egan Film Company with offices at 703 Columbia Theater Building, New York, is recovering from a very serious operation. Mr. Egan was taken suddenly ill at his home and hurried to the Englewood Hospital, where an operation was necessary to save his life. Dr. Douglas, specialist of New York, was hurriedly called and used perfect skill in removing a dangerous ulcer from Mr. Egan's stomach, and stated at the time that nothing but a miracle would permit him to recover. The miracle has happened and we are thankful to inform his friends that Mr. Egan is progressing nicely. Mr. Egan is a brother to Agnes Egan Cobb.

Two Edison Releases

"The Voice of Conscience"—One Reel—"Her Husband's Son"—Two Reels.

Reviewed by Louis Reeves Harrison.

TWO plays are of a situation so often shown on the screen that their repetition can only be justified by extraordinary conditions. "The Voice of Conscience" and "Her Husband's Son" both deal with the suspicions of the middle-aged man of ability and standing wedded to a beautiful young woman. Inasmuch as the men and women portrayed admittedly possess a certain amount of worldly knowledge of a highly practical character, that acquired in business, professional and social training, which ordinarily serves to guide conduct, it would seem as though their

Scene from "The Voice of Conscience" (Edison).

presentation as having little knowledge of human nature is out of accord with common sense. It looks very much as though these characters are seen through the eyes of inexperience, and portrayed as the author sees them, not as we know them. Until authors and dirctors learn to do away with forced action and unnatural characterization and get down to plain sense, resting their case upon observed facts of today rather than theatrical traditions, they will have no real standing in court.

Strange as it may sound, error is a product of reason, of reason combined with inability to rightly interpret what

Scene from "Her Husband's Son" (Edison).

is passing before our eyes. One traditional error relates to lovely women. Beauty in woman is not unnatural—it is the result of health and normal development and not accompanied by weakness of function in brain or body. Beautiful women receive attention from bright and strong men—nature's bid for survival of the fittest—just as the fittest are surviving in the Edison Company. Women are not dulled by contact with bright men, and if there is anything to be gained from varied human experience they are the gainers. Constantly assailed by predatory males, they know better how to guard the precious well of natural affection than the homely girl of warm heart and little experience. The old tradition of disassociating beauty from brains is not in accord with the evidence. Men also instinctively recognize that so-called "innocent" beauty is oftenest the sign of innate purity, woman's strongest guard.

There is nothing particularly innocent about the middle-aged man of ability and standing. He has usually been through an experience which has taught him something about women and a great deal about his brother man. In both "Her Husband's Son" and "The Voice of Conscience" we have the middle-aged man of tried experience and of admitted ability acting like callow simps of seventeen. One has a dissipated son, who repeatedly calls for large sums of money, and is finally refused. Identical with that refusal, the lively young wife calls for the same sum of money as that needed by the spendthrift and has an interview with a man outside the house. The middle-aged husband, who has every reason to believe in his wife's devotion, cannot reason out this childish problem. In the other case, the middle-aged husband deliberately injects a handsome young man into his family life to amuse the lovely wife, while he, the husband, attends to professional duties.

It is to be expected that amateurs will write such stuff—they can cull it from "Comments On the Flms," but it is not to be expected that capable directors should be forcing constant repetitions with those horrors, the dropped letter and arbitrary discovery of compromising false testimony, on a generous public. No dignity and common sense among men of supposed dignity and common sense, no purity and intelligence among women of clean and acute minds. French dramatists could write nothing about the **jeunne fille** because her life was colorless, so they used the ancient "triangle" as a basis for many plays, and this has been handed down in theatrical circles as representative of what is "dramatic." How can sympathy be won for such inane characters? Where is the sympathetic element? Where is the suspense in a "triangle" situation whose outcome is easily foreseen? Even if in France, where that idea was a typical view of society, there is small need of holding up in constant repetition what only dwarfs and stunts our ideals of men and women. I can only quote in support of my plea for all that is strong, sensible and invigorating in photo-drama what Herbert Spencer said: "All the shores of the great ocean of Time are strewn with these whitened skeletons of misguided thought. Truth furnishes the only real hope. It is truth that should be made attractive, alluring, contagious, to such a degree that it shall penetrate the whole of mankind, crowding out and replacing error that now fills the world."

SWEDISH FILM MAN IN NEW YORK.

Ernest Elmquist, sales manager of the Swedish Biograph Company, is now in New York City looking over the film market. Mr. Elmquist is seeking suitable productions, especially comedies, for release through the offices of his company in Berlin, London, St. Petersburg, Copenhagen and Christiania. While in this country Mr. Elmquist will introduce to the American trade the product of the Swedish Biograph Company, of which he has brought with him as samples two three-reel and two four-reel subjects. Mr. Elmquist is well known to the film men of Sweden. Prior to taking up his work with the Swedish Biograph he was for four years office manager of one of the largest exchanges in Stockholm. Mr. Elmquist may be reached through the Swedish Chamber of Commerce, Produce Exchange, New York City.

LORETTA BLAKE IN "THE BROKEN LULLABY."

Loretta Blake is featured in a one-reel Griffith-Mutual drama, called "The Broken Lullaby," produced by George A. Baranger and now released in the Mutual program. Mrs. Blake appears as the young wife who hides her baby in a hay barn to protect it from her drunken husband. Accidentally the father sets the barn on fire, but a young farm hand, who has secretly loved the mother, succeeds in saving the baby. W. R. Lowery plays opposite Mrs. Blake.

"THE ADVENTURES OF KATHLYN" FOR CHICAGO PUBLIC LIBRARY.

The Chicago Public Library paid a recent compliment to "The Adventures of Kathlyn," novelized by Harold McGrath, by ordering a special edition to be placed on the library shelves. The books were presented to the library by W. N. Selig. There are many calls for this popular work which was written from "The Adventures of Kathlyn" film serial, the first of its kind, and which continues to be immensely popular in this and other countries.

"The Gems of Foscarina"

Glimpse into Past Shows Gems Hidden—Leads to Modern Detective Tale—Setting Is Venice, with Beautiful Views (Five-Reel True Feature Offering).

Reviewed by Hanford C. Judson.

THIS modern detective story, "The Gems of Foscarina," has a prologue taking the spectator back to those times of Venice's glory, when the city was ruined by a Council of Ten to which, if one should be denounced, it usually meant death. It was just a slip of paper put into "the lion's mouth" that caused Baiamonte, husband of the beautiful Foscarina, to flee from the city and to hide his wife's gems.

Years have passed and a Russian woman, descendant of

Scene from "Gems of Foscarina" (True Feature).

Foscarina, comes to live in the old Baiamonte palace. She has a maid. A ghost-like creature steals her jeweled necklace in the night and she gets Argo, noted detective, to come to the palace. He finds that the theft is done by two, calling themselves, "the secret friends," and nabs them in the very act of prying open the tomb of Foscarina to get the fabulous gems that it is still remembered she long ago possessed. Only one of the criminals is actually caught, and he has a paper telling where the gems are hidden—the paper came from a locket taken from the tomb. It ends in a chase between the thieves and the detective to get to the hiding place first. The former wins out; but—we have been suspecting by this time that one of the thieves is the maid of the heroine—they are again stolen from the living owner and the detective again rescues them.

There is suspense in the story; but there are places in the construction where the realism and lifelikeness are thin. The beauty and interest of the backgrounds in and about the Queen City of the Adriatic are a big asset to the offering—some of these scenes are simply filled with romance and charm. The photography is clear and artistic.

"DU BARRY" BREAKING RECORDS.

George Kleine's "Du Barry," featuring Mrs. Leslie Carter, which opened its bookings so auspiciously following the special performance for exhibitors at the Candler theater, New York, January 11, is breaking records throughout the east. The Hamilton and 86th Street theaters, which opened the first half of last week with "Du Barry," were compelled to give extra afternoon performances to accommodate the crowds; Flushing theater, Flushing, N. Y., played to large business, booking a return date immediately; the Regent and Duffield, in Brooklyn, played to standing room only, while the record for high-class bookings in Buffalo was broken with thirteen dates in that city. "Du Barry" is booked for a solid week at the Strand, three days at the new Victoria, two days at the Elmwood and two days at the Ellen Terry, all in Buffalo.

REALISTIC DUEL SCENE IN "THE AMBITION OF THE BARON."

A most realistic duel is fought by Mr. Francis X. Bushman and Lester Cuneo in an unusual scene from the Essanay drama, "The Ambition of the Baron." After a lamp has been knocked over, the two men battle with swords in a dark room. The only light by which the men can be seen is made by the sparks as the swords meet. The duelists are seen in a succession of flashes, fading and reappearing with great rapidity.

"Justified"

A Sympathetic Story of a Husband's Injustice and a Wife's Goodness Filmed in Two Parts by the American.

Reviewed by James S. McQuade.

THE American announces for release, on February 8, a two-reel subject that will make a strong appeal to patrons of that make. It has been carefully and connectedly produced by Director Otto and an able cast of western players, with Miss Winifred Greenwood, Ed. Coxen and George Field in the principal roles.

The scenes are laid in the West and reflect faithfully the atmosphere of that section and the types of character at the time of the story. The photography is in full keeping with the reputation of the American in this respect. Advantage is taken of a tremendous, natural rainstorm to further accentuate the woes of the innocent wife, who has been cast out into the night by her hasty-tempered husband. The effect excites a torrent of sympathy on the part of the spectator, as he views the woeful plight of the victim on the screen.

Tom Allen, an industrious young miner, lives happily with his wife in their lonely mountain cabin until he grows jealous of a lazy, good-for-nothing neighbor, Joe Mills, who is known as "The Drone." Tom finds his wife talking to Mills on one occasion and warns her of the fellow's general worthlessness. Soon afterward Mills again makes a point of calling at the Allen home, and is again discovered by Tom, who arrives there at the same time. On this occasion, after ordering Mills from the cabin, Tom wounds his wife's sensitiveness by telling her that unless Mills keeps away he will think that she is in love with him.

Tom keeps the gold nuggets, which he has washed out of his placer mine, in a tin canister, in his bedroom. Mills, during a secret visit, while he watches Tom through the window, discovers the hiding place. One evening, when Tom has left to call on a distant neighbor, Mills enters the room through a window. Tom, missing his pipe from his pocket, returns to his home to get it, and enters the dwelling room about the same time. His wife, who expects a little stranger soon and who desires to spring the glad surprise on her husband later on, hears Tom's footsteps and rushes to the bedroom to hide the little tokens of her motherly providence. There she discovers Mills, and there a moment later they are both discovered by Tom Allen. Mills, when confronted, declares that he is the lover of Tom Allen's wife, and the foolish husband believes him. Then Mills escapes with the nuggets, while Tom disgracefully insults his wife and drives her out into the night.

Five years pass and Tom Allen is still searching for the wife he has so cruelly wronged. One day he enters a

Scene from "Justified" (American).

saloon far away from the mountain cabin and recognizes among the gamblers seated at a table the worthless Mills. There is an exchange of shots, the first of which wounds Tom in the wrist, while the second presumably kills Mills. Tom flees, thinking he has killed his man, and seeks refuge in the woodhouse of a cottage nearby. This cottage is the new home of his long-sought wife and her little boy. Husband and wife just become reconciled when the sheriff and his posse arrive on the scene and arrest Tom on the charge of murder. A jury trial results in the verdict of "justified," as Mills had not been killed, and furthermore, had been identified as an escaped murderer.

"Young Romance"

A Jesse L. Lasky Production with Edith Taliaferro in a Bit of Human Comedy.

Reviewed by W. Stephen Bush.

THIS production forever silences the claim that refined comedy cannot be conveyed via the screen. A more refined comedy has never been shown since the days of Moliere. Moreover, it is American refined comedy. You do not have to extract and then study over bits of humor as you have to do in so many foreign comedies (even the best), but the humor of the thing hits you directly in the solar plexus. It is the sparkling, exuberant bubbling humor of our own country condensed and trebly distilled and an everlasting provocation to hearty laughter. Nobody is kicked in the rear (mirabile dictu), there is no trick-hose or

Scene from "Young Romance" (Lasky).

seltzer bottle, nobody falls over himself or herself and there is positively no chase. Old-time motion picture men will wonder how a screen comedy can be constructed without these time-honored ingredients, but they will cease to wonder after they have seen "Young Romance." I venture to predict right now that no farce comedy will get more laughs than "Young Romance," and no farce comedy can possibly put an audience into such lasting good humor as "Young Romance." Remarkable as has been the Lasky record in the film portrayal of noted dramatic subjects, this gem of honest, genuine human comedy deserves to rank with the best it has produced.

The theme of the comedy is rich, and in the skilful hands of William C. De Mille and Edith Taliaferro it has yielded no common crop of laughs. Nellie Nolan is bound by fate to the homely realities of a notion counter in a department store, while her romantic soul soars aloft and loses itself in the contemplation of the social glories of the Four Hundred. Tom Nolan, prosaically pursuing the duties of a clerk in the hardware section of the same department store, is tormented by similar yearnings of social ambition. Both of them have saved a little money and, unknown to each other, they yield to the same overpowering impulse and decide to invest their savings in a short but gorgeous and lovely time in Newport. Two finer types than Miss Edith and Mr. Tom Forman could not possibly have been selected. Both in appearance and in acting they fitted their parts like the proverbial glove. Poor Tom's distress at the sight of a bill of fare in French, of which he could understand nothing but the fabulous prices ($3.00 for a pressed prairie chicken), was a most exquisite bit of acting. The conscious condescension of the waiter who served the two lovers and whose keen eye penetrated their thin pathetic tinsel of wealth and social glory was characteristic of the perfection in details, which is found in every part of this feature.

A bit of adventure enters into the action with the person of an Italian adventurer posing as a nobleman and for a time the little store-girl parading as the celebrated heiress, "Ethel Van Dusen," gets enough real thrills to last her long beyond her honeymoon. Tom posing under the classy patronymic of Robert De Vignier, becomes a real hero and rescues the "heiress," who had been kidnapped and marooned on an island by the foreign swindler and fortune hunter. When, after their expensive "romance," the two young people "discover" each other in their true identities right in the department store, they are glad to be what they are, which is about the highest form of human happiness. They celebrate their "discovery" in a cheap restaurant where they feel ever so much more at home. The surroundings and especially the prices seem much more natural than in the "rechercho chambro separee" at Newport, and at the end of the meal Tom goes off to get a marriage license.

Joseph Lamy

IT IS a wide experience in the foreign film market which Joseph Lamy brings with him to New York, to which city he has come as a result of conditions in Europe at the present time. Mr. Lamy has been in the film business eight years. Besides doing a large export business to South America he has been manager of a large Spanish importing concern which successfully represented the Edison, Essanay and Imp productions as well as the output of European manufacturers. Three years ago Mr. Lamy took over the sub-direction of the business of a Parisian manufacturer who was also an importer and exporter of foreign and French films. Mr. Lamy remained with this concern two years, during which time through the negotiation of important producing contracts he materially increased its business. He resigned in order that he might establish his own offices, the Cinema Center, at 94 Rue Lafayette, Paris, and conduct a general agency for film producers and engage in importing and exporting.

Joseph Lamy.

In the positions Mr. Lamy has held he has built up an extensive acquaintance among foreign film men. He has traveled over the most of Europe and in parts of South America. In this way he has become acquainted with the film requirements peculiar to each country. The breaking out of the war interfered with the execution of several important contracts Mr. Lamy had secured, so he decided to grasp the opportunity of coming to the United States and studying conditions here, especially with a view of increasing his export trade to South America, Italy, Spain and France. Mr. Lamy believes there are many opportunities in this country in the exporting line and expects to remain some time. He writes and speaks five languages. He is open for a connection with the right concern, he says, and is confident he will find one to whom his Paris and Barcelona offices and his South American and Italian connections will appeal. Mr. Lamy's address is Box 129, Times Square Station.

REAL MODELS WITH LEW FIELDS IN "OLD DUTCH."

Frank Crane insists upon having things done properly, and when he saw that there would be an occasion to use some beautiful models in the Palm Beach scenes of the Lew Fields photoplay, "Old Dutch," he sent his assistants to the studios of the most famous artists of America to get the models to come to Fort Lee and pose in the Lew Fields picture. The following list of models and the artists they pose for indicates that the assistants did their share of the work, for they all worked in the picture with Lew Fields: Helen Hawley, Howard Chandler Christy; Peggy O'Neil, Hamilton King; Dorothy Goodrich, Haskell Coffin; Mary Smith, James Montgomery Flagg; Dorothy Robbins, Harrison Fisher; Eve Frere, Henry Hutt; Katherine Lane, Charles Dana Gibson; Anita Wood, Penryn Stanslaw.

CATHERINE CARR TAKES VACATION.

Catherine Carr, chief scenario editor of the Kinetophote, left for Bermuda on January 23 for a stay of two or three weeks to recuperate from the stress of work which has been her lot during the past four or five months. She will, however, combine business with pleasure, as she expects to work out some new photoplay ideas while away.

"Tainted"

An Interesting Heredity Problem Picture—Not Sensational and Not a Preachment, but a Melodrama in Which Evil Reaps Its Reward of Trouble.

Reviewed by Hanford C. Judson.

THIS two-reel picture from the Kriterion Santa Barbara studio with Fritzi Brunnette in the leading role and directed by Robert Daly, is a melodramatic offering of substantial interest. Its author plainly wanted to write a good story rather than to provide a lesson on the evils of selfish indulgence. In it is a doctor with the taint of gambling, a laborer with the taint of drink, and a rich clubman with what a subtitle calls "the taint." The doctor is called in when the rich man's daughter is born and has to tell him

Scene from "Tainted" (Kriterion).

that his child never can see. About the same time, the drunkard's wife gives birth to a son. The doctor, to please the rich client, changes those children and they grow up near each other, the one a rich youth, the other a washer woman's daughter.

As the years pass, the taints work on the three men as such taints do. The clubman has locomotor and incipient paresis. The doctor kills himself in a gambling den after blackmailing the rich man. The drunkard falls down his own stairs and dies. The drunkard's son drinks and has the rich man's money to spend. The blind girl sells flowers on the street. The boy who is "broke," steals a dollar bill from the girl and his luck changes, he wins a big fortune at gambling. This, in repentance, he returns to the blind girl and later he marries her, thus making up in part for the injustice her father had done her in her early days.

The weak point in the production is the change of players in the part of the growing boy. At fifteen, one actor takes the part, and five years later, another is filling his clothes, but not his personality, and this makes for confusion. It is true that the plot is so simple that it hardly requires a close attention, and the story will be understood even with the changed player. The staging and general direction of the offering are of high order.

Kalem Three-Part Features

Will be Released Every Week on the Regular Program—Leading Stars Will Appear.

FROM Kalem comes one of the most important announcements ever issued by that concern and one that is of special interest to every exhibitor. It is to the effect that Kalem will issue a three-act feature production as part of its regular weekly program, commencing March 8.

It is a common complaint that the extra price which the average exhibitor is compelled to pay for feature attractions frequently represents a day's profits. With a three-act Kalem drama as part of his regular service, the exhibitor will be relieved of the necessity of spending additional money for an extra attraction.

It might be stated that the manner in which Kalem has arranged to release these features so as to make it possible for every exhibitor to secure them, is worthy of special comment. According to the announcement, while a three-act production will be issued every week, one will be released every alternate Monday, commencing March 8, and one every alternate Friday, commencing March 19.

From information which has leaked out concerning the nature of these three-act feature productions, and the time and money being expended upon each of them, it is evident that Kalem is sparing no effort to make them noteworthy in every respect. It is claimed that some of the greatest novelties ever shown in motion pictures will be embraced in these productions.

This last assertion is borne out by the statement that among the forthcoming releases will be ten powerful modern dramas, each based upon one of the Ten Commandments. The tremendous appeal possessed by these subjects, and their advertising and attraction values will be instantly apparent to every exhibitor.

Of additional interest, is the statement that the most popular Kalem stars will appear in the three-act feature productions. Some of the stars are Alice Joyce, Alice Hollister, Marguerite Courtot, Anna Nilsson, Guy Coombs, Tom Moore, and Harry Millarde. The theater-filling qualities of these stars have been demonstrated upon more than one occasion.

"Their Delayed Honeymoon"

Excellent Two-Reel Farce Comedy Appearing on the Program of the United Film Service.

Reviewed by Margaret I. MacDonald.

A GOOD comedy is hard to find, and always welcome. "Their Delayed Honeymoon," made at the Paris Eclair studios, is one of the kind that brings a laugh with fun that is clean. It does not belong to the extreme farce comedy order and has, perhaps more of the legitimate comedy element in its makeup than that of the strictly farce.

As is the custom with European productions, the exterior locations chosen are picturesque, and interior settings are dainty and in good taste, and sometimes of the richer, heavier style. A portion of the picture has been photographed on the hill tops and among the crags.

The plot of the story consists principally of the development, by a young woman and a pretty one, of a plan whereby she may secure possession of a fortune left her by a deceased aunt, in the face of adverse circumstances. Her lover,

Scene from "Their Delayed Honeymoon" (Warner).

ordered away to visit his father's warehouses all over the world, before marriage, places the young woman in a tight place, inasmuch as that the aunt's will stipulates that the fortune shall be hers on condition only that she marry before her eighteenth birthday.

Her eighteenth birthday fast upon her and her lover not expected to be with her for at least a year, she decides to make a proposal of marriage to her godfather. One of the funniest situations in the picture occurs at the point where the proposal is made and the much-tormented man good-naturedly consents to the farce which is to be dissolved at the return of the lover.

Before there is any chance of the lover returning, however, the young bride and the elderly groom have fallen in love with one another, and the situation is happily relieved through the receipt of a letter from the absent lover telling of a difficulty which he has encountered and which will prevent his returning for the next four or five years.

This comedy production is further blessed with efficient direction and a good cast.

"Winning Back"

Two-Reel Broncho of Live Theme and Attractive Treatment.

Reviewed by Louis Reeves Harrison.

CAST.

Ruth Castle.....Clara Williams
Rex Castle, her husband.....Harry Keenan
Wallace Castle, his brother.....George Fisher
Yvette.....Louise Glaum

PRODUCED by Mr. Barker from a scenario by C. Gardner Sullivan and Thos. H. Ince, "Winning Back" has a great deal more merit than its placarding title would indicate. Above all things, it deals with a problem as old as

Scene from "Winning Back" (Broncho).

Adam and ever new in its varied aspects and has a definite purpose. It is the ambition of Ince to paint life frankly as he sees it, yet he unconsciously searches for a romance in his portrayal. "Winning Back" is a story of wealthy people, but they are not sickly idealizations. They are of the earth they dwell upon, with a lot of rugged animality protruding from their fine raiment, and their story brings out what is primitive in human nature.

The problem touches that raised by Elsie Clews Parsons: "Through ignorance of one another's natures and of sex responsibility in general, husbands and wives create conditions very unfavorable to enduring monogamy," and it is elevated by excellent characterization to a much higher place than that attained by most stories of its kind. It presents the case of Ruth Castle, good young wife and mother, enjoying the respect of friends and strong protective friendship of her wealthy husband, but doomed to solitary heart-hunger because he has not finished sowing his wild oats. She preserves her pride and her purity with dauntless courage until confronted with evidence of his infidelity.

It has been said that the only unimagined misdeed in the world is that of which the average wife has not suspected her husband, but Ruth Castle is given no very serious reason to be suspicious until the eighth anniversary of her marriage. On the evening of that day she is tempted to see what her fond husband has brought for a present and discovers a diamond bracelet of unusual design in his overcoat pocket. She restores it and waits with smiles of anticipation. He leaves suddenly on the pretext of keeping a business engagement, and it dawns on her that the sum of his recent conduct is not above suspicion. The suspicion is confirmed when, in company with her mother at a theatrical performance, she sees the bracelet on the arm of danseuse "Yvette."

Like "Francillon" in Dumas' play, she resolves to follow the course pursued by her husband, to live the life that he pursues. If he cannot love purity, devotion and dignity in his mate, she will form herself on the model of women who attract him. The story now develops along very animated lines to an end which the title carefully announces in advance. The construction and treatment entirely satisfactory, the characterization of a superior kind, the types well chosen, the theme up to date, only the title, "Winning Back" is faulty, a summing up on the credit side that makes the entire production well worth while.

The White Rats Actors' Union of America will hold a scamper at their clubhouse on the evening of Saturday, January 30. The fun begins at 11.15.

Constance Alice Talmadge

CONSTANCE ALICE TALMADGE, one of the youngest leading women of the Vitagraph Stock Company, is typically American, having been born of American parents in Brooklyn, N. Y. Her father, Frederick Talmadge, originally came from Connecticut, his ancestors being of English origin, while her mother, whose maiden name was Margaret Brown, is a native of New York City, coming of purely American Stock.

Constance Talmadge was born April 19th, 1899, and is one of the very few still in their teens talented enough to head a company of film artists without first having gained, at least, some knowledge in the school of experience. Her only introduction to the requirements of acting was obtained at Erasmus High School, in Brooklyn, N. Y., where, as a scholar, she was prominent in amateur theatricals, and acquired the nick-name of "Dutch" on account of her excellent impersonation of German character parts.

Constance Alice Talmadge.

Constance, or "Dutch," as she is still familiarly called by her personal friends, had her first try-out before the camera in the Vitagraph Broadway Star Feature comedy, "Uncle Bill," and her work won her immediate membership in the stock company. Her first director was Ralph W. Ince, and it is to his careful direction, she attributes the clearness of her first insight into the mysteries of acting for moving pictures.

Although her first work was as a comedienne, she is equally at home in drama, the picture in which she has already appeared being about equally divided between the two: "In Bridal Attire," "Father's Timepiece," "The Green Cat," "The Peacemaker," "The Mysterious Lodger," "The Moonstone of Fez," "In the Latin Quarter."

Realizing that athletics are an important factor in the curriculum of a motion picture star, Miss Talmadge is fast becoming proficient in such out-of-doors sports as swimming, running, and skating, both roller and ice. Her chief in-door diversion is dancing, although she has recently engaged the services of a boxing instructor who reports satisfactory progress in the art of self defense from his apt pupil.

It is the aim of Miss Talmadge to become one of those who reach the very topmost rung of the ladder of motion picture fame, and if close application to the needs required will accomplish her purpose it won't be long before her name will be flashed on the screen of stardom in letters of fire.

BEAUTIES OF SWITZERLAND.

In the Switzerland Building at the Panama exposition a special place is to be allotted to a moving picture exhibition of the Beauties and Industries of that charming country. Without doubt this will prove one of the most interesting art exhibitions to be seen. Possessing a beauty and quaintness peculiar to itself, distinct from anything possible in any other country, with people and industries at once cultured and artistic, many will be attracted by such an opportunity to see the natural grandeur of the little, yet famous, Alpine republic.

LILLIAN DREW IN ADE COMEDY.

Lillian Drew cleverly portrays a newly rich woman trying to break into society in one of George Ade's funniest Essanay comedies, "The Fable of Elvira and Farina and the Meal Ticket." She cleverly brings out how the ambitious woman will balk at nothing to win her way into select circles. She finally gains her ends after discouragements that would dampen the ardor of any mere man.

MACKLEY, SAMPSON AND LONG IN "THE EXPRESS MESSENGER."

"Sheriff" Arthur Mackley is producing "The Express Messenger" for release in the Mutual program. Teddy Sampson and Walter Long are featured in the cast of this one-reeler, and Mackley himself appears in his time-honored western characterization.

South American Pictures

Depicting the Wonderful Explorations of Captain J. Campbell Besley Among the Andes and in the Regions of the Amazon.

Reviewed by Margaret I. MacDonald.

THE interesting series of South American pictures being presented by Robt. W. Priest at the Maxine Elliott Theater are as valuable as they are entertaining. Their values exceed in some respects anything of the kind that has yet been placed before the public. The fact that they penetrate the practically unexplored regions of the Amazon River, giving us an accurate idea not alone of its scenic qualities, but of the wild life that inhabits its jungles make them doubly interesting.

These pictures are of great value in the study of archaeology, of zoology, of the industries of the natives of Peru, Brazil and Bolivia; they are of value in the study of geology, and mineralogy, as demonstrated especially in the scenes showing the immense saline deposits in the Andes, through which tunnels have been cut to make way for a railroad which winds for a short distance through the mountains. There are also valuable studies in architecture, and natural history, apart from the topographical and geographical features of interest connected with these remarkable films.

The party, composed of eleven men, including Captain Besley and Franklin B. Coates, started from England and came by way of the Canary Islands to Peru, and thence on their perilous journey to the source of the Amazon, which, upon being reached, was found to possess the usual small dimensions of the source of greatness. It is a mere pool that one could almost step across. And then having found the source they proceeded to make that venturesome trip over the rapids and through the whirlpools of this swift running river, whose currents are indescribable perversity. Once during this trip, fearing to venture through a certain whirlpool, they left their crudely fashioned raft to be let loose by a couple of natives, while they themselves took to the land, hoping to meet the raft farther on.

Their hopes were dashed, however, when later, arrived at the point where they expected again to follow the current of the stream, the raft, what was left of it, floated past, possibly to make firewood for some Indian dame.

Interesting scenes on the Hullalapa River rapids are also shown. Lake Titicaca, which is some 13,000 feet in elevation, forms a beautiful subject for the camera. Macchu Pijchu, a "city in a crater," elevated 3,000 feet above the surrounding river, and other wonderful sights and remnants of a world and an empire which existed thousands of years ago. The ruins of the empire of the Incas, showing their mummies, their pottery, their statuary, and their crumbling residences, some of which only the portals remain, and many other reminiscences of the dead ages one looks upon with awe.

Then, again, there is that wonderfully spectacular picture of the great boa constrictor in the act of climbing a tree. This gives us a new and a correct idea of how this terrible monster accomplishes a feat which is as easy for him as stepping from the street to the pavement is for us. It is interesting to note that he does not wind his body about the tree, but simply folds lap upon lap of his monstrous body part way up the tree, embracing it in a tight grip, and then his head and the rest of him hugs straight up the trunk to its top.

A remarkably large specimen of the anaconda is also shown. This snake is possibly the largest that has ever been photographed. Fine specimens of the jaguar, and also of the various species of birds of South America have been photographed at close range. The Llama as a beast of burden is interesting. The process by which the rubber tree is tapped, and various other scenes of equal interest are shown in the course of these possibly 6,000 feet of interesting film.

It would not be necessary to comment on the photographic quality of films taken in the jungles of South America. That they could be safely transported, and their scenes presented to us in legible condition, is the marvel which we must contemplate.

And not less interesting than any of the foregoing is the trip across the snow-covered peaks of the Andes, showing some of their almost impassibly steep slopes over which men and mules traversed.

The presentation of the Besley pictures has an added interest in the explanatory remarks of Harry Humphrey, who clothes in pleasing and appropriate language the story of the exploration party.

Fielding's Collapsible Studio

Actor-Director Builds One That Can Be Erected in Six Hours and Taken Down in Three.

THERE was a moment's silence. Ten men, trained to the use of the Stillson wrench and instructed as to the purpose of every piece of material at hand, stood waiting. Then followed a shout:

"Let her go!"

And ten men jumped into the task of creating a time record in the construction of a studio. Romaine Fielding was the one who gave the signal and during the six hours which ensued, the time it took to fully complete the erection of the collapsable studio, he was on hand to personally supervise every detail. Six hours after the word "go" had been given there stood at the Fair Grounds at Phoenix, Ariz., a comfortable studio ready for any scene which might be set up.

While there have been constructed sundry and various kinds of collapsable studios or stages for moving picture work, the one which has just been finished by Mr. Fielding for use during his world tour, will undoubtedly establish itself as a criterion for practicability, convenience and simplicity of handling. Three hours is all it takes to tear down the studio, pack it and have it ready for shipping. There are twelve concrete abutments on which the stage rests which takes a matter of a day or two to make, but these are always left behind when moving time comes.

The plans and specifications for this studio were drawn up by the Lubin star prior to his leaving Philadelphia. His idea was to create a sectional studio of sufficient proportions to accommodate any kind of an interior setting from a simple bed chamber to an elaborate ball room, and yet one which could be torn down and transported with the least possible labor and expense. In the present undertaking he has brought to bear all his experience, both in the legitimate and moving pictures.

With double canvas sidings and coverings, one canvas arranged on the outside of the supports and the other on the inside, the whole is absolutely rainproof. And every inch of covering is movable so that the best lighting effects may be obtained. Again, there is no bagging of the canvas in this process; no matter how the coverings are drawn, not a shadow can be cast across the stage proper.

This stage, the flooring of which is sectional, has a 30 by 40 foot clear working space. It is 26 feet high in front and 20 in the rear. All the supports are made of 1½-inch wrought

Romaine Fielding Supervising Erection of New Collapsible Studio.

iron pipe with screw jointings. Every support and jointing and floor section has been made according to those specifications which will allow the whole to be packed into a solid mass capable of easy egress from and ingress to a sixty-foot baggage car. White paint has been applied as a coating for the supports, and these supports have all been numbered for identification when the time comes for tearing down and putting up the studio again, which will probably be next summer when Mr. Fielding and his company move on to California. This studio will be carried on the world tour which the company is going to make after leaving Phoenix.

The first scenes to be taken on this stage will be several in "West, Two Thousand Miles," a two-real comedy drama in which Mr. Fielding plays the lead role. He is also the author and director of the piece.

Lee Lawson, formerly technical director at the Universal's old ranch on the coast, has been promoted to the position of general technical director for both the Hollywood and Universal City studios.

"The Millionaire Hundred Dollar Bill"

An Interesting Two-Part Vitagraph Release Featuring Lee Delaney and Leah Baird.

Reviewed by George Blaisdell.

THE Vitagraph Company will release on February 22 "The Millionaire Hundred Dollar Bill," a two-part drama, written by A. Q. Scudder. William Humphrey has produced it. The story is a straightforward one, interestingly told and well played and staged. Its theme is the settlement of a dispute between a millionaire and a district attorney as to the honesty of mankind in general. Singularly enough, it is the latter who takes the brighter side of the question, although there are times when it seems his opponent is going to win the decision on the specific instance they create.

Leo Delaney is the millionaire who leaves in the street a hundred dollar bill with the accompanying injunction that it

Scene from "The Millionaire Hundred Dollar Bill" (Vitagraph).

be put to some good use. Leah Baird is the young woman who not only finds the money, but also an opportunity of gratifying her wish for the new dress which her father has denied her. That she changes her original intention and devotes the money to save from eviction a family in straitened circumstances not only brings out her better qualities, but develops situations that appeal to all. Mr. Delaney and Miss Baird make a strong team. Thomas Brooke, as the district attorney, contributes to the quality of the picture.

There are in the course of the two reels three scenes that distinctly stand out. These are as the exhausted saleswoman tells in a restaurant the pathetic circumstances in which her family is placed. Helen, after finding the money, had gone to a modistes to select a dress. While there the saleswoman had collapsed and Helen had played the good Samaritan. Another is where Helen receives the dress she had ordered and later declined that she might give the money to the poor family. The third is the denouement—the declaration of love by the millionaire whose cynicism has been overcome by the benevolence of the young woman who made such good use of the money he left in the street. That she is married in the dress she had selected for wear at a house party makes a happy ending.

NEW THEATRE FOR BALTIMORE.

The Fulton Amusement Company, 1802 Baker street, Baltimore, which concern operates a number of high-class motion picture theaters, is erecting a one-story photoplay house in North Fulton avenue, that city. The plans call for a structure 40 by 140 feet, and it will be constructed of fireproof material. It will have a seating capacity of 600 and it is estimated that $15,000 will be necessary to build the theater. George W. Coggins, manager of the Fulton Amusement Company, says that he hopes to have the new house ready by May next.

LOUIS B. MAYER UNDERGOES OPERATION.

Louis B. Mayer, of Boston, president and general manager of the American Feature Film Company of that city, announced on Wednesday, January 27, that on the day following he would register at the Polyclinic Hospital in New York City and be operated on for appendicitis. His many friends in the film world will wish him a safe journey through etherland and a quick and sound return to them.

"Alice in Wonderland"

Nonpareil Feature Film Company to Present Delightful Film Version of the Well-Known Dream Story.

Reviewed by Margaret I. MacDonald.

THE dream, or fairy story which all the children in the land and most of the grown folks know so well has been picturized again; this time by the Nonpareil Feature Film Company. Viola Savoy is featured in the production which is in five reels, and which was given its initial showing at the Strand Theater on Jan. 19th to members of the press and other invited guests. It is truly a delightful presentation of the story, and in contemplating it one of the things that stands out strongest is the artistic quality of the photography. The most beautiful locations have been chosen for the telling of the prelude of the story before Alice drops off into that sweet sleep that brought her such wonderful dreams, and subsequent to the stealing and eating of the tarts, and the meeting with the white rabbit and the black cat, and the other animals that Alice loved and which had such a large part in the making of the dream.

Viola Savoy has portrayed the character of Alice with pretty simplicity, displaying the childish wonder and unconscious piquancy of the little country girl in a most pleasing manner. But not far, if any, behind her is the interpreter of the role of the White Rabbit who led the way for Alice into Wonderland. His attention to his toilet, and the frequent changes in his costume, as well as his quaint mannerisms are truly mirth evoking. And again Mr. Mouse, who prudently made himself scarce at the animal convention when Alice indiscreetly mentioned some of the characteristics of her cat is not so far behind either of them when it comes to clever action.

The production will please all who have the good fortune to see it, and the children most of all.

ENTERPRISING WESTERN FEATURE MEN.

George Irving and O. F. Woody, who trade under the firm name of Special Features Company, with offices in the White Building, Seattle, Wash., were in New York during the past two weeks buying features for their territory. Among other good things they secured the Vitagraph feature "The Christian" for Montana, Idaho, Utah, North and South Dakota, Wyoming, Arizona, Nevada and New Mexico. They will give the first exhibition at the Broadway theater, Butte, Mont., and play all legitimate houses in their territory, many of which are included in the Cort time.

An extensive line of advertising has been secured for "The Christian," and this feature will be offered to exhibitors at a flat rate or on percentage.

It is the intention of the Special Feature Company to have a representative in New York to look out for features suitable for its territory.

PETERSON BUYS ANOTHER THEATER.

P. Peterson, owner and manager of the Bijou theater, Somerset, Pa., has bought another motion picture house. It is situated in his home town and by its acquisition Mr. Peterson controls the motion picture business of that place. It was formerly known as the Diamond, but the new owner has changed the name to the Grand. A little over a year ago Mr. Peterson came from Jeanette and purchased the Bijou, which he has been running with success since that time. Mr. Peterson's newer structure is larger than the Bijou. The population of Somerset, which numbers something like 3,000, evidently like serial pictures for Mr. Peterson has played "Perils of Pauline," "The Million Dollar Mystery," and is now showing "Zudora," "Trey o' Hearts," "The Master Key," and "The Exploits of Elaine." Mutual pictures and Box Office Attraction features are also run. A Wurlitzer instrument is used and Mr. Peterson is buying a pipe organ for the Grand theatre.

HORSLEY'S ANIMAL ARENA FORMALLY OPENED.

Invitations have been received in New York for the formal opening of the Frank C. Bostock Arena and Jungle, at Main and Washington streets, Los Angeles, on the afternoon of Tuesday, January 26. The cards were issued in the name of David Horsley, owner, and were signed by Harry E. Tudor, general manager.

FLAMINGO TO RELEASE THROUGH WORLD FILM.

General Manager Hallett, of the Flamingo Film Company, announces that his company has severed all relations with A. H. Sawyer and will hereafter release its product through the World Film Corporation. Mr. Hallett says that his company has a guarantee of the sale of thirty prints.

"Was He a Coward?"

An I. S. Plaut Feature, Full of Thrills and Propounding a Hard Question.

Reviewed by W. Stephen Bush.

THIS coming release of the I. S. Plaut Company, "Was He a Coward?" is a good, strong picture. It has had considerable publicity, owing to the daredevil feats of the hero, one Barney McPhee, and to the fact that the young woman who takes the leading part is said to be a niece of President Wilson. Both Mr. McPhee and Miss Vale, the heroine, show no lack of motion picture experience, though the fact is not unduly obvious.

In the main, the story follows conventional lines. The spendthrift son of a wealthy father exhausts the patience of his parent and is told to leave the paternal roof. He leaves, and, as the title puts it, "Fate deals harshly with him." He is arrested on a charge of picking an old man's pocket

Scene from "Was He a Coward?" (I. S. Plaut).

and, though innocent, he is found guilty and sentenced to prison. He breaks out of prison with another convict, which gives the photographer a chance to show a thrilling climbing feat on the wall of the prison. For a time he succeeds in concealing his identity, but after he has saved a banker's daughter and is on the high road to prosperity he is recognized as an ex-convict by the detective who arrested him for the first time. He is vindicated on the original charge, but is punished for breaking out of jail. He performs prodigies of daring all through the film; pursued by the detective he jumps from a cliff into the roaring river below, a height of more than a hundred feet.

Nobody blames the detective for not jumping after him. He again jumps from the Harlem Bridge, and there is a most thrilling rescue of a woman who, we are assured, was going down for the third time when Barney made his wonderful plunge. It would take up too much space to record all of Barney's daring deeds. We are glad to see that in the end he comes out of it all with a whole skin and a cheerful disposition. The banker's daughter admires him so much that she insists on becoming his wife, but Barney, though madly in love with the girl, refuses to marry her, realizing that the shadow that has fallen upon his own life might throw itself across the life of his future life partner.

UNIQUE OPERATING ROOM.

Sol L. Lesser has recently installed an operating room, for screen examination of his productions. It represents a miniature theater. Two machines have been installed.

The walls have been decorated by a well-known artist, with hand paintings of different well-known subjects of art. The ceiling is latticed and draped in the order of an arbor.

Mr. Lesser believes it is quite an asset in booking his production to the best possible advantage.

LYDIA QUARANTA IN NEW ITALA FEATURES.

The first "Cabiria" star to appear in the Itala Film Company's series of new features is Lydia Quaranta, who played the titular role in the D'Annunzio production. Lydia is not a stranger to American audiences, for her excellent acting in "The Palace of Flames," "The Great Aerial Disaster," "Tigris," and other Itala successes is well remembered. Miss Quaranta's latest production is a four-act romantic-thriller, "The Treasure of the Louzats."

"Exploits of Elaine"

Episode Five of the Pathe-Hearst Serial, in which Elaine Barely Escapes Death in "The Poisoned Room."

Reviewed by Margaret I. MacDonald.

THIS time the "Clutching Hand" appears with a bearded mask, and this time Michael the butler in the Dodge home allows his curiosity to master him and he later meets his death through the instrumentality of his criminal master, because he peeked through the keyhole of Elaine's room to see what was happening, and was about to divulge the secret of the "Clutching Hand" to Kennedy in revenge for the black eye which he received as his first punishment.

What Michael saw when he presumed to take a "look in" at the master criminal's movements, was a bent old man, apparently spraying the walls with a mysterious fluid. The next morning when Elaine wakened, both she and her dog, which had slept in the room, were stricken with a strange illness. A note received by Elaine from the "Clutching Hand" puts Craig Kennedy on the criminal's track with more enthusiasm than ever, and as the curtain is drawn on Episode 5 we are thoroughly acquainted with the manner in which the arsenic poisoning was made so effective. We have also become acquainted with the use of the periscope, and also shooting of the poisoned needle, and cannot help wondering how many more scientific inventions can be made effective in the course of this interesting serial.

Marguerite Risser

ANNOUNCEMENT is made that Marguerite Risser, who was so successful in her work in ingenue parts with the Pathe Company, is thinking of returning to the screen. For two or three months Miss Risser has been at home with her parents in New York City, a fact which has been quite satisfactory to Mr. Risser. The father of the little woman has been reluctant to give his permission for Miss Risser to work in the pictures; she is equally anxious to do so.

Marguerite Risser.

Miss Risser received especial praise for her work in the Pathe subject, "Good Pals," a two-reel picture in which she was featured. This was the last production in which she appeared with the Jersey City company, owing to the discontinuance at that time of the stock organizations. Among other Pathe subjects in which she was seen were "The Depths of Hate," "Phoney Alarm," "Mystery of the Crimson Trail," and "The Couple Next Door."

Following her appearance in "Threads of Destiny" with Mrs. Thaw she received an offer to join the Lubin forces, but she was obliged to decline it. "My home is in New York," said Mr. Risser. "My business is here, and I want my daughter with me. If she has an opportunity of engaging with a New York company it may be different."

Miss Risser, who is seventeen years old, was one of the winners of the beauty contest conducted a few months ago by the New York Times. She has been conceded one of the best of the dramatic ingenues on the screen.

VITAGRAPH FILM SUBWAY CRUSH.

On Monday, January 25th, the Vitagraph Company of America took the first motion pictures ever made in the Interborough Subway. Powerful arc lights were installed at the Grand Central Station; the camera was "set up" in the "crow's nest" and arranged to show the congestion at "rush hour" when the crowds changed from the local to the express. This will be used in the reels of the "Greater City" for the Panama-Pacific Exposition.

"Buckshot John"

In a Five-Part Van Loan Drama Hobart Bosworth Matches His Work in "The Sea Wolf."

Reviewed by George Blaisdell.

IT IS Hobart Bosworth, veteran screen actor at his best, we see in "Buckshot John," the first of the Charles E. Van Loan dramas to be produced by Bosworth, Inc. In this five-part subject adapted by Mr. Van Loan from one of his own magazine stories, Mr. Bosworth finds a splendid medium for the display of his skill as a director and his power as an actor. For skill and power he has, as we have seen in the last half dozen years—as Edmond Dantes in "Monte Cristo," one of the early multiple films; as Wolf Larsen in "The Sea Wolf," his first production under his own name; and in many other subjects. In "Buckshot John" the long time Selig player and director has the role of an outlaw—fearless and reckless, too; a bad man in the com-

Scene from "Buckshot John" (Bosworth).

mon acceptance of the term, but a good leader of men, one who can administer punishment and take it as well.

Buckshot John Moran is a convincing type. Superbly mounted on his big black horse, armed with his sawed-off double-barreled shotgun, he looks the hard citizen. His appearance on the screen, as we see him stationed by the side of the halted locomotive and its helpless crew, brings illusion with it, and so far as Mr. Bosworth's division of the story is concerned it remains to the end. There is a subsidiary action which somehow in its earlier stages fails to excite any particular amount of interest. We fathom the drift of it as the story proceeds, but it is only as it immediately affects the outlaw that it concerns us.

Courtenay Foote as the Great Gilmore, the fake clairvoyant and later leader of his own home-made Purified Thought cult, is at the head of the supporting cast. Mr. Foote gives a fine performance and is one of the factors in the picture. It is Gilmore who by means of his knowledge of John's history and the art of the ventriloquist learns the hiding place of the plunder. Oscar Linkenhelt as the sheriff is ideal. We note the man who works without fuss and feathers, one of the few who can do exciting things in unexcited manner.

"Buckshot John" is a singular combination of western drama and straight or legitimate drama. The beginning of the story, with its hold-up of the train and its subsequent shooting-up of the town, is remarkably well done. There is realism in the scenes connected with the latter, possibly a bit too much for some in the lynching. The writer will admit that while this was nearer to what must be the truth than anything he recalls at the same time there was an absence of the repugnance he has experienced at the portrayal of many interrupted lynchings. Here the horses are drawn out from under the suspended outlaws as the sheriff rides madly over the roads, only to be too late. His denunciation of his fellow-townsmen for destroying the possibility of learning the location of the cache is characteristic; apparently he is otherwise undisturbed by their anticipation of due process of law.

It is in the last half of the story that it digs in deeply—as we watch the working out of the regeneration of the outlaw. In over twenty years no effort of the warden can "reach" him. Religion is the last resort. The convict spurns the suggestion; but he reads the Book that is left in his cell. The lines in the face soften. The light streams through iron bars—into the mind as into the cell. It is a splendid portrayal

There are situations, too, that stir the blood. There is the interview between Gilmore and the trusty in the old shed where the charlatan leads the trusty to reveal the hiding place of the booty; there are the escape from the guard, the boarding of the fast-moving freight train by Buckshot John, the encounter between John and Gilmore and the recovery of the booty; the surrender to the authorities and the return of the money, and the final pardon.

The story is well staged. The file-room of the newspaper office is especially well done. The employes of many newspapers will look upon it with envy. It is in the exteriors that the picture is at its best, however. Mountains and valleys there are in abundance and in variety. "Buckshot John" is a worth-while picture.

"The Black Box" Universal's Next Serial

E. Phillips Oppenheim, Famous English Novelist, and Otis Turner, Dean of Feature Productions, to Produce Latest Big-U Serial Feature.

THE first installment of the Universal Film Manufacturing Company's latest special feature serial, "The Black Box," will be released during the week of March 8. E. Phillips Oppenheim, the famous English novelist, has written the thrilling episodes of the play which the Universal concedes will be vastly more exciting than "Lucille Love," "The Trey o' Hearts," or "The Master Key." Herbert Rawlinson and Anna Little will be featured in the principal roles under the direction of that master producer, Otis Turner. Mr. Turner, it will be remembered, produced "Damon and Pythias."

E. Phillips Oppenheim.

Profiting by its experience with "Lucille Love" and those two other tremendously profitable serials, "The Trey o' Hearts" and "The Master Key," the Universal has not left the new serial half finished before releasing the first installment. The story of the feature is finished, half the episodes have been filmed, the advertising book is ready for the printer and the syndicate for handling the story of the play and distributing publicity and advertising matter already is formed and is waiting only for the exhibitor to sign up with his local paper. The Universal has learned that in the handling of a serial it is too risky a matter to work only one episode in advance. Accidents to players, inclement weather and a dozen other obstacles invariably arise to prevent the production of the installments on time and it was in order to obviate this nerve-wracking strain that Director Otis Turner started in some weeks ago on the production of the serial.

The story of "The Black Box" was written by E. Phillips Oppenheim, that wizard English craftsman of whom it has been said:

"Mr. Oppenheim is undoubtedly one of the greatest story tellers of the day; his imagination is unbounded, his characters powerfully drawn, his plots well thought out and cleverly developed, with due regard to probability, while his wide knowledge of men gives his romances a distinction which raises them above the ordinary tales of romantic adventure, crime or intrigue."

Otis Turner, the producer of the new serial, has entrusted the leads in the new serial to Herbert Rawlinson, Anna Little and William Worthington, who are supported by Frank Lloyd, Mark Fenton, Laura Oakley and Frank MacQuarrie. "The Black Box" will follow "The Master Key" without a break and will be released as a special feature outside the program, in fifteen two-reel installments.

Manufacturers' Advance Notes

"TERROR" (Eclair).

A psychological study of tremendous force and power is embodied in the two-part picture to be released by Eclair on Wednesday, February 10, called "Terror." The name is suggestive of an out-of-the-ordinary production and it fully

Scene from "Terror" (Eclair).

lives up to all expectations. A bully and bad man of a western village kills a man in a drunken rage and forces his weaker brother to take the guilt, the innocent one being obliged to flee for his life on the day of his wedding. Time passes and a dreadful plague attacks the town, killing off the villagers, causing a famine and making the town a place of pestilence and stark terror. The bully, a coward at heart, sees grim death stalking at his very side and striking close to him. The maddened and plague-stricken people demand food, besiege his house and strike terror to his craven heart. Meanwhile the brother who has become a doctor is summoned from a neighboring town, and returning, works miracles with a wondrous cure of his own. Coming face to face with the man he wronged, terror seizes the plague-threatened bully in its grasp and he flees, chased by the maddened mob over a precipice where he meets his end on the rocks below. Nobert Myles gives a most convincing and moving portrayal of the bully; Erma Earle plays the brother's sweetheart and the brother is taken by Carl Levinus, who also directed this gripping production.

"THE NE'ER-DO-WELL" (Selig).

"The Ne'er-Do-Well," a story of Panama, from Rex Beach's great story of adventure, will soon be a spectacular special release by the Selig company. A majority of the scenes have been filmed on the Isthmus of Panama, where Mr. Colin Campbell, the director, together with a company of artists, sojourned for several weeks. Miss Kathlyn Williams takes the leading feminine role in this great story which permits of many opportunities for elaborate scenic investure. Scenes of activity along the Panama Canal, scenes in the native quarters of the city, and odd nooks and corners in the old Spanish quarters will be faithfully reproduced.

NEW "WALK-OVER" SHOE PICTURES.

The Geo. E. Keith Company, Campello, Mass., manufacturers of the celebrated "Walk-Over" shoes, have contracted with the Motion Picture Specialty Corporation of New York for a new series of motion pictures showing the various operations of "The Making of a Shoe."

In connection with this contract, Mr. Alex. T. Moore, of the Motion Picture Specialty Corporation, says:

"This contract is very gratifying for several reasons. I closed a contract some eight years ago with the Geo. E. Keith Company for a similar set of pictures. During this time some 40 reels have been in constant use, and they have been shown all over the world. At the time they were considered quite an achievement in motion picture work. Two years ago I closed a contract with the United Shoe & Machinery Co., Beverly, Mass., for a similar set of pictures, and exhibited the Keith pictures to assist me in getting the contract. Last week I showed the United Shoe pictures to the Keith Company and they returned the compliment by clinching the order for me. So even moving pictures must "have a heart." I was somewhat handicapped by a lack of knowledge of the "pedagogic rules governing the proper sequences" as laid down by certain of self-styled authorities on "advanced" salesmanship which require salesmen to travel in pairs on the theory, I presume, that what one forgets the other will remember, all of which reminds me of the young man who, while dancing, was asked by his partner where he had learned to waltz—'At a correspondence school,' he confidently replied."

ANIMATED WAR SCENES IN UNIVERSAL WEEKLY.

Jack Cohn, manager of the Universal Animated Weekly, is enthusiastic over some war scenes just received from Europe showing the big guns of the Allies on the firing line actually firing shells into the enemy's trenches. The latest number of the Animated also contains views of the German Zeppelin, "Victoria Louise," as she glides over different cities in Germany. This airship since has been destroyed at Antwerp. Some excellent scenes, showing the French retreating at Ypres, also are in the latest Animated Weekly.

GABY DESLYS IN "HER TRIUMPH."

Gaby Deslys, the illustrious international star, will make her first and exclusive appearance in motion pictures in an original story of the theater, entitled "Her Triumph," produced in Paris by the Famous Players Film Company, to be released on the Paramount Program February 8. The subject was written expressly for the distinguished star, and is so constructed as to display to the utmost advantage Mlle.

Scene from "Her Triumph" (Famous Players).

Deslys' versatile and astonishing talents. The production introduces many novelties, such as the Dance Deslys, an original terpsichorean creation, and other features that have won fame for the star throughout the civilized world. Of no little importance, also, is the presence in the cast of Harry Pilcer, who has until recently been associated with Mlle. Deslys as her dancing partner since her first visit to this country, and who appears as her chief support in this picture.

The wonderful and beautiful Gaby is even more bewitching on the screen than she has been in all her previous stage performances, and the fascinating star's famed beauty and charm can be appreciated to even better advantage on the film than from across the footlights.

"THE PASSER-BY" (Selig).

"The Passer-By" is a Selig war drama in two reels, showing how love was won by a cross of gold. Produced by E. J. Le Saint, from the scenario of J. A. Lacy, this multiple reel Pictureplay is crowded with exciting and appealing incident.

Every care has been taken to make this special Picture-play true to life, and many of the scenes are of surpassing beauty. "The Passer-By" will be released by the Selig Polyscope Company on Monday, February 8.

Scene from "The Passer-By" (Selig).

EDISON PROGRAM ANNOUNCEMENT.

Beginning Monday, March 1, the Edison program will contain each week, in the regular service, a three-reel feature and a strong two-reel drama. The first three-reel feature will appear on Monday and the two-reel subject on Friday of the same week. The week following, this order will be reversed,—the two-reel coming on Monday and the three-reel on Friday. Each week the order will thus be alternated, as to Monday and Fridays, allowing better service.

Edison has been putting out a three-reel feature, in the past, about once a month, the rest of the features being in the masterpiece service of the General Film Company. It is likely now that Edison will put all their features through their regular service program, instead of through the feature service. Edison was the first manufacturer to place a three-reel feature in their regular program, and this weekly event will mark the beginning of new life at the Edison Studio where new directors are being added, the scenario department enlarged and improved that this new speed and high standard be maintained. Another innovation that is proving a great success is the featuring, for every week, of William Wadsworth and Arthur Housman in a string of comedies more farcical and step-lively than Edison comedies have been in the past. Both Wadsworth and Housman have been popular comedians as individuals, but the reception given them as a team have surprised even the most hopeful in that organization.

FIRST LUBIN THREE-REEL PICTURE.

The first of the Lubin three-reel plays to be sent out on the regular service will be released Thursday, January 21. It is a strong drama called "The Shanghaied Baby," written by Robert A. Sanborn and produced by George W. Terwilliger and a special selected company of Lubin players.

Heretofore the three-reel plays have been released as special features. Beginning with "The Shanghaied Baby" a three-reeler will be released each week on alternate Thursdays and Wednesdays, and will be of the same high quality as those sent out as specials.

"The Shanghaied Baby" is the story of a youngster who is neglected by his fashionable parents, "borrowed" by an admirer of the mother, and then unexpectedly kidnapped by burglars, who disguise him as a Chinese baby and hide him in the depths of Chinatown. How the captain of a tramp steamer rescues the boy, makes a sailor of him, and how the boy eventually finds his way back to his parents and weds the girl of his choice makes an absorbing story.

The cast, which is an unusually strong one, includes Ormi Hawley, Edgar Jones, Kempton Greene, Louise Huff, Earl Metcalfe, Herbert Fortier, Eleanor Barry, Arthur Matthews and Edith Richie.

DALLAS PAYS "OFFICER 666" RARE COMPLIMENT.

An unusual compliment was paid George Kleine's "Officer 666" by the big Queen Theater, Dallas, Texas, last week. Friday, January 22, is the second anniversary of the Queen, and Manager Bissenger, deciding to make it a gala event in Dallas, selected "Officer 666," although this attraction had finished a two-day engagement at the Queen January 1. Mr. Bissenger stated that his reason for deciding upon "Officer 666" was that it had broken his house record, getting him more than $1,000 on the day.

"HIS NEW JOB" (Essanay).

Charles Chaplin will appear in his first Essanay photoplay "His New Job" on February 1. This comedy is declared by critics who have seen it to be the funniest comedy ever filmed. It is simply a riot of fun from start to finish.

"It is the very best comedy I ever produced," is what Mr. Chaplin says of it himself. "The new surroundings and the clever actors whom I had to work with, enabled me to make the greatest comedy of my life. I couldn't help laughing at it myself when I saw it on the screen."

This two reel comedy is just what its title indicates. Mr. Chaplin built it up on the fact his coming to the Essanay company, though he has instilled incidents into it that would make a Methodist deacon shriek with laughter.

Mr. Chaplin produced the play without any scenario whatever, although he had carefully thought out the outlines of his plot before-hand. Most of the incidents and practically all of the little mirth producing tricks were extemporaneous, however, Mr. Chaplin originating them as the camera clicking out the film.

The result is that the comedy is the most original and the fun the most spontaneous and unstilted of any ever produced. Mr. Chaplin was ably assisted in his work by Ben Turpin, one of the oldest comedians in time of service in the motion picture business. The two men are nearly of a size and make a team that cannot be beaten.

Scene from "His New Job" (Essanay).

Turpin's absurd physique together with Chaplin's peculiar capers and wonderful facial expressions make them a pair unique to the motion picture comedy stage.

Exhibitors from oll over the country have written Essanay inquiring about the first release, and the comedy bids fair to be a world beater in the output.

PATHE OFFICIAL CINEMATOGRAPHER OF RUSSIA.

The house of Pathe has been appointed official cinematographers to the Czar of Russia. Such a privilege means a good deal in Russia since the throne is hedged around with so many restrictions.

"PATSY ON A TROLLEY CAR" (Lubin).

As the adventures progress poor Patsy's troubles double and multiply. Beating his way to Springtown he is discovered and thrown down an embankment. Being very hungry he calls for a pie at a lunch wagon, and having no money to pay for it, he is chased by the lunch man. A tramp drives the lunch wagon off and Patsy joins him, for this

Scene from "Patsy on a Trolley Car" (Lubin).

both are given ten days in jail. Patsy then discovers that Jack Prince is assistant superintendent of the trolley line. He applies for a job and is given a trial as conductor. The Bolivars, Sykesy and Tilly arrive in town and board Patsy's car. Sykesy spurs on some roughnecks to create a riot and Patsy is thrown off the car. Mary, who is proceeding to the depot to fill an engagement in another village, picks him up and they both board the train together. Sykesy then informs Jack that his wife has eloped with Patsy. Director Percy Winter has made a picture that will make people laugh their heads off.

"THIRTEEN DOWN" (Essanay).

A daring attempt on the part of foreign spies to steal the design of a powerful new gun purchased by the United States Government is the basis of the plot of "Thirteen Down," released Feb. 12. It is filled with dramatic action, incident to the perilous work of U. S. secret service operators. Dr. Lamarde, inventor of the gun and philosopher, picks out the thirteenth man in a breadline, gives him good clothes and money and makes him his secretary, on his pet

Scene from "Thirteen Down" (Essanay).

theory that anyone under proper environment will make a man of himself. The doctor is well satisfied with the working out of his theory as the vagabond proves to be in every way worthy. The inventor ultimately discovers, however, that the supposed vagabond is a secret service operator, working to foil foreign plotters from stealing Dr. Lamarde's papers with the plans of the gun. The operator's tasks are lightened by his being taken into Lamarde's home, where he finally catches Baron Schoman and his secretary tampering with the safe. The plot being foiled, the man reveals his identity. There also is the thread of a love story running through the play as the U. S. agent and Dr. Lamarde's daughter grow to love each other during his residence in the home. Mr. Francis X. Bushman is featured in this play, supported by Miss Beverly Bayne.

EDISON MONTHLY IMPROVED.

The Edison Kinetogram, which for some time has been issued as a monthly, will be issued twice a month hereafter, beginning February 15. This will include all the releases up to the fifteenth, while the issue of the fifteenth will contain the releases for the balance of the month. The change is made with the idea of bettering this branch of the service and making the advance notes more timely for the far western exhibitors. The book will also contain a new department devoted to the players and sidelights on plays and studio life.

MARSHAL NEILAN TO PLAY "THE COUNTRY BOY."

The Lasky Feature Play Company has engaged Marshal Neilan for the title role in the picturization of Edgar Selwyn's famous Broadway hit, "The Country Boy."

As will be remembered, "The Country Boy" tells the story of a young fellow who leaves a small town and goes to the city full of ambition. In the metropolis he meets a variety of people very different from his home acquaintances, such as a newspaper man, a ticket speculator, a chorus girl and their chums. The chorus girl succeeds in infatuating Tom, merely with the object of arousing the jealousy of Jimmy Michelson, a flashy man-about-town, who is her lover. Tom finally discovers that his ideal of the theater is only using

Scene from "The Country Boy" (Lasky).

him as a tool and sees his whole house of cards tumbling about his ears. He plans to commit suicide but is prevented by his newspaper friend, who suggests that they might go back to Tom's old home and start a little newspaper there. The third chum, the ticket speculator, has won enough money at roulette to finance the undertaking, and so the whole three of them go back to the country where Tom eventually works out his own salvation.

The two leading feminine roles in the "Country Boy" are played by Florence Dagmar, who appears as the sweet and unsophisticated country girl, and Dorothy Green, of Broadway and 42d Street. Others in the cast are Loyola O'Connor, Mrs. Lewis McCord, Horace B. Carpenter, Edward Lewis, Ernest Joy, Tex Driscoll and Ernest Garcia. February 18 is the release date for "The Country Boy."

"NEPTUNE'S DAUGHTER," SUCCESS IN OHIO.

McMahan & Jackson, who control the state rights of Ohio for Annette Kellermann in "Neptune's Daughter," report that the business has been big in every city where this production has been presented, and they have played many return engagements, which is considered unusual. It has enjoyed quite a long run at the Hippodrome theater, Cleveland; Valentine theater, Toledo; Hartman theater, Columbus; Keith's theater, Cincinnati; Park theater, Youngstown; Colonial theater, Akron, and it has played in many other cities in the very best theaters at prices of from twenty-five cents to one dollar.

McMahan & Jackson consider themselves very fortunate in controlling Ohio for this remarkable photoplay. They are now booking the picture in the smaller houses, and the rental prices are within reach of all.

"THE TERRORS OF THE JUNGLE" (Bison).

"The Terrors of the Jungle," a two-reel animal drama in which William Clifford and Marie Walcamp enact the leading roles, will be released by the Universal under the Bison brand on Saturday, February 13. The photodrama is replete with thrills. The most "active," and that means the most vicious and untamed, of the lions and tigers in Universal City's great zoo were introduced into the picture.

At one point in the story a wild man, lost in the jungle,

Scene from "The Terrors of the Jungle" (101 Bison).

is torn to pieces by a lioness who thinks her cubs are in danger. Again a lion is driven off the prostrate form of Marie Walcamp. In the filming of this scene "King," the Universal's big lion, was released prematurely from his cage.

His sudden appearance frightened Miss Walcamp. She started to run and fell. The lion bounded at her. Trainer Jerry Barnes, however, smashed "King" on the tip of his tender nose with a square-edged iron bar just twice and "King" rolled over, roaring pitifully. Quite unnerved by her experience, Miss Walcamp quit work for the day.

The next day after her trying experience Miss Walcamp, Jack Kerrigan, Wallace Kerrigan and William Clifford, constituting the Universal Reception Committee, met and conducted around the Universal City Zoo, Florencio Constantino, the grand opera tenor. Constantino was much interested in the making of the wild-animal picture and complimented Miss Walcamp upon her nerve.

"If ever I lose my voice," said Constantino, "I think I shall come out here and try the silent drama."

Constantino at the time of his visit to Universal City was filling a singing engagement in Los Angeles. Having heard so much of Universal City and its wonderful zoo the grand opera tenor decided to make a visit to see for himself. The tenor shook hands before leaving with all the principals in the "Terror of the Jungle" cast, including Rex de Roselli, Sherman Brainbridge, Lule Warrenton, Baby Wilson, William Clifford and Marie Walcamp.

The story of "The Terrors of the Jungle" tells how Paula and Jonas, sole survivors of a wreck, are cast ashore on the coast of Africa. Jonas annoys Paula with his unwelcome attentions and finally Paula flees. She meets Dick Vedder, a trapper of wild animals, in the jungle. Later they marry and Dick becomes a father. Jonas degenerates into a veritable wild man of the jungle and steals Paula's baby. Dick's bearhound picks up Jonas' scent. Various adventures with wild animals follow when Paula leaves her jungle home to follow the bearhound. Soon after Paula recovers her baby near the water hole where hundreds of animals of all sorts come to drink, Jonas blunders into a lioness and her cubs and is torn to pieces by the infuriated beast.

"A NIGHT'S ADVENTURE" (Lubin).

This is a powerful melodrama written by Marc Edmund Jones with scenes of the missions and underworld. The two stellar characters are a minister's son who has gone wrong and a girl, daughter of another minister, who rebels at the poor circumstance of her home. The girl is sent with money to pay a long-standing bill, and meeting a well-to-do companion, goes shopping. The minister's daughter is tempted to buy a pair of fancy slippers, using some of the money intrusted to her. For this she is scolded and feels that her lot is too hard to bear. In a spirit of rebelliousness she accepts an invitation to go to a dance house ball, which is raided by the police under the direction of her father. He finds one of the slippers which she has lost in the stampede, but the other minister's son who has just won a big roll at gambling succeeds in screening the girl. Repentence and happiness comes and a better life is assured for both, the boy and the girl, who bring contentment to their homes and parents. The play features Velma Whitman and L. C. Shumway of the Lubin Los Angeles stock company.

RAVER SELLS PLATES FOR HERALDS.

Harry R. Raver's idea to assist territorial buyers of Itala features by supplying complete plates for the printing of heralds has met with instant approval. Sol Lesser, of San Francisco, whose initial order for heralds is always fifty thousand, has been obliged to pay at the rate of a dollar and a half per thousand in express charges alone as the rate is over two dollars per hundred pounds. Other territories suffer in proportion to the distance from New York. By the new plan, buyers may take the Itala plates to a local printer and have heralds run off as needed at a figure in many cases as low, if not lower, than New York prices. The Itala herald plates are mortised for the insertion of local theater dating.

NEW BRASS AND METAL SIGN CATALOG.

The Newman Mfg. Co., 717 Sycamore street, Cincinnati, Ohio; 108 W. Lake street, Chicago, Ill., and 101 Fourth avenue, New York, N. Y., has just issued a large and complete catalog showing a great variety of the very latest brass poster frames, easels, and railings, interchangeable metal letter signs, brass and bronze tablets, and mechanical window attractions. In it are some of the very latest and most novel display signs, and it will pay every interested party to immediately get into communication with this concern and obtain its catalog, which is free for the asking.

This firm was established in 1882, more than 32 years, in the production of brass and metal goods and display fixtures, and are in a position to manufacture almost anything in the way of metal signs, metal stands, racks, railings, grilles and fixtures.

NEW NICHOLAS POWER CATALOG.

The Nicholas Power Company has just issued a new catalog of fifty-four pages. The publication is 9 by 7 inches in dimensions and is finely printed on an excellent quality of paper. It is profusely illustrated. On the frontispiece is a photograph of Nicholas Power, inventor of Power's Cameragraph. The contents include general information and foreword, a detailed description of the Cameragraph No. 6A and its parts, and instructions for its proper operation. There are also chapters on "Safety Devices," "Fireproof Film Magazines," "Rheostats," "Electric Current Savers for Alternating Current," "Lamphouses," "Arc Lamps," "Power's New Dissolving Stereopticon," "Projection Lenses," "Special Instructions," two pages of "Table for Film Projection," a page on "Table of Allowances," as well as many other subjects of interest to the exhibitor.

GOLDBURG GOES WEST.

Jesse J. Goldburg started for the west on January 21st with "The Ordeal" and "The Avalanche," two five part features of the Life Photo Film Corporation, to sell state rights on these productions. Mr. Goldberg intends covering the entire United States on this trip.

To January 27 he has disposed of sixteen states and has also contracted with the following concerns for the Life Photo's output for the coming year: Electric Theatre Supply Co., Philadelphia, the Famous Stars Film Alliance, Cleveland, Ohio, the Liberty Film Renting Company, Pittsburgh, the Casino Feature Film Company, Detroit, Northern Film Company of Atlanta, and Celebrated Players Film Co. of Chicago.

Mr. Goldburg reports that after showing "The Ordeal" and "The Avalanche" to the state right buyers, he had no trouble at all in contracting with them for the future productions of the Life Photo Film Corporation.

LASKY MAKES THREE RELEASES WITHIN EIGHT DAYS.

Samuel Goldfish calls attention to the fact that the Jesse L. Lasky Feature Play Company has just completed a series of three releases all of important feature productions and all given to the public within the space of eight days. The

first of these is "Young Romance," with Edith Taliaferro as the star, on January 21; the second, Marguerite Clark in a picturization of Harold McGrath's famous romance, "The Goose Girl;" and, third, Edward Abeles in a picturization of the famous comedy dramatic hit by Cecil B. and Wm. C. De Mille, "After Five."

The next release will be the Lasky-Belasco production of Blanche Sweet in "The Warrens of Virginia," on February 15th, and this will be followed on February 18th by "The Country Boy."

NEW BILL AT VITAGRAPH THEATER.

A picturization of another Rev. Cyrus Townsend Brady story, "The Island of Regeneration," will be the feature picture of the Vitagraph Theater program for the week commencing Sunday, January 31. "The Island of Regeneration" is in six parts, produced with all the wealth of detail characteristic of the Vitagraph Company's previous Broadway Star Features, under the direction of Harry Davenport, with a cast that includes Edith Storey, Antonio Moreno, S. Rankin Drew, Bobby Connelly, Leo Delaney, Naomi Childers, Jack Brawn, Lillian Herbert and Logan Paul.

Owing to the length of the feature, the supplemental pictures will be limited to three one-part subjects. The performance will open with a burlesque detective story, "The Green Cat," in which Constance Talmadge and Billy Quirk are the principal funmakers, to be followed by "The Understudy," a thrilling story of the theater, featuring Maurice Costello, and "The Combination," a typical Sidney Drew laughmaker, with Mr. Drew and Jane Morrow (Mrs. Sidney Drew) in congenial characterizations.

Anniversary week, marking the beginning of the second year of the Vitagraph Theater, is announced for the seven days, commencing Sunday, February 7. The Broadway Star Feature Company has arranged a specially attractive picture program to commemorate its first successful year as lessees of Broadway's original high-class photoplay theater and will present "From Headquarters," a strong three-part drama produced by Ralph W. Ince, featuring Anita Stewart and Earle Williams; "A Daughter's Strange Inheritance," a human interest story in three dramatic parts in which Norma Talmadge, Donald Hall and Van Dyke Brooke will be seen to exceptional advantage; "The Wrong Girl," a two-part comedy with Wally Van and Nitra Frazer, and one of the funniest of the Drew comedies, "The Hypochondriac, or, When Greek Meets Greek," in one merry part, in which Mr. Drew and Jane Morrow (Mrs. Sidney Drew) will be seen at their best.

Notes of the Trade.

Margaret Joslin foils two villainous kidnappers in the Essanay comedy, "Sophie Changes Her Mind," Miss Joslin as Sophie Clutts, jilts Slippery Slim. He hires two bandits to kidnap her. They are to meet Slim on the bridge where he has a minister waiting for a quick wedding. Mustang Pete, Slim's rival, learns of the plot and informs Sophie. She has Mustang dress in her clothes while she hides. The bandits throw a bag over the supposed Sophie and drag her to the bridge where the minister performs the ceremony for Slim and Mustang. Then Sophie breaks out of hiding with a party of friends and the laugh is all on Slim.

* * *

"Seen from the Gallery," an Edison Wadsworth and Housman comedy release February 3, presents a novelty in that the action is taken from above, the effect being that the theater patrons will be looking down on a stage from the gallery. This adds to the play, which is built around the old western "Honkitonks," from which so many popular comedians of the stage today have graduated.

* * *

In "Miss Jekyll and Mme. Hyde," a new three-reel subject of the present period, which will go into production this week at the Vitagraph studio, Paul Scardon will use the most subtle make-up ever attempted by him. He is cast at Baron Stana, who is none other than Satan incarnate, and the author, Charles L. Gaskill, describes the character as appearing "almost benevolent in his expression and yet sinister and repelling." This is a wonderfully clever conceptjon of the Sulphurous Monarch, but is probably the most difficult characterization, as the author has drawn it, that a screen star has ever been called upon to interpret, and it will be well worth while to note how Scardon handles it.

* * *

Jerome Storm, Elizabeth Burbridge, Howard Hickman, J. Frank Burke, Walter Edwards and Thomas Kurihara, comprise the strong cast of Inceville stars that will soon be presented in "The Bride of Guadeloupe," a stirring heart interest story of California just produced by the Domino Company, to be released February 11. The story treats of a Spanish peasant girl's pathetic love affair and its happy climax, and is abundant with scenes of Californian beauty.

* * *

Charles Waldron, who has recently won individual distinction in the cast of "Daddy Long Legs," will appear in support of William Elliott in the film version of H. V. Esmonde's celebrated play, "When We Were Twenty-one," now being produced by the Famous Players Film Company. Mr. Waldron will appear in the role of Dick Carewe, the character impersonated by Nat Goodwin in the original stage presentation of the play.

* * *

Mary Fuller, the famous Universal star, enters into the spirit of "Everygirl" with every thought centered on the character she portrays. The story is one of human interest touching the hearts of every one in any walk of life, and will appeal to all picture lovers.

* * *

The end of the wanderings of the beautiful madcap gypsy girl, Olive, played by Miss Mabel Trunnelle, comes in the twelfth of the "Olive's Opportunities," Edison series, in a beautiful wedding scene. Director Richard Ridgely, who has staged so many Edison successes, insisted upon every little detail to make this pretty scene, even to an organ playing the Wedding March, so that all would enter thoroughly into occasion. In this play, after harrowing trials, Vance Coleman, played by Edward Earle, wins the madcap gypsy.

* * *

Director Ashley Miller is congratulating himself upon the beautiful moonlight scene setting secured for "The Glory of Clementine," an Edison two-reel feature, released February 12. The scene is laid in France and the restored old French cloister, brought from France by the sculptor, George Gray Barnard, was used.

* * *

Thomas Chatterton and Violet MacMillan, who was formerly starred by the Oz Company, soon will be seen as sweethearts in "A Modern Noble," released by the Domino Co., February 4.

* * *

The versatility of Murdock MacQuarrie stands out in a most pronounced fashion in "Dad," a late Big U production. It requires no little imagination to realize that the fine old gentleman with the side whiskers, high hat, frock coat and fussy manner is none other than young, handsome Murdock MacQuarrie.

* * *

Miss Beverly Bayne performs two daring feats in the Essanay photodrama "The Ambition of the Baron," which few would dare attempt. She leaps from a second story window, where she is supposed to be imprisoned, into the arms of Francis X. Bushman, her rescuer, without a slip. Then she scales a fifteen-foot wall covered with ice and snow, and jumps from that slippery pinnacle to the top of a hansom cab.

* * *

Essanays' breezy photoplay of frontier life, "When Love and Honor Called," has proved to be a success. Scores of exhibitors have written to Essanay declaring that their audiences were simply carried away with the thrilling scenes and the dramatic intensity of the play, while the love scenes touched the hearts of all.

This is the fifth of the Essanay complete prize mystery plays produced in conjunction with the Ladies' World.

* * *

A handsome French bull assumes one of the leading roles in "All Aboard," a Nestor two-reel comedy, which is said to be one of the best that Al. Christie has ever produced.

Lee Moran adds "a touch of color" by his side-splitting acting as the Pullman porter, while Eddie Lyons, with his winning smile and his droll frown, adds to the general gaiety.

* * *

In order to make his acting realistic in the Essanay photoplay, "The Strength of the Weak," Bryant Washburn paid a visit to an opium den where he spent a night studying the poor wrecks of humanity addicted to the habit. The result was that he was able to portray the role with an exactness that a doctor who witnessed the scenes declared that no one in the world would know but that it was an actual slave of opium who had enacted the part.

* * *

"In the Twilight" has been released by the American-Mutual Company in the Mutual program. It is another installment of the famous "light" series written by Marc Edmund Jones and directed by Thomas Ricketts.

* * *

Mrs. Mary Maurice and Earle Williams of the Vitagraph Company appeared on Wednesday evening, Jan. 20, at the Bronx Church House, New York City, in aid of the Messiah Home for Children. The committee in charge appealed for assistance in this commendable work and they readily gave their services. Their presence brought many friends and admirers to meet them.

* * *

Director Bruce Mitchell of the Crown City Film Company with his company of players have had an extensive stay in the mountain region of Pine Crest, where they were getting snow scenes for their two-reel Paragon drama entitled "The Heart of a Vagabond." Director Mitchell reported that the snow was so deep that they had to leave their automobile three miles from the place where they took the scenes.

* * *

The Liberty Amusement Company of Spokane, Wash., announces the opening of its big new theater, The Liberty, on Monday, Jan. 25. The opening attractions selected by Manager Wm. Cutts is George Kleine's "Officer 666," which plays a three-day engagement. An unusual entertainment has been arranged for opening day.

* * *

At Inceville this week Charles Ray is taking the lead in the two-reeler, "The Wells of Paradise," and has a capital part. The production is being directed by Tom Chatterton and will be released in the Mutual program.

* * *

Elizabeth Burbridge, the Broncho leading woman, is doing some splendid work as a country girl in "A Lucky Blowout," an interesting production now released in the Mutual program. She interprets the part of Annie Crum, an unsophisticated lass from the farm who deserts her sweetheart for the city, only to find that she has erred.

At the Edendale studio of the Selig Polyscope Company work has been started on the production of a four-reel subject taken from one of the famous stories written by Mary Roberts Rinehart. In this forthcoming pictureplay special the principal roles will be taken by Guy Oliver, Stella Roseto, Scott Dunlap and George Hernandez.

* * *

The Santa Barbara brand of comedies produced by Bruce Mitchell, featuring Mary Ruby and Harry Fisher, Jr., have completed four more of the series of clean comedy released through Kriterion Service: "Billy's Strategy," "Billy Makes a Scoop," "Billy's Waterloo" and "Billy's Resourcefulness." Harry Fisher, Jr., who is the son of the veteran comedian of the same name, takes the part of the original Billy in these delightful comedies.

* * *

I. W. Mercer of the Globe theater, Washington, Pa., has a "5c. Admission Sign for Sale." World Film features have induced him to seek a higher grade of patronage for his theater. His price for the future is to be ten or more cents, in keeping with the quality of the productions which he exhibits.

* * *

Sidney DeGray, who is directing the Alhambra brand of comedies released on the Kriterion program, has completed several of his series, "The Painted Anarchist," "Syd's Love Affair," "Syd as a Detective," and "Syd, the Masher.' Mr. DeGray also plays leads in these comedies, Miss Marty Martin playing opposite.

* * *

"The Circular Staircase," Mary Roberts Reinhart's great story, is to be filmed by the Selig Polyscope Company at their Pacific coast studios. Stella Razeto will star.

* * *

Edward B. Selden, one of the special representatives of the World Film Corporation, was seriously hurt in a taxi accident recently that occurred on Broadway and 29th street, New York. Mr. Selden was on his way to the Pennsylvania station to catch a train and the taxi, owing to the carelessness on the part of the taxi driver, ran against another machine coming in the opposite direction. The result was that Mr. Selden was thrown into the street and injured. He was compelled to postpone his western trip for three days because of the accident.

* * *

George Nicol made the production of the one-reel Griffith-Mutual drama, "A Man and His Work," released in the Mutual program. It deals with one day's work of a detective. Thomas Clarey, Eleanor Stone and Howard Gaye take the principal roles in the cast.

* * *

Augustus Phillips, the Edison leading man, has secured the Crescent theater, 168th street and Boston Post road, New York, for a benefit performance to be given Feb. 6 for the Actors' Fund of America. He will appear there on that day in person, pictures in which he appears being shown. He also expects to secure two other theaters for the same purpose, a percentage of the receipts being given over to swell the fund.

* * *

When it comes to versatility in theatrical and other lines, the Thanhouser studio folk—well, they're versatile. They have a baseball team, a football eleven, an eight-oared racing crew, and the other day they organized a minstrel show in forty-eight hours. Boyd Marshall was interlocutor, Jack Sullivan and Gordon Hollingshead bones, and the tambos were Billy Sullivan and Bruce Weyman.

* * *

"Twilight," fifth of the light series written by Marc Edmund Jones, has been released in the Mutual program by the American company for which it was produced by Thomas Ricketts. "Twilight" is more ambitious than its predecessors, "Daylight," "Firelight," "Moonlight" and "Candlelight," and its long cast calls for the entire company and a number of extras. Thirty-four scenes were taken at the John Moore ranch at Goleta.

Picture Theaters Projected.

GLENDALE, CAL.—Henry C. Jensen has opened his new moving picture theater located at 319 Brand Boulevard. The building is 55 by 130 feet, and has seating capacity for 800 persons. The stage is 26 feet deep and can accommodate all the usual vaudeville acts. The lobby is finished in marble, with hand-decorated walls and ceilings.

MILL VALLEY, Cal.—C. L. Mehrten has purchased a site upon which he will erect a new moving picture theater, with seating capacity for about 800 persons. A stage will be included large enough to accommodate various forms of amusement. The lighting, heating and ventilating system will be modern in every detail.

SAN FRANCISCO, CAL.—The New theater, corner of Polk and Bush streets, has been acquired by H. S. Levin.

TURLOCK, CAL.—Local capitalists of Fresno are interested in a project to erect a new moving picture theater in this city in the early spring.

WASHINGTON, D. C.—Frank G. Pierson, Washington Loan & Trust Building, is preparing plans for the remodeling of a two-story amusement building. The improvements will cost about $25,000.

ANDERSON, IND.—The Grand Opera House is being remodeled and made more attractive than ever. J. B. Dennison has leased the house, which he will devote to the exhibit of high-class moving pictures.

HARTFORD CITY, IND.—Glen C. Cloud has opened the New Temple theater in this city.

TERRE HAUTE, IND.—The American Theater Company has completed and opened its new moving picture theatre, the American. The house is of fireproof construction, 50 by 162 feet, has seating capacity for about 1,200 persons, and cost approximately $100,000. The lighting system is most unique in its arrangements and supplied by the theaters' own plans. The screen measures 14½ by 18½.

CARROLL, IA.—Charles C. Ludwig has leased the Armory theater.

MICHELLVILLE, IA.—G. F. Gibson, who was to erect a two-story moving picture theater, 22 by 125 feet, to cost $5,000, has postponed the project for the present.

FRANKFORT, KY.—Franklin Theater Company has acquired the Columbia theater. The new owners will conduct the house as a moving picture and vaudeville theater.

BOSTON, MASS.—If the plans of Mildred Champagne, a writer of note, are successful, this city is to have a "People's Theater," modeled after some of the municipal theaters of Europe, to cost approximately $1,000,000. She has interested Governor Walsh in the project and states that $30,000 has already been pledged, and the promoters are looking about for a suitable location in the heart of the business district. There will be seating capacity for at least 2,500 persons.

DETROIT, MICH.—John H. Kunsky is having plans prepared for a moving picture theater, to be erected at Grand River avenue and Fourteenth st. The new house will cost $125,000, and have seating capacity for 1,700 persons.

SAGINAW, MICH.—The Hippodrome Amusement Company has been incorporated for $150,000 and is having plans prepared for a moving picture theater, with seating capacity for about 1,600 persons.

OMAHA, NEB.—N. J. Hilding, 925 North Twenty-eighth avenue, has been awarded the contract to remodel the moving picture theater owned by W. F. Smith Co. The improvements will cost $6,000. Parlor Theater Company are the lessee.

BROOKLYN, N. Y.—Angelo G. Traversi, 6500 Eighteenth avenue, is having plans prepared for a one-story moving picture theater, 40 by 87 feet, to cost $6,000.

NEW YORK, N. Y.—Zarland Realty Co., 801 Cauldwell avenue, will expend about $35,000 for alterations and additions to their moving picture theater.

EAST SYRACUSE, N. Y.—Edward Hill is having plans prepared for a one-story moving picture theater, to cost $17,000.

UTICA, N. Y.—Tennis Brothers have opened their new Colonial theater here.

PHILADELPHIA, PA.—Superintendent of Police Robinson has served notice upon moving picture proprietors that before granting licenses for the current year, the police will see that all regulations for the safety of patrons are stringently enforced. The regulations require that approved panic bolts be used on all exit doors. The word "exit" in letters eight inches high must be over each exit in addition to a red light. No permanent rails running parallel with the side walls of the theater will be permitted except at the point of entrance. Passages must be kept clear and managers will be held strictly accountable for the crowding of their houses and excessive crowding will be considered an indication of lack of control and will result in the withdrawal of the license.

PHILADELPHIA, PA.—The property at the northeast corner of Germantown avenue and Venango street has been sold to Jennie Effinger for $27,500, who will erect a moving picture theater on the site. The lot is 129 feet on Germantown avenue, 67 feet on Venango street, 153 feet on Elder street and 200 feet on the northwest line. The assessed valuation is $35,000.

DALLAS, TEXAS.—H. A. Simon has purchased the Happy Hour theater.

WINCHESTER, VA.—Fred. H. and Herman H. Hable have purchased the old Taylor Hotel from J. G. McCrorey. The hotel will be demolished to make room for a three-story office, store and moving picture theater building. The theater will have seating capacity for about 1,500 persons.

ANTIGO, WIS.—P. J. Hansen & Son are having plans prepared for a moving picture theater, 44 by 185 feet, with seating capacity for about 1,500 persons and cost $50,000.

CHIPPEWA FALLS, WIS.—Leslie J. Dietz will erect a large moving picture theater to be known as the Metropolitan, 28 by 110 feet, with seating capacity for about $500 and to cost $3,000.

MENASHA, WIS.—Frank Winarski contemplates building a two-story moving picture theater, 45 by 120 feet, to cost $10,000.

MILWAUKEE, WIS.—Augustus Hinz, 1021 Maple street, is preparing plans for a one-story moving picture theater, 30 by 120 feet, to cost $10,000.

WEST BEND, WIS.—H. Haberman contemplates converting a store property in the business section here into a modern moving picture theater.

SOUTH MILWAUKEE, WIS.—C. Brum will shortly erect a new moving picture theater here to be known as the Lion.

PORT WASHINGTON, WIS.—Zeller & Siebert are building a new moving picture theater. It will have seating capacity for about 500 persons.

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Wilkesbarre Theaters

Interesting Study of Picture Conditions in Pennsylvania Coal City of 75,000 Inhabitants Shows Marked Growth—Large Percentage of Patrons Are Miners and Their Families; But City Supports Several High Priced Shows—Estimate of Money Spent for Pictures.

By Philadelphia Special Moving Picture World News Service.

THE growth of the moving picture business in the anthracite region of Pennsylvania shows a startling increase in the amount of money devoted to this form of entertainment. Five years ago there were nine motion picture theaters in Wilkes-Barre, with an aggregate seating capacity of about 1,800. At the close of the year of 1914 the aggregate seating capacity of the 16 motion picture theaters in Wilkes-Barre was over 10,000.

Of these theaters one represents an investment of $200,000, one an investment of $150,000 and a third an investment of $50,000, as compared with the $4,000 and $5,000 which was the average cost of the small theaters of five years ago. One of these picture houses charges the admission price of 20 cents, another charges 15 cents and still another charges 10 cents, while the rest of the houses charge 5 cents. Most of the theaters give performances from 10 o'clock in the morning until 11 o'clock in the evening, and prominent film men state that an extremely modest estimate of filling the theaters only once a day the aggregate daily receipts are $750, or over $32,000 a year.

There are four film exchanges in this city of 75,000 inhabitants, an unusual number for a city of this size, but it is in the center of the anthracite region, which, it is stated, has more motion pictures per square mile and more seating capacity per capita than any other section of the United States, with the exception of the large cities. Every little hamlet in the region has two or three theaters.

The population of the anthracite counties, according to the latest census report, is 1,122,361 persons; so if Wilkes-Barre, with a population of 75,000, spends $32,000 a year on moving pictures, the total expenditure throughout the region is probably about $480,000. The anthracite mine workers, their wives and families number 822,960 persons, or 73 per cent. of this population. This means that at least a quarter of a million dollars are spent annually on moving pictures. The proportionate calculation makes it $350,000.

TO DISCUSS ADMISSION PRICE.

At the meeting of the State Exhibitors, which will be held in the latter part of January, it has been determined by moving picture men throughout the state to bring up the question of raising the price of moving pictures "in any theater" to ten cents. This state of mind of the picture men is due to many reasons and they sincerely hope that the matter will be put into concrete form in Harrisburg. The Calehuff Supply Company have installed two of their No. 6A machines in the theater along with a Westinghouse rectifier and accompanying paraphernalia.

CHANGED FOR SAFETY.

More than 200,000 improvements to increase safety in case of fire was made in Philadelphia buildings during the year of 1914, according to the report of Fire Marshal Elliott. The changes were brought about after inspection by firemen connected with the Marshal's office. There were 5,786 changes in the construction of theaters as a safeguard against fire. During the year 154,164 buildings were inspected on 45,835 tours of inspection.

Plans are being prepared for the erection of a moving picture theater on Thirty-first street, between Morse and Wilt streets. The new theater will be of brick and terra cotta construction and will be three stories in height. Messrs. Fisher, Lessy and Remish are the owners.

FINED FOR CROWDED AISLES.

Ray Clark, manager of the Northampton Street theater, Easton, was recently arraigned in police court for a hearing on the charge of having permitted rule of the Board of Health to be violated in the theater, in that he allowed the aisles to be overcrowded. He was given the minimum sentence, a fine of $5, which he promptly paid.

NEW THEATER IN TRENTON.

As soon as weather conditions permit, the Padderatz Brothers, contractors, will begin the work of tearing down the Venetian Garden moving picture theater, which is located on the triangular plot of ground facing Anderson and Washington streets and Hamilton avenue, Trenton, N. J. They will then proceed with the erection of an up-to-date moving picture theater on the same site. The new theater will have a seating capacity of one thousand people.

ERIE PROMISED NEW HOUSE.

Leo Wirtheimer, representing a man whose identity was not made known, and who proposes to build a moving picture theater at 922 State street, Erie, Pa., submitted plans to Building Inspector Dundon. Until the plans are approved by the state department of labor and industry, the building inspector will not act. The specifications call for a steel, brick and concrete building with a seating capacity of 1,400 persons. The lobby will be 38 feet long and 15 feet wide. The theater will be extended back to the extent of 108 feet.

DRUG STORES SELL TICKETS.

Some of the leading drug stores of West Philadelphia have taken up the movement started by Mrs. Barclay Warburton for the aid of the home relief work and have consented to selling tickets for moving picture shows in the neighborhood. The stores which have taken up this good work are as follows: Alexander W. Herman, Fifty-third and Market streets; Borell Drug Company, Fifty-second and Market streets; Saterlee Pharmacy, Forty-sixth and Sansom streets. The tickets are good at the following theaters: The Belmont theater, the Fifty-second Street theater and the Apollo theater.

OTHER PHILADELPHIA ITEMS.

It is the intention of the police of the Twenty-sixth street station to lease several moving picture theaters in the neighborhood, for the purpose of running benefit performances, for the relief of the poor of the twenty-eighth ward. In addition to this, each policeman is giving one dollar a month toward the relief fund.

A certificate of incorporation was recently filed in the office of the secretary of state by the Kehr Promoting Company, which is located at Washington and Anderson streets, Trenton, N. J. Henry D. Kehr, Jr., who is the proprietor of a drug store at Hamilton and Anderson streets, is the agent for the new concern. The object of the company is to operate moving picture theaters and is capitalized for $50,000. The incorporators are Henry D. Kehr, Jr., John C. Rupp and Pearson H. Hume, all of Trenton.

"Quo Vadis," the well known feature film and one that is estimated by many to be one of the best pictures on exhibition, was shown at the Stroud theater, which is located in East Stroudsburg, at an entertainment given by the W. B. Easton Bible Class of the Stroudsburg Presbyterian church.

A crowd approximating 1,700 persons recently saw the motion picture, "From Molten Steel to Automobile," a five-reel production showing the process of manufacturing a Maxwell automobile, in the Broad theater, of South Bethlehem, Pa.

Mr. Calehuff, of the Calehuff Supply Company, announces the sale of numerous drumonas. The drumona is an instrument which is used for the purpose of producing a better sounding effect from musical instruments such as organs, pianos and the like. They have also installed two No. 6A machines in the moving picture theater of the Wilson Brothers, which is located at Oxford, Pa.

The Palace theater, of South Bethlehem, Pa., was recently the scene of some Sunday moving pictures. Several first-class pictures were shown for the benefit of the Church of the Holy Rosary of Pompei.

IN FLORIDA STUDIOS.

What Directors and Players of Southern Companies Are Doing—Jere Austin Has Peculiar Accident.

By Leon Louiso, Special Correspondent of Moving Picture World.

RAINY weather and dark days have delayed the taking of exterior scenes by the local directors. There have been a number of these disagreeable days since the first of the year. Kenean Buel, managing director of Kalem studio, and Robert J. Vignola are working on the Alice Joyce series, and the pictures in which Alice Hollister appear. The studio is a busy place, notwithstanding the slump in the film business.

Jere Austin, who plays the heavies at the Kalem, suffered a severe accident recently that has kept him from work. One of his fingers was bandaged because of a slight bruise. He had been working around one of the cars and the bandage had become soaked with gasolene. Austin is an inveterate smoker and while lighting a match a particle of the head of it, lighted, flew onto the bandage and it caught afire. Efforts to smother it failed and the hand was terribly burned. As a result Jere may lose the use of one of the little fingers, but he still smokes cigarettes.

Arthur D. Hotaling is busy on some of his Lubin comedies. Mae Hotely is playing the leading comedy roles.

Fred Radcliffe took forty people to St. Augustine recently to work in a scene in "M'liss," which is being produced by the Peerless Company. A special car was chartered for the trip.

Geo. Terwilliger, director for the Lubin Company, has a company of players making dramatic pictures here. Ormi Hawley and Earl Metcalf are playing the leads. The length of their stay will likely be about seven weeks.

Fred Mace, one of the directors for the Peerless Company, is putting on "What Happened to Jones." He has a company of twenty and plays the lead himself. The Peerless Company is taking two big scenes in some extraordinary sets. One is a courtyard set, at Kirk's Island. Another is a mission, built by eighteen carpenters, the painting of which is under the personal direction of the company's scenic artist, Geo. Hart. About one hundred people were used in the fete scene in the courtyard set.

The Aetna Company has a company of players here.

Director Buel takes an occasional spin in his speedy Norwalk. The car is of unusual shape and construction and attracts considerable attention when on the uptown streets.

A BIG WINTER FAIR.

A monster movement to raise $250,000 to inaugurate a State Fair to be held in Jacksonville, beginning next November and then to continue through the winter season with exhibits from the counties of the State until April, at which time a final season Fair exhibit will be held, has received great impetus by the offers of as-

sistance and co-operation on the part of citizens in Jacksonville and throughout the State. Jacksonville is the logical gateway to the State, and the Fair will hold tourists and homeseekers over. They will be entertained by a "Stop-Over in Jacksonville" series of various entertainments and amusements. These movements will greatly help the local exhibitors.

HOTALING NOT ORIGINATOR OF CLUB.

A. D. Hotaling wishes to correct a paragraph in last week's Moving Picture World stating that he had inaugurated the organization of a Theatrical Club. The information was not given by him that he was the originator of the proposition. Chas. A. Leach, Jr., D. J. Prince and Carl Rittich were the originators of the movement.

MORE JACKSONVILLE NOTES.

Neal Morton has joined the Peerless Co., as property man, at St. Augustine.

George W. Taylor, an aeronaut at the Florida Ostrich Farm here, while attempting one of his balloon ascensions and five parachute drops, was killed by failure of one of the parachutes to open. Hundreds of spectators saw the ascension and the fall. The remains were shipped to Philadelphia. This is the second accident with fatal results to an aeronaut at the farm.

While in the city a few evenings ago George Ade, writer of the "Fables in Slang" comedies for the Essanay Company, attended the performance at the Imperial where one of the pictures was shown.

J. R. Arbuckle, a real estate man of this city, with a party of friends, witnessed "It's No Laughing Matter," in which his brother, Macklyn Arbuckle, is featured, at the Prince recently.

The Republic theater played a return date for the Selig & Henry, "The Spoilers." The picture is considered one of the very best features ever shown in Jacksonville, and pleased immensely.

"Cabiria" was witnessed by hundreds of eminently satisfied patrons of the Grand. The picture ran two days and it may be returned for another engagement.

The Imperial (N. W. Ramond, Manager), Billy Baird, a popular entertainer in Jacksonville, is at this houses, and is pleasing the patrons. "Salomy Jane," by California Motion Picture Company, and "Nightingale," All Star Feature, two of the Elke releases, recently booked by this theater, proved good attractions.

Harry Lorraine has joined the forces of the Peerless Company, which is working at St. Augustine.

NEWS LETTER FROM WINNIPEG.

By "Williams," Special Correspondent of Moving Picture World.

THE Walker theater, Winnipeg, had a most remarkable run of "Neptune's Daughter," featuring Miss Annette Kellermann. The house was crowded to the doors at every performance, many being turned away. A return engagement is looked for.

A company was formed here lately, to produce pictures and deal in films, etc. It will be known as the Winnipeg Film Co.

Quite a few theaters are selling tickets, some in book form, from twelve to fourteen for a dollar.

The Pantages theater here has installed a new system whereby from three to five reels of pictures are added to the regular vaudeville program.

A lot of war pictures are being turned down by the Cencor Department these days.

The Winnipeg theater, which was opened a short time ago as a picture theater, had to close its doors again the other day. The price charged was a little too high for the location.

There are quite a few serial films coming in now. Thanhouser's "Zudora" does not seem to take as well as did "The Million Dollar Mystery."

Screen Club Quarters

Pittsburgh Picture Men's Organization Holds Dinner—Hundred Members Present Give Board of Governors Power to Act in Matter of Permanent Quarters for Club—Charter Has Been Applied for—Time Limit for Charter Members Closes When Membership Reaches Hundred and Fifty.

From Pittsburgh Moving Picture World News Service.

THE Board of Governors of the Pittsburgh Screen Club recently arranged a Good Fellowship dinner, which was held in the K. of P. Hall, in the Wabash Building, at which there was about one hundred members in attendance. After the dinner, a business meeting was called to order with H. P. Kester presiding.

A number of members in opening the meeting insisted that the Board of Governors should have secured permanent quarters and some feeling seemed to be growing on account of it not having been done.

Mr. Antonopolos was the only member of the Board present and he reported that he had investigated several locations, but had not acted definitely. He advised what the expense would be and what obligations this expense would put the club under and said that it should be taken care of in a business-like manner.

Dr. Aaronson, manager of the Cameraphone theater, Pittsburgh, then offered quarters in that building, free rent, until May 1.

Elson Hummell, of Brownsville, Pa., said he could not see what benefit the outside exhibitors as members were getting by supporting a luxurious club room, where they could not always attend, due to the traveling they would have to do, suggesting officers for the proper conduct of the business of the club, and a banquet each month, with individual assessment, also that the secretary and treasurer should be paid officers.

T. P. Miller motioned and Mr. Thompson seconded that the Board of Governors to be given the power to act in the matter of securing permanent quarters, using their best judgment as to location and expense. Mr. Gauding offered an amendment and this, together with Dr. Aaronson's offer, pending action by Board of Governors, was accepted and adopted; the original motion was not put.

A motion by Mr. Hanna, which was seconded, that the open charter be extended from the fifteen days' limit until the membership reached one hundred and fifty. The motion was adopted unanimously.

Mr. Hanna reported that the charter had been applied for and the fees paid.

At this meeting attendance at the Harrisburg convention, to be held Jan. 26, 27 and 28, was urged. It is said that this will be a very important convention.

The Screen Club will give a dinner and smoker in the near future, when all arrangements for permanent headquarters shall have been completed.

The slogan of the Screen Club will be "Meet Me at the Screen Club." Members will each be furnished with a button signifying membership in the club, and although it has not yet been definitely decided upon, the button will typify the business which occupies the attention of the owner.

LYRIC THEATER BURNED.

Fire Starting in Adjoining Restaurant Destroys Lyric Theater and Damages Globe Near By—Loss About $18,000.

A fire on Monday, Jan. 18, completely destroyed the Lyric theater on Fifth avenue, McKeesport, near Pittsburgh, Pa., and damaged the Globe theater, and but for the hard work of the fire department a serious conflagration might have followed which would have destroyed an entire business block.

The fire started in the lower portion of the Coney Island restaurant in a building adjoining the Lyric theater, an explosion of a hot water boiler being the cause. It burned for several hours and it was thought for a while that nothing could save the Globe theater from being destroyed after it was seen that the Lyric theater was a total loss. But the heroic work of the fire department made it possible to hold the loss of the Globe theater down to $1,000, while the Lyric theater suffered a loss of $18,000.

These two theaters are among the finest in this section and are considered a distinct loss to the circle of motion picture houses. Frank Panolopos, manager of the Lyric theater, has not decided yet whether he will rebuild or not, while the damage done to the Globe theater is under repairs.

FREE PICTURE-LECTURES.

Educational motion picture films, loaned through the University of Pittsburgh to organizations for free entertainments, are increasingly popular. They may be obtained from the extension department of the university.

Among the societies that arrange these moving picture lectures each week are: Lawrenceville Y. M. C. A., East Liberty Y. M. A. C., Hollidaysburg Y. M. C. A., Wilmerding Y. M. C. A., Casino night school of the Westinghouse Company, East Pittsburgh; Wilmerding public school; Boys' branch, Y. M. A. C., Northside, and West Penn Playgrounds.

Some of the reels for this week include "Automobile Construction," "Pure Food," "Watch-making," "Shoe Industry," "An American in the Making," "Crime of Carelessness" and "A Workman's Lesson."

OTHER PITTSBURGH ITEMS.

William Kimelman, proprietor of the Penn theater, McKeesport, has since his incumbency changed the policy of the theater and is meeting with encouraging success.

Counselor A. C. Stein is now attorney for both the Moving Picture Exhibitors' Association and the Pittsburgh Screen Club. He succeeds Attorney Joseph H. Thompson in this capacity for the former association.

The season of motion pictures and the Holmes travelettes in the Schenley theater, Pittsburgh, Pa., came to a close last week.

The Olympic theater, Fifth avenue, Pittsburgh, Pa., has contracted for the Renfax Film Company's service. The necessary apparatus has been installed and Mr. Antonoplos, manager of the Olympic, has carefully considered the proposition and is pleased with the synchronism and other details of the mechanism and the results attained.

Edw. Bolson, manager of the Family theater, Braddock, near Pittsburgh, Pa., announces that he will probably make extensive improvements in his theater soon.

Manager Urban of the Grand theater, Wilkinsburg, near Pittsburgh, Pa., reports business is very good and has not found it necessary to charge ten cents admission.

Fin Reynolds, formerly with the Hudson Feature Film Company, Pittsburgh, Pa., is now with the George Kleine Attractions, same city.

Mark Scott of the Colonial Film Company is a busy man these days and is pleased with the outlook for the screen-producing business in Pittsburgh. Mr. Scott claims to have several stars in the making, who will be the screen favorites of the future.

Boost Educational Films

Cincinnati Woman's Club, Leading Social Organization of City, Will Help Along Shows of Educational Pictures Especially for Children—To Co-operate with Mothers in Getting Carefully Chosen Programs at Local Theaters on Fridays and Saturdays.

By Kenneth C. Crain, Special Correspondent of Moving Picture World.

A MOVEMENT has been started by the Cincinnati Woman's Club, including a membership of several hundred of the leading women of the city, which is full of possibilities for exhibitors in this vicinity, and indicates strikingly the growing appreciation of the educational value of motion pictures.

The Forest theatre, in Avondale, an aristocratic suburb, had the honor of entertaining about three hundred members of the Club with a program of educational subjects, including several reels loaned by the University of Cincinnati from its course of studies illustrated by pictures, and in connection with this meeting several speakers addressed the gathering, expressing interesting ideas on the possible usefulnes of moving pictures in educating children.

Among the films shown at this special exhibition were those showing laundry processes, glass-making, the operations of a loan agency and scenes in one of Cincinnati's prettiest parks. The real object of the meeting, as developed by speakers, was to start and encourage a movement for the co-operation of mothers in securing special educational programs for children at moving picture theaters on Friday and Saturday afternoons, which would not only warrant exhibitors in preparing such programs, but would make it an object for mothers to encourage their children in attending theaters showing them. One speaker also advocated better music at the theaters, expressing the opinion that most of the patrons would appreciate much better offerings than are usually given. Local exhibitors are interested in the movement, and several have expressed themselves as being perfectly willing to co-operate to the extent of receiving and endeavoring to comply with program suggestions along the line indicated.

COURSE OF CENSORSHIP.

Cincinnati Exhibitors Letting Censor Question be Thrashed Out on Its Merits—Want Films on Time.

Interest in the pending fight in the Legislature between advocates and opponents of State censorship is waxing warm in Cincinnati, although a canvass of the exhibitors does not disclose that many of them are preparing to take any considerable personal part in it. Their attitude, for the most part, appears to be that of spectators. They are willing, if the expressions of several may be taken as typical, to let the matter be decided on its merits, and with both factions at Columbus well represented, take it for granted that the Legislature will be fully advised on the subject, and will act accordingly. "All we want is to get pictures for which we have contracted in ample time for exhibition, and without mutilation," declared one exhibitor. This is about the general sentiment on the subject, and it is sufficiently neutral, at least on its face, to free local exhibitors of any charge of partisanship.

SUIT OVER FAULTY DEED.

Title to the property upon which the Family theater, one of the leading downtown houses in Cincinnati, is located, with a lease on the premises for twenty years, has been brought seriously into question by a recent decision of the United States District Court in favor of one Robert H. O'Neal. O'Neal is a grocery clerk at Rising Sun, Ind., and is a descendant of a holder of the property in question who died in the forties. Litigation concerning it was instituted seventy years ago, and the title was apparently settled, but the decision in question holds that the Ohio court of that day was wrong. The Family Theater Company, with other occupants and lessees of the property, besides the holders of the title, was necessarily made one of the defendants in the case, which has aroused much interest. The ultimate outcome will not affect the theater company in any way, as it would merely mean a change of landlords, at the most.

PICTURE MEN SWINDLED.

A small house in Covington, Ky., across the river from Cincinnati, known as the Royal, which is owned by W. Hodgeson, of Cincinnati, was made the subject last week of an extremely brazen swindle on the part of a man calling himself Herbert E. Messenger, and described as being six feet tall, weighing about 220 pounds, and with a mole under the right eye. According to the police, who have been investigating the case, Messenger arranged a lease of the theater after attending one performance; and after running the place one night he advertised for a partner in the enterprise. From those who answered his advertisement he selected for the honor of partnership Walter Roth, of Cincinnati, who, it seems, paid $250 in cash for a half-interest, and E. C. Harris, of Richmond, Ind., who paid a like amount, he says, for another half-interest. The two met at the theater, finding themselves partners in a lease, and nothing more, the owner of the house holding a mortgage on the furnishings given by Messenger. Roth and Harris are now looking for Messenger.

OTHER CINCINNATI NOTES.

One of the best of the recent Parmount productions at the Strand was the Frohman film version of Marie Doro's stage success, "The Morals of Marcus," presenting this popular little star in her first appearance in moving pictures. This ran the first half of last week at the Strand, showing to large houses, and was followed by a Lasky production of high merit, featuring Edith Taliaferro in "Young Romance," another dramatic success with its original star.

Max Figman and Lolita Robertson, who have become fast favorites with patrons of moving pictures, appeared to excellent advantage in "The Truth Wagon," the Masterpiece production which was the Sunday feature at the Orpheum last week. As usual, the Orpheum was "turing 'em away" all Sunday afternoon and evening, filling the biggest house in Cincinnati at every performance.

A new moving picture theater, to be known as the Nixon, was completed and thrown open to the public in Youngstown, O., last week, with excellent prospects for a prosperous career. The house was constructed for Mary Kuhar, of Pittsburg, and while small, is perfectly appointed. It is built to be fireproof, has complete heating and ventilating systems, and is equipped with two 1915 model Powers 6-A machines to handle the projection work. The house seats about 300 persons, and will specialize on high-class first-run attractions.

The proprietor of the Scenic theater, at Ironton, O., which recently ran "Life's Shop Window," found it necessary, on account of reports regarding the nature of the attraction which had gained circulation, to insert in the papers a statement pointing out that there is nothing objectionable in the picture, and offering a personal guarantee of this fact. Mrs. Rivkin signed this statement with Mr. Rivkin, adding much weight to it, in view of the nature of the supposed objection to the picture.

William Peerless Brown, the first 1915 baby in Portsmouth, O., made his public appearance under the most up-to-date auspices possible, inasmuch as the presentation to him of numerous gifts by merchants was attended by a moving-picture camera man, who saw that every detail was registered faithfully on the imperishable film. Manager Fred N. Tynes, of the Columbia theater, was responsible for this bit of enterprise, and showed the resulting film to large audiences at his house later on.

The new picture house opened some weeks ago at Manchester, O., under the management of Delbert Watters, who leased it from the builder, has been doing an excellent business, and seems to have filled a long-felt want in that prosperous community. J. E. McNeill built the house, and complied in every way with the strictest requirements of the Ohio building commissioner's office, the "safety first" idea being paramount in his plans from the beginning, with the result that the house is first-class in every respect.

Otto Strahlem, manager and owner of the Gem theater, of Sidney, O., was recently taken to Columbus following a sudden attack of appendicitis, and was operated upon successfully. He rallied readily from the shock, and is now on the road to complete recovery.

MISSOURI NEWS LETTER.

By Kansas City Special Moving Picture World News Service.

GERTRUDE HOFFMAN played a week recently at the Orpheum theater in Kansas City. While here she gave an interview to the press announcing that after her present engagement was completed she would go into the "movies." She said that she expetced to embody several of her dances in a drama, and possibly she might stage a ballet. Manager Durrin of the Twelfth Street theater, which was running Annette Kellerman in the Universal feature, "Neptune's Daughter," during her stay here, says that she visited his theater twice. She was no doubt studying the acting of Miss Kellerman in that masterpiece.

The mystery photoplay "Zudora" which is being shown at the Lona theater, and read in the Sedalia Democrat is the hit of the season. The Democrat in announcing the first episode warned readers that there were only a limited number of copies of the paper. They were soon sold. Then the Democrat suggested that headers borow their neighbor's paper. Now the Democrat has reprinted the opening episode. The Lona theater is showing the second episode to crowded houses.

The Mystic theater, at Columbus, Mo., has been purchased by F. M. Thompson and F. T. Cook from the former owner, Charles R. Smith. It is being remodeled and redecorated. Messrs. Thompson and Cook have installed a player orchestra of the Rudolph Wurlitzer Company's $1,500 type.

The Star theater in Hannibal, Mo., is putting on some choice features for its patrons, who, in return, are showing their liking for that class of photoplays by attending in large numbers. Some of the features that will be shown there soon are the Bosworth production "False Colors," a Shubert (World Film); "When Broadway Was a Trail," a Thanhouser; "Zudora," Marguerite Clark in a Famous Players, offering "Wildflower" and the Famous Players release, "The Sign of the Cross."

"Gertie," that Box Office attraction, got more than her share of plaudits when she was shown at the Colonial theater in St. Joseph, Mo. This film is booked out of the Kansas City office of the Box Office Attraction Co., and it was shown recently for one week at the Willis Wood theater in Kansas City.

The Landers theater in Springfield, Mo., has booked the great colored Pathe release, "The Life of Our Saviour." The film will be shown two days from two o'clock in the afternoon until eleven o'clock in the evening. The churches of the city are all behind the enterprise and it is throught by the management of the theater that the attendance will be large.

Manager Rau of the World In Motion theater has had several rumors that he intended to sell his theater brought to his attention recently. Mr. Rau wishes to deny this rumor. The facts of the matter is that Mr. Rau intends to enlarge and remodel his house at the first sign of spring. And when the work is completed he expects to have one of the finest houses in the city.

The Willis Wood theater in Kansas City has adopted a very unique system of using twenty four-sheet posters in announcing its advance bookings. The theater, which is equipped with large "wings," being formerly a legitimate house, has made arrangements to drop a 24-sheet poster down on the stage during each intermission. The poster is left suspended in the air while the orchestra plays the overture and the people that are coming in take their seats. This, in some respects, is thought to be better than heralds, because every one sees the poster and reads it, while heralds are often thrown on the floor unread. The theater closed a very successful week's run on the World Film, "The Pit," Saturday, Jan. 16. "A Fool There Was," a Box Office attraction, commenced a week's run Sunday, Jan. 17.

The Universal release, "Neptune's Daughter," in which Annette Kellerman plays the leading role, was so successful in a week's run at the Twelfth Street theater, the Standard Amusement Co., owners of the house, decided that it would be well to run it in the Tenth Street theater, which is also owned by the same company. The film will be run there for a week.

G. E. Akers, special representative for "Runaway June," already has eight Kansas City bookings and many out of town. He recently completed a trip in Missouri where the film is meeting with great success.

IN LOUISVILLE.

An unusual use of motion pictures was recently resorted to when the moving picture feature "Damon and Pythias" was placed at the disposal of Jailer Charles C. Foster, of the Jefferson County Jail, by Leslie Thurman, manager of the Masonic theater. The prisoners were treated to the show, which was given in the jail for two hours, starting in the morning at 9.45 o'clock. Mr. Foster afterward announced that he was very much in favor of pictures for prisoners, as they have a good effect on the inmates' conduct and helps to break the dull monotony of jail life.

The Parkland theater, which follows the Majestic theater with the Paramount program, recently had a very unique as well as attractive way of advertising "The Bishop's Carriage," one of the latest Mary Pickford productions. An old carriage and six horses were secured at a nominal expense and a bugler was stationed on top of the carriage. A large picture of Mary Pickford and a couple of streamers carried the necessary advertising. This unique advertisement was driven around Parkland previous to and during the showing of the big production.

Henry A. Guthrie, a former Shubert man in the East, has been busy in Louisville and out through the state booking a Belgium war film on which he controls the state rights. Mr. Guthrie said business locally had been good, but that things were somewhat off in Western Kentucky due to the tobacco situation. Mr. Guthrie was also connected with the Monopole Film Company, of New York, at one time.

Motion picture theatres catering to negroes have been reduced to one show house. The Olio theatre, which was purchased by the proprietors of the Ruby theatre several weeks ago.

New Keith Theater Chain

Keith Interests May Start Circuit of Picture Houses in Louisville, Kentucky—Already Operate Mary Anderson Theater There—Arcadia Theater May be Start of Venture—Where New Houses May be Built—Men Who Are Prominently Associated with Project.

By George D. Crain, Jr., Special Correspondent of Moving Picture World.

PLANS are under way for forming a new company in Louisville with the object of starting a chain of about ten new theaters in the city, the principal link of which will be the Arcadia theater, at the corner of Fourth and Broadway. Local promoters of the deal have interested J. J. Murdock, executive manager of the Keith circuit, in the project. Mr. Murdock was recently in Louisville and two conferences were held with Frank Fehr, representing the Arcadia stockholders, and a number of leading business men of the city. Tentative plans were outlined at these meetings, which were attended by Fred Levy, one of the Keith stockholders; Frank Fehr, Louis Seelbach, Basil Doerhoefer, Pat Hanlon, Arthur Mueller, Harry Brennan and Mr. Murdock. Another meeting of these combined interests will be held in New York in about ten days, and all indications show that the plan will be executed. It is proposed to have these new theaters booked by the B. F. Keith Feature Picture Company. Fred Levy said that no definite information could be given on the subject at this time, but that he and Frank Fehr, a wealthy brewer of this city, would attend the meeting in New York. It is proposed to convert the property, now owned by the promoters, into motion picture houses. The Arcadia building will probably have a vaudeville theater, and the upper floor will be used as a moving picture theater. According to tentative plans a large theater will be erected on property at Third and Avery streets, adjoining Magnolia Garden. Another site has been selected on East Broadway, and one on West Broadway. Some of the promoters have buildings in good districts which could be remodeled into motion picture houses at no great expense and one or two houses already in operations may be included in the string. Mr. Murdock and Frank Fehr made a trip to Chicago following the meetings in Louisville. The promoters are all wealthy and influential business men of the city and are prepared to go into the venture in a big way. Mr. Murdock made an automobile tour of the city and looked over a number of proposed sites. Up to the present time the B. F. Keith Company has practically confined its motion picture activities to the East, but has been operating the Mary Anderson theater, of this city, for several months.

THEATER FOR EMPLOYES.

Mengel Box Company Has Built Picture House at Mengelwood for Employes and Their Families—House Is Popular.

An instance of the important part which the moving picture is playing in the industrial work of the country is given in the experience of the Mengel Box Company, of Louisville, which operates saw mills at Mengelwood, Tenn., as well as at other points. The company decided that in addition to maintaining a store at Mengelwood and providing for the material wants of its men, it would be good policy to arrange for a legitimate form of amusement, and consequently it established a moving picture theater.

The theater is well constructed, under underwriters' supervision, and has a fireproof operators' room. It is equipped with a Powers 6-A machine, operated by a motor for which current is furnished by the company's own power plant. The theater is open three nights a week, and plays to crowded houses every time, the general public of the little community, in addition to employes, being admitted, and a nominal admission fee being charged, though the purpose of the venture is not at all commercial, but to benefit the men. The popularity of the show has been so great that a gallery has been constructed for the use of negro patrons. The Mutual program is now being used, the films being provided by an exchange in Memphis. W. M. Kerrick, purchasing agent at the general offices in Louisville, buys supplies, arranges for film service, etc., and those interested should get in communication with him.

MAY START NEW HOUSE.

L. J. Dittmar, president of the Majestic Amusement Company, is about to close a lease on an old brewery building at Shelby and Mary streets, which will be remodeled into a five-cent theater seating approximately 1,500 persons. The proposed theater is in the center of a densely populated section of the city and should prove a successful venture. Mr. Dittmar has also closed a deal whereby he will open an airdome in Portland early in the summer. This airdome will be located next door to the old Portland Opera House. Mr. Dittmar also expects to start an airdome at Third and Central avenue, next door to the Railroad Y. M. C. A. Both locations are good ones, according to local show men.

NEW THEATER STRING.

Nelson Van Gurnee, manager of the Gurnee Amusement Company, of Lexington, Ky., which operates the Ada Meade theater, was recently in Louisville conferring with Dennis Long, secretary-treasurer of the Fourth Avenue Amusement Company, which operates the Alamo theater. Mr. Long is also a stockholder and officer in the Gurnee Amusement Company. According to Mr. Gurnee and Fred Dolle, of the Fourth Avenue Amusement Company, the Gurnee Amusement Company is contemplating the erection of a string of motion picture theaters, of the class of the Ada Meade, in a number of Indiana and Northern cities. No definite plans have been decided upon so far.

OTHER LOUISVILLE NOTES.

Charles Pressy, of the S. & P. Film Supply Company, is making numerous bookings throughout the Southern states on a war film which the company booked very successfully in Louisville.

W. L. LeCompte, of the Owl Feature Film Company, recently made a trip to Chicago to purchase films and supplies.

Johnson Mussellman, manager of the Parkland theater, recently started a good deal of commotion in the western part of the city when he advertised that a live baby would be given away on a special night. The announcement did not carry the information, however, that the live baby happen to be a baby pig. The humane society and a number of social workers were "taken in" and raised a howl over the proposed giving away of a baby. The house was packed and jammed at the performance and officers of the Humane Society were present to take evidence with which to start something. It took the entire crowd in.

The first moving pictures shown at the Gayety theater for some time were started on Sunday, January 17. These were the pictures taken by permission of the German General Staff, and had just finished a run at the Deutsche theater (Irving Place theater), New York City.

Inspections Not Needed

President Fowser, of Michigan Association of Motion Picture Exhibitors, Is Making Special Efforts to Have State Authorities Withdraw Fire Inspections—Two Fees Every Year Burdensome and Theaters as Now Built Don't Need Inspections—Local Inspection in Detroit.

By Jacob Smith, Special Correspondent of Moving Picture World.

THE Michigan Association of Motion Picture Exhibitors has started the new year most auspiciously and is out "to do things." As mentioned previously, one of the aims of the association will be to have eliminated at least one of the semi-annual inspections by the State Fire Marshal's department; in fact, if possible, both inspections will be wiped out. On Saturday, Jan. 23, President Fowser and former President Peter Jeup went to Lansing, the State Capital, where they had a conference by appointment with Hon. John T. Winship, State Fire Marshal. The matter was thoroughly gone over and Messrs. Fowser and Jeup were assured that the state fire marshal department would give consideration to their recommendations. They are confident that Mr. Winship will grant the Association some concession in this regard.

President Fowser told the state fire marshal that it was the intention of the Michigan exhibitors to live up to the law and that most everybody was doing so; that the entire industry should not be held responsible because occasionally some exhibitor (not even a member of the association) refused to comply with the requirements. As a matter of fact, President Fowser said he believed that there was no class of buildings better equipped for fire prevention than the theaters devoted to motion pictures. With the fireproof booths it was impossible to do any damage to the theaters even if fire should break out in the booths; as for the auditoriums, they were well supplied with exits, and as none of them were on the second floor, the audiences could be dismissed very quickly. He called attention to several instances where small fires did occur, and although inconsequential from a standpoint of damage, the auditoriums were emptied in a few minutes because of the many exits.

In the city of Detroit, the theaters are constantly being inspected by local authorities, so that additional inspections of the state department, particularly in view of their costing $10 each, were entirely uncalled for.

NEW CENSORSHIP BILL.

Law Makers of Michigan Considering Censorship Measure—Bill Killed Two Years Ago—Provisions in New Bill.

Representative Fred L. Warner, of Belding, Mich., reports that he is preparing a bill to be introduced shortly into the state legislature, to provide for the establishment of a state board of censorship for moving pictures, to be under the direction of the department of the commissioner of labor. In a general way, his bill is similar to the one defeated at the 1913 session of the legislature. The earlier bill, however, was opposed by the members from the upper peninsula, on the ground that northern peninsula moving picture houses received their films from Chicago and Milwaukee and that shipment to Detroit or Lansing for censoring would result in a prohibitive delay. To obviate such opposition this time, Representative Warner proposes that one of the members of the board of censors shall be from the upper peninsula and shall perform his duties in such a location as to remove, so far as possible, this delay. Mr. Warner's idea is that the censorship board shall comprise three members to be appointed by the labor commissioner. The salaries of the members shall be paid from fees received for censoring films. Representative Warner also plans that the fee be $1 for the examination of each 1,000 feet of film or fraction thereof. In other words, the minimum fee for an inspection would be $1. There are a number of other changes in the new bill from the earlier one, similar to the statute now in force in Ohio. "At present only a few of the larger cities in the state have boards of censorship," said Mr. Warner. "Many of the films rejected by these boards are shipped into the small towns, where there is no board of censorship. While the location of the members of the board will be left to the judgement of the labor commissioner." Mr. Warner favors the headquarters being situated in Detroit, owing to its importance as a moving picture center.

The Michigan league is not prepared to state what action will be taken on this proposed bill. Nothing can be done, of course, until the bill is presented. The association does not want state censorship and is determined to make every effort to oppose such a requirement. The league contends that it is both expensive and unnecessary. It is a fact that very little undesirable film is being shown in Michigan to-day. The demand is growing less for high-seasoned criminal pictures, and on the whole the tendency is towards the "uplift" of the industry. The exhibitors themselves realize that they cannot stay in business by showing pictures that are offensive, and the number of exhibitors who are even showing crime pictures is very small as compared to a few years ago. And supposing there were three censors? Would they be able to be all over the state at one time? And would that prevent theaters in certain localities from showing undesirable films if they wanted to? The whole idea is entirely inexcusable and unwarranted at this particular time, and only will mean more money out of the pockets of the exhibitors, in addition to causing them a lot of trouble.

BALL COMMITTEE AT WORK.

The committee, appointed to arrange for a ball to be given in the spring, under the auspices of the Michigan Association in Detroit, reports favorable progress. A personal call has been made on the film exchanges, the managers of whom have written to the film producing companies, asking what they could do in the way of furnishing stars. Replies already at hand indicate that there will be no difficulty in securing a good representation of prominent men and women appearing on the screen. The committee is negotiating for the Arcadia Dancing Academy, located at Woodward avenue and Stimson place, which can accommodate about 3,000 people. As Detroit is dancing mad, and is one of the best towns in the country for the motion picture industry, the committee feels that the coming ball, with the picture stars as an added attraction, should be one of the biggest public affairs ever given in this city. Not only will Detroit turn out in large numbers, but exhibitors throughout the state will also come and bring many friends with them.

A. J. Gillingham, manager of the General Film Company, Detroit, is confined to his home on account of sickness.

C. Howard Crane, of Detroit, is drawing the plans for the theater to be erected by the Saginaw Amusement Company in Saginaw, Mich. It will be located on Genesee avenue and will be a block square.

MADE LEGITIMATE SHOW PAY.

"Tess of the Storm Country," played by a dramatic stock company at the Avenue theater the week ending Jan. 16, did an immense business, owing to the story being popularized on the screen by Mary Pickford, according to Frank Drew, manager of the Avenue. "Hundreds of people who came to the ticket window asked us if this was the same play in which Mary Pickford appeared, and when they learned it was they purchased seats," said Mr. Drew to the Moving Picture World correspondent. There were not enough seats in the big Avenue playhouse to accommodate all who wanted to witness the first performance of this attraction. While the play differs in some minor details from the moving picture production, it is essentially the same.

COLISEUM GIVES PARTY.

Messrs. Cohen, proprietors of the Coliseum theater on Greenwood avenue, gave a free matinee on Friday, Jan. 15, to 900 school children of that neighborhood. The attraction was "Little Lord Fauntleroy," distributed by the Alco. The children were accompanied by their teachers. The next day, the Coliseum showed "Cinderella" with Edith Taliaferro. The theater was packed to the street. The admission price was reduced to five cents. The school teachers in that vicinity have taken a great interest in the Coliseum and 'phone several times each week to find out what the attractions will be. Messrs. Cohen aim to get something every Saturday that will particularly appeal to the children. On Tuesday he has "Amateur Night," which is put on very complete, and always packs the theater. Ben Cohen operates as a side line, an exchange for furnishing amateur theatricals, and his "Amateur Night" companies are very much in demand in Detroit and adjacent cities.

MORE ITEMS FROM DETROIT.

At the banquet tendered the dealers of the Paige-Detroit Motor Co., at the Edelweiss Cafe on Wednesday evening, Jan. 20, motion pictures were shown of the recent Los Angeles-Phoenix road race. The film was taken by daring operators, who caught some of the wild features that are a part of this desert on the mountain grade of 700 miles. There was also a film of 800 feet taken at the Paige factory, which shows graphically the various processes of construction of Paige cars in the shop and tests on the road.

Smith and Kohrer, architects in the Free Press building, are taking bids for a two-story building, 30 by 108 feet in size, to be erected at Hamtramck, a suburb in the northeastern part of Detroit. The first floor will be a theater for motion pictures and the second floor a dance hall. The cost of the structure will be $15,000. It is to be erected at once.

Architect J. G. Kastler, in the Chamber of Commerce building, has plans in progress for a theater to cost $25,000. It will be two stories high, 98 by 165 feet in size, of brick and terra cotta.

W. J. Fitzgerald, representative of the Central Film Co., was a recent visitor in Detroit. This firm is really a part of the Jones, Linick & Shafer Co., vaudeville booking agents, who also operate a number of theaters in Chicago. A motion picture department was recently added, and it was in the interest of this department that Mr. Fitzpatrick came to Detroit.

John Kaiser, Woodward avenue clothier, has purchased the property at the northeast corner of Woodward and Watson streets, and plans to erect thereon a large building for retail purposes, and in the back will have a large auditorium devoted to motion pictures. It will be reached by an entrance from Woodward avenue. These plans are not definite, however, and are subject to change.

MICHIGAN STATE GRANGE FOR CENSORSHIP.

By Midwest Special Moving Picture World News Service.

THE legislative committee of the Michigan State Grange, outlining its program for the coming session of the state legislature, has a plank in its program declaring:

"We favor state censorship of moving picture films."

PUBLIC GETS WHAT IT WANTS.

The editor of the Grand Rapids News believes the producers are giving what the public wants. In commenting upon the attack of Rev. Hugh Birney, "Cleveland's probing pastor," who declared moving pictures "ubnormalized," he says: "The remedy does not lie in attack upon the authors, nor in regulation by censors, but with the public itself, and must therefore be considered a matter of education. Producers of cinema films are not foisting upon the public any special emotional and cheaply sensational ideas of their own. If they were the effort would be short-lived. With their commercial instincts, they must have the evidence of diminished box-office receipts to believe that they have gone astray, and when that comes they will be very quick to mend their ways."

HAD TO RENT UPPER FLOORS.

Somebody in Calumet, Mich., got busy, and the Grand theater was ordered closed temporarily by state authorities. There is a state law prohibiting residential tenants above the main auditoriums in theater buildings. The tenant above the Grand had been there ten years, the permit had been granted and the house inspected twice before the warning came. Manager C. S. Sullivan made plans to take over the entire building in order to keep it free from illegal tenants. Complaint also was made in court by Inspector C. M. Dewey, of Manistique, that Sullivan violated the state law by having an operator less than eighteen years old. Sullivan demanded a court examination, stating that the operator in question had been employed at Dewey's last inspection and had given his age as eighteen years.

A NEIGHBORHOOD HOUSE.

Affairs of Brown & Budde, operating a moving picture house on Bridge street, N. W., Grand Rapids, were pretty thoroughly aired in a meeting of the City Council, after which discussion George H. Budde, of the firm, was denied a license to operate a new house at 612 Bridge street, N. W.—in the same neighborhood. Chairman Rogers of the License Committee attributed the application for the license to the fact that the partners could not agree. He also stated that the present house was not making money. Residents of the neighborhood did not want another house there, he declared. The two aldermen from the Eighth Ward also protested against another theater, and the council voted unanimously to refuse the license. Budde's attorney offered the records of Brown & Budde's house to show that it was a paying proposition. Budde had purchased a 78-foot lot as a site for the new house, and his lawyer made the plea that the construction of the theater would do something toward lessening the unemployment problem in Grand Rapids.

LOCAL 291 HOLDS BANQUET.

The members of the Operators' Union No. 291, at Grand Rapids, held their annual banquet Jan. 12 at Snyder's Cafe, in that city. W. E. Brown was toastmaster and the speakers were Claude Taylor, C. R. Bright, Ernest Moneyhan and Roy Gardner.

MORE MICHIGAN ITEMS.

W. H. Arthur and associates, of Marshall, are interested in a project to erect a 40x120 theater and store building on State street, in Marshall, and have taken an option on a site. Tentative plans have been drawn calling for a house reached through an arcade, and seating 600 persons. Primarily it will be a moving picture theater, but the promoters have an inclination to talk of vaudeville. The local Board of Commerce is giving the enterprise its moral support.

C. F. Beach, of Battle Creek, is reported to be contemplating the erection of a motion picture theater upon a site which he owns in Albion.

"Seeing New York with the Movie Man" was put on at the Washington theater, in Bay City, four days, in co-operation with the Tribune, of that city, which published reduced-admission coupons.

The Paul J. Schlossman Company, which has purchased a site on Western avenue, in Muskegon, will erect a two-story 66x115 theater, store and office building. It will seat about 1,000 persons on the first floor, but will be so constructed that later a third floor may be added to the building and a balcony installed. It will cost about $25,000.

J. J. Kelly, "Detroit's favorite baritone," has been an attraction at the Orpheum theater, in Lansing.

J. P. Bowen, owner of the Diamond Hotel property, in North Saginaw, is one of the largest stockholders in a company which will erect a $15,000 stucco front moving picture theater on the site of the hotel.

Construction of the new moving picture theater for T. C. Palmer, at Hastings, is progressing. The house will seat 500.

John Brown has purchased the equipment of the Star theater, at St. Joseph, and will open a moving picture show at Baroda.

J. C. Woodworth, formerly handling the Miller Brothers' 101 Ranch feature pictures in upper Michigan, has leased the Rex theater, at Ontonagon, from W. A. Jamison, and will personally manage the house. Woodworth was manager of the Grand theater at Marquette.

The Star Theater Company has been formed at Negaunee by Allen & Rytkonen and Arthur Paoli. The Star theater, which Allen & Rytkonen purchased from Ed. J. Butler, and the Royal, owned by Paoli, will be operated by the new company. The Royal will continue as a five-cent house. "The Master Key," which had been running at the Royal, has been transferred to the Star, which has a larger capacity. Paoli will operate independently the Lyric theater, at Ishpeming, which he owns.

W. H. Carr has resigned as manager of the People's theater, at Laurium. He is succeeded by Lyman Fisher, of that city.

The opening date of the New Franklin theater, at Saginaw, was fixed for Jan. 25. The night show has eight acts of Pantage vaudeville, preceded by a five-reel photoplay feature. The daily matinees at 2.30 will be preceded by a picture show beginning at 1 o'clock.

H. E. Davis, of Charlotte, has sold the Arcade theater at that place to Carl E. Newman, of Ionia.

The First National Bank made arrangements for the showing of the film "The Reward of Thrift," at the Savoy theater, in Hancock, for two days.

R. D. Lemmon, owner and manager of the Opera House, Constantine, Mich., played "Neptune's Daughter" to big business in a downpour of rain all day and night. a return engagement soon. "The Spoilers" coming Feb. 5.

Two moving picture theater owners at Houghton, Robert Nelson and L. Richards, upon complaint of Inspector Dewey, were each fined $5 for employing children under the legal age limit.

It was only a paper-wad, but it put a picture show out of business for two nights. A youngster shot one of these annoying, but ordinarily harmless missiles at the operator in the Star theater at Manton. It lodged in the machine and played havoc. It took two days to replace the broken parts, but fortunately the machine was repaired in time to start the Saturday matinee. Anything that looks like a pea-shooter is now contraband in the Star and will be confiscated.

OHIO NEWS LETTER.

By J. D. Raridan, Special Correspondent of Moving Picture World.

A clever advertising stunt by Fred W. Brandt, manager of the Alhambra theater, Euclid avenue and East 105th street, Cleveland, set his patrons talking. Mr. Brandt, before the opening night of "Runaway June" had some prettily designed wedding invitations for June's marriage printed.

The United Film Service has opened exchange offices at 212 Columbia building, Cleveland, in the rooms formerly occupied by Warners' Features, Inc. Walter M. Williams is in charge of the United offices. Mr. Williams has profited under the tutelage of C. G. Thompson, manager of the Cleveland exchange for Universal productions.

Two Zanesville picture houses are under new management. The Hippodrome is now controlled by Kenny & August, who also have taken over the Grand. The Hippodrome, by way of publicity, is giving away souvenir plates each Wednesday. Patrons are given coupons that are redeemable at the box office.

The Dreamland, Elyria, has installed a new heating system and made additional improvements in the seating arrangement of the house.

The Pastime, Jefferson, is conducting a novel advertising campaign in the newspapers of that city by publishing on occasions the picture of a motion picture star with the caption underneath: "Who is This?"

Manager John Pekras, of the American, Elyria, has closed a contract with the World Film Corporation for the presentation of exclusive rights in that city to that company's productions.

The Standard Film Service Company has been incorporated for business in Cleveland, with capital of $25,000. J. C. Fishman, M. W. Bruml, H. Ganger and F. L. Richman are the incorporators.

"How a Movie Queen Makes Up," is the title of a magazine feature story published in a recent Sunday issue of the Cleveland Leader. The story reveals the methods of dressing and the use of cosmetics in preparing for appearance before the camera. It was published as a result of popular clamor for information concerning the "inside" of the studio.

Frank Demetros of Steubenville will erect a three-story theater and store building at a cost of $50,000. Plans have been prepared by Peterson & Clark, architects, Steubenville, and construction will start soon.

The C. F. Jackson Company, Findlay, O., is building a picture theater addition to the present building.

F. C. Howe, of the National Board of Censorship, paid a recent visit to old friends in Cleveland. He spoke to civic organizations on "City Planning."

The Grand theater at Orrville, O., has adopted a policy of running at least two features each week in connection with the regular release bill.

Motion pictures showing the construction and use of electric automobiles were exhibited at the offices of the Gould Storage Battery branch, Cleveland, following a luncheon to members of the Electrical League of Cleveland recently.

NEWS NOTES FROM THE SOUTH.

By Midwest Special Moving Picture World Service.

CARL KETTLER, who has been operating the New Bijou and Arcade theaters at West Palm Beach, Fla., has formed a partnership with Alfred A. Tano, who will have charge of these enterprises. Kettler will devote his time to the Standard Oil Company. Tano is still interested in the Dixie theater at Kissimmee, Fla., which he built. The Bijou will be used as an exclusive picture house giving four reels of Mutual service. Although the Arcade will book theatrical and vaudeville attractions, the photoplays will not be eliminated; features will alternate with the "legitimate." E. W. Garner will have charge of the proection at the Bijou.

EXCHANGE BUILDS FIREPROOF VAULTS

Golden Gate Film Exchange, Inc., Installs Vaults—Fears Destruction of Thousands of Reels of Film—New Exhibit Room.

By T. A. Church, Special Correspondent of Moving Picture World.

ALTHOUGH the local ordinances do not provide for the storage of films in fireproof vaults, as is required in many cities, the Golden Gate Film Exchange, Inc., is taking steps to safeguard its stock of more than six thousand reels and work is now under way on the construction of vaults of reinforced concrete. One of these will be in the basement and the other will be directly above on the first floor. This concern is also fitting up a handsome exhibition room in the basement and when finished this will be among the finest to be found in any exchange on the coast. Mural decorations adorn the wall and the ceiling has been covered with a lattice work which will support vines, after the fashion of a Pompeiian arbor.

WAR PICTURES POPULAR.

The Portola theater is featuring the Hearst-Selig war pictures this week and the demand to see these was so marked that at one time the crowd in front of the theater could not be controlled. Manager Eugene H. Roth was brought before Police Judge Brady, charged with violating an ordinance permitting the blockading of the lobby and the sidewalk, but was released at once when the circumstances were explained. Mr. Roth stated that the jam occurred despite his protestations and the efforts that were made to keep people moving.

YOUNGEST EXHIBITOR.

W. I. Sandell, who has for some time been conducting the Family theater at Kingsburg, Cal., is believed to be the youngest exhibitor in the country having full charge of a moving picture house. The lad is but sixteen years of age, but has been making a success of the playhouse after it had been given up by an older exhibitor. He is showing pictures four nights a week and is giving a feature program.

PICTURE MAKERS MOVE.

The California Motion Picture Corporation, which has maintained headquarters at 356 Pine street since its formation over a year ago, has made arrangements to move at an early date to splendid quarters in the new Call Building, on New Montgomery street, adjoining the Palace Hotel. Very attractive offices have been fitted up here and those having business with the concern will welcome the change, as the new location is in the heart of the business district of the city. A company has been sent to Boulder Creek to commence work on the "Lily of Poverty Flat" and Charles Kenyon, author of "Kindling," is assisting in arranging the scenario. "Mignon" was released here recently, but before it had its public showing it was reviewed by members of the Bevani Opera Company, now playing in this city. Arrangements have been made with Silas Christofferson, the aviator, for the taking of a moving picture of the Exposition grounds from a hydro-aeroplane, the film to be used for publicity purposes.

OPERATORS' UNION ELECTS.

At the annual meeting of the Moving Picture Operators' Union of San Francisco, officers were chosen to serve during the year 1915 as follows: President, A. Howell; vice-president, C. Sweeney; secretary, A. L. Noriega; financial secretary, H. Braly; treasurer, C. Jones; sergeant-at-arms, J. Moser, and business agent, L. Dolliver. The latter has been ill for some time but is recovering.

OTHER SAN FRANCISCO ITEMS.

Charles V. Kavanaugh, secretary of the Nat. A. Magner Company, Inc., a leading feature exchange of this city, passed away on Jan. 10 of heart failure. He had not complained of being ill and attended to his duties at the exchange up to the time of his death. He leaves a widow, two sons and a daughter. Mr. Kavanaugh was but 45 years of age, but had an enviable record in theatrical circles, having been connected with several leading coast companies. His position with the Nat. A. Magner Company, Inc., is being filled by Charles Stillwell, who recently became associated with this concern.

Moving pictures of the Auditorium Ball were made at the formal opening of the municipal auditorium recently by Miles Bros. and two hours and a quarter later these were projected on the screen for the inspection of the dancers.

Charles Reed, formerly manager of the Liberty theater on Haight street, now has charge of the Sunset theater in the Haight street district. The Liberty theater changed hands recently and is now being conducted by a Mr. Sherman.

Charles Ross and Robert McNeil, formerly of the Panama theater, have rented space near one of the entrances to the Exposition grounds and will conduct a photograph gallery.

The great measure of popularity that has been achieved by Charles Chaplin has induced Davis Bros. to put out a unique herald in two colors that will fit any Chaplin subject. This is already meeting with an unprecedented demand.

David Bershon, well known here through his former connection with the California Film Exchange, and for some time manager of the Los Angeles branch of the California Film Exchange, has returned to this city and has taken charge of the Lincoln theater. This house is now owned by Sam Gordon and H. Sack, the interests of Mr. Gordon's former partners having been taken over recently.

The Washington State Building on the Exposition grounds is installing a Simplex projection machine and Wagner Converter and the California Viticultural Exhibit is being fitted with similar equipment. The Sperry Flour Company, Hunt Bros. Company and the Grand Trunk Railway are also installing moving picture equipment with their exhibits.

Ackerman, Harris & Levin, well known theater owners of this city, have taken a concession at the Exposition.

W. F. Crone has been appointed special representative in this territory for the "Runaway June" serial and is making his headquarters at the local Mutual office, which is in charge of his brother, J. R. Crone. The initial bookings have exceeded expectations.

The building at Jones street and Golden Gate avenue in which the California Film Exchange, Inc., and the Box Office Attraction Co. have quarters, has been named the Film Exchange Building.

Irving Lesser, of the Golden Gate Film Exchange, Inc., has returned from a very successful trip through the lower San Joaquin Valley, where he found exhibitors doing good business.

The Southern Pacific Company is completing a handsome two-story exhibit building at the Panama-Pacific International Exposition, a feature of which will be the "Sunset theater," where moving pictures will be shown. A Motiograph machine has been purchased.

The Claremont theater, Oakland, Cal., has added a Motiograph projection machine to its former equipment.

W. B. Crooks of Benicia, Cal., is remodeling the Orpheum theater and has arranged to install a Baird projector when the work is completed.

New Powers No. 6A projection machines will be installed shortly in the Golden Gate Photoplay theater being erected on San Pablo avenue, Oakland, Cal., by J. Wiseman.

J. Southwick, formerly of the Maze theater, Stockton, Cal., now has charge of the Panama theater of that city.

A new moving picture house is to be opened at Newman, Cal., about the middle of February.

Mike Athens, of Fresno, Cal., has taken over a moving picture theater at Fowler, Cal., and is conducting this in conjunction with houses at Fresno and Porterville.

The Kinema theater at Marysville, Cal., has been taken over by Fisher & Matthews.

J. B. Travelle, of the Elite theater, Placerville, Cal., plans to conduct a new moving picture theater to be erected at Roseville early in the spring. The new house will have a seating capacity of more than 600.

The Theaterette, Santa Rosa, Cal., has been disposed of to Lamont & Grosse by the Columbia Amusement Company.

The Colonial theater, Oakland, Cal., has changed hands and will be reopened after being renovated throughout.

The Excelsior theater in the Mission District, San Francisco, has been reopened under the direction of Green & Dow.

The Lyceum theater, Modesto, Cal., is now being conducted under the management of F. J. De Borbon.

Green's theater, San Bruno, Cal., is putting in an Edison projection machine.

The Wigwam theater has been opened at East Bakersfield, Cal., by Cuneo Bros.

The Pastime theater, Fresno, Cal., is now under the management of K. T. Lamme.

The great Selig production, "The Spoilers," was recently shown in the leading towns of the California oil fields at a uniform admission price of 50 cents. It enjoyed a phenomenal run, crowded houses being the rule.

A new one-story brick theater is being erected on Twelfth street, near Seventh avenue, Oakland, Cal., by Elizabeth Loughrey.

The Alaska Film Corporation has been incorporated at Los Angeles, Cal., with a capital stock of $10,000, the directors being L. S. Sugden, C. P. Norton, A. B. Ferguson, R. J. Huntington and C. C. Legerton.

NORTHWEST NEWS LETTER.

By Midwest Special Moving Picture World News Service.

Wallace Potter has sold the Bell theater, at Springfield, Ore., to J. J. Bryan, of that city. The new owner plans to move, some time in the spring, to a new building nearer the center of the business district. Bryan operated one of the first photoplay houses in Springfield and later acquired an interest in the Savoy, at Eugene.

The Orpheum theater, at Aberdeen, S. D., has discontinued its vaudeville, and is now operating only as a photoplay house.

A petition signed by fifty residents in the neighborhood of Thirty-eighth street and Nicollet avenue, in Minneapolis, Minn., protesting against granting a permit for a moving picture show there, was received by the city council. No application had been made.

Thomas R. Dwyer is the new manager of the Empress theater, at Brainerd, Minn., which has been reopened by the Empress Theater Company.

Al Graves, proprietor of the Elco theater, at Ely, Minn., has purchased the moving picture house there which has been operated by the Ely Opera Company. He will operate his new acquisition only on Sundays and holidays.

The building department at Minneapolis, Minn., refused a permit to the Bremer school to install a moving picture machine because the school auditorium did not fulfill the fire prevention ordinances.

The Rotary Club, of Tacoma, Wash, has been making arrangements to use moving pictures of Tacoma to advertise the city at the San Francisco and San Diego fairs. A permanent booth will be maintained, but the films with pertinent lectures will be used but once a week.

"The Master Key" was promoted at the Page theater, in Medford, Ore., by giving free tickets to the first hundred adults that presented themselves at the ticket window two nights.

Moving pictures of the opera "Samson" were shown by the Church Club, at St. Paul, Minn.

Local pictures, made in Idaho Falls, Ida., by D. L. Shantis, were shown at the Scenic theater in that city.

The Star theater, at Medford, Ore., recently added a vaudeville program made up of local talent to its regular picture bill.

E. F. Wallter and R. A. Huffacker, who recently secured control of the Dime theater, at Idaho Falls, Ida., announce that the house will make a specialty of comedy photoplays. The Idaho Falls Post co-operated in a promotion plan by exchanging at its office a ticket to the Dime for three coupons published in its paper.

H. R. Binz and J. S. Short, who recently purchased the Shell moving picture theater, at Tacoma, Wash., have taken possession of it.

The "Hiawatha" film was shown to the pupils of the Tuttle School, at Minneapolis, Minn.

Miss Elizabeth Lemm and Frank Beranek are now managers of the Star theater at Hamilton, which formerly was under the management of G. C. Mitchell. Miss Lemm has been pianist at the house and Beranek was in charge of the projection.

The opera house at Lake Benton, Minn., was damaged by fire.

Manager L. F. Cullins, of the Casino theater, at The Dalles, Ore., has new musical features, with Miss Grace Marvel as pianist and Miss Effie Davenport at the drums and traps.

The Huree theater, at Caldwell, Ida., made a feature of the films of Idaho's scenic wonders, which were taken for the San Francisco fair.

A local contest is being conducted for "The Million Dollar Mystery" in Baker, Ore., where the story is being run by The Baker Herald and the film at the Orpheum theater. Three prizes are offered for the nearest correct solution of the mystery—$10 in gold, a six-months' pass to the Orpheum and a three months' pass to the Orpheum.

Wintheiser Brothers, of St. Peter, have taken charge of the Scenic theater, at Hastings, Minn., which they purchased from Christian Jensen.

The Unique theater, at Minneapolis, Minn., at present the vaudevilel house for the Lowe interests, will become an exclusive picture house, if the plans for a larger vaudeville theater do not fail. Marcus Loew recently was in Minneapolis and announced that an eight-story theater and business building would be erected in the downtown district, construction to commence some time next spring. It will cost about $600,000 and the theater will seat 3,500. Mr. Loew was accompanied by Morris Kohn, of New York, and Peter Schaefer, of Chicago.

In a statement to a local paper Manager S. B. Steck, of the Lyceum theater, at Ogden, Utah, says that although his house is equipped for vaudeville, the picture policy is proving popular and he anticipates confining his attention to this phase of the show business.

The exterior of the Bligh theater, at Salem, Ore., has been redecorated.

"Doc" Crews, of the Dime and Arcade theaters, at Walla Walla, Wash., who always runs chatty reading notices about his picture shows under the head of "Crews News," is using a half-column half-tone caricature in these readers. It is a full length view of a personable manager holding aloft a reel of film. On the streaming film is printed: "Pictures and Music."

FILM INDIAN CEREMONIES.

Prof. A. E. Jenks and A. N. Gilbertson, of the University of Minnesota, spent five days at the Nett Lake reservation, near Orr, taking moving pictures of Indian tribal ceremonies and gathering data for a series of illustrated lectures.

Pictures a Godsend

States in Northwest Finding Value of Pictures in All Shut-in Places, as Asylums, Reformatories, Prisons—Their Encouraging Effect on Demented People—Institutions and Prisons Where Motion Pictures Are Already Being Used as Helps in Education or Treatment.

By Frank H. Madison, Special Correspon dent of Moving Picture World.

MOVING pictures in shut-in places have brought more happiness than any other invention," shows the value the Minnesota Board of Control places upon the photoplay as a factor in the proper care of the state's defectives and prisoners. The board's bulletin, compiled by Miss Miriam E. Carey, supervisor of the library, contains statements by heads of the various institutions, all praising motion pictures.

Much emphasis has previously been placed on the value of dances in the treatment of the insane patients. The comparison of moving pictures with dancing is significant. The Rochester State Hospital for the Insane has been using films two or three times a week. "It is the best amusement we have ever attempted in our institution," says Dr. Kilbourne, the superintendent, "and brings out from 50 to 60 per cent. of our patients. We think the results are highly beneficial. As compared with dances, we find the moving pictures reach a much greater number of patients." Dr. Welch, superintendent of the Hospital for the Insane at Fergus Falls, coincides with this view. "The patients enjoy the dances very much, but these are a little monotonous toward the end of the year, so I think they would really get more pleasure the year round from moving pictures."

The Moving Picture World here wishes to interpolate the similar results in Illinois. Following his regular inspection of the asylums of the state, A. L. Bowen, executive secretary of the Illinois State Board of Charities, included in a report to the Governor and the State Board of Administration the following regarding the hospital for insane at Kankakee: "During the last two months the experiment has been tried of taking 800 of the most untidy and demented patients to the amusement hall one afternoon each week for a picture show. Nothing has occurred to cause the management to regret this step. These shows are one element in the course of re-education which is being inaugurated among these classes."

Reports from the penal institutions are similar to those of other states—practically all the prisoners attend the shows. At the state prison at Stillwater, where they are shown twice a week, only one form of entertainment is more popular, and that is the annual Thanksgiving show given by a troupe from St. Paul.

CLEMMER'S SUCCESS.

James Q. Clemmer, Picture Man of Seattle, Knew What Was in Films When Others Laughed—How His Theater Came.

Intimate glimpses of James Q. Clemmer, the photoplay manager and the story of how greatness was thrust upon him, are given in a bright Seattle (Wash.) weekly. His breaking into the photoplay business is described: "Young Clemmer was for a time engaged with his father in the contracting business in Spokane. In some manner they got hold of the Kenneth Hotel, on First avenue. There was a storeroom in connection which stood them $600 per month. They could not rent it. And so in desperation young Clemmer opened it as the Dream theater, then the best picture house in the city. And listen! At the end of four years it was paying him a net profit of $25,000 per year. One day young Clemmer took his father, who was paying him a visit, in tow, and showed him the bright lights of Second avenue. Coming to the site of the present Clemmer theater he said:

"'Dad, what do you think of that as a location for a picture house?'

"'Fine. Can you get it?'

"'I don't know.'

"'Well, let's find out.'

"Inside of twenty-four hours the lease was signed. Five weeks later the elder Clemmer died. The men who had promised him the funds to complete the theater could not see the 'boy.' And it was then that Young Clemmer showed what he was made of. Many financiers looked upon the picture business as merely a passing fancy of the public. In their estimation it could not possibly last. Others thought the plans too ambitious and could not see a first-class theater, where only 10 cents was to be charged, with a spy-glass. But anyhow, Clemmer knew that the right men were somewhere in existence, and he kept on until he found them. And now he has the pleasure of standing in the foyer and grinning at several substantial citizens who gave him paternal advice three years ago, but would now be willing to give him a bonus for what they then brushed aside."

How Clemmer inspires confidence was cited by a Seattle financier: "The first time I met Clemmer he came rushing into my office, pulled off his coat, unrolled a set of plans and started to talk. I excused myself, rushed into the next room and locked the safe. I was afraid he would grab my money, push me into the safe and run. Before he was through talking I began to tremble in my boots for fear I could not remember the combination of the safe in time to grab some of the stock of the Clemmer before it was all gone."

PICTURE SUPERVISION THROUGHOUT NORTHWEST

Civic Associations in Western Cities Show Wakeful Interest in Motion Pictures—Are Anxious to Encourage the Best.

Regulation of moving picture exhibitions is suggested in various ways in various Northwestern cities. In St. Paul, Minnesota, Anthony Yoerg, commissioner of education, advocates and promises supervised films for social centers. The educational film is a good thing, he believes, but he also thinks it should have some sort of supervision.

The Federation of Woman's Clubs in Walla Walla, Wash., appointed a committee to call upon the city commissioners and request a local censorship of moving picture shows.

The Betterment League of Salt Lake City, Utah, had a Betterment Sunday. Among the subjects selected for discussion from the various pulpits in the city was the demand that vaudeville and moving picture shows should be clean and not suggestive.

SUFFRAGE PICTURE IN MIDWEST.

"Your Girl and Mine," the woman's suffrage World Film picture, has reached Minnesota. It was booked for the New Garrick (formerly the Miles) theater at Minneapolis, Jan. 21-23. Bookings were made for St. Paul for the first three days in February under the auspices of the Minnesota Equal Franchise League. The league promotes the sale of tickets and local girls who usher also present petitions which will be sent to the state legislature. Twenty per cent. of the receipts go to the local suffrage work and 5 per cent. to the national.

Bay State Censorship

Deputy Chief George C. Neal, of Massachusetts State Police, Has His Own Ideas as to What Is Right on Sabbath—Says That Motion Pictures with Dancing, New or Old, or Cruelty to Man or Beast, or Crime, Rough Play or Use of Firearms Cannot be Shown on Sunday.

By Edwin McCloskey, Special Correspondent of Moving Picture World.

DEPUTY CHIEF GEORGE C. NEAL, of the Massachusetts State Police, who are the official censors of moving pictures for the state, has ruled that no pictures shall be exhibited on Sunday which show dancing, new or old; crime, rough play, cruelty to human beings or animals, or the use of firearms. In commenting on his ruling, Deputy Neal said, "Only such pictures as would satisfy a New England conscience may be shown in moving picture theaters in Massachusetts on Sunday."

This ruling was given after a manager of a film exchange had complained that the story of the life of Christ had been ruled out by the censors for Sunday exhibition because it represented a crucifixion in one of the scenes. The censor thought that it was too cruel.

Pictures of the life of Abraham Lincoln were barred, because the censor thought that the battle scenes were too strong for the Sabbath.

CHARLES DOOLEY ACQUITTED.

Charles A. Dooley, treasurer of the Massachusetts Amusement Company, with an office at No. 100 Boylston Street, Boston, was freed from custody when arraigned before Judge Wentworth in the Boston municipal court on a charge of larceny of $300 from Joseph J. Sullivan, a retired sailor of No. 1508 Washington Street, Boston. The judge, it is alleged, scored the Boston attorney who represented Sullivan and caused the arrest of Dooley just after the latter had returned from his honeymoon.

NEW HOUSE IN DORCHESTER.

A written pledge signed by Frank B. Crane and Horace E. Farrington, certifying that the Upham's Corner Theater Company agrees to commence work immediately on the construction of a first class theater at No. 554 Columbia Road, Dorchester, Mass., which will cost more than $100,000, was demanded by Mayor James M. Curley, of Boston, before he would grant a license for theatrical performances in that neighborhood. After granting the permit, the mayor said, "Protests would undoubtedly have been made by a few, but a public hearing by the mayor is only a courtesy, and the unemployed situation is getting acute. The theater is to be started within ten days and doing the work at this time of year will cost the corporation in question thousands of dollars extra."

OTHER NEW ENGLAND NOTES.

Manager Samuel Bernfield, of the Pathe Exchange, Inc., of New England, has received many books for "The Life of Our Savior," during the Lenten season.

Secretary Lake of the Massachusetts Fire Prevention Commission visited several of the film exchanges during the past week. He found everything in first class order, but insists that all films must be kept in the tin boxes even when they are in the vaults.

The Humanology production of Ella Wheeler Wilcox's silent drama, "The Price He Paid," is scoring a tremendous success in this territory. Manager Fred B. Murphy, of the United Film Service, has secured many advance bookings on the film, among them being the Princess theater, Westerly, R. I.; Leavitt's theater, Sanford, Me.; Graphis theater, Bangor, Me.; Gem theater, East Boston, Mass.; Winthrop Hall, Dorchester, Mass.; Gaiety theater, Providence, R. I.; Nickel theater, Biddeford, Me.; Empire theater, Portland, Me., and the Comique theater, New Bedford.

Paul W. Panzer, the Pathe star, who is touring this section on a vaudeville engagement, was pleasantly surprised last week while playing an engagement at the Bowdoin Square theater, Boston, when he was presented with a diamond stickpin, by the members of the orchestra of the Nashua theater, Nashua, N. H., where he had played the week previous.

Peter Maguire, formerly manager of the Broadway theater, Lawrence, Mass., has resigned to accept a similar berth at the Empire theater, Salem, Mass. He is succeeded at Lawrence by Fred Demarra.

James W. Farrell, roadman of the General Film Company, spent the past week on a trip through Vermont. He reports that business conditions are booming on account of the reopening of many of the manufacturing plants through that state.

A bill has been introduced in the Massachusetts legislature providing for the exhizition of moving pictures in penal and charitable institutions at least once a month.

Meyer Scheffer, formerly with the World Film Corporation, has been placed in charge of the poster department of the New England office of the United Film Service.

Albert B. Shaller, assistant manager of the New England Universal Film Service, has returned to his desk after a five days' absence during whichm time he was confined to his home with an attack of the grippe.

The Royal theater, Worcester, Mass., will open on February 15, with United Film Service. This new house will be under the management of Fred J. McAloon.

J. A. Eslow, manager of the New England office of the Universal Film Service, accompanied by Mrs. Eslow, spent a week-end at the Lewiston, Me., camp of Bill Gray, of the Gray and McDonough circuit.

Martin F. Lydon, of the Columbia theater, Norwood, Mass., visited several exchanges in Boston during the past week, booking features.

Leslie W. Stone has been added to the sales staff of the New England office of the United Film Service. He will work from the Boston office.

Newell P. Taylor, of the Little Hippodrome, Newport, Me., was a visitor to Fred B. Murphy, of the United Film Service, at his office at No. 209 Pleasant Street, Boston.

William Cowan, booker for the Pathe Exchange, Boston, has resigned. He is succeeded by Frank Cavanaugh. Mr. Cowan was formerly assistant booker for the Mutual Company.

Leo Getzler, of the Greater New York Film Rental Company, was a visitor to the Hub during the past week. He was registered at the Copely Plaza Hotel.

The picturized production of Robert Hilliard's greatest success, "A Fool There Was," broke all records at the Modern theater last week. Manager Pinanski of the theater desired to book it for another week, but Manager Harry F. Campbell, of the Box Office Attraction Company, was unable to accommodate him.

The Hub theater, located at the corner of Dover and Washington Streets, will reopen in the near future under the management of Herman Sivovolos.

Needham's first theater was opened last week by former Selectman David Murdock, who has had the old town hall renovated and remodeled for photoplay exhibitions. Mr. Murdock is a newcomer to the moving picture ranks. He has been a resident of Needham for many years. He was a member of the present Board of Selectmen, but resigned from office to accept a license to operate the theater. He is chairman of the Needham Board of Trade, and announces that he will only use film productions of the hightest character.

The many friends of Napoleon L. Demarra, of Lawrence, state that he is to desert the ranks of bachelorhood, but refuse to divulge the name of the girl or the date of the coming event. Some of his friends say they would not be surprised if he is a benedict already.

The bowling team of the Massachusetts Exhibitors' League had little difficulty in defeating an aggregation representing the General Film Company at the Scollay Alleys, Scollay Square, Boston. The winning team was composed of Arthur E. Lord, Ernest H. Horstmann, of the Gordon enterprises; Samuel Grant, of the Eastern Theaters Company, and Harry F. Campbell, of the Box Office Attractions Company. As usua., Harry Campbell was the high man.

The Kincaid theater, Quincy, Mass., and the Somerville theater, Somerville, Mass., have contracted with Manager Harry F. Campbell, of the Box Office Attractions Company for the use of his company's productions, which are making a tremendous hit with the moving picture patrons of New England.

The town of Stoneham, Mass., was very much aroused by the production of "Traffic in Souls" in that town. Several protests were presented to the selectmen by the local clergy and citizens. The remonstrants included Rev. James H. Higgins, of St. James M. E. Church; Rev. Edward Hilton, of the Evangelical Church; Rev. Arthur S. Beale, of the Congregational Church; Professor George W. Bell, of the Unitarian Church; and Prof. Edgar L. Patch. They stated that the film was too indecent and immoral for production.

NEWS FROM SOUTHWEST.

By Midwest Special, Moving Picture World Service.

REMODELLING of the Orpheum theater, at Enid, Okla., which recently was acquired by Foster McSwain, has commenced. A handsome new front is one of the improvements.

The moving picture show operated by the members of the fire department at Hammon, Okla., has been removed to the Cuff Building, at Seventh and Main streets in that city.

The management of the Wigwams theaters, at San Antonio, Tex., which recently staged voting contests for the most popular street car conductor and the most popular woman school teacher, has announced another in which a prize will be given the most popular street railway motorman.

Jacob Styner has leased the Palace theater, at Keifer, Okla., to I. A. Tuttle and W. B. Eamey, who have assumed possession.

Chester Hardy has opened a moving picture show at Navasota, Tex. The town formerly boasted two photoplay houses, but both have been closed for some time.

The new theater which is being erected for J. R. Campbell, owner of the Crystal Palace theater, at Texas City, Tex., will cost about $5,000. It will occupy the first floor of the Malin Building, on Sixth street, between Sixth and Seventh avenues.

Something like local interest was manifested in the Mexican War pictures which were shown at the Yuma theater, at Yuma, Ariz., by Dr. Charles A. Pryor.

Fire, the origin of which is a mystery, destroyed the opera house at Longview, Tex.

It is getting to be the thing down here in Houston for friend to ask friend, not whether he has been to the Prince, Houston's legitimate theater, or to the Majestic, the big vaudeville house; but to the Queen, the Pearce or the Zoe, the three biggest and best motion picture houses. They are as large as the other theaters, have pipe organs and boxes where (we quote from a letter to the editors) "one can see the would-be rich sitting up and taking in the show with the airs of a millionaire."

SPELLING BEE IN INDIANA.

By Indiana Moving Picture World. Special Indiana News Service.

THROUGH the ingenuity of a Kokomo, Ind., manager, the movies are soon to lay new claim to worth as an educational instutition. Mrs. Fleet Ager, manager of the Ideal theater, has planned to have contests in spelling at stated intervals in which the general public will be invited to participate, and with a view to making them of peculiar interest to pupils of the public and parochial schools. On each occasion a substantial cash prize will be paid to the one most proficient in spelling. On appointed nights the contest will be limited to children in certain school grades. On other occasions the contest will be open to everyone and the prize will go to the one spelling down all comers.

ANNETTE SHAW NOT ENJOINED.

It appears that Annette Shaw was not restrained by injunction from delivering in Fowler, Ind., her address with the picture, "White Slavery." The Opera House there was booked for Friday early in December. There was a corn show in town at the same date and the business men of the town wanted to show a corn picture. Miss Shaw writes that the only thing that kept her from delivering her lecture and showing her picture was that the Business Men's Association of the town had leased the house "over her head." There was no injunction at all.

TROUBLE OVER WATERLOO THEATER.

The Lyric theater, a moving picture house in Waterloo, Ind., is the center of much litigation. Allen Dunten had a lease on the building and last summer sold his interests in fixtures and furniture to Mrs. Susannah Shull and Johnathan Shull. The Shulls ran the place until about a month ago when a man named Swank put up the claim that he was the owner of the piano. The Shulls refused to give it up and replevin proceedings were started. In purchasing the out fit from Dunten the Shulls paid him some cash and gave him two notese. Proceedings were commenced in the courts against Dunten and a restraining order prohibiting him from disposing of the notes was issued. While the Shulls were absent from Waterloo, Jessie Elson, of Ft. Wayne, and John Roger, of Waterloo, forcibly entered the building saying they had rented the place from Mrs. W. H. Leas. Johnathan Shull appeared on the scene and made affidavits against the two men, charging them with breaking unlawfully into the building. Warrants were issued for their arrests.

Crawfordsville, Ind., is to have a new moving picture house which will have a seating capacity of 600.

OTHER INDIANA NOTES.

The Lyric theater, Columbus, Ind., formerly owned by Frank Clevenger, has been bought by Charles H. Hess, of Richmond, Ind. The theater will be conducted in the same efficient way with a complete change of films each day.

Homer Knox, proprietors of the Colonial theater, Bloomfield, Ind., has installed a new picture machine of the lastest pattern. The picture patrons of Bloomfield are much pleased with it as the pictures are vivid and steady.

The Lyric theater, Kokomo, Ind., is open again after being closed for a few days while improvements were being made. The house has done a big business since the opening, proving the popularity of the house and the Whitleys, who are managing the theater for Charles Lyons. The Whitleys also sing at each show. The Lyric is to be re-named. A contest is being held to get the most popular name and the contestants are asked to leave their votes at the ticket office.

The East Side School, Union City, Ind., will again be given charge of the Star theater for one night. The vocal features will be quartette, duet and solo numbers. A full orchestra will play while the pictures are being shown.

Gen. A. L. New, Greenfield, Ind., will erect a building in that city, which will be used as a moving picture house. He will put up a fire-proof building of pressed steel, with self-supporting roof so that there will be no columns on the inside of the building. He has not leased the proposed building as yet and is looking for a competent man to start such a business as he proposes.

Two of John Bunny's visitors when he played the Lyric Theatre, Indianapolis, were Henry Harney and Tod Wilson, two small boys. One year ago when Bunny was in town he spied the two "newsies" looking over a baker's cellection of pies, cakes, cream puffs and sweets with longing eyes. He took the two kids into the place and fed them until they could hold no more, then took them out and bought them clothes from head to foot. The boys scraped enough together to give the comedian a bouquet and Bunny in return saw to it that they were given box seats for the show.

The Star Theatre, Van Buren, Ind., has been sold to Earl Calvin by the former owner, Charles Foust. Mr. Calvin has had considerable experience in the motion picture business and is planning a number of improvements.

NEWS LETTER FROM ST. LOUIS.

By A. H. Giebler, Special Correspondent of Motion Picture World.

THE Hickory theater, on South Jefferson, near Hickory street, which has been under the management of John Melvin, has been sold to Chas. F. Monette, a well-known exhibitor from Webb City, Mo. The new management of the Hickory is making many improvements in the place, which includes an alteration of the south end of the building that will increase the seating capacity of the house by one hundred.

The McKinley Amusement Company have begun work on a twenty-five thousand dollar moving picture theater at 1020 and 1024 Franklin Ave. The new building, which will be called the Majestic, will be fire-proof throughout and equipped with all of the late improvements and devices known to modern theater building. The auditorium and balcony will seat fourteen hundred patrons. John Carzin, proprietor of the Royal and Casino Theaters on Market Street, and the Paradise Airdome on 18th and Chestnut Streets, is president of the company promoting the Majestic, and A. D. Papas will be active manager when the building is completed.

The Eclipse Garden in Carondelet, added a reel of moving pictures made by the Dittman Shoe Company, to their program a few nights ago. The films, which show the process of manufacturing shoes in ancient and modern times, are very instructive and are well liked by all who see them. The shoe films have been shown in various theaters in St. Louis, and form an attractive addition to any program.

The Minusa Products Company is the latest addition to the number of dealers in moving picture supplies and accessories in St. Louis. The Minusa Company are exploiting a practical motion picture camera that will go in the pocket like a kodak, hold fifty feet of film and weighs only four and a half pounds, and a projector, suitable for home, school and commercial work. Nat. I. Brown, formerly connected with Atsco Inc., is the Vice-President and General Manager of the Minusa Company, the name of which is made up of the initial letters of the words, "Made In United States America."

CHINESE LIKE PICTURES.

Moving pictures are so popular in China that high-class women go to the shows nearly every afternoon, declared Miss Abbey Shaw Mayhew, former Y. W. C. A. physical director in China, at a meeting in Milwaukee, Wis.

MAY LEGALIZE SUNDAY SHOWS IN MAINE

Pine Tree Law Makers Considering New Bill for Localities Where Opinion Differs from Blue Laws.

By John P. Flannagan, Special Correspondent of Moving Picture World.

A BILL to repeal the so-called "Blue Laws" of Maine, to legalize the transaction of many businesses and the holding of public amusements on Sunday, has been presented in the Maine legislature by Representative Pierce, of Houlton. This act grows out of the many troubles which have arisen in different parts of Maine in recent years.

Under this bill, the municipal officers of any city or town may grant upon such terms and conditions as they deem reasonable, a license for public amusements to be held on the Lord's Day, not inconsistent with the observance of the Lord's Day. The license shall be issued, subject to such terms or conditions as the municipal officers may prescribe, but no such license shall be granted to have effect before one o'clock in the afternoon.

PORTLAND THEATER GETS NEW $25,000 ORGAN.

The new $25,000 organ at the Nickel moving picture theater in Portland, which is being installed by the experts who constructed the mammoth organ presented to the City of Portland by Cyrus H. K. Curtis, the millionaire publisher, was tried recently to demonstrate its mechanical effects in the reproduction of certain noises commonly used in stagecraft. The howling of the wind; the pattering of the rain; the rumble of thunder; the crash of breakers upon the shore; the rattle of a railroad train; the jumbled and confused noises of street traffic were all simulated with startling realism by this organ.

MORE MAINE NEWS.

Closely following the opening of the Park theater, at the corner of Park and State Streets, Bangor, Maine, with an admission of ten cents, the Graphic theater, managed by Grant and Burns, has just announced reduction of admission to five cents. Bangor now has two five-cent theaters, the Palace and the Graphic; one ten-cent theater, the Park; and one vaudeville theater, the Bijou.

The Park theater has been doing a land office business since it opened early this month. One of the most popular attractions was Annette Kellerman in "Neptune's Daughter." The Park announces a serial, "The Exploits of Elaine."

A certificate of organization has been filed in the Registry of Deeds, Augusta, Me., by the Life Targets Company of America, formed for the purpose of making and dealing in moving picture films. The capital stock is $500,000; par value, $100; paid in, nothing. The officers are: President, A. F. Jones; clerk, J. E. Manter; treasurer, T. L. Croteau. Directors, A. F. Jones, T. L. Croteau and A. B. Farnham.

A certificate of organization has been filed in the Registry of Deeds, Portland, Maine, by the recently incorporated Princess Theater Company, for the purpose of furnishing high class entertainments. Capital stock, $10,000. Par value, $100. Paid in, nothing. Officers are President, James W. Greeley; clerk, Charles S. Campbell; treasurer, James W Greeley. Directors, Frank N. Nixon, James W. Greeley and Charles S. Campbell.

The Emory Hall theater at Bucksport, Maine, has been recently renovated and a new heating plant has been installed. This house is under the management of Hussey & Terrill. Big business was done with the World Film Corporation's production of "Last Days of Pompeii."

ILLINOIS SUNDAY LAWS.

In Some Cities Ministers Are Against Sunday Opening of Theaters—War Tax Weighs Impartially on Public Shows and Church Shows.

By Frank H. Madison, Special Correspondent of Moving Picture World.

UNDAY shows and local and government taxes are live issues among Illinois exhibitors. In Washington of that state the city council has passed an ordinance which prohibits Sunday shows. Two ministers were present at the council meeting to advocate the passage of the measure. After much deliberation a tie vote, three and three was taken, and the mayor decided in favor of the ordinance. L. E. Zinser's license runs until May 1 and some of the aldermen thought he was entitled to seven days a week until it expired.

Action was taken by the city council at Farmington to enforce the ordinance which requires a $10 quarterly fee from photoplay houses. As a result the local managers have started Sunday night shows, declaring the additional night's receipts are necessary because of the added expense.

Clergymen at Batavia have learned that they must pay the war tax for moving picture shows when they give entertainments at which admission is charged. They appointed Rev. E. J. Rose, pastor of the Methodist church, to take up the matter with revenue officials and found out that, except when free-will offerings only were taken or pictures shown free, the tax must be paid. This is a blow at the religious institutions which had been using slide and film entertainments, instead of the old-fashioned oyster supper, to replenish the treasury.

CENSORSHIP LAW BY FILM MAN.

The moving picture censorship law has been dug up in the village of Oak Park and remodeled so that it can be used. The measure was passed more than a year ago, but was never enforced because literal application of its provisions would have closed the moving picture houses.

Its resurrection is due to Village Trustee H. E. Krauth, at one time owner of the Park theater. It is not likely that the working of the plan will cause any great hardship for the exhibitors. The rulings of the Chicago Board of Censors will hold for most pictures. If a film is offered which has not been inspected in Chicago the local board must approve it and the village clerk issues a permit for its exhibition. Most of the pictures, if not all, now shown in Oak Park have been passed at Chicago and the provision for the inspection of other films is merely a precautionary measure. The board in Oak Park is to be appointive.

WON'T HELP REAL BUSINESS.

An Illinois exhibitor has a "punch board" at the door and every patron is entitled to take a chance at a prize. Parents in many neighborhoods have made strong fights before city councils against these boards and even in liberal Springfield they are not allowed in cigar stores.

NEW SCHOOL OF ACTING.

Secretary of State Stevenson at Springfield has issued a charter to the Mutual School of Motion Picture Acting of Chicago, with capital stock of $2,500, to give instruction in motion picture acting. The incorporators are George H. Miller, S. Minot Jones and Alfred W. Craven.

WANT SHOWS FOR CHILDREN.

Belleville exhibitors will be asked by the Belleville Mothers club to inaugurate a system of special matinees at which instructive pictures for children will be offered. A committee consisting of Mrs. F. L. Casey, Mrs. William Powers and Mrs. B. E. Twitchell was appointed to confer with the managers. The women believe that many pictures not suitable for children are shown in Belleville houses and have announced that they will patronize the houses which give judiciously selected programs.

"JULIUS LEEVES RARISON."

The Princess theater at Rochelle is advertising its picture shows with a breezy column headed "Princess Chatter" in one of the local papers. The announcement that it is "edited by Julius Leeves Rarison" is somewhat mystifying. If the name is, at it seems, take-off on that of an authority on photoplays, the significance is lost on The Moving Picture World represenative. The column is worthy of the real author's signature.

OTHER ITEMS FROM ILLINOIS.

Galesburg exhibitors, at a conference, decided not to raise admision prices.

Mayor J. F. Bidinger of Waukegan has again refused a permit for the showing of "The Drug Terror," taking the position that its exhibition would have no effect in remedying conditions. This stand, it is pointed out, is in line with a general policy which will allow the showing of only constructive photoplays in Waukegan.

Stock has succeeded vaudeville with pictures at the Empire theater in Rock Island.

When the regular program of the new K theater at Clinton did not arrive the management gave a free show. Overtures by two pianists are featured on the musical program of this house.

The Illinois theater, Chicago Heights, vaudeville and feature photoplays, has a song publishers' contest every Monday night.

The New Majestic theater at East St. Louis joins in the chorus: "'The Spoilers,' Selig's feature, broke attendance records."

Patrons of the Varietie theater at Canton have become so absorved in "The Perils of Pauline" that it has been speeded up and installments are running weekly instead of bi-weekly.

Quincy people wanted "Neptune's Daughter" again and the Colonial theater took advantage of this demand for two days, with the added advantage of a new copy of the film.

Slater and Smith have been giving the patrons of the opera house at Bowen some vaudeville in connection with their three-reel picture show for ten and twenty cents.

The Electric theater at Monteno has installed new projection apparatus.

The Chatterton theater at Springfield, which has been using more than the regular quota of photoplay attractions for a "legitimate" theater, has installed a stock company.

The Film Product Company of Chicago has been incorporated with capital stock of $10,000 to manufacture motion picture films. The incorporators are Morton L. Vance, William E. Cuthbert and Walter E. Herzberg.

One night recently the Bond theater at Pontiac gave to its patrons 1,500 pictures of Mary Pickford.

Curtis & Hayes, proprietors of the Majestic theater at DuQuoin, were hosts at one of their picture shows to the inmates of the Children's Home in that city. Each of the young visitors was given a box of candy.

The Motion Picture Specialty Company of Chicago has been incorporated with capital stock of $20,000 to manufacture and deal in motion picture films and machinery. The incorporators are William F. Warren, William A. Jennings and P. H. Bishop.

W. J. West, manager of the Majestic theater at Kewanee, recently was at Galesburg looking over Weinberg's new moving picture theater in South Prairie street, which is in course of construction. West will be manager of this house, which is dated to open early in February.

The Gem theater at Lewistown has lengthened its operating schedule and is now open on Friday nights.

The Yale theater at Carbondale is boosting America's Sweetheart by advertising that woman wearing Mary Pickford caps will be allowed to wear them in the rear seats of that house.

The Lyric theater at Morrison, replacing the house which was destroyed by fire, will be new from the ground up. Workmen have been razing the ruins and clearing the site for the construction of the new house.

The Rich theater at Fifth avenue and Lake street in Maywood has passed into the hands of the Kennedy System of Theaters with George W. Moore as manager.

The New Colonial theater at Galesburg has another new screen. A rush order was placed with the Goldenite Screen Company of St. Louis and under the supervision of President W. R. Rowley of that company a new screen was placed.

D. Orville Reese has resigned as manager of the Moline theater at Moline to take a place in the general offices of the Baker-Dodge Amusement Company at Keokuk, Iowa.

Moving pictures of the Haney Fire Fighter, the invention of a Bushnell resident, were shown at the Varietie theater in Canton.

The Vogue theater at Lincoln has reduced its admission to five cents for all.

Stultz & Fowler have sold the Princess theater at Macomb to Charles Nunn, Clarence Ferster and R. W. Kline, who operate the Gem in that city. The new owners will operate the Princess and in addition will have the Gem open three or four nights a week. Stultz & Fowler will devote their time to the Royal theater at Monmouth which they recently purchased.

The Main Street theater at South Evanston has changed its program and will use General Film company service.

Vaudeville and moving pictures at the Majestic theater in Lincoln have given way to theatrical attractions. Fred Null has resigned as manager and is succeeded by Frank G. Bragger.

The Washington theater at Belleville recenly had a Modern Woodmen of America night.

Along with the four reels of "Life in the Joliet Penitentiary" the Earl theater at Fourteenth and State streets in East St. Louis showed six other reels—for five and ten cents.

"We are not handing you a package when we tell you this photoplay is one that will hold you spell bound throughout" is the guarantee of the Harriet theater at Pinckneyville for "The Exploits of Elaine."

The orchestra, which was so popular at the Lyric theater in East St. Louis, will be a regular feature at the New Majestic, under the leadership of John Livaudais. Following the switch in houses, piano accompaniment for the pictures was given a trial, but there was a demand for the orchestra.

Along with its regular shows for two days the Castle theater at Havana showed its "made-in-Havana" pictures.

The American theater at 319-21 Missouri avenue, East St. Louis, which adopted a device put out by a local factory, is advertising that it is "The first pay-as-you-enter show in the United States operating automatic registers."

The Grand theater at Joliet is advertising its too-generous bill of six reels for five cents. It has been publishing coupons good for free admission for ladies and children except Sundays.

The Schulze Bread company is giving away with bread purchases at Peoria coupons which are good for admission at the Lyceum, Empress, Duchess, Hippodrome, Palace, Garden and Illinois theaters. Ten coupons are good for a five-cent admission and twenty for a ten-cent ticket.

The Nickel Bijou theater at Decatur gave a benefit performance for the local lodge of Moose.

Concerts by an Edison Amberola were recent stunts at the Empire theater at Raymond, which is operated two nights a week by A. R. McNeal.

COQUILLE SETTLES SUIT.

New Orleans Picture Producing Company Settles Out of Court with Actor—Company Declared Financially Strong.

By Moving Picture World Southern Newspaper Bureau.

THE suit and petition for a receiver recently brought against the Coquille Film Company, the new producing organization with headquarters in New Orleans, has been settled out of court, the plaintiff abandoning the case after a conference between his attorney and the officers of the company. The suit was brought by an actor whose connection with the company has been severed; it sought to force payment of certain monies said to be due and to place the company in the hands of a receiver, alleging that the company was insolvent.

The film company settled on its own terms, according to M. B. Trezevant, an officer of the company. This settlement was made and the case dropped, says Mr. Trezevant, only after the plaintiff's attorny had issued a public statement to the effect that the company was in a strong financial position. The plaintiff in his petition stated the insolvency of the company as being a matter of his own personal knowledge. Since this statement was not subject to proof he was in no position to do anything but abandon the case.

The company is composed of New Orleans men entirely and the list of its stockholders includes the names of some quite wealthy men.

OTHER NEW ORLEANS ITEMS.

Abe H. Kaufman, former manager Kaufman Film and Supply Company, has been appointed branch manager of the Memphis exchange of the United Film Service of Louisiana, Inc.

O. Knox Bourgeois, who blazed the Universal trail in Alabama, Louisiana, Mississippi, Georgia, Tennessee and Arkansas, is now right hand man of Karl Bugbee, manager World Film Corp.

The Trianon (Pearce's Interests) issued wedding invitations numbering 18,000 to every member of New Orleans' society set last week. The names were culled from the "Blue Book." Manager J. E. Pearce said that the returns justified the expense of printing and postage. The invitations were printed on the usual wedding bond engraved, and sent through the mails in the usual wedding envelope. That their pulling power is unqestioned is shown by the fact that on Monday, January 19, several hundred people were turned away from "Runaway June." The crowds that witnessed Number Two of the popular serial were so large that Manager Pearce kept his theater open until fifteen minutes to midnight.

Cabiria terminated four weeks' engagement on January 23 at the Lafayette. Mr. Herman Fitchtenberg will circuit it throughout Louisiana and Mississippi, having purchased exhibition rights from Harry R. Raver.

S. T. Stephens, formerly on the road for the World Film Corporation, has been put in charge of the New Orleans office of Box Office Attractions, just opened in the Southern city, 310 Weis Bldg. Hunter Bennet, general western representative for the B. O., came down with Mr. Stephens and was greeted by a number of old friends of the days when he was New Orleans manager for the World Film Corporation.

Arthur Lucas, district manager for Mutual Film Company, with his headquarters at Philadelphia, was in town Thursday on a tour of inspection.

Warner Features, Inc., in the territories of New Orleans, Atlanta and Memphis have been absorbed by the United Program Film Service of Louisiana. New Orleans capital is backing the enterprise. The new company is composed of some of the best known film men through the South. Officers: R. M. Savini, New Orleans, president; P. A. Chase, New York City, vice-president; Joseph A. McKinney, New York City, secretary; Abe H. Kaufman, New Orleans, treasurer; A. J. Himel, Jr., New Orleans, assistant secretary. Paul L. Ford, of New Orleans, one of the board of directors, will manage the New Orleans office. Mr. Ford, being an exhibitor himself, is universally liked by exhibitors in Southern territory and will make an excellent manager to boost the United Program.

Herman Fichtenberg's Plaza theater opened Jan. 17 with a day and night policy. Herman is the pioneer of motion pictures in New Orleans. Herman came to New Orleans twenty-five years ago, borrowed fifty dollars, and began on Canal street New Orleans' first nickelodeon, long before motion pictures in their present developed state were even dreamed of.

The Moving Picture World's correspondent happened to stay up with a sick friend the other night and was surprised, when he dropped into the Plaza at three o'clock in the morning, to see a score or more, comprising the audience, enjoying a rollicking Keystone. Asking the Plaza's press agent whether the venture paid expenses, he was told that he (the press agent) wished he had the profits on the night's business.

Al Durning, with the Warner Office for a year, has been given a new title by the United Program Film Service of Louisiana, Inc., and now carries the stamp of special representative, in which capacity he will act for the new company between New Orleans, Atlanta and Memphis.

New Wonderland theater, in Canal Street, P. A. Fabacher owner, is booking all the big attractions that come his way.

The Apex Film Company has opened offices in New Orleans with Mayer Simmonds, formerly on the road for the company, manager, offices 310 Baronne Street.

The Paramount's New Orleans office reports excellent results in the Southern territory from the company national advertising campaign; numerous picture fans seeing the Paramount's Saturday Evening Post's advertisement of the company, the Paramount reports, besieged their local theaters until there was no choice but to put on Paramount pictures. The Paramount's office was established here only last August.

NEW YORK STATE JOTTINGS.

The opening of the new Beman Symphonic orchestral organ attracted crowds to the Allendale theater, Buffalo, Monday night. The seats were reduced from ten to five cents. Lewis Isenberg, manager, had thousands of printed tags advertising these features. The tags were tied to many door knobs and very few escaped being read.

Mrs. Hastings, manager, announces that the New Victoria theater, Buffalo, will be opened at an early date. The house will have a twelve-piece orchestra.

Henry Marcus, manager, has returned to Shea's Hippodrome, after an illness of a few days.

Paul Graf has become manager of the All-States moving picture theater, 649 Main Street, Buffalo. This house uses the Mutual service. Mr. Graf, who was formerly an operator, has applied for membership in the Moving Picture Machine Operators' Protective Union of that city.

The new Palace moving picture theater, Main Street, near South Division, Buffalo, will open February 20. The house will have a three-manual pipe organ and an orchestra of ten men. The interior of the Palace will be similar to that of the Strand.

Manager Edel, of the Strand, Buffalo, used an effective plan to advertise "The Pit," a moving picture production. In his lobby he placed barrels of flour on which were appropriate signs announcing "A Gigantic Corner in Wheat," and other details of the play. During his offering. "The Deep Purple," featuring Clara Kimball Young, Mr. Edel and his assistant, Mr. Hyman, used an entire color scheme of deep purple to boost the piece. The lighting effects, slides and signs were in that color and the plan was impressive.

SUNDAY SHOWS IN NEW YORK.

Varied Opinion in Empire State on Question of Sunday Opening—Some State Items on Sabbath Shows.

By Billy Bison, Special Correspondent of Moving Picture World, 23 Victoria Avenue, Buffalo, N. Y.

THE Ministerial Association, of Newark, N. Y., has presented to the village board a protest against the opening of moving picture shows in that town on Sundays. The ministers and others also asked that an ordinance be passed prohibiting such shows, where an admission is charged. As a result, village Attorney J. H. Eagan informed the petitioners that a New York state law permits such Sunday shows.

An ordinance prohibiting Sunday moving picture shows was passed recently in Jamestown, N. Y. Paul Vibbard, manager of the Samuels theater in that city, stated that it was his intention to run the pictures on Sunday and make a test case.

Several New York State newspapers printed a recent report that Justice Morchauser, in the Supreme Court in White Plains, N. Y., handed down a decision in which he finds that it is illegal to have motion picture shows on Sunday. The decision was in an action brought by Alfred E. Hamilton, as treasurer of the Yonkers Motion Picture Exhibitors' Association against Mayor Lennon, of Yonkers. Mr. Hamilton waived an injunction against an ordinance which prohibits performances on Sunday.

The Schenectady system of collecting money from moving picture theaters for the privilege of Sunday shows for charitable organizations was recently discussed by the Common Council of Glens Falls, N. Y., but City Attorney Singleton of that place said the plan was illegal.

OTHER NEW YORK ITEMS.

B. J. Hopkins has taken over the Arcadia theater at South Salina and Colvin Streets, Syracuse. The house will be reopened at once.

The Common Council of Binghamton, N. Y., has voted down an ordinance, which would terminate all theater licenses there on December 31 of each year. The proposed measure was aimed at Sunday moving picture shows.

Burt C. Ohmann will build a moving picture theater in Lyons, N. Y. He will continue as lessee of the Memorial theater of that place.

The T. M. Harton Co., of Pittsburg, will build a theater in Elmira, N. Y. The entrance will be at 109 East Water Street. The house will be known as the Strand, and will seat about 1300 persons. The company plans to use the house for all kinds of attractions, including moving pictures of the highest class, drama, opera and vaudeville. The theater will be open with movies about June 1st. The front will be of white marble, tile and glass, and will be the most pretentious theater in Elmira.

It is said that plans are under consideration for another big moving picture theater in Binghamton, N. Y. A report from that city says in part: "If this enterprise is established it will be connected with the biggest producers of films in the world, and be one of the most important picture circuits in the United States."

Fire department officials of Binghampton, N. Y., recently showed "a fire prevention film" at a theater in that city. The purpose was to spur Binghamton factory owners and merchants to better and stricter precautions against fire.

The Buffalo Times recently said that New York and Buffalo men are considering a plan to build a new theater on Main Street, near Utica, Buffalo. The report said that the house, if built, would play vaudeville and moving pictures at a moderate cost.

At a public hearing in Buffalo recently a real estate dealer said that moving picture theaters enhanced the value of property in a neighborhood where they were located.

Licenses Held Up

City Architect of Toronto Holds Back 1915 Licenses—New Building Regulations Are Being Prepared and Will Be Enforced Throughout City—Exhibitors Talk of Organizing to Withstand Wholesale Onslaught Against Theaters and Get Equality in Taxation and Regulation.

By David Billings, Special Correspondent of Moving Picture World.

THE city architect is still withholding the 1915 license for every moving picture theater in Toronto, and is preparing a set of specifications with which every theater will have to conform before this year's license will be granted. Some of the theaters, which were only built two or three years ago will find it almost impossible to conform to the new standard, and already the Temple theater, on Queen Street, has closed rather than spend the money necessary to get the license. There is considerable talk of a united action on the part of the picture exhibitors to protest against the wholesale expenditures that are being demanded for the remodelling of theaters that a year or so ago were considered quite safe and that conformed to the building law, but which this year are out of fashion, and declared unsafe. If the city does not loosen up its demands there will be several other houses that will close down.

One of the theaters, the Garden, was last year re-seated under the instructions and according to plans submitted and approved by the city architect, this year Manager Brick has been told to remove over thirty seats in order to get his license. This wholesale attack on the theaters, coming as it has right on top of the heavy workmen's compensation tax, has caused considerable indignation, and various ways of combating the onslaught are being discussed.

NATIONAL CENSOR BOARD NEEDED.

Lack of Present Unanimity in Local Censor Boards—Thought That National Board for All Canada Would Help.

There has been considerable talk recently of forming a national censorship board for Canada, along the same lines as that in the United States. On account of the distinctly different classes of people in Ontario and Quebec, there is considerable clashing in censorship, and some films have been horribly mutilated by the combined censors. As an instance the film "Tipperary," which passed the Ontario censors, almost without a cut was entirely condemned by the Quebec board, while "The Marked Woman," condemned in Ontario, was allowed to pass without even an adverse criticism in Quebec. Some films have not been as lucky, however, and have been terribly hacked by both censors, who each saw something different that he thought undesirable. It is quite probable that a meeting of exchange men and exhibitors will be held shortly to discuss this matter.

There is no discontent as to the ability of either the Ontario censors or those of Quebec individually, in fact Douglas Cooper, local representative for George Kleine, stated recently that in his experience with censors all over the continent he had never met a board more lenient or with better judgment of picture value.

OTHER TORONTO NOTES.

Last Tuesday a private exhibition of the Selig feature, "The Spoilers," was given in Leow's Winter Garden, attended by representatives of the press, theatrical men, and a large delegation of the city clergy. The picture has been brought to Canada by George L. Broy, formerly of San Francisco, and it will probably be shown at one of the big local houses for a week's run in the near future.

G. W. Brownridge, manager of the United Features, has taken over the agency for the output of the Conness Till Company, and reports that the pictures are being greedily snapped up by exhibitors anxious to give them a showing.

Ed. Golden has been appointed manager of the local office of the World Film Corporation to succeed Ed. Sheldon, who was given temporary command when the office was taken over from the Famous Players Film Service. Harry Siskind is now in charge of the Montreal office of the company. An innovation is being tried out by Manager Golden, he having engaged Maurice Thaler as special city traveler, to look after the placing of World Film features in the local theaters. S. Glazer and P. Doyle have also been added to the travelling staff, on the road.

M. McGeachie, manager of the Opera House at Cobalt, Ont., and Dr. Borrows, owner of the Princess theater in Sudbury, Ont., were in the city last week closing a deal with Manager Fischer, of the United Film Service, to show Warner's Features.

The St. Denis theater on Queen Street west, was closed last week, having been purchased by the city for the purpose of street widening. The house was one of the oldest in Toronto, and for many years was the only theater in the district.

The Standard theater, on Queen Street, west, closed its doors indefinitely this week. The continued building of factories in the district and the consequent retreat of residents was given as the cause of the failure.

After unsuccessfully trying to make good under four different managers, the Royal theater, Edlington, went out of business, and its manager, A. Reed, was placed in charge at the Yorke theater, its closest rival.

Harry Kauffmann, manager of the Montreal office of the Famous Players, was in town for several days this week visiting the local office, as was also J. J. Allen, owner of company, who was on his way from New York to his home in Calgary, Alberta.

L. E. Conness, President of the Conness Till Film Company, left for New York last Tuesday to try and secure an additional director for his company.

W. A. Campbell has been placed in charge of the Special Feature and European feature department of the Famous Players Film Service, and has made arrangements to import several well known English pictures.

WASHINGTON, D. C., LETTER.

E. D. Aiken, of Kannarock, Va., is reported to be putting up a new moving picture theater which will shortly be ready for business.

The Effingham, now in the course of construction at 518 Effingham Street, Portsmouth, Va., will soon be ready for its opening. The house is to be operated by C. H. Werner.

W. H. Mackenzie, of Cooper, W. Va., is planning a house in that place.

It is reported that J. E. Wells has broken ground on Broad street, Richmond, Va., for the erection of a new theater. The location is said to be between the Theato and New motion picture theaters.

J. A. Koerpel, manager of the local office of the General Film Company, was last week called to New York by the death of a younger brother. The sympathy of the entire trade is with Mr. Koerpel in his sad loss.

Miller Francis, formerly manager of the Eastern Theater, is about to assume the management of the Senate theater, on Pennsylvania Avenue, Southeast. This house is soon to be remodeled, redecorated and enlarged.

The Kriterion Film Company, of Baltimore, Md., last Sunday staged an exhibition of their films at the Strand theater under the direction of Mr. Keene. The films were declared to be very good by all of those who viewed them. The exhibition was for the benefit of the Washington exhibitors, and was for the purpose of introducing the company's products in this city.

Isaac Schlank, of the United Film Service Company, of New York, paid a visit to the local office last week.

Mrs. Cora C. Brame and Miss Sadie P. Cohen have disposed of their holdings in the Regent theater, on Eighteenth Street, to Harry Given. Mr. Given is an old-time show man, having been connected with exhibitions in Atlantic City and with the legitimate stage here and in other cities. He is planning a number of innovations and electrical display features and to use his own expression, "will make a real theater out of the Regent."

WASHINGTON POST OFFERS EDUCATIONAL FILMS FREE

Washington, D. C., Newspaper with Pathescope Company Plans to Help Instructive Pictures in Schools.

By Clarence L. Linz, Special Correspondent of Moving Picture World.

THE Washington Post, with the cooperation of the Pathescope Company, of 1217 F street, Northwest, is offering "Free demonstrations of educational motion pictures. The Post will give a program of educational motion pictures before any school or educational institution, or before any organization concerned with education. It will supply the necessary apparatus, films, and also operators to conduct the demonstrations, without charge of any kind." A concerted effort is being made to have motion picture machines of the type that do not require an operator's box, installed in the public schools of Washington, and it is believed that the offer of the Post is being made to bring this about. If this effort is successful and the machines are installed in the schools, the problem of children's shows will be solved. There would be little or no competition with the regular theaters resulting, as it has often been hard to make expenses from strictly educational films. On the other hand, such exhibitions, if open to the parents of the school children, might foster business, as there would be many attending such exhibitions who had never before seen motion pictures. It would merely be the making of more "movie fans." The idea was advanced that the business in the residential sections would be affected. This is denied on the ground that the grown-ups and the children as well want the surroundings that are to be found within the motion picture theater (there are other things besides the pictures themselves), the music, lights, decorations, and the dramas and comedies that make them forget all but that which is provided for their amusement. The school exhibitions would be confined to educational and scenic films and very often there would be little or nothing in the way of music.

COUNTRY STORE NIGHT GOES.

Carolina Theater of Washington Finds That Scheme Cheapens the House—Doesn't Pay in Long Run.

The country store which has been operated on Saturday afternoons at the Carolina theater has been discontinued, and its place is to be taken by children's matinees. To the World correspondent, Mrs. Brame, who operates this house, stated as her reason for discontinuing the country store, that this served to greatly cheapen the house and was not a real business aid, although considerable extra admissions were paid in on the days it was used. "I did not approve of country store proposition from the start," she

said, "but I thought I would try it to see how it would work out. Our business was greatly increased, and very profitably too, but I do not believe it is desirable. The people who have been attending the shows on these days want it, but I find it cheapens the house.

"I have now arranged to have matinees especially for the children on Saturday afternoons. Some time ago I received a letter from the Mother's Club of that section asking me to take this step and I have since been consulting with the members and have arranged for the first exhibit to be made on the last Saturday of this month. Children's plays and educational features are to be run exclusively during the afternoon, while in the evening there will be the regular ten-cent show." There has long been a cry in Washington about the lack of shows suitable for children, and it will now be seen whether or not the people will support a proposition of that kind. The exhibitors are always willing to co-operate with the public, and if the people are really in earnest, other exhibitors may be counted upon to follow suit.

IN MONTREAL.

The World Film Corporation's local office is now located in the Jaeger Bldg., St. Catherine street west. The entire upper floor has been taken over, and when it is completely fitted out will prove to be one of the finest exchange offices in Montreal. R. S. Bell is sales manager, with G. W. Kerr as his assistant. Mr. H. Siskind, of Boston, is in town supervising the company's reorganization.

We are given to understand that the Boy Scout film which has been so well received in the towns it has visited is about to be released in Montreal. The film has been made the opportunity for most enthusiastic rallies. It should prove a great patriotic subject.

Geo. Kleine's Cines production, "Quo Vadis," is to have a revival in this city at the Imperial. It will run two days, Jan. 27 and 28. Good results are expected, as it created a furore in this town over a year ago when it had a long run at His Majesty's.

S. H. Decker has joined the local Famous Players forces as assistant manager to Harry Kaufman. Though young, Mr. Decker has had ample experience to fit him for his present position. He has been connected with the Universal, in Montreal, and the International Film Co., of New York. He has our best wishes.

The Zita Ladies' Orchestra has proved such a success at the New Grand that the management have seen fit to re-engage it. "The Circus Man," a product of the Lasky studios, was screened at this house.

A busy and wide-awake house is the Electra. It is managed by Alex. Silvio, formerly manager of the Readoscope. The Electra is a handsome house and well patronized. Mr. Silvio was recently the recipient of a beautiful traveling bag, donated by the employees of the Electra and the local exchange men.

Leon E. Ouimet was in St. John, N. B., last week, opening Pathe's Maritime branch. It is located at 167 Prince William street. A. P. Keegan is in charge.

John E. Boldt, formerly connected with the Canadian Cinematograph Co., Ltd., is managing the Bellevue theater, St. Denis Boulevard. It is a cosy and clean little house of approximately six hundred seats. Mr. Boldt has been operating the house only about a month, and from a worn-down trade has hustled so that an "S. R. O." sign is a necessary thing around the Bellevue. He is at the head of the Canadian Animated Weekly, the first release of which played twenty-nine houses in Montreal alone. He has received some tempting offers for marketing his productions and is preparing to produce shortly.

A recent visitor in town was Geo. C. Talbot, of Hull, Que., a town situated across the river from Ottawa, Ont. Mr. Talbot owns and operates the Talbotoscope, in Albert street of that progressive manufacturing town.

Organization Needed

Exhibitors and Exchangemen in Montreal Are Without Organization in Face of Many Difficult Problems—Censorship Fees and Picture Cutting Is One Difficulty and Taxation Is Also a Question—It Demands Mutual Campaign of Education of Small and Large Exhibitors Who Are Truly in Same Boat.

By Gerald T. Gallagher, Special Correspondent of Moving Picture World.

LAST week, in commenting on the proposed new rate of taxation for picture houses, I advocated the organization of film men in Montreal into a body for purposes of self protection. I spoke only in general terms.

Two organizations are required—one for exhibitors and another of exchange men. At no time in the history of the local film industry has there been such a crying need for co-operation of some kind or other in the ranks of film men.

The recent bill passed at Quebec, which provides that two dollars be charged for every reel submitted to the censors, and that an additional dollar for a condemned reel submitted for re-consideration be exacted is, to say the least, unpopular with exchange men. What puzzles a good many is that any fee should be charged at all. Evidently, it is the public who wishes that its amusements be censored, and in justice to everybody the public should foot the bill. I am merely recording one imposition which could be alleviated if the exchange men got together. There is also discontent with the censoring on general grounds. An organization was attempted some time ago among local exchange men, but the scheme fell through. If an organization was so truly needed and the organizers failed in attaining their object because of lack of support—then exchange men have only themselves to blame for the existing conditions. If you, Montreal exchange men, went about it in the proper way and in the proper spirit, you could obtain justice and have the laws made reasonable.

There are many things exhibitors could do for their mutual betterment. One question is that of admission prices. An amicable settlement with the authorities over the question of taxation could also be effected. Some years ago such an organization existed. It is now a thing of the past, most probably forgotten. Like the exchange men, exhibitors have themselves to blame for the hardships they are enduring. The Montreal bill goes up for its first reading in the latter part of February. In it is contained an amendment providing for the taxation of theaters at the rate of eighty-five cents per seat. It will be a gain to the very small house and an outrage to the big fellow. What are you going to do about it, Mr. Exhibitor? In 1913 out in Saskatchewan it was proposed to set an exorbitant tax upon picture houses. As one man, the exhibitors rose up and demanded justice. They got it. You can do the same.

SUMMONSED FOR VAUDEVILLE.

Montreal Picture Men Charged by Authorities with Giving Vaudeville in Houses Not First Class.

A number of owners of moving picture theaters appeared before the Recorder on Jan. 22 on a charge of giving vaudeville shows when possessing a license for moving pictures only. Chas. Farhood, of the Chanteclerc, pleaded not guilty, and his trial was fixed for the 27th. Elie and Michel Thomas, owners of the Maple Leaf, were also remanded until the same date. Joseph Rosenberg and H. Heller, proprietors of the Majestic, and Charles Robinovitch, owner of the Eagle, had the charges against them discontinued on their promise to discontinue the performance of vaudeville shows and paying the costs of the case.

The authorities are to be commended for their efforts in making as safe as possible the public halls of the city. The step taken by them will also help to give the public shows fit to be seen. I am told that certain cheap vaudeville shows in this city would disgust any healthy-minded citizen. Let it be understood that these remarks are not aimed at the houses mentioned in the preceding paragraph. I am happy to say that I know of nothing deteriorating in this respect regarding the houses against which the city has already taken action; but I hope that the authorities will not delay in prosecuting graver offenders. I am also of the opinion that such corrupt and smutty tabloids are more worthy of being censored than unoffending moving picture films.

TIMES GOOD FOR PICTURES.

"Canadians are having a reaction from the trying nervous tension of the first months of the war. As a sedative, they are resorting more than ever to motion pictures. Thousands of people who previously ignored their existence have now discovered that the movies present to them the most economical and interesting form of entertainment known. Of course, any scenes connected with the war are of warm interest to all."

This is the observation of the field representative of the Universal Film Mfg. Co. of New York, Mr. Magie, who with his wife is visiting various Canadian cities on business, and is now in Montreal inspecting the local branch under the management of Mr. H. W. Harwell. He thinks the local field for moving pictures is excellent. He is a fluent French speaker, and finds Montreal a very interesting city, being much impressed with its steady advance. Mr. Magie leaves soon for Toronto and Detroit.

OTHER MONTREAL NOTES.

Mr. Charles Handford, local manager of the Allied Features, Inc., reports good business. Mr. Handford, it will be remembered, is a member of the Buffalo Federal League team. He is about to join his team mates shortly at the training camp down south. His absence will be surely felt among local film people, as he has earned the reputation of being a good-fellow and keen business head. Mr. Lubin, general manager of the Allied, was in New York recently on business. "The Opium Smoker," made by the Great Northern and handled by the Allied, was screened at the Mount Royal theater recently.

The Crystal Palace is running the Reliance serial, "Runaway June," and is doing good business with it.

Mr. Tom Cross, manager of the Consolidated Film Co., has been ill for some time, due to the tricky weather Montreal has been having. He expects to be back at his desk shortly.

Manager Kashin of the Victora theater is in the hospital, having recently undergone an operation. Mr. Duquette is manager pro tem. The World Film's "The Marked Woman" was a recent fixture.

A. F. Quintal has left the Picture Playhouse Co. and connected with Pathe's Feature Film Syndicate.

The Domino theater, Mount Royal avenue east, is having its lobby enlarged. It seats about six hundred people and has a good trade. All Stars' "America" was recently screened.

Recent local attractions were: World Film's "The Deep Purple," Strand; Famous Players' "The Conspiracy," New Grand; Universal's "A Study in Scarlet," Mount Royal; Kalem's "The School for Scandal," Imperial; Lasky's "Ready Money," Fairyland; World Film's "The Pit," Tivoli.

NASHVILLE OPERATORS MUST GET LICENSES

Supervisor of Buildings in Tennessee City Announces That Operators Must Take Examination for Fitness.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World.

A RATHER interesting as well as unusual case has arisen in Nashville, Tenn., in which the city building authorities have decided to license all operators of motion picture machines. During 1915, according to a recent announcement of the supervisor of buildings in Nashville, no moving picture machine will be operated in theaters of Nashville, unless the operator has first secured a license at the city hall. This will mean that he has passed muster at the hands of a board of examiners appointed by the supervisor of buildings to test operators and see that they come up to requirements in the knowledge of their work and their general reputation for carefulness and skill. Questions are being prepared for the applicants for licenses in this work, and they will be ready shortly after the building and motion picture laws of the city have been published. Most of the applicants at present are men who are already engaged in this work and who wish to gain the right to continue. A number of new rules have been adopted in connection with electrical work and inspection. These rules have been incorporated in the new building restrictions.

PHOTOPLAY WRITING AT Y. M. C. A. NIGHT SCHOOL

W. H. Lippold, educational secretary of the Y. M. C. A., has announced arrangements completed whereby night classes in photoplay writing have been established and that pupils are now enrolling. J. H. Monaghan and Stuart W. Cayce, photoplay writers, many of whose productions have been seen in Louisville theaters, will teach. The instruction will combine lectures, discussions, practice work, observation and criticism. The course opened January 21 for the first session with a moving picture demonstration and a lecture.

SUFFRAGISTS BOOST SHOW.

The idea of having society women and suffrage leaders as "barkers" for a motion picture show is a new idea in Chattanooga, Tenn. Captained by Mrs. R. B. Cooke, suffrage leader of the city, a large number of ladies were recently in evidence around the Alcazar theater. Mrs. Cooke was reluctant to admit that her followers were "barkers," but said they were almost that. These ladies all had a number of tickets for sale to see "Your Girl and Mine," the World Film picture, which was on exhibit at the theater. An effort was made to have everyone in the city see the show and particularly "scoffing masculinity." One reason for the effort of the suffrage leaders was that the picture is a movie argument for equal suffrage, and the other reason was that the local association received 25 per cent. of the proceeds of the ticket sales. This picture is not onliy a screen argument for equal suffrage, but is a very interesting story. A number of the scenes are laid in South Carolina, where the laws in regard to the rights of women are particularly objectionable to Southern suffragists. The evil of child labor are also brought out strongly and make a strong appeal to Southern women.

Record was recently made at Nashville, Tenn., of the incorporation of the Anderson Film Exchange, with a capital stock of $5,000. The incorporators are Harry Anderson, Joseph E. Morris, N. R. Anderson, Alfred T. Levine and Wendell J. Levine. The company proposes to buy, lease and sell motion picture films, and to operate motion picture houses and other places of amusement. The new company expects to start its work at once. Harry Anderson will be in active charge of the company's affairs.

GOOD PICTURES NEEDED.

Hard Times in South Make Poor Pictures Bad Investment—Only Best Offerings Go Well.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World.

TO make people forget themselves is hard work under almost any conditions, but during the past few months it has been especially hard to make Southerners forget themselves and their business, and take real interest in theatrical productions even of the picture type. The moving picture men of Memphis, Nashville and other leading Tennessee cities have therefore been unusually particular in selecting shows which have superior merits. Films that have already enjoyed long New York runs have been pushed with success. Conditions throughout the state have improved somewhat during the past thirty days and business with most of the moving picture houses is fairly good.

MORE NEWS FROM TENNESSEE.

Contractors, of Memphis, Tenn., will shortly submit bids to Charles E. Speer for the erection of a motion picture house to be located at Madison avenue and Cleveland street. The plans have been drawn by John Gaisford, a local architect. The approximate cost of the building will be $6,000. It will be two stories in height and will have a terra cotta front. Most of the theaters in this portion of the town are of the airdome type and can only be used during fine weather. The new house will be roofed and will otherwise contrast with most of the show houses in the district.

The special shows for children which were recently started at the Princess theater at Memphis through the efforts of the Council of Jewish Women, have proven very successful. Good attendances have been present at the shows and are improving steadily. The Board of Education is expected to lend its co-operation in the movement.

Memphis and Memphians were recently featured in a Selig News Pictorial production shown at the Majestic theater No. 2. The Selig Company featured scenes in the city showing the cotton industrial scenes and the great terminal warehouses in South Memphis. Every Memphian present was decidedly interested in the big boost for the city. It has been shown in various parts of the country.

Theater goers of Memphis who saw the World Film offering, "Gentleman from Missippi," which was recently shown on the screen at the Majestic theater No. 1, agreed with ex-President Thedore Roosevelt, who said that the famous comedy of Washington social life was "Bully."

The Nashville Building Specialties Company, at No. 50 Arcade Bldg., Nashville, Tenn., has asked prices on seats, especially of such types as are in general use throughout the country in theater and moving-picture houses.

C. V. Ezell, of Paris, Tenn., is advertising for sale a new up-to-date moving picture theater on the best square in a growing city. The house is arranged to seat 340 persons and the entire equipment is new. The present owner has stated that he is unable to give the theater proper attention on account of other interests. Mr. Ezell describes the theater as a capital investment for anyone familiar with the business.

Young's Opera House, at Brownsville, Tenn., has changed both its name and management. Henry Sonfield will have charge of the enterprise during 1915 and the name has been changed to the "Lyceum theater," which is a popular and appropriate name for the house. Mr. Sonfield has announced a number of high grade productions which are booked.

Fire of unknown origin, which started in the basement of Elder's Opera House, at Clarksville, Tenn., spread rapidly to the Lillian theater. Before the flames could be checked something more than an entire block was burned in the business district of the city. The fire broke out at 6 o'clock in the evening and burned nearly all night. The estimated damage to the city was placed at $250,000. The Lillian theater had been doing a very nice business, and will probably be rebuilt and continued. The Elite theater, as a consequence of the recent blaze, is now handling capacity crowds. Francis X. Bushman, in the Esanay offering, "Scars of Possession," drew exceptionally well.

Manager Eix, of the Dixie theater, at Ripley, Tenn., has completed painting and interior decorating at his show house. The work was done by Mr. Eix, personally, who is a high grade painter as well as show manager. His aptness with the pot and brush keeps the Dixie theater in the top notch.

"The Sign of the Cross" made such a big hit at the Majestic theater, No. 1, of Memphis, Tenn., on its first showing that the management had the feature rebooked and had a larger success with it the second time.

The Reliance Motion Picture Corporation has made arrangements with the Nashville Tennessean, one of the leading daily papers of Nashville, to run the story, "Runaway June." This feature, which is written by George Randolph Chester and played by high-class actors, is expected to make a big hit in the city. The first announcement was on Saturday morning, January 2, when a half-page advertisement appeared.

Charles E. Speer, of Memphis, Tenn., is receiving bids for the erection of his new motion picture house on Madison avenue and Cleveland street. The house will be two stories high, of brick, with terra-cotta front. The cost of the new house will be about $6,000. John Gaisford, of Memphis, is the architect.

The Alcazar theater, of Chattanooga, Tenn., which shows the first run Paramount program, recently showed Mary Pickford in "Cinderella." The feature was shown for two days, Friday and Saturday, and drew big crowds even at the day performances. "Hushing The Scandal," a two-reel Keystone comedy, was shown on Friday at the Crescent theater.

..Clara Kimball Young, in the big drama, "Lola," of the World's Film Corporation, recently played a return engagement at the Alcazar theater, of Chattanooga. This film has made a great hit in Chattanooga, and in fact in all of the Southern cities in which it has been shown.

"The Naked Truth," the Kleine feature, was recently offered at the Fifth Avenue theater, of Nashville, Tenn. The big production almost started a furor among movie patrons and the house had considerable difficulty in handling the crowds. The film makes a strong appeal to women. "False Colors," by Bosworth, Inc.; "The Crucible," by Famous Players; "The Country Mouse," by Bosworth, Inc., and "The Man Who Could Not Lose," a Favorite Players offering, are other big attractions recently shown at this theater.

The Engineers' and Architects' Club, which has large rooms on the fourteenth floor of the Starks Building, has a large sheet at one end of the hall. It has been found of considerable advantage in lecturing and describing new ways of handling big contract work. Good attendances are always present when motion pictures are to be shown on the screen.

Charles Long, Everett Earp and James Lisle, who have been showing a series of children's pictures at Harriman, Tenn., have returned to their home at Winchester, Ky., after conducting a number of very successful performances. The men are new at the game, but are handling a road show of special interest to children. The first town shown in was Somerset, Ky. After a short rest the men expect to start out again with the road show.

THE MOVING PICTURE WORLD WELCOMES NEWS ITEMS OF INTEREST.

LICENSED FILM STORIES

ESSANAY.

"SWEEDIE GOES TO COLLEGE" (Feb. 8).—Sweedie, the cook, reads an ad in the newspaper for a maid to give her services in exchange for college tuition. She applies and is accepted. At college her sleeping quarters are in the dormitory, and that night while Sweedie sleeps the other girls cook a rarebit. The matron is awakened by their giggles, and when they hear her approaching they put the rarebit dish in Sweedie's bed, then pretend they are asleep. The matron finds the dish and scolds the innocent Sweedie. After she leaves a pillow fight ensues, in which Sweedie is victorious. Next day she receives a note from her Romeo telling her to meet him at 11:00 P. M. and they will elope. He tells her he will wear a mask and advises her to do the same. Another coed receives a note from her sweetheart to the same effect. The result is that the elopers at the last minute are about to marry the wrong party.

"A ROMANCE OF THE NIGHT" (Feb. 9). - Bob Halran, while riding in his machine, is struck by a small slipper which is thrown from a passing limousine. He suspects that the owner is in trouble, so speeds up, and by using a wrench as a revolver, forces the driver to stop. He then helps the girl into his car and they speed back to the city. Meanwhile Regan, who is at the bottom of the kidnapping plot, has made his demands upon her father, and after a struggle has fled with "the other half" of the plans of a lost mine, his half being useless without the remainder. Mr. Darrel, the girl's father, then tells Bob the location of the rendezvous of Regan's gang, and with the aid of his speedy car arrives and has their half of the plans in his possession before Regan arrives with Darrel's half. When Regan appears, Bob forces him to turn over his loot at the point of a gun.

"THE FABLE OF THE GOOD PEOPLE WHO RALLIED TO THE SUPPORT OF THE CHURCH" (Feb. 10).—The loyal women of the congregation decided to pull off a festival and raise some coin for the support of the church. The next Thursday at prayer meeting the minister announced the glad news to the faithful. Then all began to get ready. The gazelles blew about $82.00 for finery to wear at the big doings, while the older sisters used up $27.00 worth of complexion and $19.000 worth of groceries fixing up cakes, candy, etc. The deacon and the special committee put in $12.00 worth of time decorating the parlors, and the table decorations cost just $20.000. Some of the spenders brought their girls in taxicabs. It cost them $2.00 each, but they were willing to help the church. Lucy Wilkens rented a Gypsy costume for $6.00 and told fortunes. She took in $2.75. At 10 P. M. much of the refreshments were unsold, so the kids were given a free hack at it. The expenses of the affair amounted to $250.00. When the sisters found that they had taken in $46.80 they agreed that the festival had been a great success.

"SLIM THE BRAVE AND SOPHIE THE FAIR" (Feb. 11).—Slim calls on Sophie, but has no more than gotten comfortably settled when Mustang arrives and is given all the attention. Very shortly Hiram, Sophie's father, comes downstairs and kicks Mustang out. Mustang returns with a note telling Sophie to meet him next day when the stage coach arrives and they will run away. Sophie tears up the note, but Slim pieces it together and reads it. Next day Mustang and Sophie climb aboard the stage with their suitcases. Just as they are congratulating themselves on their cleverness a bandit steps out in the road and orders the driver to stop. The driver takes to his heels, then Mustang is ordered to do likewise. The bandit then takes off his disguise and it is none other than Slim. He is now a hero in the eyes of Sophie, so they proceed to the minister's home.

"BRONCHO BILLY'S SENTENCE" (Feb 9).—Broncho Billy, an outlaw, after robbing a stage coach, goes to the cabin of an old man who lives with his daughter and demands food. While here the posse comes along and Broncho orders the girl out to tell them that he has not been seen, while he holds the old man at the point of a gun threatening him with death if he opens his mouth. The posse believe the girl, so go on. When Broncho leaves, the girl, mad with anger, brings out a Winchester and shoots him in the head. He drags himself to a hollow stump, where he hides the money he stole. He then makes his way to a small town, where he goes to the church and tells the minister and his wife how he was accidentally shot. Broncho lived at the minister's home for some time and becomes converted. One night he steals out, taking with him a Bible. He leaves a note saying he lied about being accidentally shot and that he is an outlaw. He goes to the sheriff's office with his loot and gives himself up. Years later find him a prisoner in the penitentiary. He still has his Bible and each morning conducts a prayer meeting in the chapel. Finally one morning he is called into the warden's office and given his freedom for good behavior. (Length, approximately 1,000 feet.)

"THIRTEEN DOWN" (Special—Two Parts—Feb. 12).—Dr. Lamarde, the inventor of the Lamarde gun, has an argument with James Gordon one evening. Lamarde claims there is nothing in luck, but everything in environment. Gordon does not agree with him, and to prove his point they go to the slums, and after picking the thirteenth man from the bread line tell him they wish him to thwart a plot to steal the plans of the Lamarde gun. He is then informed he must act as Lamarde's secretary while working on the case. Lamarde has no intimation that there is a plot afoot, but takes this method of securing the vagabond's interest.

Robert Orson, one of Jeanne Lamarde's suitors, has been seen several times conferring with the butler, and acted most suspiciously when interrupted. Lamarde now is convinced that there is a real plot to steal his gun plans.

One day Jeanne discovers the vagabond secretary kneeling at her father's safe. She demands an explanation, but he gives none. She orders him to leave the place, but does not expose him. That evening while Jeanne and her father are attending the opera, the vagabond discovers two men about to open the safe. He has a terrible battle and overcomes them just as Jeanne and her father return. The two intruders are discovered to be Baron Schoman and his secretary, two of the guests of honor at Miss Lamarde's reception the day before.

Next morning the vagabond proves to be none other than Arnold Austin, a chief in the U. S. secret service. Orson and the butler are his assistants, and they have been on the trail of the Baron for months. Austin was working on a clue when picked up from the bread line.

EDISON.

SUSPICIOUS CHARACTERS (Feb. 8).—So tired have two burglars become of phychological breakfasts and "make-believe" dinners that they gather up their yeggman's tools and start off to rob a pantry. Of epicurean tastes, despite the fact that Jim and Bill have been progressing well on the forty-day fast, they hold up a policeman and ask him where the richest man in the neighborhood lives, so as to find the best stocked larder. Up the street they go, with the policeman following them, first with his eyes, and then in person.

His suspicions rapidly rising within him, the policeman approaches the burglars, who are stationed at a window of the palatial place, watching the man of the house put the family jewels into the safe. He looks them over closely as they pull their domino masks down. He shakes his head wisely and moves on, leaving the famished burglars standing at the window with a saw, an axe, drills, "soup" and the other requisites. The lady of the house pulls the curtains down in their faces and they brand the act as evidence of ill manners.

Little Rachel has stepped into the open safe and her father has carelessly closed the steel door. Jim and Bill jimmy their way into the place and immediately begin with the safe. Bill tells the alert policeman that they are piano tuners when the bluecoat follows them into the house and asks them what they are doing, as they are in the act of drilling the strong box. Bill plays an air on the piano, and even the safe dances to the alluring strains.

The man of the house, who is seen in the corridor executing a little terpsichorean stunt with his wife while the music continues, realizes that there are burglars in the house and rushes downstairs with a revolver. Jim and Bill hold up their hands and the safe at the command. Meanwhile, the policeman is trying to convince himself that the men are burglars. Jim and Bill roll the safe into the pantry, where they find some pies. They are unusually soft, and the cop and the man of the house make good targets for them, when they attempt to follow the burglars into the pantry. While the policeman stands outside the pantry door, suspecting mischief, the burglars blow the safe and Rachel steps out. The burglars are showered with thanks and money, but are immediately arrested by the policeman, who was knocked over by the pantry door and walked on by the entire party for several minutes before being discovered and rescued. At the station, the burglars walk through the bars and grab the policeman, and, after hauling him through into a cell, leave the jail in high spirits.

OLIVE'S GREATEST OPPORTUNITY (a dramatic portrayal of the twelfth and last episode of "Olive's Opportunities"—Feb. 9).—Vance Coleman is invited by Olive to attend a skating party, and they meet at Madame Forresti's bungalow. When Olive and Madame Forresti arrive there the place is locked and Olive climbs through the window and unlocks the door. There is a note from the caretaker to the effect that there is illness in the family and she has to go home. Madame Forresti is suspicious, but she is ridiculed by Olive for her fear.

Vance and Olive join the many skaters at the lake, and as Madame Forresti sits at the camp fire at the edge of the lake she sees Franz Delli, a gypsy. She is startled and then laughs hysterically. Vance leaves and Olive and Madame Forresti go into the bungalow and prepare to retire. They are sitting before the brisk fire, and Madame Forresti tells Olive of her childhood, remarking that when she was a farmer's daughter she married a romantic gypsy, named Franz Delli, and a girl was born to them. At this juncture Madame Forresti shows Olive a locket, and Olive recognizes the image in it as that of her father. Madame Forresti thereupon takes Olive in her arms, and mother and child are reunited. A noise is heard and Olive insists upon investigating, but is restrained.

Madame Forresti goes downstairs, and as she approaches a screen it moves. Quickly pushing the screen aside, she sees the form of Delli, crouching. He utters a few revengeful words and attacks her. Olive hears the tussle and proceeds to the scene of the battle with a shotgun. She fires and misses, but Delli is frightened and escapes. Olive is restrained from shooting further by Madame Forresti, who tells her that the intruder is her father. Vance arrives at the bungalow the following morning and shows a newspaper with a story telling of the discovery of the body of a gypsy floating in the lake. The final scene shows the interior of a church, and the principals are Vance and Olive, who are made man and wife.

THE LIFE HISTORY OF A SILKWORM (Feb. 10).—The eggs of the silkworm, called graine, are hatched out by artificial heat at the period when the mulberry leaves are ready for the feeding of the larvae. The moth of the silkworm lays about two hundred eggs. A view of the eggs hatching is especially interesting.

Pieces of paper, punctured with small holes, are placed over the trays where the eggs are hatching, so the worms can creep through to the light and scrape off any fragments of shell which, adhering to the shell, might kill them by constriction. The little worms, of voracious appetite, feed on the mulberry leaves. As the moulting periods approach, the worms lose their appetite and cease eating. The silkworm moults about four times. When the caterpillars are mature, which takes about a month, and ready to undergo their transformation into the pupa condition, they cease eating and ascend the brushwood branches or echelletes provided for them, and in which they set about spinning their cocoons. They complete their cocoons in from three to four days, and in two or three days thereafter the cocoons are collected and the pupae killed to prevent further progress.

Such cocoons as are selected for the production of the graine, on the other hand, are collected, freed from the external floss, and preserved at a temperature of 66° to 72° Fahrenheit, and in about two weeks the moths appear. The coupling, which immediately takes place, is carefully attended to; the males are afterward thrown away.

THE TAILOR'S BILL (on same reel as foregoing—Feb. 10).—Platz has just worked the bill with a string attached game on Grimm, the tailor, who has rented him a variegated coat in which to attend a masquerade ball. Grimm is angry when he finds the bill gone, and Platz returns and places the bill on the counter again, and, of course, removes it with the aid of the subtle string. In his room, Platz receives a note from the tailor to the effect that he will expose him at the ball if he doesn't pay for the suit. Platz kicks the bearer of the note out of the window and prepares for the ball.

Platz goes out of the house to get something to supplement his already cumbersome masquerade costume and is spotted by Grimm. There is a chase and Platz catches on to the rear end of an automobile. Grimm has nothing to do but shake his fist after the elusive Platz. The man with the vanishing money is next seen walking up another street laden with bundles. He is attacked by Grimm, and with his arms full of bundles is unable to repel the attack. The bundles are strewn promiscuously about and, in a rage, Platz picks them up and hurls them in all directions. One hits a policeman, another a woman, etc. Grimm is discouraged at not finding the money and goes back to his shop and burns about four gross of matches looking for the bill.

Mrs. Ralston has words with her husband, who is disinclined to attend the masque ball. She throws his costume from the window. Platz sees it and throws his out also. A boy finds them and sells Platz's to a big husky. Platz decides to attend the ball without a character costume.

(Continued on page 870.)

Calendar of Licensed Releases

Releases for Weeks Ending February 6 and February 13

Current Releases

MONDAY, FEBRUARY 1, 1915.

BIOGRAPH—Fate's Protecting Arm (Drama).
EDISON—Found—A Flesh Reducer (Comedy).
ESSANAY—The New Teacher (Comedy).
KALEM—The Swindler (Special—Two parts—Drama).
LUBIN—Patsy on a Trolley Car (No. 6 of the Patsy Bolivar Series—Comedy).
PATHE—Pathe's Daily News No. 9, 1915 (News).
SELIG—The Vision of the Shepherd (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 9, 1915 (News).
VITAGRAPH—Cabman Kate (Comedy).

TUESDAY, FEBRUARY 2, 1915.

BIOGRAPH—Three Hats (Special—Two parts—Comedy).
EDISON—Olive and the Heirloom (Eleventh of the "Olive's Opportunities" Series—Drama).
ESSANAY—The Creed of the Clan (Drama).
KALEM—The Insurance Nightmare (Comedy).
LUBIN—The Belated Honeymoon (Comedy).
SELIG—Forked Trails (Western—Drama).
VITAGRAPH—How Cissy Made Good (Broadway Star Feature—Special—Three parts—Comedy).

WEDNESDAY, FEBRUARY 3, 1915.

EDISON—Seen from the Gallery (Comedy).
—A Thorn Among Roses (Comedy).
ESSANAY—The Fable of "Elvira and Farina and the Meal Ticket" (Comedy).
KALEM—The Apartment House Mystery (Second of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—A Night's Adventure (Special—Two parts—Drama).
PATHE—Pathe's Daily News No. 10, 1915 (News).
SELIG—Just Like a Woman (Drama).
VITAGRAPH—The Combination (Comedy).

THURSDAY, FEBRUARY 4, 1915.

BIOGRAPH—The Borrowed Necklace (Drama).
ESSANAY—Sophie's Home-Coming (Western—Comedy).
LUBIN—The Regenerating Love (Special—Three parts—Drama).
MINA—In the Palmy Days (Comedy).
SELIG—Hearst-Selig News Pictorial No. 10, 1915 (News).
VITAGRAPH—The Understudy; or Behind the Scenes (Drama).

FRIDAY, FEBRUARY 5, 1915.

BIOGRAPH—It Doesn't Pay (Drama).
EDISON—Oh! Where Is My Wandering Boy To-Night (Special—Two parts—Drama).
ESSANAY—Third Hand High (Special—Two parts—Drama).
KALEM—The Hicksville Tragedy Troupe (Comedy).
LUBIN—The Nameless Fear (Drama).
SELIG—Cats (Comedy).
VITAGRAPH—The Green Cat (Comedy).

SATURDAY, FEBRUARY 6, 1915.

BIOGRAPH—Winning the Old Man Over (Comedy).
—The Club Pest (Comedy).
EDISON—The Stone Heart (Drama).
ESSANAY—Broncho Billy's Greaser Deputy (Reg. U. S. Patent Office—Western—Drama).
KALEM—The Escape on the Fast Freight (Thirteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Furnace Man (Comedy).
SELIG—The Leopard's Lair (Jungle—Zoo—Drama).
VITAGRAPH—For Another's Crime (Special—Two parts—Drama).

Advance Releases

MONDAY, FEBRUARY 8, 1915.

BIOGRAPH—The Stray Shot (Drama).
EDISON—Suspicious Characters (Comedy).
ESSANAY—Sweedie Goes to College (Comedy).
KALEM—In the Hands of the Jury (Special—Two parts—Drama).
LUBIN—Patsy Bolivar No. 7, "Patsy in a Seminary" (Comedy).
PATHE—Pathe's Daily News No. 11, 1915 (News).
SELIG—The Passer-By (Special—Two parts—War—Drama).
—Hearst-Selig News Pictorial No. 11, 1915 (News).
VITAGRAPH—Hearts to Let (Comedy—Drama).

TUESDAY, FEBRUARY 9, 1915.

BIOGRAPH—Pere Goriot (Special—Two parts—Drama).
EDISON—Olive's Greatest Opportunity (Twelfth of "Olive's Opportunities" Series—Drama).
ESSANAY—A Romance of the Night (Drama).
KALEM—Mr. Pepperie Temper (Comedy).
—The Mexican's Chickens (Comedy).
LUBIN—His Soul Mate (Comedy).
SELIG—Roping a Bride (Western—Comedy—Drama).
VITAGRAPH—The Wrong Girl (Two parts—Comedy).

WEDNESDAY, FEBRUARY 10, 1915.

EDISON—The Tailor's Bill (Comedy).
—The Life History of a Silk Worm (Educational).
ESSANAY—The Fable of "The Good People Who Rallied to the Support of the Church" (Comedy).
KALEM—The Disappearance of Harry Warrington (Third of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—Bags of Gold (Special—Three parts—Drama).
PATHE—Pathe's Daily News No. 12, 1915 (News).
SELIG—The Odd Slipper (Melodrama).
VITAGRAPH—Breaking in (Comedy—Drama).

THURSDAY, FEBRUARY 11, 1915.

BIOGRAPH—Getting Rid of Nephew (Comedy).
—The Big Night (Comedy).
ESSANAY—Slim the Brave and Sophie the Fair (Comedy).
LUBIN—The Trapper's Revenge (Special—Two parts—Drama).
MINA—The Masquerade Hero (Comedy).
SELIG—Hearst-Selig News Pictorial No. 12, 1915 (News).
VITAGRAPH—On the Altar of Love (Drama).

FRIDAY, FEBRUARY 12, 1915.

BIOGRAPH—Their Divorce Sund (Comedy—Drama).
EDISON—The Glory of Clementina (Special—Two parts—Drama).
ESSANAY—Thirteen Down (Special—Two parts—Drama).
KALEM—Ham and the Sausage Factory (Comedy).
LUBIN—An Obstinate Sheriff (Drama).
SELIG—The Perfumed Wrestler (Farce—Comedy).
VITAGRAPH—When Greek Meets Greek (Comedy).

SATURDAY, FEBRUARY 13, 1915.

BIOGRAPH—The Woman Who Paid (Drama).
EDISON—The Girl Who Kept Books (One of the phases of the life of "The Girl Who Earns Her Living"—Drama).
ESSANAY—Broncho Billy's Sentence (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Red Signal (Fourteenth of the "Hazards of Helen Railroad" Series—Drama).
LUBIN—When Father Interfered (Comedy).
SELIG—The Bugle Call (Jungle-Zoo—Animal—Picture).
VITAGRAPH—Mother's Roses (Broadway Star—Feature—Special—Three parts—Drama).

Truth and Simplicity is the
Keynote of Biograph Advertising

and all this white space represents the Biograph policy of having Biograph pictures judged on their merits. Biograph pictures have attained their prominent position on programs solely through their quality, and the FIVE BIOGRAPHS will continue to merit your approval through the same high standard of Biograph Quality.

For descriptions of all Biograph releases read THE BIOGRAPH mailed free each week.

BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Calendar of Independent Releases

Releases for Weeks Ending February 6 and February 13

Universal Film Mfg. Co.

SUNDAY, JANUARY 31, 1915.

ECLAIR—The Thief and the Chief (Comedy—Drama).
L-KO—After Her Millions (Three parts—Comedy).
REX—No release this week.

MONDAY, FEBRUARY 1, 1915.

IMP—The Story the Silk Hats Told (Drama).
JOKER—The Blank Note (Comedy).
VICTOR—Cards Never Lie (Two parts—Gypsy—Drama).

TUESDAY, FEBRUARY 2, 1915.

BIG "U"—Seven and Seventy (Drama).
GOLD SEAL—The Girl of the Secret Service (Two parts—Detective—Drama).
NESTOR—All Over the Biscuits (Comedy).

WEDNESDAY, FEBRUARY 3, 1915.

ANIMATED WEEKLY—Number 152 (News).
ECLAIR—The Lure of the West (Two parts—Western—Drama).
L-KO—The Butcher's Bride (Comedy).

THURSDAY, FEBRUARY 4, 1915.

BIG "U"—Her Bargain (Two parts—Society—Drama).
REX—The Girl and the Spy (Drama).
STERLING—Love and Dough (Comedy).

FRIDAY, FEBRUARY 5, 1915.

IMP—The Awaited Hour (Two parts—Melodrama).
NESTOR—Lizzie's Dizzy Career (Comedy).
VICTOR—The Bribe (Drama).

SATURDAY, FEBRUARY 6, 1915.

BISON—Ridgeway of Montana (Three parts—Mining—Drama).
JOKER—He Cured His Gout (Comedy).
—The Sierras from the Base to the Summit (Scenic).
POWERS—No release this week.

SUNDAY, FEBRUARY 7, 1915.

ECLAIR—Their Hobo Hero (Drama).
L-KO—Zip and His Gang (Comedy).
REX—The Flash (Two parts—Human-Interest—Drama).

MONDAY, FEBRUARY 8, 1915.

IMP—The Heart Punch (Drama).
JOKER—The Plumber Wins the Girl (Comedy).
—The Baltic Sea (Educational).
VICTOR—Everygirl (Two parts—Allegorical—Drama).

TUESDAY, FEBRUARY 9, 1915.

BIG "U"—Dad (Comedy—Drama).
GOLD SEAL—The Heart of Lincoln (Three parts—Civil War—Drama).
NESTOR—No Release This Week.

WEDNESDAY, FEBRUARY 10, 1915.

ANIMATED WEEKLY—Number 153 (News).
ECLAIR—Terror (Two parts—Western—Drama).
L-KO—Father Was a Loafer (Comedy).

THURSDAY, FEBRUARY 11, 1915.

BIG "U"—The Vaudry Jewels (Two parts—Detective—Drama).
REX—The Phantom Warning (Drama).
STERLING—Billie Was a Right Smart Boy (Juvenile—Comedy).

FRIDAY, FEBRUARY 12, 1915.

IMP—The Stake (Drama).
NESTOR—All Aboard (Two parts—Comedy).
VICTOR—A Bogus Bandit (Western—Drama).

SATURDAY, FEBRUARY 13, 1915.

BISON—Terrors of the Jungle (Two parts—Animal—Drama).
JOKER—Won with Dynamite (Comedy).
—Artistic Paper Cutting and Designing (Educational).
POWERS—The Vengeance of Sampson (Western—Drama).

Mutual Film Corporation

SUNDAY, JANUARY 31, 1915.

KOMIC—Cupid and the Pest (Comedy).
MAJESTIC—A Farewell Dinner (Two parts—Drama).
THANHOUSER—Helen Intervenes (Thanhouser—Kidlet—Drama).

MONDAY, FEBRUARY 1, 1915.

AMERICAN—The Law of the Wilds (Two part—Drama).
KEYSTONE—The Home Breakers (Two parts—Comedy).
—Fatty's New Role (Comedy).
RELIANCE—At the Bottom of Things (Drama).

TUESDAY, FEBRUARY 2, 1915.

BEAUTY—Which Would You Rather Be (Comedy—Drama).
MAJESTIC—An Old Fashioned Girl (Drama).
THANHOUSER—In the Jury Room (Two parts—Drama).

WEDNESDAY, FEBRUARY 3, 1915.

AMERICAN—Imitations (Drama).
BRONCHO—Shorty's Adventures in the City (Two parts—Drama).
RELIANCE—The Beast Within (Drama).

THURSDAY, FEBRUARY 4, 1915.

DOMINO—A Modern Noble (Two parts—Drama).
KEYSTONE—Hogan, the Porter (Comedy).
MUTUAL—Weekly Number 5, 1915 (News).

FRIDAY, FEBRUARY 5, 1915.

KAY-BEE—College Days (Two parts—Drama).
MAJESTIC—The Double Deception (Comedy—Drama).
PRINCESS—Nell's Strategy (Romantic-Drama).

SATURDAY, FEBRUARY 6, 1915.

KEYSTONE—Title not announced.
RELIANCE—Heart Beats (Two parts—Drama).
ROYAL—The Star Boarder (Comedy).

SUNDAY, FEBRUARY 7, 1915.

KOMIC—Bill Turns Valet (No. 16 of the "Bill" Series—Comedy).
MAJESTIC—Imar, the Servitor (Two parts—Oriental—Drama).
THANHOUSER—Big Brother Bill (Comedy—Drama).

MONDAY, FEBRUARY 8, 1915.

AMERICAN—Justified (Two parts—Drama).
KEYSTONE—Title Not Announced.
RELIANCE—The Studio of Life (Drama).

TUESDAY, FEBRUARY 9, 1915.

BEAUTY—Mrs. Cook's Cooking (Drama).
MAJESTIC—His Last Deal (Comedy—Drama).
THANHOUSER—The Smuggled Diamonds (Two parts—Drama).

WEDNESDAY, FEBRUARY 10, 1915.

AMERICAN—A Heart of Gold (Drama).
BRONCHO—The Chinatown Mystery (Two parts—Drama).
RELIANCE—The Chinese Lottery (Newspaper—Life—Drama).

THURSDAY, FEBRUARY 11, 1915.

DOMINO—The Bride of Guadeloupe (Two parts—Drama).
KEYSTONE—Title Not Announced.
MUTUAL—Weekly Number 6, 1915 (News).

FRIDAY, FEBRUARY 12, 1915.

AMERICAN—The Wily Chaperon (Comedy—Drama).
KAY-BEE—The Tennessee Hills (Two parts—Drama).
PRINCESS—Across the Way (Comedy—Drama).

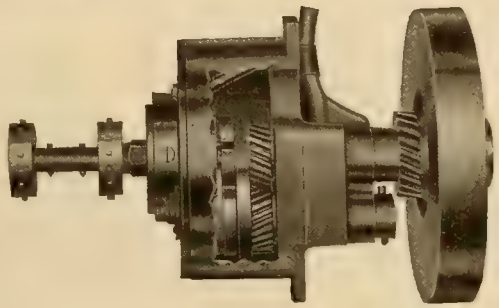
SATURDAY, FEBRUARY 13, 1915.

KEYSTONE—Title Not Announced.
RELIANCE—The Death Dice (Two parts—Drama).
ROYAL—The Escort (Comedy).

Simplex

Intermittent Movement

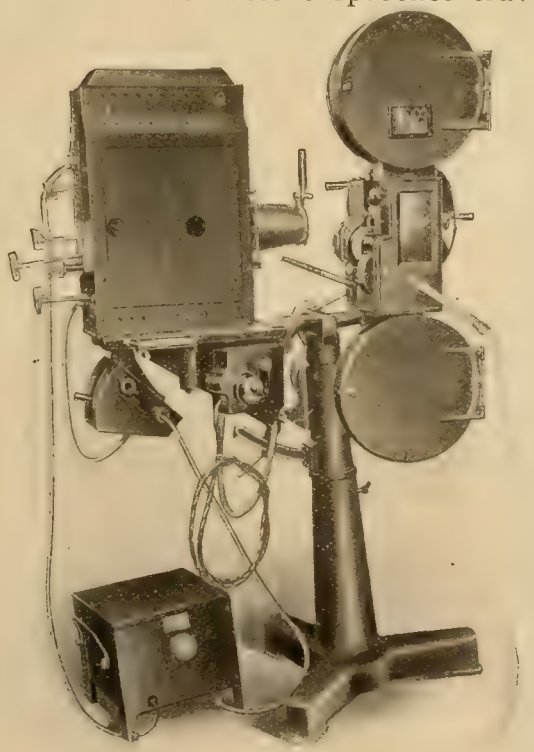
Simplex
TRADE MARK PAT'D



The intermittent movement is the most vital point in a motion picture projector; therefore, when purchasing a projector, it is the first feature of the machine to be considered.

It is a well known fact that the intermittent sprocket must be started and stopped sixteen times or more each second. Whenever it starts, it pulls down three-quarters of an inch of film and then must stop dead still. The least movement or quiver is fatal to a steady picture.

To suddenly start or stop a rapidly moving body requires great power and means much strain on the parts employed. The circumference of the SIMPLEX intermittent sprocket travels three-quarters of an inch in one-sixty-fourth of a second, or at the rate of 2880 ft. per minute, thus giving some idea of what it means to bring it to an instant stop.



To reduce the strain and vibration to a minimum, it is necessary, first, to make the parts as light as possible consistent with good mechanical principles; and, second, to keep the circumferences of the rotating parts near the center of rotation, so as to reduce the peripheral speed and the consequent strain of stopping it dead still.

A glance at the cut will show that the intermittently moving parts of the SIMPLEX carry out these principles and are made so accurately (correct to 1-10000 inch) that we obtain snug fit without undue friction or wear, practically noiseless action and no vibration or back lash. The shape and size of the intermittent sprocket teeth also have much to do with the steadiness of the picture.

Do not confuse the cam and star of Geneva movement as used in the SIMPLEX with similar movements of other makes of machines. The principle may be the same, but the distinctly SIMPLEX method of design and accuracy accounts for the great difference in results.

MADE AND GUARANTEED BY

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(Continued from page 865.)

Grimm is stationed at the door of the hall when the husky comes along with Platz's costume, accompanied by his girl. Grimm starts to belittle him before his lady friend, and the result is that Grimm is trimmed up in proper style. Mrs. Ralston appears at the ball in her limousine shortly in advance of Platz. Grimm, recovering from the effects of the beating, recognizes Platz and follows him into the ball. Platz leaves the ball in a hurry and leaps into Mrs. Ralston's limousine, which is, at this time, in charge of an intoxicated chauffeur. The driver heads for the Ralston home and then pulls Platz into the house. Mrs. Ralston returns, and when she learns the story they all have a laugh. Mr. Ralston arrives, but he is rushed into the background. Grimm appears at the window and soon a policeman is brought into the house. Platz pays the tailor the bill to the policeman, and all shake hands.

THE GLORY OF CLEMENTINA (Special—Two Parts—Feb. 12).—Mrs. Angela Quixtus, wife of Ephraim Quixtus, a rich, congenial and gullible business man of London, agrees to pass an amorous letter from Will Hammersley to Nora Duglade, an unhappy married woman, and because of the unannounced entry of Quixtus into the room the letter is hastily thrown into a drawer of Mrs. Quixtus' desk. She forgets it, and subsequently, after her demise, it remains undelivered. Meanwhile, Will Hammersley leaves for India in order that Nora's husband's suspicions might not be aroused.

Quixtus, now a widower and always a good spender, gives a weekly dinner to three ne'er-do-wells, and at one of these parties he hears them talking ill of him behind his back. Simultaneously, he receives a letter from the absconding junior member of the firm to the effect that the firm has been disgraced. As the last straw, he finds the letter to Nora Duglade in his wife's desk and he is overcome. The letter is addressed to "My darling" and written so that Quixtus believes it to be a letter to his wife from Hammersley. The ne'er-do-wells are expelled from his good grace, and they evolve a scheme with the fascinating Mrs. Fontaine, by which they expect to get some of Quixtus' money.

Quixtus is a friend of Clementina Wing, an eccentric but successful artist, who watches jealously over him, although she does not evidence her feeling for him. She is advised to take a trip to France for her health, and she takes Tommy along with her, hoping to get Etta Concannon, with whom he is in love, to join the party later. The party goes to France, and it is in Paris that Clementina meets Quixtus, Huckaby, one of the ne'er-do-wells, and Mrs. Fontaine. Quixtus having gone to France to attend a congress of a society of which he was the London president. The meeting between Quixtus and Mrs. Fontaine, prearranged, of course, by the plotters, was seemingly "by chance." Clementina treats the plotters with an air of indifference bordering on disdain, and takes Quixtus out of the hotel to Marseilles, where Hammersley is dying. After his death, Quixtus and Clementina take Sheila, Will's child, and harbor her. A letter is found in the desk of Hammersley, which is signed by Nora Duglade, clearing up the original letter found in Quixtus' wife's desk.

After the return to London, Clementina is directed to design the dinner decorations for an affair to be given in honor of Etta and Tommy. Mrs. Fontaine is invited, and, in the midst of the brilliant affair, Clementina, the erstwhile eccentric artist, appears, exquisitely gowned. Quixtus, as well as everyone else, is blinded by her radiance and surprised at the wonderful transformation. Mrs. Fontaine is in the shade from then on. Quixtus and Clementina then come to an understanding and Quixtus is permanently saved from the clutches of the vampire, Mrs. Fontaine.

THE GIRL WHO KEPT BOOKS (one of the phases of the life of "The Girl Who Earns Her Living"—Feb. 13).—Gertrude and Jarvis are talking in the office of the latter, who is an expert accountant. He is commending her on her auditing work. Gertrude goes to the hallway to drop some letters down a mail chute and meets Nelson Thorpe, who, by his courtesies, wins a place in Gertrude's list of eligibles immediately. She returns to her office and Thorpe enters, passing Crawley, a bookkeeper, who covers the book he is at work on. The president of the firm and others of the men higher up appear in the offices and indicate that there is something wrong with the books. Crawley is nervous.

To prevent a run on the bank, which would be resultant from the auditing of the books if the fact were made known, President Bushton suggests that the examination be made at his hotel. Gertrude and Jarvis are given the task.

Concealed behind a pillar, Crawley watches Gertrude and Jarvis come out of the hotel, and when Gertrude refuses Jarvis' offer to escort her home, he follows her. Thorpe, one of Gertrude's silent admirers, happens along and decides to follow. Crawley attacks Gertrude in a deserted section and is frustrated in his effort to get the books by the timely arrival of Thorpe. Crawley writes an anonymous letter to Gertrude warning her that Thorpe is an adventurer. She also receives a note from Thorpe asking that she permit him to escort her to the hotel. She compares the handwritings with the entries in the book and discovers that the alterations have been made by Crawley. Crawley then writes a note to Mrs. Jarvis telling her that her husband is seen nightly entering the Vandergilt Hotel in the company of a woman. Mrs. Jarvis, who was suspicious when told by her husband that he had to go out on business, is now aroused and goes to the hotel to satisfy her mind. At the entrance she sees her husband with Gertrude. Crawley gets into the auditing room and begins to demolish one of the books by tearing out leaves. There is a scene in front of the hotel, occasioned by the appearance of Mrs. Jarvis, and before Gertrude can explain she faints. The party adjourns to the interior, and Crawley, hearing them approach, hides. Gertrude is revived and she explains the situation to the satisfaction of Mrs. Jarvis. Furthermore, she tells of her findings after studying the handwritings. Crawley attempts to escape, but is caught. Thorpe and Gertrude, in the meantime, reach an understanding.

VITAGRAPH.

"THE GREEN CAT" (Feb. 5).—Within twenty-four hours after Bedelia, an old maid, has lost her green cat, she is begging Boggs, of the National Detective Agency, to find her lost pet and offering him $1,000.00 reward as an added inducement. Billy, Boggs' assistant, goes out on the case, with all the detective paraphernalia and the proper mysterious atmosphere. With the aid of a telescope, a waste paper basket and a bunch of catnip, Billy finally tracks down a kitten which had received an accidental bath from a can of green paint. Boggs decides he will earn the reward a little easier, and tells his daughter Constance to get him a stray cat, which he intends to paint green, then claim the reward. Constance tells a small boy of her wishes, and he passes the word on to a bunch of other youngsters. When it is learned that Constance has promised a dollar to the first one who brings in a stray cat, the boys are soon gathering in every member of the feline species within that district. The result is that when Boggs comes

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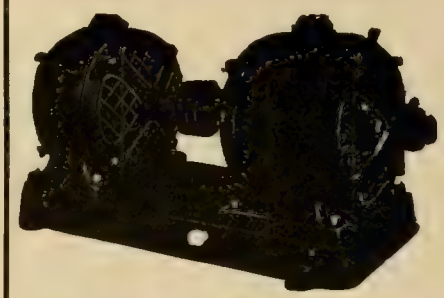

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back from the paint store he finds his office filled with a squalling, mewing crowd of cats, of all descriptions, sizes, shapes and ages, some dilapidated and others of high degree. After much trouble, he clears out the place, gives one of them a dollar, and paints his cat green. Boggs starts for Bedelia's home, and there runs into Billy coming with a basket containing a green cat on his arm. A riot is imminent, when turning, they see Constance handing Bedelia the real green kitty which the old maid had lost and receiving the $1,000.00 reward. She spies the two men, notes their sheepish looks and the suspicious-looking baskets, and, laughing heartily, waves them a merry ta-ta. With a look of hearty disgust, the two disgruntled detectives sneak off in different directions. Billy drops his kitty into an empty barrel, while Boggs allows his cat to escape in an open lot.

"HEARTS TO LET" (Feb. 8).—Married to a woman who does not understand him or his work, Birnell, a novelist, is unhappy. He neglects the little attentions so dear to women's hearts, and when Grace Martin, an author-friend of Elene's, calls, and almost monopolizes the conversation on being introduced to her husband, Elene becomes intensely jealous. Miss Martin consents to collaborate with Birnell on his new novel, and both find a rare similarity of tastes and ideas in each other. Serious trouble begins when Elene discovers a letter containing the most ardent love terms in an envelope addressed to her husband. During a stormy scene she accuses him of everything he did not do, and orders him to assist her in securing a divorce at once. First puzzled, then angry, his pride overmasters everything else, and, deciding that a divorce was what she has wanted for some time, he determines to see that she gets it. After the separation, Elene has regrets, but that doesn't prevent her from accepting the attentions of young Ralph Lyons. They become engaged and he selects an apartment for their new home. She goes to look it over. Birnell, meanwhile, has returned from abroad, where he has found temporary forgetfulness of his troubles, and with his eye open for a suitable apartment happens to select the one in which Grace is roaming around. The superintendent of the apartment is called away hurriedly and takes with him the broken door-knob to the room in which Grace and Birnell come face to face. After the first shock of surprise and desire to escape, which is frustrated by the locked door, they decide to make the best of it. The humor of the situation appeals to them, they become friends again and go on planning the decorations of the place as if *they* intended purchasing it. Discovering that, after all, both have interests in common, a complete reconciliation takes place. They decide to take the apartment together as man and wife once more.

"THE WRONG GIRL" (Special—Two Parts—Feb. 9).—Banker Dryden's daughter Elsie is persistently courted by the Count Fromage De Brie, ably assisted by Elsie's French maide, Zelie, secretely the Count's sister. Elsie and Tom Hastings, her brother Jack's college chum, happen to see each other's photographs, and both become desirous of meeting the original. Tom is to play the "Leading Lady" part in the Junior Dramatics at college, and Jack invites Tom home to dinner. He and Elsie fall in love at their first meeting. The maid tells the Count what Elsie will wear the night of the play so that she may be easily recognized by Jerry, the Count's chauffeur, who is to abduct the girl. The college Seniors, in order to ruin the Junior play, steal the "star's" leading lady clothes, so that Tom has to borrow Elsie's dress. It happens to be the one described by Zelie to the Count. During the performance Count Fromage sends a note to Elsie, asking her to step outside for a moment. Tom happens to come out first in his "leading lady" costume, and is mistaken by Jerry and the Count for Elsie. They hustle him into the cab, despite his struggles, and drive off, while the Seniors pounce on Elsie when she emerges and carry her away, believing they have captured the Juniors' star performer. They learn their mistake on seeing her face, and in the confusion she escapes. Tom, after beating up his abductors in a most unladylike manner, also gets away, meets Elsie and the two hasten back to the show, while the Juniors and Seniors go at each other hammer and tongs. Elsie and Tom quickly explain matters to her anxious father and friends. At this moment Jerry appears, angrily demanding his fare, which the Count cannot pay. The Juniors arrive in the midst of the commotion, seize the Count and Jerry and duck them both in the rain barrel, while Tom, with a whoop, takes Elsie in his arms before them all. Pa Dryden, after recovering his breath, gives his hearty consent to their engagement and Tom feels sure HE has got the "RIGHT GIRL."

BREAKING IN (Feb. 10).—Feeling that his wife and daughter, Melba, should see more of life than that afforded by the Western plains, where they live, "Silent" Jones, a self-made millionaire, takes his family to New York. Melba is in love with Frank Johnson, a young plainsman, and the young people are saddened at the separation. They are given a typical Western "send-off." In New York, Jones enters the Wall Street game, where "The Big Six," a clique of financiers including Van Ardsley, lure him on with the intention of "fleecing" him. Jones determines to help his wife and daughter "break in" to society. They plan a party in their new mansion on Fifth avenue, to which the Van Ardsleys and other members of the "Big Six" are invited. When Mrs. Van Ardsley receives the invitation, she scornfully tears it up, and tells her husband she has no desire to help the Joneses "break in." The others have different excuses, and they are so palpable Jones realizes their intention of snubbing him and his family. As a result, their party is a dismal failure, and finding his daughter crying, Jones swears to get even with "The Big Six." He at once orders his broker to buy up all available shares of a certain stock and when he has quietly gained control of it, he orders his broker to begin to buy the stock on the Exchange. The "Bix Six," thinking to ruin Jones, agree to go short to the limit, but after some exciting battles, Jones emerges from the fray with the "Big Six" absolutely in his power. They learn this to their horror and Van Ardsley humbly goes in person to Jones' home and begs for mercy. He is told, "You were too good for my wife and baby girl, now I've got you, I'm going to break you!" He is then shown out the door. Mrs. Van Ardsley then attempts to intercede with Jones for her husband, but meets with no better success. Sickened with their experiences in the city, the Joneses go back to the plains and there Melba finds happiness with Frank Johnson as her affianced lover.

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ON THE ALTAR OF LOVE (Feb. 11.)—Spurred on by the cold cynicism of her practical-minded father and an over-mastering ambition to succeed in art, Margaret Dare, after a quarrel with her sweetheart, Gerald Lynn, leaves the farm and comes to the city to study painting. At the art school she is astonished to meet Gerald, who has also come to the city to complete his studies in the same profession. They become the best of friends, but pride prevents Gerald from speaking of love to her. They have studios in the same building, and when hard times come, both secure a position as cashier in a restaurant. Each one works alternately morning and afternoon. In this way they are enabled to earn enough to live on and still continue their painting during spare time. A small fortune in prize money is offered by the Society for the Advancement of Art for the best painting submitted and both Gerald and Margaret decide to compete for it, after agreeing not to show each other their pictures until the day before the contest closes. Gerald's eyes begin to bother him, and he does not see that his painting is getting all out of proportion, but an old musician living in the house does and tells Margaret. Gerald finishes what he thinks is his masterpiece, and shortly afterwards goes blind. Margaret, when she sees the picture, realizes at once its hopelessness, and pity bringing out all the love in her heart for Gerald, she impulsively substitutes her own painting in place of the one he has produced and signs his name to it. Her picture wins the prize and Gerald becomes famous almost over night. Not knowing of her sacrifice and that she is responsible for it all, he forgets her temporarily. Broken-hearted, she returns home, to endure the ridicule of the villagers. Gerald's sight is gradually restored and he then learns from the old musician of the substitution. He hastens to Margaret, tells her he knows all, and when he asks her to be his wife, she knows that in place of the laurel wreath she had sacrificed on the altar of love, she now has a rose garland of happiness.

WHEN GREEK MEETS GREEK (Feb. 12).—Although he has determined not to marry, Hudson Turner, a millionaire bachelor, falls in love with Margery, the beautiful and charming daughter of Cooke, the hotel manager at Laughing Springs, where Turner is spending the summer. His nephew Ellis, Hudson's sole heir, reads of his uncle's engagement in the paper, and greatly worried for fear he will lose the fortune, hurries to New York, where he meets his uncle and tries to persuade him that Margery is marrying Hudson solely for his money. He is skeptical, but finally decides to prove Margery's love by a test. Hudson returns to Laughing Springs on crutches, with his nephew and valet, and with a terrific grouch against the world in general, pretending he is very ill. Margery, however, proves most solicitous and sympathetic. This proves conclusively to Hudson that her love is sincere, and Ellis, seeing his plan failing, decides to squeal on his uncle and see what effect that will have to break up their engagement. He accordingly tells Margery of his uncle's little scheme. Then it is a case of "Greek meets Greek." Margery, while she refuses to believe Ellis, has her doubts, and determines to try her fiance. She has Doctor Diggs subject him to the most strenuous and uncomfortable treatment. After an exciting time, Hudson finally pretends that he is dying of heart trouble and makes a brief will which is in

Margery's favor. Ellis is wild with rage, but to the astonishment of both men, Margery tears the will to pieces and falls on her knees beside the bed. In tears she begs forgiveness for being the cause of the strenuous time Hudson has gone through lately, and, pointing to Ellis, tells of that young man's deception and blaming him for it all. A great light dawns upon Hudson, and, realizing his nephew is a blackguard, he gently assures Margery that he feels his heart will be safe in her keeping, and that he has no heart disease except that of love.

MOTHER'S ROSES (Broadway Star Feature—Three Parts—Special—Feb. 15).—John Morrison, Wall Street financier, is in the habit of bringing home to his wife daily a bunch of beautiful roses. Delevan, a recognized Money King, meets Helen, the financier's daughter, upon whom he seems to immediately exert a hypnotic influence. She becomes infatuated with him. Payne Morrison. Helen's brother, recognizes Delevan as the man who forcibly took the last life-preserver from a woman in a shipwreck, and warns her against the man. She ignores the warning and Delevan secures her promise to elope with him. The sudden illness and death of her mother prevents this. The shock of Mrs. Morrison's death deranges John Morrison's mind, and the business is carried on by Payne. Delevan again tries to get Helen to elope, but at the critical moment her mother's face appears to her in a vision and she refuses. The rascal then schemes to ruin the Morrisons through their holdings in railroad stocks. He discovers they hold a thousand shares less than his company in a certain stock and plans to have himself elected president of the road. Delevan's stenographer, whom he professed to love, prior to his attachment for Helen Morrison, hears of his engagement, and in revenge, informs Payne of the scheme to ruin him. Remembering his father had at once time presented Mrs. Morrison with a block of that particular stock, Payne realizes if he can only locate them, it will throw the balance of power into his hands. He seeks his father about them, but John Morrison remembers nothing of it. In despair, Payne is about to give up when the spirit of his mother appears and points straight at the family Bible. Between its leaves are found the five thousand shares and the excitement of it all clears John Morrison's mind. At the directors' meeting, the Morrisons vote in the extra shares, completely defeating Delevan, and John Morrison, now himself again, is asked to take the president's chair, while a beautiful vision of Mother appears and smiles upon them.

KALEM.

THE SWINDLER (Two Parts—Feb. 1).—Blinded by the man's wealth, Bess marries Harris. Tom, who loves her, is heartbroken. Shortly after Harris takes his wife to the city, Tom, tired of country life, follows.

Harris, an unscrupulous swindler, is conducting a get-rich-quick scheme. One of his victims is Mrs. Boyden, a widow. The man's promises cause the woman to invest every penny she posseses in a "radium mine."

Bess is ignorant of her husband's business. In the meantime, Tom comes to the assistance of Roy, Mrs. Boyden's crippled son, and thus meets the lad's mother. Later, Tom learns of how the widow has been buncoed. Accompanied by Mrs. Boyden, he calls upon Harris.

Bess, dropping in to see her husband, hears the men quarreling. What she overhears causes her to see Harris as the scoundrel he is. Tom, unable to get the widow's money from the swindler, gives Mrs. Boyden his own savings. Bess returns home and divests herself of the costly attire that had been purchased with stolen money.

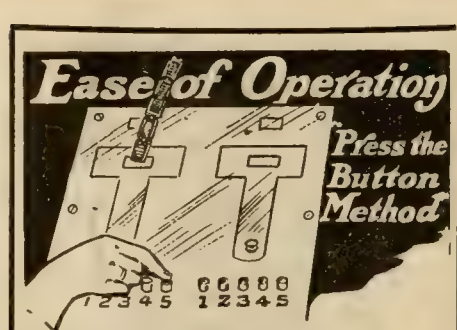
Harris' victims, learning how they have been swindled, descend upon the man's offices. A furious struggle takes place. At the same time, a detective enters the private office and endeavors to place Harris under arrest. A shot fired by an infuriated victim hits the swindler, killing him instantly.

Longing for the peace of the country, Bess returns to the old farm. There she finds Tom. Her former love for him reawakens and she promises to be his wife.

THE INSURANCE NIGHTMARE (Feb. 2).—In an evil moment, Fosdick, who has barely escaped being hit by an automobile, tells his club mates that he intends to take out life insurance. This gets to the ears of Doyle and Drake, insurance agents. Bobby Brass, in love with Fosdick's daughter May, also hears of the incident.

Fosdick's life is immediately made a burden. Doyle and Drake pursue him like grim death. In desperation, Fosdick turns upon the two men and beats them up. The agents flee in terror. Bobby, however, aided by May, plans a regular campaign in his effort to insure his prospective papa-in-law.

When Fosdick reaches his office, he is confronted by a huge sign on his desk bearing the legend, "Bobby Brass, Insurance." Similar signs face him when he has lunch and when he mounts the veranda of his home.



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Every dish placed before him that evening contains Bobby's card. The 'phone constantly brings him messages from his future son-in-law. Wild with nervousness, poor Fosdick goes to bed. But sleep brings him no relief. A huge monster, representing all insurance agents, torments him in his dreams.

Waking with a scream, Fosdick, donning an overcoat over his pajamas, hastens to Bobby's house. Despite the lateness of the hour, he insists upon signing his application. This done, Fosdick heaves a sigh of relief, hastens home and to bed.

THE APARTMENT HOUSE MYSTERY (A Two-Part Episode of The Girl Detective Series—Feb. 3).—Appointed Special Investigator as the result of her work in rounding up a band of counterfeiters, Ruth finds herself called upon to solve the mystery surrounding the death of a man found on the roof of the Heywood Apartments. The girl detective soon learns that the dead man is Rodger Hastings. A button attached to a piece of cloth clutched in the dead man's hand furnishes the first clue.

While interviewing Mrs. Hastings, Ruth discovers a sprayer filled with brandy on Hastings' dresser. Later, while interviewing Warren, who lives in the Heywood Apartments, she sees a similar sprayer on the man's buffet. Clever work by Ruth results in the discovery that Warren is conducting a gambling joint in his apartment.

A raid follows. Warren is arrested. The girl detective finds a coat in the man's apartment which the cloth and the button she had taken from Hastings' hand match. Breaking down, Warren confesses that the man had died in his apartment of an attack of heart disease. This was caused by a drug habit formed shortly after Hastings became a habitue of the gambling joint.

Fearing less his wife discover his weakness, Hastings sprayed himself with whiskey to make it appear that he was drunk. The man died while begging Warren for some of the drug. In falling, he seized the gambler's coat button, tearing it loose. Fearing lest he be accused of murder, Warren carried the body to the roof.

Satisfied with the result of her work, the girl detective returns to Police Headquarters.

THE HICKSVILLE TRAGEDY TROUPE (Feb. 5).—Vincent, the beautiful ribbon salesman, all in a flutter because of the approaching performance of the Hicksville Tragedy Troupe, pays no attention to his customers. Fired, Vincent wafts a kiss to his former employer and gently speeds on his way.

Vincent is cast for the hero's role. Ethel, the girl he loves, is to be the heroine. Vincent's rival, Spike Hennessy, is given the cold shoulder by Ethel when he states his opinion of amateur theatricals. Angered by the knowledge that Vincent is Ethel's favorite, Spike vows vengeance.

On the night of the performance, Spike and his cohorts get seats right in the front row. The play is a fearful and wonderful thing. Never was hero so handsome and heroic! heroine so fair and so persecuted; villain so wicked and cruel. The only hitch occurs when the property man, his anger aroused by the villain's cruelty, heaves a brick at him and knocks him flat.

At last the heroine's tribulations come to an end. Vincent steps before the curtain and grandly bows in response to the applause. The premature dropping of the curtain knocks him flat. This is the chance which Spike and his friends have been waiting for. With one accord they rise and bombard the helpless hero with elderly eggs, mature tomatoes and stale custard pies.

When Vincent is finally rescued, he looks so ludicrous that Ethel's love gives way to ridicule. The fickle girl, giving poor, plastered Vincent the icy stare, walks home with Spike.

THE ESCAPE ON THE FAST FREIGHT (13th Hazards of Helen Railroad Series—Feb. 6).—Bill and Pete, yeggmen, learn that a large sum of money has been left in the care of Helen, who is on night duty at Ferndale. The men are successful in holding Helen up. After locking the telegrapher in a closet, they escape with the money.

Helen's predicament is discovered and she is freed. The report of the robbery causes the railroad officials to decide to supplant all female employees doing night duty with men. Helen thus finds herself out of a position.

Shortly afterward, Helen, standing on a bridge which crosses over the freight yards, sees Bill and Pete climb aboard an outgoing freight. Filled with a desire to capture the men, the girl takes a frightful chance and drops to the roof of one of the cars as the train passes beneath the bridge.

Helen hastens to the caboose, where she tells her story to the train crew. The men run forward and find Bill and his pal on one of the flat cars. A furious struggle ensues. Bill frees himself. Climbing to the roof of the next car, he rushes toward the caboose.

Helen, however, sees him coming. She tackles the yeggman and knocks him flat. The two

fight on the roof, finally rolling off the edge just as the freight crosses a river. The train is brought to a halt. Helen, struggling in the water with Bill, receives assistance when several brakemen dive off the bridge.

Bill and Pete are placed under arrest. Helen's heroism is reported to headquarters and the brave girl is reinstated.

IN THE HANDS OF THE JURY (Two Parts—Feb. 8).—While Dr. Butler is discussing with his young partner, Dr. Haines, a deadly poison which the latter has discovered, a caller is announced. Haines steps into an adjoining room just before the visitor enters.

The latter proves to be Murdock. In financial straits, the man seeks a loan. Refusing Murdock's request, Butler turns his attention to a vial of Haines' poison. Angered, Murdock attacks Butler. The vial is shattered and its contents instantly kill the doctor.

Frightened, Murdock seizes a hat from the hall rack and flees. It happens that the man has taken Haines' hat, which resembles his own, by mistake. Lennice, Butler's daughter, returns from the theater just as Murdock rushes down the street. A few minutes later she discovers her father's body.

Circumstances point to Haines' guilt. The young doctor is tried for the murder. Fate grimly chooses that Murdock should be drafted on the jury trying the case. Lennice finds Murdock's face strangely familiar, but cannot recall where she has seen him.

Although his fellow-jurors seek to acquit Haines, Murdock holds out for a verdict of guilty. At the same time, Lennice discovers that the hat on the rack in her home does not belong to Haines. It takes her mind back to the night of her father's death. She then remembers where she had seen Murdock.

Rushing back to the Court House, she finds the jury filing into the Court Room. The girl denounces Murdock. Taken aback, the man breaks down and confesses. While the guilty wretch is taken away, Haines seizes Lennice in his arms.

MR. PEPPERIE TEMPER (Feb. 9).—Pepperie Temper's temper, set on a hair-trigger, is continually getting him into hot water. While out hunting with his friend Andrews, Temper becomes stuck in the mud. Unable to pull his boots loose, Temper climbs out of them, and then, in anger, shoots the footgear to pieces. As the result, he walks home in stockinged feet. The following morning, in his desire to read the account of the trip in the local paper, Temper goes after the sheet the moment the newsboy leaves it outside the door. This is at 6 o'clock. The man carelessly allows the door to close behind him. Temper thus finds himself outside, clad only in pajamas and bathrobe.

In vain he tries to awaken his slumbering wife. The language he uses is so strong that his neighbor, an old maid, turns the hose on him. It is a humble-spirited individual who slinks into the house when his wife finally opens the door.

THE MEXICAN'S CHICKENS (On the Same Reel—Feb. 9).—When he learns that the revolutionists have stolen his chickens, Senor Sourface joins the Federal Army in revenge. He is captured by General Caramo, the leader of the rebels, and sentenced to be shot at sunrise.

Does this terrify the brave Sourface? Not at all! The news, however, causes his wife and daughter to come on the run. They are informed that Sourface is to be shot out of a cannon. At the hour of execution, Senora Sourface and her daughter mystify the beholders by hastening to a spot a mile away, armed with a blanket. Sourface is shot out of the cannon. It happens that the man, an ex-circus performer, used to do this act twice a day, and he lands in the blanket held by his wife and daughter, unharmed.

THE DISAPPEARANCE OF HARRY WARRINGTON (A Two-Part Episode of The Girl Detective Series—Feb. 10).—Fresh from her triumph in solving the Apartment House Mystery, Ruth, the girl detective, finds herself confronted by the mystery surrounding the disappearance of Harry Warrington, a young society man. Warrington, after being found unconscious on the veranda of his mansion, was taken to his room and put to bed. That same night the young man was kidnapped.

A piece of paper bearing an address affords Ruth the clue she seeks. Investigation reveals the fact that it is the rendezvous of a band of anarchists. Disguised in mean attire, the girl detective enters the place and makes a friend of Olga. This girl is the sweetheart of Michaels, one of the leaders of the band.

Michaels arouses Olga's jealousy when he flirts with Marie, a woman of the underworld. Playing upon this jealousy, Ruth succeeds in inducing Olga to aid her in entering the room where the band meets. There she learns that Warrington had been kidnapped because he failed to perform a mission entrusted to him.

The young man had become interested in the band, under the belief that it was organized to aid the people of the slums. The girl detective learns that Warrington is imprisoned in an adjoining room. Aided by Olga, she gains admission into this room, after first notifying the police.

The anarchists discover her presence. They make her a prisoner just as the police arrive. A wild battle ensues and Michaels is slain. While Olga, grief-stricken, weeps over her lover's body, the girl detective is congratulated upon her solution of the mystery.

HAM AND THE SAUSAGE FACTORY (Feb. 12).—Hungry and broke, Ham and Bud are ready to commit murder for a meal. Schweitzmeier, proprietor of a sausage factory, employs the two. The man lets Ham and Bud into his dark secret. It is directly due to his industry that dogs are becoming extinct in the town.

Bud is ordered to collect dogs and drop them into a chute which leads to the cellar of Schweitzmeier's plant. There Ham stands ready to grab the doomed canines and drop them into the hopper of the sausage machine. A turn of the handle converts the dogs into sausages.

Bud's quest for dogs leads him into many adventures. As fast as he sends the animals down the chute, Ham manfully attends to his part of the job. The intelligence of some of the dogs is amazing. Even when converted into sausages, they follow Ham about and do all sorts of stunts for him.

A bulldog makes a meal of a stick of dynamite. Its master discovers what has happened. He tries to catch the animal, but it gets away. A mob is soon chasing the dog. Bud sees it coming. Grabbing it, he hurries to the factory and turns the dog over to Ham. The animal tries to eat a piece out of the sausage maker's leg. In self-defense, Ham swings at it with a sledge hammer.

The next instant, a terrific explosion wrecks the sausage factory. Ham and Bud are hurled into the air. Ten minutes later the two land on the arms of a sign post, four miles away, draped in the links of their victims.

THE RED SIGNAL (14th of the Hazards of Helen Railroad Series—Feb. 13).—Shortly after Helen had been relieved by Brent, the night operator, the man is knocked unconscious by a piece of lumber projecting from a passing freight. Brent is rushed to a cottage near by. Helen is informed of the accident and ordered to remain on duty until relieved.

A furious storm arises during the night. Brent recovers consciousness, but his injury has rendered him temporarily insane. The man rushes from the house and makes for the tower. At the same time a track walker discovers a washout and wires a warning to Helen.

Brent enters just as Helen receives the message. Knowing that the Limited is due to arrive in fifteen minutes, the girl sets the danger signal. Brent, however, thrusts the girl into a closet and causes the semaphore arm to swing back to "Clear."

A fire axe in the closet enables Helen to pry up the flooring. The brave girl thus makes her escape through the floor to the bottom of the tower. Unscrewing the turnbuckle connecting the lever in the switch tower to the semaphore rod, Helen exerts all her strength and sets the semaphore at "Stop."

The girl seizes a lantern and rushes to the scene of the washout. Despite the danger, Helen crosses the swollen stream and reaches the opposite side after a hard battle. The 12.05 Fast Freight approaches. The engineer sees Helen's signal and stops his train on the very brink of the ruined trestle.

Meanwhile, the Limited is halted by the semaphore signal. The train crew investigate and find the insane man in the tower. Helen returns a few minutes later and tells her story. Again she becomes the heroine of the road.

SELIG.

THE VISION OF THE SHEPHERD (Special—Two Parts—Feb. 1).—Old Jacob, the shepherd, while securing his flock of sheep for the night, stands entranced because of a wonderful vision of the Supreme Being. In the vision the Lord asks him if the sheep are all safe in the fold. Jacob replies that they are; but discovers later that a little lamb is missing. Lanter in hand, he goes forth to search for the missing lamb. He discovers the frightened little creature and restores it to the distressed mother ewe.

Old Jacob has accepted the vision as a literal inquiry about the welfare of his flock. The simple old fellow does not realize that his most precious lamb, Nell, his only daughter, stands on the threshold of a great indiscretion and that her safety requires his intervention.

She has become infatuated with a young scoundrel, Arthur Harding, who has persuaded her to elope with him under the promise of marriage. Nell flees from the safety and comfort of her modest home and betrays the affections of two honest old hearts that beat only for her.

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Again old Jacob has a vision of the Lord. This time he replies to the question, "Are all of the sheep safe in the fold?" with a sad shake of the head and the word "No." Again the vision directs him to go forth and seek the missing. Jacob decides to go to the city at once to try and and find his daughter, Nell.

In the meantime, Harding, who is as rich as he is unscrupulous, has taken Nell in his automobile to the city, where he has installed her in his handsome apartments. He realizes that it will be impossible for him to persuade the simple country girl to accede to his demands without making her his dupe as well as his prey. He invokes the aid of an unprincipled old scoundrel named Giles, an actor, who agrees to act the part of a minister and perform a mock marriage between Nell and Harding.

The hour for the ceremony is set and Giles performs a bogus ceremony. He falls in a faint, however, before the final words have been spoken by his false lips. Harding rushes into an adjoining room for stimulants, which he does not find ready to his hand, and while searching for same, Giles revives. The heart of the old scoundrel is touched by the innocence and sweetness of Nell and he tells her the truth.

In horror, she seeks flight and Harding returns too late to prevent her escape. Giles, who is now determined to try and set matters right, sturdily opposes Harding's pursuit of Nell, who reaches the street safely and flees into a small public park.

Nell passes a miserable night on a bench in the park. On the following morning while battling with her perplexities as to what course she shall pursue, Harding discovers her. He attempts to reassure her and persuade her to go with him, but her horror at the disclosure of his falsity and treachery causes her to cry out for help in her extremity and anguish. Maggie Hunt, a Salvation Army lassie, is passing through the park at this time and her attention is attracted by the frenzied appeals for help on the part of Nell. Harding takes flight while Nell accompanies her rescuer to the Salvation Army barracks.

Maggie gives her food and induces Nell to attend the morning services in the Salvation Army Chapel.

Old Jacob has turned his footsteps toward the Salvation Army Chapel and there he is overjoyed to find his daughter. He returns home with her.

FORKED TRAILS (Feb. 2).—Moya Lantry, a belle of Cattleland, has captured the hearts of two bold cowboys, Bob Davis and Frank Scott. They arrange a contest to decide which shall marry her and Scott wins out by a trick. Old man Lantry is suspicious of Scott, and tells him to earn a thousand dollars before he can marry Moya.

Scott rides away and encounters Manuel Baca, a disreputable Mexican, who plans to hold up the stage. Scott joins him in the venture, which proves successful, but, while escaping with his share of the plunder, Moya and Davis discover him.

With Scott eliminated from the field through his own crooked acts, Bob and Moya obtain her fathers' consent to their marriage.

JUST LIKE A WOMAN (Feb. 3).—Louis Dutton believes in the future of Centerville and buys "The Record," the local newspaper. He finds Phyllis Darel employed as assistant editor, but, because of his dislike for the plan of employing women, he discharges her.

Howard Folsam, proprietor of the local department store, is secretly infatuated with Phyllis, and when he hears of her discharge he calls on the new editor and threatens to withdraw his advertising support unless Dutton reinstates Phyllis. This makes Dutton furious, and he refuses Folsam's demands and orders him from the shop.

Folsam, actuated by a desire for revenge, and also wishing to entangle Phyllis in his coils, backs her in starting a new publication in opposition to Dutton.

The loss of Folsam's advertising endangers the prosperity of "The Record." Dutton is desperate. His establishment catches fire and he faces bankruptcy, but Phyllis comes to the rescue with charming forgiveness and they consolidate the two newspapers. Also their domestic affairs.

CATS (Feb. 5).—Jinks is a morose man. He loves his wife, but Mrs. Jinks loves cats, and Jinks finds himself in despair. Whenever he comes home he finds cats on the piano, on the tables and chairs, while the floor is covered with them. He cannot walk through the house without stumbling over cats.

The limit of his forbearance is reached when he discovers a litter of tiny kittens reposing in his silk hat. He plans some desperate action to release himself from the enforced companionship of felines.

Jinks gets a big trunk and a wheelbarrow. In the absence of Mrs. Jinks he jams the cats into the trunk, places it on the wheelbarrow and starts for the river.

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The noise of the cats creates suspicion. However, Jinks escapes serious consequences by compromising with his wife upon a maximum of five feline pets.

THE LEOPARD'S LAIR (Feb. 6).—Bob Wheeler, a sturdy young South African hunter, makes his living by killing wild beasts. His modest home in the veldt is made comfortable and happy by the presence of Ruth, his pretty, young wife, little Annie, their eight-year-old daughter, and the baby.

The neighborhood is infested by leopards. These brutes become familiar almost to the point of fearlessness, and one day little Annie is frightened by the invasion of the clearing of a pair of leopards. Little Annie is watching the baby, but in her terror at the approach of the leopards she hides in a closet.

The leopards vault through the open window; one seizes the baby in its mouth and, followed by its mate, springs through the open window and leaps into the forest. An alarm is raised by Annie, and neighbors are called to help in the search in the hope that the baby may be found uninjured. After a battle with the ferocious brutes, the baby is found, fortunately uninjured, and the agonized parents are reunited to their beloved baby.

THE PASSERBY (Special—Two Parts—Feb. 8).—Fay Thompson, the village belle, is besieged by a host of arduous lovers, who seek her hand. She is the pride of her old parents, who conduct a country hotel. She is devotedly attached to her nineteen-year-old brother, Jamie.

Wallace Richards, a young villager, has been generally accepted as her chosen sweetheart. They hold trysts and have selected a hollow post as the receptacle for their love messages.

Fay's father dies, leaving the family in poor circumstances, with Jamie, the boy, the only means of support. The war between the North and South has just broken out and Jamie is drafted by Colonel Morrison, who refuses to release him, notwithstanding the pleas of his invalid mother and his sister, Fay. Frank Coakley, a manly young fellow of good appearance and genuine integrity, arrives in the village while the draft for the army is being made.

Jamie's family is too poor to buy him a substitute and they face the terrors of hunger and poverty. Fay appeals to Wallace, her sweetheart, to act as a substitute for Jamie, but Wallace evades the request, and she then recognizes him for his actual worth. Then Fay calls a convention of her admirers. She takes from her neck a tiny cross of gold, pins it to the trunk of a tree under which the meeting has taken place and announces that the man who will act as substitute for her brethren, Jamie, shall be entitled to wear the cross and claim her for his bride upon his return.

The admirers protest their love and admiration, but there is no struggle to reach the cross on the tree. All depart without having disturbed the bauble, and Fay is thereby enabled to realize the actual value of their protestations of love.

Frank Coakley hears the discussions and is intensely moved both by the beauty of Fay and the alarming terrors of her prospective dependence on the world. Coakley is a patriot, while within his heart there abides a desire for romance. Therefore, after the cowardly swains have departed, Coakley removes the cross from the tree and, making his way to the headquarters of Colonel Morrison, announces that he has come to act as substitute for Jamie.

At midnight the brave soldier boys march away. Jamie is left behind to support his invalid mother and sister. Fay finds that the cross is gone and realizes that one of her admirers must have taken her at her word, but, inasmuch as no message has been sent her, she does not know who has picked up her challenge.

The local soldier boys acquit themselves with credit on the battlefield. Coakley distinguishes himself and is promoted rank by rank until he becomes a captain. One day he is wounded in a desperate charge and is removed to the field hosiptal, where, according to the rules, he is divested of all valuables, among which is the gold cross, the insignia of his chivalrous act.

Colonel Morrison happens to become possessed of the modest valuables belonging to Coakley, among them being the gold cross. The official records are destroyed by accident, so that it is impossible for him to ascertain the owner. Coakley returns home from the war after a long siege at the hospital and falls in love with Fay.

In secret, she has worshipped during the period since the departure of the troops the unknown hero who played the part of substitute for her brother, Jamie. The hollow post which had been the receptacle of her love messages is now almost filled with love notes addressed to the unknown hero. Coakley presses his suit and modestly affirms that he is the one who took her brother's place.

She is incredulous and demands that he show her the cross. Then he explains the manner in which it was lost. Fay becomes indignant and thinks he has been trying to deceive her.

(Continued on page 878.)

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(Continued from page 874.)

although in her heart she has learned to love this modest and unassuming young man. She thinks, however, that she is bound by her promise and that the man who brings to her the cross is the man entitled to her hand.

Colonel Morrison comes back from the war, bringing the cross with him. Fay learns that he has the cross in his possession and offers him her hand in marriage, according to the compact which she voluntarily made. Colonel Morrison then explains his possession of the cross and, upon meeting Coakley face to face accidentally, at once identifies him as the battlefield hero from whose neck the cross had been removed when he was taken to the hospital.

Fay is delighted to find that her compact is wholly in accord with the desires of her heart and their dream of love is realized.

ROPING A BRIDE (Feb. 9).—Tom and Dick are staunch friends. They are both in love with Vera, the beautiful daughter of the local doctor, who likes both boys but cannot decide which one she likes best.

They discuss the situation in an amicable way and decide finally to appoint a friendly rancher as arbiter.

It is arranged that the two cowboys shall engage in a contest of skill, the winner to claim Vera's hand as a prize. She is to stand at the terminal point of the race to be contested by Tom and Dick. They shall ride at full speed up to her and cast their lariats, the one making the first successful cast to win her as the prize.

The contest takes place and everybody in the neighborhood is present to witness it. Both boys ride well, but Dick makes the first cast and wins Vera as his bride.

THE ODD SLIPPER (Feb. 10).—Dr. Randall is mystified by the dropping of a dainty slipper on his shoulder as he is leaving the hotel. He examines the slipper carefully and has a vision of a lovely girl, whom his mind pictures must be the owner.

Grace Villers, an orphan, occupies an apartment in the hotel. She has just had a strenuous struggle with her uncle and aunt, who have bound and gagged her. During the struggle she has succeeded in kicking one of her slippers through the open window.

Dr. Randall is called to administer treatment to Grace, who is claimed by her uncle and aunt to be crazy. The doctor examines Grace, and she succeeds in conveying to him the information that her uncle and aunt are trying to make away with her to obtain her fortune. She whispers that a message contained in the slipper will explain the mystery.

The doctor consults with the police and discovers the message concealed within the lining of the slipper. Grace is rescued and her fortune is restored, while Dr. Randall is rewarded with her heart and hand.

THE PERFUMED WRESTLER (Feb. 12).—Fritz, a slow-witted, clumsy, German boy, works as clerk in a grocery store. He is in love with pretty Mamie, who, however, prefers the attentions of Patsey, the champion wrestler and all-around athlete.

Patsey chases Fritz away from courting Mamie, which causes Fritz to plot revenge. Fritz eats some limburger cheese and discovers the terrible blows he can inflict as a result.

He plots to defeat Patsey, the champion wrestler, and issues a challenge. Fritz then proceeds to train for the match by eating enormous gobs of limburger, punctuated with strings of garlic, while he takes a daily bath in noisome and pungent chemicals. Fritz wins the contest almost without a struggle, but his sweetheart proves false, and he escapes from vengeance of the community with difficulty.

THE BUGLE CALL (Feb. 13).—Ehrman Wolfshon, a serious-minded young farmer, who lives in the neighborhood of a South African military post, falls in love with Nancy O'Farrell, daughter of the Colonel in command. His signal for calling upon Nancy has been the bugle call, announcing drill at the neighboring post.

Some of his soldier friends decide to play a practical joke. Taking some articles of Nancy's clothing, they prepare them in such a manner that when Ehrman discovers the same he thinks she has been slaughtered by some wild animal, many of which are to be found in the neighborhood.

The mind of the young lover is overwhelmed by the awfulness of his discovery. Nancy restores his sanity by arranging that he shall hear again the well-known bugle call.

HEARST-SELIG NEWS PICTORIAL NO. 7 (Jan. 25).—Weather Bureau at Washington is preparing book of rules to insure uniformity of forecasting by the two hundred observation stations throughout the country. Officials at Washington show the instruments used and the methods followed.

Mrs. Harry Johansen of St. Louis, society leader, wins championship for woman auto racing drivers of America. She poses in interesting pictures.

Recruits for the British army in England are given realistic schooling in modern war. Under the eyes of officers they work with shovels digging trenches after the pattern of those adopted by the allies in Belgium and France. Other scenes show them learning to lift field cannon over obstruction.

Canadian contingent of recruits to the British army get order to strike camp on Salisbury Plain ready to move to the front. Pictures showing them tramping through mud, driving cars over roads that are veritable quagmires and wading through water give vividly a new insight into some of the unpleasant sides of soldiering.

Rep. A. P. Gardner of Massachusetts has instituted an agitation for a bigger navy. Sec. Daniels has come forward with a program of not less than two new battleships per year. Both men pose for the Hearst-Selig News Pictorial in a novel series of pictures that give the ideas of both men of the needs of the service, and the present standing of the navy. Some unusual pictures of submarines and the dreadnaughts at battle practice are included.

HEARST-SELIG NEWS PICTORIAL NO. 8 (Jan. 28).—Gov. Cole S. Blease of South Carolina, who emptied prisons and disbanded militia, poses for Hearst-Selig News Pictorial on day he resigns.

U. S. Troops for first time since Spanish-American War parade through streets of New York. Are reviewed by Mayor and General Wood.

Federal league leaders strive to have organized baseball declared monopoly in restraint of trade. Leaders of both sides pose especially for Hearst-Selig News Pictorial.

Navy's biggest submarine takes ways in Fore River yards, Quincy, Mass.

Marty O'Toole, $22,500 hurler of the Pittsburgh National, bats .300 in the domestic league. He chops wood and takes in the washing to help Mrs. O'Toole, while Baby James directs his industries.

U. S. Army cooks are given special course in bread baking at field kitchen at barracks at Washington, D. C.

Grace Darling, Hearst-Selig reporter, goes down to New York Bay on revenue cutter, boards incoming liner Lapland with other ship news reporters, interviews Edna May and pays a visit to the steerage.

Famous palace at Versailles, France, is transformed into Red Cross hospital by British troops and is thronged with wounded from the battle front.

PATHE.

PATHE'S DAILY NEWS NO. 6, 1915 (Jan. 20).—War's Heroes.—Desperate chances taken by despatch riders.

Woman Raid Victim.—Wounded in German sea attack.

Back to Front.—French wounded ready to fight again.

Peace Centennial.—With England marks Jackson Day.

'Quake in Italy.—Scenes in neighborhood of catastrophe.

Recruits U. S. Horses.—Thousands bought for French cavalry.

San Diego Races.—Battle of auto speed kings.

PATHE'S DAILY NEWS NO. 7, 1915 (Jan 25).—Review by Czar of His Life Guards.

Neutral Officers Observe War in France.

Zeppelins Raid English Royal Palace.

New U. S. Destroyer Cushing Launched.

Hospital Ship Takes Wounded Home.

Our Own Soldiers Reviewed on Fifth Avenue, New York.

Strikers Shot in New Jersey Wage War.

BIOGRAPH.

FATE'S PROTECTING ARM (Feb. 1).—Breaking into a house, Dick Foster and his companion, Ann Markham, overpower the old couple, bind and gag them. The wife has given the alarm, however, aud the police arrive. The robbers pass themselves off as the householders, regret that it was a false alarm, and get away with the spoils. Through the newspapers Ann learns that the old man is a preacher. Revolting from her past life, she leaves Dick and gets a post as governess to the daughter of Robert Hall, a widower. Dick meets her in the park and she gives him a fictitious address. He follows her home and sends her a note demanding admittance to the house. She has already made up her mind to leave, and is stealing away when from the library comes a familiar sound. Dick has broken into the house. Ann switches on the light, there is a struggle, and she knocks him down with a heavy vase. Recovering, he lunges at her; his revolver, which she has seized, goes off; and Dick falls. Mr. Hall comes in and Ann learns that she will never have to go away.

THREE HATS—SPECIAL (2 Parts—Feb. 2).

The First Hat.

Sam Selwyn's, of course—you couldn't mistake that ultramodish block. Sam lived in great style—butler, and all that sort of thing. Mrs. Sam ruled the roost; he got his first chance to be gay when she took daughter to visit mother. Fred Bellamy had just come to spend a few days with Sam. "We'll make a night of it," Sam declared. "Nothing of the sort," said Fred; "I'm going to see Lottie Blithers."

The Second Hat.

Bosco Blithers, like his hat, was a trifle seedy. Lottie couldn't keep papa from the cabarets. But she wasn't lonely that night when Fred called. Bosco came tiptoeing home and was caught. He had to promise to let her marry Fred, whom he had never seen. One thing troubled him—in a collision with several other exhilirated gentlemen he had lost his hat. It would never do for Lottie to find him out.

The Third Hat.

Thompson was the name on the band—and there are a lot of Thompsons in the directory. Sam Selwyn got this hat by mistake and, in distress, he sent Fred out to look up all the Thompsons. He had given a cute little lady Fred's name as a safeguard, and when Lottie sent Fred a note Sam was in panic lest Mrs. Sam find him out. Then Lottie herself came, and Sam locked her in his room. She kicked the door down.

THE DENOUEMENT (On Same Reel as Foregoing—Feb. 2).—Captain Katskill loved Sam's daughter. Mrs. Sam encouraged him. He went in to see papa—and saw Bosco Blithers, who had called in search of his hat. "Take her, my boy," said Bosco, thinking this was Fred asking for Lottie. Later, Fred asked him the same question. Consternation—explanations—joy.

THE BORROWED NECKLACE (Feb. 4).—Mrs. Morrison's diamond necklace, a birthday gift from her husband, is one of the beautiful things Florence Barlow cannot afford. She can afford an imitation, however, and she has one made—an exact copy of the necklace, which she borrowed to wear to a ball. By mistake she returns the imitation and Morrison locks it away in his safe. The butler steals it when the safe is accidentally left open for a few minutes. When the jewel is missed, Morrison recalls having seen Florence near the safe while it was open. At a supper in celebration of her engagement she is wearing the original necklace when detectives arrest her, and the jeweler identifies the genuine stones. On the day of her trial Mrs. Morrison accidentally discovers the stolen necklace where the butler had hidden it; the man observes her and cupidity makes him incautious; Morrison, returning, finds his wife struggling with the thief—and at the eleventh hour Florence is cleared of the charge, the butler being held for robbery.

WINNING THE OLD MAN OVER (Feb. 6).—Doctor Slap sent his negro assistant to rob the graveyard. The frightened darky depended upon some friends of Tom, whom the doctor had forbidden to see his daughter. Tom played the corpse, and on threat of arrest as a body-snatcher the old man consented to their marriage.

THE CLUB PEST (Feb. 6).—His club mates bet him fifty dollars that he wouldn't spend the night in a haunted house, and proceeded to make ghostly things happen. Discovering

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the trick, Mr. Bore pretended to commit suicide, turned the tables on his friends, and won the bet.

IT DOESN'T PAY (Feb. 5). Tom West was a ne'er-do-well. While his mother lay ill he took his sister's last dollar under pretence of looking for work, and gambled it away. Returning home, he met the boarder—an old man who was night watchman at the factory. The watchman had been taken ill soon after going on duty, and the bookkeeper, working late to make up the payroll, had sent him home. While the old man slept Tom stole his key, entered the factory, and was surprised by the bookkeeper. After a struggle he got away with the money and buried it in the cellar. The key he left in the lock, and a piece of his coat, torn off in the struggle, condemned him, and he went to prison. His mother dead, his sister moved away and the old house was shut up. All through his prison term Tom dreamed of the hidden treasure. Released at last, he broke into the deserted house by way of the cellar. Not until then did he realize the futility of crime—for the rats had gnawed the treasure away.

MINA.

A TERRIBLE BREAK (Feb. 18).—Harry is an omnivorous reader. The perusal of a society story causes him to yearn for society life. At midnight he picks up an invitation to a reception given by Mrs. von Picklefield, the society leader. Merrily Harry goes on his way, but soon collides with an unsteady gentleman resplendent in a full dress, and trying to get home early. Harry takes a sudden liking to the full dress and makes the needed change. Properly togged up, he proudly marches to Mrs. von Picklefield's mansion, in front of which he meets his sweetheart, Polly. His behavior at the reception, his refusal to take off his silk hat, his mad dash for the dining table, his odd dancing and numerous other strange antics of his create a general uproar, in the midst of which Polly suddenly breaks in two; her lower half rushes out of the house, while the upper part remains in Harry's arms.

A wild chase follows with Harry in the lead. Downstairs, upstairs, across country, over railroad ties, garden fences and into the lake. The fugitive half of Polly is finally captured and she becomes a unit once more. Amid the general rejoicing the owner of the full dress appears and demands Harry's arrest. Harry soon finds himself splashing in the water—then he wakes up.

GREAT AMERICANS (On same reels as foregoing) (Feb. 18).—A short picture showing cartoon sketches of some of our Presidents in various moods. These are done along new lines and are a very entertaining finish to this split reel.

LUBIN.

PATSY BOLIVAR SERIES NO. 6.—Patsy on a Trolley Car (Feb. 1).—In No. 5 of the series we left Patsy leaving the village of Roseville on the trucks of a freight train. At the village of Springtown he is discovered and thrown down an embankment. Picking himself up, he wanders up the road and encounters a lunch wagon, whereupon he orders a pie for breakfast. But, not having any money, the lunchman kicks him out and Patsy runs away, pursued by the lunchman. As they disappear the wagon is driven off by a tramp and Patsy, eluding his pursuer, joins the tramp. Both are arrested by the village constables, and given ten days in jail.

In the meantime, Jack Prince and his wife come to Springtown, where Jack has secured a position as assistant superintendent of a trolley company. On being discharged from the lockup, Patsy applies for a position in a drug store, but, being recognized by the magistrate who sentenced him, he is driven away, and then goes to the office of the street car company, where he is placed on trial as a conductor and has several unfortunate experiences. Tilly, having become tired of the attentions of Sykesy, and still favoring Patsy, also comes to Springtown on a visit to Mary, where she is found by Patsy, and his attention to her almost loses him his position. Jack writes to Patsy's parents disclosing his whereabouts, which causes them to set out for Springtown. From them the faithful Jane learns where he is and also takes the train, pursued by Sykesy. Jane finds her way to Mary's house, but immediately on her arrival Mary receives a telegram calling her to a seminary, where she has applied for a position, and sets out for the station. At the same time, Patsy, now entrusted with the duties of conductor, encounters his family as passengers and, spurred on by the revengeful Sykesy, a rough crowd throw him from his car. He is picked up by Mary and the two go to Jack's office to find that he has gone with the Bolivars to investigate the throwing off incident. She leaves a note for him, sending it back by the office boy, and proceeds to the train with Patsy. Here she tries to induce him to return to the village, but, finding that his father is after him, he insists upon running away and departs on the train, with Mary, just as her husband and the others arrive, to be told by Sykesy that she has eloped with Patsy Bolivar.

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THE BELATED HONEYMOON (Feb. 2).—John Roller, a scientist, reaches the age of thirty-five without ever having been kissed by any female other than his mother. Although in comfortable circumstances, he shuns all society and devotes all his time to the study of the American Indian and gathering of Indian relics. When his friend, Professor Munger, seeking a husband for his ward, Agnes, puts it up to John as a sacred duty to give the girl a home, John feels that he cannot decline. Agnes is a diffident little thing about nineteen and does exactly as she is told. The peculiar marriage takes place and Agnes finds herself in John's home. John's old housekeeper, Delia, proves a disagreeable companion for the girl and John's attitude towards the girl is the same as it would be towards any orphan. He goes right on with his study, never dreaming of love or what married life really means. When Agnes does make an attempt at companionship it fails through his ignorance of femininity. This state of affairs continues for almost a year.

Then comes John's cousin, Billie, a rollicking, bouncing young man of twenty-five. He drags John and Agnes to a dance. Agnes meets a lot of lively young folks, watches their love making, tingles to the dance music, contrasts it all with her dull life and realizes she is missing all that belongs to a young woman. Her efforts to wake John up to this fact fails and in desperation her yearning spirit seeks elsewhere for romance. She buys fashionable clothes and attends parties. There are some flirtations. Gaston, a Frenchman, falls head over heels in love with her, and although she cares nothing for him, his attentions in a way make up for John's stupid neglect and she does not discourage him. John finally learns of her escapades and is strangely disturbed. That he is jealous does not occur to him—until—— John is in Boston delivering a lecture when a telegram from his housekeeper informs him that "Agnes is carrying on scandalous with the Frenchman." The lecture ends abruptly, John jumps aboard a home bound train within ten minutes.

Next evening Gaston calls to see Agnes, but, having become "too fresh," is refused admittance. John arrives just after the door has been slammed in Gaston's face. Gaston has left his cane on the steps; John thinks the Frenchman is in the house. He rings the bell furiously. Agnes thinks Gaston is ringing again and does not answer. John kicks the door open. Hearing the crash Agnes and Delia barricade all the inner doors, retreating from room to room. John smashes through everything until, bursting into the kitchen, he is confronted by Agnes, who in desperation has grabbed the carving knife prepared to defend herself against the supposed Frenchman. When things have been explained John realizes he is in love and Agnes is delighted to find she is loved by a real, red-blooded man. Their honeymoon begins from that moment.

A NIGHT'S ADVENTURE (Special—Two Parts—Feb. 3).—George Heath, the son of a minister, has gone wrong, and is discovered in the sordid environment of the lower city sections. Grace Walton, the daughter of a minister, the Rev. Walton, is discovered in the proverbial needy condition of one of a minister's family. George receives a two-dollar bill from his family and his conscience is pricked when he reads the letter telling of the pinching necessary to spare the two. He determines that nothing will tempt him to spend the bill for drink or similar unworthy objects.

Grace is sent to the great department store to pay a long overdue bill. On the way she meets Adele, a fashionable girl friend, and

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when she accompanies Adele to a shoe store she is tempted to spend part of the money for a pair of fancy slippers. George, with all his money gone but the sacred two-dollar bill, decides that it is useless for him to struggle further and goes down to the river. Here he is only saved from suicide by the memories that the two-dollar bill and the letter from home bring. Grace, taking the slippers home, is scolded and goes to her room with a feeling of great rebellion against her lot. George, with a happy inspiration that perhaps the two dollars will bring him luck, is inspired to use that as the outside of a fake "roll" and to fare forth where the fake "roll" attracts the attention of Hoyt, a gambler, who pays George's expenses and leads him into a game. George, with beginner's luck, soon has a real roll.

Grace, in her rebellion against her lot, expresses to Arthur Luck, a suitor, a wish to go to just one dance, and he tempts her to go to a dance hall which her father is preparing to raid with the police. When he leaves her for a moment she meets George, and George aids her in a spectacular escape when the raid occurs. Unfortunately, she has dropped one of the slippers, and this is found and recognized by her father. But George, taking Grace home, by a ruse persuades her father that he is mistaken, and George then uses his newly acquired funds in buying a ticket for home. His better impulse is uppermost.

THE REGENERATING LOVE (Special—Three Parts—Feb. 4).—Years of family quarrels finally culminate in Henry Davison leaving his wife, Julia, and baby daughter, Ethel, well provided for while, with his baby son, Bob, he goes away West. With Bob's coming into manhood his father's ill temper becomes unbearable. Unable to learn anything of his mother, Bob leaves his father and tries to make his way in the world alone. Davison, broken in health, fails in his search for Bob and returns East, ultimately effecting a reconciliation with his wife. He dies, content in all but his son's absence, his last request being to find him and see that he is made heir to his large estate.

Reverses have led Bob's feet into unwonted paths and he falls in with Belle and Hayden, a vaudeville song and dance team playing in cheap music halls. Through a newspaper article Hayden learns of the search for Bob and in a drunken revel gets all the facts of the boy's life. He sees an opportunity to escape the drudgery of his present existence and compels Belle to unwillingly assist him. While she keeps Bob drunk, he goes back East and with papers and facts establishes himself as the son and heir.

A regenerating love soon springs up between the four young people and the philosophy of their lives and characters undergo a wonderful change. Hayden, unable to bear living his false character of brother to Ethel, the girl he loves, goes West to get Bob and bring him into his own. Ethel learns the truth from the letter he leaves behind, but awakens to the fact that the love she bears this man is not a brotherly one and her heart cries out for his return.

Belle and Bob have married and the fear of Hayden's return grows daily. When he does return, not for her but Bob, she uses all her influence to mislead him, but eventually the truth is made manifest to all three, and Bob refuses unless they go with him. He finally wins them over and they go back East. Bob is accepted without question and his wife received with open arms. Their happiness makes it easy for Ethel. Hayden is forgiven and wins the reward his regeneration merits.

"THE NAMELESS FEAR" (Feb. 5).—In a lonely old house lives Dulcene, a girl of twenty, companionless except for Dr. Ferguson, her guardian, and Meg, an old Servant. Ferguson, who is mad with a miserly love for gold, has determined that he will not give up the control of the girl's fortune when she reaches her majority, and has forced Meg to become his accomplice. Ferguson's intention being to wreck her mind, counting on the fact that if he succeeds he will be made her permanent guardian. There is in the house a certain door, which has always been kept locked, and which to Dulcene has the fascination and vague horror of the mysterious.

At length she finds the door ajar, and ventures fearfully through, to find only an empty room at one end of which hang, closed, heavy black curtains. As she slowly approaches these, Ferguson appears in the room with the warning: "There are some things so fearful that they may not be even named—if you would keep your reason, do not look beyond that veil!" Dulcene shrinks away from the curtains, but she cannot put the thought of them from her—sleeping or waking, she is haunted by fear of the thing they may conceal.

Dulcene chances to meet Fred Raymond, a young engineer, who is at work in the neighborhood, and they find for each other a tender regard. That night Fred sees a vision of the girl, imploring his aid, and on impulse he hurries to the house. Meanwhile, Ferguson has exerted his powers to the end that, rousing from her sleep, Dulcene feels herself irresistably drawn to the room of the closed curtains. No sooner has she stepped in than the door is locked behind her, and she knows herself a prisoner. Sick with horror, yet unable to resist the terrible fascination, she moves slowly to the curtains, peers between them and, with a shriek, falls senseless upon the floor. Fred, hearing her wild cry, bursts into the house, to be met by Ferguson. A struggle follows, from which Fred emerges, leaving Ferguson unconscious. Fred breaks down the door of the room of mystery and strives to revive Dulcene.

At this moment a police officer and a doctor arrive, having been brought by Meg, who in fear has turned informer. Ferguson has revived, and, laughing wildly, explains his plot. The curtains are torn aside, revealing only an empty alcove—the horrors which Dulcene thought she saw were but the suggested fancies of her own mind. It is now discovered that Ferguson himself is totally insane, and he is led away. Dulcene soon recovers from the shock she has experienced, and love promises happiness.

"THE FURNACE MAN" (Feb. 6).—Begrimed and with clothes awry, John Dayton, a young society man, after hours of labor, leaves his stalled automobile in front of a furnace man's basement shop. He leaves to get aid from a garage, taking with him the furnace man's card. John rescues Marjory Gordon's dog. She thanks him and promises a reward for his service. John, carried away by her charm, impulsively thrusts the furnace man's card in her hand. Marjory, thinking John a real furnace man, sends for him to repair the trouble in her home. John seizes the opportunity and persuades the furnace man to let him undertake the job.

In the Gordon home John is treated as befits his assumed position. He performs his duties with a will. At a tea the drawing-room becomes so hot that Marjory orders John to adjust the register. John is stared at by all the guests. He sees a fellow paying ardent attention to Marjory, and in revenge manipulates the furnace so that dense smoke pours through the register. The guests are driven out and the party broken up. Marjory indignantly discharges John, and John, mocking her anger, kisses her.

Before leaving, John gets an inkling of the grave business troubles harassing Marjory's father, and he deliberately proposes himself as Gordon's business partner and son-in-law, declaring his identity and confessing the deception. But Gordon will not barter his daughter. Marjory, in John's presence, demands that her father put John out of the house. John is discharged, with a knowing wink—and Marjory bursts into tears of chagrin. At night, immaculately dressed, John, the erstwhile furnace man, comes to dine with Gordon and Marjory. The girl's perplexed gaze suddenly turns to joy, and very quickly she decides that John will be partner to both herself and her father.

"PATSY BOLIVAR" SERIES NO. 7—"PATSY IN A SEMINARY" (Feb. 8).—Arriving at Sunnyside and finding Patsy inclined to still remain in her company, Mary tells him that such a thing would, of course, be impossible, owing to the jealousy of her husband, but he does not know what to do in his impecunious position, so Mary secures for him a position in the seminary as gardener.

The presence in their midst of so young a man causes great excitement among the young women. For a time all goes well, but soon Patsy is discharged on account of too much attention to the young ladies. Immediately there is a strike among them, and they demand his reinstatement. Inquiry develops that Patsy is a college man and an athlete, and as Mrs. Squills, the head of the seminary, contrary to the wishes of her husband, desires to develop physical culture in the seminary, Patsy is promoted to the chair of physical science. Trouble awaits him, however, for his ideas that young women should be trained as young men are and put through the same variety of exercises finds its way into the newspapers, and brings to the seminary a large body of protesting parents, who insist upon the elimination of the objectionable instructor or they will remove their daughters and charges.

They interrupt Patsy at work with his pupils in the gymnasium and Patsy is summarily discharged. His evil genius, Sykesy, has come to the seminary in the interest of his sister Jane, and Patsy, believing that this new trouble is his doing, administers a severe beating, ending with a ducking in the swimming pool. The edict has gone forth that Patsy must go, but that night the young ladies give him a reception at midnight in one of the rooms in order to express their disapproval of his dismissal. The noise in the room is heard by Mary, who is sleeping just below, and, going up stairs, she knocks at the door of the refectory room, Patsy is let from the window by a rope hastily constructed from sheets. This breaks and Patsy falls through a skylight upon the bed of his admirer, Mrs. Squills. In order that he may not be discovered, she conceals him under the

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blankets, but there he is found by the irate Squills, who horsewhips him and again turns him out upon the pitiless world.

"BAGS OF GOLD" (Special—Three Parts—Feb. 10).—Eliot, a business man, lives in the country. Weldon, a friend, returns from Alaska and turns his gold over to Eliot to be put in his vault. Weldon leaves to return in a few days. Reed, Parker and Brent, three crooks, learn of the gold left with Eliot. Reed gets into the office as Eliot's secretary; Parker into the house as butler, while Brent is given charge of a woodchopper's shack. Eliot frequently brings his secretary home with him and the thieves exchange words.

Gradually the fascination of the gold grows upon Eliot. He plans to transfer it to his home and arrange a fake robbery. Hardy, an artist, has been in the Eliot home painting a portrait of Eliot's daughter, Nan. He has watched the crooks and suspects that something is up. Parker discovers that Eliot has been transferring the gold to the library. He gives this information to Reed in a note. Hardy gets a view of this transaction through a mirror in the adjoining room and later offers Reed a drink. He purposely spills the liquor on Reed's coat. With hurried apologies he takes it to the lavatory to cleanse, and there discovers the note. There is only one more bag of gold left in Eliot's vault. Parker discovers the hiding place of the gold and telephones Reed to get what is left. Reed gets the last bag from the vault. Eliot enters and finds the gold missing. He suspects Reed, but, realizing his own doubtful position, is afraid to make a charge. Instead, he instructs Reed to accompany him home. Stealthily watching each other, they board the train for home. Hardy is suspected by Brent, knocked unconscious, bound, gagged and left in the cabin with a lighted fuse and a keg of gunpowder. Parker is discovered in the library by Mrs. Eliot. He escapes as far as the porch, where he is surprised by the gardener. They struggle, Parker escaping. Nan rushes to the house in time to see Parker leap into the gardener's wagon, and she springs into the back of the vehicle.

Hardy is rescued just before the cabin is blown to atoms. Brent is pursued by the woodchoppers to the edge of a precipice and falls to his death. The horse driven by Parker becomes unmanageable with Nan, terrified, in the back part. Parker exchanges shots with Hardy, who is galloping close behind, and is finally wounded, falling helplessly across the seat. As the runaway wagon passes under a low bridge Nan sees the train approaching, she catches onto a beam and hangs there, while the runaway horse dashes towards the railroad tracks. Hardy later rescues Nan from her perilous position. On the train Eliot feigns sleep. Reed tries to escape with his satchel of gold. Eliot jumps upon him; they struggle on the platform, where Reed, minus the satchel, falls over to his death. A moment later the train smashes the runaway wagon carrying Parker's wounded body. It has dawned upon Hardy that he is in love with the daughter of a crook-to-be. He sees, however, that the terrible experiences have brought Eliot to his senses, and is not slow in asking for Nan's hand.

"HIS SOUL MATE" (Feb. 9).—Albert Maynard thinks he is in love with two coquettes—one as great a flirt as the other. His stenographer, Nellie, is truly in love with him, but she realizes the hopelessness of it when she sees he is determined to marry either Dolly or Polly. At an afternoon tea he meets both girls and tries to figure out to which one he will give the engagement ring which he has with him. It is first Polly and then Dolly that takes his attention, and finally with one on each side of him he is even in a greater quandary than ever.

That night he has a dream. He imagines that he marries Dolly, only to lose her. Polly's sympathy leads to a second marriage, but eventually she goes over the great divide as well. His stenographer, Nellie, fails to appear one morning, and he learns that she, too, has passed beyond. Broken down with his sorrow he fights on, but a little while later his soul leaves his body and goes to meet his wives in heaven. He is admitted with sympathy and starts on his search. First, among the many white-robed figures along the way, he finds Dolly, only to learn that she is the soul mate of the man that is with her. He seeks out Polly with a sinking heart and finds that she, too, is not his mate, but the affinity of another man. Discouraged, he pleads for knowledge as to who really is his soul mate, and they point to a far-off cloud. There he finds Nellie, and also discovers that he can be very happy with her. He wakes and the next morning goes to the office with the feeling that Nellie's kisses are still on his lips. It does not take him long then to find out how much she does love him and to realize that after all she really was the one he loved from the beginning.

"THE TRAPPER'S REVENGE" (Special—Two Parts—Feb. 11).—Jean and Pierre are Canadian trappers, but also in league with moonshiners in the north woods, and carry illicit whiskey concealed in their loads of furs. In Jean's cabin there is a hiding place for the jugs until the regular weekly trip to the trading post with furs, when they are transferred to a secluded hut, a step further on to the settlements.

Pierre is in love with Marie Dupree, the daughter of his partner, Jean. Marie is a capricious coquette, really in love with Paul Marr, a member of the mounted police, though she torments him without mercy. She has only contempt for the trapper, Pierre. When Marie meets Hugo Sinclaire, a recruit in the police, she forgets the more quiet Paul, and imagines herself deeply in love with the newly-met officer. Her father discovers her secret meetings with Hugo, and forbids her to see him. Hugo has only been amusing himself with Marie, and openly boasts of his conquest in the guard room of the post. Paul comes to the girl's defense, and only the interference of others prevents serious trouble.

When Marie fails to meet Hugo as usual he goes to her father's cabin and surprises Jean in the act of concealing the jugs of illicit whiskey. He attempts to capture Jean, and in the struggle the trapper is injured, and as he is falling to the floor he fires at Hugo. From the inner room where she has been made a prisoner by her father Marie hears the shot and tries frantically to release herself. Hugo goes to her assistance, but as he reaches the door he is shot and killed by Pierre, who has crept to the window and has taken the opportunity to rid himself of his rival. When Jean regains consciousness he finds the body of Hugo and imagines himself to be the murderer. In terror he drags the body to the road, and then returns to sink before the shrine of the Virgin in prayer. Hugo's body is found by the police, who, remembering Paul's quarrel with the dead man, accuse him and cause his arrest. Marie learns of Paul's peril and hurries to Father John, a priest, for advice. Under his urging, Jean confesses the crime, and Paul is liberated. Pierre, returning alone with a cargo of skins and whiskey, is set upon by a party of half-breed renegades and badly wounded. He is brought into the post by the police, just as Jean is being led away. Dying, Pierre confesses to Father John that it was he who killed Hugo and that Jean is innocent. That evening Jean kneels before the shrine with the priest, promising to give up his connection with the moonshiners. In the moonlit woods, Paul takes Marie in his arms.

"AN OBSTINATE SHERIFF" (Feb. 12).—Steve, a cowpuncher, and the sheriff's daughter are sweethearts. The sheriff objects to the match and, catching the young couple at the trysting place, reprimands his daughter and admonishes Steve to cease his attentions. Undaunted by the sheriff's powerful physique, Steve renews his lovemaking and carries an engagement ring to the girl. At the same time the sheriff comes home to dinner and is amazed to find his daughter playing the role of a Juliet in the arms of Steve. The girl shows her father the ring. The sheriff returns it to Steve with his compliments. Steve registers an objection, whereupon the sheriff throws Steve out of doors. He returns to the ranch a downcast cowpuncher. He tells his troubles to the rest of the cowpunchers, who find more humor than pathos in the tale. After thinking matters over he decides to elope with the girl.

Meanwhile the sheriff has been seeking a pair of desperadoes who have been terrorizing the country. As Steve and the girl ride hurriedly away to find a parson they come upon Mexican Pete and his pal. The bandits recognize the girl as the sheriff's daughter, so they take her prisoner, and, after binding Steve securely, ride away. Unable to rise, Steve rolls along the ground to a nearby hay field, where he knows there is a mower. Rolling against the mower, he is able after a while to cut his bonds by rubbing them against the grass knives. Hurrying to the ranch he obtains assistance, and a posse of cowpunchers, headed by the sheriff who has been summoned, goes in pursuit of the bandits and the girl. They are finally cornered, but the posse dares not attack them because they use the girl as a shield.

Steve, however, sees how he can make an attack from the rear. It proves successful and, taking the bandits off their guard, he holds them up until the cowpunchers bind them. In the confusion Steve and the girl slip quietly away. After the bandits have been disposed of the sheriff hunts up his daughter and finds her with Steve. He congratulates him on his conduct and starts to lead his daughter away, but Steve, finding that his adventure has given him new courage, has a few words with the sheriff, which present to that individual a new point of view.

WHEN FATHER INTERFERED (Feb. 13).—The Wallingtons are a very old and aristocratic family. Arthur, the only son, is a bachelor clubman of about thirty-five. When quite accidentally he meets little Dolly, an actress in a local stock company, her sweetness and innocence appeal to him strongly and he falls in love with her. Arthur's gouty old father and aristocratic Aunt Emma are scandalized upon learning that their Arthur, the pride and hope of the Wallingtons, is in danger of being ensnared by a "woman of the stage," and immediately lay plans to "disillusionize" him. Dolly is convinced that Arthur's marriage to her would ruin his prospects and she consents to do the old stunt of "disillusionizing" him. Cousin Herbert Wallington is called upon to play the man in the case.

Accordingly, on a certain evening, Dolly cancels an engagement with Arthur, hires some loud clothes and goes out with Cousin Herbert to a bohemian cafe. At the same time his father surprises Arthur by asking him to a little supper at this same cafe. Arrived there, Arthur catches sight of Dolly and Cousin Herbert doing their best to appear drunk and abandoned. He also observes certain signals pass between Dolly, Herbert and his father.

A moment's thought on his part gives their little plot away and Arthur decides to play the game through—but to play it his way.

His father's ingenuous efforts to make him see the supposedly abandoned girl fail. At last the old man points, saying, "Who is that bold baggage over there with your Cousin Herbert?" This is where Arthur turns the tables. Instead of being shocked and horrified at his fiancee's indulgence in cigarettes and champagne, Arthur insists on all hands joining in one party and on ordering more drinks. And he makes sure that every one drinks. At three o'clock in the morning he sends father and Cousin Herbert home, ossified, in a taxi with a waiter and a policeman, and himself conducts Dolly to her boarding house. Next morning he calls upon her and makes her confess that her part in the orgy was acted only to "disillusionize" him "for the sake of his future." Then he produces a minister and a marriage licence and——

PICTURE PLAYHOUSE FILM CO.

THE EXPLOSION OF FORT B 2 (Five Parts).—Carl Ranke, an Italian inventor, after a series of dangerous experiments, discovers a new high explosive which, after being tested by the Italian Government, gives them the assurance necessary to enter the great conflict. At the reception given by His Highness, Ranke falls in love with the daughter of Colonel Colonna, and in keeping an appointment with her is kidnapped by the Austrian spy, Captain Otto Senza, who is serving in the Italian Army.

He is imprisoned in the little magazine Fort B 2 and is given the choice of revealing his secret of the formula or death, but he, game to the last minute, though death is staring him in the face, prefers to sacrifice his life rather than betray his country. He is saved from the very jaws of death by his faithful dog, and the despicable Austrian meets the death intended for his captive.

Sylvia tries to save him but only succeeds in getting into the toils of the spy and sees from her cell window, as she thinks, the death of her lover. After a series of adventures, Ranke succeeds in getting back to his own country just in time to marry the girl who has been faithful to him, in her heart, all through his trying experiences.

THE BLACK ENVELOPE (Four Parts).—Hard pressed for funds in his campaign for Mayor, Jim Creelman does not know where to turn; but Olga Bateman, an actress, who has fallen deeply in love with the handsome politician, offers to loan him twenty thousand dollars to insure his election, hoping that in the end he will marry her. He makes good use of the funds and his campaign is carried to a successful termination. A short time afterwards, however, he meets Miss Syble Chatfield, the fiancee of Estaban DeBussy, the editor in chief of the leading daily paper, and falls desperately in love with her. He wins her away from DeBussy and they are married.

In the midst of their honeymoon they are surprised by the announcement in the paper of the loan made to Creelman by the actress Olga, and never repaid, when, as a matter of fact, Jim Creelman repaid the money shortly after his election and obtained a receipt for it. Creelman tells his wife of his old affair with Olga. His wife, believing in his integrity and anxious to help him in any way to defeat the blackmailing scheme to discredit him before the town, helps him to search for the receipt, which had been placed in a black envelope, but they find that it has been stolen from his desk.

The revengeful suitor, DeBussy, meets the faithful wife and tells her that the receipt has come into his possession and that he will give it to her if she will come to his house that night. To save her husband's honor she goes, and when she obtains the receipt, in order to preserve her husband's good name, she kills her suitor, after a struggle. Overcome with grief at the unjust suspicions of her husband, and his failure to believe her story, she kills herself as soon as he leaves the house.

Ready For Rele
EPISODE
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Announcing the Winner of the $10,000.00 Prize

Episode No. 23 of the The Million Dollar Mystery will be ready for release February 22nd. The thousands of exhibitors who have been fortunate enough to run this successful photoplay will now have an opportunity to run this final and closing episode, which shows a complete solution of the Mystery and announces the winner of the $10,000 prize, offered by the Thanhouser Film Corporation for the best solution.

Ten Millions Are Waiting for This!

More than ten million people have already seen the early episodes of The Million Dollar Mystery. Thousands of people are still following this serial photoplay at the leading theatres. Everyone who has seen the 22 episodes will want to see the closing episode, portraying the solution of the mystery.

Marquerite Snow

Sidney Bracy

Booking Dates Now Being Arranged

Exhibitors who have not arranged dates for showing Episode No. 23 of The Million Dollar Mystery should, at once, get in touch with their Mutual Exchange, either by *letter, wire* or *telephone.* Everyone will want to see this, the most powerful and attractive episode of The Million Dollar Mystery series.

Pres
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NO. 23 of

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MacGrath

The Same Great, All Star Thanhouser Cast

The same cast which enacted the early episodes of this successful play will be seen in Episode No. 23. It will be headed by Florence LaBadie, James Cruze, Marguerite Snow and Sidney Bracy. This popular cast of characters is familiar to millions of movie fans throughout the country.

Bound to Draw Packed Houses!

Exhibitors are bound to play to crowded houses with the final episode of The Million Dollar Mystery. The story of this episode by Harold MacGrath will appear in 500 newspapers throughout the country. With this thorough co-operation and the tremendous interest already aroused in this great mystery photoplay, exhibitors will find it necessary to run the 23rd episode for several days in order to accommodate the crowds.

Write, Wire or Phone, Now!

If you have not yet booked The Million Dollar Mystery communicate with the Mutual Film Corporation Exchange nearest you, and arrange to secure the early episodes at once so that you will have an opportunity to run Episode No. 23 announcing the winner of the $10,000 prize. Do not delay. Write, wire or phone, now, the nearest Mutual Exchange.

by
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43

INDEPENDENT FILM STORIES

UNIVERSAL

NESTOR.

ALL ABOARD (Feb. 12).—Eddie leaves on the train for his uncle's place to meet the girl who has been picked out for him to marry, much to his displeasure. Victoria sets out for her aunt's for the same purpose and takes the same train. Neither knows the other and has no idea in what the other looks like.

The fat man and his wife and three children board the train. Finding that they have left the baby's nursing bottle behind, the wife gets off to buy another and misses the train. At the next stop the fat man gets off to telegraph to his wife, leaving the children in charge of Eddie, who is his friend.

Eddie meets Victoria, and after a short courtship they are married by a minister on board, not knowing they are fulfilling the wishes of their respective aunt and uncle. The porter comes to Eddie's assistance in caring for the children, not without having trouble with every one aboard. Victoria arrives at her aunt's before Eddie, and they are pleasantly surprised to find they have already been married, which brings the story to a happy conclusion.

L-KO.

FATHER WAS A LOAFER (Feb. 10).—Bummel is blessed with a family of four when his wife presents him with triplets. This addition to the family causes him to desert. He meets Miss Rocks, the multi-millionairess. This lady is out driving when her horses run away. Bummel rescues her at great risk to his own life. Out of gratitude, her father bestows her hand and fortune on the needy Bummel and the marriage day is set.

In the meantime the deserted wife outgrows her sorrow in the company of Baldwin. This latter gentleman does not mind the seven children Bummel has left behind. He has just about landed her, when she reads of the approaching marriage of her spouse and the multi-millionairess. How she arrives at the Rocks mansion at the moment her husband is about to marry the heiress is scarcely as dramatic as the subsequent attempts of Bummel to escape.

STERLING.

DUDE RAFFLES (Jan. 21).—A gentleman sneak thief has for an accomplice a trick dog, which enters the room of the guests by the way of the fire escape, bringing back to his master all the valuables he may find. While at work one day the dog comes upon a second burglar who has lighted a stick of dynamite and placed it upon the safe. The dog takes the stick of dynamite and brings it back to his master, driving the second crook ahead of him.

The crooks flee panic-stricken, over the roofs, followed by the dog, who still carries the dynamite. They find their only way to escape by the chimney, which brings them into the police station. The dog, with the stick of dynamite, following, creates a panic.

BILLY WAS A RIGHT SMART BOY (Feb. 11.).—Billy is flirting with Olive when he sees Carmen. He leaves Olive to go with Carmen. Carmen tells him she wants a doll, so Billy steals Olive's and gives it to Carmen. Olive gets angry and Billy is forced to procure a doll for her, so he looks about for one till he comes upon some negro children, from whom he steals a doll and gives it to Olive. Olive is not satisfied with it and throws it away. The negro children chase Billy to a place where he finds the doll thrown away by Olive, and he thereupon returns it to the negro kid.

Billy then goes back to Carmen and steals her away from her sweetheart and takes her to an ice-cream stand, where he treats her. He finds he has no money to pay for the ice cream, however, but quite undaunted he goes to the sweetheart he stole from and borrows a dime, with which he returns to the stand and pays for the sodas. The sweetheart, watching him, sees his nervy trick and gets angry. He at once rushes upon the young gallant and proceeds to "mix" this in a lively fashion. Billy comes out of the encounter much the worse for wear and now scorned by both Carmen and Olive.

ECLAIR.

SIGHT OF THE BLIND (Feb. 14).—The monotony of "tending store" in the village palls on Edna King. One day a stranger comes to town and sees Edna. He is impressed with her beauty. She has never seen this type of man before and falls an easy prey. Edna's father is called away on business. The man from the city calls and persuades the innocent country girl to go away with him. Before leaving, she prepares the medicine for her blind sister. In her nervous condition she takes poison tablets and tells her sister to take the medicine when the clock strikes five. In the city her dreams are shattered. She realizes her terrible mistake.

However, she does not know that Martin, her farmer lover, has followed her. The shot fired by the would-be betrayer attracts the attention of the police. The scoundrel is locked up. Edna discovers she has left poison for her blind sister. The girl explains to the sergeant, and while she is talking a chauffeur is arrested for speeding. The sergeant has an idea. Bundling them all in the machine he tells the arrested driver to make fifty miles an hour, but to reach Centerville by five o'clock. They reach there in time and Edna dashes the fatal medicine from her blind sister's hand.

JOKER.

THE PLUMBER WINS THE GIRL (Feb. 8).—Dad will not allow "any plumbers' 'prentices foolin' round me gal!" So Tom has to go on his way. Mandy, upset at Dad's action, gives vent to her feelings in the kitchen. She accidentally breaks a water pipe.

Then dad is given something to think about. He cannot stop the water. Neither can mamma. It nearly becomes a swimming matter. So the boss plumber is sent for, with orders to leave his apprentice behind. But the cute apprentice overhears and follows.

After a time the boss arrives. His slowness is more than dad can stand. Enraged, he ousts the boss. Then the apprentice, now a most welcomed visitor, is rushed in to stop the deluge. But the wise lad refuses to perform this service until dad and mamma consent to his engagement with Mandy, and under the circumstances he does not find this hard at all to obtain. The way he then stops the torrent of water amazes them all.

WON WITH DYNAMITE (Feb. 13).—Tom loves Mandy. Papa objects. The town council orders Papa Higgins to round up an outlaw. Higgins encounters this desperado. He is too much for Higgins, who takes refuge in an auto truck. Bart, however, corners Mandy and protests his love. Mamma Higgins hears her cry and calls out the deputy constable. Bart sees them coming and forces the truck driver to aid him to escape. The truck starts off, carrying Mandy.

Tom comes along in his auto. He offers his services. They all pile into his auto and give chase to the truck. Bart tries to fight his way with sticks of dynamite, with which the truck is loaded. Suddenly the dynamite explodes and the truck is blown skyward with its occupants. All, however, return safely to earth, Bart falling into the arms of the waiting constables. Higgins then lauds Tom for aiding the rescue and all opposition to a "city feller courtin' Mandy" is removed.

BISON.

THE TERRORS OF THE JUNGLE (Two Parts—Feb. 13).—Paula Deering and Bill Jones are the sole survivors of a wrecked schooner. Jones was first mate aboard, and Paula owed her escape to Bill's hardihood. Their makeshift raft finally drifts to land. Bill assists the exhausted Paula ashore, and the two then start inland. Paula collapses, and Bill makes a temporary camp. Unknown to the castaways, they are on the African shore, and their first night sees them in the midst of a horde of animal prowlers. Bill does his best to drive the marauders off, and morning finds the couple on their way inland. Again Paula collapses, and again Bill makes camp.

A month elapses. The castaways are lost in the jungle. Bill persecutes Paula with his attentions. Paula, desperate, steals from the camp and heads into the jungle, where she loses her way.

Dirk Vedder is a trapper of wild animals. With his assistants he is on one of his annual "hunts." Tracking a lion, Dirk hears a woman's scream. He hastens forward to find Paula held spellbound in the path of a lioness. Dirk drives off the beast, then hastens to the assistance of Paula, whom he revives, and then takes to the home of his mother, who does her utmost to make the girl comfortable. That night Paula tells her story. The impressionable youth listens, his heart going out to the homeless castaway.

Bill Jones, having missed Paula, starts after her. He comes upon Dirk's homestead, his appearance throwing Paula into a panic of fear. Bill's passions get the better of him, and he takes Paula in his arms. A struggle ensues, in the midst of which Dirk appears. The two men fight, and Dirk lashes Bill with a whip. Bill exits, vowing vengeance on both Dirk and Paula.

A year elapses, Dirk and Paula have married, and the pair are the parents of a pretty baby. Bill Jones, now a veritable wild man of the jungle, and still smarting with his hate of Dirk, succeeds in stealing the infant from the Vedder home. The child is missed, and Dirk, frantic with worry, rounds up his men and starts forth to scour the jungle. His bear hound picks up the scent, starts off, with the men following him.

Bill Jones, hampered by the child, makes but little headway through the jungle. Hard pressed, he abandons the baby. Dirk's dog comes upon the child, picks it up and carries her to Dirk. Forgetting for the moment his desire for revenge, Dirk hurries home with the baby. Jones blunders into a lioness and her cubs and is torn to pieces by the infuriated beast.

Dirk, having placed the baby in his wife's arms, takes up the search for Bill Jones, only to come upon the latter's corpse in the den of the lioness.

POWERS.

THE HEART OF SAMPSON (Feb. 13).—In the Canadian mountains, Val Sampson and his sister Nan live the primitive lives of their parents before them. Old Foxen, a trapper, looks upon Nan with the love of a father. Cash Durkin and Dick Clark meet Nan. Val departs for the settlement. Old Foxen sees Nan dreaming. Warned by Clark to keep away from the trapper's cabin, Durkin scoffs at the idea, and leaves his camp, placing on his neck a large handkerchief. Promising to marry her and take her away from the Mountain, Nan permits Durkin to come into the Sampson cabin.

Later rushing back to his camp, Durkin gives orders to break camp and move on. His picture is brushed off the table. Foxen tells Val of Durkin's perfidy. They rush back to protect Nan. She finds the picture of Durkin. Putting it in her bosom, she returns, broken-hearted, to her cabin.

Val and Foxen return. Nan confesses to her brother. They resolve to find the man. They enter the cabin, only to find the sister dead, the picture of Durkin in her bosom, which gives her brother the clue to the man. They meet. Val is shot at by Durkin, who rushes to his side, thinking he has killed the brother of the girl he wronged. Val grabs his rifle, and now meets the betrayer of his sister face to face. Wresting the rifle from the hands of Durkin, a fight to death ensues.

IMP.

"THE HEART PUNCH" (Feb. 8).—Jess Willard, after an all day's fruitless search for work, returns and informs his wife of his non-success. Later that evening in a saloon he becomes involved in a fight, and Jack Gordon, a sporting promoter, is impressed by Jess' physical prowess. Inviting Jess to his home, he tells Jess that if he put himself in Gordon's hands that he will make him a champion. Jess agrees.

Jess does not inform his wife of the agreement. Later in training he astonishes the spectators by his rapid progress so much that he signs articles to meet a celebrated heavyweight.

Jess' wife is reading a newspaper of the death of a pugilist. One evening the baby picks from Jess' pocket the articles of contract for the fight, which she shows to her mother. She pleads with Jess not to fight. Jess, thinking of their need of money, gives her no definite promise.

The baby's health has been failing, and on the night of the fight the little one's condition has become critical. Torn between his obligation to Gordon to fulfil his contract and his yearning to remain with his sick baby, he finally decides to fight. In the ring Jess' skill triumphs. Hastily donning his street clothes Jess runs home and finds that his baby is still alive. In the morning the crisis has passed and he pledges his word to his wife that this shall be his last fight.

THE STAKE (Feb. 12).—John Thornton and his supposed nephew, Tom, live together in the city. They are fond of each other, but the elder man is worried about Tom, for the boy has fallen into the habit of gambling heavily at his club. One night Tom leaves for the club. An old beggar breaks into the house and comes to the library. John captures him. The beggar is too ill to protest. He sees a blue ribbon lying on the floor and picks it up. "My wife always wore a blue ribbon like that," he says. Thornton is startled. He looks closer at the man and recognizes him. Thornton phones Tom.

The boy has gambled heavily and lost. Conscience-stricken he goes home and tells his uncle. The older man then tells him the story of a gambler.

Twenty years before, John Thornton is a lawyer. Mary, daughter of the storekeeper, is his sweetheart. Hack Martin, a drummer, comes to the store to get an order, meets Mary and is interested in her. John objects. They quarrel. A month later Martin and the girl are married and move to the city. Martin is a gambler and drinks heavily. He loses his position and decides that they will go back and

live with Mary's father at least until after her child is born.

Later Mary is ill and the doctor says her husband must be called. John offers to find him. He locates Martin in a saloon gambling. He tells him to come, but Martin will not leave. John plays the man for his wife's happiness. John wins Martin's money. Then John makes the proposition that Mary's freedom and happiness shall be the stake. John wins and drags the drunken man to the house. Mary is dead; the baby born. Martin starts to take it, but John steps in and takes the child as his stake. The picture fades into the library, the white-faced boy and the old man. The latter leads the lad to the bedroom where the butler has put the beggar to bed.

"He is your father, Tom," says Thornton. The beggar is dead.

GOLD SEAL.

THE HEART OF LINCOLN (Three Parts—Feb. 9).—The story is cast in the years just before the Civil War. Two old friends, one a colonel of the South, the other a colonel of the North, are debating the merits and demerits of Abraham Lincoln. Both are ardent friends of Betty, a young and beautiful girl, who is also a fervent admirer of Lincoln.

The girl has a gathering at her house for her friends. Among the guests are the two colonels and Abraham Lincoln. As the guests are departing the girl makes Lincoln a present of a pair of socks she has knitted with her own hands, which touches him deeply.

The emancipation proclamation comes out and the two colonels are bitter toward each other, the Southerner upbraiding Lincoln and the Northerner taking his part. They leave for their respective commands when war starts, one to the South, the other to the North.

The Southerner's mother is suddenly stricken. Betty gets word to him through the lines and he manages to reach his home safely. As he is entering his house he is seen by his former friend, the Northern colonel, but rather than cause his arrest he makes report of the Southerner's presence in the vicinity.

Another Northern soldier sees the Southerner and reports the Northerner's failure to arrest the Southern colonel. Both men are arrested. At the court-martial the Southerner is condemned to death as a spy, while the Northerner is held to answer a charge later.

Betty learns the news and writes a note to Abraham Lincoln, in an effort to help her two friends. The note is given to the President's secretary, who fails to give it to the President. Hurt by the President's failure to answer, Betty thinks he has forgotten her. She goes out with downcast head and heavy heart. Outside she meets the President's little boy, who is having trouble with his goats. She helps him out, and while she is still busy the President comes along. She tells of her troubles, and the President tells her he is powerless.

That night a mysterious rider makes his way to the place where the colonels are imprisoned. He gives the commander an order to let the Southerner escape. A sentry on the outskirts fires a shot and the guards rush over to him, thinking it is the enemy. The Southerner finds a horse left conveniently for him and makes his escape. The Northerner is released upon the recommendation of the President, and both men, in different parts of the country, have reason to be thankful for the great heart of Lincoln.

REX.

THE PHANTOM WARNING (Feb. 11).—Alice, a seamstress, comes to work for Manton & Son, waist manufacturers. She finds the girls in the factory overworked and underpaid. She protests to Victor Manton, the junior partner, head of the firm.

The father discharges Alice for conspiracy. Alice waits for the girls outside the factory door and when they come out at noon she advises them to strike.

The bosses have her arrested. The son is deeply affected. He sees a vision: his father sitting by a huge grinder into which pass sad-faced working girls and out of which streams a flood of money. He sees himself spending that money in fistfuls on dissipation.

Just as the grip about his heart becomes unbearable, his father wakes him up to tell him that he wants him to take the business over entirely. Victor joyfully accepts the responsibility and his first step is to have Alice released from jail. With her hand in his, he brings on a new era of comfort and justice to the workers in his factory.

WOLVES OF SOCIETY (Two Parts—Feb. 14).—Ruth Mayhew, an heiress, lives with her uncle, Henry Mayhew, who is also her guardian. She has a sweetheart in Richard Dare, a rising young engineer. Paula, an adventuress and her accomplice, Gilbert Carstairs, work themselves into the confidence of old man Mayhew, posing as brother and sister.

Richard Dare, after a tender parting with his sweetheart, leaves for Mexico, to take up the construction of a new railroad line there. Paula lays siege to the heart of Henry Mayhew and he finally marries her. She and her accomplice then proceed to do the old man out of his fortune. The new turn of affairs proves irksome to Ruth Mayhew, and she leaves her uncle's house to make her own living, but is unsuccessful.

Later Richard Dare returns from Mexico and, going to the Mayhew home, learns of Ruth's continued absence. He is very much worried. Outside the house he meets an outcast, who informs him that inside the Mayhew home is the woman who has been the cause of his ruin. Richard Dare cares for the outcast, who is on the verge of collapse. The outcast tells Dare how at one time he was a trusted employe in a bank; how he later was led to commit a crime by his false sweetheart, the same woman who is now plotting the ruin of Henry Mayhew. He declares that at that time, as now, she works with her accomplice, Gilbert Carstairs.

Richard Dare informs the police of the maneuvers of the guilty pair. By chance he meets Ruth Mayhew and together they go to the Mayhew home. The police arrive and take into custody the adventuress and her accomplice. Ruth and her uncle are reconciled and the story ends happily.

BIG U.

DAD (Feb. 9).—Dad receives a letter from a friend telling him that his son and his wife are going a fast pace. Dad decides to go and visit the boy. The son and his wife are giving a dinner dance at their home when Dad arrives and walks into the ballroom unannounced. The guests smile at the old "fogy" and Dad instantly sizes up the situation. A week elapses. Kitty breaks a luncheon engagement for Dad, and he meets her at a cafe in a private stall, adjoining the one occupied by Willie's wife and Van Alstyn. Dad offers him $10,000 to leave a letter which he will dictate so that Willie's wife can discover it. Van Alstyne accepts and Dad writes a letter coming supposedly from Van Alstyne's wife to the effect that his wife knows of his affair with Willie's wife. Willie's wife finds it and leaves Van Alstyne. Dad then turns on Kitty and offers her the same amount to send a note to Willie to the effect she is to marry him (Dad). Kitty accepts Dad and Willie's wife return home. They find Willie, who has received Kitty's note. Dad indicates he knows about it and Willie sheepishly admits he has been foolish. Dad joins their hands together.

THE VANDRY JEWELS (Two Parts—Feb. 11).—The Secret Service has long been puzzled by the operations of Mrs. Vaudry, a fashionable crook, who has successfully eluded their efforts to get her "with the goods."

The chief of the Secret Service details Dudley Crisp upon the case and admonishes him to leave no stone unturned in his effort to capture the clever woman. Crisp finds that Mrs. Vaudry makes repeated trips between Europe and America and that she invariably returns to Europe on the same boat by which she arrived. He further learns that she regularly advertises for a maid upon arriving at her hotel and that the maid is always the same person.

He makes several attempts to get trace of the smuggled jewels upon Mrs. Vaudry's person or in her baggage, but without results. Crisp finally notices that the maid always accompanies Mrs. Vaudry on board as her ship is leaving, and that just before the time for sailing leaves, apparently having bidden her mistress farewell. His suspicions fall upon the maid, and, examining her, he recovers the jewel reported to have been smuggled.

Crisp has succeeded in cultivating the acquaintance of Mrs. Vaudry and a mutual attraction for each other has sprung up. It is his duty to act, however, and, having learned that Mrs. Vaudry and her accomplice, the maid, is with her, he goes to her stateroom just before the ship sails, confronts her with his discovery. He learns the clever method by which the jewels have been concealed in a small hole under the rug in the stateroom, and then handed over to the maid for disposal just before sailing. After a struggle with himself, Crisp decides to allow the woman he has come to love to escape. She is pleased with his magnanimous offer, but realizes that his honor is at stake and surrenders herself to the authorities. After one year the two are reunited.

SEVEN AND SEVENTY (Feb. 2).—Little Bobbie Mortimer has always longed for a grandpa, his own having died before he was born. When he meets Captain John Brent, a veteran of the Civil War, at the Old Soldiers' Home he "adopts" him as his grandpa.

After Bobbie pays many visits to the Soldiers' Hme, "Seventy and Seventy," as the old soldier calls himself, finally consents to visit Bobbie's father and mother. Bobbie's mother, Mrs. Mortimer, receives him kindly. Bobby persuades his parents to offer Captain Brent a perma-

(Continued on page 888.)

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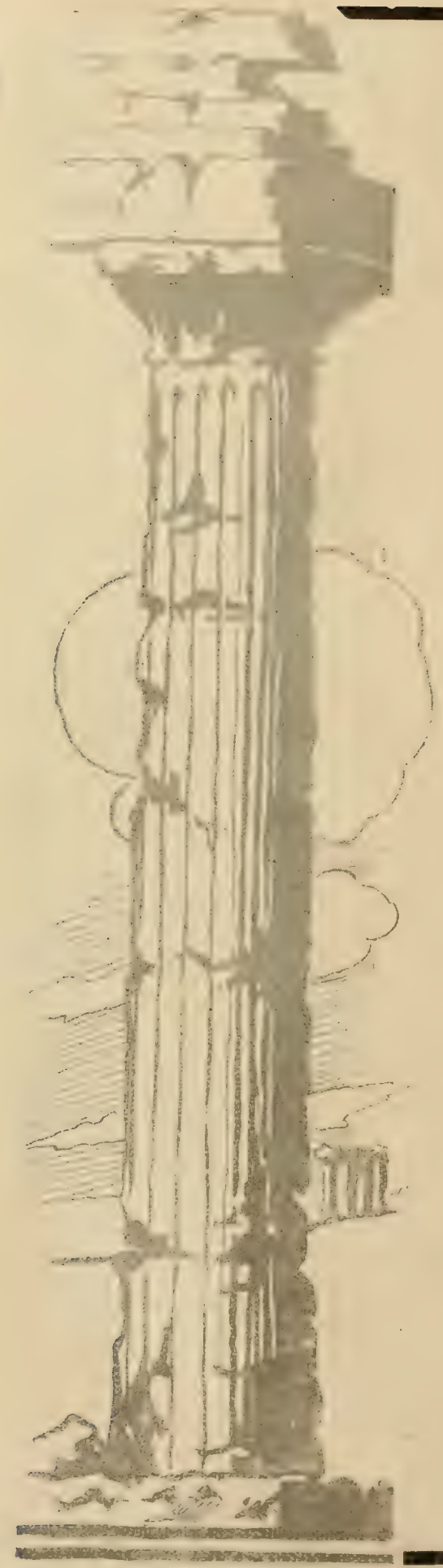

SPECIAL

DANIEL FROHMAN
ANNOUNCES FOR RELEASE

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with

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(Continued from page 888.)

nent place in their home. After much urging "Seven and Seventy" finally consents to stay.

He remains for many months, but when the Mortimers go away to the mountains for their summer vacation he returns to the Old Soldiers' Home. Illness seizes him and he dies in the post hospital. In the autumn Bobbie and his parents return home and immediately visit the home to see Captain Brent. They learn with sorrow of his death, and Bobbie is only consoled when the commandant gives him a valor medal which the old "Seven and Seventy" left him on his deathbed.

UNIVERSAL.

ANIMATED WEEKLY NO. 151 (Jan. 27).—SAN DIEGO EXPOSITION OPENS—Secretary of Treasury McAdoo represents President Wilson at opening of Southern California fair—San Diego, Cal.

FOR THE LONESOME IN THE BIG CITY—Under the personal patronage of New York's prominent women, a dance hall and restaurant for all ranks of society is opened on top of Strand Theater—New York City. Sub-title, Miss Anne Morgan.

SAVING SOULS IN WASHINGTON—Billy Sunday is welcomed by Secretary of State Bryan when he comes to preach to government heads at the country's capital.

BACK FROM THE FROZEN NORTH—Mayor Mitchel reviews Thirtieth United States Infantry on their return from three years' service in Alaska—New York City.

OFF TO BATTLE PRACTICE—U. S. Battleship "New York" passes under Brooklyn Bridge on way to Guantanamo Bay, Cuba.

UP-TO-THE-MINUTE FASHIONS—Latest creations designed in America. By courtesy of Madame Yovin.

"ALL THAT WAS LEFT OF THEM"—Famous regiment of London Scottish comes back a mere handful after disastrous charge at Dixmude, Belgium.

ENGLAND'S DRILLING GROUNDS FLOODED—Extraordinary rains cause flood and hamper the manouvers of Canadian troops preparing for the front at Salisbury Plains, England.

ENGLAND'S HEAVIEST FIELD GUNS—Traction engines impressed to pull "Long Toms," most powerful artillery pieces used by Allies.

REFUGE OF STRICKEN ITALY—Panoramic view of city where thousands of earthquake victims from stricken Avezzano are being cared for—Rome, Italy.

CROWN PRINCE FRIEDRICH WILHELM—Germany's future ruler directs artillery manoeuvers of troops, whose training has proved of great worth—Germany.

CARTOONS—By the World Famous Caricaturist, Hy. Mayer of Puck.

VICTOR.

EVERYGIRL (Two Parts—Feb. 8).—Truth, the mother of Everygirl lives in their comfortable, cozy little cottage near New York. Love calls for Everygirl to take her to work with him at the office of Work and Pleasure, a strange partnership. Trouble looks upon the attentions of Pleasure for Everygirl, and gloats over Love's discomfort at a situation over which he has no control. Work takes Pleasure to task for his lack of business interest and his attentions to Everygirl, only to be laughed at by Pleasure and told in a polite way to mind his own business.

That night Everygirl prepares to go out with Pleasure after having told Love that she will not stand for his dictations. To the surprise of her mother, Everygirl goes with Pleasure to a cafe, where Vice and Temptation have Vanity, Conceit and Frivolity awaiting for the new prey. Vanity assures her she is too plain. Conceit instills her powers into Everygirl's mind. At first Everygirl refuses wine, but after all the others laugh at her for her shyness, Everygirl forgets her promise to Truth and tastes of the wine. Vice spots her as a new diversion, and after Vanity and Conceit has arranged her hair, Vice entices Everygirl to a private nook. At first Everygirl likes him, but when she awakens to the fact that his intentions are not good she shuns him and returns to Pleasure, begging him to take her home. She leaves the cafe.

Next morning early Vanity and Conceit call on Everygirl with more fashionable gowns supplied by Pleasure. Truth has trouble awakening Everygirl from her slumbers, though she office Everygirl has trouble refraining from brightens at the sight of the finery. At the office Everygirl has trouble refraining from yawning. This troubles Work, but pleases old Trouble, who seeks the downfall of Everygirl. Love looks on brokenhearted at his sweetheart leaving him.

When Everygirl is called by Pleasure, she brightens at his recalling the night before, but shudders at the thought of Vice's suggestions. On her return to her desk Work warns her of the danger of her associations with Pleasure, Vice and Temptation. He tells her such gowns as Vanity and Conceit would have her wear are not for Everygirl and begs her to go home and rest and think it over.

On her way she meets Vice and Temptation, but, remembering the advice of Work, she refuses their offers, as those of Conceit and Vanity. At home with Truth, Everygirl waits for Love, who comes and takes her once more to Work, who welcomes the old Everygirl.

After marriage Everygirl has Happiness, which more than takes the place of Pleasure, Vice, Temptation, Vanity and Conceit. Trouble comes no more to Everygirl, who lives on with Love, Truth and Happiness.

A BOGUS BANDIT (Feb. 12).—Buck Carson receives his pay along with the other cowboys. He is held up and robbed of all he has. Next morning Carson comes upon a sign offering $500 reward for the apprehension of one Bat Collins, outlaw. A description follows and Carson realizes that he had been held up by Bat Collins the night before. An old drifter and his daughter are wandering overland in their camp wagon. Buck Carson makes their acquaintance, just after the girl's old father has broken his leg.

An idea strikes him. He decides to pass himself off for the outlaw and turn himself over to the sheriff, with instructions that the reward money be paid to the old man and his daughter. Buck is incarcerated. The men of the country around make up their mind to lynch the notorious outlaw.

Meanwhile the real Bat Collins endeavors to hold up a ranchman who rides to inform the sheriff. He arrives just as they are about to string up Buck Carson. The story of the old man and his daughter is made public and the old ranchman passes around his hat.

As the story closes, Buck Carson receives his reward in the love of the maiden for whose sake he has offered to make the sacrifice.

MUTUAL FILM CORP.

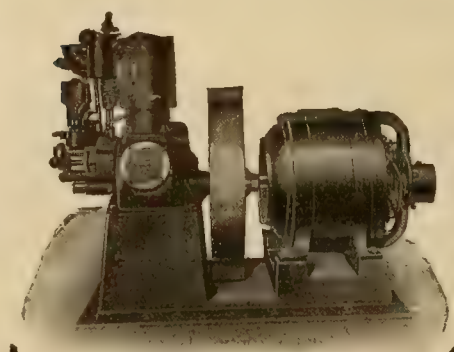
THANHOUSER.

IN THE JURY ROOM (Two Parts—Feb. 2).—Caleb Green, a rich factory owner, cruel and unscrupulous, has caused himself to be hated by all who have come in contact with him. His employes, to his mind, exist only to be driven to their utmost limit, and when worn out, to be discarded and replaced by younger and stronger men. Arthur Graves, a young mechanical engineer, who several years previously was in Green's employ, shares the feeling of Green's employes. A champion for the factory owner's victims arises in the person of Dr. Middleton, a well-known surgeon, noted for his philanthropy. The physician threatens to expose Green's flagrant violation of the health regulations in the conduct of his factory unless he reforms. However, by accident Green comes into possession of information affecting the reputation of Dr. Middleton's daughter, and with this trump card defies the doctor to do his worst. The doctor angrily hurls himself at Green, seizes him by the throat, and only the opportune arrival of his office employes saves the manufacturer from serious injury.

Dr. Middleton calls at Green's home and tries to obtain possession of the compromising letters, but Green refuses to surrender them unless the doctor agrees to abandon his campaign for the betterment of the factory people. This Middleton refuses to do and a quarrel ensues. A servant enters in time to witness the dispute, but Green orders him away. Middleton soon after leaves the house, but an hour afterwards Green is found dead, and evidence points to the physician. The doctor is arrested and the trial is soon held.

Graves, the young engineer, has followed the tragedy with great interest. He is drawn for the jury. The evidence is handed in and the jury goes to its room to decide the prisoner's fate. The evidence is so strong against the prisoner that only one man votes in favor of acquittal. Ballot after ballot invariably shows eleven for conviction and one for acquittal, but they finally learn that the man who is "hanging" the jury is Arthur Graves. Argument after argument is hurled at him, until finally, worn out by hours of questioning, he yields and tells them why he believes that the prisoner should go free.

Several years previous when Graves was a poorly paid worker in Green's employ, but one who had placed his employer in his debt many times for earnest and unselfish service, Mrs. Green became ill. The husband appealed to his employer for aid, but Green replied brutally, "Let her die," knowing that unless expert surgical aid could be secured that she could not live. At last the frantic husband went to the greatest surgeon in the city, Dr. Middleton, whose services cost the rich fortunes. The surgeon's wife was seriously ill, but he listened to the pitiful tale of the young workman, and accompanied him to his home. The operation was performed, but the crisis had not passed when a servant arrived to tell Dr. Middleton that his own wife was dying and unless he re-



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turned at once he would not see her alive. The doctor hesitated, but the call of duty prevailed over the call of love. He stayed and saved the life of the mechanic's wife, while his own wife died.

The story finished, the dissenting juror turned to his comrades. "Gentlemen, Dr. Middleton is accused of a brutal, cowardly murder. Do you believe he is capable of it when he brought my wife from the shadow of death while his own wife died without seeing him?" There was no need for the cry of "No" which burst from the lips of the assembled jurors. Their faces were sufficient. But before a vote could be taken, the door opened and a court officer appeared. "Gentlemen," he said, "the trial is over. The real culprit has confessed." The jurors filed out into the courtroom and there in the prisoner's dock stood one of the dead man's employes, whom remorse had driven to confession.

The prisoner is released and the jury discharged. Dr. Middleton, surrounded by congratulating friends, feels a timid touch on his shoulder. He looks inquiringly into Graves' face. "Dr. Middleton," the young man says falteringly, "I want to congratulate you." The doctor presses the proffered hand and passes on, not realizing in the excitement and joy of the occasion that the man to whom he has spoken was one of the jurors who deliberated upon his fate and husband of the woman for whom he made the greatest sacrifice in his power.

FINGER PRINTS OF FATE (Two Parts—Jan. 26).—William Gray, an aged scientist, is found dead in his library. His safe, which was known to have contained a large sum of money, has been rifled, and suspicions point to the scientist's favorite nephew, Morris Grey, who is found a few minutes later in the library, and who only a few hours before has been disinherited for making love to his uncle's secretary, Margaret Seymour. The young man, on arrest, has nothing to say for himself. The money is not found, but the police believe that it has been removed at some time previous to the murder, and that the slayer had returned to remove some traces of his crime. Margaret is the only person who contends that he is innocent. At the beginning, too, she had almost believed him guilty, for she had noticed a finger-mark on the side of the safe and had been almost convinced that it was Morris'. Later, hiding in the room, she had seen him enter, find her glove and carefully remove it as though he would divert suspicion from herself. She reasoned then that he was not guilty, for in that event he would not have seemed to suspect her. It takes some clever detective work to clear up the case. But Margaret is a born detective, and at last she proves conclusively that the crime was committed by two men who have no connection with Morris Gray.

THE VOLUNTEER FIREMAN (Jan. 29).—David Simpson, the village barber, is also a volunteer fireman. When he hears the fire bells he abruptly leaves his customer in the chair, and throwing the razor on the floor, rushes to the scene of action. He especially desires to distinguish himself, as he is in love with the belle of the village and has a formidable rival in Hiram Jones. But in the end Jones wins out. He kicks Simpson off Mazie's front porch, and the volunteer fireman is picked up by Jack, the smallest and bravest policeman on the force, and bundled off in the patrol wagon which is a dog-catcher's cart.

HELEN INTERVENES (Jan. 31).—Helen, the lovable little daughter of the Carltons, a wealthy couple, makes friends with everybody she meets. In the toy department of a big store she first sees Marion Carter, a pretty salesgirl, and later, with the consent of her mother, her friendship with Marion is continued. The Carltons learn that Marion has a great deal of musical talent, and longs for the opportunity to perfect her violin playing, but the care of her mother and younger brother and sister make this impossible. When the manager of the store decides to cut down the force and Marion is discharged, things look pretty black. But little Helen intervenes in behalf of her friend. The manager finds he cannot withstand the pleadings of this child of five, who seems to regard him as the very nicest man alive, much to his secret delight. Marion receives back her position, and the Carltons help her to get the musical training she desires.

ROYAL.

RING AROUND ROSY (Jan. 30).—When Myron Sawyer, an old widower, is left two thousand dollars by his uncle's will, the gossips who had criticised him become very friendly and one old maid determines to marry him. But Myron fancies another, a blooming young lady, beloved by a young chap, who sends her a note asking her to wear a red, red rose in her hair if she reciprocates his affections. The note, by a series of extraordinary mishaps, travels the rounds of the village, with the result that everybody wears a rose in their hair, including the old maid and Myron. The widower plunges into the mill pond to escape, but is pursued by the determined spinster and the parson. The latter then and there ties the nuptial knot.

RELIANCE.

THE WORLD UPSTAIRS (Jan. 25).—Mary Ann was the motheriess daughter of Janitor Madigan. One day Mrs. Waring's maid upstairs hurt her finger and was sent home. There was no one to fasten the gowns of her mistress and Elizabeth Waring, when they came to dress to go out that afternoon, so Mrs. Waring telephoned down to Madigan and he sent them Mary Ann. The little girl looked with amazement upon the lavishness and finery she beheld in the Waring apartment, and when she went back to the basement it was with glowing thoughts of beautiful things to wear. On their way out, the Warings left the key to their rooms with Madigan, so that Franklyn Gilbert, Mrs. Waring's brother, who lived with them, might get in during their absence. Mary Ann, succumbing to curiosity, went upstairs and let herself into the apartment. There Gilbert, who was something of an old reprobate, found her, and instead of chiding her for trying on Elizabeth's clothes, brought her another and finer gown, bidding her put it on. The unexpected return of Elizabeth and her mother precipitated matters, and Mary Ann was somewhat sadly disillusioned regarding "the world upstairs." But Bobby, her sweetheart, soon restored her faith in life.

THE EXPRESS MESSENGER (Jan. 27).—During the illness of her father, Toni Carter, Milly takes his place as station agent. She is loved by both Dave Snowden, a freight engineer, and Bill Mailey, an overland express messenger, who distrusts and dislikes Dave. The former, seeing that both the girl and her father favor his rival, determines to disgrace the station agent and his daughter. A package containing $10,000 is brought by Bill to be forwarded to Pocoima. Milly signs for it, but it cannot be sent on till next morning. Bill and a pal of his break into the station and tie up Milly and her father, whom they force to tell the combination of the safe. The girl, however, is able to phone the sheriff, who arrives in time to take the crooks into custody. All this time the money has been hidden under the cushion of the chair in which Milly is tied.

THE LOVE PIRATE (Two Parts—Jan. 30).—Viola Marsh early discovers that her power of fascination for men is to be the motive force of her life. As stenographer to a railroad magnate, she does not hesitate to ruin her employer, who deserts his wife for her, and afterwards, having lost his social position, commits forgery to cater to her extravagant tastes. When he realizes that Viola is growing tired of him, he warns her that if she attempts to leave him he will kill her. She elopes with her next prey, and the man she has stripped of honor and money swears to hunt her down. Several years later he is employed as valet to a young clubman. He discovers that his master is supporting in luxury some woman, and that his neglect of his wife is breaking her heart. At last, at a house-party in the siren's honor, to which he accompanies the clubman, the valet comes face to face with his master's inamorata. She is Viola. That night, in a room remote from the festivities, her first victim carries out his revenge.

AT THE BOTTOM OF THINGS (Feb. 1).—Frank Ferris, a master crook, while working on a job, is surprised by the entrance of Harry Thomas, another of his profession. He hides, permits Thomas to rob the safe, and then, holding him up, takes the loot from him. This is the beginning of a long enmity. Later, Thomas meets socially and falls in love with Celeste, the attractive daughter of Ferris. Celeste already is interested in Jack Leeds, and Ferris favors their union. One evening Ferris finds both Leeds and Thomas, whom he instantly recognizes, calling on his daughter. Without explaining anything, he orders the gentleman crook from the house. Not long after this, Ferris is captured and sentenced under an alias to prison. Celeste, who has no inkling of her father's occupation, but supposes he is a traveling man for a firm, mourns him as dead. Thomas renews his suit, but remembering her father's dislike of him, she repulses his attentions. A few weeks later Thomas finds himself Ferris' cell mate. He threatens to betray to Celeste her father's business if he does not permit him, on the expiration of their terms, to become his daughter's accepted lover. Thomas is freed first. Ferris, dreading lest he coerce Celeste into marriage, determines to make his escape. He reaches home just in time to save Celeste from Thomas, whom he kills in a fight outside. Meanwhile the wedding of Jack and Celeste is in progress within. The father, knowing that his daughter is happy, returns, the murder on his head, to prison.

PRINCESS.

THE HOME OF SILENCE (Jan. 29).—Alice Parker becomes interested in a young convict, who is serving a sentence for forgery in the prison of which her father is the deputy warden. Her regard for Ralph Jenkins is increased when he saves her father from the attack of a dangerous prisoner. Charles Sims, a politician, is made warden. He falls in love with Alice, who dares not repulse him for fear of losing her father his job. One day, however, Sims seizes her in his arms and tries to kiss her; and Jenkins, who happens to be on the scene, knocks him down. Sims orders Jenkins placed in solitary confinement and compels the deputy to resign. Several weeks later Parker and his daughter read in the paper that Jenkins has been given an additional sentence for his "unprovoked attack" upon Warden Sims and has been transferred to another prison. They determine to appeal to the governor. The governor grants the case a hearing, and Sims comes to the capitol, surrounded by numerous eloquent witnesses. The Parkers' hopes are turning to despair when Ralph Jenkins in citizen dress enters the room. The governor introduces his son, who has been committed to prison to study conditions from the inside. Sims is dismissed from his post; Parker is reinstated; and Alice Parker marries the governor's son.

MAJESTIC.

A FAREWELL DINNER (Two Parts—Jan. 31).—John Ewing, a young surveyor, bids his fiancee good-bye and goes West to undertake a contract. Mrs. Standish, Eleanor's ambitious step-mother, wishing to marry the girl to Roy Lessiter, a millionaire, takes her to New York, hoping she will forget Ewing. Lessiter previously has had an affair with Gladys Ladeau, once very beautiful, now desperately ill, and the object of Mrs. Standish's and Eleanor's sincerest sympathy. Though they know that a faithless lover is at the bottom of Gladys' troubles, they have no notion of his identity. Later, Gladys dies, Lessiter's photograph clutched in her hand, which Mrs. Standish replaces with that of Ewing. When Eleanor recognizes it she connects him with the unhappy woman's past, and herself heart-broken accepts Lessiter's proposal of marriage. The millionaire, meanwhile, has removed by stealth certain letters and papers from Gladys' apartment, among them the photograph of Ewing. Ewing returns from the West and follows his former sweetheart to New York, where he learns of her engagement. He is invited by Lessiter to his farewell bachelor dinner, and afterward discovers the photograph of himself on his host's desk. Lessiter, who knows that formerly Eleanor was in love with Ewing, now recognizes that he and the photograph are the same, suspects the step-mother of treachery. Before the others he forces from her a confession of how she exchanged his picture for one of Eiwng in the dead woman's hand. Then, magnanimously, he withdraws, leaving Eleanor and Ewing together.

AN OLD FASHIONED GIRL (Feb. 2).—Abigail, the pretty daughter of a village school teacher, and Jared Guild are lovers. Bertha comes from the city to visit in the little town. Her charms prove too strong for Jared, who neglects Abigail to dance attendance upon the new belle. The country girl is broken-hearted, though she hides her sorrow from her erstwhile sweetheart. A wealthy young planter, however, soon cuts out Jared with Bertha. Young Guild recognizes the city girl's mercenary motive, and he and Abigail are happily reunited.

KOMIC.

CUPID AND THE PEST (Jan. 31).—Tony, a printer, is affected by the love-making in the air. He tries to fascinate Maryola, the cook at his boarding-house, but is repulsed with a shower of pots and pans. He butts in upon two happy couples, who prove to him that they are in no mood to be disturbed—and in revenge on returning to the printing office he interchanges the dates of the wedding ceremonies in the local paper. The nervous grooms forget the hour of their weddings, refer to the newspaper notices, and on arriving at the church each meets the wrong young woman. Their common misfortune, however, draws them together and they are married. In the cafe the interchanged couples take adjoining tables, and when Tony enters the grooms vie as to which shall outdo the other in giving the printer the one good feed of his life. Soon Tony begins to feel his oats. He returns to Maryola and, braving a volley of kitchen utensils, seizes her in his arms. This time she is conquered.

WHICH WOULD YOU RATHER BE? (Feb. 2).—Edward Small and Henry McDonald, two young salesmen, stop off at a small country town, where they meet Sadie and Edith Lane, daughters of the general merchant and postmaster. The salesmen make a hit, and Edward is promised a position as clerk in the post office if he marries Sadie, and Henry a place in the store if he marries Edith. Henry gets cold feet and beats a hasty retreat, while Edward stays and makes good. Later, however, not finding business in large centers very profitable, as he is no nearer to setting up for himself than when he began, Henry is glad to reconsider. The death of Father Lane decides him. He returns to Edith and comes into his own.

"Birth of Kriterion"

Gentlemen:

On August 26, 1914, a combination of energy, brains and money came to the conclusion that there was an opportunity at the inception of the year 1915 to put on the market an all-American made regular film program made by experienced directors and proven talent. They proposed giving the theatre owners in the United States and Canada something to tender the American public that would please them and make money for the theatre owners.

Upon looking over the field they ascertained that apparently there were three or four individuals or a combination of individuals who were advertising widely and blatantly a multitude of new programs.

Upon investigating the basis of this advertising the "KRITERION" combination ascertained that these were "programs on paper." The film men in the Kriterion combination, however, appreciated that the essential necessity in connection with a successful program was motion picture film. They also appreciated that an additional essential to make for success in a program was motion picture film of quality. Therefore, without any blowing of horns and without informing the trade of their intentions, they started to spend money and make film. Incidentally, the making of motion picture films is an extremely costly experiment. They, therefore, eliminated the experimental phase and assured themselves that every individual employed by them was an experienced, capable and proven master in his particular line, whether it be director, cameraman or actor. This procedure of making a program on film has proceeded without a stop during the last five months, and the result is that the vaults of the "KRITERION" are at present filled with negative, representing the releases of the "KRITERION" for the next twelve to fourteen weeks.

In the interim the exchange specialist in the combination was studying not only the conditions and attitude of the legitimate independent exchangemen, but likewise was investigating the economic status of the exhibitor, and here the combination ascertained an astounding fact, viz., sixty (60%) per cent. of the motion picture theatres in America were losing money. This knowledge was not confined to the principals in the "KRITERION." The executives of every large faction in the trade were equally cognizant of this astounding fact. Every time they met together in discussion they figured the months, the weeks or the days that would transpire prior to the entire business becoming bankrupt. Not so with the "KRITERION." They immediately bestirred themselves with a view to the amelioration of this condition and after considerable deliberation arrived at the conclusion that their policy of a perfect motion picture program on film, if economically administered, would rescue the exhibitor who was not making money from his precarious position. They based this conclusion on the following facts: Other organizations in the motion picture trade are financed on a basis that means a return on the original investment of from 50 to 500%. Understand, this return is not based on the capitalization of the company, but the originators of the companies. They capitalized their companies in such an amount so that they themselves could and would realize this enormous profit on their original investment.

The "KRITERION" Program is financed on a basis that places the "KRITERION" principals in a position where a small return on their investment each and every year will more than satisfy them.

Compare the two conditions—you exhibitors who are losing money! Do you want to deal with a concern who are making films on a par with any film being released on the American market today and who are satisfied with a small return on their investment, or deal with other conditions, knowing that every week, when you hand your exchange manager your check for rental, approximately 30% of that check is not being paid by you for real film service? In other words—Do you want to rent film or do you want to pay interest on the financial manipulations of shrewd promoters?

If you really want the film and that is all you want to pay for, you will be using the "KRITERION" Program within the next thirty days. Not only do you have to base your choice of this service on the fact that mayhap you can get it for less money, but we also ask you to compare the quality of our film with any other on the market.

We ask you to see the exhibitors in your town who are using the "KRITERION" Service. Ask them whether or not they are satisfied. And finally, we insist that you see our exchangeman in your territory and make him "SHOW YOU."

By permission, we thank you in advance,

Yours,
"KRITERION,"
B. E. Clements,
Vice-President and General Manager.

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The "boob" has an exciting time in trying to get "hitched" in this comedy.

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A pleasant comedy drama in which the sheriff shows he is a great man after all.

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It's a scream—
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A fantastic comedy in which the "Dook" has his wishes gratified.

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(NOLEGE)

Instructive study of our Cotton Industry.

"A Man for A' That"
(PUNCHINELLO)
Featuring Tom Ward

A count changes clothes with his valet, causing lots of trouble, but winning a girl.

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In justice to you as exchange men and exhibitors of motion pictures, we told you last week how our exchanges began their first week's release of Kriterion Service. Our men are sending us this special information by wire and we are publishing it as we receive it without any embellishments.

Another of our exchange men sent us the following telegram:

"Closed 44 exhibitors. Have contracts to be signed to-day for ten more, making total of 54 customers of the Kriterion Program. Exhibitors are very enthusiastic and more than pleased with the Kriterion pictures."

A wire like that rings true, doesn't it? It is simply another proof that Kriterion Service is the greatest achievement in the history of the film business.

Get in touch with us at any of our exchanges. We want you to know us. Our welcome to you is always broad enough to show our future releases at any time. We leave the question of taking our service entirely to your judgment.

Make Reservation now for Kriterion ★ Brand

KRITERION

1600 Broadway **New York City**

AMERICAN.

COALS OF FIRE (Jan. 27).—John Vincent, a man of wealth, is obsessed with love and ambition for Ben, his son. He neglects his daughter, Mary, and after the death of Mrs. Vincent the girl leads a lonely life until her marriage to Henry Love. Later, Vincent realizes his hopes for Ben when he makes him junior partner in the firm. On an inspection tour of the factory, however, young Vincent is stabbed and killed by a fanatical employee called Mad John. Mary takes her little boy and girl and rushes home to comfort her grief-crazed father. He has a stroke and loses his memory. It seems to him that Mary's son is little Ben. He lives over the past with his grandchild, whom Mary allows to comfort him to the end.

THE LAW OF THE WILDS (Two Parts—Feb. 1).—Frank Storm and Steve Baker are prospectors and partners. Both are in love with Jennie, the unhappy wife of Pete Lear, trapper and suspicious character. But while Baker annoys her with familiarities, Storm keeps his real feelings a secret. On one occasion, however, he defends her from Baker's unwelcome advances and later, confessing to her that it were best for him to go away, is discovered by her husband in what appears to him a compromising attitude. Lear attacks Storm. Meanwhile, the sheriff arrives with his posse, tracing the thief who has robbed the food caches of many trappers and prospectors in the region. Lear, taken unawares, leaps out of the window, where he is killed by a shot from the sheriff's gun.

IMITATIONS (Feb. 3).—Ruth and Harry are childhood playmates. The coming of Dora, a little girl from the city, however, makes trouble between them. Harry continues to find his new friend more fascinating, and as the years pass he grows to believe himself in love with the clever Dora. But Ruth cannot forget. When she is a young woman she visits Dora, with whom she has kept up the friendship. She is convinced then that the city girl is only playing with Harry's honest love. Skillfully, Ruth, who, though country bred, is by by no means stupid, arranges things so that Harry begins to suspect the truth. Little by little he reviews the past, and the present appears in a clearer and less rosy light. Then, he sends Dora a bouquet of flowers and a ring, both imitation; and she reads his meaning—that he has waked up to the fact that her affection for him also is mere imitation. Harry and Ruth renew their childhood romance, which is soon crowned by marriage.

BRONCHO.

SHORTY'S ADVENTURES IN THE CITY (Two Parts—Feb. 3).—After the round-up the ranchman sends Shorty to the city in charge of some cattle. Arriving in the city and having settled up his employer's business, Shorty leaves to see the sights. He meets Madge, a flashy dame, and she takes him to a restaurant to dine. She and the waiters do Shorty right. They get him drunk and rob him of his wad.

After shooting up the restaurant Shorty goes on his way. He gets into a fight with a party of gangsters in trying to protect Nell, a working girl, from them. This fight is witnessed by Brady, manager for Bull King, a prizefighter, and, seeing in Shorty a new protege, Brady makes him an attractive proposition. Shorty accepts and enters the ring with Kid Mason. The Kid is afraid of Shorty's punch and his manager doctors the Kid's gloves with plaster of paris. Shorty is getting the worst of the fight when he orders the Kid's gloves examined. New gloves are ordered and Shorty delivers the Kid a knockout blow. Brady tries to persuade Shorty to stay in the business, but he says back to the ranch for him. At the railroad station he meets the Kid, who starts to jeer at him. From the back of the observation car Shorty throws his rope and lassoes the Kid, and the picture finishes with the Kid dangling along after the fast-moving train.

DOMINO.

A MODERN NOBLE (Two Parts—Feb. 4).—Ludwig Von Hoffman, son of a German nobleman, elopes with Gretchen, daughter of Schultz, the innkeeper near "Old Heidelberg" college. Ludwig's father disowns him because he has disgraced the family name, and Ludwig becomes a fisherman. The boy writes to his father with the hope of effecting a reconciliation with him. The reply to the letter falls into the hands of Gretchen, who realizes the only way to have the son forgiven is to put herself out of the way. She leaves a note for Ludwig telling him her reason for drowning herself. Gretchen is rescued by the Count's driver and taken to their hotel. The Count realizes the only way to bring back his son's reason, which he lost when he finds Gretchen's note, is to forgive and forget, which decision he puts into effect.

KAY BEE.

COLLEGE DAYS (Two Parts—Feb. 5).—Nell Saunders is the daughter of an innkeeper in a college town. She is loved by Glen Dale, the quarterback of the college team, and also Pierson, the fullback. Jimmy Cripps, an odd character, is the devoted friend of Nell and is also a great student of military strategy. Nell's father desires her to marry Dale because he is wealthy and a good customer. The girl refuses and is particularly angry because Dale has met and roughly handled Cripps, who is returning from the village with a bunch of Nell's lingerie in a package and which is thrown over the road.

An important match is about to be played with the Indians. Dale is discovered drinking and bounced from the team. He offers his services to the Indians and is made a member of the team by disguising himself as an Indian. Jimmy Cripps volunteers to teach the college eleven certain plays which he has learned from his military book, and they win the game. Dale is injured and discovered. The Indian team and Dale are run out of town. The story ends with the winning of a large sum of money by Cripps, which has been bet by Dale, and the reunion of Nell and Pierson.

MUTUAL.

MUTUAL WEEKLY NO. 4 (Jan. 28).—European war illustrations. Latest pictures from the seat of war. French soldiers live in straw huts near the battle line. German equipment abandoned on French battlefield. The oil ship "Vedra" is destroyed off Barrow with loss of 35 lives. More guns are rushed to the front. The city of Baocarat, in Eastern France, after the bombardment.

New York's Newest Hostelry, "The Hotel de Gink," Is Opened by Jeff Davis for Unemployed Hoboes.—Subtitles, "Mullivan Stew," "The Jungle Court," "Chicago Shorty" is pinched by a "Bull" for spitting on the floor.

Trans-Continental Auto Trip Is Started. The first car to arrive in San Francisco wins a prize of $5,000.

U. S. S. "New York" Sails for Mobilization in Southern Waters Previous to Trip Through the Canal.

30th Infantry, Back from Alaskan Wilds after Record-breaking Trip Through the Panama Canal.—Subtitles, Leaving San Francisco, Escorted by New York's Crack Seventh Regiment, they are reviewed by Mayor Mitchel and Major-General Wood.

Torpedo Boat Destroyer "Cushing" Takes to the Water at Quincy, Mass.

Deputy Sheriffs Fire on Strikers at Cartaret, N. J., Killing One and Seriously Injuring Nineteen.

Shipwreck of the S. S. "Eureka," Torn to Pieces by Tumultuous Waves on the Rocks of Point Bonita, near San Francisco.

Miss Irene Sanden Performs Brahm's Hungarian Dance for the Black Cross Society's "Feed-America-First" Ball.

The "Snow Birds" and the "Polar Bears" Play Annual Game on the Ice at Washington, D. C., Umpired by Congressman Richard Pearson Hobson.

Chariot Races.—Ancient Sports of Old Rome Are Revived at Pasadena, California's Annual Rose Carnival.

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FEATURE FILM STORIES

WORLD FILM CORP.

"MONEY" (Keanograph—Five Parts).—The drama takes as its period the year 1921 and relates how John D. Maximillian, commonly known as "Croesus," has acquired control of the money interests of the world, together with a majority stock in all public utilities. At the opening of the photodrama, the wheat market of the world has passed into his hands. He is assisted in his financial operations by Cyrus L. Livingston, his junior partner and chairman of his board of directors, better known as his financial cabinet. "Croesus" has an only daughter, Ruth, from whom all knowledge of her father's financial transactions and oppression of the poor has been withheld.

For the first time she visits the great steel works of her father in company with some lady friends and escorted by Livingston. During the visit to the plant, Livingston absents himself from the party, taking advantage of the fact that George Crosby, the superintendent, is conducting Ruth and her friends through the plant, and that Hope Ross, stenographer and sweetheart of Crosby, is alone in the superintendent's office. Livingston has on several occasions been offensive in his attitude towards Hope, and he now seizes her roughly and insults her just as Crosby returns in time to defend his sweetheart. He gains Livingston's enmity and is about to be discharged when Ruth Maximillian intervenes and assures Hope that in the future she will be protected from any offense on the part of Livingston. Ruth and Hope become friends. At this time Ruth does not know of the friendship between Hope and Crosby, whom she (Ruth) admires.

The struggle of the union laboring classes against the oppression of Maximillian reaches a climax in a great strike, which begins at the Maximillian steel works. Maximillian has refused the demands of the union laborers, and to further show his utter contempt for their threats orders a banquet at his palace to outrival the famous feast of Bacchus. While the banquet is in progress, the union forces assault the palace. Ruth has left the orgie in disgust, followed by Livingston, who in an intoxicated condition, roughly assaults her just as the strikers have broken into the palace. Crosby, who was with them attempting to dissuade them from violence, rescues Ruth from the drunken junior partner of her father. Crosby is seriously injured during the struggle and is later carried into the home of his sweetheart, Hope Ross.

A week later Ruth Maximilian, accompanied by Hope, with whom she has taken up charitable work in the lowly quarter of the city, visits the Ross home, where Crosby is now convalescent. It is here she realizes the affection existing between Crosby and Hope. Later Livingston, in conjunction with Johanoson, an anarchist, plot to abduct Ruth, with the idea of holding her for ransom. Livingston has been completely stripped of his fortune by "Croesus" on account of his insulting behavior on the night of the banquet. Hope, who is wearing a cloak loaned her by Ruth, is mistaken for the latter and carried away on a vessel hired by the abductors. Word is carried to Crosby by Ruth and they follow the abductors in a machine. The chauffeur is wounded by a shot fired from the fleeting taxi, and Crosby continues the chase alone. He enlists the services of the police patrol. The yacht, upon which is Livingston, Hope and the anarchist, attempts to escape by running through the dangerous reefs of Devil's Gap.

The yacht is wrecked. Crosby swims from the police boat in time to rescue Hope after having engaged in a terrific struggle with Livingston, whom he forces beneath the water in the sinking vessel and drowns.

A great lightning storm sweeps over the city of New York. The palace of "Croesus" is struck and destroyed by flames. "Creosus," himself, struck by a falling column, falls to his death in a fountain situated in the court of his great palace. Ruth now assumes the reins of financial government and deals out justice and equity to all. The scale of wages is restored and Hope marries Crosby, who is now general manager of the Maximillian steel works.

WILDFIRE — (Shubert — Five Parts). — The story relates how Bob Barrington conducts a racing stable on Long Island without the knowledge of his daughters, Henrietta and Myrtle. Barrington is traveling in the West and meets John Keefe, a gambler. They play cards alone and Keefe kills Barrington and steals the bill of sale to his racing stable, leav-

"CABIRIA" STARS

BERTA NELSON

DAVESNES EDOUARD

AMERIGO MANZINI

ITALEA MANZINI

CHELLINI AMELIA

ALEXANDRE BERNARD

DANTE TESTA

LYDIA QUARANTA

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ing a sheet of the inventory on the floor, together with a curious cigarette holder, taking all the papers of the dead man. There is an inquiry as to the cause of the death conducted by John Garrison, the young sheriff. The verdict is suicide, the body being unidentified. Gorman, a pal of Keefe's, is the only person who knows the truth.

Keefe goes East and claims the stables, but Matt Donovan, the trainer, suspects foul play. Keefe changes his name to Duffy and becomes infatuated with Henrietta. John Garrison also goes East and sees Henrietta and thinks he recognizes in her a striking resemblance to the picture found in the watch of the dead man. Keefe and Garrison meet at the home of Henrietta. Keefe denied his indentity, but Garrison incidentally shows him the curious cigarette holder and Keefe betrays himself. Garrison sends West for the watch and the missing sheet of the bill of sale. He starts with the watch for the home of Henrietta but loses it en route. It is found by a street beggar and pawned. Henrietta happens to be passing the pawshop and is attracted by an article in the window. She enters and finds her father's watch with her picture in it. She overhears Keefe tell Donovan that he bought the stable of her father and her suspicions are aroused. She shows Keefe the watch and picture and he again betrays himself and she is certain her father met with foul play. While playing tennis with Henrietta the missing sheet of the bill of sale falls from the pocket of Garrison and she finds it and the mystery deepens. Henrietta resolves to take no one into her confidence. She visits the office of Keefe, secretes herself outside the window, and overhears a conversation between Keefe and Gorman. They leave the office and she finds the complete bill of sale and compares it with the missing sheet. Ralph Woodhurst, the fiance of Myrtle, has been induced by Keefe to bet large sums at his pool room.

The day of the big handicap is approaching and Wildfire, the crack filly in the Keefe stable, is being backed to win. Keefe sends Donovan to rob Henrietta of the missing sheet, but she covers Gorman with a gun and the plan is frustrated. Henrietta, on the day of the big race, seeks out John Garrison, and accuses him of being in collusion with Keefe or Duffy. She shows Garrison her proofs, the watch and the missing sheet. Garrison tells her the truth. Keefe realizes that he must flee the country and he prepares for a final coup. He backs another horse to win, bribes Chappy Raster, the rider of Wildfire, to use the whip on the mare, which will cause her to sulk, if the flag on the racing stable is up when the horses start. Henrietta overhears the plot and goes to the office, where she has a terrific struggle with Keefe. She succeeds in pulling down the flag while fighting Keefe, Garrison coming to her assistance and dragging Keefe down the stairway, where a furious struggle ensues. The story closes with Henrietta on the roof, the flag down, in the arms of her lover, Wildfire having won the race.

KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, February 1 to Saturday, February 6, inclusive).

$500 REWARD (Paragon).—David Garth, a country physician, earns only enough for a bare existence. His daughter, Winifred, takes care of their home. The doctor distrusts modern medical science and refuses to have anything to do with it. He is, naturally, infuriated when he learns that Kent, a young surgeon, has come to the village. The old man is further incensed when he learns that Winifred has taken a liking to Kent and refuses to meet him. Despite her father's prejudice Winifred and Kent become infatuated with each other and hold clandestine meetings.

Dr. Garth falls into the snares of Shrubbs, a money lender. Shrubbs has a note of the doctor's and threatens to foreclose on the cottage. Tom, a servant of Garth's, steals the note from Shrubbs' office. Kent, in response to a letter from Winifred, leaves his office while Tom is committing the theft. The next morning the theft is discovered and Shrubbs offers $500 reward for anyone who will identify the thief. One of the townsfolks volunteers the information that Kent left the building late in the evening and the doctor corroborates the statement.

Meanwhile Tom offers the note to Winifred and she tells him to return it. He leaves town at the same time Kent is accused of the robbery. Tom rushes back to Winifred and tells her of the arrest. They go to town to vindicate Kent. Tom declares his guilt and demands the $500 as a reward for finding the thief, himself. Shrubbs is compelled to pay and Kent makes him promise not to prosecute Tom. The doctor consents to the marriage of Kent and Winifred.

PERCY MADE GOOD (Santa Barbara).—Percy calls for Betty and takes her out in his auto. Father takes another auto and pursues them. He catches up with them and makes Betty come home with him. Percy follows and goes to Betty's home; they plan to elope. Percy decides that if he is going to be married he needs more money, so he goes to the bank. After a short talk with the clerk, Percy draws out all of his money. He goes back to Betty's home and finds a check of father's on the floor. He takes it and rushes to the bank to have it cashed. Father returns for the check and cannot find it. When Percy returns he tells father the bank failed at two, but that the check has beencashed. Father after a little persuasion gives Betty to Percy and all ends well.

AN INTERCEPTED GIFT (Alhambra).—Al Ross, an outlaw, steals a string of pearls belonging to Captain Torres and gives them to his sweetheart, Alice Montrose. Captain Torres sees the pearls on Alice's neck and asks where she got them. She tells him Ross gave them to her. Torres threatens to arrest them both unless she marries him. She refuses and both are arrested.

When in prison, Torres again offers to free Ross if she will marry him. She consents and tells Ross of the agreement. Ross, feigning illness, gets the guard within his cell, overpowers him and escapes. He follows Torres and Alice and rescues her. They shoot Torres and his guards and ride over the border.

THE BOOB'S ELOPEMENT (Thistle).—The Boob and his sweetheart, Rena, plan to elope, and Rena's father overhears the plans. Freddy, a lunatic, escapes from the asylum. He arrives at the farm and makes father exchange clothes with him. He then follows Rena and the Boob. After many adventures the "Nut" catches up with them and when they discover he is perfectly harmless they go to a minister and are made one. Freddy is led back to captivity, and father thinks he might as well give his consent and blessings.

TAINTED (Santa Barbara).—Mr. Richmond is the man with the taint; Peter McGraw, the man with the liquor taint; and Dr. Jackson the man with the gambling taint. Mrs. Richmond gives birth to a child and it is born blind. Richmond begs Dr. Jackson to keep this from his wife. At the same time Mrs. McGraw, a washwoman, gives birth to a child and the doctor suggests they change the babies. The change is made unknown to all except Richmond and the doctor.

Twenty years later we find the babies grown, one to womanhood, the other to manhood. McGraw is killed by a fall from the stairway. The girl, blind, sells flowers. Dr. Jackson, heavily in debt from gambling, demands more money from Richmond or says he will divulge the secret. Richmond, now paralyzed, tells him that it is the last, as he is going to right the wrong done the children. Dr. Jackson is discovered cheating and shoots himself, so Richmond is the only one knowing the secret.

In the meantime Robert Richmond has met the girl and fallen in love with her. He takes her to his home and his parents consent to their marriage. Richmond, knowing all will be well, does not tell the secret and all ends happily.

CAPTURING STELLA (C K).—The sheriff of a small Western town, in love with Stella, is being jollied because of his inability to locate a horse thief who is causing a great deal of trouble in the neighborhood. Stella meets the horse thief, and not knowing who he is consents to go to a dance with him. The sheriff seeing them together becomes jealous. Going home from the dance he sees a fellow put a note under the wheel of an abandoned wagon. When the fellow has left he takes the note, reads it and discovers that the fellow Stella is infatuated with is the horse thief. Stella is taken home by the thief and he takes her to his cabin. The sheriff follows and is shot in the arm by the rustler. The sheriff, sitting at the table, rolls a cigarette, throws the tobacco in the thief's face, blinds and overpowers him, then turns to the girl. The posse arrive and lead the thief away, while the sheriff and his sweetheart embrace each other.

THE ADOPTED BABY (Monty).—A baby is abandoned on the doorsteps of a wealthy family. The child of the house discovers the baby and, thinking it more to her liking than her dolls, decides to take and keep it in her doll house. Finding it difficult to keep the baby without detection, it is brought to the house. The father and mother decide to adopt the baby in place of one that is gone.

FRANK'S NIGHTMARE (Alhambra).—Frank introduces Fred, his pal, to his fiancee, Rena, and becomes jealous. This jealousy is increased when he finds Fred looking at Rena's picture. He goes to bed and, falling asleep, dreams. The story on the screen then shows Frank's nightmare. Fred climbs out of bed, dresses and leaves the room. Frank follows in his pajamas. Suspecting Fred of planning to elope with Rena, he stays close behind. This is exactly what Fred has planned, and when Rena refuses, he carries her off. After saving her from Indians, highwaymen, counterfeiters, and Fred's hired assassins, Frank wakes up to find himself being shaken by Fred, and wants to know what the trouble is.

THE FOSTER BROTHER (Trump).—Paul Burke is an adopted son of Dr. Burke. The doctor had promised the dying wife of a drunkard and gambler to care for the child. Paul has three cuts upon his wrist which he carries through life as a result of his father's fury while in a drunken frenzy. Edwin Burke, the doctor's son, is in love with Edith, a ward. Paul becomes jealous and goes out to a gambling den. While playing poker he is caught cheating by the owner of the den, Paul's real father. The gambler recognizes his son by the marks on his wrist. He takes advantage of the fact that the young man is in debt and has cheated at cards. He persuades Paul to steal a formula of a cancer cure which the doctor has discovered. While Paul and his real father are in the home of the doctor to secure the valuable data, Paul turns a gun on him and in the fight that follows he is injured.

The police are after the gambler and trap him in the laboratory, where he is killed in a skirmish. Paul, although inheriting the gambling instinct from his father, saves the formula and proves that his present home environment has helped make a man of him.

A WONDERFUL LAMP (Pyramid).—This is a story showing the adventures of a tramp who dreams he finds an old lamp. There suddenly appears before him a genie who says that he is the slave of the lamp and anything that he desires, as he is now possessor of the lamp, he will procure for him. After many delightful adventures the tramp awakens to find a policeman standing over him.

COTTON INDUSTRY (Nolege).—This is an interesting film showing the latest inventions for the betterment of the cotton industry.

THOUGHTS OF TONIGHT (Navajo).—A young Easterner helps a girl who is getting water from the brook and learns she is the daughter of Mountain Charlie, a guide. He is accepted as a boarder during his visit in the West. Black Steve, a half-wit, takes a dislike to him. During a hunt, Mountain Charlie and the Easterner take different trails and the Easterner, mistaking him for a deer, shoots him. Thinking that he is dead, the Easterner rushes to the cabin for assistance and arrives just as Black Steve has about overpowered the girl.

Mountain Charlie, coming to his senses, wanders away. When the Easterner and the girl arrive upon the scene they find him gone and upon their return to the house they find Black Steve has unbound the cords around him and escaped. That night the half-wit sets a bear trap for the Easterner and when he goes to feed the horses the following morning he is caught in it. The half-wit goes for the girl.

At a surveyor's camp, to which Mountain Charlie has wandered, he picks up a picture of his home and recognizing it regains his memory and rushes for home. The Easterner writes a note begging for help and ties it in the horse's neck. Mountain Charlie stops the horse, reads the note, jumps on the horse's back and starts for home at top speed. He arrives in time to save the girl from Black Steve. They bind Steve and leave him in the back of the house. Hearing screams, they run back to find that he has been bitten by a rattlesnake and is dying.

A MAN FOR A' THAT (Punchinello).—Vera's father insists she marry Count Di Lucca, a man whom she has never seen. Vera objects to the marriage. A persistent suitor also hears of this proposed marriage and schemes to kidnap the Count and substitute an organ-grinder in his place. Di Lucca, desiring to ascertain the girl's worth, changes place with his valet. As a result the valet is kidnapped and when the count arrives, after being delayed, he finds the household in a turmoil because of the antics of the supposed Count. His valet escapes from the office in which the kidnappers put him and hurries to the house. After due explanations the count reveals himself and all are made happy. Vera has no further objections to the marriage and we see her resting contentedly in the count's arms.

THANHOUSER SYNDICATE CORP.

ZUDORA (Episode Eleven—Reels 21 and 22—"A Message From the Heart").—Soon after the robbery of Zudora's apartment, as set forth in Episode Ten, which she had taken after the fire that had destroyed her house, circumstances arose which made it necessary for her to change her quarters. In some mysterious fashion her income is cut off, which, as its sources have already been something of a mystery to her, made it difficult to trace. John Storm and Jim Baird, however, have taken the task upon themselves, while the strangely missing Hassam Ali, whom many believe dead, but whose remains were not found in the burned house, is not there to answer the many pertinent questions which

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the young lawyer and the newspaper man would have liked to have asked. So it happens that Zudora, refusing all financial aid from her friends, goes to live with a certain Mrs. Ramsey, a kindly woman, and an old friend of her mother's.

In the meantime, the affairs of Madame Duval and her band of conspirators have prospered. Having identified Zudora as the daughter of the owner of the Zudora claim, they plot against her, as they have designs of their own on this fabulously wealthy mine. Baird and Storm both suspect that she has had a principal part in depriving Zudora of her fortune, but as yet neither of them has obtained the slightest evidence against her. In her Grecian salon, Madame Duval is constantly surrounded by a veritable court, her satellites being her principal aids in the numerous evil schemes in which she is the central ngure.

It happens that on this particular day the band are gathered together for an especial purpose. As they chat, the cleverly constructed fountain in the center of the salono signels that a newcomer is about to enter, and Captain Radcliffe, most favored of Malam Duval's many suitors, steps to the secret elevator behind the portieres and admits three of the rougher members of the band. The three confer with their fair chieftainess. Then Madame Duval steps to a secret vault, adroitly hidden in a pillar, and brings forth a bag which fairly bulges with diamonds. They are the gems which Bruce has brought. The brilliants are spread upon a table, where they glisten and glow like live things.

Captain Radcliffe draws a heart with a dagger through it on a piece of paper. This he passes around the circle, and each member holds it, while their beautiful leader writes her initials within. She gives a few brief instructions to the three newcomers, who then take their departure. They do not know that Jim Baird has trailed them thither, nor that he again follows them as they leave the house. For Baird has hit upon a clue. He knows that Bruce, whom he sought to trail from the steamer, later being made captive by some of the band, as told in Episode Ten, has brought to America diamonds from the Zudora properties in South Africa. So when he trails the three men to a diamond cutter's, he feels that he is close to a solution of the mystery. How to observe their dealings with the diamond cutter is a problem, but Baird, never at a loss in time of need, procures a rope, ascends to the roof of the building and lowers himself down to a point where he can peer in through the window at the doings of the trio.

Meanwhile, John Storm, also following the devious paths of the conspirators, might have been found in the office of Tom Hunt, the detective, carefully scrutinizing some scraps of burned paper which Zudora had found in an old trunk, one of the few things rescued from the fire. He gets some information, which he sends to Tom Hunt,' which interests that astute individual mightily. Straightaway the detective sets forth on another line of inquiry.

While all these things are happening, Zudora, never suspecting the vital events that are taking place, sits safe at home, toying thoughtfully with a bracelet which has just been given her by John Storm. Suddenly, there appears at the window a startling apparition, bearing a heart-shaped shield, on which is written a warning message, bidding her to flee the country on pain of worse befalling her. But before the girl can call for aid the spectre vanishes.

In the meantime, Tom Hunt has not been idle. Acting on the information he has received, he trails two of the band to the hut where he had rescued Baird and Zudora from their clutches a short time before. And there ensues another encounter, which is even more desperate than the first. At last, however, Hunt, by his superior agility, overcomes both burly ruffians, and, covering them with his revolver, puts handcuffs on their wrists. Then, having safely disposed of them, he goes to find Zudora, whither Storm and Baird have already gone, to tell her of their respective discoveries.

UNIVERSAL SPECIAL RELEASE.

THE MASTER KEY (Episode 11—Two Parts —Released Week of January 25).—It will be remembered that Wilkerson and Dore are both striving to recover the secret to the rich lode of ore in the mine, which secret is contained in a sea-chest, which Wilkerson has recovered from the depths of the Pacific Ocean.

Wilkerson's ship continues toward land, and he at once forces the chest open and makes a search for the paper, from which he hopes to learn the secret of "The Master Key" mine. He fails to find any such slip, but does find the Indian idol, which he casts aside with the other contents as being worthless.

Meantime, Dore's boat, which has been pursuing Wilkerson's vessel, reaches shore. Mrs. Darnell upbraids Wilkerson for his seeming stupidity, and another quarrel between them ensues. Members of the crew examine the seemingly worthless contents of the chest, and one of the sailors appropriates the idol among other articles, with a view to selling them in port.

Upon arriving in San Diego, Mrs. Darnell goes to a hotel, while Wilkerson remains to pay off the captain and crew. Dore's boat puts into dock, and, with the captain and Ruth, he hastens to find Wilkerson and the mysterious idol.

In the interim, the sailor, with his idol, goes ashore and seeks out a pawnshop where he may sell his treasures. On the arrival of Dore and Ruth at Wilkerson's boat another altercation ensues between the two enemies, the respective sea captains interfering. Wilkerson gives Dore the laugh, but the latter at once realizes that Harry Wilkerson has not found the papers.

Wilkerson goes into town to cash a check with which to pay off the captain. Dore thereupon questions the latter regarding the idol and is referred to members of the crew. He learns that one of the sailors had taken some of the articles in the chest, and search is at once continued. Wilkerson returns to the ship with the cash, and from the captain learns of Dore's inquiry.

Thus Wilkerson realizes that he has missed the clue to his search. He goes ashore to shadow Dore. A Hindu peddler visits the pawnshop to sell his wares, consisting of a few Oriental rugs. In the shop he sees the idol, recognizes it and hastens to his squalid quarters, where he holds it close to him in a pathetic manner. As he gazes at the little image it seems to dissolve from view, and a series of pictures of the past appear.

The Hindu sees himself as a watcher in a temple. A sailor enters the sacred confines and watches him roam about. He sees him standing before a sacred shrine. The Hindu turns from the visitor and takes up his religious duties where he had left off when he first saw the visitor. Later he notices that the sailor is gone, and, on walking to the shrine, in the performance of a sacred rite, he finds that one of the idols is gone. He immediately commences a search for it and, recalling the incident of the sailor, he runs forth and gives an alarm. He is severely censured by the high priest and is sent forth to find the idol.

He visits the wharves and when boarding one of the ships he peers through a porthole and in a cabin sees the sailor gloating over the idol. He moves nearer and the sailor, seeing him, thrusts the idol into his chest and closes the lid. Other sailors come along the dock and question the Hindu. The first sailor comes from his cabin and joins the party. Realizing that the Hindu is searching for the idol, the sailor tells his comrades to throw him overboard. The Hindu is thereupon seized and thrown into the water.

He swims ashore and, on being unable to board the ship again, is forced to watch her as she sails away. He returns to the temple and is told that he is banished until he returns with the sacred image. He returns to the wharves and boards another vessel.

The Hindu's vision then closes and Ruth and Dore are seen to enter the pawnshop with Wilkerson following close behind, although they are unaware of it. Ruth and Dore question the shopkeeper closely, but the latter evades their queries.

GLORIA AMERICAN CO.

SOULS ENCHAINED (Five Parts).—Alba was one of those rare passionate women who love but once in their lives, and, being thwarted in love, die. Alba's daring and her craving for excitement sought the sports of the air, and it was not long before she was acknowledged as the foremost aviatrix of the world.

Baron D'Oro had long since fallen a victim to her charms, but she only laughed blithely at his ardent wooing. One day as she returned from a record flight her eyes fell upon Romero Fanelli, who had been sent to the aviation field to report the news. Romero s own heart was set afire by the sparkle of Alba's eye. In a moment fate enchained them both, and thereafter love blotted out the world for them. Manfully did Romero struggle against the stress of passion because he was married, but it was all in vain.

Romero wrote a letter to Alba begging her to forget. When Alba reecived this message her heart was aflame with resentment and, to spite Romero, she yielded to the entreaties of Baron D'Oro and became his wife. She plunged into the gaieties of high society, she visited the glorious beauty spots of Italy, all to forget the memory of Romero Fanelli. In the midst of social pleasure, in the whirl of the dance, on the Grand Canal of Venice, in the theater, wherever she went, the face of Romero followed her. She saw him in Venice and, casting aside all womanly reserve, obedient only to the call of passion, she sought him out and, exercising all her siren arts, she conquered his strong heart, and the chains were forged again, this time never to break.

One day haunting remorse struck down Romero. He was taken ill and the doctor pronounced his life in danger. Alba went forth into the streets pawning her few belongings and even danced in the haunts of the underworld to get money with which to buy the means to restore her lover's health. When one day she returned with a hand-full of money she found that the soul had fled from the body of the man she had enthralled. With Romero gone she loathed life, and she knew her prayer for deliverance would be heard. She was taken to the hospital and the day after she was brought there the good sisters found her lifeless form upon the floor. The fingers of her right hand had closed in the stiffening grip of death about a small picture. Gently they loosened the dead woman's hold and found the portrait of Romero Fanelli.

ALLIANCE.

THE CHOCOLATE SOLDIER (Five Parts).—Major Spiridoff is in love with Nadina, daughter of Colonel Popoff, who, like the lover, is an officer in the Bulgarian army. The major's love dream is shattered by the declaration of war between Bulgaria and Servia, and he goes to the front after exacting from "the girl he left behind him" a pledge to remain faithful to him.

At the Servian Camp Lieutenant Bumerli, a young Swiss adventurer, joins the army as a volunteer. The two armies meet and the Servians are defeated. Lieutenant Bumerli escapes, hotly pursued, and is chased into the garden of Colonel Popoff. He climbs the balcony, which opens from Nadina's room. Nadina is about to retire for the night. He wins her sympathy, until she sees him eating his last chocolate drops. The Servians surround the house to search it. Nadina hides her chocolate soldier behind the curtains. Mascha and Aurelia aid in the deception and at last the soldiers withdraw. Mascha wants to see the fugitive. For three days and nights Bumerli has lived only on chocolate drops. Now the best in the house is none too good for him, and, though in the enemy's country, through the kindness of the three lonely women, he is permitted to spend the night as their guest.

Bumerli's dream. He thinks he has been captured by the enemy, but it is only a dream. The soldiers are still on guard, waiting in the hope of finding the fugitive. Bumerli tries to get away, but sees that the house is surrounded. Back to the three lonely women. He must have a disguise in order to get away. Aurelia, Nadina's mother, thinks of her husband's coat—a uniform of the Bulgarian army. Bumerli is provided with the garment. Nadina, Mascha, her cousin, and Aurelia each secretly slips a photograph into one of the pockets. The escape of Bumerli. The Bulgarians salute him as he passes them. Massakroff, a Bulgarian officer, however, is suspicious. Massakroff follows, but Bumerli forces him to jump off a steep cliff. To get rid of the coat, Burmerli pawns it.

Meanwhile peace has been agreed upon, and Bumerli and Popoff are both sent as delegates to sign the treaty of peace. After signing the treaty, Bumerli tells of his narrow escape at the hands of the Bulgarians. Three lonely women had aided him by lending him a coat. What a joke. "That old fool husband of hers would never know." The return of the heroes. Alexis and the Colonel tell of the amusing Captain Bumerli and how some Bulgarian women helped him to escape. Consternation—if the Colonel and Alexis should learn the truth. The Colonel wants his coat. It is missing. Bumerli, anxious to repay the favor done him, redeems the coat and determines to restore it to the three charming ladies who had aided in his escape. Bumerli visits the home of Colonel Popoff, ignorant of the fact that the ladies are his daughter, his wife and his wife's cousin. The recognition proves a mutual surprise. The Colonel gets his coat, but does not notice the photographs, which are still in the pockets.

The three women are worried about their photographs. Nadina asks Bumerli to return hers—"From Nadina to her Chocolate Soldier." He has never known it was in the coat. The same with Aurelia and Mascha. They attempt to recover the photographs from the Colonel's coat. Bumerli secures the photographs and hands them back, but gives each of the ladies the wrong one.

Meanwhile, Alexis prepares for his wedding with Nadina, and makes satisfactory financial arrangements with the Colonel. The wedding morn. Bumerli is a guest, but a sad one, for the girl who saved his life is about to be married to the enemy. The entrance of Massakroff creates a sensation, for he recognizes Bumerli as the man who had been chased in that very garden. Alexis sees the photograph which Nadina had given Bumerli. He demands an explanation, but Nadina gives him back his ring and breaks the engagement. The challenge. Bumerli and Alexis fight. Bumerli disarms his adversary, and the duel comes to a sudden end. They return after the conflict. Alexis and Mascha decide they are congenial to each other. Bumerli is about to be turned away as an unwelcome guest, but once more he visits the balcony where he had been saved. Nadina, too, is lingering on that balcony. The two lovers find out that they have cared for each other all the time, and Nadina gets her Chocolate Soldier.

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APEX.

THE PRICE OF JUSTICE (Four Parts).—Jim Beresford is a lieutenant, lately attached to the regiment commanded by Colonel Earle. Immediately after joining he is presented to the assembled guests at a bazaar held in the gardens of the Dean of Blankhampton, where he is introduced to Nancy, the daughter of Colonel Earle. She, not knowing his identity, remarks that she wants to meet "Beautiful Jim," adding that he is called by that title because he is "so ugly." Beresford's amazement and amusement show her the mistake she has made, and in explanations and laughter their acquaintance quickly ripens into something more important, at least so far as Jim is concerned.

Unfortunately, Nancy's brother, Tommy Earle, is a young scapegrace who has an intrigue with a barmaid in the neighborhood. One night after a scene at the mess, Tommy goes out and, in a spirit of bravado, gives to the girl a ring which is an heirloom of his family. This comes to the ears of Jim through his servant, Leader, and Jim informs Captain Owen, his friend, asking him as senior captain to reprimand Tommy and save the regiment from the disgrace prepared for it.

Owen buys the ring from the girl, who tells Tommy to whom she has sold it. Mad with anger, Tommy visits Owen and is treated with contempt, whereupon he seizes a golf club and kills Owen with it. Beresford is suspected of the murder, as the golf club is his, but there is no other evidence, and the verdict of the jury is "murder by some person or persons unknown."

In order to shield himself, Tommy throws suspicion on Jim, and writes a letter to his sister. There is a delightful scene in the regimental anteroom after a parade, in which Jim, Nancy and the Dean take part. Tommy, in the meantime, has been talking to his father, and on the departure of the Dean, Colonel Earle commands his daughter to forget Jim till he has cleared himself of suspicion.

Colonel Earle takes his daughter away. Afterwards Jim suspects Tommy, and finally gets a confession from him. But it is useless—disgrace to the regiment would ensue, the loss of Nancy must be faced, and with a set face he walks out of the room, leaving Tommy cowering on a settee. That evening Nancy visits Jim and upbraids him for saying nothing. Something he says gives her an idea and leads her to visit her brother, when she wrings a confession from him, which she makes him write, but again it cannot be used; her lips are sealed for her father's sake, so she puts the confession away unpublished.

The end comes quickly. Tommy is killed, Jim is wounded in action, and while in the hospital Nancy comes to him. In spite of Jim's protest she insists on telling her father the truth, and the picture closes as, hand in hand, they comfort the Colonel, whose pride in his dead son has been shattered, but who solaces himself with his love for his daughter and admiration for Jim's honor and constancy.

A LIFE AT STAKE; OR THE ARMSTRONG MYSTERY (Three Parts).—Sybil, daughter of Silas Armstrong, is aroused by a noise. She makes her way downstairs, and, alarmed at receiving no reply to her knocking at the door of her father's study, arouses the servants, who, upon forcing the door, discover the dead body of Silas Armstrong, and, in a semi-conscious condition, Meredith, Sybil's lover, grasping a weapon by which the old gentleman had apparently met his death. There is a knock on the door of a cupboard, and out comes George Fielding, Sybil's cousin, who appears to be overcome with grief at the sight before him. The police are summoned and Meredith is arrested for the murder.

Sybil, however, convinced of her lover's innocence, seeks the aid of Detective Kees. He examines the spot where the body was found, and accidentally touching a spring, is startled by a vivid flash, the origin of which he is unable to ascertain. He obtains Fielding's and Meredith's versions of the affair, and feels convinced that the latter is innocent, but is unable to solve the mystery.

At the trial, Sybil stated that her father objected to Meredith's proposal for her hand, and hasty words passed between them. Fielding stated that he attempted to pacify Meredith, but he was forcibly locked in a cupboard by the prisoner. Meredith said that he was returning to apologize to Silas Armstrong, when he was struck down from behind, and remembered nothing until arrested. Despite the evidence, he is found guilty and sentenced to death.

Sybil, unable to reside in her dead father's house, sells the furniture. Fortune now favors the detective, as he receives an invitation to spend the evening with a friend who had purchased a pedestal that originally stood in the room where the crime was committed. They examine it and discover a cleverly concealed camera, in which is a plate, which, when developed, reveals the form of Silas Armstrong, and bending over him with a weapon in his hand—George Fielding.

Kees is puzzled by the knowledge that Fielding was locked in the cupboard, which could only be fastened from the outside. He returns and discovers a means by which a person could get in the cupboard and lock it from the inside, while appearances would show that it had been fastened from the outside.

Uncertain how to proceed, he consults Lady Blakeley. She suggests that with the evidence of Sybil and Meredith, combined with the discoveries already made, they should have a film produced depicting the murder as they surmised it had taken place. This done, Lady Blakeley decides to exhibit it at a party to which she invites Fielding on the day preceding that on which Meredith's execution is to take place. Fielding taking his place among the visitors witnesses his own crime. Realizing that his secret is discovered, he escapes, and, rushing into the bedroom, attempts to escape from the window. His pursuers, however, are too quick for him, and they fire just as he is about to climb out of the window. The shot is fatal, and in his dying moments he confesses.

Their anxiety is not yet over, for they realize that Meredith has only two more hours to live. They hasten to the Home Secretary with the confession and obtain a pardon, and arrive at the prison just as Meredith is being led to the scaffold. He is released, but loses consciousness. At home he is informed that the real murderer has confessed, and he is once more a free man, entirely exonerated from blame.

HISTORICAL FEATURE FILM CO.

THE SHOOTING STAR.—Of course, every one loves pretty Flossie. She was irresistible. So you could not blame Frank for falling victim to her charms. He ascended into a seventh heaven of delight when she put her arms around him and tried to lead his clumsy feet through the maizes of the tango.

But Bert, the Darktown nimrod, upset his calculations by boasting of his prowess as a hunter. Flossie was impressed by Bert's story, much to Frank's disgust. Finally a shooting match was arranged, the winner to gain the hand of the dusky belle.

Bert practiced on the day previous to the big event and found that his mouth was a far better weapon than a revolver. He could not hit a warehouse with a gatling gun. But the thought of Flossie's dancing eyes quickened his brain, so with a bright new fifty-cent piece and a box of blank cartridges, he induced his bosom pal to move the sliding door behind the paper target, and "ebery time I shoot, you poke a hole."

The great day arrived and the whole town turned out for the big show. Frank shot carefully and well; Bert fired carelessly, but just as well. (His pal knows how to poke holes!) And so they tried three times, each time Frank shooting good, but somehow Bert shooting better—or rather the holes are poked closer the center of the target.

And suddenly light dawned upon Frank. Why should the torn shreds of the paper target, where the bullet passed through point outwards? And light also dawned upon Bert that it was time for him to beat it. He did, and the crowd after him.

Up the street, through the alley, around the corner, all pell mell after him. Over the sand dunes, down the hills, until, hardpressed, he was forced to take refuge in a cabin over which there was the glaring sign:

"Danger—Dynamite—Keep Out!"

One shot from Frank's revolver, and then—zip bing bam! Up went dynamite, cabin, Bert and all! Up, up, up and then down, down, down—down onto the back of a horse, and from thence with a thump to Mother Earth. Of course, Frank won Floss.

MONEY TALKS IN DARKTOWN.—Flossie is a lady, dusky and charming. Her admirers are numerous, but she experiences difficulty in deciding between Sam, the husky piano mover, and Jimmie, the dandy. With his little pile of savings, Sam buys Flossie a solitaire. Sam is as black as the ace of spades and thinks he will prove more acceptable if his skin is of a lighter hue. He purchases face bleach and hair straightener and applies them vigorously.

Flossie goes to "Uncle Isaac's" and learns that the prized solitaire is nothing but paste. As she is about to leave, stirred by revengeful thoughts, Jimmie the dandy, arrives and, seeing his opportunity, buys her a real diamond. Flossie immediately transfers her affections to Jimmie. In the meantime Sam is having a terrible time. His treatment is even more successful than desired. He awakens and discovers that his face is mottled and his hair stringy.

Indignantly he throws the cosmetics out of the window. They just miss Colonel Morgan, a sideshow owner. The Colonel rushes into the house and, finding Sam in his peculiar condition, offers him a job as wild man in his sideshow. Next day Sam is behind the bars at the County Fair. Jimmie and Flossie happen to stroll that way. When Sam sees them he breaks the bars and vanquishes his rival. Flossie decides that the color of Sam's face makes no difference—it's the color of his money that talks.

ALADDIN JONES.—Jonesy, dusky and shiftless, finds it much more pleasant to listen to the story of Aladdin as read by Buddy, his son, than to help Mandy with her arduous tasks. 'Tis washday, and after reluctantly grinding the wringer for his tyrannical wife, he decides that no washday can possibly be complete without a "bucket of suds." No sooner thought than done. The suds produce a peculiar effect and Jonesy drops off into a slumber with the story of Aladdin dominant in his dream mind.

As he wanders along he meets a patriarch dressed in flowing Oriental robes, who accosts him. "Come with me and I will make you rich," says the white bearded man from the East, at the same moment "with a simple turn of the wrist" changing Jonesy's apparel from a weather-beaten shirt and patched trousers to the gaudy pantaloons and turban of the Arab.

Jonesy follows the old man through the maizes of marvelous vegetation and experiences numerous surprises. At last he secures possession of the wonderful lamp with its supernatural powers, and escaping from the patriarch, brings to life the Genii, slave of the lamp.

Now truly he has become Aladdin Jones, for he possesses the art by which his least desire may be satisfied. He asks for Budweiser—it flows freely. He asks for money—it descends from the skies. He asks "fo' a shack to sleep in"—and is confronted by an Oriental palace of wonderful size and magnificance. He lies on a divan and is entertained by a charming dancer. But in all his glory the fearful image of his wife rises before him. He runs for dear life, followed by his infuriated spouse.

At last, with a cliff before him and his wife behind him, he chooses the lesser evil and plunges into—the washtub! All the Oriental splendor vanishes. He is plain Jonesy once more.

GENERAL FILM COMPANY.

THE WHITE MASK (Lubin).—The Duchess and Duke of Granville are social leaders of Brussels and favorites at the Court of King Leopold. The Duke, however, pays more attention to great speculative enterprises than court functions, and leaves the Duchess to her own sweet will as far as amusements and admirers are concerned, and she has many of both. Aside from the King himself, her most ardent admirer is Prince Nordoff, a Russian adventurer, and his attentions become so distasteful to her that she is compelled to rebuke him in the presence of a large company, thereby incurring his secret enmity.

One night a grand reception is given at the Palace of the Duchess, and, among other entertainments, the Duchess creates a sensation by giving a dance of great beauty and abandon, which creates the impression among her titled guests. While the festivities are at their height, the Duke is going over the accounts of his wildest financial enterprise, finds himself suddenly made bankrupt, and is taken home, where the splendid entertainment is brought to a sudden termination by the news that he is lying at the point of death. Left a widow, the Duchess finds herself penniless, with an idolized son, Victor, whom she determines shall be reared in affluence.

Accordingly, she places him in a school, presents herself for trial before a noted theatrical manager, and soon becomes the most famous dancer in Europe, under the title of "The White Mask." This soubriquet grew out of the fact that, not wishing to make public property of such a noble title as that of her dead husband, her performances have always been given with her face concealed behind a white mask, and not even her manager has the slightest notion of her identity. Attracting the attention of King Leopold, she is showered with many gifts from him, and is even honored by a banquet at the Regal Palace, where many notables pay her court. During the progress of the feast the King asks her to grant him the honor of permitting him to see her face, and she consents on condition that the disclosure shall be made only to him.

As they withdraw from the table, the other guests, quite as anxious as his Majesty to learn who "The White Mask" can be, prevail upon Nordoff, who is present, to act as a spy upon the King and his noted guest, so that they, too, may be let into the secret. When he returns, however, he is compelled to announce that it was impossible for him to see the face of the dancer as she lifted her mask for Leopold. But at the close of the banquet, as she was stepping into her carriage, he impertinently tore the mask from her face, for which act the indignant lady slapped him with her fan and reported him to the King. The next day the newspapers were full of glaring headlines announcing the identity of "The White Mask," but from that day she never appeared in public again, and disappeared from Europe.

Fifteen years elapse, and we find the former Duchess of Granville living in splendor in New York, as Mrs. Dean, a notable woman financier and leader of society. Her son, Victor, fresh

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from college and supplied with an abundant fortune, has become betrothed to Frances, only daughter of millionaire Blake, and his mother has given her hand to John Emerson, a well-known and very wealthy capitalist and promoter.

Nordoff and an associate named Von Stader have come to America to float a rubber enterprise in the United States, and have letters of recommendation to John Emerson. Before these letters are presented, however, the two men encounter Emerson and Mrs. Dean at the jeweler's, and at once recognize her. Von Stader insists that they both keep her secret inviolate, but Nordoff decides to apply it as one of the levers to secure the confidence of Emerson. Nordoff has won the friendship of the dashing widow Bryce, whom he finds most valuable as an assistant in perfecting his financial plan, for she has once been betrothed to Emerson, and is only too willing to approve any plan that may successfully blackmail Mrs. Dean.

At a reception given by Mrs. Dean to celebrate the coming union of four great fortunes, the first steps are taken toward the perfecting of their nefarious enterprise. Fearful of what the consequences of the disclosure of her true identity may be, Mrs. Dean permits herself to be morally blackmailed by the villainous Nordoff, and promises to advise Emerson to enter the financial schemes brought to America by him and Von Stader. But woman's jealousy thwarts the plans of the conspirators, for Mrs. Bryce is seen so much with Emerson during the evening that she excites the jealousy of Mrs. Dean, is called to account, and calls the guests together to inform them of an impostor sailing under false colors when Nordoff prevents her and takes her from the house. Nordoff is refused admittance to the Dean home, and word is sent to him to do his worst, since Mrs. Dean has decided not to carry out her bargain with him.

Nordoff and Mrs. Bryce repair to Emerson's office and tell him the story of "The White Mask," without telling who she had been before assuming that title. Emerson breaks his engagement with Mrs. Dean and tells her that he has resumed his severed engagement with Mrs. Bryce. The letter arrives when Mrs. Dean and Victor are together, and the impetuous youth rushes from the house to Emerson's residence, followed by his mother. The son arrives there before his mother, has a stormy interview with Emerson, who is about to strike Victor when he seizes a dagger paper knife from the table, defends hemself with it, and in the struggle to wrest it from the boy, the two fall to the ground and Emerson receives the weapon in his heart.

At the critical moment the mother arrives, finds Emerson dead, and hurries with Victor back to her now broken home. In an impassioned interview with him, she shows him that he must not sever the tie between him and the girl he loves, and must permit his mother to stand trial for the killing of Emerson. The thought is at once spurned by Victor, when his mother compels compliance by producing a vial of poison and swearing to kill herself. On the following day she is arrested for the crime. During all of the trial the heart-wracked son cannot speak because of his mother's threat, and his one comfort is his fiancee, Frances, who, in spite of the commands of her parents, leaves her home and clings to mother and son during the fearful ordeal. All of the evidence, save alone that of Von Stader, who tells the story of her heroic past, is against her, and the verdict is guilty. Then it is that the son can no longer be silent, and immediately upon the pronouncement of the word "Guilty," he avers his own guilt, and his heart-broken mother falls to the floor and is carried to an adjoining room, where she passes away just as Victor is being led to prison.

During the progress of the trial, the associates of the dead man Emerson discover that the business scheme of Nordoff is a fraud, and he and Von Stader are summoned before them. Nordoff refuses to make a single move toward reparation, but Von Stader, who learns for the first time of the perfidy of his associate, surrenders his entire fortune to preserve his hitherto unblemished reputation.

On the day of Mrs. Dean's death, Von Stader purchases a pair of handcuffs, and going to Nordoff's room, binds and gags him so that he may not escape and goes to report his case to the police. As he passes down the stairs he discovers that the hotel has caught fire through the explosion of a boiler. His first impulse is to save Nordoff, but, believing that this is the retribution selected by Heaven, he proceeds to the street and coolly watches the hotel burn to the ground. In due time Victor is tried and summarily acquitted.

PATHE EXCHANGE, INC.

"THE EXPLOITS OF ELAINE" (Seventh Episode—Two Parts—"The Double Trap").—Perry Bennett, former secretary of the slain Taylor Dodge, and now Elaine Dodge's suitor, and assistant in running the mysterious murderer to earth, is in his law office when his office boy presents a card with the inscription, "Mrs. Taylor Dodge." Bennett seems greatly perturbed, but is interrupted from the thoughts this card inspires by the entrance of Elaine, who has a sympathetic interest in the weeping woman she has just noted in the outer office. Elaine's query as to the woman's identity and business is answered by a written note from the woman, brought in by the office boy, in which she claims to be the lawful wife and widow of Taylor Dodge. Elaine, overcome, asks Bennett what it means, and is informed that the lawyer is aware of some scandal connected with her father. Weepy Mary takes Elaine to the church wherein she was married to Taylor Dodge to prove the truth of her words.

Craig Kennedy, the scientific detective, who is endeavoring to run down the super-criminal, receives a visit from "Gertie the Peach." Gertie tells him that her jewels have been stolen, and asks him to recover them. Kennedy realizes that it is all a ruse of the Clutching Hand, but resolves to see it through, first arming himself with a small metal box and a test tube. Elaine, Weepy Mary and her "son" arrive at the church, and Elaine is assured by the "minister" that he married Taylor Dodge to Weepy Mary. Once inside the church, the door is locked, and Elaine sees that she has been trapped. She is horrified at the sight of the Clutching Hand, who jeers and tells her that they will shortly be joined by Craig Kennedy, when both she and her sleuth will be checked forever in their search for the master criminal. In "Gertie's home" Kennedy is set upon by desperadoes, but paralyzes them with fright when he informs them that he holds a box of fulminated mercury, which if dropped will blow the whole neighborhood to atoms. He further cows the leader by threatening to inoculate him with the dread disease, leprosy, unless he is led immediately to the Clutching Hand's lair. The crook, his nerve gone, agrees.

Gertie, who has escaped, 'phones to the Clutching Hand, informing him of the failure of their scheme. Furious, he leaves the church, charging the bogus minister to guard Elaine. Kennedy and Jameson arrive, and Jameson is set to guard their informant, while Kennedy makes for the church. A deadly fight ensues, in which Elaine is felled and Kennedy wounded. The crook starts for the belfry with the wounded detective hot after him. Cornered on top of the steeple, the crook turns to give fight. Clinging to the Cross, Kennedy is fast losing strength, when a timely bullet from Elaine's gun topples his assailant to the ground, dead. Elaine and Kennedy, each devoutly grateful that the other has been saved, show the depth of their attachment in the first kiss of their love.

"THE EXPLOITS OF ELAINE" (Eighth Episode—"The Hidden Voice"—Two Parts).—Assisted by Craig Kennedy, the scientific detective, Elaine Dodge still seeks to bring the Clutching Hand to justice. Kennedy decides to connect the ultra-modern Vocaphone between his rooms and the Dodge home to assist in the detection of the master criminal or his aides. The Vocaphone not only hears like the well-known Dictograph, but enables one to talk back. He leaves his rooms, and the sinister genius of the underworld enters them. Elaine Dodge in her home comes accidentally upon the papers given her father by the Squealer, Limpy Red, informing against the Clutching Hand. She rings up Kennedy, and is answered in his rooms by the Clutching Hand, who feigns to be Kennedy, and tells her to put the papers back 'til he sees her in the evening. He then evolves a brilliant plan to detain Elaine in her shopping, in order to get time to effect the theft of the dangerous papers. He is assisted in this by fakers whose wiles cannot be detected but by one living among them.

Elaine is informed by an old settlement worker, however, that her sympathy is being wasted on a "starving" family, who are nothing more than professional paupers. In the meantime, an emissary of the Clutching Hand, disguised as a window cleaner, gains admittance to the Dodge home. He is permitted to proceed with his work and a butler is set to watch him. Elaine, homeward bound in her limousine, is further detained by "Double-jointed Johnnie," who throws himself before her car and feigns by contortion to be frightfully hurt. She rushes him off to a hospital, where a shrewd doctor recognizes the talented accident faker, and promptly kicks him out of the place. His purpose has been effected, however, for Elaine has been detained sufficiently to allow the Clutching Hand to execute his plans. The watching butler is eliminated by a pre-arranged 'phone call in another part of the house, and the Clutching Hand enters the Dodge library by the extension ladder of the pseudo-window cleaner. He is interrupted in his search for the incriminating papers by the long-delayed entrance of Elaine, who goes immediately to the secret panel to see that the evidence is safe. The malevolent criminal slips from behind the portieres and leaps at the unsuspecting girl from behind in a desperate effort to snatch the papers from her. He is assisted by his accomplice, who strives to silence the girl. Her vibrant, high-pitched voice, free for a moment, registers clearly in the Vocaphone on the wall. Kennedy, in his rooms, gets the signal, and, appreciating the dire peril of Elaine, he shouts back through the transmitter in such a way that the desperadoes, thinking they have been apprehended, make a hurried getaway without their coveted papers. Elaine and Kennedy, each at an end of the Vocaphone, indulge their sentiment in the very limited expression permitted by this marvel of science.

"COLONEL HEEZA LIAR—GHOST BREAKER" (Bray).—Colonel Heeza Liar has returned to our midst again, and we are sure a right royal welcome will be extended to him. The Colonel, who is undoubtedly the greatest rival of his contemporary, Baron Munchausen, enters into a new field of investigation—that of psychic research. He is the guest of honor of the Royal Society of Ghost-Chasers, who regale him with tales of hair-raising and harrowing experiences. They look for evidences of fear in his countenance, but only scorn radiates therefrom. Who ever heard of the doughty Colonel fearing a mortal, much less an immortal? To prove his utter disrespect for apparitions, he agrees to sleep at the ancient Castle Clare, owned by his friend, Lord Helpus. He enters his assigned chamber and prepares for a snooze. The magic hour of midnight at last rolls 'round, and in a moment the air is filled with weird and ghostly sounds. The banshees are at work. The Colonel, from his bed, gives vent to these thoughts: "If I could see who makes that din I'd bust his bloomin' coco in." The next moment he *does* see, and his blood suddenly turns to water and freezes at the dread apparition. Seeking to evade the midnight prowler, the now quaking Colonel rises from his bed and flees for his life; but nothing seems proof against the advances of his awful foe. Should the Colonel lock a door, the Ghost comes through the key-hole; should he crawl beneath the bed clothes, there also follows the shadow demon. Just as the Colonel is about to expire from fright, his life is saved by the ghost's mortal enemy, "One o'clock." With a final wail, the banshee hies itself to a neighboring graveyard. The Colonel breathes again.

THE CALL OF THE CHILD (Two Parts).—Ernest Schiller, a wealthy merchant, has the cherished ambition to secure as his son-in-law the Count De Grechy, a member of the nobility. His ambition is about to be realized, for the Count has accepted an urgent invitation to be Schiller's guest. His arrival is hailed with delight by the merchant, who offers the freedom of his home. Bertha, Schiller's daughter, does not experience the same enthusiasm which is manifested by her father. The reason for this is that she has pledged her heart and hand to Franz Rambauld, her sweetheart. The Count's attentions, therefore, are greatly distressing to Bertha. Nevertheless, through her father's insistence, the unfortunate girl is compelled to engage herself to the Count. To celebrate her engagement, her father gives an elaborate reception. During the festivities Bertha joins Franz, and they run away to be married. Three happy years follow, and a little child makes glad the heart of the parents.

Franz, through unfortunate speculation, becomes indebted to the Count, who insists upon being paid. To add to his distress, his child is stricken seriously ill, and only the attention of a celebrated specialist can save it. In her distress, Bertha is forced to humbly seek assistance from her mother. Successful in her quest, Bertha returns home. She arrives as her husband is pleading for more time to pay his debts. Realizing her husband's position, she pays the Count's agent with the money she has just received from her mother, forgetting her child's condition for the moment. The neglect proves fatal, and death claims their child. Overwrought by her grief, the mother's mind becomes unbalanced. Even after the child has been laid to rest, the little one still lives in the mother's imagination. Her sad condition breaks down the barrier between her father and herself. Thinking to ease her mind, Franz takes her to the plot where the child is buried. Returning home, she broods over the fact that her child lies in the cold ground, and, in spite of the fact that it is mid winter, she rises in the dead of night and starts for the child's grave; but the grim hand of death claims her ere she reaches her destination.

THE BOMB THROWERS (Pathe—Three Parts).—"Red Mike" Davis, a notorious bomb thrower, has been landed in jail through the activities of Lawrence, the district attorney. During his incarceration, dissension prevails among his lawless followers. Lawrence's wife, noting the great notoriety caused by "Red Mike's" final execution, fears that his gang may do her husband harm. In fact, "Red Mike's" followers have sworn to "get" his prosecutor. Soon after, Lawrence's child is taken ill, and causes great uneasiness in the household. Feverish and restless, the child hears the strains of Tony's hand organ and pleads for the music to be brought nearer. In answer to the mother's appeal, Tony consents to take his organ and play for the stricken child. The child is greatly amused by Tony and his pet monkey. The bomb

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throwers, noting Tony's friendliness with the district attorney, decide to use him as a means of revenge, and accordingly approach the honest organ grinder with their scheme, but he will have nothing to do with them, in spite of their pleading and threats.

Through overwork and lack of nourishing food, Tony's wife, Marea, becomes ill. Tony is greatly distressed. The gang, realizing that with Marea out of their way Tony can be persuaded to join them, set their plans accordingly. Remembering his friend, the district attorney, Tony hastens to him for assistance. Lawrence promises to help him and calls at his home with a doctor, who leaves medicine for the sick woman. Marea, however, succumbs to her illness. The gangsters convince Tony that the district attorney, through his interference, has caused her death, and so poison his mind against his benefactor.

Seeking for revenge, Tony is persuaded to join the gangsters, and a plan is concocted against the district attorney. By an unfair method, Tony is chosen to be the messenger of death, and with a bomb concealed in a suitcase he starts on his errand. Mrs. Lawrence calls at Tony's home to see if she can assist him in any way. Noting Tony's absence, she decides to take Rosa, his little girl, home with her. Tony, grip in hand, gains access to Lawrence's home and plants the bomb in the cellar. Making his exit he is horrified to see the district attorney's wife enter the home with his little girl. The awful possibilities of his terrible act come to him, and he rushes back to the cellar. Grasping the sputtering bomb, he hurls it through the window, and it lands in the midst of his followers, who had come to see that his work was carried out. Realizing his dreadful mistake, and the injustice he has done his friend, the district attorney, he confesses his rash act. He is calmed by the doctor, who convinces him of the district attorney's innocence. The district attorney generously forgives the poor, misguided man.

RODS OF WRATH (Three Parts).—Wolf Erickson, captain of the "hell-ship" Ellen Miller, returns to port after a very successful voyage. On account of his terrible temper, he is greatly feared by his entire crew. Even his son, John, a lad of about ten years or so, is victim of his father's wrath. The son, however, has not inherited his father's hasty temper. In a boyish scrap John severely trounces the son of the ship's owner, who complains to the boy's father. Erickson thrashes his son with a rawhide whip. For this, Erickson's wife severely reprimands him. The brutal captain silences her and falls asleep.

Ten years roll quickly by, and John, now grown up, calls at the home of Nell, his sweetheart, to take her to a dance at the Crescent Club. He still feels the weight of his father's stern hand, however, and it is only by stealth that he manages to keep his appointment. Furious at being disobeyed, John's father follows him to the dance, where he thrashes his son and sends him home.

Sick at heart, John decides to leave his tyrannical father, and after three days' traveling reaches the city. He goes to a cheap hotel for lodging, and falls in with one of the denizens. This man is a member of a band of shanghaiers, who causes him to be drugged. Losing consciousness, he is carried to a ship lying in the harbor. A day later, he sleeps off the effects of the drug, and is horrified to be confronted by his father, for whose ship he has been shanghaied. His father instructs the mate to be as severe with his son as with any other member of the crew. The mate proceeds to carry out instructions, and soon a furious battle rages. John vanquishes the mate.

Pursued by his father, John strikes him with a crowbar and jumps overboard in a desperate effort to escape. During the melee a lamp was overturned and soon a fire rages in the hold. Desperately the crew battle against the raging flames, but the fire gains steadily. From the shore John sees the crew escape from the doomed ship, which sinks to the bottom after a terrific explosion. John returns home to seek solace and sympathy at his mother's side. While his mother is ministering to his wounds his father returns. The captain suspects his son's presence. He enters John's room, followed by the anxious mother. During the scuffle that follows, John shoots at his father but kills his mother.

With a start the father awakes and realizes that it was all a horrible nightmare. Deeply impressed by the vivid dream, he surprises both mother and son by declaring that never more would his hand be raised in anger.

THE BETRAYING MARK (Three Parts).—Being young and wealthy, Mrs. Elise Chapin, a charming widow, becomes the centre of attraction. Among her admirers is Ralph Dorling, whose admiration might be explained by the fact that he is heavily in debt. His marriage to the widow would greatly benefit him. She, however, favors the Viscount Maurice Byard.

Helen, the little daughter of Elise Chapin, gives a birthday party and invites Dorling to it. At the party Dorling is chagrined to learn that the Viscount has succeeded in gaining Elsie's consent to marry him. Returning to his hotel, he feels the presence of some one in his room. After a careful search he discovers a mysterious woman burglar, and is greatly surprised to note the wonderful resemblance of her to Mrs. Chapin. He agrees not to prosecute the woman if she in turn consents to impersonate the wealthy widow. She agrees. Dorling then writes to the Viscount an anonymous note informing him that his fiancee is false to him and offers to prove it. The Viscount is taken in by the note and goes to the place mentioned. He sees what is apparently his fiancee in the arms of Dorling. He confronts the couple and severely berates the woman for her duplicity, not penetrating her disguise. Dorling congratulates himself on his subtle plan. He next sends a decoy note to Mrs. Chapin, advising her that her fiance is injured and asking her to return with the bearer of the message. She falls into the trap and is captured by Dorling, who imprisons her in the tower of an ancient castle. His female accomplice is then installed in the home of Mrs. Chapin, and, owing to the remarkable resemblance, easily passes herself off as the real mistress of the household. Even Helen is deceived.

The real Mrs. Chapin, after many efforts, succeeds in attracting the attention of a passerby, who effects her rescue. She returns to her home and creates surprise among the servants and others to whom she tells her tale. She cautions them to remain silent and plans the conspirators' arrest. On their return they are confronted by the police. The brazen impersonator, however, insists that she is the real Mrs. Chapin. Helen, however, has noticed a strange mark on the arm of her supposed mother which she cannot remember ever having seen before. The police commissioner uncovers this mark, thereby exposing the well-laid plans of the conspirators, who are then taken into custody.

THE GREAT-EARED BAT (Madagascar).—The great-eared bat is the largest specimen of this peculiar family of mammals and is found in Madagascar. To one who has never had an opportunity to study this particular species, this picture offers exceptionally interesting series of intimate views. Being in natural colors, the effects are greatly enhanced.

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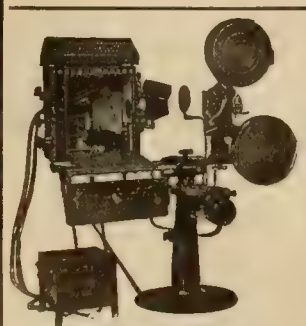

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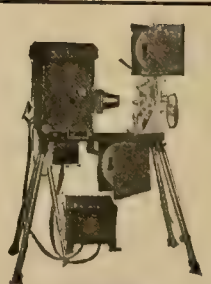

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CAMERAS WANTED.

PROFESSIONAL CAMERA and equipment with at least 300 feet retorts, two extra retorts wanted also. Must be in good order and price right; Urban camera preferred. Address S. B. Williams, Gen. Del., Kansas City, Mo.

CAMERAS FOR SALE.

MOTION PICTURE CAMERAS.—Apparatus and supplies for sale. Motion Film Co., Box 532, Kansas City, Missouri.

WILLIAMSON TOPICAL CAMERA—Tripod tilt, extra magazines. Cost $141, only $80. Ray, 326 5th Ave., N. Y. City.

FILMS WANTED.

WANTED TO BUY.—Western features, 2, 3 and 4 reels, must have full set of posters. In good condition and cheap for cash. Address Meyer Jewelry Co., 2116 Market St., Galveston, Texas.

LICHTIG wants to buy 3, 4, 5-reel second-hand features. Send lists and prices. 1203 Candler Bldg., N. Y. City.

TO BUY—Mutt and Jeff cartoon film, Educational and Scenic, also Indian War Dance. Must be best condition, lowest prices. State all first letter. Box 1228, Pocatello, Idaho.

WANTED FEATURES—Multiple reels, give titles, length and price. Must contain original paper. Give full particulars by first mail, quick buyer. Address E. G., c/o M. P. World, N. Y. City.

EDUCATIONAL FILMS WANTED—Scenic, industrial, travel, all kinds. Give details and prices. Inspection. 1208 Gas Bldg., Chicago, Ill.

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FOR SALE—200 single reels, with or without posters, no junk; also scenic reels and educational subjects. FEDERAL FEATURE FILM CO., 220 West 42d St., N. Y. City.

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Sunday—Eclair, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG U.

Feb. 2—Seven & Seventy (Drama).
Feb. 4—Her Bargain (Two Parts—Society Drama).
Feb. 9—Dad (Comedy-Drama).
Feb. 11—The Vaudry Jewels (Two Parts—Detective Drama).

BISON.

Jan. 30—The Mystery Woman (Two parts—Western Drama).
Feb. 6—Ridgeway of Montana (Three Parts—Mining Drama).
Feb. 13—Terrors of the Jungle (Two Parts—Animal—Drama).

ECLAIR.

Jan. 24—The Clue of the Portrait (Drama).
Jan. 27—Cancelled (Two parts—Western Dr.).
Jan. 31—The Thief and the Chief (Com.-Dr.).
Feb. 3—The Lure of the West (Two Parts—Western Drama).
Feb. 7—Their Hobo Hero (Drama).
Feb. 10—Terror (Two Parts—Western Drama).
Feb. 14—Sight of the Blind (Drama).

GOLD SEAL.

Jan. 26—The Madcap Queen of Gredshoffen (Two parts—Drama).
Feb. 2—The Girl of the Secret Service (Two Parts—Detective Drama).
Feb. 9—The Heart of Lincoln (Three Parts—Civil War Drama).

IMP.

Jan. 25—How Mary Fixed It (Comedy).
Jan. 29—The Millionaire Engineer (Two parts—R. R. Drama).
Feb. 1—The Story the Silk Hats Told (Drama).
Feb. 5—The Awaited Hour (Two Parts—Melodrama).
Feb. 8—The Heart Punch (Drama).
Feb. 12—The Stake (Drama).

JOKER.

Jan. 30—He Fell In Love With His Mother-in-Law (Comedy).
Feb. 1—The Blank Note (Comedy).
Feb. 6—He Cured His Gout (Comedy).
—The Sierras from the Base to the Summit (Scenic).
Feb. 8—The Plumber Wins the Girl (Comedy).
—The Baltic Sea (Educational).
Feb. 13—Won With Dynamite (Comedy).
—Artistic Paper Cutting and Designing (Educational).

L-KO.

Jan. 31—After Her Millions (Three parts—Comedy).
Feb. 3—The Butcher's Bride (Comedy).
Feb. 7—Zip and His Gang (Comedy).
Feb. 10—Father Was a Loafer (Comedy).
Feb. 12—All Aboard (Two Parts—Comedy).
Feb. 14—Peggy's Sweethearts (Drama).

NESTOR.

Feb. 2—All Over the Biscuits (Comedy).
Feb. 5—Lizzie's Dizzy Career (Comedy).
Feb. 9—No release this week.

POWERS.

Jan. 30—The Crime of Thought (Drama).
Feb. 6—No Release This Week.
Feb. 13—The Vengeance of Sampson (Western Drama).

REX.

Jan. 28—The Measure of a Man (Two parts—Canadian—N. W. M. P.—Drama).
Jan. 31—No Release this Week.
Feb. 4—The Girl and the Spy (Drama).
Feb. 7—The Flash (Two Parts—Human Interest Drama).
Feb. 11—The Phantom Warning (Drama).
Feb. 14—Wolves of Society (Two Parts—Society Drama).

STERLING.

Jan. 14—Those German Bowlers (Comedy).
Jan. 21—Dude Raffles (Comedy).
Jan. 28—Treasure Seekers (Comedy).
Feb. 4—Love and Dough (Comedy).
Feb. 11—Billie Was a Right Smart Boy (Juvenile Comedy).

VICTOR.

Jan. 25—His Guardian Angel (Two parts—Domestic Drama).
Jan. 29—How She Fooled Aunty (Comedy-Dr.).
Feb. 1—Cards Never Lie (Two Parts—Gypsy Drama).
Feb. 5—The Bribe (Drama).
Feb. 8—Everygirl (Two Parts—Allegorical—Drama).
Feb. 12—A Bogus Bandit (Western Drama).

UNIVERSAL SPECIAL FEATURES.

Dec. 21—The Master Key, No. 5 (Two Parts—Drama).
Dec. 28—The Master Key, No. 6 (Two Parts—Drama).
Jan. 4—The Master Key, No. 7 (Two Parts—Drama).
Jan. 11—The Master Key, No. 8 (Two Parts—Drama).
Jan. 18—The Master Key, No. 9 (Two Parts—Drama).
Jan. 25—The Master Key, No. 10 (Two Parts—Drama).
Feb. 1—The Master Key, No. 11 (Two Parts—Drama).
Feb. 8—The Master Key, No. 12 (Two Parts—Drama).
Feb. 14—The Master Key, No. 13 (Two Parts—Drama).

MUTUAL RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Jan. 25—Silence (Two parts—Drama).
Jan. 27—Coals of Fire (Drama).
Feb. 1—The Law of the Wilds (Two Parts—Drama).
Feb. 3—Imitations (Drama).
Feb. 8—Justified (Two Parts—Drama.)
Feb. 10—A Heart of Gold (Drama).
Feb. 12—The Wily Chaperon (Comedy-Drama).

BEAUTY.

Jan. 26—Evan's Lucky Day (Comedy-Drama).
Feb. 2—Which Would You Rather Be? (Comedy-Drama).
Feb. 9—Mrs. Cook's Cooking (Drama).

BRONCHO.

Feb. 17—Shorty's Secret (Two Parts—Drama).
Feb. 24—The Grudge (Two Parts—Drama).
Mar. 3—Winning Back (Two Parts—Drama).
Mar. 10—The Wells of Paradise (Two Parts—Drama).

DOMINO.

Feb. 18—The Secret of the Dead (Two Parts—Drama).
Feb. 25—The Man at the Key (Two Parts—Drama).
Mar. 4—In the Warden's Garden (Two Parts—Drama).

KAY BEE.

Feb. 12—In the Tennessee Hills (Two parts—Drama).
Feb. 19—Mr. Silent Haskins (Two parts—Dr.).
Feb. 26—On the High Seas (Two Parts—Drama).
Mar. 5—On the High Seas (Two Parts—Drama).
Mar. 12—The Girl Who Might Have Been (Two Parts—Drama).

KEYSTONE.

Jan. 16—Hash, House, Mashers (Comedy).
Jan. 18—Love, Speed and Thrills (Comedy).
Jan. 18—Mabel's and Fatty's Simple Life (Two parts—Comedy).
Jan. 21—Hogan's Mussy Job (Comedy).
Jan. 23—Fatty and Mabel at the San Diego Exposition (Comedy).
Jan. 25—Colored Villainy (Comedy).
Jan. 28—Mabel, Fatty and the Law (Comedy).
Feb. 1—The Home Breakers (Two Parts—Comedy).
Jan. 30—Peanuts and Bullets (Comedy).
Feb. 1—Fatty's New Role (Comedy).
Feb. 4—Hogan, the Porter (Comedy).

KOMIC.

Jan. 24—A Flurry in Art (Comedy).
Jan. 31—Cupid and the Pest (Comedy).
Feb. 7—Bill Turns Valet (No. 16 of the "Bill" Series—Comedy).
Feb. 14—Music Hath Charms (Two Parts—Drama).

MAJESTIC.

Jan. 31—A Farewell Dinner (Two parts—Dr.).
Feb. 2—An Old Fashioned Girl (Drama).
Feb. 7—Imar, the Servitor (Two Parts—Oriental Drama).
Feb. 9—His Last Deal (Comedy-Drama).
Feb. 14—How Hazel Got Even (Two Parts—Drama).

PRINCESS.

Jan. 29—The Home of Silence (Drama).
Feb. 5—Nell's Strategy (Romantic Drama).
Feb. 12—Across the Way (Comedy-Drama).

RELIANCE.

Jan. 27—The Express Messenger (Drama).
Jan. 30—The Love Pirate (Two parts—Drama).
Feb. 1—At the Bottom of Things (Drama).
Feb. 3—The Beast Within (Drama).
Feb. 6—Heart Beats (Two Parts—Drama).
Feb. 8—The Studio of Life (Drama).
Feb. 10—The Chinese Lottery (Newspaper—Life-Drama).
Feb. 13—The Death Dice (Two Parts—Drama).

ROYAL.

Jan. 23—Her Hero (Comedy).
Jan. 30—Ring Around Rosey (Comedy).
Feb. 6—The Star Boarder (Comedy).
Feb. 13—The Escort (Comedy).

THANHOUSER.

Jan. 24—The Dog Catcher's Bride (Comedy—Drama).
Jan. 26—Finger Prints of Fate (Two Parts—Drama).
Jan. 29—The Volunteer Fireman (Drama).
Jan. 31—Helen Intervenes (Drama).
Feb. 2—In the Jury Room (Two Parts—Drama).
Feb. 7—Big Brother Bill (Comedy-Drama).
Feb. 9—The Smuggled Diamonds (Two Parts—Drama).
Feb. 14—The Gratitude of Conductor 786 (Comedy-Drama).

SERIAL PUBLICATION CORP.

Jan. 20—Runaway June (Episode No. 2—Two Parts—"The Man in the Black Van Dyke"—Drama).
Jan. 27—Runaway June (Episode No. 3, "Discharged" (Two Parts—Drama).

THANHOUSER SYNDICATE CORP.

Jan. 4—Zudora, Episode No. 7, "The Mystery of the Lost Ships" (Two Parts—Drama).
Jan. 11—Zudora, Episode No. 8, "The Foiled Elopement" (Two Parts—Drama).
Jan. 18—Zudora, Episode No. 9, "Kidnapped" (Two Parts—Drama).
Jan. 25—Zudora, Episode No. 10, "The Gentleman Crooks and the Lady" (Two Parts—Drama).
Feb. 1—Zudora, Episode No. 11, "A Message From the Heart" (Two Parts—Drama).

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Universal Film Mfg. Co.

1600 Broadway **New York**

MISCELLANEOUS INDEPENDENT and FEATURE RELEASES

ALCO FILM CORP.

Dec. 14—The Three of Us (Rolfe—Five Parts—Drama).
Dec. 21—Tillie's Punctured Romance (Keystone Six Parts—Comedy).
Dec. 28—Springtime (Drama).
Jan. 4—The Garden of Lies (Five Parts—Dr.).

ALLIANCE FILM CORP.

Dec.—The Last Chapter (Favorite Players—Five Parts—Drama).
Jan. 4—In the Shadow (Drama).
Jan. —The Chocolate Soldier (Five Parts—Drama).

APEX.

Jan.—For King or Kaiser (Drama).
Jan—The Vultures of the Coast (Three parts—Drama).
Jan. —Revolutionist (Drama).

BOX OFFICE ATTRACTIONS CO.

Dec.—Samson (Drama).
Dec.—A Fool There Was (Drama).
Jan—The Children of the Ghetto (Drama).
Jan—The Gilded Fool (Drama).
Jan—The Butterfly on the Wheel (Drama).
Jan—The World and His Wife (Drama).
Jan. —Gertie (Comedy).

COSMOFOTOFILM CO.

Dec.—The Black Spot (Four Parts—Drama).
Dec.—The Two Columbines (Drama).
Dec.—A Christmas Carol (Drama).
Jan.—The Victoria Cross (Three parts—War Drama).

COSMOS FEATURE FILM CORP.

Jan. 11—The Little Girl That He Forgot (Five Parts—Drama).

GLORIA AMERICAN CO.

Jan. —Souls Enchained (Five Parts—Drama).

GREAT NORTHERN FILM CO.

Dec.—The Adventures of Gar El Hama (Four Parts—Drama).
Jan.—A Woman of Impulse (Four parts—Dr.).

HEPWORTH.

Dec.—The Basilisk (Three Parts—Drama).
Dec.—Through the Valley of Shadows (Four Parts—Drama).

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel-Serpent (Three Parts—Dr.).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Should a Woman Divorce? (Five Parts—Drama).

KINETOPHOTE & K. & C. BOOKING CO., INC.

Dec. 7—The Span of Life (Five Parts—Dr.).
Dec. 21—The Little Jewess (Four Parts—Dr.).

KRITERION SERVICE.

[Releases for week of February 1st to 7th, inclusive:]

$500 Reward (Paragon—Drama).
Percy Made Good (Santa Barbara—Comedy).
The Intercepted Gift (Alhambra—Drama).
The Boob's Elopement (Thistle—Comedy).
The Taint (Santa Barbara—Drama).
Capturing Stella (C K—Comedy).
The Wilful Son (Monty—Drama).
A Man for A' That (Punchinello—Comedy).
A Waif of the Woods (Trump—Drama).
A Wonderful Lamp (Pyramid—Comedy).
Cotton Industry (Nolege—Educational).
Thoughts of Tonight (Navajo—Drama).
Frank's Nightmare (Alhambra—Comedy).

(Releases for week of February 8th to 15th, inclusive.)

Paragon—The Adventurer.
Santa Barbara—Billy Now a Medico.
Alhambra—The Loaded '45.
Thistle—A Disappointed Suitor.
Santa Barbara—The Bigot.
C. K.—Oh, Those Kids.
Monty—The Wilful Son.
Punchinello—Poor Little Rich Man.
Trump—None So Blind.
Nolege—Making a Great Newspaper.
Pyramid—Cartoon.
Navajo—The Sign of the Star.
Alhambra—The Painted Anarchist.

PARAMOUNT PROGRAM.

Feb. 1—Mistress Nell (Famous Players—Five Parts—Drama).
Feb. 4—Buckshot John (Bosworth—Four Parts—Drama).
Feb. 8—Her Triumph (Famous Players—Five Parts—Drama).
Feb. 11—The Bachelor's Romance (Famous Players—Four Parts—Drama).
Feb. 15—The Warrens of Virginia (Lasky-Belasco—Five Parts—Drama).
Feb. 18—The Country Boy (Lasky—Five Parts—Drama).
Feb. 22—David Harum (Famous Players—Five Parts—Drama).
Feb. 25—The Love Route (Famous Players—Four Parts—Drama).

PATHE EXCHANGE, INC.

Jan.—Romiet and Julio (Pathe—Cartoon—Comedy).
—Malga, Southern Spain (Pathe—Educational).
Jan.—A Scratch of the Pen (Pathe—Two Parts—Drama).
Jan. 11—The Exploits of Elaine, Episode 3—"The Vanishing Jewels" (Pathe—Two parts—Drama).
Jan.—The Tip Off (Pathe-Balboa—Three parts—Drama).
Jan.—Happy's Mishaps (Pathe—Comedy).
Jan.—Fires of Affliction (Pathe—Three parts—Drama).
Jan. 18—The Exploits of Elaine, Episode 4, "The Frozen Safe" (Two Parts—Drama).
Jan. —An Eye for an Eye (Balboa—Four Parts—Drama).
Jan. —Pete the Pedal Polisher (Comedy).
—The Valley of Chamonix (Scenic).
Jan. —Queen and Adventurer (Four Parts—Historical—Drama).
Jan. 25—The Exploits of Elaine (Episode 5, "The Poisoned Room"—Two Parts—Drama).
Jan. —It's a Long, Long Way to Tipperary (Three Parts—Drama).

PHOTO DRAMA CO., INC.

Jan.—Time Lock Number 776 (Six Parts—Dr.).

PICTURE PLAYHOUSE FILM CO.

Jan. 22—The Three Black Trumps (Four Parts—Drama).
Jan. 27—The Explosion of Fort B 2 (Five Parts—Drama).
Feb. 2—The Black Envelope (Four Parts—Drama).

SAWYER.

As a Man Sows (Aquilla—Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).
Jan. 31—The Sibyl of the Film (Comedy Dr.).

SUNSET MOTION PICTURE CO.

Jan.—Rescue of the Steffansson Arctic Expedition (Topical).

UNITED WARNERS.

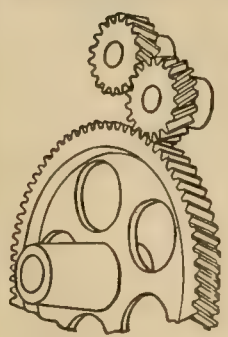
Jan. 20—Henpecked Smith (Starlight—Comedy).
Jan. 21—Such a Business (Luna—Comedy).
Jan. 23—Married in Disguise (St. Louis—Comedy).
Jan. 23—When Shadows Fall (Premier—Comedy).
Jan. 24—Novelty in Servants (Superba—Comedy).
Jan. 26—A Mix-Up (Grandin—Comedy).
Jan. 27—Her Lesson (Starlight—Comedy).
Jan. 28—Hickville's Diamond Mystery (Luna—Comedy).
Jan. 29—Courting Trouble (Gaumont—Comedy).
Jan. 30—Her Phoney Lovers (Jupiter—Comedy).
Feb. 7—Target Practice (Superba—Comedy).
—Such a Picnic (Superba—Comedy).
Feb. 8—Ach Louie (Starlight—Comedy).
Feb. 9—Love Thy Neighbors (Lotus—Comedy).
Feb. 10—Convict's Conspiracy (Features Ideal—Three Parts—Drama).
Feb. 11—Wheeled Into Matrimony (Luna—Comedy).
Feb. 12—Automatic House (Empress—Comedy).
Feb. 13—With a Girl at Stake (Premier—Drama).

WORLD FILM CORP.

Feb. 1—Money (Keanograph—Five Parts—Drama).
Feb. 8—A Daughter of the People (Dyreda—Five Parts—Drama).
Feb. 15—Old Dutch (Shubert—Drama).
Feb. 22—Alias Jimmy Valentine (Liebler—Five Parts—Drama).

WORLD FILM SPECIAL RELEASES.

Feb. 3—The Adventures of a Boy Scout (Drama).
Feb. 17—In the Land of the Head Hunters (Curtis—Drama).



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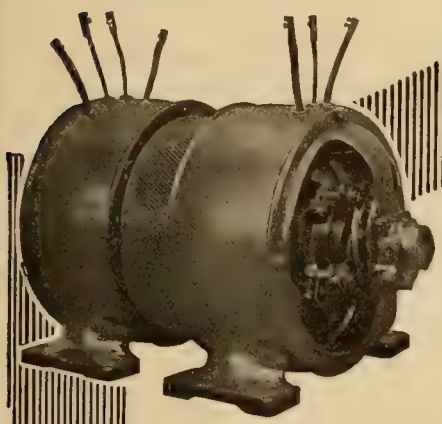

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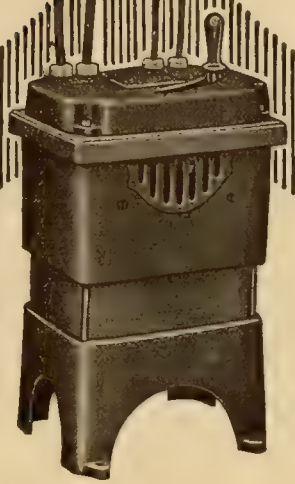

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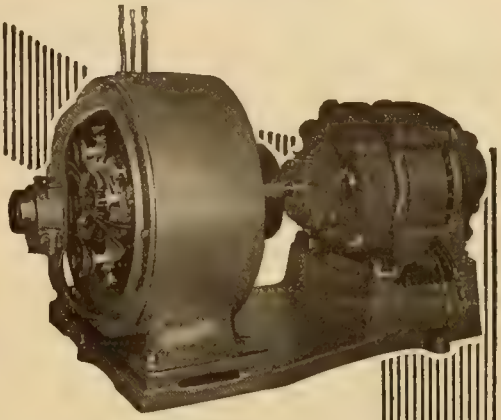

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Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 26—File 113 (Special—Two Parts—Drama).
Jan. 28—Milady's Boudoir (Drama).
Jan. 29—Her Slumbering Conscience (Drama)
Jan. 30—The Dancer's Ruse (Drama).
Feb. 1—Fate's Protecting Arm (Drama).
Feb. 2—Three Hats (Special—Two Parts—Drama).
Feb. 4—The Borrowed Necklace (Drama).
Feb. 5—It Doesn't Pay (Drama).
Feb. 6—Winning the Old Man Over (Comedy).
—The Club Pest (Comedy).

EDISON.

Jan. 26—Olive In the Mannouse (Tenth of "Olive's Opportunities" Series—Dr.).
Jan. 27—The Terrible Trunk (Comedy).
—Lodgings for Two (Comedy).
Jan. 29—An Invitation and An Attack (Special—Two parts—Drama).
Jan. 30—In His Father's Footsteps (Edu.).
Feb. 1—Found—A Flesh Reducer (Comedy).
Feb. 2—Olive and the Heirloom (11th of the "Olive's Opportunities" Series—Drama).
Feb. 3—Seen from the Gallery (Comedy).
—A Thorn Among Roses (Comedy).
Feb. 5—Oh! Where Is My Wandering Boy Tonight (Special—Two Parts—Drama).
Feb. 6—The Stone Heart (Drama).
Feb. 8—Suspicious Characters (Comedy).
Feb. 9—Olive's Greatest Opportunity (Twelfth of "Olive's Opportunities" Series—Drama).
Feb. 10—The Life History of a Silk Worm (Sericulture).
—The Tailor's Bill (Comedy).
Feb. 12—The Glory of Clementina (Special—Two Parts—Drama).
Feb. 13—The Girl Who Kept Books (One of the Phases of the Life of "The Girl Who Earns Her Living"—Drama).

ESSANAY.

Jan. 26—At the End of a Perfect Day (Drama).
Jan. 27—The Fable of "The Syndicate Lover" (Comedy).
Jan. 28—When Slippery Slim Bought the Cheese (Western Comedy).
Jan. 29—The Ambition of the Baron (Special—Two parts—Drama).
Jan. 30—Broncho Billy and the False Note (Reg. in U. S. Patent Office—Western—Dr.).
Feb. 1—The New Teacher (Comedy).
Feb. 2—The Creed of the Clan (Drama).
Feb. 3—The Fable of Elvira and Farina and the Meal Ticket (Comedy).
Feb. 4—Sophie's Home-Coming (Western Comedy).
Feb. 5—Third Hand High (Special—Two Parts—Drama).
Feb. 6—Broncho Billy's Greaser Deputy (Reg. in U. S. Patent Office—Western Drama).
Feb. 8—Sweedie Goes to College (Comedy).
Feb. 9—A Romance of the Night (Drama).
Feb. 10—The Fable of the Good People Who Rallied to the Support of the Church (Comedy).
Feb. 11—Slim the Brave and Sophie the Fair (Western Comedy).
Feb. 12—Thirteen Down (Special—Two Parts—Drama).
Feb. 13—Broncho Billy's Sentence (Reg. in U. S. Pat. Office—Western Drama).

KALEM.

Jan. 26—A Model Wife (Comedy).
—Fatty's Echo (Comedy).
Jan. 27—The Affair of the Deserted House (First Episode of "The Girl Detective" Series (Special—Two parts—Drama).
Jan. 29—The Cause of It All (Comedy).
Jan. 30—The Little Engineer (Twelfth of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—The Swindler (Special—Two Parts—Drama).
Feb. 2—The Insurance Nightmare (Comedy).
Feb. 3—The Apartment House Mystery (Second of "The Girl Detective" Series—Special—Two Parts—Drama).
Feb. 5—The Hicksville Tragedy Troupe (Comedy).
Feb. 6—The Escape on the Fast Freight (Thirteenth of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—In the Hands of the Jury (Special—Two Parts—Drama).
Feb. 9—Mr. Pepperie Temper (Comedy).
—The Mexican's Chickens (Comedy).
Feb. 10—The Disappearance of Harry Warrington (Third of "The Girl Detective" Series—Special—Two Parts—Drama).
Feb. 12—Ham and the Sausage Factory (Comedy).
Feb. 13—The Red Signal (Fourteenth of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 26—Green Backs and Red Skins (Comedy).
Jan. 27—The Attorney for the Defense (Special—Three parts—Drama).
Jan. 28—In Her Mother's Footsteps (Special—Two parts—Drama).
Jan. 29—The Language of the Dumb (Drama).
Jan. 30—Another Shade of Green (Comedy).
Feb. 1—Patsy Bolivar No. 6, "Patsy on a Trolley Car" (Comedy).
Feb. 2—The Belated Hooneymoon (Comedy).
Feb. 3—A Night's Adventure (Special—Two Parts—Drama).
Feb. 4—The Regenerating Love (Special—Three Parts—Drama).
Feb. 5—The Nameless Fear (Drama).
Feb. 6—The Furnace Man (Comedy).
Feb. 8—Patsy Bolivar No. 7, "Patsy in a Seminary" (Comedy).
Feb. 9—His Soul Mate (Comedy).
Feb. 10—Bags of Gold (Special—Three Parts—Drama).
Feb. 11—The Trapper's Revenge (Special—Two Parts—Drama).
Feb. 12—An Obstinate Sheriff (Drama).
Feb. 13—When Father Interfered (Comedy).

MINA.

Jan. 21—Dare-Devil Harry (Comedy).
Jan. 28—Black and White (Comedy).
Feb. 4—In the Palmy Days (Comedy).
Feb. 11—The Masquerade Hero (Comedy).

SELIG.

Jan. 26—The Grizzly Gulch Chariot Race (Farce Comedy).
Jan. 27—Heart's Desire (Drama).
Jan. 28—Hearst-Selig News Pictorial No. 8, 1915 (News).
Jan. 29—She Wanted to be a Widow (Farce Comedy).
Jan. 30—The Hunt In Sycamore Gap (Melodrama).
Feb. 1—The Vision of the Shepherd (Special—Two Parts—Drama).
Feb. 1—Hearst-Selig News Pictorial, No. 9, 1915 (News).
Feb. 2—Forked Trails (Western—Drama).
Feb. 3—Just Like a Woman (Drama).
Feb. 4—Hearst-Selig News Pictorial, No. 10, 1915 (News).
Feb. 5—Cats (Comedy).
Feb. 6—The Leopard's Lair (Jungle-Zoo—Drama).
Feb. 8—The Passer-By (Special—Two Parts—War Drama).
Feb. 8—Hearst-Selig News Pictorial No. 11, 1915 (news).
Feb. 9—Roping a Bride (Western Comedy-Drama).
Feb. 10—The Odd Slipper (Melodrama).
Feb. 11—Hearst-Selig News Pictorial No. 12, 1915 (News).
Feb. 12—The Perfumed Wrestler (Farce Comedy).
Feb. 13—The Bugle Call (Jungle-Zoo Animal Picture—Drama).

VITAGRAPH.

Jan. 26—The Life of Game (Special—Two parts—Drama).
Jan. 27—The Home Coming of Henry (Comedy).
Jan. 28—The Barrier of Faith (Drama).
Jan. 29—The Chief's Goat (Comedy).
Jan. 30—Under the Paint (Broadway Star Feature—Special—Three parts—Drama).
Feb. 1—Cabman Kate (Comedy).
Feb 2—How Cissy Made Good (Broadway Star Feature—Special—Three Parts—Comedy).
Feb. 3—The Combination (Comedy).
Feb. 4—The Understudy; or Behind the Scenes (Drama).
Feb. 5—The Green Cat (Comedy).
Feb. 6—For Another's Crime (Special—Two Parts—Drama).
Feb. 8—Hearts to Let (Comedy-Drama).
Feb. 9—The Wrong Girl (Two Parts—Comedy).
Feb. 10—Breaking In (Comedy-Drama).
Feb. 11—On the Altar of Love (Drama).
Feb. 12—When Greek Meets Greek (Comedy).
Feb. 13—Mother's Roses (Broadway Star Feature—Special—Three Parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

Nov.—The Woman in Black (Four Parts—Dr.).
Nov.—Under the Gaslight (Four Parts—Dr.).

BROADWAY STAR FEATURES.

Dec.—The Locked Door (Three parts—Drama).
Dec.—Sylvia Gray (Four parts—Drama).
Jan. 5—Two Women (Three parts—Drama).
Jan. 16—The Sage Brush Gal (Three parts—Drama).
Jan. 19—The Evil Men Do (Three parts—Dr.).
Jan. 30—Underneath the Paint (Three parts—Drama).
Feb. 2—How Cissy Made Good (Three parts—Comedy).
Feb. 13—Mother's Roses (Three parts—Dr.).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).

GEORGE KLEINE.

Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Nov.—The College Widow (Five Parts—Com.).
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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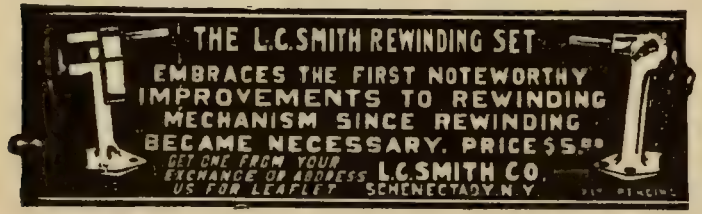
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Wheels of Fate	3,000	Monopol	1-3-6	150
Victims of White Terror	4,000	Messter	1-2/3-6	175
The Emigrants	6,000	Monopol	1-2/3-6	250
Possessed of the Demon	5,000	Deu Bios	1-2/3-6	250
Honeymoon under Difficulties	4,000	Deu Bios	2/1-1/3-6	200
Into the Depths (Asta Nielsen)	3,000	Union	1-3-6	150
Aeronautical Intrigue (Asta Nielsen)	4,000	Union	1-3-6	175
The Cry of the Child (Asta Nielsen)	3,000	Union	1-3-9	125
Exposure of the White Slave Traffic	3,800	Gt. North.	2/1-2/3-6	150
The Devil's Gap	4,000	Werner	1-3-4	175
The Black Ship	3,000	Dragon	1-3-6	85
Engine of Death	4,000	Apex	1-3-6	85
Mexico	4,000	Mexico	1-3-6	90
And There Was Light (Helen Gardner).	4,000	Gardner	1-3-6	125
For the Queen's Honor	4,000	Ambrosio	1-3-6	125
Diamonds of Destiny	4,000	Imperator	1-3-6	100
Detective Finn	4,000	Imperator	1-3-6	100
Golden Beetle	4,000	Cines	1-3-6	200
The Little Angel (Asta Nielsen)	5,200	Union	2/1-2/3-6	200
Spanish Blood (Asta Nielsen)	4,500	Union	1-3-6	150

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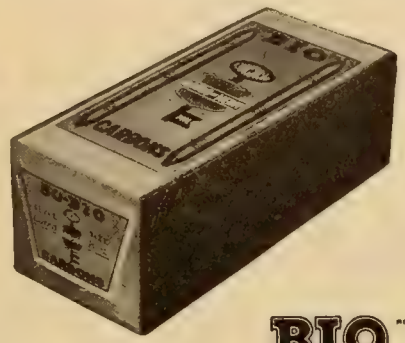

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Please Your Audiences and Increase Your Box Office Receipts

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Gentlemen:—Please send, without obligation to me, information regarding your Musical Movies.

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In last week's issue of this paper appeared the following advertisement:

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Our purpose of advertising is to have you become acquainted with feature productions produced by

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Because,

There is now in preparation a new multiple reel production with an all star Broadway cast.

The above is our reason for saying

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The Original Daylight Screen
(Patented 1908)

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It has been proven that Aluminum is the only metal usable for a projection surface that will neither tarnish nor deteriorate.

That is why we use it.

Why is ***Aluminum*** the perfect projection surface?

Because it is **White.**

Thousands in use
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N. B.—Our patents cover metalized screens—infringers will be prosecuted.

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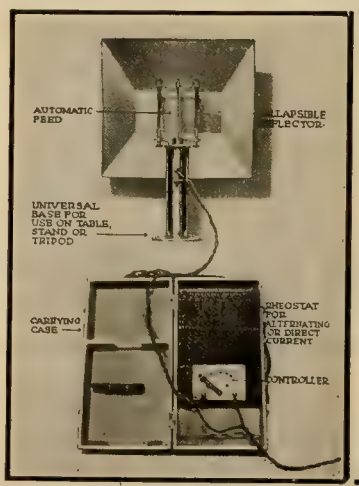
Mirror Screens, Motor Generator Sets, Mercury Arc Rectifiers, the Daylight Screen, Fire Extinguishers, Radium Gold Fibre Screens, Ft. Wayne Compensarcs, Power's Inductors, Ticket Choppers, Brass and Wood Poster Frames, Film Shipping Buckets, Carrying Cases, Asbestos Booths, Announcement Slides, Carbons, Oil and Cement, Exit Signs, Tickets, Pianos and Columbia Phonographs and SCREENCOAT, $3.00 per gallon will make an old screen new. Mortimer Film Cleaners.

Sole Agents for the Celebrated Mirroroide Screen

THE HOUSE WHOSE GUARANTEE IS WORTH 100%

1327 Vine St., Philadelphia, Pa.



"A great light—it gives the Director 25% more latitude in his work and makes possible scenes never before filmed"—

That is what one of the real big men wrote us about the

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8000 c. p. per unit. Weight in case, 19 lbs. Either Direct or Alternating Current. Can be transported anywhere by a boy. The biggest advance in motion picture lighting yet made. Write for descriptive matter or call for a demonstration.

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GET ONE TODAY and when you order ask for that 120-page catalog

Everything pertaining to Motion Pictures can be had at

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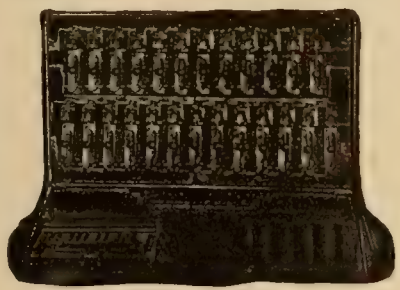
Feature Rights Men, Attention!

A Deagan Unaphone
Will
Double Your Receipts



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J. C. Deagan:
"I cleaned up $105.00 here yesterday; all due to advertising with the Unaphone. I wouldn't be without it for a Thousand Dollars.
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WANTED
Two Old Power's No. 5 or No. 6 Heads
Condition no object if price is right. State all in first letter.
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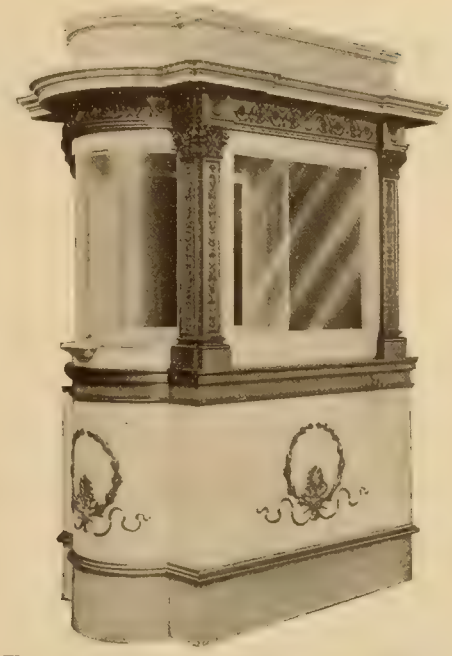

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FOR
MOTION PICTURE THEATRES
DESIGNED AND MANUFACTURED BY
The Decorators Supply Co., Chicago
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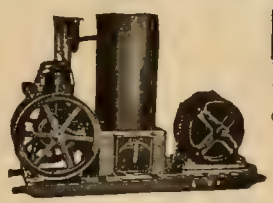
SEND US YOUR BLUE PRINTS, AND WE WILL WORK OUT THE MOST ARTISTIC AND EFFICIENT LIGHTING SCHEME
Send for our catalog of moving picture fronts



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"Plant running like a top and delivering the 'juice' right along every day for our moving picture house. Costs us about one-tenth as much as public service. Also pumps water to all our buildings, 2,000 gallons per day."
Write today for Bulletin 101. It is a mighty interesting booklet.
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If you are having trouble getting the Moving Picture World each week from your newsdealer, fill in name and address below, send with one dollar, and we will mail paper direct for four months.

Moving Picture World, 17 Madison Avenue, New York

Name .....

.....

Theatre ....

ALLIANCE PROGRAM

One "Worth While" Feature Each Week

For

Illinois and Indiana

Controlled by

Celebrated Players Film Co.

Leaders in Filmdom's Progress

64 W. Randolph Street, Chicago

See Alliance Films Corp. ad. this issue for releases

Carbons Carbons Carbons

Exhibitors! Why pay an Exorbitant Price for your carbons when you can save plenty of money by buying the kind made in the U. S. A. from us? Get our prices and you will appreciate the saving.

The only Jobbers in Philadelphia for the 4 best known Machines in the world—Edison, Powers, Simplex and Motiograph—ALWAYS in STOCK.

Let us improve your Light by installing a WESTINGHOUSE MERCURY ARC RECTIFIER or a WAGNER CONVERTER.

A large stock of 14-inch STEEL REELS to carry 2000 ft. of film. The best on the market, $1.00.

Scenery of all kinds made to order. Expert repairing done on all machines at short notice. The House that handles nothing but the Best and Only GENUINE PARTS of everything. If you are not one of our customers, you are losing money by not dealing with the WIDE AWAKE CONCERN.

Bargains in Slightly Used Machines. Power's No. 6A, 3 Power's No. 6, 2 Power's No. 5, 1 Edison Model B and 1 Edison Exhibition Model; all complete.

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They are now so well known we can refer you to almost any exhibitor, film exchange, dealer or manufacturer for an opinion about them and with certainty that every man who has seen results will tell you they are the best lenses made—absolutely the best.

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IT'S ALL IN THE LENS

NOW BOOKING *The Sensation of the Age!*

ANNETTE KELLERMANN, in "NEPTUNE'S DAUGHTER"

KEITH'S HIPPODROME, CLEVELAND, OHIO, 2 weeks' run
HARTMAN THEATRE, COLUMBUS, OHIO, 3 weeks and 3 days' run
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And many others to record-breaking business.

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Will rent or play on percentage. FOR BOOKINGS, WRITE, WIRE OR CALL ON

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Non-Breakable and Sanitary STEEL and CAST IRON

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LOW Price

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immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

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To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

Script Criticism For a fee of two dollars for each reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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FOR EVERY PURPOSE
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ESTABLISHED 1865
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MADE ONLY BY
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FACTORIES IN
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The "Standardized" Theatre Chairs

Do you want a life-saving chair?
Do you want a space-saving chair?
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Do you want a scientifically built, double standard chair?

We operate the largest exclusive theatre chair factory in the world, AND SELL DIRECT TO YOU. WRITE US

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Are You Tired

of playing waltzes and popular songs for all your pictures? Try "bringing out" the dramatic scenes with dramatic music. The

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contains the best music of this kind published. Issued in Three Series:

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ONE DROP OIL COMPANY
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BARGAIN

Demonstrating model portable projector for impromptu exhibitions, lectures, salesmen and home use. Projects 6-ft. picture, fire-proof, works on any current. The Motionscope Projector is the finest machine on the market; regular price is $225.00, but for these Demonstrating Models, only slightly used, guaranteed in good condition, only $135.00 net cash. Shipped subject to examination on receipt of $10.00 to cover transportation.

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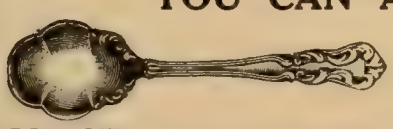

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If you are interested, write for our 700-page CATALOGUE No. 578, which lists an endless variety of appropriate premiums at the lowest prices.

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for doubt on technical points when authoritative information for the Exhibitor, Manager or Operator can't be obtained. The contents of the books herewith advertised place all necessary information and practical assistance within reach of every reader. For instance, every weekly issue of the

MOVING PICTURE WORLD

contains an unequalled fund of information in regard to every angle of the moving picture art. Its staff is an aggregation of the best posted men in the industry who have devoted years to a study of the requirements of all our readers. Its correspondents are located in all the principal centers and its columns contain the most complete data possible. In a class by itself as a trade paper for every intelligent student of moving picture production and exhibition.

F. H. RICHARDSON the recognized expert on projection has a second edition of his "THE MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS," consisting of 420 pages of fully illustrated articles on the subject of projection, that is enjoying an exceptional sale. This will be the standard textbook for managers and operators for many years. The price is $2.50.

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Moving Picture World

17 Madison Avenue New York

Selig

Don't Jump About Like a Grasshopper and Get Nowhere. Jump Right Into Prosperity by Booking the Selig Program.—SELIG SNAPSHOTS.

Selig Regular Program for Week of February 8-13

Brilliant 4-Color Selig Posters Ready for Shipment on all Releases. Order from Your Exchange or from This Office

A SELIG TWO-REEL WAR DRAMA **RELEASED MONDAY, FEB. 8**

THE PASSER-BY

A beautiful village belle besieged by a host of admirers beseeches one of them to volunteer as substitute for her young brother who supports her and her invalid mother. An unknown young man, fascinated by her beauty, quietly accepts the challenge ignored by the other swains and after a brilliant service in the army comes back to claim his bride. Many complications give a zest to the plot. STELLA RAZETO and GUY OLIVER play the leading parts supported by other Selig favorites. The story is vividly pictured.

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Hearst-Selig News Pictorial No. 11

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Very latest and most up-to-date consignments of war-news pictures photographed in Europe by our intrepid and fearless camera men. Other international news also shown in pictures.

A SELIG WESTERN COMEDY-DRAMA.

Roping a Bride

RELEASED TUESDAY, FEBRUARY 9 **ONE REEL**

TOM MIX and his company of western cowboy actors present another of those lively and entertaining picture-plays which are always acceptable to theatre patrons, and which revive box office activity. The riding "stunts" by TOM MIX are a feature.

A. SELIG MELODRAMA

The Odd Slipper

RELEASED WEDNESDAY, FEBRUARY 10 **ONE REEL**

This is the story of two disreputable old schemers who try to rob a beautiful heiress of her fortune. The hero finds the facts in the lining of a slipper and rescues the girl. An exciting mystery story.

GREAT WAR NEWS PICTURES

Hearst-Selig News Pictorial No. 12

RELEASED THURSDAY, FEBRUARY 11 **ONE REEL**

An intensely interesting series of news pictures depicting world events, including the very latest, authentic motion pictures taken on the world's greatest battlefields.

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The Perfumed Wrestler

RELEASED FRIDAY, FEBRUARY 12 **ONE REEL**

A series of absurd and ridiculous situations, depicting the adventures of a grocer clerk who adopts unfair methods to defeat a wrestling champion. It's a strong story about limburger cheese.

A SELIG JUNGLE-ZOO WILD ANIMAL PICTURE

The Bugle Call

RELEASED SATURDAY, FEBRUARY 13 **ONE REEL**

Several of the celebrated Selig Jungle-Zoo wild animal actors portray active parts in this pretty love story, the scenes of which are laid in a South African military post. A sure business bringer.

SELIG REGULAR PROGRAM RELEASED THROUGH GENERAL FILM CO.

THE SELIG POLYSCOPE COMPANY

Executive Offices; Chicago, Ill., 20 E. Randolph St.

TRADE S MARK

NPCo

ELIMINATING TROUBLE

Exhibitors and Operators caused much annoyance.

With audience dissatisfied, Exhibitor losing patronage.

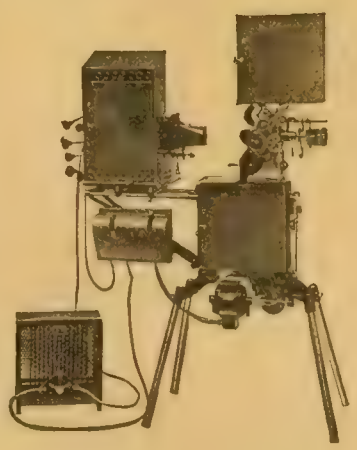
Impending trouble always thought of by Operator.

Through loss of lower loop, meaning interrupted picture.

All this can be avoided by use of ingenious device.

This device is Power's Automatic Loop Setter and

Is used exclusively on machines of Power's manufacture.



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NICHOLAS POWER COMPANY

Ninety Gold Street **New York City**

Vol. 23, No. 7 February 13, 1915 Price 10 Cents

H E HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

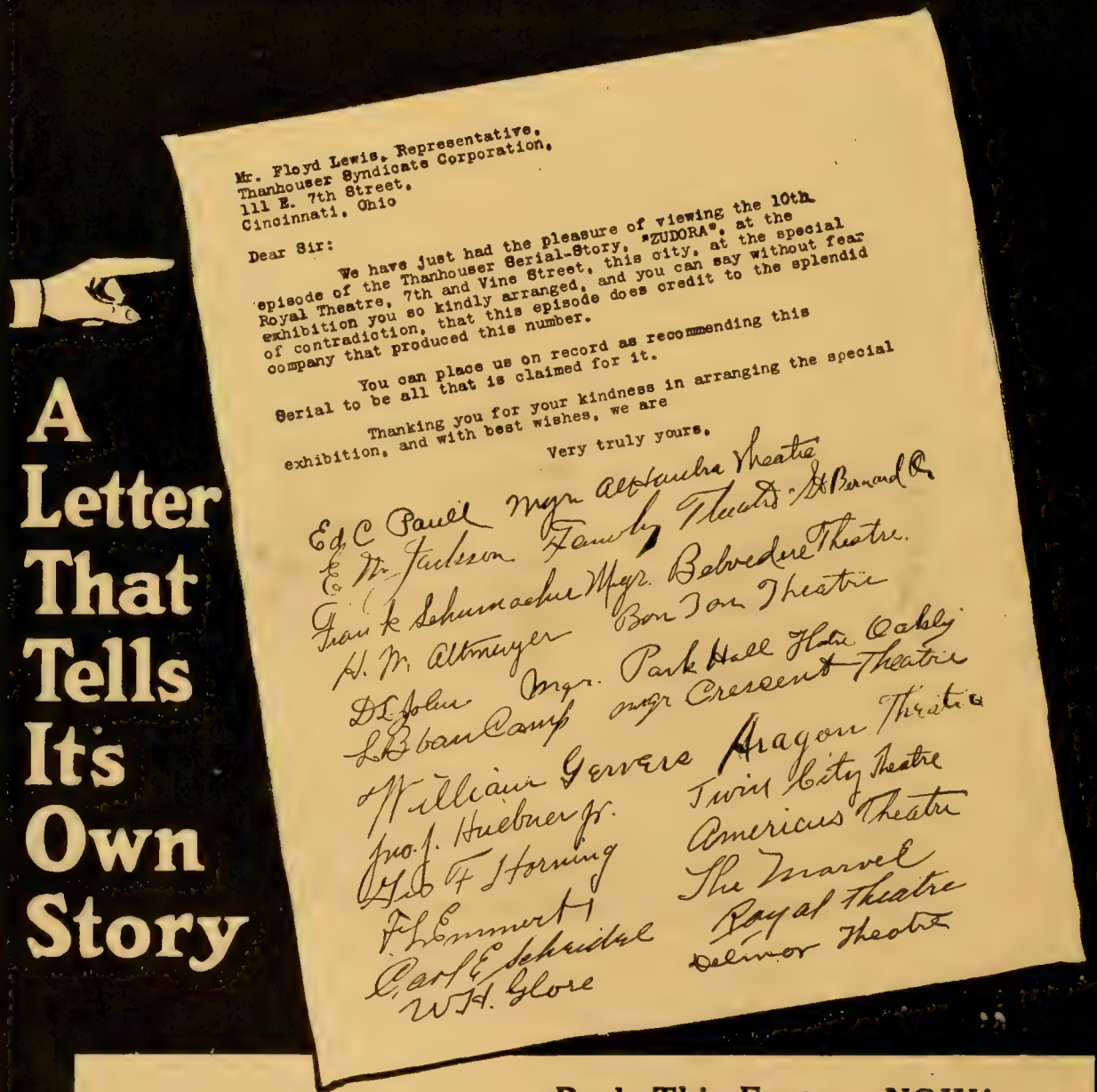
Scene from "The Millionaire Hundred Dollar Bill" (Vitagraph).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

ZUDORA IN THE TWENTY MILLION DOLLAR MYSTERY



Mr. Floyd Lewis, Representative,
Thanhouser Syndicate Corporation,
111 E. 7th Street,
Cincinnati, Ohio

Dear Sir:

We have just had the pleasure of viewing the 10th episode of the Thanhouser Serial-Story, "ZUDORA", at the Royal Theatre, 7th and Vine Street, this city, at the exhibition you so kindly arranged, and you can say without fear of contradiction, that this episode does credit to the splendid company that produced this number.

You can place us on record as recommending this Serial to be all that is claimed for it.

Thanking you for your kindness in arranging the special exhibition, and with best wishes, we are

Very truly yours,

Ed C Paul Mgr Alhambra Theatre
E M Jackson Family Theatre St Bernard Ohio
Frank Schumacher Mgr. Belvedere Theatre.
H. M. Altmayer Bon Ton Theatre
D L John Mgr. Park Hall Hyde Cable
L B Beauchamp mgr Crescent Theatre
William Gevers Aragon Theatre
Jno. J. Huebner Jr. Twin City Theatre
Geo F Horning Americus Theatre
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Carl E Schmidel Royal Theatre
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A Letter That Tells Its Own Story

Book This Feature NOW!

The cast in this great Thanhouser Serial includes James Cruze—the hero—Marguerite Snow, Sidney Bracy, Mary Elizabeth Forbes, Harry Benham and Frank Farrington—all stars.

The story by Harold MacGrath is now appearing in 300 newspapers. The photoplay is being directed by Howell Hansel—director of "The Million Dollar Mystery." A new two-reel episode is released each week. See our representative at any Mutual Exchange in America for bookings.

THANHOUSER SYNDICATE CORPORATION, 71 W. 23rd St., New York City, N.Y.

ALWAYS DOING THE UNEXPECTED!

KEYSTONE

FORD STERLING IS BACK

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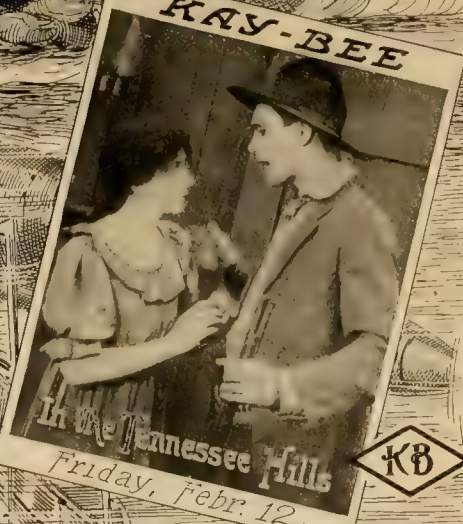
BRONCHO

Wednesday, Febr. 10.

KAY-BEE



Friday, Febr. 12.

KB

Released Exclusively through the Mutual Film Corporation

DOMINO

THE PRIDE OF GUADELOUPE

Thursday, Febr. 11.

D

8"-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one-50 Cents for set of 4.

A WONDERFUL LOBBY DISPLAY

22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, MANAGERS.

Demand Your Booking Date NOW

Don't let anything stop you. Don't make excuses. Don't accept any. The "BLACK BOX"—the biggest Photoplay Special Serial ever offered you, is ready for Booking. Don't hesitate. Be a business man and a money getter. You'll have the powerful help of the greatest Advertising and Publicity Campaign ever produced. NOW! NOW! NOW! It's up to you.

"THE BLACK BOX" is the achievement extraordinary and beyond compare, of the master minds of the Moving Picture Industry. Produced by

The World's Greatest Story Writer—E. Phillips Oppenheim—The most successful of all writers of detective and mystery stories.

The World's Greatest Moving Picture Director—Otis Turner—The Daddy and the Past Master of them all.

The World's Greatest Producer—The Universal Film Manufacturing Company—Largest Makers of Moving Pictures in the Universe.

The World's Greatest Studios—The Million Dollar Plant at Universal City, Cal. Where 1,500 People are engaged in making Moving Pictures.

Book this powerfully pulling play for Big Business. It will fill your house to overflowing at every episode. Such intense and gripping situations were never before seen in the silent drama.

The whole wide world has been searched, the realm of science explored, and the genius of man utilized to provide in "The BLACK BOX," scenes, settings, situations and climaxes that will lift your audiences off their seats, and send them from your theatre eager for the next episode.

Take advantage of this opportunity to book

The BLACK BOX

And you can put a crimp in competition. There is absolutely no doubt or question on this point.

You will receive wonderful and unparalleled support and co-operation, the most startling, eye-stopping newspaper ad cuts FREE. The most powerfully written general publicity, posters, heralds, art stamps and albums, novelties and supremely clever advertising stunts that will create a furore in your town.

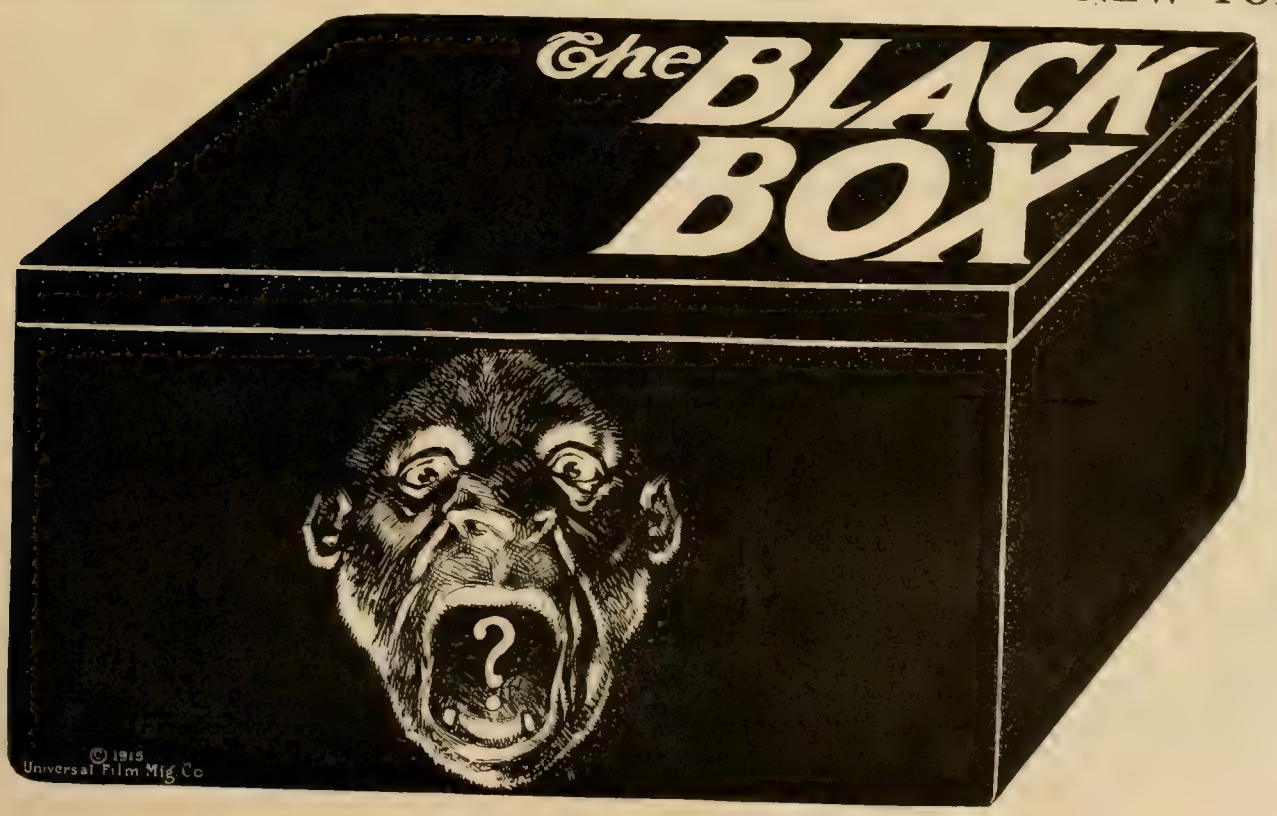
We have done everything that the keenest brains in the moving picture industry could do. Everything is ready. We've done our part. NOW IT'S UP TO YOU.

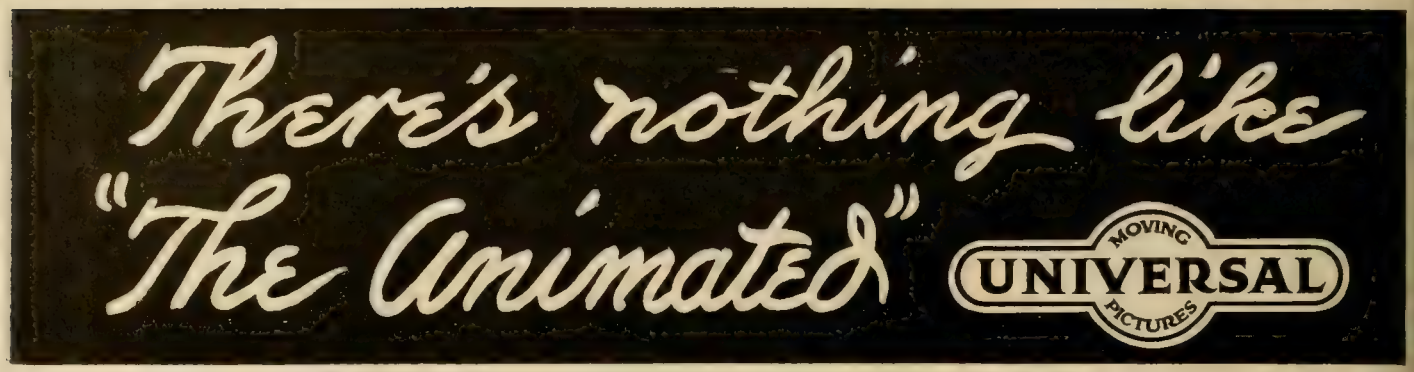
Write or wire instantly to your exchange, or to the

UNIVERSAL FILM MANUFACTURING CO.

"Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY **CARL LAEMMLE, President** **NEW YORK**





From Hartlepool, England To the New York Subway

Seems a long sweep, but the "Animated Weekly" cameras caught the damage at the first place the day after the German visitation, just as "Animated Weekly" cameras caught the rescue work at the second, TEN MINUTES AFTER THE ACCIDENT. **And no other cameras caught either of these important happenings,** which were fraught with interest to thousands of people and had been read about in the papers by **millions!** EVERY topical weekly SHOULD HAVE had these views, of course.

These Were Just Two of Many January Scoops by "The Animated Weekly!"

Every month sees similar EXCLUSIVE NEWS VIEWS in the "Animated." Its scoop views of events dealing with the breaking out of the European conflict are moving picture history. Exhibitors who use the "Animated" AND SOME OTHER NEWS WEEKLY will tell you: **"There's Nothing Like the Animated!"** It's a national phrase. All because "Animated" abounds every week in **the news views all the weeklies SHOULD HAVE and none of them DO HAVE**—because EVERY week is "scoop week" with the "Animated."

To Get In On February Scoops See a Universal Exchange Today!

UNIVERSAL FILM MFG. CO.

1600 BROADWAY *LARGEST FILM MANUFACTURING COMPANY IN THE UNIVERSE.* *CARL LAEMMLE, President* **NEW YORK**

There's Nothing Like "The Animated!"

Majestic Motion Picture Co.

Two-part feature for release SUNDAY, FEBRUARY 14

How Hazel Got Even

DOROTHY GISH

An unusually attractive comedy drama of love and pugilism, featuring

Dorothy Gish

in a characterization well suited to her delightful personality

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

AN OLD-FASHIONED GIRL (1 Reel Majestic). Release date Tuesday, Feb. 2. A pleasing comedy drama featuring Dorothy Gish. The recreant lover at last finds the "old fashioned girl" the true idol of his heart.

THE DOUBLE DECEPTION (1 Reel Majestic). Release date Friday, Feb. 5. An amusing comedy drama featuring Miriam Cooper. The wealthy young lovers are married, each believing the other to be of the working class.

IMAR THE SERVITOR (2 Reel Majestic). Release date Sunday, Feb. 7. A strong drama of the Arabian desert. Imar the slave saves the sweetheart of his American friend.

BILL TURNS VALET (1 Reel Komic). Release date Sunday, Feb. 7. No. 16 of the Bill the Office Boy stories, featuring Fay Tincher as the stenographer and introducing a new office boy in the character of "Bill."

HIS LAST DEAL (1 Reel Majestic). Release date Tuesday, Feb. 9. A ne'er-do-well father wrecks his son's hopes but retrieves the situation and takes himself out of their lives.

HOW HAZEL GOT EVEN (2 Reel Majestic). Release date Sunday, Feb. 14. A comedy drama featuring Dorothy Gish. The little waitress is deserted by her sweetheart who becomes a pugilist, but in the end she evens the score with him and gains a more worthy husband. A story of special merit and amusing interest.

MUSIC HATH CHARMS (1 Reel Komic). Release date Sunday, Feb. 14. An excellent farce comedy telling of the downfall of a musical impostor.

MAJESTIC MOTION PICTURE COMPANY

Studios, 4500 Sunset Blvd., Los Angeles, Cal.

Business Office, 29 Union Square West, New York City

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THE MAN VOTED THE WORLD'S MOST POPULAR PHOTOPLAYER

Mr. Francis X. Bushman

Essanay

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Trademark Reg. U. S. Pat. 1907

Trademark Reg. U. S. Pat. 1907

Mr. Francis X. Bushman

Is Presented in

"The Accounting"

(In 3 Acts)

THIS is a thrilling drama of the secret service, to be released in conjunction with the complete prize mystery story in the March issue of The Ladies' World. Large prizes are offered by the magazine for the best written paragraph missing in the story.

Released February 18 through the Feature Department of the General Film Co.

Released Monday, February 15

"The Victor"

How a henpecked husband gained the respect of his mother-in-law.

Released Tuesday, February 16

"A Pound for a Pound"

By JAMES OLIVER CURWOOD

A thrilling story of the ice-bound Yukon district.

Released Wednesday, February 17

"The Fable of the Cold Gray Dawn of the Morning After"

By GEORGE ADE

Mr. Rounder blames it all on the fruit.

Released Thursday, February 18

"Snakeville's Beauty Parlor"

The beauty doctor finds life rather rough in Snakeville.

Released Friday, February 19

"An Amateur Prodigal"

(In 2 Acts)

How a young society man makes happy the last hours of a mother's life by posing as her son. Adapted from Short Stories Magazine.

Released Saturday, February 20

"Broncho Billy and the Vigilante"

(Reg. U. S. Pat. Office)

A western drama featuring MR. G. M. ANDERSON.

Charles Chaplin

The Funniest Photoplay Comedian is Presented in

"His New Job"

(In 2 Acts) and the second Essanay-Chaplin Comedy

"One Night Out"

(In two acts.) Released Feb. 11th

RELEASED THROUGH ALL THE BRANCH OFFICES OF THE GENERAL FILM CO.

Mr. G. M. Anderson

Is Presented in

"When Love and Honor Called" *and* "The Tell-Tale Hand"

Mr. Francis X. Bushman

Is Presented in

"THE BATTLE OF LOVE," by Mrs. Wilson Woodrow

"IN THE GLARE OF THE LIGHTS" and "THE PLUM TREE"

These complete three reel prize mystery plays are thrilling millions all over the country.

RELEASED THROUGH THE FEATURE DEPT. OF THE GENERAL FILM CO.

Trade Mark Reg. U. S. Pat., 1907

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"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

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FAMOUS PLAYERS—CHARLES FROHMAN CO.
PRESENT

WILLIAM H. CRANE

IN HIS GREAT CHARACTERIZATION,

"DAVID HARUM"

BY EDWARD NOYES WESTCOTT,

One of the quaintest and noblest character studies ever contributed to the American stage,
IN FIVE PARTS,

Released February 22d, on Paramount Program

PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

Forthcoming Attractions

February

MARY PICKFORD in
"MISTRESS NELL,"
The Noted Romantic Drama by George C. Hazelton, Jr.
Released February 1st.

JOHN EMERSON in
"THE BACHELOR'S ROMANCE,"
Martha Morton's Popular Comedy-Drama
Released February 11th.

GABY DESLYS in "HER TRIUMPH,"
The Celebrated International Star's First and Exclusive Appearance in Motion Pictures
Released February 8th.

WILLIAM H. CRANE in
"DAVID HARUM,"
A Faithful Film Version of the Distinguished Star's Greatest Characterization
Released February 22d.

"THE LOVE ROUTE,"
Edward Peple's Sensational Comedy-Romance Triumph
Released February 25th.

A quintette of remarkable consistency and variety—a group of subjects that in every respect adhere to the traditions of

FILM COMPANY

Executive Offices
213~229 WEST 26TH ST.
NEW YORK

36 FAMOUS FEATURES A YEAR

JESSE L. LASKY

IN ASSOCIATION WITH

DAVID BELASCO

PRESENTS

BLANCHE SWEET

THE WARRENS OF VIRGINIA

IN A PICTURIZATION OF DAVID BELASCO'S PRODUCTION OF WM. C. DE MILLE'S CIVIL WAR DRAMATIC MASTERPIECE

PRODUCED UNDER THE DIRECTION OF CECIL B. DE MILLE

SUPREME MILITARY SPECTACLE—SYMPATHETIC HUMAN DOCUMENT SHOWING THE SORROWS AND SUFFERINGS OF CIVIL STRIFE

RELEASED FEB. 15TH THROUGH THE PARAMOUNT PICTURES CORP'N.

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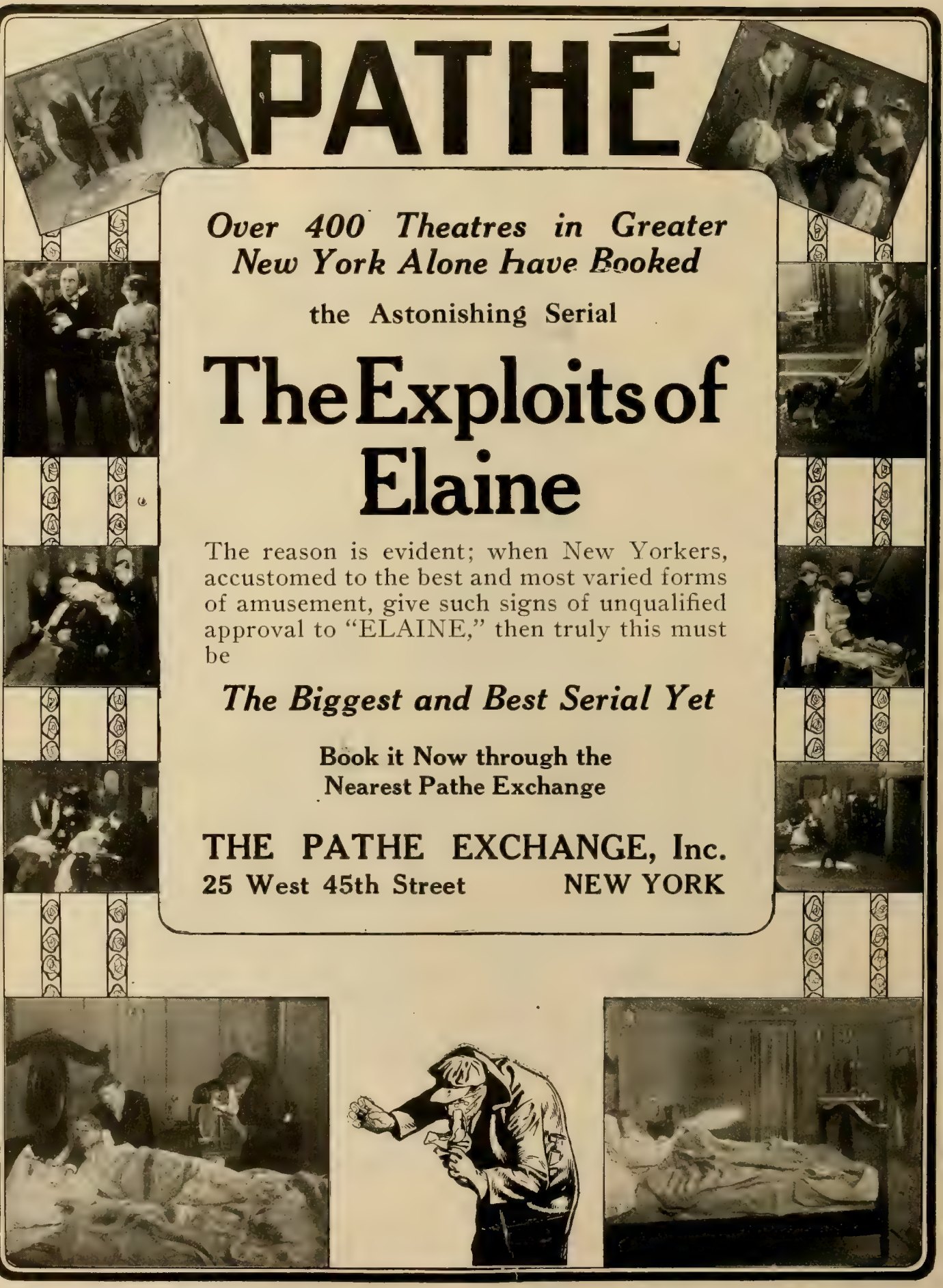
JESSE L. LASKY, Pres. SAMUEL GOLDFISH

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.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Over 400 Theatres in Greater New York Alone have Booked
the Astonishing Serial
The Exploits of Elaine
The reason is evident; when New Yorkers, accustomed to the best and most varied forms of amusement, give such signs of unqualified approval to "ELAINE," then truly this must be
The Biggest and Best Serial Yet
Book it Now through the Nearest Pathe Exchange
THE PATHE EXCHANGE, Inc.
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HERE'S A LIVE EXHIBITOR WHO DOES!

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The Exploits *of* Elaine

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Junction of Ninth-Spring and Main St.

House Phone F-5081

LOS ANGELES, CAL. January 12 1915 .....191.

RECEIVED JAN 18 1915

Pathe Film Exchange,
Los Angeles, Calif.

Mr. Loper:-

In response to your enquiry asking for my opinion of "The Exploits of Elaine", I want to say that it has been the biggest surprise I have encountered in the Picture Business.

When I first booked the picture I thought three days would be about all I could stand on a serial. But, after seeing the first Episode, I concluded it was good for a weeks run, and the result exceeds my greatest expectations. The picture is breaking all records for my house, and I have played to a line every night of the week. There is no doubt about the immense drawing power of the picture, and the cast, photography and action is the best I have ever seen in motion pictures.

The best stroke of business I ever did was the booking of "The Exploits of Elaine".

Cordially yours,

Ind A Miller Manager

Miller's is the newest, most beautiful as well as one of the largest down town motion picture theaters. Besides being handsomely decorated and furnished throughout and having large roomy comfortable upholstered seats, it has many unique and exclusive features. A large spacious lobby greets one on entering a splendid ventilating system insures comfort at all times a plate glass mirror screen (the only one in the city) gives a clearer, brighter and handsomer picture, making the figures in the story seem actually to live and there is none of the eye strain so noticeable on other kinds of screens, and last but not least, real picture music played on the wonderful "Fotoplayer" by experts who follow the action on the screen with marked success.

ARNOLD DALY

PEARL WHITE

SHELDON LEWIS

THE PATHE EXCHANGE, Inc.

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A three part American drama featuring **Edwin August.** Highly praised by the reviewers and **bound to bring good business through Mr. August's popularity.** 1-3-6 sheet posters.

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A two part drama featuring Asta Nielsen, the world celebrated film actress. 1-sheet posters.

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You always get prints in good condition when you book Pathé pictures. This is because Pathé manufactures the raw stock as well as being a printer and developer. **Pathé prints are frequently renewed.**

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who features and shows

The Pathe News

Twice a week it brings back
old patrons and makes friends
of new ones.

"The One Indispensable Film"

THE PATHE EXCHANGE, Inc.

25 WEST 45th STREET, NEW YORK

FROM ZERO WEATHER RUNAWAY JUNE TAKE A MESSAGE

WESTERN UNION

Form 2500

DAY LETTER

GEORGE W. E. ATKINS VICE PRESIDENT NEWCOMB CARLTON PRESIDENT BELVIDERE BROOKS VICE PRESIDENT

RECEIVER'S No.	TIME FILED	CHECK

SEND the following Day Letter, subject to the terms on back hereof which are hereby agreed to

DIOOCH ACT 77 N.L. 6 EX COUNT ONS 1 WD

ROCKFORD, ILLS. JANUARY 24TH 1915.

RELIANCE MOTION PICTURE CORPORATION

29 UNION SQUARE, NEW YORK.

IMPOSSIBLE TO ACCOMMODATE CROWDS LAST NIGHT TO WITNESS EPISODE TWO "RUNAWAY JUNE" THERMOMETER REGISTERED THREE BELOW ZERO AND THEY WAITED IN THE EXTREME COLD FOR A HALF HOUR AT ONE PERIOD TO GET INSIDE. IN SPITE OF OUR CAPACITY OF OVER ONE THOUSAND WE HAD THEM STANDING OUT FOR OVER TWO HOURS IT IS THE TALK OF THE TOWN AS WELL AS THE SERIAL WHICH HAS MADE A BIG HIT.

H. E. GRAMPP MGR. GRAND OPERA HOUSE, ROCKFORD, ILLS

1AM

Runaway June
will Pack your House
no matter where it is
order from our Representative
in any Mutual Exchange

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29 UNION SQ.,N.Y.CITY

TO BALMY BREEZES

PACKS ALL HOUSES FROM THE WIRE

The Great Geo. Randolph Chester Photoplay Serial

15 Episodes 2 Reels each

Produced by Reliance

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BOSWORTH INC.

PRESENTS

AN ALL STAR CAST

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"BUCKSHOT JOHN"

By

CHARLES E. VAN LOAN

"BUCKSHOT JOHN" IS THE FIRST OF MR. VAN LOAN'S FAMOUS STORIES TO BE FILMED AND CONTAINS MANY OF HIS CHARACTERISTIC TOUCHES. AMONG THE UNIQUE DETAILS OF THIS PRODUCTION IS A SCENE, ACTUALLY TAKEN BY MOONLIGHT, WITHOUT THE AID OF ARTIFICIAL LIGHT

RELEASED FEBRUARY 4TH

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211 NORTH OCCIDENTAL BV'D.
LOS ANGELES, CALIF.

IN ASSOCIATION WITH
THE OLIVER MOROSCO PHOTOPLAY CO.

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Paramount Program

Stars in the Paramount Firmament—

The Highest Salaried Artists appearing in any motion picture productions may be seen in pictures on *Paramount Program*—Mary Pickford, Dustin Farnum, Elsie Janis and the others—

Do *you* show these pictures in your theatre?

Write our nearest exchange for information.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

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Lewis J. Selznick

How to Make Money

by Lewis J. Selznick

No. 3

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

LEWIS J. SELZNICK.

The Cozy-Tracey Theatre, of Boise, Idaho, has advanced the price of admission to 20c. opening at the new price with "The Lure," Tom Wise, in "A Gentleman from Mississippi," Robert Warwick in "The Man of the Hour"—three World film releases.

I take this from a paragraph in a recent issue of "The Moving Picture World," because it carried out all the things I have said and am going to say—because it is one of hundreds of similar incidents.

In my last letter I said that our contract department was my special pet—that I took great pride in it because it was good for the exhibitor and good for World Film.

Some people high up in filmdom took exception to that statement when I made it first.

But the joke is, that several of their own brothers and relatives who own picture houses have voluntarily signed World Film contracts because they knew it gave them a secure way to offer the best features of the year in their locality—the greatest players and money makers they could get—and an opportunity to advertise so as to make more money.

Some features are stronger than others. This is true of EVERY program, but I say that World Film features will give you more and bigger success during the year than any other program in the world—and I can prove it. Many theatres have offered us a bonus to cancel a contract with a competitor and give them the service, but it's a poor rule that does not work two ways. It is a protection for you as well as World Film—and every additional week's advertising you do—telling the public that you have World Film features, makes your contract just so much more valuable and profitable to you.

What program has offered in such a short time so many great features as World Film? In three months we have produced ROBERT WARWICK in "ALIAS JIMMY VALENTINE," VIVIAN MARTIN in "THE WISHING RING," CLARA KIMBALL YOUNG, in "LOLA," ALICE BRADY, in "AS YE SOW," WILTON LACKAYE in "THE PIT," LILLIAN RUSSELL in "WILDFIRE," CLARA KIMBALL YOUNG in "THE DEEP PURPLE," LEW FIELDS in "OLD DUTCH," "THE SEATS OF THE MIGHTY," with LIONEL BARRYMORE—every one a success that would justify its being shown at double price.

It's the liberal policy of the World Film that has made its success, and that success, great as it is, is only in its infancy.

These same policies that have been applied to the World Film will be successful when applied to your theatre.

SHUBERT FEATURES
WORLD FILM CORPORATION
Exclusive Rights to all
WILLIAM A. BRADY Picture Play Co. inc. FEATURES
Lewis J. Selznick Vice Pres & Genl. Mgr.

A Dyreda Art Film Feature

"A Daughter of the People"

The Broadway Success Produced by J. Searle Dawley, "The Master of the Screen," With Laura Sawyer, Frederick de Belleville and Robert Broderick

in 5 Acts

Released Feb. 15

EXCHANGES AT

Boston, Buffalo, Chicago, Atlanta, Cleveland, Cincinnati, Detroit, Dallas, Denver, Pittsburgh, Indianapolis, New Orleans, St. Louis, Los Angeles, Philadelphia, Kansas City, Seattle, Omaha, New York, Minneapolis, San Francisco, Salt Lake City, Washington

Canada—Vancouver, Toronto, Winnipeg, Calgary, Montreal, St. John, N. B.

HOME OFFICE: 130 WEST 46TH STREET, NEW YORK CITY

EDELMAN

LEW FIELDS'

The Hardest Movie Audience in the World (the Studio Employees) Laughed and LAUGHED and LAUGHED

That's what YOUR audiences will do when they see the greatest World Film Corporation Comedy

LEW FIELDS in "OLD DUTCH"

With VIVIAN MARTIN

Including CHARLES JUDELS, GEORGE HASSELL, MARIE EMPRESS and W. J. FERGUSON, and an all star cast.

Greatest Comedy Stage Success

A Shubert Feature in Five Acts

Released February 8

World Film Corporation HOME OFFICE **130 West 46th St.**

LEWIS J. SELZNICK, Vice-President

BRANCHES EVERYWHERE

The New Rip-Snorting Edison Comedy

Those–Ha! Ha!–Twins, "Waddy and Arty"

(Alias Wadsworth and Housman)

in "One Way to Advertise"

(Released Feb. 22—500 Feet)

Another one of that great string of the new kind of Edison comedies—the Waddy and Arty kind—that makes life worth living. Read the sign on the house in the picture above—of course it's a mistake, but it starts off, "One Way to Advertise" in the breeziest of ways that rips 'em off till the house is a gurgling gale of laughter. Leave it to Waddy and Arty (Wadsworth and Housman) to make the screen scream with that fresh-every-minute kind of funny comedy that is making Edison Comedy something to look forward to—as welcome as pay day "the morning after." Book 'em—the Waddy and Arty Comedies. Start right now with "The Courtship of the Cooks" and holler for your turn—or you'll do some awful hollerin' when you find that the other man in the house around the corner got there before you. Here are some of them—and they are going to keep a-coming!

Ten "Waddy and Arty" Comedies

(Wadsworth and Housman)

"The Courtship of the Cooks"—1000 feet. Released December 30th.

"The Champion Process Server"—1000 feet. Released January 4th.

"Expensive Economy"—1000 feet. Released January 6.

"A Superfluous Baby"—1000 feet. Released January 11th.

"Lodgings for Two"—500 feet. Released January 27th.

"Found—a Flesh Reducer"—1000 feet. Released Feb. 1.

"Seen from the Gallery"—500 feet. Released Feb. 3rd.

"Suspicious Characters"—1000 feet. Released Feb. 8th.

"The Tailor's Bill"—600 feet. Released Feb. 10th.

"A Spiritual Elopement"—500 feet. Released February 17th.

Some Other Edison Comedies Coming

"In the Plumber's Grip"—1000 feet. Released February 15th. Pretty little Bessie Learn, to win her plumber sweetheart against papa's wishes, cuts the pipe in the bathroom and floods the house. Papa gives in and the couple, standing on a chair in the bathroom, are married while Papa wallows in his watery troubles. Then the pipes ARE fixed.

"Their Happy Little Home"—500 feet. Released February 17th. A happy young couple's troubles begin when they buy a suburban home and especially so when, unknown to each other, rival gangs of painters are engaged to paint the house on the same day. Some paint applied!

The New Edison Heart-Gripping Dramas

Gertrude McCoy and Robert Conness

In a powerfully tense 2-part Drama,

"Her Husband's Son"

(Released Feb. 19th—2000 Feet)

"Her Husband's Son" is typical of the new and bettered dramas that are making Edison plays a succession of brilliant achievements in mirroring life at the high tide, at the feverish moments of life when the heart stands still with suspense and is enthralled with life's burdens—yet shows the way.

Gertrude McCoy, as the girl-wife wrongfully suspected of having a lover when on her mission of mercy, has a wonderful opportunity to show the depths of her rare emotional power. Her characterization of this truly noble part earns for her even greater laurels.

Robert Conness, the father who loves his son but casts him off because of his gambling habits, and in the end shoots him for the wife's lover, gives one of those splendidly true and vigorously manful portrayals that rouse one to unstinted admiration of what a thoroughly accomplished actor can make live for us.

Some Forthcoming Edison Dramas

Frank McGlynn, Sally Crute and Richard Tucker in "THE VOICE OF CONSCIENCE"—1000 feet. Released February 20th.

Jean Dumar and Frank McGlynn in "FROM A LIFE OF CRIME"—1000 feet. Released February 23rd.

Frank McGlynn in "THE LIFE OF ABRAHAM LINCOLN"—2000 feet. Released February 26th.

Bessie Learn in "THE EXPERIMENT"—1000 feet. Released February 27th

EDISON FEATURE FILMS

"My Friend from India," with Walter E. Perkins in the role he played thousands of times on the stage, in this richly funny 3-part comedy. "Fantasma," one of the greatest of fantasies that made millions for its famous producers, Hanlon Brothers, with Hanlon and other famous actors in original roles. Both films supplied through the special film service of the General Film Company. Now ready.

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.

239 Lakeside Avenue, Orange, N. J.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program

What's a Kleptomaniac? *A wealthy person of extraordinary absent-minded tendencies and morbid impulses.—WEBSTER.*

FOR RELEASE FEBRUARY 15th

That Funniest of Farces

"STOP THIEF!"

Founded on the Cohan & Harris Play by CARLYLE MOORE

FEATURING

MARY RYAN and Harry Mestayer

In a story of infinite fun that has already proven itself one of the greatest laugh-producing properties on the American stage. It's an uproar from title to tail-piece.

And the cast—just glance it over! We're giving you TWO stars of national reputation SUPPORTED BY THE ORIGINAL COHAN & HARRIS COMPANY! Even the "bit" parts are done by actors—not "extras!" That's an important consideration you shouldn't forget.

THE CAST

NELL JONES (a light-fingered maid).....**MARY RYAN**
JACK DOOGAN (her fiance, also a thief).....**HARRY MESTAYER**
MR. CLUNEY (a self-confessed kleptomaniac).....HAROLD HOWARD
MR. CARR (another self-confessed kleptomaniac).....ALBERT TAVERNIER
DR. WILLOUGHBY (who thinks he knows a kleptomaniac when he sees one)
WILLIAM BOYD
MRS. CARR (mother).....AUGUSTE BURMESTER
JOAN CARR (Dr. Willoughby's fiancee).....DELLA CONNOR
MADGE CARR (Mr. Cluney's fiancee).....MARGUERITE BOYD
THE DETECTIVE .....DAN MOYLES
THE CLERGYMAN.....SOLDINE POWEL

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Two Hundred Days SOLID!

THAT'S THE FORTY-EIGHT HOUR BOOKING RECORD OF JUST ONE KLEINE OFFICE!

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IS PROVING THE MOST EXTRAORDINARY BOX-OFFICE MAGNET IN THE HISTORY OF THE KLEINE ATTRACTIONS!

"SMASHED THE RECORDS OF MY PANORAMA AND PRESIDENT HOUSES," SAYS MAX ASCHER OF THE ASCHER CIRCUIT, CHICAGO. "ABSOLUTELY THE BEST MONEY-GETTING FEATURE I EVER PLAYED!"

Three Successful Weeks at the Big Studebaker Theatre, Chicago

THE HAMILTON AND EIGHTY-SIXTH STREET THEATRES, NEW YORK, GAVE EXTRA PERFORMANCES TO ACCOMMODATE THE CROWDS—THE REGENT AND DUFFIELD OF BROOKLYN PLAYED ALL DAY TO STANDING ROOM ONLY!

Just Random Samples of the Many!

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Pittsburgh
509 Lyceum Theatre Bldg.

Chicago
166 N. State Street

Dallas
238 Saner Bldg.

Minneapolis
210 Temple Court Bldg.

Seattle
213 Orpheum Theatre Bldg.

Toronto
56 King St., W.

Atlanta
43 Moore Bldg.

Denver
405 Railroad Bldg.

Philadelphia
1309 Vine St.

San Francisco
653 Pacific Bldg.

GEORGE KLEINE

LUBIN

PRESENTS

Multiple Reel Masterpieces Ready and About to Be Released

"EAGLE'S NEST" - - - - - **With EDWIN ARDEN and ROMAINE FIELDING**
Mr. Arden's Successful Drama — Direction Romaine Fielding

"THE SPORTING DUCHESS" - - - **With ROSE COGHLAN and ETHEL CLAYTON**
Supported by George Soule Spencer
Comedy Drama by Cecil Raleigh — Direction Barry O'Neil

"THE VALLEY OF LOST HOPE" - - - - - **Featuring ROMAINE FIELDING**
A Powerful Drama by Shannon Fife — Direction Romaine Fielding

---

"THE DISTRICT ATTORNEY" **With GEORGE SOULE SPENCER and DOROTHY BERNARD**
Drama by Charles Klein and Harrison Grey Fiske — Direction Barry O'Neil

---

"THE WHITE MASK" - - - - - - - - - - **Featuring LILIE LESLIE**
Drama by Clay M. Greene — Direction Joseph W. Smiley

"THE COLLEGE WIDOW" **Featuring ETHEL CLAYTON and GEORGE SOULE SPENCER**
Comedy by George Ade — Direction Barry O'Neil

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

By arrangement with Fred Mace

EVELYN NESBIT THAW and her son Russell William Thaw in "THREADS OF DESTINY"
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The laughing hit of the year, **"PATSY BOLIVAR,"** a series of 14 reels, one every Monday. **By CLAY M. GREENE**
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SIX REGULAR RELEASES EACH WEEK

PATSY BOLIVAR No. 7

"PATSY IN A SEMINARY"—Comedy, Monday, February 8th.

"HIS SOUL MATE"—Comedy, Tuesday, February 9th.

"BAGS OF GOLD"—Three Reel Drama, Wednesday, February 10th.

"THE TRAPPER'S REVENGE"—Two Reel Drama, Thursday, February 11th.

"AN OBSTINATE SHERIFF"—Drama, Friday, February 12th.

"WHEN FATHER INTERFERED"—Comedy, Saturday, February 13th.

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In a Four-Act Production of

Alice Joyce as Lady Teazle .

Sheridan's Greatest of all Comedies

The School for Scandal

For one hundred-and-forty years "THE SCHOOL FOR SCANDAL" has been regarded as the greatest of all comedies. The foremost stars of the stage have appeared in the various productions of this play within recent years. Its advertising value is tremendous. The fact that Alice Joyce, Guy Coombs and an all-star cast of Kalem's most popular players appear in this production, makes it the strongest attraction you can secure.

1, 3 and 6-Sheet, Four-color Lithographs that bring business, for this feature.

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The Invisible Power
Four Acts

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Three Acts

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Four Acts

The Boer War
Five Acts

Wolfe, or The Conquest of Quebec
Five Acts

Kit the Arkansaw Traveler
Three Acts

The Death Sign At High Noon
Three Acts

The King of Chance
Three Acts

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Three Acts

FRANCIS MARION "The Swamp Fox"
Three Acts

The first to issue big Posters for Motion Pictures, Kalem has consistently issued the BEST. Cubist and other "near art" effects have never marred its paper. Kalem posters are Four-Color Lithographs which are designed to persuade every person passing your house to stop and see the show. Use these posters and do REAL Business!

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SPECIAL Broadway Star Feature

IN FOUR PARTS

RELEASED THROUGH GENERAL FILM, SPECIAL SERVICE

C.O.D.

From the Play by Frederic Chapin
As produced at the
Gaiety Theatre New York City

That Put
The Laugh in Laughter

And Showed
BROADWAY
The Way to Laugh

AND THIS IS WHAT THEY SAID:

"A laughing comedy in four parts. The laughing is continuous, proof of which statement may be had by any doubting ones if they will drop in on the entertainment."—N. Y. World.

"The producers of 'C. O. D.' have wrought a highly laughable farce-comedy that possesses the virtues of novelty in the situations and humor in the acting."—Dramatic Mirror.

"You had better have your sides insured before going to the Vitagraph Theatre this week, for 'C. O. D.' may split them. Nothing has caused so much laughter as 'C. O. D.'"—N. Y. American.

"There are situations in 'C. O. D.,' four reels of jollity, that are side-splittingly funny. There are times when the audience actually rocks and writhes in paroxysms of mirth."—The Morning Telegraph.

VITAGRAPHS

VITALAUGHS — LIFE PORTRAYALS

"Hearts to Let"

Comedy-Drama .....MONDAY, FEB. 8

After a separation, they meet in a vacant apartment, where they re-establish their love and themselves. LEAH BAIRD and LEO DELANEY are the principals.

"The Wrong Girl"

Two-Part Comedy .....TUESDAY, FEB. 9

In their anxiety to get her, the Count and the Seniors get the wrong girl. The right man gets the right girl and thereby hangs a tale. WALLY VAN and star cast.

"Breaking In"

Comedy-Drama .....WEDNESDAY, FEB. 10

As a social lion, Wall Street ignores Jones. They try to make a lamb of him, but he makes goats of them. LILLIAN WALKER and NED FINLEY in the leads.

"On the Altar of Love"

Drama .....THURSDAY, FEB. 11

She sacrifices her ambition for his. He learns of it. Together they share each other's happiness and success. Presenting MAURICE COSTELLO.

"The Hypochondriac"

or "WHEN GREEK MEETS GREEK"

Comedy .....FRIDAY, FEB. 12

As direct heir, he accuses his uncle's fiancee of mercenary motives. She disproves the accusation and becomes his aunt. SIDNEY DREW as the hypochondriac.

"Mother's Roses"

3-Part Drama. Broadway Star Feature
SATURDAY, FEB. 13

The abiding love of a mother is an ever-present protection to the evils that surround us. It lives when all else withers and dies. MARY MAURICE, JAMES MORRISON, DOROTHY KELLY, and all-star cast.

Six a Week, including a Three-Part Broadway Star Feature

"THE PROFESSOR'S NIGHTMARE"
Comedy .....Monday, Feb. 15

"O'GARRY OF THE ROYAL MOUNTED"
3-Part Drama. Broadway Star Feature Tuesday, Feb. 16

"SOME WHITE HOPE"
Comedy .....Wednesday, Feb. 17

"THE QUALITY OF MERCY"
Drama .....Thursday, Feb. 18

"A MADCAP ADVENTURE"
Comedy .....Friday, Feb. 19

"TWICE RESCUED"
Drama in Two Parts .....Saturday, Feb. 20

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AS PRESENTED AT THE
VITAGRAPH THEATRE, NEW YORK CITY

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GOODNESS GRACIOUS	3 PARTS
MR. BARNES OF N. Y	6 PARTS
LOVE, LUCK & GASOLENE	3 PARTS
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SHADOWS OF THE PAST	3 PARTS
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MY OFFICIAL WIFE	5 PARTS
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THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
413	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	4 PARTS
THE LOCKED DOOR	3 PARTS
SYLVIA GRAY	4 PARTS
THE LITTLE ANGEL OF CANYON CREEK	5 PARTS (From Book)
THE MAN BEHIND THE DOOR	4 PARTS

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

COMING

"Nothing has caused so much laughter since 'Charlie's Aunt.'"—N. Y. American.

FOUR PART COMEDY **C.O.D.**

FROM FREDERIC CHAPIN'S PLAY

FIVE-PART HISTORICAL DRAMA

Hearts and the Highway

PICTURIZED FROM REV. CYRUS TOWNSEND BRADY'S NOVEL

With Lillian Walker and Darwin Karr

SIX-PART PICTURIZATION REV CYRUS TOWNSEND BRADY'S STORY **THE ISLAND OF REGENERATION**

With Edith Storey and Antonio Moreno

FOR TERMS AND PARTICULARS APPLY

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

GENERAL FILM COMPANY'S SPECIAL SERVICE

By Arrangement with Broadway Star Feature Co. (Inc.)

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

STAR FEATURES

THE GIRL DETECTIVE SERIES

Two-Act Episode for Wednesday, February 24

OLD ISAACSON'S DIAMONDS

"Real detective stories!" is what police officials say of this great series. In this episode the Girl Detective finds herself matching wits against a criminal of extraordinary ingenuity. It's the best episode released thus far. ***Are you showing this series?***

Advertise this Feature with the 1, 3 and 6-Sheet, 4-Color Lithographs—the returns will delight you!

Other Kalem Releases for Week of Feb. 22

THE SECRET ROOM

A Two-Act Drama of the Occult

Down and out, a derelict sells himself, body and soul, to a scientist. The result is one of the most novel stories of the year. Tom Moore, Marguerite Courtot and Robert Ellis in the leading roles.

Released Monday, February 22d. Striking 1, 3 and 6-Sheet, 4-Color Lithographs

SHE WOULD BE A COWBOY

A cowboy's life isn't half so romantic as the novels had led her to believe. It takes only a couple of days to make her realize this. A mighty funny comedy.

Released Tuesday, February 23d

HAM AND THE JITNEY 'BUS

A New "Ham" Comedy

If you thought the previous Ham comedies funny, just wait until you see this one. Ham and Bud start a 'bus service. The result is a scream from start to finish.

Released Friday, February 26th

The OPEN DRAWBRIDGE

Saturday, February 27th, Episode of the

Hazards of Helen Railroad Series

Helen's eighty-foot dive into the river; her battle with the thieves on the drawbridge; her wonderful rescue of the railroad detective—these are a few of the incidents in this action-filled episode.

Striking scenes in the 1 and 3-Sheet, 4-Color Lithographs

Kalem Company

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

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NOTICE TO SUBSCRIBERS.

All changes of address should give both old and new addresses in full and clearly written.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1060.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, February 13, 1915.

Facts and Comments

TALKING with an old friend of THE MOVING PICTURE WORLD who had just returned from a long trip through many Western states, the writer was told that out of seven big dailies printed in the principal cities of the area covered by the traveler four printed more motion picture advertisements than the regular theatrical announcements. The other three ran about even in the matter of motion picture and of purely theatrical advertisements. We have not tried to gather statistics on the subject, but it seems most likely that similar conditions prevail throughout the country. In part, at least, this fact accounts for the mighty change that has come over the press in its treatment of motion pictures.

There is scarcely a paper in any large city in the Union which does not give special attention to the motion picture. In Philadelphia one of the evening papers prints a complete list of the programs in the principal motion picture theaters in the city. The list is arranged alphabetically according to the principal features shown. The idea has met with decided public approval and will no doubt be copied all over the country.

* * *

A FEW faint spirits among the exchange men in the two states where official censorship exists are in favor of compromise on the question of censorship. They say that an absolute repeal is too much to hope for and then they point out that something would be gained if the fees for the examination of duplicate films were abolished. There can be no compromise here. A vital principle is involved. Even if the official censors were willing to forego all remuneration, censorship would be no less objectionable. Exhibitors frown upon such a compromise and a little reflection ought to convince every exchange man that he cannot afford to even think of compromise on such a question.

* * *

THE idea of having a big Broadway theater devoted exclusively to the presentation of extraordinary film features, selected from the world's market and intended for prolonged runs, is one which will be hailed by all friends of the motion picture. It is proposed to charge a maximum of one dollar by way of admission, and to have a presentation which is to be in keeping with the extraordinary character of the picture. It is said that about six big features will keep the house busy for one year. We believed for some time past that such a theater was a necessity because a highly meritorious production cannot be exhausted in one week's run. Some recent productions of supreme quality have suffered through the lack of such a house where they might have been shown to the best advantage.

* * *

IT takes a real danger to bring the exhibitors to a realization of the fact that organization is an absolute necessity. The New York Board of Aldermen threatens to enact an ordinance which is even more drastic than the Canadian law, of which we spoke in these pages recently. The proposed ordinance practically requires the exhibitor to find out the exact relation between a minor under sixteen years of age and the person who is taking such a minor into a motion picture theater. We are glad to note that the local organization here has risen as one man against this iniquitous ordinance and has in two days raised a substantial sum to fight and defeat it. Just why the Board of Aldermen should want to take this action when the state law amply regulates the admission of minors is one of those political mysteries which needs a lot of explaining.

* * *

AT the very last moment the House Committee on Education has reported favorably the Federal Censor Bill introduced by Congressman Hughes, of Alabama. The real author of the bill is Rev. Wilbur F. Crafts, a professional reformer located at Washington. It is, of course, impossible for the bill to be reached for passage at this session of Congress and it is likewise true that the opposition in the House and the Senate will halt any further progress of the bill for the time being. In spite of all this it would be foolish to deny that the bill has made some progress and that we must without delay begin a strong campaign for its defeat. It should be borne in mind that federal censorship will not in the slightest degree relieve us from state or minor local censorship; it is only an added burden all around. There are still simple souls who cannot grasp this fact and who fondly imagine the federal censorship would immediately do away with every other kind of censorship. If the Smith-Hughes Bill is allowed to become a law by default it will harm and cripple this industry to an extent that human imagination can scarcely conceive.

Pickle-Faced Pessimism

By Louis Reeves Harrison.

"MOVING PICTURES," says Walter P. Eaton in the *Atlantic*, "are capable of expressing more personality than a static photograph, but please try to imagine in them the princely quality of Forbes-Robertson's Hamlet, that concrete emanation of a lofty ideal."

Mr. Eaton is sincere. He has written a number of essays on problems and performances of the American stage, sharply criticising the men responsible for syndicate standards, "the majority of them utterly devoid of artistic sensibility," "utterly unfitted to control the destinies of a Fine Art, utterly unfitted to shoulder the responsibilities of influencing the thoughts, tastes, the emotions of a vast portion of the public." He thus referred to men in control of theatrical productions, yet it does not seem to have occurred to him that a like condition could exist in the younger art of producing motion pictures.

"After seeing many—hundreds and hundreds, as I have done," he continues, "experience tells you that only the skeleton of narrative is possible and usually that narrative is utterly banal."

Long devotion to critical work of theatrical methods has saturated Mr. Eaton with his subject. To him, an actor in the role of Hamlet represents the concrete emanation of a lofty ideal, whatever that may be. To him American idealism draws its material from the performance of some Broadway favorite. The fact that he lives in a little world explains why the theatrical critic cannot realize modes of thought and modes of thought-expression different from his own. No writer of broad and logical mind would be guilty of generalizing from false premises, from contrasting one art with another. That he fails to discriminate between a pictured representation and that which dribbles through words, even to discriminate between an art and its examples, is shown in every line.

"There can be no Shakespeare in the movies," Eaton deplores. "No Shaw, no Booth, no Jefferson, no Gilbert and Sullivan, no Johann Strauss, no Julia Marlowe or Mrs. Fiske. What does it matter if such as these latter players act before the screen? 'Mrs. Fiske in Tess' is announced in the motion-picture houses, but you almost weep when you witness that travesty on her poignant art."

This is rather a bizarre grouping. One does not expect either Sir Arthur Sullivan or Johann Strauss to find expression through other medium than that of music. If Booth and Jefferson had been adequately portrayed in action by moving pictures, their fame would not have suffered. They were men of striking personality, and it is just that personality which Mr. Eaton admits can be transferred to the screen. Mrs. Fiske has doubtless appeared in roles not suited to her on the stage, and I have seen theatrical presentations of Shakespeare's plays that would make the Immortal Bard turn over in his grave. What have any of them to do with a medium of expression that is not of utterance and not of the artificial stage?

I do not claim that the production of moving pictures is an absolutely free art. There is no such thing. Transcendent freedom is in conflict with all experience. Mr. Eaton has often described theatrical conditions which are in poor accord with our finest ideals, and these conditions were links in the chain of causes which led to the development of a new art. Then moving pictures depend upon performers who can visualize thought and emotion, many of them trained to act on the stage. The popularity of moving pictures is contingent upon a sum of preceding conditions, but the art of their development is along lines of freedom from stage methods and traditions.

"They have a cruel realism," Mr. Eaton says of the pictures, "which at once dulls the imagination and destroys the illusive romance of art."

All the strangeness of scene, novelty of adventure, rich atmosphere, distance of space and time, that prove endlessly fascinating to the fifteen millions of people who attend the picture shows every day seem to be lost on the pessimist. He can see nothing but the crudeness of an art that has only a few years instead of two thousand behind its evolution. He does not realize that the dead weight of realism so long oppressing other mediums has resulted in a reaction, that a new romance has bred from the forces which destroyed the old, reaching out through the mysteries of science into new realms. Common people have faith in the medium despite the faulty examples.

"A nobler want of man," says Ralph Waldo Emerson, "is served by Nature, namely, the love of beauty. Such is the constitution of all things, or such the plastic power of the human eye, that the primary forms, as the sky, the mountain, the tree, the animal, give us a delight in and for themselves, a pleasure arising from art, time, form, color, motion and grouping. This seems partly owing to the eye itself. The eye is the best of artists as light is the first of painters." "Words are perverted to stand for things which are not; a paper currency employed where there is no bullion in the vaults."

Emerson was not writing of the "movies" nor was Edward Garden Craig in his work "On the Art of the Theatre," when *he* said, "To me there is ever something more seemly in man when he invents an instrument which is outside his person, and through that instrument translates his message." "Art which shall spring from movement will be the first and final belief of the world; and I like to dream that for the first time in the world men and women shall achieve this thing together." How fresh, how beautiful it would be! And as this is a new beginning it lies before men and women of the next centuries as a vast possibility. Get on with the thought of the invention of an instrument by which you can bring movement before our eyes. When you have reached this point in your developments, you need have no further fear of hiding your feeling or your opinion. You will have risen above the theater and entered into something beyond it."

It is quite true that many screen portrayals do not stir the imagination, but set definite bounds to it. That is less due to the limitations of the art than to the limitations of those now responsible for its worst specimens. Therefore, critical writers who have seen a few hundred crude examples of a young art rush into print with pessimistic promulgations of which they will not be proud when they come to grasp the magnitude of their subject. I might remind Mr. Eaton, for one, to listen to himself at his best when in "Confessions of a Critic," he says, "Art exists in answer to a human need, for humanity." Present interpretation in this youngest of arts is not perfect, but it is well to remember that no interpretation in any art is final. None is a whole sphere of feeling and cycle of thought.

Read the Advertisements

By W. Stephen Bush.

WE LIVE in the age of merit and service. This is a critical generation and it will apply the most improved acid tests. Not a day passes but civil service principles, or, in other words, the plain and strict system based on merits, gains new recruits and conquers fresh territory.

Advertising which not so long ago was bestowed largely as a matter of favor today goes inexorably to the publication which insures the best results. We have come to look upon this policy as axiomatic, forgetting that it is of comparatively recent application. Proceeding upon the theory of a maximum return for a judicious investment in the purchase of advertising space, we come upon the trade journal as the most profitable of all mediums of systemized and intelligent advertising.

A few days ago we were favored with a most interesting communication upon this subject, sent to us by an old friend and reader of The Moving Picture World, who conducts a well-known advertising agency in one of the most progressive and prosperous parts of the South. His letter might well form the basis of an exhaustive dissertation on the science of advertising and we would like to quote it in full. The restrictions of space forbid, however, and we must content ourselves with quoting some extracts and commenting thereon.

Says our friend and subscriber: "To those discerning space-buyers who dole out their own funds and to many advertising men who have spent time and thought in the use of and following sales results from this class of media, i. e., the trade journal of character, specializing in any line of commercial and professional activity, is a positive and proved sales agency for those advertisers who seek business from the merchants or individuals composing the circulation list of the trade paper."

Perhaps this advice is open to the objection of repeating and emphasizing what is really obvious, but we are willing to share this risk with the writer. It cannot be said too often that the advertising columns in a trade publication are entirely different from the advertising columns in a daily publication. All advertising in the daily press is essentially miscellaneous and scattering. In the trade publication, per contra, all advertising is homogeneous and concentrated. In plain English, it is all of one kind and it all appeals to the one clientele. We again yield the editorial floor to our friend and reader.

Here is what he says:

"I repeat the primary motive of a very large percentage of trade-paper subscriptions is to secure reliable and valuable market information contained in the advertisements. What to buy and where to buy it is one of the biggest questions the retail dealer has to answer for himself, or have answered for him, almost daily. The modern successful retailer or jobber reads his favorite trade journal as a text-book from cover through to cover, and if the advertiser's space is correctly used he can trace a most satisfactory volume of sales actually closed to this source."

Note what our friend said above: The trade journal of character. Therein lies the solution of the problem. The Moving Picture World has, in the course of the years, through persistent and conscientious effort, won the confidence of the men who are interested in any of the branches of the industry. There is no question at all that this confidence, the precious result of a long growth, travels from the text of the paper to its advertising columns. Indeed, it has always been the earnest aim of The Moving Picture World to justify this confidence as covering both the news columns and the advertising pages. From its very beginning it has been the policy of this paper to exercise a strict supervision over all the matter that goes into the advertising columns of the paper. There have been no complaints within recent years as to the tone or the reliability of our advertisements. In the very early days of the industry such complaints were not unheard of, but our readers will bear us witness that we were in the habit of acting promptly upon every complaint. If there were any reasonable grounds for sustaining the complaint the offending advertising was thereafter rigorously excluded from the advertising pages of The Moving Picture World. This scrutiny over the advertisements in the paper is maintained in the office of the paper to this hour. It has a double purpose: In the first place, it protects the reader, whose interest must at all times be paramount to the publisher, and in the second place it protects the honest advertiser who dislikes being forced to travel in doubtful company.

Who does not know that advertising in the trade journals is read and examined as advertising in the daily press never is, and in the nature of things, never can be?

Let us once more quote from the communication of our Southern correspondent: "Most live men and women who think and act these days if interviewed on the subject will compare a favorite trade journal to a specially prepared encyclopedia in which information pertinent to his or her pursuits is epitomized for their particular requirements, and if the investigation is continued you will find that in the purchase of materials or supplies they are largely guided by advertisements and suggestions gleaned from this source."

Verily, the advertising pages of the paper are the most essential part of the living history of this fine and useful art of motion pictures. To be out of the advertising part is to be like Goldsmith's traveler, "slow, unfriended, melancholy and remote." In less classic language, he who fails to advertise in the trade journal is no longer in the trade. Speaking of the importance of the news and the advertising columns in a trade paper as compared with a daily publication, which appeals to the public generally, our friend says: "The advertising agent who advises publicity in the daily press in preference to advertising in the trade paper overlooks the fact that the majority of subscribers take the daily papers for the news, and the reading of advertisements is both incidental and accidental, while, on the other hand, a very large percentage of subscribers to a trade journal take it for the advertisements."

It pays to be specific because the "ad" that is worded with a view single to certain readers will attract just those readers and prevent the waste of time and money which follow upon a general and indefinite advertisement. There used to be and there still is a characteristic phrase in some of the old amusement weeklies. The advertiser would urge prospective correspondents to "state all in first letter." Clever wording in the first instance would have made this caution superfluous.

In conclusion we urge our readers not to skim the advertising pages. They will save themselves many an inquiry and needless anxiety by making themselves thoroughly familiar with the advertising pages. These are replete with information at all times and are worth studying from one issue to another.

Great Film Plays for Long Runs

The Waybroad Film Company With Famous Players Affiliations Will Open the Broadway Theater on February 20th—Stanley V. Mastbaum of Philadelphia to Be General Manager—"The Eternal City" to Be the First Play.

ALMOST ambitious undertaking is projected by the Waybroad Film Company, which is headed by Adolph Zukor, of the Famous Players. Mr. Zukor and a group of business associates, among them Daniel Frohman and E. S. Porter, have acquired the leasehold of the Broadway Theater from Mr. Stanley V. Mastbaum, of Philadelphia.

The new company proposes to devote the theater exclusively to the exploitation of the greatest film productions in the world. Only such productions are considered which give good promise of a run extending over a period of not less than two months. The plays selected will be presented in the most modern and effective way possible. Mr. Rothapfel, of The Strand, has promised his assistance in the selection of the best and most suitable music. A large symphony orchestra has been engaged and a conductor of national repute will be entrusted with the leadership. The theater will be closed on February 13th, and extensive alterations and improvements will be made. On February 20th the theater is to be reopened and the first production to be shown will be "The Eternal City." It is expected to run for something like three months. The prices will range from 25 cents to one dollar.

Stanley V. Mastbaum, of Philadelphia, who has achieved such remarkable successes in the management of the Stanley circuit of high-class motion picture theaters, will be the general manager. A representative of The Moving Picture World, who had learned of the formation and the plans of the new company, called upon Mr. Mastbaum at his office in the Stanley on Market street in Philadelphia. Mr. Mastbaum, who has the reputation of being successful with moving picture enterprises which had seemed impossible to others, is full of enthusiasm for the new project, and promises to make New York sit up and take notice.

"You know," he said to the World man, "that I am a believer in pictures, first, last and all the time. We have done some fine things in the way of presenting pictures, but I believe that the field is by no means exhausted. Now, regarding the Broadway Theater, I want to say, first of all, that no expense will be spared in the organization of a perfect symphony orchestra. I am now negotiating with a conductor of national repute to take charge of the music and I believe that I will get him. A temporary organ is being installed now; the new permanent organ will cost $20,000. There will be two performances daily, one in the afternoon and one at night. There will be an intermission of about seven or eight minutes at every performance. Seats will be sold two weeks in advance. I have the assistance of a publicity man now connected with a great enterprise in Chicago, and I will bill New York as it never was billed before for a motion picture house. Three hundred 24-sheets will be distributed where they will do the most good. I expect 'The Eternal City' to last a few months at the least. For our plays we will have the best productions of the Famous Players and we are in a position to bid for the best that is made whether here or abroad.

"In addition to 'The Eternal City' we may have a short curtain-raiser to give the audience a chance to focus their attention upon the screen. I want to make the Broadway Theater the Grand Opera of motion pictures and I have every hope of succeeding. Such men as Zukor, Porter, Ford and Daniel Frohman will give me the benefit of their advice and their experience. Whatever I have learned in the way of presenting pictures will be put to use and you know I have been in the profession from the early days when the main thing was to get them past the ticket taker. The industry has not only outgrown those days, but has advanced into a state which makes it far the most important factor in the world of entertainments."

"THE LURE OF THE MASK" TO BE PRODUCED BY AMERICAN FILM MFG. CO.

S. S. Hutchinson, president of the American Film Manufacturing Company, has concluded the purchase of the exclusive moving picture rights to "The Lure of the Mask," by Harold MacGrath, and a film version of the book soon will be seen in the Mutual program. It will be produced by a special feature company, now being organized at the American's Santa Barbara studios.

Flood Devastates Universal City

Cloudburst and High Winds Join in Effort to Wreck the Motion Picture Town—Will Not Delay the Official Opening.

WORD has been received in New York that a violent storm accompanied by a cloudburst in the foot hills back of the San Fernando valley, hit Universal City, where the California plant of the Universal Film Manufacturing Company is located and caused damage to the extent of $130,000. According to the information at hand the storm burst on Saturday, January 29, and reached its height early Sunday morning, when the San Fernando valley was flooded to a depth of several feet. The buildings of Universal City, which nestle low among the foothills, were quickly submerged. Every building with the exception of the concrete and steel structures were demolished.

The cloudburst was accompanied by a 60-mile-an-hour gale which blew down the two towers on the administration building, knocked flat telephone poles and trees and swept

Cairo Street Scene, in Universal City, Destroyed in Cloudburst.

away lightly constructed frame shacks as if they were drifting newspapers. The entire population of Universal City and 700 laborers from Los Angeles are now at work deflecting the course of the river which flows through Universal City in an effort to save the permanent buildings whose foundations have been undermined by the flood now sweeping around them four feet deep.

To add to the general alarm, every electric light in the city went out and telephone and telegraph service with Los Angeles was broken off. The Cairo street scene, which was undermined and destroyed by the flood, consisted of seventeen buildings. The East Side set showed replicas of Mulberry Bend and the park and included six 5-story tenement facades of solid brick. The walls of the buildings, undermined by the flood, fell into the streets. Eight thatched-roof one-story dwellings erected in imitation of the homes of English officers in India, were blown flat by the tornado, while a three-story frame building with fire escapes and a four-story structure of real brick representing a fireproof storage vault in Jersey City also toppled over during the storm. Not a timber remains of the frame tenement. The Oriental sets were of great beauty and required, in the instance of the Cairo street scene, nearly four months to erect. "Little Bombay" is now a memory. Its loss, alone, is estimated at $68,000. Two hundred workmen are now employed in rebuilding, in the enclosed studio, the splendid replica of the Taj Mahal which stood in the center of "Little Bombay," as the extensive set had come to be known.

The roadbeds of the railroad and street car line leading from Los Angeles to Universal City have been washed out by the flood and all roads leading into the city are under six inches of water. Seven hundred laborers from Los Angeles are now at work building dikes to protect the administration buildings in the center of Universal City. In the outskirts of Los Angeles itself the flood reached four inches in depth.

The storm will not in any way delay the opening of Universal City, which is scheduled for March 15, rain, hail, snow or earthquake. The last chapters of the Universal Special Feature Serial, "The Master Key," will be delayed somewhat because of the destruction of the "Little Bombay" sets used in the fourteenth and fifteenth episodes, but Robert Leonard now has an enormous force working inside the great block-long studios rebuilding the Oriental street scenes.

Will Produce "Darling of the Gods"

Lasky Company Organizing to Make Picture Based Upon Belasco Play in Japan.

SAMUEL GOLDFISH, treasurer and general manager of the Jesse L. Lasky Feature Play Company, left New York on Monday, February 1, for a trip to the Lasky Studios in Hollywood, Cal., the special object of his journey being to complete the organization and equipment of the special company which is to go to Japan for the production of "The Darling of the Gods."

The moment that the deal between Mr. Lasky and Mr. Belasco for the picturization of the Belasco dramatic hits first became public, experts in motion photography began predicting that "The Darling of the Gods" should make a picture surpassing everything conceived or attempted. From the very beginning, the Lasky Company has looked upon this Japanese tragedy as an incomparable opportunity, and has deferred making the production until the present moment for the reason that it felt such an undertaking should not be approached hastily, and should not even be considered until the organization has reached the highest possible state of efficiency.

The picturization of "The Darling of the Gods" will be produced by Cecil B. De Mille, general director for the Lasky Company, who devotes his personal attention to all the Lasky-Belasco offerings. This fact, alone, means that the organization in Hollywood must be so arranged that Mr. De Mille's regular work can be carried on by others during his absence in the Orient. It also means taking from the regular studio companies one selected company, which will devote all its time to "The Darling of the Gods." The cast of this company, to be announced when Mr. Goldfish returns to New York, will break all records for expense and fame. Moreover, all preparations must be made for producing facilities in Japan.

In addition to this particular matter, Mr. Goldfish naturally wishes to inspect the Lasky studios, in Hollywood, which he has not seen since the completion of the new glass studio —much the largest structure of its kind on the coast and one of the few largest in the world. Mr. Goldfish will also take advantage of his transcontinental trip to observe and analyze conditions in the picture business. He will make brief stops in Chicago and half a dozen other leading cities, in each city calling on the leading exhibitors who are showing Lasky productions and, in several instances, conferring with exhibitor's associations. By studying the needs of exhibitors in this manner, Mr. Goldfish expects to glean much information of value in manufacturing and exploiting Lasky feature plays.

In Chicago Mr. Goldfish will be joined by Mr. Adolph Zukor, of the Famous Players.

Hesser Organizes Producing Company

Has Some Distinct Ideas Which He Proposes to Work Out. —Some Subjects Announced.

EDWIN BOWER HESSER, who has made some name for himself in Filmdom, is to be the president of the new Hesser Motion Picture Corporation, which is capitalized for $50,000, which will have offices at 1600 Broadway. Mr. Hesser, although still a young man, has had many years of experience in filmdom. He first came into prominence as general press representative of the Kinemacolor Company of America, for which he handled the nation-wide publicity campaigns of the successful "Coronation in Kinemacolor" and "The Durbar in Kinemacolor."

Independently he has given several seasons of Grand Opera and produced several successful plays, beside controlling over 30 theaters in Canada as managing director of the Maritime Booking Association. Essentially a newspaper man, he gave up short-story writing three years ago, and attained immediate standing as a photoplay writer. Many of his scenarios have been produced both in this country and abroad. The object of the new corporation is to produce Mr. Hesser's own scenarios under his personal supervision. With his intimate knowledge of marketing conditions, and the essentials of making feature film productions profitable, Mr. Hesser should make his company a good proposition. In a communication to the Moving Picture World he makes the following statement:

"For months I have been studying the market, and have come to the conclusion that only two general types of feature pictures can be successful—modern society dramas and productions of essentially spectacular character. Productions of these types will be the only effort of the new corporation, which will start work on March 1st.

"It is true that great difficulty has been found in getting scenarios for modern society dramas that are strong enough to make a four or five-reel features. This difficulty has led many directors and producers to follow the line of least resistance and make screen adaptations of books and plays, however unfit such subjects were to filming. Our company will be glad to consider scenarios of modern society dramas, but a great majority of the productions will be from my own pen, because I am not satisfied unless the theme in each case be vital enough to make a five-reel picture of absorbing interest.

"I will specially look over the scenic conditions in the region of Atlanta, Ga., where we purpose to make our first production, 'The Royal Pretender,' a five-reeler of exceedingly unusual theme. We have arranged for the use of certain military organizations in Georgia, and the staging of some big scenes in which 2,000 people will appear at one time. There is great interest being taken throughout the region because a portion of our capital comes from business men of that section.

"'Cleo' will be the second production, and we hope to start work on this in Bermuda on April 10th. This is to be a spectacular picture, in which the singular beauties of the Islands will be displayed. There are only six principal players in this cast, but several hundred supernumeraries are necessary.

"All of our productions will be five-reelers, and in addition to those first mentioned we have ready 'Race Suicide,' a society drama of unusual strength, dealing in a plain manner with the great peril of modern civilization. 'Near the Brink,' 'Her One Wrong Step,' 'Wooden Cars,' 'Her Father's Sword,' and 'The Devil Laughed,' and 'The Plaid Coat' are other scenarios which we have ready for production.

"The policy of the Hesser Film Corporation will be to employ no regular stock company, but to engage players specially for each picture. We intend to make the name of the company and the title of the picture stand for a high plane of excellence in the selection of our casts. Starting on a conservative basis, with real cash behind us, we plan to make only one production a month in the beginning.

"We have an affiliation with a prominent European producing company," continued Mr. Hesser, "which will enable us to have any of my scenarios which would be difficult to produce over here made on the other side. This company has already made several pictures from my scenarios, and I am selecting American players and directors for them at the present moment, so that their future productions may be perfectly fitted to the English and American market."

Vitagraph Theater Anniversary

Specially Strong Program for the Week Marking the First Year of Broadway's First Picture Theatre.

A PROGRAM of exceptional pictures, pleasing in their attractive variety, will feature Anniversary Week at the Vitagraph Theatre, beginning Sunday, February 7. A year ago, on Februry 9, 1914, the old Criterion Theatre threw open its doors as the Vitagraph, a theatre devoted exclusively to the showing of high class motion pictures at dollar prices. Heading the features is a three-part drama of life, "From Headquarters," a human interest story with a series of punches, produced by Ralph W. Ince with a cast headed by Anita Stewart and Earle Williams, supported by Anders Randolf, Ruth Edwards, Templer Saxe and others. "From Headquarters" tells a powerful story whose theme brings out forcibly that the call to duty, in some, is stronger than filial love.

Another three-part drama of life, but from a different angle, "A Daughter's Strange Inheritance," will be a feature of the specially arranged program. Norma Talmadge in the dual character of a vaudeville wire performer and later, her sixteen-year-old daughter; Donald Hall and Van Dyke Brooks will be seen in the principal characterizations of a picture that shows in vivid realism the danger of giving way to human vices and weaknesses. Both of the feature pictures are examples of the best in motion picture art from every possible point of view.

Two comedy pictures fill out the remainder of the Vitagraph Theatre's Anniversary Week's bill, "The Wrong Girl," in two parts, featuring Wally Van, Nitra Frazer and Albert Roccardi and "The Hypochondriac," or "When Greek Meets Greek," a one-part comedy with a dozen laughs in every one of numerous scenes, presented by Sidney Drew and Jane Morrow (Mrs. Sidney Drew) and an exceptionally clever supporting cast.

More Copyright Decisions

United States Circuit Court Holds That Motion Picture Rights Do Not Go With Dramatic Rights.

By Epes Winthrop Sargent.

SLOWLY the status of the photoplay in copyright litigation is straightening out. The latest decision is one handed down by the United States Circuit Court of Appeals, Second Circuit, by Chief Justice Lacombe in the matter of the Photo Drama Motion Picture Company against the Social Uplift Film Company.

Briefly the facts are these. Kauffman, author of the House of Bondage, a novel, assigned his rights in the work to Moffat, Yard & Company. They copyrighted the work (the original copyright covering all rights), and turned back to Kauffman the dramatic rights. These were disposed of to Totten. Later Kauffman sold the film rights to the Photo Drama Company. Totten, on the other hand, had sold the same rights to the Social Uplift Film Company. This company sought to enjoin the Photo Drama Company from presenting its version. Kauffman claimed that he had sold only the stage rights to Totten. The records of the Copyright Office show no record of any transaction. Decision was given in favor of the Photo Drama on the ground that since August, 1912, the film rights is a separable property from the broad dramatic rights, and that these rights had been given the Photo Drama by the presumed holder, since there appears no record to the contrary.

In commenting on the decision, John L. Lockwood, of Cornell, Lockwood and Jeffery, submits these points:

The opinion of the Circuit Court of Appeals in Photo Drama Motion Picture Company vs. Social Uplift Film Company decides:

1. That at least since the 1912 amendment to the Copyright Act the rights to make a dramatization of a copyrighted novel for the stage and to make such dramatization for motion pictures are severable and may be granted to different persons.
2. That separate copyrights can now be obtained for dramatizations of the same subject for the stage and for moving pictures.
3. That since the amendment of 1912, as these two rights are severable, an assignment of either may be recorded under Copyright Act Section 44, and if the assignee pays value and has no notice, he is protected against prior unrecorded assignments.
4. That an assignment of all dramatic rights without reservation conveys the right to acquire a copyright under which the assignee will have the exclusive right of dramatization both for the stage and for motion pictures.

The opinion implies without deciding that an assignment of dramatic rights prior to the amendment of 1912 carried with it the right to dramatize for motion pictures.

The Court does not decide, however, a number of other questions which have arisen, such as whether the grant of the right to make a particular dramatization prevents the grantor from transferring to another person the right to dramatize the same subject for motion pictures, whether the rights to present dramatizations in first-class theaters, in stock, and in motion pictures prior to 1912 were or are severable, and as to the effect of making "exclusive" the grant of any such different classes of rights, or the right to make a particular dramatization for the stage.

Some of these questions have arisen in the New York State Courts in Frohman vs. Fitch, 149 N. Y. Supp. 633; Liebler vs. Bobbs-Merrill Co., 146 N. Y. Supp 1907; Lipzin vs. Gordon, N. Y. Law Journal, May 29, 1914, and others, are suggested by the opinions in Kalem vs. Harper in the U. S. Supreme Court (222 U. S. 55) and in the Circuit Court of Appeals (169 Fed. 61) and Herne vs. Liebler, 73 N. Y. App. Div. 194.

It will thus be seen that while the Photo Drama case decides a number of important points it does not offer an exhaustive solution of the many difficult legal questions which are constantly arising between authors, publishers, theatrical managers, and producers of motion pictures.

Setting aside for the moment the exact text of the decision, or more properly, reading this in conjunction with the Copyright Law, it appears that prior to 1912 "dramatic rights" was held to include all forms of dramatic presentation, including photoplay production, but since the amendment of August 24, 1912, definitely recognizes "motion picture photoplays" as a separate classification (class "1") the photoplay version of a play has precisely the same entity as a book (class "a"), or a dramatic composition (class "d").

The substance of the Copyright Law is this: To encourage the "dedication" or presentation to the public of works of value, there has been provided a scheme of registration and a code of laws governing the same and infringements thereof. If a book or play is dedicated to the public and not copyrighted, the presumption is that the author does not claim these rights and that any person may make such use of the material as he may please. In other words, he has sold something without reservation. The first copyright, whether as a book, play, photoplay or song, covers all of the rights obtainable under the law, and the single copyright remains completely binding until this copyright is dissolved into its component factors when the transfer of each of these factors must, for the purpose of record, be registered with the Copyright Office in the customary manner, if protection is desired. The decision of Judge Lacombe lays emphasis upon the fact that Totten did **not** record the transfer to him of the dramatic rights and that therefore the Photo Drama Company could have no knowledge of the passing of any rights to him. On the records, the book rights lay with Moffat, Yard & Company, and the stage rights with Kauffman. Furthermore Judge Lacombe seems to have decided that Totten and the Social Uplift Company could not proceed under Section II of the law, which provides that before publication the protection of the author lies in common law, since the matter had been published and duly copyrighted, removing the case from common law and putting it solely under Copyright Law.

The lesson of all of which seems to be that:

Stage and film rights are distinct and separate properties, capable of being sold jointly or severally.

That the assignment of any right, to be effective, must be registered in the Copyright Office as provided in the Act of 1909.

That no action can lie in common law to repair omissions under Copyright Law.

Davis Returns from Havana

Traveling Representative of United Film Service Says Motion Picture Conditions in Cuba Are Good.

AFTER a stay of two months in Havana, George E. Davis, traveling representative of United Film Service, has returned to New York. Mr. Davis says film conditions in the Cuban capital are good, and ascribes this partly to the large number of visitors wintering on the island. As he remained in Havana for two months he had an excellent opportunity to look over the film and exhibiting field.

Mr. Davis is an old time film man and theatrical man, too. He controlled what was probably the first motion picture circuit ever formed in Europe when in 1902-3 he presented "Le Passion," a 2,000-foot, hand-colored production, in France and other countries. During his circuit activities he showed early Biograph subjects, among them the first of motion picture "travelogues," "From Paris to San Francisco." He also exploited the early thriller, "The Black Diamond Express." Prior to this he was stage manager of the Porte Ste. Martin, where Bernhardt, Coquelin and Cerny appeared. He also toured Europe with the Buffalo Bill show. Mr. Davis came to New York in 1905 and has been in the theatrical and motion picture business since. He has managed the Eighty-Sixth Street Theater and the Hamilton Theater.

"It is only of late that the Cubans have come to realize they could get good pictures in the United States," said Mr. Davis. "Another factor favoring the American subjects is the shorter time required to get pictures into Cuba as compared with Europe and also at prices that compare favorably with those of the European market. There are some good pictures down there. I saw 'The Million Dollar Mystery' and the whole series of 'Zudora.' I also saw some good foreign productions, such as 'Antony and Cleopatra' of the Kleine output.

"The shows are divided into three parts, and for each part an admission of ten cents is charged. There are two programs, No. 1 and No. 2. If you care to remain for the second you have to pay an extra ten cents. There are many attractive open-air places; in Cuba, of course, these are especially valuable to an exhibitor, as they may be kept open the year around. There are five film exchanges in the capital. One of the prominent ones is Santos y Artigas. There are no American exchanges. Such American product as is booked comes from Cuban sources.

"While in Havana I met Maurice Fleckles, of the Chicago Universal Exchange. He had been traveling all over the island; he had also visited Porto Rico and Costa Rica and intended going to Venezuela. What kind of pictures do the Cubans prefer? Why, there seems to be a demand for big subjects and hardly any for single reels. Swelling the population of Cuba at present are many Mexicans as well as Italians and Spaniards."

Mr. Davis' mother tongue is Danish. He also speaks English, French, German, Italian and Spanish. Since his return to New York he has met several Spanish-speaking exhibitors with the object of arranging bookings at their theaters.

KLEINE TO RELEASE "WOMAN WHO DARED."

On March 15, George Kleine will release an unusually dramatic five-part feature entitled "The Woman Who Dared." The story is founded on the European spy system and contains some highly spectacular scenes, among which is an exciting race between a flying passenger train and an automobile, the very acme of dramatic effect. Also there are some splendid emotional acting and some tense situations very capably handled.

Kalem "Pure Food" Pictures

Motion Picture Propaganda to Back Up the Ladies' World Campaign Against Adulteration.

IT IS only a few years since the subject of pure foods was first accorded serious attention. For years the public had unquestioningly consumed coal-tar-dyed fruit jams, adulterated syrups, meats "preserved" with shots of benzoate of soda, bleached rice and other articles of food which Mother Nature would have had difficulty in recognizing as her products.

Prof. Lewis B. Allyn.

Then, one day, the adulterated food manufacturers awoke to find that their methods were being frowned upon. Their utmost efforts failed to prevent the government's investigation as to the possible harmful effects of food loaded with preservatives such as benzoate of soda and formaldehyde. The result of this investigation was the enactment of the Pure Food Law.

It is a peculiar characteristic of some laws that they do not afford the protection the demand for which brought about their enactment. It was because the food fakirs speedily found way to circumvent the Pure Food Law that the country at large came to hear about a town in Massachusetts, named Westfield.

Prior to the pure food agitation, Westfield was merely one of the many progressive communities for which the old Bay State is famous. Then, Professor Lewis B. Allyn, an instructor in Chemistry and a member of the Westfield Board of Health, undertook to analyze some of the manufactured food products which were being sold over the counters of the local grocery stores. The stories which went abroad concerning the result of the investigator's discoveries provided the pure food movement with just the impetus it needed.

Of course, Professor Allyn's work did not pass unchallenged. Every organization interested in the manufacture of adulterated foods did everything in its power to intimidate the white-haired man whose work was making Westfield famous. Attempts to bribe Professor Allyn and threats against his life were a matter of daily occurrance, but the champion in the pure food fight continued unterrified and undismayed and presently found a powerful ally in "The Ladies' World."

Professor Allyn's articles in the pages of that publication have aided tremendously in the spreading of the pure food gospel. The Westfield Standard has become the standard of many enlightened communities. Recently, however, "The Ladies' World" decided to enlist the aid of another powerful medium to help carry Professor Allyn's story into every village and hamlet in the country. As the result, on Monday, March 29, Kalem will release a powerful two-act drama, "Poison!" Simultaneously with its issuance in photoplay form, "Poison!" will appear in story form in "The Ladies' World."

The Kalem production was recently viewed by representatives of "The Ladies' World," for whom a special presentation was given. It was unanimously agreed that the photoplay is one of the most terrific arraignments of the adulterated food manufacturers that has ever occurred. It was enthusiastically declared that this visualization of the facts which have been repeatedly put forth by the champions of the pure food cause, will do more to arouse the public demand than any method as yet tried.

Professor Allyn plays an important part in the photoplay, which tells of how Jack Webb, son of a manufacturer of canned foods, returns from college and takes his place in his father's plant. From the first, the young man is horrified with the conditions obtaining in the factory. Filth and dirt abound. The employes are underpaid and many are in a state of health which makes them a serious menace to the welfare of the consumers of the Webb product.

A case is brought to Jack's attention in which the mother of one of the Webb employees has died of ptomaines following a meal in which his father's canned foods had played an important part. Gardner Wood, a representative of "The Ladies' World," calls upon the young man and urges him to remedy the frightful conditions prevailing in his father's factory. Mr. Wood tells Jack of the great work Professor Allyn is conducting. The consequence is that the young man makes a trip to Westfield, Mass., for the purpose of seeing Professor Allyn and securing from him such information as will enable the boy to confront his father.

Professor Allyn gladly complies with Jack's request, and, with the facts in his possession, the young man returns home. But Mr. Webb's fetish is "increased production, low wages and higher profits." The older man jeers at his son's altruistic plans. A slave of the god Money, the manufacturer proposes to show his son that there is not a man living who does not bow his head before its shrine.

Webb proceeds to Westfield, where he requests Professor Allyn to place the Webb products upon the Westfield Pure Food List. Upon Allyn's refusal, the manufacturer signs a blank check which he declares he will allow the chemist to fill in, upon condition that his foods be placed upon the list. Tearing up the check, Professor Allyn replies that the Webb products will be indorsed free of charge, providing the manufacturer first complies with the Westfield Standard.

Somewhat impressed, Webb returns home. Jack is in love with Molly Trumbull, the daughter of a manufacturer whose foods are on the Westfield list. Acting upon his son's suggestion, the man visits the Trumbull plant. The cleanliness of the factory and the quality of the materials which go into the various products are a revelation to Webb.

In the Webb mansion, the manufacturer's ten-year-old daughter breaks into the jam closet and proceeds to partake of a jar of her father's fruit jelly. Two hours later, Webb sends in haste for a doctor. His daughter's condition is so serious that only emergency methods save the child's life. The crisis is barely past when Webb receives word that his factory is afire.

But the news has no effect upon the manufacturer. He now realizes the danger which lies in products such as he has been putting forth and he announces his intention of erecting a factory which will be the last word in cleanliness and where only foods of the highest quality shall be manufactured.

A notable cast of players portray the various characters in "Poison!" Among the popular Kalem stars who appear are Tom Moore, Marguerite Courtot, Robert Ellis, Marguerite Prussing and Richard Purdon. This production will bear the endorsement of all pure food advocates.

"LONG WAY TO TIPPERARY" FILMED.

Pictures put into song are not a new thing, but songs put into pictures are still a novelty. Pathe will release shortly a three-part film called "It's a Long, Long Way to Tipperary," which is based upon the tremendously popular song of the same name. An unusually strong feature in connection with the picture is the fact that it readily lends itself to singing from beginning to end—in fact, the picture itself can and will be sung by most audiences.

There is a heart-interest of pronounced type to the story. Two Irishmen, one a Nationalist and the other a Unionist, are bitter rivals for the hand of a beautiful Tipperary girl. The rivalry shows itself in numerous bitterly contested fist fights. The girl's father favors Mike, the Nationalist. The girl herself leans toward Paddy, the Unionist. War breaks out and both men drop their differences and enlist in the same regiment, which is ordered to the front. Some beautiful night photography scenes are shown of camp life in France. A battle comes, in which both men distinguish themselves, and Mike is wounded.

Later on an opportunity comes to Mike to play the hero. Paddy and the Colonel have taken refuge from the enemy in the loft of a stable. Mike, hotly chased by the pursuing forces, hides in the same stable, being ignorant of the presence of the others. When he discovers his two comrades he at once insists on leaving, saying that as the enemy saw only one man enter, if they see that man leave they will not make a further search.

On leaving the building he is shot down, with the song "Tipperary" on his lips. Paddy is invalided home to be happy with the girl he loves.

"It's a Long, Long Way to Tipperary" will take with every audience. It's a big picture of unusual merit.

Alco All-Star Litigation

Some Light Thrown on the Troubles of Those Concerns by Richard A. Rowland.

AS THE result of an investigation of the affairs of the Alco Film Corporation conducted under section 21-A of the Bankruptcy Act before Commissioner Gilchrist in the United States District Court involuntary proceedings in bankruptcy were instituted on Jan. 30 against the All-Star Feature Corporation by J. Robert Rubin on behalf of the following creditors: J. P. Muller & Company, a creditor for advertising amounting to $500; the Standard Engraving Company, $22 for services and labor performed, and Frank L. Houghteling, $41. The petitioners allege the corporation is insolvent and has preferred certain creditors contrary to the provisions of the bankruptcy statutes.

Judge Mayer appointed Milton M. Goldsmith and Arthur F. Gotthold, receivers, who were the receivers of the Alco, of the property of the subsidiary under a bond of $500.

The investigation conducted by the receivers disclosed the existence of an agreement between the Alco and the All-Star Feature Corporation under which the former distributed films manufactured by the latter corporation, and it developed the affairs of the two companies are closely interwoven.

Richard A. Rowland, one of the promoters of the Alco Film Service, a co-partnership organized last September, with offices in Pittsburgh and Chicago, to rent the Alco releases to exhibitors in the middle west, was examined at considerable length before Commissioner Gilchrist.

The witness admitted the Alco Film Service contracted with the Alco last September to handle the Alco releases on a percentage basis, agreeing to pay $30,000 for the franchise. He said $5,000 was paid in cash and five equal notes given, of which two have since been paid.

Mr. Rowland admitted the Alco Film Service received about a dozen feature films from the Alco in addition to "fillers," since the contract was executed, and that returns of 70 per cent. of the gross receipts from the rentals of the films had not been made to the Alco as provided in the contract. The witness explained he understood the contract had been modified by a letter to the effect that the Alco Film Service might withhold the percentage of the receipts accruing to the Alco and apply the money on an advance of $10,000 made to the Alco to secure the release of "Tillie's Punctured Romance."

It appeared that the release of this photoplay was due about the time the Alco became involved in financial difficulties last November, and Rowland said the Alco Film Service was very anxious to secure the rights to this feature play and would have procured the release direct from the Keystone Company, but for the arrangement, which he explained, modified the original contract.

Among the other features which the All-Star Feature Corporation received from the Alco were "Manon Lescaut," featuring Lina Cavaliera; "The Nightingale," with Ethel Barrymore in the stellar role; "Rip Van Winkle," Salomy Jane," "Michael Strogoff," "The Tigress" and "Little Lord Fauntleroy."

"What position do you hold in your company, Mr. Rowland," inquired Attorney Rubin, when the witness manifested a striking lack of knowledge relative to details of the business.

"I have never been able to find that out myself," acknowledged the witness, whose frankness was in striking contrast to his previous answers.

"Anything other than an angel?" asked the lawyer.

"Nobody has got me for an angel yet, except this concern, the Alco Film Corporation," replied the witness.

Attorney Rubin elicited the information that the Alco Film Service never cancelled the contract and that the agreement stipulated that the failure of the rental exchange to remit the 70 per cent. weekly to the Alco would be construed as a breach of contract which would justify the Alco in withholding future releases.

Mr. Rowland related the substance of negotiations held with Mr. Guggenheim regarding efforts to reorganize the Alco recently. He said Mr. Guggenheim was willing to purchase the Alco, but terminated the negotiations when he learned there were many contingent claims against the corporation for damages for failure to supply releases promptly according to the terms of contracts with exchanges.

Richard M. Watkins, of Chattanooga, who had a franchise for the Alco service in the south, and Albert Russell, of the Alco Film Corporation of Texas, which had a similar franchise for the southwest, testified the releases by the Alco were temporarily suspended a few weeks ago to their damage. Mr. Russell said he expended $18 in a single day in a vain effort to secure films, but he averred he was unable even to get a response. Mr. Watkins said he never was able to establish a business in his territory for the Alco service, owing to the irregularity in releasing films. Both exchange representatives stated they paid $2,500 in cash and $7,500 in notes for their franchise.

Rowland admitted he is planning with his associates already to exploit a nation-wide film exchange. Attorney Rubin asked him if the plan wasn't simply to replace the Alco, but he wouldn't admit such is the case.

Thanhouser Players Open Theater

Actors, Directors and Other New Rochelle Picture Men Take Over North Avenue Theater.

THE Thanhouser Players Theater was opened in New Rochelle, N. Y., on Monday, January 18. It was only on the Thursday before that subscription books were opened to finance the project. Twenty-six hours later all the capital required had been raised, nearly every Thanhouser player and director having become interested. Under the direction of W. Ray Johnston the Thanhouser Players Photoplays was incorporated.

The company secured the North Avenue Theater, seating 500. Under the supervision of Clarence Dull, Thanhouser stage dierctor, the interior was remodeled and decorated, a stage installed and a beautiful lobby arranged. Then it was discovered a new projecting machine was required, and Harris Gordon was sent to New York. He returned at 7 o'clock on the evening of the opening with a new Power No. 6A. The journey and the installation was accomplished in eight hours through the co-operation of Arthur J. Lang and General Manager John F. Skerrett of the Power company.

All the Thanhouser players were present in evening dress for the initial exhibition. At 7:50, when the doors had been opened but twenty minutes, the S. R. O. sign went up and there remained until 9:15, when the house was cleared for the second show.

The directors and officers of the company are: W. Ray Johnston, president; Carl Louis Gregory, vice-president; Frank Farrington, secretary; H. R. Clarke, treasurer, and Sidney Bracy and Harry Benham, the remaining directors. Frank Grimmer and Ernest Warde comprise the entertainment committee. Each night a Thanhouser player appears. Monday is "Zudora" day, Wednesday is Thanhouser feature day, and on Friday nights there are provided souvenirs for the women. The latter evening has been selected for the personal distribution of autographed photographs by one of the Thanhouser players.

Officers and Directors of the Thanhouser Players Theater.

Carl Louis Gregory, Vice-President; Clarence Dull, Decorator; Frank Farrington, Secretary; John William Kellette, Manager; Harry Benham, Director; Sidney Bracy, Director; W. Ray Johnston, President.

Others than those mentioned interested in the exhibiting company are Carroll Fleming, Carely L. Hastings, Elizabeth Kellette, Mary Elizabeth Forbes, Florence La Badie, Phil Brady, George Brimmer, A. E. Moses, Jr., Jack Harvey and Phil Lonergan. Eight-day Mutual service is being used in the theater.

Frank J. Baum of the Oz Film Company is in town and is making his headquarters at the Alliance offices. Mr. Baum made a flying trip from Los Angeles to New York to complete arrangements with General Manager Cobe of the Alliance to release "The New Wizard of Oz" on the Alliance program.

The Motion Picture Exhibitor

Important Ohio Convention

Many Questions Will Be Solved at the Columbus Meeting on February 9 and 10—But Harmony Will Be Uppermost.

THERE is every evidence that the meeting of the Ohio State League at Columbus, Ohio, on February 9 and 10 will be one of greatest importance to the trade. Ohio is better organized, in so far as the exhibitors are concerned, than any other State in the Union. It was the nucleus of the present National League and considerable importance has been attached in the past to what has been done in that State.

Unfortunately during the past few months interest in the organization has lagged in that State, owing largely to the deflection from the league of many exhibitors in Cleveland following the bolt at the New York convention of 1913. The Moving Picture World is informed that many of the points of difference between the Ohio League and the Cleveland men have been adjusted and that there will be a strong delegation present from that city at the coming convention. In confirmation of this comes a telegram from President Neff to the effect that "harmony and good fellowship will prevail, and the indications are that the Ohio convention will be the largest ever held by that organization."

President M. S. Pearce of the National League has issued an appeal to the membership in Ohio to attend the convention. He intends to be present and announces that a meeting of the National Executive Committee will also be held in Columbus at the same time to pass upon any questions that may be brought before it. President Pearce has supplemented the invitation of the State officers to all exhibitors in Ohio regardless of their affiliations to be present at this convention, and it is believed that there will be a general turnout on that occasion.

In this connection and for the purpose of allaying the fears of any of the partisans of the various factions which have sprung up, attempts to stir up strife will not be welcome at this convention. As reported in these columns, President Pearce of the National League and President Neff of the Ohio League have settled the differences that existed between them and have agreed to work together for the benefit of the organization. They will expect their friends to adopt the same course. There can be no half-hearted service in this matter, for any act that hinders the growth of the league will have the effect of nullifying the efforts of the officers to promote its best interests.

There are many matters in the way of proposed legislation to be considered at this convention. Drastic legislation has been proposed in Ohio that will affect the exhibitor in a most serious manner. The exhibitors of that State must get together to combat those questions. It will be proposed at this convention that the Ohio censor law be condemned by the exhibitors of that State. On this question there are differences of opinion, but it is one upon which, in so far as the organization is concerned, the opinion of the majority should prevail. While the subject of official censorship is obnoxious to all public spirited citizens and should be discouraged, it should not be permitted to disrupt the league, and, as much as the Moving Picture World should like to see that law wiped off the statute books of Ohio, it believes that the integrity of the organization is paramount and should not suffer because of differences of opinion on any question of this character.

One of the most important matters to come before the Ohio League is the election of officers for the coming year. President Neff has declared his intention of withholding his name from renomination for the office of president. It will be the business of the members to find a man who will be as strong and who will give as much attention to the organization as he has. It will require a man who can unite the factions which have sprung up in that State within the past year, but Ohio has much available presidential timber and it will surely be able to agree upon a suitable leader.

Don't forget the dates—February 9 and 10. The headquarters will be at the Southern Hotel. All exhibitors in Ohio are invited to be present.

Michigan Wants Uniform Prices

Exhibitors' League Holds Lively Meeting in Detroit to Discuss the Question.

THE Michigan Branch of Motion Picture Exhibitors' League held a very lively session in its club rooms in the Equity building Jan. 26, and for several hours thrashed out the proposition of how to get all Michigan exhibitors to show a uniform number of reels, or on the basis of three reels for five cents and five reels for ten cents. As far as Detroit is concerned, conditions are quite satisfactory, most of the present trouble being out in the State, including the cities of Saginaw, Bay City and Grand Rapids.

The objection was raised that both the Orpheum and Miles theaters were given a two-hour picture show preceding the regular afternoon performance of vaudeville without extra charge; in other words, a person can go to either theater at 12:30 o'clock, for an admission price of 10 and 20 cents, and stay right through two hours of pictures and nearly three hours of vaudeville. As neither house could be termed picture theaters exclusively, the association could hardly class them in with the theaters who are members.

Then was presented the condition of affairs in Saginaw, where several houses are giving coupons and cutting prices. A number of exchange men, invited to be present, were called upon to express their views as to what co-operation they would render in order to have this evil eliminated.

The exchange men assured the members of the League that they were heartily in favor of doing anything they could consistently that would improve conditions in the motion picture industry. The exchange men were asked as to whether they would go so far as to cut off supplying service to any theater that was violating the mutual understanding of three and five reels, but they stated that such matters would have to be referred to the home office.

President Fowser appointed a committee to immediately canvass the film exchanges and get the manager's ideas, and it is believed that at last a plan has been reached whereby there will be less of this evil than there has been in the past.

To a representative of the Moving Picture World, one of the leading Detroit exhibitors said: "It looks to me as if the exhibitors are attempting to have the exchange men run their business for them. Surely the organization is large enough and important enough to take care of its own internal troubles and should not try to force the exchange men to anything. I have always said that minor troubles can be adjusted by a committee, comprising the leading members of the league, going to the parties at fault, getting them together and showing them where both are wrong. The difficulty is that when there is a scrap on, both sides are obstinate, and each one says, "Well, he started it, and he has got to quit first." No effort is made to go direct to the proprietors and managers doing wrong, but instead they go to one and then the other and ask them to stop giving too many reels, or to stop special offers and premiums, and then if they get no satisfaction they ask the film exchanges to cut off their service. This is not fair, to say the least. Why should the film exchanges be asked to lose a good account? They are not to blame any more than is a retail cigar store, drug store or department store that makes a lower price than some other place. The exhibitors know that the film men and the supply men are always working for the betterment of the industry, but to drop a profitable customer is really unfair.

"If two people are cutting prices, giving coupons, etc., it stands to reason that neither can be making much money, and the only reason they do such things is because they really 'cut off their nose to spite their face.' I never saw a fight yet that was profitable. The public is the only side that reaps the benefit, so that in reality the concerns at war are only 'knocking their own game.' But show these firms where they are wrong and get them together, and they will soon stop fighting. Let them realize that they are in business for profit, not for glory."

HARRISBURG CONVENTION ENDS

State Officers Elected by Acclamation—The New State Organization Decides to Join the National League—Important Resolutions on Censorship and the Building Code—An Informal Banquet Closes the Proceedings.

By W. Stephen Bush.

THE last day of the Harrisburg convention was both the busiest and the most important. Several new members received when the proceedings were opened on the morning of Thursday, January 28. Among them were such well-known Pennsylvania exhibitors as George Krupa, the pioneer of Lancaster; Mr. Robert Robinson, also of Lancaster; and F. M. Shadel of Williamstown. Chairman Zerr declared nominations for state offices in order, and the following exhibitors were elected by acclamation:

President, Benjamin H. Zerr of Reading.
First Vice-President, Gebhard W. Lahner of Pittsburgh.
Second Vice-President, G. C. Miller of Plymouth.
Secretary, James Delves of Pittsburgh.
Treasurer, Charles Segall of Philadelphia.
National Vice-President, Fred J. Herrington of Pittsburgh.
Publicity Agent, Frank A. Gould of Reading.

There were three cities in the field to get the state convention which is to be held early in June of this year. The contending cities were Pittsburgh, Reading and Philadelphia. A keen rivalry developed and the race promised to be very close until the Philadelphia delegates swung over to the support of Reading. Reading won with a substantial majority.

National Vice-President Herrington moved to have the new state body make formal application to the National League for a charter. There was considerable discussion on this subject and all the advantages of affiliation with the National League were thoroughly gone into. When the vote was put it was unanimous in favor of the plan to apply immediately to President Pearce for membership in the National League.

The committee appointed to draft a plan of campaign for complete organization in the state submitted its report and divided the state into nine districts in the following order: Philadelphia 1, Wilkesbarre 2, Reading 3, Harrisburg 4, Williamsport 5, Altoona 6, Pittsburgh 7, Erie 8, Dubois 9. A resolution was adopted empowering President Zerr to appoint a state organizer. With the advice of the convention the President appointed Fred J. Herrington as state organizer. A telegram was then read containing the regret of Senator Boies Penrose who had intended to address the convention, but was prevented from doing so by an attack of illness. The convention instructed the secretary to send the Senator its best wishes for a speedy recovery.

The Committee on Resolutions then reported and submitted the following drafts of resolutions on censorship and on the proposed building code:

The Motion Picture Exhibitors of the State of Pennsylvania in convention assembled do hereby appeal to public opinion to relieve the motion picture industry of the injustice of legalized censorship as it is now embodied in the law of Pennsylvania.

We believe that legalized censorship is a grave menace to that freedom of expression which is guaranteed to the citizens of this state by the Constitution. The screen on which motion pictures are projected is as much a medium of expression as the spoken or printed word, and is therefore entitled to the same immunity from previous legal restraint as the book and the newspaper; an encroachment on the constitutional guarantee of freedom of expression is not only an injury and an injustice to the motion picture but an entering wedge of political interference with the press and freedom of speech.

We therefore appeal to the American press to unite with us in resisting to the utmost every attempt to abridge the liberty of the screen.

We believe that no censorship is necessary, because the motion picture as much as the press, is under the constant influence of public opinion and the laws now on the statute books are amply sufficient to deal with objectionable pictures as they are amply sufficient to deal with newspapers offending against the law.

We urge all citizens of Pennsylvania, of whatever political creed, to protest against the legalized censorship and to write to their representatives in the Legislature asking them to vote for a speedy repeal of the censorship law.

We extend our congratulations to the organized exhibitors of our sister state of Ohio upon their efforts to repeal the Censorship Law in that State.

We record with satisfaction that legalized censorship has only been accepted in three states out of forty-eight in spite of the fanatical crusades against the freedom of the screen.

We record our abiding faith in the good sense and of the love of fair play and justice of the American people and express our hope that legalized censorship will soon be a thing of the past.

We desire to go on record as emphatically opposed to any abuse of the freedom of the screen by irresponsible persons and we pledge ourselves to prosecute or to aid in prosecuting any person or persons who are guilty of showing pictures the exhibition of which constitutes an offense against the law.

We invite the co-operation of the people of this Commonwealth to aid us in maintaining the present high standard of motion pictures by helping us to discover and pronounce all persons who show pictures which violate the law.

The resolution on the Building Code law protested against the proposed drastic regulations of motion picture theaters and characterized such legislation as confiscatory. Both resolutions were adopted unanimously. The day closed with an admirable address on legalized censorship by J. W. Binder of the National Board of Censors. He was listened to with marked attention and his speech was warmly applauded. Just as the convention was about to adjourn Peter Magaro, the well known Harrisburg exhibitor, tendered an invitation to the delegates to be the guests of the Harrisburg local at the Hotel Plaza. The invitation was gratefully accepted and the convention adjourned sine die.

In the evening all the delegates participated in the social gathering at the Hotel Plaza. Mr. Herrington acted as toastmaster. The feature of the informal banquet was the speech of the State Commission on Labor and Industry, John Price Jackson. Mr. Jackson assured the members present that exhibitors in Pennsylvania need not fear his department. He promised that no new building code would be recommended to the legislature unless the motion picture interests were consulted first. He emphatically disclaimed any intention of recommending confiscatory leg-

JAMES DELVES,
Secretary.

BEN H. ZERR,
President.

GILBERT C. MILLER,
Second Vice-President.

CHARLES SEGALL,
Treasurer.

FRANK A. GOULD,
Publicity Agent.

OFFICERS OF PENNSYLVANIA EXHIBITORS' LEAGUE.

islation. He said he realized the value of the motion picture industry as a factor in modern civilization and he would bear this fact in mind in dealing with moving picture men. The Commissioner's remarks were well received.

There was much informal speechmaking between soup and nuts and everyone thoroughly enjoyed himself.

Convention Brevities.

The feature men are truly irrepressible. No sooner had the convention finished its afternoon session than three or four enterprising young men decorated the walls with abundant samples of "threes" and sixes." Senator Thompson told them to keep Head Censor Breitinger away or "they would all be clapped into jail."

* * *

Peter Magaro, Harrisburg pioneer film man, invited the delegates to see "Du Barry" at a private showing in "The Regent," the finest theatre in the capital city. It was a merry little party, which separated only in the "wee small hours."

* * *

National President Pearce left soon after the meeting with the legislators, going directly home to Baltimore. His new theater in the Monumental City has proven a big success.

* * *

Among the legislators who pledged themselves to vote the Censor law out of existence was Representative Dodds, a miner, and quite a picturesque figure.

* * *

When I got off the train and the guard called out "Harrisburg" some wag near me said in a stage whisper: "Some burg." The moving picture men are well pleased with their reception and treatment here. With our multi-colored badges we attract a good deal of attention, though we are competing with a Farmers' Convention and with the Legislature itself.

* * *

V. R. Karrick was on hand looking as boyish as ever, though it's something like eight years that he managed the film department of the good old firm, Brown, Williams & Earle. Karrick is an optimist and says business is good.

* * *

No convention ever had more "old-time picture men" than this. There is not a novice among them, and they do love to talk of the early days when five hundred feet of film constituted a real program.

* * *

The heavy hand upon the heavy gavel was conspicuous by its absence. President Zerr used nothing more formidable than a lead pencil, and very little of that.

* * *

The harmonious relations between the exhibitors and the exchange men were most gratifying. Many of the pioneer exchange men of old Philly and Pittsburgh were there either in person or by proxy. The name of Harry Schwalbe, the president of the Electric Theater Supply Company, was cheered by the exhibitors when it went on the joint committee on legislation.

St. Louis Exhibitors Join League

Organization Recently Formed Now Has Ninety Per Cent. of Managers in City.

THE Theater Managers and Motion Picture Exhibitors' Association, which was organized in St. Louis recently, has ninety per cent. of the managers and proprietors of theaters enrolled as members. John H. Gentner, proprietor of the Retina Theater, 20th and Market streets, is president; Frank Root, of the Eagle, 1719 S. Broadway, is vice-president; Chas. Hawkins, of the 14th Street Theater, secretary; J. W. Price, of the Manchester, treasurer; C. Bermeitinger, sergeant-at-arms; and Mrs. Tillie Schwartz, owner of the Famous Theater, 6th and Franklin avenue, is financial secretary.

The executive board of the organization is composed of the following well-known exhibitors: Jos. Mogler, Edward Pohlman, Frank Root, Geo. P. Meyer, and Geo. Kern.

The organization will work for the betterment and elevation of the amusement business, to maintain friendly relations between exhibitors and patrons, to promote a campaign in education and the better things in all branches of entertainment, and last, and more important, to bring about a more friendly feeling among exhibitors, to encourage the "get-together and exchange ideas" habit.

Headquarters have been established in the Benoist Building at 9th and Pine streets, office room 312, and assembly room 400.

Federal Censorship

The Smith-Hughes Bill Reported Favorably by the House Committee on Education.

THE House Committee on Education at Washington, D. C., on Tuesday, Feb. 2, ordered a favorable report on the Hughes bill, establishing a Federal commission for the censorship of picture films.

While the bill will go on the calendar of the House, it probably will not be reached at this session. The measure was written by the Rev. Dr. William Sheafe Chase, of Brooklyn, and was introduced in the House by the chairman of the committee.

The bill provides for the creation of a commission whose duty it will be to pass on all moving picture reels presented in the United States. Films which do not bear the approval of this commission would not be permitted in interstate commerce. For the inspection of each film a fee of a dollar would be exacted.

New York Exhibitors Fight Ordinance

At a Mass Meeting, a Campaign Against Proposed City Laws Is Successfully Launched Under the Auspices of the Local Organization.

A MASS meeting of the New York Exhibitors called by the local organization to assemble in the Candler Theater was called for Tuesday, February 2nd, considered the proposed city ordinance which imposes upon the exhibitor the burden of ascertaining whether a minor is accompanied by his parents or by a friend of the family. In spite of the adverse weather conditions and the blockade in the subway over a hundred exhibitors appeared in response to the letters that had been sent out by Secretary Adolph Weiss.

The meeting was called to order by Samuel Trigger, who made a brief address and was then elected temporary chairman. In his address Mr. Trigger read the most objectionable provision in the proposed ordinance. The text is as follows:

"No person being owner, in whole or in part, of a motion-picture theater or an open-air motion-picture theater, or the manager or any employee or attache thereof, shall admit to or allow any child under the age of 16 years to remain in any place where moving pictures are shown under a license issued pursuant to 32 of this chapter unless such child is accompanied by his or her parent or relative, or by friends of his or her parent, whether an admission fee is charged or otherwise. No person, not the parent, relative or friend of his or her family, shall invite or take any child under the age of 16 years into any place specified in this section, unless consent has been given by the parents or proper guardians of such child. (C. C. 565, 566.) 43. Violations. Any person who shall violate, or refuse or neglect to comply with, any provision of this article shall, upon conviction thereof, be punished by a fine of not more than $100, or by imprisonment not exceeding 30 days, or by both such fine and imprisonment; and any such person shall, also, for each offense, be subject to the payment of a penalty in the sum of $50; to be recovered in a civil action."

Mr. Trigger then announced that ex-Commissioner of Licenses James Wallace had been retained by the organization to fight the ordinance and called upon Mr. Wallace to make a report, relinquishing the chair to the vice-president, M. Needles. Mr. Wallace said that he had secured more time on the consideration of the ordinance, and then gave a brief resume of the origin of the proposed law which he characterized as absolutely superfluous because the present penal code dealt with the subject of the admission of minors in a sufficiently drastic manner. The chairman of the meeting then called upon W. Stephen Bush, of The Moving Picture World, to address the meeting. Mr. Bush declared that speedy action was more important than speechmaking. He called attention to the fact that a law similar in all respects to the one now proposed by the Board of Aldermen exists in the city of Toronto, in Canada, and he gave illustrations of the hardships and the actual injustice it worked upon the exhibitor, who did not know where he stood and who would soon be compelled to either evade the law or go out of business. He instanced the case of a Toronto exhibitor who was fined $50 because it turned out that a boy under age had been taken into his theater by somebody who was neither the parent nor the guardian nor "a member of the household to which the boy belonged." Mr. Bush called attention to the law in New Jersey, which allowed minors to come into theater if accompanied by "an adult friend." This provision absolved the exhibitor from the obligation of acquainting himself under pain of

fine and imprisonment with the family history of every minor who was brought into his theater by an adult. Mr. Bush said that no business would or could submit to such legislation without suffering both in money and in self-respect.

L. S. Harris and John J. Wittman, both of the Cinema Club and both occupying positions on the platform, pleaded for concerted action to defeat this iniquitous piece of legislation. After several men had spoken against the proposed measure on the floor of the theater a committee was appointed to collect funds and in a short time over four hundred dollars had been contributed by the exhibitors present. A number of responsible exhibitors pledged themselves to contribute and send their checks. This will swell the fund considerably. With two hundred dollars collected from dues which were in arrears the fund for the fight against this ordinance is well on its way toward the thousand dollar mark.

Harmony and amalgamation were the watchwords of the meeting after the business of the meeting had been attended to. The pleas of the members of the Cinema Club were followed by an earnest address for harmony by Samuel Trigger, who was loudly applauded throughout.

The headquarters of the Manhattan organization will hereafter be located at Room 403, World Tower Building, 110 West 40th street.

California Exhibitors Active

Alameda County Local No. 2, Motion Picture Exhibitors' League of California Holds Annual Meeting.

THE annual meeting of Alameda County Local No. 2 of the Motion Picture Exhibitors' League of California was held in the rooms of the Chamber of Commerce at Oakland on January 21 and was well attended by members from Oakland, Berkeley, Alameda and other communities on the east side of the bay. A number of very important measures were discussed and a committee was appointed to present to the city councils of Oakland, Berkeley and other cities, a plan for a reduction in the license fee now demanded of moving picture theaters. It is planned to have the fee graduated according to seating capacity, along the lines adopted by the Federal Government in its recent tax measure.

At the election of officers that took place at this gathering W. S. Smith, of the Fremont Theater, Oakland, was chosen president; G. E. Thornton, manager of the Oakland Photoplay Theater of the Turner & Dahnken Circuit, was chosen vice-president, and W. S. Krahn, of the Lorin and Strand Theaters of Berkeley, was re-elected secretary and treasurer. The directors are C. L. Mehrten, of the Varsity Theater, Berkeley; J. Hellman, of Hellman's Theater, Oakland, and H. A. Avardsen, of the Rex Theater, Berkeley.

The Alameda County Local is one of the strongest in the State and is accomplishing a great deal of good for its members. Its meetings are now being held once a month, instead of once a week as formerly, and are well attended. Following the regular meeting in February the members plan to take lunch together at the St. Mark's Hotel, and it is anticipated that this get-together feature will result in bringing out almost the entire membership.

EXHIBITORS OBJECT TO MORE CENSORSHIP.

A well-defined rumor of a plan to establish municipal censorship in Covington, Ky., not long ago resulted in an uprising on the part of the members of the Kenton and Campbell Motion Picture Exhibitors' League, comprising exhibitors in the several Kentucky towns along the Ohio opposite Cincinnati, with a view to taking steps to defeat the proposal. A meeting was to have been held for this purpose, as the exhibitors felt very strongly on the matter, but the persons responsible for the proposed censorship evidently decided to drop the matter, as nothing more has been heard of it. The Kentucky exhibitors were especially wrought up, in view of the rather peculiar situation in which they are placed. By reason of the fact that, as stated, the Kentucky municipalities referred to are virtually a part of Cincinnati, although located across the river in another State, the exhibitors there are served through Cincinnati film exchanges, whose output has been censored by the National Board at New York, and by the Ohio Board at Columbus. The thought of having to submit to a third censorship, more irksome than either of the others, was too much for the exhibitors, and they arose in their wrath to do whatever was necessary to avoid it.

WAKING UP IN KENTUCKY.

Fred Dolle, secretary of the Moving Picture Exhibitors' League of Kentucky, said that the executive committee, which was to have met a short time ago in Covington, Ky., had not been able to get together, but that he expected a meeting would be held shortly at which time date and place of meeting would be decided upon for the annual convention to be held some time in April. The convention will probably be held this year either at Louisville or Lexington.

The Louisville Exhibitors' League has not held a meeting for about six or eight weeks and no meeting is scheduled for the present. Things have been running along rather smoothly with the M. P. men, and no real excuse can be found for holding a meeting just now when everyone is busy.

Strange as it may appear, the various exhibitors of Louisville are really on the friendliest of terms. A large operator recently said: "I have been fighting 'John Jones' in a business way for years and I have attempted to control both the outskirts and down town theaters. He has done the same thing and we have been operating opposition houses continuously. However, we have always been fair with one another, and our prices have generally been standard. We have endeavored to win out by showing the best stuff and managing to give better service for the price of admission than the other fellow. Instead of being enemies, we are good friends, and often discuss puzzling situations freely. The consequence is that we have both learned the business faster, have given the public better service, and are both handling a lot of people."

BOSTON ANNUAL MEETING.

The annual meeting of the Massachusetts Exhibitors' League will be held at Boston, Mass., on Tuesday, February 9. The meeting will be held at the Quincy House, beginning at 6:30 o'clock p. m. A clerk, a treasurer and a board of directors will be elected. A dinner will follow the meeting.

FIRST MOVE FOR HIGHER PRICES.

"The Eternal City" and Other Important Subjects Will be Distributed Through Special Booking Agency.

THE Famous Players Film Company announces its photo-spectacle, "The Eternal City," for immediate release to legitimate theaters and motion picture houses charging twenty-five cents as the minimum admission that can house a long-run attraction such as this unusual film achievement.

A special booking agency has been organized by the Famous Players Film Co. for the exploitation of "The Eternal City" and other special subjects too long for the regular program. This booking organization is to be called the Select Film Booking Agency with offices at 110 West 40th street, with George M. Welty, one of the best-known booking agents in the theatrical profession, having for years been identified with the Liebler Co. in the capacity of representative. The Famous Players future Mary Pickford releases will also be booked through this special agency.

Regarding the purpose and policy of the Select Film Booking Agency, Mr. Zukor, president of the Famous Players, said: "For a long time we have been perplexed by the limitations of a definite four and five-reel program, which often militated against important subjects whose nature required longer and unusual treatment. The solution of this problem we found in the organization of a special booking agency for the distrbution of a few selected subjects that were too long or expensive to be confined to the regular program. After these subjects have been booked in the theaters throughout the country that are equipped to house long-run, special attractions, they will be placed on the regular program, and when they are so released to the regular program exhibitors, they will possess a prestige similar to that which attaches to a theatrical production after a metropolitan run. The enormous cost of the forthcoming Mary Pickford releases make it imperative to distribute these subjects through the Select Film Booking Agency.

"The organization of this special attraction program will do more to enhance the dignity of the feature film, and the integrity of the industry at large than any other single or various steps ever before taken, as for the first time in the history of the motion picture business, it is absolutely and inseparably placed on the plane of legitimate theatrical offerings of the most serious type. The adoption of this policy will greatly dignify the public aspects of the trade, as it will now assume every iota of systematization associated with the business methods of the theater."

CHICAGO LETTER

BY JAS. S. McQUADE

Moving Pictures Achieve Marvelous Results in Teaching "Safety First" System.

H. L. BROWNELL, safety inspector of the Chicago surface lines, made the statement the other day that 464 lives had been saved during the year 1914 by means of moving pictures which had been specially made for educating the public on the "safety first" system.

These pictures illustrate no less than sixty kinds of accidents on surface street car lines and of passing automobiles, etc., and how to avoid them.

This "safety" instruction has been designed for school children, older children and grown-ups. School children are taught in the pictures how to go safely from home to school, then from the school to home, and third, the care that must be exercised in playing on the streets after school. Older children are taught how to get on and off street cars and to look out for the auto or wagon that may be following the car from which they alight. They are taught not to run across the street in front of a car, auto or wagon, as there may be a vehicle on the other side, unseen by them, that is moving faster than the one they are trying to avoid. Numerous other forms of danger are shown in the pictures and how accidents may be avoided.

The owners and operators of street cars and other vehicles of rapid movement are also taught their obligations to pedestrians in moving pictures.

The Chicago coroner's record and the street car records show that in the year 1914 there was an 80 per cent. reduction in accidents to children owing to the instruction imparted by moving pictures on the subject. These pictures have been exhibited in schools and churches throughout the past year, and in summer they have also been screened in the playgrounds of public parks. Safety Inspector Brownell appeals particularly to children in his "safety first" campaign.

Members of the public safety committee of the Illinois Manufacturers' Association attended a dinner Thursday night, Jan. 28, at the City Club. Addresses were delivered by H. L. Brownell, chairman of the committee, who presided, and by Capt. C. C. Healy of the mounted police. Moving pictures used by Capt. Healy in the "safety first" crusade in the schools and playgrounds were exhibited, as were others taken by Mr. Brownell, showing traffic congestion in the loop.

Capt. Healy told of the immense amount of work required by the men under him to make it safe for pedestrian traffic in the downtown section.

Perhaps no city in the country has educated its residents on the "safety first" system as thoroughly as Detroit. There, chalk lines mark the zones of danger and any pedestrian is immediately arrested if he violates the rules of the street. The same ruling applies to street cars and other vehicles.

Exhibitors throughout the country can accomplish a great deal in introducing the "safety first" system in every city and town where dangers lurk on the streets.

Author's Book Finds Lost Relatives.

James Oliver Curwood, famous as an author and well known in the moving picture trade as the writer of stirring scenarios for the Selig Polyscope Company, and other manufacturing film concerns, had a delightful experience recently through the wide reading of his novel, "God's Country and the Woman." This work appeared first in serial form, in the Red Book, published in this city, and its reading by a lady in the city of Plymouth, England, brought together the lost branches of a family, the members of which have been separated for more than sixty years.

Mr. Curwood's father, who was a grand-nephew of the famed Capt. Marryat, author of the best sea novels ever written, imitated his great-uncle by running away to sea. After residing in America for a number of years he wrote back to England many times, but never could locate his relatives. In his latest book, the son of the wanderer used the name of his father's aunt, Josephine Adare, for his heroine.

Mrs. Azalie Trahair, of Plymouth, England, read the romance when it appeared in serial form, and was struck with the combination of names—Curwood and Josephine Adare. She wrote to the author, and now it has turned out that the Trahairs are the main remaining branch of the Curwood family in England.

Mr. Curwood contemplates a visit in the near future to his English relatives, when the lure of the great frozen Northwest, in which he has found so much of inspiration and health, shall have lost some of its compelling attractiveness.

Sad Death of Miss Ethel Hopp.

Film circles in Chicago have been stirred with sympathy for Joseph Hopp and his family, who have been plunged in grief through a deplorable automobile accident which resulted in the death of Miss Ethel Hopp, Thursday, Jan. 28.

Mrs. Hopp and her two daughters, Miss Pearl and Miss Ethel, were driving from their home, on Wrightwood avenue, to meet Mr. Hopp in his downtown office and bring him home. The family chauffeur, a careful and skillful driver, was turning south on Lakeview avenue when his machine was struck in the middle by another car that was going south at high speed. The three occupants were seated on the rear seat, Miss Ethel on one side, Mrs. Hopp on the other, and Miss Pearl between them. The crash was heavy and Miss Ethel was hurled through the glass windows to the pavement, suffering a severe fracture of the skull from which she died a few moments afterward in a hospital near by. Mrs. Hopp and Miss Pearl were thrown with violence against the front of the car and escaped with bruises and slight cuts from broken glass.

Miss Ethel, who was a great favorite in society circles on the North Side and noted for her gentleness and sunny disposition, was only nineteen years of age. She was a graduate of North Division High School and was widely known for her deep interest in charitable works. She was the special pet of her father and her last words—"Say good-bye to papa"—were for him.

Mrs. Hopp places the responsibility for the accident on the driver of the other car.

"We were going at only normal speed and the other car seemed to be going at a very high speed when it struck us," she said after the accident. "We were just turning into Lakeview avenue and our chauffeur had no chance to get out of the way. The other man should have slowed up at the crossing. It looked to me he put on more speed to get in ahead of us after we had partly turned the corner."

Mr. Hopp is widely known as the founder and former owner of the Standard Film Exchange, purchased some time ago by Universal. He worked his way up from small beginnings until he has acquired a comfortable fortune. He is the president of a Chicago bank at the present time, and is also a partner in the Union Film Co.

The members of the Chicago staff of the Moving Picture World extend their profound condolence to Mr. Hopp and his family in their great affliction.

Chicago Film Brevities.

William N. Selig, president of the Selig Polyscope Co., left for New Orleans via the Illinois Central Railroad Thursday evening, Jan. 28, en route to the Panama Canal zone to join his Western company, now producing "The Ne'er Do Well" there.

* * *

F. H. Franke, proprietor and manager of the California Theatre, this city, called at the World office one day last week and renewed his subscription. "Business is just fair at the present time, owing to a great many people in the neighborhood of California being out of employment or only working part of the time," Mr. Franke said. His son, E. A. Franke, recently sold the Clark Theater, on Clark street, near Wilson, and seating 1,200 people, to a Mr. Ferris at a good figure. Mr. Franke, Jr., who is a mining engineer and practical chemist, has gone back to practice his former profession. The Franke theatre enterprises at one time owned six theatres—the California, the Clark, the Mabel, the Bell, the Lawndale and the Sheridan. All these theatres have now been disposed of except the California. Programs of five reels of the Mutual brand and other special features are shown at this house for 5 and 10 cents. The seating capacity is 800.

* * *

Edward Trinz, manager of the Avenue theatre, Milwaukee, Wis., and Martin Sachs, manager of the Vitagraph and Biograph theatres, on Lincoln avenue, this city, paid us a call last week. Mr. Trinz is the son of H. Trinz, owner of the Avenue. He reported very good business and is satisfied with the outlook. The Avenue seats 700 people and offers four reels of General Film service for 5 cents. When six reels of special features of the General Film Co. and of the World Film Corporation are shown, the charge is 10 cents.

* * *

A. M. Kennedy, general manager of production of Kriterion films stopped over in the city last week for a few hours while en route from New York to California with the Harry Mathews Comedy Company and the Lloyd Carlton Company, fourteen people in all.

* * *

A through train on the Illinois Central Raliroad from New Orleans bound for Chicago recently struck a broken rail while

going at the speed of seventy miles an hour on the downgrade between Homewood and Kensington. Every coach on the train was derailed and uncoupled and the trucks were twisted like paper. Luckily it was an all-steel train, and though many persons were injured, none of them seriously, no one was killed. We are sorry to report among the injured Miss Adrienne Kroell, formerly leading woman of Selig's Eastern company, and George L. Cox, general manager of the Advance Motion Picture Co. of this city. Miss Kroell had a sprained ankle and the shoulder of Mr. Cox was considerably bruised. We congratulate them on their lucky escape.

* * *

Judge Sullivan of this city denied the Twentieth Century and the Circle theatres, this city, an injunction against the Century Film Co., Friday, Jan. 29, to restrain the film company from leasing "The Escape" to any theatre on West 12th street, before they were shown in the theaters mentioned. The action was based on failure of the applicants to produce a contract with the defendant.

* * *

Among new Chicago corporations licensed by the secretary of state, recently, at Springfield, Ill., is the United States Motion Picture Co., capitalized for $100,000, with F. C. McCarahan, B. W. Veirs and J. S. McClure as incorporators.

* * *

A recent dispatch from Sacramento, Cal., gives the information that moving picture shows in California are more than ten times as popular as the "legitimate" theaters. The figures are based on statistics of public amusements contained in a report presented to the legislature by the state recreational inquiry commission. This report gives the following yearly attendance: moving picture houses, 19,436,584; vaudeville houses, 7,382,804; "legitimate" theaters, 1,790,464, and burlesque theaters, 1,055,904.

* * *

The Harper Theater, at 53d street and Blackstone avenue, this city, was built some time ago against the protest of the Hyde Park Presbyterian Church trustees, who said it was contrary to the law to build a theater within 200 feet of a church. The house, which is one of the most elaborate in outlying districts, was refused a theater license. The theater was built by F. W. McKinney, who since sold his holdings to August E. Martin, president of the Martin Construction Company. The present owner, it is said, has been making arrangements to convert the theater into a negro church. This does not daunt the pastor of the church, however, who says that it is simply a threat to fight him and the church trustees. It appears that Mr. Martin is willing to make the concessions that the trustees can have the privilege of censoring all the reels shown in the theater in case they will permit him to open it.

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The Ziegfeld is presenting a double bill for the week beginning Sunday, Jan. 31, including Mary Pickford in "Mistress Nell," and a new series of moving pictures of the war in Europe, the latter under the auspices of the Chicago Herald. The first series of these pictures were well received at the Ziegfeld the preceding week.

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It is learned that the American Film Mfg. Co. has secured the exclusive moving picture rights to Harold McGrath's book, "The Lure of the Mask."

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Rochelle, Ill., has decided by popular vote that moving picture shows can be run on Sundays. The entire town turned out on voting day and polled 837 votes. Of these 237 were made by women. The fans won by the small majority of 37.

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Sir Douglas Mawson, the Australian explorer and scientist, who spent 1912 and 1913 in the Antarctic wilds, will relate some of his experiences at a luncheon of the Geographical Society of Chicago, at the Hotel La Salle, Feb. 13, when he will be a guest. His address will be illustrated by moving pictures and photographs of antarctic animal life and scenery.

* * *

The fifth weekly report of the "Sue" contest has brought many surprises to the candidates and their supporters. Several of the girls who were far down on the list have come near the top, while the leading candidates have had a hard time to hold their positions. The result of the totals in the fifth report has reached remarkably high figures. The names of the first five highest in the contest and the votes are as follows: Florence Tighe, 262,355; Dorothy Warshauer, 261,550; Gladys Swain, 184,700; Myrtle Johnson, 152,740; and Mae Connery, 139,240. It will be seen from the figures that only 800 votes separate the two leading contestants.

Murray F. Beier, who has been general booking manager in New York City for the Picture Playhouse Film Co. since July last, arrived in the city Friday, Jan. 29, to assume the duties of general booking manager in the Chicago office, located in the Mallers Bldg. Mr. Beier tells me that this company is about to open offices in Kansas City, St. Louis, Minneapolis and Indianapolis, and that, in addition to the management of the Chicago office, he will perform the duties of district manager for the Middle West. Mr. Beier takes the place of S. C. Bestar, who has held the position of local manager since September last. Mr. Beier has had long and varied experience in the moving picture field, covering a period of nearly ten years. During that time he has filled many important positions, as well as promoting and managing several of his own enterprises. For three years he was assistant auditor and cashier with the Pathe Co., in New York, with Herbert Blache, of the Sedeg Feature Film Co., as manager, and manager of the New York and Buffalo offices of the World Film Corporation in 1913.

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C. Lang Cobb, Jr., of Ramo fame, was in the city Friday, Jan. 29, and remained until Sunday, when he left for Toronto.

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H. A. Spanuth, general manager of the Central Film Co., this city, advises this office that his company has secured the state rights for all of Weber and Field's comedies for Illinois, Wisconsin, Indiana, Iowa and Michigan. Mr. Linick, of Jones, Linick & Schaefer, recently made arrangements in New York City. It is understood that Marcus Loew has secured all the eastern rights for these pictures. It is not known just at present who is primarily handling the Weber and Field productions, but it is hinted that Adolph Zukor is prominently connected with the output, apart from his interest in the Famous Players Film Co. The first release will be made about Feb. 15, in his territory, Mr. Spanuth says.

* * *

A special meeting of the Reel Fellows Club was held Friday evening, Feb. 5, at the Hotel Sherman. President Nehls called this special meeting for the purpose of taking up various matters in connection with the Reel Fellows ball, which will be held at the Hotel Sherman Monday evening, Feb. 22, on Washington's birthday, in the Louis XVI ballroom. The chairman of the arrangement committee has completed negotiations with the Hotel Sherman management, and the entire four halls as well as the promenade in connection with the Louis XVI room have been secured. Members of the club will be able to secure ball tickets from the committee appointed for that purpose, and any further information concerning the ball will be gladly furnished the secretary and treasurer, Captain L. A. Boening, 619 West Jackson Blvd.

KERRIGAN CAPTURES GERTRUDE PRICE.

Miss Gertrude Price, a special correspondent of Chicago, recently traveled to Universal City especially to see the Universal's stars and to "write 'em up."

Upon her arrival, Warren Kerrigan took an immediate fancy to the pretty brunette girl with the infectious laugh

Jack Kerrigan and Gertrude Price in "Smouldering Fire."

and induced her to appear in a scene of "Smouldering Fires," which is being filmed at San Juan Capistrano, California, with the old mission church there as a background.

Miss Price was dressed as a Mexican lass with a rosette in her hair and "screened" splendidly.

Doings at Los Angeles

THE outlook for 1915 is a Fair one, and moving picture people are preparing for a prosperous season. Exhibitors, producers, fans and every person interested in the film industry are wide awake and on the job. During the first month of the year just at a close, there has been more going on than for any other month in the history of Los Angeles' moving picture district.

Last week we had the big Exhibitors' Ball, and this week brought out a surprise in the Static Club's affair. Next month, February thirteenth, will see the crowning feature of the moving picture people's dances, the annual Photoplayers' Ball, the real picture ball, the big event of the year, the revue and show of the stars of filmdom. At this event every player "dolls up," sure enough. And the gowns that are imported! And the crowds of fans that attend, and the lights, and dances. Well, the entire club and, in fact, every person connected with the industry here is looking forward to the big dance on St. Valentine's eve.

* * *

But to tell about the camera men's affair: It was a surprise. It was grand. Everything was better than before. This was the second annual ball, held on the evening of Wednesday, the twentieth. The officers of the Static Club of America: E. G. Ullman, president; William C. Foster, vice-president; Harry A. Gant, secretary, and S. S. Norton, treasurer, were ably assisted by the 1915 ball committee, composed of L. M. Smith, chairman, W. F. Alder, W. L. Griffin, E. J. Vallejo and K. D. Gray. The program and souvenir book were well gotten up, and the local merchants recognized the 1915 event by generous advertisements. The players and producers also stood by their brothers, the grinders of cameras, and everybody present at the ball enjoyed it immensely. The picture people are standing by each other admirably, and everyone in the industry is a member of a sort of fraternity which has no laws nor known existence, yet they are all in the mutual union of friendship. A feature of the big affair was the grand march, which was led by Margarita Fischer and Robert Leonard.

* * *

If Marshall Neilan does not stop changing companies so suddenly and without notice, he will be called a bee, for now he has buzzed over to the Famous Players, and Al. Kaufman has put him opposite Mary Pickford in "Rags," directed by James Kirkwood. Alan Dwan is finishing "The Love Route" with Donald Crisp and will start "The Commanding Officer," in which the well-known ex-Mutualite will play the title role. For the first picture Dwan used 350 men in one scene on the railroad, going to Santa Ana to get proper locations.

* * *

Whether it is interest in the coming big 1915 ball, or whether it is just an added impetus from new companies coming west, or just a natural livening of things here, the Photoplayers' Club is a busy place. This week Henry Balboa Walthall was the master of ceremonies, and a crowd equal to the one of last week was present to hear him. Every kind of fun and entertainment was offered the screen men; old timers met and new friends were made, the evening being a record-breaker for floating attendance. Many men came up to the club while en route to the Static ball on the same evening.

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Vitagraph players, under the direction of R. S. Sturgeon, are spending a few days on the summit of Mount Wilson, twenty-five miles from the studio. They are getting big hill scenes and some snow stuff to finish up the big feature.

* * *

George Siegmann, directing Cora Drew, Billie West and William Henneberry, has finished a picture of some merit at the Mutual. It shows the life of an ex-convict who tries to tread a straight and narrow path, and is called "The Man with a Record."

* * *

Arguments against capital punishment have long been made verbally, but now comes a four reeler which will be made a feature Biograph release. It is called "The Avenger" and will be directed by Albert Glassmire, scenario editor of that studio. This will be his first picture.

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Another big event planned for the Moving Picture Hub, as this place is called, is the entertainment planned by the 1915 General Committee of Los Angeles city and county. The organization is only formulating plans for the summer, but already the big Stadium at Thirty-fifth street and Hooper avenue has been leased for a year, and a date set for the start. The object of this big committee is to entertain visitors during 1915, to beautify the city and county, and exploit this section. The committee, a very progressive one, recognizes the moving picture industry; in fact, it is the first time that "our little business" has been taken real notice of by local people, and they want to make the picture business a feature of the program of entertainment for this affair. Their idea is to furnish and maintain suitable spaces for any companies desiring to enter the event, so that pictures can actually be made on the ground at this big Stadium. It will boost the several brands, as well as the people, and at the same time give visitors a chance to see pictures in real production. Their idea is that millions throughout the interior states who have never seen a film being made will want to see their favorites work, and this will give them a chance to witness the pictures in the making. This idea will also permit the companies working to have big scenes, for features of the entertainment will be the great Kiddies' Fiesta, Rodeo and Western sports, fire fighting and numerous other spectacular events. The committee wants to get in touch with the film makers and try to open the affair with the moving pictures, all the other events to follow at intervals of a few weeks. From time to time the committee will report progress, which will be interesting to people interested in moving pictures.

* * *

The Crown City Co., in Pasadena, is now comfortably at home in its big studio, the laboratory having been completed and all apparatus moved in. The work of putting the final touches to the grounds is progressing, and the spaces left unused are being laid out in flower beds with gravel walks around them, and this improvement changes and beautifies the entire place.

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G. P. Hamilton, of the Albuquerque, is now directing, having completed his first picture, "The Misplaced Twins," featuring Dot Farley. This company intends putting out another release, another director to be engaged soon.

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Invinceville Inceville! This is about the busiest place around the Hub. A new stage is under construction which is to be 75 by 125 feet. There are several other minor buildings and structures being completed, and a new idea is being used in building the diffusers for the new stage. Several funny Incedents have happened around this plant. A day or so ago a wild seal was roped by Pedro Leon, cowboy chief, and the animal is now docile, but it took several pounds of fresh fish as an Incentive to the seal to tame it. Now its desire for actors to feed it fish is Incessant. The seal will be trained to work in pictures.

* * *

The Masterpiece Co. is now settled down at its new home in Hollywood, only a few straggling carpenters remaining to show that the new studio is practically completed. "The Substitute" has been started and will be followed by "Lord Loveland Discovers America." "Jack Shanty" has been shipped east for release.

* * *

Edwin Carewe is busy directing the Rolfe Photoplays, Inc., players at the old Majestic studio in Boyle Heights in "The Cowboy and the Lady," with F. Miller Kent and Helen Case featured. The company is working with about twenty-five people and is making great progress under the management of Mr. Carewe.

* * *

The Biograph studio is another busy location these balmy days—it has not rained for a week; a big steam roller was buzzing about the walks and roadways the other day, pressing down an oiled surface, which completes the spring overhauling. John Gray, in the script house, wrote a comedy while the roller puffed and wheezed outside the office window. He said it made him so nervous that he could do nothing but think of funny things. He did not say whether the steam roller was to play a part or whether the story was a political one. Del Henderson did a comedy with a fire hose, in which every person in the yard was used. Even the scenario artists had to get soaked; and the worst of it was that they had no change of clothes, and they had to go home to get dry, while the actors went to their dressing rooms and redressed.

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Little Violet MacMillan, the tiny star, is being featured in an Ince special, "The Artist's Model," to be followed by "The Disillusionment of Jane." Miss MacMillan's introduction of the "Woozy" into fashionable society has caused the little animal of fairy tale fame to become quite popular.

A new director has been added to the Lubin forces in the person of Leon D. Kent and he is doing a heart interest story, "A Change of Heart." Harry Revere, one of the best-known experts with a camera, will direct a special picture here, starting next week.

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Charles Clary at the Mutual, directed by George Nichols, is to be seen in a few weeks in a story, "A Day That Is Dead," written by Chet Withey. At last "How Hazel Got Even" is completed. It is the hoodoo picture that was started two months ago by Donald Crisp with Dorothy Gish. Crisp took sick. Dorothy suffered injuries in an automobile accident. When she returned, George Seigmann directed, but he was taken ill, and then followed Teddy Samson's name on the sick list. Still another delay was caused by the loss of a magazine of good scenes. Now the company breathes freely, for the fatal film has been canned and shipped out of town.

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Robert Levy and the Eclair players from the Tucson headquarters are on the road west to work here, the Sterling studio in Hollywood having been chosen for a location. Most of the players are coming and, when they arrive, the western production headquarters will be livened considerably. They will start work immediately.

* * *

Frederick Thomson has gone east. Local people "understood" that the well-known director for Lasky's had connected with Bosworth's, but he has gone. He finished "The Country Boy" with Marshal Neilan. Dorothy Green was seen to good advantage in the part of Amy LeRoy in the same piece.

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In order to save time in sending the film east, ever since the eighth installment of "The Master Key," a special messenger has taken the stories east, as they were turned out from the laboratory. This has never been done before, and the Universal is setting a pace. The players are so rushed to keep up with their dates that the messenger had to be sent east with the canned goods.

* * *

G. M. Anderson, of the Essanay filmers, has brought west a bevy of pretty girls and a cast of stars for his musical comedy company here. Gypsy Dale, the English musical comedy star, was brought out to work in pictures, but is first appearing here in the legitimate.

* * *

The F. P. studio is a busy place. Everyone tries to see Mary Pickford. "Rags," her first piece in the west, is sure to be a winner, so much good playing and so much good work in it. Al. Kaufman and Miss Pickford went to the pound to find out how dogs were sent across the great divide of dogdom. As the big doors were closing on a horde of canines Mary spied a raggy little poodle and begged the poundman to save it. They actually reached in and rescued the pup from the jaws, or doors, of death. Mary took the little beggar home and had him scrubbed, powdered and ribboned and christened "Rags" and "Rags" he is. He will be in the picture, too. J. Farrell MacDonald is playing the girl's father in this piece.

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Charlie Chaplin is back from the east and has gone up to Niles to work in funnies for his company. He said, according to a local paper, that the "east is too damned cold for me."

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William Devereaux, who is assisting in the scenario office at Lasky's, is on his way to the Orient to get material for the coming stories dealing with the Far East, "The Darling of the Gods" to be one of the big features.

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Fritzi Scheff is here and has started work for the Morosco Co., in the title role for "The Pretty Mrs. Smith."

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David Belasco will arrive here some time early in April, says Mr. Lasky, to personally supervise the filming of "The Darling of the Gods." The firm has again leased a parcel of land on which will be constructed a large general store room. The company has now absorbed the whole block, tearing down fences, uprooting trees, razing buildings and spreading progress, and it looks good indeed. Edgar Selwyn will be seen in "The Arab," his own story, in which he played the original star part. May Allison is here and is working before the camera in "The Governor's Lady," directed by George Melford. The players returned from the Mojave desert yesterday.

* * *

The Jungle Film Co. has started operations again. John Roman having returned from the east with contracts for one reel animal specials. More animals have been added to the menagerie and the place improved and enlarged.

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Chance Ward and his Kalemites are doing a laughter comedy with Bud Duncan and Lloyd Hamilton. It is a Turkish story, and a whole street has been built for the main scenes. It is a really funny story, according to the director. Marion Sais is also in the cast of principals. William Wolbert, the other director, is waiting for a story from the east.

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Mr. Mix and his Seligites are doing "Sagebrush Tom" this week. It is a western, but a different one. The studio is quite a busy place and many scenes are being made at the plant.

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Saturday evening members of the Photoplayers' Club enjoyed a Dutch dinner and entertainment at the Los Angeles Athletic Club as the guests of the entertainment committee, of which Leo P. Bergin is chairman. He attended the fellowship dinner Wednesday evening and formally invited the boys to attend the get-acquainted affair. The film fellows reported a jolly good time.

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"The Spanish Jade" is the first production of the Fiction Pictures, Inc., of which firm Louis Joseph Vance is president and Wilfred Lucas, chief director. The jade story is by Maurice Hewlett and features Betty Bellairs; James F. O'Shea is assisting Mr. Lucas. Bess Meredyth is also a member of the company. E. J. Vallejo is camera man, and F. H. Crouse is superintending the laboratories.

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The Kalem railroaders have gone to Las Vegas, Nevada, to get some unshot railroad location for "The Race for the Crossing," and "The Girl on the Trestle," forthcoming Helen's Hazards films. McGowan is directing on crutches now, and says by postal that everything is coming fine and that he hopes to be able to hobble around in a few weeks.

* * *

Harry G. Keenan, who plays lead in "The Toast of Death," an Inceville special, was riding to a location with his camera man, Will H. White, when the driver hit a big chuck hole, causing the machine to lunge up, bouncing the two men off the seat. The actor sustained a severe cut on the top of his head, while his camera man suffered a badly cut nose. Both were rushed to a hospital where their wounds were dressed. Mr. Keenan had to stay in bed for three days.

* * *

Features Ideal, Inc., one of the numerous branches of the Eclair, has arrived here with Manager Robert Levy at its head. The big consignment of players, laboratory men, employees, props, scenery and other equipment arrived this week and already film is being made. There are thirty persons in the company. It required nine cars and a special Pullman to make up the feature train. I met Mr. Levy at the old Sterling studio and he said he was glad to get here after being fourteen months in Tucson. He told me that he was seeking a location for the erection of a permanent $20,000 studio. The new place is to be a big one, with all modern equipment, including a glass stage. Mr. Levy has already engaged George Larkin and Dolly Scott to head one feature company. Among the transplanted players are Carl LeViness, Henry Aldrich, Norbert Miles, Fred Hearne, Will Scherer, Hal Wilson, Lindsay Hall, Webster Cullison, Edna Payne, Clara Horton, Alice Knowland and Lucy K. Villa. The cameramen are Fred Dobson, one of the veterans of photography, and Raymond Agnel. We may expect some good live news from this company, and the west welcomes them heartily.

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Tom Walsh who played Barcus in the "Trey o' Hearts" series was severely burned this week and is in the hospital suffering intense pain as the result of being inside a circle of powder when it went off ahead of time, ignited by a spark from a nearby bonfire. The picture is "The Blood of the Children," and Cleo Madison, working opposite, gave some of her own cuticle, which was grafted on the injured actor, thus helping to have his life.

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Alan Dwan and his company, headed by Donald Crisp, Harold Lockwood, and Winifred Kingston, with 350 extras went to San Fernando to get some big scenes for "The Love Route." The Famous Players are doing some great work here now. Al Kaufman says that Marguerite Clark and John Barrymore will soon be here to do some special pictures.

CLARKE IRVINE.

Catalogue of Educational Releases for 1914*

PART II.

By the Rev. E. Boudinot Stockton, S.T.B.

8 LITERATURE

82 English

82-1 *Poetry*

Byron, George Gordon, Lord.—CORSAIR, THE. Eclectic 4r Ag 1914. Syn. 21:880; Sp. rev. 21:708.

Longfellow, Henry Wadsworth.—CHILDREN'S Hour, The. Thanhouser 14 N 1914. Syn. 18:782; Com. 18:869.

———— EVANGELINE. Canadian Bioscope 4r. N 1913. Adv. 18:666; Syn. 19:726, Sp. rev. 19:662; mfg. 19:555.

Scott, Sir Walter.—LADY OF THE LAKE, THE. Warner 3r N 1913. Com. 18:613.

82-2 *Drama*

Aldrich, Thomas Bailey.—JUDITH OF BEthulia. Biograph 4r. Je 1914. Syn. 20:1608; Sp. rev. 19:1242; music for, 20:1528, 21:292.

Goldsmith, Oliver.—SHE STOOPS TO CONQUER. Cosmofotofilm 3r Jy 1914. Syn. 21:484; Sp. rev. 21:283.

Lytton, Edward George Earle Bulwer,—1st Lord Lytton—CARDINAL RICHELIEU'S WARD. Thanhouser 6r. My 1914. Syn. 20:726.

————RICHELIEU. Universal (Bison) 4r. 26 S 1914. Syn. 21:1560; Com. 20:214; Sp. rev. 21:1628.

Shakespeare, William—MERCHANT OF VEnice. Universal 4r. Ap 1914. Syn. 20:272; Sp. rev. 19:813; mfg. 19:300.

———— OTHELLO. Kleine 5r. 6 Jy 1914. Syn. 21:334; Sp. rev. 21:678; mfg. 20:1274, 21:288.

82-3 *Fiction*

Beach, Rex—SPOILERS, THE. Selig 9r. Ap 1914. Syn. 21:624; Sp. rev. 19:1506, 20:186.

Brady, Rev. *Cyrus Townsend*—RING AND THE Man, The. Famous Players 4r. 20 My 1914. Syn. 20:1602; Sp. rev. 20:1411.

———— SOUTHERNERS, THE. Edison 3r. 22 My 1914. Syn. 20:1006; Com. 20:1409; Sp. rev. 20:649.

Bronte, Charlotte—JANE EYRE. Imp 2r. 9 F 1914. Syn. 19:716; Com. 19:810.

Burnett, Mrs. *Frances (Hodgson)*—LADY OF Quality, A. Famous Players. 5r. 1 Ja 1914. Syn. 18:1598; Sp. rev. 19:152.

———— LITTLE LORD FAUNTLEROY. McEnnery 4r. Jy 1914. Sp. rev. 21:69.

Butler, Ellis Parker—PIGS IS PIGS. Vitagraph 17 Jy 1914. Syn. 21:328; Com. 21:704; Sp. rev. 21:1785.

Caine, Hall—CHRISTIAN, THE. Vitagraph 8r. Je 1914. Syn 20:1492; Sp. rev. 19:1656; music for, 22:339.

Collins, Wilkie—DREAM WOMAN, THE. Blache 4r. 4 F 1914. Syn. 19:1744; Sp. rev. 19:1508; mfg. 19:1696.

Cooper, James Fenimore—SPY, THE. Universal 4r. Je 1914. Syn. 20:580.

Davis, Richard Harding—SOLDIERS OF FORtune. All Star 6r. Ja 1914. Sp. rev. 19:154; mfg. 17:969.

Dickens, Charles—"Christmas books"—CHIMES, The. Hepworth-American 29 Ag 1914. Syn. 21:1826; Sp. rev. 21:1076.

————, ————, CHIMES, THE. World Film 5r. 7 S 1914. Sp. rev. 21:1624.

————, ————, CRICKET ON THE Hearth, The. American 2r. 16 F 1914. Syn. 19:874; Com. 19:948; mfg. 19:821, 966.

————, ————, CRICKET ON THE Hearth, The. Biograph 2r. 8 S 1914. Com. 21:1776; Sp. rev. 21:1216.

———— DAVID COPPERFIELD. Hepworth-American 7r. O 1913. Syn. 18:788; Sp. rev. 18:29.

———— OLD CURIOSITY SHOP. Blinkhorn 5r. Mr 1914. Sp. rev. 19:1533.

Doyle, Sir *Arthur Conan*—"Rodney Stone"—HOUSE OF TEMPERLEY, THE. Cosmofotofilm 4r. My 1914. Syn. 20:1316; Sp. rev. 20:974.

Eliot, George (pseud)—SILAS MARNER. Edison 2r. 24 O 1913. Syn. 18:406.

Goldsmith, Oliver VICAR OF WAKEFIELD, The. Hepworth-American 3r. 29 D 1913. Syn. 18:1180; Sp. rev. 18:1519.

Goss, Charles Frederick REDEMPTION OF David Corson, The. Famous Players 10 Ap 1914. Syn. 20:582; Com. 20:518; mfg. 20:538.

Haggard, Henry Rider JESS. Kennedy 4r. 18 F 1914. Syn. 19:1438.

Halsey, Forrest—STAIN, THE. Eclectic 6r. Je 1914. Syn. 20:1746; Sp. rev. 20:1668.

Henry O. (pseud)—CABALLERO'S WAY, THE. Eclair 3r. 1 Ap 1914. Syn. 19:1734; Com. 19:1682.

———— "A Chaparral Christmas Gift"—MEXICAN'S GRATITUDE, THE. Edison 10 Mr 1914. Syn 19:1284; Com. 19:1680.

———— REFORMATION OF CALLIOPE, The. Eclair 2r. 5 N 1913. Syn. 18:526; Com. 18:266.

Holmes, Oliver Wendell -ELSIE VENNER. Kennedy 3r. 4 Mr 1914. Syn. 19:1308.

Jacobs, William Wymark—BEAUTY AND THE Barge, The. Cosmofotofilm Ag 1914. Sp. rev. 21:937.

———— BOSUN'S MATE, THE. Cosmofotofilm Ag 1914. Sp. rev. 21:937.

———— LAWYER QUINCE. Cosmofotofilm Ag 1914. Sp. rev. 21:937.

———— THIRD STRING, THE. Cosmofotofilm Ag 1914. Sp. rev. 21:937.

London, Jack—BURNING DAYLIGHT. Bosworth 5r. 14 S 1914. Adv. 21:1462; mfg. 21:1655.

———— JOHN BARLEYCORN. Bosworth 6r. Jy 1914. Sp. rev. 21:406.

———— "Night Born"—TO KILL A MAN. Balboa D 1913. Adv. 18:1431.

———— SEA WOLF, THE. Bosworth 7r. O 1913. Syn. 18:1214; Sp. rev. 18:480; music for, 20:952.

———— "When God Laughs"—PIECE OF Steak, A. Balboa D 1913. Adv. 18:1431.

Lover, Samuel—RORY O'MORE. Kalem 26 S 1914 (reissue of 4S 1911). Syn 21:1676; Com. 22:188. Sp. rev. 21:1627.

Lynde, Francis—"In Christmas Canyon"—ACROSS THE BURNING TRESTLE. Edison 18 Jy 1914. Syn. 21:326; Com. 21:704; Sp. rev. 20:1803.

Nicholson, Meredith—PORT OF MISSING MEN, The. Famous Players 5r. 1 My 1914. Sp. rev. 20:976.

Page, Thomas Nelson—"A Captured Santa Claus"—WITHIN THE ENEMIES' LINES. Edison. Syn. 18:1316.

Parker, Sir *Gilbert*—PIERRE OF THE PLAINS. All Star 5r. My 1914. Sp. rev. 20:647.

Pemberton, Max—KRONSTADT. Gaumont 3r. 13 Je 1914. Syn. 21:122; Sp. rev. 20:1838.

Reade, Charles.—CLOISTER AND THE Hearth, The. Blinkhorn 5r. Mr 1914. Syn. 19:1306; Sp. rev. 19:1222.

———— "Ticket of Leave Man"—DETECtive Craig's Coup. Eclectic, 5r. Jy 1914. Syn. 21:620; Sp. rev. 21:708.

Scott, Sir Walter—BRIDE OF LAMMERmoor, The. Kennedy 3r. 21 Ja 1914. Syn. 19:604.

———— "Ivanhoe" — REBECCA THE Jewess. World's Leader 6r. Ja 1914. Syn. 19:346; Sp. rev. 19:291.

———— HEART OF MIDLOTHIAN, THE. Hepworth-American 5r. My 1914. Syn. 20:1314; Sp. rev. 20:1093.

———— "Heart of Midlothian"—WOMAN'S Triumph, A. Famous Players 4r. 10 My 1914. Syn. 20:1316; Sp. rev. 20:1122.

Sinclair, Upton—JUNGLE, THE. All Star 5r. 25 My 1914. Sp. rev. 20:1675; mfg. 20:680, 1553.

Stevenson, Robert Louis—TREASURE ISland. Warner 3r. N 1913. Adv. 18:947.

Stowe, Mrs. *Harriet Elizabeth (Beecher)*—UNCLE TOM'S CABIN. Kalem 2r. 17 D 1913. Syn. 18:1316; Com. 19:49.

———— UNCLE TOM'S CABIN. World Film 5r. 10 Ag 1914. Syn. 21:1152; Sp. rev. 21:1077.

Tarkington, Booth—CHERRY. Vitagraph 6 Ap 1914. Syn. 20:102; Com. 20:361.

———— "Beasley's Christmas Party"—SOPHIA'S IMAGINARY VISITORS. Edison 17 F 1914. Syn. 19:858; Com. 19:1236.

———— TWO VANREVELS, THE. Edison 2r. 29 My 1914. Syn. 20:1148; Com. 20:1541.

(*Fox, John, Jr*) TRAIL OF THE LONESOME Pine, The. (Anon). Broadway Productions 5r. My 1914. Syn. 21:486; mfg. 20:1274.

Vance, Louis Joseph—BRASS BOWL. Edison 2r. 27 Mr 1914. Syn. 19:1568; Com. 20:213.

———— ONE WONDERFUL NIGHT. Essanay 4r. 18 Jy 1914. Syn. 21:485; Sp. rev. 21:810.

———— SHEEP'S CLOTHING. Edison 2r. 18 S 1914. Syn. 21:1546; Com. 22:64; Sp. rev. 21:1219.

Wister, Owen—VIRGINIAN, THE. Lasky 5r. 7 S 1914. Syn. 21:1828; Sp. rev. 21:582, 1106, 1648.

83 German

Gustzkow, Karl. URIEL ACOSTA. Great Players 5r. My 1914. Syn. 21:120.

Hauptman, Gerhardt — ATLANTIS. Great Northern 6r. Je 1914. Syn. 20:1744; Sp. rev. 20:1520; mfg. 17:1074.

84 French

84-2 *Drama*

Hugo, Victor, comte—RUY BLAS. Majestic 3r. F 1914. Syn. 19:874; mfg. 18:1425.

Maeterlinck, Maurice—MARY MAGDALENE. Kennedy 3r. 4 F 1914. Syn. 19:664.

84-3 *Fiction*

Balzac, Honore de—"La Fausse maitresse"—MASTER CRIMINAL, THE. World Film 4r. Ap 1914. Syn. 20:422; Sp. rev. 20:372.

Belot, Adolphe—STRANGLERS OF PARIS, The. Motion Drama Co. 6r. D 1913. Syn. 18:1340; Sp. rev. 18:1530. From Belasco's dramatization of Belot's novel.

Daudet, Alphonse—JACK. World Special 2r 1 D 1913. Syn. 18:1060; Com. 18:1413.

———— SAPHO. Eclair 4r. O 1913. Syn. 18:790.

Dumas, Alexandre—CHICOT THE JESTER. Leading Players 3r. 10 My 1914. Syn. 20:584; Sp. rev. 20:530.

———— THREE MUSKETEERS, THE. Anglo-American 8r. F 1914. Syn. 20:428; Sp. rev. 19:1369.

Geoffroy, Gustave — "L'Apprenti" — HORRORS of War, The. Leading Players 30 My 1914. Syn. 20:874.

Prevost d'Exiles, Antoine Francois, l'Abbe—MANON LESCAULT. Playgoers. Syn. 20:1884; Sp. rev. 20:1808; mfg. 20:374.

Verne, Jules—AROUND THE WORLD IN Eighty Days. Lewis Pennant 6r. Je 1914 Com. 20:1542.

———— IN SEARCH OF THE CASTAWAYS World Film 5r. My 1914. Syn. 20:1028; Sp. rev. 20:1091. Also known as "The Children of Captain Grant."

———— MICHAEL STROGOFF. Popular Players 5r. 1 Je 1914. Syn. 20:1882; Sp. rev. 20:1669; mfg. 20:1273.

———— TWENTY THOUSAND LEAGUES Under the Sea. Eclair 6r. N 1913. Mfg. 18:740.

Zola, Emile—GERMINAL. Pathe. 6r. 16 Mr. 1914. Syn. 19:1014; Sp. rev. 19:416.

891.7 Russian

Turgenev, Ivan Sergieevich — "The Bread of Others"—PETROFF THE VASSAL. Features Ideal 3r. 20 My 1914. Syn. 20:870; Sp. rev. 20:944.

9 HISTORY

IRELAND A NATION. McNamara 22 S 1914. Sp. rev. 22:67.

ROME OR DEATH. Inter-continental 5r. F 1914. Syn. 19:1746; mfg. 19:1695. Struggle for Italian independence, 1867-1870.

MEXICO. Al Dia 4r. Ja 1914. Sp. rev. 19:1091.

MEXICAN WAR PICTURES. Mutual 2r. F 1914. Sp. rev. 19:658.

COMING OF THE PADRES, THE. American 2r. 18 Mr 1914. Syn. 19:1436; Com. 20:57; mfg. 18:1559. Founding of the Santa Barbara mission, California, in 1782 by Padre Junipera Serra.

LAST NIGHT OF THE "BARBARY COAST," The. Progressive 2r. N 1913. Sp. rev. 18:474.

902.6 Archaeology. Antiquities.

(32) *Egypt*

EGYPTIAN TEMPLES. Pathe. 8 N 1913. Syn. 18:520; Com. 18:867.

ANCIENT TEMPLES OF KARNAK. Vitagraph 5 N 1913. Com. 18:867.

MONUMENTS OF UPPER EGYPT. Pathe. 18 F 1914. Syn. 19:866; Com. 19:1236.

ANCIENT RUINS OF THEBES, EGYPT. Pathe. 7 Ap 1914. Syn. 20:110; Com. 20:516.

(37) *Rome. Italia*

ROMAN RUINS. Lux 5 N 1913. Syn. 18:660 In Aries, South France.

COLISEUM OF ROME, THE. Vitagraph 3 D 1913. Adv. 19:984.

COLISEUM IN FILMS, THE. Vero Educational 3r. F 1914. Syn. 19:1166.

PAGAN ROME. Vero Educational 4r. Ap 1914. Syn. 20:274.

(59.6) *Cambodia*

RUINS OF ANGKOR-THOM, THE. Melies 25 D 1913. Syn. 18:1578; Com. 19:172; Sp. rev. 18:1558.

(72) *Mexico*

UXMAL RUINS IN YUCATAN, THE. Joker 9 S 1914. n. s. or c. p.

91 Geography

91 (2) Physical

91 (23) Mountains 91 (234) *Europe*

IN THE SPANISH PYRENNES. Pathe. 21 N 1913. Syn. 18:772; Com. 18:1151.

AUVERGNE MOUNTAINS, CENTRAL FRANCE, The. Lux 14 N 1913. Syn. 18:916.

VIEW OF THE ALPS. Lux. 12 Je 1914. n. s. or c. p.

MATTERHORN, SWITZERLAND, THE. Selig 14 N 1913. Com. 18:1007.

WINTER HOLIDAY IN THE BERNESE OBERland, Switzerland. Edison 18 Mr 1914. Syn. 19:1418; Com. 20:57.

91 (237) *North America*

ACROSS SWIFTCURRENT PASS ON HORSEback. Edison 27 O 1913. Syn. 18:406; Com. 18:612.

GLIMPSES OF THE ALPS OF SOUTHERN California. Universal Ike 16 Je 1914. Com. 20:1829.

*The first part of this catalog appeared in the issue of February 6.

TRIP TO MOUNT LOWE, A. Kalem 5 Je 1914. Syn. 20:434; Com. 20:688.

91 (238) *South America*

ASCENDING SUGAR-LOAF MOUNTAIN. Essanay 31 D 1913. Syn. 18:1580.

91 (26) Oceans. Seas

ISLE IN THE BALTIC SEA, AN. Gaumont 1 N 1913. n. s. or c. p.
STRAIGHTS OF BONIFACIO, SARDINIA, THE. Pathe. 28 Jy 1914. Syn. 21:736; Com. 21:959.
BLACK SEA, THE. Eclair 8 F 1914. Syn. 19:594.
THROUGH THE BOSPHORUS. Pathe. 16 Je 1914. Syn. 10:1726.
COAST OF CALIFORNIA NEAR CARMEL BY the Sea, The. Pathe. 12 N 1913. Syn. 18:774; Com. 18:1007.
SURF AND SUNSET ON THE INDIAN OCEAN. Selig 21 O 1913. Syn. 18:292; Com. 18:496.

91 (28) Fresh Waters

91 (28.03) *Waterfalls. Rapids*

WATERFALLS OF ARAGON, SPAIN. Pathe. 14 Jy 1914. Com. 21:704.
RAPIDS AND FALLS OF TRONDHJEM. Pathe. 25 Ag 1914. Syn. 21:1276.
WINTER EXCURSION TO THE FALLS OF Tannforsen, Sweden. Pathe 5 My 1914. Syn. 20:710.
NIAGARA FALLS. Vitagraph 12 F 1914. Com. 19:1087.
WATERFALLS OF THE YOSEMITE VALLEY. Joker n. s. or c. p.
RAPIDS AND WATERFALLS OF NEW ZEAland. Pathe 29 Je 1914. n. s. or c. p.

91 (281) *Rivers. Streams*

VIEWS ALONG THE RHINE. Selig 7 N 1913. Com. 18:867.
GORGES OF THE BOURNE, FRANCE, THE. Joker 3 Ja 1914. n. s. or c. p.
FLOOD OF THE DAL RIVER, SWEDEN. Kalem 14 F 1914. Syn. 19:708.
WONDERFUL HUDSON, THE. Solax 17 O 1913. Com. 18:738.
ALONG THE PADAS RIVER, BORNEO. Pathe. 1 O 1913. Syn. 18:66; Com. 18:264.

91 (285) *Lakes. Ponds. Marshes*

ON LAKE STARNBURG, BAVARIA. Powers 31 Jy 1914. n. s. or c. p.
LAKES AND FALLS. Lux 27 F 1914. Syn. 19:1166. Pliezervitzer, Austro-Hungary.
SIBERIA'S HOLY LAKE. Pathe. 11 N 1913 Syn. 18:774; Com. 18:868. Lake Baikal.

91 (3-9) Political and Historical

91 (4) Europe

91 (42) *England*

IN OLD ENGLAND. Kalem 10 Jy 1914. Syn. 21:102; Com. 21:571.
WILD WALES. Edison 3 N 1913. Syn. 18:510; Com. 18:736.

91 (43) *Germany*

OLD NUREMBURG. Pathe. 27 N 1913. Syn. 18:904.
HISTORIC BREMEN. Joker 31 Ja 1914. n. s. or c. p.

91 (43.6) *Austro-Hungary*

TRAVELS IN HUNGARY. Lux 19 D 1913. Syn. 18:1478.
SNOW EFFECTS IN AUSTRIA. Pathe. 7 Ja 1914. Syn. 19:78; Com. 19:412.
TRIESTE TO PORTA ROSA, AUSTRIA. Powers 2 Mr 1914. n. s. or c. p.
HARBOR OF TRIESTE, MAIN SEAPORT OF Austria, The. Joker 29 Ap 1914. n. s. or c. p.
THROUGH BOSNIA AND DALMATIA. Pathe. 14 Jy 1914. Syn. 21:108; Com. 21:704.
VIEWS OF BUDA-PESTH. Pathe. 18 Mr 1914. Com. 20:57.

91 (44) *France*

TOWN THAT LOOKS ON BISCAY BAY, THE. Pathe. 28 Ap 1914. Com. 20:968.
URIAGE AND VICINITY. Pathe. 18 Ag 1914. Com. 21:1241.
PICTURESQUE ZUERCY, FRANCE. Pathe. S 1914. Syn. 22:253.

ST. MILO TO DINAN. Joker 27 D 1914. n. s. or c. p.
GEMS OF BRITTANY. Lux 21 N 1913. Syn. 18:1050.
PICTURESQUE FRANCE, LOWER BRITTANY. Pathe. 25 Ag 1914. Syn. 21:1276.
COURNAILLES, BRITANNY, FRANCE. Pathe 15 Je 1914. Syn. 20:1726.

HONFLEUR, AN OLD COAST TOWN OF North France. Pathe 24 O 1913. Syn. 18:286; Com. 18:612.
VISIT TO MONT ST. MICHEL, NORMANDY. Joker 18 Mr 1914. Com. 19:1526.
PICTURESQUE NORMANDY, FRANCE. Pathe. 24 Ag 1914. n. s. or c. p.
FROM HAVRE TO BUC BY HYDROAEROplane. Pathe 25 Ag 1914. n. s. or c. p.

VISIT TO PARIS, A. Pathe. 29 Je 1914. n. s. or c. p.
EXCURSION IN OLD PARIS, AN. Gaumont 27 Ja 1914. Syn. 19:726.
EXCURSION THROUGH OLD PARIS, No. 2. Gaumont 12 F 1914. Syn. 19:1022.

ST. CLOUD AND ITS ENVIRONS. Pathe. 18 O 1913. Syn. 18:286; Com. 18:496.
HISTORIC ST. CLOUD. Pathe. 22 Je 1914. n. s. or c. p.

ST. CLAUDE AND SURROUNDINGS, JURA, France. Joker 9 Ja 1914. n. s. or c. p.
RAMBLES IN BURGES, FRANCE. Pathe. 17 F 1914. Syn. 19:866; Com. 19:1236.

NICE AND ITS ENVIRONS, FRANCE. Pathe. 17 D 1914. Syn. 18:1326; Com. 19:48.
FROM NICE TO MONTE CARLO. Lux 9 Ja 1914. Syn. 19:470.
MONACO. Pathe. 1 Je 1914. Syn. 20:1297.
FROM GRENOBLE TO AIX LES BAINS. Pathe. 10 Ag 1914. Syn. 21:1000; Com. 21:1100.

91 (45) *Italy*

CANALS OF VENICE, THE. Vitagraph 11 N 1913. Com. 18:868.
VENICE. Lux 29 My 1914. n. s. or c. p.

GLORIES OF ROME. Vero Educational 1914. Adv. 20:1174. 1. "The Coliseum in Films." 4r. Syn. 19:1166. 2. "Residences of the Popes." Sp. rev. 20:810. 3. "Pagan Rome." Syn. 20:274. 4. "Christian Rome." Adv. 20:1175. 5. "Fountains of Rome." Adv. 20:1175. 6. "Environs of Rome." Adv. 20:-1175.
ROME. Victor 21 S 1914. Syn. 22:100.
TIVOLI AND ITS CASCADE. Pathe. 31 Mr 1914. Syn. 20:108; Com. 20:360.

JOURNEY TO THE ENVIRONS OF NAPLES. Pathe. 12 D 1913. Pathe. Syn. 18:1194; Com. 18:1543.
IN AMALFI, ITALY. Selig 8 Ap 1914. Com. 20:360.

IMPRESSIONS OF CORSICA. Joker 20 D 1913. n. s. or c. p.
BEAUTIFUL CORSICA. Powers 4 S 1914. n. s. or c. p.
PICTURESQUE CORSICA. Lux 30 Ja 1914. Syn. 19:726.

91 (46) *Spain*

PICTURESQUE COAST OF CATALONIA, THE. Pathe 10 Mr 1914. Syn. 19:296, 20:256; Com. 20:672.

91 (47) *Russia*

IN LAPLAND. Powers 12 Ja 1914. Syn. 19:214.
JOURNEY THROUGH CRIMEA, A. Pathe. 7 O 1913. Syn. 18:68; Com. 18:379.
PICTURESQUE GAGRY, SOUTH RUSSIAN. Pathe. 3 Ag 1914. Syn. 21:862; Com. 21:960.

91 (48) *Scandinavia*

SCENES IN NORDLAND. Vitagraph 5 Mr 1914. n. s. or c. p.
PICTURESQUE SCANDINAVIA. Pathe. 8 Je 1914. Com. 20:1689.

91 (49) *Other European Countries*

WAR-STRICKEN LOUVAIN. Eclectic S 1914. Sp. rev. 21:1790.

WINTER SCENES IN SWITZERLAND. Lux 23 Ja 1914. Syn. 19:600.
FROM INTERLAKEN TO BRIENZE. Powers 25 My 1914. 20:1265.

CORFU, AN ISLE OF THE IONIAN SEA. Pathe. 27 D 1913. Syn. 18:1468; Com. 29:172.

91 (5) Asia

91 (52) *Japan*

CITIES OF JAPAN. Melies 18 N 1913. Syn. 18:1460; Com. 19:48. Yokohama, Nara, Kyoto.

91 (54) *India. Hindustan*

FEW MINUTES IN CALCUTTA, INDIA, A. Pathe. 28 Ap 1914. Syn. 20:708; Com. 20:968.
CITY OF AGRA, INDIA, THE. Pathe. 26 My 1914. Syn. 20:1160.
KASHMIR, BRITISH INDIA. Eclectic 31 Ag 1914. Syn. 21:1562; Com. 21:1513.
SCENES ALONG THE CANVERY RIVER, India. Pathe 11 F 1914. Syn. 19:710; Com. 10:1087. Several views of the palace of the Rajah of Mysore.
MADURA AND ITS PAGODAS. Pathe. 18 Mr 1914. Syn. 19:1422.
RAMBLE IN PONDICHERRY, INDIA, A. Pathe. 8 Ja 1914. Syn. 19:80.
SERINGAPATAM, SOUTHERN INDIA. Pathe. 29 Ja 1914. Syn. 19:458; Com. 19:809.
TRICHINOPOLY, INDIA. Pathe. 24 Mr 1914. Syn. 19:1572; Com. 20:212.
FROM KANDY TO COLOMBO. Eclair 24 My 1914. Syn. 20:1010; Com. 20:1118.
COLOMBO. Eclair. 22 F 1914. Syn. 19:1428; Com. 19:1089.

91 (56.9) *Suria. Damacus. Palestine*

LIFE IN THE HOLY LAND. Holy Land Exhibition Co. 6r. My 1914. Syn. 20:728; Sp. rev. 20:372.
DAMACUS AND THE RUINS OF BAALBEK. Edison 1 O 1913. Syn. 18:176; Com. 18:263.
JAFFA, THE SEAPORT OF JERUSALEM AND Its Orange Industry. Edison 22 O 1913. Syn. 18:406; Com. 18:276.

91 (59) *Indo-China*

CAPITAL OF THE MALAY STATES, THE Pathe. 28 N 1913. Syn. 18:904; Com. 18:1279 Kwala Lampur.

AT PHNOM PENH, CAMBODIA. Melies 11 D 1913. Syn. 18:1318; Com. 18:1543.
BEAUTIFUL ANGKOR-WAT, CAMBODIA Melies 11 D 1913. Syn. 18:1318.
RUINS OF ANGKOR, INDIA. Pathe. 14 Ap 1914. Syn. 20:256; Com. 20:672.

SCENES OF SAIGON, COCHIN-CHINA. Melies 16 O 1913. Syn. 18:300; Com. 18:495.

91 (6) Africa

91 (611) *Tunis*

OASIS OF GABES, TUNIS. Pathe. 27 Ja 1914 Syn. 19:456; Com. 19:808.

91 (62) *Egypt*

OLD STREETS OF CAIRO, EGYPT. Pathe 25 Mr 1914. Com. 20:21.2
CAIRO, THE CAPITAL OF EGYPT. Pathe. 18 Ag 1914. Syn. 21:1130; Com. 21:1241.

91 (64) *Morocco*

CASABLANCA, IN PICTURESQUE MOROCCO Gaumont 9 O 1913. Syn. 18:196.

91 (65) *Algiers*

TRIP THROUGH TUNIS AND ALGIERS. Gem 20 O 1913. n. s. or c. p.

91 (663) *Senegal. Senegambia*

FRENCH VILLAGE IN SENEGAL, WEST Africa. Pathe 30 Je 1914. Com. 21:432.
DAKAR, THE PRINCIPAL PORT OF SENEgal, French West Africa. Pathe 17 Ag 1914 Syn. 21:1130; Com. 21:1241.

91 (68) *South Africa*

FROM DURBAN TO ZULULAND. Edison 24 N 1913. Syn. 18:898; Com. 18:1151.

91 (7) North America

91 (728.6) *Costa Rica*

SCENES IN COSTA RICA. Gaumont 10 F 1914 n. s. or c. p.

91 (73-79) *United States*

HISTORIC BOSTON. Kalem 3 O 1913. Syn 18:68; Com. 18:263.
HISTORIC TARRYTOWN. Kalem 3 Ap 1914 Syn. 19:1730; Com. 20:360.

VIEWS OF THE YELLOWSTONE PARK Joker 6 D 1913. n. s. or c. p.

YOSEMITE, THE. Keystone 13 Ag 1914. Com 21:1242.
GLIMPSE OF LOS ANGELES. Keystone 1 Ja 1914. Com. 19:174.
TO ALASKA VIA THE GREAT RIVERS OF the North. Essanay 17 F 1914. Syn. 19:864; Com. 19:1236.

91 (8) South America

GLIMPSES OF RIO DE JANEIRO. Essanay 24 D 1913. Syn. 18:1464; Com. 19:172.
IN FRENCH GUIANA. Pathe. 20 Jy 1914 Syn. 21:736.

91 (9) Oceania. Polar Regions

MANILA, CAPITAL OF THE PHILIPPINES Pathe. 4 My 1914. Syn. 20:710.

SIDNEY AND ITS HARBOR. Melies 6 N 1913 Syn. 18:762; Com. 18:867.

CAPTAIN KLEINSCHMIDT'S ARCTIC HUNT Arctic Film Co. 6r. F 1914. Sp. rev. 19:956 1387.

92 Biography

Boleyn, Anne. ANNE BOLEYN. Klein-Eclipse 3r. Ag 1914. Syn. 20:1454; Sp. rev. 20:943 mfg. 19:1696.
Bowater, Sir *Thomas Vansittart.* LORD MAYOR of London, The. Kalem 16 Ja 1914. Syn 19:206; Com. 19:543.
Chance, Frank. BASEBALL'S PEERLESS Leader. Pathe 2r. 4 D 1913. Syn. 18:1044; Com. 18:1412.
Charles II, King of England. KING CHARLES II. I. S. P. 4r. Mr 1914. Syn. 19:1742; Sp rev. 19:1368; mfg. 18:745, 19:1698.
Corday, Charlotte. CHARLOTTE CORDAY Kennedy 4r. 18 Mr 1914. Syn. 19:1744.
Frederick II, King of Prussia, *"The Great."* FREDERICK THE GREAT—THE STORY OF His Life. Edison 2r. 1 My 1914. Syn. 20:564; Com. 20:969.
George V, King of Great Britain. ENGLAND'S King at Liverpool. Kalem 28 N 1913. Syn 18:896; Com. 18:1279.
George, Lloyd. "Lloyd George, Chancellor of Exchequer." With LORD MAYOR OF LONdon, The. Kalem 16 Ja 1914. See 92 *Bowater*
Jeanne d'Arc. JOAN OF ARC. Savoia 8r O 1913. Mfg. 18:52.
———— JOAN OF ARC. Eclectic 3r. 20 F 1914. Syn. 19:1308.
———— JOAN OF ARC. World's Special 5r. F 1914. Syn. 19:880; Sp. rev. 19:790. mfg. 19:965.

Lincoln, Abraham. LINCOLN THE LOVER. Vitagraph 5 F 1914. Syn. 19:582; Com. 19:946; Sp. rev. 19:523.

Marion, Francis. FRANCIS MARION, THE Swamp Fox. Kalem 3r. 30 Ap 1914. Syn. 20:718; Sp. rev. 20:646.

Napoleon I, Emperor of the French. MAN OF Destiny, The. Edison 7 F 1914. Com. 19:946.
——— NAPOLEON. Eclectic 5r. 10 Mr 1914. Syn. 19:1744; Sp. rev. 19:1658.

Poincare, Raymond. "President Poincare." With ENGLAND'S KING AT LIVERPOOL. Kalem 28 N 1914. See 92 *George V.* King of Great Britain.

Shakespeare, William. LIFE OF SHAKESPEARE. Trans-Oceanic 6r. Je 1914. Syn. 20:1602.

Sitting Bull. SITTING BULL. American Rotograph 5r. Ja 1914. Adv. 19:608.

Sullivan, Timothy D., "Big Tim." LIFE OF "BIG TIM" SULLIVAN. Gotham 4r. Mr 1914. Syn. 20:582; Sp. rev. 20:70; mfg. 20:222.

Sulzer, William. SHAME OF THE EMPIRE State, The. Ruby Feature 4r. N 1913. Adv. 18:665; notice 18:804.

Verdi, Giuseppe. LIFE AND WORKS OF Verdi. Arias 6r. My 1914. Syn. 20:1020; Sp. rev. 20:825.

Villa, Francisco. LIFE OF GENERAL VILLA. Mutual 7r Je 1914. Syn. 20:1312.

Wagner, Richard. LIFE AND WORKS OF Richard Wagner. Meester 4r. D 1913. Syn. 18:1346; Sp. rev. 18:995.

Wilhelm II, Emperor of Germany. KAISER Wilhelm II. Kaiser Ag 1914. Adv. 21:1013; Sp. rev. 21:1086.

SUBJECT AND CROSS-REFERENCE INDEX.

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EDUCATIONAL CATALOG TO APPEAR IN BOOK FORM.

The catalog for the year 1914 of Moving Pictures Suitable for Educational Purposes, by the Rev. E. Boudinot Stockton, S. T. B., which appeared in the Moving Picture World, issues of February 6 and 13, 1915, will be reprinted in book form with an introduction on classifying and cataloguing pictures. Announcement of publication and price will be made later.

"SOULS ENCHAINED" IS A GLORIA AMERICAN PRODUCTION.

In a review of the feature production, "Souls Enchained," published in a recent issue of the Moving Picture World, the True Features Company was credited as being the producers. This picture should have been credited to the Gloria American Company, which company is disposing of the territorial rights thereof.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Getting Some Help.

EVERYTHING in the way of advertising for Runaway June is to be had of the Mutual Company at a moderate price. The special specimen book they got out is one of the most complete helps ever offered any exhibitor. It is a healthful sign that a company is inclined to offer this aid, but there is a growing tendency to give a complete layout of stuff to help the exhibitor make good with his specials. Most exhibitors can write advertisements and some write mighty good ones, but it stands to reason that the highly trained specialist can do better than the all around man, and at the prices charged it is wasting money not to use the material. If the local printing office has a casting box, the use of mats is to be preferred to the regular cuts, since the matrix travels better, and costs a great deal less. If you do not know what a "mat" or matrix is, it is a paper mould of the face of a cut. Special paper is beaten into the cut and then baked while still on the cut. The result is a light cardboard mould, weighing but a small proportion of the cut, which can be cast from in the local office. A number of cuts can be made from one mat, and this mat can be filed away for possible future use. Not since Stanley Twist left the Selig company have we had such a complete layout.

It might also be mentioned that the Universal now offers for sale each week blocks for its specials.

It is not alone that these helps save time and worry. There is a certain moral effect to the cut advertisement and a vastly better display than your local printer can give you as a rule.

Gave a Pony.

North G. Osborn, of the Royal, Bellevue, Ohio, gave a pony on Christmas day to a delighted youngster who in the preceding thirty days had sold the greatest number of admission tickets. He sends a photograph of the pony and child, but neglected to spend a nickel for a photomailer and the photograph got here in four parts, beyond hope of reproduction. In a contest of this sort it is better to have some definite object. A voting contest generally means the same thing, but it lacks the definiteness of ticket selling and some of the friends of the contestants are apt to cry fraud. Selling tickets is something else again.

For the Farmers.

That Farmer's Matinee stunt is still being run and with the best sort of results. The Empress, Gordon, Neb., issues tickets good only for the Business Men's Matinee. An underline states that the ticket is presented with the compliments of the merchant whose name is stamped on the back. Presumably the merchants can have the cards printed up with their own advertisement if they desire. Now and then they get out a three-day vest pocket program, but the regular issue is a nice looking four-page program. The second page carries the itemized program and the specials are featured on the third page, the back carrying the cards of four local merchants. The days should be dated, and in this case it would look better if day and date were set in italics and pulled over to the left hand margin. It now appears in the middle in capitals, but the page is closely set and an italic line starting where the titles do would be more conspicuous if set in a different type than the titles themselves.

Says He's Better.

George C. Houston goes after the goat of Frank B. Payne, of Adrian, Mich., by sending in his own make-up as Ford Sterling and adding "but this one is one that really looks like the original." This should get Mr. Payne guessing. To help him guess we print Mr. Houston's picture. He is assistant operator at the Davis theater, Norwich, Conn. He works it the same way that Mr. Payne does, parading the street with a "tonight" banner on his back, and he adds that the manager says it helps the box office. Both Sterling and Chaplin are easy make-ups for those at all like either in build, and the perambulating advertisement is always far reaching and effective. It is not so much the people who pass your house you need to reach. You want to get after those who do not come near you, but who can be coaxed. Billboards stay on the job, but the moving advertisement is more noticeable. For the last couple of years a sewing machine agency has run in the window, which is not a display window, a machine turning over on the breeze from an electric fan. It has excited mild comment, but a quarter's worth of ribbon, tied to flutter in the breeze has been halting the crowds for the past month.

Coupon Souvenirs.

The Wonderland theater, Scranton, Pa., issues coupons to its patrons, ten of which may be exchanged for a picture of some player. Presumably the picture is something better than a post card. The idea is well done, and the card shows care in preparation, the margins carrying house points. The best line is

Bell Phone—5975-J
Will tell you what is
playing daily at
this theater.

This argues a demand for knowledge and creates it by that suggestion. Did you ever try to cultivate the telephone inquiry? The novelty of the idea will help at first and by the time the novelty wears off the use of the phone will have grown to be a habit. But be certain that the phone is always answered by someone who will give the information cheerfully and intelligently. The scheme is hurtful if it is turned over to the usher—unless he's an unusual usher.

Everybody's Doing It.

Louis B. Mayer, general manager of the American Feature Film Co., of Boston, is the latest to swing the fables in slang in his house organ

Haynic Advice.

The Haynic theater, Fairmount, Minn., starts off a recent D. K. with this usable stuff:

GET YOUR TELESCOPE.

It's going to be a great week for "seeing stars" again this week; in fact it is going to be quite the most wonderful week ever. Of all the dazzling, scintillating, sparkling galaxies and constellations of Stars ever assembled for the public gaze, the Haynic has 'em on the screen this week. Pause just a moment and rest your poor tired eyes upon this list.

We have not seen much from Hay and Nicholas lately. Wonder what they are mad about?

Two Reels Now.

The Third Street theater, Easton, which was the first house to produce its own photoplay, is going in for a two-reel production to be made in the surrounding towns. Ten dollars is offered for the best two-reel script, which is the reverse of generous, but no more than what the local product will probably be worth. They state that the story must be so laid that a few people in each town can appear—and there are six towns. That is doing the local appeal stuff with a vengeance. They will be turning out features after a while.

Trickery.

Listen to Steve Farrar in his paper:

After you have read the Casino News don't destroy it, lay it away until your husband comes home from work, he will also enjoy reading it.

Some day we are going to offer prizes for the oldest Casino News, so it will pay you to keep each week's issue.

Steve is having a lot of fun with his paper, but he only writes about a page and a half. Then he gets discouraged, slaps in some page ads and promises himself to work harder next week. It's a nice, easy way, but he gets out some readable stuff.

Gone Some Distance.

John C. Rathbone is some little jumper when he jumps. He has made the leap from the Opera House Exeter, N. H., to Vancouver, Washington. He does not say whether he will have a house in the new town or not. He did good work in the east and not only made money but friends, as well.

Trash.

A. C. McDonald, of the Abbott theater, Plant City, Fla., sends the photograph of an ash receiver which he presented the city. The photograph was too badly crushed to be reproduced. It is a wooden standard supporting two circular wire baskets about thirty inches high. The center of the standard runs well above them and carries the sign

BE SANITARY
The Abbott theater is.

Below this is a recessed frame for a daily announcement. It is neatly designed, sightly on the street, and an effective advertisement.

He also sends his program, an eight page issue, into which is folded a herald. He doesn't get enough out of the program. Beyond the undated days and titles he makes small use of his space. He does use the inside cover pages to tell the facts about the house, but there is no house argument. If he lacks copy he cuts a couple of jokes from the paper and runs them in. The idea of a program is to make patrons

and then hold them. The way to do this is to call attention to the house and its program, not in the stilted standing anouncement, but in breezy style and with a weekly change of copy. There is plenty of space there. It should be put to work. If Mr. McDonald has not the time to write much stuff, he can at least clip stuff from this paper instead of from the joke column.

Made Them Talk.

This stunt worked by R. P. Greer, of Uniontown, Ala., is given as a curiosity rather than a help, since it has to do with a local custom and cannot well be adapted. It's a trifle gruesome, but it seems to have filled the bill, and, as Mr. Greer says, his idea is to make them talk, and this did it. He explains:

> The following explanation is necessary to appreciate the value of the stunt. The people in Uniontown have a custom of arranging a piece of crape around a white cardboard, and writing a funeral notice on it when anyone dies. This is passed from house to house by a boy, inviting friends to attend the funeral. We have two prominent citizens pretty sick, and there is some talk of their probable deaths. So I decided to spring a surprise. I fixed up a funeral notice in correct style, and worded it as follows: "Not Dead. The Theatorium is alive and wants your business. Come out today and be happy. Matinee 3, 4, 5 p. m. Shows 6, 7 and 8 p. m. Admission, 5 and 10 cents." I sent it around, and found it read more than anything I ever put out. Everybody wanted to see who was dead. It was amusing to see old men adjust their glasses and look over the card. After the boy had returned with it, I tacked it in front of the theater, and watched it. Not a person passed without reading and commenting on it.

No Wonder.

Steve Farrar writes that while he was in St. Louis, picking out features for Eldorado, he saw a nice looking theater with a sign that read:

Hard Times Theater

Admission 2½ cents except Saturdays, Sundays and Holidays.

He did not find out whether they charged three cents or a whole nickel on those days. Surely it must be a hard time theater if they cannot get more than that for their show. Picture theaters will be cheap and nasty just so long as managers have so little respect for the business they engage in. Times may be hard, but not sufficiently tight to call for such a slaughter, and the trouble is that many will believe that the sort of show such a house can give is typical of theaters in general.

Rounding It Out.

Lots of exhibitors will remember Earle C. Simmons from his Pathe days, and so his letter is given in full here. He writes from the Pontiac theater, Saranac Lake:

> As a subscriber of the World and an interested reader of the "Advertising for Exhibitors Department," I feel that I wouldn't be wasting any time in writing you a few lines in the hope that you may find same interesting and that my views may do some Brother Exhibitor some good. I have been connected with the moving picture business in all its branches. I left the stage some four years ago to take the position of leading man with the Western Pathe Company, and for two years was engaged as leading man with Pathe, Bison, Kay Bee and Broncho. Poor health made me give up the acting part of it and I became director, again poor health interfered and I then took charge of the engagement department of the western Universal in Hollywood, and finally my health drove me up here to Saranac Lake, and last November I became a full-fledged exhibitor. Your department is without doubt an excellent thing for any exhibitor who is alive and desires to make his house a success. To my way of thinking, no exhibitor should be without the World, if for no other reason than to read your portion of it.
>
> I am enclosing some of my programs. The program marked No. 1 is the first I put out and then I thought it a dandy, then I learned from your department that I could improve on it, and the No. 2 is the improvement. The pink is my Christmas edition and the "last" my New Year's. I believe thoroughly in plenty of advertising. I get out four thousand of these programs every week. Two thousand of which I distribute around the town and the other two in my house. This is a town of four thousand and some over. There are two other houses in the town, both down stairs, whereas mine is upstairs. The other houses use no programs, and, furthermore, they do not use the newspapers, of which there are two coming out once a week each. I have a special feature every day in my house with the Mutual Service. There is nothing I have but what is what I consider the very best. I have installed a five hundred dollar Mirror Screen, a Simplex machine, a Mercury arc rectifier, and will soon add another machine to avoid all waits, providing my business keeps up to allow me to do so. So far I have done as much, if not more, business than either of the other two houses, even though mine is an upstairs house, and I attribute this to my extensive advertising and my first-class pictures. There is nothing I have that I do not advertise to the limit. Lately I installed a Wonder Clock, which created lots of talk, and talk makes business, if it's the right kind. You may print this letter or any part of it if you so desire, and if I can be of any service to any exhibitor by giving them information of any kind regarding pictures, etc., I ask them only to drop me a line and I will gladly do so.

The first program would be a good one still, had it not been bettered, but it *has* been bettered. The statement that the house is in the Town Hall explains the upstairs feature. Most town hall theaters are located on the second floor and the city fathers sidestep climbing—except on show nights. The only real objection to the first program is its size compared with its contents. The other issues are more compact, about 4½ by 6½ inches. The front is kept standing, a huge initial P being the only ornament. It is locally printed, but it looks like "city work" in its effective simplicity. There is full information as to seats, prices and times of performance in each issue and an announcement of the daily feature. The third page is effective house talk and the back is given to advertising. He gets ten cents in the afternoon and ten, fifteen and twenty in the evenings.

The Christmas issue runs eight pages, two colors, and announces a children's matinee and says "Mammas may come with their children, if they wish, but no ladies alone and no men are to be admitted. This is just a Little Christmas Party for the Children."

And Mr. Simmons neatly puts what others have said in more verbose style when he prints:

> PLEASE
>
> My request is, take just a minute and read the following: My efforts are valueless if I can't inform you of them. I am trying my best to show my solicitude for the comfort and pleasure of my patrons. I have at last secured the wonderful Mercury Arc Rectifier, the invention that changes alternating current to direct. This is the last word in moving picture perfection. Now, Ladies and Gentlemen and Children, I am ready to offer you the greatest, or as good as the best, pictures in the world. The wonderful thousand dollar Mirror Screen, that makes pictures look like real, red, alive people, you will see now at its best with the equally wonderful Mercury Arc Rectifier. Big expense has been realized in installing this machine I said I was going to give you the BEST and I am keeping my word; the Simplex Projector, the Mirror Screen and the Mercury Arc Rectifier defines the best projection in the world—and—PROJECTION COMES FIRST—now please read the rest.
>
> BEGINNING MONDAY, DECEMBER 14
>
> the Pontiac theater opens with the greatest run of Special Features ever put before a City Public
>
> LOOK
>
> Just think of all these wonderful Features played by the Greatest Stars, and produced with the greatest of projection, that makes the pictures so natural that you forget you are looking at animated photography, and seemingly you are visiting actual scenes and real people.
>
> You can see it is my ambition to give you the best, and I am going to do so. When you come to the Pontiac, you can depend upon seeing the best of pictures and hearing the best of music.

Where the "look" comes the page is turned to a double page program and the text is continued on the back page.

Mr. Simmons is winning with advertising because he knows the value of good advertising. Even in winter Saranac is a pleasure as well as a health resort and he must appeal to a good class of people—and does.

He uses different colored tickets for the three admissions and double tickets for the loges, reserving the latter in advance for the extra big features.

Done.

Bertram I. Williams was arrested in Dallas, Texas, charged with using the United States mails to defraud. Williams was an undeniably clever advertising man, but he was not willing to work at it. He started in Trinidad, Colorado, a "league" for obtaining supplies at a reduction; quoting prices far below wholesale. Several times he has used the name of this paper and of this writer as a guarantee, and in several instances it has been accepted without question. We are sorry that he is in trouble, but he has only himself to blame. It should serve to warn readers against a too ready acceptance of strangers and their schemes.

Spreading.

The Free Coupon thing is spreading. A clipping from a Joliet (Ill.) paper announces that "Nearly one thousand free tickets clipped from the Herald were received at the door yesterday afternoon and evening." And "The free coupon campaign will continue the balance of this week and next week." And the coupons are good even on Saturday, Sunday being the only day reserved. The house, the Grand, runs six reels for five cents, and doesn't even get the nickel now. Looks as though Joliet might be a good place for a ten cent show, if there is not one there already. All you have to do for six reels is "Neatly cut out this coupon."

The use of the coupon to build up matinee business might be passed, but turning over the house day, night and Saturday is too much. No wonder some exhibitors contend there is no money in pictres. There isn't when it is done that way.

Neat.

The Cameraphone theater, East Liberty, Pittsburgh, has dropped the old form program and uses a vest pocket issue of standard shape and color, a khaki colored card stock printed with a good black ink. They use just three faces of type in the body of the program, and though they carry a lot of words to the page, the job looks better than merely neat. Some of those who are looking for a model would do well to send a return envelope to the Cameraphone and ask for one. Another neat issue is gotten out by the Liberty theater, Detroit, a six-page railroad folder, white stock.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will full manuscripts or synopses be criticized whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Continuity.

We have been keeping one man on plotting for more than a year, not because he is not capable of writing out his plots into action, but because he needs the plot practice more and has the good sense to stick to the work that he needs most. It looks as though another pupil would have to be kept for the next ten years on continuity, and even then it may be that he'll fluke. Expressed briefly the formula is very simple.

First learn to plot.

Next learn to tell your plot in action.

Make the action match up.

That's all you've got to do, but it is not as simple as it sounds. Probably at some time in your life you have balanced a penny on a card on your finger and have flicked the card away, leaving the penny in the same place. That's a nice little parlor trick, but do you ever realize that sometimes you do the same thing when you write plays, only your penny is a player and you not only flick away a card of scenery, but you flick another card into its place. You don't realize it probably, or you would not do it, but when you write this:

19—*John's room*—John enters—finds the note on table—reads—claps his hand to his brow—gives way to his grief—

20—*Police station*—John enters—asks desk sergeant to help him find Mabel—Sergeant calls detective—tells him to go with John.

21—*John's room*—John and Detective enter—John shows where he found note—detective shakes head—takes out magnifying glass—examines table.

22—*Street*—Detective comes along looking into the faces of the passers by—Mabel passes—detective follows her.

You are apt to lack continuity. Suppose that, just to teach you a lesson, a company put it on just the way you wrote it. We would see John standing in the middle of the frame sobbing. Bing! Here he comes through the door of the station house. How the deuce did he get there? He gets the detective. Bing! They are back in the room. To the hereafter with flying machines! John has that stuff beaten a mile. The detective examines the table. Bing! He is as good as John. Here it is right in the middle of the street. We did't even see him drop down from the clouds.

Now we could tell you what we think of that sort of technique, but kind as we are to the copy reader in the matter of cigars, he would not pass such language into print because he likes his job.

That isn't technique. It's carelessness. You know, because you've been told, not once, but time and time and time and again, not to do precisely that, but you keep right on doing it because you are too blamed lazy to try and think. If you did think, you might write it like this:

19—*John's room*—John enters—finds note on table—reads—staggered—looks about him—shakes head sadly—she's gone—and with Jack—he slowly exits.

20—*Cafe*—Flash of Jack and Mabel—bottle of wine—they clink glasses.

21—*Police station*—John enters—shows Desk Sergeant the note—Sergeant sharply questions—calls—Detective enters—go with Jack—Detective ready—John in apathy—Detective rouses him—they exit.

22—*Cafe*—Flash Jack and Mabel drinking.

23—*John's room*—John and detective enter—Detective makes rapid survey of apartment—looks at desk through glass—no clue—speaks—John nods dully—Detective slaps him on back—cheer up—we'll find her. Exits.

24—*Front of cafe*—Jack and Mabel exit—up street.

25—*Street*—Detective coming toward camera—looking at women as he passes—Jack and Mabel from camera—detective sees—turns and follows.

It will be seen that by cutting back we avoid showing the same character left on one scene approach on the next, and at the same time we get some substantial effect by showing the faithless wife and her companion in sin. At a cost of perhaps seventeen feet we have made seventy feet full of thrills instead of having about forty-five feet of only halfway interesting action.

Never get so intent on the development of your plot that you forget the development of your action. The two should go hand in hand. MAKE them do it. Make the action run from one scene to the *natural next*, unless you find that by breaking in with a contrasting scene you can save bad breaks and at the same time get greater effect.

A diamond worth a thousand dollars is worth a thousand dollars, even if it lies in the center of a ball of tar, but no one will realize the value of that ball of tar unless he takes the trouble to dig, and naturally very few people spend their lives probing into tar balls in the hope of finding thousand dollar diamonds. If you have a diamond in the shape of a plot, give it the proper setting of continuity. Do not sink it in the tar of unmatched action.

Traveling.

A. W. Thomas has left Chicago, it is said, and is traveling westward. Presumably he took his school with him.

Surprise.

Hoy many do two and two make?

Four.

Correct. To the head of the class.

But suppose you could *prove* that two and two make five. Prove it, mind you, not merely *say* it. You could knock the edges off arithmetic for five thousand years.

You can't do it, but suppose you try to prove that a man and his wife *and* the other fellow still make one.

That is the sort of stories that make editors read all the junk that comes in. Some outside darn fool *might* prove the proposition.

Clips.

There have been a lot of kicks about scripts spoiled by an excess of clips. There is one clip on the script. From one to three extra clips have been used on some scripts.

Now listen.

If one hundred writers will send in each one script showing the marks of more than TWO clips, we will undertake to argue the matter. We do not want to argue the matter alone. We want the evidence.

And if each writer will send his script in an unstamped, but self-addressed, envelope, we will undertake to return all such, fully stamped, within thirty days.

This, we believe, will do away forever with the practice of attaching rejection slips with extra clips, but to do the job we must have the evidence. Scripts may be sent to Box 70, Madison Square Station, New York City.

Practice.

"I've done too much work to need practice."

That's what one of the cocksure cusses wrote us the other day, but he came in one of our bad hours. Some weeks ago we said we got fifty-seven scripts back from one company in one bunch. This was a mistake. There were sixty-one. And since then we have been taking the Florida out of the stuff and fitting it for general consumption, and nothing could have shown us more clearly what an advance we have made in our own work in the past two years than doing over the two-year-old stuff.

If we can do better work between our twenty-first and twenty-third year, what makes this complacent cuss imagine that he is all done with progress at the end of his third?

We pause for reply, but we think he is gagged. We wrote pretty good stuff two years ago. We are writing better stuff now. And any time we can't beat last year's stuff we are going to quit and look around for an old men's home.

Twenty-three years in the writing game is pretty long beside you two and three-year-olds. Can you get the message when we say that story 622 is better than 347 and that the revise of 347 is better than 622. And 622 was written only a week ahead of the revise of 347, which was done originally about two years ago.

It Sometimes Happens.

It is not a common happening, but the other day we saw a story that was too big for its motive. It was a good story, strong with cleanly strength, logical and well connected, but the reason behind the story was far too unimportant. It was true to life that a slight reason had brought forth a big action, but done into a play, the reason was too slight to interest, and so the action failed to gain full credit. It was like using a ten-ton crane to pick up a railroad spike. The crane is a mighty engine and interesting as such, but most interesting when it is lifting its full load. Motivate your story properly. Give it a sufficient reason for having an existence, for no matter how strong the action may be, the appeal must come largely through the appeal to the mind and this is more a mental than a visual process.

Under the Skin.

Dramatic players have an expression for studying character. They call it "getting under the skin of the part." They learn the lines of dialogue assigned them, then they start in to study the character of the personage they are to play. They want to know how he thinks, how he reasons, and their study of his character from the lines enables them to give to the lines a fuller value.

Few authors get under the skin of their stories, and therefore few write really acceptable stuff. Most are contented merely to write down some actions that relate to a situation and let it go at that. They refer to it as a play, but it is not; it is still merely the germ of a play and not a play itself. It has possibilities, but it is no more like a real play than a wax lay figure is like a real man or woman. Stories have souls and hearts and nervous systems the same as human beings, and merely fabricating a skin does not excuse you from getting under that skin and supplying the proper elements. It is a simple matter to throw together some situations, but to bring together just the right situations in just the right way calls for deeper thought. You must not be contented to state that John loves Mary. You must know why John loves Mary and prefers her to Margery and Miriam and Jane and all the rest. He must be the sort of man who would fall in love with Mary because he finds in her his complement. There must be mental as well as physical reasons for the affection unless it is your purpose to show the evils of falling in love with a pretty face. You may not be called upon in the script to tell why he loves her in

preference to others, but if you know the reason yourself, you will write a more correct line of action, and therefore a more interesting plot.

Your plot must rest on something more than the mere desire to write a story. It must be based on sound reason. It must have an excuse for existing, or it is no more than food for rejection. You must know and love your characters. You must understand and sympathize with them, before you can make them so real that others will love and understand them. You can get something that on the surface looks like a story and you can possibly sell one of these now and then, but the most successful writers are those who make their fiction people out of the real flesh and blood and not mere paper dolls. This does not mean that you must pick out actual living people and put them on paper and no others. That's not the way. Do not kidnap existing people into your stories, but create people of your own who are as vivid and as real. Get under the skin of the story and see if it really has a soul.

There's a Reason.

One of our observation pupils sent in a story with the explanation that it had been done because she had never seen a suffrage story and she thought it might be interesting. It was explained that she did not see much suffragette stuff because they were apt to be dangerous. At the moment the question is too important to be touched on without offending one or the other side engaged. The pro story will offend the antis and vice versa and intelligent manufacturers do not deliberately seek to offend any sect, creed or political faith.

This leads to the suggestion that political stories are apt to offer the same difficulty. In a political story, if the plot is properly laid, there must be one good and one bad party. There is one way out, and this is generally followed, by making the hero a reform candidate and hitting both of the old parties with equal force so that either cannot object to favoritism. But political stories, like suffragette stories, are not in great demand because they do not appeal to the general world market. Our political system differs from that of other countries and they, used to another mode of thought, cannot understand our point of view, so the story falls flat.

Too few writers realize the fact that the most useful story is one that appeals to the peoples of all countries. The other day, in a comedy, a small boy was given a dollar bill by an exuberant suitor. That was well enough, but in some countries there is no small paper money and the suggestion will be conveyed that a gift of $25 or more had been made; which would be all out of proportion. Reversing the idea there are other countries where you can get a couple of hundred dollars change for a five dollar gold piece, and that would be equally puzzling to us. In photoplay work there are many things to be thought of besides the plot. Think of these things before the editor does and you'll be more apt to get the story past him.

Essentials.

Learn to determine the essential factors of your story and discard the unimportant. One recent story told of an action a girl performed to save her father from disgrace. It created a misunderstanding between her fiance and herself that was explained away in a vision series. Just about the time the story began to grow interesting the girl sat beside her sweetheart. "Fade down." Then followed twelve of fifteen scenes detailing the cause of the old man's troubles, calling for several elaborate settings, not used elsewhere, a new set of characters, and taking up more than half of the one reel story was worth. And the author had failed to realize that so far as the story was concerned, it did not matter whether the old man had killed an entire family or had sold axle grease for corn salve at the County Fairs. The essential was that she had performed a certain action to recover an incriminating evidence. It could have been told in a leader. A leader would have saved about 450 feet of padding. It would also have saved the story.

Until you reach the point where you instinctively discard the useless, work from a trial synopsis. Get clearly fixed in your mind the story you want to tell. Stick as closely as possible to that story, discarding all side issues. If you tell *one* story properly, you will have done enough. Do not try to do three or four.

Keep On the Keel.

Quite recently a pupil got away with us. After she sent a photo to the bestest professor ever," that son-of-a-gun of a "bestest" sassed her back. Usually when he gets back at a pupil there is a dank silence. There was silence here for a week or so, but good sense got the better of feelings and said pupil came back. It was a very simple kick. She was allowed to belong because she gave promise. She got a provisional scholarship, and right away she swelled up. She was worth saving, so she got rounded up. She took a couple of weeks to recover, but she did recover and came in for more, which she will not get because she has been taught.

Once we asked a lion tamer what the formula was. He knew us well enough to be frank and his answer was "Chic. The first thing is to go into the cage and lick the hide off of the brute." It is not a nice way to train, but it is necessary. If some one applies training methods to you, be glad. It must be because you are worth while. But don't lose your temper. Keep on your even keel. You'll sail better.

Contests.

So many writers have sent in complaints that the scripts will not be returned in the Thanhouser contest, that some explanation may help to clear the situation. In the first place the contest conductors have the absolute and unhampered right to make such terms and conditions as they please. If you do not approve the conditions you do not have to enter the contest. The chief condition is that manuscripts will not be returned. Some writers seem to think this unfair. It is not. The contest really is being conducted by a company which makes a business of selling circulation ideas to newspapers. It has sold this Thanhouser contest to papers even in the small towns. There are perhaps two or three hundred of these papers running the contest To return all these scripts—which will probably aggregate a half million—would mean a greater expense for clerk hire than could be afforded. It is practically impossible to return them all. Those not taken and paid for will not be used, but will be destroyed. There is nothing unfair about the condition and no suggestion of dishonesty. In self-defense the contest managers impose a condition which authors do not like. They naturally have greater regard for their office expenses than the feelings of the authors. That's all.

Cutting In.

A cut-in is a leader, generally spoken, cut into a scene by the simple process of cutting the scene apart with a pair of scissors and cementing the leader between the severed parts. That is the reason it is called a cut-in. And so a man who writes to know if it is proper to follow a cut-in with a bust is told that a cut-in is not cut in unless it is cut into the scene and not put on the end. We do not know just what he had in mind, but take these two facts as unbreakable rules:

There must be at least ten feet of action ahead of the cut-in.

There should be at least five feet of action in the same scene following the cut-in.

You should not flash two feet of scene, run a cut-in and go on to the next scene. It is presumed that the character to whom the cut-in is attributed speaks some vital sentence. We should go back to the scene and see the effect of that spoken sentence before going on to the next action. If you want a leader and only five or six feet of action, then precede the action with the leader.

Plots and Plots.

It is not enough that you have an honest-to-goodness plot. You must have good plots if you want to sell them. You must have to offer better than usual plots. It is not because no one around the studio can think up plots that manufacturers are willing to buy from the outside The trouble is that the studio writers, as a rule, cannot think of enough novel ideas to keep things going, and so the editors turn to the outside writers. If you can merely write stuff as good as the studio average, there is very little chance for you. You must offer something better than that. Most plots can be made better than usual if you are really able to think plots, and they should be kept until they have been made above the average. John crossing the street does not differ from Henry and Charles and all the others who are crossing the street. But if a street car comes along and jolts John's spine out of his consecutive numbering, John immediately gets the center of the stage and an ambulance call. John is the man who is different from all the other street crossers. If, by any chance, John builds up on his first experiment in publicity by refusing to die with a broken back, then John becomes still more unusual and, therefore, more interesting.

Any man or woman can conceive the idea of a man crossing the street. Most of them can hit him in the spine with a street car. Fewer would add the survival of the broken back, perhaps a dozen could build up on the back. The few would be authors; the dozen would be creative authors and the rest would be the unimaginative. It is because there are so few who are creative authors that they get more for their work than the other fellows. If you have the capacity, develop it through training.

Rooms.

"Should a character going from room A to room C, passing through room B, be shown in transit through B where nothing of interest can happen?" That's what a man wants to know, and it raises a rather nice point in continuity. But first let us ask the question as to what these rooms are. In the first place is it necessary that there should exist the intervening room B? Could it not be possible that rooms A and C adjoin? If so, there is no necessity for showing the unnecessary B. Taking another angle, if the two rooms are totally dissimilar, there probably would exist no reason for showing the intervening space If one passed from the dining room to the library, it does not matter much whether the passage is made direct or down the hall. Passing from any of the common rooms on the lower floor to one of the bedrooms would suggest to the mind the ascent of a flight of steps, but it should not be necessary to show the steps unless action happens on the stairs or unless it should be considered necesary to emphasize the fact that there is a flight of stairs. It is one of those conditions in which the rule is amended by the situation of the moment. If John rises from his bed, goes to the kitchen to raid the icebox and falls downstairs, the stairs should be shown, but if John gets to the kitchen without mishap it should scarcely be necessary to build a flight of steps just to prove that his bedroom does not open into the kitchen. There is, of course, some slight break in the continuity, but not so great a one as to shock the mind out of a sense of illusion.

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IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply by mail without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O. or coin only. Second set will be ready soon.

Question No. 71.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high-class men will do well to watch the Roll of Honor.

Suppose 110 volt d. c. to cost 8 cents per k. w., and that you are using 40 amperes at the arc through resistance. How much difference would there be in economy per hour by using 70 volt current? How much difference would there be if a d. c. to d. c. economizer, having an efficiency of 70 per cent. were used instead of resistance? Your supply is 110 volt, 60 cycle a. c., your picture 16 feet, and your plaster screen is coated with alabastine. You can get an excellent rheostat large enough to deliver the necessary amperage for $20, an economizer with a secondary capacity of 60 amperes for $60, or a motor generator set, reducing the pressure to arc voltage and having a guaranteed efficiency of 67 per cent. for $225. What would you advise, and why? Current cost 9 cents per k. w.

Roll of Honor on Question No. 65.

The Roll of Honor on this question consists of Montreal, Canada; Joseph H. M. Smith, Fort Worth, Texas; M. W. Larmour, Waco, Texas; T. Glucksman, New Orleans, Louisiana; H. M. Seward, Reading, Pennsylvania; Chicago, Illinois; L. S. Usher, Winnipeg, Canada; G. D. Bullock, Gallup, New Mexico, and J. I. Roberts, Nashville, Tennessee.

I have selected the reply of Brother Usher as best. In fact, he has covered the ground quite thoroughly, I think, and is entitled to much credit for his treatment of the subject, though he did overlook one theoretical point.

Reply to Question No. 65.

By L. S. Usher, Winnipeg, Canada.

The Question:

What is the effect, from the point of view of the person seated on the main floor, of a very steep pitch in projection? Several important points are involved here.

The Answer:

To get a true impression of the picture one must theoretically see it from a point as near the axis of the light ray (as close to the lens) as possible. With the lens level and central with the center of the screen the plane of the film is parallel to the plane of the screen and to the retina of the eye, the ideal condition, but one enjoyed only by the operator. Fortunately, however, slight deviation from the ideal does not materially effect the impression, nor does even a considerable deviation effect it seriously. The condition under discussion is that of a steep projection viewed from a level lower than the screen. We will consider the matter in sections:

With a steep projection and a vertical screen, viewed from the machine, or elsewhere, we have a keystone effect. The top of the picture is narrower than the bottom. After leaving the lens the rays of light diverge, and the greater the distance from the lens the greater the divergence. The screen is placed parallel to the upper and lower edges of the machine aperture, but far below its level. Imagine the beam as emerging from the lens. The top rays strike the screen earlier, or sooner than the bottom ones, because of the fact that the top of the screen is nearer to the lens than its bottom. The lower part of the screen being furtherest away, the lower rays will have further to travel to reach it, and, of course, the extra distance increases the divergence, which makes the bottom of the picture wider than the top, and produces what we call "keystone effect." The screen cuts the beam at an angle to its principal axis, which makes a different focusing point for practically every vertical foot of its surface, and we thus get an out-of-focus effect which cannot be entirely remedied. Under these conditions, general or center focus is usually resorted to.

In the problem we view the projection from a point lower than the screen. The picture is an inverted keystone in shape. Another factor which here enters is that of perspective. From our point of view the top of the screen is farther away from the eye than its bottom, and if the picture was not distorted—there was no keystone effect—its upper half would appear smaller than the lower, though not sufficiently so to be perceptible to our senses. However, since the top of the picture is actually already the narrowest, the element of perspective operates to increase the keystone effect. Again, the lower portion of the picture being the wider, there is a greater area of screen surface to illuminate than there is at the top, therefore, with an equal light intensity over the entire surface of the film at the aperture the top portion of the screen will have a more brilliant illumination per square foot than will its lower portion. And now, suppose the screen, or rather its top to be slightly tilted back. It will cut the light beam at more nearly right angles to its principle axis. The screen is more nearly parallel to the aperture The difference in distance between the top and bottom of the screen and lens is less, therefore, for these reasons there will be less keystone effect. But the screen now is at a greater angle to the plane of the eye. We cannot get a true impression of the perspective shown in the picture. The perspective of objects has increased beyond their true proportion, thus causing further distortion. With two projectors, if set very far apart, another trouble is added. If one machine be set central with the screen, and the other to one side, the projection from the second machine will be badly impaired and there will be a keystone effect due to the "side throw," this condition being brought about by the same reasons responsible for the vertical keystone effect. If both machines be set at equal distance from the center than there will be slight distortion from each, and this distortion will be in opposite directions, but, however, it will not be sufficient to be noticeable, unless the machines be a considerable distance apart. Raising the aperture plate to an angle to compensate for the out-of-focus effect present in keystone I consider bad practice, as it is likely to set up trouble with the gate idlers and tension springs. Carefully arranged screen settings tend to lessen these faults materially. I have only considered this question as applying to the non-reflective type of screen, subsequent questions apparently being designed to cover conditions where semi-reflective screens are used.

[Hum! Yes; but is there no other effect as applied to non-reflective service? Practically, while I admit there is but little, still no screen is entirely non-reflective, and, moreover, leaving reflection out of it, assuming a cloth screen, would not the top front side of every horizontal thread be more intensely illuminated than its lower front side, which latter is what directly meets the eye? Of course, this is very largely technical, since, while the effect would be there all right, it would hardly be enough to be perceptible. But, nevertheless, it should be noted when we are considering the subject.—Ed.]

We Don't Criticise.

J. N. Baker, Philadelphia, Pennsylvania, writes:

> I do not know your attitude with reference to criticising the efforts of a contemporary, but it seems to me that when a journal advances as an "Exhibitors' Guide" and employs an expert on projection who gives such obviously amateur answers as contained in enclosed clipping, well it seems that criticism certainly is justified.

Brother Baker then continues and points out some of the things to which he objects. It is not the policy of this department to criticise the efforts of others engaged in the same line of work, however mistaken those efforts may be. The answers given, in the clipping, to some very elementary questions certainly are enough to cause a rather wide smile, but the matter of their correctness is not a subject for discussion in this department. I have all I can do to attend to my own affairs, and keep up with my own work, without acting as censor for the labors of someone else. Many thanks for your good wishes, Brother Baker. You know the old saying: "Supplying enough rope and—," well, as I said, you know the quotation.

How Many Amperes?

Andy Y. Strout, Waterville, Maine, propounds the following:

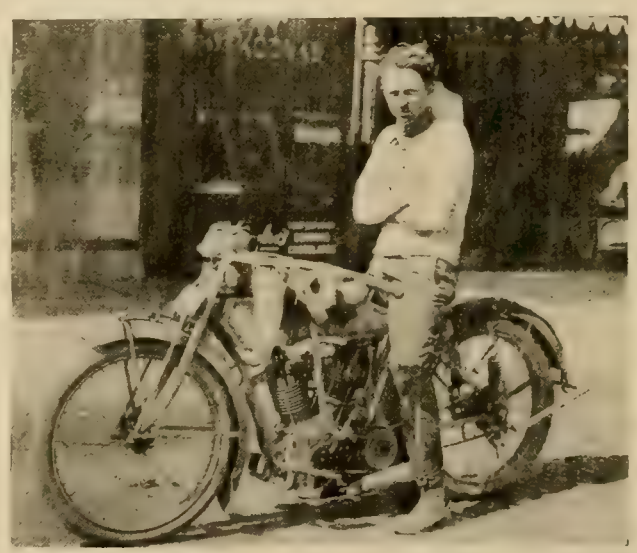
> I would like to have you put me right on this one. I have a second-hand motor, name plate of which reads "1/6 h. p., 110 volts, 60 cycles," and that is all except the number of the motor. Now, I want to know how many amperes I am using. To find the h. p., you divide the watts by 746; to find the watts and amperes you multiply by volts, but——.

Then, Brother Stout, goes on and works things out by a rather complicated process, but for his benefit, I would say that figures are of very questionable value in such a case, since you do not know the efficiency of the motor; also when it is alternating current it would be necessary to know the power factor. Without knowing the efficiency of the motor it would be impossible to calculate your amperes; also the calculation would have no value unless the motor is working to capacity and in addition to all this you don't know the h. p. as given on the name plate is exactly correct. Under the conditions an ammeter is your method, Brother Strout.

A Road Show.

L. F. Wallace, electrician with the Wallace Golden Rule Wagon Shows, Red Oak, Iowa, comes in with the following interesting dope:

Notice some of the boys are inquiring about automobile electric light plants. Enclosed are several photographs which may be of interest. In one of the pictures you will see the power plant mounted on an Oakland "40," 1911 model, which has an open fly wheel. The generator is a 5 k. w. Fairbanks & Morse 60 volt machine. We removed the automobile radiator and hood, and built a platform immediately over the engine, and upon this platform the generator is mounted. It was a hard job getting the platform solid but we finally succeeded by bracing it with heavy supports of angle iron such as used in building small steel bridges. The radiator on the car was doubtless sufficient when joy riding at thirty-five or forty miles an hour, but when placed stationary and hooked up to a 45 ampere projection arc for three hours at a stretch it would not keep the engine cool. In its place we use a 52 gallon barrel, but when on the road substitute a small tank located on the left running board. This outfit has pulled itself and the operating room (you see the latter hooked behind the machine in the photograph) over all kinds of roads, including mud and some pretty steep hills. It has only been pulled out of two mudholes, and they were almost bottomless. The upkeep, outside of gasoline and oil, has been $21.40, and that was not the fault of the car—we stripped the low gear. (Scat! get out! How about tires?—Ed.) Two and a half gallons of gasoline and one quart of oil will move the rig on average jumps of from six to twelve miles and furnish the juice for the show. (Hum! This is—hum—well it strains the joints in our believer.—Ed.) The car was second hand to begin with, but has adways had good care. It has pulled itself and the operating room 4,000 miles, besides furnishing the juice for shows all that time. We are now overhauling it for next season. We are following the advice you gave us a year ago, Brother Richardson, and cutting out the horse and animal part of it as fast as possible. We have our hand organ mounted on a Ford, and we do the advance work with another one. The tent wagon is a 1912 Overland, and our last addition is a two-ton Garford truck (see photograph). We intend to mount the generator on it and thus have two independent electric light plants. But the worst of it is yet to come. There are three motorcycles on the job; one Harley "5" and two Pope twins. The boys are some speed merchants too, but they, the motorcycles, are rather a mean proposition in wet weather. We get 25 and 30 cents admission. The past season was fine, except for September and October, when we usually make our big clean up. It was nothing but rain and mud during those months, and it put several small road shows on the rocks. There is another point you are absolutely right on, Friend Richardson. The average person does not realize what they are going up against when they tackle this road show proposition. It isn't a thing in the world but the hardest kind of hard work, and mighty discouraging at times, too. Also every once in a while you run into a bunch who want to "clean the show up." Then you have to pull the Jack Johnson stunt, and pull it quick, too, if you expect to save your bacon.



I secured a pair of these meniscus-bi-convex condensers, tried them out and discarded them. Then I saw, in the department, how other men were getting such fine results that I took another stab at it, moving them closer together, and the arc nearer lens, and, say! the picture was lots clearer, sharper and stood out better on the screen. We are using a Powers Six A, with a home-made motor-drive attachment. Have a half size 3½ inch Gundlach objective lens stopped down to about one-half. Our distance of projection is 80 feet on a muslin screen. We are obliged to use muslin on account of sound effects. We own our own film and run it one season, and when we discard it it has not as much rain as the average thirty day release. The secret of that is, keep your machine clean, and watch your magazine rollers and tension adjustment. I made twelve patches all last season, and there is not a broken sprocket hole in the bunch. We make very nearly the same route each season and only the smaller places from 100 to 1,500 population. Our aim is to be to the small towns what Lyman Howe is to the cities. Our little show is a family affair. A. P. Wallace (dad) is the sound effect man, L. F. Wallace (son; your humble servant) operator, and E. R. Wallace (another son) tends the engine and generator and sees that everything runs smoothly. We hire four boys. Only wish you could see our outfit and our show. May come to New York to see the sights some time. If we do we are going to look you up. If this is too lengthy chop part of it, or all of it you want to. The department is all to the good. Make them give you more room.

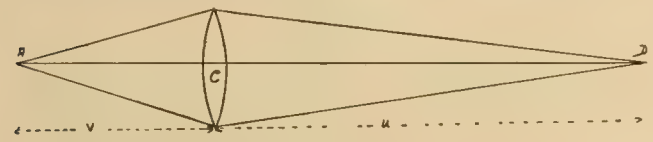
I have used the whole letter because this is remarkably interesting stuff. About six or seven years ago I got the "road show bug" myself. My idea was to get two large trucks, like the one shown in one of the photographs, except that I wanted a top on them like those on a moving van, and then have one or two light cars to run around in and do the advance work with. I came mighty near going into it at that time, too, but I guess the hard, grinding work I saw ahead scared me out, but I still hold this is the only right way to do the thing. The worst drawback to this proposition is, of course, bad weather, but automobile trucks are made so now that, as Brother Wallace says, the mud has got to be almost bottomless when they cannot get through. Looking carefully at the tent picture we see that the Wallace outfit is quite an extensive one. In addition to the automobile truck wagon,

band organ wagon and power plant, there are one or two large horse-drawn vans. The Wallace investment certainly runs into a round sum of money, but they are fast developing into the type of road show I believe in, and I believe that they will find two or three power trucks, such as the new one, all they will need except the advance car. Each one of the trucks can, of course, pull a trailer. Certainly, Brother Wallace, if you boys come to New York I will be mighty glad to see you. I like enterprise, good judgment, industry, and horse sense, and I am always glad to meet those possesed of those attributes. But you ought to receive a round of chewing gum from the makers of the Oakland for that statement of efficiency.

Understandable At Last.

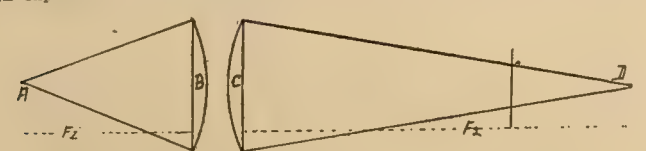
S. Arkin, New York City, one of our valued correspondents, has at last put things into shape so that I am able to grasp the real meaning of this "$\frac{1}{F} + \frac{1}{F_1}$" business and, in turn, I think, can put it in shape so you can understand it. I very much doubt if the average operator has made very much out of the technical end of Brothers James', Griffiths' and Arkin's articles. I know I could not, but finally have pinned Arkin down to brass tacks, and here's the dope. I wrote Friend Arkin, asking certain explanations and here is his reply:

> In reply to yours of the 4th, there is a well known optical law that when you place a lens further away from a light source than the focal length of that lens the rays of light, after passing through the lens, will re-converge and form an image on the other side of the lens.



> Let A be a light source, an electric arc, for instance; C a condenser, or combination of condensers; D the point where the imagine will form, or the light rays come to a point. Now, if v is the distance from A to C, and u the distance from C to D, then $\frac{1}{v} + \frac{1}{u} = \frac{1}{F}$, when F equals the focal length of lens C.
>
> When C is not a single lens, but a combination of two lenses whose individual focal length is represented by F_1 and F_2, then $\frac{1}{F_1} + \frac{1}{F_2} = \frac{1}{F}$, hence, in order to have good projection, the combination of the two condensers should be such that $\frac{1}{F_1} + \frac{1}{F_2} = \frac{1}{v} + \frac{1}{u}$. For practical example let v (distance from A to C) = 4.5" and u the cone of light (which in practical projection is the distance from the condenser to the objective lens) equal 20, then $\frac{1}{4.5} + \frac{1}{20} = \frac{1}{F_1} + \frac{1}{F_2} + \frac{1}{4.5}$ (1) $\div$ 4.5 = .2222; $\frac{1}{20}$ (1 $\div$ 20) = .0500 and .2222 + .0500 = .2722, hence, .2722 = $\frac{1}{F}$, therefore $\frac{1}{F_1} + \frac{1}{F_2} = .2722$.
>
> If we choose as F_1 a 6½ inch condenser, the reciprocal of which is .1538 (the reciprocal of a number is 1 divided by that number, and 1 $\div$ 6½ = .1538.—Ed.) and .2722 — .1538 = .1184, which necessarily would equal $\frac{1}{F_2}$ and the reciprocal of .1184 (1 $\div$ .1184) is 8.5, which is the focal length of the second condenser. I hope I make that perfectly clear. (I like the nerve of Brother Arkin. Don't you? "Perfectly clear." Huh! Oh! such a headache.—Ed.) Should you desire more information on this or any other problem or mathematical optics I will be glad to supply it.

When I dictated the last sentence of friend Arkin's letter my crow-track writer exclaimed: "For the love of heaven tell him you don't need any more!" But he need not take that seriously. And now for an explanation of this matter.



I have made a little diagram of my own which shows the regular plano-convex condenser combination. Now, Brother Arkin has probably made this matter as clear as it is possible for an optician to make it, but, even so, I think very few of you can dope the matter out without help, and I am now going to supply the help, for I believe I have got it squared around in my mind at last. What Friend Arkin means is this: taking my own sketch, A is the arc, B one condenser lens, C the other lens, D the point at which the rays will come to a focus, this point being theoretically located half way between the two factors of the objective, though that particular item, it seems, is still a subject for argument. F_1 represents the focal length of lens B and F_2 the focal length of lens C.

Any two numbers are said to be "reciprocals" when their product equals one. For instance: 6.5 × .1538 = 1, or 1 $\div$ .1538 = 6.5, therefore 6.5 and .1538 are "reciprocals" of each other. I want to get that matter clearly fixed in your mind first, because in figuring these things out reciprocals play the star role. Brother Arkin says: "When C is not a single lens, but a combination of two lenses whose focal length is represented by (see my diagram) F_1 and F_2, then $\frac{1}{F_1} + \frac{1}{F_2} = \frac{1}{F}$."

Now the meaning of this "$\frac{1}{F_1} + \frac{1}{F_2} = \frac{1}{F}$" is that if you divide 1 by the quantity F_1 represents, in this case the focal length of lens B, and add to the result 1 divided by the quantity F_2 represents, which is the focal length of lens C, the result will be 1 divided by F, where F equals the E. F. of the combination.

Now let us take another step forward, and investigate Friend Arkin's "practical example," using, however, our own hieroglyphics instead of his. Supposing the distance from A to B to be equal to 4.5, or, in other words, that the arc is 4½" from center of lens B, the 4½ being written decimally as 4.5, also let F (the cone of light, which in practical projection is the distance from condenser to objective) equal 20, then we have $\frac{1}{4.5} + \frac{1}{20} = \frac{1}{F_1} + \frac{1}{F_2}$, or, in other words, 1 $\div$ 4.5 added to 1 $\div$ 20 will equal the sum of $\frac{1}{F_1}$ and $\frac{1}{F_2}$. And now comes in the reciprocal end of it. 1 $\div$ 4.5 = .2222, and 1 $\div$ 20 = .1500, therefore instead of $\frac{1}{4.5} + \frac{1}{20}$ we substitute their decimal equivalents, .2222 + .1500 and have .2722 as the sum of $\frac{1}{F_1} + \frac{1}{F_2}$, or, in other words, $\frac{1}{F}$.

Now to apply this practically we select the condenser we think will be best suited, everything considered, for use next to the arc, let us say in this instance a 6½ lens. Dividing 1 by 6.5 we get .1538 as its reciprocal. Now the reciprocal of the combination is, as we have found, .2722 and subtracting the reciprocal of the rear condenser .1538 from the reciprocal of the combination .2722 we get .1184 as the reciprocal of the front condenser. If we divide 1 by the reciprocal of the front condenser, .1184, we get 8.5 for an answer, and therefore 8.5 is the focal length of the second condenser. There by golly we have worked that one out to our own satisfaction, whether it is to the satisfaction of anybody else or not.

We will take one of our own and see what we can do with it. That will be the proof as to whether we really understand the matter or not. Let us see what is the condenser combination we ought to use with a 6 inch e. f. lens, working under conditions which locate its point of e. f. 6.5 from the film. Now up-to-date I don't know just what methods Brothers Griffiths, Arkin and James adopt for locating the distance of their condenser from the film. In this case it actually will be 6.5 inches from the point of e. f. of the objective to the film. We will place the center of the condenser combination 14 inches from the film and see how it works out. 14 + 6. 5 = 20.5 inches. Let us locate our arc 4 inches from the rear condenser. We then have F_1 = 4 and F_2 = 20.5, the reciprocal of 4 is 1 $\div$ 4 .2500 and the reciprocal of 20.5 is 1 $\div$ 20.5 .0480. Now, .2500 + .0480 = .2980 which equals $\frac{1}{F}$. Now let us select our rear condenser, taking therefor a 6½ inch lens. The reciprocal of 6½ (6.5) is .1538; subtracting .1538 from .2980 we have a remainder of .1442. Now dividing 1 by .1442 we get just a minute fraction less than 7, therefor our front lens would have to be of 7 inch focal length.

There! I believe by really focusing your mind on this proposition for a few minutes you can understand the methods Brothers James, Arkin and Griffiths are using in the determining of lenses factors to use with different objectives, provided I myself have it right. The point I can't quite understand is how F_1 is first determined, but I suppose a distance is selected which ought, everything considered, to be the correct distance of the arc from the rear lens. Later Brother Arkin writes: The maximum distance the condenser ought to be from the film is 2.5 times the focal length of the objection. For a six inch e. f it should be 15 inches; 14 inches would be good practice.

"Good Old Moving Picture World."

J. Bowman, Clintonville, Wisconsin, writes:

> First of all my best wishes for a happy and prosperous New Year both to yourself and the good, old Moving Picture World. I have made a resolution to get as many subscriptions as possible and here's the first one from Messrs. Finney and Gould of the Grand theater, Clintonville. The Grand is one of the most beautiful and best equipped houses I have ever seen. Is thor-fireproof and built of brick, cement and galvanized iron. It is a pleasure to look at the machine room and its equipment of Powers Six A projectors with loop setters and everything complete. There is a Wagner Rotary Converter and the projection is excellent, using General Film service, consisting of four second run films. Distance of projection is 94 feet. Admission five and ten cents. Everything the operator needs to improve projection or conditions in the machine room is his for the asking, and he don't have to ask twice either. The population of Clintonville is 1,800. There are the Grand and Palace theaters, the Opera House and Roller Rink. Business is fine and picking up right along.

All of which is good. The brother promises a picture of the Grand later. Will be glad to have it. Messrs. Finney & Gould are the right sort. May their tribe increase and the sun of their prosperity never set.

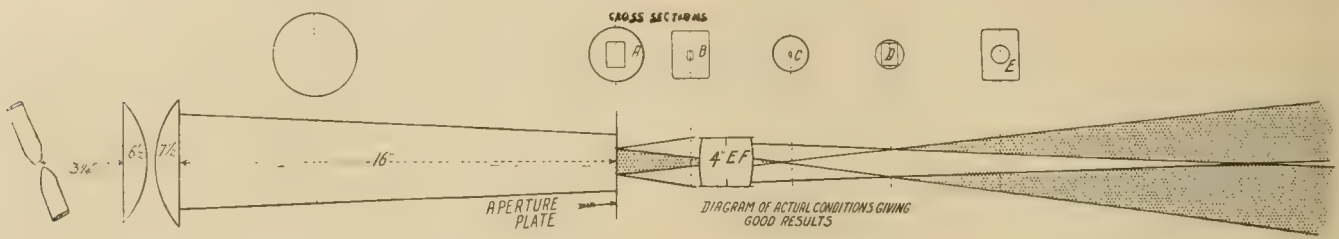
More Headaches.

John Griffiths, Ansonia, Connecticut, says:

At last I feel competent to hand out a little *real* dope on the optics of the projector. If I upset your apple cart, have also now upset my own, and also that of our friends of the geometrical optics system. I find some conditions existing which I did not suspect, neither have I seen anyone else on record as having suspected them.

There are two conditions to which I refer. First: the direction of the rays forming the beam of light from the condensers is much more complex than I supposed. Second: we are projecting two distinct and separate cones of light from the objective lens.

We will not deal with the first condition, viz.: The complexity of the direction of the rays that form the cone of light from the condensers. I believe the light cone is generally understood to consist of innumerable rays, all more or less accurately directed toward the point of focus, which varies according to the amount of spherical aberration present; but this hypothesis is erroneous, or, in more understandable language, "'taint so." Imagine the smallest possible area of the surface of the condenser. It is receiving rays from the *whole* surface of the crater and projecting rays to the *whole* of the spot, which is the image of the crater, so that instead of the ray being properly illustrated by a straight line it should be represented as a diverging beam of light spreading to the size of the spot. (I don't quite get you there when I place the statement against the drawing, but I suppose you mean that from each infinitesimal portion of the condenser surface rays spread to the spot, so that each portion of the condenser surface sends forth a cone of light, the base of which would be the size of the the spot at the gate with the apex at the condenser. If this is your view I must disagree with you on that point, because, if it were true that each portion of the condenser sent out diverging rays, then there is no earthly reason why the divergence should stop with the size of the spot. As a result we would have no spot at all. Perhaps I misunderstand your meaning, but that is all I am able to make out of it.—Ed.) The effect of this spreading of the rays is such that instead of the rectangle of light at the lens being smaller than the aperture it is, in fact, larger, and thus we have a diverging beam of light, instead of a converging one beyond the aperture, the same as the condenser beam. Anyone with a Standard machine can prove this by inserting a card between the aperture and lens. from the foregoing it must not be assumed that the direction of the rays have been changed by passing through the aperture. I merely intended to show that the rays forming the condenser cone are traveling at all angles within the cone itself (which you would have to prove to me, Brother Griffiths. I just simply, with all due respect to you, don't believe it.—Ed.), and this fact has an important bearing on the ultimate results on the screen. I have previously stated that I believed the total effective rays were contained in the rectangular cone having the aperture at its base and the point of equivalent focus as its apex. (With which proposition I agree.—Ed.) And if this is so, then the effective rays must enter the objective through a small rectangle, the size of which is easily determined by its relative distance between the aperture and the point of e. f. Therefore, having taken this position, I felt it was up to me to find out what became of the rays which surrounded this small rectangle, and in so doing I discovered condition No. 2, viz.: That we are projecting two cones of light instead of one. To classify them we will call them the "effective cone" and the "non-effective cone." The effective cone, rectangular in section, is composed of those rays coming through the aperture and entering the objective within the small rectangle, thus passing through the focusing point of the lens, and reaching the screen in their relative inverted position at the aperture. The non-effective cone, circular in cross section when no slide carrier is used in machine, is composed of those rays which enter the objective lens outside the small rectangle and, entering at a less angle than the effective rays, have their converging point beyond or nearer the screen than the converging point of the effective rays, hence, not being focused at the screen, they carry no image, but are more or less brilliant, according to the density of the film. The converging point of the two beams of light are each obliterated by the rays of the other, but the position of the converging point of the effective rays can easily be found by calculation. Using formula for finding length of throw, hold a screen a few inches, say sixteen, away from the lens. Consider the width of rectangle of light in inches; the length of throw will be in inches too. Now measure the distance from where the screen was held to the lens and it will give the exact location of the point of convergence. This procedure is only necessary when the shutter blade is too narrow to permit any error. (I don't know what you are driving at with reference to the shutter blade; also, I do not believe your plan of finding the point of convergence will work, simply because of the fact that if you hold a screen sixteen inches away from the lens the whole thing would be out-of-focus, except that the lens be moved a long distance from the film. I guess I don't "quite get you" on this particular point.—Ed.) The converging point of the non-effective rays is, however, changeable with any movement of the arc. If we shorten the condenser cone by pulling the arc back we shorten the non-effective or circular cone by the same movement. In fact, the angle of the two remain similar, though this has no effect whatever on the shape of the effective or rectangular cone, but it, nevertheless, has a great influence on the amount of light entering the small rectangle through which the effective rays enter the objective. Now these rays from the non-effective cone enter the objective through the aperture on the outside of the small rectangle, and necessarily work on a less angle than that of the effective rays, therefore they can never expand beyond the limits of the picture and their effect on the picture is the same as the light from another source, viz.: loss of definition. For this reason the operator who has the brightest light does not always have the clearest picture. It also has the effect of making the picture a little brighter in the center than at the edges, without having color at the edges. The efficiency of the optical system might be summed up as directly in proportion to the percentage of light traveling through the rectangular cone as against the percentage traveling through the circular cone. The latter is worse than wasted, though we cannot do without wasting some. Just as we use a spot in excess of the aperture, so we must cover the small rectangle receiving all effective rays, but whereas the aperture obstructs a large percentage of the spot the objective lens admits the surplus rays, and projects them as a separate cone. If any of the men doubt the proposition that there are two separate cones I would welcome an explanation as to how the rays emerge from the objective as a circular cone and change into a rectangular cone further out. To test this any rectangular obstruction, such as slide carrier, must be temporarily removed. I am making a diagram from actual measurement of my machine which will help you to understand my meaning so you can chop down the text once you get the idea clearly fixed in your mind.



Well, I don't know what to say to all this. I have an abiding respect for the work Brother Griffiths has accomplished, and I believe he has raised a point concerning which we all have considerable still to learn. Accepting his statement of the two cones of light at the rear end of the objective, my own view, at the present time, is that that condition is due not to the theory as set forth by Friend Griffiths that the condenser rays themselves are traveling in every direction, but solely and entirely to the effect of spherical aberration; but I am inclined to think, nevertheless, that, taking the matter up at the aperture plate and following it from there on to the screen, he has got things pretty straight, and that his contention will eventually be proven essentially correct. Referring to the diagram, I have marked A, B, C, D and E. As I understand Griffiths' ideas A is the aperture, full size, and B is the relative size of the rectangle at the rear end of the lens (the rays forming this rectangle being represented by the portion of the drawing which I have taken the liberty to shade), and the rectangle formed by what Brother Griffiths terms the secondary cone. C represents the size of the "effective" cone, which appears as a rectangle at the point denoted, and the circle represents the "non-effective" rays which cross the effective rays at D, where the circle and the aperture coincide in dimensions and the rectangular equals aperture A in size. On the other hand at E the non-reflective light cone becomes small, and the effective rectangular quite large. I don't believe Griffiths has got the pig by the right ear yet, but I do believe this drawing is of very distinct value, and, although the ear may be the wrong one, still Griffiths has grabbed *an* ear all right. Well, all this is exceedingly puzzling at present, but, nevertheless, you can take it from me we are advancing, and we are going to win out on this optical proposition in the course of time. Friend Griffiths send a later note which says:

> In my experiments I have found a relative absence of rays from the outer edge of the condenser. My condenser mount only obstructs about ⅛ of an inch all around. Without going deeply into the matter at this time it seems to me that this is caused by the nearness of the arc to the lens, which causes the rays from the back condenser to strike the outer edge of the front condenser at such an extreme angle that they are either reflected back, or else dip sharply into the beam, as you know a ray of light can only penetrate glass within a certain limit of angle, beyond that the surface of the glass becomes a mirror.

Adds His Bit.

C. Wallis, Hamilton, Ontario, Canada, writes:

I am willing to add my bit as I am one of the department fans. Here is a formula for finding the e. f. of two condensers. My reason for sending it is that I believe the best results are

had by having the e. f. of the condensers equal to the e. f. of the objective, regardless of the size of the picture or distance of projection. Now, don't say that will only work right with the stereo, because it will, simply by drawing the arc back a trifle. Here's the formula. The e. f. condenser is found by multiplying the focus of the back lens by the focus of the front lens and dividing the result by the sum of the focal length of both lenses, minus the distance they are apart. For instance: To secure two condensers of 4 inch e. f. take a 6.5 inch focus back lens and a 9.5 inch focus front lens, separating them .56 of an inch apart. We then have $\frac{6.5 \times 9.5}{(6.5+9.5)} - .56 = \frac{61.75}{16-.56} = \frac{61.75}{15.44} = 4$ nearly. Or you may use a longer focus back lens and place the lenses closer together. I secured this formula from a book published in London, England, and have set my lenses by it, and get a perfectly white sheet with a. c. I trust you can understand the matter and it will be of some value.

Well, brother, I am publishing this for the reason that this in the first time I have seen anything making any really intelligent comment on the effect of placing the lenses closer together or farther apart. According to this brother, the distance lenses are spaced alters the e. f. of the combination, a claim I don't remember having been made before. Many thanks for the contribution. The formula for finding the e. f. of a condenser combination was given in this department long ago, but the spacing of the lenses was not considered, nor do I yet understand why spacing ought to have that effect

Day Lands on Cheney.

B. Day, Sherman, Texas, comes in with the following:

I am surprised to read the views of J. R. Cheney, El Centro, California, page 72, January 2d issue. Had he passed through the old days with some of the rest of us, he would say "knowledge is power," and bid that motto "welcome to our city." When it gets so I cannot make a living for myself and my young frau, Brother Cheney, if I still want to remain in the picture game, I will build a theater of my own, or hike back to the farm and earn our bread by extracting lacteal fluid from the bovine, for I am not afraid of work. In fact my father gave me my first job when he put me running the fowls out of the garden. Of course, boy like, I didn't fall in love with the job, but finally won out by educating the hen fruit manufacturers to view the garden from a respectful distance and there I first found that knowledge was and is power. I suppose Friend Cheney will say "you are only a village operator," but I would inform him that when I seek a position I am always willing to *demonstrate my ability*, being perfectly satisfied to abide by the result. When the Creator put this earth together, it was written in the book of life: "Your knowledge shall be increased ten fold." In moving picturedom, however, at its present state of evolution, I think our knowledge will and must be increased at least an hundred fold. I like one of Laemmle's sayings: "Use the brains God gave you." I believe firmly in hands that work, in brains that think, and in hearts that love. Go to your work each day as though it were your first day on a new job, and you had to make good. (That is about as trite a saying as I ever heard.—Ed.) The operator needs all the knowledge he can get, and we should not be afraid he will get too much. No one should even have the desire to stop the sale of books which are educational in their character. I well remember when there was not a thing in existence from which you could learn anything at all about operating, and very little even about electrics. If some of the newer ones had gone through the experience of those days they would thank Brother Richardson for what he has accomplished, and that is no pipe dream either. Operators should be proud to have the projection department to give them representation, and you know, and I know, and we all know that its editor has stuck to us through thick and thin. For myself, so long as there is anything to learn (and I guess that will be always) about projection I am going to try mighty hard to get my share of the knowledge. This is what I possess in the way of books.

The little Handbook put out by F. H. Richardson in 1907, which was presented to me by the Nicholas Power Company. No money can buy it today.

Book on Standard Wiring	$1.50
Operator's Handbook 1910 (Richardson)	1.50
Taylor's Correspondence School	15.00
Operators' Handbook (Richardson)	2.50
Hawkins' Electric Guide	6.00
Hawkins' Electric Dictionary	3.50
M. P. Electric (Hallberg)	2.50

I hope that 1915 will go down in history as the time when brother operators gained a true knowledge and sense of the importance of their profession. But if your father had sent you to school without books you could not have been expected to learn very much. We should, therefore, be more than thankful to the men who have gone forth and blazed the trail. To my way of thinking the light of a better day in way of projection and increase of operators' remuneration is near at hand. I trust Friend Cheney will see the light and will not succeed in his desire and his effort to lock knowledge up in a safe where nobody can get at it. Enclosed find eighteen patches I took out of one Lubin film; some would go through the machine and some would not, so I amputated the whole works. Also I am having trouble with Edison films in which the dividing line is not straight, and that has been the case with all their films I have run for the past two weeks.

With reference to your complaint concerning the machine I have referred the matter to the manufacturer. As to Edison films, I do not care to say anything to them just now, because they are sweating blood over in Orange. Remember, almost their whole factory was destroyed by fire only a short time ago. As to the Cheney matter, why undoubtedly Brother Cheney will in course of time discover his error, and, as you say, see the light. I admire Cheney for one thing, however, he comes right out with it. There are in this Glorious Land of the Free many who smile in your face and grasp your hand as they try to stab you in the back, but at least Cheney is not of that contemptible breed. He is, however, in error, but to err is human. I make a few mistakes myself, though I always try to keep their number down to a dozen or so a day. Eighteen patches out of one reel is a record. However, they are not factory made patches, or at least very few of them are. In fact a good many of them are well made, though the cement is not what it should be, and makes the patch stiff, which of course, is bad.

Joke on the Editor.

R. E. Crocket, Bethel, Maine, slaps us on the wristlet as follows:

As to "A Queer Proposition," January 9th issue: What runs the arc? (Electricity, I suppose!) A. C. or D. C.? It might be of air or water, though it is not likely. How is the arc trimmed, straight or jack-knife set? Upon what are they feeding this animal, 110, 220 or 500 volts; 10, 40, or 60 amperes? Do they let him feed in peace, or poke him up now and then? What is the shape of the carbon tip before and during each sickness? I had a similar trouble awhile back and found it was caused by the way I set and handled the arc. P. S. "Give all data when writing to the department."

Well, I guess the laugh is on the editor, all right, all right. The reason I was not more complete in my data lay in the fact that after careful examination I was thoroughly convinced that it could not possibly be caused by the carbon set. However, as I remember it, it was the regular D. C. set, illustrated on page 211, Fig. 161, of the Handbook. No, they don't "poke him up," but, instead, that particular arc is poking up the operator. They feed him on D. C. There is nothing peculiar about the carbon tips either before or during the sickness. I see your trouble was caused by the "way you set and handled your arc." Huh! What did you use to set it with? Your fingers or a pair of manicure scissors? And how in San Meiguel did you set the thing anyhow? Perhaps you mean "set the carbons" instead of the arc; there is no telling. Again Huh. Likewise haw, haw!

Meniscus-Bi-Convex Combination.

Stevenson of the Rex theater, and Olson of the Royal theater, Red Lodge, Montana, enclose $1.50 for "The Electric Motor," and write:

We have your Handbook and a set of "Hawkins' Electrical Guide," also Hallberg's new book, but we still think the Handbook is the king-pin of them all. What is the best combination of meniscus-bi-convex condensers for a 70 to 90 feet throw? I have a 6½ and a 9½, which gives a slight blue spot at 76 feet, using 30 amperes d. c., with a 1½ inch spot.

Well, brothers, you have not told me the width of your picture, so how in Gehenna am I going to figure the focal length of your objective, and dope out your condenser combination? Don't you see that a 70 to 90 feet throw might mean most anything, depending upon the width of the picture. It is always necessary to know the exact length of the throw and the width of the picture: having this, it is easy to calculate the e. f. of the objective lens and then dope out the condenser part of it, or dope it out as nearly as we are able to at this time. Kindly come across with the picture width, then I will see what I can do for you.

Best New York Projection.

John I. Collins, Boston, Massachusetts, makes the following inquiry:

Friend Richardson, I am going to visit New York next week. Where can I go to see the best projection in that city?

I don't know. It depends on your point of view. If you want to see pictures surrounded by a surpassingly beautiful setting, supported by magnificent music, with the auditorium lights well handled, go to the Strand, but if you wish to see the picture projected at proper speed and in the best possible manner, it is very difficult to tell you where to go. Nine times out of ten, except at the noon hour when the rush is on, you will find perhaps as good projection as there is anywhere in the city at the theater on Park Row directly opposite the main Post Office—not the one down toward Ann street, but the one up nearer Beekman. This is one house I can always send a visitor with the assurance that he will see good projection, though at the noon hour they sometimes run a little fast.

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Comments on the Films

Licensed

PATHE'S DAILY NEWS NO. 6 (Pathe), Jan. 20.—Scenes in the neighborhood of the earthquake catastrophe in Italy, U. S. horses bought for French Cavalry, and scenes of interest from the seat of war are attractive items of this issue.

JOEY AND HIS TROMBONE (Edison), Jan. 25.—Written by Richard Ridgely and directed by James W. Castle. The cast is composed of the following artists: Edward Boulden, Gladys Hulette, Dan Mason and Jessie Stevens. While this gains some laughter it falls short of being up to the standard of the usual Edison comedy releases. An ordinary offering.

TWO HEARTS THAT BEAT AS TEN (Essanay), Jan. 25.—A comedy which develops some funny complications, wherein a couple who have become estranged, meet later and marry, each having four children from former marriages and "Two hearts beat as ten." It is quite an enjoyable picture from the fact that it gets down to human nature.

PATSY BOLIVAR, SERIES NO. 5, PATSY IN BUSINESS (Lubin), Jan. 25.—A continuation of last week's troubles which Patsy gets into. He seems to be fortunate in getting jobs, but unfortunate in holding them. No doubt many viewing this picture will remember that, in their boyhood days, they have had similar experiences, before they settled down to the regular routine of life, and will enjoy a quiet little laugh. A fair offering.

DIOGENES' WEEKLY, No. 23 (Biograph), Jan. 25.—This comedy has been reviewed at length by George Blaisdell, in The Moving Picture World, and can be found on page 496, issue of Jan. 23, 1915.

THE BOOB AND THE BAKER (Biograph), Jan. 25.—This comedy has also been favorably reviewed by George Blaisdell and can be found on the same page with the above.

THE SLIGHTLY WORN GOWN (Vitagraph), Jan. 25.—A comedy written by Beatrice Cassell and produced by William Humphrey, with Charles Brown, Louise Beaudet, Leah Baird, Leo Delaney and Ethel Lloyd as the fun makers. A gown which Mr. Clark has bought for an actress whom he very much admires is by mistake sent to his wife. Many funny complications occur, which keeps the audience in continual laughter.

PATHE'S DAILY NEWS NO. 7 (Pathe), Jan. 25.—An interesting view of Sandringham Palace at which the German Zeppelin bombs were supposed to be aimed in the recent raid on the English coast, scenes from the seat of the New Jersey Wage War, and the launching of the U. S. Destroyer "Cushing" are items of interest in No. 7.

OLIVE IN THE MADHOUSE (Edison), Jan. 26.—Tenth of "Olive's Opportunities" series. Written by Mrs. Wilson Woodrow. Just as Olive is thinking her troubles over, she is abducted by her enemy and taken to a madhouse. Her escape is shown in a series of thrilling incidents, including an explosion. It holds the attention of the audience from the fact that one wonders how she is to escape from the madhouse. An entertaining release.

AT THE END OF A PERFECT DAY (Essanay), Jan. 26.— A simple but heart gripping pictureplay. It depicts an old couple at the fireside, bringing back to memory the happenings of long ago; the first meeting, the wedding and their happy wedded life. It is a beautiful release. The acting and photography are adequate. It will please any audience.

A MODEL WIFE (Kalem), Jan. 26.—A comedy which is somewhat out of the ordinary. The wife is anything but what the caption implies. She loses money at bridge and to get more becomes a model for an artist. There is a rough-and-tumble fight at the end. A very good offering. On the same reel with "Fatty's Echo."

FATTY'S ECHO (Kalem), Jan. 26.—On the same reel with the above. Fatty and Hungry Ike are stranded in the Alps and their stunts depicted keeps the audience in continual laughter.

GREENBACKS AND RED SKINS (Lubin), Jan. 26.—Written and produced by Romaine Fielding. A comedy full of complications. Frenchy and Wilhelm, two chums and the heroes, certainly do some remarkable stunts, but come through all right and are happily married. It was greeted with laughter. A fair release.

THE GRIZZLY GULCH CHARIOT RACE (Selig), Jan. 26.—A farce comedy. Two cowboys, Ted and Joe, are rivals for the hand of Pettie Lamm, while Shrimp is another suitor. A home-made chariot race is to decide the winner, but while the race is on Shrimp and the girl slip quietly away and are married. Tom Mix does some of his clever stunts. This is a good laugh producer.

LODGINGS FOR TWO (Edison), Jan. 27.—An exceedingly good comedy with a good situation. The comedy is gotten out of the situation, and does not have to depend on business entirely for its effect.

HEART'S DESIRE (Selig), Jan. 27.—The story of this film has been told in a charming manner. Aid given to a crippled child with the culmination of a love story presents one of the film's appealing points.

MILADY'S BOUDOIR (Biograph), Jan. 28.—This pretty and interesting picture was reviewed on page 496 in the issue of Jan. 23.

THE BARRIER OF FAITH (Vitagraph), Jan. 27.—This finely produced drama is from the pen of Solomon Cossack. Van Dyke Brooke is the director and also has the role of a rabbi whose daughter marries a Christian. Norma Talmadge is the daughter, Mary Maurice the mother. The picture is produced with regard for Hebrew customs. One of the strongest of the situations is where the daughter, her husband dead, returns at the time of the celebration of the Passover to the home where she has been formally mourned as dead.

SHE WANTED TO BE A WIDOW (Selig), Jan. 29.—Farce comedy written by William E. Wing. There are laughable incidents, especially in connection with the antics of the persistent undertaker. It is doubtful if the mirth is increased in the view of the regular picturegoer by the use of the time-worn device of accelerated as opposed to normal action.

THE CHIEF'S GOAT (Vitagraph), Jan. 29—Fair comedy. It is produced by Wally Van, who also plays in the picture. Albert Roccardi has the role of the chief constable who, defeated in an automobile race orders the arrest of the men who gave him their dust. The two men "frame up" the chief on a horse race, and come out ahead by a big margin. Harry T. Morey and Templar Saxe are the other players forming this excellent quartet. There is a collision in the horse race which is unusual in its thrill.

HER SLUMBERING CONSCIENCE (Biograph), Jan. 29.—Charles H Mailes and Mary Malatesta have the leads in this finely played subject. The story is of a woman under temptation brought to a realization of her danger through a dream. The fact that all is not a reality is cleverly concealed until the denouement. It is a good picture.

THE LANGUAGE OF THE DUMB (Lubin), Jan. 29.—While not containing especial strength there are interesting features in this subject which will get it by. There are several "convenient coincidences," which, however, probably will not seriously disturb. The underlying action is the reading on the screen by a dumb child of the lips of a conspirator, who had been conducting his conversation within a short distance of a recording motion picture camera without seeing it. When she writes out in court what the lips were saying the innocent is freed and the guilty is held.

THE CAUSE OF IT ALL (Kalem), Jan. 29.—Although the players have done their best with this subject the fact remains that a somewhat forced situation has been presented. Often the plot is lacking in clearness. There are, however, many points of real merit.

DEEP SEA FISHING (Kalem), Jan. 29.—On the same reel with "The Cause of it All." This presents a series of animated drawings of the comedy order.

IN HIS FATHER'S FOOTSTEPS (Edison), Jan. 30.—This film has a distinct educational value, teaching the necessity of sanitary conditions about the farm, dairy, etc. A case of typhoid is shown to arise from the unsanitary conditions, such as an open manure pile outhouses draining into a well, etc.

THE LITTLE ENGINEER (Kalem), Jan. 30.—The twelfth of the "Hazards of Helen" railroad series proves to be intensely interesting This time Helen rides on a hand car after a freight train that the venturesome "little engineer" undertakes on his own responsibility to drive to its destination. She turns the switch, climbs aboard the train and cleverly avoids a collision with an express train.

BRONCHO BILLY AND THE FALSE NOTE (Essanay), Jan. 30.—An ordinary western drama. The story of this film is not particularly strong, but it has been presented in a not uninteresting manner.

THE HUT IN THE SYCAMORE GAP (Selig), Jan. 30.—An interesting melodrama in which the headquarters of a counterfeiting scheme is unearthed. A love story adds to the attractiveness of the film, which has had the benefit of efficient direction.

ANOTHER SHADE OF GREEN (Lubin), Jan. 30.—Barring one or two discrepancies, such as a too sudden change from daylight to darkness at a point of the story, this comedy is rather pleasing. The ghost performs his mission with efficacy.

CABMAN KATE (Vitagraph), Feb. 1.—An excellent comedy in which the business of the play as well as the situation counts for much. Kate Price plays the feminine leads in her usual comical style. The laundress, in order to get the value of a debt owed by the cabman, confiscates his cab, and takes charge herself.

THE VISION OF THE SHEPHERD (Selig), Feb. 1.—In this two part production occur some delightfully rustic scenes of the pastorale sort. Large herds of sheep on deep perspectives add a charm to an extremely well staged picture. The story is of a young girl who eloped with a stranger, and about to be led into a mock marriage, is warned by the false minister, fleeing before it is too late. She is afterwards rescued by a Salvation Army woman, who finds her in one of the city parks, and is soon brought face to face with her father, who in answer to a message conveyed to him through a vision of Christ, has followed his child to the city.

FOUND—A FLESH REDUCER (Edison), Feb. 1.—A good farce comedy based on the science of flesh reduction. A rubber form which the stout husband dresses in some clothes of his wife's previous to playing the punching game, causes considerable merriment among the spectators.

HEARST-SELIG NEWS PICTORIAL NO. 9 (Feb. 1).—One of the most interesting items of this issue of the Hearst-Selig News Pictorial

is that which shows the Kaiser training his troops to meet the new million Britishers. The bringing of gorgeous robes to the Panama International Exposition, and the handling of immense coal deposits in Virginia prior to shipment are also interesting.

THE NEW TEACHER (Essanay), Feb. 1.—One of the principal charms of this comedy is the number of clever children which have been utilized in the making of the picture. The story is just a simple tale with a slender situation.

FATE'S PROTECTING ARM (Biograph), Feb. 1.—Rather an unusual melodrama based on the exploits of a couple of house-breakers, a man and a woman. Very fine photographic effects have been obtained in the making of the production, which is also interesting from the story standpoint.

Licensed Specials

THE SPIRIT OF THE VIOLIN (Selig), Jan. 25. A two-reel picture drama of unusual interest, written by James Oliver Curwood and produced by Edward LeSaint, with an all star cast who do excellent work. It is a story of a man unjustly accused of a crime and imprisoned. His wife, left to work for herself and baby, cherishes his violin. Later, believing her husband to be dead, she is about to be married to an adventurer, when the violin falls from the wall. The husband returns, being found innocent, and all ends happily. There are some beautiful scenes which are well photographed. A fine release.

THE TRAGEDY OF BEAR MOUNTAIN (Kalem), Jan. 25.—This two-part picture drama has been reviewed at length by Hanford C. Judson, in The Moving Picture World, and can be found on page 520, issue of Jan. 23, 1915.

THE GAME OF LIFE (Vitagraph), Jan. 26.—A special feature in two parts, written by Dave Smith and produced by Ulysses Davis. Featuring Myrtle Gonzales, assisted by the following artists: William Burke, Alfred D. Vosburgh, William S. Smith, George Kunkel, Jack Mower and William Duncan. A drama of love and political intrigue. The theme is not a new one, but it is full of intense and gripping moments. The acting and photography deserves mention. A splendid release.

FILE NO. 113 (Biograph), Jan. 26.—This two-part picture has been reviewed at length by Mr. George Blaisdell in The Moving Picture World, and can be found on page 347, issue of Jan. 16, 1915.

THE ATTORNEY FOR THE DEFENSE (Lubin), Jan. 27.—A strong three-part drama which suggests a possible morality in the defense of murder cases. The production has also a spectacular side which appears at its height when the automobile with the sweetheart of the attorney in question, driven by the man whose case on a charge of murder he steered to a satisfactory culmination takes a header over a culvert when the pals of the guilty man shoot him to death at the wheel.

AN INVITATION AND AN ATTACK (Edison), Jan. 29.—Although this two-reel Edison has charming qualities of photography, a good story upon which to base the picture is lacking. It is one of the Young Lord Stranleigh stories, but has not sufficient action or interesting detail to give strength to a production. Marc McDermott, Yale Benner and Duncan McRae are among the cast.

THE AMBITION OF THE BARON (Essanay), Jan. 29.—Good two-reel romantic drama. Francis Bushman and Beverly Bayne are the principals in a well-staged and finely photographed picture. It is a story of a mythical kingdom of today. One of the stirring incidents is a pistol fight in the dark.

UNDER THE PAINT (Vitagraph—Broadway Star Feature), Jan. 30.—An attractive three-reel drama which has been given the benefit of elaborate staging. The story on which the film is based is one of the extreme sort, but not the less interesting withal. The picture has frequent behind-the-scenes sets which are effective. It is not exactly a pleasant happening that the theatrical manager and father of the younger man in the story commits suicide. The moral balance of the story is fair, however.

THE SWINDLER (Kalem), Feb. 1.—An Alice Joyce two-part drama. The story is a good one, and has been delightfully filmed. It shows how a simple country girl listened to the soft words of a stranger whom she marries, and afterwards finds to be a swindler. The story closes with the violent death of her husband which occurs through an onrush of stockholders frenzied at the idea of being swindled out of their money, and the return of the girl to her country home.

Independent.

LOVE, SPEED AND THRILLS (Keystone), Jan. 18.—A typical Keystone number, featuring Ambrose, Chester Conklin and Mack Swain. The action is ridiculous throughout and leads up to a rousing finish. This is one of the best of its kind.

ANIMATED WEEKLY, NO. 151 (Universal), Jan. 27.—Views of the San Diego Exposition, Billy Sunday, American fashions and interesting war side-lights are contained in this number.

MUTUAL WEEKLY NO. 4 (Jan. 28).—A view of the city of Bacarat, France, scenes in and about the Hotel de Gink, the sailing of the "New York" for mobilization in Southern waters, and Alaskan soldiers reviewed by Mayor Mitchel of New York are interesting items of Mutual Weekly No. 4.

CUPID AND THE PEST (Komic), Jan. 31.—In this comedy a good cast consisting of Fay Tincher, Max Davidson, Tod Browning and Billie West have utilized in a rather interesting story. The comedy of the picture is not particularly moral in character, although at the same time there are no glaring points for adverse criticism.

AT THE BOTTOM OF THINGS (Reliance), Feb. 1.—A story in which the girl's father and one of her admirers are crooks, unknown to her. They are both sent to prison. The subsequent action is spirited but does not contain much real feeling and is none too convincing. The construction and photography are good.

WHICH WOULD YOU RATHER BE? (Beauty), Feb. 2.—The moral aimed at in this film is not unworthy. The manner of presentation is, however, rather crude. Married felicity vs. bachelor waywardness, and the tendency of the latter toward carelessness and selfishness in life is evidently the point which is intended to be driven home.

IMITATIONS (American), Feb. 3.—This is a prettily staged picture-play in which Winnifred Greenwood, Ed Coxen and Edith Borelli play the leads. The story treats of a friendship between children that in later years ripened into love.

THEIR HOBO HERO (Eclair), Feb. 7.—A good little western number, picturing the manner in which a friendly tramp cares for two children lost on the desert. The hobo gets a job and the story ends happily.

ZIP AND HIS GANG (L-KO), Feb. 7.—An eccentric comedy number of the familiar type, featuring a gang of toughs and the police force. Some of the latter situations become quite amusing.

THE SHOPLIFTER (Thanhouser), Feb. 7.—In this number a young crook poses as a woman shoplifter, operating through a girl clerk over whom he has influence. The girl's sister rescues her from his clutches by some amateur detective work. The story is not entirely convincing but at the same time creates quite a little wonderment as to how the girl will come out.

THE HEART PUNCH (Imp), Feb. 8.—Jess Willard appears in this story of the prize ring. He goes into a fight while his child is lying near death. The story is not very strong but it gives an interesting view of the big pugilist.

THE PLUMBER WINS THE GIRL (Joker), Feb. 8.—Quite an entertaining number, in which the plumbing springs a leak and threatens to drown out the household. The girl's apprentice-plumber lover repairs the damage and wins her hand. Well-photographed and enjoyable.

THE BALTIC SEA (Feb. 8).—On the same reel with the above is this educational subject.

MRS. COOK'S COOKING (Beauty), Feb. 9.—A comedy that will often find its mark. The main hindrance to domestic felicity in the Cook family being Mr. Cook's unhappy tendency toward faultfinding, especially where his wife's cooking was concerned, gets him into serious trouble while trying restaurant fare. The comedy of the situation arises partly from the fact that he is forced to call on his wife to pay his fine. Virginia Kirtley and Joseph Harris handle the main characters of the play.

DAD (Big U), Feb. 9.—The young man's wealthy father arrives and finds the youth and his wife flirting with others. The father takes steps to bring them together again by getting rid of the interlopers. Murdock MacQuarrie plays the lead. M. K. Wilson, Mrs. Sloman and Agnes Vernon also being in the cast. The scenes are well-photographed and the story proves quite strong.

FATHER WAS A LOAFER (L-KO), Feb. 10.—An exceptionally funny Billy Ritchie number. He plays the part of a married man whose wife presents him with triplets. He leaves home and contemplates marrying an heiress whose life he has saved, when the wife appears. This is well-photographed and full of eccentric humor.

THE PHANTOM WARNING (Rex), Feb. 11.—A well-constructed and appealing story, featuring Ben Wilson and Dorothy Phillips. The girl is employed in a sweatshop and is sent to prison for leading a riot The son of the manufacturer is moved to charity by her plea. This is realistic and has a strong motive for good.

BILLY WAS A RIGHT SMART BOY (Sterling), Feb. 11.—A juvenile number in which Billy and a rival aspire to Olive's hand. Billy borrows money from the rival with which to entertain the girl. The plot is slight but it makes an entertaining offering of the kind.

THE STAKE (Imp), Feb. 12.—In this offering Wm. Garwood appears as the foster father of a young man with gambling tendencies. The plot consists of scenes from his own early days as narrated to the boy. Violet Mersereau plays the part of the girl-wife for whom the husband and lover gamble. This is a well-rounded story, presented with considerable strength.

WON WITH DYNAMITE (Joker), Feb. 13.—A country constable Black Bart, the villain, some country lovers, an auto chase, dynamite and the like furnish the ingredients of this fairly amusing offering. The lovers are blown into the air at the close.

ARTISTIC PAPER CUTTING AND DESIGNING (Feb. 13).—An educational subject on the same reel with the above.

THE ESCORT (Royal), Feb. 13.—Two jealous wives employ the janitor to escort them to a prize fight, thinking their husbands will be there. The latter return home unexpectedly and find the janitor dodging from one closet to another. This is old in subject matter but well handled and gets up considerable amusement. Photography good.

Independent Specials

IT'S A LONG, LONG WAY TO TIPERARY (Pathe), Jan. 27.—With a cast composed entirely of Irish players, and with both England and Ireland lending their scenic charms to the production, "It's a Long, Long Way to Tiperary" presents three reels of interesting matter. As would be expected a love story forms the basis of the plot. Some comedy has been worked into the production by the rival lovers in their quarrels, and for the photographic effects alone this picture is well worth seeing.

THE LOVE PIRATE (Reliance), Jan. 30.—An elaborately staged two-reel production which is lacking in the matter of moral balance. The main characters of the story have been impersonated by such clever artists as Fay Tincher, Raoul Walsh and Elmer Clifton. The production has just missed being a splendid one through the failure in attending to the balance of the moral side of the question against the immoral, the latter having full sway. Fay Tincher plays the role of an adventuress.

A FAREWELL DINNER (Majestic), Jan. 31. With everything in its favor as far as story, settings and cast goes, this production of two reels has missed perfection through careless direction. Various inconsistencies occur for which there is no excuse, such as a young man proposing to the girl of his choice in a crowded reception room, placing the engagement ring on her finger, etc., etc. The situations of the story as presented in the picture are often lacking in sincerity. The production has been well costumed, and as before said, has everything else that goes to make a charming picture, with the exception already named.

THE LAW OF THE WILDS (American), Feb. 1.—A two-reel western drama of medium quality. Vivian Rich, Jack Richardson, Harry Von Meter and Reaves Eason have the leading roles. The story is interesting, and there are photographic effects and panoramic scenes that are splendid; but in the action of the picture there is a tendency to pose without any definite aim, and consequently often a lack of realism.

THE MASTER KEY (Universal Special), Feb. 1.—Eleventh episode. The plot in this instalment centers about the Indian idol taken from the chest by Wilkerson. He, not realizing that the plans are hidden in it, tosses it aside; the captain subsequently pawns it. Following this a Hindu rug seller recognizes the idol as one stolen from a temple. The scenes depicting this theft are carefully put on and hold the interest. The Hindu takes the idol from the pawn shop and Dore and Ruth pursue him. Wilkerson also, having learned the value of the idol, takes up the chase. This contains plenty of action and is entertaining.

SHORTY'S ADVENTURES IN THE CITY (Broncho), Feb. 3.—A two-reel sporting number, featuring Shorty Hamilton as a cowboy in the city on a "bust." He has many adventures, all of which are interesting and well-photographed. He is fleeced by an adventuress, shoots up a restaurant, fights a gang of toughs in defense of a pretty girl, and later takes part in a well-staged boxing contest. This will appeal strongly to lovers of this class of film stories and is put on in an entirely acceptable way.

THE NEW GOVERNESS (Reliance), Feb. 4.—Instalment No. 4 of "The Runaway June" Series. The pursuit of June still continues; likewise the pursuit of the villain Blye by his wife's detectives. The hotel scene is made amusing by the presence of James Montgomery Flagg as clerk, though this is not announced in the titles. It happened while Flagg was posing for the "Mutual Girl" series. The money theme is again brought out in connection with the family with whom June acts for a time as governess. In this instance the wife ruins her husband by extravagance. The plot itself progresses somewhat slowly.

THE FLASH (Rex), Feb. 7.—Otis Turner has directed this two-reel production. The story of the play is what might be termed "old-fashioned." It is a mild form of melodrama which is interesting. In it a blind man whose sight is about to be restored, tears the bandages from his eyes and grapples with a man who attacks his daughter, thereby saving the girl's honor, but destroying forever any chance there might have been of his sight being restored.

EVERYGIRL (Victor), Feb. 8.—An interesting morality number in two reels, introducing Mary Fuller, Charles Ogle and others. The young stenographer meets Pleasure, Vanity, Conceit, Frivolity, Truth, Vice, Poverty, Temptation, Love and other characters. This idea has been used many times but it always brings home a strong lesson and, as in this instance, lends new interest to situations that would be practically without novelty otherwise. The chief action is in an office and a dancing hall. The girl resists all evil influences and gives herself to Love.

THE HEART OF LINCOLN (Gold Seal), Feb. 9.—A three-reel production, written by Grace Cunard, who plays the part of Betty. Francis Ford appears as Lincoln. It is difficult to find new subject matter for fiction or the screen connected with the life of Lincoln. The character itself is appealing and Francis Ford has handled it in quite a pleasing way. The make-ups are rather too apparent in some of the cabinet members, but the general atmosphere of the piece is convincing. The plot itself is not overly strong, but brings out a number of pleasing scenes. Cabinet meetings, battle scenes and the manner in which Betty saves Jason from death are well depicted. This makes a fairly strong production.

A BAG OF DIAMONDS (Thanhouser), Feb. 9.—Episide No. 12 of "The $20,000,000 Mystery," formerly known as the "Zudora" series. This shows the natives at work in the Zudora mines in South Africa, and pictures Superintendent Howard bringing the valuable stones to America in his valise. He visits the conspirators and they endeavor to make away with the diamonds. Jim Baird accomplishes a deft bit of work in relieving the gang of the grip. This instalment still possesses certain artificial effects, but the atmosphere of mysticism is lacking and the yarn goes ahead in a straightforward, connected manner. The number closes with both Howard and Zudora being placed in a sanitarium by the conspirators.

TERROR (Eclair), Feb. 10.—A two-reel western number, with Norbert Myles and Carl Le Viness as two brothers, one weak and the other strong. The latter becomes generally known as a bully. He commits a crime and throws suspicion on the weaker brother; then marries the girl for whose hand they have been rivals. Later he allows the weaker brother to escape. The latter becomes a doctor and saves the entire community during a plague, proving himself a man after all. There are some fine western settings in this and the photography is clear. The story itself is fairly strong.

THE VAUDRY JEWELS (Big U), Feb. 11.—A two-reel story of a woman smuggler, by James Dayton, with Edna Maison and Ray Gallegher in the leads. The woman brings jewels over in a big liner and leaves them hidden in the state room until the return trip. She then has her maid call and take them away concealed in her hair. This feature of the plot is not entirely new, but serves to interest the observer. The characters do not get much feeling into their work until the latter scenes, which are brought out stronger. The detective, after tricking the woman for whom he had protested love, waits for her release from prison and marries her.

THE BRIDE OF GUADALOUPE (Domino), Feb. 11.—A two-reel photoplay of Mission days in California. The plot is somewhat conventional, but the scenic effects and settings generally are very attractive. Ricardo and Felipe are rivals for the hand of Berta. The latter joins with some bandits who capture Ricardo and make the girl think he has gone to Spain. She enters a convent and is about to take the veil when Ricardo escapes. The photography is very good and the story one of about average interest.

IN THE TENNESSEE HILLS (Kaybee), Feb. 12.—A two-reel story with a conventional opening in which the hero is out of work and his bed-ridden mother is ejected by the landlord. The mother dies and the son shoots the landlord. Later he is captured by a posse and left on his horse with a rope about his neck till sundown, when the horse will move away and hang him. A barbed wire keeps the horse from leaving and the heroine arrives in time to save the youth from death. The story has some good scenic features and is well-photographed. It makes an average offering.

ALL ABOARD (Nestor), Feb. 12.—A two-reel comedy number in which Eddie Lyons and Victoria Forde plays the young couple. The chief scenes are on board a parlor car. Eddie falls heir to a family of three children when the father gets left behind. The night scenes in the sleeper develop considerable amusement. This is well-pictured throughout. The plot is not very much, being simply a string of funny incidents. Eddie and the girl get married and discover that their relatives had greatly desired the match. Good light comedy.

THE TERRORS OF THE JUNGLE (Bison), Feb. 13.—A splendid story of the African jungle, well-photographed and containing a pleasing array of wild animals, ranging from leopards and lions to a trained elephant which saves the life of the heroine. The story is based on familiar lines. Paula is cast away with the mate after a shipwreck. He pays her unwelcome attentions and she flees to the jungle, where she has all sorts of adventures. Dick Vedder finally rescues her and they are married. Later the mate, who has degenerated into a wild man, steals their baby and hangs it in a tree, where the beasts leap for it. This is a fine offering of the adventure type.

WOLVES OF SOCIETY (Rex), Feb. 14.—A two-reel number by Frank Lloyd, with the author, Helen Leslie, Frank Bennet, Gretchen Lederer and Harry Millard in the cast. The latter does some very good work as the outcast. The story is melodramatic in type and the society atmosphere is fairly well suggested. The villain and adventuress invade the home of a millionaire. The latter marries Mayhew and the daughter is driven from her home. Later the hero comes to the girl's aid and the interlopers are exposed. Some of the scenes are not strongly convincing, but the offering is entertaining throughout.

THE BREAKUP (Box Office Attraction—Balboa), February.—Two reels of fairly thrilling action are presented in this production. The photographic work is of an exceedingly fine quality, and many of its scenes having been taken on the seashore are especially charming The story is also interesting.

THE MYSTERIOUS AIRSHIP (United-Warners-Features Ideal), February.—An interesting story has been used as the basis of this two-reel production. It is not perhaps as much of a novelty as it would have been a year or so ago, nevertheless it is novel, and presents in a most realistic manner a story of which a goodly portion has been photographed on and from an airship. Splendid birdseye views of the country about Hellebrun are shown, and altogether the production would be classed as an excellent one of its kind.

THE BETRAYING MARK (Pathe), February.—A three-reel production made at the European Pathe studios. The picture is remarkable in its photographic quality. It has been constructed upon melodramatic principles, and is interesting in action, and doubly so as regards exterior locations, many of which are both quaint and beautiful. It is a story of double identity and has quite cleverly developed. The child actress, Marie Fremed, attracts considerable attention by her clever work.

COLONEL HEEZA LIAR, GHOST BREAKER (Pathe), February. On the same reel with "The Great Eared Bat of Madagascar," this picture is tremendously amusing. J. B. Raby is responsible for the clever drawings from which the picture is made. The Colonel's experiences in the haunted room, all for the sake of winning a wager, are memorable events.

THE GREAT EARED BAT OF MADAGASCAR (Pathe), February.—On the same reel with the foregoing, and an especially interesting study for the naturalist.

THE POLICE DOG, EPISODE 2 (Pathe), February.—The second episode of "The Police Dog," from the pen of C. T. Anderson of the Bray studios, is exceedingly funny, and represents a remarkable conception of the imagination.

CROSSED WIRES (United-Warner-Empress), February.—Made at the American Gaumont's studios, this film has not much outside of the charming personality of its clever feminine lead, Marian Swayne, to recommend it. It might have been much more amusing if a more refined choice of language had been used in some of its subtitles.

WHEELED INTO MATRIMONY (United-Warner-Luna), Feb. 11.—A comedy based on the rest cure idea. The picture has frequent good situations, and is one that the average audience would like. Dot Farley plays the feminine lead.

NEW MANAGER FOR BLINKHORN'S DALLAS OFFICE.

H. T. Knapp, long and well known to film men and exhibitors throughout the entire South and Southwest, has been appointed manager of the Dallas office of the Blinkhorn Photoplays Corporation. Mr. Knapp, while young, has had a long and varied experience in the film business.

"After Five"

Five-Part Lasky Comedy Contains Amusing Situations and Is Well Played.

Reviewed by George Blaisdell.

THERE are situations that move to mirth in "After Five," the five-part modern comedy in which Edward Abeles has the leading role. Mr. Abeles is finely supported by Theodore Roberts and Succo Hayakawa. The script is founded on the play by William C. and Cecil B. De Mille, and it is fair to assume that these men made the adaptation. The story deals with the efforts of Ted Ewing, a guardian, to reimburse through a life insurance policy the ward whose money he has been responsible for losing. Ewing previously has laughed at blackmailers who demanded money. Later he comes to the conclusion that

Scene from "After Five" (Lasky).

these men may be of service in accomplishing the destruction which, by the suicide clause, he is proscribed from personally bringing about. For a long time he is in terror, awating the expected "accident." Later, when he discovers that his investment has doubled, he is in a worse panic, as he endeavors to get word to the blackmailers that he will pay them an increased price to cancel the agreement.

The story proceeds logically from a beginning that may strain the credulity of some—i. e., that a young man in good health will undertake to sacrifice his life in order that he may by that means raise money to restore to his ward and sweetheart money he had lost. New York City and Maine are supposed to be the localities in which the action lies. As to the latter there are many picturesque snow scenes, finely photographed.

"After Five" will rank as good comedy. The work of the players is commendable. Mr. Abeles has now had considerable screen experience, and his portrayal indicates it. Mr. Roberts gives a fine interpretation of the polished chief of the blackmailers. Young Hayakawa is a finished actor, and is strong either in light or serious moments. Betty Shade has the role of the ward. If, in the beginning, she impresses as being a bit theatrical, the feeling is measurably lessened as the play proceeds. Jane Darwell is Aunt Diddy, in love with Ewing, but quick to transfer her mobile affections to the handsome leader of the S. S. S. Monroe Salisbury is Sam Parker, the broker who induces Ewing to place with him two fortunes, and then proceeds scientifically to double it.

PRIZE BEAUTY IN "THE NEW WIZARD OF OZ."

In "The New Wizard of Oz," which is the latest feature to be announced for release on the Alliance program, Miss Vivian Reed appears as the Princess. This will be of interest to many, for Miss Reed in a recent beauty contest won the much coveted honor of being acclaimed one of the most beautiful young women appearing in motion pictures. But she merely considers her attractive appearance as a fortunate accessory in her life's work.

Like so many other picture performers, Miss Reed served a thorough apprenticeship on the legitimate stage. For several seasons she played opposite roles to Mrs. Leslie Carter and Miss Nance O'Neil.

"The Vampire"

Episode Number Six of "The Exploits of Elaine," the Pathe-Hearst Serial.

Reviewed by Hanford C. Judson.

THERE is never much doubt who is the center of this sixth of the Exploits serial; it is Pearl White. Miss White has genius when it comes to playing before the camera. She really acts; she has full command of her expression and seems to the spectator to be filled with the emotion she portrays. What is more she takes a remarkably good picture.

This episode, "The Vampire," has a situation that fairly makes the nerves creep at the uncanny ability of the terrible band and the blood boil at the audacity of the leader of it. This is an unusual situation and we suspect that no one ever used it before—be it remembered that no one sees all pictures. We are sure that it will be fresh to spectators and will be counted as a very thrilling offering.

Kathryn Osterman

KATHRYN OSTERMAN, who is known in the theatrical world as the laughter-loving comedienne, has joined the World Comedy Stars Film Corporation and will be featured in a number of one-reel comedies. Miss Osterman's career on the stage has been a most interesting one. For several reasons she starred at the head of her own company in Mark Swan's clever comedy. "The Girl That Looks Like Me," and also "The Night of the Play," which afterwards became Lillian Russell's starring vehicle under the title of "The First Night." After this she played under A. H. Woods management in "Modest Suzanne" and "The Girl in the Taxi." She was also an important vaudeville feature as the co-star with Louis Simon in "A Persian Garden," which was successfully presented for two years in all the principal vaudeville theaters.

Kathryn Osterman.

Miss Osterman's last appearance in New York was at Hammerstein's in her own one-act play, "True to Nature." She has often been spoken of as the queen of comedy, possesses talent plus vitality, and her ringing laughter is an inspiration to everybody she comes in contact with. Miss Osterman has a splendid sense of farce, a legitimate method of laugh provocation and a radiant and smiling face that will surely get over the screen as it does over the footlights.

FRITZI SCHEFF STARTS WORK BEFORE CAMERA.

Fritzi Scheff, the prominent favorite of the legitimate stage, whose signature was recently secured by the Oliver Morosco Photoplay Company to appear before the motion picture camera, has arrived at the Bosworth-Morosco studios to star in a screen version of her winter's hit on Broadway, "Pretty Mrs. Smith." Work has been begun in earnest in the filming of this hilarious and artistic comedy, written by Oliver Morosco and Elmer Harris, and an elaborately spectacular production is assured.

This is the first appearance of Miss Scheff in pictures, and it was with great enthusiasm that the lovely star of the footlights commenced her work at the studio. Each day affords her new surprises in the art of motion picture production, and every morning finds her among the first at the studio, eager to commence the day's work. Supporting Miss Scheff are Owen Moore, Forrest Stanley, Loyie Bennison, Myrtle Stedman and a score of other screen favorites in important roles.

"The Mystery of the Tea Dansant"

Another Episode of the Society-Girl Detective—Picture Is Well Handled and Fresh by Kalem Players.

Reviewed by Hanford C. Judson.

PICTURES with the Kalem brand have a quality in a marked degree. They make exceptionally able use of the material that is given to the scenario department. For seeing not only in this picture a peculiarly clever working-up of perhaps a kind of situation that often opens a flat picture, but finding cleverness in many Kalems, one comes to suspect that it is a part of Kalem work. Either they choose their authors with more than usual discrimination on Twenty-third street, or they retouch their scripts with pains. The result is pleasing.

This picture is a two-part detective offering in a series that

Scene from "The Mystery of the Tea Dansant" (Kalem).

is being played by Ruth Roland, Cleo Ridgeley and a cast that is above the average. It is fresh and keeps its end up while it is before the spectator. But take away from it the peculiar way in which the spectator's mind is worked upon by its preparing him to appreciate the content of its situations when it is ready to dig out for him, the picture would be just as flat as some others of a few years ago that we can recall. For example, take one of its characters, Darby; how vapid and lacking in natural interest he is. But so skillfully is he kept important that he even bores us into wondering how he came to be so weak-kneed and under the thumb of villainous Marmaduke. On account of this, when Darby begins to tell his story we are all at once interested. This crafty wetting of our interest in Darby before letting us into his secret is the best thing in the picture—it is distinctly good. It is only one interest among many and the mind is not blatently directed to it. One is led to think the picture a story of a girl's adventure and her rescue by the society girl detective. These are in themselves interesting and being well acted and clearly told would serve alone. Here, in the foreground of this man Darby and his story, the effect they make is heightened, and they become more interesting by association with Darby's more important story.

But, if the author, Hamilton Smith, or the Kalem scenario department, has taken trouble with the script, the producer, James W. Horne, has as clearly taken pains to have the action natural and convincing and has succeeded. Ruth Roland plays, as well as usual, the girl detective; Cleo Ridgeley is charming as the heroine; Thomas Lingham does able work as the villain; Knute Rahm succeeds as the scapegoat; Anna Lingham has a small, but well acted role, in the heroine's mother; Edward Clisbie, as the police chief, makes the picture's only laugh, which comes just at the end. The staging and photography are both commendable.

JOHN EMERSON IN "THE BACHELOR'S ROMANCE."

John Emerson, who originally made his first appearance in motion pictures in the Famous Players' film version of his former theatrical success, "The Conspiracy," through which he became immediately acquainted with the motion picture public throughout the country, returns to the screen in a four-part film adaptation of the celebrated sentimental comedy, "The Bachelor's Romance," by Martha Morton, to be released February 11th.

Arthur Housman, Gloom Dispeller

"I CAME to the stage by the star route," explained Arthur Housman in response to the question. It was almost startling, coming from the boyish comedian who is joked by his fellow Edison players because of his modesty and funereal seriousness of face. "Yes, I read, when I was 17 years old, that any one born on October 10—my birthday—was, astrologically, destined to be a great actor. I foolishly believed the stars, and here I am."

Arthur Housman.

Housman was the comedian speaking, but to judge from the success he is having in Edison comedies, especially when "teamed" with William Wadsworth, the care-killer, the stars seemed to have spoken aright. He is one of the quietest of the Edison players, and it is as difficult to get him talking about himself as it is to open the proverbial oyster with a pearl cargo. Nevertheless, he is a hard worker and the fun and irresistible humor he injects into Edison films are studied out carefully and seriously, but with the art that makes them spontaneously infectious.

Much of his ability to make his presence on the screen a fun frolic is due to the excellent training he received as pantomimist while traveling with Signor G. Malasso, the well-known dancer and pantomimist, with whom he was associated in vaudeville for four years. Housman has played comedy most of his theatrical life, having spent some time in musical comedy, one of which was "Queen of the Moulin Rouge," where he played the comedy cop.

Housman appeared practically for the first time with Wadsworth in the Edison Wood B. Wedd series, scoring an immediate success. Housman's funny antics and merrymaking ways are all his own "business," his fun being refreshingly different and unexpected in its variety and resourcefulness. The following he has acquired is amazing to those who, perhaps, have not realized how eternal is the pulling power of a real comedian.

"CABIRIA" BREAKS RECORDS AT NEW ORLEANS.

"Cabiria" is in its fourth week at the Lafayette theater, New Orleans, and has broken all records for motion picture attendance. Don Phillipino's symphony orchestra and a chorus of forty voices are used to elaborate the D'Annunzio spectacle. Herman Fichtenberg, who is personally superintending the New Orleans production, through arrangement with Harry R. Raver of the Itala Company, is enthusiastic over the results.

UNIVERSAL OFFERS $50 FOR PLAY TITLE.

Because neither President Carl Laemmle nor Stuart Paton, the Imp director, can find a suitable title for a two-reel feature which is to be released on February 27, the Universal Film Manufacturing Co. offers a fifty dollar prize to the one who will suggest a fitting name for the photoplay. The contest closes August 1, 1915. All answers must be typewritten and on one side of the paper only. In addition to the title each contribution should be accompanied by a fifty-word explanation of the contestant's choice of title.

Persons who wish to enter the contest will not be limited to one reply, but may send in as many as they wish, the only condition being that each title must be accompanied by a fifty-word explanation. All answers should be sent to the Editor of the Prize Picture Title Contests, care Universal Film Manufacturing Co., 1600 Broadway, New York City.

"In Spite of All"

Three-Reel Edison Adaptation of Steele MacKaye's Play.

Reviewed by Louis Reeves Harrison.

CAST.

Carrell Clandenning	Robert Conness
John Knickerbocker, Sr.	Robert Brower
Mrs. Knickerbocker	Mrs. Wallace Erskine
Alice, their daughter	Gertrude McCoy
Jack, their son	Harry Beaumont
Anson Winthrop	Augustus Phillips
Stella	Sally Crute
De Granville, old and gay	Wiliam Bechtel
Blake, Stella's adorer	Richard Tucker
Stella's wealthy admirer	Harry Eltinge

A NOTABLE cast, including some of the best of the Edison Company, admirably handled by Ashley Miller, constitutes a charm of itself, and the adaptation is well done, a decided improvement on the original, the latter being constructed upon old and conventional lines. It is the well-known story of a worldly man who hovers between a sweet wife and a lively adventuress, visiting the latter after marriage to "save a friend," the friend in this case being the wife's impulsive young brother. Miller has found that there is about three reels of material in the best of stage plays—I know it only too well—and he has not attenuated the story beyond its natural limitations.

Scene from "In Spite of All" (Edison).

Steele MacKaye had high ideals when he wrote during the latter part of last century. He declared the requisites of a dramatist to be "mechanical instinct, poetic fancy, sensitive sympathies, passionate fervor, vivid imagination, thoroughness in preparation, conscience in revision, courage in excision, and dominating all these breadth of mind, which needs humility." Quite a list of virtues and accomplishments! So much for his ideals. His realizations, like most others, fell far short. His works were flimsy, verbose and theatrical. Miller has accomplished a clever performance in vitalizing one of them with new spirit.

Granting the adapter full measure of praise, the play would fall flat without the magnificent cast. Rarely has such a group of Edison stars been in close conjunction. Every man in the cast seemed to feel the inspiration of contact with other strong personalities and to do his best within the limitations of his role, William of the Thousand Faces out-Bechteling himself in one of the quaintest makeups he has ever used. As for the two ladies who shine illustrious, Gertrude McCoy is the sweetest of ingenues and Sally Crute so alluring in her natural loveliness and infinite variety of feminine charm that no husband of fluctuating inclinations could be reasonably blamed by his fellow-polygamists for dividing his time between them.

Mr. Miller has discovered the secret of success in adaptation—it is not to patch the old hulk, but to use its best timbers and build up a new ship.

PROFESSIONAL AND TRADE EXHIBITIONS OF "STOP THIEF."

George Kleine will give exhibitions of "Stop Thief" at the Candler Theater, West 42d street, New York, on Sunday evening, February 7, and on Monday, February 8. Sunday evening's exhibition will be for the theatrical profession and Monday's performance for the trade. Tickets of admission may be obtained at the Kleine offices, 226 West 42d street.

American Theater Orchestra

Prof. J. J. McClellan, Organist and Leader in Big Salt Lake Picture House.

By George E. Carpenter.

AMONG the pioneers of good music in motion picture theaters was the American, Salt Lake City. When the American was first opened, nearly two years ago, it laid claim to being the largest motion picture theater in the world. Even now that the novelty has worn off somewhat it still remains one of the show places of Mormonopolis.

Prof. J. J. McClellan.

In order to fill the 3,000 seats Harry Sims, the manager, did not confine his efforts to getting the best program available, but conceived the idea of high-class music, consisting of pipe organ and an orchestra of 16 pieces. Possibly for the first time in the history of screen drama real artists were included on the program as a permanent feature. This is history now, but in those days it made the tourist from the effete east open his eyes—and ears.

Leading this fine orchestra is Prof. J. J. McClellan, the best known organist in the West. Hundreds of thousands of tourists who have visited Salt Lake City and attended the free organ recitals in the big Mormon Tabernacle which are given at noon daily during the spring and summer months, have heard him and have gone away marveling at the mastery over the world-famed instrument. Whenever there is a new church organ in Utah or contiguous states Mr. McClellan is solicited to give the initial recital. He has also given a series of recitals at the various world's fairs, and for four years he was vice-president of the National Association of Organists of America. He studied piano with Scharwenka and other masters abroad and on his return to his native state, twelve years ago, was appointed chief organist for the Mormon Church. While playing in this capacity he has accompanied some of the world's famous operatic singers and instrumental soloists. As a composer he also has made his mark, among his compositions being the "Irrigation Ode," which is invariably sung at the National Irrigation Congress each year.

This somewhat laudatory review of a well-known western musician is offered to indicate the calibre of the man who has done much to popularize motion pictures.

Just to learn how Prof. McClellan harmonized high-class concerts with motion pictures, the writer caught him the other day and, backing him up into a corner, sought to extract information, and this is what he said:

"I believe in depicting by means of appropriate music the general atmosphere of the photoplay—and that music in its entirety should be played as nearly as is possible, for mutilation of classical music is rightly regarded as sacrilege by all music lovers.

"Orchestral directors should be more particular to 'fit' the general atmosphere of the moving picture rather than to strengthen this and that particular (and often unimportant) scene.

"I have heard the greatest music dismembered, distorted and so grotesquely interpreted as to ruin even the picture and to make enjoyment of the picture or music impossible.

"To play a waltz while the heroine is in her last gasps, or to perform a classic while Reuben is 'cutting up' seems to me to be the height of foolishness, and denotes at once the amateur.

"There is a marvelous field for musical uplift in the grasp of the efficient moving picture director's grasp, and wise is the leader who puts brains, love and attention into his work."

"Old Dutch"

Lew Fields, the Veteran Comedian, Is Featured in a Comedy That Will Be Liked.

Reviewed by George Blaisdell.

THE World Film Corporation will release on February 22 "Old Dutch," the five-part Shubert subject, in which is featured Lew Fields, veteran comedian, in the name role. While Mr. Fields has been many years on the stage, he might also have been many years on the screen so far as we may judge by his work before the camera in this picture. He has been surrounded by a fine cast; but it is nearly always old Streusand in whom we are most concerned. The production was made at the Peerless studios in Fort Lee. The script was written by Frank Crane from the story by Edgar Smith.

The theme is of Streusand, "Old Dutch," who sells to a

Scene from "Old Dutch" (World Film).

financier an interest in his teloptophone, an instrument which when attached to a telephone will enable one to see the person at the other end of the wire. When Streusand takes his daughter to Palm Beach for a little celebration on the initial payment of $5,000, "Old Dutch" registers under another name—this on account of the notoriety he has received. It is not explained why he did not cash his check in the beginning rather than to delay, thereby losing it; nor does Streusand do the obvious thing of uncovering the imposter who found the check by immediately calling up the financier and having him exposed. However, we need make no complaint. If he had done this we would have missed the scene in the barber's shop, not to mention others. Dutch's shaving of Bennett will upset any house.

Vivian Martin is Violet, the daughter of Old Dutch. What she has to do is well done. W. J. Ferguson looks and acts the part of John Rockmorgan, and Chester Barnett is good as his son. Charles Judel as the hotel proprietor is a bit too lightning-like in his gestures, too fast for the camera, but otherwise most acceptable.

The characters are introduced in a way that to this writer at least is novel. Advantage is taken of a descending escalator which brings the players close up to the camera. An exception is made in the case of Mr. Fields, who is shown receding.

"Old Dutch" will be liked. It is a story of a simple old fellow whose fun-making qualities are of the serious, natural sort; they are never forced. Mr. Fields on the screen lives up to his stage reputation.

"POLLY OF THE CIRCUS" COPYRIGHTED.

Margaret Mayo Selwyn, the playwright, has applied for an injunction in the Supreme Court, restraining the Feature Film Associates, 220 West 42d street, from using the title "Polly of the Circus" on any of their films, claiming that she owns the copyright of that name which was registered on August 22, 1907, and that a play under that title has been produced throughout the United States; that it was a money-maker and that she had many opportunities to put the play on the screen, but resisted them. She further claims that the defendant concern has a motion picture play under that title and the injunction is asked in order to prevent damage accruing to her in the use of the title.

Viola Dana

FAMOUS the country over before she was yet fifteen years old for her remarkable acting in the role of the "Poor Little Rich Girl" and heralded with acclaim as "Broadway's youngest star," Miss Viola Dana's theatrical career is unique. Her portrayals since that time in leading parts in Edison films have added to her laurels through the charm of girlish winsomeness blended with rare maturity of artistic perception. Her emotional powers are exceptional for a girl still but seventeen years old, while her aesthetic art as a dancer would alone place her high in that profession.

Miss Viola Dana.

Her astonishing performance in "The Poor Little Rich Girl" is partly realized when it is considered that it is about as long in lines as Hamlet, the criterion and test of an actor's memory and characterization. In the play first mentioned, Miss Dana had but five minutes' intermission, being in a speaking part during the whole evening. She played that part for two seasons, until she outgrew the character.

Miss Dana cares most for emotional work. Her large, expressive gray eyes long lashed, bespeak wonderfully the depth of her serious, sensitive nature. Standing less than five feet, with perfect features and figure, she suggests strongly a classic statue, though the wonderfully expressive art of her dancing is pulsed with the lithesomeness of buoyant youth.

On the stage since a child, Miss Dana has played with noted stars. She was with Dorothy Donnelly in Ibsen's "When We Dead Awake," and played Little Heindrick with Thomas Jefferson in "Rip Van Winkle" for three seasons; in "The Squaw Man" with William Faversham for a year and a half; in the well-known Union Hill Stock Company with Jane Cowl; in "The Littlest Rebel" with Dustan Farnum, and with William Courtleigh for some time. It was her work in "The Model" that won her the stellar role in "The Poor Little Rich Girl."

In Edison films, Miss Dana has played many parts, some of which are the title role in "Molly, the Drummer Boy"; as the dainty fairy queen in that beautiful idyl, "The Blind Fiddler," wherein she danced with elf-like grace.

Miss Dana appears in "Stoneheart," a February Edison release, in a part ideally suited to her. Among others, she also is cast for a part in "A Spiritual Elopement," a comedy, and "A Thorn Among Roses," a comedy, all released in February.

Miss Dana loves her work and hopes that she "may earn the opportunity to play Juliette," as she expresses it. But with the country's greatest critics already warmly enthusiastic about her powers, one feels that it is only her charming modes that prompts her to speak of "earning" the opportunity. She is already equal to it.

MAKING THE BEST OF IT.

Fate took a hand in the selection of a location for the making of one of the scenes in George Kleine's latest feature comedy, "Who's Who in Society," last week. One of the scenes calls for a clever crook to smash his auto in a ditch to gain aid for his supposed injuries and in that way access to the house he wishes to rob. George Barber and Director Fitzmaurice, of the Kleine forces, went forth in a touring car in search of a nice soft ditch into which an automobile could be tipped without serious danger to the actor. However, the excursion ended abruptly on a wet and lonely corner in New Rochelle when the touring car skidded suddenly into a street excavation and nearly buried the film men in yellow mud. A passing automobile carried them to the nearest doctor where they were sufficiently patched up to go home. The following afternoon a very realistic picture was obtained of a touring car up-ended and half buried in New Rochelle real estate.

"Thirteen Down"

A Two-Part Subject by Essanay, with a Strong Climax and an Excellent Cast.

Reviewed by James S. McQuade.

CAST.

Arnold Austin, the breadline man, Francis X. Bushman
Jeanne Lamarde.....Beverly Bayne
Dr. Lamarde.....Thomas Commerford
James Gordon, a friend of the Doctor, Harry Dunkinson
Robyns, the butler.....John Cossar
Robert Orson, Jeanne's suitor....Bryant Washburn
Baron Schoman.....Lester Cuneo
His Secretary.....Addison Madeiro, Jr.

THE clever art of combining and controlling the elements of a story so that they converge in a forceful climax at the close is very happily illustrated in "Thirteen Down," an Essanay subject in two parts that will be released Feb. 13. Victor Eubank is the author, and the

Scene from "Thirteen Down" (Essanay).

directness of the story to a fixed goal and the withholding of clues that might indicate the final outcome until the psychological moment arrives are worthy of hearty praise. The spectator is altogether unprepared for the revelations that are made near the close of the second part, and the fact that his interest has been kept at high tension from the start makes his surprise all the greater and his satisfaction the keener.

Director Totten is responsible for the production, and he has told the story well in the films. In the matter of staging I think he missed a fine opportunity to add "class" to the production by failing to give us a more imposing interior for the fashionable reception scene, in which Baron Schoman is the guest of honor. As it is, the setting impresses one as being cramped and commonplace.

The acting in these pictures is without a flaw. Francis X. Bushman, in the person of Arnold Austin, excites and sustains chief interest. His make-up as the half-famished down-and-outer in the bread line—which, by the way, is a real scene taken near Dawes Hotel, on the West Side, Chicago—is thoroughly realistic as a type. The contrast between his appearance as a tramp and that of Dr. Lamarde's fashionably dressed secretary affords a surprising transformation, and convinces us that so far as the outward man is concerned, no matter how fine he looks, the clothes make him. That scene in Dr. Lamarde's library, where the foreign spies attempt to steal the plans and model of a new and destructive piece of ordnance invented by the doctor, and Austin prevents them, shows a short but terriffic struggle.

Thomas Commerford will impress every one who views these pictures by his dignified impersonation of Dr. Lamarde. His fine character work is enhanced by scrupulous good taste in dress. Bryant Washburn, who appears as Robert Orson, a suitor for the hand of Jeanne Lamarde, and John Cossar as Lamarde's butler, contribute full measure to the uniform high quality of acting in this photoplay. Lester Cuneo and Harry Dunkinson, in the respective parts of Baron Schoman and James Gordon, are also in harmony with the requirements. Mr. Cuneo is the excellent foil for Mr. Bushman in the struggle for the possession of Lamarde's gun model and plans. Both men are strappers and scrappers, and they do not spare each other in a melee.

Miss Beverly Bayne is the only lady of prominence in the pictures. Her Jeanne Lamarde is a delicate conception of a sweet, warm-hearted girl, who struggles between regard and duty at certain crises in the story, where the heart wins out and where subsequent developments show that the head concurs.

Dr. Lamarde has invented a wonderful modern gun for warfare and gives it to the United States. He still keeps the model and plans in a small wall safe in his library, and one day shows them to a friend, Mr. Dunkinson, who visits him. The friends afterwards engage in controversy on social conditions, during which the Doctor declares that everything depends on the environment of the individual and nothing on luck. To prove it he invites his friend to accompany him to the bread line in the city, where he counts down the line until the thirteenth man is reached. To the surprise of his friend he engages this man, Arnold Austin, as his private secretary.

Austin is entrusted with the secret of the Doctor's war gun, and one day, while the inventor is absent, he is surprised in the act of trying to open the wall safe by Jeanne Lamarde, the only child of his benefactor. At first impulse Jeanne concludes to denounce him to her father, but gives him a day's respite.

The following day Jeanne holds a reception in honor of a distinguished foreigner, Baron Schoman. In the evening she and her father go to the opera on the invitation of friends. The servants also go out, and Arnold Austin is left alone in the house.

He reclines dozing in a large chair in the library, when he is awakened by a noise and sees two men in the room. He springs up and turns on the electric light. The strangers spring upon him and a fearful struggle for mastery takes place. When both men are lying unconscious and he himself is about to faint from a vicious blow received on the temple, Dr. Lamarde and Jeanne enter the room. The Doctor rushes to the fallen men and, taking off their masks, discovers that they are Baron Schoman and his secretary, who had been his guests that very day. The police are called and take the culprits away.

But a greater surprise is to come to Jeanne and her father. Austin calls in the butler, Robyns, and Robert Orson, Jeanne's old-time suitor. Then he reveals that he is a U. S. secret service man and that Robyns and Orson are his assistants; also that he had been on the track of the Baron and his secretary for many months, and had got into the bread line in order to follow a clue found by him at the time.

BILLIE RITCHIE, THE ORIGINAL "DRUNK."

Billie Ritchie, in order to settle, allay and to put the quietus on all controvertionalists who contest his claims to having originated the "drunk" make-up he now uses in those screaming L-KO comedies, wishes to announce that he first used his present make-up in 1887, three years before Charles Chaplin of the Essanay Film Manufacturing Company was born. How's that for a left-hand slam?

In an interview in "Motography," published January 16, Chaplin gave his age as 25, which would make the year of his birth 1890, three years after Ritchie had started to popularize his style of comedy in England.

"I first used my present make-up in my vaudeville act with my three sisters in 1887," says the indomitable Billie. "I also played and used the same make-up with Fred H. Graham in the English pantomime, 'Cinderella,' playing 'Baron Near Broke.' Two years later I again used the same make-up in the character of a street musician in 'Early Birds' while with the Karno Company. I claim that I am the originator of this make-up and of the comedy which is associated with the make-up."

Billie Ritchie was the original "Drunk" in a "Night in an English Music Hall," in which he played the Orpheum time from coast to coast. In addition he originated the part of Bill Smith, the Man from Nowhere, in Gus Hill's musical revue, "Around the Clock." Billie estimates that he has played the drunk part made familiar in L-KO comedies more than five thousand times in America, England and France.

Ritchie's parents were variety artists before him. Billie was trained to stock work in England's oldest theater, the Theater Royal at Plymouth, England, but soon started on his "drunk" career by playing "father" in "Ten Nights in a Bar-room." And the strangest part of Billie's career is that, although he has been playing "drunk" parts since early manhood, he has never taken a drink.

"The Love Pirate"

Two-Reel Reliance Presenting Woman's Character from a Utilitarian Standpoint.

Reviewed by Louis Reeves Harrison.

CAST.

Viola ..... Fay Tincher
The Magnate ..... Raoul A. Walsh
The Young Clubman ..... Elmer Clifton

WITHOUT touching upon woman's enfranchisement, "The Love Pirate" unconsciously raises a question of concession. Without depreciating noble women, and without belittling our ideals of womanhood, the story points out a very common weakness that is liable to remain a serious weakness in the gentle sex until they are given equal opportunity with men from babyhood. The very child-

Scene from "The Love Pirate" (Reliance).

ishness that strong men often admire in women, possibly because such women are nearer to the children they bring into the world, is coincident with an inability to think logically, and liberty might not mean greater freedom of thought to such creatures but merely an enlargement of her range of caprice.

It is not at all strange that women who strongly attract men, whether by "fatal beauty" or by a peculiar fascination that makes her an easy medium for male hypnotism should live lives replete with adventure. The very lack of consciousness of what she is doing, sometimes ascribed to innocence, in her relations with men, is a sort of passivity, with which she receives affection from parents, relatives and friends, without apparent perception that she is merely a recipient, without, in contact with a lover, perception of wrong. This difficult portrayal is attempted in "The Love Pirate" and more delicately than adequately treated.

Viola Marsh discovers while at school that she strongly attracts strong boys. They fight for her, struggle for her preference. Her passive acceptance of the masculine point of view as to her value persists after she leaves school. She becomes the stenographer of a married man, one happy in his family relations, and her susceptibility is so great that she cannot act in opposition to it. She has no desire to destroy the happiness of his wife and child, but her opinions have become incorporated with his, and the very consciousness of her weakness rejoices in triumph over his slavery. He ruins himself for her and passes easily out of memory when she elopes with the next admirer. No real knowledge of what her course should be has appeared in her experience and it must come from the outside to affect one of her limited comprehension.

In a life of luxury she discovers among her servants a newcomer, the first admirer, driven by desperate poverty to become a valet. She becomes hysterical under the menace of his presence in the house. "I intended no harm," is her self-defense. "It is all forced upon me." She is incapable of understanding that she has wronged anyone until a letter from the first man's wife falls into her possession. It tells of desperate poverty and misery. Viola is moved by a compassionate impulse to help the wife, and at last a conscience is awakened in her being. The leading role is admirably impersonated by Miss Fay Tincher, and the story, self-defense. "It is all forced upon me." She is incapable in spite of much constructive commonplace, will prove interesting.

Violet MacMillan

"DEARIE GIRL" and "Fairy Girl" are two of the most used names for petite Miss Violet MacMillan, the latest addition to the leading lady colony of Inceville, where Ince Features are produced. This little bundle of humanity is one of the smallest leading ladies in the moving picture field. Tiny Violet is but fifty-seven and one-half inches short, and she can be weighed without putting on any of the balancing weights, for she tips the scales at an even hundred pounds. Sometimes affectionately known on the screen as Popularity's Pet, she surely lives up to this title given her by an admiring public, for a daintier bit of femininity one seldom sees. She is a typical blonde, golden haired, and with a pair of big blue eyes that fairly talk on the screen.

Violet MacMillan.

Violet was born in Grand Rapids, Michigan, on the fourth day of March; she smilingly refused to give the exact date. She attended high school in her native town and graduated from there. She was always interested in amateur theatricals, and hardly an entertainment went by without her name heading the program. The public first saw her in "The Wizard of Oz" in the role of Dorothy. She was the original girl in "The Time, the Place, and the Girl," playing the Broadway circuit for some time. After that, a year spent with Klaw & Erlanger, playing opposite Max Rogers in "The Young Turk," fitted her for any kind of work. She was the leading ingenue in "Girlies" which played at the New Amsterdam theater. From that, a jump on to the vaudeville stage over the Keith and Orpheum time with a neat little act of singing and rapid costume changes made her quite well known.

Her film career started in Oakland, where L. Frank Baum took her from the Orpheum stage and induced her to enter the pictures. She came south to Los Angeles and was featured by the Oz Film Co., in the fairy tales of Mr. Baum. The pictures were "The Patchwork Girl of Oz," "His Majesty the Scarecrow of Oz," "The Magic Cloak of Oz," and a series of four one reelers written for her and entitled "Violet's Dreams." When the Oz firm closed at the end of the year, Miss MacMillan went immediately to work for Thomas H. Ince at his beach studio, and ever since that time has been busily engaged in playing for his features.

Her first dramatic picture was "A Modern Noble." Thomas Chatterton, now directing, played the lead opposite her, and the production was under the direction of Jay Hunt. The next story was "His Brother's Keeper," with Mr. Hunt playing opposite Violet as the slavey girl. Other pictures now being completed at this studio and in which she plays leading and title roles are "The Phantom on the Hearth," "The Artist's Model" and "The Disillusionment of Jane."

Miss Violet is the little girl who introduced the "Woozy" into fashionable Pasadena hotels and society, giving it the slogan, "Be a Woozy—Be Square."

With the aid of a big Winton "6" this tiny leading lady tours to and from her Hollywood bungalow. She is a staunch defender of pictures, and says, "It does seem most wonderful to enjoy home life and still be able to do the work one loves. I am enjoying my experiences at Inceville more than I can state, and if only the public loves my work as well as I love to do it I am sure my happiness will be complete."

"YOUR GIRL AND MINE" IN NEBRASKA.

The Suffragists of Omaha, Nebraska, headed by Mrs. Drake Smith and others, are working hand in hand with the World Film branch there to make "Your Girl and Mine" the suffrage picture, the talk of the year. That they have succeeded is evident for the attention that they are receiving.

"The Island of Regeneration"

Vitagraph Six-Part Cyrus Townsend Brady Subject Is a Great Drama That Moves and Holds

Reviewed by George Blaisdell.

CAST.

Katherine Brenton, an Idealist.....Edith Storey
John Charnock, Jr., as a Boy.....Bobby Connelly
John Charnock, Jr., as a Man.....Antonio Moreno
Valentine Langford, in love with Katherine..S. Rankin Drew
John Charnock, Sr., owner of the Nansemond..Leo Delaney
Virginia Charnock, his wife.....Naomi Childers
Dr. Clayton, the Charnocks' family doctor.....Jack Brawn
Phyllis Carney, a friend of Katherine's.....Lillian Herbert
Capt. Harding, commander of the Nansemond...Logan Paul

HERE is a picture that by many will be described as a great production. "The Island of Regeneration" abounds in dramatic situations—situations that deeply move. As we follow on the screen this six-part adaptation of the Rev. Cyrus Townsend Brady's novel of the same

Scene from "The Island of Regeneration" (Vitagraph).

name we feel that unusual picture judgment has been exercised in the selection of the subject and in the execution of the script. The picture was produced by Harry Davenport. Mr. Davenport has done better than well.

To this reviewer it seemed that of the six thousand feet the first four were in length like two and the last two like four. The explanation is simple enough. The first two-thirds of the picture are so filled with scenes that pull at the heartstrings, the beholder is so stirred, that an ordinarily strong decline from the climax and the denouement seem attenuated.

Edith Storey is at the head of the splendid cast. She has the role of Katherine Brenton, who believes she believes in some kind of new thought; in other words, she has no regard for conventions—theoretically, of course. Practically, her morals are sound. S. Rankin Drew is the man who challenges her to put to the test the ideas she has publicly expressed. Katherine consents to take a trip with him on his yacht. It is when Langford assails the young woman that she escapes in a launch, landing on an island to meet in a castaway the man who brings her back to the same ground on which civilization rests.

There is drama in the opening of the story as the young Virginian with his wife and son and collie board the sailing vessel for a trip around the world. The fire on the boat is thrilling. The child on the island crying over the body of his mother will move a hard heart. There is a closely following tug as we see the little fellow kneel for his "Now I lay me down to sleep."

The second phase of the story travels fast. The scenes on the yacht when to Katherine is revealed the fact that Langford not only is devoid of ideals but also of principle are of dramatic force. The battle between the two as the woman desperately fights for her honor is remarkable for its fierceness. One feels that Katherine is entitled to short odds if any on the score of physical equality. That she stuns and nearly kills her assailant seems the natural thing. Her escape over the boom and into the launch is daring. The scene as the boat bounds over the waves in the rays of the moon is picturesque.

The finding on the beach by the bearded young castaway of the woman who has so strangely entered his life is of deep, tense interest. Lighter shades there are here; but there are quiet moments, too, as when the nearly speechless youngster takes Katherine to the sand dune and shows her the skeletons of his mother and of the collie. The gruesomeness is submerged in the pathos—and in the treatment. There is a smile as the woman pre-empts the man's cave and coolly turns out its owner. There is a gulp as the athletic Charnock kneels on the sand and utters the only words he has not forgotten, "Now I lay me down to sleep."

It is interesting to note the gradual breaking down of the "ideals" of Katherine. Where the young man yields to his gently domineering preceptor a dumb or rather blind devotion the psychology of which seemingly he cannot comprehend, with the woman it is different. She comprehends. There are many happenings on this island that for the picture follower will have interest—among them the revelation of Miss Storey's natatorial proficiency.

The ending of "The Island of Regeneration" is satisfying—and it brings again into the drama little Bobby Connelly, not the least of the players in this splendidly acted story.

Charlotte Walker in Lasky-Belasco Photoplays

MISS CHARLOTTE WALKER, the distinguished American dramatic star, has just signed a contract whereby her photoplay appearances for several years to come will be exclusively in the productions made by the Jesse L. Lasky Feature Play Company. Samuel Goldfish announces that Miss Walker enters into this contract through the kind permission of Messrs. Klaw & Erlanger, and that she will make her photodramatic debut in one of the Lasky-Belasco offerings soon to be produced.

Charlotte Walker.

Miss Walker has recently been starring in the "Better Way," a new drama by her husband, Eugene Walter, which has not yet been seen in New York, but which has attained notable success during its preliminary tour. For the past two years, before the production of the "Better Way," Miss Walker had starred in Mr. Walter's dramatization of the "Trail of the Lonesome Pine," scoring in that piece one of the most notable and long-continued triumphs of her entire career.

Some of the productions with which Miss Walker has been closely associated in the public mind because of the hits she scored in roles prominent in these various plays are "Sag Harbor," "The Crisis," "House of Silence," "Mrs. Dane's Defence," "The Prodigal Son," "The Embassy Ball," "The Prince Chap," "As Ye Sow" and "The Triangle." In connection with this present announcement it will be remembered that Miss Walker was the original Agatha Warren when "The Warrens of Virginia" was first produced at the Belasco Theater, and she looks forward with great pleasure to appearing in photodramatic versions of Belasco dramatic hits. Among her more recent vehicles not yet mentioned have been such plays as "The Wolf," "Boots and Saddles" and "Homeward Bound."

Miss Walker has played several stellar engagements in London with notable success and this makes her addition to the ranks of photodramatic artists doubly important, as her advent on the screen will doubtless be hailed by English and European audiences as enthusiastically as in this country.

FAMOUS ANIMAL IMPERSONATOR IN "THE NEW WIZARD OF OZ."

Fred Woodward, the well known animal impersonator, appears as the Cowardly Lion and several other of the four-legged characters in L. Frank Baum's latest film, "The New Wizard of Oz," which is to be released on the Alliance program.

"Rule G"

Made by the Blazon Film Company—Released by Paramount.

Reviewed by W. Stephen Bush.

THIS feature establishes the right of a new company to class itself with the best producers on either side of the ocean. No other company has ever leaped into fame like this. Few of us had heard of the Blazon Film Company, but it is safe to predict that we will hear the name on many lips in the course of the next few months.

"Rule G" will cause a sensation in the film world. Consisting of five full reels, and dealing with a subject which required skill of the very highest order, there is not a single flaw anywhere—at least none I have been able to detect. We have had good railroad stories before and good railroad pictures, but never before has a railroad story been told on the screen which combined so many excellent features in such perfect proportion. Better acting on the screen I have seen rarely.

Scene from "Rule G" (Blazon).

In the selection of types, this feature reaches perfection. The atmosphere is a triumph of realism. The dramatic construction betokens uncommon familiarity with the advantages of the screen as a medium of dramatic expression; the action in the play moves in the main scenes with a swiftness that will take one's breath away. Indeed, we welcome the little by-plays and the charming love story all the more because they give us a chance to draw our breath between the "punches" so profusely scattered throughout the production. There are scenes showing accidents and near-accidents, which leave us with our hearts in our mouths, and then again there are scenes of such dramatic power and with such a subtle and gripping appeal as to bring tears to many eyes.

The feature is based upon a series of stories printed some little time ago in "The Saturday Evening Post" and entitled "How John Barleycorn Was Driven Off the Tracks." You will at once suspect that there is a lesson and a moral purpose to this play which might injure its prospects as a screen attraction. There is, indeed, a noble purpose back of this feature, but it is very very far from being "preachy." I would never say a good word for a film that was just "preachy." Here a highly gifted mind filled with a true perception of the powers of the screen has assembled a wonderful picture, a true photograph of real life. At the end of it all the noble purpose flashes out like sheeted lightning. I venture to say that most people will stay in their seats for a few minutes after they have seen the picture, for it deeply touches every string in the human heart and it sets your brains in motion in an elevating sort of way. Add to this a succession of spectacular scenes wrought with marvelous attention to detail and you will begin to understand why this picture is bound to make a notable mark. I might say something, too, of the photography in all exteriors and in the shops and factories. It is far above the average. The photography of a few of the interior scenes is somewhat flat.

Early in the picture this conviction must force itself on every spectator: Whatever is projected from this film upon the screen has actually happened and might happen again and probably is happening somewhere at this very moment. The naturalness of it all, the hundred little tests which tell us the difference between the reality and the imitation of it give this production a deep hold on the audience from the very start. The hold grows with every reel; you are getting closer to the screen or the screen is getting closer to you, and presently you feel an undeniably personal interest in every character and in every new turn of the story.

The director does not shrink from painting things in their natural color. The fight between the bullying foreman of "the gang," built like a giant, strength in every muscle and in every movement, and of his rival in love has rarely been equalled in realism. The sombre aspects of human life are faithfully recorded, but never unduly lengthened or dwelt upon with the unsympathetic spirit of a Job's comforter. The dominant notes in this extraordinary film-play are hope and faith in humanity. I know that this picture will win its audiences as few pictures can, and in conclusion I want to emphasize the fact that "Rule G" is distinctly an exhibitor's picture. He is bound to make money with a picture of this type, and he will renew and confirm the loyalty of all his patrons. "Rule G" will make a hit with every kind of an audience.

New Canadian Picture Making Concern

Conness-Till Releases Its First Canadian Made Feature—Will Shortly Increase Output—Plant Represents $50,000.

PROBABLY the first feature film ever made in Canada by a Canadian company was released when the Conness-Till Company placed on the market a three-part picture featuring Edward H. Robins and Clara Whipple, entitled "On the Kings Highway." For several months motion picture men all over Canada have been interestedly watching the work of this company, which has been loudly flaunting the "Made in Canada" slogan. The first picture which was given a private showing before its release is well acted and well photographed.

It is the intention of the Conness-Till Company to release

Plant of Conness-Till Film Co., Limited.

one Canadian made feature a week, which will be increased shortly to two features a week. Mr. Robins, formerly a Belasco leading man, will be starred. An up-to-date plant costing nearly $50,000 has been erected on a two and a half acre property overlooking the Humber river just outside the city limits of Toronto. The equipment throughout has been declared by well known moving picture men who visited it to be one of the most complete in existence. The president of the company is L. E. Conness, a well known American theatrical man; Ed. H. Robins is vice-president; Chas. E. Beury, of Philadelphia, second vice-president; Louis A. Till, Toronto, secretary, and James P. Beury, Philadelphia, treasurer.

A. J. Edwards is director in chief, and Tom McKnight assistant director; Louis W. Physioc, formerly with Pathe's, is technical director.

The output of the company will be handled in Canada by the United and B-C Features, and arrangements have been made for the pictures to be handled in England. At present there is only one regular company working at the studios, but an additional cast will be put before the camera within the next week or so. The first company is made up as follows: Clara Whipple, leading woman; Marie Cummings, Dorothy Millette, Reina Carruthers, May Anderson, Margaret Jackson, Frank Crane, Eugene Frazier, Frank Priestland, H. Webb Chamberlain, Claude Norrie. The publicity work of the company is being handled by Joseph A. Mack, formerly of New York.

Bostock Arena Has Auspicious Opening

City Officials Indorse David Horsley's Los Angeles Enterprise—Large Crowd Attends.

DAVID HORSLEY'S Bostock Arena and Jungle opened its gates in the heart of Los Angeles on Tuesday, January 26th, to a capacity gathering that represented the finest element of the city. Nearly all of the municipal officials, including the Mayor, Chief of Police and members of the City Council, were on hand to signify their approval of the enterprise.

Horsley Park, as the exhibition place is called, is located at the corner of Main and Washington streets, and occupies a plot of ground 650x450 feet in extent. A substantial concrete wall, finished in California Mission style, runs along the entire front, while a high archway toward the lower end

Main Gate, Bostock Arena and Jungle.

carries out the same scheme, and forms at once the main entrance and executive offices. The interior arrangements are highly artistic and novel, the walks being laid out in tropical gardens and palm-draped lanes, through which the elephants trudge about carrying loads of happy children on their backs. Every turning of the walks has its little surprises, such as monkey cages, ostrich runs, baby lions and aviaries. Next comes a semi-circle of dens containing the animals that have gained fame and glory in every section of the globe. The fronts of these sixty odd dens are made of solid iron bars without gates, so that the animals cannot possibly escape. The backgrounds of the dens are painted to represent the native environment of the various species, and the lights are so arranged that a startling illusion is obtained. A concealed passageway at the back connects each den with the arena at the center where the performances are held. This huge iron-bound inclosure fronts in a covered auditorium in which 1,200 people were comfortably seated to watch the most marvelous exhibition of trained wild animals that has ever yet been made. So splendid indeed is the layout and conduct of the show that the Los Angeles people have shown considerable pride in the acquisition, and the City Council has, through its public indorsement and hearty expressions of approval, made Mr. Horsley's enterprise a civic institution.

The Mayor and his staff attended the opening exercises, and Harry E. Tudor, general manager of the Bostock Arena, was complimented for his conspicuous ingenuity and skill, and was made an honorary member of the Los Angeles Chamber of Commerce.

The city is thronged with tourists, and there is every indication of a prosperous year for the show, which offers the only serious counter attraction to the San Francisco and San Diego Expositions, and is virtually free from local competition.

David Horsley now has in his possession some of the most beautiful and highly trained animals in the world, together with some famous European trainers, and it is his intention to utilize them in a series of motion picture productions of new and extraordinary conception. With that end in view a studio and working jungle is being constructed in the rear of the auditorium, an inclosed space of about 250x150 feet having been reserved for that purpose. Work on this producing plant is being rushed and should be ready for operation about the middle of February.

When completed the entire plant will, with the purchase price of the animals, represent an outlay of about $200,000, with a possible earning capacity quite bevond calculation. The arena itself will be operated as a separate enterprise with highly remunerative possibilities, while the studio and jungle, in which advanced pictures of any description may be made, will, with the assistance of the owner's newly invented double-exposure trick camera, assure an extraordinary product. Taken all in all, the Los Angeles institution offers a striking example of the forethought, originality and daring so frequently demonstrated by that successful pioneer of the industry, David Horsley.

Goldburg Finds Encouragement

Visits Many Exchanges On Western Trip—Says Features Are in Demand.

JESSE GOLDBURG, the secretary and general manager of the Life Photo Film Corporation, who left New York the week of January 18th on his way to the Coast, states that there is a decidedly healthy air about conditions in the film industry in general, and that the exchange men in the territory already traversed by him are decidedly optimistic with respect to the future as far as high-class feature films are concerned.

Mr. Goldberg found little or no difficulty in disposing of the output for the next eleven months of the Life Photo Film Corporation's features. The contracts entered into provide for an initial release of one feature a month for six months and two five-part features a month for a further period of five months. The exchanges contracted with are as follows: Electric Theater & Supply Company of Philadelphia for the territory of Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Virginia; the Northern Film Company of Pittsburgh for Western Pennsylvania, West Virginia, Ohio and Kentucky; the Casino Feature Film Company of Detroit for Michigan and Wisconsin; the Celebrated Players' Film Exchange of Chicago for Illinois and Indiana.

Leaving Chicago, Mr. Goldburg will proceed to Minneapolis, Duluth, Wichita, Kansas, Denver, St. Paul, Butte, Montana, Kansas City, San Francisco, Los Angeles and Seattle. On his return visit he will visit at Boston, and last close the territory of New York.

Mr. Goldburg has also taken the time to interview the largest exhibitors in the cities covered by him, and has been spreading the gospel of high-class photoplays and the elimination of inartistic, sensational, cheap productions that neither teach a moral or adorn a tale.

The result of Mr. Goldburg's work substantiates the judgment of the Board of Directors of the Life Photo Film Corporation consistently expressed that, regardless of the various feature programs on the market, there is yet wide scope for features outside of such programs that are of merit and produce along the lines of the products of the Life Photo Film Corporation's studios.

Mr. Goldburg, it is expected, will return to New York, about February 15th.

PRAISE FOR GEORGE GEBHART.

F. P. Lillie, a Colorado Springs capitalist, a stockholder of the Pike's Peak Film Company, who is in New York with the object of contracting for the services of several leading men and women for his organization. Lillie says that he already has secured options on the services of two leading women whose names are potential in the field of photodrama. He would not divulge their identity, preferring to complete his plans before making any announcement.

Lillie spoke flatteringly of the work being done by his company of players in the Colorado mountains. George Gebhart, leading man of the company, and assistant director to Otis B. Thayer, the man who is responsible for the staging of the "Lariat" films, as the output of the Pike's Peak company is known, was the subject of special praise on the part of Lillie.

"I have seen Mr. Gebhart assume in the course of a week such diametrically opposed parts as those of Indian and Chinaman, Mexican greaser and French Canadian. He has played for me such other types as the faro dealer of the sparsely settled further West, miner, cowpuncher, college chap, society man, captain of industry, and rounder, or man of the world, as you may prefer to call him.

"There have been other characterizations which he has given us, each one faithful to the type. It is a wonderful range and a striking illustration of this man's versatility. I feel that the Pike's Peak company is extremely fortunate in having Mr. Gebhart under contract, and his acknowledged standing as a premier impersonator of Indian roles especially makes him an ideal member of our company, inasmuch as we make so-called 'western' reels a specialty."

"Barnaby Rudge"

Hepworth Company Produces a Six-Part Adaptation of Dickens' Well Known Story.

Reviewed by George Blaisdell.

THE Hepworth-American Company is showing a six-part adaptation of Dickens' "Barnaby Rudge." The script was written by Thomas Bentley, Dickensian authority. Mr. Bentley has endeavored faithfully to render the spirit of the book and of the times of which it treats rather than to create a drama with a sole and distinct center of interest. In plainer language, perhaps, he has dealt with mobs, great throngs of rioters moved by religious fanaticism or blindly following a religious fanatic, instead of building his story around one of the many characters. The subject will have added interest in proportion as the observer has read the book recently or remote.

Tom Powers portrays Barnaby Rudge, the half-witted follower of the hordes inspired by Lord George Gordon.

Scene from "Barnaby Rudge" (Hepworth).

leader of the "no popery" riots. William Felton is Rudge Senior, the highwayman. Stewart Rome is Maypole Hugh, the riotous hostler. Harry Buss portrays the famous Simon Tappertit. Miss Chrissie White is Dolly Vardon and Miss Violet Hopson is Emma Haredale. John McAndrews finely plays Geoffrey Haredale, the prominent Catholic who is made to feel the mob's vengeance. Henry Vibart, as Sir John Chester, prominent Protestant, has but little to do, but that little markedly stands out.

The duel between Haredale and Chester, at the conclusion of the picture, furnishes the strongest dramatic incident in the six reels. The cynical, smiling Chester dies as he has lived—half smiling, half sneering, yet engaging nevertheless. The serious, earnest Haredale in his remorse dons the habit of a monk.

Great attention has been paid by the Hepworth company to the staging of "Barnaby Rudge." The village streets, of the period of 1775, had to be built; surely all were well done. Another large background is the lobby of the House of Parliament. The same lavish hand that provided the settings is also apparent in the mob scenes. In some of these latter it would seem to be no exaggeration to say there were somewhere between one and two thousand persons employed. And they are skillfully handled.

As a worthy reproduction of the atmosphere of the book, as an educational subject especially, "Barnaby Rudge" is deserving of praise. The photography is marred at times by overexposure. As to the side of the picture where it touches on the religious passions of the period, that is a matter for individual decision on the part of the exhibitor. It is for him to judge what will be the effect on his audience of the sacking of a church and the carrying of relics through the streets by drunken rioters. By the great majority undoubtedly it will be accepted for what it is—a portrayal on the screen of the story of a great book, of the assault on a religious institution by misguided men and of their punishment by constituted authority.

The picture is well played and expensively staged.

A FAMOUS JURY CAST.

To lend to the trial scene of the forthcoming Edison thriller "On the Stroke of Twelve" the greatest realism, the entire jury cast used in the great stage success "On Trial" was secured.

"The District Attorney"

Lubin Feature Based Upon the Well-Known Successful Stage-Play.

Reviewed by W. Stephen Bush.

BARRY O'NEIL has filmed this well-known play in a thoroughly skillful manner. O'Neil has profited by his previous experience in making Kleine plays ready for the screen, and in this production he has used this advantage to good purpose. There is excellent film material in most of the Kleine plays; there is a lot of it in "The District Attorney." The director had a capable cast to work with, and it is easy to see that Mr. O'Neil succeeded in imbuing his cast with the right sort of ambition.

"The District Attorney" is a modern American story worked out with uncommon skill. It digs deep into the darker side of political life and portrays with great fidelity to life the alliance between the corrupt politician and the seemingly respectable citizen who as a contractor in politics

Scene from "The District Attorney" (Lubin).

does not shrink from participation in crime. Peter Lang as the "old-time" ward politician, contemptuous alike of ethics and of the criminal law, but not without a certain sort of good nature and broad humor, gave a very clever impersonation of "McGrath."

George Soule Spencer made an excellent District Attorney, suggesting at all times great powers of reserve. Frank Pierson as the willing tool of the corrupt alliance gave a most creditable performance, showing a fine ability to grasp and act his part at difficult moments. Charles Brandt made a convincing "Matthews Brainerd." The female parts were all in competent hands, and the portrayal of the part of Helen Knight, which is so essential to the success of the play, deserves special mention. Miss Dorothy Bernard never did better work.

Altogether it may be said that "The District Attorney" is a good, strong feature, directed with intelligence and experience, and splendidly acted throughout. All the settings were acceptable, and the photography was fully up to the Lubin standard. Betzwood is advertising itself with every Lubin picture.

NEW BALLAD BY CHARLES K. HARRIS.

Ballads may come and ballads may go, but a new ballad of Charles K. Harris's means to the music world something entirely out of the ordinary. The name of Harris on a ballad has been a standard for the past twenty years or more, and the music-loving world is always on the lookout for a new number by this famous composer.

Each season Charles K. Harris issues a new ballad. The early part of last year he turned out "Suppose I Met You Face to Face," and the latter part "I Wonder Who's Next in Your Heart," and what popularity these two numbers attained is music history.

This year he starts off with one of the most sensational ballads he has ever written or published, entitled "Can You Pay" (for a Broken Heart)? The words and music are both written by Mr. Harris, and will be found on another page of this issue. Mr. Harris says any exhibitor is at liberty to use the piece either as a ballad or as music. Furthermore, he will be glad to supply to theater men without charge a complete orchestration, in any key.

"A Farewell Dinner"

Two-Reel Majestic of a Wordling's Sudden Conversion by Generous Impulses.

Reviewed by Louis Reeves Harrison.

CAST.

Eleanor .....Billie West
Ewing .....W. E. Lawrence
Lessiter .....Howard Gaye
Mrs. Standish .....Cora Drew

THE story of a good fellow, containing an admirable portrayal of character by a bully good actress, "Billie" West, "A Farewell Dinner," lacks only a delicate psychological touch at the moment Lessiter changes his volition. The sudden conversion of sentiment and purpose on the part of a generous worldling is made fairly plausible by

Scene from "A Farewell Dinner" (Majestic).

a revelation brought unexpectedly to his attention, but the whole story would have benefited by a moment's study of Lessiter in small scope, wavering between natural desire and manifest duty. It would have made his act the more magnanimous that he had to suffer a brief period of self-struggle, heightened interest and would have enforced attention to his change of heart, externalizing it more convincingly.

Lessiter is a wealthy young man with a past, a so-called "previous attachment," when he comes into social relations with Mrs. Standish and her daughter Eleanor. Mrs. Standish is depicted as an ambitious step-mother, planning to wed Eleanor to Lessiter and opposed to the suit of Eleanor's playmate suitor, Ewing, engaged simultaneously in mining out west and growing a beard. Ewing sends his sweetheart a photograph with the beard on and it falls into the hands of unscrupulous Mrs. Standish.

Mrs. Standish appears so utterly destitute of principle as to be outrageously immoral, but the character is far from an impossible one. As soon as a woman has disposed of her own case in marriage she becomes an active and persistent advocate of desirable marriage until match-making becomes a passion. With only this one end in view, a woman may exhibit fiendish cunning in circumventing dangerous rivals. It is a woman, not man, who demands the commonplace embrace at the end of each play. That is the sole end of existence from her point of view.

Now, it happens, as it only does in pictures, that the "previous attachment" of worldly young Lessiter lies dying in an apartment next to that of Mrs. Standish and the latter finds the unfortunate woman with Lessiter's picture clasped to her heart. She therefore substitutes the picture of Ewing and contrives that Eleanor shall find it there and believe her girlhood sweetheart unfaithful. Eleanor accepts Lessiter and preparations for the marriage are hurried to completion.

At his bachelor dinner, Lessiter meets Ewing, just returned beardless from the West. Lessiter and Ewing remain after the others are gone and the groom-elect comes to a discovery that Eleanor's life-long lover and the girl herself have been victimized by the stepmother's treachery. He confronts the designing woman, extracts a confession of guilt and then, in the acute situation, merely withdraws, leaving Eleanor and Ewing reunited. That high point deserved much finer treatment than it received—on it the whole story hinged. It is always the one deserving most consideration.

Ethel Clayton

AT THE Lubin Studios the many friends of Ethel Clayton call her the "drawing-room actress," and an apt description it is, too, for Miss Clayton gives to every play in which she is filmed a charm of personality that is a reflection of cultured tastes, wide experiences and firm convictions that are exclusively her own.

Ethel Clayton.

Miss Clayton is one of the best-known of the Lubin stars, and has been featured in a great many of the Lubin masterpieces. She joined the Lubin players with a long record of stage successes and in adapting her gifts to the demands of the screen she had the advantage of a facility of technic that only comes through wide experience.

Interviewing Miss Clayton requires a vast amount of strategy for, while she is affable and cordial, as befits a temperament like hers, she is, nevertheless, one of the most consistently reticent players in the studio and not only tries to avoid interviews, but begs not to be quoted. Her theory is that, with her constant appearance before the public, there can be little else to make known. The camera catches unmistakably the charm of Miss Clayton's personality, but there is a combination of tints and tones which it reduces to mere black and white and one does not get the rich shade of her auburn hair, the intense whiteness of her complexion and the charm of her blue eyes.

Miss Clayton has one consistent hobby—books. She may have others, but none come anywhere near her love for books. In her apartments the book-cases completely encircle the library, continue on, into and around the drawing-room, on through a hallway and on into and part way around her dressing-room. It is rare, indeed, to see Miss Clayton without a book. When she motors she has three or four books with her; when she isn't working before the camera she is tucked away either in her dressing-room or a comfortable corner of the dressing-room reading. Ask her what she likes to read and she will tell you "good books," ask her what she considers good books and she will tell you, "almost anything except cheap fiction."

"I read to get the ideas of other people," Miss Clayton once told a friend, "and I get lots of enjoyment turning these ideas over in my mind and seeing what I really think of them myself. Books are wonderful friends. They are so entertaining and even if any of them should be dull, you can," and she smiled with a merry twinkle in her blue eyes, "shut them up, which is quite often more than one can do with human beings that are dull and uninteresting."

OWEN MOORE TO APPEAR WITH FRITZI SCHEFF.

Owen Moore, the popular young screen artist, having completed his work in the Elsie Janis pictures, will remain at the Bosworth-Morosco studios to appear with Fritzi Scheff in "Pretty Mrs. Smith." Some of the finest work of his successful career is displayed in the Janis pictures and his performance opposite the international star in "Betty in Search of a Thrill," and other forthcoming Bosworth releases, will soon effectively illustrate the fact that he is one of the most natural and convincing actors in pictures.

Owen Moore is a comedian, when the play calls for comedy, and a sympathetic lover when the plot ebbs to romance, even a tragedian who can be carried to daring heights of emotion with admirable result. That the public will rank him as foremost of moving picture actors after seeing him in the Janis releases is already assured. This will be paying him a compliment that he has long deserved.

TICHENOR AND HAMILTON OUT.

E. K. Lincoln, president of the Photoplays Production Company, gives official notification to the trade that F. A. Tichenor and A. G. Hamilton are no longer connected with that company.

"The Rods of Wrath"

Some Impressive Situations in Three-Part Picture Produced for Pathe by M. O. Penn.

Reviewed by Hanford C. Judson.

THE director of this picture, "The Rods of Wrath," is M. O. Penn. His qualities as an actor have long been known to spectators of Pathe offerings and in this, his first attempt at picture-making he shows himself a capable director. He has got a continuous and smooth flow of the action in his picture, a convincing continuity of background and, best of all, a human naturalness in his characters. In this, of course, his supporting cast of players, including Henry W. Walthall and Eleanor Woodruff, help markedly and share the credit.

The best that the picture has to offer is its situations; for the construction of the plot is only fair and might have dissolved within itself without reaching saturation a good deal more of its author's care and time. Yet in the story there is a note so tragic that the author was perhaps afraid to offer it boldly; we think needlessly so. Tragedy merely for the sake of sensation is insufferable; but any tragic fate with a moral warning quickens deep things in man and he welcomes it—no matter how tragic if truthful.

Scene from "The Rods of Wrath" (Pathe).

The central figure of the story is a brutal sea captain who cruelly bullies his son. M. O. Penn himself plays this man so well that he makes the audience condemn his treatment of the boy. The boy grows up and, between these two the poor wife and mother (Eleanor Woodruff) has a sad time of it. But at an exciting climax the son—the brutal old man is only dreaming all this—kills her with a shot intended for the father. The captain now wakes up and grows tender, which is far from convincing.

The main story is buttressed by interesting things that fill the outline and while they keep suspense alive, broaden the picture's experience with a touch of out of doors, putting as it were a more vigorous breath into the action's nostrils. Of these, is the shanghaiing of the son to the ship of his father—the snappy fight on the hell-ship, during which he knocks his father on the head with an iron bar and escapes, accidently setting the vessel on fire. One is apt to forget that all this is only a dream. There is nothing at all dreamlike in it and in making it so, the author weakened it; but as we have said, weakened it on purpose wrongly.

The staging is one of the picture's good points. M. O. Penn has a keen eye for scenes. There is grace in his handling of the offering and we believe he will soon rank well up with the good picture makers. The camera work is excellent.

BEATRIZ MICHELENA RETURNS TO WORK.

After spending three weeks in a sanitarium, recovering from injuries received while playing the title role of Bret Harte's California heroine, "Salomy Jane," Beatriz Michelena, the beautiful prima donna, starring with the California Motion Picture Corporation, is back with her company again, taking the title role in another Bret Harte film romance, "The Lily of Poverty Flat." Many of the scenes in this engaging screen drama are being photographed in the heart of the far-famed Santa Cruz redwoods, where some of the largest sequoias in the world are to be found.

Remarkable Record of "Hypocrites"

Bosworth Feature, Under the Guidance of Harry L. Reichenbach, Is Unusual Success.

"HYPOCRITES," at the Longacre Theatre, New York, perhaps, within the past two weeks, created more comment and aroused more enthusiastic press notices than almost any other motion picture yet shown in New York. For the first time in the history of the industry, the regular dramatic critics of the New York dailies, covered the opening on January 20 and the following day every paper carried long, favorable reviews of the production.

Harry L. Reichenbach.

The Evening Sun, in a full column of reading matter, credited the Bosworth Company with having created a new vogue in motography and the Evening Telegram asserted that "Hypocrites" was the most remarkable film ever seen. The New York Times designated the picture daring and artistic, while Zittel, in the New York Evening Journal, called it the most startlingly, satisfying and vividly wonderful creation of the screen age.

The Journal of Commerce and the Even-Post, two of New York's most conservative papers, advised everybody to see the picture, calling it the most remarkable of the day, and the New York American, in a two-column review, said "Hypocrites" was the one wonderful novelty of the year.

No motion picture has received the dignified attention and warm support of the press in general, as has been secured for "Hypocrites" by Harry L. Reichenbach. The fact that no capital was made of the nude figure of Truth, in the advance advertising, was favorably commented upon editorially and withal, during the three weeks the picture has been before the public, over one hundred columns of free reading matter has been secured.

Through Mr. Reichenbach's efforts, representatives of the district attorney's office saw and endorsed the picture. Police department inspectors, ministers, authors, playwrights, composers, politicians and many other people, prominent in New York daily life have added their good words to the printed endorsements and the business at the Longacre has been a revelation.

There has not been a legitimate production this or last season which has procured more publicity than "Hypocrites." Special cartoons and artistic drawings by Nell Brinkley, Marjorie Stocking, Rube Goldberg, Lawrence Semon and Cora Morr, featured the daily papers, special articles by Dorothy Dix, Cora Moore, Victor Watson and other prominent writers kept the picture in the public mind all last week and from the way the papers began this week, with large stories on the special "minister's matinee" to be given February 4, it looks as though "Hypocrites" would remain at the Longacre throughout the remainder of the present season.

The receipts exceeded five thousand dollars last week. One of the strange things about the engagement of "Hypocrites" at the Longacre is that the highest price seats are sold out every performance and the low priced seats have to be forced.

NEW YORK EXCHANGE FOR KRITERION.

Mr. Charles F. Theall, who was formerly with the Mecca branch of the Universal Exchange, has joined the ranks of the Kriterion as manager of the Manhattan Kriterion Exchange, located at 730 Seventh Ave., at 48th St., New York.

"His Partner's Sacrifice"

A Red-Blooded Story of Western Mining Life Presented by the Kriterion Film Service.

Reviewed by Margaret I. MacDonald.

IT IS true that the "western" in films has been somewhat hackneyed, resulting in the fact that today a picture produced in a western atmosphere with western characters must be beyond the ordinary to be appreciated.

Thus it is with "His Partner's Sacrifice," which is substantially a good production. It appears under the Navajo brand and has in its main characters its director, Charles K. French and William Parsons. Its story has been developed with more than the ordinary amount of suspense. Its action is logical; there are no inconsistencies apparent, and its various strong situations have been led up to in thoroughly legitimate style. In it can be felt the pulse of true manhood; and perhaps herein lies one of the chief charms of the production.

The story finds its basis in a quarrel between two mining

Scene from "His Partner's Sacrifice" (Navajo).

men, one of whom jumps the other's claim, and is shot for his trouble. The partner of the offender steps forward and bears the brunt of the crime, for the sake of his partner's wife and child, and sentenced to years in prison, but is later aided to escape by the man for whose crime he suffers.

The production has a continuous thread of action. It also lacks that crudeness which is frequently a noticeable quality in pictures of the western type. The escape from prison, and the chase by the prison guards is a thrilling bit of work, and the convict has our sympathy every minute of the time. There is a sincere regard for the smallest details in the making of the picture. There are many impressive scenes throughout the picture which serve to demonstrate the strength of the friendship of the two miners. There is also an excellent sample of photography displayed in the making of it; and altogether the production is one that will meet with the approval of almost any audience, inasmuch that the human side of the question has been well driven home.

KAUFFMAN WITH HUMANOLOGY COMPANY.

Reginald Wright Kauffman, whose remarkable novel, "The House of Bondage," published several years ago, has just approximated its tenth edition, a record unique for a work of contemporary fiction, has been placed under a long term contract to write plays for screen depiction.

Credit for this achievement is enlisting the services of one of the world's foremost novelists in picture play building belongs to Jack Rose, president of the Humanology Film Producing Company of Medford, Mass., a corporation which is responsible for two remarkable film plays recently issued through the offices of the United Film Service. These plays were "The Price He Paid," a visualization of Ella Wheeler Wilcox's great poem, and "Are They Born or Made?" a drama of gang methods and politics, written by Rose.

The announcement of the retention of Kauffman as a photoplaywright by the Humanology Company was accompanied by the further information that Mrs. Ruth Kauffman, wife of the well-known novelist, had also been placed under contract to act as scenario writer for the Medford concern. Mrs. Kauffman, who was formerly special writer on metropolitan journals, has contributed at frequent intervals to magazines and is known as a prolific writer of children's stories and verse.

Edgar Selwyn and Margaret Mayo in "The Arab"

EDGAR SELWYN and his equally distinguished wife, Margaret Mayo, have agreed to make their first screen appearances under the management of the Jesse L. Laskey Feature Play Co. This will all take place in connection with the picturization of Mr. Selwyn's own very famous and successful play. "The Arab," in which he was himself the star during its original engagement in New York at the Lyceum Theater. Mr. Selwyn, it is now officially announced, will interpret for the screen the same stellar role which he created for the stage.

Edgar Selwyn.

Mr. Selwyn and Miss Mayo, who is known as the author of such hits as "Baby Mine" and "Twin Beds," will start west for the Lasky studio in Hollywood, California, within the next few days. Though the picture version of "The Arab" is not to be released until late in the spring, because of the many preceding productions already announced and scheduled for release, Mr. Selwyn is anxious to get to California in time to see the finishing touches put on the Lasky picturization of his noted play, "The Country Boy," which is to be released on March 18. The Lasky office has therefore arranged for this to be done, and for him to begin work in the film of "The Arab" within a week after his arrival in California.

Though Miss Mayo is known principally as a dramatist she is also an actress, and she will also appear in the picture version of her husband's play.

NOTED SOCIETY LEADER IN FAMOUS PLAYERS PRODUCTION.

Through a casual item published in a theatrical journal last week, and immediately copied by a few society papers, it is disclosed that the lure of the stage—or rather of the screen—has drawn Mrs. Sybilla Pope, who is considered one of the most beautiful women in Fifth Avenue society circles, from the marble floors of fashionable reception rooms before the motion picture camera. She will appear for the first time on the screen in the Famous Players Film Company's four-part photoplay adaptation of Martha Morton's celebrated play, "The Bachelor's Romance," the screen version of which will present John Emerson in the title role, to be released February 11th.

One of the subtitles in the production that will appear on the screen will read as follows: "Jack meets an attractive society leader;" and the audience will have the added satisfaction of knowing that the scene contains true realism, and that a society leader indeed is posing for their amusement.

Mrs. Pope is the wife of Charles H. Pope, a wealthy cotton broker. Before her marriage she appeared in several Broadway successes, and while on the stage she was known for her beauty and grace.

It is not financial conditions that have persuaded Mrs. Pope to become a motion picture actress. She has a beautiful home at 247 Fifth avenue, where many elaborate society functions and receptions have been given in the last two years.

KLEINE FILMS "THE COMMUTERS" WITH IRENE FENWICK.

"The Commuters," that popular Cohan & Harris comedy drama, is being filmed by George Klein in his New York studio. Irene Fenwick, who is now playing the lead in the latest Broadway sensation, "The Song of Songs," at the Eltinge Theatre, has been engaged to play the lead. Her principal support has not yet been determined on, but it is known that several well known Broadway thespians are under consideration.

"The Explosion of Fort B-2"

Picture Playhouse Film Company Presents Thrilling Five Reel Production Introducing International Conspiracy.

Reviewed by Margaret I. MacDonald.

THE first impression gained from this excellent five-reeler, the story of which is enacted by clever European artists, is that rather a daring license has been taken in these days when picture suggestions of a pro-military nature are somewhat tabooed. This impression gradually wears off, however, as the story progresses, when the tendency to develop merely an interesting story, rather than an attempt to solve a national problem presents itself. Evidently care has been taken not to dwell too heavily on the national import of the question.

The story deals with the discovery of a new high explosive by an Italian inventor, which, being experimented with

Scene from "The Explosion of Fort B-2" (Picture Playhouse).

to the satisfaction of the Italian government, is accepted as a valuable aid in a contemplated breach with Austria from which war is expected to ensue.

An Austrian spy set on the track of the inventor starts things moving in a melodramatic fashion. The kidnapping of the inventor on his way to keep an appointment with his sweetheart and his imprisonment in the magazine Fort B 2, where an attempt to extract from him the secret of the formula brings with it considerable suspense, which increases its tension as the picture progresses, reaching a thrilling climax when the death intended for the inventor is met by his enemy, and the inventor in place of being blown to death in the fort escapes without a scratch.

The picture has been played by an excellent cast who have done their best under careful direction. Some fine photographic effects have been obtained, and the production, which was presented in the rough to the press, should, with proper attention to subtitles and other important details, prove an especially attractive feature. One of its best scenes occurs with the escape of Sylvia, the sweetheart, who in her attempt to save her lover gets into the clutches of the spy. The escape is effectively made by means of a rope slung over a parapet of the castle in which she and her friend are imprisoned. The explosion is also an effective bit of work.

HOBBIES OF THE MOTION PICTURE STARS.

Motion picture stars all have their hobbies, just like other folks. After the day's work is done they feel the need of relaxation and enter enthusiastically upon pleasures.

Kathlyn Williams likes to read the classics, take a spin in an automobile, play tennis, and see motion picture plays.

Thomas Santschi is an accomplished piano player and gives piano concerts for the pleasure of his friends.

Tom Mix likes to ride a horse above everything else, but he has a sufficiency of horsemanship during the day's work and, after working hours, plays golf and billiards.

Stella Razeto cultivates flowers and spends a great deal of her spare time in her rose garden.

Bessie Eyton holds medals for winning expert swimming contests and she is also a skillful chauffeur.

Tyrone Power owns a summer home in New England, and his hobby is yachting.

Emotional Mr. Ince

Coaxes Tears from Ad. Kessel and Charlie Baumann While Rehearsing a Scene.

ONE of the secrets of Thomas H. Ince's success as a producer of emotion for the screen—a secret that is known only to those who are in daily association with the noted director-general—was revealed last week to Adam Kessel, Jr., and Charles O. Baumann, managers of the New York Motion Picture Corporation, during a visit they paid to the Inceville studios.

It chanced that the officials, who are now in California on their annual tour of inspection, went to Inceville on a day that Mr. Ince was devoting to the staging of a big scene for "The Sign of the Rose," the virile story of an Italian immigrant in which George Beban will be starred. They were escorted to the stage and stationed themselves on the sidelines of the "set" being used by the producer. This is what they saw:

Tom Ince.

Assembled in the squalid room of a tenement, depicting the home of Pietro, were nearly twenty slums. They had swarmed into the room out of sympathy and curiosity. Pietro's little daughter, Rosina, has been struck by an automobile. The scene was designed to show the grief of the motley throng when a policeman announces that the child is dead.

Mr. Ince began his instructions to his people in a moderate tone of voice. Gradually as he pictured the inevitable grief of the father it grew louder. His face twisted in illustration of the anguish to be suffered by Pietro. His arms went out in a passionate frenzy. His lips quivered. His eyes opened wide. His breast heaved petulantly. Then, rising to the pitch of his performance, he trembled in a paroxysm of grief, while a musician, concealed from view of the actors, coaxed sweet strains from a violin. The effect was powerful. Before his tremendous influence had weakened, Mr. Ince gave orders to "take" the scene and Messrs. Kessel and Baumann stood awe-stricken at the genuine tears that welled up in the eyes of the actors, and were seen to wipe away a few themselves.

CAN'T SUCCEED WITHOUT THE WORLD."

Moving Picture World, New York.

Gentlemen: Enclosed Find CK. for $3.00 for the World for 1915. I made plenty of money in 1914 and I give you part of the credit for furnishing me with up-to-date news at all times and I take all the journals pertaining to moving pictures, but I will have to give it to you as you are in the lead.

Any exhibitors that doesn't take the Moving Picture World can't expect to succeed. I will fine you $50.00 any time that you fail to get me copy on time. Yours very truly,

SIDNEY M. NUTT.

"POP" HOADLEY WITH SMALLWOOD.

C. B. Hoadley, familiarly known as "Pop" has assumed charge of the scenario department of the Smallwood Film Corporation, which is featuring Ethel Grandin. Mr. Hoadley was written many of the film successes in which Miss Grandin has appeared and will write a series of multiple reel stories in collaboration with the company's star in which she will soon appear. He is the author of "The Adopted Daughter," in which Miss Grandin assumed a dual role in characters exactly opposite, one of the unique sensations of the year. "Wildfire," in which Lillian Russell, Lionel Barrymore and a notable supporting cast posed, was adapted from the famous play by Mr. Hoadley and produced by the World Film Corporation in five reels.

R. H. Fox

J. Walter Lamb

Jerome Sobel

WORLD FILM PROFIT PLAN IN OPERATION

First of the Prizes to be Awarded to the Corporation's Successful Salesman

In November last the World Film Corporation announced the formation of a profit-sharing plan in which all the company's employees, to the number of several hundred, might participate, according to the value of their services. General Manager Lewis J. Selznick embodied his ideas in a thirty-two page booklet, which he is willing to send to anyone in the film business who is interested.

Now, about sixty days after the inauguration of the plan, the first prizes have been awarded to some of the salesmen who have earned the bonuses. Richard Fox of the Chicago branch, takes $100; J. Walter Lamb, $50, and Jerome Sobel, $25, both the latter of the New York branch. These three active young workers secured the greatest amount of business based on gross cash collections at the lowest expense during the first month of the profit-sharing plan's existence, starting the work on November 29 to December 26.

The quick response of the employees to the inducements held out to them shows that they appreciate the efforts made by Lewis J. Selznick to directly interest them in the success of the World Film Corporation. Besides the prize-winners, many other salesmen at World Film branches made rapid advances in business during the month for which figures are available. We are showing the portraits of these young salesmen who have been the first to profit by the co-operative principle which Selznick has pioneered. They are a trio of hustlers and worthy of commendation.

A MUSICAL BONANZA.

The Advertising Problem Solved for the "Feature Rights" Exhibitor.

ADVERTISING that is cheap, yet efficient, has ever been a vexing problem for the "feature rights" man. W. R. Hart, of "Vera Cruz Feature Film" fame, however, recently hit upon a scheme that has brought some wonderful results—a method that is as thoroughly cheap, simple and effective that it was immediately adopted by several others.

The great advantage of Mr. Hart's method is that it does away entirely with the necessity for advance advertising of any kind whatsoever, either newspaper space or handbill distribution. Briefly it is as follows:

Upon arriving in the community where he is to exhibit during the afternoon and evening, he engages an automobile and places in it a Deagan Electric Unaphone or Calliope—a new instrument which is manufactured by the J. C. Deagan firm of Chicago. With banners announcing feature attractions, he then drives about the community while a pianist holds keyboard in lap and plays as car progresses.

In this manner his message is brought to every man, woman and child, rich and poor alike, throughout every foot of the route. The appeal is direct, spectacular and pleasure-giving. It never fails and is never forgotten.

Nor is there any reason why this method is not just as efficacious for the exhibitor who is permanently located and who isn't playing to capacity. Especially is this true in view of the three-fold purpose of the instrument—viz: for street work, lobby concerts and as a pit attraction.

Duncan McRae, who is often cast for the heavy roles in Edison films, is a brother of Bruce McRae, now playing with the Ethel Barrymore stage success, "In the Shadow."

COVARRUBIAS TO RIDE IN PHOTOPLAY.

Nicholas Covarrubias, known to the entire Pacific Coast as the expert horseman and picturesque Spanish-California figure, who took the part of Don Gaspar de Portola in the historic first and second Portola fetes in San Francisco, has been engaged to take a special part in the production of "The Lily of Poverty Flat," in which Beatriz Michelena is starred. This feature will be released early in the spring through the World Film Corporation.

Covarrubias was a sensation at the first Portola celebration. Riding a spirited, curveting charger, wearing a saddle glittering with silver ornaments, he rode up Market street, between two dense throngs of enthusiastic people. Dressed in the costume of the gallant explorer, he doffed his ostrich-plumed hat to an ovation which not even Presidents have received on that famous San Francisco thoroughfare.

"MISHAPS OF MARCELINE" COMING.

He's made 'em laugh by thousands—that's why Marceline, the Hippodrome's famous clown was signed by Thanhouser for a side splitting rip-roaring comedy. It is. "Mishaps of Marceline" is the title and the release date March 7.

Naturally Marceline is the story, or rather what happens to him and that is plenty. As the headliner at the Hippodrome leading that laughing, limping line of fun-makers. Marceline established a world wide reputation as a sure cure for blues.

When a new production was being prepared at the "Hip" one thing was certain. Marceline's name was written down first. His wonderful exposition of the pantomimic art made him a natural convert to the screen. The Thanhouser Company engaged him and their wisdom in so doing was proven by the picture which Director Carroll Fleming has just completed.

Irene Wallace

AFTER having spent two years in motion picture work in New York City Miss Irene Wallace is preparing for her departure for Chicago, where she will join the forces of the Selig Polyscope Company. Miss Wallace expects to leave here early this month. She said that after remaining in Chicago a few weeks it is probable she will be transferred to the Pacific Coast studios of the company. Miss Wallace will thus have the opportunity of gratifying her ambition to appear in pictures produced on the Pacific Coast and extending her experience.

Irene Wallace.

Miss Wallace was for several years on the dramatic and vaudeville stage before joining the Victor company. Although born in New York City, of Scotch-Irish parentage, one of her first hits on the screen was in a Jewish story, "Jewish Freedom Under King Casimir of Poland," in which Miss Wallace had the lead. She has played in other Jewish characterizations in which her work has been praised. While with the Victor company Miss Wallace has played leads in many single, double and triple reel subjects, both drama and comedy. Personally she prefers working in comedy-dramas or in refined comedies.

Miss Wallace is a lover of outdoor life. She enjoys swimming and horseback riding. She drives her own car. She is also an artistic dancer.

NAVY MEN AT THE CUMBERLAND.

The patriotism of Francis A. Mangan, manager of the Cumberland Theatre, corner of Greene avenue and Cumberland street, Brooklyn, N. Y., fairly bubbled over when he booked the Universal two-part picture entitled "The Submarine Spy." Knowing that such a subject would appeal strongly to United States sailors, marines and officers of the battleships, Mr. Mangan wrote to the commander-in-chief of the Atlantic Fleet, several battleships of which were stationed in the Navy Yard, Brooklyn, enclosing complimentary tickets for the commanding officers, and asking permission to tack up upon the bulletin boards of the vessels letters to the effect that any sailor or marine in uniform who appeared at the Cumberland on the day the picture in question was shown that they would be admitted for 10 cents. The complimentary passes were gratefully received and distributed, and all of the officers except those on board the Florida, which sailed on the day the picture was booked, took advantage of the kindness extended to them by Mr. Mangan. A letter of regret was received from the captain of the Florida.

The announcement of "The Submarine Spy" appealed to Uncle Sam's jackies, and during the matinee there were, at a conservative estimate, 450 sailors who willingly paid 10 cents to see the picture. In the evening there were hundreds of others who had been given shore leave to see the show. There were 112 officers present during the evening.

The other pictures on the program were enjoyed as much as "The Submarine Spy," and many of the Jackies and officers on their way out who encountered Mr. Mangan expressed their appreciation for showing such interest in their behalf. To the general public the regular admission prices prevailed—10 and 15 cents.

WHADDAYA 'SPOSE SHE'S THINKIN' ABOUT.

Miss Gertrude McCoy, the Edison artist, whose animated personations and sprightly interpretations, have lent much charm to Edison pictures, is naturally very quiet. She seems to like to spend much time in thinking for her most characteristic attitude is one in deep thought, quite apart from the lively groups at the Edison studio.

Hugh Hoffman Branches Out

TO READERS of the Moving Picture World who have taken the publication for the past five years, the name of Hugh Hoffman will call forth a chain of memories. From the early days of the paper until last September he was a member of its staff, and his knowledge of motion pictures stood him well in his work.

Hugh Hoffman.

In his younger days he took a four-year art course in New York. While in his early twenties he joined the Gentry Brothers' shows as a trap drummer, but was promoted to the position of press agent, and for five years he traveled under canvas in America and Europe. Besides the Gentrys he was press agent for John Robinson's circus, Walter L. Main circus, the Buffalo Bill show and various theatrical companies.

Mr. Hoffman is an exceptional publicity man by virtue of the fact that he combines three prime qualifications for his work. He is a finished artist, an able writer and a typographical expert. It is seldom that an advertising man of such versatility is found. These attainments, added to his long association with the motion picture field, fit him particularly for motion picture publicity.

Before joining the staff of the Moving Picture World, Mr. Hoffman was an exhibitor of moving pictures in Jersey City, N. J., during the years 1907-8-9. He is once more in business for himself, having recently opened a fine set of offices in the Gaiety Theater Building, New York City. There he intends to devote his whole time to motion picture publicity, both for individuals and firms. He will also continue to make a specialty of those artistic advertising plates that have gained him the reputation of being one of the highest class publicity men in the business.

PEGGY BOURKE, GIRL-REPORTER-DETECTIVE.

Miss Peggy Bourke, of the Thanhouser Company, has just finished playing a girl-reporter-detective in "A Newspaper Nemesis," a forthcoming release. She plays opposite Harris Gordon, who is also a reporter. Of course, Peggy aids her hero-reporter in his work; discovers the headquarters of the band of thieves, rescues the jewels, and also gains the love of the reporter-detective with whom she is in love. Peggy says she likes to play these "detec-ative" parts. "They're so exciting—chasing thieves, rescuing diamonds and people, 'disguising oneself as a tough guy,' so that the crooks won't discover that you're a detective person, etc."

Miss Bourke is now being directed by Mr. Carroll Fleming in a one-reel comedy melodrama, "A Cure for Jealousy," in which she plays opposite Arthur Ashley, the well-known leading man. Before entering the motion picture field, Miss Peggy posed for those foremost artists in America: Harrison Fisher, Henry Hutt, Hamilton King, Cole Phillips, and many others. Miss Bourke is of the "artist's inspiration" type, with lustrous black hair, and large bonny blue eyes.

Peggy is keeping the scenario department busy these days all right. Now, they're writing a two-reeler for her, and she'll surely make them feel glad and proud they wrote it, when they see her portrayal on the screen.

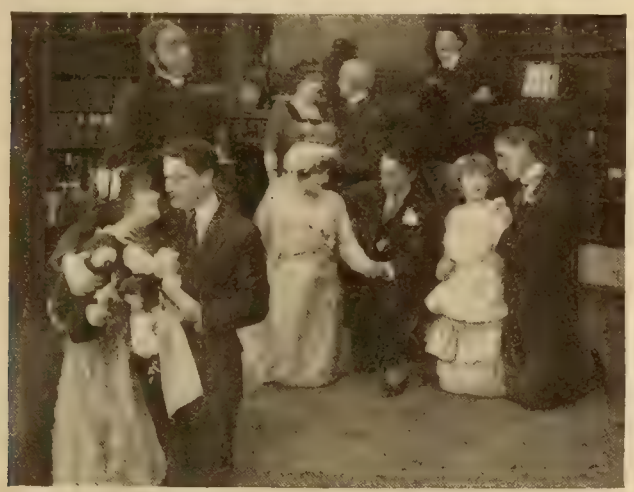
UNIVERSAL FILMS MARTIN BROWN AND ROSZIKA DOLLY.

Roszika Dolly and Martin Brown, who are now being featured in George M. Cohan's big review, "Hello Broadway," at the Astor Theater, have been filmed in a special exhibition dance reel which will be released on February 23, by the Universal Film Manufacturing Company. In this, their first engagement before the camera, Mr. Brown and Miss Dolly arranged a wide variety of dances, consisting of the "Crinoline Polka," "The Waltz Classique," "The Clown Trot," "The Habanera Hesitation" and "Chopsticks."

Manufacturers' Advance Notes

"STOP THIEF" (Kleine).

George Kleine's five-part comedy, "Stop Thief," is founded on the Cohan & Harris stage success of that name, written by Carlyle Moore. The film features all the principals of the famous stage cast, with Mary Ryan and Harry Mestayer



Scene from "Stop Thief" (Kleine).

playing the leads of the light-fingered maid and her sweetheart.

The story deals with kleptomania. A kleptomaniac is defined by Webster as a wealthy person of extraordinary absent-minded tendencies and morbid impulses. The mania usually demonstrates itself by the victim of it being discovered in the act of making a collection of valuable articles that do not belong to him.

There are two kleptomaniacs and two real crooks in "Stop Thief." Also there is a double wedding pending. Into this household a new maid introduces her sweetheart, a real crook. One of the kleptomaniacs is the millionaire father, and while the bride-to-be is aware of her father's predilection for stealing, she is ignorant of the fact that her future husband is so afflicted. One valuable article after another disappears in the most mysterious manner, and in the search for the culprit many funny situations are evolved.

RAMO HAS NEW STUDIO.

For the first time in its history the famous Ramo Film Company, Inc., will depart from its policy of exclusively manufacturing feature films and will begin producing single and double-reel photoplays. This departure in the firm's policy is due to its affiliation with the United Motion Picture Producers, Inc., a step which was taken only a few days ago and today for the first time officially announced.

The Ramo Company has just completed at Flushing, Long Island, a large studio building which has been made ready for occupancy in time to stage there the first of their output for the United Film Service. The new studio is notable for several innovations which will greatly facilitate the staging, photographing and chemical activities involved in the making of pictures.

LIFE PHOTO SUBJECTS STRONG IN NEW YORK.

The Noted Plays Film Exchange, of 110 West 40th street, have taken over from the Life Photo Film Corporation, "Captain Swift" and "Northern Lights," this makes their third release of the Life Photo Film Company's productions, as they also control the "Greyhound." Their territory consists of Greater New York and New York State. George Jacobs, manager of the booking department, reports that these subjects are booked solid for the month of February and partly into the month of March.

MONTGOMERY TO DIRECT FOR LIBERTY.

Frank E. Montgomery has been appointed director-general of the Liberty Feature Film Company of San Mateo, California. Mr. Montgomery was, for a long time, with the Universal, and later with the Kalem company, and was regarded as one of the foremost directors of western and Indian pictures in the business. He will produce the features for the Liberty company and will divide his time between the two studios owned by the company, one at Glendale and one at San Mateo.

Mona Darkfeather, who has been for so long associated with him, accompanies him to the new company, and Comanche, her world-known pinto pony, goes too, together with Frank's several automobiles and collection of Indian relics.

The Liberty company has a splendid cast of artists, including Marguerite Clayton, who is under contract to the company, Emery Johnson, the handsome young leading man; True Boardman, James Davis, Virginia Ames, Carl Stockdale, Vera Hewitt and other well-known and capable people. The release will be under the Kriterion program.

"PATSY IN A SEMINARY" (Lubin).

In this number Patsy certainly drops into big luck only to be ruthlessly thrown out at the zenith of his happiness, not only once, but twice and more of it. Mary, who has accepted a position as teacher at the Squills Seminary, interests herself and secures Patsy a job as gardener of the Institution. Nothing could be more joyful, for the young ladies think he is just too sweet for words. Patsy, of course, responds to their flirtations and for which he is fired out by Prof. Squills. This is awfully sad, but Mrs. Squills discovers that Patsy had been at college and excelled in athletics. She, favoring calisthenics, insists that she may retain him to drill the girls in physical culture. The young ladies are joyful, and Patsy proves an able tutor. The editor of a yellow newspaper draws attention to the fact that manual calis-

Scene from "Patsy in a Seminary" (Lubin).

thenics are hardly proper for the daughters of refined families. The families make a vigorous protest and Patsy must be removed. The girls are heartbroken and resolve to give him a midnight supper to express their regret. The function is held in the refectory, but the noise attracts the notice of Mary, the new teacher, who breaks up the party. The doors are barricaded and Patsy is lowered out of the window by a rope, but he falls through a skylight into Mrs. Squills' room. She tries to conceal him, but the professor came in on the scene and Patsy is again kicked out into a cold and heartless world. As the stories progress, Clay M. Greene evidently excels himself.

"BAGS OF GOLD" (Lubin).

A powerful, three-reel drama written by Shannon Fife, who evolves many of the Lubin sensational stories. Greed for gold is the keynote of the story, in which a false friend conceives the idea of stealing a quantity of gold which has been intrusted to him for safe keeping. He is, however,

Scene from "Bags of Gold" (Lubin).

checkmated by three professional crooks, who succeed in securing jobs in his household. A system of stealing the bags of gold is arranged with admirable cunning, but frustrated in the end. The three professional crooks all meet violent deaths and the original would-be thief is taught a lesson which induces him to follow a life of integrity. A pretty love story runs through the picture which makes the drama end happily. The cast includes Justina Huff, Clarence Elmer, John Smiley, Edward J. Peil and several other Lubin favorite players.

"WITH A GIRL AT STAKE" (Premier).

Those who remember the Premier melodrama, "The Hello Girl of Angel Camp," will find an even more exciting offering in "With a Girl at Stake," which will shortly be re-

Scene from "With a Girl at Stake" (Premier).

leased. Lillian Hamilton, the girl, is strapped on top of a stage coach by the heavy, Jos. J. Franz. Then, with the four horses racing madly and headed for a broken bridge, follows a thrilling chase until the girl manages to free herself and makes a spectacular jump from the stage into the arms of one of the pursuing cowboys. Frederick Church plays the girl's lover, and others in the cast are Malcolm Blevins, Jay Morley, and Otto Meyer. The producer is Jos. J. Franz, and the author, Karl R. Coolidge.

COMPLETE CAST FOR "THE HIGH HAND."

"The High Hand," a five-part photoplay from the novel by Jacques Frutelle, produced by the Favorite Players, is now nearing completion at the studio in Los Angeles. Carlyle Blackwell enacts the leading part of Jim Warren of Warborten, a mill hand, who successfully works his way up to the governorship of the State. Edna Tillinghast, the heroine of the story, who furnishes the heart interest, is the character enacted by Neva Gerber. William Brunton, as Big Tom Simmonds, a saloon keeper, and Douglas Gerrard, as Francis Everard Lewis, the political State boss, fight Jim Warren tooth and nail for the possession of the political machine of the State. John Sheehan, as Franques, secretary to Lewis, enacts the part of the go-between, who double-crosses Lewis, and unsuccessfully tries to do the same thing to Jim Warren. The story abounds in excellent action, and the machinations of the political intriguers form an excellent background for the clear-cut delineation of sterling manhood portrayed by Carlyle Blackwell, as Jim Warren.

"IN THE TWILIGHT" (American).

Another of the famous "Flying A" Light Series, put out under the direction of Thos. Ricketts, is replete with gorgeous settings, natural and artificial, embellished with appropriate

Scene from "In the Twilight" (American).

tints which enhance the artist merit very perceptibly. The photography and technique are superb and the subject is deserving of the highest success. The scenario was prepared by Marc Edmund Jones. The release has been sent for Monday, Feb. 15, 1915.

NASH PICTURES ON THE STATE RIGHTS.

The Nash Motion Picture Company, Inc., has decided to release their output on the state right plan, believing that this is the best and most profitable way to distribute their releases. This company specializes in wild animal photoplays, which are produced in their large studio and zoo in Los Angeles, California. Wild animals are used throughout the films and there are many thrilling situations in the picture.

The Nash Company has had an extra fine line of paper made for their first release, which is entitled "Unto the Darkness" and produced in four parts, and is claimed to be one of the best animal pictures ever produced. This company will release about one, three or four reel feature every thirty days and wild animals will be featured in all their productions.

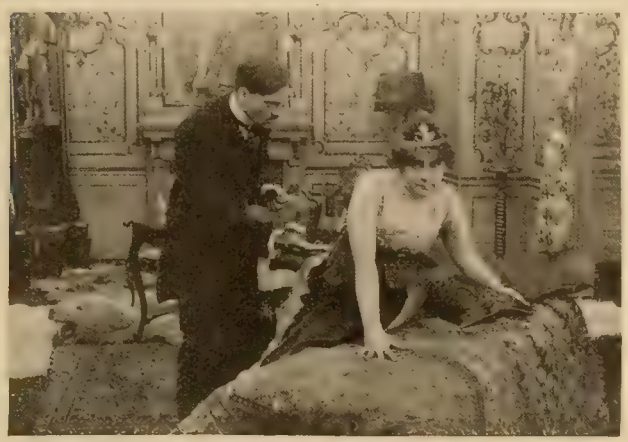
SPECIAL FEATURE CO. GETS MORE PICTURES.

Messrs. Irving and Woody, representing the Special Features Company of Seattle, Wash., announce that they have closed contracts with Mittenthal Brothers for "The Human Bloodhound" and "The Red Flame," both four-part features, for the States of Washington, Oregon, Idaho, Montana and Utah.

"A MODERN MAGDALEN" SCENE (Life Photo.).

It was noon hour; the men were just leaving their benches, when a thick curling smoke was seen coming out of the factory windows of the Otis Sugar Refineries.

Panic soon reigned; the cool heads at the mill made every effort to reassure the panicky ones, but their efforts were



Scene from "A Modern Magdalen" (Life Photo.)

in vain. The fire alarm rang its warning through the mill, and soon the fire escapes, stairs and elevators were filled with employees who preferred to be on the outside, looking in.

The Jersey fire department soon arrived, while the hose on the engine was being attached and above the clanging of bells and the shrill whistles of the New York and New Jersey fire boats, could be heard the loud, cool, commanding voice of Will S. Davis, the Life Photo director. He was urging on Miss Catharine Countiss, Lionel Barrymore and the rest of "A Modern Magdalen" cast, through the sensational mill scenes that will be a feature in this production.

Howard Tobias, the director's hustling assistant and the champion flame maker and smoke pot lighter, was carried out by the firemen, burning up—with excitement. The only flames discovered by the firemen were a few young ones, who they had recently met at a German Schutzenfest.

"A VOICE IN THE NIGHT" (Eclair).

There is always something mysterious and unexplained connected with the darkness of night and its strange noises, and it is through the peculiar circumstance of a cry in the dark and its stirring results that the story of "A Voice in the Night," the two-part Eclair drama, grips and holds us. From

Scene from "Voice in the Night" (Eclair).

the brain of Anthony P. Kelly, the versatile creator of original photoplay plots, the story is most strange and interest-compelling. A young reporter passing a lonesome spot hears the sounds of a death struggle and then a voice. The murderer escapes, but the voice remains in the memory of the reporter, and he wages he will capture the guilty one through it. Time passes, and, sent one day to cover a murder trial, the reporter is dumfounded to hear issuing from the lips of the stern judge on the bench the voice. After the session he goes to the judicial chambers and there hears unfolded a strange tale of a sister in the power of an unscrupulous government agent who has entrapped her husband, a government official. The scoundrel demands his price; the wife, to save her husband, is about to pay it, when she thinks of her brother, the judge. She tells him the story. He sees but one way out of it; the rest the reporter knows. Leaving the judge's chambers he passes slowly down the steps with the memory of the voice silent forever in his bosom. H. Stanley, as the young newspaper man, and Lottye Fowler, as the wife, give finished and artistic performances of the two difficult roles. This Eclair production will be released Wednesday, February 17th.

"THE VAN THORNTON DIAMONDS" (Selig).

"The Van Thornton Diamonds," paying the wages of sin, is a Selig drama in two reels, to be released Monday, February 15. It was produced by F. J. Grandon from the story written by J. Jenette. Such star players as Edith Johnson,

Scene from "The Van Thornton Diamonds" (Selig).

Lamar Johnstone, Franklyn Hall and Catherine Henry are featured.

Alan Thurston is a clever thief who preys on society, selecting the wealthy classes as his victims. He carries out the role of a man of ample means.

Katherine Selwyn, an orphan, is an art devotee, and earns a modest living by painting landscapes. Thurston creeps into her good graces and finally marries her. He wishes for a partner in his crimes, but Katherine is entirely ignorant of Thurston's profession. After they are wedded, Thurston tells his bride what he expects of her and, horror-stricken, she flees from the roof of her newly-made husband.

Mrs. Van Thornton issues invitations to a house party and Thurston resolves to be a guest for the opportunity it may give him to steal the Van Thornton diamonds. He accidentally meets Katherine once more, pays her rent in the tenement and, in desperation, she agrees to come back to him.

Thurston attends the party and directs Katherine to come in the guise of a newspaper reporter to interview the hostess in reference to the approaching festivities. He directs that she shall pretend to sprain her ankle in order to permit her to remain in the house and locate the diamonds.

The trick succeeds and Katherine locates the jewel casket, but in a fit of remorse, she refuses to state the whereabouts of the jewels to Thurston, and she places them in another locality so that he cannot find them.

Mrs. Van Thornton's brother becomes suspicious of Thurston, and succeeds in rescuing Katherine from the

thief's anger, when she refuses to tell him where the jewels are concealed. Thurston draws a revolver and attempts to shoot the intruder. In the struggle the revolver is accidentally discharged by Thurston, the bullet enters Thurston's body with fatal results. The inference is then drawn by all the guests that Thurston has committed suicide.

Katherine is forgiven and the interest shown by Mrs. Van Thornton's brother in the beautiful artist, indicates that future happiness is in store for them.

"AN AMATEUR PRODIGAL" (Essanay).

A touching drama with a strong human interest element is developed from the two act photoplay, "An Amateur Prodigal," dramatized from the story in the Short Stories Magazine, by Albert Payson Terhune. The plot revolves about the confusing of two men of the same name, one a

Scene from "An Amateur Prodigal" (Essanay).

wayward son and the other a rich bachelor. The bachelor gets the letters intended for the prodigal, telling of a dying woman's love for her boy and her wish to see him once more before she dies. He carries out the part of the son. Almost blind with old age and her infirmities, the mother is deceived into believing that her son has reformed and returned to her, and she dies happy. After the woman's death the son, a thief, returns home, hoping to profit from the estate. The pretender compels him to leave on threat of exposure. The prodigal's sister, however, learns that the rich bachelor is not her real brother and asks an explanation. He tells her how he had received the letters through having the same name and was touched by their pathos. He also confesses his love for the girl and she finds a husband instead of a brother. Ruth Stonehouse and Joseph Byron Totten play the leading parts.

SMALLWOOD MAKING TWO-REEL DRAMAS.

The Smallwood Film Corporation is specializing in making two-reel dramas and comedy dramas under the Grandin Brand with Ethel Grandin playing the principal female roles.

Among the subjects to be shortly released are "The Verdict," a two-reel, heart-interest story with an extraordinary plot. This subject will prove doubly interesting because many of the scenes are laid in the City Club, in actual offices and in residences, through the aid of a portable lighting system.

Another two-reeler worthy of mention is "The Affinities," a comedy drama portraying the complications that may arise from too much jealousy on the part of a young couple. The wife suspects her husband of infidelity because she has seen him enter a restaurant with his employer's daughter. She hires a detective who finds him greeting a pretty cousin with a kiss. Hubby finds the detective under the bed and his wife's long-lost brother in the house. The divorce court is the result and it is not until after the decree is granted that the errors are discovered.

MASTERPIECE COMPANY CEASES PRODUCTION.

The Masterpiece Co. has ceased production and the players have disbanded. Many will remain in Los Angeles, while some will probably hunt positions elsewhere. "Jack Chanty," the last picture, is finished and was run last week at a local theater. Al. W. Filson has already joined the Griffith forces.

BUILDING ACTIVITY AND INCREASE OF DIRECTORS IN MUTUAL STUDIOS.

The Majestic-Reliance Mutual studios in Hollywood, Cal., are the scenes of great building activities these days. A force of carpenters is busily engaged in erecting an enclosed studio, where four companies can work either day or night. The structure will be electrically lighted throughout. The stage itself will measure 60 by 80 feet. A huge open-air stage, measuring 50 by 100 feet, also is being built. This includes a property room and scene dock. A building for housing the dynamos to furnish the studios with electrical power also is in the course of construction.

So great has been the public demand for Majestic and Reliance releases that Director General D. W. Griffith has added several directors to his corps. The new members include George Nicols, Paul Powell, R. A. Walsh, George Siegmann and G. A. Berabger. Including Director General Griffith, there now are twelve directors engaged in directing Majestic, Reliance and Komic productions for the Mutual program.

KRAUS DISPLAY AT PANAMA EXPOSITION.

The accompanying illustration is of the exhibit at the Panama exposition of the various publications for the motion picture industry which the Kraus Manufacturing Company is showing in connection with its other commercial work and represents the highest art in hand colored reproductions for advertising purposes. This exhibit is located in the Palace of Varied Industries Building, and is in charge of George Breck, of the San Francisco office, which is located at 70 Turk street. This shows great enterprise on the part of this concern, as there is no doubt that many of the exhibitors from all over the world will visit the Panama exposition and no better method of exploitation for absolute contact with their publications than this display could be conceived. As the sale of goods on the ground is prohibitive, the company has arranged so that orders for all goods can be taken at the booth and delivered from its local office. It is making many special art reproductions with the view of at least landing the gold medal for artistic and original lobby displays and souvenirs. Besides this, the Kraus Manufacturing

Kraus Exhibit at Panama Exposition.

Company is preparing to sell for distribution to the public in general an entire set of post cards of all the popular players in the films comprising about 500 names. The pictures represented in this exhibit are in size from a post card to a life size painting.

Notes of the Trade.

ONCE MORE Francis Ford and Grace Cunard have produced a veritable masterpiece in "The Heart of Lincoln," a Gold Seal Civil War drama. One scene in particular will excite favorable comment wherever the film will be shown. It is a double exposure showing Lincoln sitting by the fireside and picturing in his mind's eye a battle raging in the fields. This bit of imaginative production is done in a wonderful manner and must be seen to be appreciated.

* * *

Over a thousand dollars in two days in a house seating three hundred persons, at a fifty-cent admission, is the record of "Cabiria" in Jacksonville, Fla. The Itala Film Company's report from H. R. Mason, who is exploiting the famous production in the South, brings this information.

* * *

Irving Cummings, the famous photo star, is to make his first appearance for American in "Beauty" productions, under title of "The Happier Man"—release date Tuesday, Feb. 16. It is not determined whether Mr. Cummings will continue in "Beauty" productions, but for the time being he will participate in some of these popular pictures.

* * *

Miss Lottie Briscoe, the Lubin star, is achieving quite a reputation as an author. In this month's Picture Magazine there is a very interesting article from her pen on the relation which moving pictures have to the war spirit, and in the "Green Book," issued next week, she writes entertainingly of Messrs. Bushman, Baggot and Arthur Johnson under the title of "Leading Men I Have Met."

* * *

From the Selig company of players who recently arrived at the Canal Zone comes word that motion pictures are immensely popular on the Isthmus. One Selig actor writes: "Everytime a Selig wild animal picture is advertised, it is the signal for a crowded theater." It is further stated that the South American countries are expressing desires for motion pictures of American manufacture, above all others.

* * *

"Which Would You Rather Be?" Beauty's new release in the Mutual program shows Joseph Harris and Webster Campbell playing opposite each other as a couple of drummers who meet two girls across a lunch counter in a country town.

* * *

Albert C. Froome, for many seasons the headliner at the New York Hippodrome, has been drafted for "The Twenty Million Dollar Mystery," Thanhouser's big serial. Mr. Froome will play the role of a wealthy Montana mine owner, who was a friend of Zudora's father in the days when both were prospecting. Mr. Froome has earned for himself the sobriquet of "the actor unafraid." There has not yet been presented a stunt which causes him to hesitate.

* * *

Frank Fisher Bennett, the well-known juvenile leading man, has returned to Mutual-Reliance plays after an absence of several months, and appears in the two-reel feature, "Heart Beats," with Francelia Billington, Sam de Grasse and F. A. Turner. "Heart Beats" was directed by Jack Adolfi.

* * *

Ruth Blair, a comely young actress who is sure to make a name for herself in pictures, made her first screen appearance in a Smallwood film production entitled "The Affinities." More will be heard of her later.

* * *

George A. Lessey of the Imp (Universal) company is directing King Baggot in a one-reel fantasy, "The Streets of Make-Believe," in which "King" has a role peculiarly adapted to his personality.

* * *

Fan Bourke, the famous comedienne of the Thanhouser forces, has leaped a great gap in screen vocations. Miss Bourke has made a country wide reputation as a scrub-woman, carrying a subtle comedy touch. Recently she was cast to play a Madonna. Miss Bourke when advised nearly collapsed. "Me?" she exclaimed to Cast Director Frank Grimmer. "Play a Madonna? Sure, I'll do it. For years I've done nothing but comedy scrub women until I've almost got house maid's knee. But watch me as a Madonna." And watch everyone did. Miss Bourke's portrayal of the role in a picture called "The Master's Model" proved the great versatility of the girl whose face and figure has so long been framed in rags, and she scored a hit.

* * *

The American Studios at Santa Barbara have taken on an unusually busy atmosphere these days. Pres. Hutchinson has been very active in the acquisition of new talent and stellar attractions from far and near are vying with each other in their display of histronic efficiency, all of which bids fair for further conquests by the American forces.

* * *

Upon numerous occasions entire villages have been erected by the Selig Polyscope Company to add realism to pictureplays. A small fortune was invested in special scenic effects, etc., when "The Adventures of Kathlyn" were filmed. An entire vilage, even to the name, was created at Jungle-Zoo studios recently for the production of a series of two-reel rural comedies.

* * *

Peggy Burke has come into her own. This charming little member of Thanhouser's forces has just completed a picture called "A Newspaper Nemesis," in which she has the lead. It is a story of newspaper work, with plenty of thrills interwoven with delightful situations giving Miss Burke an opportunity to display her talents. John Harvey directed the picture.

The All Star Film Rental Co. of 110 West 40th street, New York City, is booking the Itala four-reel "Cabiria-Stars" production, "The Treasure of the Louzats," with Lydia Quaranta in the leading role, for New York state and northern New Jersey. Walter Isaac, general manager of the All Star Film Rental Co., reports great activity among exhibitors who are eager to show this new film following the tremendous success of "Cabiria."

* * *

Pauline Bush masquerades as a jockey and actually wins a race on the track at Exposition Park, Los Angeles, in "All for Peggy," a new Universal film. Generally, a double is used for this purpose, but Miss Bush insisted on riding the race, never dreaming it would be so thrilling and realistic, and when she actually won, it was really too much!

* * *

Will Stevens, Thanhouser's comedy director, has just completed a picture called "Little Bobby," featuring Helen Badgley.

* * *

The filming of the Essanay photoplay, "Graustark," from the novel by George Barr McCutcheon, now is completed. The scenic effect is of a beauty and gorgeousness that cannot be surpassed. Part of the scenes were taken in New York and Washington. Francis X. Bushman takes the leading part, that of the young American who wins a princess.

* * *

Miss Agnes Vernon, leading lady with Charles Giblyn's company of Nestor players at the Universal Hollywood studios, announced her engagement this week to A. Deuce, special staff writer for the Newspaper Enterprise Association.

* * *

Edison Director James W. Castle, who has been director and owner of some of the most successful stage plays, was a member of the famous old Daly Stock company and ranks as one of his treasures the last "call" sheet posted in that historic old theater.

* * *

Director Fred A. Kelsey, of the Griffith-Mutual forces, has been making a careful study of the duties of a police reporter in order to direct his newspaper plays more intelligently. While he was at the receiving hospital recently a woman who had taken poison with suicidal intent was brought in. After she had been attended by the surgeons she told a story which the director will use as the basis for a scenario.

* * *

As a committee to approve of the pictures taken of Girard College, Philadelphia, which are to be shown at the Panama Exposition, Dr. C. Herrick, president, Mr. Alfred Moore and Mr. F. O. Zesinger visited the Edison studio Monday, and expressed themselves as thoroughly pleased with the results. One of the pictures shows fifteen hundred boys dining at once, the college devoting itself solely to boys' educational welfare.

* * *

Howell Hansel, Thanhouser's famous chief of productions, has completed the final episode of "The Million Dollar Mystery." In it the mystery is solved. How? Wait little children and you shall see it when it appears on the screen on Feb. 22. You will learn then what becomes of Countess Olga, Stanley Hargreaves and Florence, and too, what is very important, the place where the $1,000,000 was hidden all the time.

* * *

Director Charles Brabin, Edison, is now finishing the last picture in the "Lord Stranleigh" series and is making every effort to make it a fitting and beautiful climax to this unusual series. Director Brabin has traveled in nearly every civilized country and is also a collector of antiques. His travel-lore and artistic perception of detail value have enabled him to turn out some remarkably beautiful picture effects.

* * *

"Sheriff" Arthur Mackley once more is seen in the picturesque role of the Western sheriff in "The Deputy's Chance that Won," a new Griffith-Mutual release in the Mutual program. W. E. Lawrence and Florence Crawford also are in the cast. A thrilling fight between two outlaws and the deputy is one of the features of this production.

* * *

Willis L. Robards' latest production at the Premier studio, Santa Paula, Cal., is "The Girl and the Butterfly," with Frederick Church, Edythe Sterling, W. L. Robards and Walter Rodgers. A horde of real butterflies were used in the filming of the picture, which is one of the novel offerings of the year. Karl R. Coolidge is the author.

* * *

A legend of Indian life is told in "Un-da-wa-Nek." The title of the picture translated means "The Boundary Line," a Reliance play produced by Sheriff Mackley at the Mutual studios. The plot deals with the feud of two powerful Indian tribes over a boundary line. The cast includes Dark Cloud, the well-known Indian actor, Teddy Sampson, Dove Eye, Tom Wilson and Roy Myers. The scenario was written by Dark Cloud. "Un-da-wa-Nek" is released in the Mutual program.

* * *

The Bio Film Company of 135 West 44th street purchased the rights to "The Avalanche," a five-part feature release of the Life Photo Film Corporation, and all of the productions of that company for the coming year, for the state of New Jersey. Mr. Mundt, who is the president of the Bio Film Company, also contemplates purchasing the New Jersey rights to "The Ordeal," another five-part feature release of the Life Photo Company.

* * *

S. E. Sherman, proprietor of the Sherman Famous Feature Film Co., Boston, Mass., who is a pioneer of the feature film business of New England, visited New York City during last week looking over large features for his territory. Mr. Sherman is a hustler and is pushing "After the Ball" and Beulah Poynter in "Lena Rivers" with great success.

S. S. Hutchinson, president of the American Film Manufacturing Company, has purchased the moving picture rights of Lloyd Osborne's popular novel, "Infatuation," and Phyllis Lane and Cyril Adair shortly will be seen on the screen in a multiple reel feature production thereof. Margherita Fisher and Harry Pollard are to play the leading parts. The production will be released in the Mutual program.

* * *

"The Fangs of the Underdog" is the title of a two-reel story written by Joseph Gollomb which will be produced shortly by Harry Myers of the Victor (Universal) company. In this story Gollomb has succeeded in keeping the climax a mystery to the end. There are three principals in the story, a woman and two men. Both men want the woman. One of them gets her. And the one who does not get her takes a peculiar revenge.

* * *

Miss Iva Sheppard, who will be remembered as a leading woman with the Universal on the coast and with the Essanay company, appears in the Smallwood Film Corporation production of "The Escape" which wil be released in the United Film Service under the Grandin brand.

* * *

Most folks think that comedians never risk their lives in the pictures, However, Lee Moran, the famous Nestor comedian, has upset this belief by enacting a dare-devil stunt in "Nellie, The Pride of the Fire House." In a thrilling chase scene over some roof tops, Lee jumped on the cornice of one building which extended two feet above the roof and goes through some funny antics which, while they are very humorous, put the life of our friend in danger. But—he should worry.

* * *

Having seen Ben Wilson in so many dramatic roles, it was quite a treat to see him portraying the role of an intoxicated hack driver in "The Adventures of a Sea-Going Hack," Rex comedy. He is very droll and the humorous plight in which he finds himself forms a delightful climax to an amusing story.

* * *

Harry Bryan, managing director of the Metropolitan Booking Offices, 1316 Vine street, Philadelphia, is handling the Itala line of features in eastern Pennsylvania, Maryland, Delaware, Virginia and District of Columbia. While "Cabiria" holds the record for rentals and receipts, "The Treasure of the Louzats," in four reels, is proving a close second in point of demand for early bookings. Lydia Quaranta, the star of "Cabiria," is the magnet in this new film.

* * *

Miriam Nesbitt, the Edison favorite leading woman, attributes her choosing a stage career to an odd source. She had invented a hook and eye and took it to have it patented to an old family friend. The friend got interested in theatricals, forgot the "patent," which is now on the market and has made a small fortune—for another who took out the patent. However, the friend, who is now a theatrical magnate, started Miss Nesbitt on the career she longed for.

* * *

Boyd Marshall, leading man for the Princess Company, created a riot last week in New Rochelle by strolling along Main street garbed as a debutante calmly smoking a pipe.

* * *

Charlotte Mineau has been adjudged the champion woman skater of the Essanay company. In a contest at the Hockey rink on the Essanay grounds she gaves a marvelous exhibition of fancy skating and speeding. She was awarded the first prize, a pair of the finest skates to be obtained.

* * *

C. N. Mortenson hopes to get many laughs by his work in "College Days," a new Kay Bee production released in the Mutual program. He plays the part of Jimmy Cripps, a very studious "grind," who constantly is maltreated by other students.

* * *

Thomas Commerford gives an excellent presentation of the character of Dr. Lamarde, inventor and philosopher in the Essanay photoplay, "Thirteen Down." His interpretation is accurate and virile.

* * *

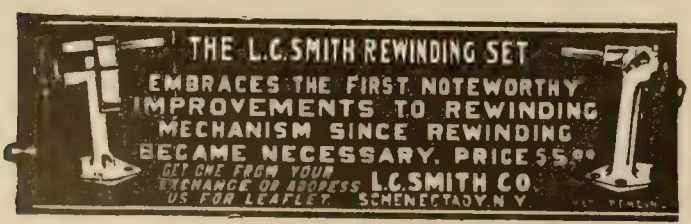
Albert W. Hale, formerly with Vitagraph and other concerns, has joined the Premier Company at Santa Paula, California, and is busily producing Western dramas.

* * *

The scenario for "What Might Have Been," the two-reel Majestic feature drama, produced by Jack O'Brien, was written by Mrs. F. E. Woods, wife of the scenario manager of the Majestic-Reliance-Mutual companies. In this production, Mary Allen, who scored such a noteworthy success as the mother in D. W. Griffith's feature production, "The Battle of the Sexes," appears in the role of an old woman who compels her nephew to lead the life of a criminal, despite his attempts to be straight.

* * *

More than 700 letters from exhibitors and photo fans have been received at Universal City inquiring regarding accommodations in Los Angeles and in Universal City during the ceremonies attending the opening of Universal City on March 15. President Carl Laemmle, Robert Cochrane and Joseph Brandt will arrive at the coast on the tenth of March.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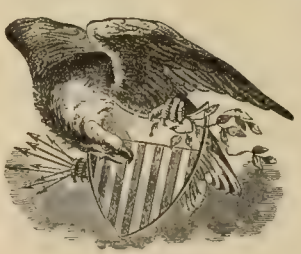
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FICHTENBERG GOES TO NEW YORK.

Herman Fichtenberg left for New York Wednesday to attend to meeting of the directors of the Consolidated Film and Supply Company, in which he is a large stockholder. As far as could be learned this will be a routine meeting, but one thing is of interest, and of particular interest to the New Orleans office; that is that the company will house its New Orleans office in a special suite at least as expensive and artistic as the Dallas office, which brings enthusiastic comment from every visitor.

BALMY WEATHER.

A. G. Shear, manager here for the Consolidated, recently returned from a trip to the Dallas office, where, he says, he saw his first snow in fourteen years, he having been sticking close to Louisiana for some time. Mr. Shear, on being interviewed, said that it was a beautiful day—which urban remark could not be successfully contradicted. In this connection, the wonderful weather which this territory has been enjoying for some time, Mr. Shear said that the balmy atmosphere had had a distinctly stimulating effect on the business from the exhibitors' standpoint.

PEARCES GROWING.

Southern Amusement Promoters to Build in Detroit—Fred M. Pearce Talks About Business.

Josiah Pearce & Sons, "movie" magnates with headquarters here and interests in a dozen cities, will, it is authoritatively stated, enter Detroit, Mich. Fred W. Pearce, northern manager for the Pearce interests, said that his company was considering such a move, but that nothing definite could be given out at this time. Pearces' Detroit house, it is understood, will be in the general vicinity of 1490 Jefferson avenue, East, and its establishment will mark Pearces' picture invasion of the North.

Fred W. Pearce expressed himself as being highly optimistic over the business outlook throughout the country. He said that he was particularly impressed with the fine new houses he had seen recently in the North and East and the constantly heightening plane of the business.

In Detroit, he says, some of the best houses are far from the business center and thrive largely on auto trade. He says that automobiles have made the suburban houses a go.

Josiah Pearce, who also recently returned from a tour of inspection, will remain in New Orleans for the rest of the winter, looking after the local interests.

A. H. KAUFMAN LOCATED AT MEMPHIS.

A. H. Kaufman, widely known here as a supply man, has gone to Memphis to take charge of the office at that point of the United Program Film Service of Louisiana, Inc., which recently absorbed Warner's Features. The Nashville office of the Warner regime is being maintained for the present to take care of rush business, though the territory now served from Nashville will later be served from Memphis. R. M. Savini, manager of the merged companies, is spending most of his time in Pullmans now, jumping from one office to another getting things into shape.

OTHER NEW ORLEANS NOTES.

K. A. Bugbee, New Orleans manager for the World Film Corporation, has just returned from Dallas, Tex. He is highly optimistic over the general outlook. As to Dallas, he is enthusiastic. Among the number of other complimentary things he says about Dallas he says that it is one of the very best exhibitors' towns in the country, because, he says, they do not cut rates on each other, but maintain a fair scale which enables them to present first-class pictures right along and still make a good profit.

The Coquille Studio

New Producing Company's Studio Is Ready—Ideally Situated, with Many Fresh Backgrounds to Draw From—Plenty of Water, Woods, the Bayou Country Old Mansions and Romantic Places Ready at Hand—Some of the Players Already at Work—Company Needs a Funny Man.

Moving Picture World Special Southern Newspaper Bureau.

WORK on the Coquille Film Company's new glass-inclosed studio at New Orleans, noted in the World of Jan. 30, is being rushed to completion under the personal supervision of Director Rene Plaissetty. Mr. Plaissetty recently returned from New York, bringing with him the news of the sale of his company's output, on contract, to Pathe Freres. The consummation of this deal, which had been pending almost since the organization of the company with Mr. Plaissetty as director, giving the New Orleans company a certain market for three and five-reel pictures, has made the New Orleans company a working organization and it will make its first release within a few weeks, releasing six reels per month. The studio, says Mr. Plaissetty, was complete and ready for work by Feb. 1.

The company is working daily. The location of the studio is ideal for this purpose. Not only has it the famous "Vieux Carre" to draw on but every kind of scene, except mountain, is available within a short radius of the site. In front flows beautiful, historic Bayou St. John, in rear is a bit of woods. Around the corner is City Park, noted for its natural beauties, and a little further away Lake Pontchartrain, the Mississippi, the Gulf of Mexico, and the beautiful bayou country of Evangeline, the country of the Acadians.

The building that houses the company is quite a picture in itself, an old Spanish mansion with a ruined formal garden in front and a number of fine trees. The garden is being restored.

Mr. Plaissetty in the sixty days since his connection with the Coquille company has built up a company which he believes will enable his studio to turn out pictures of the greatest excellence. The company includes a number of actors of experience and reputation, Klas Van Heel among them, together with at least two whom Mr. Plaissetty regards as finds. These are Miss Leatrice Zeidler, ingenue lead, and Miss Lucy Leveque, heavy. Both Miss Zeidler and Miss Leveque will be featured, the latter in comedy. Miss Zeidler is slated for stardom.

Both of these young ladies are natives of New Orleans, where they have received many social attentions. They are both new to the films, but in the short time Mr. Plaissetty has had them in hand he has seen enough to convince him of their value.

The company is incomplete in only one essential detail. That is a funny man. Every effort is being made to engage a first rater for this comedy work and the director is trying incidentally to see whether he can discover one. There was an amusing party at the studio the other day on this account. The company had advertised for "the most ridiculous-looking man in New Orleans" to call at two o'clock as applicant for the job.

Officials of the company, newspapermen, actors and other connoisseurs of the ridiculous gathered on the high porch of the studio house to inspect the candidates. Followed heated discussion as to the relative homeliness of those gathered in the yard below, forty odd, and one by one the more promising-looking were "cut out of the herd"—so to speak—and led before Plaissetty, who, safe in his office to rearward, looked each applicant over critically, all unconscious of the unseemly jests out front, one to the effect that the collection would do very nicely for a Roman mob. This remark was true, all too true. The individuals as a rule were not even ugly.

Further efforts, by various means, are being made to secure the comedy man. Some one suggested during the levee of alleged ridiculousness that a man be posted in Canal street to pick out promising-looking men from the crowds and offer them the job, but as this would be attempted only by a diplomat of ability and bravery nothing has come of the bright idea as yet.

The company is releasing under the name of "Nola," an abbreviation of New Orleans, La.

NEW FIELD FOR THEATERS.

New Orleans Company Promoting Big Amusement City on Deer Island Near Thriving Cities.

Through the development of Deer Island, in Mississippi Sound, eighty miles from New Orleans, as a resort similar to Atlantic City, an amusement city of the first class, with a large population, will be put on the "movie" map by a New Orleans syndicate promoted by Meyer Eiseman. Purchase of the land, a strip running across the island from side to side, has been made and the company, rated financially strong, will, according to announcement, push the development with all speed, purposing to have the enterprise well under way by Spring. The initial move will be the building of a palatial hotel, scenic railway and other park amusements and bathing pavilions, and the establishment of a regular boat service to Biloxi on the mainland.

The island, a little more than a quarter of a mile directly seaward of Biloxi, is in the middle of the great gulf pleasure coast, which is coming to be known as the "Riviera of America." Biloxi itself has an all-year population of more than 15,000. Merging one into the other and with Biloxi are Mississippi City, Gulfport and Pass Christian, the "Southern Newport," with a combined all-year population of more than 30,000, all connected with Biloxi by fast interurban trains. Doubling these figures for the summer, since the floating population of each of these towns is at least as large as the resident population, one comes very close to the 100,000 mark.

OPEN ALL NIGHT POLICY A GO.

The "open all night" policy, recently put on at Fichtenberg's "Plaza," has taken. Four hundred per night is the average for the past week W. H. Gueringer, general manager for the Fichtenberg Enterprises, told the World's correspondent to-day. Local exhibitors are now convinced, but they weren't before it was tried. Mr. Fichtenberg, it develops, had canvassed the situation very thoroughly before making the break. Among other interesting items brought out while he was looking into the proposition was the information that New Orleans' street railways haul, between midnight and six o'clock in the morning, five thousand people.

The tone of the theater, through the efforts of the management, is as high at 2 a. m. as at mid-day. The clientele is made up largely of night workers, such as newspapermen, printers and newsboys, many of whom would prefer staying up late to see a picture to getting up early. The "morning" sessions, as they are called, run from 11 p. m. to 6 a. m., the house being closed from six to nine cleaning up.

Free Coupons Blamed

Labor Organization Holds Meeting in Salt Lake City—Protests Against Use of Free Theater Coupons in Newspapers as Cause of Loss to Community and as Job Ruiners—Large Representative Audience at Meeting—How Trouble Can Be Adjusted Not Yet Known.

By Frank H. Madison, Special Correspondent of Moving Picture World.

THE free coupon, or deadhead system, has been under fire in Salt Lake City, Utah. Labor organizations have interested themselves in the alleged evil and a meeting recently was held at the Labor Temple. Managers of all the theaters, newspaper representatives and committees of operators, musicians and stage hands were present. The labor men attributed the apparent depression in amusement circles to the coupons published in the papers by agreement between publishers and theater managers. Orchestras had been either reduced or entirely eliminated, they charged. One vaudeville house was operating only three days a week, another threatening to follow suit.

Manager J. Howard Garrett of the Utah Theater cited one phase of the free coupon evil. He said that the theater which had the coupon agreement with the newspaper received large display ads. which dwarfed the smaller notices of the regular admission houses, who are forced to pay for space at theatrical rates. Although nothing definite was done, there were indications that the matter would somehow be adjusted.

ODGEN NEWSPAPER PUBLISHER FINED FOR LOTTERY NOTICE

Exhibitors Interested in Trial of Publisher of "The Standard" for Advertising a Drawing.

The publisher of The Standard at Ogden, Utah, has been fined for publishing notices of drawings or lotteries. The case was started by the United States authorities, but the State of Utah has still more stringent laws on this matter. District Federal authorities quote the Federal laws to show that not only the paper publishing the notice, but the advertiser can be punished, so moving picture men throughout the United States are in danger every time they announce in the paper that they conduct a drawing for prizes. In Utah it is a punishable offense to conduct any sort of a drawing or guessing contest, no matter if it is not advertised. The stringency of the Federal laws are seen in the counts drawn against the Ogden publisher. One charged the paper published a notice of contest in which people guessed the number of checks in a piece of goods in a tailor's window. Another was an advertisement by a real estate firm of a state land drawing. Still another was an advertisement of land for sale which did not mention a lottery or drawing, but the land designated was some included by the Idaho State Land Board in its drawing. The fine for the first conviction is not to exceed $1,000, but the second offense provides for both a fine and imprisonment. Exhibitors probably will keep a closer supervision over the advertising stunts.

MARCUS LOEW IN SPOKANE.

Marcus Loew's visit to Spokane, Wash., was made interesting by two things. One was the announcement of a new theater. The other was a discussion as to whether the Loew Circuit was "a picture circuit." A local newspaper quoted Alexander Pantages of the Pantages Circuit as referring to the Loew Circuit in this manner. While not yielding any on the subject of vaudeville, Mr. Loew and his agents turned the statement into a proclamation of the popularity of the moving picture. Although the photoplay business is growing, he says, it has not injured vaudeville. He advocated short releases, declaring that people did not like the longer subjects. This was consistent, of course, with his announcement that his coast houses would soon be running the monthly two-reel releases of Weber & Fields and the soon-to-come two-reel film versions of stage plays.

The theater plans will call for a house seating 2,500 to be erected next summer.

GRAND JUNCTION MAY CLOSE SUNDAYS.

Advocates of closed moving picture shows on Sundays won the preliminary battle in Grand Junction, Col. The city commissioners passed an ordinance, effective after thirty days, shutting all the photoplay houses.

The exhibitors planned to file a petition asking that the matter be submitted to a referendum by the legal voters of the city.

RATHS MAY BE POSTMASTER.

Otto N. Raths, the moving picture and supply man at St. Paul, Minn., has strong support for the nomination for the postmastership in that city. There is a warm fight over the appointment.

SCHOOL PICTURE COMING.

A plan whereby the students of the high school at The Dalles, Ore., will produce a photoplay, has been outlined by Superintendent Warner. He will offer a prize to the pupil submitting the best plot. This plot will be utilized in a scenario and a cast selected from the school will enact it before the camera. It is planned to make it a two-reel production.

EXHIBITORS WILL CO-OPERATE.

St. Paul, Minn., exhibitors showed a willingness to co-operate with educators in that city when the subject "Vaudeville and the Movie Show" was discussed before a meeting of the Central High School Association. W. A. Mustard, manager of the Blue Mouse Theater, sent a letter to the meeting stating that the managers attempted to meet the public demand. He was backed up in this by Manager J. B. Reisman of the Dale Theater, who spoke at the meeting and related the exhibitors' difficulties in finding just what the people want. Mrs. J. C. Holman, who read the keynote paper of the evening, favored films for school work, if properly regulated. Superintendent Dietrich Lange viewed moving pictures as only supplemental to other school work and not as a substitute for any phase of education. In a later interview he was quoted as saying that picture theaters are conducted with the idea of selling tickets, that the "movies" appeal to people in their hours of relaxation when they are looking for entertainment only and not for instruction.

PRAISE FOR CLEMMER USHERS.

A well-wishing newspaper friend of the Clemmer Theater at Seattle, Wash., says: "If you are a patron of motion picture houses you doubtless have noticed that there is a great difference in ushers. It might not be a bad idea for the managers of some of the houses to send their ushers to the Clemmer once in a while just to see how ushering really should be done. The young men in that house are polite and attentive. If a patron asks a question a civil answer is always returned—and a good many of the questions are not entitled to that kind of answer, either. Again, they are always on hand to do little servies, like helping a patron on with his coat. In a great many of the houses such service is conspicuous for its absence, and politeness is evidently at a premium."

TRAINMEN RODE FREE.

A novel program was arranged by the Brotherhood of Trainmen in Sheridan, Wyo., for their twelfth annual ball. In addition to the dance at a local hall the railroad men leased the Gem theater and the "Gem Special" for that day carried a manifest of railroad pictures over the amusement route. There were "free observation accommodations" for the trainmen and their families. In addition to the railroad films there were some local pictures, which made the bill attractive to regular patrons. The receipts from the regulars helped pay the expenses of the Brotherhood's celebration.

PICTURES TEACH SYMPATHY WITH WILD ANIMALS

Films of Birds, Fish and Animals Teach Conservation of Wild Life in Oregon.

The Oregon State League of Sportsmen's Clubs has suggested an unusual use of the eight reels of the moving pictures, "Wild Life in Oregon," made by State Game Warden W. L. Finley. A. C. Hubbard, a warden of Ashland, was killed while in the performance of his duty and it is planned to give benefit shows throughout the state for his widow and children. Aside from the worthiness of the cause, the sportsmen believe that the conservation of the wild life of the state will be taught. The range covered by the camera is wide and will appeal to sportsmen throughout Oregon.

Some of the pictures are taken off the coast showing the bird life, others also of birds are taken in the interior of the state and the operation of the fish hatchery at Bonneville is fully demonstrated. Warden Finley waited for days some times to get just what he wanted, making the films a valuable addition to the records of Northwestern natural history.

Among the cities for which early showings in connection with the benefit plan have been tentatively planned are Ashland, Gold Hill and Medford. The pictures were exhibited at the Heilig Theater in Portland for three days, with an educational matinee for school children on Saturday. They are shown for ten cents at matinees and twenty-five cents in the evening.

BRIEF NOTES FROM NORTHWEST.

The Miles Theater at Miles City, Mont., pictures and vaudeville, has been supplementing its attractions with the efforts of amateurs.

The moving picture show has been reopened in Sadler's Hall at Harlem, Mont., by J. A. Sadler, its proprietor. Associated with him are Mr. and Mrs. Herbert Robbins. Robbins will act as operator, while Mrs. Robbins will have charge of the music. Programs of General Film Company service will be given every week night.

A prosperity note, cleverly phrased, from Seattle, Wash.: "The Liberty theater was constructed to last for some time, but it is already showing evidence of decay. The marble slab in the ticket office window, the one on which those decidedly agile young ladies make change, is all worn out."

Peterson & Lemire have sold the Bijou theater at Ray, N. D., to Ivan Butler and Clifford Lemire.

The Mission theater at Seattle, Wash., which has been undergoing remodeling, redecorating and refurnishing since early in December, has been reopened. It is now under the management of Jensen &

Von Herberg, who also operate the Liberty and Alhambra theaters.

Nels Seabot has sold his moving picture show at Cavalier, N. D., and has acquired an interest in another at Neche, N. D.

The Weinhard theater at Dayton, Wash., has been thoroughly overhauled by Miss Weinhard, its manager. A remodeled heating plant is one of the improvements.

The erection of a new opera house is projected at Kulm, N. D.

Editorial commendation was given Heaney & Bradley of the Capitol avenue theater in Cheyenne, Wyo., for bringing the Scott Polar Expedition pictures to that city. A local editor predicts that still better patronage would be given this feature if a return engagement was made.

Patrons of the Princess theater at Pueblo, Cal., were given the innovation of hearing the Princess orchestra play "To-day," the composition of Lawrence H. Daingerfield, a local composer.

George T. Werner, who purchased the Scenic theater at Lakefield, Minn., from F. G. Stoyke, made arrangements to take possession the first of February.

Charles B. Hanford, lecturer with the Scott Polar Expedition pictures, gave an address before the faculty and students of the Monroe theater at Salt Lake City, Utah, in which he urged the establishment of a national theater to counteract the frivolous tendency in the American drama.

A benefit show for the local symphony orchestra was given by the Colonial theater at Sioux Falls, S. D.

W. C. Brewer has sold the Lyle theater, located in the Tyra building at LeSeuer Center, Minn., to L. A. Obrecht of Northfield, Minn.

W. W. Woods, owner of the moving picture theater in the woods block at Brewster, Wash., died of cancer at Spokane, Wash. He had many interests, besides his photoplay house, in Brewster, where he lived for many ears. Burial was at Brewster.

The booking of "Ireland, a Nation" at the Metropolitan in St. Paul, Minn., for the week of Jan. 31 was timely. The St. Paul Institute has been making a study of Ireland and its people and just a few days before the photoplay run John McCormack, the Irish tenor, awakened interest in things Celtic.

The Clayton Investment Company, which owns the Utah theater at Salt Lake City, has notified Manager J. Howard Garrett that the lease which expires March 31 will not be renewed. The Alexander Pantages interests deny that the house will become a part of that circuit, superseding the Colonial on Third street.

The claims of Butte, Mont., residents upon Miss Kathlyn Williams were again presented when a Butte Day was held at the Ansonia theater with the Selig star in "The Story of the Blood Red Rose" as the principal feature. Members of the Entre Nous Club and the Butte Girls' Club gave a vaudeville sketch. It was the first time Butte residents ever appeared in photoplay and vaudeville simultaneously.

F. J. Drey's moving picture machine alone was saved when the opera house at Hankinson, N. D., was destroyed by fire, but the rest of his equipment, including a $700 electric piano, was destroyed. His total loss will be about $1,250 with $700 insurance. Drey immediately set about seeking another location in Hankinson. He had been operating a picture show on the first floor of the opera house for about two years.

The Orpheum theater at Rochester, Minn., has been leased by Col. C. F. Fischer, a resident of that city, but who has been operating a theater at Denver, Col., for the last year. He planned to make some changes in the physical condition of the house and have it opened with a photoplay program early in February.

The Montana Products and Manufacturers' Association made arrangements to have moving pictures made of the Retail Merchants and Manufacturers' Banquet and Montana Industries Exposition at the Auditorium in Helena.

Labor Bills in California

Picture Exhibitors Concerned Over Two New Measures Before State Legislature —One Day's Rest in Seven Demanded by Ferguson Bill—Spengler Bill Limits Day's Work to Eight Hours—Passage of These Bills Would Markedly Affect Theatrical Business.

By T. A. Church, Special Correspondent of Moving Picture World.

AMONG the measures of more than ordinary interest to exhibitors that have been introduced in the California Legislature so far this session is the one fostered by Assemblyman Ferguson, of Oakland, providing for one day rest in seven, and another drawn up by Assemblyman Spengler, of Los Angeles, designed to establish an eight-hour day for men, as well as for women. The one day rest in seven measure does not specify which day shall be set aside as a day of rest, but provided that it shall be unlawful for any person to require or permit any employee to work for more than six days in any calendar week. The only exceptions are in favor of domestic servants, persons caring for livestock or for sick persons, and for any work of the Railroad Commission. No exceptions are made for those engaged in the theatrical or moving picture business. The eight-hour law, if adopted, would affect all persons except those engaged in transportation and in the fruit and vegetable industries. Moving picture exhibitors are watching both of these measures closely and will take active action in case there is any need for it.

KLEINE HAS BIG BILLBOARD.

The San Francisco office of George Kleine Attractions has just put into use an advertising idea that has made the entire picture trade take notice and one that has served to attract general public attention to the high grade of recent releases. The use of a mammoth double-deck illuminated billboard, located at Fourth and Market streets, has been secured by this concern and on this has been mounted posters of the leading releases upon which bookings are being made. The big boards are directly opposite the new offices of George Kleine Attractions in the Pacific Building and instead of attempting to display the large posters in the showrooms there, they are now selected by exhibitors from the display across he street, the boards being divided into numbered sections, making the work of selection an easy matter.

SOL. LESSER DELIGHTED WITH NEW RELEASE.

Sol Lesser, president of the Golden Gate Film Exchange, Inc., the All Star Feature Distributors, Inc. and the Alco Film Corporation, of California, is overjoyed at the arrival of a wee addition to the Lesser family in the shape of a lively boy. Plans are already being made for his entry into the motion picture field and it is expected that it will not be long before two "boy impresarios" will be picking the cream of feature productions for Coast exhibitors.

MACOGRAPH TEACHING CAMERA WORK.

The Macograph Moving Picture Company, located in the Spreckles Building at Third and Market streets, has added another department to its school and is now teaching camera work. The new course is in charge of Harold Mohr, formerly with the California Motion Picture Corporation, and recognized as being a leader in moving picture photography.

MARCUS LOEW IN SAN FRANCISCO.

Marcus Loew, the New York theatrical magnate, accompanied by Morris Kohn, P. J. Schaefer and E. J. Ludwigh, arrived in San Francisco recently and announced that a new theater building would be erected here at a cost of more than $1,000,000. A deal for a site has been under way for some time and as soon as this is consummated work will be commenced on a six-story building. The theater will have a seating capacity of about 3,500. The location will be on Market street within two blocks of the present house, the Empress.

ARGENTINA'S THEATER AT EXPOSITION.

The Argentine Republic, which has appropriated $1,750,000 for participation at the Panama-Pacific International Exposition, is fitting up a fine theater in the dome of its building and has purchased a Baird projector and a motor generator set from G. A. Metcalf, who is also supplying a Powers No. 6A Cameragraph for a theater being fitted up in the West Virginia pavilion.

HUGHSON SCHOOL TO HAVE PICTURE APPARATUS.

The school board of Hughson, Cal., is erecting a school building at that place, the assembly room of which will be fitted with motion picture equipment. F. C. Nickle is clerk of the board.

GRAUMAN COMPANY BUYS ZONE M. P. COMPANY.

The Grauman Motion Picture Company of San Francisco has taken over the Zone Motion Picture Company, which controls the exclusive rights for the manufacture of moving pictures at the Panama-Pacific International Exposition. A building is now being erected on the grounds at a cost of $25,000 and here will be shown the methods employed in the making of motion pictures. The transfer of rights was made by George A. Collins, of the Zone Company, and C. J. Ward, representing the Grauman Motion Picture Company.

OTHER SAN FRANCISCO ITEMS.

J. E. Robin, sales manager of the Precision Machine Company, is in San Francisco, making his headquarters with G. A. Metcalf, and is busily engaged in arranging for the exhibit of this concern at the Panama-Pacific International Exposition. A model theater with a seating capacity of about 300 will be installed and the public will be given the opportunity of seeing projection machines in operation.

The Empire & Plaza Theater Corporation has secured a lease on the Theater Fresno, Fresno, Cal., which has been closed for some time, and the house will be devoted to vaudeville and moving pictures under the management of Frank L. Hesse, manager of the Empire theater. The latter house will feature a program of four reels of pictures and two acts of vaudeville.

Charles C. Frye, 20 Montgomery street, San Francisco, has prepared plans for a new theater and store building to be erected at Tenth and J streets, Modesto, Cal., at a cost of $18,000 by owners represented by G. H. Umbsen & Co.

The Lubin around-the-world company, with Romaine Fielding at the head, is expected to arrive in San Francisco shortly and a stay of some time will be made here and pictures will be made with the great Exposition as a setting.

Omaha's Censor Wrinkle

Supervision of Commercial Amusements Is Provided for by Bill That Will Be Presented to Nebraska Legislature—Carries Legalized Censorship a Step Further Than Measure Is Elsewhere—Not Radical—Even Press Has to Fight for Its Liberty.

By Midwest Special Moving Picture World News Service.

A BOARD to supervise commercial amusements is one of the angles to a public welfare commission planned in Omaha. A bill is now being prepared which will be presented to the Nebraska Legislature. It will amend the city charter to provide for this commission and for the funds for its operation. Representatives of fifty societies were present at the meeting at which the plans were formulated.

Apropos of this movement is the striking statement that modern commercial amusements are more of a menace to a community than its saloons. This statement is attributed to Theodore Hansen, a welfare worker at a meeting at the Westminister Presbyterian Church in Omaha. "We have attained an era where there is generally a higher regard for social development than for intellectual development," he said. "Movie and vaudeville houses play to greater numbers of people every day in the week than the churches reach on Sunday. I believe in the future of the moving picture, but it must be properly supervised to secure the desired results. * * Commercialized amusement is the greatest institution for the making or unmaking of character, but it is impossible to attend moving picture shows three or four times a week and retain the spiritual life."

The statement is printed merely for what it is worth. The movement is wholly logical. If the state can censor a picture, it can censor the press or anything else that excited public voices demand.

PICTURES OF NEBRASKA'S RESOURCES.

Twenty-five societies representing organized agriculture in Nebraska held their convention at Lincoln, Jan. 18-23. The moving pictures of Nebraska's resources, shown by Prof. G. E. Condra, secretary of the Conservation and Public Welfare Commission, constituted one of the principal features of the meeting.

PICTURE COMPANY WANTS TO COME TO LINCOLN.

Mayor Zehring of Lincoln has received an inquiry from a film producing company at Atlantic City, N. J., offering to locate at Lincoln a company capitalized at $50,000 and employing from seventy-five to three hundred persons, if the proper inducements can be secured. A site near a stream is desired and that is not easily found at Lincoln.

OTHER NEBRASKA ITEMS.

The Electric Theatre at Falls City has changed its admission for feature film shows to ten and five cents. Jean Mullin, formerly of Omaha, is now manager of the Electric.

The Lyda Theatre at Grand Island has made Tuesday and Thursday its regular paramount feature days.

C. H. Shilts of Algona, Iowa, has assumed charge of the Star Moving Picture Theatre at Tecumseh, which he purchased from Howard & Redfield.

A specialty of feature films will be made by the Lyric Theatre at Beatrice. A partial change in the ownership of the Lyric has taken place. A. W. Cox of Bladen has sold his one-third interest to Harry N. Schroeder of Beatrice, who will be associated with Hogate & McLaughlin in the management.

Mr. and Mrs. F. J. Ely, formerly of Council Bluffs, Iowa, are now located at Seward, where Mr. Ely has purchased the Cozy Moving Picture Theatre from Tome Bourke and E. A. Polley.

Lefler Brothers of Meadow Grove have purchased the Palace Theatre at Neligh from Freeman Brothers.

E. M. Michael has assumed charge of the moving picture theatre at Surprise, which he purchased from Alexander Rae.

Business men of Hoskins are reported to be contemplating the formation of a stock company to operate a moving picture show at that place. M. H. Kebler and Fred Ziemer are reported to be interested.

Cloud Smith, who has leased the Michelson Theatre on North Pine Street, at Grand Island, from F. H. Michelson, recently gave two vaudeville acts in addition to his three reels of pictures. The admission has been fixed at five and ten cents. Smith has been acting as vocalist to the satisfaction f his patrons.

ARKANSAS REFERENDUM ON SUNDAY OPENING

Pine Bluff Picture Men Use Papers to Get at Public Sentiment on Sunday Shows.

By F. H. Madison, Special Correspondent of Moving Picture World.

A NEWSPAPER referendum has been started in Pine Bluff, Ark., by moving picture exhibitors to ascertain the sentiment of the people in regard to Sunday shows.

Agitation for rigid enforcement of the Sunday laws resulted in shutting the photoplay houses as well as groceries and other places dealing in household necessities. The exhibitors are publishing coupons in local papers asking all who have any interest in the issue to cast a ballot for or against the seventh day show. The moving picture men are optimistic as to the outcome.

FILMS SHOW ADVANTAGES OF COLLEGE LIFE.

Theaters in Arkansas are being furnished free films which show student activities at the State University at Fayetteville. The University believes the enrollment will be increased after high school pupils throughout the state see this picture. The films are made by the Department of Electrical Engineering. Among the towns which already have been listed for shows are Batesville, Jonesboro, Walnut Ridge, Paragould, Stuttgart, Forest City, Warren, Monticello, Hamburg, El Dorado, Magnolia, Stamps, Prescott, Arkadelphia, Malvern, Benton, Lonoke, Des Arc, Heber Springs, Harrison, Barryville, Eureka Springs, Siloam Springs, Springdale and Rogers.

TOUCH OF NATURE BETTER THAN PRESS AGENT.

The uncanny advertising of "The Clutching Hand," in connection with "The Exploits of Elaine," caused trouble in Brownsville, Tex. It was "trouble in huge and unwieldy quantities; trouble for the sheriff's department, trouble for the police department, not to mention a goodly portion of it that filtered into the sanctum sanctorum of The Herald itself," says the paper which published the sensational warning. According to the column-long story, explaining the affair next day, some woman who said she had lived in a town where there was a "Jack the Ripper," called the chief of police at his home and asked for more protection in her section of the city against "The Clutched Hand." The police head was astounded, as he had not seen the advertisement. The woman was indignant that such a criminal could be at large without the authorities being aware of it. The chief hurriedly hunted up his copy of The Herald, and not spotting it as an ad., called up headquarters and ordered the arrest of a member of the staff of the paper on a charge of disturbing the peace. Two policemen found one of the newspapermen later in the evening and informed him of the order for his arrest (which the chief maintained was no joke). He went with them to a newsstand, and after the trio looked over the paper the officers were convinced there was nothing wrong with the ad. and he was released with apologies. Inasmuch as the ad. was not labeled as such there were quite a few frightened women in the city.

PRIEST TO USE PICTURES.

Rev. Father Paul Gilbertson, pastor of the Church of Our Lady, Roman Catholic church at Las Vegas, N. M., has started a moving picture theatre. St. John's Hall has been remodeled so that it can be used for photoplays and in the future will be called St. John's Theatre. If the plan is successful Father Gilbertson will give shows twice a week, featuring moral, religious and instructive subjects. At a recent performance a comedy and a drama were shown for five and ten cents. There were refreshments and other social features. He is the first priest in New Mexico to use moving pictures in connection with his church work.

MOVIE DEPARTMENT IN ENID NEWS.

The News at Enid, Okla., has started a daily department "with the Movies," which treats photoplay affairs from the point of view of the Enid resident instead of merely reprinting press sheets. This intimate discussion of local houses, their policies, their managers and their service is the best kind of publicity for the exhibitors.

OTHER SOUTHWEST NOTES.

W. G. Bowman and John Jund, who have been erecting a new theatre on Morley Avenue in Nogales, Ariz., expected to have it open early in February. The house, which has been christened the Optic Theater, is 39x93 and will seat 800 persons.

A. R. Bender has assumed the management of the Imp Theater at Cleveland, Okla.

The Kyle Theater at Beaumont, Tex., recently inaugurated a baby show voting contest.

Suzanne Lehman, lyric soprano, has been an attraction, supplementing the photoplay program at the Isis Theater in Houston, Tex.

Six capacity shows marked the opening of the serial "Runaway June" at the Gaiety Theater in Muskogee, Okla. The Muskogee Phoenix is running the story.

The Carson City brass band at Carson City has been contemplating starting a moving picture show in that city. Two buildings were under consideration. The plans call for a general admission of ten cents.

NEWS LETTER FROM SOUTH.

By the Midwest Special Moving Picture World News Service.

THE Fowler Amusement Company filed application at Atlanta, Ga., for a charter to do business with a capital stock of $5,000 as operators of motion picture theaters. The applicants were A. A. Fowler and John G. Burkhardt.

The Cozy Theatre at Albany, Ga., is now supplementing its Mutual program with two reels daily from the General Film Company.

John H. Cain, Jr., of Quitman, Ga., has purchased the Star Theater at Cordele, Ga., and will operate it himself.

The new Olympic Theater at West Palm Beach, Fla., has been opened by Chambers, Oak & Duff.

IN JACKSONVILLE STUDIOS.

By Lion Louiso, Special Correspondent of Moving Picture World.

GOOD weather prevailed most of the week, but there were one or two bad days, and a little rain. Director "Bob" Vignola, at the Kalem has been having to use the trolley to get downtown, when he did not use Director Kenean Buel's "White Angel," Norwalk. Bob's "Red Devil" has been laid up for overhauling and he has been inconvenienced by the absence of his car. Both directors have been busy making pictures but the bad days delayed them slightly. One big scene has been held up five days on the finish of a three-reel picture.

L. E. Taylor, cameraman, and Mrs. Taylor entertained some of the Kalem company January 24 at a "pig" supper. The table was a bountifully spread one and those present were royally entertained. Those attending were Directors Kenean Buel and Robert J. Vignola, Alice Joyce, Alice Hollister, Geo. K. Hollister, Arthur Albertson, James B. Ross, Mary Taylor Ross, S. V. Boyd, T. J. Dow, Miss Helen Lindroth and Miss Irene Van Ostoff.

Chas. Kent Owen, scenic artist, had some fingers torn up when he picked up an electric fan, preparatory to moving it from where it was running at full speed.

Jere Austin, who was laid up with a badly burned hand is getting along all right and he will soon be able to get back to work.

The Lubin players were visited recently by Earl Metcalf, who is with the Geo. Terwilliger Lubin dramatic company at St. Augustine.

Plans are being formulated for a party to be held at the Lubin studio in the near future. No announcements have been made yet, any more than that there will be eats and dancing, and possibly a program of "stunts." Mae Hotely has the affair in charge.

ST. AUGUSTINE NOTES.

Fred Mace, with his company of Peerless players, has returned to New York after taking some scenes for "What Happened to Jones," which Mace is making.

The other Peerless company, which was making "M'liss" and "The Butterfly," have left for Orlando, from where they will go to either Mayport or Jacksonville. Some scenes are to be taken at Mayport.

The Lubin dramatic company, under the direction of Geo. Terwilliger, will likely be here until the spring. Ormi Hawley has been in the hospital, but she is able to be up and to play in the six or seven pictures which are being taken here.

OTHER JACKSONVILLE JOTTINGS

Local exhibitors will be among the active promoters of the State Fair proposition which is being taken up by the people of Florida with avidity. Blank notes, payable in instalments, are being circulated throughout the state, for prospective shareholders and nearly everyone is boosting the project. George Mason, manager of the Mason Hotel, on his own initiative, began advertising in the local papers, taking page ads, and presented his State Fair idea to the public. He then invited the public to a dinner at his big hotel and from that time the live wires have been working with Mason for the big boost proposition. It is thought by many that racing will be permitted and that Jacksonville will open up and from the present prospects it will present a very wide awake city for the northerner to winter. This influx will help the exhibitors immensely.

At the Imperial, Billy Beard, a popular singer with Jacksonvillians, proved an excellent added number to the regular moving pictures bill. Lina Cavalieri in Manon Lescaut drew big houses, and the picture was excellent.

The Republic management usually has some good advertising stunt to present its patrons every week or so. Recently it distributed a "lead-up" pamphlet which created much comment. The book was arranged so that the wording immediately interested the reader and as one progressed through the booklet interest increased until the ad of the theater was reached.

The Grand played "Cabiria" to overflow houses for two days. The production was one of the best film subjects that was ever viewed by local theatergoers. "Your Girl and Mine," the seven-reel World film suffrage picture made at the Selig studio at Chicago this summer will be shown at this theater in February. The story is by Mrs. Medill McCormick and local woman suffrage workers are anticipating the coming of the picture.

The Savoy is being remodeled and the entire interior is undergoing repairs and redecorating. A steel ceiling is beng put in at the present and other improvements will come later. The work does not interfere with the performances. "The Battle of the Sexes," playing a return booking, drew big houses.

The Pastime has Wall's Comedy Company, and is playing to good business. A bill of variety is given and patrons are given about one hour and a half of good entertainment, including the pictures.

The Phoenix presented Joe Davis in an Indian singing and dancing act, together with the regular pictures program. Dan Futch, blackface comedian, followed him on the bill the week following.

KANSAS EXHIBITOR ARRESTED; TOOK UP CHARITY COLLECTION

Had Free Biblical Pictures at Sunday Show—Took Up a Collection for Charity.

By Kansas City Moving Picture World News Service.

LEW NATHANSON, owner of a picture theater at Topeka, Kan., recently opened his theater on Sunday, which is in violation of a city ordinance. But Nathanson advertised that he would show Biblical pictures on Sunday free of charge. He then started to take a collection for charity for the Jewish National Hospital. Nathanson was arrested and on appeal from the police court was released. The city for some time has violated its own ordinance by making profits on various attractions at its parks. Nathanson and picture show men tried to make a test case of it, but Judge Whitcomb did not think the evidence sufficient to warrant a test in the courts of the legality of the ordinance.

PEORIA PUPILS INTERESTED IN "JULIUS CAESAR" PICTURES.

Nearly every school in Peoria was represented in the essay contest conducted by the Peoria Star for a review of the feature "Julius Caesar" at the Apollo theater. It is significant that one of the prize-winning essays by a Manual Training High School pupil emphazied the fact that the story of Caesar took on a new meaning for him when graphically told by the moving pictures.

MUNICIPAL PICTURE HOUSE.

Humboldt, Kan., will soon own its own moving picture theater. The theater erected there several years ago by a stock company will contain all the city offices and will also show moving pictures every night. The city will run the theater as a municipal enterprise.

OTHER KANSAS NOTES.

Manager Rowell of the Gem theater will give his patrons at El Dorado, Kan., a string of pictures from the Mutual movies. He has listed several American feature dramas.

The Crawford theater at Wichita, Kan., is now showing movies of the war. The pictures are direct from Carnegie Hall, New York City. Zeppelins, warship engagements, cavalry and infantry charges are shown in five reels.

The Princess theater at Wichita, Kan., is showing the eighth chapter of the Zudora film.

The Orpheum theater at Topeka, Kan., recently opened under new management, featuring "At The Crossroads" on its program. The Orpheum is a five-cent theater, and runs also a few vaudeville acts.

The Orpheum at Leavenworth, Kan., recently unreeled the "Ghost Breakers," featuring H. B. Warner.

The Echo theater at Great Bend, Kan., recently focused the film "Sir Galahad of Twilight" in two parts and the other American drama, "Checkmate."

M. W. Bailey, a photographer at Hutchinson, Kan., made moving pictures of the State Fair there last September, the films just returned from the factory and will soon be shown at the De Luxe theater. The film will later be taken to Topeka, Kan., and displayed before the Legislature, in the hope of assisting the city in getting an appropriation for the State Fair next year.

The Elite theater at Great Bend, Kan., are giving large bills with the Lubin, Biograph and Kalem films.

The De Luxe theater at Hutchinson recently booked some fine Shubert-Brady offerings: The "Dollar Mark," "Mother," and "Threads of Destiny," featuring such actors as Robert Warwick and Evelyn Nesbit Thaw.

The Gem theater at El Dorado, Kan., is now using many five and six-reel features. Dustin Farnum and Dick La Reno in the "Squaw Man" pleased the Gems' patrons.

Fire destroyed all the equipment of the Pastime theater at Coal City except the projecting machine. A defective chimney in the building is responsible. The theater was operated by Frank Hejna.

Lee Woodyatt has sold the Lyric theater on Sixth avenue in Moline to H. H. Hoffman, an insurance man of that city. Hoffman's two sons, Harry and Richard, will operate the house. Woodyatt will move to Spokane, Wash.

The Monmouth Amusement Company has sold the Royal theater at Monmouth to O. H. Fowler, who has assumed possession. There are three other moving picture houses in Monmouth and the Royal has been closed.

W. M. Marple has sold the Palace moving picture theater at Aurora to W. D. Burford, proprietor of the Aurora theater, and S. A. Lies, and the house is now under the management of the firm of Burford & Lies. Marple will continue to operate the Palm theater in Aurora.

A new moving picture show has been opened at Williamsville. Exhibitions will be given every Saturday night.

Roy Kohler, who for two months played the pictures at the Apollo theater in Princeton, has returned to Chicago where he has a position at the Kensington.

The Bond theater at Pontiac is perhaps one of the first houses to use the statistics about Mary Pickford in advertising, featuring her as the star who gets 88 cents per working minute.

It was good business for the Savoy theater at Delavan to show two hundred pictures, taken when Delavan residents were off their guard.

Kief Brothers, who have opened a moving picture show in the Kief hall at Hartsburg, will operate two nights a week.

An enterprising Albion newspaper, the Register, co-operated with the management of the Majestic theater at that place in bringing "The Christian" to Albion. It was not a coupon scheme, but the paper wanted the people of that small city to have a high-grade attraction and pushed the plan. It was shown for 25 cents.

W. G. Collins, who has been manager of the Lyric theater at Beloit, Wis., for the last four years, has opened a moving picture show in the Derthick opera house at Belvidere and will give photoplays when there are no conflicting attractions. G. A. Stockwell and C. Bailey, who were associated with him at Beloit, will help in the operation of the Belvidere house.

J. F. Anger, of Weldon, has been contemplating starting a moving picture show at De Land.

Leo Colligon has sold the Gem theater at Beckemeyer to James Van Dyck.

Breaking to the Front

Chattanooga Finds That Photoplays Are Taking a Position in Modern Public Estimation Held by the Drama in the Days of Elizabeth—Attitude of the Greater Newspapers Toward the Art of Much Importance—Exhibitors Find That Advertising Pays Them.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World.

MOVING picture exhibitors of Chattanooga, Tenn., are finding the big announcements in the Sunday Times beneficial. The entire list of pictures to be run at all of the leading houses of the city are listed every Sunday morning under the heading of "Amusements of the Week." Each theater is taken separately and a list of all the films is given. Short descriptions of the pictures are also printed. A few years ago the moving picture houses got very little publicity and the "movie" patron generally discovered what was being shown at the theater from the sheets exhibited at the entrance to the amusement house. Now people turn to the Sunday announcements and go through them in much the same way in which a few years ago they turned to the announcements of the various legitimate or vaudeville houses.

The Commercial-Appeal, a leading paper of Memphis, Tenn., is another paper which is helping the exhibitors along to a marked extent. Under the heading of "At the Movies," descriptive matter concerning big films to be shown is given. Notices are made of productions just completed or about to be completed and dates of releases are also listed with changes of moving picture stars from one producing company to another, personals about them, pictures and descriptive matter of what they are doing, etc. A recent edition of the paper carried announcements of the change of A. H. Van Buren, who recently joined the Lubin players, and of the contract between Edith Wynne Mathison and the Jesse L. Lasky Feature Play Company. Remarkable interest is now taken in the movements of well-known moving picture actors, and many persons in no way connected or interested directly in the moving picture business may be seen at the news stands or on the streets reading the latest copies of the Moving Picture World and other papers given over to doings in the film world.

MAJESTIC AMUSEMENT ANNUAL MEETING AND ELECTION.

The annual meeting of the Majestic Amusement Company, of Chattanooga, Tenn., was held in Chattanooga, on January 18. This company owns and controls several houses in Chattanooga, among which is the Majestic theater. H. L. Sperry, of Nashville, was elected president of the company, and D. S. Henderson, vice-president. The Board of Directors was elected as follows: H. L. Sperry, E. D. Price, Lee Brock, of Nashville, and R. M. Watkins, D. S. Henderson and Howell Graham, of Chattanooga. The company has been exhibiting the very best productions t be had at its various houses, and has been very successful during the past year in spite of the war and other unusual conditions.

PICTURES CHATTANOOGA LIKED

A number of great productions have been shown lately in Chattanooga, Tenn., among which stand out most prominently: "A Fool There Was," at the Alhambra, and also "The Spoilers." This picture, reproduced from a story written by Rex Beach, has been so thoroughly read and liked that houses are packed without much advertising or work on the part of the exhibitors. Clara Kimball Young in "The Deep Purple" was also seen at the Alhambra. "The Girl of the Golden West," shown at the Alcazar recently, packed the house during the first night's run. The crowd was very demonstrative in its opinion of the photoplay and the word "fine" was generally used in describing it. It is rare that applause is given to motion picture plays in Chattanooga. For some reason this is one of the cities where the people do not become demonstrative, although handclapping is indulged in in many parts of the country. However, when "The Girl," in the "Girl of the Golden West," in playing poker, with herself as a stake against the life of the man she loved, drew a "full house" from her stocking after the Sheriff had drawn three aces, the people in the Alcazar forgot their dignity for once and hearty hand-clapping was indulged in. The play was shown at the house for three days.

WASHBURN'S VISIT HELPED.

Bryant Washburn during his recent and already-noticed visit to Nashville, Tenn., made several addresses, distributed souvenir pictures and met a great many people. During the past week Mr. Washburn was again seen at the Alhambra theater in the Essanay production of "Misjudged Mr. Hartley." Through his well known prowess as an actor, and also the impression he created while in Nashville recently, it was with great difficulty that the theater was able to handle the large crowds which turned out to see the play. It would appear from this case that it would not be a bad idea for star actors to appear oftener throughout the country and become known to the public in person.

OTHER TENNESSEE NOTES.

The Belmont, a popular little suburban motion picture house of Nashville, Tenn., located on Sixteenth avenue, has been showing a few vaudeville acts from time to time as added attractions. Mack and Bain in "The Funny Little Dutchman and the Girl," a comedy singing and talking vaudeville act, was recently shown during the afternoon and night along with three reels of regular program. The vaudeville act went unusually well in this case and the proprietors of the house are arranging for a number of other vaudeville stunts to show later on.

"The Evil Men Do," a Broadway star feature film, with Maurice Costello, Mary Charleston and Helen and Dolores Costello in the cast, was recently presented at the Elite theater in Nashville. The three-part film tells a virile and fascinating story and the house was well filled at the various performances.

Ethel Barrymore in "The Nightingale" of the All Star Feature Corporation, was recently shown at the new Crystal Theater, of Knoxville, Tenn. The five big acts, which cover 210 dramatic scenes, are rather expensive to produce, but the house held its prices at ten cents for adults and five cents for children.

IN ST. LOUIS.

The Princess theater, at Grand avenue and Olive street, has been playing to big houses since the former program of extravaganza road shows has been given up for an all moving picture bill. "The Robbers" was the first week's offering and it filled the house every night of the performance. This was followed by "The Idler," a Wm. Fox five-part feature, with Chas. Richman and Catharine Countiss.

Lewis J. Selznick, vice-president and general manager; W. R. Scates, division manager, and C. R. Seeley, manager of sales department of the World Features Corporation, paid a visit of inspection to the sumptuous new offices that have been opened up at 3626 Olive street, under the management of R. L. White, head of the St. Louis end of the corporation.

NEW ST. LOUIS PICTURE HOUSE MARKS SUCCESS OF WILLIAMSES

New Ashland Theater Now Nearly Finished—D. D. Williams and Wife Real Exhibitors.

By A. H. Giebler, Special Correspondent of Moving Picture World.

WHEN the Ashland, a new theater be-in built at Newstead and Ashland avenues, St. Louis, by the firm of D. T. Williams and wife, is complete, it will stand as a monument to the power of moving pictures to entertain, and to the judgment of D. T. Williams, who says that if he had not taken vaudeville out of his program, he would still be exhibiting in the small canvas-topped theater that he started in business with.

Mr. Williams says that for a long time he maintained a mixed bill of pictures and vaudeville, and that the performers on the stage would walk around to the box office and draw down the money that the silent players brought in the house. This went on until one night he put on his thinking cap and came to the conclusion that moving pictures were the real attraction in his show, and that night saw the last of vaudeville on his stage.

It was a radical step that Williams took. His patrons were accustomed to vaudeville; his competitors were using it, but he took the step because he was tired of acting as go-between for his own box office and vaudeville performers, and his judgment was justified immediately.

The money came in at the box office just the same, and a greater per cent. of it went to the bank account of Williams and Wife. And the Ashland theater, an amusement house as complete and up-to-date as modern theater building can make it, is the result.

The Ashland, when finished, will accommodate fourteen hundred patrons, and the canvas-topped theater that is now being used will be changed into an air-dome for the summer.

OTHER ST. LOUIS JOTTINGS.

The Duchess theater, at Grand and Washington avenues, has been reopened under the name of the Grand Duchess, and is playing a seven reel Mutual program of first run pictures for five cents admission. The box office of the theater has been moved from the inside of the lobby to a handsome booth that has been built at the head of the steps leading to the entrance, which improves the looks of the place, and facilitates the handling of the patrons. The Western Photoplay Syndicate Company, headed by Bromley and Goll, who have had much experience in handling theaters in the east, are managing the Grand Duchess, and are negotiating for two more theaters that will be the nucleus of a string of picture playhouses that they intend to operate in St. Louis.

Sam Werner has been appointed general manager of the United Program Film Service Exchange at 3628 Olive street. Mr. Werner is one of the best known film men in the country, and has been for several years president of the Swanson-Crawford exchange in St. Louis.

The St. Louis Pythian Association will direct the showing of the six-reel Universal picture, Damon and Pythias.

Moving pictures depicting scenes from the battlefields of Europe are very much in vogue in St. Louis just at present. The Garrick theater, at 6th and Chestnut streets, which has just closed a successful engagement of the Belgian War films, opened Monday with pictures that are said to be shown by permission of the German government, and which comes here direct from the German theater in New York. At the Victoria theater, 3637 Delmar avenue, the war pictures sponsored by the New York Evening Sun, which were shown for four weeks at Carnegie Hall, are being exhibited. The St. Louis Times, the evening newspaper that is directing the exhibiton of these films here, invited school teachers and others engaged in educational work to a private showing of the pictures.

WISCONSIN NEWS BRIEFS.

By the Midwest Special Moving Picture World News Service.

The Grand opera house at Oshkosh sent up balloons from the theater, each containing four tickets good for admission to the picture show.

A building permit was issued at Milwaukee to J. S. Grauman & Brothers to erect a moving picture theater, costing $15,000 on North avenue between Fortieth and Forty-first streets.

The Orpheum theater at Eau Claire was closed for a few days for redecorating.

John Thomas of Spurgeon Bay, who has leased the opera house at Sawyer, will give picture shows there Thursday, Saturday and Sunday nights. About the same program will be used as at the Gem theater in Spurgeon Bay. A dance will be given after the last show each Thursday night.

H. Lutsey has sold his moving picture theater at Manawa.

The Monroe theater at Monroe does not often feature the multiple-reel comedies, but wisely decided that Vitagraph's "Love, Luck and Gasoline" was just about the picture for the mood of the New Year's Eve patrons.

Emil Niemeyer, a La Crosse vocalist, enhanced the production of Gliffith's "Home, Sweet Home" at the La Crosse theater in that city.

Erection of a new motion picture house, seating 750 persons, work to be started next spring, is rumored in Chippewa Falls. Outside capital is said to be interested in the project.

The Gem theater at Manawa has been sold to A. H. Knoke, C. W. Ross and William Kitzinger.

William Neff has sold his moving picture show at Merrillan to George Olson and Wilson Lyon.

The Lyric theater at Tower avenue and Twelfth street in Superior, Wis., has been taken over by the Northland Theater Company of that place, which also operates the Princess theater and which has secured a site for another house at Tower avenue and Fourteenth street. Frank C. Buckley will be manager of the newly acquired house, having resigned his position as ticket agent at the Union depot, which he held for a decade, in order to devote all his time to the amusement enterprises of the company. The house has been remodeled and will be operated on the same policy as that ruling at the Princess, featuring high class pictures. The object of erecting a large house at Tower avenue and Fourteenth street survives despite the acquisition of a theater in that vicinity.

J. P. Smart has sold the Crystal theater at Hartford and returned to the employ of the Western Union Telegraph Company. E. J. Wagner, who formerly conducted the Empire theater and later was connected with Milwaukee houses, is the new owner. He will pay especial attention to feature pictures.

IN ILLINOIS.

Manager Chris Taylor of Dreamland theater at Kewanee gave the proceeds of his house on McKinley's Birthday (January 29) to the parochial school of that city.

James L. Figenbaum, of Altamont, has purchased the Lyric theater at 1815 Broadway in Mattoon from Dr. B. D. Parrish and has moved to Mattoon to operate the house.

Eiler Jones has sold the Star theater at Lincoln to Isidore Burnstine, one of the owners of the Capitol theater at Springfield. Joseph W. Shepherd, who is associated with Burnstine in the Capitol, will be manager of the new Lincoln acquisition.

A band concert featured the Saturday matinee of "Cinderella" at the Gem theater in Easton. The Gem did a big business with this attraction at two shows.

Getting the Films Home

Fun of Film Carriers Getting Out of Chicago on Railroad—Station Officials Remember Fire and Look Askance When Film Cases Come—Certain Men Can't Get by with Any Kind of Grip—Ruses of Show Bearers to Get Home with the Show.

By Frank H. Madison, Special Correspond ent of Moving Picture World.

"ON the Trail of the Film Smugglers" is the title of a comedy—it might be a tragedy sometimes—staged once a week by exhibitors not far from Chicago. Since the fire on the Chicago & Northwestern Railway, in which a film played a part and in which one man was burned to death, films have been sent out to these towns by express. On Sundays no express deliveries are made and somebody goes in after the films. The guards at the station gates will not pass the regulation cases. Some of the messengers have passed through carrying the films in leather suitcases. Others have been recognized and turned back. When this happens the messengers take a street car to an outlying junction and board the train there.

There is a great deal of carelessness in the city of Chicago regarding the delivery of films. A representative of The Moving Picture World watched a mere boy on an elevated platform one Saturday afternoon. The fibre carrying case was in bad shape. The bottom was nearly out, it sagged and in places the film was exposed through a half-inch gap. A rush made it impossible to reach the boy and find out if that was his daily practice before his train came along and he made for the smoker.

UNION MUSICIANS ONLY IN QUINCY.

All the moving picture houses in Quincy, as well as the vaudeville and legitimate theaters, have signed an agreement with the Musicians' Union and are employing only players satisfactory to that organization.

ILLINOIS TACKLES CENSORING AND SUNDAY PROBLEM

Attitude of Authorities in Several Illinois Cities—Sunday Shows and Clean Films.

THE moving picture show is drawn into civic affairs in more Illinois cities. A long restrained desire to have Sunday shows in Galesburg has been crystallized into action and petitions have been circulated asking that the matter be left to a vote of the citizens at the election in April. The plans do not include permitting of vaudeville and dramatic shows on Sunday. In this Galesburg campaign an answer has been made to the stock argument that the working man can go to the picture shows at night. It is pointed out that this cannot be done where there are children—and there generally are—for it means carrying the youngsters home asleep. On this ground the laboring man claims a right to Sunday afternoon recreation if his conscience permits, especially if he has attended religious service in the morning.

At Farmington, where seven-day operation of shows was started because the officials started to collect a neglected license, D. E. Sheesley, one of the proprietors of Dreamland theater, has balked at the Sunday shows. He believes the day should be devoted to religious worship, and that the picture show people are entitled to one day of rest. Therefore he will not run in opposition to the churches.

"Clinton needs a censorship on moving pictures, judging from advertisements," declared Rev. E. K. Towle at the Methodist church, in that city. "I am not against a clean picture show, but I have been told by people that when they go to see something good that has been advertised sometimes there is something cheap shown on the screen that makes them wish they hadn't gone. This is a crime against society."

A correspondent to the Bloomington Pantagraph urges that the censorship of moving pictures be made an issue when the commission form of municipal government is inaugurated there.

OTHER ILLINOIS ITEMS.

Secretary of State Stevenson has issued a charter at Springfield to The Academy, of Waukegan, which is the company in which Walter Spoor, brother of George K. Spoor of the Essanay company, is interested. The company is authorized to have capital stock of $25,000 and to do a theater and amusement business.

The site of the old Academy at Clayton and North Genesee streets in Waukegan has been purchased as the site for a new moving picture house which will seat about 1,000 persons. The site is 69x131 feet and on this a one-story auditorium with a two-story front probably will be erected. A pipe organ will be a feature of the new house. George Spoor will be resident manager. The other incorporators of the company are Benjamin Parmalee and Alva L. Rogers.

The fact that Springfield children go to moving picture shows instead of playing blind man's bluff or leap frog was discovered by the Russel Sage Foundation Survey and was given publicity throughout the United States. This discovery is about as startling as would be the announcement that the majority of people in Springfield eat three meals a day," says a writer in The News. Children in every American city go to picture shows and about the only thing to do is to see that the shows are good, he concludes. "To talk of educating children to play blind man's buff or leap frog instead of going to the picture shows is to waste breath."

Woolley Brothers have installed a $2,500 Wurlitzer pipe organ in the Princess theater at Gibson City.

The anti-fly and general sanitation moving picture show and lecture of the Illinois State Food Commission was given under the auspices of the Watseka Woman's club at the Princess theater in that city.

The Empire theater at Rock Island showed the three reels of Modern Woodmen of America pictures for four days. These were of local interest as one reel pictured the head offices in Rock Island.

The Ashland Photo Play Company of Chicago has been incorporated with capital stock of $2,400, to do an amusement business. The incorporators are Michael B. Roderick, Barney Balaban and Richard R. Poulton.

Past attendance records went glimmering when the Capitol theater at Pekin sprung a surprise on the public by announcing that a man with a camera had been taking pictures promiscuously and the screen at the Capitol would show the results of his marksmanship.

The M. B. C. Federation has started a series of weekly moving picture shows at Cooksville.

Although the play, "The Three of Us," was written by Miss Rachel Crothers of Bloomington, it had not appeared in that city until it was shown in photoplay form at the Castle theater.

A report comes from Lewistown, Mo., that Peter Jacobs, who formerly operated moving picture shows at Quincy, Ill., will return to his earlier home at Springfield, Ill., and may engage in the moving picture business there.

The Empire-Hippodrome theater at Quincy had the German-Austrian army pictures, shown for the benefit of German soldiers' orphans.

CINCINNATI WELCOMES FILMS SHOWING GERMANY'S SIDE

Cincinnati, St. Louis and Milwaukee, the Kaiser's Only Colonies, Receive New War Pictures.

By Kenneth C. Crain, Special Correspondent Moving Picture World.

ONE of the standing jokes which have arisen out of the grimness of the European war is that one pointing out the alleged fact that Germany has lost all of her colonies except Cincinnati, St. Louis and Milwaukee, which bid fair to hold out indefinitely. It is a fact, however, in all seriousness, that Cincinnati contains probably as many German sympathizers, of German blood, as any city in the United States; and this fact is probably responsible for the distinction conferred upon the city, in being one of the first to see some war pictures taken from the German side of the conflict, and bearing the impress of official authority. The pictures, of which there are five reels, came to Cincinnati last week for a two weeks' engagement at Music Hall, where the Belgian war pictures taken by the Chicago Tribune were shown some time ago; and after a private exhibition at which they were viewed by a number of leading German citizens, including Mayor Frederick Spiegel, Dr. Oscar Metzger, the German consul, representatives of the numerous local German Societies, and others, they were opened to the public, and drew splendidly. Many of the leading figures of the war are shown, from the Kaiser himself to Gens. Von Moltke, Von Hindenberg and Von Kluck, and Admirals Von Tirpitz and Von Spee, as well as some actual battle scenes of unusual interest. The pictures are very much worth seeing.

CONCENTRATES TO GAIN EFFICIENCY.

The Motion Picture Theater Co., of Cincinnati, which has heretofore directly operated several local houses, besides owning the properties themselves, has leased three of its suburban houses, for the purpose of concentrating its exhibition interests in the downtown section. Thomas Corby, one of the active officers of the company, stated recently that inability to give personal attention to the houses operated by the company has nearly always resulted in lessened business, which is the principal reason for the action indicated.

MULLER IN NEW FILM COMPANY.

A. M. Muller, formerly Cincinnati manager of Warner's Features, who left some time ago for New York, announces his appointment as general manager in the Middle West for a newly-organized feature firm company, which will shortly make its formal entrance into the field. Mr. Muller was in Columbus and Cincinnati recently on business connected with the new enterprise, and was sanguine for its prospects. He was not at liberty to give out any details concerning the personnel of the company's officers, but stated that it is backed by ample capital, and that it is assured of success. Incidentally, he reports that while in Columbus he obtained what may be considered as "inside stuff" on the censorship question, as he saw Gov. Willis, and is authority for the statement that the Governor is opposed to any alteration in the present Ohio censorship law. Mr. Muller also indicated that, from what the Governor said, it is possible that legislation designed to place responsibility for complying with the censorship laws upon the manufacturer, rather than the exhibitor, will be enacted.

PICTURES THAT ADVERTISE.

The extent to which industrial concerns are coming to appreciate the value of moving pictures of their plants and operations for advertising purposes is indicated by the success being met with by the Famous Factories Motion Picture Co., which is taking pictures for exhibition at San Francisco, and for general use. At Piqua, O., alone, several well-known concerns were recently photographed, including the Superior Knitting Co., the Favorite Stove & Range Co., and others.

There are many who think that this form of advertising will soon rank in point of importance and in money involved ahead of all other forms of advertising. This may be shooting with the long bow; but it is quite evident that this part of the film business is growing by leaps and bounds. It will surely be of vast importance.

WALLS OF NEW HIPPODROME TESTED.

The city authorities at Youngstown, O., as well as others interested in the reconstruction of the Hippodrome, which collapsed some time ago when the concrete gave way, are determined that there shall be no repetition of the failure. They supervised a test recently which demonstrated conclusively that the structure as it now stands is immensely stronger than the load it will be called upon to bear makes necessary. The maximum live load in use is about 75 pounds to the square foot, while a load of 1,200 pounds to the square foot, in the shape of cement in sacks, was piled on the floor without any damage being done. The test was made under the supervision of the local building authorities.

FINE "SAFETY FIRST" FILM.

A public "safety-first" meeting, held in Dayton last week, was featured by the first exhibition outside of Columbus of a number of highly valuable and interesting industrial films bearing on that subject, which were recently shown in connection with the Ohio Safety Exposition, held during the week of January 13 at Columbus under the auspices of the State Industrial Commission. These films, which were contributed by various leading industrial enterprises, including the National Asociation of Manufacturers, the United States Steel Corporation, and others, show the true inwardness of the "safety-first" propaganda, much better than any number of unillustrated lectures could do, and that is the reason they were broughtt tot Dayton, a prominent industrial center, by Victor Noonan. Mr. Noonan is a safety director of the Ohio Industrial Commission, and intends to show the pictures all over the State, in line with his work in that capacity, as the expressions he has heard from workmen and others have convinced him that moving pictures are the most effective medium possible for driving home the importance of safety precautions.

MORE CINCINNATI ITEMS.

Monday of last week witnessed an unusually enthusiastic audience at the Orpheum, when several hundred children were the joint guests of the house and a local newspaper at a performance of "Cinderella," with Mary Pickford in the title role of the Famous Players' production of the old fairy tale. The feature was peculiarly appropriate for the entertainment of children, and the crowd of youngsters enjoyed it to the fullest.

The Llewellyn theater, a Youngstown house, suffered some little damage recently when an automobile ran amuck, crashing through one of the windows in the theater's front and wrecking the ticket booth. Fortunately no one was injured.

The Lyric, of Youngstown, was recently acquired by I. M. Hartzell, who formerly owned it, and is now the owner as well of two other houses in that city, the Princess and the Luxor. He intends to have the house remodeled in order to make it as pretty and as up-to-date as either of his other two, and announces that he will use the Universal program, with occasional first-class features.

TRENTON OPERATORS ELECT.

Operators Choose New Officers for Year —Local Is Growing.

By Philadelphia Special Moving Picture World News Service.

THAT moving picture operators of Trenton, N. J., still esteem Clark D. Vaughn has again been proved by his unanimous election for his third term as president of the Moving Picture Operator's Union of Trenton. Mr. Vaughn was later installed at a business meeting of the organization which was recently held. Since the inception of the organization in the month of July, 1913, rapid strides have been made. It has extended its membership throughout many of the adjacent towns. Outlooks for a most prosperous year are very good and the enthusiasm of the members is running high.

Other officers installed were: Vice-president, Donald Parker; recording secretary, J. N. Dakin; sergeant-at-arms, Harry Cheeseman; trustees, Elmer Atkinson, Benjamin Seigle and M. J. Devinney. The delegates to the Central Labor Union are Clark D. Vaughn, Elmer Atkinson and Donald Parker.

PICTURE SHOWS HOW SHIRTS ARE LAUNDERED.

The Bureau of Commercial Economics, of Philadelphia, has established a movement to give lectures at the leading universities and which are to be illustrated by moving pictures. The title of one lecture is "Returning as New," and portrays and describes modern laundering, the films having been furnished by the American Machinery Company. The campaign is educational and is being given the co-operation of the professors of the leading colleges.

PHILADELPHIA JOTTINGS.

In Clearfield, Pa., the A. W. Leonardson Company, dry goods merchants, engaged the Opera House theater and exhibited a wonderful picture showing the fitting of Gossard's corsets for the benefit of the women only. A beautiful story was portrayed, entitled "How Marjorie Won a Career."

N. Damico, 1826 West 3d street, Chester, Pa., announces that he wishes to sell half of the interest in his moving picture theater which has a seating capacity of 650 persons. Mr. Damicos' reason for wishing to sell is that he wishes more time to follow other business interests.

For a consideration of $27,500, a large irregularly shaped tract of land on the east side of Germantown avenue north of Venango street was conveyed by George Steumpfig, owner of a moving picture theater on Germantown avenue near Chelton avenue, to Jennie Effinger. The property has a frontage on Germantown avenue of 129 feet, 67 feet on Venango street and 153 feet on Elder street. It is assessed at $35,000 and is to be the site of a moving picture theater which, it is said, will cost nearly twice that amount. Plans for the theater are under way.

Thieves entered the moving picture theater of Eugene McHugh, No. 2424 Kensington avenue, and stole the picture machine and lenses, which are valued at $150. According to the police the intruders gained entrance by means of a false key.

Arrangements are being made for the installation of a moving picture machine in the Cumberland County Hospital for the Insane, for the entertainment of the inmates. The result of this novel experience is awaited with interest.

The First National Bank, of Trenton, N. J., has bought the Auditorium, at Burlington, under foreclosure proceedings. The property was built by the late Charles D. Danning of this city. The purchase price was $30,000. In addition to the theater proper, the purchase of the property includes the moving picture annex, a hotel of thirty rooms and the pool room.

ENTER PITTOGRAPH WEEKLY.

Colonial Film Changes Name to Pittograph—Issues Pittsburgh Local News Film.

THE Colonial Film Company, with studios in the Hartley Building, Fourth avenue, Pittsburg, Pa., conducting a school for motion picture acting and scenario writing, announces that it shall be known in the future as the Pittograph Company of America. The company has already released a very noteworthy one-reel picture under the title of "The Smoky City Girl," and it was shown at the Miles theater, Penn avenue and Seventh street, this city, with gratifying results.

The future policy of the new concern will be to release a weekly in collaboration with one of Pittsburg's leading newspapers, to be known as the Pittograph Weekly. Local exhibitors are very enthusiastic over a local weekly, and already several of Pittsburg's leading picture theaters have contracted for it, mention of which will be announced later.

The Pittograph Company will in the near future release one and two-reel dramas and comedies, and their Eastern representative is at present negotiating with a very well known concern for the distribution of Pittograph productions.

HARRISBURG EXHIBITOR FINED ON "CIVIL RIGHTS" CHARGE

Had to Pay Fine and Costs for Drawing Color-Line in Picture House.

Failure to accord colored patrons the same seating privileges as white persons in his moving picture theater cost Athens George, proprietor of several moving picture houses in Harrisburg, Pa., just $140.50. George, who was convicted in June, 1913, for violating the "civil rights" act of 1887, and whose appeal for a new trial and suspension of judgment was refused by the Dauphin County Court last week, was arraigned for sentence.

A fine of $50 and the cost, amounting to $90.50, was imposed. George had not refused to admit negroes, but required them to sit in the gallery.

OTHER PITTSBURGH NOTES.

The Pastime theater on Market street, Pittsburg, Pa., has been remodeled, repaired and beautified to the extent of $2,000. Messrs. Shrimp & Tucker, two well known business men of Pittsburg, recently assumed charge and have succeeded in increasing the business considerably. An entirely new front has been added, the floor has been lowered and the entire house has been redecorated and repainted.

The Pittsburg offices of the Famous Players Film Service, located in the Wabash building for the past two months, again find they have hardly enough room to breathe, and Messrs. Steele and Bachmeyer are again on the hunt for larger quarters. The office force consists of ten persons, and the film room at the old location in Ferry street, employs as many more.

J. Frank Hatch, of the J. Frank Hatch Film Company of Pittsburg, Pa., has blossomed forth as a theater owner, having purchased during the past two weeks a theater in Newark, N. J., from Apfelbaum & Apfelbaum, the purchase price being $30,000. It is said Mr. Hatch will make extensive alterations in the theater.

Friends of William Sitler of Butler, near Pittsburg, Pa., will be pleased and surprised to learn that he has joined the Beauty Film Company of San Diego, Cal., and is now with them on their southern trip, where they are engaged in the manufacture of several feature films. His many friends in this city are anticipating seeing him in the "movies" in the near future.

Mr. Sitler, who posseses an athletic figure and handsome face, will no doubt make good at his new profession, and he carries the best wishes of his friends from here.

Harry Oliver, formerly with the Eastern Booking Offices and the Noted Plays Feature Company, Pittburg, Pa., is now connected with the Picture Playhouse Film Company as their representative for Western Pennsylvania and West Virginia.

The Renfax musical motion pictures are now shown at the Olympic theater, Fifth avenue, Pittsburg, Pa., every Tuesday and Wednesday.

William J. Berger and C. W. Arnold entered suit against William Hodder, Francis J. Sullivan and Eva Sullivan, demanding damages of $5,969 and $5,517, respectively, charging the defendants made misrepresentations as to the earnings of a moving picture theater in Braddock, near Pittsburg, in which they purchased stock.

The Photoplay theater in Pitcairn, Pa., formerly owned by James Chatteton, has been purchased by R. P. Jenkins.

Joel A. Levy, road man for the World Film Corporation, Pittsburg, spent last week in West Virginia. He reports business very good there.

Mayer Silverman, of the Liberty Film Renting Company, Pittsburg, Pa., has recently secured the Western Pennsylvania and West Virginia rights on all releases of the Great Northern Film Company, and his exchange will hereafter be the releasing station for all of this company's productions. He has already received several pictures of this make featuring Betty Nansen, the great star of the Royal theater at Copenhagen, Denmark, and who is now in America.

Al. W. Cross paid Cleveland a visit during the past two weeks with the object, it is reported, of establishing a branch office of the Hudson Feature Film Company, providing no hindrances develop.

Sol Ginsberg, formerly engaged in the picture business in Erie, Pa., but who sold out some time ago, is erecting another house in Eighteenth street, Erie, which will be completed about the first of March. The new house will cost $12,000 and will have a seating capacity of 400. An order for a Powers 6-A machine and other equipment for this house has been placed with the Feature Film & Calcium Light Company.

The Pittsburg office of the Alco Film service has secured the rights for "Cabiria," the elaborate motion picture masterpiece, for Western Pennsylvania, Ohio, West Virginia and Kentucky.

Manager Leo F. Levinson of the World Film Corporation states that the demand for the big production, "America," is daily increasing.

E. O. Prince, local manager of the Picture Playhouse Film Company, has a big winner on his list, "The Explosion of Fort B2."

W. S. Hodge, the new manager of the Nixon theater at Tarentum, Pa., recently opened that theater after it had undergone a complete cleaning process and redecorating and repainting. He has been experiencing a very good business since opening and has been warmly complimented on his plan to run clean and high-class pictures.

W. Grave is now in charge of the Comet theater, Ohio street, Northside, Pittsburgh, Pa., having assumed the lease held by Melrose Mendel.

The Hudson Feature Film Company have recently increased their floor space due to the rapid increase in business. Heretofore they occupied room 617 and 618 in the Lyceum Building, Pittsburgh, Pa., but now have rented the adjoining room, 616, which will be used as the manager's office.

The Claffy Brothers of the Alpha theater at Sharon, near Pittsburgh, Pa., are contemplating on the erection of a 1,000-capacity moving picture theater in Sharon during the coming summer months.

Rufus L. French and E. E. Carter, owners of the Lyric and Amuseu theaters in Bluefield, W. Va., are now running the houses themselves. They had them rented to other parties, who, it is said, fell down on the proposition.

W. A. Muir, who for the past six weeks managed the Picture Playhouse Film Company at 422 Penn avenue, Pittsburgh, Pa., has been transferred to the Boston office of the same company and E. O. Prince, formerly of New York and Philadelphia, is now in charge of the Pittsburgh office.

A handsome new motion picture house was opened Jan. 16 at 1650 Poland avenue, Johnstown, Pa. The building and equipment cost $15,000, and the picture house is said to be one of the most complete and up to date in the city.

OKLAHOMA PICTURE CO. TAKES NEW AL JENNINGS FILM

Eagle Picture Company Will Use Real Man Hunters in New Jennings Film.

By Oklahoma Correspondent of Moving Picture World.

Supposedly for the purpose of "showing up" Al Jennings' version of the "Spike S" Ranch fight, in which Al Jennings was captured, the Eagle Film Company, of Oklahoma City, will take another series of pictures, which the promoters claim will portray a true picture of the fight between officers and the Jennings band, and give to the public the real facts in connection with the capture of Jennings.

Bill Tighlman, a noted man-hunter, who resides at Oklahoma City, is one of the incorporators of the Eagle Company, and has written to "Bud" Ledbetter, former sheriff of Muskogee County, Oklahoma, asking him to take part in the picture. Ledbetter took part in the fight at the ranch house, and it was he who captured Jennings and placed him in jail at Muskogee. Ledbetter expressed himself as being not at all pleased with the portrayal of the fight as shown in "Beating Back," declaring that the picture is replete with inaccuracies, and that the ranch house fight scene is a fake.

"The Passing of the Outlaw" is the title of the new film, and it is intended that the story will be a reproduction of the things that really happened, and as much as is possible will be taken on the same grounds. The Eagle Company at first proposed to take the picture of the fight scene at the old Spike S ranch house in Tulsa County, but one of the buildings which was standing at that time, and from which the officers fought, has since been razed. Another building will probably be erected conforming as near as possible to the size and appearance of the one torn down, but in the event this is not done the fight will be filmed in some other spot in Oklahoma.

OTHER OKLAHOMA NOTES.

THE Palace theater at Tulsa, Okla., gave a flower matinee for the ladies on the afternoon of Jan. 20, featuring the first installment of "Runaway June."

Effective Jan. 19, the price of admission to the Orpheum, Tulsa, Okla., was cut to 5 cents and 10 cents. Three acts of vaudeville and feature films is the offering.

The Lyric, Tulsa, has inaugurated musical comedy, in connection with usual run of pictures, and reports the change to be entirely successful.

The Wonderland, Tulsa, announces that it has secured exclusive rights to all Universal releases in Tulsa.

"How Henry Ford builds 1,000 Automobiles Daily" was featured by the Dreamland at Oklahoma City on Jan. 19.

The Wigwam, Muskogee, has discontinued its vaudeville, effective Sunday, Jan. 24.

STATE OF PICTURE TRADE IN AND ABOUT LOUISVILLE

Business in Kentucky City Shows Gratifying Growth in Short Time.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World

IN Louisville, Ky., the motion picture business is rapidly becoming one of the leading industries. A number of handsome theaters have been completed during the past few months and several more are nearing completion. The most important of these latter is the East Broadway theater, which will open in about three or four weeks. The original East Broadway theater was a small frame building and was the third moving picture show house in the city and the first in the outskirts. It was built by the Broadway Amusement Company, then a $2,500 incorporation. The new house will cost about $80,000 and is one of the links in a chain of about eight moving picture houses. The old house has been rebuilt and enlarged from time to time and always enjoyed a big patronage. The new Hilltop theater, at Frankfort and Pope streets, is nearing completion. The Shelby street theater, of the South Louisville Amusement Company, and the Palace theater will also be completed shortly. Outskirt houses are proving very popular and at the same time the downtown houses are not suffering to any extent.

A REAL KENTUCKY FILM.

The Grand theater, of Lagrange, Ky., recently showed a film which was full of local color and of a great deal of interest to the residents of the city which is on the edge of the famous Bluegrass section of the state. The pictures were those taken last fall at the annual "Fox Chase," of the Fox Hunters' Association, which was started from Lagrange. The pictures showed some of the finest scenery in the country and the hounds, riders and fox were in plain view on several occasions. Everything was shown except the music of the fox horn, which was given in reality by a local horn blower. The four reels were expensive to produce and prices were raised to fifteen and twenty-five cents for the special pictures.

PICTURES AND GOOD ROADS.

Instruction by motion pictures in road building was recently undertaken by the State University, at Lexington, Ky., while a special course in road building and engineering was being given for the benefit of Kentucky road engineers. The films were prepared last summer by the State Department of Public Roads to be used in arousing popular interest throughout the state in better roads. The number of students present at the showing of the pictures was about 160. Every one was much pleased with the clearness of the pictures which brought out the detail work nicely.

LOCAL FILMS.

Local color pictures were recently well attended at the Gem theater of Maysville, Ky. These pictures were taken by a Chicago film concern and showed activity on the tobacco breaks, a run of the fire department, a fire drill at the public school, public buildings and public officials and last but not least C. W. McClanahan, the veteran fireman of the town.

WORKING FOR CHILDREN'S PICTURES SATURDAY.

The Board of Censors for Children's motion pictures, which are shown every Saturday morning at the Mary Anderson theater, is working hard with the various parent-teacher associations and through the mothers of school children in an effort to stir up more interest in the special children's pictures. The attendences have dropped off somewhat during the past few weeks, which is explained by the condition of the weather to a large extent. The board has received numerous letters of inquiry from cities all over the country asking how the plan is working out and for other information, and it is probable that similar houses will show children's pictures all over the country before long.

COLORED FOLK DISSATISFIED.

The Louisville News, a colored newspaper of this city, has been conducting a strong campaign for some time past against the Mary Anderson and other motion picture houses in which it is necessary to go into the alley to reach the gallery. A recent edition of the paper had the following notice printed in inch-high type across the top of the front sheet: "Let every colored man and woman stay out of alley-gallery theaters one month, then see what will happen." The News, however, does not take into consideration that the colored trade is a very small portion of the business done by the houses or the fact that only one colored theater is now operating.

WANT PICTURES IN SCHOOLS.

There is a movement on in Louisville to supply public schools with motion picture machines for educational purposes, through the Parent-Teacher Associations of the city. A machine was on exhibit on Saturday afternoon, Jan. 23, in the assembly room of the Y. M. C. A., and all members of the parent-teacher associations were invited to be present. In spite of the bad weather conditions a number of representatives of the various schools were present.

PUT IN OWN LIGHTING PLANT.

Roy Hurley, manager of the Dreamland theater, of Providence, Ky., recently returned from a trip to St. Louis, Mo., where he purchased a new dynamo, gas engine and other equipment for a lighting plant with which to furnish current to the theater. Heretofore, the company has been severely inconvenienced because of poor service on the part of the Providence Electric Light Company, which was unable to supply lights because of lack of water, disabled machinery and other causes. The outlay for the new plant is considerable, but no more black nights should be experienced at the theater. Mr. Hurley contemplates special matinees every afternoon now that the company does not have to depend on the lighting company for power.

PICTURES SELL REAL ESTATE.

Selling real estate by film is a new departure in Lexington, Ky., which promises to be a brilliant success. The Lexington Real Estate Board recently offered twenty-one pieces of property for sale in the Star theater. Pictures of the properties were shown on the screen at the theater. The exact condition of the property, location, etc., were brought out in fine shape. The unique sale was widely advertised and a fairly good crowd of prospective buyers were present. George A. Bain auctioned the properties. Music and entertainment was also provided through the morning and admission was free. The plan has been tried out in other cities before, but this was the first showing made in Kentucky, and was very successful, as about half a dozen sales, amounting to about $15,000, were made.

MORE LOUISVILLE JOTTINGS.

The new chain of ten theaters to be erected in Louisville by local capitalists and the Keith interests combined is still hanging fire and nothing definite can be learned on the subject at this time. According to Fred Levy and other local men interested in the project, some new houses will be built whether the big deal goes through or not.

The Broadway Amusement Enterprises is the name of a newly incorporated concern which is closely allied to the Broadway Amusement Company. The new concern has a capital stock of $700, divided into twenty-eight shares. The incorporators are Fred J. Dolle, Henry Reiss, Louis Steuerle and Joseph Steuerle. The debt limit of the concern is placed at $10,000. Joseph Steuerle is president. According to Louis Steuerle the company is licensed to deal in moving picture houses, supplies and films as well as to manufacture of films. The detailed plans of the concern are not ready for publication at this time, but it is understood that the main business of the new incorporation will be booking and managing the film end of the larger company's business.

The Gayety theater, which recently started running moving pictures, found business so bad on Sunday afternoon, Jan. 24, that only one show was given in the afternoon and the theater closed until Monday. A heavy storm of snow and sleet on Sunday evening drove every one to the warmth of their own firesides, according to downtown picture men.

"Du Barry," George Kleine's big production, made a hit at the Alamo theater. Mrs. Leslie Carter is very popular with local people, and even with a seating capacity of 1,200 the theater was somewhat strained to handle the big crowds.

"The Thief," the big Box Office attraction, was shown for three days with marked success at the Novelty theater. "A Fool There Was" and a number of other high-class photoplays are booked for the Novelty. The new system recently adopted by the company in which it shows big attractions for a longer space of time is proving more satisfactory than the old system of smaller productions and daily changes.

"Runaway June," the big production of the Reliance Motion Picture Corporation, which was written by George Randolph Chester, has proven a very interesting subject to local motion picture exhibitors in the three Falls Cities. Bookings have been made with the Dream theater of Jeffersonville, Ind.; the Grand, New Albany; the Crystal, the West Broadway, the Ideal, Walnut street theater, Crown, East Broadway, Baxter, Cherokee, Norman, Olympic and Clifton, of Louisville; the Victoria, New Albany, and the Lyric theater, of Versailles. Printer's ink has been liberally spread in announcing the big fifteen-week serial and a number of other bookings will be heard of later in local circles. The story is being run by the Louisville Herald.

The Frazier theater, of Whitesburg, Ky., was recently opened to the public. The theater is owned by S. T. Frazier, of Whitesburg, but is managed by Mr. Kenner, formerly of Hazard, Ky. Whitesburg is in the center of a large timber and mineral district which is rapidly filling up.

J. H. Powell, of Lewisburg, Ky., who some time ago started a moving picture house in that town, has been so successful with the latter line that he has disposed of a grocery store and a drug store in the city so that he could give the moving picture business his entire attention. Mr. Powell thinks the moving picture business is the coming industry of the country and is making arrangements to branch out and open other theaters in neighboring towns.

Charles Long, Everett Earp and James Lisle, of Winchester, Ky., have returned from Harriman, Tenn., Somerset, Ky., and other points where for several weeks they have been conducting special picture shows for children. The trip was very successful and as soon as the weather moderates a new route for the show will be laid out.

The new "Queen" theater of Winchester, Ky., opened on the night of Jan. 25. So many patrons wanted to see the entertainment that some were disappointed at both shows. The "Queen" looks inside like a Pullman car with panels on each of which is a hand-painted picture of some noted place in the world. On each side of the mirror screen stands a life-size statue. The front is Gothic. The lobby is arched with plate glass mirrors. Statues on pedestals stand at every convenient place in it.

GOT IN UNCENSORED.

Kansas City Got Benefit of Dilatory Censoring—Court Order Was Postponed.

By Kansas City Special Moving Picture World News Service.

THERE has been considerable excitement in film circles in Kansas City recently on account of the Box Office Attraction Company's release, "A Fool There Was." This picture was shown for the first time at the Willis Wood theater Jan. 16. At that time the censors had not seen the picture and the order for eliminations from the National Board of Censorship had not arrived at Kansas City. The picture was run at the theater for several days and during that time the censors received several complaints, one of which came from the Anthenaum, a very influential ladies' organization. The film censors then went to see the picture and asked that five cuts be made. The Lappe-Tighe Amusement Co. then had a restraining order granted in which they were given until two o'clock Friday afternoon to show the film. In the meantime it is reported that the Kansas City manager of the Box Office Attraction Co., N. H. Spitzer, was ordered to make the cuts by the New York office of the concern. However, this according to the best information procurable he did not do. He said, however, that "the censors were absolutely right in their contention." When the matter of the restraining order came up again on Friday afternoon, Judge Burney postponed the hearing until Monday. The engagement of the film closed Sunday. The theater received a considerable newspaper publicity over the controversy and it did an immense business on the film.

MORE MISSOURI ITEMS.

That business conditions in general are improving in Kansas City is the feeling of most of the film men as well as the exhibitors. The weather has been unusually mild and only the last week has it been decidedly cold. Most of the exhibitors are very well satisfied with trade and many of them are contemplating improvements in their houses at the first approach of spring.

Some unexpected and interesting changes have transpired recently in some of the downtown theaters. The Palace theater, which formerly used General service entirely, are now using Mutual. The Tenth street, which formerly used regular service entirely, are now running features exclusively, as is its sister theater, the Twelfth street. The Richards & Flynn Amusement Co., operating the Subway, Wonderland and Richlyn theaters, are now taking the entire first run output of the Kansas City office of the General Film Co.

The Broadway theater recently donated its services to a "bunch of rubes." The "rubes" were Kansas City Greeters, an organization of hotel men. The organization was giving a dance in the Casino hall, which is next to the Broadway theater, and they wished to show some pictures made of the greeters during their convention in California. Accordingly the arrangements were made and all of the guests at the dance, which was an old style country affair, flocked into the theater to see the pictures of themselves and their friends. The films were produced by Griffith and by him wer presented to the National Organization of Greeters.

E. A. Lyle was notified recently that he should take charge of the Kansas City office of the Ramo Feature Film Co. For some time Mr. Lyle has had charge of the office, but he has not known until recently that he was manager.

The new organization plans for the Pathe Freres, Inc., call for six traveling representatives for the territory tributary to Kansas City. Mr. C. S. Edwards, Jr., manager of the Kansas City office, has secured the following men to represent his firm in this territory; L. A. Sheridan, formerly with the Ecclectic Film Co., will make his headquarters in Kansas City; A. O. Bandy, formerly with the Universal Film Co., will make his headquarters in Joplin, Mo.; R. A. Schoup, formerly an exhibitor in Nevada, Mo., will make his headquarters in Salina, Mo.; McCabe Howe, formerly an exhibitor and insurance man in Topeka, Kan., will make his headquarters in Topeka, Kan.; D. M. Majors, formerly with Warner's Features, Inc., will make his headquarters in St. Joseph, Mo., and Howard E. Jameyson, formerly with the Kansas City News Service, will make his headquarters in Wichita, Kan.

The Royal theater in Kansas City entertained its patrons last week with the Kansas City favorite, Marie Doro, in the triumph, "The Morals of Marcus."

Among several of the interesting features lately shown at the Star theater in Hannibal, Mo., is "Zudora" and "The Case of the McWinter Family." "Zudora" is one of the most popular pictures ever released for the Missouri towns.

The Majestic theater at Chillicothe, Mo., giving many good Paramount programs. "The Man From Mexico" was shown several weeks ago and so many requests come for a return engagement that the film had to be shown again last week.

The New Electric theater has nearly finished the "Million Dollar Mystery." It has been running there for several weeks on the installment plan. This type of picture is very popular in the college towns of Missouri.

The Star theater at Chillicothe, Mo., has formed the habit of showing pictures that feature some of the best movie actors and actresses. Mary Pickford, Marc McDermott and Marian Nesbit have performed for Chillicothe with marked regularity.

The Majestic theater at Hannibal, Mo., is conducting a voting contest. The five cent tickets entitles the holder to five votes and ten tickets entitle the holder to ten votes. The person receiving the largest number of votes will reecive a round trip ticket to San Francisco and $100 in gold for expenses. The other prices value from eighty-five dollars to twenty dollars, aggregating $500. The awards will be made some time February.

The Keye's new auditorium opened last week at Marshall, Mo., under the auspices of the Marshall Commercial Club. A $2,500 house greeted the players of "Everywoman." Moving pictures will be shown every night.

Thieves entered the shop of Arthur Ferguson at Springfield, Mo., and greatly damaged his stock of goods and especially toy motion picture machines which he manufactures.

"East Lynne" was seen for the first time in Kansas City at the Apollo theater on Troost avenue. The film is a magnificent visualization of the great drama. The audience was well pleased with Lady Isabel, the title role essayed by Blanche Forsythe, the English emotional actress.

"Everywoman" has proved as popular in moving pictures as it did on the stage. It was recently shown at the Landers theater at Springfield, Mo.

IN IOWA.

David Mahaffey, who has taken over the Electric theater at Eddyville, plans to redecorate and remodel the interior and to remodel the exterior of the theater when the weather is more favorable.

D. B. Harrington has purchased a moving picture show at 1955 S. St. Aubin St., in Morningside (Sioux City), from John A. Cavanaugh.

The opera house at Ainsworth has been leased by Mr. and Mrs. J. L. Lamp, of Mapleton, who will operate a moving picture show.

The German War pictures for the benefit of the orphans of the German soldiers were shown at the Clinton theater in Clinton.

The Princess theater at Wapello is now under the management of John Richardson and his son Frank.

GOSSIPY JOTTINGS FROM IOWA.

By Midwest Special Moving Picture World Service.

THE scene in "The Call of the North," which shows one of the hunters caught in a bear trap, was a hit when the film was exhibited at the Alhambra theater in Cherokee. Harry Nogle, publicity man, hit upon the idea of securing the trap from the Lasky studios at Hollywood, Cal., and displaying it with a big still picture of the scene in the lobby. The picture was shown recently at the Happy Hour in Cherokee and the management profited by this stunt.

Two worthy causes were helped when the Weigle Belgian war pictures were shown at the Empress theater in Shenandoah. The local hospital fund received a generous share of the receipts.

J. A. Nelson, who formerly operated moving picture houses at Galena, Ill., and Waverly, Iowa, has reentered the field—this time at Waterloo. He has leased the new theater at 606 Commercial street, owned by J. L. McMurray, of Ligonier, Pa.

The Family theater, operated by H. A. Soudini at Clinton, was gutted by fire. The loss to C. H. Miller, owner of the building, was $2,500, with no insurance.

Miss Edna Knappenberger is again pianist at the Princess theater at Storm Lake, having given up her position in a theater at Cherokee.

The opera house at Greeley, owned by B. E. Farwell, was destroyed by fire.

The opera house at Stacyville has been rented by Arthur and Alex Weber and Leo Hermann.

The Hippodrome at Keokuk, which has been under the management of its owner, M. R. Angell, has passed to the control of H. H. Friedman and Alex Cohan, who will add it to the string of houses they already operate. Friedman will be local manager. The new management will enlarge the house and make other changes, including the installation of an expensive pipe organ. More attention will be paid to feature pictures.

The break in "The Master Key" was something for Wood & Gottlieb, managers of the Lincoln theater at Jefferson, to explain to their patrons. However before they had finished their say about motion pictures, they had used a whole page in a local paper to tell about some of their other attractions—a whole page of to-the-point, dignified, convincing and attractively printed photoplay theater advertising.

After an inspection of the moving picture houses at Davenport, Building Inspector R. C. Graham and Fire Chief Denger announced that some of the houses had been instructed to install better ventilating systems, but declined to give out the name of the theaters that had been remiss.

H. Bert Ley has disposed of the moving picture theater at Nevada, which he recently purchased.

The Burlington Tri-State Fair Association, wishing to arouse interest in its first exposition to be held next fall, arranged for the Jewel theater at Burlington to show the films of the Iowa State Fair at Des Moines for two days.

A coupon published in a local paper admitted ladies free to the Regent theater at Mason City when "Rip Van Winkle" was shown.

The Palace theater at Cedar Rapids made the naive announcement that its Mirror screen would "feature this beautifully formed artist (Miss Annette Kellerman) to perfection, far better than the ordinary screen could."

Benjamin Teig has sold his moving picture theater at Roland to Miss Mabel Ingledue.

The Palm theater at Missouri Valley is now running a four-reel show.

"It's a Movie" seems to be the slogan of the Grand Opera house at Dubuque, which recently went over to photoplays.

Firemen in Anamosa draw no pay for their services, and the moving picture houses there gave them benefit performances for two nights.

Washburn & Rihen have opened the Bijou theater at Rockwell City.

MICHIGAN FIRE INSPECTIONS.

President Fowser Assured That Question of Fire Inspections Will Be Taken Up.

By Jacob Smith, Special Correspondent of Moving Picture World.

PRESIDENT FOWSER of the Michigan Association of Motion Picture Exhibitors and ex-President Peter J. Jeup, who met Hon. John T. Winship, State Fire Marshal, at his office on Saturday afternoon, Jan. 23, were assured that the matter of eliminating at least one of the state inspections would be taken up at once, and that undoubtedly there would be favorable action as the result.

BEGINS FIRE INSPECTIONS.

Deputies of the state fire marshal's office are in Detroit making their semi-annual inspection, which will take several weeks.

BOOSTING BUSINESS FOR THE WASHINGTON.

M. Harlann Starr is giving all his efforts to the management of the Washington theater, which is showing consistent gains. The house is now on paying basis and is increasing in patronage every day. Manager Starr announces that a new policy has been put into effect, that of opening the theater at 12 o'clock noon, instead of 2:30 p. m., thus getting a large noonday patronage. Mr. Starr is being given every leeway by the management in the way of advertising and applying new ideas and has so far produced excellent results. The New Hotel Statler, located in the same block as the Washington, opens Feb. 6 and is bound to be a big help to the Washington. The Statler is one of the most beautiful hotels in the middle west, has 800 rooms and will get the bulk of Detroit's hotel patronage, all of which will operate advantageously to the Washington.

Manager Starr feels elated over his program for the four weeks in February, which he believes are the greatest four successive attractions ever booked into one theater in one month. For the week of Feb. 7, the Washington will show Mary Pickford in "Mistress Nell;" for the week of Feb. 14 Gaby Deslys in "Her Triumph;" Feb. 21 Blanch Sweet and House Peters in "The Warrens of Virginia," and Feb. 28, William H. Crane in "David Harum." He is getting out 10,000 postal-card size circulars calling attention to these four great attractions, which are being mailed out to regular and prospective patrons.

FAMILY THEATER NOW PICTURE HOUSE.

On Feb. 1 the policy of the Family theater was changed from vaudeville to motion pictures exclusively. The opening attraction was Marie Dressler in the Keystone farce, "Tillie's Punctured Romance." The Family was opened as a vaudeville theater in 1908 and was a success from the start. It was the first house of its kind in Detroit and was really the first in the United States to open at ten o'clock in the morning, giving eight shows each day. Before long other houses were erected on Monroe avenue pursuing the same policy. The Family is owned by the Harris Amusement Co., in which John P. Harris, of Pittsburgh, is the guiding star. "The change is made to pictures because our directors believe it is ideally located for that class of attractions," said Mr. Harris to the Moving Picture World representative. "We feel that we will be able to do as much, if not more, business than we have been doing, while our overhead expense with pictures will be considerably less." The present picture will run indefinitely, but whether the permanent policy will be to change weekly, semi-weekly or daily is not fully decided. The entire house has been redecorated and made more suitable for the new policy. Frank J. O'Donnell is manager, having come to Detroit recently from Grand Rapids, where he was in charge of the Columbia.

THE BROADWAY THEATER BEING RENOVATED.

The Broadway theater has been leased for five years to Frank I. Garson, of New York City, who will reopen it with high-class motion pictures as the policy. David Stott, the owner, will comence work soon on the building of a new front to the first story, a new entrance into the balcony and many other necessary improvements, and when completed he believes he will have a theater that will be equal to any in this country. The Broadway reopened for a short run on Jan. 30 with "Cabiria." Mr. Garson has offices in the Peter Smith building and will make his permanent home in Detroit. It is expected that it will take at least six weeks to make the needed alterations and improvements, so that it will probably be the first of April before the Broadway will be reopened as a new playhouse. Mr. Garson contemplates changing the name.

J. M. WOODS HAS INTERESTING PROGRAM SCHEME.

J. M. Woods, manager of the Empress theater on Woodward avenue, near Congress street, is trying out a new idea. For many months the Empress has been showing features at ten cents, opening at 9 a. m. Hereafter, he will show single reels up to 1 o'clock, and will only charge five cents for them. In this way, he believes he will get a great many people during the noon and lunch hours, who only have a limited amount of leisure time, and who will gladly spend five cents for a half hour or so of pictures, but who would not have time to sit through a complete five or six-reel feature. The regular big feature starts at one or one-thirty. The new plan will be continued if it works out satisfactorily.

THE WARNER BILL.

The writer is in receipt of a letter from Hon. Fred Warner, of Belding, saying that while he is at work on a bill pertaining to state censorship which he will introduce into the present session of the legislature, it is not completed as yet and hence not ready for publication, but that he will gladly forward a copy as soon as it is ready.

OTHER ITEMS FROM DETROIT.

Assistant Manager R. J. Branch, of the Detroit Universal Film Company, has just returned from an extended trip in the Thumb district of Michigan. He stated that he found conditions very satisfactory, and that while some exhibitors were complaining, on the whole, everybody seemed to be enjoying a satisfactory business.

The Detroit Universal Film Co. is planning on an immense campaign to get exhibitors in Michigan interested in the Panama-Pacific Exposition and incidentally while in the west to visit the home of the Universal Film Manufacturing Co. Its new stockholders took hold Feb. 1. Practically all of the stock is now held by the Universal Film Mfg. Co. The name will remain the same as it has for the present at least. George Weeks continues as manager and Mr. Branch as assistant manager. It is believed that under the new ownership many improvements in the way of service can be given exhibitors, and there is sure to be greater co-operation between the branch and the home office. Detroit is considered one of the very best cities in which the Universal is represented, and its local branch compares favorably with any in the United States, so far as actual business is concerned.

The Woodward Theater Co., of which Henry S. Koppin is president, has bought from the Theater Comique Amusement Co. the lease on the theater at 231-233 Randolph street. The purchasers are planning extensive improvements. The same policy of five cents will be followed as is in effect at the Rosebud, 117 Gratiot avenue, and the Woodward, 148 Woodward avenue.

William F. Klatt with William B. Stratton, architect, has returned from New York, where he went for the purpose of getting details and equipment for the new Regent theater, to be erected on the southeast corner of Woodward and Horton avenues, plans for which are rapidly being completed.

The New Maxime theater, owned by A. Arthur Caile, on Kercheval avenue, will open the first week in February. It is one of the largest playhouses on the east side of the city, and one of the most beautiful.

M. W. McGee, manager of the new Majestic theater, now in course of erection, says it will likely be March 1st before this play house is completed. He is now busy arranging his staff and various departments.

Gordon Damon has resigned as assistant manager of the Miles theater, Detroit, but will continue as publicity agent. For the past 18 months Mr. Damon has acted as assistant manager, program manager and press agent. He has returned to the Detroit Times to do editorial work. No one will be appointed as his successor at the Miles and temporarily Dr. Paul C. Dulitz, house manager, will continue in full charge.

The shipping department of the Casino Feature Film Co. now occupies the entire upper portion of the Royal theater building. The shipping department is on the third floor, where there are special racks for photos, slides, heralds, advertising matter, etc., as well as a fireproof asbestos film vault, specially constructed, with a capacity of 3,500 films. The fourth floor is for stock, advertising matter and projection room. Everything is conveniently arranged, and so systematized that no time is lost in doing any part of the work.

The Casino Feature Film Co. is now booking about 135 theaters in Michigan, among the latest to ask for service being the Happy Hour, Coldwater; Catherine, Detroit; Opera House, Ypsilanti; Fun, Detroit, and Pallister, Detroit.

A. J. Gillingham, manager of the General Film Company in Detroit, and proprietor of the New Empire theater, has purchased the interests of his partner, E. M. Smith, secretary and treasurer in the United Theaters Co., and the Valley City Amusement Company, controlling a chain of picture houses in Grand Rapids, consisting of the Idlehour, Original, Idea, Monroe and Columbia theaters; also the Orpheum theater in Grand Rapids, which plays small time vaudeville and pictures.

Charles Seaman, who has been associated with Mr. Gillingham in Detroit, will go to Grand Rapids to take charge of Mr. Gillingham's interests in that city. Mr. Smith will sell his Grand Rapids home and will leave for Los Angeles about March 1, where he will locate permanently. For the first few months he will "take life easy," but later plans to enter the amusement field in California.

Manager McGee of the Majestic Theater Company, which will open about March 1, returned Jan. 23 from New York City, where he spent a week in the interests of this new enterprise, looking around, getting ideas, buying equipment, etc. Mr. McGee is still unprepared to announce the definite policy of the Majestic. Contracts have already been made for Pathe service and General Film, indicating that the Majestic will probably change its program daily.

Carl W. Aller has been appointed manager of the Liberty theater. He was for several months assistant manager of the Columbia theater under M. W. Schoenherr. Mr. Aller was drummer at the Columbia previous to his appointment as assistant manager, so that his rise to the Liberty managership has been a very rapid one.

OTHER TORONTO NOTES.

One of the most novel pieces of lobby advertising ever seen in Toronto was displayed in front of the Strand theater during the last three days of this week when Manager Leon Schlesinger erected a miniature grain exchange in the spacious lobby while the World Film picture, "The Pit," was playing at his house. The entire floor of the rotunda was strewn with chaff, while bags of grain were piled here and there. Stock exchange and market reports covered the walls and a "ticker" in action was placed in front of the box office. The whole exhibit created immense interest.

On Tuesday morning, Feb. 2, a private exhibition of the Cines-Kleine picture, Julius Caesar, was held in the Garden theater. Douglas Cooper, who is Canadian representative for Kleine, has been holding the film awaiting a favorable time for release. Members of the press, exhibitors and university professors as well as several city aldermen viewed the picture which was shown to the accompaniment of a ten-piece orchestra.

Last Friday evening a private showing of the first "Made in Canada" feature film was given at the Strand theater. The film "On the King's Highway" is in three reels and received much favorable comment. The viewing was attended by several civic officials and a large number of newspaper men and exhibitors.

Ed Van Buren, formerly a camera man at the Edison studios, has been secured by the Conness Till Company and started his duties last week.

Manager Henry Fisher, of the United Film Service, was visited last week by E. S. Walker, of the Orpheum theater, Sault Saint Marie, and Arthur C. Lyons, of the Gem theater, Brantford. This latter theater is being remodelled into a thoroughly up-to-date moving picture house with a seating capacity of over 500. Both theaters signed up for United Film Service.

Maurice Kauffmann, formerly manager of the Toronto office of All Features, has been engaged as a special salesman by Manager Ed Glendon of the World Film Corporation.

Manager Brownridge is moving the offices of the United Features and the B. and C. film service from the old stand at 39 Victoria street to 1 Adelaide street, East, the downtown office of the Conness Till Film Company.

SOME MICHIGAN BRIEFS.

By Midwest Special Moving Picture World News Service.

The Powers Theater Building Association at Grand Rapids will increase its capital stock from $80,000 to $200,000.

Wirt S. McLaren will be manager for Ulrickson & McLaren, who have opened the new Colonial theater at 1420 East Main street in Jackson.

Harry Goseline, the moving picture man at Saginaw, has taken over the stock of J. P. Bowen in the new theater enterprise at North Saginaw. The architects have been at work on plans and specifications for a three-story fireproof business and theater building.

William J. Donnelly has resigned his position as advance agent for "Way Down East" to resume his old place as manager of the Fuller theater at Kalamazoo, succeeding Cedric Lawrence, resigned.

The Empress Theater Company of Grand Rapids has been incorporated with capital stock of $6,250. The principal stockholders are Arthur L. Pratt and Goddie Rosenbaum.

The Grand theater at Calumet hereafter will be a ten-cent house, having taken over the World Film Corporation service.

The Coliseum, skating rink and opera house, at White Hall, was destroyed by fire. It was owned by Herbert J. Smitt.

The partnership of Brown & Budde at Grand Rapids has been dissolved, George H. Budde purchasing the interest of his partner in the moving picture theater on Bridge street, N. W.

Organize at Toronto

Moving Picture Exhibitors Protective Association Formed at Toronto in Effort to Stop Unfair Taxation and to Educate Authorities and People as to Requirements of the Business—Some of the Reasons Why Movement Was Necessary—What It Can Do.

By David K. Billings, Special Correspond ent of Moving Picture World.

TORONTO moving picture exhibitors are to organize in an effort to stall the tide of "unnecessary taxation and persecution" that has been heaped upon their shoulders and which they claim has reached such a serious stage that it threatens to put all but a very few theaters out of business.

The first steps toward forming the Toronto Moving Picture Exhibitors Protective Association were taken last Friday morning when a score of exhibitors and several exchange men answered a call sent out by a self-formed committee and met at the Empress theater, Yonge street, to discuss a permanent organization.

The immediate cause of the organization is the action taken by the City Architect in holding back all the theater licenses in the city and sending inspectors around to draw up a series of plans which the houses must conform to before they will be allowed their 1915 licenses. One manager asserted at the meeting that he had been visited by six different inspectors from the architect's department who had spent a total of ten hours in his theater trying to detect flaws in the construction and ways in which it does not conform to the new building by-law.

This is after the departments have expressed their intentions of cutting expenses on account of war times. It was decided to form a permanent organization and with that end in view each man present made himself responsible for the presence of each exhibitor in his district at a mass meeting to be held in the Occident Hall, Queen and Bathurst street, next Sunday afternoon.

Attorneys will be retained to investigate the legal standing of exhibitors and a delegation will be appointed to wait on the City Architect and place before him the case of the exhibitors who are already hard pressed. It has even been suggested that the exhibitors, if they cannot obtain satisfaction and a fair deal from the authorities, close down their theaters voluntarily and so force the public to realize the straitened circumstances in which they have been placed. The general opinion seems to be that the moving picture business has for too long been the "goat" of superfluous energy on the part of both civic and provincial as well as Dominion authority, and that it is principally because lack of organization of any kind has prevented the case of the theater operator from being placed before the lawmakers and law-enforcers. It is not a desire on the part of the authorities to persecute, but there are three separate councils all taxing and making laws without any concerted consideration. If the local exhibitors do not allow petty differences to hinder their work and are willing to spend a little time and money to perfect their organization it is hoped that it will do for the moving picture exhibitor what the Motor League has done for the motorists.

CUTS OUT WAR FILMS.

Militia Department of Dominion Fears War Films Will Affect Recruiting.

Not satisfied with the manner in which the various Provincial picture censors have been handling various war pictures, the Dominion Militia department has sent an order to the Censor Boards in every province of the Dominion that war pictures be condemned en masse. The result is that the Ontario Board of Censors have sent the following letter to all exchanges and manufacturers:

"You are hereby notified that after Feb. 15 the following standard of censoring war pictures will be adopted:

"All war pictures wil be condemned entirely. No eliminations will be made.

"Any topical films, such as scenes of devastation, ruins, military camps, equipment, naval vessels and etcetera of the Allied Nations as are shown in the weeklies will not be passed. This standard will be enforced until the war is over and you are hereby requested to govern yourself accordingly."

This is the first order which has been sent out by the Dominion authorities and covers the whole of Canada. While the Ontario censors put into force early in the war a ruling that no pictures of actual fighting should be shown the new regulation is much more drastic and sweeping. According to G. A. Armstrong, chairman of the Ontario Board, it covers not only war dramas showing acted battles, but real fighting scenes, in fact anything that shows the horrors of war and would tend to turn public opinion against the war and so hinder recruiting, will be condemned.

EASEMENT OF RESTRICTIONS ON ADMITTING CHILDREN

Provincial Treasurer Promises Exhibitors of Toronto to Lighten Unjust Burden.

A delegation of picture men on Jan. 27 waited on Provincial Treasurer McGarry and was promised an easing of the present restrictions on the admission of children under fifteen years to theaters. This delegation was headed by W. A. Campbell of the Famous Players' Film Service, Manager Robinson of the Yorke theater and George Welsman of the Plaza theater.

The clause of the present regulation which the delegation asked to have modified practically forces every proprietor of a theater to assure himself of the identity of every child under fifteen who enters his theater with an adult. This has not proven such a problem in the smaller country towns, but in the cities where a ticket-seller is not likely to know one person out of a thousand, it gives him an impossible task and even should he ask questions they are resented very frequently in a very decided manner, which means a loss of patronage. The result has been that except where there is something suspicious looking the proprietor seldom asks questions and takes a chance of being caught breaking the law. In one or two cases the "chance" has meant the paying of a heavy fine.

The object of the law was to prevent children, particularly young girls, from entering theaters with chance adult acquaintances, and this danger is still realized by the authorities, but it has been suggested and the suggestion has been well received that an adult who takes a child into a theater under circumstances contrary to law be subject to a heavy penalty instead of allowing the onus to rest upon the picture exhibitor who is entirely at the mercy of fate unless he prohibits children from entering his house altogether.

All features limited have secured the Canadian rights to three British films. They are "Two Little Britons," "The King's Minister" and "On His Majesty's Service."

BANGOR THEATER IMPROVED.

Strand Becomes One of the Finest Picture Houses—Its New Organ.

By John P. Flannagan, Special Correspondent of Moving Picture World.

THE new $25,000 orchestral organ which has just been installed at the Strand theater, Portland, Me., formerly known as the Nickel, was demonstrated during the week before a select few who had been invited to be present by the management. The organ is of fine workmanship and its tones are not only clear, but are also very sweet. To demonstrate its great possibilities one of the fine Paramount pictures which are shown at the theater was used, and it gave a delightful musical setting.

In addition to the new organ there will be an orchestra composed of three pieces, under the direction of Mr. Edward D. Godreau. The organist is Miss Bessie A. Root, whose work shows that she is well fitted for that position. New scenic effects have been installed and greatly improve the theater.

With these new effects the Strand has been brought up to a standing with some of the finest moving picture theaters in the country.

Manager Reeves states that the organ would be used daily with the orchestra, thus giving everybody who visits the theater a chance to hear the magnificent instrument.

GRANGE HALLS PAY TAX.

That grange halls which permit moving picture shows by traveling operators, one or more times a week, will have to pay a tax according to the new revenue bill, was stated in Augusta last week by C. S. Stetson, of Greene, master of the Maine State Grange, who has just been at Portsmouth, N. H., to look into the matter. He learned that where moving pictures were used by the granges themselves for entertainments or at dances that no tax would be required, but when a traveling show held forth then the tax on the hall would have to be paid.

GUY FARMER LEASES THE PALACE.

The Palace theater, on Exchange street, Bangor, which is owned by Pope D. McKinnon, and has been conducted by him for the past three years, has been leased to Mr. Guy M. Farmer, of Brewer, an experienced moving picture man. The Palace was closed from Monday, Jan. 25, to Friday, Jan. 29, during which time it was completely gone over by painters and decorators, and opened on Jan. 29 in better shape than ever to meet the demands of its constantly increasing patronage, with "The Master Key" as feature. Mr. Farmer, who holds Massachusetts and New York licenses as operator, announces that he will continue the Universal service, and will make the Palace an up-to-date theater in every way. He will be assisted in the box office by Mrs. Farmer.

MODIFIES LICENSE LAW.

Senator Butler of Knox county, Me., has introduced a bill in the present Maine legislature amending Chapter 21 of the public laws of 1909, so that its provisions shall not apply to any cinematograph or similar apparatus operated with only cellulose acetate films not more than one inch and one-fourth in width and using only an inclosed incandescent lamp.

Chapter 21 requires that cinematograph or moving picture machines shall be licensed, shall be enclosed in an asbestos wood booth, that application shall be made to municipal officers for permit to exhibit, that enclosure and machines shall be inspected by municipal officers, that no person shall operate without a license, that the operator shall be 18 years of age and thoroughly skilled, that license shall be for one year, and providing specifications for booths, fire escapes, etc.

DEATH OF R. M. CAMPBELL.

Eastern Maine moving picture men learn with regret of the death of Robert Middleton Campbell, proprietor of the Bijou theater, of Ellsworth, Me., on Jan. 25. Although Mr. Campbell had been in ill health since last September, when he suffered a stroke of paralysis, his constitution was so strong that his many friends looked forward to his recovery, and his death came as a great shock. Death resulted from a second stroke.

Mr. Campbell conducted the Bijou for seven years prior to his death. He was also a well-known newspaper man, knowing all parts of the business, from the ad alley to the editor's desk. He published the Ellsworth Enterprise from 1886 to 1911. A remarkable feature of his illness was that he had his entire faculties until his last moments and was able to direct his busines at all times.

UNIVERSITY MAY BUY PICTURE APPARATUS.

It is understood that the University of Maine, at Orono, is contemplating the purchase and installation of a moving picture machine for use in its various departments. During the past term at the University the professors who wished to show educational films have been taking the students to the Orono theater. Professor John M. Briscoe, of the Department of Forestry, recently had a film on logging in the Southern states, which he wished his students to see, so invited them to attend the Orono theater as a part of their regular class-room work. The students thought the announcement of the professor a joke at first, but soon realized that he was in earnest. The need of a moving picture machine has been felt at the University for some time, as it is an up-to-date institution and wishes to keep in touch with the latest moves in educational circles.

OTHER MAINE ITEMS.

A. L. Ehrgott, manager for the General Film Co., at Bangor, has returned from a brief business trip to Rumford, Farmington and other towns in western Maine. Mr. Ehrgott reports business quiet at present, but anticipates a boom in the near future.

C. S. Coffin, the well-known Bangor baritone, has been singing at the Palace theater, where his fine voice has won great favor with the audiences.

Employees of the Keith playhouse at Portland, who have been with the theater for many years, claim that never before at this season of the year has the average attendance been so large. Their claims are borne out by the box office receipts, which, as compared with other years on corresponding dates, are larger on almost every day.

Fred B. Chase, proprietor of the Orono theater, at Orono, was a recent caller to Bangor, and arranged with Manager Ehrgott, of the General Film Company, for serials. He is to show the Girl Detective series.

The Graphic theater, of Bangor, Grant & Burns, proprietors, which recently lowered its price to five cents, is not using any special film service at present, but is in the open market, the General Film service being largely patronized however.

The City Opera House at Waterville was the scene of a play given by the French-speaking people of Waterville in aid of the Belgium fund. The moving picture program was suspended for the day. "The Perils of Pauline" is now running at this house.

The Gem theater of Lewiston is being remodeled into a store.

A portion of the Masonic Building at Old Town, which was mentioned in a recent number of the Moving Picture World, is to be occupied by a moving picture theater.

INDIANA JURY ACQUITS SPURRS OF SUNDAY OPENING CHARGE

Exhibitors of Marion Fined by Mayor, Acquitted by Jury—Mayor Recalcitrant.

By Indiana Special Moving Picture World Trade News Service.

THE jury in the case of Howard Spurr and Goldie Spurr, Marion, Ind., moving picture theater owners, charged with desecrating the Sabbath by running their house on Sunday, found for the defendants. The case had been appealed from police court where Mayor Batchelor had fined them $10 each. The Mayor asserts he will make arrests as often as the theaters are found open on Sunday. Injunction proceedings against the Mayor are hinted at.

The beautiful Victoria theater in Lafayette, Ind., has reopened under new management. Manager Block says that it will be the policy of the house to show nothing but the best pictures.

Charles Lyons, who recently purchased the Lyric theater, in Kokomo, decided to change the name of the house. He put it to a vote of his patrons, offering twenty dollars to be divided among those voting for the most popular name. As a result of the contest the theater will be called the "Colonial."

INDIANA'S SONS AND DAUGHTERS GROW FAMOUS IN PICTURE ART

Some of the Best Players in the Business Are Indianans and Many Are from Indianapolis.

The sons and daughters of Indiana have gained almost as much fame in the movie world as they have in a literary way. Those who have won prominence are Edna Goodrich, Logansport, who has found that there is more money in posing for movies than there is on the legitimate stage. Elsie Janis, although born in Ohio, claims Indiana as her home. Madam Olga Petrova, wife of Dr. John Stewart, Indianapolis, has just finished a piece called "The Tigress" for the Film Corporation of New York. Leah Baird, who in private life is Mrs. Beck, of Indianapolis, is being featured by the Vitagraph Company. Alice Washburn, of Indianapolis, with the Edison Company. Donald Hall, of Indianapolis, is a Vitagraph player. Russell Powell, is a well known bass singer, who left comic opera to join the Biograph forces. J. Warren Kerrigan, of New Albany, is now playing leads for the Universal Company. Gilbert M. Anderson, has gained fame as Broncho Billy in the Essanay films. Victor Potel, of Lafayette, is the Slippery Slim of the Essanay productions. Tom Santschi, of Kokomo, was starred in "The Adventures of Kathlyn" for the Selig Polyscope Company. Charlie Murray, Muncie, and Ollie Mack, Indianapolis, who teamed as Murray and Mack in Irish comedies have won fame and are now producing their successes for the Keystone studios. Harry Benham, of Indianapolis, recently starred in "Zudora" for the Thanhouser Company. Harry Meyers, of Indianapolis, is with the Victor Company, and Emmet Beck, of Indianapolis, is a character actor with the Frontier concern.

OTHER INDIANA NOTES.

Dr. Bayless, New Richmond, Ind., has sold the Crystal theater to Edward Conn. Glen Harriman, former manager of the house, has been engaged to run the business. He will change the film service.

Half of the receipts taken in at the exhibition to be given at a moving picture house in Corydon, Ind., owned by Mr. Terrell, will be turned over to the school fund to be used in buying furniture for the school house.

Films of the Odd Fellows Old People's Home, located at Greensburg, Ind., are being shown over the state to advertise the place.

A "KNOW CLEVELAND" CONTEST.

By J. D. Raridan, Special Correspondent of Moving Picture World.

A CONTEST of unusual interest has been started by the Reel theater, East 9th street, Cleveland, its pulling power appearing in its unique style. "Answer the following questions by March 1, 1915," the rules read. "What are the names of the 'commercial' schools of Cleveland, and other questions about Cleveland. The first one to send a correct answer of the above questions to the Reel theater by March 1, 'commercial' schools of Cleveland, and how send a correct answer of the above questions to the Reel theater by March 1, 1915, will receive ten dollars."

CREDIT ASSOCIATION ACTIVE.

The Film Men's Credit Association, organized recently in Cleveland, already has asserted its activity in the settlement of several cases that have been presented. The association is co-operative and studies the problems of both exhibitor and exchange man for the mutual benefit.

COMMITTEE DISAPPOINTED.

In an attempt to provide what has been termed a "higher class pastime" than the ordinary picture show affords for those who have little money to spend for recreation, a series of free entertainments were inaugurated by the educational committee of the Women's Club Federation at Niles, O. Needless to remark, the club leaders found the attendance disappointing.

OTHER OHIO NOTES.

The management of the Opera House, Ashland, O., advocates feature photoplays for entertainment value and has adopted a policy of one feature each night.

The Atlas, one of Cleveland's newest photoplay houses, recently opened at East 138th street and St. Clair avenue, is acquiring its patronage from a rapidly increasing population in this section.

In shifting to a continuous program from 1:45 p. m. to 10:45 p. m. the Majestic theater, Lancaster, finds its repayment in a heavy increase of receipts.

The Bijou, at Xenia, is co-operating with the newspapers of that city to the extent that a free ticket recently was given to each patron reading the advertisement of the theater.

Matinees for school children have been inaugurated for Saturday performances by Manager John J. Murray at the Warren theater, Warren, O. Five cents is charged for children under twelve years of age.

The Grand theater, Athens, O., is now running three shows a night, reducing the price of admission to children accompanied by parents to five cents.

The New Columbia, Alliance, O., is running four shows daily, matinee and three evening performances. All seats at the matinees are ten cents, though at night the prices are ten and fifteen cents.

On the anniversary of the birth of President McKinley, the Alhambra theater, Canton, O., presented patrons with carnations. The martyred president was born in Canton.

The Grand, Canton, announces: "Positively no five cent tickets sold after six o'clock."

Proctor E. Seas, manager of the Priscilla theater, East 9th street, Cleveland, is defendant in a suit for $10,000 damages, filed against him by Stanley A. Hackett, attorney, who charged Seas with forcibly ejecting him from the theater.

H. W. Riddle, Ravenna, O., will take bids about April 1 on construction of a theater building in that city.

Guy Tilden & Son, architects, Canton, O., have plans for a theater to be erected at Massillon for J. McLain.

Stadler Bros., managers of the Jewel theater, East 124th street and St. Clair avenue, Cleveland, have established a heavy patronage as a result of their policy of presenting feature productions in addition to a program of regular releases.

Censoring in Montreal

Maxwell Sinn of District Censor Board Complains of Attitude of Some Picture Men Toward Board's Decisions—Attempt to Buy Its Savor with Bribe—Some Real Causes of Dissatisfaction with Board's Methods—Exhibitors' Way Out.

By G. Gallagher, Special Correspondent of Moving Picture World.

MR. G. MAXWELL SINN is responsible for the statement that efforts have been made to bribe the local censors, and that the Board, of which he is a member, has received letters of abouse, because it condemned certain films. The statement was made in the course of an address before a local society last week.

With some of the Censor's decisions we quite agree. Unhappily, there have been films which could under no circumstances be tolerated. But the local censors are not without fault. It is true that the Province of Quebec is different from many other provinces, inasmuch as there are many questions arising constantly between the two languages and religions. We are given to understand that films which were passed by the boards of all the other provinces, and which dealt with no religious or racial question, have been condemned by the local gentlemen. Surely this cannot be just. Another example indicates that the local censors' methods cannot be complete and just to the film men. A recent firm, by some mistake or other, submitted two copies of the same film on different days. One was passed and the other condemned. Evidently, how this happened, was that different members saw the copies, and, that while the first gentlemen saw fit to pass it, the other thought it worhy of being "killed." Surely the local censors should change their methods so that the exchange men could be more justly treated.

Regarding the statements of Mr. Sinn about bribes being offered and abuse being cast at the Board, the attitude of the Moving Picture World on such things is too fully known to need much comment. Perhaps the Censors are doing what they fully believe to be right. Be diplomatic. Go down and talk to them civilly. Name delegates; in other words, get together for your own good.

NEW MONTREAL TAX BILL.

Bill Attempts to Press Last Possible Penny from Exhibitor—May Cripple Business.

The Montreal Bill, now up for consideration at Quebec, will go down in the annals of the local film trade as notorious for its clauses relating to the moving picture exhibitor. Besides the proposed new system of taxing theaters, another tax is proposed whereby amusements are called upon to help charitable institutions. We quote Section 39 of the Montreal Bill:

The council may, by by-law, impose and levy a tax of one to five cents on each admission ticket, or for, or on, each person admitted into any theater, moving picture hall, * * * * or any other place in the city where any exhibition or entertainment whatsoever is given and where an entrance fee is collected and charged; compel the owners, lessees or occupants of such theaters and other places above mentioned or any other persons operating the same to collect themselves the said tax and to render an account thereof to the city under pain of being held personally liable therefor, and adopt any other measures which it may deem necessary in order to ensure the collection of said tax and even reserve the exclusive right to sell the said tickets, and, for the infringement of any by-law adopted in virtue of this section, by the person holding a license for such theaters or other places above mentioned, impose as a penalty, in addition to that already provided by the charter, the suspension or even the revocation of such license."

B. C. FEATURE CO. HANDLES CONNESS-TILL PICTURES.

The B. C. Feature Company, 701 New Birks Bldg., announces that it has secured the sole rights for the handling in Canada of the output of the Conness-Till Film Company. The first release will be "On the King's Highway," written and produced by A. J. Edwards, with Edward Robins and Clara Whipple in the leading roles. The initial release is in three parts and is said to possess merit. We have seen some still pictures, and these show some fine interior settings. F. M. Buckland manages the Montreal office of the B. C. Company. Branches are located in Truro, N. S., and Winnipeg, Man.

OSWEGO, N. Y., VOTES FOR SUNDAY SHOWS

Aldermen So Decide; but Are Meeting with Opposition—In Other Cities.

By Billy Bison (23 Victoria avenue, Buffalo), Special Correspondent of the Moving Picture World.

THE vote taken by Oswego, N. Y., aldermen in favor of moving picture shows on Sunday is meeting with widespread opposition. The ministers, with few exceptions, have taken a decided stand against the proposal. An Oswego newspaper has printed several interviews with local clergymen opposed to Sunday shows. In Fulton, Syracuse, Utica and other cities of the State the picture theaters are open on Sunday and there seemed to be no justice, the Oswego Aldermen claimed, in maintaining a city ordinance aimed at keeping the picture houses closed on the first day of the week. The Oswego aldermen amended an ordinance so as to allow the operation of moving picture theaters under certain conditions. The principal restriction is that no theater shall advertise Sunday shows by display signs of pictures visible from the street and the operation of the places shall not interfere with the peace of the Sabbath. It provided also no entertainment shall be less than one hour and thirty minutes in duration and the theaters can be operated only between the hours of 2:30 and 10 o'clock.

NEW PALACE OPENS SHORTLY.

The New Palace moving picture theater, Main street, Buffalo, will cost $150,000. The Mitchel H. Mark Realty Co., builders of the Strand theater, New York, is erecting the Palace, which will open shortly. The house will seat 1,200. Harold Edel, who will manage the Palace and Strand theaters, Buffalo, says there will be a change of program at the Palace on Monday, Thursday and Sunday, with master productions of the film world. There

OTHER BUFFALO NOTES.

Leon W. Gaut is making good as manager of the new Circle moving picture theater at 444 Connecticut street, Buffalo. He was formerly at the Globe theater, that city. Mr. Gaut sent this word to your correspondent: "I have taken the Moving Picture World for the past four years and couldn't do without it."

Walter C. Moon, manager of the Happy Hour Moving Picture theater, Buffalo, was formerly a professional 'cello player. His ability in this line was of special service to him when he recently showed the Essanay single reel picture, "At the End of the Perfect Day," based on a song of that title. The piece called for 'cello music, which Mr. Moon supplied.

New Censorship Bill

Massachusetts State Senate Is Considering New Bill—Would Place Film Censorship in Hands of State Board of Labor and Industries and Provide Funds to Pay Censors—Supervision of Film at Present Left to District Police—Exchangemen Prefer Present Method.

By Edwin H. McCloskey, Special Correspondent of Moving Picture World.

EXCHANGE managers throughout Massachusetts are expressing much dissatisfaction over a bill which has been presented to the State Senate by Senator Bates of Boston. This bill was drawn up by C. C. Carstens of the Massachusetts Society for the Prevention of Cruelty to Children and asks that the State Board of Labor and Industries have jurisdiction over all moving picture films. It also provides for the appointment of a censor and two assistants and asks that a fee of one dollar be charged for each reel that does not exceed 1,000 feet and a two dollar assessment on each reel exceeding 1,000 feet.

In Massachusetts, at the present time, the district police have charge of all films and act as the official censors. Although they are rather strict at times, nevertheless exchange managers believe that the censorship of films should not be taken away from them, as it would be if this bill is passed.

WANT BOARD OF PUBLIC AMUSEMENTS IN BOSTON.

"State Censorship for Motion Pictures" and "A Board of Public Amusements in Boston" was the subject of discussion for the legislative conference of the Boston City Federation, which was held in Perkins Hall, Women's Industrial and Educational Union, last week. Ordway Tead of the South End House and Ralph S. Thompson, of the Children's Welfare League, of Roxbury, Mass., were the principal speakers. The support of the different organizations belonging to the federation was asked for.

MAYOR'S ASSISTANT MAKES REPORT ON THEATRES.

Mrs. Anna Steinauer, whom Mayor Curley appointed as guardian of the morals of young women and children, has made her first official report to the Mayor. She has confined her first investigation to moving picture theaters and states that in five houses of the city, she found that children under 12 years of age were admitted after 6 o'clock in the evening without an escort. In three of the houses, she found that children were permitted to enjoy the pictures during school hours. Otherwise conditions were first class.

BROOKLINE FRIENDLY SOCIETY SHOWS PICTURES.

A novel moving picture show was given in Brookline, Mass., last week, under the auspices of the Brookline Friendly Society, a charitable organization of the members of the 400. These shows will be provided weekly for the children and at this exhibition Miss Dorothy Jordan, daughter of Eben D. Jordan of Boston Opera fame, gave a series of dances, which have made her famous in Boston.

EDITH STOREY IN LAWRENCE.

Miss Edith Storey, the Vitagraph player, made a visit to Lawrence, Mass., during the week. She appeared at the Colonial theater, where "The Christian," in which she plays a prominent part, is the attraction. She was escorted from the South Station, Boston, to the theater by "Nap" Demarra, one of the proprietors of the Lawrence playhouse.

ELKS INVITE STARS TO BALL.

The Springfield Lodge of Elks have extended invitations to several screen stars to attend their annual ball which will be held next month. Among those invited are James Cruze, Marguerite Snow, Flo Labadie, Maurice Costello, Rose Tapley, Ethel Grandin and Gene Gauntier.

PHILLIPS-EXETER GETS SPECIAL SHOWS.

Jack Carney, of the Opera House at Exeter, Mass., is making a big hit with the special performances which he holds at his house for the students of Phillips-Exeter Academy. The faculty will not allow members of the student body to attend the regular performances on account of their studies. Manager Carney arranged for special performances, which start at 6.30 in the evening and end at 8 o'clock, when the regular performance starts.

OTHER NEW ENGLAND ITEMS.

A new moving picture theater is preparing to open at Brookfield, Mass. This house is a fireproof structure and will have a seating capacity of 250. Manager Mulcahey, of the new playhouse, visited Edward J. Farrell, of the General Film Company, last week to make arrangements for the use of General Service. He states that this is the first theatrical enterprise in the town.

Lawrence Hacking, assistant manager of the General Film Company, spent several days at the company's office at Bangor, Maine, where he installed a new booking system.

Louis Levine, who was recently succeeded by Harry F. Campbell as manager of the New England office of the Box Office Attraction Company, returned to New York last week, where he will do special work for the Fox enterprises.

Nat Burgess, manager of the National theater, Boston, which is the largest theater in the city, is well pleased with United Film Service productions, which are attracting large crowds to his playhouse.

All records were broken at the New Bedford theater, New Bedford, Mass., when Manager Walter Preston offered the Box Office Attraction Company's "Samson" as his feature. His patrons have asked him to rebook the feature at a future date.

"The Price of Crime," released through the United Film Service, proved to be a popular attraction when it played at the Music Hall, Pawtucket, R. I., during the past week.

George Hickey, of the United Film Service, was recently entertained by the Salem Lodge of Elks, while on a business trip in that city.

Manager Harry F. Campbell, of the Box Office Attraction Company, has arranged with the following theaters for the use of Fox features: Supreme, Jamaica Plain; Gem, East Boston; Unique, Boston; Roxbury, Roxbury; Colonial, Lawrence; Colonial, Brockton, and Brighton, Brighton.

"The Master Key," the Universal serial, is acknowledged by all to be the most popular serial with the moving picture patrons of New England. In every theater where it is exhibited, the flash of the title upon the screen is greeted with the greatest applause and when the episode is ended, many complimentary remarks are to be heard throughout the audience.

Manager H. B. Daly, of the New Magnet theater at Claremont, N. H., reports that his house has been playing to capacity since it opened a few weeks ago. Mr. Daly is using United Film Service.

"Bill" Gray, of the Gray and McDonough circuit, Lewiston, Maine, is preparing to entertain many friends at a birthday party which he will hold at his camp outside Lewiston. Mr. Gray will be 36 years of age.

Mr. and Mrs. Smith, of Smith's theater, Woonsocket, R. I., have just returned from a delightful sea voyage to Jacksonville, J. A. Jassamine, of the Bijou theater, Ware, Mass., has sold his popular little playhouse to C. H. Cleves.

WASHINGTON POST GIVES FIRST EDUCATIONAL SHOW.

By Clarence L. Linz, Special Correspondent of Moving Picture World.

THE first of the educational motion pictures in the campaign to secure the equipment therewith of all schools were shown by the Washington Post at St. Mary's Academy, in Alexandria, Va., last week. The director of the academy stated that she thought motion pictures are the way to teach. They can be used in almost every subject and by presenting the subject graphically they bring a picture before the mind and make clear what is only vaguely impressed by description.

SUFFRAGISTS RUN COLONIAL FOR WEEK.

The women of the Washington Woman Suffrage Council had complete charge of the Colonial theater during the first week of the month, during which time the now famous suffrage photoplay, "Your Girl and Mine," was run. Every suffragist in the city co-operated to make the affair a big one in the history of suffrage. Each day the theater was in charge of a different society under the council. The play, which was produced by Mrs. Medill McCormick, chairman of the Congressional committee, consists of six reels.

WASHINGTON INQUEST CLUB MEETS.

The Washington Inquest Club at its annual meeting last week in the Southern Building, selected W. B. Laub, as "coroner." The club has for its purpose the discussion of old plays for the instruction of the members. Included in its membership are Miss R. Tharin, Miss Cora VanSant, Lewis Denham, Oswald Camp, W. B. Islewood, Sullivan Johnson, and James Wheeler, who was elected as secretary.

NEW EXCHANGE.

The National City Feature Exchange is the name of the new firm of which Alex. G. Irvine is the manager, which has taken offices in the Bank of Commerce & Savings Building, at Seventh and E streets, Northwest. Mr. Irvine was formerly a traveling representative of the World Special Film Corporation. It is his intention to invade the field consisting of the District of Columbia, Maryland, Virginia and North Carolina with features of merit.

OPERATORS' LOCAL DANCES ON FEBRUARY 23.

"Hold this date open—Tuesday, Feb. 23," say the members of the local union of moving picture machine operators, for it is on that day that they will hold their fourth annual dance in the Old Masonic Temple, at Ninth and F streets, Northwest. This is to be a red-letter day in the history of the local and an exceptionally large attendance is looked for, the previous annual dances having proven very successful.

WHAT WAR TAX BROUGHT IN NOVEMBER.

The office of the Commissioner of Internal Revenue, of the Treasury Department, has just completed the compilation of the returns under the so-called war tax measure of Oct. 22, 1915. The figures show that Uncle Sam is the richer by $123,938.61, obtained through the taxing of theaters, museums and concert halls; $200.01 from circuses, and $646.91 from exhibitions not otherwise provided for. All of this money was collected during the month of November. Additional sums were collected during the month of December.

LICENSED FILM STORIES

KALEM.

HER SUPREME SACRIFICE (Special—Two Parts—Feb. 15).—Disinherited by his father because of a runaway match with Ora Miles, a typist, Gordon Ames secures a position as secretary to Hale, an elderly millionaire. Hale accidentally meets Ora. Ignorant of her identity, he falls in love with her.

A year after the birth of her baby, Ora learns that Gordon's father offers to forgive him, providing he leaves her. Realizing that her husband is breaking down as the result of overwork, Ora, on the impulse of the moment, decides to sacrifice her happiness for his sake.

Leaving home, she establishes a residence in a western state and later secures a divorce. Gordon thus freed, Ora returns East. She again meets Hale. He offers her a position, which she accepts. Too late, Ora learns that her sacrifice has been in vain—that Gordon's father died without forgiving him.

Hale proposes to Ora. Thinking of the comforts her wealth would provide for her child, who has remained in Gordon's care, Ora agrees to marry the millionaire. Elaine, the old nurse who is taking care of Ora's baby, learns of the approaching marriage. Her effort to prevent it causes the woman to take Ora's baby and place her on the veranda of the Hale mansion, on the day of the ceremony. The child, however, wanders into the street and is injured by an automobile.

Ora and Hale are about to be wed when a policeman brings the infant into the house with the request that he and the child be allowed to remain until the arrival of the ambulance. Ora, recognizing her baby, throws her arms about the child. Gordon, watching the ceremony from an adjoining room, enters and kneels by his wife's side. Ora then realizes where her happiness lies and bravely declares her intention of facing the future with Gordon.

LOVE VERSUS CHICKENS (Feb. 16).—The love affair between Mable Diggs and Chester Spriggs is rudely interrupted when Mable's father accidentally kills a chicken belonging to Chester's mother. After Mrs. Spriggs has vented her ire upon Diggs' head, she pulls her son into the house and forbids him to talk to Mable.

Diggs follows the same course of procedure with Chester. The parents lock their children in their rooms to make sure that the two do not see each other. Chester and Mable, however, escape via the windows and make a bee line for the minister's house.

Mrs. Spriggs and Mr. Diggs discover what has happened. They pursue the elopers, but arrive too late. Although the parents are spoiling for a fight, Chester and Mable persuade them to make up, and all ends well.

YOU'LL FIND OUT (On same reel as Foregoing—Feb. 16).—Jones accepts a position as nurse companion to Mrs. Welkins. The lady is suffering with a temporary mental derangement. Arriving at the Welkins home, Jones sees the former nurse departing. The latter, swathed in bandages, declares "You'll find out!" when asked for the cause of his injuries.

Welkins informs Jones that his duties consist of humoring Mrs. Welkins' every whim—if she imagines him to be a dog, he must act like a dog. If she declares him to be an elephant, he must act the part.

Jones agrees, but gets in bad with his patient from the very start. Before long, battered and bruised, he realizes the meaning of the former nurse's words. Jones quits the job on the run.

THE MYSTERY OF THE TEA DANSANT (A Two Part Episode of The Girl Detective Series—Feb. 17).—Shortly after the mysterious disappearance of Marguerite Wheeler, an heiress, her mother receives a note demanding $5,000 for the girl's return. Ruth, the girl detective, assumes charge of the case and advises the frantic mother to comply with the demand.

Harry Warrington, whose life the girl detective had saved in a previous case, uses his political influence to secure a position on the force. He becomes Ruth's assistant. The two find that the trail leads to the Tea Dansant conducted by Marmaduke. At Ruth's suggestion, Darby, Marmaduke's assistant, is arrested and questioned.

The man breaks down and confesses that Marguerite is being held a prisoner by Marmaduke, who is in financial straits. Darby relates further of how he had served time in an English prison because of Marmaduke's treachery. The man possesses a hypnotic influence over Darby, which the latter is powerless to break.

The girl detective secures Darby's co-operation. The man returns to the Tea Dansant. Ruth and Warrington visit the place. The girl detective fascinates Marmaduke, who invites her to his office. Knowing that Marguerite is locked up in an adjoining room, Ruth accepts the invitation.

At an opportune moment, she thrusts a pistol into the scoundrel's face and orders him to release his prisoner. Marmaduke, however, overpowers Ruth. Darby rushes to her rescue. A shot rings out and Marguerite's kidnapper falls dead. But Ruth no sooner returns the girl to her mother, than she finds herself confronted by another case.

A MELODIOUS MIXUP (Feb. 19).—Although Ham and Bud are bosom friends, the parting of the ways comes when both fall desperately in love with Tottie, the soubrette of a burlesque troupe. Ham, seeing Bud smile at Tottie, heaves his baton in the direction of his former chum. Bud, perceiving Ham flirting with the girl, lets fly at the former with his drum stick.

When Ham goes back to Tottie's dressing room for the purpose of presenting her with an apple, he finds Bud ahead of him with a bouquet of flowers. The two get into a rough-and-tumble battle. Bill Jones enters the room. At Tottie's request, he manhandles Ham and Bud. The two foes combine forces. Turning upon Bill they give him a beating. That evening, Ham visits Tottie once more. Again he finds Bud present. Grabbing him by the nape of the neck, he heaves Bud through the door. Jones is just entering and Bud lands squarely into the pit of the man's stomach.

Jones promptly loses all interest in the proceedings. When he comes to, he tackles Ham and Bud. By the time he gets through, the rivals makes the discovery that Tottie, the idol of their hearts, is none other than Jones' *wife*. Shaking each other by the hand, Ham and Bud bid a sad adieu to the cruel world and head for the river.

THE ENGINEER'S PERIL (15th Episode of the "Hazards of Helen" Railroad Series—Feb. 20).—Helen, the operator at Hobart, warns her friend Anna, the operator at Montville, that Tim Hudson, a notorious swindler, is headed for Montville. Anna later brings about Hudson's arrest when the man, posing as a minister, attempts to swindle the people of the town.

Anna marries Tom Binfield, a locomotive engineer. Shortly afterwards, Hudson escapes from jail. The man secures a position as fireman on the railroad and is assigned to Tom's engine. Tom invites the convict to board at his home.

Anna fails to recognize her husband's fireman when the man comes to live at the Binfield cottage. Hudson, however, is filled with an insane desire for revenge upon seeing Anna. An attempt to shoot her is unconsciously frustrated by her husband. The convict thereupon resolves to punish Anna through Tom.

Hudson's opportunity comes the following day. Just before their train passes the Binfield cottage, the scoundrel strikes Tom over the head with a wrench. Believing his victim dead, Hudson leaps from the engine. Anna, however, sees Tom's body hanging from the locomotive cab. At frightful risk to her own life, the girl succeeds in saving her husband.

VITAGRAPH.

THE PROFESSOR'S NIGHTMARE (Feb. 15).—Convicted by his friend's glowing account of a play he witnessed the night before, that it must be a real "thriller," Professor Nicholas decides he will take it in. He phones his wife from the office that he has two tickets for that evening and wants her to go with him. When the thrilling climax to the play comes where the villain chokes the poor girl for not signing the papers, he becomes so excited he makes things very uncomfortable for those around him. Next day he meets a few friends and has a few glasses of light refreshment, with the result that his friends have to bring him home in a taxi. His wife calls him a brute and goes sobbing to bed, while the Professor also sobs and falls asleep in a chair by the fireplace. His mind still obsessed with the play he witnessed, the Professor dreams that he is the villain and his wife is the heroine. After unsuccessfully attempting to force her to sign some papers, he chokes and stabs her, then hides the body under the dining room table. He hears the police coming, but seems paralyzed and offers no resistance when they break in and dramatically arrest him. Without delay, he is sentenced to electrocution. The march to the chair begins at once and he is soon strapped in. While the wardens are awaiting the signal to throw the switch, Satan appears, and after giving the Professor the "Ha-Ha," sneaks in and turns on the current. Sparks and flames begin to shoot out from around the Professor's feet and he seems to be burning up. Just then, he wakes up to find his feet in the fireplace and his slippers all ablaze. With a yell, he kicks them off as his wife comes in greatly frightened. He tells her of his nightmare while she gets ice-water and bathes his aching head.

O'GARRY OF THE ROYAL MOUNTED (Broadway Star Feature—Special—Three Parts—Feb. 16).—Clarry O'Garry and Jan Larose are partners, working the same gold claim on the bank of the river. Jan grows increasingly jealous of O'Garry's friendship with his wife, Marie. O'Garry seeing that he is causing trouble between the two, decides to go away, first giving his share of the claim to Cummins, Marie's father. He leaves behind Pitah, an Indian whose life he had once saved, telling him to watch over Marie. O'Garry wanders aimlessly through the wilds until he meets Constable Miller, of the Royal Mounted Police, and the idea of that kind of life appealing to him, he joins Miller's company. After a year of rough service, O'Garry is promoted to a Constable in the Mounted and assigned to Fort Resolute, a Mounted outpost. One day looking over the records, he sees a photo of Jan Larose, wanted under another name by the Quebec police for murder, with a notation saying that he has left a wife and two children behind him. His superior officer orders him to set out after Larose and apprehend him. O'Garry finds his old partner, and a terrific fight takes place on the edge of a high bluff. Larose succeeds in striking Clarry over the head with the butt of his revolver and throwing the unconscious man over the cliff, into the river. Marie, out riding, sees him fall, lets himself down the side of the cliff with a lariat, and while she is in mid-air Larose creeps up and cuts the rope. She falls into the icy water, but swims to O'Garry, who is sinking, and supports him. Larose draws his revolver and is about to shoot the two in the water when Pitah creeps up behind him and stabs him. Marie and the Indian then rescue O'Garry and carry him back to the cabin, where they care for him until his recovery. He sets out for the Fort to resume his duty, but before leaving Marie proclaims his love and promises to return in the spring and make her his wife.

"SOME WHITE HOPE" (Feb. 17).—Gathered around an old "cannon-ball" stove in the country store in the little village of Hoshkosh, Hiram Limburger and some of the local village characters are warmly discussing the subject of prize-fighting. Hiram seems to think he is just about as young as he used to be and offers to prove it by licking any man in the crowd. This breaks up the meeting, and Hiram, filled with the spirits of fight and hard cider, starts for home. In his back yard he puts his hat and coat on the hitching-post and fights a couple of imaginary rounds with it. The noise awakens his wife, who yells for him to quit that foolishness and come upstairs to bed. He does so and dreams a dream. He imagines himself seated in the audience of a theater watching Professor Fakeovitch exhibit his well-known powers of hypnotism. When the Professor asks for volunteers from the audience, Hiram goes up and is made to act like a fish, a dog, and do other foolish stunts. The Professor ends up by telling Hiram, with a wild flourish, he is a "white hope." The words act like magic, and, starting one from the floor, Hiram lands a wallop on the Professor's jaw which puts him out for the count. The incident starts a riot in the theater, and in the free-for-all fight, Hiram makes his getaway. The fighting Rube "puts away" several policemen and the whole town is soon chasing him. Noticing a sign advertising the appearance of Sam Bangford and Torpedo Smith in a 20-round bout, he rushes into the building just as it is announced that Smith will be unable to appear. Hiram jumps into the ring, takes off his coat and announces himself as "Kid Limburger" of Hoshkosh. They put a pair of gloves on him and his actions cause roars of laughter. Finally, to every one's surprise, Hiram manages to land a well-directed haymaker on his opponent's jaw and it is curtains for the colored man. In the midst of hilarious congratulations, one of the seconds empties a bucket of water inside his shirt and—Hiram awakes to find himself in bed with his wife pouring water on him and yelling at him to get up.

"THE QUALITY OF MERCY" (Feb. 18).—Ill and destitute, Harry Van Courtland, the wayward son, appeals to his father for aid, but Jacob Van Courtland is of a stern, unforgiving nature, and the letter is returned unopened. Van Courtland is known as "The King of the Tenements" because of the large number owned by him. His secretary, Bratton Powers, is in love with Courtland's daughter, Eileen, but the 'King" frowns upon the match. Eileen does what she can, personally, to relieve the suffering of the tenement dwellers. On one of her rounds she finds her brother. She appeals to her father for forgiveness and aid, but he flatly refuses both. Then Eileen, without her father's knowledge, sells her necklace. Van Courtland learns that some of his tenements, due to be condemned, may be saved through political influence, and he sends Bratton with a letter to

(Continued on page 1033.)

Calendar of Licensed Releases

Releases for Weeks Ending February 13 and February 20

Current Releases

MONDAY, FEBRUARY 8, 1915.

BIOGRAPH—The Stray Shot (Drama).
EDISON—Suspicious Characters (Comedy).
ESSANAY—Sweedie Goes to College (Comedy).
KALEM—In the Hands of the Jury (Special—Two parts—Drama).
LUBIN—Patsy Bolivar No. 7, "Patsy in a Seminary" (Comedy).
PATHE—Pathe's Daily News No. 11, 1915 (News).
SELIG—The Passer-By (Special—Two parts—War—Drama).
—Hearst-Selig News Pictorial No. 11, 1915 (News).
VITAGRAPH—Hearts to Let (Comedy—Drama).

TUESDAY, FEBRUARY 9, 1915.

BIOGRAPH—Pere Goriot (Special—Two parts—Drama).
EDISON—Olive's Greatest Opportunity (Twelfth of "Olive's Opportunities" Series—Drama). (Note.—This is the last of the series.)
ESSANAY—A Romance of the Night (Drama).
KALEM—Mr. Pepperie Temper (Comedy).
—The Mexican's Chickens (Comedy).
LUBIN—His Soul Mate (Comedy).
SELIG—Roping a Bride (Western—Comedy—Drama).
VITAGRAPH—The Wrong Girl (Two parts—Comedy).

WEDNESDAY, FEBRUARY 10, 1915.

EDISON—The Tailor's Bill (Comedy).
—The Life History of a Silk Worm (Educational).
ESSANAY—The Fable of "The Good People Who Rallied to the Support of the Church" (Comedy).
KALEM—The Disappearance of Harry Warrington (Third of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—Bags of Gold (Special—Three parts—Drama).
PATHE—Pathe's Daily News No. 12, 1915 (News).
SELIG—The Odd Slipper (Melodrama).
VITAGRAPH—Breaking in (Comedy—Drama).

THURSDAY, FEBRUARY 11, 1915.

BIOGRAPH—Getting Rid of Nephew (Comedy).
—The Big Night (Comedy).
ESSANAY—Slim the Brave and Sophie the Fair (Comedy).
LUBIN—The Trapper's Revenge (Special—Two parts—Drama).
MINA—The Masquerade Hero (Comedy).
SELIG—Hearst-Selig News Pictorial No. 12, 1915 (News).
VITAGRAPH—On the Altar of Love (Drama).

FRIDAY, FEBRUARY 12, 1915.

BIOGRAPH—Their Divorce Suit (Comedy-Drama).
EDISON—The Glory of Clementina (Special—Two parts—Drama).
ESSANAY—Thirteen Down (Special—Two parts—Drama).
KALEM—Ham and the Sausage Factory (Comedy).
LUBIN—An Obstinate Sheriff (Drama).
SELIG—The Perfumed Wrestler (Farce—Comedy).
VITAGRAPH—When Greek Meets Greek (Comedy).

SATURDAY, FEBRUARY 13, 1915.

BIOGRAPH—The Woman Who Paid (Drama).
EDISON—The Girl Who Kept Books (One of the phases of the life of "The Girl Who Earns Her Living"—Drama).
ESSANAY—Broncho Billy's Sentence (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Red Signal (Fourteenth of the "Hazards of Helen Railroad" Series—Drama).
LUBIN—When Father Interfered (Comedy).
SELIG—The Bugle Call (Jungle-Zoo—Animal—Picture).
VITAGRAPH—Mother's Roses (Broadway Star—Feature—Special—Three parts—Drama).

Advance Releases

MONDAY, FEBRUARY 15, 1915.

BIOGRAPH—In Red Dog Town (Comedy).
—His Losing Day (Comedy).
EDISON—In the Plumber's Grip (Comedy).
ESSANAY—The Victor (Comedy).
—A Night Out (Special—Two parts—Comedy).
KALEM—Her Supreme Sacrifice (Special—Two parts—Dr.).
LUBIN—Patsy Bolivar Series, No. 8, "Patsy at the Seashore" (Comedy).
PATHE—Pathe News No. 13, 1915 (News).
SELIG—The Van Thornton Diamonds (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 13, 1915 (News).
VITAGRAPH—The Professor's Nightmare (Comedy).
—Scenes in Swedish Norrland (Scenic).

TUESDAY, FEBRUARY 16, 1915.

BIOGRAPH—Dwellers in Glass Houses (Special—Two parts—Drama).
EDISON—The Needs of Commerce—Manufacturing Paper Money (Produced under the Auspices of the United States Treasury Department) (Educational).
ESSANAY—A Pound for a Pound (Drama).
KALEM—Love Versus Chickens (Comedy).
—You'll Find Out (Comedy).
LUBIN—A Double Role (Comedy).
SELIG—Bill Haywood, Producer (Farce-Comedy).
VITAGRAPH—O'Garry of the Royal Mounted (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, FEBRUARY 17, 1915.

EDISON—A Spiritual Elopement (Comedy).
—Their Happy Little Home (Comedy).
ESSANAY—The Fable of "The Cold Gray Dawn of the Morning After" (Comedy).
KALEM—The Mystery of the Tea Dansant (Episode No. 4 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—The Rainy Day (Special—Two parts—Drama).
PATHE—Pathe News No. 14, 1915 (News).
SELIG—The Black Diamond (Detective—Drama).
VITAGRAPH—Some White Hope? (Comedy).

THURSDAY, FEBRUARY 18, 1915.

BIOGRAPH—The Box of Chocolates (Drama).
ESSANAY—Snakeville's Beauty Parlor (Western—Comedy).
LUBIN—Her Martyrdom (Special—Three parts—Drama).
MINA—A Terrible Break (Comedy).
—Great Americans (Cartoon Comedy).
SELIG—Hearst-Selig News Pictorial, No. 14, 1915 (News).
VITAGRAPH—The Quality of Mercy (Drama).

FRIDAY, FEBRUARY 19, 1915.

BIOGRAPH—Their Village Friend (Drama).
EDISON—Her Husband's Son (Special—Two parts—Dr).
ESSANAY—An Amateur Prodigal (Special—Two parts—Drama).
KALEM—A Melodious Mixup (Comedy).
LUBIN—The Little Detective (Drama).
SELIG—The Lady Killer (Comedy—Drama).
VITAGRAPH—A Madcap Adventure (Comedy—Drama).

SATURDAY, FEBRUARY 20, 1915.

BIOGRAPH—The Cowboy's Conquest (Comedy—Drama).
EDISON—The Voice of Conscience (Drama).
ESSANAY—Broncho Billy and the Vigilante (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Engineer's Peril (Fifteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—It All Depends (Comedy).
SELIG—Love and the Leopard (Jungle-Zoo-Wild Animal—Drama).
VITAGRAPH—Twice Rescued (Special—Two parts—Dr.).

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BIOGRAPH COMPANY
807 EAST 175TH STREET
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Calendar of Independent Releases

Releases for Weeks Ending February 13 and February 20

Universal Film Mfg. Co.

SUNDAY, FEBRUARY 7, 1915.

ECLAIR—Their Hobo Hero (Drama).
L-KO—Zip and His Gang (Comedy).
REX—The Flash (Two parts—Human-Interest—Drama).

MONDAY, FEBRUARY 8, 1915.

IMP—The Heart Punch (Drama).
JOKER—The Plumber Wins the Girl (Comedy).
—The Baltic Sea (Educational).
VICTOR—Everygirl (Two parts—Allegorical—Drama).

TUESDAY, FEBRUARY 9, 1915.

BIG "U"—Dad (Comedy—Drama).
GOLD SEAL—The Heart of Lincoln (Three parts—Civil War—Drama).
NESTOR—No Release This Week.

WEDNESDAY, FEBRUARY 10, 1915.

ANIMATED WEEKLY—Number 153 (News).
ECLAIR—Terror (Two parts—Western—Drama).
L-KO—Father Was a Loafer (Comedy).

THURSDAY, FEBRUARY 11, 1915.

BIG "U"—The Vaudry Jewels (Two parts—Detective—Drama).
REX—The Phantom Warning (Drama).
STERLING—Billie Was a Right Smart Boy (Juvenile—Comedy).

FRIDAY, FEBRUARY 12, 1915.

IMP—The Stake (Drama).
NESTOR—All Aboard (Two parts—Comedy).
VICTOR—A Bogus Bandit (Western—Drama).

SATURDAY, FEBRUARY 13, 1915.

BISON—Terrors of the Jungle (Two parts—Animal—Drama).
JOKER—Won with Dynamite (Comedy).
—Artistic Paper Cutting and Designing (Educational).
POWERS—The Vengeance of Sampson (Western—Drama).

SUNDAY, FEBRUARY 14, 1915.

ECLAIR—Sight of the Blind (Drama).
L-KO—Peggy's Sweethearts (Drama).
REX—Wolves of Society (Two parts—Society—Drama).

MONDAY, FEBRUARY 15, 1915.

IMP—The Son of His Father (Drama).
JOKER—Fooling Father (Comedy).
VICTOR—The Unexpected Honeymoon (Two parts—Comedy—Drama).

TUESDAY, FEBRUARY 16, 1915.

BIG "U"—No Release This Week.
GOLD SEAL—Changed Lives (Three parts—Modern—Dr.).
NESTOR—It Might Have Been Serious (Comedy).

WEDNESDAY, FEBRUARY 17, 1915.

ANIMATED WEEKLY—Number 154 (News).
ECLAIR—A Voice in the Night (Two parts—Mystery—Dr.).
L-KO—Almost a Scandal (Comedy).

THURSDAY, FEBRUARY 18, 1915.

BIG "U"—An Example (Two parts—Western—Drama).
REX—The Adventures of a Sea-Going Hack (Comedy—Dr.).
STERLING—The Fox Trot Craze (Comedy).

FRIDAY, FEBRUARY 19, 1915.

IMP—An Oriental Romance (Two parts—Drama of Romance).
NESTOR—How Doctor Cupid Won (Comedy).
VICTOR—The Counterfeit (Drama).

SATURDAY, FEBRUARY 20, 1915.

BISON—Three Bad Men and a Girl (Two parts—Western—Spectacular—Drama).
JOKER—Love and Law (Comedy).
POWERS—A Martyr of the Present (Drama).

Mutual Film Corporation

SUNDAY, FEBRUARY 7, 1915.

KOMIC—Bill Turns Valet (No. 16 of the "Bill" Series—Comedy).
MAJESTIC—Imar, the Servitor (Two parts—Oriental—Drama).
THANHOUSER—Big Brother Bill (Comedy—Drama).

MONDAY, FEBRUARY 8, 1915.

AMERICAN—Justified (Two parts—Drama).
KEYSTONE—A Bird's a Bird (Comedy).
RELIANCE—The Studio of Life (Drama).

TUESDAY, FEBRUARY 9, 1915.

BEAUTY—Mrs. Cook's Cooking (Comedy-Drama).
MAJESTIC—His Last Deal (Comedy—Drama).
THANHOUSER—The Smuggled Diamonds (Two parts—Drama).

WEDNESDAY, FEBRUARY 10, 1915.

AMERICAN—A Heart of Gold (Drama).
BRONCHO—The Chinatown Mystery (Two parts—Drama).
RELIANCE—The Chinese Lottery (Newspaper—Life—Drama).

THURSDAY, FEBRUARY 11, 1915.

DOMINO—The Bride of Guadeloupe (Two parts—Drama).
KEYSTONE—Mabel and Fatty's Married Life (Comedy).
MUTUAL—Weekly Number 6, 1915 (News).

FRIDAY, FEBRUARY 12, 1915.

AMERICAN—The Wily Chaperon (Comedy—Drama).
KAY-BEE—In the Tennessee Hills (Two parts—Drama).
PRINCESS—Across the Way (Comedy—Drama).

SATURDAY, FEBRUARY 13, 1915.

KEYSTONE—Title Not Announced.
RELIANCE—The Death Dice (Two parts—Drama).
ROYAL—The Escort (Comedy).

SUNDAY, FEBRUARY 14, 1915.

KOMIC—Music Hath Charms (Two parts—Drama).
MAJESTIC—How Hazel Got Even (Two parts—Drama).
THANHOUSER—The Gratitude of Conductor 786 (Comedy—Drama).

MONDAY, FEBRUARY 15, 1915.

AMERICAN—In the Twilight (Two parts—Drama).
KEYSTONE—Hogan's Aristocratic Dream (Two parts—Comedy).
RELIANCE—The Other Man (Deluxe—Drama).

TUESDAY, FEBRUARY 16, 1915.

BEAUTY—The Happier Man (Comedy—Drama).
MAJESTIC—A Man and His Work (Detective—Drama).
THANHOUSER—A Man of Iron (Two parts—Drama).

WEDNESDAY, FEBRUARY 17, 1915.

AMERICAN—Saints and Sinners (Drama).
BRONCHO—Shorty's Secret (Two parts—Comedy-Drama).
RELIANCE—The Deputy's Chance That Won (Western—Drama).

THURSDAY, FEBRUARY 18, 1915.

DOMINO—The Secret of the Dead (Two parts—Drama).
KEYSTONE—Title Not Announced.
MUTUAL—Weekly No. 7, 1915 (News).

FRIDAY, FEBRUARY 19, 1915.

KAY-BEE—Mr. Silent Haskins (Two parts—Western—Dr.).
PRINCESS—Who Got Stung? (Comedy).
RELIANCE—Above Par (Drama).

SATURDAY, FEBRUARY 20, 1915.

KEYSTONE—Title Not Announced.
RELIANCE—The Boundary Line (Two parts—Drama).
ROYAL—His Sister's Kiddies (Comedy).

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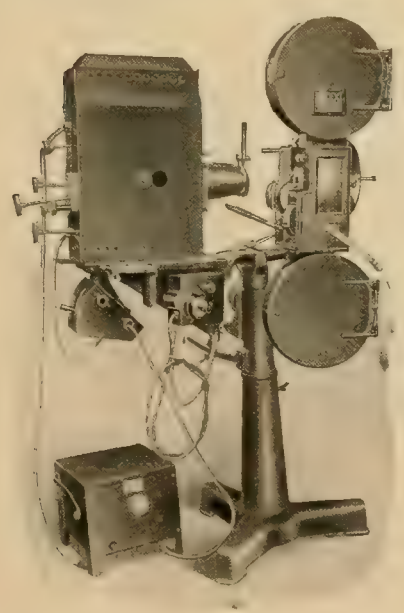

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Other Exchanges Have Been Closed and will be Announced Next Issue

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NOLEGE—SCIENTIFIC—EDUCATIONAL

1600 Broadway **KRITERION** **New York City**

"Decidedly KP Distinctive"

(Continued from page 1025.)

Gantling, enclosing a large check as a bribe. His daughter happens to see the letter. Courtland discovers the loss of the necklace, and when Powers, unable to see Gantling, returns, he is arrested and accused of stealing the necklace. The paste jewels which Eileen had ordered made and asked Powers to get for her, and the bribe letter are found in his possession, but keeps silent. Courtland claims the letter, but the policeman informs him all articles found must go to headquarters. Eileen whispers to her father that unless he rebuilds his tenements and consents to her marriage with Powers she will see that the letter goes to headquarters. Van Courtland promises, but angrily orders Eileen and Powers from his house. Eileen, however, gains his forgiveness.

A MADCAP ADVENTURE (Feb. 19). Willful, headstrong and inclined to be sporty, but withal, a very lovable girl, Thomasin Webb (called Tommy for short), keeps her Aunt Sarah, with whom she lives, on the jump. Tommy's greatest friend, Josephine Hall, be- friend. Guy Dunbar becomes deeply interested in Tommy, first from a psychological point of view, then fascinated by her personality. George Hilton, a society rounder, is after Tommy's money and carried off her feet, so to speak, by his fascinating manners and knowledge of the world, she becomes engaged to him. She meets Guy and he treats her somewhat as a spoiled child, which piques but interests her. One night at a restaurant Guy sees Hilton in the company of Pearl Courthorpe, a fast burlesque actress, and apparently on the most intimate terms. He consults Josephine on what to do and she insists on telling Tommy at once. Pearl learns of Hilton's engagement to Tommy and is furious. She informs Tommy that she can see Hilton and herself together almost any evening at a certain cafe. Tommy refuses to believe Josephine's story, but the letter from Pearl prompts her to investigate. Disguised in men's clothes and with a big roll of bills, she visits the restaurant the following evening. Guy is also there. Two crooks see Tommy's roll, she sees Hilton and Pearl making love and Guy watches them all. She walks up to Hilton's table and breaks off their engagement. She then leaves, closely followed by the two crooks; also Guy. She is held up by the thugs, but Guy succeeds in scaring them off. Tommy's gratitude is kin to love and when Guy proposes she accepts him.

TWICE RESCUED (Special—Two Parts—Feb. 20).—Saved from a terrible shipwreck by Stephen Royston, son of a farmer, Nana, orphaned by the catastrophe, is adopted by the family and the two sons, Stephan and Godfrey, fall in love with her. Stephan's artistic tendency for painting, etc., is classed as foolishness by his stern father, while Godfrey, realizing that the girl favors his brother, determines to get rid of him. He poisons his father's mind against him, and Stephen is ordered to stop painting or leave the farm. Godfrey then sets fire to the barn where Stephan's paintings are stored, accusing his brother of being the incendiary. Stephan rescues some of his pictures, and unable to clear himself in the eyes of his parents, goes to the city. There he finds himself unable, for want of money to engage a suitable model, to paint his greatest picture. By good fortune, he secures Elsie, a poor flower-girl, to pose for him. Meanwhile, Godfrey, failing to get Nana to listen to his love, intercepts Stephan's letters. She still remains true, however, and on receieving a small legacy from a distant relative, goes to the city to find Stephan. Elsie becomes seriously ill, but bravely keeps it from Stephan, as she wishes him to complete his painting. At the last sitting, she faints and while his landlady puts the girl to bed, Stephan hastens for a doctor. Nana arrives during his absence and seeing Elsie, thinks she is Stephan's wife. Leaving a note for him saying she now understands his silence, and bidding him a heart-broken goodbye, she returns to her lodgings. There she becomes despondent and wandering down to the river, tries to drown herself. Stephan hears her cry as she leaps from the pierhead, plunges in and rescues the girl from drowning for the second time. He hurriedly explains all, convinces her of the truth, and the lovers are joyfully reunited.

ESSANAY.

THE VICTOR (Feb. 15).—When Mrs. Justwed receives a note from her mother telling her that she expects to arrive next day, her husband seems overjoyed, and says he intends to make her stay all winter. She arrives next day, but it is not long before the well-meaning husband is hoping it will be a short winter. The mother-in-law finds fault with everything, including Mr. Justwed. He talks back to her one day, and now his wife takes offense. He is not allowed to eat at the same table with them and is ordered from his wife's room. That night he goes to the club very much downhearted. Here he meets a friend who suggests a plan to make them relent. Justwed goes home late and turns the water on in the bath tub. Soon the plaster comes tumbling down on his sleeping wife and her mother. They flee from the room drenched to the skin. Next morning they cannot be attentive enough to him.

A POUND FOR A POUND (Feb. 16).—Starvation faces the little post of Red Gold. Jack Thorpe, in a final effort to obtain food for his wife and baby, offers all his gold for one pound of meat. Buck Gibson, who has a secret passion for Hester, Thorpe's wife, goes to her and promises to sell meat to her husband if she will betray him. She refuses, so Buck refuses to sell his meat. In desperation Thorpe tries to steal the meat from Buck and is caught. He is punished by being sent into the wilderness to starve. Hester deprives Buck of his revenge by following her husband. Next morning they are found by a half-breed with a sledgeload of meat. Thorpe induces him to let him sell the meat in Red Gold. He refuses to sell to Buck. Half starved, Buck steals, and his lot is the same as Thorpe's. Thorpe then gives up all his meat to have Buck's life spared.

THE FABLE OF THE COLD GRAY DAWN OF THE MORNING AFTER. (Feb. 17).—Mr. Rounder awoke at 7:30 a. m. He felt rather rocky, and his tongue felt like a rug. He needed an orange and a few kind words, but the faithful servitor brought him ham-and. Just to help digest his breakfast, he took a few Manhattans. He then proceeded to the office, and while the Manhattans lasted he was up on his toes, but at ten-thirty they ceased working and he was slowly dying on the vine. An old friend from St. Louis happened in, and after talking over old times in Saint Louie, they went down to have a few drinks. By 12 o'clock, they were ready to loan money to each other. Two other friends then joined them, and the remainder of the day was spent in jolting pool balls, and of course numerous drinks. For dinner he ate two grapes, and incidentally had a few drinks. Next morning he couldn't imagine what had affected his stomach, but finally decided it must have been the fruit he had for dinner the night before.

SNAKEVILLE'S BEAUTY PARLOR (Feb. 18).—Slippery Slim answers an ad for a bright young man to work as assistant in the Snakeville Beauty Parlors. He is accepted. Handbills are then distributed announcing the formal opening of the parlors. Sophie is the first to arrive for treatment. She asks for a massage. The doctor proceeds with his treatment, first by placing a warm cloth on her face. He then leaves the room for a few minutes, and Slim, thinking he is rather idle for an energetic assistant, picks up the tea kettle and pours hot water on Sophie's cloth covered face. She jumps up and runs screaming from the place to tell her father. Shortly after she returns with almost all the inhabitants of Snakeville, and they attack the beauty parlors in full force. Slim and the doctor soon find themselves cell-mates.

BRONCHO BILLY AND THE VIGILANTE (Feb. 20).—The cattle owners have formed a lynching party and are in pursuit of a rustler who has been ravaging the country. Broncho Billy, the sheriff, goes after him and captures him single handed. He takes the prisoner to a hotel for the night, and while in the bar room the lynching party comes along. They leave their shotguns outside and step in for a drink. Upon seeing Broncho they suspect their man is in the place, so force their way into a back room where the bandit is in hiding. Broncho tries to protect him, so both are bound. While they go out to converse, the hotel keeper loads their guns with blanks. As they are about to string the rustler up, Broncho, who has been unbound, rushes forward and jerks the rope from his neck. The rustler then escapes while the lynchers fire their blank shells at him.

AN AMATEUR PRODIGAL (Special—Two Parts—Feb. 19).—John Andrews, a wealthy young clubman, returns to his apartment one night and finds a man under the bed. He hauls him out, and after a fierce struggle takes a gun away from him. He then throws him out. Returning to the room he finds an opened envelope addressed to Mr. John Andrews, Superior Apartments, Cleveland, O. He does not remember opening any such letter, but this is his name and address, so he reads the note. It is signed "your sister Ruth." It tells how his mother is now totally blind, and can do nothing but sit and remember and pray for his return.

Andrews is puzzled, but is still more vexed when he receives more letters to the same effect, begging him to come home to his dying mother. After some hesitation he decides to carry out an adventure, so goes to the small town in response to the urging letters. He is greeted with open arms by the girl who has been signing her name "sister Ruth." He is ushered to the bedside of an old lady, who throws her arms about him after being told that he is her son. She dies, happy that her boy had returned to her. It seems years ago, a John Andrews, her son, had been sent to prison. Now that she was about to die, she longed to have him with her once more. His last address was Superior Apartments, Cleveland. Most of the letters fell into the hands of a different John Andrews at the same address. While the adventurer is at the Andrews home, the real son arrives. It is then clear to him that the man he found in his apartment stands before him. He later discovers that he was the janitor, and while ransacking his room had dropped this letter. He gives the ex-convict money to get out of town. He later confesses to Ruth that he is not her brother and asks her to marry him. She has fallen in love with him and consents.

EDISON.

IN THE PLUMBER'S GRIP (Feb. 15).—With her kitchen flooded as the result of the bursting of a pipe Gertie's next door neighbor rushes out to get the plumber. Harry, the plumber, is unfortunately Gertie's sweetheart, and instead of answering the call to fix the defective pipe he stops in to see Gertie. His helper, an irresponsible fellow, rather than assume the task and responsibility of fixing the pipe, sits down and takes a nap while the woman goes frantic with anxiety.

Meanwhile, Harry and Gertrie are in close embrace in Gertie's comfortable sitting room. Gertie's father comes in, and when Harry suggests marriage there is a scene. Without ceremony he is ejected and on the way out says that he will not mend the water pipes for Gertie's ruthless father should they burst from the cold. Harry enters the kitchen of the family next door and eventually fixes the pipe. In the meantime, Gertie resolves to get even with father and chops a hole in the pipe. Water spurts out and in a short time the place is flooded. Father is aroused by a drop on his bald head. The whole family begins to rush wildly about and soon the water is up to their knees.

They rush from one room to another, but cannot find the leak. Gertie, at the right moment, goes in and gets Harry. He locates the leak and, as he stands near the young geyser, states that unless he is given Gertie in marriage he will not stop the leak. Father, in a fury, refuses. Then Harry starts to walk, or paddle, out of the room. All are standing knee-deep in water. Father calls him back and consents grudgingly. A crowd of persons, who had been waiting for Harry to seek his assistance in their respective houses, follow Harry into Gertie's house and all stand in the water. In the crowd there is a minister, and after he has been buffeted about in the deep water for some time is pressed into service and marries the two. Forthwith, Harry gets at the leak, after he has been interrupted in his love-making by the irate father. The concluding scene shows all of them standing in the water.

THE NEEDS OF COMMERCE—MANUFACTURING PAPER MONEY (Produced by permission of the United States Treasury Department—Feb. 16).—A panoramic view of the Washington Monument and adjacent buildings prefaces this unique picture. A close view of an artistic engraving of President Wilson lends color to this national subject. The engraving room, wherein only experts are employed, is shown, and immediately following the transfer of the engravings from roller to plate. The plate is then tempered or hardened. An interesting scene is that showing employees counting the paper used. Each and every sheet must be accounted for.

The new Federal Reserve bank note is shown in the printing and later at close range. The note which is now in circulation as a result of the revolutionizing of our currency system by the Glass currency bill, is an attractive bit of paper, well designed. Close views of the printing methods are shown, together with a view of some $10,000 bills, of which there are comparatively few. Many of us might covet the position of one of the employees whom we see handling $66,000,000, but for him it is only a case of "starving in the midst of plenty." Views of women counting and examining money are followed by the views showing the trimming. The cutting, sealing and numbering of the notes is especially interesting. Then the finished bill, so familiar to all of us, is flashed upon the screen.

Preparations for placing the money in the Treasurer's vault are shown. The doors of steel are closed upon the piles of newly-made bills, and they are kept there until needed for replacing old worn-out notes. We are given a glance at the room where the imperfect and worn-out bills are destroyed. To our surprise, $5,000,000 is thrown away before our very eyes, and we are powerless to prevent it. How well guarded is the money taken to the Treasury building can be seen in this excellent picture. A close view of the United States Treasury is shown as a conclusion.

A SPIRITUAL ELOPEMENT (Feb. 17).—Evelyn has just made a futile effort to gain possession of some papers left by her deceased father Hughey, her uncle, is loath to give

them to her for some reason unknown to her, and locks the safe quickly. Jack, Evelyn's sweetheart, happens along just as Hughey is a bit peeved because of Evelyn's dissatisfaction, and on general principles he is ordered from the house. Jack resolves to get even.

He waits outside and sends the butler in for Evelyn; not until he has administered him a light beating, however. Hughey goes out and places a well-directed kick somewhere on Jack's anatomy. When Evelyn appears, Jack has gone and she suggests that it must have been a ghost the butler saw. Evelyn conceives an idea whereby they can put one over on Hughey, so she calls Jack on the telephone, asking him to come over with a fiddle and a bass drum.

After telling Hughey and the butler that it is the night when the ghosts make their periodical visit, she repairs to her room and awaits the advent of Jack. Hughey and the butler arm themselves with axes, revolvers and knives and prepare for the ghosts. Jack arrives, and with the help of Evelyn begins to make it uncomfortable for the butler and Hughey. Bricks drop through the ceiling on to the butler's head. Hughey slashes the air with his weapon and then discharges the revolvers. But the "ghosts" continue their ravages.

So successful has been the experiment that Jack decides to take the place of the statue of Justice near the safe, so that he can get possession of the coveted papers. He puts on a mantle and holds the scales just like a real Justice. When Hughey takes the papers from the safe the next day, he is felled by a blow from the "statue." Jack grabs the papers and rushes from the house to the waiting automobile. Hughey is unable to prevent the getaway, and as Jack and Evelyn ride away to the minister's Jack waves the papers at Hughey. The butler has recovered from his fright and enjoys the situation as much as the two principals.

THEIR HAPPY LITTLE HOME (On same reel as foregoing—Feb. 17).—Sidney Worth and his wife have purchased a bungalow, and because of the fact that it is unpainted they get a reduction. Happy as they are, the fact that Sidney's pecuniary condition will not permit him to paint the bungalow causes him not a little uneasiness.

Irma Worth's father visits the bungalow and comments on the cozy appointments and the nice furniture. But he opines that the place should be painted, and without further discussion goes down in his pocket for his checkbook. Irma and he go to the paint store and decide on white as the best color. They order the work to be started on Monday.

In the meantime Sidney is paid a back debt and goes to a paint store and orders the bungalow painted. He picks out brown as the most pleasing color. The work is to start Monday morning. Both Irma and he withhold their plans from each other. Monday morning, the party leaves on an auto trip, and as they leave Irma tells the stupid maid that the painters will be on hand early and Sidney also tells her the same. Very soon, Brown and his crew of brown-suited men arrive with ladders, etc. The maid directs them to the left side of the house, and they start work with the brown paint. White and his men in white overalls and jumpers arrives with the paraphernalia and they are directed to the right side of the house. They start work with the white paint. The maid dips a finger into the brown paint and then into the white and is horrified. Brown soon finds out that there is another crew at work on the place, and vice versa, and the painters mix it up—not the paint. The maid rushes about hysterically and wonders what it is all about. Irma and Sidney return as the fight is at its height, and much explanation is needed. The house on the white side has been bedaubed with brown handprints and the brown side with white. Irma and Sidney embrace in grief and the maid is shown looking at her white and brown fingers, still wondering.

HER HUSBAND'S SON (Special—Two Parts—Feb. 19).—Robert Willard, after making a vow that he would never consider marriage again after his wife died, loves and marries Dorothy Druce, a girl in her teens. Robert, the son, who is sowing his wild oats at college, is surprised to learn that his father has broken the vow, and refuses to recognize Dorothy as his mother. After treating the new Mrs. Willard curtly, he leaves again for school.

In the meanwhile Mrs. Willard, only a girl, continues to associate with young people, although her love for her husband is as fresh as ever. He notices her actions with persons of her own age, and his jealousy is aroused. He does not chide her, however. Bobbie, at college, is taken with the gambling fever and continues to write home for money. Eventually, his father gets out of patience with him, and in his ultimatum states that no more money will be sent until Bob learns to behave himself. Bob's letter to his father is seen by Mrs. Willard and she desires to help him. She writes a note which she encloses with her husband's letter of refusal and Bob is overjoyed at the prospect of getting assistance. He writes to his new mother, telling her that he will be in town for the money at a given time. Dorothy conceals the letter from her husband and his suspicions are aroused. He gives her money upon her request, however, although he asks her what she did with the check he recently gave her.

A ball is given in Dorothy's honor and during the evening she drops the note from Bob (which is unsigned) to the floor and her suspicious husband reads it. He is infuriated, and with murder in his heart follows his wife out of the ballroom with a revolver. In the dark, he shoots at the form he sees standing and embracing his wife. Bobby is shot, Willard returns to the ballroom and is handed a letter which had been written by his wife in haste, to the effect that she had gone out for a few moments to meet Bobby and it was for him that she wanted the money. Bobby is carried in and when confronted by his father, whom, he at once realizes, has done the shooting, he tells the police that he does not know who shot him.

THE VOICE OF CONSCIENCE (Feb. 20).—"Thus conscience does make cowards of us all," has yet to be disputed with sincerity. No matter how calloused the criminal, at some time or other he has felt the vise-like grip of compunction and wished that he had followed in the path of rectitude. Probably after a few minutes or hours, or even days of unhappy recollection, he may fall back into his old ways again, but nevertheless he has experienced the feeling he has heard the dictate of that indescribable something inside and unconsciously he finds himself admitting his guilt. We are all casuists unknowingly at one time or other, and in this story the woman is suddenly brought to a realization of her wrongdoing while she awaits the arrival of her paramour so they can elope.

Dr. Yorke, a famous surgeon, because of his medical obligations, is unable to spend much time in his wife's company. By force of circumstances he is obliged to refrain from attending the many social functions to which they are invited. His wife resents this and when Jack Cravin, Dr. Yorke's cousin, arrives at the Yorke home for a brief visit she soon becomes infatuated with him and they plan to elope. As they are in close embrace, Dr. Yorke appears at the doorway and overhears their plans. He withdraws and goes to the hospital in answer to an emergency call. At the hospital he reflects and pictures their happy wedding and the indications of a happy companionship. His meditations are interrupted by the entrance of an orderly, who tells him that everything is ready in the operating room.

In the meantime, Helen leaves the house with her handbag and is seen waiting patiently at a small station for Cravin. Dr. Yorke happens to pass Cravin on the road in his automobile, and stopping him, orders him to go through with the scheme. The doctor lurks in the background as Cravin meets Helen. She has had a change of heart while waiting there and Dr. Yorke hears her tell Cravin to take her back to her husband. The doctor leaves quickly and is home when Helen arrives in all her humiliation. As if wholly unconscious of what had taken place, he listens to her story and then accepts her back into the fold.

LUBIN.

PATSY BOLIVAR SERIES NO. 8—PATSY AT THE SEASHORE (Feb. 15).—In the last number we found Patsy turned away from the Sunnyside Seminary with no object in sight. After weeks of wandering he finds his way to the seashore, where he secures employment in a fishing company. He is a failure as a fisherman, and after being almost smothered by being plunged into a boat load of slimy, living fish, he is discharged. Wandering aimlessly down the beach he picks up a small bag containing a number of medals, and these he decides to employ in the direction of securing other employment. This comes to him at the bathing pavilion of the summer resort near the fish ponds, where the medals and a letter of recommendation from Mrs. Squills of the Seminary secure him an appointment as instructor.

By a coincidence Father Bolivar has taken a cottage at the same resort, for the benefit of his wife's health. At the same time, the Sykes and Graces arrive at the hotel and encounter Patsy when they go to the beach for a swim. The reunion with his parents is touching and cordial, but Sykesy again suffers under the growing affection of his lady love, Tilly, for the now important Patsy. Sykesy and Tilly become caught in the undertow on the first day of their arrival, and their lives are saved by Patsy. He now becomes a veritable hero, is awarded the Carnegie Hero Medal and $1,000 in cash, and a reception is given to him at the hotel. All the young women insist upon dancing with him and all the men are jealous of him, but he selects Tilly as his constant partner, much to the grief of the faithful Jane.

In a secluded spot on the hotel balcony Patsy summons the courage to propose to Tilly, and seeing that he is now provided with a goodly amount of cash, she accepts him. Their interview is interrupted by Sykesy, the usual fight occurs, and Patsy throws Sykesy over the railing onto the pavement below. Sykesy is taken upstairs, the doctor pronounces his case a serious one, and it is decided to have Patsy arrested. But Jane, overhearing this, warns him. He runs away pursued by the landlord and the porters of the hotel, and is captured.

A DOUBLE ROLE (Feb. 16).—Reginald Quail, actor, is just married and loves his wife, but discovers she is fond of the theater, so decides to have her lead a nice domestic life and properly look after his home, telling her he is a business man. He tells his manager never to tell his wife that he (Quail) is an actor. His manager laughingly promises.

An old chum of Mrs. Quail's invites her to a matinee one afternoon at a local stock house in which her husband, unknown to them, is the leading man. They enjoy the performance very much, and the chum becomes very much smitten with the leading man, whom through the disguise, they do not recognize. When an usher presents the invitation in the form of a card from the ladies, Reginald sees his wife's signature.

He decides to teach her a lesson by accepting the invitation, as the actor, while still at the house, he removes his disguise unseen and plays the betrayed husband. His false desire to kill the man who is hidden in his house leads to many complications that are very amusing, and when he thinks his wife has had her lesson, he discloses his scheme, and makes his wife promise to hold no more pink teas.

THE RAINY DAY (Special—Two Parts—Feb. 17).—A young wife sacrifices everything that her husband may keep up appearance in his business. By the time promotion comes she has fallen into a rut and her husband is unable to get her enthusiasm aroused to a point where she will go out with him to celebrate the event. Her one thought now is to save up for a "rainy day"—a possible repetition of their poverty which he cannot understand. As his salary increases, this matter of saving becomes a mania with her and the one quarrelsome shadow in their lives.

He meets the "other woman" and finds the contrast a delightful one. Her home is beautiful and luxurious and she, herself, the epitome of attractiveness. He makes a last effort to arouse his wife to the fact that she should spend money on herself and their home, but she still fears the "rainy day." The inevitable happens and his wife finds it out. She goes to the "other woman," after unsuccessfully pleading with her husband to mend his ways, and demands that she give him up. This the other woman refuses to do and she leaves heartbroken.

The truth ultimately dawns upon her and she vows to bring her husband to her feet and then leaves him. Lavishly furnishing a new house she begins to spend the bank roll in making herself wonderfully attractive and giving dinners and affairs to which her husband isn't invited. It has the desired effect and finding the society of his wife and his home more of an attraction than that of the other woman he throws her over and seeks forgiveness and reconciliation. His wife listens patiently and then tells him she is through with him. He goes to his room broken and despondent. She hurriedly packs and is about to leave when a storm comes up. She realizes how much it all means to her. Going to his room she is admitted and he, thinking she has come to say good-bye, stretches out his hand. She turns to him, then impulsively raises his hand to her lips, but before she can kiss it finds herself in his arms. Their rainy day has arrived, for outside the rain comes down in torrents.

HER MARTYRDOM (Special—Three Parts—Feb. 18).—Jim Reynolds, bookkeeper for Waverly Hamilton, contracts tuberculosis, and is warned by his doctor that only a trip west will save his life. Jim is engaged to Dolly Daniels, a stenographer in the same office, to whom Hamilton, the employer, has paid considerable attention. Jim has no money to pay the expenses of his trip, and Dolly determines to ask Hamilton to advance the necessary sum, though she fears that he may demand a sacrifice from her in return. Her desire to save Jim, however, is strong enough for her to risk anything. Hamilton gives Dolly $200. He makes love to her, and she, willing to play the game to save Jim, submits. She is astounded when Hamilton asks her to marry him. To put herself in a position to give Jim more money, she agrees.

Her husband is considerate to her in the extreme. He knows that she does not love him, and is willing to wait until she does. He does not suspect her love for Jim. But Hamilton's kindness makes a deep impression upon Dolly, and she finds at length that he has awakened in her heart a love beside which her infatuation for Jim was as nothing. She cannot let Jim know of her marriage. He must be kept in ignorance of anything which might hinder his recovery. She keeps the old apartment in which he lived, so as to receive his letters, and she writes him such letters as he would expect to receive from her.

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In time, the thought of Jim becomes only a shadow. Then, one day, a letter comes, saying that he is coming home—that he will arrive almost as soon as the letter. Even as she is reading it in the little apartment, he comes in. When she resists his caresses, he, noting her expensive clothes, accuses her of intimacy with Hamilton. Then she tells him that she is Hamilton's wife. Jim, thinking only of himself, accuses her of having tricked him, declares that he will not be left out of her good fortune. He has twenty-five of her letters, written since her marriage. He offers to sell these to her at one thousand dollars each; otherwise he will send them to Hamilton.

Dolly is distracted. She considers selling her jewels, but knows that Hamilton would miss them. But the mention of jewelry gives Jim an idea. If she will give him a key to the house, he will come and get them himself and will leave the letters. Dolly is forced to submit. That night, Jim comes to the mansion. Dolly is wide-eyed waiting. Hamilton is asleep. She hears Jim open the safe, and knows that he will soon be gone. Then there is a crash. In leaving, Jim has knocked over a vase. Hamilton wakes and dashes into the hall. At the head of the stairs he meets Jim. The two men lock in a struggle. Jim is armed, and in self defense, Hamilton hurls him down the stairs. Hamilton has secured the revolver and as Jim, rising, throws a heavy vase at Hamilton, he fires. In the safe, Dolly finds her letters. Hamilton has not recognized Jim, and takes Dolly in his arms, telling her that the man was only a "thief in the night."

THE LITTLE DETECTIVE (Feb. 9).—Kitty, a boarding school pupil, is fond of detective stories and is teased by her schoolmates on this account to a point of desperation. When Jim Blake introduces his accomplice, Nell, into the school as his ward, as part of a plot to rob the school, Kitty overhears them. This is her opportunity and she resolves to watch Nell without confiding her suspicions to anyone. The expensive trinkets worn by the pupils and a large sum of money for cashing their checks is sufficient booty for Nell, who plans her getaway.

At a dance the night before, Kitty confides her suspicions to Harry Ellis, a boy from home in love with Kitty. They overhear Nell when she phones final instructions to Jim to meet her at the depot next day, and plan to thwart the conspirators. Next morning Nell raids the dormitories, but is observed by Kitty, who conceals herself in a closet in Nell's room. Kitty is able to recover the stolen jewelry ,but is herself discovered by Nell, who locks Kitty in the closet and, setting fire to a curtain in the room leaves Kitty to her fate.

Nell hastens to the office to get the larger prize, a satchel full of money. By a ruse she induces Mme. Sterret, the principal to open the safe. An opportune alarm of "Fire!" takes Madame away, leaving the safe and its contents at Nell's mercy. She grabs the satchel and makes good her escape. Kitty is released in time to phone Harry, who hastens to the depot. He has two detectives posted and with their aid is able to head off the thieves at the moment of their escape by train. The crooks are led away much crestfallen, and Harry, triumphant, starts for the school with the satchel of money. At the school, Kitty is in disgrace for not reporting her knowledge of the plot, but the arrival of Harry restoring the lost money turns the current of Madame's wrath and when the young people joyfully embrace, she smiles on their happiness and tactfully exits.

IT ALL DEPENDS (Feb. 20).—Clara Dean, a wealthy young woman of musical tastes, has been carrying on a secret correspondence with iSgnor Marchese, principal tenor of the existing opera season. They have never met, because of her diffidence in meeting him under the circumstances, and he regards the romantic correspondence as only one more sentimental episode. Clara has a suitor in the person of Harold Flint, a society butterfly of no particular consequence, but his attentions are enciuraged by the mother on account of his social position. In order that he may escape from his army of admirers, and secure sufficient practice in his work, Sig. Marchese, under the name of Conti, hires an apartment immediately above that of the Deans, and with his accompanist begins his practicing. Mrs. Dean is subject to headaches and nervous attacks, and it is very seldom that she can even permit her daughter to pass her hours at her piano. Imagine her consternation when she hears nearly all day, sounds of voice and piano from the room above which drive her frantic. She appeals to the janitor, who carries the complaint only to be ejected from the apartment.

One morning when Harold is very earnest in his efforts to induce Clara to "name the day," the tenor's practice is particularly annoying and he offers to make a complaint in person. His errand is futile, however, and Marchesi sends his accompanist, Stetti, with a message to the people below that he has a right to do what he pleases in his own home. Then Clara decides to make an appeal to the tenor herself. As he opens the door to her, she immediately recognizes him as being the hero of her secret correspondence and is so aghast that she suddenly returns to her own apartment, followed by Marchese, who has fallen in love with her at first sight. When Marchese is admitted to the Dean apartment, he finds photographs of himself all over the walls, and a series of questions develops the fact that they are the two who have been carrying on the romantic correspondence. From this on, Marchesi's practice is continued in the Dean apartment, with Clara as accompanist, much to the horror of Mrs. Dean and deeply exciting the jealousy of Harold. Then follows a series of complaints from the various tenants and finally the owner of the building is appealed to. When he arrives, however, he recognizes the great tenor, and declares that he would not insult so important a person by interfering with his work. Harold then appeals to the Health Department, and when the officers arrive and Clara discovers Harold's perfidy, she at once dismisses him, and she and Marchese decide to make a match of it. Then the tenants are invited to the room to listen to the practice and are much entranced. Mrs. Dean's headache disappears under the satisfaction of her daughter's brilliant match, and there are no more complaints.

BIOGRAPH.

THE STRAY SHOT (Feb. 8).—Shortly after coming to town with his old partner, the young prospector is taunted into playing for high stakes by a gambler. Discovering that he is being cheated, he draws his pistol. His arm is struck up, and by a freak of chance, the bullet, passing through the ceiling, wounds his partner in the room above. Thinking himself a murderer, the prospector flees to the cabin where his young wife awaits him. The gambler, driven out of town, comes to the cabin, recognizes his victim and, on threat of exposing him, is given shelter. Left alone with the wife, he seizes her when she repulses him. She contrives to signal her husband, who leaps on the gambler and is throttling him when his partner, returning convalescent, interferes. The gambler flees, and happiness reigns in the cabin.

PERE GORIOT (Special—Two Parts—Feb. 9).—Madame Goriot, wife of the wealthy manufacturer, is fatally injured when her carriage is overturned by runaway horses. Her friend, Madame Blanc, gains ascendancy over Goriot and his daughters, Anastasie and Delphine. Through her the girls meet two titled fortune hunters. Goriot sells his business and his home to make the marriage settlement. Refused a lodging in their new home, he enters a pension, where he is known as "Father Goriot." The only brightness in his life is the kindness of Eugene and Victorine, two young lovers who live in the house. Anastasie and Delphine appeal to their father for money, and he sells his little annuity. Dying, he sends Eugene for his daughters. They are going to a ball and have no time to see their father. Eugene bursts into the ballroom and denounces Anastasie and Delphine. They hasten to Goriot's bedside, but he turns away from them and dies.

GETTING RID OF NEPHEW (Feb. 11).—The doctor thought he had got rid of him by apprenticing the boob to a photographer. After kissing a bride he fought with her husband and wrecked the dark room. Discharged, he went back to uncle's and fooled with some chemicals. Auntie swept him up in a dustpan.

THE BIG NIGHT (Feb. 11).—Hubby dodged wifey and went to see the Ginger Girls burlesque. There was a lot of excitement. In the midst of the Dance of the Seven Veils wifey caught up with him and gave the audience another good laugh when she led the wretch out by his ear.

THEIR DIVORCE FUND (Feb. 12).—Because his bride's first efforts at cooking are not a success, Jack, with the most innocent intentions, engages a cook; but Irma is furious at what she deems a slight, and goes home to mother. "Get me a divorce," she writes Jack. "All right," he replies, "but divorces cost money." On condition that he discharge the cook, she agrees to return and help him save the money. Irma begins to realize how adorable Jack is, and dreads the thought of losing him. So, when the divorce fund is sufficient, she plans to secrete the money and thus put off the evil day. Jack has the same idea. She has just taken the money from its hiding place when Jack comes on the scene and catches her red-handed. The absurdity of the situation makes them laugh, and they fall into each other's arms completely reconciled.

THE WOMAN WHO PAID (Feb. 13).—For her sake the man leaves his wife, who, on learning the truth, kills herself. "I am done with men like you!" cries the woman of the world, and goes out of his life forever. In a little village she meets a minister, a widower with a little daughter. He asks her to marry him, but before replying she shows him a newspaper account of the tragedy. "I am that woman," she says, and he turns away from her. They do not meet again until, his daughter being seriously ill, the minister visits the woman and asks her to come, as the child keeps calling for her. By the bedside he learns how noble she is, and when the danger is past he again asks her to marry him—but in vain. "I have no right to the happiness I stole from another," she says resolutely.

MINA.

PASTE AND PAPER (Feb. 25).—It is Nettie's birthday and she entertains a number of her many friends. Fatty Zamm, one of her admirers, asserts himself and monopolizes Nettie's attention. Happy Harry, upon whom the girls looks with favor, is not a member of the party, and at a safe distance from the house, he bravely ponders over the strange doings of fate, inwardly cursing the groundless opposition of Nettie's pater.

Nettie spies Harry and, touching the keys of love's wireless, the two are soon together, out on the porch, whispering sweet nothings. Remembering her assembled guests, Nettie tells Harry to wait, for she will promptly rejoin him. Alas, poor Harry! Surrounded by merry-makers, Nettie forgets the waiting lover, who waits and sighs in vain. Fatty, who persists in the "I-am-it" method, finds a worthy rival in Percy, who delivers an ultimatum. A ladylike war breaks out and ice cream and soft drinks are freely thrown about to the detriment of the wall paper. Papa intervenes, uppercuts the belligerents and then rushes out to the nearest paperhanger. Here he has considerable difficulty in being understood, but after ripping up the place, he selects the paper and makes arrangements for the immediate papering of his reception room.

Harry, who is still at his post waiting for the fair one, persuades the paperhanger to take his place, and, armed with paste, paper and ladder, he enters the home in which he is persona non grata. Harry uses paste and paper liberally but not judiciously. The guests in close formation charge upon him, but Harry uses his paste brush with accuracy and dexterity. Pandemonium reigns. Percy, after a taste of paste, beats an inglorious retreat, but Fatty continues to lead his coherts against invincible Harry. Papa joins the fray and is flabbergasted to find that the leading combatants, Zamm and Harry, wind up the war with an affectionate embrace in which Nettie participates.

PATHE.

PATHE'S DAILY NEWS NO. 8, 1915 (Jan. 27).—Kings in Council, Scandinavian Monarchs in Trade Confab; War and New Year, Welcome 1915 in Trenches; Bayonet Charge Kills Many; Army Aviators Ready to Fly; Thaw Back In New York, Surrenders to Jerome; Ball Trust Sued, Federal League Brings Action; New Submarine For United States Navy.

PATHE NEWS, NO. 9, 1915 (Feb. 1).—Spy captured and sent to await death.
Caterpillar guns being tested.
Inspect rifles after fight in trenches.
Our hospital harbors wounded soldiers.
Sunday asks to come to New York.
Wonderful baby walks at ten weeks.
Snow melter keeps Chicago's streets clean.

SELIG.

THE VAN THORNTON DIAMONDS (Special—Two Parts—Feb. 15).—Alan Thurston, a clever thief, poses as a retired broker, and his successful depredations have supplied him with funds so that he carries out the role of a man of ample means. Katherine Selwyn, an orphan, is an art devotee. She earns a precarious living by painting, her favorite subjects being landscapes. One day while working at her easel at the seashore, Thurston spies her and introduces himself as an admirer of her pictures. Katherine is entirely ignorant of Thurston's profession. His attentions are pleasing and agreeable, and being without anyone to guide or assist her, she falls an easy victim to his wiles and agrees to marry him. As his wife Thurston can train her to become a clever confederate, while their marital relations, he believes, will prevent her from being called as a witness against him in case of detection.

After they are married Thurston tells his bride what he expects of her; that he is a society thief; that he requires her aid as an accomplice and that she must help him. In horror, she realizes for the first time that he has not married her for love. Heartbroken and horror stricken, she flees from the roof of her newly made husband, and returns to her precarious existence of painting landscapes for the market.

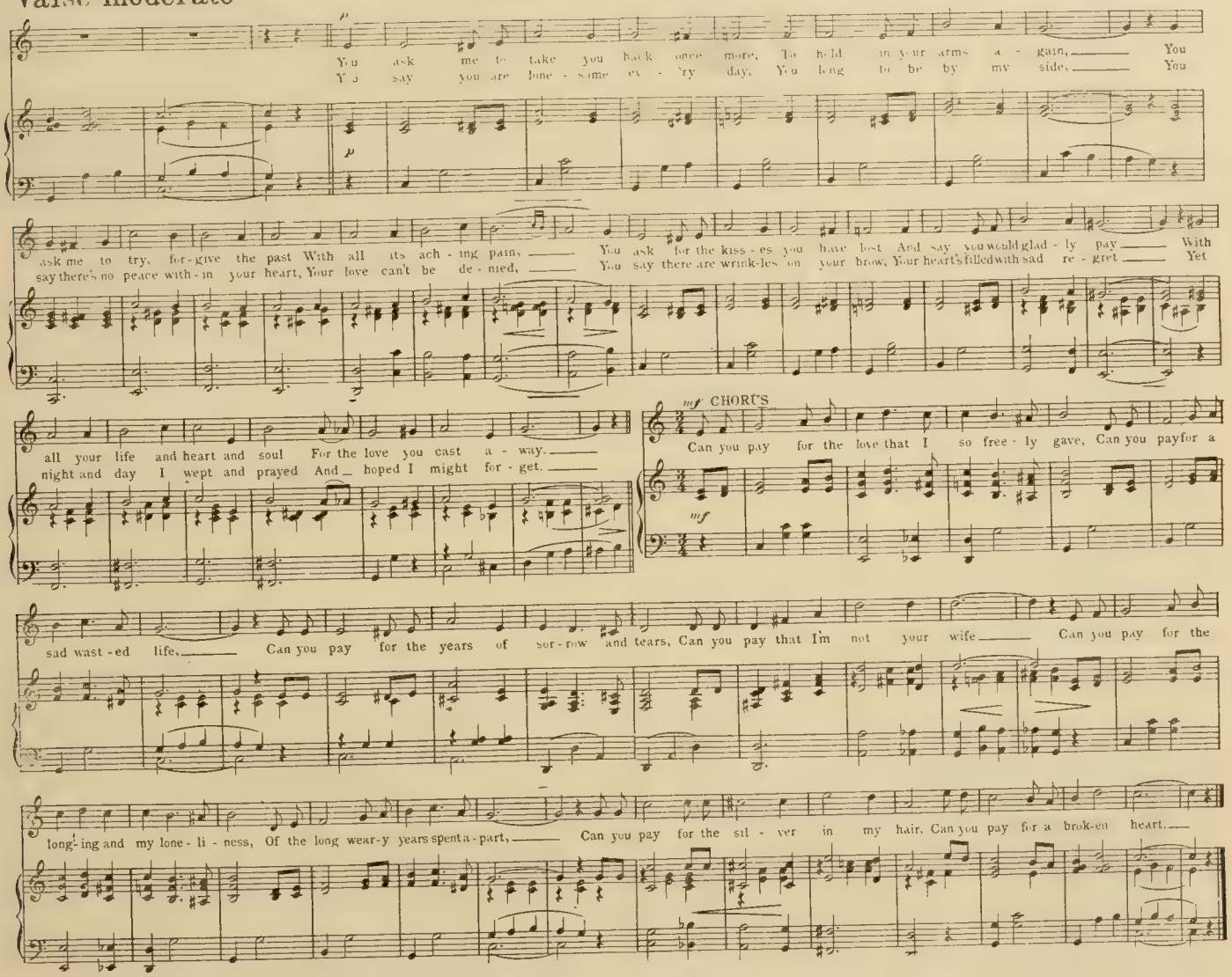
Thurston continues his thieving expeditions with such cleverness as to avoid detection. He receives an invitation to attend a house party at the villa of Mrs. Van Thornton, an invitation which he accepts with avidity, because he realizes that such invitations supply him with opportunities for abstracting valuable jewelry. On the street, one day, he accidentally espies Katherine returning to her humble apartment, filled with dejection and anxiety because she has been unable to dispose of her art. Carefully he follows her to the tenement house where she has a poorly furnished room. He hears a voice raised

Can You Pay?

(For A Broken Heart)

Words and Music
by CHAS. K. HARRIS

Valse moderato


You ask me to take you back once more, To hold in your arms a - gain, You
You say you are lone - some ev - 'ry day, You long to be by my side, You
ask me to try, for-give the past With all its ach - ing pain,
say there's no peace with - in your heart, Your love can't be de - nied,
You ask for the kiss - es you have lost And say you would glad - ly pay With
You say there are wrink-les on your brow, Your heart's filled with sad re - gret Yet
all your life and heart and soul For the love you cast a - way.
night and day I wept and prayed And hoped I might for - get.
CHORUS
Can you pay for the love that I so free - ly gave, Can you pay for a
sad wast - ed life, Can you pay for the years of sor - row and tears, Can you pay that I'm not your wife Can you pay for the
long - ing and my lone - li - ness, Of the long wear-y years spent a - part, Can you pay for the sil - ver in my hair. Can you pay for a brok-en heart.

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in anger and discovers that the landlady is threatening Katherine with eviction if she does not pay her arrears in rent immediately.

Thurston intrudes, with apologies and being well supplied with funds, pays Katherine's rent. Then, with clever argument, he tells Katherine why she should return to him and help him in his nefarious profession. Driven to desperation, she agrees to come back to him. Thurston attends the house party. He directs Katherine to come in the guise of a newspaper reporter to interview Mrs. Van Thornton in reference to the approaching festivities. He directs that Katherine shall pretend to sprain her ankle in order to permit her to remain in the house and locate the depository for Mrs. Van Thornton's diamonds.

The trick succeeds. Katherine locates the jewel casket, but in a fit of remorse, she refuses to disclose the whereabouts of the jewels to Thurston. She places them in another hiding place so that he cannot find them.

Mrs. Van Thornton's brother has become suspicious of Thurston, and succeeds in rescuing Katherine from the thief's anger when she refuses to tell him where the jewels are concealed. The brother intercedes, upon which Thurston draws a revolver and attempts to shoot the intruder. A struggle follows and the revolver is accidentally discharged by Thurston, so that the bullet enters a vital spot in his own body, with fatal results.

The body of the dead thief is hastily carried to his room and the inference is drawn by all that he has committed suicide. Katherine is forgiven and the interest shown by Mrs. Van Thornton's brother in the beautiful artist, indicates that they are candidates for future happiness.

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BILL HAYWOOD, PRODUCER (Feb. 16).—Bill Haywood is ambitions to become a motion picture producer. He writes a scenario, which, considering the results, must have been awful, and sends same to a motion picture concern for approval. The scenario is hurled back to him with unmitigated scorn, as there is nothing to commend it. Bill is stubborn as well as ambitious. He engages a company of stranded actors, buys a second hand camera, and proceeds to produce his own picture.

The scenario is highly melodramatic, and is entitled to be called "yellowdrama." Bill falls in love with the leading lady and steps in all the pitfalls which surround him. He dresses his cowboy friends in evening clothes to do society "stunts" and when the film is finished it is a "bird." The camera man films some of Bill's love scenes with the pretty leading lady, thinking them to be a part of the picture. He also neglects to film certain scenes that he did not think belonged in the picture.

THE BLACK DIAMOND (Feb. 17).—Harry Hope, a bold, reckless young man, falls in love with Norma Towner, a beautiful and trusting girl, whom he deceives under promise of marriage. Hope disappears from the scene, but the wretched girl is saved from disgrace by marrying Raymond Benson. Twenty years later, finds Harry Hope as the chief of a clever band of counterfeiters. Norma has a boy, Howard, who has no knowledge who his real father (Hope) is. Young Howard becomes a United States Secret Service Operator, and takes up the trail of the counterfeiters.

Howard secretes himself in the den of the counterfeiters, but is discovered by them and when they learn that he is a Secret Service man, it is decided that he must die. Lots are drawn among the criminals and Harry Hope is selected as the executioner. By chance Hope discovers that Howard is his son. He releases him, surrenders his accomplices, blows up the counterfeiting plant with dynamite and perishes in the ruins.

THE LADY KILLER (Feb. 19).—DePeyster is a wealthy scoundrel, and finds his chief pleasure in illicit love affairs. He has broken up a number of homes, among that of Russell, a fellow club member. Leslie and some friends discuss the devastating career of DePeyster, and Leslie wages $5,000 that he will drive DePeyster out of the city within a month.

At one of the local theaters, John Strong, a woman impersonator, is appearing in his act, and Leslie, who is a close personal friend of the actor, holds a conference with him. He arranges that Strong shall appear as his bride, and DePeyster is invited into the Leslie home to meet the pretended bride.

Strong has been thoroughly posted and plays his part well. He inveigles DePeyster into incriminating situations, so that they are discovered by Leslie, his friends and a crowd of newspaper men. The exposure drives the home-breaker away.

LOVE AND THE LEOPARD (Feb. 20).—This picture tells the story of a young African hunter who becomes enamored of a pretty English girl, and nearly loses his sweetheart, as well as his life, in consequence. Paul flirts with Rose, an English visitor, and she mischievously leads him on. His sweetheart, Lena, is almost heartbroken. There are a number of leopards in the neighborhood and Paul plans to make some money by trapping them at $50 apiece. Lena wants a new dress and persuades her father to set a trap so that she can also earn $50. While setting his leopard trap, Paul is attacked by a lion and falls with both hands caught in the iron jaws of the trap. Lena discovers Paul in his predicament, releases him and all is forgiven.

HEARST-SELIG NEWS PICTORIAL, NO. 9 (Feb. 1).—Liu Sung Fu, commissioner from China to the Panama Pacific International Exposition, comes to San Francisco with $20,000 worth of robes to be worn on state occasions.

Vast mountain of coal is piled along docks near Norfolk, Virginia, to supply Europe with fuel. Guards patrol this mountain night and day to guard against fires.

Harry K. Thaw is taken from New Hampshire to New York under orders of United States Supreme Court. He is shown as he leaves his Manchester home, as he arrives in Concord, and after he has been turned over to the New York authorities. He is followed by a crowd of friends who bid him a hearty farewell.

Boston's new thirty-six-story custom house is dedicated with elaborate ceremonies.

First refugees from Tsing Tau arrive in San Francisco. With them are German Red Cross nurses who cared for the wounded.

Staff photographer A. E. Wallace touring interior Germany, furnishes remarkable pictures of the preparation of a new army by the Kaiser. On the big drill field at Frankfurt, 7,000 men are put through various drill measures. Various squads are seen marching, going through the manual of arms, the bayonet drill, learning to jump ditches and climb fences, all at the same time.

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VICTOR.

THE COUNTERFEIT (Feb. 19).—For the past seven months there has been a gang circulating a ten dollar bill that is fooling the best of them. In a fashionable Broadway hotel a well-dressed fellow enters and calls for his bill. The clerk presents his bill and accepts the five new bills offered in payment. A moment passes when the manager of the house comes to him asking for some regular money.

"The Duke" has a yellow streak and when he reports at the den, and declares himself out of the game, "Jimmy" kicks the "Duke" into the alley. The captain is peeved. "I think I can give you information concerning the counterfeiting gang in a few days."

The captain could have been bought for a nickel when he saw the parade enter the station; but he felt like the Commissionair, when the Kid took his hat off and asked if he had got her notes. But the expression on the captain wasn't a marker for that which wreathed the faces of Jimmy and the professor.

POWERS.

A MARTYR OF THE PRESENT (Feb. 20).—William and Clay Strong, two brothers, are in the banking business. The bank examiner discovers a shortage. William is at a loss to account for it. He learns that his brother is the thief. Clay has a wife and child. William plans to take the blame for the loss upon his own shoulders and runs away.

William wanders far from "the haunts of man." He takes up his residence with an old fisherman and his daughter, Maria. Maria and William are married, being later blessed with a boy.

On his death bed, Clay Strong confesses. Clay's wife is brokenhearted. She and the doctor seek out William at the fishing village to plead with him to come back. William is ashamed of his plain wife. He finally consents to take his son back home for an education. Maria is brokenhearted. Realizing the storm which has broken upon her married life, she rows out to sea in an open boat. Later William sees an empty rowboat drifting.

JOKER.

FOOLING FATHER (Feb. 15).—Brown is a stingy man. He enjoys a life of ease himself and refuses his wife everything. She rebels and tears her year old dress to shreds. Brown rages in the garden. He discovers his daughter, Mandy, spooning with Tom. Brown strikes Tom with his cane. Tom drops as though killed. Brown becomes alarmed. A cop rushes up. He examines Tom. Determining to scare Brown, Tom confides in the cop. The cop is wise. Brown is scared. Fearing the consequences, he dashes into the house, confiding to wife his dreadful deed. She(alarmed, hides him and goes out to investigate. She discovers the deception joyously, for she favors Tom.

Then the four frame up a scheme to teach Brown a lesson. They rent the outfit of an Egyptian Seeress, mamma disguising herself as the Seeress, while Tom dons the shroud of a departed spirit. When all is ready the cop is dispatched for Brown. The cop delivers the supposed Seeress' order to Brown. He is further advised to bring his wallet, well filled. He goes in trembling and faces the supposed spirit. Escape is impossible. He pays the price demanded. Then when he finally discovers it all a hoax, his joy at finding Tom really alive more than balances the amount inveigled from him, and now realizing his former selfishness, he hastens to make still further reparations.

LOVE AND LAW (Feb. 20).—Tom is a city chap. Mandy is a country lassie. They love each other. But Judge Hardheart, the country justice, also loves Mandy. Tom and the Judge are bitter rivals. And the Judge has the best of it, for his suit is entirely favored by mamma. The Judge and Tom have a quarrel which results in the Judge causing Tom's arrest. Mandy encounters Slippery Sue who is making a get-away from a policeman. She begs Mandy to save her. Mandy gladly dons Sue's veil and cape. But the pursuing policeman does not pass Mandy up and her protest avail her nothing and she is rushed to the courthouse.

The Judge and mamma hit on a scheme to get rid of Tom. He sentences Tom, giving him his choice: "either marry the first woman brought into this court, or put in six months!" Mandy listens to Tom's declaration to gladly "bust rock" rather than give her up. She then reveals her identity, unnoticed by the others, to Tom. His decision is quickly changed, to the relief of mamma and the Judge. The latter at once performs the marriage ceremony. Then comes the discovery that this woman prisoner is Mandy herself.

L-KO.

ALMOST A SCANDAL (Feb. 17).—There have been Cinderellas, but when Peggy went wading on the sly, she had no idea she was going to be one herself. But she was, and in a way which caused surprise to her father, the Constable, and also to Oscar, the Prince Charming, who rescued her slipper. Oscar got into a fight with the Constable. Oscar located his Cinderella and was asked to meet her father. Father turned out to be the Constable. The latter's damp dignity did not go towards softening the introduction. This was just the beginning of Oscar's troubles, as father had had the Head Constable in mind for his daughter, and now considered it the opportune moment for forcing this issue. None of them had reckoned on the wounded feeling of Oscar. His misery called forth the cunning within him which resulted in the Head Constable getting locked in the closet with the hired girl and various other unpleasant things.

THEIR LAST HAUL (Feb. 21).—Both crooks, on the pleading of the girl, determine to turn square but with the provision of turning just one more trick. The first could not foresee that the second had placed a time bomb in the safe when he went to rob it. Likewise, the second could not foresee the other was going to pay a visit to the booty after he had planted the explosive. But worse, neither could foresee that a gang of burglars were contemplating carrying off the safe and that there were police loitering nearby. All this leads to events whereby the safe is suspended from a twenty-story skyscraper with a man locked inside and a time bomb threatening to go off in five minutes. The burglars on the roof did not realize they were defying the law of gravity when they attempted to pull the safe over the eaves. This was impressed on them, however, when the safe exploded. The man inside the vault also learned a lesson on the laws of gravity, and the same thing was impressed on the other crook and the girl when they least expected it.

STERLING.

THE FOX TROT CRAZE (Feb. 18).—Two hallroom boys decide to attend a dance in their hotel. They possess but a single suit each and get busy "fixing" up. Harold sends his suit to be pressed, but Percy presses his own, and while so doing burns a hole in the seat of his trousers. He sees a bellboy returning with Harold's suit and at once "cops" it. Harold, in the meantime waiting for his suit, grows impatient and sneaking into the hallway learns of Percy's theft. He grabs the first cover at hand and sneaks down near the ballroom, trying to regain his suit. Percy is having troubles of his own in the ballroom, however, for a hurriedly discarded cigarette causes a hole to burn in the suit he is wearing and his efforts to put it out cause him to seek seclusion in a corner, where he is found by Harold. The rightful owner of the suit demands it, for he is clad in his underwear and a portier, but Percy objects to return it. A fight for possession of the suit follows and in it both young men lose their coverings, and are carried into the ballroom where the fright and fight grows till both boys forswear dancing and ballrooms forever.

BISON.

THREE BAD MEN AND A GIRL (Two Parts—Feb. 20).—The girl is traveling by stage coach to a Western town. The coach is held up and robbed by three desperadoes who make away with the cash of the passengers. When the stage arrives in town, the news spreads concerning the hold up. A reward sign is posted for the three bad men, dead or alive.

Three pals, Joe, Jim and Shorty, arrive in town and go up to the saloon, where they are very much surprised to see the consternation which seizes all present. The occupants of the saloon rush out leaving the three friends alone. They notice the reward sign posted for the three bad men and conclude that as the description given in the sign reads, "Two tall and one short" that the townspeople have evidently mistaken them for the three bad men Exciting moments follow. The sheriff is told of the arrival of the three supposed desperadoes and after many exciting experiences the three are coralled and captured.

The girl, who has been the only one who has had nerve enough to approach the three men, is convinced of their innocence and is very much pleased with Joe. She asks the sheriff for mercy, and the three, safely captured, are disarmed and told to leave town.

They run across the real three bad men and capture them. The girl has been captured and taken to a Mexican setlement and she, too, is rescued in turn upon which the three pals are heralded as the heroes of the town and receive the advertised reward.

Joe, who has found the way to the heart of the girl, we are left to understand will shortly become her husband.

ECLAIR.

THE NEW DRESS (Feb. 21).—There stood two houses. In one lived an old miser. A family came to live in the empty house next door, a man, a woman and three children. The children tried to make friends with the old man, but failed. One day the woman told her husband it would be their wedding anniversary on Sunday. Then a thought came to him; he would buy her a new dress. That night the man saw a crack in the wall. Looking through he saw the old miser lock his money in the cupboard. The miser was asleep as Dan came into the room and took from the hoard of gold. The anniversary was Sunday and the woman came down to light the fire. On the chair was the dress.

The miser, counting his gold, found that some was missing. He hastened to the sheriff. Back at the house they searched for signs of the thief. Through the window the miser saw the family returning from church and the woman wearing the new dress. A few moments later he was in the house next door with the sheriff. The woman looking at the miser remembered a day long past when her brother set forth from his home to make a name. And as she looked at him the miser remembered a pretty little sister. The family sat down to the anniversary dinner.

IMP.

THE SON OF HIS FATHER (Feb. 15).—The story opens with John Wilson getting a letter saying that he has won a scholarship and that he will be admitted to college. John's father, the blacksmith, comes home and is told the good news.

We are now introduced to the Van Burens, whose son is going to college. They arrive in college, and Van soon becomes the leader of a certain set. When John arrives they take him for the new porter. Van Buren tells the others that John's father shoes his father's horses, with the result that John is left severely alone.

Van Buren one day insults him and John demands an apology. Van Buren refuses and there is a fight in which a fellow called Sadler is knocked down. That night Sadler steals into John's room and plants his watch, and then takes one of his handkerchiefs. The following morning the accusation is made. He is given twenty-four hours to explain or be expelled. John is heartbroken.

Sadler tells Van Buren, and, to his astonishment, Van tells him that he must go and tell the truth. Sadler refuses. John appears on the scene, and, as he thinks that Van is fighting a boy smaller than himself, he interferes. He is told to mind his own business, loses his temper, and a fight takes place, in which John knocks Van down. The president asks for an explanation. When John learns that Van has been taking his part he apologizes. They become fast friends, and when John's dad calls to visit him, Van Buren makes a great fuss of the old man.

When Van Buren's father calls he is shocked, but once again Van is the means of showing that class don't count if the heart is in the right place and John makes "his dad happy."

AN ORIENTAL ROMANCE (Two Parts—Feb. 19).—Heapley conducts a money lending business for Lian Kung, a wealthy Chinese merchant. Hop Kung, the Chinese merchant's son, returns from college with his chum, Dick Fenton, whom he introduces to his father. The young Chinaman's father warns him not to forget his race while mingling with the whites. Dick invites Hop Kung to visit his father and sister. Clara, Dick's sister is much attracted to the handsome young Oriental.

Dick spends much time gambling. In order to recoup his losses Dick plunges more heavily. He falls into the hands of Heapley, the loan shark. In the meantime Clara, her father and Dick returns the call made by Hop Kung to their home. Hop Kung gives Clara a necklace and an understanding grows between them.

While paying a visit to Dick, Hop Kung learns that his friend has fallen heavily in debt to Heapley, the money lender. Dick attempts to shoot himself but Hop Kung takes the revolver from him and assures Dick that he will help him out. Hop Kung begs his father to save Dick for the sake of his family. The old merchant thinks none too well of the plan, but to please his son calls in Heapley and collects from the money lender the notes which Dick has given him to cover his gambling losses. Dick then comes down to the merchant's shop, where Hop Kung tears up the notes and frees Dick from all financial obligation.

A month passes. In the meantime the growing attachment between Clara and Hop Kung has caused comment among Clara's friends. Her father hears of these slighting remarks

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and is angered. He upbraids his daughter for having fallen in love with a Chinaman. Dick, also, is infuriated at the thought of having his sister marry Hop Kung.

Again Hop Kung visits the Fenton home. Dick upbraids him and accuses him with having forced his sister Clara to love him. Hop Kung agrees to cure Clara of her love for him, although he breaks his own heart in doing so. That night at a formal gathering Hop Kung makes love to all the girls in turn. Clara looks reproachfully at him, and for a time Hop Kung fights against his desire to take her in his arms.

Then he again continues with his love making. Clara faints in her father's arms, and Hop Kung goes home to his father, who is secretly pleased to hear that his son has given up the white girl.

BIG U.

AN EXAMPLE (Two Parts—Feb. 18).—Joseph Bohn, ex-sheriff of Gray Gulch, Arizona, makes his home with his daughter and her husband a miner. Noticing the growing indifference on the part of the young wife towards her husband and being a man of experience, the ex-sheriff defines the cause. The husband, who finds his affectionate advances toward his wife repulsed, leaves for his work at the mine. The sheriff, overhearing his daughter making an appointment with David Morton, who possesses better looks and manners than her plain working husband, follows her to the meeting place, and confronts the man, gun in hand. He orders him to leave. Taking his daughter back to the little cabin, he sits down with her beside the open fire and remonstrates with her, knowing that she is just an innocent-hearted Western girl with really no idea of evil, to bring her to her senses and relates to her the story of his early life and experiences.

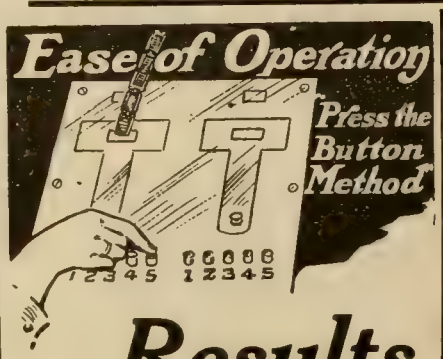
When sheriff of Gray Gulch, he gets home to his wife one day to find that she has offered hospitality to a man who is badly battered up and seems to be in unfortunate circumstances. Together they nurse the man to convalescence. The sheriff receives a letter from the Kansas City authorities warning him concerning an artist who has become a forger of bank notes and further stating a picture and description will follow later. He does not connect this criminal with the man he is keeping at his house, although he knows the latter is an artist. The friendship between the sheriff's wife and the artist grows. He paints her picture often and the husband little realizes the affection their constant association leads to.

Later he receives the description and photograph of the man wanted and it is then he realizes the man he has been keeping at his house and who they had nursed back to health, is none other than the criminal in question. He charged the man with the crime and shows him the photograph and description and takes him into custody. That night the wife leaves a note to her husband stating that she loves the imprisoned man. Taking the keys to the jail from his pocket and packing up a few belongings, she goes to the jail and frees the man, Edward Boyle. Next morning the sheriff discovers the state of affairs and sets out in pursuit, determined to capture the man at all costs.

The erring wife has taken with her her small child. The water supply is nearly exhausted and she begs some from the man. He refuses it to her. A struggle ensues between them for possession of the small remaining water supply, in which the woman is able to knock him down in his weakened condition. In falling he strikes his head against the wheel of the wagon in which they are traveling and is rendered unconscious. The sheriff's wife stumbles over the satchel in which she has brought her belongings and discovers therein the handcuffs taken from the man by her in the jail, and which she had inadvertently put into the handbag. Realizing that, should the man recover consciousness, he will cause her further trouble, she handcuffs him to the wagon wheel. She then goes to give water to her baby, but discovers that the canteen is entirely empty. Facing death for herself and baby, she becomes demented and wanders out across the desert.

The sheriff, meanwhile, closely following the trail, comes upon the deserted wagon and finds his man handcuffed to the wheel, dead. He takes up the trail of his wife, and, following it some distance, comes upon her body. She, likewise, has succumbed to to the desert thirst, but the baby is alive. He takes the child in his arms and, as the story closes, the old sheriff turns to his daughter and kindly tells her that she was that child.

Suddenly they hear a noise outside. It is the husband, who has returned from his work and is cleaning quietly the mire from his shoes. The wife goes to him, throws her arms about his neck and weeps. The husband is at a loss to know the reason for this but the old men tells him it is all right.



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REX.

THE ADVENTURE OF THE SEA-GOING HACK (Feb. 18).—Lawrence Dallas, man about town, is asleep in his bed. The butler awakens Dallas and gives him a telegram. It is from his wife, who has been out of town, and informing him that she will arrive soon. She arrives as Dallas is dressing and a bawling out is handed to Dallas. He pleads for one chance.

Dallas receives an invitation to supper with his friend Daisy. Mrs. Dallas also receives an invitation to go to the Plymouth reception. Both determine to go. The butler, who is in league with a gang of crooks, plots with them to rob the house. Some hours later finds Dallas intoxicated in company with several other gay boys; the butler, robbing the house with the crooks. Dallas and the others happen upon a hack in front of a saloon. The friends bet with him that he is afraid to drive it. Dallas mounts to the cabby's seat. The burglars are discovered by an officer who pursues them. They hail the hack and enter it. But the hack goes too slow. In disgust the butler and his colleagues flee, leaving the silverware in the hack. The officer pursues them. Dallas' spouse comes from the reception and finds the last taxi taken. She hails the hack.

The officer returns to find the hack. He sees it and discovers Mrs. Dallas and the silverware in it. He arrests her and her husband. The warden asks Mrs. Dallas who she wants for counsel; she tells them her husband. The husband awakens from his drunken stupor and finds himself in jail. He is brought into court. The deputy, arriving at the home, is met by the butler. The deputy recognizes in the butler a famous thief and nabs him.

Dallas has just been freed on a plea of 'First offense' when his wife is dragged into the scene. She runs to her husband's arms and he winks at the judge. He hears his wife's case and agrees to defend her after sternly reprimanding her. The evidence is brought in and they are both astounded at the sight of their own jewelry. The butler is brought in, and, to the consternation of Mr. and Mrs. Dallas, is declared to be a notorious thief.

THREADS OF FATE (Two Parts—Feb. 21).—Two children are born into the world, a boy of wealth and luxury, a girl of poverty and simplicity. The man becomes a musician with the soul of a poet, keenly sensitive to the real beauty of life, despite his immense wealth. The woman bespeaks charming simplicity, underneath which is hidden a deep soul. Constantly dragged into the whirl of society, the man tires of the sham and pretense and finally breaks his social ties and assumes the disguise of a wandering street musician. He travels about from village to village and finds in the simplicity of the farmer folk that for which he has sought in vain on the higher planes of life.

Meanwhile the woman begins to ascend the ladder. She goes to the city to become a protege of a wealthy aunt and is introduced to the society from which the man has just escaped. Here she meets the Count, a profligate soldier of fortune, and is urged by her aunt to look with favor upon his suit. Soon after she attends a week-end party given at the country home of one of her aunt's friends. Here she is subjected to what appears to her mind an insult. She escapes from the house and sets out afoot for her aunt's summer residence, dressed in the simple garb of a country maid, a character she had been impersonating at the party.

In going along the path through the woods, she is attracted by the melodious tones of a violin. Her curiosity is aroused and she follows the music to its source, discovering the man. He plays for her again and a warm friendship springs up between them. Each is afraid to disclose his true identity for fear of dispelling the illusion. Other visits follow, always in disguise, and finally the inevitable happens. They fall in love with each other.

Meanwhile great pressure is brought to bear upon the woman in the interest of the count. Finally the woman, realizing the hopelessness of her love, capitulates and marries the Count.

When the little country girl comes to him no more, the man loses interest in the life he is leading and returns to the city, throws himself into the mad whirlpool of life in a vain endeavor to forget. He goes abroad, thinking to find solace.

Meanwhile the woman has been reaping the bitter fruits of her marriage to the count. One night, when stopping at a famous watering place, she hears again the haunting strains of the violin. It draws her irresistibly and she comes into the presence of the man and his real identity is disclosed. Finally a point is reached at which flesh and blood can resist no longer, and the unhappy lovers determine to elope. The count discovers their plans and they rush away to their death. The threads of destiny lie severed.

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GOLD SEAL

CHANGED LIVES (Three Parts—Feb. 16).—Maggie Cline, a slavey, is suddenly discharged from her position and registers as a red cross nurse in the midst of the war. She meets and becomes the confidant of Clara Grosvenor, also a nurse, who tells her much of her past life. While they are about their duties great havoc is being done outside and of a sudden the hospital building is shelled and Clara is killed.

Maggie rushes to her aid, but, discovering she is dead, is in the act of getting the girl's few belongings together, when she comes upon the photograph of a child together with several letters belonging to the dead girl, several of which she has already been shown. Among these is a letter from a Mrs. Grosvenor, grandmother to Clara, welcoming her to her door, and stating, that as she has never seen her granddaughter, she is anxious to meet her.

At this moment Maggie is handed a cablegram addressed to Clara, and she being her only friend, opens and reads the message. She has an idea. The girl is dead, and she (Maggie) is without friends or money—why can she not impersonate Clara and answer the cablegram in person? The cable notifies Clara Grosvenor of the death of her uncle, Henry Grosvenor, and of the fact that she has been named as his heiress. Maggie decides to take the chance, and leaves immediately for the Grosvenor estates.

She meets young John Holdworth, the attorney, presents various letters of identification to him and is put in possession of the Grosvenor fortunes, as Clara Grosvenor. Later she writes to Mrs. John Grosvenor, grandmother of the dead Clara, asking her to come and live with her, as she is lonely and yearns for companionship.

At the home of the grandmother we find her attended only by a maid and her butler, James, on whom she relies completely. He is a good servant, but evil companionship and gambling have wrought his ruin. One day, having brought his mistress her jewels, James conceives a plan whereby he may pay back his gambling debts. He watches closely as his mistress goes over the precious gems, and when she has finished cleaning them, Mrs. Grovesnor turns them over to him to be placed in the safe.

Instead of doing this he hastens to a pawnshop, where he disposes of the jewels, buying counterparts of paste, which he places in the safe. In the meantime, Mrs. Grovesnor complains of one of her frequent severe headaches and calls for James to administer medicine. He is just in the act of placing the fake jewels in the safe when she sends for him. He comes to her.

Then it occurs to him that if he were really encouraged sometime, he might add too much to her headache remedy, then all would be well with him. In the scene Mrs. Grosvenor receives the letter from Maggie, inviting her to come and live with her and share her fortune. She reads it over and over, and, getting a former letter written by the real Clara, before her death, she compares them and finds that the signatures are, of course, different. She becomes suspicious and decides to make the trip to America to see for herself.

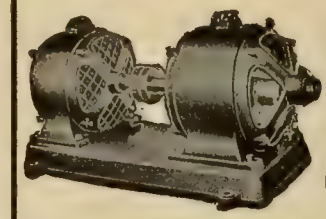
Back in her new-found home, Maggie and John Holdworth have become great friends. He realizes, however, that her position is far above him in the social world. While they are seated in the garden one day, Maggie receives the message stating her grandmother will arrive on a certain date, but she does not read it to John. He becomes jealous of the cable, declares his love for her and learns it is returned. Later he is informed that the cable was from the grandmother.

A few days later Mrs. Grosvenor arrives with James and takes up her home with her supposed granddaughter. She decides to verify her suspicions and shows one of her own pictures to Maggie. She is not surprised when the girl answers: "My dear mother, how well I remember her." Mrs. Grosvenor is now convinced that the girl is an imposter.

In the meantime Mrs. Grosvenor, has been sent a message from the jewelers with whom she left her jewels to be re-set before leaving London, stating that they find them to be worthless pastes. James has intercepted the message, and is evolving a plan whereby he might save himself. About this time the Grandmother is attacked with one of her old headaches and again calls for James to bring her medicine, so she may have a clear head to deal with the imposter, Clara.

Mrs. Grosvenor sends for young Holdworth so she may expose the girl in whom the world has believed. James, at a loss, remembers the danger of an overdose of the medicine and that Mrs. Grosvenor, alone, could convict him. He decides to put her out of the way. Just as Holdworth arrives the grandmother is stricken and dies and Clara is saved from exposure. The law, however, takes a hand and the guilty James, who has been tracked by Scotland Yard men from London, is taken into custody.

HALLBERG



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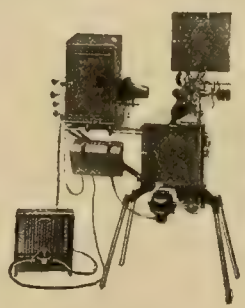

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UNIVERSAL.

ANIMATED WEEKLY, NO. 152 (Feb. 3).—Back to the Tombs.—Harry K. Thaw starts back to New York after a stubborn legal fight following his sensational escape from Matteawan. Concord, N. H.

Great Italian Earthquake.—30,000 killed, hundreds of thousands injured and whole of Avezzano district wiped out in violent 'quake which sweeps Italy. Sub-titles: Rushing victims to Rome. Thousands of dead buried under debris. Troops digging for victims.

Confesses to 115 Years.—Mrs. Jeanette Schwartz, who admits being born in 1800, poses for the movie camera.—Brooklyn, N. Y.

Storm Centre of the War.—Troops of the Allies in camp where most desperate fighting of the war is taking place—Ypres, Belgium. Subtitle: Thatch huts for winter quarters.

At the Call of War.—Short work made of motor busses in cutting them down to open lorries for use in battle.—Rouen, France.

Making Giant Guns.—A glimpse of how some of Germany's great cannon are made, Krupp Gun Works, Essen, Germany. Sub-title: Ready for action.

Engine of Destruction Foiled.—Unmanned locomotive sent by Belgians to smash train bearing enemy's cannon, wrecked in time.

On the Firing Line.—Animated Weekly camera man risks life to get scenes of actual fighting. —Ghent, Belgium. Sub-title: Firing at hostile aeroplanes.

Ravages of War.—Removing dangerous ruins after heavy bombardment.—Lille, France.

A Fugitive World Champion.—Jack Johnson, champion fighter of the world, a fugitive from the United States, on his way to train for his fight with Jess Willard, arrives at Buenos Aires, Argentina.

Cartoons by the world-famous caricaturist Hy. Mayer, of Puck.

MUTUAL FILM CORP.

ROYAL.

THE STAR BOARDER (Feb. 6).—An exceedingly entertaining young chap, upon discovering that his landlady has a considerable sum in the bank, lays siege to her affection. He succeeds to such a degree, that she adds so materially to his comfort it causes her bank account to shrink. A pretty girl comes to the boarding-house and the young man falls in love with her. They are about to be married quietly, when the jilted landlady comes upon the scene and the bride-to-be is arrested. Although the fickle young man tries his best to get the landlady to reinstate him in her affections, she ejects him from the house.

THE ESCORT (Feb. 13).—Two young married couples find life intolerably dull. Even Rose, the maid of one of the couples, unable to endure the tomb-like gravity of the household, gives notice and leaves. Just after this, Eddie Rose, an old friend of the bridegrooms, invites them to go with him to a prize fight. There is considerable confusion over the name Rose—and the two wives learning of an appointment at the Litte Cafe, conspire to entrap their faithless husbands. They bribe the janitor to act as their escort. He shaves off his precious beard and is struggling into evening clothes—when the husbands unexpectedly return. In trying to escape, "the escort" is forced into the dumb waiter. He pulls himself up and down until he is exhausted, but at last is captured in the cellar.

THANHOUSER.

THE SHOPLIFTER (Feb. 7).—Meg and Meta, sisters, are employed in the Brock Department store. Meta is forewoman of the silk department and the manager has great confidence in her. Meg, however, has fallen under the influence of "Sport" Strubel, alias "the Widow," a thief and shoplifter, who has persuaded her to be his accomplice in stealing silk from the Brock establishment. Mr. Brock holds Meta responsible for the goods lost in her department, and to prove her own innocence, she determines to round up the real thief. She traces the crime to Strubel, who, to her knowledge, has a strong influence over her sister; and when he appears in the store, heavily veiled like a widow, she insists upon waiting upon him. She tells him that he is discovered. Strubel, in a rage, believing that Meg has "squealed," writes her a note directing her to meet him at a certain place. Meg, meanwhile alarmed over the turn things have taken, goes to the manager's office and makes a full confession. Meta gets the note from Strubel and notifies the police, where they can find the thief. He is captured. Then she learns of her sister's confession. For her sake, the manager pardons Meg—and Meta helps her sister to live up to her vow to be honest.

THE SMUGGLED DIAMONDS (Two Parts—Feb. 9).—The Secret Service Bureau receives word that a celebrated diamond has been smuggled among others, into the country by a notorious character posing as a nobleman. The

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information that he was carrying the gem in a hollow cane arrives too late to enable the officials to capture him at the pier, and upon the suspected man being searched shortly afterwards at his hotel, no sign of the jewel can be found. The men operatives are baffled, but a bright young woman with natural detective ability traces out the mystery, locates the jewels in the steam radiator, compels the smuggler to confess, and causes his arrest.

BEAUTY.

MRS. COOK'S COOKING (Feb. 9).—In spite of his wife being an excellent cook, Mr. Cook is a chronic kicker. At last, unable to endure his grouchiness, Mrs. Cook goes on the war path—and Cook departs to a restaurant. There he orders a meal, but, as usual, denounces every dish set before him. A quarrel with the proprietor and the waiters ensues, and during the excitement Cook yanks the cloth off the table, smashing a lot of crockery. The proprietor has him arrested. At the police station Cook calls up his wife and begs her to come to his rescue. Secretly amused, she tells him that it serves him right, and before he can retort hangs up the receiver. Cook is locked in a cell and put upon bread and water. The jailer tells him to eat it—or starve. As he drearily munches his dry crust, visions of his wife's cooking rise before him. When he is marched into the court room he learns that the restaurant proprietor wants thirty dollars damages. As he has nothing approaching this sum, he again telephones Mrs. Cook, frantically pleading with her to save him from thirty days on bread and water. At last she relents and hurrying to the court bails him out. Cook is permanently cured of kicking once his feet are safely under his home dining table again.

MAJESTIC.

THE DOUBLE DECEPTION (Feb. 5).—A wealthy girl, tired of her aimless life, runs away to the country where she lives an active, natural life on a farm. A rich young clubman, as blase as she seeks the same village where Laura has taken refuge, and the two fall in love and are married. She believes Henry to be a poor clerk, and returning to the city they set up housekeeping in a small apartment. One day Henry finds her trying on a necklace of pearls, and his suspicions are aroused. She disarms him, however, by telling him they are paste. But not long after this the jewels are stolen, and when Henry traces them to a pawn shop he learns from the pawnbroker that they are worth $100,000. Meanwhile, Laura has discovered in Henry's bureau a diamond-studded watch. She begins to think that she has married a burglar. But when next they meet, and each accuses the other, husband and wife mutually confess.

HIS LAST DEAL (Feb. 9).—Dan Mallory, a confirmed gambler, through a gambling scrape, is convicted and imprisoned. His son is cast upon his own resources. The son and a hired girl, on the farm where he works, fall in love and put their savings aside toward a place of their own. Long before the sum is completed, Molly is fired through no fault of her own, and young Tom Mallory goes with her. They marry, pay a deposit on a small farm, and start in bravely to work it together. Their crops are successful, and they are at last able to finish paying off the debt on the farm—when Dan Malory is released from prison. He comes to his son's home, and hearing of their returns from the harvest, madly entreats Tom and Molly to loan him the money, that by one last deal he may triple the amount, repay them and escape to another state. They refuse. Later he returns and steals the money. In the den the old father loses every cent. The following day he sees his son and his son's wife turned off the farm, broken hearted. Touched by their suffering, Mallory attacks the Mexican, who has won the money away from him and gets back the cash. Husband and wife overcome with joy buy back the place. But the old father, returning to the town, pays with his life for his last deal, at the hands of a band of Mexicans.

PRINCESS.

NELL'S STRATEGY (Feb. 5).—Nell Winter's father is an old scamp who drinks up his money. His daughter takes in sewing to support their home. Maurice, the son of a rich woman whom Nell makes dresses, becomes infatuated with the girl, who is by no means pleased to see her father and the young millionaire becoming great friends. She instinctively dislikes Maurice. But also she is in love with Bob, a young clerk in an iron company, who is devoted to her. Bob discovers a scheme for enriching the company and is sent to New York to superintend the city office. He writes Nell that as soon as he has the cash saved, he will come back to make her his wife. Meanwhile, the unpaid mortgage on the Winters' house is causing Nell a great deal of worry. The next installment coming due, they are unable to meet it, and her father points out to her that it is her duty to save the day by marrying Maurice. Nell pretends to consent. She writes Bob of her predicament, and he arrives just in time to pay off the mortgage and save his sweetheart from a miserable marriage.

KOMIC

BILL TURNS VALET (Chapter 16 of the "Bill" Series—Feb. 7).—Hadley engages a new office boy by the name of Bill. Ethel comes down that morning in a new skirt which she displays to Mabel across the hall. She decides that it is too long, and is wondering how she can get it shortened in time to keep a twelve o'clock luncheon engagement, when Bill comes out of the inner office bound for the tailor's with his boss's ink-stained trousers. Ethel gives him her skirt and tells him to hurry. Bill finds the tailor out and decides to make good by doing the repairing himself. Meanwhile, Hadley and Ethel, their nether persons clad in newspapers, are suffering many embarrassments, which finally lead to a visit from the police. But in the nick of time Bill returns with the missing garments—though what he has done to them, under any other circumstances, would have cost him his job.

RELIANCE.

THE BEAST WITHIN (Feb. 3).—Jim Rose, fond of drink, falls into bad company and is involved in a robbery. He serves his term in state prison, and then, returning to his native town, determines to do right for the rest of his life. A detective, who has no faith in the reformation of crooks, betrays Jim to his employer, but Tom Bailey, also a detective, who is in love with Mamie, Jim's sister, honestly believing in Jim, wins his job back for him. Spike Hennessey and another former pal of the ex-convict try to blow the safe of the firm where Jim is employed. They are discovered by Jim, who refuses all their inducements to remain silent, causes their arrest and saves the company's property. Tom Bailey's and Mamie's faith in Jim is vindicated, and the head of the firm honors his heroic employee.

HEART BEATS (Two Parts—Feb. 6).—Policeman Moriarty witnesses, silhouetted on the window curtain of a rear room in Frank Middleton's house, on the night of a masque ball, the murder of Middleton, himself, by a tall figure costumed like the Devil. Just previously he also has seen the shadows of Middleton and a young woman on the curtain, the latter struggling to defend herself from his embrace. Moritarty summons help, and the policemen, under the direction of Lee, the chief of the detective force, arrests all the guests. Lee also finds on the table of Middleton's room a diary, a woman's handkerchief, and a bunch of keys. Trying the keys in one door after another, he at last brings to light a beautiful girl who weeps but will tell nothing. He takes her to the police station, where already the other guests are awaiting examination. There Lee sets an electric lamp on the floor and with Moriarty at his elbow reviews in silhouette on the wall all the guests as they pass the lamp. Floyd Parker, who is dressed as Mephistopheles, is called aside, and then Edwin Hurlburt, whose cupid bow, in silhouette, resembles a devil's horns. Lee brings out the "heart-throb machine" and tests by means of written words on a blackboard both the suspected men. Parker is tried first. The heart throb register runs evenly. "Hurlburt, you killed Middleton," writes Lee, and the machine registers wildly. Suddenly, at the detective's signal, a door is opened and the girl runs into the room. Seeing Hurlburt in an attitude of supplication, she exclaims, "It was not his fault! The scoundrel trapped me." Lee draws from his pocket the diary he has found on the table in Middleton's room. He reads to himself the last entry:

"Wealth buys everything. Even little Janet, Hurlburt's fiancee, met me in my rooms tonight to save his business from my mortgage. She must pay my price——"

Then he tries the girl with the heart throb machine and she bursts into a storm of weeping. Hurlburt springs forward and throwing his arms about her, confesses. He had killed Middleton to save her honor. Lee closes the machine. "It was justifiable homicide," he says.

THE CHINESE LOTTERY (Feb. 10).—May gets a job on a paper through the friendly help of Jason Hunter, son of a newspaper owner, who is inclined to be somewhat wild. A public outcry against lottery schemes is on, and May is sent to locate the shop where the lottery is conducted. She discovers the plant in the rear of a Chinese laundry, and notifies the police. But she makes them promise not to raid it until ten o'clock the following night, so that she may have time to get the story for her paper, and also because at that time the owner of the place may be found on the premises. The next night when she goes to the shop, she is dismayed to discover that the owner is Jason Hunter. She has no way of heading off the police at that hour, though she resolves to "throw" her paper for Hunter's sake. She hurriedly runs out, takes down the laundry sign and puts it upon a shack two doors away. The police raid an innocent place, and May returns to the office and is dismissed for failing to get the story. Next day Jason learns of this. He confesses to his father, May is restored to her job and Jason gives up his foolish ways.

AMERICAN.

JUSTIFIED (Two Parts—Feb. 8).—Tom Allen, an industrious young miner, warns Beatrice, his wife, against Joe Hills, a worthless chap, who is continually hanging around their cabin. Hills steals Allen's gold, and is discovered by Beatrice hiding in a closet just as her husband comes in. Allen suspicious of his wife's relations with Hills, in a sudden fit of rage, drives her from the house. She is found many miles away, exhausted, and some time after this she gives birth to a child. Meanwhile Allen discovers in the closet the hidden nuggets and some baby things. He is convinced of his mistake and sets out in search of Beatrice. Five years later, Allen recognizes Hills in a saloon. The later fires at him and in returning the fire, Allen kills his enemy. He takes refuge in a barn, where he is found by a small boy, who leads him to his mother. Thus he finds Beatrice. She hides her husband from the sheriff, but the child innocently gives away his father's presence. Allen surrenders. Upon trial, however, he is acquitted of shooting in self-defense a man long wanted for murder. The Allens are then happily reunited.

A HEART OF GOLD (Feb. 10).—Jim is a fisherman, shy and gentle, and devoted to children and his flute. He lives in the attic of Mrs. Carr's cottage. Mary Price takes refuge with Mrs. Carr from Jake Price, her husband, a drunkard. Her beauty and sweetness make a deep impression upon Jim, who, on declaring his love, learns to his dismay that she is married. Later he meets Jake, and for Mary's sake determines to try to make him reform. One day Jake is swept out to sea in a small fishing boat by a heavy storm. Jim saves him. When Jake, humble with gratitude, asks Jim how he can reward him, the latter asks him simply "to go home and take care of Mary." After that, Price leads a new life, and Mary is happy.

THE WILY CHAPERON (Feb. 12).—Dick Willis proposes to Myrtle Stern and is promptly put out of the house by her irate father, who advertises for a chaperon to guard his beautiful and wilful daughter from designing beaux. Mrs. Brown Smith, a dashing widow, who, at the end of the season finds herself financially embarrassed, immediately applies. Her winning ways captivate Father Stern, who engages her at once. Myrtle resents the intrusion of a chaperon, but soon finds out that the widow has too many plans for her own to interfere with her love affairs. With Mrs. Brown Smith's help Dick and Myrtle elope. Father Stern finds the chaperon bound and gagged. As he is trying

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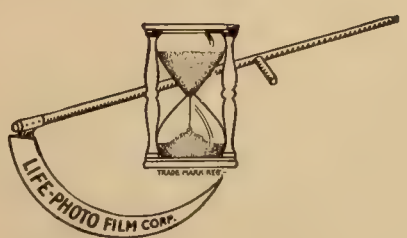

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to console her for the outrageous treatment she has received the newly-weds return at a critical moment. Father explains that he just has asked the lady to be his wife. And this time it is the young couple who give him their blessing.

BRONCHO.

THE CHINATOWN MYSTERY (Two Parts—Feb. 10).—Frank Sloan, the best reporter on the "Daily Metropolitan," is detailed to work in Chinatown to solve the mystery of the disappearance of a Chinese slave girl, Woo. Sloan's nerves become unstrung from overwork and he forms the opium habit. He loses his position on the newspaper and is turned down by the girl to whom he is engaged. Sloan fast goes to the dogs. Sometime later there is a big murder mystery in Chinatown and Sloan, while in the opium den, overhears Yo Hung confessing to the murder to another chinaman. Sloan tells Captain Wells that he has located the murderer and will deliver him over to the authorities if the captain will promise to keep the arrest a secret for an hour, in order to allow Sloan to secure a "scoop" for his old paper. Wells promises this, and Sloan affects the capture of Yo Hong, and and also gets the big story for his paper. That night, as a last resort to save Sloan and cure him of his habit, his friends resolve to shanghai him aboard a schooner bound for a long voyage. This is done, and, after much suffering, Sloan is cured. On his return to the home port he is met by Grace (the girl to whom he has been engaged) and her brother, Jimmy, and they are happily reconciled.

DOMINO.

THE BRIDE OF GUADELOUPE (Two Parts—Feb. 11).—Living in the village of Guadeloupe, a mythical California Mission town, are Berta and her lover, Ricardo. Felipe, a rival, unable to win the girl, resorts to violence and has Ricardo abducted by bandits and held captive in a mountain hut. Felipe and the bandits, under threat of death, force Ricardo to write a letter to Berta, telling her that he has taken a ship to Spain to marry a boyhood sweetheart.

The heartbroken girl tries to commit suicide but is prevented by Padre Sebastian, who advises her to take refuge in a convent and take the veil and devote her life to the service of the Church. Berta enters the Convent of the Sacred Heart.

During the absence of the bandit gang on a cattle foray, Ricardo succeeds in killing his guard and escaping to the village. The Padre is surprised to see him, believing him in Spain. Ricardo tells the Padre of the plot, and the Padre tells him where to find Berta. Ricardo goes to the convent and steals an interview with Berta through the bars of the convent gate. He returns to the village and sends the sheriff's posse into the mountains after the bandits, then seeks out Felipe, whom he finds in the village wine garden. In the duel with pistols Felipe is killed. The bandits are captured. The ending scenes of the story show the pretty church ceremony that unites Ricardo and Berta in marriage.

KAY-BEE.

IN THE TENNESSEE HILLS (Two Parts—Feb. 12).—Jim Carson, a young Tennessee mountaineer, and Millie James, a mountain girl, are worried over the condition of Jim's mother. Millie nurses her tenderly. Jim's worry is increased by a note which he has received from John Calhoun, a miserly landowner, stating that, unless he pays the overdue rent on the shack which they occupy, that Jim will be evicted. Realizing that terrible shock would be dangerous to his mother, Jim goes out and attempts to borrow the money. He meets with no success.

Meanwhile, Calhoun, accompanied by two deputies and his overseer, Ned Simms, goes the rounds of the cabins to collect his rent. He arrives at Jim's cabin. Jim being absent upon his mission, Millie states that they have not the rent, whereupon Calhoun orders them evicted and the men at his command place the dying woman out on the roadside on a mattress, also throwing their scant furniture into the roadway. The shock of the eviction kills the mother. Calhoun goes on his way.

Jim arrives at the cabin and learns of the eviction and the death of his mother. Shortly afterwards he leaves to wreak his vengeance upon Calhoun. The mountaineers carry the dead woman into the cabin and restore the furniture to its original position. Jim Carson, by a short cut, waylays Calhoun, shoots at him and kills his horse. In a desperate struggle between the two men, Calhoun's revolver is accidently discharged and Calhoun is killed. The body is discovered and Ned Simms and a posse set out upon the trail of Carson. He is captured, placed on a horse under a tree with a rope about his neck and left there, Simms knowing that at sunset the horse will return to the stable, leaving Carson to hang. Simms returns to the cabin of Carson and finds Millie there and taunts her with Jim's fate. The mountaineer whose horse Jim borrowed his already arrived on the scene. He hears the argument in the shack, goes to the window and covers Simms with his own rifle. Millie leaves on horseback and rescues Jim. She liberates him and at her request Jim rides towards the North, where Millie promises to join him after burying his mother.

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MUTUAL.

MUTUAL WEEKLY NO. 5 (Feb. 4).—European war illustrated. Latest pictures from seat of war: Artillery going into action; heliograph signals; the bombarded city; burying the dead; Brig. Gen'l Gordon Gilmore reviews the 2d battalion of London; French engineers relaying a military railway; Belgian soldiers pulling down a dangerous wall.

Harry Thaw is returned to the jurisdiction of New York State. Scenes at Concord, N. H., showing his departure.

Baby Speed Demon makes new record at the mid-winter regatta off Miami, Fla.

Company "D," 1st battalion, U. S. army engineers build bomb-proof trenches and wire entanglements at Washington barracks.

The navy's biggest submarine, the L1, is launched at Quincy, Mass. Sub-title: Eight more submarines are under construction at the same yard.

New York society women hold cat show at the Waldorf-Astoria to aid unemployed. Subtitle: The Sacred Cat of Siam.

A new auto-truck fender demonstrates its ability to save lives. The City of Chicago requires all trucks to be equipped with these devices.

Some interesting scenes in far-away Guatemala. Subtitle: The Market Place on the Plaza.

Bursting Boiler on U. S. S. "San Diego" kills six and injures eight men.

Thousands of chickens are sent to the Panama-Pacific show for exhibition.

A contrast in methods of travel. Subtitles: The way our grandfathers traveled—mule power. The way we travel to-day—the electrically-propelled 20th Century Limited.

Boston's new custom house is dedicated. Subtitles: Collector Billings receives the keys from Architect Peabody; surveyor of the Port Maynard; bird's-eye view from tower.

Professor Hiram Young, of Lexington, Ky., exerts strange influence over cattle. Calling the herd by music from his $25,000 Cremona violin.

FEATURE FILM STORIES

PARAMOUNT.

AFTER FIVE (Lasky).—Ted Ewing, a young New Yorker, is the guardian of Nora Hildreth, with whom he is in love. He invests her fortune of $50,000 and an equal amount of his own money (constituting almost his entire property) in a stock exchange speculation. When this speculation apparently fails he seeks to reimburse the girl by taking out a life insurance policy in her favor and then killing himself. But, as the policy has a clause invalidating it in case of suicide, he has to arrange an "accidental death" for himself, and, to this end, enters into an arrangement with the chief of the S. S. S., a blackmailing society which has already threatened his life.

The humorous complications really begin when it develops that the money has not been lost but doubled, so that Ted, instead of wishing to die, has every reason imaginable for wishing to live. It is, however, almost impossible to break his sworn pact with the S. S. S. and his own Japanese valet, to whom he gave the money to pay for his death, refuses to divert the money from the one use to which it has been pledged.

The manner in which Ted manages to escape from his own plots against his own life, and the details of his romance with Nora form the concluding episodes of this highly amusing photodrama.

THE GOOSE GIRL (Lasky).—Count Von Herbeck, the chancellor to the Grand Duke of Ehrenstein, is married but keeps the fact secret on account of his high ambitions. His wife, dying, writes him a letter urging him to make their little child a great lady. With this purpose in view, he arranges with Torpets, a gypsy, to abduct the daughter of the Grand Duke. He takes the coat, hat and locket belonging to the little Princess and sends his own child away. During the abduction of the little Princess she is wounded on the shoulder by a bullet.

Fifteen years later Von Herbeck tells the Grand Duke that he has found the Princess, and produces the locket and coat in proof of the identity of the child. Meanwhile the real

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Princess, after being abandoned by the gypsies, has been adopted by peasants and has grown up as a "Goose Girl."

At the same period, the young King Frederick of Jugendheit is officially betrothed to the Princess of Ehrenstein but does not wish to marry a woman he has never seen, or to put diplomatic necessity above love. He disguises himself as a vintner, meets the Goose Girl, rescues her from the insulting attentions of a vicious Count and longs to marry her.

When it seems impossible for the story to come to a happy conclusion the real identity of the Goose Girl is revealed through the bullet mark received when the gypsy stole her, and she takes her rightful place on the throne. This makes the marriage to the Princess of Ehrenstein the one thing in the world most to be desired by the King of Jugendheit, and everything ends happily after all.

YOUNG ROMANCE (Four Parts—Lasky).—Nellie Nolan works at the notions counter of a big department store, and Tom Clancy is in the hardware department of the same establishment. But both of their souls are filled with ambitions and aspirations not to be governed by even the routine of such existence. Nellie has saved a whole hundred dollars and, in a fit of June madness, decides to spend it all for one week of glorious pretense at a Maine summer resort, assuming the role of a lady of fashion and tasting for once the joys of wealth. Tom is impressed with the same newspaper story which has caught Nellie's eye, and he goes to the same resort, posing as a rich young man from Newport.

The two young people meet each other, each believing the other belongs to an entirely different sphere of lige, and the succeeding events make it possible for Tom to become a hero in the eyes of the girl by rescuing her from a desolate island. They fall in love, but an understanding is impossible because they both are unwilling to confess that they are not what they seem. They both return to the store, and that very day Tom is transferred to the counter directly opposite where Nellie deals in notions. Thus they meet for the first time in their rightful surroundings and Cupid wins.

SAWYER, INC.

THE LADY OF LYONS; OR LOVE AND PRIDE (Four Parts).—Claude Melnotte, an artist of lowly birth, is spurned by the proud Pauline, daughter of the wealthy Lyons merchant, Deschappelles. Beauseant, a rich gentleman who has been refused with levity by Pauline, plans to be revenged for the insult. He sees Claude Melnotte place a bouquet on the window sill of Pauline's room. Pauline finds a note in the bouquet and when she discovers that her secret admirer is Claude Melnotte, the son of a gardener, she throws the flowers into the street. Beauseant follows Claude home, and persuades him to assume the fictitious title of "Prince of Como" for which purpose Beauseant furnishes money. Claude signs a contract, agreeing not to reveal his true identity until Beauseant gives him permission.

Beauseant equips him with the valuable dress and trinkets of his supposed princely rank, introduces him to the leading society, and obtains for him an invitation to the home of the merchant Deschappelles. Pauline is enchanted with the Prince, and his rank and apparent wealth prove too much for her when Claude proposes marriage. She accepts him and the wedding takes place with great pomp and splendor. Meanwhile Claude has told his mother of his deception and has asked her to help him to comfort Pauline when she is disillusioned. He has to take Pauline to his mother's home as he has no other home for her. Pauline is heartbroken when she finds that she is the guest of a poor cottager instead of the mistress of a wonderful castle.

Finding Pauline inconsolable Claude suggests that she divorce him, and having no hope in life left him, he enlists, goes to war, and Pauline returns to her father's home. He is promoted for bravery and returns two years later as Col. Melnotte. During Claude's absence Deschappelles has lost his money and Beauseant has come to the rescue, making the hand of Pauline his condition. Claude is just in time to prevent the marriage, and win Pauline for his own again. The scene closes with Pauline in the arms of Claude.

WORLD FILM CORP.

THE ADVENTURES OF A BOY SCOUT (Five Parts).—This picture has been authorized and endorsed by the National Headquarters of the Boy Scouts of America. Tom Slade, a young tough of sixteen, falls under the influence of the Boy Scout movement, and while he at first affects to treat the idea of scouting with contempt, he finally becomes a heroic character in the organization.

Tom, whose father is a worthless individual, finds himself not only without a home, but also without his parent, who has deserted him, and in his extremity encounters Mary Temple and her brother, Wilfred, who are children of John Temple, the landlord who evicted Tom and his father from their shanty. Through Mary's influence Tom is induced to make an effort first toward self-support, and then, as he becomes acquainted with the scout movement and begins to earn his own self respect, he learns that scouting is a bigger thing than he had any idea of, for he finds that it is engaged in building men of character out of the boys it enlists.

Tom joins the scouts and goes with them on a camping expedition, and there he learns that his father has joined a band of tramps and is engaged in the life of crime. John Temple and his children are living in a house not far from the Scout camp. Temple is violently opposed to the Scout movement, as is his son, Wilfred, but the Scouts manage to render Mrs. Temple a service, and thus enlist her sympathies and admiration. Bill Slade, Tom's father, and his pals try to rob Temple's home, but are frightened away by the arrival of a troop of Scouts. The tramps steal a motor car and get away, but not until Tom has recognized his father. Later that night the tramps return to the Temple home and make another attempt upon it. In the disturbances that ensues Tom's father is wounded, but escapes, and one of the Temple's servants is shot. The Scouts again come to the rescue and with their wireless equipment manage to procure medical assistance for the wounded servant. Temple refuses to recognize the value of the services the Scouts have rendered him.

He and his son go off on a fishing trip and get lost in the woods. The next day when they do not return Mrs. Temple asks the Scouts to search for them. In the wood Temple has found Slade, who is also lost, and the men fight until they both fall unconscious. They are discovered late at night by the Scout patrol and both are carried to the Temple home. Temple undergoes a complete change of heart concerning scouting, his son asks to be admitted to the movement on his own account, and Bill Slade goes to work and becomes a useful member of society.

OLD DUTCH (Five Parts—Shubert).—The story relates how Ludwig Streusand and his daughter, Violet, are living in New York. Ludwig is known as "Old Dutch," and after years of hard study and labor he completes his invention of what he calls the teloptophone, a device which, when attached to a telephone, enables the speaker to see the party at the other end of the wire. He goes to John Rockmorgan with his invention and after proving its worth, Rockmorgan agrees to finance his invention and gives him a check for $5,000 on account.

Old Dutch and his daughter have had rather a hard time of it. Now that his invention is a success, he feels that the best thing to do is to go away to Palm Beach with her for a vacation. To escape the publicity arising through the invention of the teloptophone, he also thinks it wise to assume another name so as to avoid being questioned and annoyed about his invention. He arrives at a Palm Beach hotel and registers under the name of John Mueller and daughter, and settles down to a period of east and comfort.

Harold, John Rockmorgan's son, has also gone to the hotel, and when he sees Violet, love awakens in his heart. They meet and she is happy in her first love affair. In the meantime, we see the vaudeville team of Bings and Bings discharged from the theater in which they are playing on account of their act being so bad. They are in desperate straits and the idea comes to the male member of the team to go to a fashionable hotel in Florida and by hook and crook get some of the money of the millionaires.

"Old Dutch" has become a great favorite with the children of the hotel, and on the day that Bings and Bings arrive there, while playing with the children, he loses his pocketbook. It is the good luck of Mr. Bings to be the first to see the pocketbook and before registering he goes through the contents and sees the check made out to Ludwig Streusand for $5,000. When he finds there is no such man stopping there, he boldly signs the name of Ludwig

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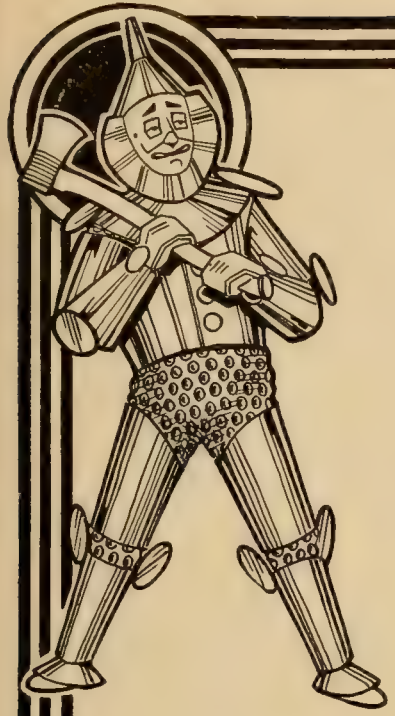

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Streusand and daughter. When Joubert, the hotel proprietor, learns that such an illustrious person is stopping with him, he immediately begins to give receptions and balls in his honor. "Old Dutch" is so wrapped up in having a good time that he is unaware a man is masquerading under his name, so when his week's bill is presented he is unable to pay it, as his check for $5,000 and all means of identification have gone with the pocketbook.

Joubert is furious that "Old Dutch" cannot pay his bill and tells him that he and his daughter must either go to jail or work off their board bill. "Old Dutch" protests and says that his name is Streusand and John Rockmorgan is his partner. Joubert laughs at him and points at whom he thinks is the real Streusand. Harold tells the proprietor he feels sure that "Old Dutch" is speaking the truth. When Joubert asks him how long he has known him and in what way he can identify them, he is left without an answer. So they are put to work—"Old Dutch" in the stable and Violet in the kitchen.

Meanwhile the vaudeville team of Bings and Bings are having the time of their lives. The female end of the sketch is doing her best to win Harold Rockmorgan, who still believes and loves Violet. After having been forced to perform various duties around the hotel, on the night of a banquet given in honor of the false Streusand, Joubert forces "Old Dutch" to be head waiter. In the meantime "Old Dutch" has induced Harold to phone to his father to come down and identify his partner. At first he refuses, but Harold gets the teloptophone from "Old Dutch" and tells his father that he plainly sees the stenographer seated on his lap and unless he does come at once he will tell mother. That settles the old man.

During the banquet Bings is called upon for a speech, and as he is telling his eager listeners what a wonderful man he is, Rockmorgan arrives downstairs in the hotel. The clerk hastens to tell Joubert. "Old Dutch" overhears the good news, and knows that his time has come. He tears down to the office, followed by Bings and the surprised guests. He runs up to Rockmorgan who quickly explains that "Old Dutch" is the real Streusand and the other is a fakir. Bing and Bings' day is over. Harold and Violet are free to get married, and "Old Dutch" takes up his pleasure again.

UNITED FILM SERVICE.

THE VERDICT (Grandin Film—Feb. 14).—John Whitney, broker for Robert Courtleigh, is invited to dine at the Courtleigh home. By a subterfuge he manages to secure an audience with Ethel. Courtleigh, knowing Whitney's reputation and careful of Ethel's happiness, deliberately interrupts the tete-a-tete just as Whitney is about to propose to Ethel. Courtleigh tells Whitney that as a man of business he admires him, not as a prospective son-in-law. Whitney leaves and plans to "get even" with Courtleigh. He purposely double-crosses Courtleigh in a stock deal and practically ruins him. Courtleigh goes to Whitney's office and begs Whitney to make amends. Whitney is willing if Courtleigh will withdraw his sentiment of the night previous. Courtleigh refuses and denounces Whitney. Mrs. Courtleigh tries to induce her daughter to marry Whitney. Ethel shows her mother an engagement ring that Dick Carrol has given her that afternoon while riding in the park. She is horrified at her mother's willingness to sacrifice her and after a stormy scene leaves. She finds her father in the library. Seeing his great distress, Ethel thinks that it is she who is selfish and offers to marry Whitney. Courtleigh refuses. Ethel shows her ring that Carrol has given her and Courtleigh shows pleasure. Mrs. Courtleigh, desperate at the thought of living in poverty, is determined to break the match between Ethel and Carrol. She instructs the butler to refuse Carrol admittance when he calls that night. Carrol calls and the door is shut in his face. Dumbfounded, he returns to his club where he phones Courtleigh, who promises to join him and explain matters. Ethel, alone in her room, decides upon a plan to save her father—she herself will go to Whitney and plead with him. She calls him up on the phone and tells him she is coming to his apartments. Whitney, dressed in evening clothes and about to leave, is overjoyed at the prospect of seeing her, dismisses his valet for the evening and sits down with a bottle to await Ethel's coming. Courtleigh and Carrol meet at the club and Carrol is told of Whitney's treachery.

Ethel arrives and Whitney welcomes her. He shows signs of drink; she pleads with him. Carrol leaves Courtleigh, telling him that he (Carrol) will try and settle with him and save Courtleigh's home. He arrives just at the time Whitney is embracing Ethel. Ethel is terrified at the prospect of being found in Whitney's room. The bell continues ringing and Carrol is shown in the hallway. Whitney points to his bedroom door. Ethel in her terror enters it and Whitney locks the door. Carrol is admitted and pleads with Whitney. Ethel hears her lover's voice. Whitney laughs at Carrol when Carrol, taking his check-book from his pocket, offers to pay Courtleigh's debt. Enraged by Whitney's offensive manner, Carrol slaps Whitney in the face with his gloves. Whitney leaps to a table and seizes a gun. Carrol, anticipating Whitney's move, closes with him before he can shoot and the struggle starts. Ethel pounds upon the door in frenzy but cannot make herself heard. The gun is discharged and Whitney falls in a chair at the side of the table, dead. The gun drops from his hand to the floor. Carrol exits. Ethel listens too terrified to cry out, then throws herself against the door in a vain endeavor to break it down.

Courtleigh, at the club, is anxiously awaiting Carrol's return. Carrol is seen getting by the sleepy elevator boy. Back in Whitney's bedroom Ethel is at the window. She opens it, crawls out upon the ledge to the next window. She discovers Whitney dead. Courtleigh at the club is joined by Carrol, who tells him what has happened. Back in Whitney's apartment, Ethel is seen placing a pin in the table at Whitney's side. To the pin she attaches a string. She places the gun on the floor directly under Whitney's right hand. She again starts for the door with the string when she sees Carrol's cane on the table. She takes it with her. She takes the key from the door, throws the string over the transom, exits into the hall, locks the door from the outside, gets a settee, stands on it, takes the key, places it on the string and allows it to trail down to the table. It stops at the side of the dead man, the string is pulled and Ethel replaces the settee and exits. Both doors are locked, the gun is under the dead man's hand and the key on the table beside him. Ethel goes home. The valet returns, finds the door locked, looks through the transom and sees his master. The police come, discover the key and the gun and declare that it was a case of suicide. Carrol enters his apartment. His valet asks for his cane. Carrol realizes he has left it in Whitney's apartment and shows horror.

Carrol has passed a sleepless night. He is pacing up and down in his room when his valet enters with the morning papers. He eagerly reads: "The verdict is suicide. The key of Whitney's apartment lay upon the table beside him and the door was locked. The gun was lying on the floor directly under the dead man's hand——." Carrol is mystified. No mention of the cane. The valet enters and announces Ethel. Ethel enters, hiding the cane behind her. She slowly takes from behind her back and hands it to the utterly astounded Carrol. A short explanation and a clinch.

PATHE EXCHANGE, INC.

THE EXPLOITS OF ELAINE (Ninth Episode—"The Death Ray"—Two Parts).—The daughter of the slain Taylor Dodge, and her lawyer, Perry Bennett, receive an ultimatum from the Clutching Hand, in the form of a note advising that if the services of the scientific detective, Craig Kennedy, are not dispensed with, and the detective himself not out of the country within a few hours, a pedestrian will drop dead in front of his laboratory each hour. Next morning, after two men have been mysteriously stricken, Kennedy agrees that the master criminal is too deep for him, and consents to leave the country. With his assistant, Jameson, and accompanied to the dock by Elaine, Bennett, and Aunt Josephine, he boards a steamer for South America. Two porters convey some small baggage to the travelers' staterooms. When the two porters again appear, they are given in charge of that part of the fugitives' baggage that arrived too late for loading. The trunks are consigned to the Dodge home. Once there, and alone with Elaine, the erstwhile porters remove their disguise and prove to be Kennedy and Jameson; the real porters at that moment being on the high seas. Elaine loses no time in telling Bennett of the clever way in which the detectives have eluded the grip of the Clutching Hand. Later, advised by a message that Kennedy and Bennett await her, Elaine accompanies Bennet's valet in the lawyer's auto. In his laboratory, Kennedy informs Jameson that the peculiar black mark left on the forehead of the dead men is proof positive that they were slain by Ulivi's Infra-Red Ray, a scientific death-dealer that destroys any substance that cannot deflect its light. He is about to explain to Jameson the principles of a diverting shield, when from each corner and closet of their apartment they find themselves covered with guns pointed by the Clutching Hand and his aides. When Elaine arrives at her strange destination, she becomes the anguished spectator of the efforts of the Clutching Hand to turn the death-ray on the detectives, trapped in a cement room below ground. Kennedy' diverting shield deflects the ray to the wooden ceiling, which immediately ignites. The police, instructed earlier by Kennedy to raid the headquarters of the Clutching Hand, arrive just in time to save the three from a horrible death of fire. The crooks escape and leave no track behind them.

THE WOLF UNMASKED (Three Parts).—Jack Wayburn and Tom Ryan, his pal, earn their living by thieving. Wayburn goes to the bank, and is surprised to learn that Roy Bar-

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ton, his college chum, is the cashier of the bank whose president is Roy's father. He confides this to Ryan, and tells him that he has been invited to the banker's home. Wayburn makes an immediate hit with Florence, the banker's romantic daughter. Wayburn, learning that Barton's butler has left, 'phones to Ryan instructing him to apply for the position, which he does. Ryan is engaged. Calling at the bank, Wayburn sees Roy receive the combination of the safe, and determines to secure it. This he manages to do. He then succeeds in procuring the keys of the bank by a ruse.

That night, Roy loses heavily at his club. Meanwhile, Wayburn, taking advantage of romantic Florence, induces her to consent to elope. Accompanied by Ryan, Wayburn enters the bank at midnight and overcomes the watchman. Then they loot the bank. The next morning, Roy, unconscious of the robbery, leaves for the bank. On strong circumstantial evidence, Roy is accused of the robbery and in the custody of a detective starts for prison. Florence and Wayburn hastily depart on their wedding trip, not knowing of her brother's arrest. The banker is stunned when he learns of his daughter's marriage. Roy, taking advantage of the detective's negligence, makes his escape. Florence learns of the trouble at home, and, with Wayburn, returns. Wayburn and Ryan rob the home safe of the banker, who discovers them. He is attacked, but receives assistance from Roy, who has also returned. The police arrive in time to arrest Ryan, Wayburn escaping. He later returns to the house, and falls into a trap laid by Florence. He escapes in an automobile which is wrecked by a train. Bruised and bleeding, he is found by the police. Ryan, subjected to the "third degree," confesses and accuses Wayburn. The banker, convinced of his son's innocence, eagerly welcomes him back to his home.

FOR HER PEOPLE (Four Parts).—Joan, a Lancashire mill hand, is the sole support of her invalid mother. She takes a keen interest in her duties, and Tom, the foreman, is in love with her. At a meeting of the directors, Henry Calder, the manager, protests against the cutting down of the mill hands wages, but William Arnold, the principal shareholder, forces a 15 per cent. reduction. The notice is posted, and Calder, foreseeing trouble, wires his son, Leslie, that he is unable to join the house party at the Arnold's. Leslie, who is engaged to Dora Arnold, decides to go and assist his father. To avert a strike Henry Calder promises to restore the wages in six months. Leslie makes the acquaintance of Joan and is surprised to find in her a great student of labor troubles. He falls in love with her, which arouses the jealousy of Tom. A letter dispatched by Leslie to Dora is handed to Tom for post. Tom writes upon the envelope the words, "Ask the writer who Joan is." Dora now visits Leslie and seeks for an explanation and everything seems satisfactory. Leslie invites Joan to visit his home and meet Dora. But the unhappy Joan leaves early. The next morning Joan sends Leslie a note in which she explains that she should not have visited them, and that it is all her fault. A quarrel between Dora and Leslie ensues, Dora returning to Leslie the engagement ring and leaving for home. Tom meets Joan on the following Sunday, and some bitter words ensue.

On the following bank holiday, Joan goes off by herself to Cragwell Hill. Leslie follows and meeting her, asks Joan to marry him, and devote their lives to the workers' cause. Henry Calder is again forced by William Arnold to reduce the wages another 5 per cent. or close down. Tom influences a strike and inflames the workers. Joan appeals to the mill hands, but her voice is drowned. The pinch of poverty is felt everywhere. Tom visits the strikers and incites them to violence. They decide to burn down the mill. The storm gathers. Leslie meets with an accident. Dora is sent for. Joan tells her that Leslie must not marry out of his own class, that she loves him well enough to give him up but that "she loves her people better than all else." Joan finally pleads with William Arnold and succeeds in getting the mill restarted on the old wages. She is acclaimed, and in the end is discovered at peace amid the people she loves, and Tom is reinstated in her affections.

THE BOY SCOUTS' FARM.—The Boy Scouts, an organization now world-wide in its scope, is most excellent in its training, disciplinary and educational opportunities, especially in conjunction with farm life. The safe and careful handling of bees and the washing of sheep are two of the most interesting of the experiences that are successfully entered into by the embryo farmers. All phases of this work are shown. The cutting, curing and stacking of hay, and the milking of the gentle bovine, are also viewed by the interested spectator. A sincere desire to join these boys comes to one as the various scenes are unfolded to the view. Even the ugly hog is viewed with interest on the Scouts' farm.

ROMANTIC SAN DIEGO (California—On same reel as foregoing).—The most historic spot in the lovely state of California is Ramona's Marriage Place, a beautiful flowered courtyard. Scenes of a hundred years ago are shown in this romantic vicinity. A relic of the mission days is also shown—an old Mexican Coretta, or solid-wheeled cart. We see the old San Diego Mission, built by the Spanish Fathers in 1769, as well as the original bell which was brought from Spain. The famous Campanario Bells on the wall overlooking the Patio and Ivy Corridor still resist the ravages of time. Interesting views near Fishermans' Bridge and along the shore are here depicted, showing peculiar strata formations and many natural caves formed by erosion.

COLONEL HEEZA LIAR—GHOST BREAKER (On same reel as "The Great-Eared Bat—Madagascar"—A synopsis of which was published on page 902 of last week's issue).—Colonel Heeza Liar is undoubtedly the greatest rival of his contemporary, Baron Munchausen, enters into a new field of investigation—that of psychic research. He is the guest of honor of the Royal Society of Ghost-Chasers, who regale him with tales of hair-raising and harrowing experiences. They look for evidences of fear in his countenance, but only scorn radiates therefrom. Who ever heard of the doughty Colonel fearing a mortal, much less an immortal? To prove his utter disrespect of apparitions, he agrees to sleep at the ancient Castle Clare, owned by his friend, Lord Helpus. He enters his assigned chamber and prepares for a snooze. The magic hour of midnight at last rolls 'round, and in a moment the air is filled with weird and ghostly sounds. The banshees are at work. The Colonel from his bed gives vent to these thoughts, "If I could see who makes that din, I'd bust his bloomin' coco in." The next moment he DOES see, and his blood suddenly turns to water and freezes at the dread apparition. Seeking to evade the midnight prowler, the now quaking Colonel rises from his bed and flees for his life; but nothing seems proof against the advances of his awful foe. Should the Colonel lock the door, the ghost crawls through the key-hole; should he crawl beneath the bed-clothes, there also follows the shadow demon. Just as the Colonel is about to expire from fright, his life is saved by the ghost's mortal enemy, "One o'clock." With a final wail, the banshee hies itself to a neighboring graveyard. The Colonel breathes again.

A BUSYBODY'S BUSY DAY.—Jenkins, newly married, is greatly impressed by his own importance. As is the case with most people of that character, Jenkins is anything but an Apollo. With many sighs and repeated good-byes, he takes leave of his "Snookums" and starts for the city. The newlyweds are seen by the village gossip fondly kissing each other. She spreads the report, however, that Jenkins was seen by her to be brutally beating and choking his wife. She even goes so far as to accuse poor Jenkins of throwing his wife into the well. The result can better be imagined than described. Excitement reigns supreme among the hearers of the tragedy. To make matters worse, news is spread of the escape of dangerous lunatics. Jenkins, hearing this report, and seeing the approach of the village police force, takes them for the lunatics, and beats a hasty retreat to his home. Jenkins vanquishes his pursuers. He is later captured, however, and hailed to court, where he is accused of murder. He is rescued by his wife, however, who arrives in time to save him from an awful fate.

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THE $20,000,000 MYSTERY (Episode Twelve —Reels Twenty-three and Twenty-four).—From the time when Zudora received her fright from the spectre bearing the dagger-pierced heart, as set forth in Episode Eleven, events began to move with a rapidity that was marvelous. A burned fragment of a letter from her father, in which he tells of bequeathing the rich Zudora mine in South Africa, to his daughter, has furnished a clue to John Storm, however, of which he, Jim Baird, the reporter, and Tom Hunt, the shrewd detective, are not slow to take advantage. They do not know that the original will is in the possession of Madame Duval and her band, nor that news has come to this clever adventuress of a rich "strike" in the Zudora diamond mine. By means of forged papers Bruce, Madame Duval's able confederate, has convinced the mine superintendent, Henry Howard, that the mine has been sold to his chieftainess, and it is to her that Howard reports. When he receives a letter from Madame Duval, however, directing him to bring the mine's output to New York, the superintendent grows suspicious. He obeys, but plans to locate Zudora, while in that city and learn the truth from her.

It happens that when Howard arrives, he is taken at once to Madame Duval's home, where he gives a graphic account of the "strike," which will mean millions to the owner of the Zudora mine, and turns the diamonds he has brought with him over to his fair hostess. Tom Hunt, the detective, who is shadowing the house, sees and hears all, and speedily communicates what he has learned to Jim Baird, when the reporter relieves him in keeping guard over the headquarters of the conspirators.

Meanwhile, Captain Radcliffe, becoming suspicious after Howard has left, decides to drive him back across the ocean. He sees to it that Howard receives the secret warning of the band —the sign of the "Heart and Dagger"—but Howard is made of sterner stuff and decides to stay.

Once his decision is made known to Madame Duval, that resourceful woman determines to avoid all chance of discovery by having the stones he has brought cut at once. In pursuance of this plan they are entrusted to Bill and Ike,, two rascally members of the band, to deliver the gems to a lapidary. The bag is then given to another of the gang, who, with these worthies as bodyguards, sets out for the diamond-cutter's. He has not gone far, when Jim Baird who has been on watch and suspects what is happening, holds him up and relieves him of the jewels. Then cleverly eluding the gunman's bodyguards, the reporter sets out for Mrs. Rumsey's, where he triumphantly delivers the stones to Zudora.

News of this daring coup is brought to Madame Duval. Acting under her directions a number of her most trusted agents seize Howard and overpower him. The mine superintendent is taken to a certain sanatorium, a resort conducted by one, Dr. Israel Munn, an unscrupulous quack, and there he is kept under close guard.

Madame Dval's next move is to get possession of the lost diamonds or Zudora. So it happens that after a happy evening with his sweetheart, John Storm is startled to learn the next morning that she has disappeared in the night. He takes counsel with Baird and Tom Hunt, and after a week's unflagging search, Zudora is located. She, also, is a prisoner in Dr. Munn's sanatorium.

The three devise a plan, which though desperate, seems feasible. Incidentally, to Jim Baird falls the lion's share of the dangerous work, which the plan entails. He it is that locates in just what part of the building Zudora is imprisoned and who leads the attack. Together they force their way into the sanatorium, and while Baird and Hunt hold off the doctor and his hirelings, Zudora is carried off in the strong arms of her lover.

As for the crooked medical man, he receives his just deserts, but as often happens, the real culprits, Madame Duval, and her band of conspirators, are enabled to escape and continue their preparations to accomplish the possession of Zudora's fortune. They still have the will, which is really Zudora's only title to the fabulously wealthy mine.

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THE ETERNAL CITY (Famous Players—Eight Parts).—The story opens with the suggestion of sorrow involved in the sudden discovery by Leone, a young officer of the Papal Guards, of the tragic death of his wife, who, believing herself deserted by Leone, places her infant at the door of a convent and throws herself into the Tiber. This seeming desertion was made apparent by the young guardsman's abrupt and continued absence from Rome, who, unknown to his wife, was sent on a foreign mission by his father, in order that his daughter-in-law, whose marriage to his son he has never countenanced, may be convinced of his infidelity, with its fatal result. The despairing young guardsman, at last aware of his father's cruel ruse, abandoning all worldly honor and position, seeking only forgetfulness, enters the monastery to devote his life to a sacred peace, and years later becomes Pope Piux XI.

The abandoned infant, David Leone, is tenderly reared by the kind Sisters who find him, and when about nine years old falls into the hands of a cruel and heartless Padrone, who takes the boy to a den in London, where a number of other boys of his own age are imprisoned by the Padrone, and compelled to beg and steal in London streets. In this sullied atmosphere the delicate and refined boy is confronted with his first misfortunes, inhumanly starved, beaten and tortured, and taught vice and evil, which, however, he never truly embraces.

On a cold, stormy day, little David, weak and exhausted by exposure after begging for hours in the snow, falls in a faint on the stoop of the home of Doctor Roselli, an idealist and political exile from Italy, who maintains a school in London and devotes his life to the youths of his country. There the good doctor finds the boy, and takes him into the house, where he tells Roma, his little daughter, that he has brought a brother home for her. The two children become inseparable companions, and Doctor Roselli instills in David's heart the principles and republican ideals which he hopes some day will liberate his beloved country. These doctrines fill David's soul with a vast longing for the political regeneration of his native land.

As the picture proceeds David and Roma approach maturity. The benevolent doctor has departed from the world, and Roma is now the ward of Baron Bonelli, Prime Minister of Italy, who, through political intrigue, has confiscated and retained the estates of the exiled doctor. David, inspired by the teachings of his benefactor, has become a socialist leader and the idol of the people. For years David and Roma have not seen each other.

A number of distinguished guests have assembled in the loggia of Baron Bonelli's house to witness the gorgeous procession of the Pope's Jubilee. Roma is surrounded with state and luxury. The Baron has fallen madly in love with her, and it is commonly known that she is his mistress.

A short distance from the loggia David Leona, now a member of the House of Deputies, and known as David Rossi, is exhorting the multitude. A revolution is imminent unless some heed be taken of the necessities of the people, and David is resolved to interrupt the processional cortege by throwing himself before the Pope in an effort to gain an audience. As the procession approaches he is heard from the loggia addressing the people, denouncing Baron Bonelli, and also Donna Roma, to whom he alludes as a woman who holds illicit relations with the Prime Minister, and who enriches herself at the expense of the suffering people. The guests take their leave, and Roma and Bonelli are left alone. She is bitterly resentful of Rossi's insinuations. A plan of revenge comes to her, and she requests Bonelli not to molest him and leave his punishment to her. The Prime Minister acquiesces to Roma's request. Donna Roma visits Rossi in his apartment, whither he has been borne by his enthusiastic followers, and in the course of the conversation he is baffled by a strange resemblance between Roma and a girl he knew in the past.

As the story develops, Donna Roma's studio is disclosed, where she indulges her fondness for sculpture. Here Rossi comes daily to sit for a portrait bust of himself that Roma is at work on. A passionate love has sprung up between them, and Rossi has told Roma all the secrets of his past, through which is also disclosed her identity as the little Roma of his childhood. But Roma has no longer any in-

tention of securing his downfall. All ideas of revenge have long faded from her mind, and she has learned to love Rossi.

David Rossi publishes a proclamation announcing a great meeting of the people at the Coliseum. Baron Bonelli, in the meantime, has ordered the police to charge the meeting, open fire upon the agitators, and in the confusion to kill Rossi, and thus rid Italy of him forever. Roma learns of this plot, and just as Bonelli's order is about to be executed, she arrives at the Coliseum, and throws herself before Rossi to shield him from the expected attack. In the resulting panic Roma and David flee to safety. They are hastily and secretly married and connive at David's immediate escape from Italy. Baron Bonelli hears of the marriage and scornfully asks Roma whether she confessed her true relations with him to David. He urges her to annul the marriage, but she tells him that her life now belongs to David.

One of the charming scenes that follows is that in which Roma visits His Holiness, Pius XI, in the Vatican Gardens. On the promise of immunity from punishment other than banishment from the country, Baron Bonelli has prevailed upon the Pope to induce Roma to cause the return and identification of Rossi. Assured of the ultimate security of her husband, Roma writes, urging his return and explaining his safety. When Rossi, acceding to Roma's wishes, touches Italian soil, he is arrested and brought before Bonelli. Roma also is present, and now realizes Bonelli's perfidy. In furious wrath, David denounces Roma for betraying him and, unable to bear the sneers of Bonelli, turns upon him and kills him. With a parting curse upon Roma, David escapes. To shield Rossi, Roma accepts the guilt of the crime, is arrested and imprisoned in the Castle of St. Angelo.

David, a shattered soul, with all hope gone, wanders aimlessly about, until Destiny directs him to the bronze doors of the Vatican, where a monk finds him weak and unconscious and brings him into the Pope's palace. The chain of circumstances which drew together the Pope and Rossi gradually reveal them to be father and son. Rossi tells his long, sad story to his father, who in turn tells him of the sacrifice Roma had made for him in accepting his guilt, and that even now she is waiting in the shadow of death for her sentence. Eventually the Pope secures Roma's pardon, and in the final scenes we find Rossi seeking Roma in the Castle of St. Angelo, announcing to her her freedom and his, and preparing to begin life anew together.

GENERAL FILM CO.

THE ACCOUNTING (Essanay—Three Parts—Feb. 18).—Gordon Bannock, a U. S. secret service operator, is commissioned by his chief to get certain papers bearing upon the alliance of two European principalities that are of vital importance. Bannock, in the disguise of an interpreter, gains admission to a council of officials of Retrograd and Galla, bent on forming an alliance. He hears the entire proceedings, interpreting for the officials. After the council is concluded he steals the treaty papers and flees. Olga Petroff, the cleverest spy of Retrograd, is called to recover the papers. She heads off Bannock, bribes an inn keeper to lame Bannock's horse, which forces him to appeal for shelter at a peasant's cottage whither Olga has preceded him. She pretends to be Velvia, daughter of the peasant couple. Bannock is charmed by the girl's simple beauty. Suddenly soldiers are heard approaching. Bannock reveals himself to Gondine, who denounces the government of Retrograd and promises to help him.

Bannock conceals himself in the wood. The soldiers try to force Gondine to reveal the hiding place of Bannock, and when he refuses slays him and his wife. Bannock hears the shots and returns to the cottage to find the soldiers gone and Velvia sobbing over the bodies of the peasants. He thinks she now is alone in the world and asks her to marry him. She consents. After the marriage they take refuge in an inn. Olga snatches the papers from Bannock's hands and two of her aids cover him with guns. She then tells him it was all a trick, all the occurrences had been planned by herself to trick him out of the papers. Though she has really fallen in love with Bannock, she fights down her feelings and rushes off with the papers to Sargall. When she turns them over to him it is found the papers are blank. Bannock had concealed the real papers under the carpet in his room.

Realizing that his wife will be the object of Sargall's wrath, when he finds the papers are blank, Bannock follows her and is on the balcony outside of Sargall's room when the blank papers are delivered. Sargall gives Olga the alternative of suffering the penalty of a spy or submitting to his love. Bannock leaps through the window and overpowers Sargall. Olga throws herself into her husband's arms and says she will flee with him. At the point of a revolver Bannock forces Sargall to accompany them in an automobile and pass them by the guards until they are out of the country. He then forces him out of the machine and to walk back, while Olga and he flee on to safety.

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SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode 4—Two Parts—Feb. 3).—June's headquarters at Mrs. Beales' boarding-house became known to both Ned Warner and Gilbert Blye. Fortunately June realizes this. Leaving Marie to gather up their belongings, the runaway bride hurries to a nearby hotel, telling her maid to follow. She is pursued at a safe distance by Blye. As June enters the Hotel Daniel, "Shanks" McGee, the newsboy in the lobby, scents "detecatiff" stuff. Later, when both Blye and Ned in turn appear, the latter demanding to see her, the boy decides to use his wits in the game at the first opportunity. Meanwhile, the bell-boy also has been catching on to things. So he goes up to June's room and suggests his mother's home as a safe retreat. June gladly accepts the plan, and with the bell-boy's help she escapes through the servants' entrance. Below stairs Ned's and Mrs. Blye's detectives have insulted a Frenchman with a black vandyke, whom they mistake for Gilbert Blye. After they are gone "Shanks" McGee, seeing Blye himself enter the hotel with "Tommy" Thomas on his arm, puts two and two together, tears after the detectives and tells them that the man they are seeking is now in the lobby. But Blye, though taken by surprise, is more than a match for the detectives. With three well-directed piston-like blows he sends them sprawling—and then he and "Tommy" Thomas, having learned of June's escape, leave the place.

June, meanwhile, through an employment agency has found a position as governess to little Dolly Wiles. She is very happily occupied until Mr. Wiles, through the extravagance of Mrs. Wiles—who is a pretty, vapid, money-loving sort of wife—goes bankrupt. Then she returns to the employment agency. Entering, she does not see Gilbert Blye, who quickly steps behind a screen. The address given her by the manageress is one which the man with the black vandyke has handed to the woman with explicit instructions only five minutes previously.

ITALA.

THE TREASURER OF THE LOUZAT'S (Four Parts).—Lydia, daughter of the younger branch of the ancient family of Louzat, on her eighteenth birthday is in the garden. A man steps out of the bushes and hands her a message, telling mysteriously of a super-important secret hidden in an unnamed massive volume bearing her family's ancestral arms. Count Gerard, her uncle, feigns to pay no heed to the communication but secretly searches in the library. Failing, he decides that in the majestic castle of the senior branch of the family, with whom he is at enmity, he must seek.

Using as an excuse for Gerard's call the introduction of his beautiful niece, Count Jules receives them courteously. The latter finds that his interest in his sweet kinswoman melts the rancor of the years. Returning from the garden with her, they confront Count Gerard in futile and furious quest. Gerard slinks away under Jules' fiery denunciation. Lydia evinces sympathy for Jules. To get her out of his way, Gerard sends her to convent confinement. Here fate blindly leads to the solving of the secret. She is apprehended and her guardians, informing Gerard, lock her in her room, unknowing that in the struggle Lydia had torn from the page the few lines whose knowledge would have saved Gerard his life, when, with masked accomplices, he attacks Jules in his castle and finds in the subterranean shrine a treasure enormous.

How by deft trick and adroit scheming Lydia wins her way to liberty, arriving in time to revive her Jules from the unconsciousness of brutal blows; how they found Gerard and his man buried under the avalanche of jewels and gold; how love joined the rival families forms a motion picture of thrilling throbs and tender charm.

KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, February 8, to Saturday, February 13, inclusive).

THE ADVENTURER (Two Parts—Paragon).—Richard Talbot, gentlemon crook, is nearly trapped by a plain clothes man, but for a ruse of Marjorie Cross, who takes pity on him and passes him off to her father as a friend of her brother. Talbot, thinking of his narrow escape, resolves to reform. Henry Randall, president of the Third National Bank, has been rejected by Marjorie. Randall makes her father a loan on a call note and watches for a chance to force Marjorie to marry him. Cross gives Richard a position. Coming home one evening Richard meets Randall and Marjorie. Randall is forcing his attentions on Marjorie, when Richard

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interferes. Randall, infuriated, demands that Marjorie's father pay the note at once. Cross asks for a few days in which to obtain the money. Randall refuses, and demands the money at once. Richard decides to do one more job and that evening breaks into Randall's bank and secures the note. Cross pays the note and Richard mails the now paid note back to Randall. Marjorie promises to marry Richard at his promise never to steal again. The father consents to their marriage.

THE UNLOADED '45 (C. K.).—A young man, overwhelmed in debt by the extravagance of his wife, to forget his worries joins a poker game with several of his friends. One of the men wins continuously. His way home leads through the woods. The young husband, aware of this fact, advises him to carry a revolver and thereby hands him one. It is unloaded. He decides to take a short cut through the woods and hold his friend up, as he knows he will not be injured, the revolver being unloaded.

Meanwhile the other man has met a party of friends who advise him to see whether the revolver is loaded. Finding that it is not, they load it up for him and send him on his way. When he is held up, not realizing who the highwayman is, he fires a shot and kills him. When the wife learns of her husband's death, she admits that it was her folly and extravagance that caused the tragedy.

A DISAPPOINTED SUITOR (Thistle).—Fred and Rena leave on their honeymoon, much to the disgust of the boob, who has been rejected by Rena and maltreated by Fred. The boob is the local constable and decides to keep an eye on Fred. Fred trades an old cow for an automobile. The boob sees him take the car from the garage, and starts out to catch and arrest Fred on a charge of theft. He is finally arrested himself for speeding. He gets a jail sentence and is much chagrined when he learns that Fred was owner of the car.

POOR LITTLE RICH MAN (Punchinello).—Mr. Bigbilt, who suffers from indigestion, resents Tom Gray's attentions to his daughter, Flora. The two young people conspire and see to it that Bigbilt is sent to a sanitarium run by Dr. Soakum.

Gray gets a position from Soakum as an attendant. After many hardships Bigbilt agrees to give Gray anything he desires if he will help him escape. The two men make a getaway and ultimately arrive at Bigbilt's home. Gray asks for Flora's hand in marriage and Bigbilt lives up to his promise.

THE BIGOT (Two Parts—Santa Barbara).—Deacon Witherspoon is stern and bigoted in his religious beliefs. He lives with his ward, Dora, and his son, John, in a small village. John, a lad of high spirit, frets under the constraint exercised by his father and longs to break away. Dick Harris, a young sportsman from the city, arrives in the village and acquaints John with the temptations of wine and cards. The next morning he is discovered by his father who orders him out of the house. He leaves, promising Dora he will send for her as soon as he finds work in the city. Months pass and no word is heard from John. Dora is afraid her condition will be discovered, and soon after it is. The deacon, not knowing it is his son who did the wrong, orders her out of the house.

Five years elapse and we see John in a saloon brawl. We then see Dora, ill and her little boy playing beside her. Going to his mother's bedside and getting no reply to his childish inquiries, he goes in search of aid. The child walks in front of an automobile and John saves him. They enter the machine and are driven back to the address given by the child. There a recognition follows and Dora and John are married. Dick, who is the owner of the automobile that ran down the child, goes back to the country and tells the deacon of his narrow-mindedness. He is more than sorry for his cruelty and is forgiven by Dora and John.

NONE SO BLIND (Two Parts—Trump).—Evelyn Blake, a nurse, is the niece of Acton Sears, a miser. Evelyn becomes interested in the widow Carew, a charity patient. Evelyn appeals to her uncle for money, but unable to soften his heart, she pawns her jewels in order to obtain the money. When she arrives at the widow's house she finds her dead from the shock of a foreclosure notice presented by her uncle.

Meanwhile Seth, the widow's only son, goes to Sear's house for revenge. Sears, fearing the young man, strikes him across the eyes with a poker, thereby blinding him. Arriving home, and at the bedside of his mother, he calls down a curse on Seth and all his kin. Evelyn takes Seth to to the hospital and in a short time they are infatuated with one another.

Later Sears dies and Evelyn, sole heiress, gives the head doctor of the hospital money in order that Seth may undergo an operation for the restoration of his eyesight. Evelyn leaves the hospital, leaving behind a note for Seth. Seth, his eyesight now recovered, is heartbroken over the desertion of his nurse. He determines, with the money left from the operation, to pay off the mortgage on his home. He goes to Sears' house to pay the money and, never having seen Evelyn, does not recognize her. They are finally brought together by a clasping of the hands and they pledge their love.

THE PAINTED ANARCHIST (Alhambra).—The town artist draws a picture of an anarchist with a bomb in his hand. So realistic is the picture that the anarchist comes to life and pursues the hapless artist. After a series of side-splitting adventures we see the bomb explode and the anarchist and the harassed artist hanging from a telegraph pole.

HIS PARTNER'S SACRIFICE (Two Parts—Navajo).—Bill Dwyer and Tom Eustace are partners of the North Star Mine. They both love Alice Dowling, and she, in turn, admires both, but finally marries Tom. Their son is named after Bill. Jim Sykes locates a cross "lode" on the North Star and Tom demands its removal. Sykes refuses. In the quarrel that follows, Tom accidentally kills Sykes. Bill, who has witnessed the accident, takes the blame and is arrested. At the trial Billy, seeing that Tom is determined to tell the truth and knowing it will destroy the happiness of Alice and the baby, pleads guilty. Tom's intention is abortive and Bill is convicted of manslaughter.

A short time later Tom assists Bill to escape and before parting they agree their signal will be The Sign of the Star. Bill continually hounded takes refuge in a mission and becomes a monk.

Twenty years pass and little Billie, now grown to manhood, has prospered and been accepted by Nell Martin. During this entire length of time Tom has faithfully put aside Bill's share of the money derived from the mine. Billie searches for Bill Dwyer, now Father Dwyer, and he gives Billy the money his father had put aside for him. Billy, now having no use for the money, gives it to little Billie as a wedding present.

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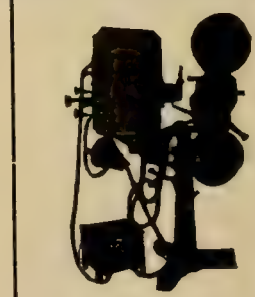
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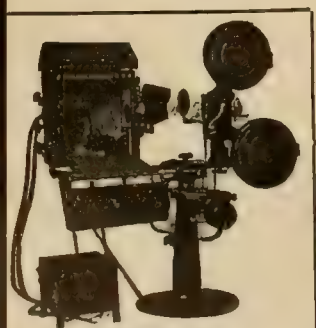
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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.
Sunday—Eclair, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG U.

Feb. 9—Dad (Comedy-Drama).
Feb. 11—The Vaudry Jewels (Two Parts—Detective Drama).
Feb. 16—No Release This Week.
Feb. 18—An Example (Two parts—Western—Drama).

BISON.

Feb. 6—Ridgeway of Montana (Three Parts—Mining Drama).
Feb. 13—Terrors of the Jungle (Two Parts—Animal—Drama).
Feb. 20—Three Bad Men and a Girl (Two parts—Western—Spectacular—Drama).

ECLAIR.

Jan. 31—The Thief and the Chief (Com.-Dr.).
Feb. 3—The Lure of the West (Two Parts—Western Drama).
Feb. 7—Their Hobo Hero (Drama).
Feb. 10—Terror (Two Parts—Western Drama).
Feb. 14—Sight of the Blind (Drama).
Feb. 17—A Voice in the Night (Two parts—Mystery—Drama).
Feb. 21—The New Dress (Drama).

GOLD SEAL.

Feb. 2—The Girl of the Secret Service (Two Parts—Detective Drama).
Feb. 9—The Heart of Lincoln (Three Parts—Civil War Drama).
Feb. 16—Changed Lives (Three parts—Modern—Drama).

IMP.

Feb. 1—The Story the Silk Hats Told (Drama).
Feb. 5—The Awaited Hour (Two Parts—Melodrama).
Feb. 8—The Heart Punch (Drama).
Feb. 12—The Stake (Drama).
Feb. 15—The Son of His Father (Drama).
Feb. 19—An Oriental Romance (Two parts—Drama of Romance).

JOKER.

Feb. 6—He Cured His Gout (Comedy).
—The Sierras from the Base to the Summit (Scenic).
Feb. 8—The Plumber Wins the Girl (Comedy).
—The Baltic Sea (Educational).
Feb. 13—Won With Dynamite (Comedy).
—Artistic Paper Cutting and Designing (Educational).
Feb. 15—Fooling Father (Comedy).
Feb. 20—Love and Law (Comedy).

L-KO.

Feb. 7—Zip and His Gang (Comedy).
Feb. 10—Father Was a Loafer (Comedy).
Feb. 12—All Aboard (Two Parts—Comedy).
Feb. 14—Peggy's Sweethearts (Drama).
Feb. 17—Almost a Scandal (Comedy).
Feb. 21—Their Last Haul (Comedy).

NESTOR.

Feb. 9—No release this week.
Feb. 16—It Might Have Been Serious (Comedy).
Feb. 19—How Doctor Cupid Won (Comedy).

POWERS.

Feb. 6—No Release This Week.
Feb. 13—The Vengeance of Sampson (Western Drama).
Feb. 20—A Martyr of the Present (Drama).

REX.

Feb. 4—The Girl and the Spy (Drama).
Feb. 7—The Flash (Two Parts—Human Interest Drama).
Feb. 11—The Phantom Warning (Drama).
Feb. 14—Wolves of Society (Two Parts—Society Drama).
Feb. 18—The Adventures of a Sea-Going Hack (Comedy-Drama).
Feb. 21—Threads of Fate (Two parts—Drama).

STERLING.

Jan. 21—Dude Raffles (Comedy).
Jan. 28—Treasure Seekers (Comedy).
Feb. 4—Love and Dough (Comedy).
Feb. 11—Billie Was a Right Smart Boy (Juvenile Comedy).
Feb. 18—The Fox Trot Craze (Comedy).

VICTOR.

Feb. 1—Cards Never Lie (Two Parts—Gypsy Drama).
Feb. 5—The Bribe (Drama).
Feb. 8—Everygirl (Two Parts—Allegorical—Drama).
Feb. 12—A Bogus Bandit (Western Drama).
Feb. 15—The Unexpected Honeymoon (Two parts—Comedy—Drama).
Feb. 19—The Counterfeit (Drama).

UNIVERSAL SPECIAL FEATURES.

Jan. 4—The Master Key, No. 7 (Two Parts—Drama).
Jan. 11—The Master Key, No. 8 (Two Parts—Drama).
Jan. 18—The Master Key, No. 9 (Two Parts—Drama).
Jan. 25—The Master Key, No. 10 (Two Parts—Drama).
Feb. 1—The Master Key, No. 11 (Two Parts—Drama).
Feb. 8—The Master Key, No. 12 (Two Parts—Drama).
Feb. 14—The Master Key, No. 13 (Two Parts—Drama).
Feb. 21—The Master Key, No. 14 (Two parts—Drama).
Feb. 28—The Master Key, No. 15 (Two parts—Drama).

MUTUAL RELEASE DAYS.
Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Jan. 25—Silence (Two parts—Drama).
Jan. 27—Coals of Fire (Drama).
Feb. 1—The Law of the Wilds (Two Parts—Drama).
Feb. 3—Imitations (Drama).
Feb. 8—Justified (Two Parts—Drama.)
Feb. 10—A Heart of Gold (Drama).
Feb. 12—The Wily Chaperon (Comedy-Drama).

BEAUTY.

Jan. 26—Evan's Lucky Day (Comedy-Drama).
Feb. 2—Which Would You Rather Be? (Comedy-Drama).
Feb. 9—Mrs. Cook's Cooking (Drama).

BRONCHO.

Feb. 17—Shorty's Secret (Two Parts—Drama).
Feb. 24—The Grudge (Two Parts—Drama).
Mar. 3—Winning Back (Two Parts—Drama).
Mar. 10—The Wells of Paradise (Two Parts—Drama).

DOMINO.

Feb. 18—The Secret of the Dead (Two Parts—Drama).
Feb. 25—The Man at the Key (Two Parts—Drama).
Mar. 4—In the Warden's Garden (Two Parts—Drama).

KAY BEE.

Feb. 12—In the Tennessee Hills (Two parts—Drama).
Feb. 19—Mr. Silent Haskins (Two parts—Dr.).
Feb. 26—The Sheriff's Streak of Yellow (Two parts—Drama).
Mar. 5—On the High Seas (Two Parts—Drama).
Mar. 12—The Girl Who Might Have Been (Two Parts—Drama).

KEYSTONE.

Jan. 16—Hash, House, Mashers (Comedy).
Jan. 18—Love, Speed and Thrills (Comedy).
Jan. 18—Mabel's and Fatty's Simple Life (Two parts—Comedy).
Jan. 21—Hogan's Mussy Job (Comedy).
Jan. 23—Fatty and Mabel at the San Diego Exposition (Comedy).
Jan. 25—Colored Villainy (Comedy).
Jan. 28—Mabel, Fatty and the Law (Comedy).
Feb. 1—The Home Breakers (Two Parts—Comedy).
Jan. 30—Peanuts and Bullets (Comedy).
Feb. 1—Fatty's New Role (Comedy).
Feb. 4—Hogan, the Porter (Comedy).

KOMIC.

Jan. 24—A Flurry in Art (Comedy).
Jan. 31—Cupid and the Pest (Comedy).
Feb. 7—Bill Turns Valet (No. 16 of the "Bill" Series—Comedy).
Feb. 14—Music Hath Charms (Two Parts—Drama).

MAJESTIC.

Jan. 31—A Farewell Dinner (Two parts—Dr.).
Feb. 2—An Old Fashioned Girl (Drama).
Feb. 7—Imar, the Servitor (Two Parts—Oriental Drama).
Feb. 9—His Last Deal (Comedy-Drama).
Feb. 14—How Hazel Got Even (Two Parts—Drama).

PRINCESS.

Jan. 29—The Home of Silence (Drama).
Feb. 5—Nell's Strategy (Romantic Drama).
Feb. 12—Across the Way (Comedy-Drama).

RELIANCE.

Jan. 27—The Express Messenger (Drama).
Jan. 30—The Love Pirate (Two parts—Drama).
Feb. 1—At the Bottom of Things (Drama).
Feb. 3—The Beast Within (Drama).
Feb. 6—Heart Beats (Two Parts—Drama).
Feb. 8—The Studio of Life (Drama).
Feb. 10—The Chinese Lottery (Newspaper—Life-Drama).
Feb. 13—The Death Dice (Two Parts—Drama).

ROYAL.

Jan. 23—Her Hero (Comedy).
Jan. 30—Ring Around Rosey (Comedy).
Feb. 6—The Star Boarder (Comedy).
Feb. 13—The Escort (Comedy).

THANHOUSER.

Jan. 29—The Volunteer Fireman (Drama).
Jan. 31—Helen Intervenes (Drama).
Feb. 2—In the Jury Room (Two Parts—Drama).
Feb. 7—Big Brother Bill (Comedy-Drama).
Feb. 9—The Smuggled Diamonds (Two Parts—Drama).
Feb. 14—The Gratitude of Conductor 786 (Comedy-Drama).
Feb. 16—A Man of Iron (Two parts—Drama).
Feb. 21—His Sister's Kiddies (Comedy).

SERIAL PUBLICATION CORP.

Jan. 27—Runaway June (Episode No. 3, "Discharged" (Two Parts—Drama).
Feb. 3—Runaway June (Episode, No. 4—Two parts—Drama).

THANHOUSER SYNDICATE CORP.

Jan. 11—Zudora, Episode No. 8, "The Foiled Elopement" (Two Parts—Drama).
Jan. 18—Zudora, Episode No. 9, "Kidnapped" (Two Parts—Drama).
Jan. 25—Zudora, Episode No. 10, "The Gentleman Crooks and the Lady" (Two Parts—Drama).
Feb. 1—Zudora, Episode No. 11, "A Message From the Heart" (Two Parts—Drama).
Feb. 8—Zudora, Episode 12, "A Bag of Diamonds" (Two parts—Drama).

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ALCO FILM CORP.

Dec. 14—The Three of Us (Rolfe—Five Parts—Drama).
Dec. 21—Tillie's Punctured Romance (Keystone Six Parts—Comedy).
Dec. 28—Springtime (Drama).
Jan. 4—The Garden of Lies (Five Parts—Dr.).

ALLIANCE FILM CORP.

Jan. 4—In the Shadow (Drama).
Jan. —The Chocolate Soldier (Five Parts—Drama).
Feb.—The Wizard of Oz (Drama).

APEX.

Jan.—For King or Kaiser (Drama).
Jan—The Vultures of the Coast (Three parts—Drama).
Jan. —Revolutionist (Drama).

BOX OFFICE ATTRACTIONS CO.

Dec.—Samson (Drama).
Dec.—A Fool There Was (Drama).
Jan—The Children of the Ghetto (Drama).
Jan—The Gilded Fool (Drama).
Jan—The Butterfly on the Wheel (Drama).
Jan—The World and His Wife (Drama).
Jan. —Gertie (Comedy).

COSMOFOTOFILM CO.

Dec.—The Black Spot (Four Parts—Drama).
Dec.—The Two Columbines (Drama).
Dec.—A Christmas Carol (Drama).
Jan.—The Victoria Cross (Three parts—War Drama).

COSMOS FEATURE FILM CORP.

Jan. 11—The Little Girl That He Forgot (Five Parts—Drama).

GLORIA AMERICAN CO.

Jan. —Souls Enchained (Five Parts—Drama).

GREAT NORTHERN FILM CO.

Dec.—The Adventures of Gar El Hama (Four Parts—Drama).
Jan.—A Woman of Impulse (Four parts—Dr.).

HEPWORTH.

Dec.—The Basilisk (Three Parts—Drama).
Dec.—Through the Valley of Shadows (Four Parts—Drama).

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel-Serpent (Three Parts—Dr.).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

KINETOPHOTE & K. & C. BOOKING CO., INC.

Dec. 7—The Span of Life (Five Parts—Dr.).
Dec. 21—The Little Jewess (Four Parts—Dr.).

KRITERION SERVICE.

(Releases for Week of February 8 to 13 inclusive.)

The Adventurer (Paragon—Two parts—Drama).
A Disappointed Suitor (Thistle—Comedy).
The Bigot (Santa Barbara—Two parts—Dr.).
The Unloaded 45 (C K—Drama).
Poor Little Rich Man (Punchinello—Comedy).
None So Blind (Trump—Two parts—Drama).
His Partner's Sacrifice (Navajo—Two parts—Drama).
The Painted Anarchist (Alhambra—Comedy).

(Releases for week of February 8th to 15th, inclusive.)

Paragon—The Adventurer.
Santa Barbara—Billy Now a Medico.
Alhambra—The Loaded '45.
Thistle—A Disappointed Suitor.
Santa Barbara—The Bigot.
C. K.—Oh, Those Kids.
Monty—The Wilful Son.
Punchinello—Poor Little Rich Man.
Trump—None So Blind.
Nolege—Making a Great Newspaper.
Pyramid—Cartoon.
Navajo—The Sign of the Star.
Alhambra—The Painted Anarchist.

PARAMOUNT PROGRAM.

Feb. 1—Mistress Nell (Famous Players—Five Parts—Drama).
Feb. 4—Buckshot John (Bosworth—Four Parts—Drama).
Feb. 8—Her Triumph (Famous Players—Five Parts—Drama).
Feb. 11—The Bachelor's Romance (Famous Players—Four Parts—Drama).
Feb. 15—The Warrens of Virginia (Lasky-Belasco—Five Parts—Drama).
Feb. 18—The Country Boy (Lasky—Five Parts—Drama).
Feb. 22—David Harum (Famous Players—Five Parts—Drama).
Feb. 25—The Love Route (Famous Players—Four Parts—Drama).

PATHE EXCHANGE, INC.

Jan.—Happy's Mishaps (Pathe—Comedy).
Jan.—Fires of Affliction (Pathe—Three parts—Drama).
Jan. 18—The Exploits of Elaine, Episode 4, "The Frozen Safe" (Two Parts—Drama).
Jan. —An Eye for an Eye (Balboa—Four Parts—Drama).
Jan. —Pete the Pedal Polisher (Comedy).
—The Valley of Chamonix (Scenic).
Jan. —Queen and Adventurer (Four Parts—Historical—Drama).
Jan. 25—The Exploits of Elaine (Episode 5, "The Poisoned Room"—Two Parts—Drama).
Jan. —It's a Long, Long Way to Tipperary (Three Parts—Drama).
Feb. 1—The Exploits of Elaine (Episode 6, "The Vampire"—Two parts—Dr.).
Feb.—Col Heeza Liar, Ghost Breaker (Cartoon—Comedy.
Feb.—Queen Margaret (Five parts—Historical—Drama).
Feb.—Saved From Himself (Balboa—Three parts—Drama).
Feb.—Beyond His Fondest Hopes (Comedy).

TRUE FEATURE CO.

Feb.—Gems of Foscarina (Five parts—Drama).

PHOTO DRAMA CO., INC.

Jan.—Time Lock Number 776 (Six Parts—Dr.).

PICTURE PLAYHOUSE FILM CO.

Jan. 22—The Three Black Trumps (Four Parts—Drama).
Jan. 27—The Explosion of Fort B 2 (Five Parts—Drama).
Feb. 2—The Black Envelope (Four Parts—Drama).

SAWYER.

As a Man Sows (Aquilla—Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).
Jan. 31—The Sibyl of the Film (Comedy Dr.).

SUNSET MOTION PICTURE CO.

Jan.—Rescue of the Steffansson Arctic Expedition (Topical).

UNITED WARNERS.

Jan. 20—Henpecked Smith (Starlight—Comedy).
Jan. 21—Such a Business (Luna—Comedy).
Jan. 23—Married in Disguise (St. Louis—Comedy).
Jan. 23—When Shadows Fall (Premier—Comedy).
Jan. 24—Novelty in Servants (Superba—Comedy).
Jan. 26—A Mix-Up (Grandin—Comedy).
Jan. 27—Her Lesson (Starlight—Comedy).
Jan. 28—Hickville's Diamond Mystery (Luna—Comedy).
Jan. 29—Courting Trouble (Gaumont—Comedy).
Jan. 30—Her Phoney Lovers (Jupiter—Comedy).
Feb. 7—Target Practice (Superba—Comedy).
—Such a Picnic (Superba—Comedy).
Feb. 8—Ach Louie (Starlight—Comedy).
Feb. 9—Love Thy Neighbors (Lotus—Comedy).
Feb. 10—Convict's Conspiracy (Features Ideal—Three Parts—Drama).
Feb. 11—Wheeled Into Matrimony (Luna—Comedy).
Feb. 12—Automatic House (Empress—Comedy).
Feb. 13—With a Girl at Stake (Premier—Drama).

WORLD FILM CORP.

Feb. 1—Money (Keanograph—Five Parts—Drama).
Feb. 8—A Daughter of the People (Dyreda—Five Parts—Drama).
Feb. 15—Old Dutch (Shubert—Drama).
Feb. 22—Alias Jimmy Valentine (Liebler—Five Parts—Drama).

WORLD FILM SPECIAL RELEASES.

Feb. 3—The Adventures of a Boy Scout (Drama).
Feb. 17—In the Land of the Head Hunters (Curtis—Drama).

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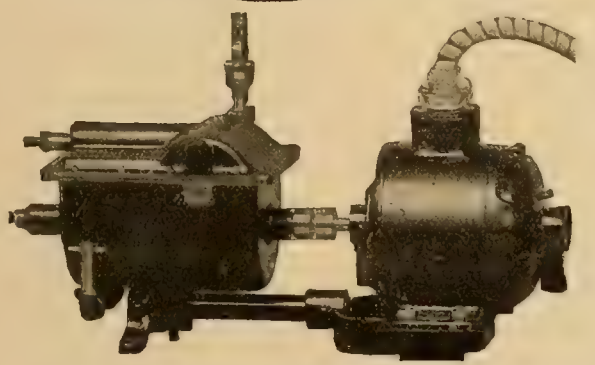

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Fred Mace	Mary Fuller (2 styles)	Francis Ford
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Irene Hunt	Chas. Chaplin (2 styles)	Ella Hall
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Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 4—The Borrowed Necklace (Drama).
Feb. 5—It Doesn't Pay (Drama).
Feb. 6—Winning the Old Man Over (Comedy).
—The Club Pest (Comedy).
Feb. 8—The Stray Shot (Drama).
Feb. 9—Pere Gariot (Special—Two parts—Dr.).
Feb. 11—Getting Rid of Nephew (Comedy).
—The Big Night (Comedy).
Feb. 12—Their Divorce Suit (Comedy)—Dr.).
Feb. 13—The Woman Who Paid (Drama).

EDISON.

Feb. 5—Oh! Where Is My Wandering Boy Tonight (Special — Two Parts — Drama).
Feb. 6—The Stone Heart (Drama).
Feb. 8—Suspicious Characters (Comedy).
Feb. 9—Olive's Greatest Opportunity (Twelfth of "Olive's Opportunities" Series—Drama). Note—This is the last of this Series.
Feb. 10—The Life History of a Silk Worm (Sericulture).
—The Tailor's Bill (Comedy).
Feb. 12—The Glory of Clementina (Special—Two Parts—Drama).
Feb. 13—The Girl Who Kept Books (One of the Phases of the Life of "The Girl Who Earns Her Living"—Drama).
Feb. 15—In the Plumber's Grip (Comedy).
Feb. 16—The Needs of Commerce—Manufacturing Paper Money (Produced Under the Auspices of the United States Treasury Dept.—Educ.).
Feb. 17—A Spiritual Elopement (Comedy).
—Their Happy Little Home (Comedy).
Feb. 19—Her Husband's Son (Special—Two parts—Drama).
Feb. 20—The Voice of Conscience (Drama).

ESSANAY.

Feb. 2—The Creed of the Clan (Drama).
Feb. 3—The Fable of Elvira and Farina and the Meal Ticket (Comedy).
Feb. 4—Sophie's Home-Coming (Western Comedy).
Feb. 5—Third Hand High (Special—Two Parts—Drama).
Feb. 6—Broncho Billy's Greaser Deputy (Reg. in U. S. Patent Office—Western Drama).
Feb. 8—Sweedie Goes to College (Comedy).
Feb. 9—A Romance of the Night (Drama).
Feb. 10—The Fable of the Good People Who Rallied to the Support of the Church (Comedy).
Feb. 11—Slim the Brave and Sophie the Fair (Western Comedy).
Feb. 12—Thirteen Down (Special—Two Parts—Drama).
Feb. 13—Broncho Billy's Sentence (Reg. in U. S. Pat. Office—Western Drama).
Feb. 15—The Victor (Comedy).
—A Night Out (Special—Two Parts—Drama).
Feb. 16—A Pound for a Pound (Drama).
Feb. 17—The Fable of "The Cold Gray Dawn of the Morning After" (Comedy).
Feb. 18—Snakeville's Beauty Parlor (Western—Comedy).
Feb. 19—An Amateur Prodigal (Special—Two parts—Drama).
Feb. 20—Broncho Billy and the Vigilante (Reg. U. S. Pat. Office—Western—Drama).

KALEM.

Feb. 2—The Insurance Nightmare (Comedy).
Feb. 3—The Apartment House Mystery (Second of "The Girl Detective" Series—Special—Two Parts—Drama).
Feb. 5—The Hicksville Tragedy Troupe (Comedy).
Feb. 6—The Escape on the Fast Freight (Thirteenth of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—In the Hands of the Jury (Special—Two Parts—Drama).
Feb. 9—Mr. Pepperie Temper (Comedy).
—The Mexican's Chickens (Comedy).
Feb. 10—The Disappearance of Harry Warrington (Third of "The Girl Detective" Series — Special — Two Parts — Drama).
Feb. 12—Ham and the Sausage Factory (Comedy).
Feb. 13—The Red Signal (Fourteenth of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Her Supreme Sacrifice (Special—Two parts—Drama).
Feb. 16—Love Versus Chickens (Comedy).
—You'll Find Out (Comedy).
Feb. 17—The Mystery of the Tea Dansant (Episode No. 4 of "The Gird Detective" Series—Special—Two parts—Dr.).
Feb. 19—A Melodious Mix-Up (Comedy).
Feb. 20—The Engineer's Peril (Fifteenth of the "Hazards of Helen," Railroad Series—Drama).

LUBIN.

Feb. 2—The Belated Hooneymoon (Comedy).
Feb. 3—A Night's Adventure (Special—Two Parts—Drama).
Feb. 4—The Regenerating Love (Special—Three Parts—Drama).
Feb. 5—The Nameless Fear (Drama).
Feb. 6—The Furnace Man (Comedy).
Feb. 8—Patsy Bolivar No. 7, "Patsy in a Seminary" (Comedy).
Feb. 9—His Soul Mate (Comedy).
Feb. 10—Bags of Gold (Special—Three Parts—Drama).
Feb. 11—The Trapper's Revenge (Special—Two Parts—Drama).
Feb. 12—An Obstinate Sheriff (Drama).
Feb. 13—When Father Interfered (Comedy).
Feb. 15—Patsy Bolivar Series, No. 8, "Patsy at the Seashore" (Comedy).
Feb. 16—A Double Role (Comedy).
Feb. 17—The Rainy Day (Special—Two parts—Drama).
Feb. 18—Her Martyrdom (Special—Three parts—Drama).
Feb. 19—The Little Detective (Drama).
Feb. 20—It All Depends (Comedy).

MINA.

Jan. 28—Black and White (Comedy).
Feb. 4—In the Palmy Days (Comedy).
Feb. 11—The Masquerade Hero (Comedy).
Feb. 18—A Terrible Break (Comedy).
—Great Americans (Cartoon Comedy).

SELIG.

Feb. 2—Forked Trails (Western—Drama).
Feb. 3—Just Like a Woman (Drama).
Feb. 4—Hearst-Selig News Pictorial, No. 10, 1915 (News).
Feb. 5—Cats (Comedy).
Feb. 6—The Leopard's Lair (Jungle-Zoo—Drama).
Feb. 8—The Passer-By (Special—Two Parts—War Drama).
Feb. 8—Hearst-Selig News Pictorial No. 11, 1915 (news).
Feb. 9—Roping a Bride (Western Comedy-Drama).
Feb. 10—The Odd Slipper (Melodrama).
Feb. 11—Hearst-Selig News Pictorial No. 12, 1915 (News).
Feb. 12—The Perfumed Wrestler (Farce Comedy).
Feb. 13—The Bugle Call (Jungle-Zoo Animal Picture—Drama).
Feb. 15—The Van Thornton Diamonds (Special—Two parts—Drama).
Feb. 15—Hearst-Selig News Pictorial, No. 13, 1915 (News).
Feb. 16—Bill Haywood, Producer (Farce—Comedy).
Feb. 17—The Black Diamond (Detective—Dr.).
Feb. 18—Hearst-Selig News Pictorial, No. 14, 1915 (News).
Feb. 19—The Lady Killer (Comedy—Drama).
Feb. 20—Love and the Leopard (Jungle-Zoo-Wild Animal—Drama).

VITAGRAPH.

Feb 2—How Cissy Made Good (Broadway Star Feature — Special — Three Parts — Comedy).
Feb. 3—The Combination (Comedy).
Feb. 4—The Understudy; or Behind the Scenes (Drama).
Feb. 5—The Green Cat (Comedy).
Feb. 6—For Another's Crime (Special—Two Parts—Drama).
Feb. 8—Hearts to Let (Comedy-Drama).
Feb. 9—The Wrong Girl (Two Parts—Comedy).
Feb. 10—Breaking In (Comedy-Drama).
Feb. 11—On the Altar of Love (Drama).
Feb. 12—When Greek Meets Greek (Comedy).
Feb. 13—Mother's Roses (Broadway Star Feature — Special — Three Parts — Drama).
Feb. 15—The Professor's Nightmare (Comedy).
—Scenes in Swedish Norrland (Scenic).
Feb. 16—O'Garry of the Royal Mounted (Broadway Star Features—Special—Three Parts—Drama).
Feb. 17—Some White Hope? (Comedy).
Feb. 18—The Quality of Mercy (Drama).
Feb. 19—A Madcap Adventure (Comedy—Dr.).
Feb. 20—Twice Rescued (Special—Two parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

Nov.—The Woman in Black (Four Parts—Dr.).
Nov.—Under the Gaslight (Four Parts—Dr.).

BROADWAY STAR FEATURES.

Dec.—Sylvia Gray (Four parts—Drama).
Jan. 5—Two Women (Three parts—Drama).
Jan. 16—The Sage Brush Gal (Three parts—Drama).
Jan. 19—The Evil Men Do (Three parts—Dr.).
Jan. 30—Underneath the Paint (Three parts—Drama).
Feb. 2—How Cissy Made Good (Three parts—Comedy).
Feb. 13—Mother's Roses (Three parts—Dr.)
Feb. 16—O'Garry of the Royal Mounted (Special—Three parts—Drama).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Dec. 18—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).

GEORGE KLEINE.

Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Nov.—The College Widow (Five Parts—Com.).
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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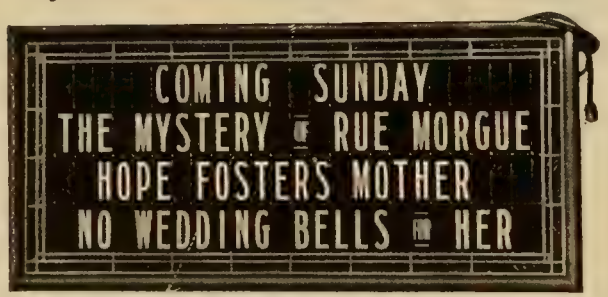

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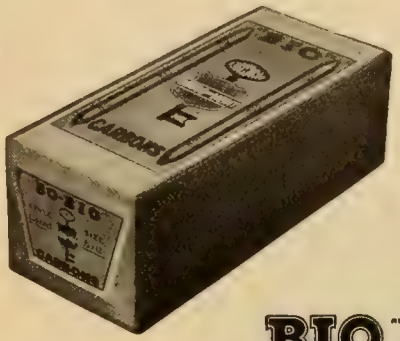

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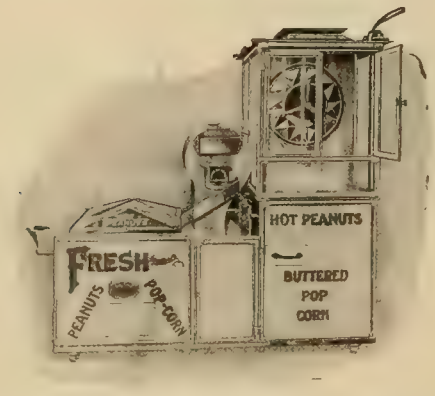

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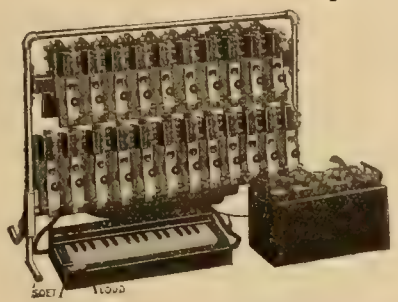

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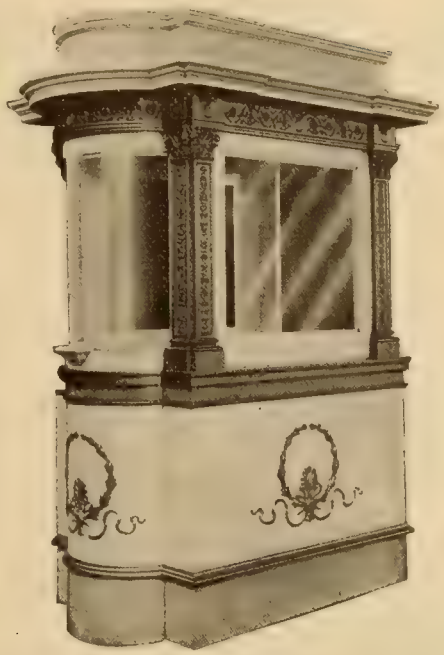

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FOR SALE One of the Best Paying Moving Picture Theatres in the South.

About five thousand dollars cash will be required to meet the first payment. Balance reasonable terms. Population of city about one hundred thousand. When you hear name of theatre you'll say, I wonder why? NO TIME TO DICKER, AND POSITIVELY NO TIME FOR CURIOSITY SEEKERS. If you mean business answer now. Best of reasons can be given for selling.
Address your letter **Bargain, Moving Picture World, 17 Madison Avenue, New York City.**

THANHOUSER PHOTOPLAYS

Three a Week

"A Man of Iron"

Two-Reel Drama Released Tues., Feb. 16th

An absorbing play of business and social life pointing a moral that everybody will appreciate. In this drama a quarry explosion forms the basis for a thrilling rescue. Enacted by a group of Thanhouser Stars—Frank Farrington, Ruth Elder, Harris Gordon and Carey L. Hastings.

"The Gratitude of Conductor 786"

One-Reel Comedy Released Sun., Feb. 14th

A roaring comedy in which love laughs at locksmiths. Featuring Nolan Gane and Riley Chamberlin.

PRINCESS FILMS

FRIDAY, FEB. 12th.—"Across the Way"—Romantic Drama, with Reenie Farrington and Boyd Marshall.

All regular Thanhouser releases are distributed in the United States and Canada exclusively through the Mutual Film Corporation.

Thanhouser Film Corporation

New Rochelle, New York

Thanhouser's "Million Dollar Mystery"—the great serial photoplay—can be booked at any Mutual Exchange in America

Selig

A Duck on the Platter is Worth a Flock in the Sky. Selig Successes Won't Fly Away.—SELIG SNAPSHOTS.

Selig Regular Program for Week of February 15-20

RELEASED THROUGH GENERAL FILM CO.

A SELIG TWO-REEL DRAMA **RELEASED MONDAY, FEBRUARY 15**

THE VAN THORNTON DIAMONDS

A most interesting and absorbing story of an innocent girl who, through poverty, was inveigled into marriage with a clever society crook, who expected to make her an accomplice. Her rebellious conscience causes his plot to fail, and he pays the penalty of death. An element of mystery adds an attractiveness to this thrilling Pictureplay.

EUROPEAN ARMIES PICTURED.

Hearst-Selig News Pictorial No. 13

RELEASED MONDAY, FEBRUARY 15 **ONE REEL**

Leading events of the world as photographed by our camera men in all parts of the globe. Also interesting European war pictures.

A SELIG FARCE-COMEDY.

Bill Haywood, Producer

RELEASED TUESDAY, FEBRUARY 16 **ONE REEL**

TOM MIX and his company of western character portrayers give a remarkably clever and irresistibly funny picture in delineating the adventures of an amateur motion picture producer. There is a laugh in every scene.

A SELIG DETECTIVE DRAMA.

The Black Diamond

RELEASED WEDNESDAY, FEBRUARY 17 **ONE REEL**

Another of the "Blue Flame" series, in which GUY OLIVER portrays the dual role of an expert counterfeiter and his son, a Secret Service operative. STELLA RAZETO, FRED HUNTLY, JACK McDONALD and other Selig favorites all have prominent parts. An explosion of dynamite blows up the counterfeiting plant and the leader perishes in the ruins.

WORLD'S GREATEST NEWS PICTURES.

Hearst-Selig News Pictorial No. 14

RELEASED THURSDAY, FEBRUARY 18 **ONE REEL**

The most recent photographs of the world's leading news events as filmed by our camera men everywhere. Also thrilling battlefield scenes photographed in Europe.

A SELIG COMEDY-DRAMA.

The Lady Killer

RELEASED FRIDAY, FEBRUARY 19 **ONE REEL**

In this picture the Selig Comedy Players, including JOHN LANCASTER, LYLLIAN BROWN LEIGHTON and ELSIE GREESON play their parts in a comedy-drama, which tells the story of the discomfiture of a home-wrecker, who is chased out of town.

A SELIG JUNGLE-ZOO WILD ANIMAL DRAMA.

Love and the Leopard

RELEASED SATURDAY, FEBRUARY 20 **ONE REEL**

The scenes in this picture, while illustrating adventures in South Africa, are photographed in the Selig Jungle-Zoo. A number of wild animals are shown in the picture which tells a story of love, jealousy and forgiveness. It is a snappy story, admirably pictured.

Brilliant Four-Color Selig Posters Ready for Shipment on all Releases. Order from Your Exchange or from This Office

THE SELIG POLYSCOPE COMPANY

Executive Offices: Chicago, Ill., 20 E. Randolph St.

TRADE S MARK

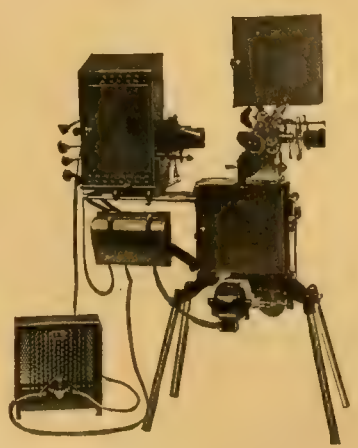
NPCo

The Lesson of Success

When a piece of machinery, made for service and not for show, becomes an immediate success and remains a success, does it not tell anything of the merit of the article?

Can any machine go into extensive use and enjoy continued popularity if it does not render service that is satisfactory?

If success from its first appearance, and constantly extending, means anything to you, you will consider the wonderful record for many years of POWER'S CAMERAGRAPH No. 6A before you purchase a motion picture projecting machine.



Catalog G Will Give You All Details

NICHOLAS POWER COMPANY

Ninety Gold Street **New York City**

Vol. 23, No. 8 February 20, 1915 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Warrens of Virginia" (Lasky).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

THE FINAL EPISODE OF THE MILLION DOLLAR MYSTERY

By Harold MacGrath

Will Be Released Feb. 22nd

Episode No. 23 of *The Million Dollar Mystery*—the final episode of the most successful serial photoplay ever produced—will be ready for

Exhibitors February 22nd. Ten millions are waiting to see this interesting episode —to see the solution of the mystery—to see the closing chapter of this great serial play.

Announces Prize Winner

This episode will announce the winner of the $10,000.00 prize offered

by the Thanhouser Film Corporation for the best 100 word solution of the mystery. It will show a photograph of the winner. It will show how the entire mystery was solved in 100 words—how the million dollars disappeared and how it was found. Exhibitors should arrange booking dates for this episode at once by applying to the Mutual Film Exchange which supplied your service.

Presented by

Syndicate Film Corporation

71 W. 23d St.

New York City, N. Y.

The Same All-Star Thanhouser Cast

Episode No. 23 of the Million Dollar Mystery is enacted by the same cast of Thanhouser stars that played the previous episodes.

This cast includes Florence LaBadie, James Cruze, Marguirite Snow, Frank Farrington and Sidney Bracy. You see these film favorites portray with remarkable dramatic intensity, the plot as written by the winner of the $10,000.00 prize.

A Powerful Drawing Card

Please realize the magnetic attraction of this final episode. Realize that 500 leading newspapers will run the story by Harold MacGrath which corresponds to the film production. Realize that millions and millions of people who have seen the early episodes will want to see Episode No. 23.—The Solution.

Arrange Booking Dates NOW!

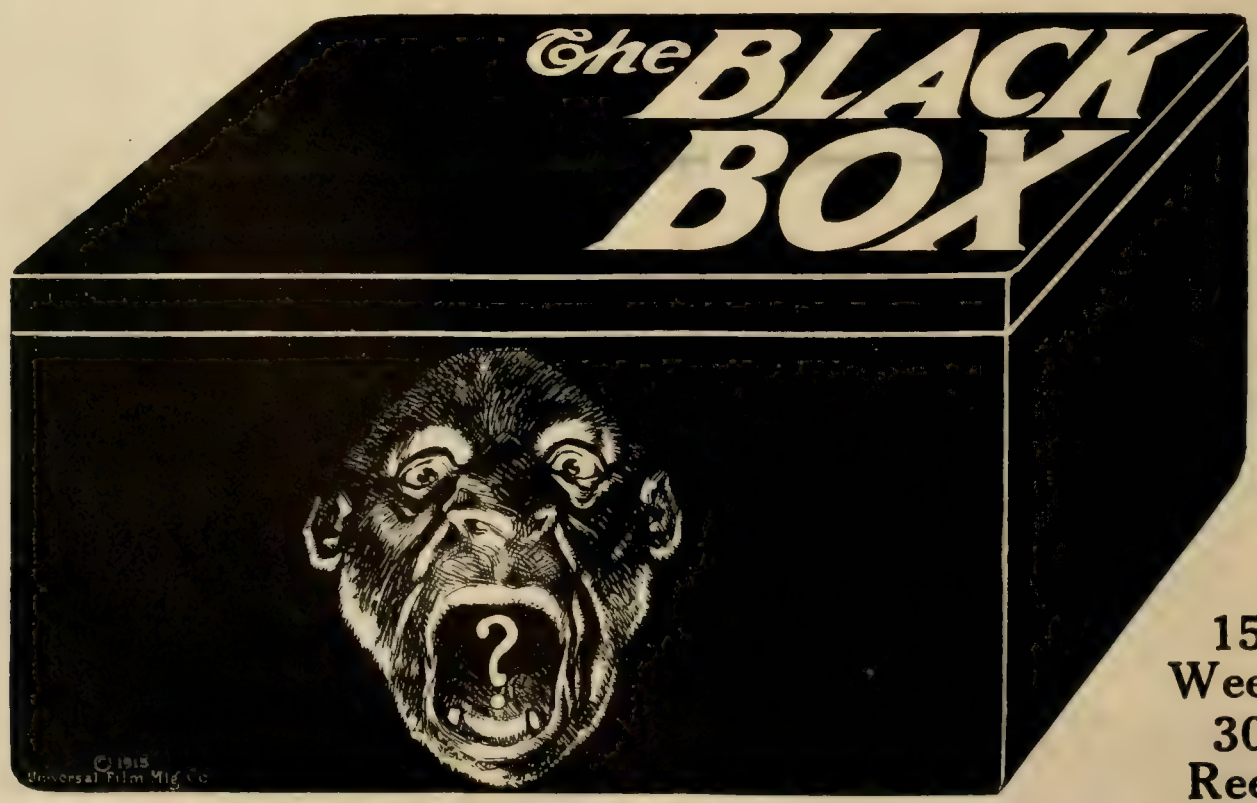
If you have not yet booked the early episodes of ***The Million Dollar Mystery—do so at once!*** This will entitle you to run episode No. 23. If you have not yet arranged a date to show the 23rd episode of ***The Million Dollar Mystery***, get in touch with the Mutual Film Corporation's Exchange which supplied your service. ***Wire, write or phone.*** Don't delay. Arrange your booking date immediately. Release date is February 22nd.

Produced by

Thanhouser Film Corporation
New Rochelle, N. Y.

Released March 8th

The most extraordinary serial achievement ever known in the Film Business



15 Weeks 30 Reels

Conceived by master minds—produced on a colossal scale, the vast superiority of this marvelous serial marks the farthest advance in photoplay production. No such combination of world known talent and unlimited resources has ever before been possible. Read and see:

The World's Greatest Story Writer—E. Phillips Oppenheim—the acknowledged master of them all in detective and mystery stories.

The World's Greatest Director—The Dean of Motion Picture Directors, Producer of the Greatest of American Film Plays.

The World's Greatest Producing Concern—The Universal Film Manufacturing Company—Largest Makers of Moving Pictures in the Universe.

The World's Greatest Studios—The Million Dollar Plant at Universal City, Cal.

Book this unique and unparalleled serial NOW for greater business than you have ever played to in the history of your house.

Take advantage of the greatest, the most complete and helpful advertising and publicity campaign ever produced in the interest of exhibitors. "THE BLACK BOX" is totally different in conception, in treatment and in creation. Every resource that could be suggested by genius, or that could be procured with money, has been drawn upon to make this the most fascinating 15-week serial ever offered to the Moving Picture Public.

These are weighty, meaty, actual facts—reasons why you should BOOK INSTANTLY—by wire from your Exchange. It is such an opportunity for a grand clean-up as is rarely offered you.

Recognizing too late the value of a good thing doesn't get you anything. Declare yourself in on it NOW and get the business.

Exhibitors: Let us know the date you booked for "THE BLACK BOX"

Let us have this information immediately. You will want to plan your advertising campaign long before this great serial is released to your theatre.
You will want our complete and comprehensive advertising and publicity campaign.
You will want full information and instructions as to the best and cheapest way to handle the powerful newspaper ad cuts and publicity matter; the slides and the posters; the heralds; the little black boxes and the 101 clever advertising stunts and suggestions that you can work to your everlasting profit.

The BLACK BOX

The complete story of THE BLACK BOX will be published in over 2,000 of the leading newspapers in America.

Is by the World's Greatest Living Writer of Mystery Stories

E. Phillips Oppenheim

"THE BLACK BOX" is a big proposition. The advertising campaign is a whirlwind. Let us have this information regarding your booking date immediately—as soon as you are notified by your Exchange. For immediate attention send it direct to the

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

Largest Film Manufacturing Concern in the Universe

1600 BROADWAY NEW YORK

IRRESISTIBLE

Released Exclusively through the Mutual Film Corporation

KEYSTONE

MONDAY, FEB. 15

8"-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one-50 Cents for set of 4

A WONDERFUL LOBBY DISPLAY

22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle

20 Cents each.

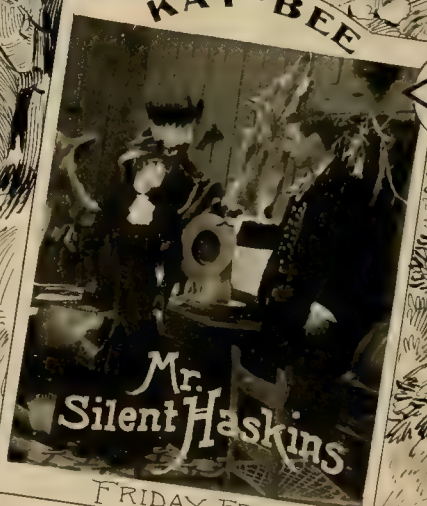
BRONCHO

WEDNESDAY, FEB. 17

DOMINO

THURSDAY FEB. 18.

KAY-BEE



FRIDAY, FEB. 19

NEW YORK MOTION PICTURE CORPORATION

KESSEL & BAUMANN, MANAGERS.

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK.

Mr. Francis X. Bushman

voted the world's most popular photoplayer is presented in

"The Accounting"

(In three acts)

"THE BATTLE OF LOVE"

"IN THE GLARE OF THE LIGHTS"

AND

"THE PLUM TREE"

(In 3 acts)

THE great Secret Service drama, released February 18, in conjunction with The Ladies' World.

Released through the feature department of the General Film Co.

RELEASED MONDAY, FEBRUARY 22

"Ain't It the Truth?"

Fish bait proves a great success in winning father's consent

RELEASED TUESDAY, FEBRUARY 23

"The Surprise of My Life"

How Jack Davis wakes to find himself acting the part of a thief. Adapted from The Munsey Magazines.

RELEASED WEDNESDAY, FEBRUARY 24

"The Fable of the Bachelor and the Back-Pedal"

By GEORGE ADE

Bachelors should pay a tax to save money.

RELEASED THURSDAY, FEBRUARY 25

"Sophie Changes Her Mind"

Slippery Slim finds his stolen bride is Mustang Pete.

RELEASED FRIDAY, FEBRUARY 26

"Stars Their Courses Change"

(In 3 Acts)

By EDWARD T. LOWE, Jr.

A psychological study of love impulses, with MR. FRANCIS X. BUSHMAN and Miss Edna Mayo.

RELEASED SATURDAY, FEBRUARY 27

"Broncho Billy's Brother"

(Reg. U. S. Pat. Office)

A Western drama featuring MR. G. M. ANDERSON.

MR. CHARLES CHAPLIN

The man with the funny little moustache is presented in

"A NIGHT OUT" (In two reels)

The date of this second Chaplin Essanay release has been changed from February 11 to FEBRUARY 15.

RELEASED THROUGH ALL THE BRANCH OFFICES OF THE GENERAL FILM COMPANY

Trade Mark Reg. U. S. Pat., 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST., CHICAGO

Trade Mark Reg. U. S. Pat., 1907

THE CHICAGO DAILY TRIBUNE: TUESDAY, FEBRUARY 2, 1915.

FLICKERINGS from FILM LAND

By KITTY KELLY

"HIS NEW JOB."

Essanay.

Charles Chaplin.....Himself
Ben Turpin.....Himself
Others .....Themselves

PRINT yields precedence to picture, for nobody can speak better for himself than Charles Chaplin, even the [illegible] of the silent variety. He has emerged from the chaotic seethings attendant upon his important comic divertisements for the first time under the Indian head banner, and he is just as funny a Charlie Chaplin as he has ever been. It is hard to conceive of his being any funnier.

In this display he is a little nicer than he has been in some Keystone confections, but not too nice to spoil his humorous appeal. It is absolutely impossible not to laugh at him during about ten-ninths of his antics in his disaster-attended search for a new job—the small point in which is evidenced the only irony in the picture. Chaplin, "the world's greatest comedian," in such sad search for a where to ply his antics!

The rest is slapstick, broad and quick—and I should say, hard for the performers. Over Ben Turpin's protestant physique Chaplin finally climbs to an audience with the powers within, from which he is plunged to the studio where his mission seems to be a stage rustling sort until he has knocked everybody over with a plank and generally disarranged all the feelings that are feelingable.

His next essay is as leading man, and, truth to tell, he leads the performance into uproarious laughter for all who will look. If one doesn't want to laugh at Mr. Chaplin in his Essanayized Keystoneism, one had best stay out of visual range. The two reels are a genuine rollic of fun which should send warm flutters of financial delight through the Essanay veins. Mr. Chaplin is a real card.

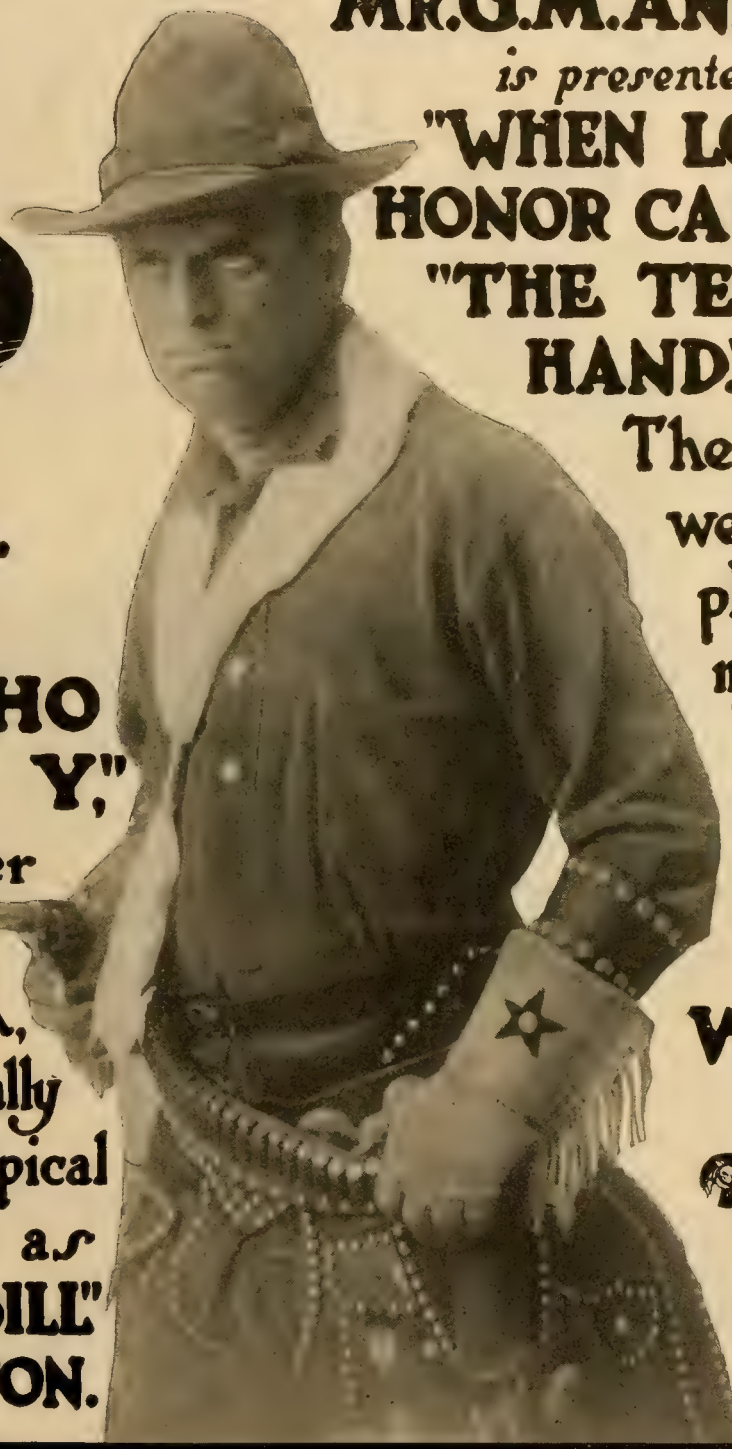
Madison Street Chuckles Over Chaplin.

"Tis given to a person to make a street smile as it was yesterday to Charles Chaplin to set Madison a-chuckle. In the stretch between Dearborn and Fifth avenue he occupied at least four centers of jocularity for the shifting crowds all day long who in the warmth of his sunshine forgot wet feet an drabbled tempers. Three of the centers were his Essanay [illegible] in "His New Job," and [illegible] showing of

PICKING UP THE PILLAR.—Essanay Chaplin.

Charles Chaplin, the laughing hit of the century, now with Essanay.

THE FACE KNOWN 'ROUND THE WORLD



MR. G. M. ANDERSON

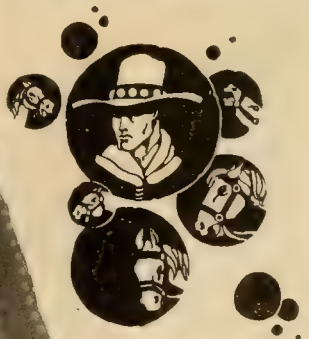
is presented in

"WHEN LOVE AND HONOR CALLED," *and* "THE TELL-TALE HAND." *(in 3 acts)*

The two great western complete prize mystery plays produced in conjunction with THE LADIES' WORLD.

"BRONCHO BILLY,"

the character created by Mr. Anderson, and internationally famous, is as typical of frontier life as "BUFFALO BILL" or "KIT" CARSON.



Trademark Reg. U. S. Pat. 1907

ESSANAY

"FIRST to STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO, ILL.

Trademark Reg. U. S. Pat. 1907

PARAMOUNT

DANIEL FROHMAN
PRESENTS
THE FAMOUS ROMANCE OF THE
RANCH AND THE RAILROAD.

"THE LOVE ROUTE"

BY EDWARD PEPLE,
(AUTHOR OF THE CURRENT
COMEDY TRIUMPH,
"A PAIR OF
SIXES")

"HE'S BEATEN ME!"

"SHE'S BEATEN ME!"

IN FOUR PARTS.

AN UNIQUE SCREEN NOVELTY, INCLUDING
THE ACTUAL CONSTRUCTION OF A RAILROAD,
RELEASED FEBRUARY 25TH.
PRODUCED BY THE

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36
FAMOUS
FEATURES
A YEAR

PROGRAM

Forthcoming Attractions

February

MARY PICKFORD in
"MISTRESS NELL,"
The Noted Romantic Drama by George C. Hazelton, Jr.
Released February 1st.

JOHN EMERSON in
"THE BACHELOR'S ROMANCE,"
Martha Morton's Popular Comedy-Drama
Released February 11th.

GABY DESLYS in "HER TRIUMPH,"
The Celebrated International Star's First and Exclusive Appearance in Motion Pictures
Released February 8th.

WILLIAM H. CRANE in
"DAVID HARUM,"
A Faithful Film Version of the Distinguished Star's Greatest Characterization
Released February 22d.

"THE LOVE ROUTE,"
Edward Peple's Sensational Comedy-Romance Triumph
Released February 25th.

A quintette of remarkable consistency and variety—a group of subjects that in every respect adhere to the traditions of

FILM COMPANY

Executive Offices
213~229 WEST 26TH ST.
NEW YORK

36 FAMOUS FEATURES A YEAR

JESSE L. LASKY

IN ASSOCIATION WITH

DAVID BELASCO

PRESENTS

BLANCHE SWEET

THE WARRENS OF VIRGINIA

IN A PICTURIZATION OF DAVID BELASCO'S PRODUCTION OF WM. C. DE MILLE'S CIVIL WAR DRAMATIC MASTERPIECE

PRODUCED UNDER THE DIRECTION OF CECIL B. DE MILLE

SUPREME MILITARY SPECTACLE—SYMPATHETIC HUMAN DOCUMENT SHOWING THE SORROWS AND SUFFERINGS OF CIVIL STRIFE

RELEASED FEB. 15TH THROUGH THE PARAMOUNT PICTURES CORP'N.

JESSE L. LASKY

220 WEST 48TH STREET

JESSE L. LASKY, Pres. SAMUEL GOLDFISH

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

LASKY PRODUCTIONS PERMANENTLY LEAD

In JANUARY, 1914, the JESSE L. LASKY FEATURE PLAY CO. INC., had just come into existence and its FIRST PRODUCTION had NOT yet been completed.

In JANUARY, 1915, the LASKY CO., after a year of extraordinary achievement, made an unparalleled record by releasing FOUR (4) of the most important subjects in American photodramatic history:—

1-"THE GIRL OF THE GOLDEN WEST" ALL STAR LASKY-BELASCO CAST
2-EDITH TALIAFERRO IN "YOUNG ROMANCE"
3-MARGUERITE CLARK (COURTESY OF FAMOUS PLAYERS) IN "THE GOOSE GIRL"
4-EDWARD ABELES IN "AFTER FIVE"

The next release (Monday, Feb. 15TH) is another LASKY-BELASCO offering,

BLANCHE SWEET IN "THE WARRENS OF VIRGINIA"

We believe that

THE SUCCESS OF THE LASKY ORGANIZATION HAS BEEN ACCOMPLISHED BY CONSISTENT STRIVING FOR HIGH ARTISTIC IDEALS.

The public and the critical authorities have discerned these Artistic Ambitions of the LASKY Company. Certain appreciative statements which we would have hesitated to make on our own behalf, have been made by Mr. W. STEPHEN BUSH in his recent reviews of "Young Romance" and "The Goose Girl," published in the Moving Picture World.

CONCERNING "THE GOOSE GIRL" HE WRITES:—

One would have to be blind not to see the outlines of a new school of art in motion pictures in this and many other LASKY productions. "The Goose Girl" is a splendid example of this new school of motion picture art. This new school specializes in beauty. In "The Goose Girl" this tendency triumphs all the way through. There are from first to last scenes pre-eminent for their artistic beauty finished in every detail, and possessed of an irresistable appeal. Some of the scenes remind one of great paintings that have suddenly sprung into life.

CONCERNING "YOUNG ROMANCE" HE SAYS:—

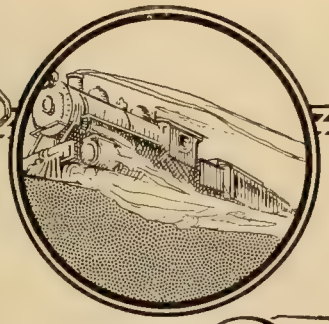
This production forever silences the claim that refined comedy cannot be conveyed via the screen. A more refined comedy has not been shown since the days of Moliere. Moreover it is American refined comedy. It is sparkling, exuberant, bubbling humor of our own country, condensed and trebly distilled, and an everlasting provocation to hearty laughter. Remarkable as has been the LASKY record in the film portrayal of noted dramatic subjects, this gem of honest, genuine human comedy deserves to rank with the best it has produced.

LASKY LASKY

JESSE L. LASKY FEATURE PLAY CO.

220 WEST 48TH STREET, N.Y.C.

JESSE L. LASKY, PRESIDENT
SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER
CECIL B. DeMILLE, DIRECTOR GENERAL



Paramount Program

Will Release March 4th

The Blazon Film Producing Co.'s Railroad Classic

"Rule G"

Adapted from story by Rufus Steele, "Keeping John Barleycorn Off the Trains," printed in ***Saturday Evening Post.***

Greatest Railroad Story Ever Put into Film Form.

Endorsed by Heads of Leading Railroads of the United States.

Parts played by men actually in service of a Railroad Company, who granted them leave of absence to play in this picture.

Cars, Engines and Equipment loaned by Railroad Company to take the Various Scenes.

Head-on Collision Demolishing Two Engines in One Scene.

Everybody Everywhere will enjoy this picture. Write our nearest exchange for information.

Blazon Film Producing Co.

San Francisco, Cal.

The
PLUS
MARK
is the fitting
Symbol
of the

EXPLOITS OF ELAINE

Because this
Great Serial
ADDS
Reputation and
Profits to the
Exhibitor
Who shows it.

The Pathé Exchange
25 W. 45th St.
New York.

The Fine Talent
of
ARNOLD DALY
The Highest Salaried
Man in Pictures Today
ADDS
To the Drawing Power
of the

EXPLOITS OF ELAINE

As Does also
The Epochal
PUBLICITY
Campaign and
The Wonderful
Popularity of

PEARL WHITE

The Pathé Exchange
25 W. 45th St.
New York.

PATHÉ

FOR HER PEOPLE

A four part drama featuring FLORENCE TURNER. One of the most extraordinarily vivid expositions of the life of the working man ever produced. Profoundly impressive. 1-3-6 sheet posters.

THE BETRAYING MARK

A three reel sensational drama featuring M'lle FROMET, the great juvenile lead. 1-3-6 sheet posters.

COL. HEEZA LIAR, GHOST BREAKER

and THE GREAT EARED BAT (Madagascar) animated cartoon by J. R. BRAY and good educational. 1 Reel. 1 sheet posters.

UNCLE SAM'S MONEY SHOP

A splendid portrayal of money-making methods of the government at Washington. Made under the direction of and approved by JOSEPH E. ROLPH, director of the bureau of Engraving and Printing. Combined with

WASHINGTON RELICS to make TWO fine reels.
1 sheet posters.

THE
PATHÉ EXCHANGE, INC.
25 W. 45TH ST. NEW YORK

MUTUAL PROGRAM

Majestic Motion Picture Co.

Two-part feature for release SUNDAY, FEBRUARY 21

The Lost Lord Lovell

DOROTHY GISH

A Delightful Comedy Drama
By W. Carey Wonderly,
Dramatist and Magazine Writer,
In which the leading part is played by

Dorothy Gish

Supported by a complete cast of Majestic Stock Players.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

HIS LAST DEAL (1 Reel Majestic). Release date Tuesday, Feb. 9. A ne'er-do-weel father wrecks his son's hopes, but retrieves the situation and takes himself out of their lives.

HOW HAZEL GOT EVEN (2 Reel Majestic). Release date Sunday, Feb. 14. A comedy-drama featuring Dorothy Gish. The little waitress is deserted by her sweetheart who becomes a pugilist, but in the end she evens the score with him and gains a more worthy husband. A story of special merit and amusing interest.

MUSIC HATH CHARMS (1 Reel Komic). Release date Sunday, Feb. 14. An excellent farce comedy telling of the downfall of a musical impostor.

A MAN AND HIS WORK (1 Reel Majestic). Release date Tuesday, Feb. 16. A thrilling and dramatic illustration of a police officer's dangerous duties, which come "all in a day's work," featuring Charles Cleary.

THE LOST LORD LOVELL (2 Reel Majestic). Release date, Sunday, Feb. 21. A comedy-drama with charming Dorothy Gish in one of her splendid characterizations. The little slavey wins the nobleman.

ETHEL GAINS CONSENT (1 Reel Komic). Release date, Sunday, Feb. 21. No. 17 of the Paul West Bill stories. Ethel, the stenographer (Fay Tincher) wins her father's consent to marry Ed.

MAJESTIC MOTION PICTURE COMPANY

Studios, 4500 Sunset Blvd.,
Los Angeles, Cal.

Business Office, 29 Union Square West,
New York City

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

$ THE DOLLAR PLAYS A BIG PART IN THE GREAT SERIAL $

RUNAWAY JUNE

IT BRINGS THE DOLLARS

GEORGE RANDOLPH CHESTER

A REAL SERIAL AND

RUNAW

15 INSTALLMENTS 2 REEL EACH

PRODUCED BY RELIANCE

$ THE DOLLAR PLAYS A BIG PART IN YOUR HOUSE'S SUCCESS $

PACKS ALL HOUSES

D EVERY BOX-OFFICE

NOWS HOW TO WRITE

IAS DONE SO WITH

AY JUNE

BOOK IT AT ONCE

N ANY MUTUAL EXCHANGE

SERIAL PUBLICATION CORPORATION

D UNION SQUARE, NEW YORK CITY.

"HAM" COMEDIES

FEATURING

LLOYD V. HAMILTON

THE LAUGH MAN

AND

BUD DUNCAN

THE INIMITABLE FUN PRODUCER

In 1,000 Feet of Uproarious Comedy

Every Week

ON

Tuesday

Beginning March 16th

These two peerless comedians, with their CLEAN comedy stunts, have made millions laugh.
Have your exchange book you TODAY for ALL "Ham" Comedies.

KALEM COMPANY, 235-239 WEST TWENTY-THIRD ST NEW YORK CITY, N. Y.

ALICE JOYCE

IN THE POWERFUL THREE-ACT FEATURE PRODUCTION

THE WHITE GODDESS

The First of Kalem's Weekly Three-Act Feature Productions Released in General Film Company's Regular Service

Alice Joyce appears as Elsie Farnim, a girl of mystery in this wonderful three-act story of the Orient. Although a feature production of the highest order. "THE WHITE GODDESS" will be

RELEASED MONDAY, MARCH 8th, IN REGULAR SERVICE

Kalem will issue a THREE-ACT Feature Production on every alternate Monday, commencing March 8th, and on every alternate Friday, commencing March 19th. Exhibitors using licensed service are entitled to receive these weekly features **without extra cost.**

The Posters for "THE WHITE GODDESS," 1, 3 and 6-Sheet, 4-Color Lithographs, are in keeping with the superb quality of this great feature. Order these posters from the General Film Company, or the A. B. C. Company, of Cleveland, O., and advertise this production in advance.

PUBLISHED · · MONTHLY · · BY · · THE

CALIFORNIA MOTION PICTURE CORPORATION

EXECUTIVE OFFICES
SAN FRANCISCO

CALIFORNIA MOTION PICTURE REVIEW

VOLUME 2 NUMBER 2 FEBRUARY, 1915

MASTERPIECE IS "MIGNON" IN FILM FORM

California Star Triumphs in Photo-Play Based on the Famous Grand Opera

SCREEN DRAMA SENSATION

Critics Pronounce It Finest Expression of High Class Motion Picture Art

Mignon and her pets, the bunny and the frog, happy together in the camp of the gypsies. Other portraits of the star, Beatrix Michelena, in the role of "Mignon".

FILMS WILL BE FEATURE OF EXPOSITION

Motion Pictures Important Part of Wonderful Exhibit at Big 1915 Fair

President Preserves Film of Late Wife, Showing Her on Vacation

Talks With Screen-Struck Girls

By Beatrix Michelena

No. 1

SAMPLE COPY
SENT ON REQUEST

How to Make Money

by Lewis J. Selznick

No. 4

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

One of the things I have done has been to establish a department of education for our own sales force.

World Film has the livest crowd of managers and salesmen in the picture business, but I want them to be more than salesmen for film.

In charge of this special department I have put Mr. C. R. Seelye, a man who has worked up some of the most successful dealer co-operation campaigns in America.

His work is to teach our sales force how to apply advertising to help exhibitors get their business, so that when a man comes to talk World Film to you, he will talk not only features, but BUSINESS—how to make those pictures bring you the profit they should bring.

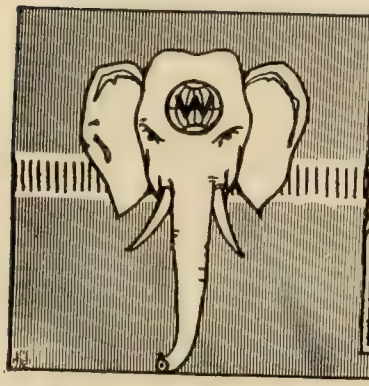
The Work of World Film does not end when you agree to take its service—it only starts.

ROBERT WARWICK in "ALIAS JIMMY VALENTINE," or LILLIAN RUSSELL in "WILDFIRE" will pack houses all over the country. So will WILTON LACKAYE in "THE PIT," or CLARA KIMBALL YOUNG in "THE DEEP PURPLE," or LEW FIELDS in "OLD DUTCH," or ANY of the great features on the World Film programme.

But the public cannot guess that you have them. YOU MUST TELL THEM SO, and that is the reason for C. R. Seelye—and the reason for my having the finest and most able advertising department in the picture business.

The greatest poster artists are used by the World Film Corporation. We have just issued a poster drawn by James Montgomery Flagg. One of the series for the "ADVENTURES OF A BOY SCOUT" is by J. C. Leyendecker. We employ under contract one of the finest poster artists in America, and our paper, heralds, books for newspaper ads, publicity and other advertising matter, are far in advance of anything ever offered before.

These things are all done with a selfish purpose—to build business for World Film. But the only way we can do it is to build business FOR YOU and TO MAKE MONEY FOR YOU.



SHUBERT AND DYREDA FEATURES

WORLD FILM Exclusive

Lewis J. Selznick

SPECIAL ATTRACTIONS DEPARTMENT

PRESENTS

Edward S. Curtis' Great Epic Drama of the Primitive Indians

"IN THE LAND OF THE HEAD HUNTERS"

W. Stephen Bush, of the M. P. World, said of it:

"Mr. Curtis conceived this wonderful study in ethnology as an epic. It fully deserves the name, indeed it seemed to me that there was a most striking resemblance between the musical epics of Richard Wagner and the theme and treatment of this Indian epic. The fire dance, the vigil journey with its command of silence and chastity, the whole character of the Hero were most reminiscent of Parsifal and the Ring of the Nibelungs. **I speak advisedly when I say that this production sets a new mark in artistic handling of films in which educational values mingle with dramatic interest."**

Released February 17

EXCHANGES AT

Boston, Buffalo, Chicago, Atlanta, Cleveland, Cincinnati, Detroit, Dallas, Denver, Pittsburgh, Indianapolis, New Orleans, St. Louis, Los Angeles, Philadelphia, Kansas City, Seattle, Omaha, New York, Minneapolis, San Francisco, Salt Lake City, Washington

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Picture Plays, Inc.
CALIFORNIA
MOTION PICTURE CORPORATION
FEATURES

THE GREAT BROADWAY SUCCESS

A PAUL ARMSTRONG PLAY

"Alias Jimmy Valentine"

Presenting

ROBERT WARWICK

IN

"ALIAS JIMMY VALENTINE"

A Liebler Feature in 5 Acts

When "Alias Jimmy Valentine" played at Wallack's several years ago, it was one of the most talked of plays of the season.

It was successful mainly because of the strength and heart interest of the play and for its unique plot and story, which is ably reproduced in this great feature photo-play.

It will be a sensational feature—one of the biggest plays ever put into pictures.

Released February 22

What's A Kleptomaniac?

The Victim of an Excruciatingly Funny Disease
—funny, that is, if you're not the victim.

"A person of extraordinarily absent-minded tendencies and morbid impulses," says Noah Webster, but Noah Webster never had a sense of humor, anyhow.

"Stop Thief"

Five Parts

By CARLYLE MOORE

is the story of two self-confessed kleptomaniacs, two real crooks and a double wedding. It's founded on the Cohan & Harris farce and features an original cast including——

Mary Ryan

and

Harry Mestayer

supported by such well known Broadway players as Harold Howard, Dan Moyles, Wm. Boyd, Auguste Burmester, Marguerite Boyd, Albert Tavernier and Della Connor —quite the best balanced, most thoroughly capable cast you have seen in motion pictures. Even the "bit" parts are done by actors—not "extras!"

"STOP THIEF" is a chuckle and a roar. It's the funniest story in film. And the events all transpire in an hour and a half, just about as rapidly as the film story itself passes by the aperture. Each scene is a new complication—a new laugh.
And the photography? That's an expected virtue in all features nowadays, but in "STOP THIEF" it's rarely beautiful—as clear and smooth-flowing as a mountain brook.

"Stop Thief" Is Booking Now!

Get in touch with the Kleine man nearest you and make your date before the other fellow beats you to it

New York
226 W. 42nd Street

Boston
597 Washington St.

Los Angeles
701 Majestic Theatre Bldg.

Pittsburgh
509 Lyceum Theatre Bldg.

Chicago
166 N. State Street

Dallas
238 Saner Bldg.

Minneapolis
210 Temple Court Bldg.

San Francisco
653 Pacific Bldg.

Toronto
56 King St., W.

Seattle
213 Orpheum Theatre Bldg.

Atlanta
43 Moore Bldg.

Denver
405 Railroad Bldg.

Philadelphia
1309 Vine St.

GEORGE KLEINE

An Edison 3-Act Feature Film
In Regular Service Every Week

The Great Renunciation Scene from

The 3-Part Feature "In Spite of All"

Mrs. Fiske's great stage success, released in REGULAR service Monday, March 1st, featuring

Gertrude McCoy, Robert Conness and Sally Crute

"In Spite of All," a stage play that made a great stage star greater—Mrs. Fiske—is the first of a notable line of fast-action **feature** plays to be released **every** week in the Edison **regular** service.

This play is a splendid example of the new cut-to-the-quick Edison policy of presenting only the big action moments of a play, no matter how rich is the opportunity to secure a "fat" padded film. This great stage play was in four acts. Most companies would have made it into a six or seven-reel feature as much had to be shown on the film that is only talked about on the stage.

But the Edison way of giving you hammered-down action, until the film fairly crackles with action, crammed this big, gripping story into three parts.

"In Spite of All" is a powerful story of a strong man battling between real love for his wife and the mysterious charm of a noted dancer who drags men on and down. Throughout the play, like a sinuous serpent, runs the subtle and hypnotic effect of a soul-dulling perfume used by the man-charmer who, however, provides a great surprise in the end.

Every week, a big three-reel feature. On alternate weeks a two-reel also, a feature in pull and appeal. And every week one-reel plays crisp with action.

EDISON SPECIAL SERVICE FEATURES

The droll funniness of Walter E. Perkins made "My Friend from India" a year-after-year stage success. He, himself, plays in the Edison 3-part ridiculously funny version. "Fantasma," a great blending of young romance, fantastic and funny adventure and fairyland beauty. The original Hanlon in his hole as Pico, the clown, and other noted actors in original roles. Both now ready—supplied through the special masterpiece service of the General Film Company.

Other Forthcoming Releases.

Augustus Phillips, Jean Dumar and Frank McGlynn in "From a Life of Crime," by Lee Arthur, the author of noted stage successes. 1000 feet, released February 23.

"The Life of Abraham Lincoln," by James Oppenheim, reviews dramatically a life full of great deeds, touching in pathos and tragic in the assassination. 2000 feet, released February 26.

Bessie Learn and Richard Tucker in "The Experiment," makes tense dramatic use of a hypnotized girl to avert a tragedy. 1000 feet, released February 27.

"Protecting Big Game," a beautiful picture and a story interestingly told of how the herds of elk in Idaho are protected by men on lonely vigils. 500 feet, released February 22.

"The Manufacture of Big Guns," like a story book in the way it tells how the United States makes mammoth man-eaters. Timely in interest because of the war. 500 feet, released February 24.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program.

The New Brand of Edison Comedy, Riotous and Rare

"Waddy and Arty"

(Alias Wadsworth and Housman)

A Comedy Team that hits the funnybone every time

The fun that this inimitable team of rib-ticklers make does not depend upon the thrashabout "humor" of gymnastic gyrations nor the crack of the slap stick. It's the fun that comes from cleverness.

"Waddy and Arty" are giving to the screen the class of genuine humor that made Weber and Fields of the stage a name to conjure laughs. It's the fun that comes bubbling up and over from a pair who enjoy the funniness like a boy at the circus.

This team just doubles the laughs. They pull out of every situation the snap of a dash of slap stick and pepper every foot of film with downright, infectuous laughs that spread from a giggle to a gurgle and end in a roar——music to the ears of the wise theatre manager who hears the clink of the dollars in that wiseacre saying of a successful magnate who said he always "sent 'em home laughing." "Waddy and Arty" bring 'em back laughing, too. Enuf sed.

Some "Waddy and Arty" (Wadsworth and Housman) Comedies.

"The Courtship of the Cooks," 1000 feet. Released December 30.
"The Champion Process Server," 1000 feet. Released January 4.
"Expensive Economy," 1000 feet. January 6.
"A Superfluous Baby," 1000 feet. Released January 11.
"Lodgings for Two," 500 feet. Released January 27.
"Found—a Flesh Reducer," 1000 feet. Released Feb. 1.
"Seen from the Gallery," 500 feet. Released Feb. 3.
"Suspicious Characters," 1000 feet. Released Feb. 8.
"The Tailor's Bill," 600 feet. Released February 10.
"A Spiritual Elopement," 500 feet. Released Feb. 17.
"One Way to Advertise," 500 feet. Released Feb. 22.

Some Other Edison Comedies

"In the Plumber's Grip," 1000 feet. Released February 15. Bessie Learn cuts the pipes and floods the house in order that her plumber sweetheart will win out. It forces the marriage which takes place in a pool of water.

"The Pest of the Neighborhood," 500 feet. Released February 24. Billy, the goat, is the Pest and the star, and this pesky critter so stirs up the whole town with his appetite that he brings on a riot. A Laugh in every jump.

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.

239 Lakeside Avenue, Orange, N. J.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program

LUBIN

PRESENTS

Multiple Reel Masterpieces Ready and About to Be Released

"EAGLE'S NEST" - - - - - - With EDWIN ARDEN and ROMAINE FIELDING
Mr. Arden's Successful Drama — Direction Romaine Fielding

"THE SPORTING DUTCHESS" - - - With ROSE COGHLAN and ETHEL CLAYTON
Supported by George Soule Spencer
Comedy Drama by Cecil Raleigh — Direction Barry O'Neil

"THE VALLEY OF LOST HOPE" - - - - - - - Featuring ROMAINE FIELDING
A powerful Drama by Shannon Fife — Direction Romaine Fielding

"THE DISTRICT ATTORNEY" With GEORGE SOULE SPENCER and DOROTHY BERNARD
Drama by Charles Klein and Harrison Grey Fiske — Direction Barry O'Neil

"THE WHITE MASK" - - - - - - - - - - - - - Featuring LILIE LESLIE
Drama by Clay M. Greene — Direction Joseph W. Smiley

"THE COLLEGE WIDOW" Featuring ETHEL CLAYTON and GEORGE SOULE SPENCER
Comedy by George Ade — Direction Barry O'Neil

"THE EVANGELIST" - - With GLADYS HANSON and GEORGE SOULE SPENCER
Powerful Drama by Sir Henry Arthur Jones — Direction Barry O'Neil

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

By Arrangement with Fred Mace

EVELYN NESBIT THAW and her son Russell William Thaw in "THREADS OF DESTINY"
Drama by William H. Clifford — Direction Joseph W. Smiley

and

The laughing hit of the year "PATSY BOLIVAR," a series of 14 reels, one every Monday By CLAY M. GREENE
Direction Percy Winter

Posters by A. B. C. Print, Cleveland — Dodgers by Hennegen Print, Cincinnati

SIX REGULAR RELEASES EACH WEEK

PATSY BOLIVAR No. 8

"PATSY AT THE SEASHORE"—Comedy, Monday, February, 15th.

"A DOUBLE ROLE"—Comedy, Tuesday, February, 16th.

"THE RAINY DAY"—Two Reel Drama, Wednesday, February, 17th.

"HER MARTYRDOM"—Three Reel Drama, Thursday, February, 18th.

"THE LITTLE DETECTIVE"—Drama, Friday, February, 19th.

"IT ALL DEPENDS"—Comedy, Saturday. February, 20th.

SPECIALLY DESIGNED ONE, THREE, SIX, AND EIGHT SHEET POSTERS

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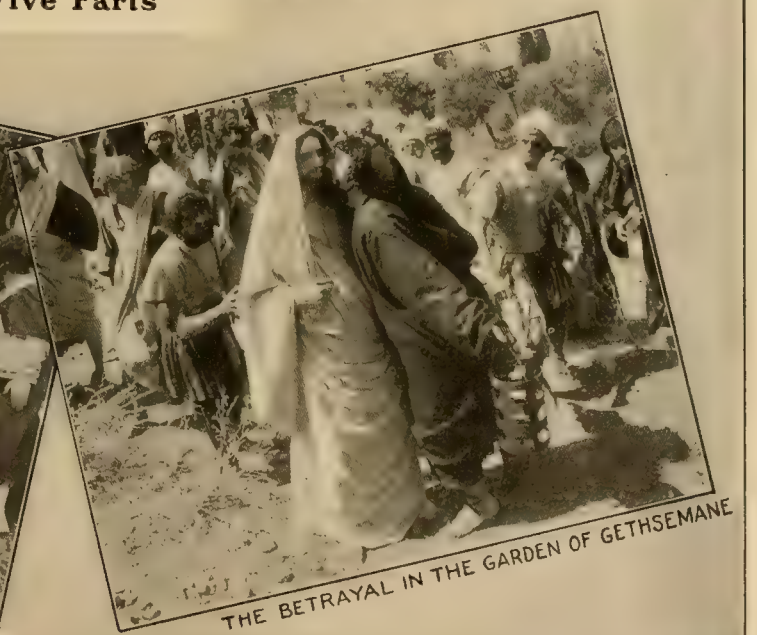
THE FLIGHT INTO EGYPT

MARY MAGDALENE ANNOINTING THE FEET OF JESUS

"From The Manger To The Cross"

In Five Parts

THE LAST SUPPER



THE BETRAYAL IN THE GARDEN OF GETHSEMANE

This Great Lenten Attraction is Being Booked Direct by Kalem

In all States except Pennsylvania, Connecticut and Rhode Island. All inquiries west of Omaha will be referred to our Western Agents. Every scene in this stupendous feature produced in authentic locations in the Holy Land and Egypt. Write or wire at once for open time.

The beautiful four-color lithographs for this production consist of two different 1-sheets, two different 3-sheets, three different 8-sheets and one 24-sheet stand. We can also supply you with a strong four-page illustrated courier

KALEM COMPANY, 235-239 W. 23d St., New York

VITAGRAPHS

VITA LAUGHS — LIFE PORTRAYALS

"The Professor's Nightmare"

Comedy ..... **MONDAY, FEB. 15**

Melodrama and liquid indulgence make the Professor a soporific villain. Burning feet and bursting head cure him. NICHOLAS DUNAEW, KATE PRICE, EDWARD ELKAS and FLORENCE NATOL comprise the cast.

"O'Garry of the Royal Mounted"

3-Part Drama. Broadway Star Feature **TUESDAY, FEB. 16**

In the capture he is thrown from the precipice. He is saved from drowning by the woman he befriended. A narrow escape and daring rescue. EDITH STOREY and NED FINLEY in leads.

"Some White Hope"

Comedy ..... **WEDNESDAY, FEB. 17**

Full of punch—a sure winner. A lucky blow puts his opponent away—then he wakes up. DONALD McBRIDE and NICHOLAS DUNAEW are the principals.

"The Quality of Mercy"

Drama ..... **THURSDAY, FEB. 18**

The King is overthrown by his own daughter. He rejoices in his overthrow and his subjects make merry with him. EDITH STOREY, ANTONIO MORENO and star cast.

"A Madcap Adventure"

Comedy-Drama ..... **FRIDAY, FEB. 19**

Tommy is a venturesome girl. She is saved from an adventure and gladly accepts the man who protected her. DOROTHY KELLY, JAMES MORRISON and star cast.

"Twice Rescued"

Two-Part Drama ..... **SATURDAY, FEB. 20**

He twice saves Nana's life and incurs his brother's hatred. They become inseparable for life. DOROTHY KELLY, JAMES MORRISON and all star cast.

Six a Week, including a Three-Part Broadway Star Feature

"WHEN SAMUEL SKIDDED"
Comedy ..... **Monday, Feb. 22**

"THE STILL SMALL VOICE"
Two-Part Drama ..... **Tuesday, Feb. 23**

"THE YOUNG MAN WHO FIGGERED"
Comedy ..... **Wednesday, Feb. 24**

"THE WORTHIER MAN"
Drama ..... **Thursday, Feb. 25**

"A MAN OF PARTS"
Comedy ..... **Friday, Feb. 26**

"A DAUGHTER'S STRANGE INHERITANCE"
3-Part Drama. Broadway Star Feature ... **Saturday, Feb. 27**

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

The Vitagraph Company of America, E. 15th St. and Locust Ave., Brooklyn, N. Y.

BROADWAY

PRODUCED BY THE
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COMPANY OF AMERICA
PRESENTED AT THE
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THEATRE, N. Y. CITY

RELEASED

A MILLION BID	5 PARTS
GOODNESS GRACIOUS	3 PARTS
MR. BARNES OF N. Y.	6 PARTS
LOVE, LUCK & GASOLENE	3 PARTS
CAPTAIN ALVAREZ	6 PARTS
SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
413	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	3 PARTS
THE LOCKED DOOR	4 PARTS
SYLVIA GRAY	3 PARTS
THE LITTLE ANGEL OF CANYON CREEK	4 PARTS
THE MAN BEHIND THE DOOR (From Book)	5 PARTS
C. O. D.	4 PARTS

COMING

THE 5-PART HISTORICAL DRAMA
HEARTS and the HIGHWAY
From Rev. Cyrus Townsend Brady's Novel
LILLIAN WALKER as LADY KATE
DARWIN KARR as SIR HARRY

A Six-Part Picturization of Rev. Cyrus Townsend Brady's Powerful Novel
THE ISLAND OF REGENERATION
EDITH STOREY as KATHERINE
ANTONIO MORENO as JOHN CHARNOCK, JR.

A GRIPPING FOUR-PART MELODRAMA
THE WHEELS OF JUSTICE
With DOROTHY KELLY, JAMES MORRISON; OTHERS

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

FOR TERMS AND PARTICULARS APPLY
GENERAL FILM CO.'S
SPECIAL SERVICE
By Arrangement with
BROADWAY STAR FEATURE CO.
(Inc.)

STAR FEATURES

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

VITAGRAPH

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

SPECIAL BROADWAY STAR FEATURE IN FOUR PARTS C. O. D.

Released Through GENERAL FILM SPECIAL SERVICE

From the Play by Frederic Chapin, as produced at Gaiety Theatre

C-OMICAL-

"You had better have your sides insured before going to the Vitagraph Theatre this week, for 'C. O. D.' may split them. Nothing has caused so much laughter as 'C. O. D.'"—N. Y. American.

HUGHIE MACK
AS C. O. DRUDGE

O-RIGINAL-

"The producers of 'C. O. D.' have wrought a highly laughable farce-comedy that possesses the virtues of novelty in the situations and humor in the acting."—Dramatic Mirror.

HARRY DAVENPORT
AS C. O. DARLINGTON

D-ELIGHTFUL-

"A laughing comedy in four parts. The laughing is continuous, proof of which statement may be had by any doubting ones if they will drop in on the entertainment."—N. Y. World.

CHARLES BROWN
AS C. O. DUSENBERRY

BARRIERS SWEPT ASIDE

An All-Star Cast in a Two-Act Modern Drama

Incompatibility of temperament, the cause of the majority of divorces, is the theme of this powerful drama. Jack Thorpe and Natalie, his divorced wife, discover the one sure leveler of this barrier to happiness. Their experience makes "Barriers Swept Aside" one of the best stories we have ever produced.

Released Monday, March 1st. We've put the strongest scenes on the 1, 3 and 6-sheet 4-color Lithographs. Get these Posters.

FLIRTATIOUS LIZZIE

She raises Cain in her home town just because she can't make her eyes behave. The horseshoe pitching contest to decide upon the lucky suitor and the battle royal which follows, will bring laugh after laugh.

Released Tuesday, March 2d. Attractive 1-Sheet Posters

HOW IDA GOT A HUSBAND

Making love by mail to a person you have never seen sometimes has its drawbacks, as Bill Saddle learns to his everlasting sorrow. Let this be the laugh-provider on your program.

Released Friday, March 5th. Strong 1-Sheet Posters

JARED FAIRFAX'S MILLIONS

Wednesday, March 3d, Two-Act Episode of

The Girl Detective Series

Death menaces the Girl Detective and the three men who are imprisoned in the air-tight steel vault under the millionaire's house. The girl sleuth's plan to bring help furnishes one of the startling surprises.

Striking 1, 3 and 6-Sheet 4-Color Lithographs for this Headliner

THE DEATH TRAIN

Saturday, March 6th, Episode of the

Hazards of Helen Railroad Series

Bound, and suspended from the railroad trestle by a rope, one end of which is made fast to the tracks, Helen faces a terrible fate. Nothing more sensational has ever been filmed than her escape just as the train severs the rope!

Released Saturday, March 6th. Attention-attracting 1 and 3-Sheet 4-Color Lithographs

Kalem Company

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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The office of the company is the address of the officers.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1208.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, February 20, 1915.

Facts and Comments

WE ARE glad to see the cartoon on the screen make such decided progress. The cartoon more than any other form of kinematographic work emphasizes the great similarity between the screen and the newspaper as mediums of expression. The moving picture cartoon is far more effective than any still cartoon can be. Now, has it occurred to the cartoonists to ask the police or any of the censors to obtain permission and approval for their cartoons before displaying them on the screen? We do not know how the censors in Pennsylvania and Ohio view the situation, but it is hard for us to believe that they would dare prosecute the man who publishes a cartoon on the screen without their permission. The last attempt to interfere with the liberty of the press occurred in Pennsylvania when Governor Pennypacker, stung to resentment by the daring of the cartoonists, tried to have an anti-cartoon law enacted. The measure was burned under an avalanche of ridicule and denunciation. At the same time the cartoonist is amenable to the law of the land. If he libels a man he may be punished, but under no conceivable circumstances may he be compelled to show his cartoons to censors before publishing them. The screen and the press work toward the same ends and with the same weapons, and they ought to enjoy the same franchises and share the same responsibilities.

* * *

A MEMBER of the Canadian Board of Censors claims to have been tempted by a bribe. In this country an attempt to bribe an official of the government is an indictable offence. Whatever the Canadian law on the subject may be, it is the duty of the censor to publish the name of the person who approached him with an offer of money for the violation of his official oath. In the absence of this information, the virtuous indignation of the official will be viewed with a degree of doubt.

* * *

THE example of the New York exhibitors in raising a substantial fund for the defeat of an absurd and unjust city ordinance may well be imitated everywhere. We hope that the long-expected amalgamation of the organizations within the State will now be no longer delayed. The politicians at Albany are busy and a censorship bill has been introduced in the assembly. Let the exhibitors of the State get together and kill the measure. If we do our full duty the bill ought never to be reported out of the committee. It is a curious circumstance and a significant one that the text of the New York bill is modeled exactly upon the Ohio measure. The sponsors of the Ohio law have done more injury to the industry than we are able to calculate.

* * *

THIS is the open season for the motion picture from the law-maker's point of view. In the old commonwealth of Massachusetts no less than fifteen bills have been introduced dealing with and more or less seriously affecting motion picture interests. Of course, no one suspects the pure patriotic and public-spirited motives behind all these bills. It's all for the general welfare. At the same time it is altogether probable that some of these bills will be retired very early in the legislative session.

* * *

WHY should teachers fight the motion pictures when the motion pictures are admittedly free from any moral objections? To forbid children to enter motion picture theaters is one thing, to make such a mandate effective is quite another thing. In a city on the Coast one enterprising exhibitor, having arranged a special children's program, went into the schools and distributed complimentary tickets inviting both pupils and teachers to attend. The Board of Education regarded this as an attempt to stampede the schools into the motion picture theaters. It was decided to check the enthusiasm of the children by withholding credits in all cases where the pupil went to the motion picture theaters too frequently to suit the teachers. The result is confusion and a serious danger to school discipline. The more rational way of dealing with the problem would be to compromise with the pupils and give them certain liberties, imposing at the same time certain responsibilities. The plan has worked well in many cities.

* * *

NEWS comes from Mexico and other Latin-American countries that the motion picture is seriously interfering with the popularity of bull fighting. If the motion picture has power to draw people away from this hideous sport so much more glory for the motion picture. Here in the North the motion picture is admittedly the greatest ally to sane temperance. There is no better justification for our love of and devotion to the motion picture than its clear ethical influence among individuals as well as among nations.

Danger Ahead

By W. Stephen Bush.

THE Smith-Hughes Federal Censorship Bill has been reported favorably by the House Committee on Education. This does not mean that the bill is likely to come up for final passage during the present session of Congress, but it does mean that the bill has secured a hold on the legislative calendar of Congress. It does mean that the friends of the measure have gained a running start. It does mean that at the next session of Congress the enemies of the bill are starting under a handicap. The fight against the measure will have to be made on the floor of the House. We think it improbable, but by no means impossible, that the bill will pass the House. It will then have to be dealt with in the Senate. There its chances of passage may be considered even less probable than in the House. It is doubtful whether it ever would receive the sanction of the President.

The chances, therefore, of the bill becoming a law seem remote. We are not stating this conclusion to encourage a false sense of security. On the contrary, we want to point out that the indifference and the neglect of the dominant factors in the industry are responsible for the advance of the Smith-Hughes Bill on the calendar of the House. A formidable lobby appeared before the House committee in favor of the bill. The advocates of the measure had conducted a vigorous campaign among the constituents of the Congressmen who compose the Committee on Education. We have no means of knowing how the committee stood in its vote on a favorable report to the House, but we are reasonably sure that the report was not unanimous and that some of the members stood by their arguments against the bill as voiced by them at the public hearing.

Now, it will help us a good deal to examine into the methods by which this victory for federal censorship was obtained. The head and front of the movement for a Federal Censorship is Rev. Wilbur F. Crafts, a man widely known in religious circles. We have no reason to cast any imputation upon his motives. Having come to the conclusion that the motion picture must be censored by Uncle Sam, Mr. Crafts, a clever strategist and manipulator, cast about for a suitable legislator to introduce his bill and to stand sponsor for it. He selected Congressman Hughes. Mr. Hughes is an amiable elderly gentleman of fine Southern type. He represents a Congressional district in the State of Georgia, where a Democratic nomination is equivalent to an election. Mr. Hughes is the chairman of the House Committee on Education. Now, the next step in the program was to "stimulate and accelerate public sentiment" in Mr. Hughes' Congressional district. Trust Rev. Mr. Crafts for that. As a stimulator and accelerator of public sentiment he is in a class with Hon. Lemuel E. Quigg, which is saying a good deal. At once the district of Mr. Hughes was flooded with literature pointing out that federal censorship of motion pictures was an imperative and immediate necessity. Voters were urged to write to their Congressman to demand such censorship forthwith.

Mr. Crafts, having cleared the road with this literary howitzer, followed up the attack by descending upon Georgia in his own proper person and holding forth on platforms, in churches and in schools on the absolute and urgent need of federal censorship. He is a plausible talker and enjoys the confidence of his audiences. Resolutions began to be passed everywhere in Georgia in favor of Mr. Crafts' plan of federal censorship. Copies of the resolutions were duly forwarded to the law-makers at Washington generally and to the men composing the House Committee on Education in particular. Rev. Mr. Crafts then extended the limits of his campaign and traveling through the South and the Southwest; he worked with great zeal and shrewd method to create "public sentiment" for federal censorship and to have proofs of such sentiment forwarded to the National Capitol, where it would do the most good. It is quite true that Mr. Crafts knows really nothing about motion pictures and that he is addicted to a recklessness of statement which, in a gentleman of a more secular calling, might be called by a harsher name. He is safe as long as he only speaks before lay audiences because they know just about as much as he does. To show how deeply versed Mr. Crafts is in moving picture lore, it is but necessary to state that he wanted exhibitors freed from the rule "compelling them to take so many reels per week," and that in this city, speaking in the rooms of a Y. M. C. A., he said he had been unable to get educational motion pictures, when every man with the least degree of knowledge is aware of the fact that the supply of educational pictures vastly exceeds the demand. If the Rev. Mr. Crafts had attempted to enlighten himself on conditions before lending the prestige of his reputation to such a statement he would have avoided doing the motion picture men a great injustice.

The question now before our motion picture industry is this: Are we going to allow the Federal Censorship Bill to become a law by default? The only protest made at the hearing in Washington against the Smith-Hughes measure was made by THE MOVING PICTURE WORLD. Not a single producer, not a single exchangeman, not a single exhibitor appeared before the committee at the first hearing. At the second hearing just one company was represented. Contrast this supine indifference with the ceaseless systematic agitation of Mr. Crafts. Do you wonder that this measure threatening to do infinite harm to every branch of the industry has advanced in the halls of legislation? Can you doubt that your continued indifference will result disastrously? Think for a moment what the Smith-Hughes measure means. It means that you, producers, and you, exchangemen, cannot enter the channels of interstate commerce until your film has the official O. K. of the federal officials, whose power in the premises is absolute. Do you realize that all contracts for the sale and the leasing of films will hereafter be subject not only to the approval of State and municipal censors, but to censors appointed by the U. S. Government? Can you imagine the vast machinery which must be created to enforce federal censorship? Are you under any delusions as to who will pay for the cost of running this machinery?

THE MOVING PICTURE WORLD will do what it can to aid in an intelligent and dignified campaign against this measure. We are making arrangements for the making of slides with short, terse arguments against motion picture censorship. These slides will be sent postpaid to all exhibitors who ask for them, and they will be furnished at cost. These slides will contain such sentiments as this: "Censorship Strikes at Freedom of Expression and is Therefore un-American." When this campaign of slides has prepared the soil we will send petitions to all exhibitors who care to ask for them, and these petitions signed by voters who attend picture shows may then be forwarded to Washington. Look out for our next announcement in the campaign against federal censorship.

Impotent Appropriations

By Louis Reeves Harrison.

FROM the thin and colorless lips of those who have nothing of their own to offer, not the semblance of an idea, comes the cry "famous" when any old theatrical remnant from the bargain counter of a play agency is displayed on the screen. Famous! That means something or somebody very prominent in public knowledge and attention—"report or opinion widely diffused" is the definition of famous—but Broadway productions are forgotten the day after they die. Motion-picture producers who are widely known are actually famous. They are famed for the product they turn out and some of it is infamous.

Those producers who are establishing a quality of product, not only by adequate treatment of plays, but in visualizing stories of some intrinsic merit with scientific and artistic skill, are building great foundations for the fortunes they are bound to win. There is, however, a weak spot in their present methods, and it is not exactly what is known as plagiarism. It is justifiable to appropriate what is worth while in literary and dramatic compositions no longer before the public, but reconstruction for the screen is far from being mere rearrangement. It is regeneration.

Some of us are not inclined to fall back upon other authors for material. It has always seemed to me like dissipating much time and energy in fruitless reading, so little is there to be advantageously utilized. My own tendency is to draw from the exhaustless resources of observation and imagination. Thousands of incidents in the passing show of actual existence suggest little stories, and the questions we are trying to solve in our ceaseless struggle suggest themes for large dramas, which creative fancy may drape to suit the subject. But I cannot ignore the benefits of reading, especially such reading as puts one in touch with storehouses of accumulated knowledge. Nor can I lose sight of the mental training involved in study, pushing, as it does, observation into unexplored fields of thought.

The trouble is that men of creative imagination and keen powers of observation are rarely engaged in the work of regenerating the so-called "famous" plays and novels. That work is turned over to directors or to amateurs capable only of impotent appropriation. The author of any novel or stage play above mediocrity was capable of putting vitality into his structure, a vitality not to be preserved, rather to be disturbed, by rearrangement of his story for screen purposes. It is probably on that account that the characters in most adaptations move about as though impelled by hypnotic suggestion, not by the volition of a warm and throbbing individuality.

How is there to be anything vital in a story whose characters have no souls? Who is to put souls into them? Men of no inspiration? When you watch a screen story with only slight interest, a sort of mild curiosity, such as that aroused by the wax figures in the Eden Musee, simply extend your obseravtions into the depths of the thing and you will find that it lacks inspiration. What does the adaptation of a once-famous work of fiction amount to without inspiration, the breath of its life? It amounts to nothing more than a useless and impotent appropriation.

Plot, action, situation, all these are but useful externals. The essence of the whole play is that consciousness which makes experience possible for the characters. It is the workings and manifestations of mind that the audience wishes to see. A really powerful play gives rise to a state of individual coma in the audience. Its members no longer live in their own little worlds, but wholly in that of the leading characters of the story. Souls in the audience are a-dreaming. They leave their bodies and live in close fellowship with the souls of those whose experiences are being depicted.

We do not go to the picture show to see a lot of figures set in motion by a stage director. It is very largely due to the actors themselves that there is any life at all in the screen portrayals. Accustomed as they are to manifest feeling by an infinity of devices, they manage, at least, to infuse some personality into their roles, but they would be enabled to stamp each character with suitable individuality if capable authorship was back of their work.

Men and women turn from the daily grind of "eat, sleep, button and unbutton" that they may be invigorated anew by mental or physical diversion. They turn to the sports or they turn to the story. They really recuperate, the processes of nature going on as during sleep, when their attention is completely drawn away from themselves by what is presented to their minds. The successful screen portrayal is the absorbing one. It may offer the noblest of tragedies or the lightest of farces—the main purpose is to prevent too much self-contemplation among those who attend the show. It must carry their thoughts away from themselves, incidentally ennobling, purifying, encouraging or enlivening those thoughts.

We get up in the morning and button our clothes. We feed the stomach, glance at the news and go to work. We drudge through the day and exchange a few remarks about business, socialism and the weather with acquaintances. All this commonplace rests like a fog on the mind and heart. We become dully aware of mental and moral stupidity and long for a stimulus of some kind, physical or spiritual. We seek a healthful escape from monotony and go to the picture show with a hope that something will be exhibited on the screen to take us away from our tiresome selves. In such mood do we seek an impotent appropriation of the once-was? Our minds, like our bodies, cannot be nourished and sustained by stale food that, having lost flavor value, is not made over with any new relish.

There is such a thing as justifiable appropriation for the screen, what has served in other mediums, but the material used must be infused with new life when it is given new form. Shakespeare drew from all the published resources of his day quite as well as from his wondrous imagination. If a Shakespeare of to-day were to take any one of the Broadway shinplasters off the boards about the time it was ready to drop from sheer inability to hang on, he could infuse it with a spirit so great that it would endure the ages, all by the magical touch of true genius. He would TRANSFORM it.

It is that skill which makes the playwright. His to seize some signal and imperative message and treat it as becomes an artist and a craftsman. It appears at times as though the *technique* of a veritable genius is the supreme glory of his art, but it is only a bright thread in an intricate fabric, interwoven in the beautiful pattern of his mind. His to crystallize the atmosphere of his age and give form to ideals that are in close accord with the spirit of his times. His to illumine human experience. His to provide its inspiration.

Claude Patin Back From France

Secretary of the Eclair Company Tells Harrowing Story of the War—Reports Good Outlook for Eclair.

M. CLAUDE PATIN, secretary of the Eclair Company, whose recent return to America was noted in the Moving Picture World, gives a very hopeful view of motion picture conditions abroad and promises some interesting developments affecting the Eclair Company in America. It will be remembered that Mr. Patin, with Mr. Jourjon and other French motion picture men in New York, returned to France at the beginning of the war to offer their services to their country. Mr. Patin was engaged for several months as an interpreter with the British contingent and later was assigned to the transport department having charge of the disposition of hospital trains returning from the front. He spoke feelingly of the soul-stirring sights while in this latter detail. At the junction where he was stationed there passed daily a constant line of trains bearing the wounded to hospitals in the rear from the field hospitals on the firing line—an experience that one does not care to repeat in a lifetime, he concluded.

M. Claude Patin.

After some weeks of this service Mr. Patin decided to apply for more active service, but upon presenting himself to the recruiting officers he was ordered to take a medical examination and was rejected for services at the front on account of defective vision. "After this announcement," said Mr. Patin, "I assured the officer in charge that I was still a good marksman and could shoot straight even though I did have to wear glasses, but they told me there was no necessity. Then I requested to be assigned to some other duty, but I was told that more men were available to run errands than were needed and that I would be excused from further service. As there was nothing for me to do in France I came back to New York."

Regarding Mr. Jourgon, president of the Eclair Company, Mr. Patin said that he was undoubtedly on the firing line. "I saw him the day before I sailed at the headquarters of his regiment; he had been promoted to the office of first lieutenant and his regiment was about to proceed to the firing line. I also learned that Paul Herneau, of the Lux Company, was in Paris connected with the Secret Service department. He wished me to convey his regards to the Moving Picture World and all his friends in New York."

On the subject of the motion picture business Mr. Patin said that it was rather quiet in France, but that in England business was extremely good, especially for American pictures, which were selling in quantities more than double that of before the war. "Our business in France is very quiet on account of the war, although we now have three producing companies working in our studios. The factory, though, is busy making shells for the French army as are all the other motion picture factories in France.

"When the war began all picture theaters were closed, but recently the Government decided to permit them to open, half of the receipts going to the Red Cross. The pictures shown are mostly war scenes. This concession was brought about by the picture men, who succeeded in proving to the Government that it would be better for the people to have some form of amusement.

"Though all agencies of German companies in France are being held in trust by the Government until the war is over, all our branches in Germany and Austria have been confiscated by the Germans. All our representatives and those of the other French companies got out of Germany in time, the man in Vienna was arrested. Our interests in Turkey are safe. The Eclair business here is quiet now, but we hope to have something to say soon. We have companies working in Tucson and Los Angeles with the factory at Fort Lee.

"Within a few weeks we hope to have something interesting to announce, but I am not ready to make those plans public yet."

Universal Earthquake Views

Clean Scoop Scored by the Animated Weekly—Features Shown at Strand Feb. 1.

BY SHOWING views of the earthquake at Avezzano and other points in Central Italy at the Strand Theater on the night of Monday, February 1, the Universal Animated Weekly scored one of the cleanest cut "beats" of the year. The "Big U" cameraman got to Avezzano early on the morning after the 'quake, filmed the scenes of destruction and the rescue of the injured and immediately put back to Rome, where the films were put aboard train to Paris. From Paris the films were transhipped to London just in time to catch the boat leaving Liverpool for New York.

By catching this boat the Universal cameraman on the job in Italy enabled Jack Cohn, manager of the Animated Weekly, to show the views of the great earthquake to Broadway a full week before the arrival of the next boat from Italy. The Universal's views came in on January 31 and the "Big U" kept a man on the docks all day waiting for the arrival of the ship so that there was no delay. The film was rushed in a taxicab to the Imp studios where it was developed and printed and from the studios it was shipped into the regular Animated Weekly and hurried over to the Strand Theater. The patrons who saw the film on Monday night little realized the quick work which made it possible for them to see moving pictures of the disaster even before the New York newspapers received the first still photographs of the earthquake.

John Tippett, manager of the Trans-Atlantic Film Co., the European branch of the Universal Film Mfg. Co., assured the Universal that the views of the 'quake were the first to arrive in London and that the next shipment of 'quake film came along two days later, too late to make connections with the boat on which the "Big U" shipment was made. The manager of the Universal branch of the Animated Weekly in Rome personally came to Paris and London with the film and did not permit the film to get out of his sight until he handed it to a well-tipped purser aboard the New York bound steamship.

Scene of Devastation of Avezzano, Italy (Universal Earthquake Pictures).

"ON THE NIGHT STAGE" A MUTUAL RELEASE.

In answer to many inquiries coming from exhibitors, the New York Motion Picture Corporation wishes to announce that its four-reel feature "On the Night Stage," featuring Robert Edeson, Wm. S. Hart and Rhea Mitchell, will be released through the Mutual Film Corporation in pursuance with their new policy of releasing features on the regular program.

UNIVERSAL CHARTERS SPECIAL TRAIN.

Joe Brandt, manager of the home office of the Universal Film Mfg. Co., has completed arrangements with the Santa Fe Railroad for a special train which will leave Chicago on March 8 for Universal City. The journey from Chicago to the coast will occupy seven days, including stopovers at Kansas City, Denver and Albuquerque, permitting the party to arrive in Universal City early in the morning of the opening day. On March 15, at high noon, President Carl Laemmle will formally throw open the gates of the only moving picture municipality in the world.

The Motion Picture Exhibitor

Many Massachusetts Laws

Fifteen Bills Offered in State Legislature to Regulate Motion Pictures.

THERE is every indication that the legislative committee of the Massachusetts Motion Picture Exhibitors' League will be kept very busy this year. At the present writing, fifteen bills which are adverse to the moving picture industry in the state have been filed at the State House for the consideration of the legislature.

The most important of these bills is one submitted to the Senate by James R. Hamm, who petitions that an intermission be required in the operation of moving picture machines. This bill provides that no picture shall be projected upon a screen for a period exceeding thirty minutes and that every theater must furnish some other form of amusement or entertainment for at least ten minutes between films. This act, if passed, will repeal all other and violations are subject to a fine of not less than $50 or imprisonment for not less than six months.

Henry J. Mahoney has filed a petition with the House of Representatives relative to the employment of minors in theatrical performances. It permits such employment if the children can furnish evidence of their ability to read, write or spell in the English language.

Lewis R. Sullivan has sent a petition to the House of Representatives asking that theaters be compelled to remain closed until five o'clock in the afternoon on Sundays instead of being permitted to open at one o'clock.

The bill of C. C. Carstens, who asks that the State Board of Labor and Industries have jurisdiction over moving picture films, was reviewed in last week's issue of the World.

Two bills have been sent to the House relative to the sale of tickets in places of public amusement and another bill has been filed to regulate the sale. Arthur W. Clark asks that no theater be allowed to sell tickets for a sum greater than the advertised price of the show. William F. Doyle, in his petition, demands that the following words be printed on all tickets, "This ticket cannot be resold for more than the price printed hereon." James F. Farrell's bill for the regulation of the sales of tickets provides that the original price of the ticket be printed in type of not less than ten point.

Eugene P. Cornell has filed a bill for legislation relative to permits for special exhibitions of moving pictures in the city of Boston. This bill provides that a permit shall not be required where only cellulose acetate films not more than one inch and a quarter in width in machines using only an inclosed incandescent lamp are used.

Deputy Chief George C. Neal of the Massachusetts District Police has filed a petition asking that the owners of certain buildings be required to equip their property with automatic sprinklers.

Legislation, relative to the use of cinematographs, is sought in a petition filed by Eugene P. Cornell. A bill relative to the granting of licenses for the keeping of explosives and inflammable fluids in cities has been filed by Joseph F. Delahanty. A bill which prohibits theater patrons from standing after all seats are taken has been submitted by James F. Farrell.

John F. McCarty seeks a censorship of moving pictures by the district police. This bill provides that the police inspect every film and that the police chief may appoint 3 inspectors for such work.

The A. O. Hall bill relative to the operation of moving picture machines in certain public places provides that it shall be unlawful to operate moving picture machines in any public building or hall or other place devoted to any religious, charitable, scientific, literary or other purposes.

The petition of David M. Claghorn provides for the establishment of a board of public amusement in Boston. This board is to consist of three unpaid members, two shall be selected by the mayor from a list of names submitted by the Chamber of Commerce, Public Library trustees and the school committee. Each is allowed to submit three names. The mayor may grant licenses upon the approval of this board, but there shall not be charged a fee exceeding $100 for such license when the exhibition is given in a building licensed as a theater.

PENNSYLVANIA ORGANIZERS ACTIVE.

The new Pennsylvania State League of Exhibitors has issued the following appeal to the exhibitors of the Keystone State:

"The motion picture exhibitors' convention, at Harrisburg, Pa., has passed and gone down in history as the greatest event that the exhibitors of the Keystone State have ever pulled off, not in the number of exhibitors attending, but in the results obtained, and the recognition gained, and it is now up to us to take advantage of it. Let us show to the powers that be that we mean business, by joining the Motion Picture Exhibitors League of Pennsylvania, and I want to say that there is no body of lawmakers in this nation that would not treat us with respect and due consideration if we were organized as we should be.

Therefore, we appeal to you to get busy and organize a local in your town or district, as in "union there is strength," so do your part and we will do ours.

Below you will find a number of the things that we could do if we were rightly organized:

1st. We could defeat all legislation that would be detrimental to our best interests.

2d. We could advance and have put into effect laws that would benefit our business.

3rd. We could aid in the election of men to any of the law making bodies of the nation who would give us the consideration that we as legitimate businessmen are entitled to.

4th. We could defeat those who would stand opposed to just and due consideration of the motion picture interest.

5th. There would not be a politician, an office-holder or office-seeker that would not respect the power of our screen if we were organized.

6th. We would then be in a position to prosecute those who would deprecate the value of our business by showing a production that would be immoral or indecent.

7th. Then we would be in a position to regulate the irregularities existing among the local exhibitors.

8th. With one big league in the state and nation, we would be in a position to say what would be a reasonable and just form of license or taxation for the exhibitors.

9th. We could then command the respect that we are justly entitled to from the men we do business with.

10th. Through our league we could form our own fire insurance company and make rates that would be just and reasonable.

11th. With an executive board elected, by your organization you would be in a position to let those you are doing business with know what you want, and when you want it.

Now if you are interested in our league, write to our headquarters, James Delves, secretary, Apollo Building, Fourth avenue, Pittsburgh, Pa.

TO KANSAS EXHIBITORS.

Gentlemen: The next convention of the Kansas branch of the M. P. E. L. of A. will be held in Emporia, Kan., on Monday and Tuesday, March 15 and 16.

A cordial invitation is extended to all exhibitors, exchange men and others who are interested in the moving picture business.

We hope to make this the biggest and best meeting yet held by the exhibitors of the state of Kansas. The town is centrally located, with first-class railroad and hotel facilities. Arrangements can be made for all at very reasonable cost for rooms and board by dropping the undersigned a card at any time between now and the date of the convention. Brothers, make arrangements and attend. The glad hand will be extended to all.

Fraternally yours,
P. J. CONCANNON,
Secretary.

Ohio Exhibitors At Columbus

State League Holds Harmonious Convention and Indorses the Ohio Censorship Law—Intense Interest in the Question is Manifested by all Present—Motion to Approve Carried by a Vote of 39 to 21—Max Stearn of Columbus Elected President.

By James S. McQuade.

THE fifth annual convention of the Ohio State branch of the M. P. E. L. of America was called to order at 2:30 o'clock Tuesday afternoon, February 9, in the assembly hall in the Southern Hotel by State President M. A. Neff. National President M. S. Pearce arrived in time to occupy the platform with the chairman. It was the open session at which exchange men and manufacturers were invited to engage in the discussion of any questions brought up.

Mr. Neff in his opening remarks promised a square deal to every man who had paid his dues. He emphasized that after five years' service he stood for the same principles espoused by him at the outset and announced that he would step aside for another man to bring about harmony among Ohio exhibitors. Among other questions to be discussed he included the State censor bill which he advised should be treated from a business standpoint, the speeches being limited to five minutes each.

Censorship Discussed.

Mr. Downs, of Cleveland, pronounced legalized censorship un-American.

Mr. Broomhall, of Hamilton, admonished members to stick to the Ohio board of censors. Mr. Bullock, of Cleveland, read letters from exhibitors in Cincinnati and other points in Ohio and from Kansas which favored the repeal of the Ohio law. Mr. Awbley, of the same city, complained that releases were held up in some cases from two to four days on account of the Ohio censor board and that the police of that city were censoring posters to the great detriment of exhibitors.

Max Stearn, of Columbus, made a pithy speech in which he asked why manufacturers and exchange men did not meet and co-operate with exhibitors. He held that manufacturers of films should meet and consult with their customers just as the manufacturers in other lines get together with their customers. His personal opinion of censorship was preferably for a national board of censors, legalized, if necessary, but lacking that for a state board rather than municipal boards throughout the state. On the question of censorship he urged that the co-operation of manufacturers and exhibitors was most essential and requested National President Pearce to try and get manufacturers to meet with exhibitors, and not to leave the latter who were on the firing line all the time, to bear the burden alone. He charged manufacturers and exchange men as being responsible for the present censorship law for had they come forward and stated their objections if they had any, the Ohio censor bill would never have been passed.

Lew S. Miller, of Cincinnati, in his remarks stated that there were two main issues in the censorship question, the moral issue and that springing from the selfish business interest of exhibitors. In the moral issue the children of the state must be remembered and this more than the making of dollars and cents must be the guiding interest. He warned members that if the Ohio bill were repealed every municipality of consequence in the state will have local censorship.

W. C. Bettis, of Toledo, held that if Ohio exhibitors have not a state or national legalized censorship municipal censorship will surely come. None of us want censorship he asserted, but censorship gives protection to both the exchange man and the exhibitor. In the dilemma he stood for the Ohio board of censors with certain amendments to the present law.

Mr. Sawyer and Sam Morris, of Cleveland, made strong speeches against censorship of any kind, while Mr. Spragg, of Bellaire, declared that the Ohio censor board was not censoring pictures but censuring manufacturers. State President Neff closed the discussion by referring to the results of a visit by John Collier to Milwaukee to promote the interests of the National Board of Censors, after which adjournment for ten minutes was made until the members met in executive session.

After announcement was made by the chair that the discussion and vote on the Ohio censor bill, as a special order, should proceed, J. A. Maddox, of Columbus, moved that the convention endorse the state censorship bill without further discussion. The motion was seconded by J. A. Ackerman, of Cincinnati.

Ohio Law Endorsed.

Messrs. Bullock and Sawyer, of Cleveland, opposed the motion urging that the vote be deferred. Mr. Miller, of Cincinnati, reminded members that the judiciary committee of the state Senate which was then in session on the Ohio censor bill was looking for an expression of opinion from the convention. The moment was the tensest of the convention and the atmosphere fairly radiated the pent-up feelings of the members on both sides of the question.

Mr. Sawyer demanded a roll call. Cards were distributed among the members on which each wrote his name and address and were then collected and placed in the hands of National President Pearce. When this was done the motion made by Mr. Maddox was carried by a rising vote, after which he made the further motion that the Ohio censor law be endorsed by the convention. This was duly seconded and President Pearce called the roll from the cards placed in his care. The result showed that the votes in favor of sustaining the present Ohio censor bill numbered thirty-nine and that the votes against it were twenty-one, three of the members present being excused from voting.

The following members voted no: A. L. Thomas, Newark; B. J. Sawyer, Cleveland; L. Smith, Alliance; Frank Beverstock, Mansfield; Thomas Beverstock, Mansfield; A. R. McCandlish, Cleveland; E. Schwartz, Cleveland; E. Sindeler, Cleveland; G. W. Heimbuck, Cleveland; S. Awbley, Cleveland; L. P. Stinchcomb, Cleveland; W. C. Adams, Cleveland; J. H. Simpson, Cleveland; W. H. Horsey, Cleveland; F. M. Kenney, Cleveland; Sam Bullock, Cleveland; Aug. Kansek, Cleveland; W. J. Slimm, Cleveland; S. E. Morris, Cleveland; E. N. Downs, Cleveland; L. Israel, Cleveland—21.

The following voted yes: O. J. Sibert, Marietta; D. P. Larkins, Ashtabula Harbor; H. A. Hill, Athens; T. C. Weber, Marietta; Max Stearn, Columbus; Chas. Weigel, Cincinnati; H. Q. Alexander, Dayton; J. H. Binower, Canton; J. M. Kaufman, Gallipolis; Paul Stuffer, Columbus; J. H. Broomhall, Hamilton; M. A. Neff, Cincinnati; D. T. Richards, Columbus; R. S. Stueve, Canton; G. D. Spragg, Bellaire; W. H. Shull, Martin's Ferry; R. E. Jacobs, Findlay; A. B. Hatch, Columbus; W. W. Miller, Mt. Vernon; S. Lawrence, Findlay; J. W. Nichols, Somerset; Ed Kohl, Cleveland; B. S. Leeds, Middletown; S. B. Dempsey, Columbus; W. D. Belknap, Columbus; J. W. Dusenberry, Columbus; W. C. Bettis, Toledo; Miss M. Van Vleerah, Ada; Mrs. Minnie Eley, Urbana; H. E. Vestal, Ada; Otto Ludeking, Cincinnati; J. A. Maddox, Columbus; J. A. Ackerman, Cincinnati; H. L. Flory, Eaton; L. S. Miller, Cincinnati; W. I. Dusenberry, Columbus; Jno. Hubner, Cincinnati; H. D. Kruse, Cincinnati; Lula M. Riefsnider, Urbana—39.

W. Rayner, Dayton; F. L. Emmert, Cincinnati; and W. R. Wilson, Columbus, did not vote.

After the vote was announced, Lew S. Miller moved that a certified copy of the motion just passed and of the votes for and against should be transmitted to the judiciary committee of the Senate. It was seconded and carried.

Olive Branch From Cleveland.

And now followed a most pleasant and also a most unlooked for turn in the tide of intense feeling that had prevailed in the ranks of the members who opposed the present censor law. It really made one glad to be present on this occasion. Sam Morris, of Cleveland, got up and pledged that no malice existed in the hearts of the members from that city against the other members of the Ohio organization. He expressed the hope that from that time on everything would be harmonious: and invited all Ohio members to get together and live as brothers. Other Cleveland men followed and the majority on the other side showed equal good will and mutual understanding.

At this happy juncture the chair called on President Pearce to address the convention. He assured members that since his election he had attended many meetings of exhibitors, but none had been as deeply welcomed as this one. He said that he had just come from Harrisburg where the members of the organization had gotten together and now Ohio had gladdened and strengthened him by the happy closing of existing breaches. In both the great states all had gotten together and would work together for the good of the or-

ganization. Nothing, he reiterated, could have pleased him so much as to see the uniting of the Ohio members in harmony.

National Treasurer Peter J. Jeup, of Detroit, also expressed his pleasure over the splendid meeting and at the burying of the hatchet.

President Neff closed the session by thanking all the members for the fine control shown during a trying struggle and thanked them for the courtesy shown the chair. It was now six o'clock and adjournment was made until eight o'clock when an evening session was held at the request of Sam Bullock, who insisted that members should devote as much time as possible to the business of the league while the convention lasts.

At the election of officers on Wednesday, February 10, Max Stearn, of Columbus, was elected President.

Death of Harry Wheeler De Long.

HARRY WHEELER DE LONG, for the past year a member of the staff of the Moving Picture World, died on Monday, February 8, in the New York Medical College and Hospital for Women. He is survived by a widow, two sons and a daughter. Mr. De Long had undergone an operation ten days before. He had made favorable progress and had been told he might leave the hospital on the Thursday following. When stricken Mr. De Long was walking in the corridor just outside his room. Death was caused by cerebral hemorrhage. The funeral services were held on Thursday morning in the University Place Presbyterian Church, New York City. The interment was in Kensico Cemetery.

Mr. De Long was born in Roundhead, Ohio, fifty-eight years ago. In his early manhood he worked as a printer on some of the larger Ohio papers. Later he took up stage work, both as author and player. He wrote "Trixie" and "Wildcat," two successful plays that long remained on the boards in the Middle West. Mr. De Long perhaps will be remembered best for his character work in the name part of "Old Homespun," which was also from his pen. His last appearance on the stage was in George M. Cohan's "Little Johnny Jones." For four years Mr. De Long was at the head of the printing office of the Biograph Company.

Harry De Long was a genial and a likable companion. He had at command a wealth of reminiscence of his experiences in print shops and on the stage. He will be missed by his associates in the office of the Moving Picture World and by a host of other friends throughout the country.

REGULATING HAND TRANSPORTATION OF PICTURES.

On account of the serious accident that occurred on a passenger train near Chicago, Ill., through the carrying of exposed motion picture films in a smoking car, Fire Commissioner Robert Adamson, of New York, has issued the following regulations regarding the transportation of films by hand in the Greater City:

"No person shall transport inflammable motion picture films in any street car, subway or elevated line, omnibus, ferryboat, or other public conveyance or carry the same into any railway, subway station or ferry house, unless each of such film shall be enclosed in a suitable metal box with a tight-fitting cover, and not more than ten (10) films so enclosed shall be carried at any one time by any person."

NEW PHILADELPHIA EXCHANGE ORGANIZED.

The Big 4 Feature Film Exchange has been organized in Philadelphia by William J. Gane, who is widely known in the vaudeville and moving picture world as one of the pioneer exhibitors.

The officers of the new company are F. G. Nixon-Nirdlinger, president; M. W. Taylor, who represents the Zimmerman interests, vice-president; James H. Simpson, former manager of the Manhattan Theater, treasurer; and T. M. Dougherty, general manager of the Nixon-Nirdlinger interests, secretary.

The Big 4 Feature Film Exchange, Inc., has opened offices at 1337 Vine street, Philadelphia, and will open branches in New York, Baltimore and Pittsburgh. The Big 4 will also act as Philadelphia agents for Straus & Company, Inc., the well-known New York electric sign manufacturers.

SCREENERS' BEEFSTEAK ON FEBRUARY 20.

The third monthly beefsteak dinner of the Screen Club will be held on the evening of Saturday, February 20. Acting President Ben Wilson has named George Blaisdell as the Rewinder for the occasion.

Naomi Weston Childers

NAOMI WESTON CHILDERS, a popular member of the Vitagraph Company, was born in Pottstown, Pa., November 15, 1893. Her father, John Douglas Childers, originally came from England, where his uncles were ministers to the King of England. Elizabeth McCarthy was the maiden name of Miss Childers' mother and she was born in County Clare, Ireland.

Naomi Weston Childers.

Miss Childers received her education in the public schools of St. Louis, Mo., attending the grammar school and Central High, and Maryville Convent. As a child she was always imitating people or speaking pieces, and at the age of ten made her first professional appearance in "Alice in Wonderland" at the Odeon in St. Louis. Even in her childhood days, Miss Childers was noted for her Grecian cast of features and accepted many offers to pose in the Grecian costume for artists in oil and, as she became older, added concert readings to fill in the time between her posings. Miss Childers' uncle on her mother's side was a noted lecturer in Ireland, and it is quite probable that she inherited her taste for the lecture platform from him, as she won merited recognition as a reader, having appeared at the Chart Club drawing room, Morning Choral Symphonies and before The Daughters of the Revolution, but the lure of stage life was strong and she joined a stock company playing in St. Louis. It was but a step from stock to a Broadway engagement, and it was not long before Miss Childers became identified with such well-known stars and attractions as Henry Kolker in "The Great Name," Laura Nelson Hall in "Everywoman," in which Miss Childers appeared as Beauty; "Ready Money," "Madame X," etc.

Miss Childers joined the Vitagraph Company about a year and a half ago, and has been busily engaged ever since, as she has not only posed for numerous pictures, but has written a number of scenarios which have been produced. A few of the many Vitagraph pictures in which she has appeared include "Their Mutual Friend," "Officer and a Gentleman," "Price of Vanity," "Crucible of Fate," "The Spirit and the Clay," "The Tangle," "Woes of a Waitress," "The Wrong Flat."

EDISON FILMS AT EXPOSITION.

The films made by the Edison Company for the New York State Commission, to be shown at the Panama-Pacific Exposition, were shown at the office of the manufacturers, 10 Fifth avenue, New York, Friday of last week, the commission viewing them.

The spectator was first taken to Ellis Island, then on a trip around New York City and up the Hudson. Points of beauty in the scenery around the state were shown, as well as trips to educational institutions of the state, the important industrial enterprises, chief places of interest in the larger cities.

Scenic and industrial pictures of similar nature have also been made by Edison for the Massachusetts' Board of Panama-Pacific Managers, which will be shown at the Exposition. Also for that state were made "The Boston Tea Party," a heart story being woven around that historical incident, and "The Landing of the Pilgrims." There will also be shown the Edison pictures, "Paul Revere's Ride," "The Battle of Bunker Hill," "The Deerfield Massacre" and "The Battle of Lexington." It is quite probable that "The Boston Tea Party" and "The Landing of the Pilgrims" will be placed on the regular release after the exposition. Exposition films were also made at the factories of the Corticelli Silk Mills at Florence, Mass., and the William Skinner & Sons, at Holyoke, Mass., both dealing with the silk industry.

There will be used at the Panama Exposition three Edison Model D Projection Kinetoscopes, two in the New York State building and one in the Social Economy building.

DETROIT, MICH., EXHIBITORS.

The Motion Picture Exhibitors' League, of Detroit, Mich., at its regular weekly meeting February 2, appointed a committee to see what could be done in the way of securing larger and more commodious quarters. The league is growing so fast that the present quarters are really not large enough to take care of members when there is an important meeting. In the proposed new quarters there will likely be a private office for some of the officers, at least the president and the secretary, committee meeting rooms and a large general meeting room.

It was announced that the premium evils in Bay City and Saginaw had been eliminated owing to an understanding having been brought about between the managers of the various theaters in those cities. Everything is now smooth sailing, and the association is again enjoying absolute harmony. There are no troubles brewing of any kind, and, in the words of President Fowser, "We never were in better shape."

The association has been informed that several local women's clubs were discussing the advisability of asking the mayor to appoint a censorship committee relative to motion pictures, but nothing will be done until there is some tangible action in that respect. Some one mentioned the fact that Lester Potter, former censor, was to be put back on the job, but several members said that, while Mr. Potter had done good work in the past, they did not see any justification for any local censorship; that, if anything, exhibitors were showing a better grade of film than they ever have been. "Occasionally some bad film will be shown by unscrupulous managers or owners of houses, but, on the whole, the exhibitors are exercising greater care than they ever have to improve the class of film productions and are paying more money for them."

ILLINOIS ASSOCIATION ELECTS OFFICERS.

At a meeting of the International Motion Picture Exhibitors' Association of Chicago, Ill., held in Room 23 of the Masonic Building, Chicago, Ill., the following officers were elected: President, John H. Frundt, Ariston theater; vice-president, Harry Rose, Star theater; treasurer, W. J. Sweeney, 338 South State street; recording and financial secretary, Sidney Smith, 1422 Masonic Temple; sergeant-at-arms, Max Schwartz, Halfield theater. Executive committee—H. L. Lieberthal, J. Victor, T. M. May, H. M. Immenhausen, D. W. Martin, David Toplin, Harry Ascher. A luncheon was served after the election. Officers will be installed at the next regular meeting.

Commissioner Bell Closes Theater

Permanent Revocation of License Issued Against Max Jurist for Admitting Minors—Prison Sentence Also Imposed.

COMMISSIONER of Licenses George H. Bell, of New York City, imposed the extreme penalty upon Max Jurist, manager of a motion picture theater at 268-270 West 145th street, New York, on Monday, February 8, in permanently revoking the license of the theater. Jurist was also convicted in the Court of Special Sessions and sentenced to thirty days imprisonment. Further details of the case against Jurist is given in an official statement issued by Commissioner Bell, in which is included a description of the conditions found by the Department's investigators and an announcement of the course the Commissioner intends to pursue in dealing with violations of the law respecting the admission of minors to picture theaters. The statement follows:

The extreme penalty—revocation of license—was imposed yesterday by License Commissioner Bell, following the conviction in the Court of General Sessions of Max Jurist, licensee of a motion picture theater at 268-270 West 145th street, for admitting minors, without parents or guardians, in violation of Section 484 of the Penal Law. It is the first instance since the present ordinance governing motion picture theaters went into effect that the Department of Licenses has directed the permanent closing down of a motion picture theater. The action of the department followed the conviction of Jurist, who was sentenced to thirty days' imprisonment—in itself an unusually severe penalty.

The court case against Jurist was presented by agents of the Society for the Prevention of Cruelty to Children. Jurist was an old offender, and the License Department early last year warned him against admitting minors. On another occasion a one hundred dollar fine was imposed on him in the court for violation of the law against admission of children under legal age.

Charges of even a more serious kind than the admission of minors were brought against one of the ushers in Jurist's theater; that of impairing the morals of twelve and thirteen year-old girls who frequented this house. In the particular case brought, in which the usher was involved, the judges of the Court of Special Sessions acquitted the employee by a dissenting vote. In another case, however, two boys were found guilty of corrupting girls they met in this theater.

Commisioner Bell laid squarely on the parents of these girls and others the responsibility for the going wrong of children through being permitted, without restraint, to frequent motion picture houses.

"In the cases of the girls who frequented the Jurist theater," Commissioner Bell stated, "most of the mothers of these girls appealed to ministers of churches in the neighborhood to protect their girls from corruption. The children should never have been permitted to enter this place. Irrespective of the fact that they are able to gain admission through the connivance of the licensee, the fact remains that the responsibility must be laid at the door of the parents. The parents of almost every other boy or girl permitted to patronize motion picture theaters equally are responsible.

"A most extraordinary case came to our attention during the past week. The licensee of a motion picture theatre in Manhattan, where inspectors of the License Department found minors being admitted, as a defense submitted notes from the parents of forty or fifty children, addressed to the theater, requesting that their children be admitted. Legally, of course, the fact that these notes were presented did not arouse the theater proprietor; but the amazing feature of this case was the fact that the mothers of thirteen and fourteen year-old girls would be so dull to the dangers which beset children of this age in places of public assembly, such as motion picture theaters, at least, to pave the way for their children gaining admission to these places. If what happened to the girls who frequented the theater in West 145th street was to befall the children of the parents who gave the notes, the responsibility and blame would rest on nobody but themselves.

"What the License Department can do is to enforce the law. That it is doing and purposes continually to do; but of what avail will its activity be if in the effort to protect children of tender age from the dangers that beset them, the parents of the children contrive to checkmate the work by openly permitting their children to attend motion picture theaters.

"The Department of Licenses has set itself to the task of rigidly enforcing the law against the admission of minors to theaters. Its policy in the cases where licenses of motion picture theaters are convicted of this illegality is to suspend licenses for certain definite periods of time, based on the gravity of the offense in each individual case. In the last six weeks it has visited this penalty upon several theaters, principally in Brooklyn. The motion picture houses in Manhattan Borough are now receiving its attention and already suspension of licenses has been imposed. But, if this regulation is to have any permanent value, it must, first of all, have the co-operation of parents. Failing that, its best efforts may be of no avail, and mothers and fathers who, through good nature or weakness, may be persuaded into giving their children notes by means of which they gain admission to motion picture houses, may find themselves in the same state of anguish as are the mothers and fathers of the girls corrupted through having frequented the Jurist motion picture house.

"Besides all this, in every place of public assembly there is always the danger of panic caused by fire or many other things. What chance has an unattended child in a panic? We have found not less than 100 children without proper guardians in the gallery of an old-fashioned theater. Panic in such a place has invariably meant that the weaker among those present have been hurt, or worse. It seems incredible, but it is, nevertheless true, parents disregard all of these dangers and actually send their children into motion picture and other theaters."

Dubray in the Trenches

French-American Camera Man Writes of His Experience at the Front.

WHARTON, INC., directors of motion pictures, released by Pathe, have received a letter from J. A. Dubray, who was formerly employed by them as camera man, and who is now at the front in France. Dubray, when war broke out, was excused from service owing to the fact that upon him devolved the support of not only his own family but that of his brother in France who was summoned to the colors at the very start. But a relative in Paris wrote him that she had heard that his brother had lost both of his legs in the battle of the Marne, and Dubray thirsted for revenge, leaving New York on the next steamer after receiving the letter. This is the first letter that has been received from him since his departure and shows plainly his struggles with the English language. It is given here as written:

"I am at the front since a month, and have worked hard days and nights in the entrenchments. I have had some dangerous tasks to do, but everything went on well for me in spite of my company having lost 48 of the 200 in three days. We are now fighting since the 16th, always without rest, and we are gaining ground every day. It is a hard proposition, but we feel sure we will succeed well at the end. I am feeling fine and stronger every day, and all kinds of bullets the Germans send us seem to pass by scared to touch my poor body.

"I had this morning the fourth man killed at my side and I did not had a single scratch yet. I hope this luck will follow me constantly. I wish you all could see me right now. I did not had a single chance to undress since a month, and just before writing I washed my face for the first time in twelve days. I am absolutely covered with mud. My beard and mustache are growing. Well, imagine a dirty sloppy soldier of fortune and you will have a pale idea of my present condition. I am now at rest for a few hours about one mile and a half from the front, and the roar of the great guns reaches the little house where I am, in a town of 80,000, all the houses destroyed by the shells and fire, only about 100 still in condition good enough to protect us, and daily the Germans send about 15 shells from their guns of ten inches to visit us. We are so used to all this we can sleep even in the first line, lying on the ground under the rain or snow in the terrific noise of the bursting shells.

"Well I am collecting great ideas for war stories, and if you think it would be good to have a war installment in the serial, keep it for the end. I hope to be in New York by that time and be of great help to you if the Germans will be kind enough to spare my life."

The Whartons have promised Dubray to keep his old job open for him. He has made his home in this country now for about eight years.

Additions to Selig Forces

H. C. Hoagland Joins the Chicago Office, Giles Warren the Los Angeles Studio, Lawrence Marston the Chicago Studio, and Miss Wallace and Mr. Howard Will Play Comedy Leads in Los Angeles.

H. C. HOAGLAND, who was connected with the Pathe Company in New York City for six years, arrived in Chicago Thursday, Feb. 4, to join the Selig Polyscope Company's forces in the Chicago office. The duties of Mr. Hoagland have not, at the time of writing, been definitely fixed, but it is understood that he will occupy a position of high capacity under Vice-President and General Manager J. A. Berst.

Lawrence Marston, for a time directing producer of the Biograph Company, in New York, and who recently had charge of the direction of K. & E. features, arrived in Chicago Tuesday, Feb. 2, to take charge of the direction of Selig subjects in the big Chicago studio.

Giles Warren, who has been director in the Chicago studio for some time past, will join the Selig western forces at Edendale, Los Angeles, in the same capacity, in about a week.

During the week of Monday, Feb. 1, several new people, engaged for Selig Comedy productions in Los Angeles, stopped over in Chicago on their way to the Coast. Among them were Miss Irene Wallace, Harold Howard and Mr. Inokuchi, who left for Los Angeles on Saturday, Feb. 6.

Miss Wallace was with the Universal Film Manufacturing Company for over three years. She was widely known in high class vaudeville circles several years before she engaged in photodramatic work, and scored a big success as the original "Automatic Doll." She also played important ingenue roles with the Shubert companies.

Harold Howard has had dramatic experience of a high order for many years. He is an accomplished English artist. He has played with Mrs. Patrick Campbell in her English and American repertoires; also under David Belasco in several well-known dramas, including "Zaza," "Du Barry" and "Andrea"; he played with David Warfield in "The Music Master" in the character of Ditson, and with Willie Collier in "The Patriot." Mr. Howard took the place of the lamented Jamison Lee Finney in the role of Picard, in the all-star revival of "The Two Orphans," and also sustained the part of Sadu in "Sari," a musical comedy under the management of Henry Savage. His more recent appearances in dramatic work have been in Cohan & Harris' comedies, "Officer 666" and "Stop Thief," and he has taken the same roles in the photodramatic productions of these big successes by George Kleine.

Mr. Howard, like Miss Wallace, prefers to appear in comedy roles and he will also be able to indulge, to his liking, in character parts. Miss Wallace and Mr. Howard will play leads in Selig's Western comedy company. Mr. Inokuchi came into prominence in moving picture making by his fine work as the valet in George Kleine's "Officer 666."

More War Pictures

Picture Playhouse Film Company Announces a Series of Interesting Views of the Strife.

Fulfilling their promise to the trade at the outbreak of hostilities in Europe, the Picture Playhouse Film Company, Inc., with offices at 110 West 40th street, New York City, is about to release a series of war films. Quietly and without undue ostentation, preparations to this end have been under way for months, and the release is scheduled for the very near future.

The Picture Playhouse Film Company, Inc., it will be recalled, are the sole American agents for the Pasquali Company, of Turin, Italy, and have other important foreign connections. The opening guns of the great war had scarcely ceased resounding when cable advices to the other side advised the Pasquali Company and others to send on at once any real pictures of the war which could be secured—but the stipulation was made that the pictures must be real and authentic, no matter what the cost. As the result of these instructions the Picture Playhouse people's foreign representatives have since been combing the European field over and have assembled the collection of pictures which are now being prepared for release in America.

As the pictures are at present assembled, they represent two big series which will be available for exhibitors of all classes. In their entirety they will provide a feature which, those who have been fortunate enough to witness an advance showing declare, will hold any audience in the highest class and the most pretentious theater in the country. For the smaller theaters, each of the two sets, combining to convey an unusually good idea of just what is being done in the greatest war in history, will provide a feature of merit.

King Peter of Servia, Emperor William of Germany, the German crown prince, President Poincare of France, King Albert of Belgium, and Emperor Nicholas, Czar of the Russias, are only a few of the notables who are shown in the pictures and all of them in uniforms which indicates to even the lay observer that the pictures were taken during the present war period.

In doing the necessary work of retitling the pictures for release in the United States, the Picture Playhouse Company has had the assistance of a number of well-informed men who have had intimate dealings with the European war conditions, among them Mr. Edward Emerson, war correspondent just returned from the German frontiers, both east and west, where he enjoyed exceptional privileges of observation. After seeing the pictures for the first time, Mr. Emerson expressed the opinion that they were not only authentic but were possessed of exceptional interest in that the light they threw upon present war conditions and methods of fighting was so full.

Griffith Engages Theater

Will Show "The Birth of a Nation" at the Liberty, New York at Two Dollar Prices.

BY an arrangement completed with Klaw and Erlanger late last Saturday D. W. Griffith will take over the Liberty Theater in West Forty-second street Wednesday, March 3, for the purpose of presenting there his great spectacle, "The Birth of a Nation." The engagement will commence immediately following the run of Otis Skinner in this house.

"The Birth of a Nation" is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded his famous novel and play, "The Clansman." Where the play proper touched only upon phases of the reconstruction period in the South, the Griffith treatment by means of the marvelously enlarged new art of motion pictures embraces the entire historical relationship of the slavery question to the development of American history. After arrangements had been made with Thomas Dixon to utilize his well-known story, the author suggested the change in name so that the scope and tremendous appeal of the enlarged story could be more comprehensively covered in the title.

The taking of the Liberty by Mr. Griffith and his associates realizes another advance in the art of motion pictures and brings theatergoers up to the $2 moving picture. This is the first time that plans have actually been laid to bring this about.

"The Birth of a Nation" will be given in New York upon a scale which means the dawn of greater accomplishments in the theater than would have been deemed possible a year ago. It is the most stupendous undertaking of the kind the world has been shown. Over 18,000 people were employed in the making of the great spectacle, and a specially written score that elaborates the various themes of the story will be played as an accompaniment to the production by a symphony orchestra of forty pieces.

D. W. Griffith has so long been recognized as the master mind in the production of great pictures that it is most fitting he should be the man to bring out in America the first $2 motion picture.

REGENT EMPLOYEES CELEBRATE.

Observing the second anniversary of the opening of the Regent theater, 116th street and Seventh avenue, New York, there was a little supper at the Campus, 104th street and Columbus avenue, which began at the wee sma' hours of Tuesday, February 9. Present were R. Muller, manager of the Regent; Francis Mangan, manager of the Crescent; H. B. Meyer, leader of the Regent orchestra; Grant Croft, stage manager; Arthur Depue, organist; John Buthorn, assistant manager of the Regent; Edward Montray, Vincent Sulanchek, and Howard Martin, members of the Regent orchestra. Among the guests were President Johnson, of the Musical Union of New York; John R. Gait, Superintendent of New York Public Library; James Gordon of the Strand orchestra; Joseph Littau, musical director of "Hypocrites"; Edward Fitzgerald, chief operator of the Empire, and William Monohan. The party did not break up until almost daylight, but it was a happy and thoroughly enjoyable occasion.

Manager Muller reported that the anniversary day business was so big that he had to call upon the police to help manage the crowds. According to reports the Regent is doing a record business.

"Her Triumph"

Gaby Deslys in a Four-Part Famous Players Subject Shows That She Can Act as Well as Dance.

Reviewed by George Blaisdell.

GABY DESLYS in "Her Triumph," the four-part release of the Famous Players for February 8, shows that she can portray emotion as well as motion. The story is an original one of the theater, and was written especially for the charming dancer who in it has the lead. The production was made in France with French players in the supporting cast. The atmosphere of the playhouse is finely maintained throughout.

"Her Triumph" primarily exploits the wonderful dancing of Deslys. There are other elements of interest, however—among them that of melodrama. The story is of a humble understudy in love with the leading comedian. Jealousy on the part of the leading woman impels her to demand the dismissal of the girl she conceives to be her rival. The manager refuses, the understudy goes on. Later the former leading woman conspires with her lover to abduct her successor. Gaby is rescued by the leading man.

Scene from "Her Triumph" (Famous Players).

The dancing of the star and her partner, Harry Pilcer, makes rare entertainment. Mr. Pilcer has the role opposite Gaby—which is the name given to the character—but his work is more that of the dancer than the actor. His movements at times lack repose; he seems to step to music, but this is minor. He does unusually well for a dancing partner. Deslys, whether dancing or portraying a dramatic role, is charming.

We have not been given the names of the excellent players supporting the two. There is the young woman who plays the blind sister of Gaby; and there are the leading woman and her gambling lover. "Her Triumph" will make good entertainment.

HOLBROOK BLINN TO APPEAR IN "THE BOSS."

When Holbrook Blinn makes his debut before the camera in a William A. Brady photoplay based on the Edward Sheldon play, "The Boss," he will have the most expert assistance possible. Alice Brady will appear opposite him, playing the part created by Emily Stevens; the director will be Frederick Thomson, whose experience in making features for the Vitagraph Co., the Lasky and the Famous Players has made his name famous. Mr. Thomson had won a high place on the stage before turning his attention to the screen world. When "Trilby" was sent on tour, it was he who produced and rehearsed the various organizations. For years he was associated with Sol Smith Russell, and understudied that star's part with David Belasco. He worked several seasons, and those who saw his performance of "Zakkuri," the war minister, in "The Darling of the Gods" have not forgotten the impression that his characterization made.

Ulric Collins, the original David in the production of "Way Down East," has been secured by Mr. Thomson as his assistant. Mr. Collins has been associated for years with the various Brady enterprises, and has appeared in several screen productions as well.

The Holbrook Blinn photoplay will be released through the World Film Corporation in April, and it will be one of the most elaborate ever turned out by the William A. Brady Photoplays, Inc.

Edythe Sterling

PROBABLY no other actress in motion pictures has undertaken as many real risks as Edythe Sterling, leading woman of the Premier Company, at Santa Paula, California. Only recently, in "The Hello Girl of Angel Camp" she was placed on a railroad track with a speeding passenger train bearing down on her, and was pulled from her perilous position only a second before the engine whizzed past. The engineer of the train, who had not been notified of the occasion, was completely unnerved, and was obliged to stop and recuperate before going on. In reviewing this picture one critic writes that "the effect of anxiety that the train sweeping on toward the wounded girl lying across the track creates is almost terrifying." Quoting from The World: "A Premier offering dealing with Western life and one that holds us in suspense with terror and horror."

Edythe Sterling.

Edythe Sterling was born in Kansas City, Mo., in 1894. The footlights beckoned to her at an early age, and after three successful seasons with Weber and Rush, and a season with "A Knight for a Day," with Mabel Hite, Miss Sterling joined the St. Louis Motion Picture Company, and has been with that concern ever since, now appearing in their "Premier" brand of Warners Features. As a leading woman of Western dramas Miss Sterling has no peer. She is a daring rider, and is widely known throughout the Pacific States, where in numerous rodeos she has captured many championships in riding and racing, and is one of the few women who have ever dared to indulge in that dangerous pastime known as "bulldogging" a steer.

PICTURE ACTRESS MARRIES BANKER.

Hope Latimer, a former picture actress, who in recent months has been in charge of the bookkeeping department with the Buffalo office of the United Film Service, has been married to Arthur Jenkins Gordon, receiving teller of the Syracuse Trust Company of Syracuse. Miss Latimer is a New York girl and has many friends who are connected with the motion picture industry. She made the acquaintance of Mr. Gordon in Syracuse while depositing cash at the Gordon bank for the Syracuse office of the United Film Service, and while the awkward altitude of a teller's window is hardly conducive to intimate conversation, a feeling of friendship was cemented nevertheless.

RARE SETTINGS IN CHINESE PLAY.

Edison Director John H. Collins, with his customary insistence on detail, has put some of his best work on "The Mission of Mr. Foo," a story of the struggle between the old China and the new Republic, with an underground setting. In order to secure real Chinese curios and antiques, Mr. Collins has been holding back the production for six months. Chinese curio shops were searched and the Edison Japanese actor, T. Tamamato, was enlisted in the campaign for real "atmosphere."

RECEPTION TO CLARA KIMBALL YOUNG.

Clara Kimball Young was tendered a reception at the Lee Avenue theater, Brooklyn, recently.

At 8:45 o'clock, Miss Young was introduced to the audience by William H. Kemble, president and general manager of the Lee Avenue theater. The audience, of 2,800 patrons of Brooklyn, welcomed Miss Young with applause. When Miss Young had concluded her remarks, the ushers were kept busy presenting her with flowers, until it was necessary for Manager Kemble to assist in receiving them in her behalf.

"Stop Thief"

An Adaptation of the Famous Comedy Beautifully Filmed in Five Parts, By George Kleine, With Harry Mestayer and Mary Ryan in the Leading Roles.

Reviewed by James S. McQuade.

CAST.

Nell Jones, a light-fingered maid.....Mary Ryan
Jack Doogan, her fiance, also a thief.Harry Mestayer
Mr. Cluney, a self-confessed kleptomaniac, Harold Howard
Mr. Carr, another self-confessed kleptomaniac, Albert Tavernier
Dr. Willoughby, who thinks he knows a kleptomaniac when he sees one.....William Boyd
Mrs. Carr, wife of Mr. Carr.....Auguste Burmester
Joan Carr, Dr. Willoughby's fiance....Della Connor
Madge Carr, Mr. Cluney's fiance...Marguerite Boyd
A Detective.....Dan Moyles
A Clergyman.....Soldine Powell

IT is a positive delight to view and a pleasing task to write about George Kleine's photodramatic production of "Stop Thief," Cohan & Harris' merry comedy that made a record-breaking run in many cities in this country.

Scene from "Stop Thief" (Kleine).

I can frankly say that I have never before seen moving pictures that told a story so clearly as is done in this instance, and I have been forced to wonder at it because the story is very complicated and the action moves with great rapidity. There is not a single moment that the eye is not treated to some act, gesture or incident that adds to the brimming cup of mirthful delight, and one has to be very watchful, indeed, in order not to miss any of the clever things that combine to make this photocomedy the perfect laugh-maker and perfect photocomedy that it is. Indeed it is the finest I have yet seen.

George Fitzmaurice, the director, may well be proud of the laurels he has won in this case, and we hope that he will add to them in other subjects bearing the George Kleine brand.

The settings show artistic care and good taste. For an interior setting, wholly built up and furnished in the studio, I think the library in the Carr home will bear all the criticism that can be given it, without losing a single charm. It is so thoroughly homelike and natural. The other interiors also show artistic effort. The exterior view of the Carr home is in excellent keeping with the interiors, and it once gives the impression of the affluence which the owner enjoys.

It is strange, yet true, that the persistent retail and wholesale thieving, which prevails throughout the entire five parts of this photocomedy, never once struck me from the immoral standpoint, and I can explain it only by the very obvious fact that the atmosphere throughout is so charged with mirth that the mind refuses to pause for analysis. There is never once a sight of the heavy-browed, scowling villain around, nor of his hard-faced, feminine accomplice—only a young fellow who steals things seemingly as unconscious of evil as does the kleptomaniac, Mr. Carr, and a prepossessing young woman, whose "lifting" of articles of value is done in order to hasten the marriage that her heart dotes on. These two are such smiling adepts of the light-fingered class that we are impressed they actually steal for fun, as, when Doogan, the dip, takes the handkerchief from the tail pocket of Dr. Willoughby's coat with as great satisfaction as he would the $10,000 from the overcoat pocket of the stock broker. Even the police sergeant at his desk helps himself to the cigar in his detective's pocket, with much the same smile that clothes Doogan's face when he "takes care" of the two $500 bills handed him by the confiding Mr. Carr.

Throughout the entire five reels a riot of fun and mirth prevails, and woe to him who takes time to question the why or wherefore. "Stop Thief" in films is a bracer for the nerves in the hearty laughter that it evokes; a promoter of good digestion by its exhilaration of the entire system.

The casting of the characters has been most happily made. Jack Doogan, Mary Ryan, Mr. Cluney, Dr. Willoughby and Mr. Carr are represented by the same people who appeared in the original cast of the dramatic production by Cohan & Harris. Harry Mestayer's Jack Doogan in pictures, once seen, can never be forgotten. Watch closely the little things he does as well as the big, or you will miss many a laugh. He sorely hates to give up anything, whether it be the nickel that he drops in the slot of a 'phone or the accumulated swag that he has purloined in the Carr home, he kisses each a heartfelt goodby. His lightning manipulations at times tax the eyes to follow them. The "souvenirs" which he gives the detective, who attempts to disturb the marriage ceremony in the Carr mansion, are the only articles which he bestows with a look of good will. As we watch the detective later, when he examines them, we are seized with a fit of the heartiest laughter indulged in during the presentation; for the articles consist of his star, his watch and chain and a pair of handcuffs! What makes the situation still more pungent, the detective dare not squeal.

Miss Mary Ryan is equally clever in the part of Nell Jones, the light-fingered, pretty maid. She invests herself fully with the spirit of her phototype. In the many trying situations, where Nell must think and act in the twinkling of an eye, Miss Ryan is a perfect double. Her acting in the ring incident is beyond praise. So, too, when she is rounding up the listed articles in the room of Joan and Madge Carr. The bouquet incident is another where Miss Ryan positively doubles one up, the restoration of the flowers coupled with her evident regret that she cannot have them for her own wedding being so naturally done that we fairly tie ourselves in a knot with suppressed laughter.

Another excellent impersonation is that of Mrs. Carr by Miss Auguste Burmester. Much of the mirth excited springs from this lady's fervid acting in scenes where Mr. Carr suffers through absent-mindedness. Misses Della Connor and Marguerite Boyd, as Joan and Madge Carr, contribute due

Scene from "Stop Thief" (Kleine).

measure to the fine work of the well-assigned cast. Albert Tavernier, Harold Howard, William Boyd and Dan Moyles will command general commendation for their excellent impersonations of the respective characters of Mr. Carr, Mr. Cluney, Dr. Willoughby and the detective.

To crown the delight of viewing this well acted and well directed comedy, the photography brings joy to the eye. Its clear softness, and the stereoscopic and definitive values will be appreciated by all.

Charles Chaplin, after completing his first comedy for Essanay at the Chicago studio entitled "His New Job," went to Niles, Cal., where he is producing one comedy each week.

Doings at Los Angeles

AS if it were a picture within a picture, did a little drama enact itself within a comedy, at Santa Monica where Vitagraph was putting on a funny picture by D. S. Smith, when an old woman of the town, a sort of landmark, who wears a grouch a mile long, trembling with rage and vehemently cursing mankind, doused the company with dirty water as they made a scene in front of her house. Simmie Sues, grinding the film, saw the impending deluge, and yelled a warning, as he took his camera out of range. He set up immediately and got the whole action. The impromptu shower ruined the finery of two women, spoiling a leading woman's gown, and stained the filmy one worn by a dainty ingenue. The film showing the old lady throwing the water and her gestures will be used as evidence if the woman is sued for damages.

* * *

With the opening of Universal city but a few weeks away, the firm is quickening its moving from a gradual shipping of equipment to a more hurried transportation. Already the wondrous big stage has been opened and for two nights and days a company worked until four A. M. to catch up with its releases. The new lighting system worked to perfection.

* * *

One of the most delightful functions of the season was the merry dinner dance given by Mr. James Kirkwood, prominent director of the Famous Players company, and who is now producing "Rags," featuring Mary Pickford and Marshal Neilan. The affair took place at the Los Angeles Athletic club, and at the dinner covers were laid for the following: Misses Mary Pickford, Lottie Pickford, Lillian and Dorothy Gish, and Mrs. Gish, Gertrude Robinson, Irene Hunt, Lois Meredith, Pauline Bush, Messrs. Owen Moore, Al Kaufman, Marshal Neilan, Alan Dwan, Jack Pickford, Robert Harron, Eddie Morrisey, Mr. and Mrs. Alan Hale, Mr. and Mrs. Carlyle Blackwell, and the host.

* * *

Courtenay Foote is to be seen leading a miniature bull dog at the end of a strong leash. The pup is a youngster which was bought for $10 at an auction recently. J. Farrel Macdonald presented Manager Kaufman of the F. P. with a beautiful Angora—not a goat, a cat, which was used in the picture. Al is going to keep the valuable feline and take it back to New York with him when he leaves for "home." While in the office the other day an insurance agent entered and asked to see the manager. Mr. Kaufman, who is a youth of but twenty-six, although he looks but twenty-one, said "I'll talk for him." The agent tried to insure the studio, but Al told him there was nothing doing. The agent then insisted upon seeing the manager, and it took some time for the poor fellow to see that he was talking to the Pooh-bah right there. He made a hasty exit.

* * *

Having to catch a fish in a river scene, and really catching an-honest-to-goodness trout was the queer experience of Frederick Church at the Premier studio. They said it sounded fishy, but that it it true. I ha' me doots!

* * *

The script for "What Might Have Been," the two reel Mutual drama being put on by Jack O'Brien, was written by Mrs. F. E. Woods, wife of Mutual's scenario editor. In this production Mary Alden, who was the mother in "The Battle of the Sexes," appears as an old woman who compels her nephew to lead the life of a criminal, despite his attempts to be "on the square."

* * *

Enjoyed a tour of the new Lasky grounds with the man whose name has made these pictures so well known, and he told of plans for the coming spring and summer. As to production, that will be maintained at the present pace. Progress is to be noted here indeed. Near the main office building and laboratory has been built a big concrete film vault which has a capacity for holding over half a million feet of film. A small garden has been laid out and finished. It is for the pictures only. A long string of new dressing rooms has been completed and the warehouse is under construction. A new property room and furniture store room are also fast nearing completion. As soon as the fire limit can be extended a large garage will be erected to house the cars of the firm. Valesca Suratt will soon be here and working in a scenario which is now being prepared. A feature of the picture will be the elegant lady's wardrobe. Oscar Apfel has started Victor Moore in "Snobs." Great mystery is being maintained as to the next picture for Blanche Sweet, which shortly will be started. Ina Claire, star of "The Quaker Girl," is expected soon.

* * *

The big Bosworth studio with its maze of stages, scene docks and other things, is a busy place these days. The story of the oil wells, "Sunshine Molly," written and produced by Lois Weber and Phillips Smalley, is a sure enough winner. It is a five reeler featuring besides the producers, Frank Elliott, Adele Farrington and Herbert Standing. The story has it that the "heavy" fires the oil field. A miniature reproduction of the fields at La Brea was used for the back-

The Bosworth Oil Well Set.

ground. Everything was there, even to a clothesline and the string of oil cars. The derricks looked too real. The big scene came with an explosion and subsequent fire, the whole field being destroyed. The scenic effects were wonderful. The oil company allowed the filmers to light a real well for their close-up scenes, and a real big fire was filmed.

* * *

Tom Mix imported four young and mean steers from Juarez, Mexico, for his latest picture. He staged a real bull fight, not an arenic affair with spears and knifings, but a scrap between himself and the steers in a barnyard.

* * *

R. S. Sturgeon and his Vitagraphers have gone again to Bear Valley to get some retakes. The players were obliged to go into the fastness of the hills with a pack train on account of the ice and snow. The hotel at which they stayed, when there early in the winter, was burned some weeks ago and they had to camp out. These folks will be regular mountaineers when they get through with this picture. They took a real grizzly bear with them to work in the film.

* * *

Director LeSaint, at the Selig studio, is busy producing "The Circular Staircase," that thrilling and hair raising story with Stella Razeto and Guy Oliver. It is to be a multiple feature, and a big one too.

* * *

The latest at the Mutual plant is a new stage where indoor pictures can be made all the time. The space will accomodate four full companies. The stage is to be 60 by 80 feet. The whole structure is to be fully lighted by electricity. A mammoth open air stage 50 by 100 feet is also under construction, as are buildings for prop rooms and scene docks. A power house is also nearing completion. This will house a big dynamo to supply the whole studio with electrical power. The big machines are already installed and soon the place will present quite a changed appearance.

* * *

A wire was received here from the Selig company now en voyage to Panama. It said that the players were enjoying the trip, but that it was as hot as, well, it was hotter than it ever was in Los Angeles, and they stay on deck all the time wearing white clothes.

* * *

The Photoplayers' club has been put through a whirlwind and shaken up and cleaned up. A force of artificers are busily engaged in remodeling the second floor. The bar is being taken out and a library put in with a card room just off it. The bar goes to the main floor, where the grill and stein room will be kept open all the time. This move was made only after being agitated for by Douglas

Gerrard, a member of the board of control. Manager Frank Cavender succeeds William Reid. Business has increased so much that a bookkeeper has been added to the employee list.

* * *

The Majestic and Morosco theatres have been sold, that is, the leases have been bought by E. J. Quinn, S. H. Friedlander and H. D. Hertz. Both houses will run musical comedy. Moving pictures will also be run at the Majestic from time to time. Mr. Morosco stated that he would soon build a big new theatre himself. He has gone east again, having left last week.

* * *

There are now an even dozen directors turning out stories at the big Mutual plant, the latest producers being George Nicholl, Paul Powell, R. A. Walsh and G. A. Beranger.

* * *

Just a year ago this week Los Angeles suffered a five inch downpour of rain which paralyzed traffic, hung up trains, and washed out much property. The picture people were knocked out of two weeks' work, and yet some good scenes of the flood in the city were taken. This week we have had about two inches of rain, only one day this week being good for cameramen.

* * *

Just a last word. Douglas Gerrard in charge of the boxes for the coming Photoplayers' ball said that the whole fifty-six compartments had been sold; thus the outlook for the big affair shows that it will be a real world beater.

* * *

Send some more notes. Let's hear from some of the exhibitors. They ought to know of some good stories.

* * *

Lois Weber and Phillips Smalley, who have been producing for Bosworth, have closed with that concern and will depart for San Diego to indulge in a short vacation after which they will go to work again for another firm. Fritzi Scheff is finishing "The Pretty Mrs. Smith" and will leave here as soon as the last scenes are tested. Then will follow "Help Wanted" with Lois Meredith in the title part.

* * *

S. S. Hutchinson of the American is in town for a few days organizing two comedy companies which he will take back to Santa Barbara. At this time he has not yet decided as to who his players would be, but it is understood that they will be good ones.

* * *

Dave Kirkland, comedy director formerly with the Sterling, has joined with Mack Sennett at the Keystone and will be busy shortly on some new pictures.

* * *

Over at the Biograph the players are all busy. Charles T. Hoskins, engaging director, tells of how many people in search of extra work use the ruse of the salesman to get to talk to him. He says they try to sell the company, through him, everything from soap to real estate, and automobile salesmen are numerous. Then enter with their talk about selling, but wind up with "Is there any chance to get on here extra?"

* * *

How would you feel if you were the leading man of a company and the heavy holds you up by placing the muzzle of a forty-five against your abdomen, and the weapon accidentally goes off? Your breath would kind of all come at once and a little 30,000 volt current would tickle up your spine wouldn't it? Well, that's just what Herbert Rawlinson experienced in "The Black Box" picture which is just being completed for this week. He said his coat was burned, and his flesh might have been burned but for the lucky presence of a revolver in his belt. He put it there to be ready for a following scene, and it saved him from injury.

* * *

Another publication has been launched here. This time it is more of a technical magazine, to be known as "Static Flashes," and is brought out by members of the cameramen's club here. It will be printed twice a month and will be primarily for the grinders of film, but the players will also have considerable mention. We do not know the editor, but expect to hear more about him when the first copy is received.

* * *

Again the Kalem studio is to be opened. Harry Revier, who produced a special picture for Lubin, has taken over the beach studio and will put on a newspaper serial of twenty-two reels. He says that it is to be a novelty comedy picture, with some new effects and ideas. He has Gladys Brockwell, formerly of Inceville, and Charles Widey, who worked at Kalem studio in Glendale, as his leads, supported by a company of ten other players.

* * *

We happened to see a program used at the recent Static Club ball and here are some of the new dances listed: Fade-in waltz, Negative one-step, Buckle waltz, Slow motion waltz, Side line side step, Magazine two-step, Pan waltz, Tilting two-step, Tripod tripper, and the last dance was the Fade-out waltz. The dancing started with the Camera crawl.

* * *

Thank you! Premier has been heard from again and the Santa Paula studio news is here. They had a fire up there which destroyed the dressing rooms of the women, but fortunately the flames were confined to one section of the building, and no further loss resulted. The heaviest losers were Edythe Sterling and June Clark, who are now searching for practically complete new wardrobes.

* * *

The Favorite Players, with Director Taylor and Carlyle Blackwell, have gone north to the capital to film some settings within the capitol. They have a letter from the governor which says "It's yours, just ask for what you wish." The scenes are for "The High Hand," fast nearing completion.

* * *

"The Captive" has been selected as the next vehicle of the Lasky firm for Blanche Sweet. It is a story of the recent Balkan war, by C. B. De Mille, and Jeanie McPherson. Mr. De Mille will produce this story.

* * *

Henry Woodruff is now at the Mutual working in a big picture. It is quite difficult to keep track of the new buildings that are being erected at this busy place. The entrance is always being changed, and if it were not for the back door being permanent, one could not find one's way through the maze of stages and office buildings. The new inside studio is completed and already one company has done a picture in there while it rained outside.

* * *

Anita King and Victor Moore have been started by Oscar Apfel in "Snobs" at the Lasky studio. Two companies worked through all the recent rains at this plant in the glass studio. Mr. Lasky says that the company certainly has profited by the new stage under glass and other workers will use it from time to time.

* * *

Manager Bernstein, of the Universal, and Princess Ibrahim Hassan, of the same company, were the guests of honor at a recent dinner given by the Hollywood board of education. The Princess showed many interesting pictures taken within the harem in the Oriental country from where she came only a few weeks ago. The pictures will be reproduced in sets for the series "Under the Crescent" to be started soon at the Universal studio.

* * *

A housemover is busy raising the stage at the Keystone studio. It is being put on a level with the other stages and will connect with a new space just completed. The studio now will have a U-shaped stage, the buildings being inside, while the big letter opens on the street.

* * *

Hobart Bosworth received a letter from an Ohio town a few days ago. Here it is:

Marietta, Ohio.

Mr. Hobart Bosworth.

Dear Sir:—The treasurer of the Marietta Library herewith encloses to you 50c., the amount to your credit on one share of stock.

This is for final pro rata division of the proceeds of the sale of library hall. Yours truly, SECRETARY.

Mr. Bosworth explained that when he was eight years old his father bought him one share of stock in the library, and the other day the building was sold and his one lone share brought fifty cents.

* * *

So many film companies have bought diffusing outfits and lighting systems that the Balboa sent Norman Manning to San Francisco to purchase the needed equipment. He bought about a thousand yards of cloth and a set of lights for the beach studio.

* * *

Walter Edwards, the Inceville actor-director, and his company have gone to San Bernardino to do some railroad scenes for "The Switch Tower," a forceful railway story in which Mr. Edwards plays the lead.

Last Saturday a trio of big film men arrived in Los Angeles. Samuel Goldfish, of the Lasky firm; Mr. Baber, London representative of that concern, and the Famous Players, and Mr. Adolph Zukor, of the same company, are the men, and they will be here for several weeks. Mr. Lasky will return east when the party goes back. Manager Al Kaufman, of the F. P., is to go east while the head of that firm is here.

* * *

Some surprises were put over this week, the main one being when Del Henderson slipped away and eloped with the Keystone. Mack Sennett was the officiating clergyman. There are now nine companies working at this busy studio.

* * *

Sidney Ayres came near being killed when his machine skidded while crossing Chuenga pass near Hollywood. The heavy car slipped into a cement railing and was wrecked, throwing the actor and his friends to the ground. Had they gone over the cliff the players would have plunged many feet to sure death.

* * *

Mabel Normand, "Queen of the Comedies," is soon to be presented by Mack Sennett in a series of genuine features, not any special line, or on a certain release date, but just as the stories make themselves. Each one is to be complete and different from the rest. It is more of a new plan than a series, being a new departure from the old method of making funnies. Ford Sterling, Del Henderson, Roscoe Arbuckle, and all the other Keystoners will appear in the big casts.

* * *

Manager Levy, of the Features Ideal, says that although the company did not come here at an opportune time, they are still optimistic and looking for the said silver lining of the threatening clouds which are hovering around the film horizon.

* * *

The Robert Leonard company, which finished the last installment of "The Master Key," have dissolved and gone on their several two weeks vacations. A new brand will be started when they gather again. It will have a regular release and features are to be made by this well-known company.

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A perfectly good automobile full of dummies was run over a big cliff on the top of Mount Lowe by the Mutual in "The Green Idol," a story of the far east, in which a Hindu gets power over a society girl and is shown up. The car is speeded up hill with real people, but the next instant it plunges over the grade, to destruction.

* * *

"A Frog Would a-Wooing Go" is remembered by everyone who ever read a fairy book. Well, a frog, a common wart frog, is used in the last of the four reelers put on by Harry Pollard and Margarita Fischer at the American studios. Almost every species of domestic animal has been used in pictures, but never before have we heard of a frog being screened.

* * *

Skidding on the muddy road into a ditch twelve feet deep, the car belonging to Sam Levey, of the Balboa company, was burned the other night. The party in the car escaped safely. Sam is now riding about in a new machine.

CLARK IRVINE.

SELIG MAKES CONTRACT WITH GOTCH.

The Selig Polyscope Company has contracted with Frank Gotch, the world's champion wrestler, for his appearance before a motion picture camera, in three wrestling bouts, the honorarium for which will approximate $100,000. Arrangements have been made for the trying out of the big wrestlers preparatory to their appearance with Gotch in the genuine contests before the camera.

The contract between Gotch and the Selig concern, provides that the champion shall meet three men to be selected by the Selig Polyscope Company. Gotch is to receive $25,000 in cash for the first match. For the second match in which he is to meet the second wrestler selected by the Selig Company, Gotch will receive $25,000 in cash and a bonus of $10,000 if he wins the match. For the third match in cash, and an honorarium of $15,000 if he wins the contest. Selig Company, the champion wrestler will receive $25,000 in cash, and an honorarium of $15,000 if he wins the contest. This brings the total to $100,000.

Homer Croy Marries

Humorist and His Bride Pose for Animated Weekly Cameraman While the Service Is Performed.

HOMER CROY, whose humorous contributions have appeared at various times in "Puck," "Life," "Judge," "Leslie's Weekly," "Colliers" and a host of other serious and would-be comic publications, was married before an Animated Weekly motion-picture camera in the New Thought (Swedenborgian) church in East Thirty-fifth street, near Park avenue, New York, Sunday, Feb. 7.

Mr. Croy's first serious venture in life was attended by the entire Universal publicity staff. The Animated man filmed Mr. Croy and his bride, who was Miss Mae Savelle of Bagdad, Fla., first as they stood on the steps of the church in bridal costume and later as Miss Savelle, in traveling dress, was helped into the Croy limousine.

Mr. and Mrs. Croy will spend their honeymoon in Washington and upon their return will travel to the opening of

Homer Croy in Egypt.

Universal City on March 15 as the guests of President Carl Laemmle of the Universal Film Corporation. Mr. Croy recently completed a trip around the world with a motion picture camera ever at his right hand. The pictures which he took will be exhibited by the Universal Film Co. They are to be called "Seeing the Funny Side of the World with Homer Croy."

Upon his return from Universal City Mr. and Mrs. Croy will live at Forest Hills, L. I., where Mr. Croy has built a home of original design. On the second floor Mr. Croy has installed a projection room and in this room scenes from his wedding will be exhibited upon his return.

Among those present were: J. A. Waldron, editor of Judge; Herb Roth of the World; John Sleicher, editor of Leslie's Weekly; Paul Gulick of the Universal Weekly; Henry Albert Phillips, Mr. and Mrs. Monty Cruze, Scott Robinson, Marc Edmund Jones, Ray Rohm, Jerome Beatty, Rathbun Kip, Mrs. T. A. Wise, John F. Beffel, Rodney Hickok, Mr. E. B. Wiley, Mrs. Martha Crane, Miss Eleanor Crane, Mrs. C. B. Judson, Walter Hurtwig, E. V. Gent, Miss Elinor Brinkerhoff, Miss Greta Wallin, Jerome Cudlipp and Miss Thelma Cudlipp, Owen Johnson, Charles Phelps Cushing, Miss Gladys Pope, Burr Price, Mr. and Mrs. Cherrington, and Mr. and Mrs. Louis Baury. R. M. McElravy of the Moving Picture World acted as best man to Mr. Croy and Dion Kennedy, organist of the Aeolian Hall and St. George's Church, Brooklyn, played selections from Lohengrin. The Rev. Dr. Julian K. Smythe officiated.

"BIG U" CAPTURES ARCHER McMACKIN.

Archer McMackin, former producer with the Essanay company at their Chicago studios, and more recently with the Albuquerque Film Co. in Los Angeles, has joined the "Big U." Mr. McMackin is a quick worker and both writes and produces his own plays. In the few days since he joined the Hollywood studios of the Universal Mr. McMackin has written and produced "The Refugees," a one-reel story of two tramps who in an effort to live without soiling their hands with manual labor, pose in the hick towns as Belgian refugees.

Bertha Burnham has been secured to play the leading female roles while Ernie Shields and Eddie Boland, formerly with the Joker company, under the direction of Jack Blystone, before the latter's transfer to the L-Ko company, will appear in the leading male roles.

Markets for American Films

By Joseph Lamy.

ITALY.

LA BELLA ITALIA is perhaps the one country in Europe which, to a certain extent, handles the film business in the American fashion. Italy is principally and exclusively open for feature films, i. e., two, three or four-reel subjects. Indeed, single reels can scarcely find a market there, except they are unusually good subjects. While in France and most of the northern markets of Europe the film program runs a full week in each picture house, or at best is changed twice a week. In Italy (as in Spain) the program is usually changed every day or two, and runs only three days or more when it happens to be very important. On the other hand, the program is rather short, about 4,000, 4,500 or 5,000 feet, combining a big feature of three to four reels, a comedy or comic and a scenic. Eventually we may also see two two-reelers and one or two split reels. But little attention is given to the singles; they serve only to fill out the program, and the need for them is more than covered by the Italian producers.

But Italy is a good market for two, three or four-reel features, provided the subjects are carefully selected. Italians like good advertising, and American features would soon find demand, due to the fact of always having a splendid line of paper.

It would be quite difficult to sell or rent films of greater length than three or four reels, owing to the length of program already explained, in which the audiences are accustomed to always see a small film. The public likes fine and strong society dramas, detective stories, stories after famous authors or adaptations of famous plays—so far they have never been interested in the Western dramas and comedies, except when they were extremely strong. Good features with Indian fights or with wild animals find also acceptation, but the plot must be good, and the fighting and battle scenes well staged. I saw many American five or six-reel features, which would have readily sold in Italy, provided they were cut down to three or four reels, say three thousand to four thousand feet. Those films in their original length, while splendid for the American market, with a few exceptions, show many details particularly American, which the foreign public would find tiresome. This is a detriment to their sale in foreign countries, especially on the European continent—and the proof lies in the fact that many of the big American features of five reels and more, handled in Euorpe via London, are considerably reduced in length to make them more fit for European markets.

Of good features suitable to their taste, Italians can easily buy two, three or even four prints, with about one hundred to two hundred and fifty posters. Films of this nature are shown all over the country in the important cities for two or three days "in first run" at rather good prices, but afterwards the renting price diminishes rapidly. The cities in which they are first shown are Milan, Genoa, Rome and Naples, but there are many other important places which like to show the films as soon as possible after release. The current sale price for features is about seven or eight cents a foot—(L. 1, 15—1, 35 a metre). Higher prices can sometimes be obtained for exceptionally good films. The films are sold to one buyer with exclusive rights for all the country, or to several buyers with exclusive rights for several provinces.

Italy has a Government censor board, which is located in Rome, and all films which are to be projected must previously be approved by the censors. The charge is 10 centesimi per metre, i. e., about 2/3 of a cent per foot, payable on the first print only, and the films must be presented with Italian titles when passing censorship. The Italian buyers are opposed to purchasing films without inspection, which makes the transaction somewhat difficult, unless the producer has his own branch office or at least an Italian representative. This particularly applies to American films, as many made in the United States which are not suited to Italian tastes, also on account of the censor board being rather strict. Indeed, the censors order the cutting of many scenes which pass in America without any objection, such as murders, vaults being opened by crooks, certain crook stories, or plots of white slavery, etc. As some films might be entirely prohibited or cut down so that the real value suffers, it can be understood that Italian buyers cannot take this risk. They, therefore, prefer buying films already passed through the censor board, or on condition of being returned if they are refused by the censors or so cut down that the value is materially reduced.

In the actual state of the market the best prospects would be for the manufacturer to operate his own exchange. Otherwise, if sale only is considered, there are many good agents there, but as there are also many less reliable men in the line, extreme prudence in arranging for representation is advised.

The exchange men, agents, etc., in the trade travel extensively over the country and take a great interest in every new and good feature which is released. The big productions of Cines, Ambrosio & Pasquali, especially appeal to the Italian public, attained a great success and high prices for the rights for the different provinces. The first shows are given in the big theaters, and I remember having seen myself in Rome, at the Teatro Constantino, one of the best theaters there, the first representation of "Espartacus" before a crowded house which took much interest in the film.

There are many fine moving picture houses everywhere, especially in the larger cities. In some places films are projected in the open air in summer time, or on the flat roofs of the houses.

All in all, Italy is a good country for good films, and as American films have been little exploited there, a campaign with a well selected supply might prove successful.

Nearly Ten Thousand Scenarios Received

Winner of American Film Mfg. Company's $10,000 Contest to Be Announced May 2d.

Out of the 9,846 scenarios submitted in the "$10,000.00 Prize Photoplay" contest, the judges have selected the winner. The identity of the successful competitor will be revealed in the newspapers in their Sunday issue of May 2d.

The picture of the fortunate author will be shown in conjunction with the first release of the film, which will be in theaters throughout the country Monday, May 3d.

Instead of the first episode of the new serial consisting of two reels, an additional reel of 1,000 feet will be devoted to the winner of the contest, displaying his or her picture, environment and an interesting human angle connected with the award of $10,000.00.

The judges who selected the $10,000.00 prize winner are Miss Mae Tinee, editor of the "Right Off the Reel" page of the Chicago Sunday Tribune; J. R. Freuler, first vice-president of the Mutual Film Corporation, and R. R. Nehls, Chicago manager of the American Film Mfg. Company.

The scenarios came from every State in the Union. Some of the best known authors in Filmdom, as well as thousands of unknown moving picture fans, entered the contest. Assistant judges were kept busy for weeks reviewing the scenarios submitted and classifying them for final inspection.

The new serial will be produced by the American Film Mfg. Company in its studios at Santa Barbara, Cal., and Chicago, Ill. Mr. S. S. Hutchinson, president of the American Film Mfg. Company, is now in California personally directing the selection of the cast and all the plans for the production of the serial. In addition to the stars of the American Film Mfg. Company, Mr. Hutchinson will procure some of the best known people in Filmdom to appear in this continued picture.

The distribution of the serial will be under the personal direction of J. R. Freuler, with headquarters in Chicago and New York, and branch offices in every city of importance.

The American Company will have the assistance of the Mutual Film Corporation's offices everywhere.

Exhibitors independent of their program affiliations will be able to book up this new serial. Preliminary applications for bookings are now being received by the American Film Mfg. Company at its Chicago office, 6225 Broadway.

HE LOVES PRETTY PICTURE GIRLS.

Frederick, Md.

Keystone Film Co., New York City.

Gentlemen: Will you Please ask one of the pretty girls who Play in the Picture if she want to get married and if she does Please send me a Picture of her that I want to get married and i want one of them cause I love them.

And Rite and let me know at once. I will send her one of my Picture. Good By.

from

E——— B———,
Frederick, Md.

MILDRED HARRIS WITH GRIFFITH-MUTUAL.

Little Mildred Harris, formerly the pet of the Broncho outfit, has come to the Griffith-Mutual studios at Los Angeles to work under the direction of D. W. Griffith. The little actress's many friends will now watch for her appearance in the productions of the great master director.

Playing the Picture

World Correspondent Cites Examples of the Right and Wrong Way—How Good Talent Is Wasted.

"WHAT are they clapping for?" is a question frequently asked in a certain moving picture theater which might be named.

"The music," is the answer.

"Oh. I always forget to listen."

And this is in a theater which features its orchestra, some six real Hungarians, who can play and who do play, getting a lot of sentiment and feeling into their music, an undoubtedly superior orchestra. In a first-class restaurant it would be the most popular orchestra in the town, but in the picture house at the end of a haunting, excellently played melody there may be three or four pure people in a house of a thousand or more who remember to applaud. Everybody else asks:

"What are they clapping for?"

Maybe the applause is limited because it is not the customary thing to applaud at a motion picture show. But when a soloist appears in connection with this same orchestra during an intermission, the house bursts into salvos of applause—that is, when it likes the soloist. But week in and week out, the orchestra plays, with intermissions, getting hardly the slightest recognition. Why? There must be some reason: the people in the town in question are fond of good, light music. The reason cannot be far to seek. It is because the orchestra, good as it is, does not play the picture.

When the Hearst-Selig feature showing views of German soldiers in drilling camps, was put on, the orchestra struck up "Un Peu D'Armour." For the love of Mike, what has "A Little Love, a Little Kiss," got to do with a battalion of raw recruits learning the "goose-step" or limbering up their muscles in running broad jumps? "Jump Me Up and Down, Bob," would have been a hundred times better.

Now, this orchestra costs the management of the theater a lot of money. The members are experts and get considerably more than the union scale. The management likes to think it draws crowds on account of the appeal of the orchestra, but it is almost safe to say that those people who are drawn by the orchestra go to hear the music, not to see the pictures. The writer has done this very thing and then has got interested in the pictures and has "forgotten to listen to the music." He remembers one scenic program that was the cause of more pure enjoyment than any other picture show on his records.

Here was a series of views along the Danube and the music was Straus' waltz, "The Beautiful Blue Danube." A news picture showed the French army passing in review and "The Marseillaise" was the music. When a British dreadnought was steaming out from the harbor, the orchestra played "The Girl I Left Behind Me." The funeral of a celebrity brought the "Dead March" from "Saul." This was playing the picture. Both pictures and music contributed to the enjoyment. They were in harmony. The auditory nerves and the optic nerves vibrated harmoniously, and the brain received a unified impression. As a matter of fact, the pictures were not remarkable, but they were made to seem wonderful by the skilful aid of the musicians.

No exhibitor would let his orchestra play "Deutchland Uber Alles" when he was showing a Scottish Highland regiment in kilts and busbys on dress parade, nor would a series of evolutions by a Uhlan battalion or a German infantry regiment entraining for the front be accompanied by "Its a Long Way to Tipperary." Neither would Schubert's Serenade nor "Hearts and Flowers" add to the effectiveness of either series. Yet much these same things are done every day in the picture houses which maintain expensive orchestras. Good pictures and good music are both excellent things, and will both pull, but they will not pull well unless they pull together.

A vaudeville manager does not split his stage in two and offer a dual act on each side of the central partition. A big circus does keep three rings going at once, but that is a matter of expediency, a plan to get all the money possible into the big tent and give those at the far ends an opportunity to see something. It is only by concentrating on the ring nearest you that you can enjoy a circus, at that. But when the picture exhibitor offers a musical program and a picture program which are not planned to combine in increasing the general effect of the show, he is trying to mix oil and water.

People are not simultaneously ambidextrous with their minds. The human brain cannot do two things at once. As an intellectual exercise it might be possible to make the brain work double, but people do not go to motion picture shows for mental gymnastics. The picture show appeals to the emotional side, not to the intellectual. There are pictures which appeal to the mind, and not the heart, just as the most highly developed music is probably a matter of intellect rather than of feeling, but music like this and pictures like these do not fill the motion picture houses. People go to picture shows to be entertained. They want to be thrilled, rather than to be instructed.

The answer is—Play the picture. Much of the effectiveness of the closing scene is one of Miss Clara Kimball Young's latest successes, "The Deep Purple," as presented in a certain Middle Western theater, was due to the fact that the man at the Wurlitzer orchestra, as it happened to be, sounded some bars of real church music when Doris was at the new organ and "The Rosary" was played as Doris fingered the keys during the last few feet of the film. Whether people noticed it or not, the music and the picture were in keeping. The picture produced an impression on the mind which was heightened by the impression produced by the music. If an orchestra had been doing Dvorak's "Humoresque," just because it could, the resulting impression would have been extremely conflicting. The brainstorm caused by the efforts of the senses to classify and harmonize the different impressions would have sent people home in a state of mind not particularly favorable to either the film or the theater.

There are very few people given to any sort of introspection. They hear and see and receive impressions, and are governed accordingly, without thinking or without knowing why. But the point is they are affected in this way, and the exhibitor who appreciates this fact and turns it to his own account can extract profit therefrom. It does not mean that the musical program must be worked out expensively, either, though it is probable the more artistic attention, up to a degree limited by popular appreciation, that can be given to this principle, the better will the results be.

People who go to picture shows or other places of amusement go with their minds made up to be entertained; their whole mental attitude is favorable, and intelligent efforts to meet their wants will be appreciated and will pay. The girl at the piano or the ten-piece orchestra, as well as the electric piano or the elaborate pipe organ, can all play the picture, and when they do business is bound to respond.

"When the Mountains Call"

A Thrilling Story of Hardy Mountaineers on a Summer Vacation Amid the Eternal Snows of Mount Adams, Washington.

ROBERT C. BRUCE, with his cameraman and four other experienced mountaineers, left Portland, Oregon, early in July on the steamer Bailey-Gatzert for the Columbia River Gorge, taking views of the towering basalt columns, Multnomah and Horsetail Falls, the Cascades and Rapids, and other beautiful scenes of this region where nature is so lavish with her charms.

An exciting seven-mile trip in a frail craft down a lumber flume in 35 minutes shows views of lively interest and unusual photography. Thirty miles from the river the party was equipped with a pack train of horses, burros and dogs, and hit the trail for Mount Adams. The main camp was pitched at snow line and many side trips were made to film the glaciers and canyons of this majestic peak.

On July 16th they left camp at one o'clock in the morning and after thirteen hours of awful struggle and hardships over the lava rock and windswept snowfields the summit of the mountain was reached in a terrific blizzard. At times it looked as if the climbers would be hurled into eternity, but their daring and nerve carried them through to safety.

This picture has been selected to complete the program of the elaborate film spectacle "The Hypocrites," now playing at the Longacre Theater. The beauty, poetry and simplicity of nature in the grandeur of the snow-capped peaks of the Cascade Range intensifies the artist's intepretation of "Truth." It is controlled by Mrs. Katherine F. Carter, of 171 Madison avenue, New York.

STAR CAST IN NEW GRIFFITH-MUTUAL PLAY.

In D. W. Griffith's latest feature, "The Mother and the Law," is found a well balanced cast. The principals include Mae Marsh, Robert Marron, Miriam Cooper, Walter Long, F. A. Turner and Thomas Wilson. The theme deals with the career of an impoverished married couple of the slums. The average ward politician's power is utilized splendidly.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THE WONDERS OF MAGNETISM.

A NEW Edison educational release is one of those interesting, helpful and complete scientific studies which in the course of a few minutes gives a complete course in magnetism. The twofold nature of magnetism is graphically explained and its value to science and industry practically applied.

"The Wonders of Magnetism" (Edison).

The average school boy is familiar with the steel magnet as a toy, and at the same time an instrument of a something beyond he longs to know more about; here is his opportunity, led upwards from that which pleases him, he learns of those secret powers which puzzled ancient philosophers, who, however, developed the magnetic needle known in China centuries ago. The growth of the power of magnetism is shown in the Edison separator performing the singular task of separating magnetic and non-magnetic ores. The film is a valuable and complete lesson.

HARD TIMES? NO! IT'S MOVING PICTURES.

In certain Western States an industry patronized by thirsty people showed considerable signs of falling off. In one large city which may for its own sake remain nameless one in "the business" declared the times as "rotten." In answer to the inquisitorial reporter as to the cause, he said: "I used to wonder where all the boys must go who used to be in here. For a while I laid it to hard times. At last I woke up to the fact that it was the moving pictures which had captured my trade." A further cause of attraction in the moving picture house is the better music which has proved superior to that given in the cheap music halls attached to so-called "cafes" or "hotels."

A social worker in this same city declares: "The man who used to loaf away his evenings around a saloon has found that by spending a great deal less on liquor he can pass an evening more pleasantly and economically looking at good pictures."

It was added that these changes were not the result of any organized effort, but came in a most natural manner. Going into details a Gospel Mission worker in this city says that thirty per cent of former loafers are no longer so. The pictures first attracted, then pleased and afterward edified so that the ultimate effect was an elevating one.

Here again is a testimony to the educational effect and influence, even of the so-called non-educational pictures.

THE WAR AND MOVING PICTURES.

The Kaiser, always a lover of the moving picture, is having films taken of the best of the German troops in action, so that they may be exhibited to encourage patriotism. In Turkey especially these pictures are being shown to inspire confidence and arouse the Teutonic sentiment there. An enterprising American automobile maker among the first to use the moving picture at home to illustrate all that could be of commercial value thereby, is now showing pictures of his automobiles of every description as they are being used on the battle field. Thus does the moving picture aid the ambitious and enterprising; as a result it would seem that to arouse Patriotism, Enthusiasm, Ambition, Enterprise, Energy and Commercial Success, use the moving picture.

FOR THE MODERN FARMER.

A good picture for country districts at once interesting as a story and instructive in its teachings is a recent Edison Edison release entitled "In His Father's Footsteps." The gist of the story being that of a farmer who farmed as his father and grandfather had done before him. No advance, no changes, no improvements, consequently ever-increasing sanitary dangers.

The value of the work to be done by a State Board of Health is the hidden truth, while a daughter is impressed by the literature which comes to the house the father ignores it.

At last the old vile conditions breed typhoid fever and

Scene from "In His Father's Footsteps" (Edison).

the daughter is stricken; aroused by her danger, convinced of the cause, the father after securing her recovery, follows the advice of the Sanitary Inspector and a cleansed and purified farm is the result, modern conditions prevail and health and prosperity result. This picture should have a wide value in rural districts and should appear at all State Fairs, Farmers' Conventions and Granges.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

You and Your Printer.

SOMEWHAT worse than usual are two samples sent in by friends of this department. One is a bill with most of the lines set in Old English. As shown here, some of it is 48 point, but even at that, to set any part of a throwaway in puzzle type is very nearly criminal. Another bill reads:

A Big Feature
Columbus Discovering America
in three reels

An Uproaring Comedy

This, at first glance, suggests that the Selig picture is one of those "comical" things. You have to look to the bank above to realize that they are advertising a four reel show and that the "uproaring" comedy is the fourth reel. No title is used, and, being ruled off into a box by itself, probably nine-tenths of the readers are still wondering what there was "uproaring" in an historical subject.

We were showing these two horible examples to a man in the printing business, a highly specialized business dealing with a class of trade largely unfamiliar with printing.

"What was the printer about?" he asked, decidedly shocked.

We pointed out that the printer probably followed copy, but he shook his head. "No printer should send out a bill with "uproaring" for 'uproarious,'" he insisted, "even if he was darned fool enough to suppose that the Columbus picture was a comedy, and no printer has any business using old English on a throwaway, even if the patron wants it."

And that's the way we look at it. The printer has no business turning out a bad job. If he knows no better, all the more reason for changing to a man who does. The printer owes it to his patron to turn out good work. If he himself cannot spell, he should have a proofreader, and if he has none, it is better to go where there is one.

There should be a good understanding between you and your printer. He should be willing to give you what you want, but you should be willing not to want what is against all the rules of the art. Get together, you two, get a man who will work with you, and even if his prices are ten per cent. higher than the little shop, you'll get more than ten per cent. in return. In a photoplay theater the pennies must be counted carefully, but economy is one thing and getting something for money is another.

Take that old English matter, for instance. It may have been printed in a shop so small that having a couple of circulars in the

OUR PROGRAM

Ending Week January 10
For Thursday
Parson Larkins Wife
For Friday
When the road parts The tear that burned

For Saturday
Out of the Air Drama
His Musical Career a Comic comedy

For Sunday,
Bettie Morse a real Feature
Ethels Roof Party, A Comic Comedy

Hoping This Meets Your Approval

chases ties up the available type and the proprietor, to save time, must use what he has left. Perhaps he charged a dollar less than the man with plenty of good type. But where is the dollar saved if, say $5 are spent for a job that is useless because it will not be read? Look into this matter of printing carefully, and look at it from more than the angle of price. A job where you save three dollars and lose ten means a loss of seven dollars above the three you save.

Still Young.

Carl Whittaker, who says he is manager, operator and janitor of the Hiawatha theater, Willoughby, Ohio, sends in a very neat pocket program for comment.

There is not much to the program proper to call for comment. The list of attractions runs three days to the page, the days dated and the type uniform, each day cut off with double rule in the approved fashion. A vest pocket can do little more than give the attractions, and this does a little better than that. But the back page announces that, owing to a prior engagement, the orchestra is not available for the "feature night" and that night will be "discontinued" to be resumed the following week and indefinitely thereafter. It is an important matter, perhaps, but the word is wrongly used and sounds badly. If the nights are discontinued they are done. It would be better to say that the night will be "omitted" for that week only. Discontinued suggests finality, where omission typifies a temporary interruption. It is splitting hairs, perhaps, but hair-splitting that helps.

But the front page can be made over to good effect. Look at these two cuts:

One is overcrowded, and badly proportioned. The other is well laid out with plenty of space. It looks twice as important. We like the idea of dating the week (which the Cameraphone does not do), but this should be an eight point line at the very top of the page. There should be some space, then the name of the house, with the name of the town and state just below, not larger than ten point. The cut should be removed or replaced by a Wayside or some similar ornament and the "Issued for the convenience of our patrons" left as it is. That is a better line than the Cameraphone's "Quality pictures," though the latter is not objectionable.

But where Mr. Whittaker is called upon to walk the plank is when he says that this department and Mr. Richardson's is nine-tenths of the paper. We feel complimented that he feels that way, but we are sorry, too, for every page, text and advertising alike, should interest the exhibitor. The only way to do is to read the paper from cover to cover and soak in all the facts. The live manager keeps posted and he needs to know all that is to be found out. We are willing to admit that this is the best department in the paper. Surely we'll concede that, but *every* page should interest the live wire.

Right in Line.

S. S. Stevenson, of the Princess theater, Henderson, N. C., set apart a day recently as a benefit to the Belgian Relief Fund, contributing as his own donation the expenses, and sending the entire receipts to the Curtis Publishing Company. He writes that the day's receipts were in excess of the average business, but not what they would have been had there been better weather. Most benefits carry the suspicion that the manager is one of the beneficiaries, but Mr. Stevenson anticipated this by announcing that he would make no deductions from the receipts, but would send the entire sum to the fund, donating the expenses. It

would have been even better had some important business man been induced to sit in the box office, or count the tickets, giving a certificate to that effect to later be posted in the lobby. Mr. Henderson has done his share. How about you?

Fights Trading Stamps.

The Roseville theater, Newark, N. J., offers a new aspect of the farmer's matinee. It can be worked advantageously in any locality. The announcement explains itself:

THE MOVIES—THE MERCHANT AND THE MOVING PICTURE STAMP.

Exploiting the universal popularity of the Moving Picture various outside concerns in no way connected with the industry and with the sole view of benefiting themselves attempt to induce merchants to handle so-called Moving Picture Stamps, in return for which these outside parties promise to advertise and popularize their establishments. Up to the present time none of these various schemes seemed to have worked out quite satisfactorily. However, profiting from the different attempts "Scenario" has evolved a plan which will work out to the benefit of all local interests—the Public—the Merchant—and last but not least "SCENARIO." All Trading Stamps become of value only when pasted on sheets or in books, and then only when in large quantities, in consequence large numbers of stamps are lost and never presented for redemption. By reason of such losses these foreign stamp companies make huge profits at the cost of the local consumer. "Scenario's" plan overcomes these objections. Such of our Merchants whose card will appear in the columns of this programme will issue free to their customers "Scenario" Coupons at the rate of one coupon with each 20-cent purchase. These coupons will be accepted as cash by "Scenario" at the rate of 5 coupons for 5 cents at Matinees, and 15 coupons for 10 cents at Evening performances. It is with the view of boosting our Matinees that the relative value of these coupons is greater at Matinee than at Evening performances.

By trading with the merchants whose card appears in our programme you will be well served, buy goods at the very lowest cash price possible, beside supporting local enterprise.

"Scenario" Coupons are the size and shape of our regular tickets, they require no pasting in books nor hoarding until large quantities are accumulated, every time you have five of them they become of cash value at "Scenario." If any coupons are lost no FOREIGN concern will profit by it.

ASK FOR SCENARIO COUPONS AND SUPPORT LOCAL INSTITUTIONS.

The recurrence of the word Scenario has reference to the fact that the house program is called by that name, or perhaps the house is the Scenario, located in the Roseville section.

In such a scheme tickets or stamps are sold in blocks to the merchants, generally at a reduction that makes them represent two or three per cent. of the purchase. To obviate the delay of counting fifteen stamps for each admission in the evenings, it might be a good plan to use adhesive stamps and issue cards to which they can be affixed by fives.

Scrapping.

Recently someone asked just what first run pictures were and we told them. Evidently there was a reason for the inquiry, as this card from John Bollinger, of the Pastime theater, Cainesville, Mo.:

USE THE BRAINS GOD GAVE YOU
(Apologies to the Universal)
WHO'S DOING IT?

Evidently the Gem theater got considerably "peeved" over the fact that they could not "slip one over" on the public.

The so-called Journal referred to by the Gem happens to be "The Moving Picture World," recognized the world over as authority on the subject. We will gladly loan the Gem copies of said "Journal" so they may "post up" and learn the difference between new print and first run pictures. Most certainly first run pictures are new prints. But are new prints all first run? The Kerrigan series are shown day and night at other places 37 days before they are seen here, and shown every day. A man can see the Kerrigan series in Kansas City. Coming to Cainsville he can see the same identical picture over a month later. Which is FIRST RUN? There's the difference! Does the Gem know better, or has it learned something? We want something more than a school boy's definition, "When the Terence O'Rourke" series passes through our Motiograph 1-A, it's the first time through a machine and that makes them First-Run."

Don't BE DECEIVED! Who's doing it?
(Continued if necessary).

Life is too short to get mixed up in local scraps, but it does seem to us that it is poor business policy to advertise as first run "aged" film. It is better to advertise "first time in this city," and stick to facts. Too many of the general public are informed about the pictures these days, even without the help of the opposition, and innocent misrepresentation hurts a house.

And Carl Laemmle surely did start something with his slogan.

Changing Style.

The Lehigh Orpheum, South Bethlehem, Pa., has cut from eight pages to four, using a better tinted stock, a front page cut and giving the program for two days on each page. This is a better make-up than their recent eight-pager, in which the advertising of tradespeople fairly smothered the house work. The companion house, the Third Street theater, Easton, is still using the old form, but has cut from twelve to eight, with an insert page.

Perhaps when they realize what a good business puller the new form of the Lehigh is, they will adopt that. It is a mistake to use too much foreign advertising.

Calendars.

The Reel theater, Cleveland, gave out calendars for Christmas, a small, but legible, calendar, a half tone and about a third of space for type, the cut being in a photo brown and the rest in an olive green ink. We would like to see some more of their advertising because we think it must be carefully done, and we get that impression from the way the calendars came in. There was a dozen sent to show that the half tones varied to that number of subjects, and in packing someone carefully turned each alternate calendar upside down so that the combined calendars did not bunch up at one end of the package. That's a little thing to take notice of, but people who give that care to the small things are generally those who are equally careful of the larger and more important matters.

Next year it should pay some calendar concern to get out the photoplayers in series.

If Mr. Upstill Will Please—

We are still watching the program of the Star theater, Long Pine, Neb., hoping that Mr. Upstill will get busy with his spare page and a half of program space. In a recent issue he apologizes for the brevity of his announcement, explaining that the program list did not come in from the exchange until too late to have much composition done. He adds that he has arranged to have the program sent by wire in future to obviate delay. This is characteristic of his sincere straightforwardness. A man like that could get out some splendid program chat if only he would sit down and write what is in his mind. He's a natural born advertiser, but he doesn't know it or will not admit the fact. He will find it much easier than he probably thinks it is, if only he'll get rid of the idea that writing is something to be left to authors. We wish he would try it for a couple of issues, anyway; just some heart-to-heart talks about his house and his programs,

Lost Friend Note.

What has become of Mr. Stanton, of Gardner, Mass.?

All Ways.

The Thanhousers players are going to make their money coming and going. John William Kellette has formed a company to run the former North Avenue theater, New Rochelle, as a Thanhouser Players theater, the stock all being held by the players. Some of them will appear on the stage and most of them will be in the audience, and Kell writes that they are all going to pay their way in. He sends in his first bill for criticism. We hate to get into an argument with an old printer, but we would point out that in the advertising he sends, and there are several submissions, he does not give the Thanhouser Players large enough type. The whole pull of the idea is that this is the personal venture of the Thanhouser Players, and he should have smeared that all over the page instead of which on a throwaway he gives them one 36 point condensed line and puts the date in 48 point. Then, too, he runs a large cut of Harry Benham, who opened the house as soloist, but the name appears just once, and then in ten point. How would you like to be able to get any Thanhouser player you wanted as an attraction? And how strong would you play them up? Of course New Rochelle is not New York, and the printers are not onto their jobs, but Kell knows the ropes and should stand over the job or set it himself after this. They must have some 60 point type somewhere in that burg. That's none too big for the star attraction.

A Matter of Stock.

Ralph Ruffner sends in two programs he got out for the American theater, Butte, Mont. He wants to know which stock we like the better. One is a very fine grain imitation of a basket weave. The others looks as though a bit of hand-made lace has been pasted on the card, standing out in relief, yet taking ink better than might be expected, though here and there the embossing is too high for the ink to reach, this being most noticeable in the trade mark, which looks like a dirty cut. We like the stock with the least embossing the better of the two. We would be even more appreciative if there was no embossing. Embossed effects are all right in their place, but a straight surfaced stock would be better still for this class of work where dignity of effect would be more forceful than fussiness. A plain stock of the greyish tint, printed in the dark blue, would make a handsome issue.

Mr. Ruffner does something that has not been done before that we recall. He prints a monthly program and in one corner he runs the calendar for the month. This is not only useful as a pocket calendar, but another use could be suggested by a line reading "Mark right now the dates you particularly want to remember." Then the recipient can ring the dates of the pictures he feels most interested in and it will serve as a reminder. Funny no one thought of the calendar idea before, but it is a little wrinkle well worth while on any monthly program. Where there are only certain days given to features, it would be well to ring or box these dates. The American Type Found-

ers' Miniature Calendar Figures will work well in this connection or for the full calendar.

We like Mr. Ruffner's make up, which runs across the five inch type page in eight point. The first column gives day and date, the second the title, the third the star and the last column the number of parts and name of the brand. Leader carries the eye across the broken spaces. At the bottom he announces "Subject to change without notice, though we never have." The back page tells you

You can't resist
That little twist
Of Quality.

Sometimes a little catchline like that, hammered home, will become worth more than 28 sheet stands.

The Right Idea.

In a letter that was not intended for publication, Herschel Stuart, of the E. H. Hulsey houses in Dallas, Texas, writes of his employer:

> Hulsey is not one of the "up stage" kind. He is honest about every little thing as well as the bigger ones. Money is not better than the third consideration. He believes in quality and doesn't care about the price. He buys much more service than he needs in order to keep straight with his public, yet he never takes that service from the little fellow if the little un needs it. He promoted me from a small job to a better one not because I am a great boy, but because I don't lie about the pictures in the press stuff.

Mr. Hulsey has the Queen and the Old Mill in Dallas, as well as houses through the state. Some idea of the service can be gained from this:

> Paramount Pictures run five days per week. World Films, General and Kleine divide their time between the Old Mill and the Queen. All of the above are contracted for exclusively except the General, which we share with a competitor. The five-reel features (six sometimes) make their part of the two hour performance. The Mutual Program is an extra exclusive feature, but few are used except the Keystones. The program was rented expressly to have a Keystone every day in the year, which may be done by repeating the best ones. The other one or two reels, gauged by the length of the feature picture, are taken from the Mutual or else borrowed from the Queen, which buys extra reels to be able to pick the best ones. Thursday and Friday is feature day at the Queen, which gives us more to choose from to get on seven reels.

All this service for only two houses seems excessive, but it is a regrettable fact that it is necessary if a manager wants to get a fairly good daily program, for this extract from a letter from a Denver physician is characteristic of the state of mind of many who used to like the photoplays:

> And since these two plays (?) constituted the entire evening's entertainment, most of the audience had reason to feel that somewhere along the line between the writing of the script and the time they regained the sidewalk, some person or persons should be rewarded with six months—twice a year, for perpetrating it.

Not all managements can afford to take all services just to get a good show, but if they do not (and not always if they do) they are bound to get into trouble with their patrons.

The Frankster.

A. L. Bliven, of the Frank theater, Council Bluffs, sends in number seven of the Frankster, which he modestly says is "a classy little affair," that is self supporting "and eliminates the expense of newspaper advertising and printing." Now a program does not eliminate the newspaper advertisement in places where all the houses advertise in the local issue. It can keep down the cost of that advertising, but some representation is necessary. And, comparing this to other issues, we think that a little less complacency and a little more thought will add materially to the "class."

Starting at the top, the heading is not attractive. It is quite the reverse. Mr. Bliven should pick out a less severe, and yet not too ornamental a face. The American Type Founders will send him a booklet of newspaper headings if he asks for it of the Kansas City office, or perhaps his own printer can show him a type book. The first page carries a cut of a Thanhouser player, a column of local brag that is decidedly good for the house, and three items, one turning the page. When this runs out there is a ten point heavy gothic "Program" and then a dash and "Sunday" in twelve point. As there is no cut-off dash following the preceding type, it looks as though "program" were the tail piece to that story. And only the boobest kind of a boob printer will ever use a side head bigger than the caption type. There is about a half column of straight body type program covering two sections and then a jump to the third page where it is finished off in the same style. Without any dash there is a short run of local stuff and more advertising.

Now this issue is being gotten out to tell the patrons what is coming. There should be the complete program for the week with days *and* dates on the front page. Then on the inside pages the comment program should be run with the titles set in full face upper and lower case and then the description in the body type. After the program is properly cared for the rest of the stuff can be thrown in, but since this is a program, *the first care should be to get the program in,* and with the very best possible display. This is not a classy program by any manner of means. It is one of the poorest specimens that ever came out of a back room job office. It may not be politic to change printers, but if he is patronized for the sake of local appeal, he should be made to get out something at least halfway decent.

Help! Help!

H. P. Wareham, of the Wareham theater, Manhattan, Kans., writes: "I note your comment on a house program that someone sent you." If he has only noticed comment on "a" program, he must have been losing a lot of issues. Anyhow he wants comment on his issue. We do not see much to suggest in the way of changing his one page program except in a minor matter. He wants to emphasize the fact that he gives a daily matinee and under each date he says only "Matinee 3.00" instead of adding "Evenings at 8.00. It may seem foolish, but we believe that many people will think that this means that matinees only are given. It would be better to run the matinee and night hours instead of "3:00" use "Matinee at 3." It is not necessary to add noughts for the minutes unless a flat hour is used in one case and the quarter or half in another. Then the noughts balance the "8:15," or whatever it is.

Mr. Wareham uses a cut head built up with some highly elaborate decorative material. In one the border is broken to let in a line cut, but the general effect is that of an ornate frame. He follows good rules of make up, an eight point body type, names in caps and titles in full face, and the stuff is properly and intelligently set and displayed. Beyond adding the evening performances and suggesting that the darker of the two inks is vastly the better, we can only say, "good." It might be possible to sell the back page for a profit, but somehow we think that Mr. Wareham would rather not. He seems to be the type of man who would rather hold it for the house alone and his business stationery as well as this program suggests that he has a mighty good sort of house.

Too Much Type.

The Lyceum theater, Clovis, N. M., uses too much type on its throw-aways. The result is that the bills, a number of which are sent, are so crowded that nothing stands out to catch the eye. They have some good ideas, but they want to use too many of them on one bill. Better one fact so set that it slaps you in the face than a whole bunch of twenty-four to forty-eight point type too close together to be read. It would be better to play up the strongest feature and then use smaller type for the rest. One catchline, "Properly projected photoplays," with a double underline of rule, might profitably be used on every piece of printing.

In launching the Trey o' Hearts series they gave a free ticket for the first installment with every 15-cent ticket sold the previous week; which is better than a broadcast distribution. The house gets ten and fifteen cents, but only the fifteen-cent tickets carried the free admission

Has It Right.

Steve Farrar writes that the local merchants want to advertise in his Casino News, but are not willing to pay more than ten cents an inch, and he thinks it is worth more than that to him. We think so, too. He has a snappy column of personal chat that makes it looked for, and so it is read, and he can afford ten cents an inch better than the outsiders.

A Musical Program.

The Lorenz theater, South Bethlehem, Pa., one of the houses in the string with the Lehigh Orpheum and the Easton Third Street, issues a musical as well as a photoplay program each week. It is a 900 house, all ground floor seats, and with a house that size they can afford to get an orchestra competent to play music worth being programed. Each day lists four good selections and underlines the star attraction for the day. The scheme is a good one, particularly when backed up by the photoplay issue, which also carried advertising. Now of the Heiberger string, only the Third Street hides its program in the advertisements, and we have hopes of that yet.

And speaking of the Third Street, they announce that they received only fourteen scripts for their next local production. And they still need actors. We thought that even in the back woods there were crowds of authors and actors for photoplay, but it seems that the Third Street was lucky.

Good.

The Strand theater, St. Paul, issued an invitation for a private view of Du Barry. Did they use Old English. No, gentle reader, they did not. They do things right out there, as a cut of their stage setting shows. They used Typo Slope. Did it look better than Old English? Believe us, aforesaid G. R. IT DID! Suppose you try one of those Typo faces when you want something.

Only.

J. N. Cason, of the Sylacauga, Alabama, Opera House, sends in what he opines is a pretty nifty little program. It would be, only for one thing. You cannot tell which is program and which is advertising until you stop to figure it out. This is fine for the local advertiser, but not so good for the house.

If we had a house and a program, we'd make the program work hardest for us. Then if there was anything left over we would let the bank and the drug store have it. It would help a little to date the day. If the day and date were boxed in, inside the program box, it would help to distinguish the program from the Hammett Hardware Co. and others. Something should be done.

They work one good idea in tying the program with ribbon instead of wire stitching, explaining that they find that people are less willing to throw the issue away because the ribbon is attractive. There is good reasoning behind the argument.

And one funny thing in their letter is that they write that "folks are so prone to overlook dates," and yet the front page is the only one of the eight giving any hint of the week the program is issued for.

Timed.

The grand theater, Williamsport, Pa., uses an odd, but effective daily advertisement. The four features are lettered and each is enclosed in a one point box within the larger six point border. And below the description is the line "Will be shown at" and the hour of each showing, fifteen minutes being allowed each reel. Feature A is shown at 2-3-4-7-8-9-10 and Feature B at 2.15-3.15 and so on. This is an excellent scheme and one worth passing on.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopsis be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Get It All.

TODAY a correspondent wrote that he had noticed in the news columns of this paper that Mr. Ince had sent a company to Italy. He wanted to know if there was a possible market for a Venetian story he had written. He had read that item, but he had not read *two* other items, only a few weeks apart, in which it was anounced that the N. Y. M. P. was *not buying*. Get all the news and you'll be saved a lot of trouble.

For the benefit of others, if a company is sent to Italy or Ireland, they are sent fully provided with stuff to be made. They are taking no chances that after they get there authors, seeing the announcement will send them stuff. They carry it with them. That sort of an item should be a stop order in itself.

Mr. Carton's Ideas.

As was told lately in these columns, Bannister Merwin, now editor for the London Film Co., has been seeking to interest authors of the highest standing in the writing of photoplay; not merely to lend their names to some studio adaptation, but to write directly for the photoplay stage. One of these recruits is R. C. Carton, one of the leading dramatists of the British stage, whose work is well known over here, and in a recent issue of the Bioscope he says, among other things:

"I have got rather strong views on the question of films," commenced Mr. Carton, anticipating the interviewer's opening interrogatory, "and, personally, I have felt for a long time past that cinematography has been a little underestimated by some of my most distinguished colleagues. I do not think they have realized the inevitable value of film work as a new and most interesting medium for the expression of their imagination. Certain novels and plays lend themselves admirably to pictorial treatment, but there are many which, for technical reasons, do not make good films. Besides this, we have to realize that the available supply of literary and dramatic masterpieces is not inexhaustible. It is a mine which can to a certain extent be worked out. The demand for new films, and the number of picture theaters showing them, is already enormous, and is steadily growing, whilst the store of classical masterpieces does not increase at all proportionately.

"Taking a very keen interest, as I do, in cinematography, I had the good fortune to meet Mr. Bannister Merwin, the editor and literary advertiser of the London Film Company, and he, being an expert writer of film stories himself, was kind enough to bring home to me the fact that the writing of film plays has a very specialized technique of its own—not, perhaps, one that could not be learned with a little effort and diligence by an author or authoress with some experience of play writing, but a technique which *needs to be studied.*

"What are my views as to the future of the picture play? Most emphatically I believe it has great possibilities as a form of dramatic expression. In certain respects it enjoys advantages which no stage play ever can expect to command. It has strength just where other arts have weakness. For the actuality of his atmosphere the novelist must depend upon the imagination of his reader, whilst the dramatist for his *mise en scene* is obliged to rely upon the electrician and scene painter. Though I should be ungrateful if I underestimated the services of the latter, I cannot be unaware that canvas trees, sky borders, and the other devices of the ordinary theater are an unsatisfactory substitute for the real country lanes, the real sunsets, and the real evening breezes blowing through real trees which the cinematograph can offer. Obviously, you must gain on the film in that direction. Then, again, comparing the ordinary play with the film play, the latter gives the dramatist extraordinary elbow-room. One of the great aims in writing an ordinary play is to arrive at compression and concentration. In a film play, on the other hand, amplification is not only possible, but very often it is exceedingly effective. As to the loss of dialogue, in all moments of great dramatic tension really the less said the better. A really great situation, of really strong psychological interest, will nearly always do its own work.

"I believe that there is in the cinematograph an enormous and extraordinary varied field of activity open to those who will prepare themselves to enter it. In fact, I do not think we know at present where film work will ultimately land us. I don't like to talk of educating the public, but there is no doubt that, as more representative novelists and dramatists turn their attention to cinematography, public taste will amply keep pace with them. I am very much of an enthusiast, and I spend a great deal of time watching films, many of which I find both delightful and ingenious. Personally, I believe that the future of the picture play lies in the writing of *original* stories by authors of distinction and experience. Until we realize that film work has a technique of its own we shall never get the finest possible results."

One thing to which we would call particular attention is the emphasis Mr. Carton twice gives to the fact that the photoplay has a technique of its own. By technique, of course, he does not mean the mere technical preparation of the script but the inner technique by which the true artist can gain the fullest effect for a given scene or situation. Mr. Merwin, himself a most admirable technician, has started his illustrious pupils properly. Instead of "fixing up" bare ideas, he teaches them to work in the medium directly, and it is only through this means that we ever hope to obtain the true flavor of an author's originality and creative genius, be that author great or small.

Again and Some More.

We are rather surprised to receive from a newspaper man a letter in which he says:

> In a recent issue of THE MOVING PICTURE WORLD you give a brief review of Robert Wilson Neal's book "Short Stories in the Making." Your comments are interesting inasmuch as you agree with the author that Short-Story writing cannot be taught any more than photoplay writing can be taught. It would be more interesting, I am sure, if you had devoted more space to reasons why an intelligent man or woman, with ordinary application to the study of the Short-Story, cannot learn the art of story-form, of plot, of unity, and all that is necessary in the proper construction, as well as the architect learns his profession or the bricklayer gains knowledge of his trade. I am sure that I for one would be glad to read your reasons for discouraging the beginner who, as yet, is uncertain if he has ability or not. If he cannot hope to study the technique of Short-Story writing with any reasonable assurance of winning toward sucess in that vocation, pray you what outlook has he that is in the least encouraging?

There are several excellent reasons why not all "intelligent men and women" cannot learn to write stories or photoplays, and any man who knows and is honest will line up on this proposition. It is simply that the matter rests with the Almighty and no man can alter the fact that He gave to this man or that a brain lacking the qualities that go to make for success in writing. The man who knows, and who knows how to tell others what he knows in such a manner that they fully understand, can help those who have the right sort of imagination, but the man who has no imagination of the right sort, cannot be taught to write stories, for writing stories is merely the mechanical setting forth of a mental quality that must be inherent. The man who can think plots can be helped to develop his imagination, but he cannot be taught to think and he cannot turn his brain over to another for reconstruction.

Andrew Carnegie, with all his millions, cannot buy the ability to write great stories. He has a wonderful mind, a mind that largely conceived one of the greatest of modern industrial organizations, but his mind cannot think stories and he cannot purchase that ability.

A man can, as this writer hopes, learn "the art of story-form, of plot, of unity and all that is necessary in proper construction," but of what avail is that without the God-given genius for creative imagining? He might labor along with stuff painfully correct in form but unvitalized by genius. He might even sell some of the stuff, but he would never be a writer.

Almost any man can be taught to lay bricks. This is almost wholly a mechanical process, yet, even at that, some men are better bricklayers than others because of a natural aptitude developed by practice and observation. The architect may learn the technique of his profession, but that does not make him more than a mechanical architect. He can calculate stress and strains, he can lay out the plans for a house or apartment, but even here the man who is the born architect is the man who takes the head of his profession; the man who conceives and creates great cathedrals, massive palaces, important public buildings. All architects can get the same technical training as Urban, for example, but they cannot repeat his accomplishments because while they have the same technical training they have not and cannot gain the creative skill.

The correspondent quoted above wants a suggestion on study methods. The suggestion has been printed here time and again. It is WORK. WORK. WORK. Master the rules of technique. Then practice until perfection is reached or until, through years of failure it becomes apparent that perfection cannot be approximated. The development of the creative ability is gained solely through practice. It can be gained through nothing else. Learn the rules. Learn to apply the rules. Then work and keep on working until success is gained or failure must be admitted. The faker may have a brilliant success for a little time, but he won't last. It is only the worker who lasts and keeps on getting better.

Sliding.

Just across the desk an observation pupil is reading over the old releases of a certain firm. He's just looked up to remark that in about a hundred stories there are ten or twelve in which the hero turns monk or the heroine enters a convent. The central figure became troublesome and got shot into obscurity as a better plan than suicide or death. That sort of story writing is cheating. You want to get rid of a bothersome figure so you slip out from under and dodge your responsibilities. And the stories are used, lacking something better, but that does not make them good stories.

Look here. Perhaps you never were a mother. Perhaps you never can be, being a man, but you've given birth to not one but a whole bunch of people and you should feel a parent's responsibility for those people. Don't shove them onto some doorstep and run as fast as you can with your fingers in your ears to shut out the sound of crying. Meet your responsibilities. If you create Jim Jones and you have Jim slaughter Bess' parent in a thoughtless moment and by all rights Bess should marry him, but can't seeing what happened, don't have Jim

shoot himself and send Bess into a convent so she cannot change her mind about not marrying anyone else. Do your full duty by the children of your brain. Don't dodge and slip and stammer with your feet. If you start something, finish it off and do a good job. Let Jim work out his soul's salvation in a fit and proper manner, don't make him a slider, too, with a gun and a coroner's inquest. Take him by the hand and face the situation with him, bravely and properly.

Changing.

Don't be afraid to change your plot if the change seems to be for the better. If you think of a story that fits a pair of young lovers and the outworking shows you that using an older couple might be more effective, increase their ages and get the most out of the idea. Just because you thought the idea for a girl of eighteen and a man of twenty-two, it does not follow that you must stick to those characters when his father and her aunt would do much better. Switch until you come to write your story and even then if you can improve throw the script down and do it all over again. Fame never came to a man or woman with a brain so narrow that they could not think all over the place and upstairs. If you start in to plant your story in Central Africa and finally get it snuggled up against the North Pole, it is all right if the story of the pole is better than that of the equator.

Knowing Facts.

How do you make radium?

You don't know, do you? You don't know, but will that stop you from writing a story about a chemist who makes radium? And if it doesn't, will you show the chemist in the laboratory with a flask and test tube, or in a big factory? Or will you find out the process and know which is correct?

Too many writers would dash off the laboratory instead of going down to the library and asking for an encyclopedia. The story might be passed by some editor and get on the screen, and perhaps only one man in a million would know you to be wrong, but he might write a tart letter to the maker of the subject and the boss might be in a peevish mood and jack up the editor and he would blame you and be mighty careful what he took from you next time. Your failure to get into close proximity to the proper volume of the Britannica would cost a market.

Just the other night some people laughed because a mayor got into office without having appointed a private secretary. Then some women came down to ask for the job and he gave it to one of them. It was so wholly at variance with the facts that it made the story look foolish. Once we worked in a newspaper office that supplied a secretary to an incoming mayor. He was our city hall reporter and he knew before the election that the job was his if the election went the right way. Most men know that this most important appointment is early made if not announced. Apparently the author and the editor and the director were all ignorant of this simple fact. It seemed all right to them, just as something else might seem equally all right to you, but if you'll keep away from things you do not know about, or else find out, you'll stand a better show in the long run.

Don't think that because you've read a few books on photoplay writing, you know all you need to know. That is just the A B C of writing. It is not even a decent start. You are an able writer only in proportion to your *general* knowledge. The wider your knowledge, the wider your legitimate field of writing. The way to find out things is to read, to observe, to ask. Keep your eyes open and when the eyes won't do the job, open your mouth. Someway, somehow, master facts and make them your own. Then make them work for you.

Characterization.

These extracts from a letter from a man who won't have his name mentioned are helpful. Note that he has been working for three months, seemingly without profitable result, and yet is making more lasting progress than a man who might have shipped his entire output with a fair percentage of sales:

> During the last three months I have sent out almost nothing. I have been working all the time, but my stuff has not been of the quality that I want to get the reputation or habit of doing. I have found that I could do my regular day's work for Uncle Sam and put out a two-reeler every two weeks. But if I were to do so, my stuff would certainly be mediocre and I should surely get the mediocre habit. On the other hand, if I keep on digging and studying, ditching all my inferior stuff and accepting only the superior, why don't I stand a fighting chance of getting the *superior* habit? That would far outweigh the few checks I might pull down with ordinary stuff and in the long run would bring me quite as much money as to whirl in and shoot them out every week.
>
> Do you know, I am coming to the conclusion more and more every day that it is characterization that makes a story big. Of course, you must have good plot, but you can take a good plot without character touches and it will be flat and without appeal. Add the characterizations and you get a delightful story. I don't know whether I use that word "characterization" in its accepted meaning or not, but I can show you what I mean by an example from a famous play by a famous author, played by a famous player. When the "little queen" flees from the wrath of her subjects she takes a great risk to save her little pet bird. So far as the plot is concerned, this touch is trivial. The bird does not bring the queen and her royal lover together in America—it is perfectly useless in the plot. But as a character touch, it is a work of art. Out of a hundred people who would repeat this story, not one would fail to tell that she saved her pet bird and clung to it through thick and thin.
>
> That is what I mean by writing in characterization. This kind of thing, trivial and often frivolous in itself, is one of the trifles that make perfection. Of course, one must be careful not to overwork the idea. It takes common sense to use just enough and not too much, but it seems to me from observation of many strong plays that it is these little touches which make the strongest appeal.

It was just such touches as these that first moved the Biograph above other productions: little humanizing touches, in themselves unimportant and of no narrative value, but which served to bring out character and make the screen people seem real flesh and blood. Do not overload the script with by-play, but if you can, now and then, introuuce a real touch do so, even if the director cuts it out. The time will come when he'll have sense enough not to. Be ready for that time.

Not That.

"Can it be that moral plays are old fashioned? Must they be risque to sell?" That's the plaint of a correspondent. In substance it is the plaint of many correspondents. It is no more than human, perhaps, to blame others rather than to take the blame, but it is more profitable to face facts. It is more likely that the moral play does not sell, not because it *is* moral, but because it is worthless. It is like the man with the katzenjammer who knows it was not the stuff he drank that gave him the headache, but *why* did he eat those sandwiches?

In the case in point the story offered is not bad, but it is not so strikingly novel or gripping that it stands a chance of more than an even break in the studio. If the story fits in with the scheme of production, it may be taken, but it is not the sort of story that an editor would take and make, even at an additional expense, because it was so good. The question of morality or the lack of it does not count. It is merely a question of the value of the plot.

Get used to looking facts in the face. Be willing to take the blame if you are to blame. Don't yawp that morality is at a discount and immorality is at a premium. The bad is not wanted, the average must take its chance, the really good always will be at a premium. White Slave stories were not made because of their immorality, but because they were vivid and strong. Clean stories may be made equally vivid and equally strong, but it is easier to write pseudo-punch than the real punch that comes in the cleaner and more lasting story. You can write a thousand stories—*clean* stories, on the never failing theme of love. Then you can write a thousand more and yet other thousands, *but a thousand white slave stories would put every motion picture theater in the United States out of business within six months.* There's one answer.

Mrs. Parson's Paper.

Mrs. Louella O. Parsons is writing a series of articles on photoplay work for the Chicago Herald. In a recent installment she recommended that 8 by 13 inch paper be used. So many readers have written in to question this statement that we wrote Mrs. Parsons for her views. In reply she writes that she has always used 8½ by 13 inch paper (there is no 8 inch width in the 13 inch length) because she likes it and thinks that it looks better.

As an editor, Mrs. Parsons can follow her own preference. The outside writer will be wise to follow the general style and use 11 inch length. Most directors and practically all editors prefer the standard size. Mrs. Parsons argues that it takes less postage, is less bulky and the paper does not have to be changed as often. Against this is the departure from standard and ease in handling, which should outweigh the minor matters of bulk and postage.

Says Not Guilty.

Frank M. Wiltermood, former Balboa editor, who seems to have a mania for writing letters, rises to declare that he is in no part guilty for the dollar-a-reel price Balboa offered. He states that he had nothing whatever to do with setting prices and conducted no correspondence with the writers. That seems to let him out, since it appears he was merely a script clerk and not an editor.

A Washington Inquest.

There has been another Inquest started in Washington, and this time it looks as though it might stick. If you are interested, send a stamped and addressed envelope for the address of the Coroner.

Philadelphia Inquests.

David Morrison, the Philadelphia Coroner, writes that the Inquest is now sitting regularly after many delays, meeting at the Family theater the first and third Fridays of each month.

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(Second Edition)

By EPES W. SARGENT

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready, and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O. or coin only.

Question No. 72.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Suppose you had a G. E. mercury arc rectifier, and were connected to the 110-volt side of a three-wire system. But the light company issued orders that all projection lamps must connect to the two outside wires. Using the cut on page 177 of the Handbook, tell us what changes you would make. Explain something of the theory and action of a mercury arc rectifier. What is lead 32 for? How could you raise the amperage of your rectifier, if it were not already to capacity? Explain, in plain, understandable words, the construction and action of a choke coil. Is it or is it not as efficient as the transformer? Why is the transformer (economizer) generally preferred for moving picture projection circuits?

Roll of Honor on Question No. 66

The Roll of Honor on Question 66 is short. It consists of Jos. H. M. Smith, Fort Worth, Tex.; G. D. Bullock, Gallup, New Mexico (it seems he has moved); Harry Grant, Placeville, California; H. W. Seward, Reading, Pennsylvania; Charles W. Brown, East Dedham, Massachusetts; Montreal, Canada; John Hindman, Chicago, Illinois, and Spokane, Washington.

I have selected the reply of Brother Hindman as best suited for publication.

Reply to Question No. 66.

By John Hindman, Chicago, Ill.

The Question:

With a semi-reflecting type of screen, is there any special reason why the operating room ought to be located as nearly as possible square with the screen? That is to say, why is this of greater importance with such screens than with non-reflective types? What is the objection to a perfectly smooth surface on a metallic or other semi-reflecting screen?

The Answer:

It is always important that the screen be placed level with and central sidewise with the lens, since only thus can the least possible distortion be obtained. However, this is even more important where a semi-reflecting type of screen is used, due to the fact that there is somewhat less diffusion where these screens are used than where a dead surface, such as cloth or plaster is employed, therefore there is a somewhat greater tendency to reflection, with consequent uneven distribution of light. The practical effect is that if the machine be above the screen that portion of the audience seated below and near the screen will see a brighter picture than those seated above, say, for instance, in the balcony. This is not pronounced enough to be to any considerable degree objectionable, but the effect is there just the same.

A perfectly smooth surface is objectionable because of the fact that with these surfaces there is cross reflection which often causes a sort of haze in front of the screen. This is not present with mirror glass screens, but is nearly always present when a smooth, polished metallic surface is employed, and the higher the polish of the surface the more pronounced and objectionable the effect.

Powers Gears.

R. E. Wicker, Pinehurst, North Carolina, sends in a subscription and says:

> Regarding the trouble of B. L. Whitney, November 28th issue, your reply sounds plausible, but the trouble is not caused by the gears being too tight. I have experienced the same thing with the new Powers Six A, and have spent half an hour before each show for a month trying to adjust the toggle or intermediate gear so it will not grind, but at this writing am no nearer the solution than I was in the beginning. The best remedy I have found is to mix graphite with beeswax, and hold it against the train of gears while the machine is in motion. By using this preparation you have the advantage of a raw hide gear with the regular bronze gear with which the machine is equipped.

My dear sir I do not like to take flat issue with you, but I inspected more than 12,000 new Powers machines, and come pretty near knowing whereof I speak. It is a fact, however, that if you have a fibre or raw hide toggle gear (some machines were equipped with that sort of gear but their use was abandoned later on) it is quite possible the gear has swelled, in which event you cannot remedy the grinding, but, if it is a metal gear and my directions are properly followed out, it will eliminate the trouble, provided, of course, the machine was right when it left the factory, as probably it was. If your gear is raw hide or fibre I have no doubt that upon application the Powers Company will send you a metal gear. If it is a metal gear, then first ascertain whether it is tight against the fly wheel pinion or the driving gear and try adjusting screws 744, Plate 7, Page 284, Handbook, first, however, loosening screw 745 slightly. If this don't do the trick, then try tapping casting 684, Plate 7, one way or the other with a punch. This little casting is held in place by two screws, which are under bar 682, but you can move it with a punch without loosening it.

Automobile Power for Generator.

J. W. Sweeney, Gordon, Nebraska, contributes three photographs and writes the following letter:

Notice the Crystal theater, Dodgeville, Wis., wants to know if there is any good way to run a dynamo with an automobile engine. There is. Set the dynamo on the ground and fasten it down securely. Then back the automobile to within eight or ten feet of it, jack up one hind wheel and remove its tire, put on a belt the right size so it will fit into the rim, put the other end of the belt on the dynamo pulley and there you are. By

running only one wheel you will have to run the engine only half as fast, or at the rate corresponding to 8 or 10 miles an hour. Be careful to keep your auto well oiled and the brake set. The enclosed pictures were taken July 4 at the big Indian celebration. The automobile is a Ford. For all of which we are very much obliged. The photographs show your idea very clearly. The matter is respectfully referred to Dodgeville.

Comic Section.

H. B. Byron, Chicago, Illinois, writes:

> Relative to the query of F. H. Daly, Birds Island, Minn., January 16th issue, the waves of heated air ascending through air of normal temperature gives rise to a lively and constantly varying refraction of rays of light projected through them, due, of course, to the lower refractive index of the rarified warm air as compared to the cool surrounding atmosphere. I regard the department as a comic section, and read it always with great interest from that point of view. I really expected to read of this very common phenomenon being explained by some of the authorities saying that the rays are blown about by the rising air, like the boughs of a willow tree by the wind, which funny as it may seem, is not at all a bad explanation.

The point is, after all, that you *do read the department*, and while no doubt you, individually, are far too well posted in the art of projection to learn anything therefrom, still at least you get amusement, and amusement is at least of some slight value. Of course such elementary questions as are being discussed in the department, which the best opticians in the country are unable to fully and thoroughly explain, or even in some instances attempt to explain, are mere child's play and quite laughable to Brother Byron. We appreciate all that, but you must remember that we are not all so blessed with such superior knowledge as that possessed in such abundance by the Chicago

neighbor, therefore some operators still regard these matters quite seriously—silly boys that they are. I have no doubt, however, that the error I made in answering that particular question did cause huge satisfaction to quite some few. Oh, well, I should worry! By-the-way here is the next letter I picked up from the top of the pile. Read it also.

P. S. I want to add, however, that Friend Byron's explanation of the heat wave refraction is absolutely correct. With so learned a gentleman it could not, of course, be otherwise.

The Next Letter.

Arnold R. Bonnell, 766 Buffalo street, Conneaut, Ohio, says:

> I have the second edition of the Handbook. Please advise if there is a later one containing enough more information to "pay its hire." I find the Handbood to be indispensable, and the projection department a great aid in my work, and as for the World, it can never some early enough.

It will be observed that, strange as it may seem to the Chicago brother, Neighbor Bonnell actually needs the department in his business. Well, taking the two together, I must remark that I, myself, get a lot of amusement out of some of the Chicago operators' antics (some of them mind you—I have got lots of good friends in Chicago) so I guess, after all, we are about even, therefore, in chorus, "We should worry."

Contributes His Share.

Williamsport, Pennsylvania, says:

> Have derived great benefit from the department, and am only too glad to contribute my share towards helping someone who has troubles of his own, and the following may be a remedy for Brother Barron's trouble, "A Queer Proposition":
>
> The lost is found. My Jinx has strayed to your little burg and roosts in Brother Barron's lamp house. Evidently Brother Barron is using more than the usual amperage. The same trouble Mr. Barron has beset me. I worked, experimented, cussed (soft pedal), and blamed it on pretty much everything but the right one—myself. Then I found the answer—carelessness. I might modify the above and say—an insufficient knowledge of the vagaries of the arc.

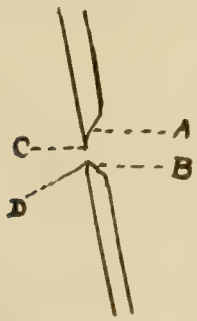

Fig 1.

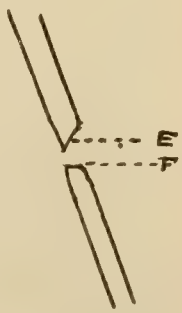

Fig. 2.

> In burning 50 or more amperes (d. c.) it is necessary to have the top carbon from ⅛ to ¼ inch in advance of the lower carbon. If lamp is not angled enough and top carbon advanced far enough (I refer to any lamp which has not all the modern adjustments) the top carbon is inclined to burn too much on the face (fore) side, making the spot somewhat oval (lengthwise) giving, however, a beautiful clear light, in fact, it looks so good that one is inclined to forget to feed, allowing the arc to become so long that it almost reaches the point of going out entirely. Instead of doing so it seeks a new path (that of the least resistance), which happens to be the heel (back) part of the lower carbon and the tip (also the back) of the upper carbon and starts to form a new crater on the tip of the upper carbon with the result that nearly all the light goes to the back of the lamp.
>
> Illustrations 1 and 2 explain themselves.
>
> Fig. (1).—Incorrect position for carbons when using high amperage. (A) is crater and (B) negative point just before arc shifts. (C) shows where new crater forms and (D) the negative point producing poor illumination on the picture.
>
> Fig. (2) shows correct method of setting carbons and angle for lamp when burning 50 or more amperes (d. c.).
>
> I may state that carbons burn off slanting both upper and lower, similar to an a. c. arc.

All of which sounds pretty good—butt, and but and *but*, and likewise *but*, if all this is true you will kindly inform the editor why he, the editor, did not experience any such trouble when using 50 amperes d. c. with the regular d. c. set and the lamp angled at various degrees. I did all this, not once, but many times, and did *not* experience any such trouble either. And then another point, too. This particular arc did not wait to have its length altered, but made that little switch regardless of anything you could do. I stood there and regulated the blinkety-blanked thing so that the variations in length did not alter by even as much as a thirty-second of an inch, and yet at the end of the given period Mr. Arc would get up and walk back to the rear and sit down. I could imagine the thing looking over at me with its finger at its nose and asking: "What are you going to do about it?" No, my brothers, I am sorry to say all answers so far have failed to answer, as far as I can see. As I said that I had tried almost everything imaginable that had not already been tried on that arc, and I might just as well have saved my labor. Please do not misunderstand me. I appreciate you brothers trying to solve this matter, but it is by no manner of means a simple proposition in this individual case.

A Complaint.

From Flint, Michigan, comes a well-written letter which is signed "Flint Operators." Ordinarily I would promptly consign this letter to the junk pile, because unsigned letters usually receive but scant consideration. In this case, however, I am going to "take a chance." Some time ago there came a letter from a Flint operator in which the statement was made that, whereas there was no local I. A. in Flint, still "most of the operators chummed together and helped one another," though there were a couple of exceptions who imagined they were so far advanced in knowledge of projection they did not need anyone's help, etc. The present letter makes a charge that the writer of the former communication has always discouraged the organization of a union in Flint.

Now, I do not wish to go into this matter extensively with only an unsigned letter for basis, but I will say that if the operator in question *has* discouraged the formation of a union, he is taking a very much mistaken position. Organization is the order of the day, and the Flint men are behind the times in remaining unorganized. If the operator in question discourages organization this need not prevent it. Simply go ahead and organize, without him, if necessary. But, by all means *organize*. Get together and be in a position not only to protect your own rights, but also to improve yourselves in your profession.

Arc Trouble.

Walter H. Johnson, Rantoul, Illinois, says:

> We have a Powers Six A projector, 110-volt a. c., 133-cycle current through a Fort Wayne compensarc, but the arc continually flutters; that is to say, the light plays all over the carbons. Would changing the carbons to a different angle remedy the trouble? We get fair results, but could get better.

Changing the angle of the carbons ought not to effect the matter Anyhow, there is but one correct set for carbons, and it is illustrated on page 211 of the Handbook, Figure 101. You have not told me how long this has been going on, or what kind of carbons you are using. It sounds like you might be using solid carbons. You must have cored carbons for projection. A defective carbon would cause exactly that kind of trouble. Be sure, also that your lamp leads are not coiled up close to the arc, since that might set up magnetic field which would affect the arc. From your description I would say that you have a solid carbon above or below, or maybe both are solid.

Testing.

T. Glucksmann, New Orleans, Louisiana, writes:

> Reviewing the answer to Question 61, January 16th issue, I would call your attention to the following: You mention 110, 220 and 500 volts, and the brother answers as to the test lamp the following: "One weatherproof socket and carbon lamp." That would be correct for one voltage, presumably 110, but for 220 or 500 he would have to have respectively two and five, 110-volt lamps in series.
>
> Also, as to testing, the big supply houses use a bell and battery for cartridge fuses, with an old receptacle with half of it cut away for plug fuses.

All of which is correct, though it does not necessarily mean there is an error in the answer to Question 61. There is, however, an omission as above set forth. The bell and battery is very efficient for fuse testing, but why bother with that, when you have current at hand?

Experiments.

In a letter, Brother John Griffiths, Ansonia, Connecticut, says:

> The relation of the objective to the condenser is pretty much the same as that of the pin-hole to a general source of light. It shields the image from the rays which have no true direction, or in other words, do not pass through the point of focus; always remembering the point of focus may be a small plane instead of a point. A single lens may be considered an improved pin-hole, but a corrected compound lens is a vastly improved pin-hole which allows a much larger quantity of light to pass, and yet screens the image from the mis-directed rays. (Later, in an article which deals with these mis-directed rays, Brother Griffiths kicks this over.—Ed). There is one point on which we all agree, and that is the angle at which the rays emerge from the objective lens, which same is always similar to an angle having as its base the width of the aperture and its length from base to apex, a distance equal to the e. f., which sometimes is and sometimes is not in the center of the lens tube. Now we all know it is possible to produce any length of condenser light cone with any combination of condensers, according to the relative position of the arc and condenser. Knowing the angle of the cone required, however, what we need is a condenser combination which will project that cone with the maximum amount of light (nearness of arc to condenser) taking into consideration condenser breakage and spherical aberration, the last being very important. Experiments carried out along these lines would, I believe, settle the condenser question once for all.

Well, the editor is now arranging to have current brought into the basement of his home where he is constructing suitable apparatus with which to make tests and he believes those tests will settle a good many things. Their results will begin to appear in the department before long, always provided, of course, they prove successful. The experiment involves an outlay of considerable money and a vast amount of labor, therefore, we hope for big things. The Precision Machine Co. has loaned a large lamp and lamphouse, and the General Electric has loaned a new 50-ampere mercury arc rectifier. The plant will be complete in about a month. I hope to present some very interesting matter later on.

Bunch of Questions?

Newark, New Jersey, asks the following questions:

(1) Is there any kind of sign with movable letters used by film companies for making titles, etc., to save the time and cost of printing? If so, where can I buy one? I did think of purchasing a sign fitted with changeable letters, such as I have seen in stores, but understand moving picture producers use a special changeable sign for this kind of work. (2) What is the smallest projection lens I can use for M. P. film? Thought of using a 1 or ½ inch focus, the same to be used on a home machine where I need the largest possible picture at the shortest distance. (3) What is the smallest condenser I can use for M. P. film, using a special small filament mazda lamp? Was told I could use a small bi-convex which would be in one piece instead of two separate lenses. (4) What size lens would I need to cover a double size moving picture gate 1½ inches by 1 inch instead of 1 inch by ¾?

(1) Yes, I believe there is a sign such as you are looking for, but I am not very well posted on that end of things, therefore will refer that part of your inquiry to Brother Sargent. (2) It would be impossible to answer positively without seeing the machine. The shorter the focal length of the objective the nearer the lens will come to the film, and there are, of course, mechanical limits, especially if the machine is of the inside shutter type, since the lens will finally come back so far it will strike something. Another equation which enters is the fact that very short focal length objective lenses are usually small in diameter, and if you get it too close to the film, the lens opening being considerably smaller than the aperture, there will be optical difficulties set up and a large loss of light. Still another point is the fact that lenses of very short focal length give poor definition on the screen. Unless my memory plays me false I have seen a 2½ inch e. f. lens used on a Powers Six mechanism over on Sixth avenue, New York City. It was quite awhile ago, and I might be mistaken about the focal length, but that is the way I recollect it. The definition of the screen was none the best, and the flicker was very bad, because the shutter, of necessity, cut the light ray after it had spread considerably, and this made necessary a very wide blade in order to overcome travel ghost. (3) Yes, you could use a bi-convex condensing lens, but I think you will find two plano-convex lenses to be much better. If you mean the diameter, why some of the new home projectors have a very small condenser. As I remember it, the Edison home projector condenser was less than 1½ inches in diameter. This is made possible by the fact that these lenses work with a low power illuminant, and the absence of excessive heat makes it possible to bring the illuminant very close to the lens. You can obtain these small diameter lenses through the Theater Equipment Co., Fifth Avenue Building, Fifth avenue and Broadway, New York City. I have not paid much attention to the small-diameter condenser, hence am not competent to answer your question fully and completely. (4) I think such a proposition would be entirely impractical by reason of the fact that if you made a spot large enough to cover that amount of space, and used a 4½ inch diameter condenser, the objective would receive very little light and the thing would be optically impossible. Without giving the matter any considerable amount of thought, I should say that in order to do a thing of that kind you would have to have a condenser of sufficient diameter to give a cone of light that would converge at the proper point with relation to the objective and still be large enough to cover a space nearly 2 inches in height at a distance from the objective equal to its e. f. Now, I can hear some of you emit a sputter and say: "Ah, ha! I have you, Brother Richardson! You have been advising carrying a spot almost that large." Yes; that is true; but don't forget that the effective part of that spot is only about an inch (the diagonal of the aperture) in one case, whereas in the other it would be a little more than 1½ inches.

Water and Glycerine.

William McGrew, Oakland, California, says he asked some time ago with regard to keeping film in good condition, and I replied that water was best. Says he finds water keeps some film in good working order, whereas in other cases the film seems to absorb the water to such an extent that it shows up in projection. States he has inquired from various sources, and from observation the most successful was the placing of troughs, containing a mixture of water and glycerine, under each reel shelf. He has a home entertaining outfit of eighty reels which he keeps in a wooden cabinet. Possibly I could advise him as to something better than water.

No, I cannot. I would direct your attention, however, to the letters from authorities on this subject recently published in the department. As to adding glycerine to the water in the troughs underneath the film, I know that is done, but for the life of me I cannot see what earthly benefit the glycerine part is, because, as I understand it, the glycerine does *not* evaporate, or it evaporates so slowly that it would not be of any benefit. After film has been washed and fixed, in the development process, it is run through a bath consisting of water and a small percentage of glycerine. The emulsion thus absorbs glycerine, which tends to keep it soft by reason of the fact that glycerine itself is a great absorber of moisture—and there you are. This is all I can tell you on the subject. Possibly the reason some films are not affected by the water underneath is that they are too thoroughly saturated with oil.

Real Appreciation.

The editor just received a very pleasant surprise. Moving Picture Operators' Local Union, No. 75, I. A. T. S. E., of Peoria and Pekin, Illinois, pulled off their second annual grand ball and entertainment December 31, 1914, and, as is usual, got out a very neat souvenir program, containing the advertisements of Peoria and Pekin picture houses, merchants and others. They sent me a copy of the program, and on one of

the pages, in big, black type, was the following, occupying a space which would undoubtedly have brought them a good many dollars revenue had it been filled by a paid advertisement:

> We endorse it—have you got it? Richardson's Handbook. The "Operator's Bible."

Now, this was a genuine and very, very pleasant surprise. I could have made myself far, far more popular with the really big men in the business, and might have reaped far greater financial reward, had I, during the past five years, conducted the projection department in a way which would have pleased the manager and the "big interests," rather than the operator—for instance, if I had knocked the better-wage-better-operating-room-conditions proposition, instead of boosting it. Whether you believe this or not, I *know* it is true. I do not regret the stand I have taken, and maintained, and which I intend to continue to maintain, but it, nevertheless, makes a man feel good to find, not only individuals, but a whole union, and a good-sized one, too, which will voluntarily do the right thing. But this is not all. On another page of the program occurs the following, occupying fully three-quarters of a page:

> Start the new year right by subscribing for the Moving Picture World, America's foremost motion picture journal. Chalmers Publishing Co., 17 Madison Avenue, New York City.

This is also a voluntary offering. In writing the union says:

> We have devoted space in which to offer our tribute to the World and the "Operator's Bible" because we consider them worthy of our united support.

My compliments to Local 75. It has demonstrated the fact that it is a live, up-to-date, thoroughly progressive body of men. Their photographs are reproduced herewith, the same being a reproduction from a page of the program.

By-the-way, David C. Adams, secretary of Local 75, is something of a poet. On the program appears a really classy piece of work, the first stanza of which reads:

> When the theater is crowded, and the picture's on the screen,
> And you gaze in admiration at the moving picture queen;
> While the music's softly playing, then you let your fancies roam
> Mid the scenes which form a story, bringing thoughts of folks at home.
> When the light is clear as crystal, with projection bright and keen,
> You forget the guy, with eagle eye, beyond the port, unseen.

Wish I had room for it all, but it's too lengthy.

Life of Film.

E. B. Dunn, inventor of the Dunn Arc Controller, New York City, says, with reference to A. M. Dederick's Loudonville, N. Y., query as to keeping film.

> I have in my possession film purchased fully fifteen to eighteen years ago, which has been used many times during that period. No special care has been taken to preserve it. Most of it is wound on ordinary reels, wrapped in paper and has remained exposed to the air, though several reels have been kept in tin boxes. It has been used within six months, and while some of it was found to be brittle, most of it seemed to be as good as ever. about fifteen years ago this film was constantly exposed to considerable heat, in fact the heat was so great it would curl up, and it became necessary to wrap it in wet newspaper so that it could be used for the next show, the same being given twice a day. It was also wrapped in damp paper over night. I believe the life of film can be made indefinite by keeping in cool, damp places, and not wound too tightly. The only trouble I have met with is that some reels from which the hypo was not sufficiently cleaned after removal from the fixing bath, developed white spots after a number of years.

It will be observed that Brother Dunn recommends the film be not tightly wound, whereas the Eastman people advise exactly the opposite.

From the data at hand it seems film will keep very well under almost any ordinary condition, provided it be thoroughly washed after removal from the fixing bath in developing. I, myself, believe, from the various letters, that film can be kept in good condition at least fifteen years, possibly much beyond that age. I also gain the notion that the best way is to remove it from the reel, roll it up and wrap it in paper, then in oiled paper, and finally, for mere protection against mechanical injury, encase it in either a wooden or metal box. Having done this, it does not seem to matter very much where it is kept, though I should say that a cool basement free from excessive moisture would probably be best.

A Laugh.

A. Phillips, Winston-Salem, North Carolina, encloses a money order for $2.50, and says:

> Even though I everlastingly ruin my dollar typewriter in the effort, I want to tell you how much I appreciate your editorial bursts of oratory, interspersed with some mighty good information now and then. I notice that once in a while some dejected, broken-hearted operator writes you a tale of woe that would wring tears from a wooden Indian, but which would require at least three pages of printed matter to render him any relief whatsoever. But when you find it impossible to send him a through ticket to Glory, with a right-of-way over everything, he at least gets some consolation to the effect that he can obtain his desired haven by turning to the 'steenth hundred and 'steenth page of the "Handbook," where, under the title, "What to do and how not to do it," he will obtain the desired information. Now, I am going to take a shot at investing a couple and a half of perfectly good bones in a copy of the aforesaid "Condensed Quintessence of the Art of Turning the Crank," and sincerely trust you will not get mixed and send me the "Ladies' Own Almanac," as I am already the proud possessor of a couple of those. I read the World, and every issue of the department, and I think it is just fine. Here's wishing you a happy and prosperous 1915.

Evidently Brother Phillips is no grouch. The "Condensed Quintessence of the Art, etc.," has gone forward, and we trust it will be fully up to his expectations. Would like to have felt the pulse of the dollar type whacker when you got through with that. It must have been above normal.

Sure I Will!

Hon. Mr. T. E. Anderson, graduate I. C. S., E. E., N. Y. University, Class '02, E. E. Esq., St. Paul, Minnesota, arises to make the following very pointed remarks:

> I have read several articles on and off about Stillwater, Minn. (Hope you've finally read 'em off for good.—Ed.), and would like to put in a few words to let you know the conditions in Stillwater. It is the poorest show town in Minnesota, conditions being against it and the people there either have to pay ten cents car fare and ten cents to get in a show and then stand the chance of waiting on the corner an hour for one of the "twin City" street cars to get him home. (How about the "hers."—Ed.) I don't blame Mr. Flynn for not hiring a $25 "operator." If there is any St. Paul operator or exhibitor who has any money to put into a first-class picture house and wants to lose the aforesaid coin, let him go to Stillwater and he can come back to St. Paul in a week or two with heavy heart and an empty pocketbook. Not so very long ago there was a "reel" show man, went to Stillwater and opened the Auditorium a legitimate house seating about 900 and gave out 5000 free tickets every day for two weeks, trying to get the people into the habit and he put on three reels and three independent vaudeville acts and the people would not come even on a free ticket. I wish to take a little of the conceit out of you also. I purchased one of your hand books recently and it is full of bunk. I would advise you to take a correspondence school course in Mechanical Drawing. If you want to see a "reel" book get one of Horstman's & Tousley's "Motion Picture Operation and Stage Electrics," Chicago. I hope you will be man enough to put this in print, will close with best wishes. I am yours very sincerely.

Man, man, you make me laugh when you say you "hope I will be man enough, etc." I put it in print *just exactly as it was written*, and while I accept your kindly proffered advice with regard to my humble efforts at drawing, I leave it to our readers, after a careful examination of your literary efforts, if I sought not to advise you to take a course in English, punctuation, etc., before you write any more letters. Umph! There, I feel better.

My stenographer calls me down. Says: "This is not dignified; it is too much like a kid." Well, I guess she's right, but I'm a bit of a kid at that, though forty-eight years old. You surprise me, however, with your criticism on the Handbook. I had supposed that the unanimous approval of nearly 10,000 purchasers of the book, and the fact that it has for a year and a half been reported almost every week by the New York City Public Librarian as among the ten most-called-for books in the Greater New York Public Library was sufficient commendation of my humble efforts in the way of book making. However. it is a fact that most of the readers are just plain moving picture operators who have not risen to the dizzy height of "electrical engineer." Like the editor, himself, they are not "graduates of a university," but merely graduates of the public school, class—in the editor's case about '83, therefore, their opinion does not count, and in view of the disapproval of my well-wisher, Neighbor Anderson, I am properly squelched. As to the Horstmann & Tousley book, I can readily concede there is a great deal in that work which would be highly approved by an electrical engineer. The principal trouble with it, from my viewpoint, is that neither Mr. Horstmann or Mr. Tousley are practical operators, and have, therefore, left out all the "bunk" you complain of, adding quite a considerable amount that our non-electrical engineers would have trouble in understanding, and have tried to deal with two subjects, either one of which would require 1,000 pages to cover fully, in, as I recollect it, less than 300, though I am not positive now about the exact number of pages. It might be a little more or a little less. It is not a work I could very strongly recommend to operators, though, of course, it contains considerable excellent matter. On practical projection it is extremely weak, and the Hawkins' books are far better on the electrical end. The operator is not much interested in stage electrics. He has plenty yet to learn about his own profession.

"A Queer Proposition" Solved.

C. H. Torrey, sales manager, American Standard Motion Picture Machine Company, New York City, sends in the following solution to "Queer Proposition," page 215, January 9th issue. He writes:

> The theater referred to, "The Queen," 59th street and Third avenue, is supplied with both a. c. and d. c. The iron pipe conduit of both a. c. and d. c. are laid 3 or 4 inches apart for a distance of about 150 feet, and we have discovered that the a. c. sets up a magnetic field which brought about the trouble complained of. In your article you say the other machine is not affected, but we have to advise that the only reason it was not affected was because it was not grounded. Just as soon as that machine was grounded, in our test, it acted the same way. The Standard machine worked all right for a time, because the d. c. conduits were grounded, but that ground had been corroding for a long period of time, until now there is no ground at all. There are three ways of overcoming this difficulty, viz.: Ground the machine to a water pipe—it is now grounded to the conduit; ground the d. c. conduit thoroughly, or remove the d. c. conduit from the magnetic field.

When I visited "The Queen Theater" I took Brother Barron's word for certain things which I have since discovered were not correct, meaning by this, that he said he had done things he had not, though he probably thought he had. He claimed he had insulated the Standard machine, without any effect; also that he had done certain other things with relation to the grounding. However, I am free to admit this solution of the matter would not have occurred to me, even had I not been, to some extent, misled by supposing Friend Barron had performed certain acts which he had not. The matter had us all puzzled. One big machine manufacturer in this city took instruments to the Queen and put in considerable time trouble hunting, but found nothing. It is, therefore, to the credit of the Standard people that they solved this very puzzling proposition.

Another From Flint.

C. A. Borgen, Flint, Michigan, says:

> I have been a department reader for years, and believe I have a good one this time on a certain electrician who claims that he can boil out the mercury tube of a rectifier so as to give it new life. If this is possible, pardon my ignorance. I think it sounds "bug-house." I have always understood that when the vacuum of a tube is gone the tube is spoiled. I have only been in Flint three weeks, and during that time have only spoken to one operator besides my partner. The bunch seem to be rather distant; there are about twelve operators here. Wages are very little better than the average unorganized town, or city, as Flint has about 50,000 population. The Royal theater is the only house to employ two operators, but we start at 9.30 A. M. and have every other afternoon and evening of the following day off. (I don't "get you" there.—Ed.) Have two Powers machines, one Six A and one Six, motor driven, handled with Preddy speed controllers. Direct current is supplied by G. E. mercury arc rectifier, and it gives us a good light. Have had the last edition of the Handbook for about one and a half years. It certainly is the clear thing, which every operator, no matter how much he knows, or thinks he knows, will find it very helpful.

I guess you will find the Flint boys sociable enough after you get acquainted. I would, however, suggest that you organize and get a charter in the I. A., thus joining with operators of other cities who are striving to improve their condition and their work. As to the mercury tube, so far as I know you are absolutely correct. Presumably when a tube loses its vacuum it is defective. Of course, if the defect can be located and repaired and the tube again exhausted by an air pump and resealed, I suppose it would be as good as ever, but, even so, I do not think the repairing of mercury tubes is a very practical proposition. If I am wrong, will somebody kindly correct me. I know of no method of creating a vacuum in a tube other than by pumping.

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Comments on the Films

Licensed.

WHEN SLIPPERY SLIM BOUGHT THE CHEESE (Essanay), Jan. 28.—A story of Limberger cheese and love that is very funny in spite of the fact that a piece of the cheese walks across the table and through the next room to a rat hole. Mustang Pete plays a joke on Slim by putting a piece of the cheese in his pocket when he goes courting. A refined upper Broadway audience found this comedy intensely amusing.

PATSY ON THE TROLLEY CAR (Lubin), Feb. 1.—No. 6 of the "Patsy Bolivar" series reveals the fact that again Patsy's troubles are legion. After being thrown from a freight car on which he attempts to steal a ride, he is lodged for ten days in jail. Later he is employed as a conductor on a trolley car, meets his father and mother who are in search of him, and in the course of events gets thrown of the trolley car and is again lost to his friends and relatives.

OLIVE AND THE HEIRLOOM (Edison), Feb. 2.—No. 11 of the "Olive's Opportunities" series finds the old aunt dead, and Olive endeavoring to convey to Vance, who is on a hunting tour in Virginia, the valuable pearls which the aunt has left him. This episode is an especially interesting one. The fall of Boggs from the train, after he has been killed by the jealous cousin of Vance, is a distinct thrill. Mabelle Trunelle and Edward Earle do effective work, as do also Herbert Prior and others to whom distinctive roles have been entrusted.

FORKED TRAILS (Selig), Feb. 2.—There are some points of excellence in this picture, but there are also a number of weak points which might have been avoided. For instance, at the point where the Mexican enters the cabin where the girl has gone to hide and she lays the revolver on the table while she tries to tie his hands is rather a weak bit. At other points of the picture one is inclined to admire the quality of the work. Photographically speaking the production is good, and throughout many artistic scenes appear.

THE INSURANCE NIGHTMARE (Kalem), Feb. 2.—In this comedy will be found a comical farce founded on the matter of life insurance. C. E. Ward has produced the picture and has done well with it. After a fruitless chase on the part of some insurance agents, among them a young man eager for the hand of the old man's daughter, a nightmare persuades the victim that his troubles might be ended by the signing of the insurance contract.

THE CREED OF THE CLAN (Essanay), Feb. 2.—This is a drama founded on a story from the Munsey Magazines with Ruth Stonehouse, Bryant Washburn, Rapley Holmes and Lillian Drew in the principal roles for the play. In many ways the production is an attractive one, although there are times where the plot is a trifle indistinct. The identity of the detective, for instance, is not altogether clear at first. One point of merit of the production, besides efficient work exhibited in the action, is the effectiveness of its sub-titles.

A THORN AMONG ROSES (Edison), Feb. 3.—Dan Mason makes the fun in this clever comedy. Gladys Hulette, Harry Linson, Harry Beaumont and Edward Boulden are among the remainder of the cast. The trouble is created through the conditions of a will left by a deceased relative wherein May Hope must marry before a certain date in order to get the inheritance, and the divergence of opinion on the matter of getting a husband entertained by her guardian and herself.

THE COMBINATION (Vitagraph), Feb. 3.—Barring one or two poorly covered suggestions as the newlyweds seek suitable living quarters, this is a rather good comedy. Sydney Drew and Jane Morrow are the newlyweds and have acquitted themselves in the manner of talented and well-versed picture players. The most laughable point in the picture is where the young wife intending to hide her husband's revolver in the safe hides his new pipe instead, mistaking the case of the one for the other. Then she forgets the combinations and hence the trouble and the fun.

SEEN FROM THE GALLERY (Edison), Feb. 3.—This picture is unique from the fact that all of its scenes have been photographed from above. The story, which is, of course, comic in development, has to do with stage people and many of its scenes are representative of those on the vaudeville stage and behind the scenes.

JUST LIKE A WOMAN (Selig), Feb. 3.—A newspaper story which is not a particularly strong one. It will suit the average audience and no doubt prove very entertaining, but from the point of criticism it could not be termed a big story. The opening of the story would lead one to suppose that it has been designed to champion the cause of woman in the world of journalism, showing the difficulties which she meets in combating the masculine opinion that a woman is incapable of performing man's work in that field. It simmers down, however, to the usual love story.

SOPHIE'S HOME-COMING (Essanay), Feb. 4.—Again Slippery Slim gets into trouble through Mustang Pete's love of a joke. Slim gets even with Pete, who in setting his alarm clock an hour slow has prevented his meeting Sophie at the depot, by filling his new silk handkerchief with snuff. Result—when Pete goes acourting Sophie, trouble ensues.

HEARST-SELIG NEWS PICTORIAL, NO. 10 (Feb. 4).—Some interesting items of this number are the use of the X-ray system to detect contraband in cotton bales, the "Oregon" going to marshal the Canal parade, and scenes from the European battle front.

THE BORROWED NECKLACE (Biograph), Feb. 4.—An excellent drama bordering on the melodramatic. Claire McDowell plays the feminine lead. An unusually good ballroom scene appears in the picture, the situations of the story are perfectly legitimate, and it is altogether an attractive production. The trouble occurs through the innocent duplicating of a borrowed necklace in imitation stones; and through also innocent failure to return the right necklace, its theft brings suspicion on the wrong party.

IN THE PALMY DAYS (Mina), Feb. 4.—This comedy has doubtless some claim to originality, but no special merit can be claimed for it. The lover of one of the "Dainty Sisters" a vaudeville company dresses in female attire in order to accompany her. A good deal of slapstick stuff follows, some of which is amusing. The average audience would like it.

THE GREEN CAT (Vitagraph), Feb. 5.—Billy Quirk, Lee Beggs and Constance Talmage play the leads in this production, which is interesting in a comedy way. Lee Beggs has directed the picture. The fun arises out of a chase by the Tubbs Detective Agency for a green cat, the tracing of which has been handed to them.

THE NAMELESS FEAR (Lubin), Feb. 5.—Written by Emmett Campbell Hall the story of this film is rather unusual. The production has been well directed, and is a most attractive one. The story deals with the attempt of an old man to frighten a young girl, of whose fortune he has charge, into insanity, that he as her guardian may still have jurisdiction over her money.

CATS (Lubin), Feb. 5.—This is a good comedy based on a woman's love of cats. The husband in desperation puts them all in a trunk and wheels them to the water, gets himself into trouble with the police, and finally agrees to be peaceable if his wife will keep but four cats in the house at a time. This comedy will set any audience laughing, and is opposed to the designation of "low comedy" which applies to so many of our would-be comedies.

THE UNDERSTUDY; OR BEHIND THE SCENES (Vitagraph), Feb. 4.—Rather an unusual production, the story of which was written by Frank Dazey, and produced by Maurice Costello and Robert Gaillard The entire story takes place behind the scenes and on the stage, and commences with the rehearsal of the play which is to be enacted. The Understudy (Maurice Costello) is accidentally shot while substituting for the real actor. Other members of the cast are Estelle Mardo, Gladden James, Thomas R. Mills, Phil Sandford and Robert Gaillord.

THE HICKSVILLE TRAGEDY TROUPE (Kalem), Feb. 5.—An excellent comedy, but another "behind-the-scenes" subject. It is, nevertheless, none the less enjoyable, and shows some of the old-fashioned contrivances for making stage effects in a most comic manner.

THE LEOPARD'S LAIR (Selig), Feb. 6.—Although there are some scenes of intense interest in this film, the scenes showing the leopards, for instance, the story does not altogether ring true, and it would scarcely be possible for a leopard, from its savage nature, to carry a baby away and lodge it alive in a tree. The scene where the baby is carried from the cradle is not especially well done, in so far as the bundle intended to represent the child is noticeably a light one.

THE ESCAPE OF THE FAST FREIGHT (Kalem), Feb. 6.—The thirteenth of "The Hazards of Helen" Railway Series, is an unusually thrilling episode, and presents several dangerous ventures, such as Helen dropping an apparently dangerous height from a bridge to the top of a moving freight train. A good scuffle with a couple of robbers aboard train is another of the attractions of the picture.

WINNING THE OLD MAN OVER (Biograph), Feb. 6.—There is nothing particularly attractive about the subject chosen for this comedy. Some scenes in a dissecting room are shown which are intended to be comical. The story has, of course, the usual love thread, and is developed along the lines of farce comedy.

THE CLUB PEST (Biograph), Feb. 6.—This is an amusing comedy treating of a joke played by the members of a mens' club on one of its troublesome members, and is on the same reel with "Winning the Old Man Over," is of a much better quality.

THE STONE HEART (Edison), Feb. 6.—An excellent drama with Augustus Phillips and Viola Dana playing the leads. The picture has been directed with an eye to the artistic, and, although distinctly a drama, is not without a touch of comedy, especially where the old Jew, Burnstein, after doing his best to be kind, cannot refrain from pocketing the five-dollar bill possibly stolen from him, that the unconscious employee has clutched tight in her hand.

BRONCHO BILLY'S GREASER DEPUTY (Essanay), Feb. 6.—A western drama of rather an ordinary sort. It is not, however, without interest, and has considerable realism.

THE FURNACE MAN (Lubin), Feb. 6.—This is an acceptable comedy, the scenario of which was written by Florence C. Boles. Ethel Clayton plays the feminine lead in a charming manner. Others of the cast have acquitted themselves well, and the production classes as one of the pleasantest comedies of the week

Licensed Specials.

THREE HATS (Biograph), Feb. 2.—Adapted from a French farce of the same name this two-reel production stands as one of the few comedy productions that have real merit and are worthy of classification as comedy. The situations of the play are legitimate, and the dove-tailing of events perfect. The quite possible exchange of three hats belonging to three different parties, and the mix-up of circumstances following makes an excellent basis for a truly amusing bit of farce comedy.

HOW CISSY MADE GOOD (Vitagraph), Feb. 2.—A Broadway Feature that is a good one. Cissy Fitz-Gerald tries to interview the entire Vitagraph aggregation, and gets a rather warm reception. This production which is in three parts has been reviewed in a previous issue of this magazine.

A NIGHT'S ADVENTURE (Lubin), Feb. 3.—A two-reel production that has a general appeal. In the first place the story by Marc Edmund Jones has been artistically developed in the film. It has also some originality, which, by the way, is one of its chief charms. The various situations of the picture are approached in a perfectly natural manner. Now and then a reminder to turn the lights out at certain given points would have added to the realism of some of the scenes.

THE REGENERATING LOVE (Lubin), Feb. 4.—A three-reel drama written and staged by George Terwilliger, and featuring Ormi Hawley. Others of the cast are Earl Metcalf, Kempton Greene and Justinia Huff. The story is a strong one and has had the advantage of logical and artistic staging. There is realism in its every scene, and it is intensely human. The story also breathes some originality.

WHERE IS MY WANDERING BOY TONIGHT? (Edison), Feb. 5.—There are some good moments in this two-reel Edison. Marc McDermott plays the masculine lead, Miriam Nesbitt plays opposite to him, and Helen Strickland plays the role of the mother. As a whole the production is interesting, and as the title indicates is founded on the old song of the same name.

THIRD HAND HIGH (Essanay), Feb. 5.—A story by Duffield Osborne in the Smart Set magazine has been used as a basis for this two-part drama. E. Calvert, Ruth Stonehouse, Bryant Washburn, Camille D'Arcy, Richard Travers and Sydney Ainsworth are names found among the cast. The production is an acceptable one, and many ways above the ordinary. A big play for suspense has been successfully made, the photographic quality of the picture is excellent, and the action free and easy.

FOR ANOTHER'S CRIME (Vitagraph), Feb. 6.—An excellent two-part drama with Leo Delaney, Leah Baird, Roger L. Lytton and other capable Vitagraph players. The story has been developed with considerable suspense, it has strong human interest tendencies, and, above all, has been well played. It treats of a shooting affair, an unjust conviction and a proper balance of circumstances in the end.

Independent

ANIMATED WEEKLY, NO. 152 (Universal), Feb. 3.—This number contains views of Harry Thaw being returned to New York, splendid pictures of the allies in winter camp, also actual fighting scenes taken in Belgium, and views of the Italian earthquake.

THE DOUBLE DECEPTION (Majestic), Feb. 5.—A rather improbable story, although not the less interesting has been used as the basis of this film. Two rich young people off on a vacation fall in love with each other; the girl poses as a dairy maid and the young man as a clerk to avoid being married for money. Complications arise after marriage that serve as vehicles for comedy. Elmir Clifton and Miriam Cooper play the leads.

NELLIE'S STRATEGY (Princess), Feb. 5.—This starts out to be a drama and becomes farcical in treatment toward the close. It is diverting just the same, and has a new type of villain who buys paintings from the girl's artist-father in order to get a hold upon the girl. But the hero wins out in the end. The close is quite amusing, and not to be taken seriously.

BILLY TURNS VALET (Komic), Feb. 7.—No. 16 of the "Billy" series falls short of the usual standard of this interesting series. It is hardly to be expected that each one should be as good as the other or always better. This comment does not mean that "Bill Turns Valet" would not please the general audience, in fact it is good for many laughs.

A BIRD'S A BIRD (Keystone), Feb. 8.—With some eliminations which will doubtless be made before the picture reaches the public this comedy which has no special value in any case will at least be received without adverse criticism.

THE ADVENTURER (Paragon), Feb. 8.—This two-reel subject produced by the Crown City company is well played by a good cast. It strains the credulity a bit in the beginning to believe that a young woman entering her own home and finding there a burglar, even one in evening dress, would be so fascinated by him as to introduce him a moment later to her father as a friend of her brother's. From this point, however, the story proceeds logically and interestingly. Dorothy Davenport and Felix Modjeska are featured.

THE STUDIO OF LIFE (Reliance), Feb. 8.—Only fair in quality, as to development of subject. The production gives some food for thought, however, and from the standpoint of an audience would be entertaining.

HIS LAST DEAL (Majestic), Feb. 9.—In this one-reel drama a good moral lesson is taught. The picture is cut short it is true, but not before an idea of the pathetic situation intended to be presented has been conveyed. It is the story of how a father, imprisoned for theft, released from prison hunts up his son, and commences his old tricks again, stealing from his son the last instalment of hard-earned money to be paid on his farm. The close of the picture shows the son and his wife dispossessed and wandering about with no place to go, and all through the misdeeds of a father. Tom Wilson, Loretta Blake and C. McDermott have the principal roles.

THE CHINESE LOTTERY (Reliance), Feb. 10.—Irene Hunt again appears in her brisk characterization of a girl reporter. This time she helps round up a gang of Chinese smugglers. The action is good and the plot fairly strong.

FATTY AND MABEL'S MARRIED LIFE (Keystone), Feb. 11.—A rapid-fire comedy number, full of amusing action. Fatty and Mabel offend an organ grinder traveling about with a monkey. The organ man gets his pal and plans revenge upon Mabel, who is alone at home. This is a good number and well photographed.

MAKING A GREAT NEWSPAPER (Nolege), Feb. 12.—This showing of the details of the making of a metropolitan newspaper is one of the best we have seen. There are shown in order the delivery of the great rolls of paper, the distribution of copy in the news room, various steps in the composing and stereotype rooms, with close-ups of the linotype, monotype and autotype, and the printing and delivery of the papers. The photographs were taken in the offices of the New York Times, which has a new building and latest equipment. The photography, especially in the pressroom scenes, is unusually good for this style of picture. On the same reel is the Kriterion Cartoon, by Harry Palmer, under the Pyramid brand. The drawings of former President Taft as a golf player are fair; those of Secretary of State Bryan are undignified and in bad taste, to say the least.

ACROSS THE WAY (Princess), Feb. 12.—A comedy drama with some fresh points of interest. The girl fools her young admirer with some shadows on her window curtain, making him think a tragedy is occurring. Later when the burglar appears the hero thinks it is a joke. This is full of action and quite pleasing throughout.

SIGHT TO THE BLIND (Eclair), Feb. 14.—Quite an appealing little story of a girl who elopes with a scoundrel. Later she remembers leaving the wrong medicine for her blind sister and hastens back to save the latter's life. The photography is good and the story has considerable strength.

PEGGY'S SWEETHEARTS (L-KO), Feb. 14.—A country youth meets a girl wading in a stream and an attachment is formed. Later her father objects and brings in a rival. The fun is fairly good, being of the knockabout type. Photography fair.

THE GRATITUDE OF CONDUCTOR 786 (Thanhouser), Feb. 14.—A love story featuring an eloping couple. The lover takes the girl from her upper window on a trolley wire repair truck. Then they get the minister and a witness and are married on the high platform of the truck. Just a little plot with a number of amusing moments.

FOOLING FATHER (Joker), Feb. 15.—The young couple make the girl's father believe he has killed a man. The latter has visions of himself in the electric chair. Old in plot but well photographed and better than the average production of this company.

IT MIGHT HAVE BEEN SERIOUS (Nestor), Feb. 16.—A first rate comedy number of the farcical type, with Jack Dillon and Billy Rhoades in the leads. Four men, by a natural turn of events, take refuge in a closet when the jealous husband appears with a gun. The situations are complicated and amusing. Photography good.

ALMOST A SCANDAL (L-KO), Feb. 17.—An eccentric comedy number, with Billy Ritchie and Henry Bergman in the cast. The opening scenes in a park are the usual knockabout sort and not of much interest. The sword duel scenes at the last are quite amusing.

THE ADVENTURES OF A SEA-GOING HACK (Rex), Feb. 18.—A comedy number, with Ben Wilson and Dorothy Phillips in the leads. He drives his wife to a party, as a joke, impersonating the cabbie. On the way both are arrested for burglary. The situations are complicated and prove quite amusing.

THE FOX TROT CRAZE (Sterling), Feb. 18.—Picturing the adventures of two Willie boys at a hotel. They quarrel over a suit of clothes and run about in summer underwear. This is mildly amusing, but needs more plot.

HOW DOCTOR CUPID WON (Nestor), Feb. 19.—A brisk comedy number by Al E. Christie, with Eddie Lyons, Lee Moran, Victoria Forde and others in the cast. The young doctor escapes with his beautiful young patient in spite of the detective's efforts to detain him. Good comedy of the burlesque type.

LOVE AND LAW (Joker), Feb. 20.—A knockabout comedy number in which the mother favors the judge as an aspirant for her daughter's hand. The young couple contrive to outwit them in a decidedly amusing way. This makes an entertaining release.

A MARTYR OF THE PRESENT (Powers), Feb. 20.—A story of sacrifice, produced by Sydney Ayres, who plays the leading role. The married brother commits embezzlement and the other assumes the guilt. He goes elsewhere and marries a Mexican girl and has a child. Later he is exonerated; the wife killing herself because she cannot return to his former home with him. This resembles the plot of "The Squaw Man" strongly. It is well photographed and quite strongly presented.

WOOF, WOOF (Pathe-Exc), February.—One-reel farce by Donald Mackensie with the two tramps and new sausage machine. It is likable and amusing.

Independent Specials

THE GIRL I LEFT BEHIND ME (Box Office Attraction), January.—An excellent five-reel film vision of David Belasco's great military play has been made by the Box Office Attraction Company with Robert Edeson, Claire Whitney and Stewart Holmes in the leading roles. The production is tremendously realistic, and Lloyd Carleton has made of it a well-nigh flawless photoplay. The cast throughout is a strong one. The story treats of the days of Indian warfare, and many of the scenes of the picture have been photographed in the vicinity of Fort Assinaboine, Mont.

HEART BEATS (Reliance), Feb. 6.—A two-reel production in which the interest centers around an attempt to prove the source of a crime

by registering the heart beats. The experiment does not prove successful. The picture is a fairly interesting one. Sam de Grasse, Francelia Billington and Frank Bennett are among the cast.

IMAR THE SERVITOR (Majestic), Feb. 7.—With considerable Arabian atmosphere and many beautifully laid scenes this two-reel production will doubtless prove attractive to the public. The story is not a particularly strong one, and it is sometimes difficult to follow the thread of the story, but otherwise the production is an acceptable one. Special attention has been given the composition of the picture, some fine effects having thereby been obtained.

JUSTIFIED (American), Feb. 8.—A two-reel number, with Ed Coxen and Winifred Greenwood appearing as newlyweds. George Field is the unwelcome stranger who tells the wife of city life and renders her temporarily unhappy. The young husband grows unreasonably jealous and sends her away. Later he relents, during the storm, and goes for her. The rainstorm was a fine feature, being a genuine downpour. Five years elapse before the husband, a fugitive, finds his wife and child. A little more intensity of feeling would have helped some of the scenes. This makes an offering of about average strength.

THE MASTER KEY (Universal Special), Feb. 8.—Episode No. 12. —This moves along in lively fashion, carrying the interest of the observer with it. The Hindu peddler takes the idol back to India, where it is restored to its niche in the temple. Dore and Ruth follow, accompanied by Lord Faversham. Later Wilkerson and his party appear, still trying to get the plans. Faversham turns traitor and lays a plot to separate Dore and Ruth. He writes the girl a note saying Dore is untrue to her and the instalment closes with Dore being thrown into a dungeon by the Hindu worshippers.

$500 REWARD (Kriterion-Paragon), Feb. 8.—A very acceptable two-reel production in which Benjamin Horning and Dorothy Davenport play the leads. The picture was made by the Crown City Film Company, and is more than usually meritorious. Excellent types appear in the cast of the play, the photographic work is excellent, and with one exception, namely, the negligence of the old money lender to lock the door of his office after consigning valuable papers to the safe, no other discrepancies of any account appear.

A SMUGGLED DIAMOND (Thanhouser), Feb. 9.—A two-reel detective story, Flo LaBadie being the lady secret service agent. She trails Diamond Bill, who smuggled in a large stone on the Ruritania. Many of the scenes are mechanically put together. The heroine does some clever work in climbing out on the ladder of the high building and holding up Bill and his pal single handed. This makes altogether an offering of about average strength.

A WOMAN IN TROUBLE (Reliance), Feb. 10.—Episode No. 5 of "The Runaway June" series. The first reel of this again goes over familiar incidents which might have been shown in a synopsis at the beginning. Later the instalment picks up considerably in interest. June becomes bookkeeper of a woman's gambling house. She sees a wife, whose husband had stinted her allowance, ruin him by playing cards. The husband comes and the villain, Blye, starts a fire in the gambling house to divert the suspicions of the police. June escapes during the excitement. This contains more action than some previous instalments.

THE UNEXPECTED HONEYMOON (Victor), Feb. 15.—A two-reel comedy number of the light, breezy sort. It contains a delicate situation, but is handled in such a way as not to offend. The young couple appear in a mock marriage, which one of the guests afterward tells them is legal in the state of New York. The guests then leave the quarreling couple alone in the house all night. They are still angry at breakfast, but, of course, finally decide to make their marriage valid. The characters were not very well identified at the beginning, but later the plot clears up and becomes quite entertaining.

A RAID ON THE MADHOUSE (Thanhouser), Feb. 15.—Episode No. 13 of "The Twenty Million Dollar Mystery," formerly known as the "Zudora" series. Zudora and the mine superintendent are confined in the asylum at the beginning of the instalment. Jim Baird goes to Africa and investigates conditions at the diamond mines. On his return he and John Storm combine forces to release the victims. The superintendent does this after confessing his part in the conspiracy. Zudora is rescued after a sensational raid on the institution. This number is full of action of a melodramatic sort.

CHANGED LIVES (Gold Seal), Feb. 16.—A three-reel number, written and produced by Otis Turner, with Anna Little, Beatrice Van, Herbert Rawlinson, Wm. Worthington and Laura Oakley in the cast. The main situation, in which one girl poses as another in order to claim an inheritance, has been done before, but is here handled very convincingly. The first two reels make an exceptionally strong appeal. The close of the story is not handled so strongly, as there should have been more effort to justify the girl's deception, or at least more evidence shown of her repentance. As it stands the story has both unusual strength and considerable weakness toward the close.

SHORTY'S SECRET (Broncho), Feb. 17.—A very enjoyable two-reel Western number, with Shorty Hamilton in the lead. Shorty is thrown into jail after a mischievous escapade. He digs below the floor and discovers a treasure vault at the entrance to an abandoned mine, with a letter from the former owner bequeathing everything to the finder. He gets out and arranges with a friend to buy the jail site. Some very amusing comedy scenes appear in this number; it makes altogether an excellent combination of humor and drama.

THE VOICE IN THE NIGHT (Eclair), Feb. 17.—An unusually good mystery story in two reels. In a few vivid scenes the death of a man is pictured, the sole observer being a reporter who afterwards unravels the case. The photography could have been a little better in places and there are a few minor faults in construction, but the story is well above the average of its type. The solution is surprising and yet accounted for in a natural way. A good mystery production.

AN EXAMPLE (Big U), Feb. 18.—A two-reel number in which Murdock MacQuarrie appears as a sheriff and Agnes Vernon as his married daughter. She leaves her husband on a slight pretext and flirts with another. The sheriff tells the story of how her own mother deserted him for another man. This narrative is strongly pictured and full of intense interest. There are some good Western scenic effects, particularly during the tragic scenes on the desert where the husband finds the mother and her despoiler dead and only the baby girl alive. A picture of strong moral trend and telling a story that holds the interest closely.

THE SECRET OF THE DEAD (Domino), Feb. 18.—This story, pictured in the "painted desert" section of the San Diego exposition, is decidedly novel in both plot and settings. It is one of the best Western productions shown in some time. The body of the petrified Indian contains a treasure map and the professor and his students dig up the lost gold. Fighting scenes with Indian tribes are graphically shown. There is also a pretty love story. The photography is fine and this makes a very attractive production.

MR. "SILENT" HASKINS (Kaybee), Feb. 19.—This is a two-reel number of more than average interest. A New England girl inherits her uncle's property in the West. On arriving she finds to her horror that the "property" is a gambling house, with a saloon attachment. The place is ordered closed by the girl. The gambler then tries to force her to marry him, but she is defended by the former manager of the place, with whom she falls in love. Wm. S. Hart and Mitchell play the leads acceptably. This makes a very entertaining Western yarn.

AN ORIENTAL ROMANCE (Imp), Feb. 19.—A two-reel number with a novel plot. King Baggot appears as the son of a wealthy Chinaman. He has been to an American college and falls in love with the sister of his chum, Dick. He saves Dick from the clutches of a money lender, who is conducting the business for his own father, Liang Kung. Later, when Dick learns that his sister loves Hop, he turns upon him and insists that he leave her alone. The young Chinaman then sacrifices the girl's love by flirting with another and breaking his own heart at the same time. The settings are pleasing throughout and the story handled in a convincing way. The photography is good.

THREE BAD MEN AND A GIRL (Bison), Feb. 20.—A two-reel Western number, written by Grace Cunard, in which she and Francis Ford play the leads. Three cowboys are mistaken by the residents of a small town for three bandits and the town is turned over to them. They shoot up the place and have a good time till the real bandits come and abduct the girl. Later the cowboys go to her rescue and there is a prolonged fight on the edge of a cliff. The girl crosses on a rope to safety. This is not a very convincing type of plot but is a relief from the ordinary Western because it contains humor and novelty.

THE WOLF UNMASKED (Pathe-Exc), February.—A four-reel offering that is very melodramatic, but is certainly exciting. It is a picture for the gallery—the gallery will surely like it much; is likely to get worked up over it.

THE GILDED FOOL (Box Office Attraction), Feb.—Henry Guy Carlton's play, "The Gilded Fool," with William Farnum in the lead, is a distinct success in its filmed presentation. In this production William Farnum is seen in another light, playing, as he does, the jolly, devil-may-care role of Chauncey Short. The production is a strong one, and has been played with a strong supporting cast, and as large a number of supers; in fact it might be termed an elaborate production, distinctly human, tense in its moments of pathos and hilarious on its comic side.

SELLING STOCK FOR DUPLEX THEATER.

By no means have plans been dropped for the building of a duplex theater on the Grand Boulevard, Detroit. Stock is now being sold by a promotion company having offices at 2033 Dime Bank building, which report that sales are being made very freely. Some time ago this new theater was fully described in the Moving Picture World, but since that time a number of changes in plans have been made. The structure is to be erected for the Grand Boulevard Theatre Company on the south side of the East Grand Boulevard, 300 feet from Woodward avenue. The building is to have an attractive front, illuminated at night by more than 1,000 lights. White tile floors, marble wainscoting, ornamental plaster, concealed lighting effects, rich furnishings, decorations and stage settings will form a handsome interior. The general plan provides for a lobby so arranged that by passing from the entrance vestibule across a first portion of the lobby, one may enter the first auditorium; or by passing through the length of the lobby or foyer, one may enter the second auditorium located beyond the first one. Each theater has a stage, orchestra pit, boxes, women's and men's retiring room, ushers' room, and a picture booth. There will be a sound-proof pipe organ loft located between the two auditoriums with openings from the loft into each auditorium. The picture booths will be connected by a hall or passageway permitting an exchange of films between the booths. Among the well-known men who are identified with the Grand Boulevard Theater Company are Fred H. Aldrich, former judge; Dr. J. B. Kennedy, H. L. Hurlburt and Arthur Bergeron.

RUSSELL OPENS THE COLONIAL.

Mrs. Albert Russell recently opened the Colonial, a moving picture theater, at Jasper, Ala. The house has been doing a capacity business since the opening. An expenditure of $15,000 was involved in the erection of the building. Ralph A. Root is managing the theater for Mrs. Russell.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

SOME PEOPLE who are closely identified with those who are constantly on the alert to suppress the production of pictures that savor of White Slavery and similar objectionable subjects were busy during the past week prosecuting a secret inquiry for the purpose of ascertaining what film producing company contemplates putting upon the market a film based upon the Rogers poisoning case, which has occupied the attention of the criminal authorities of this city for some time. It was stated that the intention was to "crush the evil at its source." Thus far the investigation has been fruitless. Indeed, the results to date show that no producer has sufficient hardihood to undertake such a production. Many rumors are afloat that certain people have made flattering offers to both Lorlys Elton Rogers and Mrs. Ida Sniffen Walters Rogers, the two principals in the deplorable affair, contingent upon the failure of the authorities to convict either or both of them of a crime. The investigation made had no bearing on this aspect of the matter. One of the interested parties stated that developments of that character would be taken care of at the proper time. The object at present is to learn whether such a film subject is in course of preparation or about to be placed upon the market.

* * *

From information secured by the writer from a confidential source, it is reasonable to surmise that the inquiry was started by a remark made by a man connected with the motion picture business that in Rogers he identified a person who portrayed the part of a judge in a court room scene that was produced by a film manufacturing concern which had a plant at Coney Island. The person who made the identification said he could not be mistaken, because he played a part in the picture and Rogers was selected only after the director had spent some time in seeking the type he wanted. The type presented by Rogers was so striking and fitted the character portrayed so well it left an impression upon the mind of the informant that made identification instantaneous when Rogers appeared in the poisoning case.

* * *

The informant was questioned closely to ascertain whether he was allowing himself to be used as a publicity agent for some production now being prepared, or about to be placed upon the market, or for some film which antedated the Rogers case and had a prominent character bearing a striking resemblance to Rogers. He emphatically declared his innocence of any such purpose, and said his remark was purely incidental to a general conversation regarding the Rogers case. He added he doubted very much that the negative of the picture is still in existence. The company that made it gave up business after a brief career. The informant also volunteered the opinion that an attempt to make the picture a feature on account of Rogers' appearance in it would prove a flat failure.

* * *

This opinion will be shared in by all advocating clean and wholesome motion pictures. And the same opinion will prevail should the principals in the case ultimately find themselves in a position to accept the offer reported to have been made to them. Recent decisions of the courts have so clearly defined immorality and public policy to the public that, irrespective of action of the law's machinery, the people will not stand for anything in the line of the Rogers case, whether it be in disguise or otherwise.

* * *

"What will Billy Sunday do?" is a question that is agitating managers of some of the regular theaters and a number of the motion picture theater managers. Mr. Joseph Brooks, one of the most prominent of the former, is reported as saying they will not be hurt if Billy Sunday decides to open a religious revival campaign in this city. At least one newspaper writer seems to incline to belief that enthusiasm and curiosity and the chance to get something out of the ordinary free of charge will make Billy Sunday meetings a strong counter-attraction to all lines of amusements. In this instance we do not think the newspaper writer has the correct dope. Mr. Brooks, in support of his opinion, simply says that in the smaller towns and cities such an effect might be felt, but not in New York.

* * *

The opinion of the theatrical manager is supported by what is termed in sporting parlance as "past performances." Years ago, when New York had but few theaters and other places of amusement compared with the present number, and the population of the city was proportionately smaller, two of the greatest evangelists in the history of revival meetings here, or abroad, worked industriously for months in the city. They were Moody and Sankey. For a long time they held forth in the old Madison Square Garden, and night after night the crowds in and about the Garden were so great that late arrivals were unable to get within a block of any of the many entrances. Yet, during all the time of the marvelous success, the theaters continued doing their regular business. It is a certainty that no record exists showing complaint by managers of a falling off.

* * *

The newspaper writer, who is timorous about Billy Sunday's coming, is not without supporters, who say that one most important fact that must not be overlooked is that nearly all the theaters of the present day are of the motion picture class, and a large percentage of the patrons of those theaters are people who will be influenced by Billy Sunday's work. They are the recent converts to the photoplay form of entertainment. This statement will no doubt give some picture house managers a chill. But it falls far short of sealing their doom. Thousands of the photoplay converts were, like their ancestors, patrons of the regular theaters, and, like the patrons of the olden days, will find time to visit the revivals and also patronize their favorite form of amusement. In the olden times the revivalists attacked the theaters as agencies injurious to the morals of the public. That attack cannot be made with sincerity against the photoplay houses, which now have the endorsement of the public, press and pulpit throughout the land. In other words, conceding for the sake of argument that many converts made by Moody and Sankey turned their backs upon the theaters for a time at least, such action on the part of converts Billy Sunday may make need not be looked for as against the picture houses.

* * *

Perhaps the best buoyancy to the hopes of the motion picture people who may feel timid regarding Mr. Sunday's proposed campaign in this city is given by the fact that at no time during his present campaign in Philadelphia has Billy Sunday attacked the motion picture houses, nor have any of the managers of those houses in that city reported any falling off of business through the evangelist's work.

* * *

All the motion picture people have to do is to give the public clean and wholesome entertainment. If they do this, and Billy Sunday comes here and is fair, the evangelist will look upon them as co-partners in his great work. From a moral and educational standpoint at least, Billy Sunday must recognize such shows as among the greatest factors of the times. Strong claims may also be made for the pictures from a religious standpoint, but to make conditions mutually satisfactory and avoid conveying the impression that the motion pictures are doing all that Billy Sunday aims to accomplish, the motion picture people may rest their pretensions upon the moral and educational phases of the situation, and leave the finishing touches to the evangelist. Thus we have a finished picture. Bill Sunday is welcomed by the motion picture interests and both pursue their good work with equanimity.

* * *

A prominent newspaper in this city has courageously attacked in its motion picture department film producers which it charges with misleading exhibitors by misquoting critics. The practice is condemned as an under-handed and unfair method of advertising. The paper could have very justifiably advanced into another branch of advertising frequently adopted by some manufacturers and agents. It canot be classed with the practice the newspaper condemns, but it is not strictly legitimate. Reference is made to instances when some question of great importance to the motion picture industry is at issue. There is a great scramble by certain people to get upon record, and after reading the interview one finds that the real purpose attained is an advertisement of the pictures produced by those interviewed. Something should be done to make interviews legitimate and not have them distorted so that they class with the patent medicine advertisements that have so long challenged the patience of the readers. Let us have more expressions of honest opinion to the point, and less about Prof. Bull's enormous capacity for annihilating competitors.

"Fatty's and Mabel's Married Life"

A Keystone Farce With Bright Moments of High Comedy.

Reviewed by Louis Reeves Harrison.

Principals.

Fatty .....Roscoe Arbuckle
Mabel .....Mabel Normand

IF ASKED what form of story is most difficult to adequately review, the average critic would reply "farce comedy." In letting go earnestness, the average critic finds himself wandering about like a man who has lost his bearings. It has even been said that farce does not come within the sphere of art it is so largely a question of types. Then the very uncertainty about what produces laughter makes the labor of sifting out that element so arduous as to be almost unsurmountable. The audience will laugh at "Fatty's and Mabel's Married Life" and I can give at least **one** reason why.

Scene from "Fatty's and Mabel's Married Life" (Keystone).

The newly-weds are in a park when visited by a monkey that has escaped from his organ-grinding master. Fatty becomes enraged over the intrusion and repels the intruder. The Italian organ grinder is furious, but he is defeated in a clash with athletic Fatty and monkey and organ thrown at his head. He swears vengeance and enlists the services of a murderous-looking comrade to assist him in carrying out a scheme of murderous intent. Mabel becomes nervous, but she makes no protest when left at home by her natural protector.

She glances out of an upper window—that of her sitting room—and notes the presence of the suspicious characters in the garden. In an effort to calm herself, she sits down and tries to fasten her attention upon her sewing. Even as she does so, she notices a peculiar movement of a heavy curtain, but she realizes, just as we do when we hear peculiar noises at night in the empty house or flat, that her nervousness is to blame—there can really be no one intruding under the circumstances. Our common sense tells us that all is well, but our sense of fear and caution keeps us on edge.

Mabel Normand's mental revelations while in this situation rise to a degree of fine acting rarely seen on the screen. She does not strain for effect, but, by an infinitude of tiny movements and shifting changes of facial expression, she lays bare the state of mind of a woman struggling between primitive emotion and acquired self-control. The scene is not long but it is an exquisite piece of work. The curtain moves in a peculiar manner. She is startled, then she affects a smile. "There can be no one there—if there was a man, he would come in—then there is not room for a man—it is all a mistake—the effect of nervousness." She looks again. Again a peculiar movement of the curtain. She gasps, but she gradually recovers. She dares not investigate—"The vengeful Italian might be there—impossible." Again she attempts self-government, every variety of feeling showing in her manner. At last she is startled by a decided movement. She rises and runs shrieking out of the room. The rest is roaring farce. What is behind the curtain, where no human being could hide?

Campbell Gollan

CAMPBELL GOLLAN, who plays that most romantic of blacklegs, the exquisite Comte Jean Du Barry, in George Kleine's beautiful six-part feature, "DuBarry," had his first experience before the motion picture camera in his old familiar role, in the Kleine studios at Grugliasco, Italy, last summer. With Mrs. Leslie Carter, Hamilton Revelle, Richard Thornton and other members of the original cast that made the stage play so celebrated, Gollan went through the various scenes, using the oft-repeated lines of the play wherever possible. In the Petit Lever scene, where Mrs. Carter hides the wounded Cosse in her bed, only to be discovered by Du Barry, the language of the play was used by the three characters with all the ease of long familiarity.

Campbell Gollan.

But a motion picture built from a play contains many scenes, the action of which is made plain on the stage by words. Hence there were moments when it was difficult to find the proper words and Campbell Gollan tells of one such experience which occurred in Naples, Italy, recently.

"I was notified one morning to get dressed and make up in my revolutionary garb for a 'hurry-up' scene. I jumped into an automobile and was speedily whisked to a remote part of Naples where I was unceremoniously hustled to the top of a rock pile in the midst of a great crowd of wild-looking Neapolitans dressed as French Revolutionaries. One of our Italian directors assisted me to mount the stones and in his very limited English indicated that I was to incite these people to violence. I looked around helplessly at that mob. Such a mob! Quite the wildest looking aggregation I have ever seen. They were shouting and clamoring and waving their swords, sticks, scythes and guns in a most disconcerting manner. My mind became a perfect blank until above that din I heard the director's first whistle, which meant for me to get ready. I could think of absolutely nothing to say. Then the second whistle sounded shrill and clear and, to my utter amazement, I found myself vehemently addressing that crowd with—Marc Antony's oration from 'Julius Caesar.' It was an inspiration. The strange English language suddenly struck the crowd dumb and the hitherto unruly multitude stood agape. I heard the camera grinding away and casting a hurried look in its direction, saw Mr. Kleine with Mrs. Carter and Hamilton Revelle convulsed with laughter. I continued to borrow from Shakespeare until near the end of the scene and then, in my choicest Italian, yelled, 'Now, boys, rip the tar out of it'—at which they tore loose again. And this, they tell me, is one of the best scenes in the picture."

PHOENIX PURCHASES SITE FOR STUDIO.

The big Crystal palace which had been used as a dance pavilion at Rocky Glen, Pa., has been purchased by the Phoenix Films Corporation for use as a motion picture studio. The structure has a floor space of 35,000 square feet. Thomas Kimwood Peters, who had been connected with Pathe Freres in the production end, is vice-president and general manager of the company which has been chartered in Delaware. The corporation is reported by the Wall Street Journal as having a capital stock of $1,500,000. Rocky Glen has many beautiful spots for the making of artistic outdoor scenes.

"Runaway June"

Episode Five Tells of "A Woman in Trouble"—Another Influence Crosses the Path of June.

Reviewed by Margaret I. MacDonald.

IN THE fifth of the interesting episodes of "Runaway June" we believe that at last we have an inkling as to the final outcome of the unfortunate incident from which the serial gets its name. But then the man with the black vandyke had rather an unpromising expression, we remember, as the curtain dropped, and June, although out of his clutches for the moment, is still on the run, and we haven't the slightest idea where she is headed for. Nevertheless, of one thing we can be certain—at least we think we can—the incident of "The Woman in Trouble" is going to go a long way toward sending foolish June back to her husband's arms. This woman, peeved at the smallness of her weekly allowance, it not being sufficiently large to cover the trifles of her existence, enters a gambling house where through the instrumentality of the "man with the Black Vandyke" June has been given employment, and is called on a debt of eight hundred dollars. Her husband is notified and through the scene that takes place the police come to raid the gambling house, a mock fire is arranged, and while the firemen are putting out the fire June and the others escape.

Scene from "Runaway June" (Mutual).

Some comedy has been worked into this episode where the colored servant from June's own home goes marketing and comes across June's maid. On the whole the producing end has not been quite as successful with this as with the previous episodes, and a slight bit of padding is noticeable.

FAITHFUL SERVICES EARNS MANAGER THEATER.

Robert J. Harmon, who has been associated with Max Stern, now president of the Majestic Theater Company, Columbus, Ohio, operating the Majestic Theater, one of the biggest and best picture houses in that city, for the past ten years was rewarded for his long and faithful service by being given the Exhibit Theater, one of the picture houses owned by Mr. Stern. Mr. Harmon was managing the Edisonia for Mr. Stern for two years and for eight years he directed the destinies of the Exhibit. There was a consideration in the deal, but it was only nominal.

Mr. Harmon recently announced that he would close the theater for a short period, during which time it will be repaired. He has taken a long new lease on the property. The Exhibit was one of the finest theaters in the early days of exhibiting, and will again be in that category when improvements have been completed.

THEATER ADVERTISING.

Exhibitors will notice that the appeal for dignified yet snappy and striking advertising display has been answered by a concern who are supplying by mail and express all through the country, hand painted signs, show cards, banners and other display.

Individual expression can now be given to any theater's advertising without more cost than by using the lithographed posters.

Nicholas Kessel has inaugurated the new concern known as the Kessel Advertising System of 155 West 46th street, New York City.

Harvey Gates a Free Lance Writer

IN ORDER that he may devote all his time to the writing of photoplays Harvey Gates, who has achieved a reputation in the film world as a publicity expert of exceptional ability, has left the Lubin company at Phoenix, Ariz., of which Romaine Fielding is the director. It was two months ago that Harvey, as he is known to a host of friends in the game, severed his affiliations with the Universal company, where he had been associate editor of the Universal Weekly and had handled a great part of the trade paper publicity, to write scenarios for Fielding and do his personal publicity work. One of his two-reel plays, "West, Two Thousand Miles," is just being completed in Phoenix, and another, "Dr Gonzales, from Mexico," in three reels, is the next one scheduled for production. The publicity dope put out for Fielding by Harvey has attracted widespread attention. "Giving Credit," a feature article which appeared in the New York Dramatic Mirror annual, is one of his stunts, and there are those who should know who are ready to assert that he is the sole author of it. Harvey first broke in as a writer and film reviewer on the Dramatic Mirror over two years ago. Here he remained for a year and during this time he started the writing of photoplays and found success almost immediately. Following, he became associated with the Universal, and while his duties as editor and publicity man were arduous, he found time to turn out scenarios which sold. Among those which he has had produced are: "I Was Meant for You," Biograph; "Concentration," Biograph; "His Father's House," Biograph; "The Scar," Biograph; "The Elder Brother," a two-reel Essanay in which Francis X. Bushman starred; "When the World Was Silent," a three-reel Imp drama; "At the Banquet Table," two-reel Imp, and "In the Hands of the Potter," Essanay.

Harvey Gates.

For the present Harvey will be located in Salt Lake City, where he has gone, with his wife, to visit his folks, from whom he has been separated several years. "Bennie (Zeidman) of Lubinville" and he left Fielding's Lubin company the same day, an odd coincidence in that they are the first two men from the Rialto and the film game to ever join the director. It is generally understood that Fielding has always taken his people from the "brush." Bennie is now located in Los Angeles, and there is a probability of Mr. Gates moving on to the Pacific coast within a month or so. As it is, he is confining his efforts to scenarios which he has every assurance of finding a ready market for.

BURLESQUE DETECTIVE SERIES.

Allen Curtis has started production on the second of his detective travesty series featuring Gale Henry and Max Asher in the title roles of "Lady Baffles" and "Detective Duck." The series is intended to burlesque the impossible secret service plays which have been prevalent of late and of yore. In these secret service and governmental near-tragedies plans of fortifications and explosive formulae are usually on the brink of being stolen. Sometimes the theft actually does take place, but the foreign spy (usually the "spy" looks perilously like a Mexican general), is caught before he has time to open the portfolio containing the precious papers.

"POP" ROCK AT PALM BEACH.

Mr. and Mrs. W. T. Rock left New York on Friday, Feb. 5, for Palm Beach, Fla. A large party of friends assembled at the Pennsylvania station, New York, to wish them a pleasant trip. "Pop" expects to remain in the region of balmy weather for several weeks.

"Mistress Nell"

Famous Players' Five-Part Subject Is Prettily Staged, but Rather Pointless Dramatically.

Reviewed by George Blaisdell.

IN "Mistress Nell," the Famous Players' five-part production released Feb. 1, we have a prettily staged and lavishly costumed subject. Its lack of dramatic force will be compensated in great measure by the presence in it of Mary Pickford and by the work of Owen Moore. The story, which is an adaptation of the play by George C. Hazelton, Jr., is one in which there is lacking any great objective. An actress is in love with a king. The king rather likes the actress, but every one knows that the actress cannot be queen, and the observer feels that the story must end in the air—and it does.

It is probable that most of the admirers of the famous little star who takes the lead in this picture will like her as

Scene from "Mistress Nell" (Famous Players).

Mistress Nell, but it is likewise probable they will feel she is not fortunately cast in any part which requires her to assume the role of a rollicking cavalier. While on the screen she is unrecognized by the king and the duchess when she appears at the grand ball in the garb of a young dandy her identity is only too plain to the man and woman out front.

There are many scenes that will interest. The opening, of the hunt with the horses and hounds, and the following view of the theater stage and audience, is auspicious. The setting of the duchess' ball is one that stands out, too; it is wide and deep.

Miss Pickford is given excellent support. Owen Moore as King Charles II, who, it is explained, is a man who never said a foolish thing or did a wise one, gives a performance that is dignified and convincing. Arthur Hoops is the Duke of Buckingham and Ruby Hoffman is Louise, Duchess of Portsmouth. Their work is deserving of praise. And there are many others of whom the same may be said.

MARSTON JOINS SELIG.

Lawrence Marston, one of the most celebrated producers of big pictureplays, arrived in Chicago recently and reported at the General Offices of the Selig Polyscope Company. He proceeded at once to organize a strong company and will direct the productions of some of the pretentious Selig Spectacular Specials to be filmed from the works of America's leading authors.

"I am glad to be in Chicago at last," said Mr. Marston to a representative of this publication. "It is exceedingly gratifying that Mr. Selig should have selected me to direct the production of some of the great pictureplays which are to be turned out. I have read a great deal about the contracts that Mr. Selig has made with the biggest writers in the world, and with such material at hand, it is only natural to expect that splendid productions will be made from them. With the unprecedented array of the world's biggest authors as the creators of possibilities in pictureplay making, the world can look forward to some extraordinary motion pictures from the Selig Studios."

Mr. Marston is accompanied by Mrs. Marston. He is looking over a number of scenarios for the purpose of selecting his initial subject for picture making at the Chicago studio.

William L. Sherrill

"WE ARE going to make films that you would be glad to take your sister and mother to," said William L. Sherrill, the genial vice-president and general manager of the Frohman Amusement Corporation, when asked the policy of his new corporation. That, indeed, is a purpose to be welcomed with enthusiasm in this day of new film concerns. The first feature film of this new producing organization is one which is built on human interest and the stars are two youthful stars from the legitimate. The production is "The Fairy and the Waif," an original scenario written by Marie Hubert Frohman.

William L. Sherrill.

There is a combination of substantial business and artistic temperament and personality about the Frohman Amusement Corporation. On the business side is Mr. Sherrill, who is widely known in insurance and financial circles. It is claimed he has interested financiers in this city and Chicago in this producing organization which comes into the film industry with high producing ideals.

On the artistic side is Gustave Frohman, of the famous Frohman brothers, Charles, Gustave and Daniel. Mr. Frohman has had a most wonderful career and has made much very important theatrical history. In coming into the film business and taking charge of the artistic side of this producing organization he has brought with him from the theatrical business a wealth of experience and knowledge that will make it possible for him to work out some really big things in the way of feature productions.

George Irving, the well known producer, has directed the first Frohman film under the guidance of Marie Hubert Frohman. Starring in this production is "The Littlest Rebel," Marie Miles Minter, and Percy Helton, the cripple boy in "The Miracle Man." Little Miss Minter is the original "Littlest Rebel," having originated the part and played it for four years with Dustin and William Farnum. Other girls played the part after Miss Minter, but there has never been any question as to the right to the title, "The Littlest Rebel," by which she is known from coast to coast by people who have forgotten her real name. In fact hundreds of dramatic critics and theatrical people always refer to her as "Virgie," the name of the "Rebel." In speaking of Miss Minter's first appearance in pictures, which is in this film, Mr. Irving said: "I think she is the most beautiful girl I have ever seen on the screen." Mr. Irving is also most enthusiastic over the work of Percy Helton as "The Waif."

Offers from several of the distributing organizations are being considered for the output of this new corporation, but they are not yet ready to announce their plans. They say they are in the position that few independent producers enjoy, having plenty of finances and substantial backing.

WARREN TO SELIG COAST STUDIO.

Giles R. Warren, who has been directing Tyrone Power, the distinguished actor, in Selig Spectacular Specials in the Selig Chicago studios, has gone to the Pacific Coast, where he will take charge of one of the Selig company of players. Mr. Warren while at the Chicago studios, directed the production of such unusual subjects as "The Servant in the House," "A Texas Steer," "Your Girl and Mine," etc. The transfer to the Coast comes as a promotion to Mr. Warren.

Lawrence Marston, the well known director recently engaged by the Selig Polyscope Company, will succeed Giles R. Warren at the Selig Chicago studios. He has already started the work of filming some Selig picture plays of unusual worth. Gilson Willets, the author, has adapted the first story into picture play form to be used by Director Marston.

"The Secret Room"

Two-Reel Kalem Picture of Horror—Owns Spectator Till Happy Ending Begins.

Reviewed by Hanford C. Judson.

NEVER was a happy ending more welcome than in this picture by the Kalem Company, "The Secret Room." It is one that demanded some relief at the close; for it builds up a veritable nightmare and would have been almost insufferable if one couldn't wake up from it—insufferable from sheer horror. "The hardened reviewer" has no shield to protect his nerves from such a theme as is pictured here. He is only hardened to often repeated themes, like the public to a new song growing old; a new theme such as this will get as effectively under his skin as any normal man's. People have thought up situations of terror before this and even put them into pictures—psychological, devilish situations that were born on some blasted heath where the soul loses its grip and becomes the naked prey of

Scene from "The Secret Room" (Kalem).

dominions—but in this picture the showing is made real. We have seen only three or four other film offerings portraying horror that were as effective. When the spectator sees it he will know whether he has strong nerves or not. If some spectator happens to be blue and dyspeptic it may be to him like some "hysterico passio," some King Lear's "climbing sorrow" for a while. No one will call it dead or flat or sloppy or any other of the names disgruntled spectators have abundant store of to give the worried exhibitor. As a nerve-thriller, it wins with both feet.

The author of the script new or classic is not given; but Tom Moore produced it and plays the Mephistopheles role as a doctor learned in Eastern lore. The honors for acting go to Ethel Clifton as his wife, although every one of the entire cast plays ably and in first-class professional style. Robert Ellis plays a derelict whom the doctor buys. The man was about to commit suicide on account of a girl and the doctor wants to use his life and promises to give him a good time for a few weeks. The doctor's house is fitted up in Oriental style; he has a Hindoo servant (Paton Gibbs) and his wife has a great unexplained sorrow. There is a mysterious room in the house. The wife's niece, Marguerite Courtot, comes on a visit and wonders what is in the closed room. The "time" of the bought derelict is now up and he comes to the house. We soon see that the girl was once his sweetheart and that it was for her that he was about to commit self-destruction. But they now make up; the man for the moment forgetting that he is sold. Now we find that the doctor has an idiot son and that his purpose is to take the mind and intellect he has bought and give them to his son. If some unforeseen thing had not happened just at the right time he would have done it too. Betty Peterson plays the mad boy.

W. S. HART IN "MR. SILENT HASKINS."

Cast again in his favorite role—that which has made him nationally famous as a character actor—William S. Hart promises to create another stir in motion picture circles soon in "Mr. Silent Haskins," an interesting western story to be released by the Kay Bee Co. Feb. 19.

Beata Lily Gray

BEATA (BETTY) LILY GRAY, one of the stock members of the Vitagraph Company, began her artistic career during her school days, when as a young lady in her early teens she was noted as a beauty. It was Miss Gray's fortune to be selected as the model for Harrison Grey Fischer's famous Western Girl creation and later to grace Charles Dana Gibson's Debutante series, besides posing for Clarence Underwood for a year.

"Betty" Gray.

Miss Gray, or Betty as she is familiarly called, was born in Passaic, N. J., February 27, 1894, and is of Danish-Swedish parentage. Her father, Nelson Gray, having been born in Copenhagen, Denmark, and her mother, whose maiden name was Amalia Hansen, in Sweden. Miss Gray received her education in the public schools of Passaic. Graduating from the high school, she studied art in the New York School of Applied Art and was making exceptional progress when the lure of vaudeville attracted her. Securing booking for an eight months' tour, she presented a single act in which she made four changes of costume, appearing as flower dancer in an Italian number, and finished with a recitation. Vaudeville did not appease her craving for artistic triumphs and she sought other fields in which to display her ability, finally deciding to try posing for pictures. Strange as it may seem, her magnificent head of hair, Miss Gray's crowning glory, was responsible for her first engagement as a screen artist, her ability as an actress being in the nature of a surprise to her first director. It is a noteworthy fact, that although she has posed for several motion picture companies, her first picture has always been the means of her making stock, and it was so when she joined the Vitagraph Company.

Miss Gray enjoys the distinction of having played opposite a number of leading artists, some of whom came from the legitimate stage to pose for a single picture and her work in every case has been received with critical commendation. Although having been with the Vitagraph Company but a short while, she has appeared in a number of successful pictures, the most important being "The Smoking Out of Bella Butts," "The Hand of God" and "The Girl That Might Have Been."

During the hours when she is away from the studio, Miss Gray finds time to write stories, scenarios and poems and to illustrate and make head-covers for magazines. She believes in "living up to what light you have and in being true to yourself."

EDISON STORY ON HISTORICAL INCIDENT—A QUADRUPLE EXPOSURE FEATURE.

An unusual photographic feat—a quadruple exposure—was successfully executed by Edison Director Eugene Nowland in "The Boston Tea Party," a forthcoming release, in which the effect is tellingly used in a patriotic speech during a stirring moment of the play. A dramatic heart-interest story is woven in and around that famous historical incident, where the early settlers rise against the government and, disguised as Indians, dump the cargo of tea into the harbor. The play bristles with action. Every historical feature is preserved, down to the smallest detail. Miss Maxime Brown, a pretty, young Edison actress, does some excellent riding in the play.

TEMPLE THEATER CHANGES HANDS.

The Temple of Ocala, Florida, erected some few years ago by the Marion-Dunn Lodge No. 19 of Ocala, was recently sold to E. C. Bennett and Charles H. Lloyd, both residents of that place. The consideration named in the transfer was $23,560. Mr. Bennett, who has had the management of the Temple since it was opened, will continue in that capacity.

"A Tragedy of the Rails"

Edison Two-Reel Melodrama Suggested by Claudy's "33 Runs Wild."

Reviewed by Louis Reeves Harrison.

CAST.

Belle, a telegraph operator.....Gertrude McCoy.
Bob Hillman, an engineer, her sweetheart, Augustus Phillips
Tony Malone, a section boss.....Carlton King
Belle's brother .....Edward Lawrence

THE Edison Company has always excelled in sensation stories based on the adventures of railroad employees, "The Tragedy of the Rails" is one of these. All ends well for hero and heroine, hence the term "Tragedy" is misleading. The common acceptance of a "Tragedy" is that of a dramatic composition of stately movement and unhappy termination. his story is built on a foundation of sensational incident, one calling for the physical activity and

Scene from "A Tragedy of the Rails" (Edison).

daring temperament of a Gertie McCoy, and Gertie is in her glory. Whether or not she actually does what the spectator sees is of minor importance. What is actually portrayed calls for the exercise of both courage and strength. Some fiery strain in her blood makes it appear that she actually finds exhilaration in reckless adventure, she takes to it so kindly.

There is a bal masque of railroad employees in the preparatory scenes, attended by Gertie, in her brother's overalls. She gets into the smoking room where Bob, the young engineer she loves, suspects her sex if not her identity. She is unmasked. Bob flies into a rage that his sweetheart should dress in men's clothes and snubs her during the rest of the evening. Woman-like, or human-like, she finds consolation in the attentions of "Tony." She trifles with Tony until she sets up the customary triangular situation.

Gertie is the hypothenuse of a right angle triangle, the square of which is equal to the sum of the squares of the other two sides, respectively "Bob" and "Tony." You will notice in all such triangles that the other two sides meet at a point more or less acute. So Tony meets Bob in the cab of the latter's engine. Struggle. Bob is knocked senseless. Tony starts the engine to cover his crime. Then Tony's revolver goes off in his pocket and fatally wounds him somewhere or other, deponent sayeth not. That gets the engine started and Tony out of the way. Now for the thrill.

Gertie gets a message that "No. 33" is running wild against the course of a fast express. She boards a "gasoline handcar" and starts it on a track parallel to that of the derelict "No. 33." She lets the engine overtake her and springs from the handcar to Bob's locomotive. The engine is brought to a stop as soon as possible but this is done barely in time. The engineer of the fast express brings his train to a standstill where his cowcatcher could just crack an egg with the other engine.

Does Bob feel sorry when Gertie revives him and he is told what a splendid girl he nearly lost? You will have to see the picture to solve that deep mystery.

BERT SIEBEL WITH KRITERION.

Mr. Bert Siebel, formerly with the Willis Studios and Laboratory, now with Kriterion Service, as assistant to the technical editor.

Dustin Farnum in Captain Courtesy

A VAST ranch presenting one of the most beautiful locations in the mountains back of Los Angeles and overlooking a valley with a snowcapped range in the vista beyond has been leased by Bosworth, Inc., where work is now well under way on the forthcoming release, "Captain Courtesy."

Those who have viewed the sets for this production and the buildings which are already completed say they are the best they have ever seen. In staging "Captain Courtesy" Bosworth, Inc., are displaying their usual exactness of detail and faithfulness to the minor as well as the major points in the story. The producers borrowed from an old Californian Mission the altar, decorations, pictures and accessories, in order to present the true atmosphere. The play, inspired by the romance of California history, has for its locations and backgrounds the mountains, the San Gabriel Mission of the Padres and the houses, architecturally Spanish, which preserve the romantic atmosphere that pervades the old historical landmarks.

Dustin Farnum.

Dustin Farnum, the prominent legitimate star who recently allied himself with the Bosworth forces, will appear in the title role of "Captain Courtesy." While the cowboy on the stage is after all an idealized puppet, the cowboy on the plains and hills, who scales cliffs and rides bucking bronchos, must be a real man and an athlete. To see Dustin Farnum in a Western costume dashing up a steep hill on horseback, fording streams and performing other feats which demand physical ability as well as a steady nerve one is readily convinced that in addition to his great dramatic talent, the star easily fulfills every demand of the character which has been assigned him.

Large battle scenes are being staged among the mountains at the present time which promise to be entirely above the ordinary. In place of the usual crowd of "extras" there are regular United States troops, whose correct attire and military deportment will aid materially in the success of the big film. There will be over five hundred troops used. In addition to the regular troops large bodies of cowboys, Indians and Mexican soldiers are included in the play.

Dainty as a wild-flower, playing with Dustin Farnum is Winnifred Kingston, the same little leading lady of "The Virginian" and "Cameo Kirby." Courtenay Foote, one of the most brilliant artists among screen actors, appears in an important role, which affords him many opportunities to display his remarkable ability.

A CAMERA MAN IN THE TRENCHES.

E. A. Wallace, the American newspaperman, who is acting as camera man for the Hearst-Selig Twice-a-Week News Pictorial, with the German army in Belgium and France, has been filming motion pictures of soldier life in the trenches. He has forwarded some interesting films taken along the battle front.

Mr. Wallace writes: "I have spent days at a time in the underground passages, termed by courtesy, trenches. They are so devised that the soldiers can eat and sleep in them. In some localities, little underground apartments have been dug out and they are heated and rudely furnished. All through them the telephone wires criss-cross, and at certain stations in the trenches, operators are seated and they report at stated intervals to the executive officers in command.

"Occasionally, there will come an order to fire and then the heavy guns will let loose. The range is found by mathematical calculation, and the enemy is rarely seen. For miles and miles along the battle front, if it were not for the thunder of the guns, and exploding shells, a spectator would be loth to believe that a real conflict was being waged."

The views of the rudely constructed trenches, occupied by the soldiers, their methods of constructing these trenches, and modes of enduring many hardships and inconveniences, are realistically shown in scenes released in the Hearst-Selig Twice-a-Week News Pictorial.

"The Exploits of Elaine"

The Seventh Episode with "The Double Trap" Proves to Be One of the Most Thrilling of the Series.

Reviewed by Margaret I. MacDonald.

THE dizzy height of a belfry tower has been chosen for a portion of the staging of the seventh episode of "The Exploits of Elaine," and the thrills that penetrate from this elevation are of the most poignant kind. In other words, this particular episode is a hair raiser. So realistic is its presentation that what we happen to know about studio work does not seem to matter in the jar which our nerves get at the sight of Craig Kennedy's wrestling match with another agent of the "Clutching Hand" on the very tip top of the tower, and the final breaking of the cross on the cupola, to which they cling, and its fall through the air to the ground, accompanied by the villain, who succumbs shortly afterward.

In this number there is less of science than in the previous ones. There is an added interest in the introduction of two

Scene from "Exploits of Elaine" (Pathe).

or three more interesting types, namely, "Weeping Mary" and her son, the former claiming to have been married to Taylor Dodge, Elaine's father, and "Gertie the Pippin," begging to claim the services of Kennedy in the search of her missing jewels. These incidents serve to place Elaine and Kennedy again in the hands of the enemy, and, as before stated, their miraculous escape is a thriller.

The same care in the direction of the picture is noticeable in this number as has characterized throughout the Pathe-Hearst series.

TERWILLIGER MAKING "CAVE MAN" PICTURE.

George W. Terwilliger, the Lubin director and author, who is in St. Augustine, Florida, with a special company of Lubin stars, is at present presiding over a most unique set of buildings. They are located on Anastasia Island and have been transformed into structures that represent several widely different ages in the development of the human race.

Terwilliger is filming a big feature picture the action of which begins back in the cave days, continues through various periods and ends in modern times. The background for some of the big scenes in the play he found on Anastasia Island, and the old buildings he so rearranged that one can walk into a different age, costume and atmosphere at every turn.

The old buildings have a romantic history, but their future will be even more so. As soon as the cave man picture is completed a thrilling naval drama, written by Terwilliger, will be filmed in and around the buildings. Then the roofs will be removed in order to take interiors, and when this is completed Terwilliger will stage a young war on the island, during which naval men will train heavy artillery on the buildings and shell them until nothing remains.

CAST FOR NEW VIVIAN MARTIN PHOTOPLAY.

In the coming Vivian Martin feature that is being made at the World Film studios, at Fort Lee, under the direction of Emile Chautard, the cast includes the following players: Milton Sills, who has just concluded his work in "The Pit" with Wilton Lackaye; Alec. B. Francis, who has just finished working in the Robert Warwick feature, "Alias Jimmy Valentine"; Fred. C. Truesdell and Miss Nora Sisson.

Al. E. Christie

IT IS hard to say which is the more humorous, Al. E. Christie or his comedies. Al. E., as he is known to most of his friends, is very much of a character, and he is like nothing else but Al. E. Standing well over six feet, wiry and boisterous as an overgrown boy, it is seldom that he is not laughing with or at someone. Christie's picture experiences are virtually confined to one firm, and he still insists upon his releases going out under the brand with which he started, the Nestor. There is a big difference in conditions, however, for when the Nestor company was owned solely by Dave Horsley (who turned the crank) Christie acted, painted scenery, obtained and put up his own props — all this apart from directing as well. Christie looks back and laughs and says he thoroughly enjoyed it all. In those days he did not confine himself to comedy, but produced a number of dramas; but probably his first big success was with the "Mutt and Jeff" series which were made in New Jersey.

Al. E. Christie.

When Christie first came to California he added to his other duties that of general manager. Thomas Ricketts was the only other producer at that time, and the rise of the great aggregation now in possession started in Los Angeles with Christie as manager. Al. had his own method of making funny plays. He insisted upon having young and well-dressed people around him, and although the powers that were viewed his efforts with not a little alarm they caught on, and, before they were aware of it, the Nestor comedies had established a place for themselves in the hearts of the exhibitors and the public.

In directing, Mr. Christie laughs with his players and is about the most energetic producer in captivity, for he talks and directs and follows every action. Eddie Lyons and Lee Moran have been with him almost from the start.

CHANGE OF BILL AT VITAGRAPH THEATER.

The Vitagraph Theater will offer as its principal feature for the week commencing Sunday, February 14, the four-part melodrama "The Wheels of Justice." Theodore Marston produced the subject with a cast that included Dorothy Kelly, James Morrison, Louise Beaudet, Anders Randolf, Eulalie Jensen, George Cooper and Charles Eldridge in the most prominent parts.

Four shorter pictures that add variety to the program include a one-part comedy, "When Samuel Skidded," in which a wife's cupidity subjects her weak-kneed husband to laughable indignities, featuring Kate Price and Jack Brawn; a one-part drama, "The Quality of Mercy," picturized from George Bronson Howard's magazine story of the same name, in which Edith Storey, S. Rankin Drew and Antonio Moreno will be seen in prominent parts; a one-part comedy, "Some White Hope," a laughing story of a fighting "rube," introducing Donald MacBride and Nicholas Dunaew; and a decidedly interesting two-part drama, "The Millionaire's Hundred-Dollar Bill," that tells in dramatic sequence the story of a wager, a girl, a hundred-dollar bill and the result, with a selected cast including Leo Delaney and Leah Baird.

OHIO CENSORS PASS "WAR OF WARS."

C. Lang Cobb, Jr., manager of sales and publicity of Ramo Films, Inc., visited Columbus, Ohio, on Feb. 1, 1915, for the sole purpose of having this high grade American-made feature passed upon by the Ohio Censor Board. With one exception, the entire board was present and complimented Mr. Cobb on the excellence of the picture. "The War of Wars" is a very strong, substantial photoplay which cost the Ramo Company $22,000 in cash to produce. The States of Ohio, Indiana, Kentucky, Illinois, Missouri and Texas are the only states unsold for this picture.

"His New Job"

Charles Chaplin Makes Successful Start with Essanay in Enjoyable Two-Reel Comedy.

Reviewed by Margaret I. MacDonald.

JUDGING from first impressions and the roars of laughter evoked by Chaplin's first Essanay comedy from a representative New York audience, "His New Job" is going to be popular.

Strange to say, the production has no plot to speak of; but it would seem that Charles Chaplin has but to poke some other fellow in the stomach, pommel the seat of his trousers, or rattle his brains with anything that comes handy to call forth round after round of the heartiest laughter. And after all is said and done the whole production consists merely of slapstick comedy; nor does it seem to belong to any distinct school of comedy. The fact of the matter is that "His New Job" is rather a hard proposition to analyze, and the only thing that is certain, besides its assured popularity, is that it sets the fuse to the picture fan's bump of mirth.

Ben Turpin proves a good foil for Chaplin. For him the comedy star has no respect whatsoever. He pushes his face in, kicks him, slams the swing doors in his face, and finally walks on the unfortunate's stomach. In fact, he abuses with sturdy vigor most people who happen to cross his orbit; and stepping on the leading lady's train, with the result that her shapely silk-stockinged calves, with their appendages of feet in French-heeled slippers continue on their upward way unconscious of the public gaze, is one of the least of the offenses committed by the clever comedian.

What there is of a plot consists of his coming to a moving picture studio to look for work. From the position of carpenter's assistant he falls heir through stress of circumstances to the enviable role of the hero of a picture play which is in the course of production. The mistreated applicant whom he has pommeled to the queen's taste takes his place as carpenter's assistant. Later, by a clever reversal of situations, the head carpenter, blamed for the hero's misdeeds, is thrown bodily from the studio.

It would be impossible in short space to recount the various atrocities committed by comedian Chaplin in these two vibrant reels; but, as indicated before, if the audience thinks it's funny, it must be so.

ARTISTS' MODELS IN "OLD DUTCH."

Admirers of female beauty in real life, as well as between magazine covers, should make a point of seeing Lew Fields in "Old Dutch," the five-reel comedy released by the World Film Corporation on February 8.

There is a scene in the film in which, at a large Florida hotel, it is necessary to have a group of beautiful

The Artists' Models Who Appeared in "Old Dutch."

girls. Frank Crane, the director of the picture, determined to have the most beautiful models he could procure, and instead of going to the theater for them went to the studios of the best-known illustrators in New York—those having pleasing drawings and sketches of feminine types which delight us on, and in, magazines, books, billboards, etc. This resulted in Mr. Crane being able to procure eight of these lovely girls to appear in "Old Dutch."

Josephine West

JOSEPHINE WEST, one of the new stars of the United Film Service, makes her first appearance at the head of the newly organized Pike's Peak Film Company in a striking play of Indian life, "The Greater Barrier," which is to be released shortly.

Miss West, while only just added to the roster of stars appearing under United auspices, is a leading woman of vast experience in legitimate as well as screen productions. Since entering the ranks of photoplayers she has been identified in particular with Western subjects, having played leads in the Broncho Films for two years, in the Cheyenne Feature Films and the Colorado Motion Picture Company's productions, as well as with other companies, specializing in Western reels. She has also appeared in a great variety of roles for the Edison, Lubin and Selig companies. It was she who was the leading woman in "The Hand of the Law," a Western photoplay which featured Thomas J. Tynan, warden of the Colorado State Penitentiary.

Josephine West.

Miss West has entered heart and soul into the life of the plains since going West some years ago and has become an adept at riding, roping, shooting, boating and swimming. In a recent film play, "Bringing in the Law," she permitted a horse to be shot under her while in full gallop, a fair example of her intrepidity and fearlessness. The play proved one of the greatest thrillers ever thrown on the screen. In the most recent production in which Miss West appears, "The Greater Barrier," which is promised for early release by the United Film Service, Miss West allows herself to be dragged by a horse at the end of a lariat.

This lithe and lissome pet of picturedom has been appearing before audiences either in the flesh or in reflected poses ever since her sixteenth year. She is a Southern girl, being born in Virginia, and boasts all of the lusciousness, magnetism and olive-skinned pulchritude of the daughters of that state. Her experience on the legitimate stage includes many important roles, in which she won high recognition.

That invaluable asset where picture-playing is concerned, experience in a repertoire theater, is possessed by Miss West. She was leading woman of the College Theater Stock Company of Chicago and of the Imperial Stock Company of the same city for several years.

AGNES EGAN COBB LEAVES ECLAIR.

Agnes Egan Cobb, after two years of hard work placing the Leading Players Film Corporation and Features Ideal, Inc., on the market and giving them a world-wide, substantial reputation, has resigned from the management of the aforesaid corporations, as well as from the board of directors of the Eclair Film Company.

Mrs. Cobb has had no vacation during this time and feels the need of one very badly. She has gone to Toronto to visit her brother for one week. Upon her return she will take up the management of the Egan Film Company until the complete recovery of her brother, Charles S. Egan, who is gaining his health rapidly, and is expected back to his office inside of the next two weeks, whereupon, Mrs. Cobb says, she will launch the biggest surprise the film industry has known yet.

CARLYLE BLACKWELL AND "THE HIGH HAND."

Carlyle Blackwell hopes to be through with "The High Hand" in about a week, and both he and William D. Taylor, the director, believe that they have turned out a wonderfully interesting film for the Alliance Program. They are much pleased at the manner in which the Favorite Players' features have been received by the exchange men, and Mr. Blackwell is in receipt of several letters telling him that the appearance of "The Last Chapter" has broken all records.

"From Headquarters"

Remarkable Three-Reel Vitagraph Containing an Abundance of Heart Interest and Many Big Moments.

Reviewed by George Blaisdell.

THOSE who believe the quality of a motion picture depends on the number of spectacular incidents that may be injected into it may with profit study "From Headquarters," the three-part Broadway Star Feature shown at the Vitagraph Theater during anniversary week. Here is a story of the simplest description. In it are three principals —and few others. There is never any doubt as to what is going on; clarity is absolute. Yet this simply told story maintains a hold on the feelings, from the beginning to the very end, such as only the best drama can. Ralph Ince produces the subject, and his skilled hand and fertile mind are in evidence all the way. David Sonnenblick is the author who has given us a real script.

Anita Stewart, Earle Williams and Anders Randolph are

Scene from "From Headquarters" (Vitagraph).

the three players who portray the story. We name them in the order in which they appear on the program. There is, however, no superiority in merit but rather equality, and this fact constitutes one of the features of the production. Miss Stewart is the daughter of a Headquarters' detective who when her employer has won her love and discarded her plunges a knife into him. Mr. Williams is the employer who has such a narrow escape from death at the hand of his stenographer. Mr. Randolph is the detective assigned to clear up a case, but has reason, before he gets out of his home, to believe his daughter guilty of the crime.

Mr. Ince has made frequent repetitions of vital scenes in order the better to hammer into the mind of the onlookers what is passing through that of the character. He has gone to the limit in the employment of restraint; he has had the courage to continue turning the camera's crank when the only action discernible was the storm raging behind the rigid features of the men or the mobile face of the woman.

No time is lost in the development of the story. As the broker and his stenographer lean over to pick up a sheet of paper the attraction of the man of the world for the girl in her first position is clear. Rose dreams at her machine of sitting on the arm of his chair and taking notes. The dream comes true, only too true. The impish young clerks see in the general situation opportunity for comedy; Rose is unaware of their mirth or unmoved by it.

Of the strongest scenes—just a few—are the denunciation of the broker by the girl when she sees he has turned his attention to a newcomer; the plunging of the two-edged envelope opener into the back of the employer; the escape; the discovery of the wounded man by a client, the word to Headquarters and the assignment of the father to the case—it is in his district; the dialogue between the two when the father meets at the door the frantic daughter and his suggestion that she seems to know something about the trouble; the father's investigation and the confirming of his fears, with flashes of Rose curled up at the window awaiting the inevitable; the return to the station of the Spartanlike detective, to report and then to make the arrest, only to be informed that the broker has called off the investigation; his homecoming and the misinterpretation by the daughter of the stern, sad face of the father and of the hand reaching out to her shoulder; the ensuing explanations and the heartbreaking embrace. And then, after the lapse of time, the call of the repentant broker, and the irruption of the enraged father; the struggles of the daughter to release the stranglehold of the father, her face between his arms and touching the faces of the two men; her victory over the giant detective as the convalescent collapses, and the concluding scene as the reluctant father leaves his daughter in the arms of the man who had come to make amends for the wrong he had done.

The play's the thing, of course; in "From Headquarters" we have the play and the players, too. There are others besides those mentioned. Among these is Temples Saxe, the witness; and there is the sergeant at the police desk—grim and to the life.

"From Headquarters," as the Yankees put it, is man's size —and woman's, too.

"$50 Prize Contest"

Three-reel Imp Production, Based on Prize Story, Contains Strong Moral Impetus.

Reviewed by Margaret I. MacDonald.

A CREDITABLE production written and staged by Stuart Paton, but still waiting for a name, is the result of the $50 prize contest held by the Universal Film Manufacturing Company.

The story is good. The writer had in mind the crime of intemperance, and has ably demonstrated his idea with the case of a drunkard; and he has, moreover, chosen a strong example, that of a young doctor, using as illustration of the consequences of his sin the sorrow and bereavement in the household of a patient, and the ravages wrought on his own destiny through his addiction to the liquor habit, gambling, etc.

In the cast of the picture appear Matt Moore as the intemperate young Dr. Carson, Hobart Henley as his professional rival, Dr. Grant, William Welsh in the role of the bereaved husband, Howard Crampton as the crook, and Dorothy Phillips as the crook's daughter.

The production has plenty of interesting action, is well set, and is, of course, strong on the human interest side. Looking at it in a general way, the story is true to life, falling short possibly in one instance only; the placing of the doctor in prison is rather a forced situation. True, his entry into the home of his rival, when several years after his downfall he happens by one night and sees Nell, the daughter of the crook, being forced to open the safe in the

Scene from $50 Prize Contest Story (Imp).

Grant home, and is caught with the goods on him in his attempt to save the girl, is a perfectly legitimate situation. The following situations are not, however, all of the same sincere nature, namely, those which occur when the child of Grant is shot and operated on by Carson, with the girl Nell as his assistant, while the police wait outside the door; and it is an unsatisfactory solution of the problem that places Carson in prison after the service rendered Grant on behalf of his child, without even the sign of an expostulation on the part of Grant.

The production has, in spite of any adverse criticism which might be offered, a mission of its own to perform, which it is perfectly able to carry out; and it will be a welcome one to both educators and reformers. A plan is on foot, as this review is being written, to exhibit the picture before the prisoners at Sing Sing on Lincoln's birthday, the prisoners to be asked to give the production a name.

March 5th will see the release of this production, although a suitable name is not expected to be decided on for some time.

"The Black Envelope"

Considerable Tact Displayed in the Direction of Four-Reel Subject Presented by the Picture Playhouse Film Co.

Reviewed by Margaret I. MacDonald.

AMONG the various subjects presented for film adaptation, occasionally one springs up, which, having excellent marketable qualities, presents situations difficult of analysis from a moral standpoint, and more difficult still by way of unbiased criticism; for after all the criticism of a picture play from the very vastness of the field to be covered requires, if possible, the focus of the viewpoint of many minds, rather than an individual opinion.

The play in question has been played by a company of talented European artists, Gustave Serena, Anna Patersen, Maria Jacobini and Mario DeAngelis, and has been directed with a good deal of care and tact. The story is that of a French citizen, a local politician evidently, whose campaign

Scene from "The Black Envelope" (Picture Playhouse).

for mayor is suddenly brought to a standstill through the lack of funds. This is overcome, however, through the self-imposed offices of an actress who has fallen in love with the mayor elect and who advances the sum of $20,000 for the furtherance of the campaign. In his gratitude the man fails to resist the affectionate demonstrations of the woman, who goes off on a three months' trip with the supposition without positive grounds that on her return she will become the wife of the mayor of the city.

On her return, however, she is met with coolness and the payment in full of the debt, and also the news that he is betrothed to another. Later the marriage of the man takes place and, persuaded by a cast-off lover of the bride, the actress enters into a successful plot to steal the receipt which she gave for the return of the money. The former lover of the wife of the mayor being an editor of a newspaper circulates through the columns of his publication a scandalous report as to the methods resorted to by his rival in gaining his election.

The young wife of the mayor under a somewhat exaggerated sense of honor, steals off to the home of her former lover. After her entry to this house the question of just what did happen is left open to conjecture. There is the scene where she apparently yields to the persuasions of the man, and follows him into a room whose doors are closed to the spectator immediately; there is the scene where the woman staggers from the room alone with the black envelope and the receipt which it incloses. Following this she is seen to enter her own home and give the receipt to her husband, who demands an explanation, the answer to which is also clothed in mystery. When the husband enraged rushes to the house of the editor, and into the room which was formerly closed to us, the scene presents a dishevelled bed with the man lying dead at its side. And finally we discover through a note in the hand of the wife who lies dead in the home of the mayor on his return, that having saved the honor of her husband she has decided that it would be best to save her own.

The production has many points of beauty—the scenes in the garden of the mayor's home for instance. It has its weak points also, various technically incorrect jumps being made in the course of the production. Commercially speaking no fault can be found with it.

Lorle Palmer

THE photoplay world has claimed another actress from the legitimate. Miss Lorle Palmer, who during her theatrical career has played with some of the biggest stars this decade has known, and also appeared in some of the biggest successes of the past dozen years, has cast her lot with the motion pictures. Miss Palmer in the future will be seen in the photoplays which bear the trade mark of the Alhambra Brand.

Lorle Palmer.

This gives the Kriterion service another noted actress out of the legitimate theatrical field. Miss Palmer has appeared in both this country and across the Atlantic with such stars as Viola Allen. She played a leading part in the production of "When Knighthood Was in Flower." The Shubert stock at Salt Lake City for many years claimed her as leading woman.

This will be Miss Palmer's debut in motion pictures to a certain extent. While she has been called upon before to pose before the camera for a reel or so, her many other contracts never permitted her to give pictures the serious consideration that she wished. Her decision, however, has been made and in the future her entire time and talent will be employed to make permanent on celluloid some of the splendid big productions in which she was featured, and also many other interpretations which undoubtedly will bring her as much fame in the photoplay field as did her legitimate career in the theatrical world.

The Kriterion has gained a valuable acquisition in Miss Palmer. Her work in the productions which she has appeared in has marked her a lady whose possibilities are not gauged by the ordinary rules of measurement. In her past efforts she has displayed a talent that predicts a splendid future for her in the pantomime. Her type of beauty also is something that is not seen every day in the motion pictures. Her carriage and appearance make a striking appearance in photoplay.

KERRIGAN-VICTOR COMPANY LEAVING FOR MEXICO.

As soon as "Vengeance Is Mine," the story on which they are now working, is finished, the Kerrigan-Victor company, under the direction of Jacques Jaccard, will leave the Hollywood studios for the mountains in the northern part of Mexico, where they are to remain a fortnight in order to stage the exterior scenes in a film adaptation of William McLeod Raine's popular novel, "Bucky O'Connors."

Twenty extra people will be taken along in addition to the regular cast, and with them will go a carload of saddle and pack animals and another one of provisions calculated to last them for three weeks. The company will travel by train to San Juan Capistrano, where many of the beautiful scenes in "Smouldering Fires" were filmed. Then they will travel by horse to Tia Juana, Mexico, into the heart of the mountains south of the Jacumba district, the scene of several battles during the recent Mexican revolts.

MANGAN TRANSFERRED TO CRESCENT THEATER.

Francis A. Mangan, who was directing the destinies of the Cumberland theater, Greene avenue and Cumberland street, Brooklyn, since that structure was opened a year and a half ago, has been transferred by the Photoplays Theater Company, owners of the Cumberland, to the Crescent theater at 168th street and Boston Road, Bronx, New York City, another of the company's houses. The seating capacity of the Crescent is 1,800, three times that of the Cumberland. Mr. Mangan's conception of a diversified and entertaining program together with his pleasing personality will undoubtedly place him in the good graces of the patrons of the Crescent.

"The Incomparable Mistress Bellairs"

A High Class Feature of Genuine Merit Released by the Cosmofotofilm Company.

Reviewed by W. Stephen Bush.

THIS is a refined comedy of the best type. There are few pictures which show greater attention to detail and greater care in the matter of correctness in dress, furniture, etc., of the period in which they are laid than "The Incomparable Mistress Bellairs," released by the Cosmofotofilm Company.

This story deals with the matrimonial adventures of two sweet young English maidens. It takes us back to the days of George III. An English lord named Mandeville, tired of the gayeties of life, is attracted by a demure little Quakeress, whom circumstances has driven to seek a livelihood on the stage. The Lord is being urged into matrimony by his sister and Mistress Bellairs is proposed as the bride. Now Mistress

Scene from "The Incomparable Mistress Bellairs" (Cosmofotofilm).

Bellairs is a willful though lovable young creature. She is surrounded by admirers of whom the son of an impoverished Irish Earl, Daniel O'Hara, is the most persistent and the most submissive. He gets very little encouragement. Woman-like, the "incomparable Mistress Bellairs" treats her most abject suitor with unbending hauteur. She is flattered by the attentions of Lord Mandeville only to become furious when she finds that the Lord is rather perfunctory in his gallantry. The Lord indeed makes no secret of his love for the Quaker girl and at a masked ball his devotion to the little modest beauty is in quite a sensational manner made known to everybody. Some very interesting developments follow. The incomparable Mistress Bellairs is confronted by a remarkable situation; an accident has made her the guest of Lord Mandeville. The latter in his cups offers an affront to Rachel Page, his Quaker idol, whereupon Mistress Bellairs most generously takes her rival's part and makes the Lord feel ashamed of himself. The Lord then marries Rachel, while Mistress Bellairs at last unlocks her heart to the incessant pleadings of Daniel O'Hara. It all ends very prettily and very happily.

The acting throughout the play is good and in some instances excellent. This is particularly true of Lord Mandeville, whose portrayal of the English nobleman of the time of George III was a most artistic and creditable performance. The part of Mistress Bellairs was taken by Edna Flugrath and was on the whole rendered quite capably. As to the photography of this film, it stands far above the average. I have never seen costumes photographed with such fine detail, and as the costumes of the Georgian period were both rich and elegant, the effect on the screen was most delightful. For houses who seek to entertain their patrons with a high class feature "The Incomparable Mistress Bellairs" is an ideal attraction.

DUBOSCH GOES TO COAST.

Charles M. Dubosch, general manager of Hugo Reisinger, left New York Saturday, February 13, for a five weeks' tour of the Pacific Coast territory in the interest of "Electra" pink label carbons, of which Hugo Reisinger, 11 Broadway, New York, is sole importer. Mr. Dubosch is a very pleasant gentleman and well informed on the subject of carbons. He should receive a warm reception on the coast.

Gilday Meets Up With Screeners

Manager of Kansas City's Superb Willis Wood Theater Is Greeted by Many Well-Known Players.

JOSEPH H. GILDAY, manager of the splendid Willis Wood theater, of Kansas City, a detailed description of which was printed in the Moving Picture World last December 5, has returned home from a short business trip to New York. Mr. Gilday looked over the film field and attended a number of local theaters along the Great White Way.

Joseph Gilday.

Besides the Willis Wood he is interested also in the Tenth Street, the Twelfth Street and the Powers, all down-town houses, and the Alamo, situated in the suburbs of Kansas City. The Willis Wood was converted from the leading legitimate theater to pictures at an expense of $50,000, of which $20,000 was represented by the installation of an organ.

Passenger elevators were constructed so that patrons might be conveyed to the upper gallery, the 550 seats of which are sold for 10 cents each. Admission to the balcony is 20 cents and to the orchestra 25 cents. There is an orchestra of sixteen pieces. Six shows are given daily, at 11, 1, 3, 5, 7 and 9 o'clock. The program, consisting of about seven reels, is for a minimum of one week's run. If the production featured consists of five reels Mr. Gilday uses a weekly and a comedy. Sometimes there is a song by a well-known singer. The manager is a firm believer in advertising, the Willis Wood expending on an average of $400 weekly in the local press.

Mr. Gilday says there has been an era of over-construction in picture theaters in Kansas City; he adds that in his opinion Kansas City now contains more photoplay houses than does any other town of its size in the country. Mr. Gilday started in the exhibition business about eight years ago, and has been very successful. When asked to what particular factor he ascribed his progress he remarked that it was his belief that personal acquaintance with his patrons had much to do with it. He thinks there are many things an exhibitor should do besides putting on a show. Mr. Gilday says that every Friday night preceding the initial showing of a new feature the musicians of the Willis Wood rehearse the music for the subject. By Sunday the leader has ready his orchestration. No paper is used in the lobby of the Willis Wood. Instead elaborate photographs are prepared by a skillful local artist.

Mr. Gilday made a pleasant call at the office of the Moving Picture World. Later he was escorted across the park and introduced to the famous Fireman's Shirt; he made an especial request to be enrolled among the ardent admirers of this concoction. A visit and a luncheon at the Screen Club followed. Here the Kansas City man, during his stay on Friday and his return on Saturday afternoon, met many of the players who for years have been appearing on the screens of his houses. He knew them all, and by name He found a great many who had played in the Willis Wood before it was converted to pictures. Among the men with whom he chatted were Dan Mason, William H. Tooker, Thurlow Bergen, "Doc" Willat, William Welsh, King Baggot, William Wadsworth, Bigelow Cooper, William Mandeville, Bud Ross, Ben Wilson, Walter Mcnamara, "Arty" Housman, Matt Moore, Dave Wall, Howard Crampton, James Gordon, William Russell, and there were a host of others. Mr. Gilday admitted that while he was born and raised in Kansas City, New York, and especially the Screen Club, surely looked good to him. A message received from him since his return home mentions his pleasurable visits to the screen players' home.

World Film Anniversary

Brief Resume of the Feature Marketing Idea as Developed by Lewis J. Selznick.

ON February 16, 1915, the World Film Corporation celebrates its first anniversary. In the brief period of twelve months, it has done enough to make it the best known of the major feature films producing and distributing organizations. On February 14, 1914, the World Special Films Company, releasing two feature films a month, went out of business, and the World Film Corporation was formed to manufacture and distribute features every week.

At that period, conditions in some departments of this business were not satisfactory; the method of marketing films on the state right plan had proven unworkable, and at the same time, feature films themselves were, it was said, losing favor with exhibitors and the public. Lewis J. Selznick, vice-president and general manager, met these conditions by organizing the World Film Corporation along lines which admitted of the distribution of films by the best commercial methods. In the early months of the Corporation's existence, he showed that good feature films were in great demand among exhibitors and the public, by releasing weekly, among other features, the following: "Sapho," "Protea," "Joan of Arc," "Master Criminal," "Brass Bottle," "Last Days of Pompeii," "Germania," "The Lights o' London," "Uncle Tom's Cabin," "The Lure."

Mr. Selznick by his experience confirmed his original idea that exhibitors wanted "productions," big pictures, with the backing of prominent names. The instantaneous success of this idea induced him to secure for the World Film Corporation the film productions and rights to all the Shubert offerings. Through that arrangement he opened the way to filming many of the biggest Broadway successes that have appeared under the direction of those famous managers. Soon after Mr. Selznick secured the productions of the William A. Brady Photoplays, Inc., and this made possible such successes as Robert Warwick in "The Dollar Mark" and "The Man of the Hour," Emma Dunn in "Mother," Wilton Lackaye in "The Pit," Alice Brady in "As Ye Sow," and others too numerous to mention. The next arrangements that Mr. Selznick concluded brought into the World Film fold the entire output of the Charles E. Blaney photoplays.

The Colonial Motion Picture Corporation had spent a fortune to make "The Seats of the Mighty," and when Mr. Selznick proposed that their production should be released through the World Film Corporation, they readily saw the advantage of placing this feature in his hands. The Dyreda Art Film Corporation was the next unit brought into the World Film Corporation. This insured all of the artistic productions of J. Searle Dawley to World Film exhibitors.

Soon after it became evident that the California Motion Picture Corporations' features were of the standard that the World Film Corporation had established and Mr. Selznick arranged to have their films released through the World Film Corporation. It was due to Mr. Selznick's personal efforts that Lillian Russell was prevailed upon to make her greatest success, "Wildfire," and the same is true with the noted comedian, Lew Fields' work before the camera. The Paul Armstrong masterpieces, "The Deep Purple" and "Alias Jimmy Valentine," were on the market for motion picture productions, and Mr. Selznick lost no time in securing them for his schedule. And so it has been his idea to secure for his clients the best known the market affords. A recent acquisition is "Money," made by the Keanograph Company, Fairfax, California. That assured them the "Bertlevyettes," those unique offerings of the master artist Bert Levy. The World Film is placing the suffrage photoplay, "Your Girl and Mine," which is the realization of an idea that Mrs. Medill McCormick had to bring the suffrage cause before thousands who heretofore have known it only as propaganda. "The Adventures of a Boy Scout" is also being handled through the World Film Corporation because of its unique interest to thousands of boys throughout the country.

To insure that these unique offerings are given the publicity that they deserve, Mr. Selznick created a special attractions department under the guidance of Al Lichtman. Through this department one of the greatest foreign masterpieces ever imported in this country, "Salambo," will be released to the public.

In the World Film directorate there are as follows: Van Horn Ely, 15 Wall street; Lewis J. Selznick, 130 West 46th street; Briton N. Busch, 130 West 46th street; Herbert H. Dean, 27 Pine street; W. Alden Pratt, 27 Pine street; Frederick Edey, 111 Broadway; Geoffrey Konta, 62 Cedar street; Theodore F. Reynolds, Mills Building; Jules E. Brulatour, 130 West 46th street; Chas. Jackson, 19 Congress street; Amory G. Hodges, 14 Wall street; Lee Shubert, Shubert Theater Building; J. J. Shubert, Shubert Theater Building; Joseph L. Rhinock, Shubert Theater Building; William Klein, 346 Broadway; Frank B. Ball, 30 Church street.

The company owns, operates and controls its own exchanges in New York, Philadelphia, Cleveland, Detroit, Minneapolis, Boston, Indianapolis, Chicago, Kansas City, Cincinnati, Pittsburgh, Atlanta, Buffalo, St. Louis, Dallas, New Orleans, Washington, Denver, Los Angeles, San Francisco, Seattle, Omaha, Salt Lake City.

In November, 1914, Mr. Selznick outlined and placed in operation a profit sharing scheme by which every employee of the World Film Corporation is permitted to participate in the profits of the company. This is the first time in the history of amusement enterprises that such a step has been taken.

Within sixty days of the institution of this plan prizes have been distributed among successful salesmen.

George Zorn in New York

Old-Time Philadelphia Exhibitor, with Mrs. Zorn, on Business and Pleasure Trip to the Metropolis.

GEORGE ZORN, proprietor of the New Broadway theater, in the Kensington district of Philadelphia, was a visitor in New York City last week. He was accompanied by Mrs. Zorn. Mr. Zorn has been in the picture theater business for over half a dozen years. His first house was one of the store variety, which when he secured possession of it he believed would seat somewhere about 400, but shortly discovered would accommodate but 125. Mr. Zorn recalled that one of his exhibitor associates in the early days was Mark Dintenfass.

The New Broadway has a seating capacity of 1,200. Mr. Zorn has made a feature of ventilation. There are four big exhaust fans and four ventilators as well as twenty-eight windows. The exits number twenty-two. These factors make for comfort in warm weather. In spite of the fact that he has lively competition Mr. Zorn says that he could fill many more seats than there now are in his house. He gives one show in the afternoon and two in the evening, with orchestral music.

Mr. Zorn uses a feature service, filling in with Mutual. His neighborhood is a manufacturing one. The patrons of the New Broadway show preference for dramatic subjects of action, and it is this class of pictures that Mr. Zorn tries hard to obtain. He makes it a point whenever possible to see his subjects before booking them. Judging from Mr. Zorn's conversation during a most pleasant visit he and Mrs. Zorn made at the office of the Moving Picture World he is an exhibitor who keeps sharp watch of the film market.

"Runaway June" Goes to Bermuda

Entire Company Sailed for West Indies Wednesday on the Bermudian—Will Produce Several Episodes.

"RUNAWAY JUNE" has found a new place to run away to. She is running away from chilling blasts and snow and sleet and slush, from darkling skies and bleak midwinter scenes, to balmy Bermuda, where the weather is fair and the birds are in the trees. She has packed her thirty-seven trunks and fifty-one hat boxes and accompanied by her faithful collie, "Bouncer," and her entire company of fifty, will embark on the steamer Bermudian, chartered by Reliance for the purpose, on Wednesday, February 10, and remain in the tropics till spring smiles once more on suffering New York.

In the little party are Norma Phillips, Marguerite Loveridge, Evelyn Dumo, the Misses Drew, James and Adey, J. W. Johnston, Arthur Donaldson, Charles Mason, Ezra Walck, George Day, Arthur Forbes, Frank Holland, Edward Fay, James Barnes, Alfred Fischer and many minor characters. Chief Director Oscar Engle, Assistant Director Harry Weir, Marc Edmund Jones, who writes the scenarios from the George Randolph Chester story, three camera men, two wardrobe women and several stage carpenters, electricians and property men will also be on the ship.

Episode Ten will be done on the steamer and Episode Eleven will be a pirate story and will be taken in Bermuda, as will Episode Twelve, which will be "The Spirit of the Marsh," centering around a romantic young artist. Marc Edmund Jones will work into his scenarios every interesting feature of the Island and there will be diving, and submarine scenes such as has never been done will also be completed before the Runaways run back to New York.

Manufacturers' Advance Notes

"THE RED BLOOD OF COURAGE" (Selig).

"The Red Blood of Courage," a Selig drama of Hindustan, produced by Thomas Santschi, from James Oliver Curwood's two-part story, will be released on Monday, February 22. This is a realistic and gripping pictureplay drama of India, containing beautiful backgrounds, convincing action, and a

Scene from "The Red Blood of Courage" (Selig).

succession of spectacular surprises. Thomas Santschi takes the part of Roscoe Harding and Miss Bessie Eyton makes a beautiful and sincere Lydia. They are supported by a strong cast.

This is an extraordinary release in every way and one well worthy of prominence on any motion picture program.

LEWIS STAGING "THE NEW GOVERNOR" AT AUGUSTA.

Edgar Lewis, who has gone down to Augusta, Ga., for the purpose of staging "The New Governor" for the Box Office Attractions Co., writes back a letter to New York in which he waxes eloquent over Augusta as a choice locality in which to make moving pictures. "All properties and scenery necessary in the production of a film are at hand in Augusta," says Mr. Lewis; "if we need a mountain range it is only a few miles west of us; if we desire an ocean liner it is a short distance by rail, and what is more to the point, if we are staging a production which requires scenes from regions of two different climates, we do not have to leave the environs of Augusta, as the magnolia and palm grow within easy working distance of the pine. It is rumored that Mr. Fox contemplates the construction of a large producing plant down here because of the many natural advantages of the section. I wish to add as an after thought that this region in the way of bodily comfort is an improvement on Jersey Heights in January."

NEW GREAT NORTHERN FEATURE.

About March 1 the Great Northern Film Company will release another big production in four parts, entitled "Through the Enemy's Lines." This is a most realistic and impressive war picture, within the boundary of perfect neutrality, and interwoven with a pathetic and stirring incident of a great conflict. It is needless to dwell upon the photography, scenery, settings, etc., because "Great Northern" quality prevails throughout.

Miss Ebba Thomsen, who plays the part of the heroine, is a member of the Royal Theater, in Copenhagen, and a favorite with photoplay fans all over the world. Her interpretation is both convincing and appealing.

It is anticipated that "Through the Enemy's Lines" will enjoy, at least, the enthusiastic reception which was accorded "Lay Down Your Arms" of recent fame.

A CORRECTION.

In the last week's issue of this paper it was erroneously stated that the Liberty Film Renting Company of Pittsburgh, Pa., purchased the rights to "The Avalanche," "A Modern Magdalen" and future productions of the Life Photo Film Corporation for one year, for the territory of West Virginia, Western Pennsylvania, whereas they purchased "The Ordeal" only for that territory. The same applies to the Famous Stars Film Alliance of Cleveland, who bought "The Ordeal" only for Ohio and Kentucky. "The Avalanche," "A Modern Magdalen" and all future productions of the Life Photo for the coming year, for the territory of Western Pennsylvania, West Virginia, Ohio and Kentucky, were purchased by the Northern Film Company of Pittsburgh, Pa.

A PLAY-MAKING RECORD.

"In His Father's Footsteps," the Edison drama, is making a record for itself. Starting out as an educational film, it worked up to such a climax that it was placed in the regular drama list, while the acting in it placed two actors on the stellar role of the Edison stock company, although the two, Marie Le Manna and Patrick O'Malley were newcomers. The play also won the Edison prize for the photography in it. The play's great scene is a sensational bareback, fence-leaping ride.

"PATSY AT THE SEASHORE" (Lubin).

The eighth number of this very entertaining series is replete with good luck and bad luck, one on top of the other, until you will laugh your heads off. Patsy gets a well-paying job with a company of fishermen and proves such a failure that he is thrown in a boat load of live fish, nearly smothered and promptly fired. Much disheartened he wanders forth and by good fortune finds a little bag of medals with which he decorates himself and with a letter from Mrs. Squills obtains an appointment as instructor at the bathing pavilion. Mr. and Mrs. Bolivar with the Sykes family and the Graces arrive, the meeting is touching and all are happy

Scene from "Patsy at the Seashore" (Lubin).

that Patsy has secured such an important job. On the first day Sykesy and Tilly Grace are caught in the undertow. Patsy saves the maid is made a hero. He gets a Carnegie medal and one thousand dollars. A ball is given at the hotel in his honor. Of course, Tilly makes a big fuss of him and seated in a remote corner of the hotel balcony become spoony and Patsy proposes. Sykesy comes upon the scene and the usual fight occurs. Patsy throws his enemy over the balcony rail to the pavement, badly injuring him. To escape arrest he has to run but gets stuck in a swamp and is captured. Once more he is in bad luck and sent to jail.

"HER MARTYRDOM" (Lubin).

This is a very intense story full of touching situations and heart throbs. A sweet girl, to obtain money to send her sweetheart to a dry climate and save his life, he being afflicted with tuberculosis, accepts the advances of her employer and finally marries him. The husband's love soon induces her to respond and they are very happy. The sweet-

Scene from "Her Martyrdom" (Lubin).

heart returns and being told of the situation demands blackmail for the return of her letters. The amount being $25,000 is too much for her to pay and the lover forces her to assist him in robbing the safe of her jewels. The thief is discovered and meets his death at the hands of the worthy husband, who never knowing the true story tells his wife that it was only "A thief in the night." Arthur Johnson and Lottie Briscoe sustain the leading roles, which are played with the usual force of these excellent players.

NEW YORK MOTION SIGNS COMEDY PLAYERS.

The year 1915 will be without a doubt the Keystone Film Company's greatest year, as Messrs. Kessel & Baumann, of the New York Motion Picture Corporation, while out at the studios at Los Angeles, Cal., signed up five big leads, to be starred in Keystone one and two-reel comedies. They are: Ford Sterling, who, for a brief space of time, was associated with another company; Harry P. Gribbon, who was famous throughout the northwest in musical comedies; Billie Walsh, famous on Broadway as a cabaret comedian and entertainer; Harry "Dutch" Ward, of burlesque fame, and Polly Moran, who has been very successful in vaudeville for the last ten years.

This makes twelve high priced leads now working in Keystone comedies. The other ones are: Mabel Normand, Roscoe Arbuckle, Charles Murray, Sidney Chaplin, Chester Conklin, Mack Swain, Minta Durfee, Ed Kennedy and Harry McCoy.

KRITERION KOMIC KARTOON.

Harry Palmer, the international cartoonist, who is responsible for the "Babbling Bess" and other cartoon series, which have been exploited for many years in over one hundred and twenty newspapers throughout the United States and Canada, is now associated with the Pyramid Film Co., which releases through the "Kriterion Program." Mr. Palmer will draw animated cartoons which will be released under the title of "Kriterion Komic Kartoon." These animated cartoons will not only depict comical stories, but will show up-to-the-minute topical events such as "Bryan's Recent Rabbit Hunt in Virginia," "Taft Playing Golf Without the Use of Profanity," "Knitting Socks for the Soldiers to the Detriment of Hubby's Feet," etc., etc. First release Feb. 12th. Watch for it!

A CORRECTION.

In the full-page advertisement of the Central Film Co. in our issue of Feb. 13 by an error it was stated that this concern owns the Illinois state rights for the 6-reel production, "The Avenging Conscience." The rights for this subject for Illinois are owned by the E. L. K. Film Co. of Chicago. The rights to Iowa, Wisconsin, Indiana and Michigan are owned by the Central Film Co.

KLEINE OFFERS WELL ROUNDED CAST IN "STOP THIEF."

With his characteristic genius for doing things thoroughly, George Kleine presents a cast in "Stop Thief" that is unique in more than one way. Aside from the fact that practically the entire original cast was used, there are no cheap "extras" to mar the work of the stars with amateurish acting. Even the "bit" parts are handled by well known Broadway artists as for example: the "boob detective" role in "Stop Thief" which is in the capable hands of Dan Moyles, who made the character of "Officer 666" famous during the sensational run of that comedy.

Instead of one, "Stop Thief" features two expensive stars in the persons of Mary Ryan and Harry Mestayer. They are supported by such capable and experienced players as Albert Tavernier, Marguerite Boyd, August Burmester, Della Connor, Harold Howard and William Boyd.

WALLACE EDDINGER IN "A GENTLEMAN OF LEISURE."

The Jesse L. Lasky Feature Play Co. announces that the picturization of Wallace Eddinger in "A Gentleman of Leisure"—the farce-comedy by John Stapleton and P. G. Woodhouse which created such a laughing sensation on Broadway a couple of seasons back—will positively be released on Monday, March 1. This naturally means that the first showing in New York will be the engagement at the Strand Theater, beginning on Sunday, Feb. 28.

"A Gentleman of Leisure" is a comedy which falls into a different class from any of the lighter productions yet released by the Lasky organization. "Young Romance" fell into the catagory of human nature satire, with two department store clerks as the chief characters. "After Five" came more in the class of straight farce, founded on an improbability but worked out consistently. "A Gentleman of Leisure" contains nothing that might not absolutely happen—and it also contains an element of more serious romantic drama—with the main characters chosen from people of wealth and social position.

The title character, played by Mr. Eddinger, who brings to it the charm of genuine comedy spirit with rare refinement, is that of a young society "blood" who, in an unguarded moment, makes a rash wager that he can himself commit a burglary without being caught. That very night he goes home, finds a burglar on his own premises and overpowers him; then takes the fellow into partnership in attempting to work out his enterprise! It unfortunately happens that a former associate, no longer friendly to the real burglar, has tipped him off to a good thing; and the good thing turns out to be the home of the Police Commissioner! To complicate matters still further, the "Gentleman of Leisure" is in love with the daughter of this police official, and, though he can "square" the father with a bribe he cannot bring

Scene from "A Gentleman of Leisure" (Lasky).

the old man to regard him in the light of a possible son-in-law!

The mere outlines of this story are sufficient to indicate the truly extraordinary opportunities for bewilderment and confusion, which are the characteristics of the farce. In the end, however, the enterprising society man contrives to extricate himself from all his difficulties, to win the hand of the girl he loves, and to exact from the father a promise not to take bribes in the future.

"STARS THEIR COURSES CHANGE" (Essanay).

A searching psychological analysis of the fundamental laws that govern the impulses of love is made in the Essanay three-reel photodrama, "Stars Their Courses Change," released February 26. Francis X. Bushman, who plays the

Scene from "Stars, Their Courses Change" (Essanay).

leading part, shows a thorough comprehension of the workings of the mind by bringing out the subtle principles underlying this emotion with unusual vividness. The play deals with a young author who is skeptical in his attitude toward women and real love. A beautiful woung woman, displeased with his attitude, resolves to bring him to her feet to teach him a lesson. She succeeds and then tells him why she had led him on. The young author, though madly in love, then pretends to be indifferent, which in turn makes the beautiful enchantress fall in love with him. He carries his plan of indifference too far. In pique she pledges her troth to another. The author sees his mistake and hies to the woods to forget, leaving a note, however, saying he is madly infatuated with the girl. She immediately pursues and finally, after many adventures, the two are united.

WIDE INTEREST IN "HYPOCRITES."

Seldom, if ever, has the demand for a picture production been so great as has that which "Hypocrites" created in the short time it has been exploited. From almost every point in America and Europe have come inquiries concerning the possibility of securing the picture, and from Dusseldorf, Germany, a cablegram, routed via Rotterdam, London and New York, arrived at the Bosworth office asking that the terms for "Hypocrites" following the present conditions, be cabled at once..

During the past week at the Longacre theater the receipts exceeded $5,000, and when previous contracts compelled the removal of the show from that house to Comstock & Gest's Princess the business increased, if anything.

That "Hypocrites" will prove one of the biggest drawing cards in filmdom is a foregone conclusion. Definite announcements are promised for early next week, as to the method of releasing the picture by Bosworth.

"ON THE HIGH SEAS," A MELODRAMA.

What is expected to prove one of the most popular melodramas that has yet been made at the Inceville studios of the New York Motion Picture Corporation will be released March 5 by the Kay Bee under the title of "On the High Seas." The story, which is a two-reeler, has just been completed. It will serve to offer Richard Stanton, Inceville's actor-director, and Leona Hutton, the gifted leading woman of the Ince companies, in the principal roles.

SELIG MARCH RELEASES.

The March program of Motion Pictureplays to be released by the Selig Polyscope Company, is one of unusual excellence. On every Monday there will be released a Selig Diamond Special of particular appeal. The titles are: "A Child of the Prairie," "The Lady of the Cyclamen," "The Fork in the Road," "Retribution," and "Ma's Girls." These Pictureplays are of an unusually high standard of excellence.

"THE LOVE ROUTE," NEXT FAMOUS PLAYERS RELEASE.

The famous romance of the ranch and the railroad, "The Love Route," by Edward Peple (author of the current comedy triumph, "A Pair of Sixes"), an elaborate film version of which has just been produced by the Famous Players Film Co., at Los Angeles, will be released on the Paramount program February 25. Among the many striking effects introduced in this subject, is the actual construction of a railroad, from the first spade dug in the ground, to the laying of the last tie and the final running of the mammoth engine over the newly-laid line, a distinct novelty in motion pictures. The main characters of the play are a railroad civil engineer and a young woman, the owner of the ranch through which the new railroad is to pass, which she tries to prevent even at the points of the revolvers of her cowboys. These two characters, when they meet, bring forth a clash of will, under circumstances rarely seen on the screen. The fact that they had previously loved each other dearly, adds to the interest of the plot. To the very end she fights, and ultimately wins, but she eventually awakens to the greatness of her love for the engineer after he is shot by one of her men, and is herself responsible for the completion of the line within the required time limit granted the railroad company.

Produced in California, the camera has clearly defined the beauty of that wonderland. The situations calling for the united action of the cowboys and the railroad workmen, and the scenes in which these two elements meet in battle, display to the utmost the craft of the screen director. The cast includes Harold Lockwood, Winifred Kingston and Donald Crisp.

SOME LUBIN WESTERN PLANS.

The Lubin Western Company, under the direction of Captain Wilbert Melville, at Los Angeles, Cal., has many big things planned ahead. Captain Melville, ever watchful of public demand, and with studied foresight of the trend in the picture industry, has already put into operation a plan for greatly improving the character of the product of his studio. In order to do this, larger and more modern dressing rooms have been completed to accommodate the additional number of artists who are to carry the heavier casts in the productions. It was also necessary to purchase several thousand dollars worth of new furniture, furnishings, and an additional scenic artist has been employed to turn out the new sets. The public has learned to expect much from the Lubin Western Company, and Captain Melville is more than ever determined that it shall not be disappointed.

"SHORTY'S SECRET," A REALISTIC BRONCHO.

If anyone disputes the statement that Producer Thomas H. Ince spares no pains to inject absolute realism into his stories, he has only to see "Shorty's Secret," a forthcoming comedy of the New York Motion Picture Corporation featuring Shorty Hamilton, the inimitable cowboy comedian of the Broncho forces.

In this story, "Shorty" becomes embroiled in a fight with the sheriff's brother. The latter squeals on him and the astute official of the village, followed by a band of citizens, goes to arrest Shorty. Shorty, however, has been placed by his friends in a wagon containing a shipment of eggs and awakens to find that he is about to be placed in custody. So he uses the egg wagon as his fortification and pelts his attackers with the proteid ovals.

"THE FIGHT FOR FORTUNE" (Great Northern).

This is an unusually powerful and effective photodrama with a most impressive moral. The spectator is carried from the primitive wilds of Australia to the modern metropolis, the interest being held throughout the entire exhibition. The leading role is remarkably acted by Olaf Fonss, one of the famous Great Northern stars.

ROSENGARTEN OUT OF COSMOS.

At a recent meeting of the board of directors of the Cosmos Feature Film Corporation Leo Rosengarten tendered his resignation as president and sold his entire holdings in the company to Arthur H. Jacobs, who was elected president in his stead.

GEIGER WITH WORLD FILM.

Manager Geiger, who has been associated with the Pathe Exchange in Michigan, is now a member of the traveling forces of the Detroit branch of the World Film Corporation.

"WHO'S WHO IN SOCIETY" IS CLEVER CROOK STORY.

George Kleine's latest multiple, "Who's Who in Society," is a clever crook story featuring several well-known Broadway players, including Kate Sargeant, William H. Power, Dan Moyles and Della Connor.

Mrs. O'Brien, a newly rich and very anxious to break into

Scene from "Who's Who in Society" (Kleine).

society, sends out invitations for a social function at her new home, much to the dismay of her good-natured but unpolished Celtic husband. He, however, invites his own friends who arrive in a body and enjoy a merry evening. It chances that O'Brien meets a strange young man at his club and invites him to the party also. This young gentleman falls quickly in love with O'Brien's pretty daughter.

About this time a wrecked motor car attracts the family attention, and a man who calls himself Lord St. Clair is brought into the house slightly injured. Mrs. O'Brien promptly scents a noble match and encourages the Lord in his fancy of her daughter. It develops, however, that sundry articles of value disappear on the night of the ball and O'Brien's young friend is accused.

What follows adds a touch of drama to the comedy. The strange young man proved a secret service sleuth, who has been long on the trail of Lord St. Clair, a notorious crook.

The story is charged with action and is typical of the modern tendency toward stories which are full of snappy, dramatic situations and yet not devoid of hearty laughs.

KRITERION INVADES MINNEAPOLIS.

The Kriterion service, which will be issued out of Minneapolis comencing with Feb. 15, will be handled by an exchange managed by Harry Rowe, formerly owner of the Rowe Feature Film Company.

The exchange is backed by a coterie of motion picture people of that territory, including amongst them not a few exhibitors of that section.

The Kriterion Service Company, as it has been named, will be located at 105 Temple Court Bldg., and will serve all of Minnesota, North and South Dakota, part of Iowa, Northern Wisconsin and the upper Peninsula of Michigan.

This new exchange will not only purchase those pictures which are now being released, but will also have in stock all the pictures which have been made since the inception of the Kriterion Service. This is done in a measure to take more adequate care of all those who will use the Kriterion pictures, and also because amongst those earlier pictures it is felt that subjects are included that will materially help to lend convincing proof of the quality of the Kriterion brands.

AN ATTRACTIVE HOUSE ORGAN.

Under the title "California Motion Picture Review" the California Motion Picture Corporation issues a very interesting and well printed eight-page house organ. Stuart G. Masters is the editor and the matter he has included in the eight pages is quite informing and interesting.

MINNEAPOLIS EXCHANGE MOVES.

Notice is given that the offices of the Famous Players Star Feature Film Service have been moved to the Produce Exchange building, 608 First avenue, North, Minneapolis, where more spacious quarters were obtained. Growth of the business of this exchange is the reason for the change.

Notes of the Trade

MISS HELEN DUNBAR, talented Essanay actress, plays all sorts of roles with equal ability. In the photodrama, "The Accounting," she takes the part of a peasant woman with skill and realism. She had no more than finished this play, when she was called upon to take the part of the Countess Yvonne in George Barr McCutcheon's "Graustark."

* * *

Bruce Mitchell, director of Thistle comedies for the Crown City Film Manufacturing Company, has produced a powerful two-reel drama entitled "The Heart of a Vagabond." This, together with the comedies, "Taming Father, "The Frame Up," "Dirty Dan's Demise" and "Stalwart Steve's Steadfast Steed," will be released by the Kriterion Service.

* * *

Bert E. Siebel, formerly with the Willet Studios and Laboratories, is now associated with Kriterion Service in the capacity of assistant editor in the Technical Department.

* * *

Mack Manes, of the Lyric theater, Greensburg, Pa., found it necessary for him to run the California Motion Picture Corporation-World Film picture "Mrs. Wiggs of the Cabbage Patch" at top speed, turning his house every forty-two minutes on Monday last, as he was unable to accommodate more than half of those attempting admission to his theater. Mr. Manes has the reputation of giving to the people of Greensburg the very best productions that money can buy, and, while his house is of very limited capacity, he has one of the most expensive programs shown in any picture theater in the United States.

* * *

The Hybar Film Corporation of Atlanta, Georgia, are opening a branch office in New Orleans. They are handling a large number of film brand in the Southern States.

* * *

Richard C. Travers, Essanay actor, has made up a Hockey team of Essanay players. He has been training them in the sport all winter on the Hockey rink he made on the Essanay grounds. He claims he has a team that can beat any in Chicago. He has issued a challenge to all teams to meet the Essanay at any hockey rink.

* * *

Director "Bob" Daly, of the Santa Barbara Motion Picture Company, of Santa Barbara, California, has just completed his production, "The Keeper of the Flock," featuring Fritzi Brunette and Edward Alexander. The production promises to be one of the best released on the Kriterion Program.

* * *

"An Example" is the title of a new Big U drama featuring Murdock MacQuarrie. In this photoplay this actor makes an imposing figure as the sheriff in his riding costume. He does some fine riding in the desert race scene.

* * *

There is a real thrill in "The Treason of Anatole," an Imp picture, when Jean Giradot, who is sentenced to be shot as a spy, is shown in an enlargement tied to a tree bravely waiting for the gunners to fire away

* * *

Tyrone Power, the famous actor, who is soon to appear in Selig spectacular specials, says that the motion picture screen will be an essential adjunct to every church in America. He says it will not be many years before clergymen will illustrate nearly all of their discourses with motion pictures.

* * *

Manager Levison, of the Pittsburgh branch of the World Film Corporation, has appointed Joel A. Levy, one of his road men, manager of the special feature department. He will handle "Your Girl and Mine," the co-operative suffragette pictures; the special release for the Boy Scout production to be worked in conjunction with the popular movement, "The Land of the Head Hunters," a notable exposition of the secret religious ceremonies of the Kwatiutl Indians, and the other special releases to emanate from the World Film Corporation.

* * *

Hundreds who have seen Beatriz Michelena in the screen-drama, "Mignon," have questioned whether or not she wore a wig. They admired her long curls, but doubted their genuineness. As a matter of fact, Miss Michelena does not have to wear a wig. She is the possessor of a beautiful head of hair, and, unless the exigencies of some part absolutely demand the use of wig, she prefers to be seen in her natural charms.

* * *

From the initial run of "The High Hand," the next Favorite Players' release, it would appear that they have done better than with "The Last Chapter," which earned such eulogistic notice in the trade press. It is safe to say that better interiors have never been portrayed in a photoplay with artificial light in actual rooms and halls. The story is one of tense interest, in which Carlyle Blackwell has surpassed himself in dramatic ability. William D. Taylor, director, has again asserted his ability as a producer. Neva Gerber, William Brunton, John Sheehan, Douglas Gerrard, Harry Kernan and the rest of the cast have enacted their parts splendidly and the result is truly a gripping photoplay.

* * *

J. Barney Sherry can play any part in motion pictures from a handsome leading man to a grizzled old fellow of the the mountains, his friends say, but there is one that fits him especially well and that is the part of a western gambler. He demonstrates this in "Mr. Silent Haskins," in a release of the Kay Bee companies, February 19, featuring William S. Hart.

* * *

Harry Myers, the genial Victor-Universal director, while rehearsing a scene in "Saved by a Dream," leaned against the door of a wooden safe, slightly ajar, and as he walked away he felt a weight on his coat-tail. Said weight was none other than "the safe" locked tightly and not a soul in the studio knew the combination. Poor Harry struggled for two hours and then someone suggested that he take his coat off!

Cora Williams, the comedienne with the alluring dimples, famous as "The Edison Widow," and known fer her wide experience in characters and distinction in personal charm, severs her connection with the Edison Co. after an engagement of 26 months.

* * *

In the role of Priscilla Miller, a prim, temperance worker of a staid old New England town, Miss Rhea Mitchell, the beautiful leading woman of the Kay Bee companies has given the motion picture world a character study not commonly seen on the screen. Miss Mitchell, who has confined her work in the past for the most part to interpretations of society buds and western heroines, found herself cast for the part of the Yankee maid in "Mr. Silent Haskins," a release of the Kay Bee companies, February 19, starring William S. Hart. But she handled it so skillfully that Producer Ince is contemplating writing more scripts of the same nature for her.

* * *

Mr. Francis X. Bushman startled one down-and-outer in a loop bread line (Chicago), when he thrust a crisp bill into his hand for his place as thirteenth man in the bread line to take a scene in Essanay's photoplay "Thirteen Down."

"Say Bo," said the astonished man, "you kin buy twenty loaves of bread for that."

Mr. Bushman was dressed so naturally for his part as a tramp that not one of the others in the line suspected who he was until the camera began to work.

* * *

The Crown City Film Manufacturing Company, of Pasadena, California, have completed three beautiful dramas, viz.: "The Skein of Life," "A Tale of the Hills" and "The Secret Formula." These productions were directed by Donald MacDonald. Miss Dorothy Davenport, Lee Hill and Rupert Julian are featured. They will be released on the Kriterion Program in the near future.

* * *

Beatriz Michelena, the beautiful star of the California Motion Picture Corporation, recently, in a "dare," performed the feat of swimming the Russian River in Sonoma County at a time when the stream was flooded with a torrential winter rain.

* * *

King Baggot and Frank Smith play the parts of Chinamen in "An Oriental Romance," an Imp drama in two reels. Mr. Baggot is the young son of a wealthy Chinaman in America, and attends college. He makes a striking picture in his civilian's clothes with his close-cropped black hair and cue. The young and handsome Chinese fellow falls in love with his college chum's pretty American sister. The climax and ending are very beautiful, though touching.

* * *

Bryant Washburn has taken the part of Villain in Essanay photodramas so often that he awoke one night to find himself playing the part. He got out of bed, found a big sack and proceeded to loot his own silver chest. He was stealthily stealing out of his own flat with his own silverware, dressed in a robe de nuit, when a noise awoke him and he realized that it was all a dream.

* * *

The Navajo Film Company producing dramas for the Kriterion Service, has just completed its production, "A Mask, a Ring, a Pair of Handcuffs." It is stated that this is one of the most thrilling Westerns they have produced. Chas. K. French directed this drama and Lucille Younge, William Parsons and Wallace McDonald share the leading roles.

* * *

Donald MacDonald, director of Paragon Brand of dramas, released on the Kriterion Program, has just completed a powerful two-reel subject, entitled "Fate's Vengeance." Anthony W. Coldewey is the author of the scenario. The cast includes Miss Dorothy Davenport, Lee Hill, Benj. Horning and Rupert Julian.

* * *

Some Selig dramas having the atmosphere of the great Northwest, are soon to be released. Some unusually strong pictures with Northern snows and depicting the primitive passions of frontier men and women, are in course of preparation.

Picture Theaters Projected

AKRON, O.—O. E. Jarrett, 93 So. Balch street, is having plans prepared for a one-story moving picture theater, to cost $10,000.

ASHTABULA, O.—Arthur J. Cooper and Jay Beckwith are planning to erect a one-story moving picture theater, 50 by 125 feet, to cost $12,000.

ASHTABULA, O.—Clarence V. Martin, Haskell building, is preparing plans for a one-story moving picture theater, 40 by 120 feet, to cost $12,000.

CLEVELAND, O.—Henry Hradilek, 1001 Illuminating building, is preparing plans for a one-story moving picture theater, 52 by 133 feet, to cost $20,000. There will be several stores on the ground flood.

CINCINNATI, O.—Price Hill Amusement Company are to erect a one-story moving picture theater, 96 by 100 feet, to cost $40,000.

LAKEWOOD, O.—James Gormser will erect a two-story moving picture theater.

YOUNGSTOWN, O.—F. E. Millikin will remodel the building at the corner of Center street and Wilson avenue into a modern moving picture theater. The improvements will cost about $10,000.

YOUNGSTOWN, O.—E. C. Lynn, 98 East Delason avenue, has been awarded the contract to erect a two-story moving picture theater, 41 by 70 feet, to cost $10,000, for F. A. Stadler, 169 Princeton avenue.

ALTOONA, PA.—C. L. Koeler has purchased the Ideal theater located on Eighth avenue, between 12th and 13th streets.

ERIE, PA.—Bernard Veio, 31 East 8th st, will erect a one-story moving picture theater, to cost $5,000.

FORTYFORT, PA.—Daniel Hart, 534 Hazel street, Wilkes-Barre, Pa., contemplates building a one-story moving picture theater here to cost about $10,000.

HOLLIDAYSBURG, PA.—Local interests contemplate erecting a one-story moving picture theater, 31 by 120 feet, to cost $10,000.

JUNIATA, PA.—Riley Wilt will erect a one-story moving picture theater, 23 by 90 feet, to cost $4,000.

PHILADELPHIA, PA.—The two-story moving picture theater located at 2907-11 No. 5th street, has been conveyed to Samuel Levick for a nominal consideration, subject to a mortgage of $18,500.

PITTSBURGH, PA.—Carl Carlton has purchased the Imperial theater located on Beaver avenue, north side.

WEST CHESTER, PA.—Brown Auto Supply Company is having plans prepared for a two-story moving picture theater and hall building, 52 by 95 feet.

AUSTIN, TEXAS.—The property at 713 Congress avenue has been acquired by local interest who intend to erect a handsome moving picture theater upon the site.

DALLAS, TEXAS.—P. G. Cameron has leased premises 1501 Elm street from the Drake Estate and is having plans prepared for the complete remodeling of the present building into a modern moving picture theater. There will be seating capacity for about 500 persons. The improvements will cost approximately $25,000.

ENOSBURG FALLS, VT.—J. A. Browley and I. A. Vincent have purchased the moving picture exhibit formerly conducted by Prof. A. W. Allen in Perley Hall.

EAU CLAIRE, WIS.—The new Metropolitan moving picture theater located in the Metropolitan building has been formally opened to the public.

SPRINGFIELD, MO.—Grubel Brothers, Kansas City, Kans., are planning to erect a $75,000 theater building here in the early spring.

TIPTON, IA.—A committee composed of W. J. Moore, J. J. Hamil, C. F. Simmermaker, W. C. Neiman and Ernest Sheppard are interested in a project to erect a combined opera house and business building the coming spring to cost about $25,000. There will be several stores on the ground floor, quarters for the I. O. O. F., while the opera house proper will be located in the rear. The site has not yet been selected.

DETROIT, MICH.—Smith & Kohner, 302 Free Press building, are preparing plans for a one-story moving picture theater, 30 by 100 feet, to cost $10,000.

CLEVELAND, O.—A. C. Edwards, 615 Union building, is preparing plans for a three-story theater, store and apartment building, 60 by 150 feet.

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CORRESPONDENCE CORDIALLY INVITED
WRITE PHIL H. LeNOIR SEC'T'Y COMMERCIAL CLUB

NORTH ADAMS, MASS.—North Adams Opera House Company are having plans prepared for a four-story opera house, 75 by 160 feet, to cost $60,000.

NEW YORK, N. Y.—J. M. Felson, 1133 Broadway, is preparing plans for alterations to a moving picture theater, to cost $7,000.

SAN DIEGO, CAL.—A night shift has been put to work in order to complete the new Cabrillo theater in time for the opening of the exposition. The seats and ventilation system will be installed shortly.

NEW HAVEN, CONN.—New England Realty Co., 21 Lyons street, is planning to erect a one-story moving picture theater, 65 by 120 feet, to cose $20,000.

NEW HAVEN, CONN.—D'Avino & Marchetti, 42 Church street, are preparing plans for B. Salvini, for the remodeling of his two-story moving picture theater.

TORRINGTON, CONN.—Nicholas Ostrofsky, 129 East Pearl street, is having plans prepared for a two-story theater and store building, 65 by 190 feet.

PLANT CITY, FLA.—E. M. Tucker has formally opened his new moving picture theater to the public. The house is located on South Collins street and is devoted to the exhibit of high-class moving pictures and photoplays.

CHICAGO, ILL.—William H. Parsley & Son, 5545 Broadway, are having plans prepared for a three-story theater store, office and apartment building, 84 by 110 feet, to cost approximately $270,000.

DANVILLE, ILL.—T. W. Smith has acquired control of the moving picture theater here formerly conducted by A. Z. Danes.

KANKAKEE, ILL.—William Cadoret, 453 East Station street, will build a two-story moving picture theater, 33 by 100 feet.

DAVENPORT, IA.—The Family Theater Company contemplate remodeling and enlarging its theater building in the near future.

BANGOR, ME.—The Bangor Amusement Company has acquired control of the Star theater and renamed it the Park theater. The house will be opened for the exhibit of high-class photoplays as soon as the alterations and improvements are completed.

BOSTON, MASS.—The new Franklin theater on Blue Hill avenue, has been formally dedicated. It has seating capacity for 2,000 persons and is devoted to the exhibit of high-grade moving pictures.

BOSTON, MASS.—Morris Cohen is having plans prepared for a two-story theater, store and office building, 53 by 135 feet.

MILFORD, MASS.—G. Iadale is erecting a new commercial building on East Main street. A modern moving picture theater will be located on the second floor of the structure.

NEW BEDFORD, MASS.—Gordon & Shoolman Enterprise Co., 18 Tremont st., Boston, Mass., are having plans prepared for a two-story moving picture theater, 65 by 130 feet, to be erected in this town.

NEW BEDFORD, MASS.—Ricard & Daval, 58 Middle street, have been awarded the contract for alterations and a one-story addition, 30 by 29 feet, to the Savoy theater. E. D. Davenport, 162 Union street, is the lessee.

SPENCER, MASS.—William Bosse is having plans prepared for converting his store building at 20 Mechanics street into a modern moving picture theater. The new house will have seating capacity for about 350 persons.

DETROIT, MICH.—The Vinewood theater, located on Michigan avenue, near Vinewood avenue, has been acquired by Mrs. Fanny Rodgers.

DETROIT, MICH.—Alvan D. Hirsch has opened a new moving picture theater at Woodward and Harper avenues. It has been named the Arbor theater. The building is 40 by 75 feet and has seating capacity for about 500 persons.

SCOTTSVILLE, MICH.—Thomas Peterson has opened a new moving picture theater here. Only high-class moving pictures will be exhibited.

SAGINAW, MICH.—North End Amusement Company are planning to erect a two-story theater and store building, 53 by 66 feet, to cost $18,000.

JEFERSON CITY, MO.—B. H. Linhardt is preparing plans for a $12,000 moving picture theater, 50 by 120 feet.

ST. LOUIS, MO.—McKinley Amusement Company, 1020 Franklin avenue, are to make alterations to their moving picture theater.

OMAHA, NEB.—E. B. Winn, 2103 Binney street, is having plans prepared for a two-story moving picture theater, 50 by 161 feet, to cost $15,000. There will be several stores on the ground floor.

EXETER, N. H.—Thomas Smith will erect a one-story moving picture theater, 196 by 78 feet.

LANCASTER, N. H.—William Robertson has purchased the moving picture theater formerly conducted here by S. N. Robertson.

BLOOMFIELD, N. J.—Lincoln Realty and Improvement Company, mutual Life Building, Newark, N. J., will expend about $5,000 for alterations and an addition to the Lincoln theater building here.

DUNKIRK, N. Y.—J. L. Drohen, owner of Drohen's theater, will build in the spring a two-story moving picture theater, store and office building, 60 by 153 feet.

OSSINING, N. Y.—Nicholas Carries has leased one of the largest moving picture theaters here for a term of five years. The house seats nearly 1,000 persons.

SCHENECTADY, N. Y.—Lynch & Coveny will soon start work upon the construction of a handsome moving picture theater. The building will be fireproof and equipped in the most up-to-date manner.

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James Montgomery Flagg, America's foremost artist and author, is responsible for the play. This story ran for an unlimited period in the Sunday World and was then copied in other newspapers throughout the country.

Mr. T. Hayes Hunter, America's finished producer, directed the production. The stars are Miss Marion Swayne and Mr. Jack Hopkins, who need no introduction to the motion picture world.

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By T. A. Church, Special Correspondent of Moving Picture World.

THE Film Exchange Board of Trade of San Francisco has rounded out the first four months of its existence and its members are very much pleased with the showing that has been made during this period. Of a total of about twenty exchanges in this city, there are but two that are not affiliated with the organization, and one of these will probably join at an early date, as the proposition is under consideration by the Eastern management of the concern. Collections have been greatly improved since the formation of the Board of Trade and members have suffered practically no losses since that time. The proposition of charging for all posters and advertising matter supplied to exhibitors has placed the paper departments of the various exchanges on a self-sustaining basis and it is estimated that $2,000 a month is being saved on this item alone. Word has been received from Los Angeles to the effect that the Board of Trade formed there along the lines of the local organization is also proving a success. This new organization is sending out the same notices to exhibitors as was done by the San Francisco Board of Trade and it is planned to make the work of the two bodies as nearly alike as conditions will permit.

SCREEN CLUB TO HAVE CLUB ROOMS.

A meeting of the directors of the Screen Club of San Francisco was held recently in the offices of the organization at 787 Market street, and a committee was appointed with power to select a location for clubrooms and to proceed with the work of furnishing these when secured. The committee consists of Ralph Marks, chairman, Joseph Huff, O. V. Traggardh and Tom North. Two locations are now under consideration, one in the Empress Theater building, on Market street, and the other in the Tivoli Theater building on Eddy street. In case arrangements for subdivision can be made it is considered likely that the latter location will be chosen. The committee will make a selection at an early date, as it is desired to have the club rooms ready for occupancy at as early date as possible.

REPORT SHOWS HOW POPULAR MOVING PICTURES ARE.

The State Recreational Inquiry Commission, authorized by the California Legislature of 1913, has presented a report to the Legislature now in session indicating that during the past year the attendance at moving picture performances in the state was more than ten times as great as the attendance at so-called legitimate theatrical performances. The report shows the following estimated yearly attendances: Moving picture houses, 19,436,584; vaudeville houses, whose programs usually include moving pictures, 7,382,804; legitimate theaters, 1,790,464; burlesque theaters, 1,055,904. In the playhouses classical plays are the least popular, and musical comedies attract the largest crowds, according to the report.

OTHER SAN FRANCISCO ITEMS.

Judge A. P. Tugwell, of Los Angeles, vice-president of the Motion Picture Exhibitors' League of California, was a visitor in San Francisco this week, making a short stay here. He was on his way to Sacramento, where the State Legislature is now in session.

The Edison Moving Picture Company has taken out a building permit for making alterations in the Edison theater on Powell street, near Market. The work will cost in the neighborhood of $2,500.

Marion H. Kohn, manager of the San Francisco branch of the Apex Feature Exchange, returned recently from a business trip to Sacramento.

The Creatonia Film Creations is one of the latest concerns to enter the moving picture field at San Francisco. Offices have been opened in the Pantages Theater building, where the Globe Film Exchange and the Apex are located.

W. A. Cory, secretary of the Motion Picture Exhibitors' League of California, is now in the exchange end of the moving picture business, having accepted a position as traveling man for the California Film Exchange, Inc.

The Haight Street theater, 1700 Haight street, has been sold by Hallahan & Getz to Sam Levin, formerly of the Lincoln theater. This house, which is one of the most prominent in the Haight street district, was erected by Hallahan & Getz several years ago and has been conducted by them since that time. Their attention will now be devoted exclusively to their downtown interests.

Miss Rose Lobree, bookkeeper for the local branch of George Kleine Attractions, and very popular with the trade, was married recently to Dr. George Chase, of this city.

C. C. Kauffman, of Colusa, Cal., was a recent visitor here and while in the city purchased new projection machines.

C. L. Davis, of the Lyric theater, Stockton, was also here recently and booked several prominent features, including "Du Barry" and "Officer 666."

Charles Harris, formerly treasurer of the Gaiety theater, has accepted a position with Sid Harris, who has purchased the rights in several Western States to "Tillie's Punctured Romance." Although the names are the same, this is a case of "not brothers, no relation."

Nicholas Covarallubias, of Don Gaspar fame, is now with the company of the California Motion Picture Corporation at Boulder Creek and some of his expert horsemanship will be seen in the "Lily of Poverty Flat," now being produced.

Rapid progress is being made on the new Fillmore street house of Kahn & Greenfield and this will be ready for occupancy early in the spring. An especially well equipped operating room is to be fitted up and three Powers No. 6A Cameragraphs will be installed there. This concern plans to remodel the Idlehour theater in the Mission district and materially increase the seating capacity as well as make important changes in the Progress theater.

R. L. Vining, who conducts the Vining theater at Ashland, Ore., and who is also interested in the moving picture business at Fairbanks, Alaska, was in San Francisco recently arranging for film service for both places.

Captain George Ash, who presents Mexican war pictures and Western subjects through the country, together with lectures, is making a stay here to meet visiting exhibitors.

Sol Lesser, of the Golden Gate Film Exchange, Inc., has purchased the California rights to the Belgian war pictures taken under the auspices of the Tribune Company and has also taken over the rights to the Vitagraph, "The Christian" in the Northwest.

The Cosy theater, a new house being fitted up on Fillmore street, near Golden Gate avenue, will be opened early in February.

James T. Turner, of the Turner & Dahnken Circuit, made a trip o Los Angeles recently in connection with the plans of this concern for branching out into new fields.

Claude L. Langley, of the Turner & Dahnken Circuit, was a recent visitor in Sacramento, Cal., with the architect of the firm. This concern has a lot in the Capitol City and is making preparations to build a fine theater in the near future. The plans drawn some time ago are being revised and it is now intended to devote the entire building to amusement purposes, putting up a house with a seating capacity of about 2,400.

The Police Commission has granted a permit to Euno Lion to conduct a kinetoscope at Forty-seventh avenue and Irving street.

Frank L. Hudson, who recently made a couple of business trips to Salt Lake City, Utah, has transferred Sam Bernfield from that office to the Boston branch of the Pathe Exchange and has placed Fred C. Quimby, formerly manager of the World Film Corporation's Salt Lake office, in charge.

William Citron, of the San Francisco branch of the Box Office Attraction Co., has returned from a business trip to Los Angeles, San Diego and Santa Barbara. While in Los Angeles he made arrangements whereby the releases of this concern will be shown during the next year at Miller's theater.

The Colonial theater, Telegraph and Alcatrez avenues, Oakland, Cal., has been reopened, the opening attraction being the "Sea Wolf."

The Vim Motion Picture Company, of Alameda, Cal., has purchased a Power's Cameragraph No. 6A for its exhibition room.

Stamm & Beede have just added a Power's Cameragraph No. 6A to the equipment of their house at Antioch, Cal.

D. D. Heagerty is increasing the equipment at the Majestic theater, Maricopa, Cal., by the addition of another projection machine.

Kufolis & Gillette have taken over the Criterion at Colusa, Cal., which has been dark for some time and have installed new projection equipment.

The Golden Eagle Hotel at Sacramento, Cal., is to be remodeled and plans are being made to transform it into a moving picture house.

Plans are being considered for the erection of a new moving picture theater at Benecia, Cal. The old house there has been repaired by Walter B. Crooke, a photo player installed, and will be opened about the first of February as the Orpheum.

The Star theater at Sunnyvale, Cal., has been sold by George D. Huston to W. M. Simpson. New chairs and a new curtain will be installed.

Clyde Jewett has taken a lease on the Snow theater at Fallon, Nev., and Taylor Snow has leased the Temple theater and Clark's Pavilion.

Harry F. Manahan and Frank Murray, of Los Angeles, have leased a building at Brawley, Cal., and will open a moving picture house early in February.

Joseph Lewis plans to erect a moving picture theater and lodge hall at Sacramento and Madrone avenues, Sacramento, Cal., at an estimated cost of $40,000. C. C. Cobb is the architect.

The Broadway Amusement Co. has been incorporated at San Diego, Cal., with a capital stock of $25,000 by Ben Harrison, G. A. Bush and J. Weinberger.

A. S. Winterhode, who owns the Market Street theater, San Jose, Cal., has taken over the management of this house, which has for some time been conducted under the direction of I. E. Rubenstein.

The Mutual Film Corporation is fast outgrowing its quarters on Turk street, San Francisco, and even now has difficulty to properly care for the steadily increasing office force. The business now being done is by far the heaviest ever done by this concern.

Dan Wolf, of the Elk theater, San Luis Obispo; C. Robinson, Monterey; Mark Hanna, of Salinas, and J. Y. Piratsky, of Watsonville, were recent visitors at San Francisco exchanges.

GRAND RAPIDS CREATES LOCAL CENSOR BOARD

Federation of Women's Clubs Brings About Local Censorship.

By Midwest Special Moving Picture World Service.

LOCAL censorship is on its way in Grand Rapids. The mayor has appointed Mrs. Gelmer H. Kuiper chairman of the new board and, it was announced, two other members soon would be named. Just how this board would work was not determined at the early meetings. The exhibitors wanted some arrangement that would not interfere with their regular shows. A. J. Gilligham, of the Gilligham & Smith enterprises, was on hand with an offer to co-operate. He tended the use of his theaters and an operator at 7 a. m. each morning, but believed the operator should be paid by the board. The hour seemed too early for the women. The exhibitor insisted that a central censorship headquarters was essential. Rev. Robert W. Brown advocated a constructive policy in censoring. Miss Eaton, of the Drama League, said she had been in the censorship work three years, and always had found the theater managers willing to co-operate. The meeting which resulted in the creation of a censorship board was primarily caused by alleged statements that the Grand Rapids shows were not showing proper pictures. It developed, however, that no specific charges had been made. The present chief of police told of but one complaint against photoplay houses and his predecessor could recall none. Previously a resolution had been passed by the Grand Rapids Federation of Woman's Clubs embodying this clause: "Whereas, some of the moving pictures are a menace to the morals of the community, especially to the youth, we protest against films which rehearse scenes of murder, brutality, etc., and we petition the mayor and council to institute a municipal board of censors." The chairman of the new board is president of the Grand Rapids Woman's Club.

MORE MICHIGAN ITEMS.

Exhibitors in Coldwater and other Michigan towns point out a predicament likely to arise if the Michigan state censorship bill is passed. Films for many Michigan houses are supplied by exchanges in Toledo, O. They have been passed by the board in that state and carry the Ohio label of approval. If they do not happen to have been passed also by a Michigan board trouble is foreseen.

A moving picture theater has been opened in the town hall at Empire, giving exhibitions Wednesdays, Saturdays and Sundays.

A communication to the board of health in Grand Rapids declaring that some of the moving picture theaters in the city were unhealthy led to an investigation of ventilation facilities.

The Orpheum theater, at Hancock, has taken on talking pictures for two nights a week.

Frank Willey and George Spink have opened a moving picture theater in the Sping Building, at Mesick.

Johnson's theater, at Vassar, has added a stage so that vaudeville can be handled.

E. M. Smith has retired from active work in the affairs of the amusement firm of Gilligham & Smith at Grand Rapids, and will go to Los Angeles, Cal., to reside. He remains a director in the company.

SOUTHWESTERN JOTTINGS.

By Midwest Special Moving Picture World Service.

THE Muskogee, Okla., Phoenix, which is co-operating in the Thanhouser Syndicate $10,000 prize scenario contest, has received more than four hundred scripts from authors in its territory.

W. I. Cole has sold the Royal theater, at Enid, Okla., to Clarence Harryman.

The Martin theater, at Miami, Ariz., recently had a program made up of the Maxwell auto industrialog and a one-reel travelog.

Theaters As Civic Centers

Exhibitors of Cincinnati Will Aid City's Chamber of Commerce to Advertise Home Town—Committee Has Been Named to Select Slides for Use in Theaters—One More Example of Enviable Place Picture Theaters Are Taking in Modern Communities.

By Kenneth C. Crain, Special Correspondent of Moving Picture World.

THE recognition by the powers that be in the Cincinnati Chamber of Commerce and the leading business interests of the city of the advertising possibilities of slides in moving picture houses, was evidenced last week in a striking way. Also, the kind of spirit which animates Cincinnati exhibitors was shown convincingly. The Chamber of Commerce has planned to give the city's advantages the publicity they deserse, and decided that the place to begin the campaign of educational advertising was at home. One of the mediums, it was decided, is the moving picture theaters. The exhibitors themselves "came across" with commendable promptness and enthusiasm. They held a special meeting at the Sinton Hotel for the purpose of declaring their indorsement of the plan and offering their co-operation, and thirty—the number present—agreed to exhibit, free of charge, one or two slides daily, either showing views of the city's attractive points or setting forth in words things to be remembered about it. A special committee of the exhibitors was appointed to "censor" these slides, consisting of Messrs. Thomas A. Reilly, chairman; Charles Weigel, Joseph Hennegan, H. G. Kruse and A. G. Hettesheimer, with President F. L. Emmert, of the Motion Picture Exhibitors' League, as a member ex-officio. It is practically certain that every one of the hundred-odd houses in the city will co-operate in the movement. The great value to any community of popular picture houses and of public spirited exhibitors is once more exemplified. Picture theaters are destined to be one of to-morrow's most important institutions.

OTHER CINCINNATI NOTES.

The Strand theater, which has been showing the Paramount pictures exclusively, in the downtown section for some weeks, has had erected an electric sign which is one of the most conspicuous on Walnut street, being a close second to the blazing electric fountain which marks Keith's theater, only a door or so away. The Strand sign is attached vertically to the side of the building, and bears only the single word indicating the name of the theater, in two-foot letters.

The much-discussed drama, "A Fool There Was," based on Kipling's "Vampire," was released by the Box Office Attraction Company, made its fire appearance last week in Cincinnati at the Alhambra. It drew remarkably well, bad weather and the usual effect of the off day apparently having no effect on the attendance.

Prospects are bright for the addition of at least two more to the already long list of film exchanges and branch offices located in Cincinnati. Details of the proposed new offices are not yet ready for announcement, but it seems certain that they will be established, adding just that much to the growing prestige of this city as a film-distributing center for the whole South. The exchanges which have been here for any length of time are one by one finding it necessary to enlarge their quarters, one of the latest of these being the World, which has moved its offices from Fourth street to the third floor of the Savoy block, on Sixth street, under a new three-year lease.

The Williamson moving pictures of submarine life and action, including an actual combat between a man and a shark, were displayed recently at the Victoria, in Dayton, with considerable success. The wide extent of the free advertising received by these pictures of course helped to draw the crowds, and they were sufficiently interesting in themselves to make good without much trouble.

The management of the new Hippodrome theater, which is getting ready for business in Youngstown, O., is particularly proud of the arrangements which have been made for music, which include the installation of an organ-orchestra, made by the Beman Symphonic Organ Company, of Binghamton, N. Y., costing about $18,000. The instrument is one of the finest made, and is expected to cause something resembling a sensation. It will be electrically operated, and will furnish all of the music for the theater. An opening concert by the inventor and builder, Frank Beman, is promised.

The Duchess, the newest theater of Warren, O., opened a few weeks ago, is one of the prettiest moving-picture houses in that part of Ohio, the decorative work being especially tasteful and attractive. The theater was finished by Samuel W. Rice, of Youngstown, who has given a good deal of thought to this kind of work, and has done some notable jobs, including several in Youngstown.

BRIEF ST. LOUIS NEWS ITEMS.

By A. H. Giebler, Special Correspondent of Moving Picture World.

THE King's theater, at Kings Highway, near Delmar avenue, which has been closed for some time, will reopen Feb. 7 under the management of Joseph M. Carr. A new schedule of pictures and prices has been arranged. The new plan includes matinees on Thursdays and Fridays from 2 until 5 in the afternoon, and a continuous bill for Saturday and Sunday from 2 unil 11. The price of admission will be 10 cents to all matinees, and 10, 15 and 20 cents for evening shows.

Wagner Brothers, who manage the Alps theater, at 4056 Easton avenue, gave out 200 free admission tickets to ladies in the neighborhood of their theater on the occasion of the showing of the first reel of the "Exploits of Elaine" series.

The Garrick theater, at 6th and Chestnut streets, has booked the Williamson's Submarine Expedition pictures, beginning Feb. 7.

A moving picture entertainment of more than usual interest will be shown at the Odeon, Grand and Finney avenues, on Feb. 8, when Sir Douglas Mawson, the famous scientist and explorer, will illustrate with moving pictures his lecture, "Racing With Death in the Antarctic Blizzards." The films used by this celebrated naturalist are of great educational as well as scientific value, and are said to be the most thorough and realistic ever taken in the polar regions.

G. E. McKean, who has been handling the Paramount Pictures Corporation's releases in this territory for some time past, has established himself in permanent offices in the Gayety theater building, 14th and Locust streets. Mr. McKeon will be in charge of the offices personally, and all releases of the Paramount Pictures Corporation and Alliance Films Corporation will be booked through this exchange.

George E. Kern, manager of the Cherokee theater, Cherokee street and Ohio avenue, has added the Alliance features to his program, which he runs on Mondays, Tuesdays, Fridays and Saturdays.

The policy inaugurated by Charles E. Flesh, manager of the Lindell theater, Grand and Hebert, is filling the house to its fullest capacity every night. Many features and two serials are run each week. "The Master Key" on Wednesday night, and "Runaway June" on Thursday, and special features on all other nights, in addition to vaudeville and dramatic stock.

Progressive Legislation

Oklahoma's Lower House Passes Drastic Picture Bill—Prohibits Exhibiting Any Picture Showing Law-Breaking, Nor Can Scenes Suggesting Immorality Be Shown—No Death of Caesar Could Be Put on Screen, but Natural Scenery Can Be Shown at Will.

By J. R. Jones, Special Correspondent of Moving Picture World.

EXHIBITION of any motion picture film depicting scenes of outlawry, or anything suggestive or of an immoral nature, is prohibited by the terms of a drastic bill passed by the Oklahoma House of Representatives Monday afternoon.

If this bill be passed by the Senate and becomes a law with the approval of the Governor, it will prevent the showing of practically all motion picture films except those of current events and scenery.

The material part of this bill is as follows:

"It shall be unlawful after the passage and approval of this act for the manager of any theater, vaudeville house, opera house, airdome or other place of amusement to show or permit to be shown, any motion picture featuring a bank robbery, or any motion picture of nude forms, suggestive ideas, or featuring any act for which the commission of such act would be a violation of the law, or any motion pictures whatever that are obscene, licentious or immoral."

The portion of the bill prohibiting any act for which the commission thereof would be a violation of the law, will in the opinion of many members of the house prevent the exhibition of many historical pictures as well as a great many comedies, to say nothing of dramas.

Representative Sykes called attention to the fact that the bill, if followed literally, would prohibit the exhibition of pictures showing the murder of many great men, who have been factors in the world's history, for the commission of the act, he said, would constitute a violation of the law as provided in the bill.

Representative Nesbit, one of the authors of the bill, darkly hinted that the true object mas 'o prevent the further showing of "Beating Back" and "other films of outlawry nature," which, he says, has already given Oklahoma too much undesired publicity.

Section 2 of the bill further provides that "it shall be unlawful to produce or manufacture any moving pictures representing outlawry, outlaws or depredations committed within the State of Oklahoma." This provision would end the making of any kind of a motion picture in Oklahoma of a wild west or outlawry nature, including those purporting to show scenes during the frontier days in Oklahoma and the Southwest.

It is intended that the county attorney, mayor and chief of police of any city in the State shall constitute a board of censorship to determine whether or not the pictures would be prohibited by the terms of the bill.

If this bill passes and becomes a law, the new film, "The Passing of the Outlaw," now being produced by the Eagle Film Co., will not be permitted to be shown in the State, and unless the picture is completed before the bill is passed several scenes will have to be taken in some other State.

BRIEFS FROM HAWAII.

By Midwest Special Moving Picture World Service.

A big feature from the States that was appreciated by the residents of Honolulu was Annette Kellerman in "Neptune's Daughter." The natives of the islands have a world-wide reputation for their ability as swimmers, and took keen delight in this picture when it was shown at Ye Liberty theater.

Sam Blair, of the Popular theater, in Honolulu, has received a letter from one of the foremost producing companies in the United States asking him if it would be possible to take pictures of Kilauea showing the fire and molten lava.

STUDIO OF SEATTLE PRODUCER NEARLY READY.

Seattle's Home Motion Picture Company to Have Studio Soon—Pictures It Is Making.

By Midwest Special Moving Picture World Service.

THE Washington Film Company of Seattle, will have expended $30,000 when its plant at Kirkland, now under construction, is completed. The site secured is a block in area. It will contain a studio, 40x100, mechanical department, film vault, administration building, garage, carpenter shop, paint shop and laboratory. April is fixed as the time when production will begin, with C. W. Peterson directing a company of thirty which will include some Seattle talent. First releases will be parlor comedies. These will be followed by strong outdoor dramas and later something may be done toward putting out some scenics and educationals made in and around Lake Washington. The company's offices, with J. L. Adams as president, have been opened in the Washington Building, Cherry street and First avenue, in Seattle.

PICTURE THEATERS BECOMING COMMUNITY CENTERS.

Benefit performances and local talent have been introduced into northwestern programs the last week by way of heightening the interest. "Save the Baby" buttons were distributed to the children of Valley City, N. D., by local Child Welfare Workers. Each youngster was given a penny for this button when he bought a ticket to the benefit show at the Grand. Pauline Bush, in "The Pipes of Pan," was the feature for this show.

Dreamland, at Willmar, Minn., helped the Cosmos Club furnish its club room by giving a benefit show. The Globe, at Albany, Ore., showed the films of Albany made by William Card, of the Card Film Company, of Portland. A large block of seats at the Caughren, in Sauk Center, Minn., was reserved by the Commercial Club on the night that organization entertained. A band concert was given in addition to the regular picture show. The band, at Marshfield, Ore., gave a free Sunday afternoon concert at the Lemanski theater just before the regular picture show. "The Merchant of Venice" was shown at the Bijou, in Crosby, Minn., for the local library fund.

OTHER NORTHWESTERN NOTES.

The F. E. Bowman company of Portland, Ore., has completed plans for the erection of a one-story, 40x100 brick, hollow tile and concrete moving picture theater and store building at Thirty-seventh and Caruthers streets in that city. It will cost about $6,000.

The lease on the Park theater at Brainerd, Minn., which has been held by F. E. Nemec, of St. Cloud, has been taken over by H. R. Harrison, of Minneapolis, and M. J. Billing, of Oshwish, Wis. The house has been closed for a month for overhauling.

Plans are under way for the organization of a stock company at Raleigh, N. D., which will erect a new theater.

A new moving picture theater is projected at Volga, S. D.

Scenes in the big logging camps of the Oregon Lumber Company at Austin, the quartz mines at Columbia and agricultural and other views in and around Baker, Ore., have been filmed for the San Francisco fair by A. D. Sill, official photographer for the Oregon Panama-Pacific exposition commission.

Max Stipelich has disposed of his interest in the Bijou theater at Virginia, Minn., to Cyrus Emery.

Charles S. Peterson has been remodeling his building at Badger, Minn., for use as a moving picture theater.

Arthur Pullen, of San Francisco, will be manager for Charles W. Graef, who recently purchased the opera house at Luverne, Minn., from Frank Ferguson. The opera house will be converted into a motion picture theater, but the complete change will not be made until next spring.

Dreamland theater is the new name of the opera house at Garrison, N. D., which heretofore has been operated as the Garrison opera house.

The McMahon block at Argyle, Minn., has been leased by Cree Johnson and Harry Foss, of Stephen, who will operate a moving picture show.

The new opera house at Comfrey, Minn., has been leased by A. Bradbury, who, with George G. Feitere, will operate it.

The Northwest Weekly Film Service of Portland, Ore., received word that about 2,000 feet of film had been made showing the Rosarians of Portland on their trip to San Francisco, Pasadena and other California cities.

The Gem theater, at Miami, Ariz., is now under the management of B. D. Noonan, formerly in the photoplay business at Hancock, Mich., and A. M. Kenyon.

T. H. Onstad has sold the moving picture theater at Orenville, Minn., to C. L. Jackson.

J. F. O'Brien of Haines, Ore., is projecting a new 60x100 dance hall and theater for that place.

A new moving picture theater, the third, will be opened in the building in Longmont, Col., formerly occupied by the Longmont Candy Kitchen, it is reported.

Edward Schoelkopf has resumed his former position as manager of the moving picture show at Idaho Springs, Col.

R. G. Waggenor has sold the Family theater at Helena, Mont., to Samuel Gould, until recently of Canada. No changes will be made in prices or policy, it is announced. Musical, theatrical and vaudeville attractions will continue in addition to Universal moving pictures. A second projecting machine will be added to the equipment.

A new moving picture show has been opened at Zortman, Mont.

The Jackson theater at Kirkland, Wash., has been reopened under the management of C. E. Durlin, an electrician of that place.

The Crystal theater at Princeton, Minn., has been sold to Mrs. Mahaffey, who operates the Happyland moving picture theater at that place.

The Central High School Technical Club at Minneapolis, Minn., is giving an eight or nine-reel moving picture show every Tuesday afternoon and evening. The object is to raise funds for the completion of a swimming pool.

BILL TO CLOSE THEATERS.

A bill providing for the closing of moving picture theaters on Sunday has been introduced before the Washington State Legislature by Senators French, of Clarke County, and Leonard, of Chehalis County.

SAYS CHILDREN NEED SPECIAL PICTURES.

The class of pictures shown in a theater cannot be properly regulated, Miss Edith B. Taylor, principal of the Hancock school, told the Hamline (St. Paul) Commercial Club. She wanted the support of the club in her plan to make the school a center for the moving picture lovers. If the "blood and thunder" features of the theater could be eliminated she favored the commercial house, she announced.

PICTURES HELP CORNELL.

At Pittsburgh Dinner President Schurman Praises Effect of Picture Shows on College Life.

By Pittsburgh Special Moving Picture World Service.

The pictures received a strong indorsement from President Jacob Gould Schurman, of Cornell University, at the annual banquet of the Cornell Club, of Western Pennsylvania, held in the rooms of the Union Club, Wednesday, Jan. 27, 1915. About 150 men attended. Vice-President F. W. Scheidenheim, '05, presided in place of President W. L. Umstad, '05, who was unable to be present. William Metcalf, Jr., '01, was toastmaster. The only other speaker was Attorney F. W. H. Clay, '93, who spoke on "The University's Sons." Moving pictures of Cornell life today were shown.

President Shurman said the moving picture theaters of Ithaca have been a great agency for the promotion of sound morals among Cornell students. Where many of the men formerly went down town to secure diversion "and probably drank a lot of beer," now they go to moving picture show, and after it is over go back to the university. As a result, he declared, there is a growing tendency toward total abstinence among all Cornell men.

FIREMEN BECOME EXHIBITORS.

The Cronin & Murray Company, composed of three firemen connected with Hose Co. 5, Erie, Pa., are erecting a fine moving picture house in Eighth avenue, and it is expected to be finished about the first of March. It will cost $20,000 and will have a seating capacity of 400. The equipment order, consisting of 400 chairs, two Powers 6-A machines, Martin Rotary Converter, Mirroroide screen, etc., have been granted to the Feature Film & Calcium Light Company, Pittsburg.

NEW THEATER IN GRAFTON.

J. W. Rodes and F. F. Hude, owners of the Theatorium, in Grafton, near Pittsburgh, Pa., are building another fine new house in Grafton avenue, in the same town. This house is expected to be ready for opening about the 15th of March. The building will be a one-story structure, 30x100 feet, of fireproof construction, modern in every way, and will cost $15,000, including equipment. The seating capacity will be 400, and there will be room for three four-foot aisles. A steam heating plant and an efficient ventilating system will be installed.

SAFETY DEVICES PROVED.

Bad Fire in Operators' Room of Palace Theater, Johnstown, Kept from Spreading.

A fire in the Palace theater, on Main street, Johnstown, Pa., recently, gave members of the fire department an opportunity to observe the value of fireproofing installation as applied to a moving picture machine booth and prescribed by state laws. The electric light rays from the lamp, focused through a strong lens on the end of a film, overheated the film before the operator could start the reel moving, and the whole reel suddenly exploded inside its metal protective case. Volumes of smoke poured out into the steel and asbestos lined film room, but the metal case that held the film did not break open, and no fire reached the adjacent machine parts. A large case of films against the wall near at hand was unscorched.

The smoke pouring out of the ventilator was the only indication that there was anything unusual going on inside the theater. Manager Chris Bogas was near the booth at the time and rushed to the door with a fire extinguisher, but was driven back and almost suffocated by the smoke when he opened the door of the booth. Had he remained outside a few minutes, he could have entered without encountering any smoke, as the ventilator fan had cleared the air.

The only loss from the blaze was the value of the reel, less than $100, and the slight smear of soot scattered on the machine by the explosion of the film.

Even if the fire had burst the film case and burned up everything inside the machine booth, it could not have reached the theater. The booth is of steel and asbestos, with only tiny peep holes in the wall for the projection of the pictures on the screen. Metal slides are suspended by strings above these holes, so that in case of fire in the booth, the strings are burned and the slides drop automatically.

OTHER PITTSBURGH NOTES.

The commendable enterprise of the Pittsburg Gazette Times and the able and efficient help of the management of the Schenley theater have been combined in a successful effort to present to the citizens of Pittsburgh and the surrounding territory a series of scenes of the battle fields of the great European war, which is fast devastating great portions of Europe. The series of pictures, under the auspices of The Gazette Times, were first presented last Saturday night, and this was the first time that such a series has ever been presented.

A. Baltimore, proprietor of the Lyric theater, New Castle, Pa., has recently purchased property on Long avenue, this city, for the purpose of erecting a modern photoplay house costing $20,000. The property measures 37x110 feet, and the building will be built of concrete, stone and brick with steel construction, conforming throughout with the state code specifications.

The equipment of the theater will include two Powers 6 projectors, electric lighting plant, mirroroid screen, steam heat, plenty of exhaust and blower fans, ventilators and a Wurlitzer orchestra.

Mrs. Henry Oliver, wife of Henry Oliver, road man for the Picture Playhouse Film Company, Pittsburgh, Pa., died at the Homeopathic Hospital last week of pneumonia. The interment took place at Chester, Pa., last Friday. Mr. Oliver has the deep sympathy of his friends. Besides the husband, an infant survives.

James Barry and T. R. Stover, employes of the Pennsylvania car shops in Altoona, Pa., who were sent to San Francisco to superintend the erection there of the Pennsylvania Railroad's moving picture exhibit for the Exposition, have returned and resumed their duties in the shops. The exhibit, which will portray scenes all over the Pennsylvania lines and in their shops and yards, was erected in the Altoona shops and rebuilt in the exposition grounds by Barry and Stover. They accompanied the exhibit out, on freight, taking three weeks to the trip.

David Thomas has recently bought the Beaver theater, at Beaver, near Pittsburgh, Pa., and is remodeling and redecorating the house. It has a seating capacity of 414 and is managed by Howard Baldrich. Mr. Baldrich recently made application for membership in the Screen Club.

Samuel Block has leased the Alvin theater, in Washington, Pa., and opened it last Saturday.

Arthur J. Simon, manager of the Oakland and Schenley theaters, in Pittsburgh, Pa., who has been seriously ill, is reported convalescent and will be able to leave the hospital in about a week.

The Liberty Film Renting Company, Pittsburgh, Pa., reports the arrival of another large shipment of Bio Carbons.

A new moving picture theater is being erected in Hermonie, Pa., of which Frank Utsman is proprietor. This theater will be known as the Imp, and will seat 250 people, but, for a starter, only 75 chairs will be put in.

The Feature Film & Calcium Light Company of Pittsburgh, Pa., announces a lively interest in the great Universal production of "Damon and Pythias."

The Sheridan Square theater, in East Liberty, Pittsburgh, Pa., showed "Runaway June" four days straight.

PLAYERS NOW IN FLORIDA.

By Leon Louiso, Special Correspondent of Moving Picture World.

THE roster of the Kalem studio includes the following: Keneau Buel, managing director; Miss Alice Joyce, Miss Anna Nilsson, Miss Mary Taylor-Ross, Mrs. Mary Taylor, Mr. Guy Coombs, Mr. Jere Austin, Mr. James B. Ross, Mr. L. E. Taylor, camera man; Mr. Charles K. Owen, scenic artist; Mr. Jesse Falana, carpenter, and William Jenson and J. E. West, assistants; Mr. Geo. Lanning, property man, and assistant, J. K. Wright; Esse Livingston, helper; Al M. Miles, chauffeur.

With Robert G. Vignola, director, are Miss Alice Hollister, Miss Helen Lindroth, Mr. Harry Millarde, Mr. Henry Hollam, Mr. Robert D. Walker, Mr. John E Mackin, Mr. Arthur Albertson, Mr. George K. Hollister, camera man; Mr. Tisdale J. Dow, scenic artist; Mr. E. E. Potvin, carpenter; assistant, Joseph Schramm; Mr. Frank Hodson, property man; assistants, Henry Hernbrow, E. Jellyman; helpers, Jack McComber and Jim Davis. Mr. Stone V. Boyd is stage manager at the studio. Miss D. S. Reed has charge of the business office and the stenographic work. Clarence Meikel handles the electrical end of the work. H. L. Davis is watchman.

Bad weather delayed work of Peerless Feature Film Company, but it will finish here in a few days. The company includes Miss Dorothy Tenant, Miss Julia Stewart, Miss Jessie Lewis, Mrs. Navarro, Miss Anita Navarro, Miss Gladys Hazeltine, Mr. George Cowl, J. Baker, Fred Radcliffe, Harry Lorraine, who was recently with the Lubin studio here; Lucian Adrienne, camera man, and Helmer Bergman. The company will now return to the Fort Lee studio.

WHAT PLAYERS ARE DOING.

A very realistic fight scenic was taken in a recent Kalem, "The Girl of the Dance Hall," one of the Alice Joyce series, three-reel picture. The fight was between Guy Coombs and John E. Mackin. Mackin was portraying the role of a bouncer in the low dance hall, and when he attempted to eject Coombs, resistance is shown and a "scrap" ensues. The clothing of the players were in shreds at the finish and one of the men scarcely had strength enough left to pick his adversary up in the air and throw him out bodily. It was a great scene, observers state.

Ben Ross has a motor boat in which he "speeds" quite often on the St. Johns River.

John E. Mackin lives near the Kalem grounds, and he has a garden which he attends to himself. He has a ready and plentiful supply of vegetables for his table.

Elsie St. Leon, recently here with "Polly of the Circus," has been the guest of Miss Helen Lindroth.

Arthur D. Hotaling, director, and family, have taken a house near the Lubin Southern studio, moving from apartments at the Mason Hotel. The family is comfortably located in their handsomely furnished home.

Garry Hotaling, with Raymond McKee, went down to St. Augustine in his Regal car recently, to visit the Lubin dramatic company there.

OTHER JACKSONVILLE NOTES.

John R. Bartow, manager of the local Universal office, has just returned from a trip to Tampa, Arcadia, Ft. Meyers and other towns on the west coast. Business has been hampered some by the fact that the phosphate mines are not in full operation. Universal exhibitors of the state are evidencing interest in a proposed trip to Universal City for the opening.

Mr. Bartow reports that the erection of a new theater, the Royal, at Wanchula, Fla., is progressing. The theater is being constructed by McDonald & Turner, business men of that place. The capacity of the theater is to be about 500, and the opening will likely be about March 15. Two 6-A Powers have been installed.

NEW THEATER IN DETROIT.

By Jacob Smith, Special Correspondent of Moving Picture World.

THE new Knickerbocker theater, at Jefferson avenue, being built by the Ingersoll-Gaukler Company, is expected to be open by the latter part of March. The seating capacity will be about 1,000, and the chairs will have spring seats, and will be as comfortable and roomy as it is possible. The cost of the theater will be $100,000, with the equipment. The company is building it with the idea of permanency and is spending considerable more money than ordinarily goes into a motion picture house. The lobby will be magnificent, so that the impression as one enters from the street will be most favorable. There will be a small balcony with about 300 seats, leaving about 700 on the main floor. Prices will be 10, 15 and 20, with boxes at 25 cents. The best in motion pictures will be exhibited, including the Paramount program. The location is as good as any in the city, outside of the downtown district. It is in a thickly populated section, and is in the outdoor amusement center of Detroit. It is doubtful if during the summer there is any more widely traversed section, both by pedestrians and autoists, owing to its being located on Jefferson avenue, used by all motorists, and the fact that it is only a stone's throw from the main boulevard and the approach to Belle Isle Park.

PICKFORD BOOKING SCHEME CAUSES APPREHENSION

Detroit Exhibitors Foresee Difficulties of New Scheme for Releasing Mary Pickford Pictures.

George W. Trendle and John H. Kunsky returned last week from an extended visit to New York on important business. The purpose of their eastern sojourn was a definite understanding of the new arrangement on Mary Pickford releases. "Mistress Nell" was shown at the Washington the week of Feb. 7, but it is understood that some other house will hereafter be used for the first releases, prices being considerably advanced on account of the new arrangement. A month later they will be shown at the Washington. In this connection, a well-known manager said: "I don't see how this new booking schedule can work out satisfactorily. People here have been used to getting Mary Pickford pictures at 20 cents and under, and they won't stand for paying more; then again, the public mill get 'wise' and instead of paying the top-notch price will wait thirty days until it becomes a part of the Paramount program in order to get the former price."

WANTS TO SPEND THE PEOPLE'S MONEY.

The Recreation Commission has sent a resolution to the Common Council asking a good-sized appropriation for certain work which it desires to carry out. Included was a request for a moving picture machine operator, an assistant, and a moving picture room for censoring pictures. It is not believed that a single dollar will be allowed by the Common Council for such a purpose.

A. W. BLANCKMEYER ON PROSPECTS IN DETROIT.

A. W. Blanckmeyer, owner of the Grand Circus theater, says that business is coming along. He is now showing first-run Keystone comedies, World Film and Box Office attractions, and is doing a big business in the afternoon as well as at night. Mr. Blanckmeyer was asked if he thought there was an over-production of theaters. He replied: "It was seven years ago when I opened a theater near Clark's Park, in the extreme west end of town. At that time there were a few houses downtown, and friends told me then that mine would never pay, because there would be too many. Well, I went ahead and my house coined money from the start. Every year I hear the cry of 'too many houses,' and yet they all seem to do business. It simply will mean that the properly conducted houses that have treated their patrons right, have the capacity and give the shows, will continue to do business, while the others—run-down in appearance, lacking in attractiveness and not in keeping with the times—will have to close up."

NEW OFFICERS ELECTED.

Stockholders of Washington-Detroit Theater Company Hold Meeting and Choose Officers.

Stockholders of the Washington-Detroit Theater Company held their annual meeting the last week in January and elected the following officers: President, John D. MacKay; vice-president, D. T. Davis; secretary and assistant treasurer, Fred E. Holmes; treasurer, A. E. Whitbeck. Reports of the officers reviewing the work of the past year showed that the company's liabilities had been considerably reduced. The Washington is under lease to John H. Kunsky, who is showing first-run Paramount pictures. The present lease expires Sept. 1. of this year.

UNCENSORED PICTURES.

Lester Potter, former censor of moving pictures, says that of late quite a number of theaters have been exhibiting film that was condemned two and three years ago. He attributes this to the fact that the owners of these films, knowing that there is no local censorship, are taking advantage of the situation and getting exhibitors to show the film wherever they can. Police Commissioner Gillespie has threatened to go more fully into the matter of censorship if he gets any more complaints of bad film.

OTHER DETROIT MATTERS.

The Bell theater, 396 Dix avenue, is running Renfax talking pictures every Monday and Thursday and reports that they are drawing well. "People are getting so that they really like these pictures," said Mr. Bell, Sr. "At first they took them as a novelty only, but we have noticed that our patronage is increasing on both of the nights that they are shown."

John W. Harris, general manager of the Family, was in Detroit several times during the first week and says the business was really surprising to him. "Of course I knew from my experience with "Tillie's Punctured Romance" in Pittsburg that the Keystone comic offering would do well, but never did I expect such enormous business as we are having here," he stated to the Moving Picture World correspondent. Frank J. O'Donnell, house manager of the Family, who previous to his assuming this position had handled vaudeville theaters, said he never knew there were so many motion picture fans.

Maurice Geiger, who has represented Pathe pictures in this territory for some time, has resigned and taken a road position with the Detroit office of the World Film Corporation.

The J. L. Hudson department store is now selling Pathescope machines, and its demonstration on the Farmer street side of the main floor has attracted a lot of attention.

C. Howard Crane, architect, of Detroit, who has designed all of the Kunsky theaters, has opened a New York office, with Percival R. Pereira as associate. Mr. Crane will divide his time between Detroit and the East, and will specialize in amusement enterprises, designing and letting all contracts.

Percy Smith, formerly assistant manager at the Garland and Majestic theaters, when those houses were operating, and lately treasurer of the Washington theater, has resigned to accept a position as assistant manager of the Grand Circus theater.

KANSAS GOSSIP AND NEWS.

By Kansas City Special Moving Picture World News Service.

J. N. Herr, superintendent of the Kansas State Industrial Reformatory for Boys at Hutchinson, Kan., has contracted for a series of films to be delivered once a week. The picture shows will be given in the chapel of the institution. This will provide a new field of amusement for the boys.

The Pictureland theater, at Fort Scott, Kansas, featured the Vitagraph film "Mr. Barnes of New York," with Maurice Costello in the leading role. Manager Blubaugh has secured many good features for his theater.

The De Luxe theater, at Hutchinson, one of the best picture houses in the whole state, last week featured the Kalem film "The Theft of the Crown Jewels." This picture is very popular in the state and the name of Alice Joyce, the Kalem actress, has become a household name.

The Orpheum theater, at Atchison, has nearly completed the "Million Dollar Mystery." The Orpheum has been showing only the highest class features since the opening.

Orpheum theater, at Leavenworth, recently gave their patrons one of the best pictures that has been released, "Cinderella," featuring Mary Pickford. While the book may have been intended for children, the play on the screen draws the admiration of the adults.

Lyceum theater, at Leavenworth, recently gave its patrons one of the Broncho comedies, "A Lucky Blow-Out." These comedies have attained a high degree of success and are favorites with the public.

"The Tear That Burned" is a two-reel Majestic drama that has proved popular on the Mutual programs in Kansas. It was recently shown at the Gem theater in El Dorado.

"The Girl I Left Behind," featuring Robert Edeson, is pleasing many moving picture patrons in Kansas. The picture has been very successful compared with the success it made on the stage several years ago. The picture was at the Iris theater in Topeka last week.

Chapter nine of Zudora is being shown at the Princess theater in Wichita this week.

The Elite theater at Great Bend has done some extensive advertising. Its slogan is "The House of Features" and last week it advertised "The Master Key" and Frances X. Bushman in "Ambushed."

The five-reel Shubert-Brady drama, featuring William Lackaye in "The Pit," was on the program of the Orpheum theater at Topeka last week. The Orpheum has been advertising as "A dollar show for a 'Jitney.'"

The Hip, Topeka's exclusive feature photoplay house, is charging admission according to the merits of the pictures. The management, thought George Cohan's "Officer 666" warranted the admission charge of 10 and 15 cents.

The Gem theater at El Dorado recently held a racing jubilee. "Checkers" and "Red Bird Wins," two of the leading race horse picture plays were on the program. It is needless to say that this program was well attended, for the public still cherishes a great enthusiasm for the banished horse races.

The Orpheum at Topeka had the three-reel Pathe drama, "It's a Long, Long Way To Tipperary." The picture enjoyed about the same degree of sensation as the song has. This firm has been extensively booked all through Kansas.

Edith Taliaferro, in the Paramount picture "Young Romance" entertained Topeka patrons at the Iris last week. Miss Taliaferro, by her superb acting in this picture, made many friends in Topeka.

The Crawford theater in Wichita is now showing the five reels of the "War in Europe" made by some of the most daring motion picture photographers.

King Baggot is still entertaining Kansas audiences in "Three Times and Out," which was shown at the Marple theater in Wichita last week.

KANSAS CITY NEWS LETTER.

By Kansas City Special Moving Picture World News Service.

ROBERT T. FURMAN, director of the Pathe Exchanges, was in Kansas City last week from New York on his Western tour of inspection. He spent only one day here, and was well pleased. He is en route for Salt Lake City, Denver and the Pacific coast.

The Willis Wood theater has been doing some very extensive advertising. Large sign boards have been painted in many parts of the city. The signs are painted in such a manner that the name of the picture and the schedule of the show can be changed each week without destroying the rest of the sign. On the left hand side of the signs is a very good reproduction of the theater in painting.

C. Lane Cobb, Jr., manager of the Ramo Film Company, spent two days in Kansas City last week. He expressed himself as well satisfied with the Kansas City office and the business that was being done here. Mr. Cobb returned to New York.

Nearly all of the best theaters in Kansas City have either shown or have engagements booked for the feature film, "Neptune's Daughter."

The Ramo Company received eight releases from their Minneapolis office. Although not new pictures, they are new to this territory.

C. S. Edwards, district manager of the Pathe Exchange, returned last week from a business trip to Omaha, Sioux City and Minneapolis. He reports excellent business throughout this section of the country, and he declares that he looks for big and rapid increase in the spring. He will leave for Dallas, Texas, and several southern cities early this week.

Howard E. Jameyson, representative of the Pathe Exchange, with headquarters at Wichita, Kan., is sending in very good reports. Mr. Jameyson is a new recruit in the ranks of the moving picture world, having recently been engaged in the newspaper business.

The Warwick theater, Main street and Westport avenue, secured for a feature engagement last week "The Life Of Our Savior," produced by the Pathe Exchange. This work is sometimes confused in the minds of patrons with the Passion Play.

The Grubel Brothers, of Kansas City, who own many moving picture theaters in the middle west, recently obtained an option on land at 128 Kirby Arcade, to erect a picture house at Springfield, Mo. The property includes the Grand Theater building and several other buildings.

Brookfield, Mo., saw the World Film Corporation's great Shubert play last week, "The Wishing Ring." The picture was well attended and pleased the Brookfield audience well.

"The Littlest Rebel," of the Photoplay Productions Co., was focused on the screen of the Colonial theater at St. Joseph, Mo., last week. Edward Peple's play has proved to be as attractive in moving pictures as it did on the stage.

The Shubert theater last week advertised the English success, "The Whip." It was necessary for them to paste across their advertisements the following: "Note: This is not a Moving Picture."

David Belasco's world-famed drama, "The Girl of The Golden West," the Jesse L. Lasky production, has been very popular. The Star theater at Hannibal, Mo., secured the picture for its feature attraction last week.

Mrs. Sydney Drew, who plays under the name of Jane Morrow, was instantly recognized last week, when a picture at the Star theater in Columbia, Mo., was shown. The folks of her home town recognized Mrs. Drew, as Miss Lucille McVey. When living in Columbia, Mrs. Drew was well known for many brilliant readings of child characters she gave. She married Mr. Sydney Drew in New York last fall at the "Little Church Around the Corner."

Endorses National Board

Indiana Legislature Now Considering a Bill to Make Rulings of National Board of Censorship Legally Binding in That State—Forbids Showing Pictures Not Approved by It—Provides for Fines of from $50 to $500.

By Moving Picture World's Indiana Special Trade News Service.

A BILL which provides against showing anywhere a moving picture film which does not bear the stamp of approval of the National Board of Censorship, and carrying a penalty, is in the hands of Representative Cleary, of Marion County, Indiana. The bill is designed to cut out immoral pictures from the theaters or private exhibitions. The bill sets out that for a violation of the act a fine of not less than $50 or more than $500, to which may be added a term in the county jail of from thirty to ninety days, may be assessed.

WANT LICENSE FEE REDUCED.

Alexandria, Ind., picture house owners have asked city council to reduce their licenses to $15 per year.

TO MR. AND MRS. BRANNEN—A GIRL.

A new picture fan was brought to the city of Evansville, Ind., recently, in the form of a nine and one-half pound baby girl. She is the daughter of Mr. and Mrs. J. Russell Brannen. Mr. Brannen is the proprietor of the Criterion and Savoy theatoriums. The mother and child are both doing well.

AMATEUR PICTURE COMPANY IN TERRE HAUTE.

Manager Frank Holland, of the Orpheum, Terre Haute, has organized a company of amateurs and they have succeeded in making a capital film of "The Banks of the Wabash," Indiana's state song. They have also produced a film of the now popular song "Back, Back, Back to Indiana."

NEW PICTURES BY INDIANA AUTHORS.

Two new picture plots by Indiana authors have been accepted by producers. They are "An Ill Wind," written by Roy Perry, manager of the shipping department of the Mutual agency in Indianapolis, and "Their Worldly Goods," by Harry Feltis, Bloomington. The former will be produced by the Lubin forces and the latter by the Mutual Company.

SUNDAY OPENING LAW.

The law prohibiting theatrical performances on Sunday would indirectly be repealed by a bill prepared for introduction in the Indiana legislature. The bill would, however, place such a heavy tax on Sunday performances—one-half of the gross receipts to go to charity—that it is doubtful if many shows could afford to take advantage of it.

OTHER INDIANA ITEMS.

The little daughter of Morris Brenman, who manages the Liberty theater, at Indiana Harbor, Ind., fell asleep while witnessing a show and did not wake up until everyone had departed and the doors locked. The child had entered the theater unknown to her father. He did not miss her when he got home, as he thought she was in bed. The child's sobs were heard by a passerby, who notified the police and they in turn phoned Mr. Brenman, who hurried to the theater.

A real test of the claims of motion picture theater owners that they have a right to give performances for charity on Sunday will be made in Marion, Ind., in the cases of two picture show owners who were arrested when they opened their playhouses and took free will offerings.

The proprietor of a moving picture house at Harrisburgh, Ill., announced recently that eggs would be accepted as legal tender for admission to his theater, and in counting up the profits of the first day thereafter, it was discovered that sixty-five dozen eggs had been taken in at the door. There would seem to be crying need of a federal investigation into this possible monopoly that threatens to become very real.

The Phil-Bun theater at Hymera, Ind., was badly damaged when the entire roof of the building caved in. The roof was made of sheet metal, and the snow which accumulated during the recent storms became too heavy and caused the roof to give way. The cave-in occured at 2 o'clock in the afternoon, but luckily no one was in the building.

A four-thousand-dollar orchestral instrument has been installed in the Vaudette theater, at Connersville, Ind. Mr Robert Roberts, who has been taking special instructions in Cincinnati, will play it

The Lyric theater, Waterloo, Ind., which has been newly furnished, has opened under new management.

The proposition to make moving pic tures of Logansport, Ind., showing the various points of interest as well as the city's business houses is being favorably received by business men to whom Major G. C. Boult of the Community Film Co., is presenting the matter.

Poultry fanciers of Plymouth, Ind., are showing moving pictures of the different stages in the life of a chicken.

The Electro-Tech Club of the Ft. Wayne Electric works, Ft. Wayne, Ind., has bought a moving picture machine. They will show pictures for their own amusement.

After a moving picture show given at the Dream theater, Jeffersonville, Ind., a colored man entered the house and began shooting at the janitor. No one was injured and the crowd that was leaving soon quieted.

Fire of unknown origin caused $2,000 damage to the Fairy theater at Knox, Ind. The building was erected last summer by Welcome Miller of Plymouth. The house was being used for picture shows and all the equipment was destroyed.

Illinois street, between Market and Ohio streets, known as "Movie Row," in Indianapolis, is as busy and well-lighted at night "as Broadway" in New York. The picture houses are many and only a few doors apart, which makes competition very keen. The Keystone theater employs a yourg man who looks and dresses like Charley Chaplin, to walk up and down in front of the house. His make-up is excellent and he attracts the attention of every passerby. Charley Chaplin is a great favorite in this city, so the advertisement, naturally, gets results.

A company is being formed in Brazil, Ind., to erect a modern theater building to be used in showing high-class moving pictures. No vaudeville acts will be used, unless the promoters change their plans.

The new Paramount theater, which has just opened in Logansport, Ind., is one of the most elaborate in the state. It has a seating capacity of 462. A new $5,000 organ is being installed. W. H. Lindsay, who is also proprietor of the Ark, is the owner of the new house.

A. F. Brentlinger, F. J. English and C W. Mason, Terre Haute, have practically closed negotiations for the lease of a building which they will remodel into a moving picture house. The theater will probably have the largest seating capacity of any in the state, seating approximately 1,400. Messrs. Brentlinger and English were formerly proprietors of the Orpheum and lately have been in Ft. Wayne.

Peoria Exhibitor Victim

Swindler Put Up an Automobile to Be Voted For at Princess Theater and Netted Neat Sum—Decamped with Machine—Simple Method by Which He Bilked Proprietor and Contestants—Making Special Effort to Capture Him.

By Frank H. Madison, Special Correspondent of Moving Picture World.

A VOTING contest gone awry is detailed by the Peoria Star: "Herman Levy, the chap who put on an automobile contest at the Princess theater whereby he has victimized the management and a dozen or fifteen 'preferred' contestants out of an amount somewhere between $2,000 and $3,000 is still at large. His effective method of bilking his victims is so simple and effective that it is a wonder it has not been worked before. In the first place he was to get the first $1,000 taken in, and afterward split with the theater, he to furnish the automobile, rings, etc. On the last day he called in his victims, told each one how he loved him, and that he would surely win the automobile if he bought from $25 to $234 worth of tickets. Chief Rhoades is putting forth his best efforts to locate the man and the automobile, for the machine has also disappeared."

MEN SAVE SUNDAY SHOWS.

The men saved the Sunday shows for Rochelle when the matter was submitted to voters at a special election. Only 99 women voted for Sunday shows, while 226 were against them. Of the men 330 were for seven day shows and 168 against. There were 429 votes for and 394 against the proposition.

CRITICISES USE OF SCHOOL CHILDREN TO SELL TICKETS.

Exploitation of school children in selling tickets to moving picture shows was condemned by Rev. T. E. Nugent in a sermon at the Congregational Church in Kewanee. The minister was not condemning moving picture shows; he was explicit in his statement that photoplays "put us into possession of a very wonderful and very useful means of recreation, which also is a fine means of instruction." Regarding the sale of tickets he said: "I have heard parents complain that when their children refused to take part in selling the tickets, owing to the opposition of their family, they were made to feel that they were lacking in loyalty to the school and were ostracized by other children." The character of the Sunday evening vaudeville shows in Kewanee was severely criticised.

MANAGING THE SHOW.

Interesting Tips as to What Some Illinois Managers Are Doing.

That an Illinois exhibitor's life is not just one show after another is proved by the week's activities of some of the downstate managers. Manager R. C. Schroeder, of the Colonial, at Galesburg, got some blank state warrants, filled them out with the names of Galesburg citizens, and had a blue-coated man "pinch" them as "suspected of failing to plan to attend the Colonial." Schroeder also has been injecting local interest into the shows by amateur vaudeville nights. He set aside Feb. 8 as "Woodmen Day," when the local fraternalists could see the operation of the big head camp in films. This crowd-drawing Woodmen film was on the program of Dreamland at Warsaw for Feb. 11, the Warsaw Woodmen co-operating. The new Castle, at Havana, has been featuring photoplays written by Miss Nelle Browne Duff, of that city; the Varsity, at Havana, formerly had this attraction cinched. Slides made from local camera views, including the interior of a coal mine, composed a Princeville Day program at the A-Muse-U, at Princeville. Princeton firemen were the guests of the Eagle to see "The Locked Door," a fire picture. Manager W. O. Stevens, of the Eagle, at Princeton, also had a special children's matinee of "Buster Brown" on Saturday, charging only a penny for youngsters under ten. L. J. Barr, of the Lyric, as Marshall, has switched over to a one-special-feature-a-day policy. Manager Hodgson, of the Oak Park, at Oak Park, reserved free seats for clergymen for "The Sign of the Cross." Saunder's Motion Picture theater, at Harvard, resumed the publication of its weekly program and added orchestra music for the show. Ben J. Huff, Jr., of the Empress, at Galesburg, took over the Peerless service, which has been handled by the Gaiety there. The Lyric, at Lincoln, pinned its faith to "The Spoilers" for another return date.

EVANSTOWN CENSOR BOARD RUNS SMOOTHLY.

A better grade of moving pictures is being shown in Evanston as the result of censorship by a local board of thirty women, according to a local paper. No friction with local managers has been reported. Cut-outs are made by the women who happen to be assigned to reviewing the films. They are reported to the chief of police, who is supposed to see that only the censored film or remainder is shown.

HARVEY'S HEAVY LICENSE FEE.

Exhibitors in Harvey have submitted to the city council a long list of Illinois towns where the license fee for moving picture theaters is but $50 a year. This, they tell the officials, is an argument for reducing the fee in Harvey from $200 a year.

DISLIKE SUNDAY SHOWS.

"Without a dissenting vote" the members of the Woman's Christian Temperance Union in Galesburg went on record as protesting against Sunday moving picture shows.

PICTURES HASTEN LEARNING.

The use of moving pictures in schools for study work will cut down the term of learning by three years, according to Dr. Henry S. Curtis in an address before the school teachers of Joliet.

OTHER ILLINOIS ITEMS.

As a prologue to the serial "Runaway June," the Barrison theater at Waukegan had a local feature, "Waukegan June," a mysterious young woman, conducted by the mayor, met all the prominent people in Waukegan. These meetings were filmed by R. H. Beazley, Universal camera man. Patrons were challenged to guess the identity of the young woman, who was a resident of Waukegan.

Eugene Hoermann and Benjamin Eberhart, of Manhattan, recently were in Chicago purchasing equipment for the new Hoermann theater, which has been under construction at Manhattan.

Frenk Hejna, whose Pastime theater, at Coal City, recently was destroyed by fire, and James Pavlis, have formed a partnership and have opened a moving picture show in the opera house at Coal City.

W. W. McCreery, of Benton, has been making arrangements to erect a one-story brick, steel and concrete theater building. It will seat, with gallery, between 1,200 and 1,500 persons. It will be opened about Aug. 1.

The Lyric theater, on Seventh street, in East Moline, has been opened by Carl Dick, of East Moline, and John Helble, of Davenport, Ia., as a feature moving picture theater.

Manager C. F. Windt, of the Dundee Opera House, at Dundee, has secured the Eggler Building, at Main and First streets, in Dundee, and has converted it into a moving picture theater.

Manager Cochran, of the Main theater, at Carmi, has been contemplating two feature nights instead of one, each week.

Manager David Boos has opened the new Star theater, at Oregon. He expects to play a great many of the multiple reel features.

The Maywood theater, at Maywood, has been taken over by A. Hendrickson, who was manager of the Rich theater, at that place.

The Plough, Conners & Koffman Co., of Chicago, has been incorporated with capital stock of $2,400, to do an amusement business. The incorporators are Claud R. Plough, John T. Conners and Harry D. Koffman.

Charles Costley, of Weldon, has purchased a moving picture show at Onarga.

R. L. Blake has sold his Rex moving picture theater at Chenoa to a firm from Effingham, Ill.

Dreamland theater, in the north end of Princeton, has closed.

The United States Motion Picture Company, of Chicago, has been incorporated with capital stock of $100,000, to do a general motion picture business. The incorporators are F. C. McLarahan, E. Veirs and J. S. McClure.

Monk Brothers have remodeled the opera house at Plymouth, in which their moving picture theater is located.

John Schon has succeeded William Hoffman as operator for the Majestic theater at Kewanee. Hoffman goes to take charge of the projection at W. J. West's new house in Galesburg.

Charles Pacini and William Trieb, of Kenosha, Wis., have rented the Carpenter Building at Harvard, started an addition to increase the room, and will operate a high-grade moving picture theater.

Two moving picture shows were too many for the population of Piper City, and the one at the Masonic Opera House has been discontinued.

Tyrone Power was the guest of the Evanston Drama Club, of Evanston, at a production of the film "Aristocracy," in which he appeared. It had been announced that he would speak from the stage, but he evidently had not been forewarned, as he stated that he had nothing to say.

The new art border used in the advertising of the Princess theater at Galesburg features the mirror screen used by that house.

Manager Denny of Dreamland theater at Roodhouse gave away a boy's auto to one of twelve contestants.

E. O. Laroche of Papineau has discontinued his moving picture show at Martinton.

Under a new policy the Playhouse at Oak Park will present one feature photoplay at each performance in connection with its vaudeville.

PLUMBERS PIQUED.

A paper published in the interests of the plumbers is objecting to film comedies which show the plumber going back after his tools or making a blunder which floods the basement. It takes these travesties quite as seriously as did the policeman-censors who cut out all scenes showing an officer helping himself from a peanut stand (ridiculing constituted authority?) and calls them a direct injustice.

Instead of producing films that will educate the public in practical sanitation, the paper says, "the moving picture folks are deliberately wasting thousands of dollars to miseducate the popular mind." It urges the passage of resolutions, condemning such pictures and their forwarding to the companies making such releases.

THE BIG SUFFRAGE PICTURE IN LOUISVILLE.

"Your Girl and Mine," the Selig suffrage production, which is owned by the National American Woman Suffrage Association, was shown to packed houses at the Alamo Theater on January 27, 28 and 29. The local suffrage association worked hard to stir up interest in the big production. During the days the film was on exhibit leaders of the local association were stationed in the lobby of the theater and distributed badges, literature, etc., on the subject of equal suffrage. Professor R. P. Halleck, one of the most brilliant local scholars, made an address at the theater on the subject of equal suffrage. He made a point of the fact that the film in no way exaggerated conditions, and stated that every law brought into the play is written on the statute books of many states. Leaders of the local body sold and distributed tickets from their headquarters and through workers, a special agreement on a percentage basis having been effected with the owners of the film and the theater proprietors. A number of large theater parties were given by leading society women of Louisville. Applause and even loud cheering were heard on several occasions, and many persons surrendered to the cause and are now warm suffragists. The pictures were the subject of more discussion, argument, etc., than any pictures ever before seen in the city and undoubtedly created new movie patrons. The Cavalier, a society department of the Louisville Herald, one of the leading daily papers, drew attention in many personal and other news notes to the big play.

AN ADVERTISING MAN'S FILM.

The Ideal, West Broadway and Broadway theaters, of Louisville, recently showed, through the courtesy of the True-Ad Club, of this city, the clever moving picture film entitled "Mr. Noad's Adless Day," a picture which shows a series of comic incidents and entanglements that would occur "If Nobody Ever Advertised." The pictures featured the adventures of Mr. Noad, a gentleman who did not believe in advertising. The pictures were also shown at a big dinner given by the True-Ad club at Watterson Hotel. Merle Sidener, chairman of the National Vigilance Committee, of the Associated Advertising Clubs of the World, and several other prominent speakers were present at the meeting. The film brought out strongly a number of the remarks of the speakers and was received with much merriment on the part of the 200 Louisville business men present at the dinner.

IN LOUISVILLE.

The Manring theater, of Middlesboro, Ky., recently showed "Neptune's Daughter," in which Annette Kellerman takes the leading role. This is one of the finest pictures ever seen at the big mountain town and the management was rather elated over getting the pictures.

"A Fool There Was," the big Box Office Attraction, made a wonderful appeal to the patrons of the Novelty Theater. D. Levenson, manager and proprietor of the theater, has had so many calls asking that the picture be shown again that he is trying to make arrangements to do so.

L. J. Dittmar, manager of the Majestic Amusement Company, has options on three pieces of property upon which he expects to erect airdomes in the spring. These airdomes, if built, will be in the suburbs and will show slides advertising the Majestic theatre.

The Owl Feature Film Company has moved its offices from the second to the third floor of the Wayne building and will occupy the entire floor, according to Manager LeCompte.

The S. & P. Film Supply Company has purchased the Virginia theatre, a suburban house at Indianapolis, and the Royal theatre, which is a downtown house. C. C. McDonald is in charge of the two houses and was in Louisville recently making arrangements with Fred Sheldon.

Enforces Old Sunday Law

Circuit Judge Charles Kerr, of Lexington, Ky., Instructs Grand Jury to Investigate Violations of Sunday Law by Motion Picture Shows and Ball Games—Sunday Opening an Indictable Offense, but Law Was Generally Considered Obsolete —May Be Repealed.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World.

IN accordance with instructions of Circuit Judge Charles Kerr, of Lexington, Ky., given at the opening of the criminal term of court several weeks ago, the grand jury is now investigating violations of the Sunday law in the operation of motion picture shows and baseball games. In his charge Judge Kerr took the ground that every time a motion picture theater was opened on Sunday an indictable offense was committed. He emphasized the fact that it was not in the province of the Grand Jury to pass on the wisdom of any law, and that the jurymen had no option but to indict under the statutes as they found them. It has been said that more people attend the picture shows on Sunday than are in the church pews. Judge Kerr also declared that baseball games on Sunday are likewise contrary to the law. A number of picture show employes were recently before the Grand Jury. The moving picture men are somewhat at a loss as to just what to do in the case. The Sunday closing laws are generally considered dead letter laws and are not enforced. It is possible that moving picture men of the state may make an attempt at the next meeting of the Kentucky Legislature to bring about a repeal of the old law. The matter will undoubtedly be brought up before the April meeting of the Moving Picture Exhibitors' League of Kentucky.

LOUISVILLE STREET CAR CARDS USED TO BOOST THEATER

Fred Dolle Uses Novel Advertising to Draw Spectators to Shows.

The latest development in moving picture circles of Louisville is advertising moving picture houses by street car cards. The idea is new and original and came from the big brain of Fred Dolle, of the Broadway Amusement Company, which operates a number of houses in Louisville. Several months ago Mr. Dolle made an attempt to get two cards in each car, one at the front of the car and one at the rear, so that people's eyes would be caught either on entering or leaving the car. Side cards in his opinion would not have half the advertising value of the front or rear card. He failed in getting the space he wanted for the Walnut street theater, but has just closed a deal whereby the Alamo theater gets three-eighths of the entire right-hand, front cards in the street cars of Louisville. These cards will be seen on the Second and Fourth street cars and on the big east and west carriers. The announcement on Monday, February 1, read: "Favorite Stars, in Famous Plays, watch this space for weekly announcements." Down each side of the card was a line reading "The Perfect Picture Theater." Mr. Dolle said he intended to carry the full week's announcements of plays to be shown at the Alamo Theater in this space and he was practically certain that the movement would show results. The uniqueness of the idea has struck a resounding note already in the minds of many "movie" patrons, according to rumor.

GROWTH AND CHANGE IN THE PICTURE BUSINESS.

A decided change has been worked in the moving picture business of Louisville during the past year. A few months ago it was customary to give four or possibly five reels for ten cents. Now, however, a number of the houses are giving six to eight reels for ten cents and the class of the productions is far superior to that shown last season. Good pictures, well advertised and in which the star is well known, draw good crowds. It has been noted lately that the crowds are following the stars and the advertisements closer than formerly and no one house is getting the best of the deal by any means. One house is packed one day and only half filled the next because the fellow in the next block is showing a star attraction. In fact the business is getting around more and more to the way in which regular legitimate theatrical productions are handled.

JULIUS STERN, THE GUEST OF COLONEL FRED LEVY.

Julius Stern, of New York, manager of the Imp and Victor film studios, was recently in Louisville visiting Col. Fred Levy, who is connected with the Keith interests. Mr. Stern is one of the prominent motion picture men in the country, and shows such stars as King Baggot, Ben Wilson, Violet Mersereau, Hobart Henley, Mary Fuller and William Garwood. He arranged for "Neptune's Daughter," "Traffic in Souls," and many other well-known pictures which have been seen in this city.

OTHER LOUISVILLE NOTES.

The Walnut theater issued a number of complimentary tickets for the great moving serial of "Runaway June." These tickets were good for one admission on the commencement day, which was Wednesday, Jan. 27. The Spencer Amusement Company is a firm believer in packing the house at all costs for the first picture of a serial. If a good crowd gets interested during the first installment of a serial it is practically an easy proposition to keep up interest by running the serial story in the local newspapers.

Saturday morning pictures at the Mary Anderson theater, for children, are being run regularly and will in all probability pick up considerably as soon as the weather improves. During the past two months cold weather, snow and slush has been encountered steadily and the little tots are kept under shelter. "How Motion Pictures Are Made" is one of the unusual films which was recently shown for the edification of the little ones. "The Sleeping Beauty," a three-reel fairy tale; "The Bud, the Leaf and the Flower," "Insects that Mimic," "Submarine Mysteries," and several interesting comedies have been shown lately.

J. G. Conner, representing the Thanhouser Film Corporation, of New York, was recently in Louisville from Indianapolis, in the interests of "Zudora," the big serial production. By special arrangement with the management of the Walnut theater a number of newspaper men, exhibitors and other moving picture interests were present at a private showing of the tenth installment of "Zudora." On the strength of the exhibition Mr. Conner closed deals with the Clifton theater, of Louisville, Victoria, of New Albany, and the Arista, of Lebanon, and said that a number of other moving picture men were about to close for the pictures.

R. D. Stamler, of Walton, Ky., recently purchased the Wonderland theater, of Falmouth, Ky., from C. W. Kellum. The theater is to be remodeled, a larger screen installed and also a new electric machine.

Edgar Duncan, owner of the Idle Hour theater, of Uniontown, Ky., and D. P. Curry, proprietor of the Star theater, have reached an agreement whereby the two houses have been merged and the business is now handled at the Idle Hour theater and the Star is dark.

Herbert Tischendorf, of Mt. Vernon, Ind., has taken the management of the Princess Theater, of Madisonville, Ky. Mr. Tischendorf is an experienced moving picture man and a real, live hustler.

Ball a Big Success

First Annual Ball of Boston Moving Picture Operators' Union a Brilliant Affair—Prominent Political and Artistic People Present—Hazel Dawn with President James E. Burk Leads Grand March—Committee in Charge of Floor.

By Edwin H. McCloskey, Special Correspondent of Moving Picture World.

REPRESENTATIVES of Governor David I. Walsh and Mayor James McCurley and actors and actresses playing in and around Boston were the guests of honor at the first annual ball of the Boston Moving Picture Operators' Union, which was held in Convention Hall, corner of St. Botolph and Garrison streets, Back Bay, last Friday evening. This initial social affair has been pronounced a tremendous success by the committee in charge.

Duty prevented the personal attendance of the governor and mayor. State Senator Edward C. R. Bagley represented the governor, while City Councillor William H. Woods conveyed the respects of Mayor Curley.

A feature of the affair was the continuous rattle of clappers, which had been given as favors to all. The noise of the rattle added to the merriment of the evening and made the hall sound like an immense telegraph room with a thousand keys in operation.

The grand march began at midnight and was led by James F. Burke, president of the organization, and Miss Hazel Dawn, who was playing in "The Debutante" at the Colonial theater.

President Burke acted as floor director and was ably assisted by John W. Spence of the Scenic Temple, Cambridge. Bernard McGaffihan of Winthrop Hall, Roxbury, was chief of aids, with the following corps of assistants: F. E. Parker, F. McCollum, J. J. Sullivan, P. Cowan, J. Hookailo, L. Westfield, H. Holbrook, William Gilbert, M. A. Kaitz, S. A. Chisholm, L. Freedman, A. MacKenzie, F. Calif, J. Rosen, O. Malcomb and F. Costello.

The ball committee deserves an immense amount of credit for the success of the affair. This committee comprised W. H. Benoit, of Congress Hall, South Boston, chairman; Joseph Cifre of Gordon's Olympia, Boston; Bernard McGaffigan of Winthrop Hall, Roxbury; J. Fullick of Keith's Bijou Dream, Boston; John W. Spence of the Scenic Temple, Cambridge; Morris Adelson of Tremont Temple, Boston; Morris Rothenberg of the Crescent Gardens theater, Revere; John B. Williams, business agent; James F. Burke of Gordon's theater, Chelsea, and Edward Hoyt of the National theater, Boston.

ASKS FOR LOCAL CENSORSHIP BOARD IN BOSTON.

At the regular monthly luncheon of the Massachusetts Federation of Progressive Women, which was held at the Hotel Brunswick, Boston, Miss May L. Hall, chairman of the legislative committee, urged the passage of a bill providing that a committee be appointed to censor moving picture films, shows, etc. The bill urged by Miss Hall will force Mayor Curley of Boston to select an unpaid committee of three members from a list of names submitted by the Chamber of Commerce, the trustees of the Boston Public Library and the school committee. The bill provides that each of these bodies may submit three names. If this committee decides that a film is obscene, indecent, immoral or tends to injure the morals of the community, the mayor will be forced to demand the elimination of the objectionable parts.

R. L. CUPPAIGE WINS PRIZE.

R. L. Cuppaige of No. 6 Crystal street, Worcester, Mass., has been declared the winner of the $25 prize offered by the Boston American for the best moving picture scenario. The title of the photoplay is "Saved by the Angelus." The scenes are laid in Normandy in the eighteenth century.

BIG BOWLING BY BAY STATE PICTURE MEN.

The Bowling team of the Massachusetts Motion Picture Exhibitors' League was defeated at Wakefield by a team captained by "Charlie" Hodgdon of the Princess theater. The score was 1,496 to 1,436. A return match will be run off at the Scollay square alleys, Boston, in the near future. The individual scores were as follows: Wakefield—Roach, 297; Sharp, 270; Ramsdell, 307; Stewart, 359, and Hodgdon, 263; making a total of 1,496. Exhibitors' League—Harry F. Campbell of the Box Office Attraction Company, 256; Manager Cohee of Gordon's theater, Lynn, 344, Samuel Grant of the Eastern Theaters Company, 287; Arthur Lord of the Scollay Square Olympia, 290, and Ernest H. Horstmann, president of the league, 258; totaling 1,336.

ROYAL TO OPEN IN WORCESTER.

One of the most up-to-date photoplay theaters in New England is scheduled to open in the near future. This is the Royal theater on Main street, near Chandler street, Worcester, Mass. The building was designed by Architect O. C. S. Ziroli, who has given theater construction considerable study. A large roomy entrance is topped by a three-story arch of ornamental design, which will be studded with electric lights bearing the name of the house in colored lamps. The floor has an unusual pitch, which enables the patrons to see the screen from any angle. Below the first floor on the west side of the building are two lounging rooms for patrons. Comfortable chairs are to be installed and the walls are now being tinted and decorated. It is planned to place a monster electric sign on the front of the building. Fred J. McAloon is the manager of the new house.

WOBURN TO HAVE NEW THEATER.

The city of Woburn, Mass., is to have a new moving picture theater, according to agreements that have been drawn up for the sale of a piece of land in the center of the city on Main and Union streets, to Hiram M. Rambach of Boston. The architect is A. J. Carpenter, Jr., of Boston. The building will be a modern two-story brick block, with accommodations for five stores in front and offices on the second floor. The entrance to the theater will be on the ground floor from Main street. The seating capacity of the house will exceed 1,000.

REAL PICTURES UNDER DIFFICULTIES.

"Dick" Sears, New England cameraman for the Hearst-Selig Pictorial Weekly, has made some excellent moving pictures of the Canadian Pacific Railroad bridge which was blown up at Macadam Junction, N. B. Pictures were also made of Captain Werner Horne, the dynamiter. The weather was 20 degrees below zero and Dick did not notice that his ears were frozen until railroad officials called it to his attention. Until his advent at the scene, no pictures had been made of the dynamited bridge, as all photographers feared to photograph the damage, as they were afraid that they would be arrested and held as prisoners of war. Dick realized that he could not make realistic picture on the Maine end of the bridge and ventured to the Canadian side. The officials were forced to push through snow, which was neck deep, in their efforts to reach him, but this did not trouble the cameraman, as he kept on grinding the machine. He rushed some of the scenes across the border and hid them. When he returned to his camera he was held up by the Canadian officials and detained, only to be released in a short time.

Charles Barolet has resigned as a roadman for the United Film Service. He contemplates a trip to California, where he will attend the Panama-Pacific Exposition.

A NEW SCENARIO CONTEST

Boston Evening Record Offers Two Small Sums for Suffrage Picture Scenarios.

A prize of $75 has been offered by the Boston Evening Record for the best scenario or sketch for a moving picture play, illustrating by dramatic action the justice, the need and the benefit of woman suffrage. A second prize of $50 is also offered. This contest is run by the paper in conjunction with the Massachusetts Women's Suffrage Association. All scripts must be restricted to one reel. The winning drama will be produced and released through the United Film Service. All scenarios must be submitted to the Women's Suffrage Scenario Contest Editor, Boston Evening Record, before March 2. When the scenario is submitted a sealed envelope should be enclosed, on the outside of which is written the title of the scenario and a number. The full name and adress of the author should be enclosed in this envelope. The judges, who will award the prizes, will be Frank R. Cushman, dramatic editor of the Record; Mrs. Gertrude Halliday Leonard, president of the Massachusetts Woman's Suffrage Association, and a third person to be chosen by these two.

NATION-WIDE TEMPERANCE CAMPAIGN TO BE STARTED

Anti-Saloon League Buys "John Barleycorn"—To Be Shown in Every City in the Land.

A nation-wide temperance campaign by moving pictures is to start in Massachusetts under the auspices of the Anti-Saloon League. It is said that this will be the forerunner of one of the greatest attacks ever delivered at the liquor traffic. It is the first time that an entire moving picture show has been installed to promote interest in a saloonless nation. The Massachusetts State League has secured the state rights to the picturized drama of Jack London's famous story, "John Barleycorn." It is planned to exhibit the film in every city and town in the state and a lecture will be given with each exhibition. It has not been announced where the first performance will be given.

In commenting on the new campaign, Superintendent Arthur J. Davis said: "The fight against liquor must be brought up to the minute. We have decided to use the motion picture method of bringing the temperance problem squarely to public attention and in the selection of John Barleycorn, we have a film, which the Personal Liberty League, consisting of supporters of a license system for intoxicating liquors, offered the Bosworth Film Company, in writing, $25,000 to keep it out of six states where prohibition was an issue until after the state elections last year. The purpose of the league at the present time is to provide an evening entertainment free of charge. The first performances will be among the churches."

OTHER NEW ENGLAND ITEMS.

Manager Edward J. Farrell of the New England office of the General Film Company has recovered from a severe attack of rheumatism.

Norman D. Merrill, who has been in charge of the Maine territory for the Box Office Attraction Company, has resigned in order that he might devote his entire time to a theater which he is building.

Several prominent moving picture houses have contracted with Manager

Harry F. Campbell for the features of the Box Office Aattraction Company, which have made such a hit in this territory. Among them are the Universal Theater, Fitchburg, Mass.; Casino theater, Taunton, Mass.; Empire theater, New London, Conn., and the Opera House at Belfast, Maine.

The Universal Theater Company of Fitchburg, Mass., has been incorporated for $9,000. The incorporators are Harry Roberts, Samuel V. Grand, Max Tuck and Max Rosenberg.

The Premier theater, on Merrimac street, Lowell, Mass., has been remodelled and renovated by the new owners, A. S. Wolf and M. H. P. Wolf. A new lobby has been installed and the seating capacity has been increased to 700. The house opened last week and will be known as Wolf's theater. It will be devoted exclusively to photoplays. All the best features wil be used.

D. S. Denault of the Plaza theater, Fall River, Mass., and Manager R. L. McIntyre of the Henderson Circuit of Vermont, were among the visitors to Manager Ed Farrell of the General Film Company during the week. Both claim that business is holding up fairly well, despite rumors from other sections that it is falling off. The greater part of the loss is attributed to the poor weather.

The Essanay productions, featuring that famous comedian, Charles Chaplin, are proving to be great favorites with New England exhibitors and photoplay fans. The first release, "His New Job," drew large audiences to the Scollay Square Olympia during the past week.

Manager Samuel Bernfield of the New England Pathe Exchange entertained several members of the legislature and a number of state officials at a private runoff of the Pathe News, showing pictures of the inaugural exercises of Governor David I. Walsh of Massachusetts. All expressed favorable comment on the work of Cameraman Hutchinson.

Manager J. A. Eslow of the New England Universal Exchange and Mrs. Eslow are planning a trip to California in March as the guests of President Carl Laemmle of the Universal Film Service. They intend to visit the exposition grounds and Universal City.

Samuel L. Webber is now directing the destinies of the Globe theater, Springfield, Mass.

Glassman Bros. have purchased the Princess theater at Manchester, N. H., from P. J. Sullivan of Hartford, Conn. They have also taken over Mr. Sullivan's contract with Manager Fred B. Murphy for the entire program of the United Film Service. The playhouse will hereafter be known as the Life theater.

Manager Al Somerbee of the Bowdoin Square theater, Boston, has announced that he will run the Humanology production, "The Price He Paid," during the entire week of March 1.

Louis Boas of Loew's Academy of Music at Fall River, Mass., has had the interior of his house thoroughly renovated and redecorated during the past week. Mr. Boas has contracted for the use of ten features released through the United Film Service, one to be run each week.

The Brookline (Mass.) Friendly Society, whose educational shows for children are proving to be a great success in New England's richest town, announce that their premier attraction for the performance on St. Valentine's Day will be the Warners' Feature picturized drama, "Hansel and Gretel."

Fred B. Murphy, proprietor of the New England office of the United Film Service, at No. 209 Pleasant street, Boston, intends to supply free service to any charitable society or institution contemplating a moving picture show on Washington's Birthday.

Several changes in managerial berths have been noted during the week. Joseph Roth has resigned as manager of the Park theater, Boston, to become special representative of the Famous Players Company of New England. He is succeeded by George K. Robinson, formerly of the Victoria theater, Lawrence, Mass. I. M. Mosher, who recently resigned as manager of the Franklin Park theater, Dorchester, succeeds Mr. Robinson at Lawrence. Prior to his connection with the Dorchester playhouse, a few months ago, Mr. Mosher was affiliated with the Keith interests.

Harry Harris, manager of the Crown theater, Hartford, Conn., spent two days in Boston last week, touring the exchanges and booking features for the Delaney Amusement Company.

William Hart has tendered his resignation as manager of the Mutual Film Service office at Springfield, Mass. He is now associated with the General Film Company, working under District Manager J. J. Unger.

George A. Hickey, road man from the New England office of the United Film Service, has returned from a trip through the Connecticut Valley and reports that business conditions are starting to improve with great rapidity.

New England exhibitors have missed the smiling countenance of Louis Mayer, New England manager of the American Feature Company. Mr. Mayer is in New York convalescing from an operation for appendicitis.

The Park theater, Taunton, Mass., which has always been devoted to stock productions, has joined the moving picture ranks. Manager Malley has arranged with Fred B. Murphy for the use of United Film Service.

Joseph Mack is now representing the World Film Corporation, being attached to their New England office. Mr. Mack is well known both to exhibitors and exchange men. He was recently connected with the Pathe Exchange.

No Sunday Opening Yet

Mayor of Waterville, Maine, Orders Theaters to Be Closed Sundays—Sentiment in City Thought to Be Predominantly in Favor of Broad-Minded Treatment of Question—Old Blue Law of the State Compelled City Official to Recognize Complaint of Intolerant Persons.

By John P. Flanagan, Special Correspondent of Moving Picture World.

DISPLAYED at the windows of moving picture theaters in Waterville last Sunday was this notice: "No pictures, by order of the Mayor." The stopping of the shows was the result of a protest by certain citizens. As the laws of the state at present forbid moving picture entertainments on Sunday, it was necessary for the mayor to heed the protest made.

As stated in the Moving Picture World a few weeks ago, Waterville had grown tolerant of Sunday moving pictures.

A few weeks ago, pending arrangements for starting its "Turn to the Right" meetings for a third season, the Y. M. C. A. got several Waterville Sunday schools together on the proposition of presenting the film "From the Manger to the Cross" at the opera house. This was done, about 1,000 Sunday school children witnessing the production. The expenses were borne by the respective Sunday schools.

Following this, J. J. Pray, an exhibitor, claiming that the giving of this program as well as the "Turn to the Right" meetings was an advertisement for the opera house, announced that he would open his theater the following Sunday and did so, putting on a regular program and taking a dime collection at the door "for Belgian relief." The result was that Frank D. Robinson opened his theater on the following Sunday, and so did Arthur J. Bonsant, on Water street. No tickets were sold, but the proprietor, or ticket seller, stood at the door and said, "collection a dime," to those who attempted to enter. The refusal of one proprietor to take two pennies offered by a small boy caused the lodging of the first formal complaint.

TRAVELING OPERATORS MUST PAY TAX.

F. Otis Gould, Collector of Internal Revenue, at Old Town, when asked by your correspondent in regard to the moving picture tax on traveling moving picture operators, stated that there is a blanket tax of $10 a year on each traveling operator. "Ignorance of the law," said Mr. Gould, "is no excuse, and it is up to the moving picture operators to promptly disclose their business to me at Old Town, and pay their taxes due. I do not know when the 50 per cent. penalty will go into effect, but it is liable to be imposed at any time now."

SMALL SON OF PICTURE MAN TRAVELS.

William Leader, the 13-year-old son of Daniel J. Leader, recently manager of the Empire Theater in Portland, and president of the Maine Theatrical Managers' Protective Association, the Maine moving picture association, was found sound asleep on the front steps of the banking house of J. Pierpont Morgan, in New York City, on a recent Sunday night. William had long wanted to see Wall Street, and his thirst for the sights of New York City was not to be denied. He borrowed $15 from his home savings bank, and without permission of his father started for the big city from Rumford. He tarried in Boston a few hours and reached New York on a Saturday.

From the moment William left the train he was astonished at the number of motion picture theaters and ice cream palaces in New York. Personal investigation of these prevented him from getting to Wall Street until Sunday night, when he was "broke" and tired and hungry. In the rain, shivering with the cold, and slipping on the ice, he stood alone under the eaves of the house of J. P. Morgan & Company, and as he looked at the great, dark and deserted structure, he pondered on how many millions of dollars were tucked away in the vaults. He was found by a policeman, and soon was at the station, with interested "cops" feeding him.

His father was notified, and William said he would be glad to go back home, now that he had seen Wall Street. Mr. Leader, who is one of the most prominent moving picture men in this state, rejoices that his prodigal son has returned.

OTHER MAINE NOTES.

A lease of the Pavilion at the corner of Temple and Federal streets, Portland, has been secured from the Greely Amusement Co. by Frank Wilcox, of Montpelier, Vermont, for the purpose of establishing a new moving picture theater. It is the intention of the new management to fit up the house as an Oriental garden and be ready for a grand opening in about a week. It will be called the "New Nickel."

The new opera house at Eastport promises to be well under way later in the season.

Tuesday, February 9, was benefit night at the Bijou Theater, in Skowhegan, for the girls' basketball team.

The Royal Theater at Waterville claims to have the only concert orchestra in Maine, playing to moving pictures.

C. W. Orr, of Limerick, has just adopted Universal service, and is running three nights a week.

W. R. Dillon, proprietor of the Majestic Theater, at Brownsville Junction, has just secured "The Trey o' Hearts" from Manager Charles Stern, of the Universal Exchange at Bangor.

R. S. Randel will be the operator for a moving picture theater to be started at Belfast in the near future.

A. L. Ehrgott, manager of the General Film Company branch at Bangor, has just returned from a trip to Aroostook County.

Organization Felt

Toronto Exhibitors' Protective Association, Recently Formed, at Once Wins Signal Victory—Persuades City Architect to Grant Withheld Licenses—Amendment to Building By-Laws Approved by Property Commission and Exhibitors—Permanent Organization Formed—Officers Elected.

By David K. Billings, Special Correspondent, Moving Picture World.

THE Toronto Exhibitors' Protective Association proved its worth within three days of its inception by winning a signal victory. Immediately after the organization meeting it was decided to retain counsel and wait on the City Architect and the Property Commission with the result that, after the lawyer, Louis Heyd, had laid the case of the exhibitors before the Board, it decided to grant immediately licenses for this year to all the theaters from which they had been withheld. A series of amendments to the Building By-laws were submitted by the City Architect and approved by both the exhibitors and the Commission. The proposition of the exhibitors that they be given a year in which to make the necessary changes to their buildings was met with favor.

The amendments to the by-laws which were passed upon are briefly, as follows: ,"No building not in actual use for theatrical purposes at the time of the passing of the by-law and no building hereafter erected shall be used for such purposes until it has been made to meet the requirements of the by-law. Reconstruction must not be carried out unless it meets the requirements of the by-law.

"All moving picture theaters shall be constructed with brick walls or other incombustible material all around the auditorium, except that at the front entrance the vestibule may be cut off from the auditorium by a frame wall.

"There shall be two or more emergency exits at the front and the same number at the rear or sides, each to be three feet six inches in width. Each exit must give free and easy exit to a thoroughfare and doors must open outward and be fitted with approved panic bolts. Width of aisles and cross aisles must conform to specifications.

"Difference of level between any portion of the floor of a moving picture house and the finished grade line shall be overcome by constructing ramps inside the building having a grade not exceeding two and one-half inches to the foot, and the surface must be covered with rubber.

"All seats in the main floor of the auditorium shall not be less than thirty inches from back to back and shall have not less than twenty inches clearance with the seats up and twelve inches with the seats down. All seats except those in the boxes must be firmly secured to the floor except where the seating is of a temporary nature, where the architect may use his discretion."

The quick victory that the new association has won has already placed it on a firm foundation by bringing many new members that had before refused to join, claiming that it would die the death of its predecessors.

With the result that the meeting, which was announced to take place in last week's column, was attended by about fifty theater managers in Toronto, representing some sixty theaters. It was decided to make the association purely local for the present at least. But it is intended to set on foot a movement for several other similar organizations throughout Ontario that ultimately will be united under one central office.

The election of officers resulted in choosing Leon F. Brick, of the Garden theater, Toronto, president; George Dodds vice-president; Thomas Graseman, of the Windsor theater, secretary; W. D. Appleton, of the Maple Leaf theater, treasurer, along with an executive committee of six members.

A deputation of landlords was present and asked that owners of theaters be allowed to join the association even if they leased their buildings. They declared that in the present instance owners were as much interested in fighting the building by-laws as were the managers. It was pointed out, however, that the present case was only a chance one and that within a short time it might be necessary for the exhibitors to ask concessions from the landlords, which they would not be able to do if they had a vote in the association.

Quite a bomb was thrown into the meeting by the remarks of the president when he blamed the exhibitors themselves for most of the harsh treatment at the hand of the authorities. He appealed to the exhibitors to give the public a square deal not only in pictures but in attention and treatment in the theaters. "The moving picture business has been spoiled by too many inexperienced men whose only object has been to make money," he said.

The matter of censorship was referred to, but it was generally felt that the exhibitors had no complaint to make whatever in that line at present. Not only was it decided to place the case of the exhibitors before the City Architect, but also counsel will be retained to look after their interests at the coming session of the Ontario legislature, when important laws governing moving picture theaters and the admission of children will be considered. A discussion of the "child question" revealed the fact that several of the exhibitors had no use whatever for children in their theaters. "The kid element has done a lot of harm to moving picture theaters, and has militated against the improved standard campaign that many have been trying to further," said one well-known exhibitor.

An initiation fee of five dollars was exacted from every exhibitor in Toronto to provide funds to carry out the program until a permanent fee is decided upon. This is the first organization of exhibitors in Canada that has received the general support of practically all the exhibitors and it came at a time when it was never more needed. While business in Toronto has considerably improved in the last few weeks, it has been very bad and there is hardly a theater in the city that has more than met expenses for the last three months, with the result that most of the managers could not afford to make the changes in their theaters demanded. The new organization is an indication of an improved spirit of willingness to work together which has been conspicuously absent in Toronto exhibitors until recently.

EXCHANGE MEN IN NEED OF ORGANIZATION

Feature Film Exchange May Affiliate—Hands Tied and Being Imposed Upon.

Another moving picture organization will probably sprout in Toronto very soon. It looks as if the feature film exchanges will have to get together in order to make certain demands from the exhibitor they cannot do at present. There are fourteen exchanges in Toronto handling feature films and they are working under distinct difficulties. While the three large licensed exchanges do not pay express charges on films and make exhibitors pay for lost and damaged "paper," the feature film exchanges have not only been compelled to pay these charges, but have found it in most cases impossible to obtain redress even for damaged films. If all the exchanges can be persuaded to join together these are the first demands that will be made from the exhibitors. There is no movement on foot to raise prices, as this is deemed impossible at the present time, but all the exchangemen are beginning to feel that they can no longer afford to work at loggerheads and that for this purpose, at least, they must join hands in order to successfully compete with their larger and more powerful rivals.

SUFFRAGE PICTURE IN CANADA.

The local suffrage associations are taking steps to boost the World Film suffrage picture "Your Girl and Mine" and are trying to arrange a special exhibition of the picture for club women, the proceeds of which will be given to the Canadian Patriotic Fund to provide for families of soldiers, as at present very little money is being spent in an effort to get the vote. It is hoped by making the performance a charitable one that many people not otherwise interested can be persuaded to attend. The picture has received the complete endorsement of all the local woman suffrage associations.

OTHER TORONTO ITEMS.

Clarence Robson, formerly manager of the Crystal theater, West Toronto, has been appointed as a special representative for All Feature limited. Mr. Robson is the oldest picture exhibitor in Toronto, he having shown the pictures of the Corbett-Fitzsimmons fight in 1897. For the last five years he has managed the Crystal theater, and previous to that was in charge of road shows in Australia and South Africa.

The new Photodrome has decided to show the first of the "Made in Canada" releases of the Conness Till Film Company, and will run "On the King's Highway" the next week.

Douglas Cooper, who has been withholding the release of the Kleine picture Julius Caesar, awaiting a favorable opportunity, gave a private exhibition of the picture at the Garden theater last Wednesday, which was attended by some 200 prominent people notwithstanding that one of the worst blizzards in years raged all day. The picture will be shown at the Garden theater for the first time in Canada all next week.

General Manager Feldstein of the United Film Service, who has just returned from a trip through western Ontario, says: "I found that in the large towns and smaller cities business is practically at a standstill. London, Windsor, Woodstock, Hamilton, Berlin and Galt are not doing anything at all, while the litte towns and vilages, with perhaps one or two theaters, are doing as big business as ever they did."

OHIO LEAGUE FOR REPEAL OF STATE CENSORSHIP

League Local of Cleveland Binds Large Delegation to Columbus Convention.

By D. J. Raridan, Special Correspondent of Moving Picture World.

AT the recent meeting of Cleveland Motion Picture Exhibitors' League, Local No. 1, a resolution was adopted binding a strong delegation of exhibitors to attend the Columbus Convention and demand the unqualified repeal of the censorship law. Ben J. Sawyer, as chairman of a steering committee was named to lead the Cleveland showmen in affairs at the convention.

J. W. Binder, publicity representative of the National Board of Censorship, was present at the meeting. He presented a resolution drawn up by the Pennsylvania state convention congratulating the Ohio exhibitors for their fight against censorship.

BELL PRAISES PICTURES.

"Motion pictures," says Archie Bell, dramatic critic for the Cleveland Leader, magazine writer and recognized as one of the country's more able critics, "belong to the present and to the future. It is

my belief—and that of many producers, actors and managers—that far from driving the people away from the so-called 'legitimate' theater, the movie palaces are creating a brand new theater-going clientele for other theaters, one that would otherwise not have found its way to theater doors.

"Undoubtedly things are now in something of a transition stage, not yet adjusted. The movies have drawn a clientele from the other theaters because many people preferred to see a picture of William Farnum for ten cents than to see Bill Jones or Mary Smith (in person) for $2. And is it not possible that during the past season the movie men have been just a little more awake to what people want than their brothers of Broadway, who have scored so many failures?"

Paul C. Mooney has taken charge of the Cleveland exchange for the Box Office Attraction Company, maintaining offices on the sixth floor of the Columbia building. The local territory includes Ohio, Michigan and Pennsylvania. H. Z. Harris, until recently Mr. Mooney's appointment manager of the local branch, has been promoted to western manager with offices in Chicago. Mr. Mooney has been connected with the photoplay department of the Cleveland Leader for more than a year and in this capacity established friendship with exhibtors throughout the state.

OTHER OHIO NOTES.

A. P. Anthony, expert operator, projected the film series used by Sir Douglas Mawson, antarctic explorer, at his lecture in Cleveland Friday night. Mr. Anthony also ran the films for the Cornell University alumni association at their annual banquet in the University Club, Cleveland, Saturday night.

J. H. Brown will build a new picture theater in Lakewood, suburb of Cleveland, at a cost of $20,000. Plans have been prepared by Architect Henry Hradilek. It will be erected at the corner of Madison avenue and Ridgewood avenue and will seat 700 people.

The Steuben Amusement Company has been incorporated at Steubenville, O., with a capital of $60,000. Frank Demetros, Harry M. and George B. Low, W. C. Brown and Homer Cook are the incorporators. The company will build a new theater.

A new theater is to be built at Woodhill and Buckeye Roads, Cleveland, for Edward Miller. Architect E. H. Goldfein is taking bids on construction work and materials.

The National theater, Steubenville, has had patrons suggesting names for picture plays shown on the screen. M. A. Fair won first prize. More than 1,000 titles were suggested.

As an introductory measure the McKinley theater, recently completed at East Liverpool, has been printing coupons in the newspapers of that town, which with a stated sum provides for admission to the theater.

The Gilger Opera House at Norwalk, O., on the final Saturday of January, in conjunction with 58 members of the Retail Merchants' Protective and Collection Agency, in that city, gave away a free ticket for every dollar expended in cash by customers, whether used in purchasing goods, the payment of bills or the admission to the theater.

R. A. Miller, Elyria optician, does not place much faith in the assertion that motion pictures hurt the eyes. "If the movies hurt the eyes, it's the eyes and not the movies," he comments.

IN NEW YORK STATE.

Manager Walter C. Moon, of the Happy Hour moving picture theater, Buffalo, recently had as guests a number of Federal telephone operators, who saw "The Way of the Woman." Miss Irene Hough, who was recently voted the most beautiful telephone operator in America, appeared in this picture.

Plans for the new moving picture theater, to be built at Lyons, N. Y., by Ohmann Bros., are being considered.

May Require Licenses

Buffalo Board of Aldermen Considering Advisability of Examining and Licensing Moving Picture Operators—Amendment to Ordinance Proposed by Alderman Sullivan—Probable Fee for Examination and License, $5—Three Examiners May Be Appointed by Mayor.

By Billy Bison, Special Correspondent of Moving Picture World, 23 Victoria Avenue, Buffalo, N. Y.

ALDERMAN SULLIVAN of Buffalo has introduced an amendment to the ordinances of that city, regulating the operation of moving picture machines. It provides that no person under 21 years of age be permitted to run a picture apparatus; that an annual license be issued by the mayor, costing $5, and that each applicant pass an examination prepared by a committee of three to be appointed by the mayor, two of which shall be experienced moving picture operators.

SCHEME TO CALL FREIGHT CREWS FROM SHOW.

The division superintendent of the Lehigh Valley Railroad at Sayre, Pa., has arranged with the moving picture theaters there by which freight crews, while patronizing the shows, can be called to work by having their names announced on the screens. The crew dispatcher notifies the theaters that certain men are wanted and up go their names on the screens. This means the men may amuse themselves when they are in Sayre without fear of being wanted for duty and not found by the company's call boys.

ROCHESTER EXHIBITORS TO CO-OPERATE WITH CITY BOARDS.

Rochester, N. Y., exhibitors have voted to co-operate with the Public Health Association and Board of Education of that city. Garrett Smith, executive secretary of the health association, appealed to the exhibitors to aim at higher things than melodrama and comedies. Manager John H. W. Fenyvessy of the Family theater, Rochester, suggested that a series of educational slides be prepared for use in moving picture houses.

Moving pictures of the Antarctic region will be shown at Elmwood Music Hall, Buffalo, Feb. 11, by Sir Douglas Mawson, explorer.

FINED FOR ADMITTING MINORS.

The proprietor of a moving picture house in Broadway, Buffalo, was fined $50 recently for admitting to his show boys under sixteen years of age, unaccompanied by parents or guardian.

OSWEGO TO PERMIT SUNDAY OPENING.

Mayor Thomas Hennessey of Oswego, N. Y., recently signed an ordinance in favor of Sunday moving picture shows. At a public meeting at which the ordinances were considered, Oswego theater managers were represented by John R. Pidgeon, and opposition forces were led by Fred E. Sweetland and David P. Morehouse.

OTHER BUFFALO BRIEFS.

Dr. Frank S. Sampson has sold the Sampson theater of Penn Yan, N. Y., to Seymour Purdy.

The four theaters in Olean, N. Y., which formerly paid a uniform license fee of $50 a year, will hereafter be asked to contribute to the city's support in proportion to their seating capacity.

The Empire Kriterion Film Exchange has been incorporated in Buffalo with a capital of $100,000. The incorporators are Silas H. Bunce, Wilbur S. Grandison and Archibald H. Lewis of Buffalo.

The board of directors of the Woman's Club of Albany, N. Y., recently aided the Red Cross Society there by giving moving picture shows.

Mayor Carlson of Jamestown, N. Y., recently spoke on the subject of moving pictures. He said in part: "It would be far more advisable to reduce expenditures on exterior ornaments of new school buildings and instead make an investment in moving pictures, as an educational auxiliary, with which to combine at one time both education and recreation for the benefit of the child."

Dunkirk and other cities are interested in a movement to have moving pictures taken of public improvements, parks, etc. These pictures will be shown at conference of mayors and other city officials of New York State.

The Buffalo Enquirer recently had a well written editorial on "Moving pictures forty-five years ago."

John N. Ross, manager of the Cornell theater, Auburn, N. Y., announces that he will be willing to give a large share of his receipts to the Red Cross each Sunday should the church people consent to the performances.

Stevens' Attractions, Inc., of Buffalo, are featuring the Pathe "Passion Play."

A. R. Sherry, manager of the Family theaer, Buffalo, recently attended a conference of the managers of the C. B. Keith vaudeville circuit.

Mrs. Lillian M. Hastings, manager of the New Victoria moving picture theater, Buffalo, will hold an "Old Home Week" celebration at the opening of that house.

Recent attractions in Buffalo moving picture theaters: Shea's Hippodrome, "A Fool There Was;" Strand, "The Man Behind the Door;" Central Park, "The Idler;" Elmwood, "Samson;" Keith's, "Sophie's Home-Coming;" Happy Hour theater, "For Another's Crime."

Harry I. Garson of Troy, N. Y., has leased the Broadway moving picture theater, Detroit. The name has been changed to the Strand.

G. A. Goodwin has been granted a license to conduct a moving picture show in Binghampton, N. Y.

Residents of La Salle, N. Y., have formed a company which will give moving picture shows three nights a week.

Robert Weist has renewed his lease of the Park theater, Bath, N. Y. Charles H. Thomas is manager.

The Socialist, a Buffalo newspaper, says radical and socialist films have been suppressed in several places throughout the country.

The State Fire Marshal and State Underwriters' Association are trying to correct existing fire menaces in moving picture theaters in various cities in their territory. It is said that one of the most glaring faults pointed out was the hanging of celluloid films in the ticket offices or booths of the show houses.

According to a report from Hudson, N. Y., Justice Morschauser says that if the moving picture theater owners in any part of New York State desire to open their houses on Sunday, a test case would be advisable.

Moving pictures were used recently by Lieut. Dravo of the 29th Infantry, who addressed telephone men in Buffalo in regard to the importance of the telephone and telegraph in warfare.

Moving pictures showing the Seneca Falls, N. Y., fire department fighting the flames and rescuing fire victims will be taken this month. The film will be turned over to the Chamber of Commerce of that city.

John J. Ryan will build a modern theater at Susquehanna, Pa. The house will seat 1,200 persons.

A report from Utica, N. Y., says that the Mohawk theater at Frankfort has been closed, while improvements are being made.

LICENSED FILM STORIES

KALEM.

THE SECRET ROOM (Special—Two Parts—Feb. 22).—As the result of his study of the occult, Dr. Wayne's mind becomes slightly unbalanced. While in the park one evening, he sees Buford, a derelict, attempt suicide. Wayne interferes and then bargains with the man for his life. The physician gives the derelict enough money to enable him to spend three months in riotous living. At the end of that period Buford is to belong to Wayne, body and soul.

Three months later, Buford appears at Wayne's home. The doctor learns that it was an unrequited love that caused Buford's downfall. A day later, Edna, the doctor's niece, arrives on a visit. When the girl meets Buford, Wayne learns that it is she whom the boy loves.

A certain room in the doctor's house is kept constantly locked. All efforts of Buford and Ethel to learn what it contains are in vain. When the knowledge does come to Buford it fills him with terror.

Wayne informs Buford that his son, a hopeless imbecile, lives in the secret room. It is his intention to use Buford's soul in an effort to cure the child's diseased brain. To Wayne's unsound mind, the plan seems entirely feasible. Despite Buford's struggles, he is placed into an hypnotic trance by Wayne. The doctor then enters his son's room to prepare him for the experiment.

But he comes too late. The boy lies sprawled upon the floor, dead. The shock restores Wayne to his normal self and he realizes the impossibility of what he had proposed doing. Waking Buford, he gives him his freedom. The misunderstanding which had caused the quarrel between the young man and Ethel is cleared away and the two are married.

SHE WOULD BE A COWBOY (Feb. 23).—Anxious to be a cowboy, Helen dresses in suitable attire and lands a job with Joe, a rancher. The latter, deeply in love with Hazel, daughter of a neighboring rancher, has Helen carry messages to the girl.

But Hazel falls in love with Helen, never suspecting the latter's real sex. At the same time, Mason, Hazel's father, suspects Helen of making love to his daughter. His cowboys mischievously suggest that he fight a duel with Helen.

They capture the latter. The cowboys' plan fills Helen and Mason with terror. Both flee. Hazel pursues Helen and discovers the latter to be a girl. Joe appears upon the scene. He learns of his "cowboy's" identity. Hazel's sense of humor eases her broken heart. She listens to the pleas of the "cowboy" and Joe, and consents to be the rancher's wife.

TOMBOYS (On same reel as foregoing—Feb. 23).—Wheeling, Jordan, Morton and Jenks take their wives to the seashore on a picnic. While their husbands are out hunting, the ladies dress in their husbands' bathing suits for a lark, and go swimming.

Mistaking the tomboys for sea lions, the men shoot at them. In terror the ladies swim out to a reef some distance from shore. The incoming tide threatens to wash them from the rocks. Their cries for help are heard and the husbands come to the rescue. Much chastened in spirit, the tomboys are glad to return to shore and don their own clothes.

OLD ISAACSON'S DIAMONDS (A Two-Part Episode of The Girl Detective Series—Feb. 24).—Three thieves break into the home of old Isaacson, a diamond broker, and rob him of his gems. The butler sees what is taking place and notifies the police. As the result, two of the men are captured after a desperate fight on the housetops. The leader, Snake Henely, escapes by hiding in a water tank.

Ruth, the girl detective, and her assistant, Warrington, whose life she had once saved, tackle the job. Under the fire of Ruth's questions, one of the prisoners confesses that Snake has the jewels. Ruth dispatches Warrington and several policemen to Snake's home. Queenie, Snake's sweetheart, foils the police by hiding the gems in a bottle containing milk.

The girl detective disguises herself as a woman of the underworld. She cleverly manages to fascinate Snake and at the same time arouses Queenie's jealousy. Her protests falling upon deaf ears, Queenie finally betrays her fickle lover.

Thus the police learn that Snake has arranged to dispose of the gems through Machson, a fence. Warrington and a number of policemen descend upon Machson's place, but again their stupidity enables Snake to escape. Once more the girl detective saves the situation. Leading the officers to Snake's hiding place she brings about his capture.

But with the recovery of old Isaacson's diamonds, Ruth finds herself confronted by a mystery which promises to be more difficult than any she has hitherto encountered.

HAM AND THE JITNEY BUS (Feb. 26)—Hungry and broke, Ham and Bud sit themselves down on a curbstone, while pondering upon ways and means of landing a meal. Both see a wallet lying on the sidewalk. With one accord they make a grab for it. The wallet contains $20. About to buy a feed Bud sees an auto, of the vintage of 1492, on sale for $15. He and Ham buy the machine and decide to operate a five-cent 'bus.

But business is bad. An idea strikes Ham. He disguises himself in feminine clothes, hoping that his beauty and flirtatious habits will attract patrons. But men steer clear of the 'bus. In desperation, Ham bodily seizes several individuals and terrorizes them into patronizing his auto.

The bus service conducted by Ham and Bud is calculated to give gray hairs to every one of their passengers. The automobile does just as it pleases, backing up a hill at sixty miles an hour, or spinning like a pinwheel whenever it tires of running on a straight line. Despite Ham's efforts, the bus winds up by plowing through a sea of mud and dumping the passengers.

When the latter finally climb to dry ground they make a dash for Ham and Bud. The two try to speed up their machine, but it blows up. When they return from their trip skyward their enraged pursuers are just a few yards away. Ham and Bud take no chances. A well near by offers the only place of concealment. With one accord they dive head first into the icy water.

THE OPEN DRAWBRIDGE (16th Episode of the "Hazards of Helen" Railroad series—Feb. 27.)—Benton, railroad detective, is assigned to run down the crooks who have been breaking into freight cars near Hobart. Helen, the telegraph operator at Hobart, supplies Benton with his first clue. Later in the day, the two see Rand and his band of river pirates rifling a box car.

While Benton holds the crooks up, Helen disables the motor of their launch. A moment's carelessness causes Benton to be overpowered by the river pirates. The desperadoes fasten him to the side ladder of the freight car with his own handcuffs.

Helen discovers the detective's peril just as the freight train starts. Making a flying leap, the girl boards the train and succeeds in rescuing Benton. As the result of her work, Rand is later captured.

The leader of the river pirates is tried and sentenced to prison. The members of his band make a desperate effort to rescue him by raising the drawbridge which the train on which he and Benton are traveling, must cross. Helen, however, frustrates this plot, although it almost costs her life.

VITAGRAPH.

WHEN SAMUEL SKIDDED (Feb. 22)—While boarding a street car, Samuel Peckham, middle-aged and well-to-do, slips, and the car starting up suddenly, throws him to the street. The only injury he suffers is a ruined suit of clothes, but his wife, Maria, insists he ought to make some money out of the mishap. She accordingly keeps at him until he finally writes to the railroad company demanding $50,000 damages for serious injuries resulting from the company's carelessness. Maria then rehearses Samuel on walking lame and answering possible questions. The Company's Claim Agent pays them a visit and offers to settle for $100 cash. Samuel is about to jump at the chance, but his wife butts in and tells the agent, "$50,000 or we sue!" The agent, with an ironical grin, walks out. Shortly afterwards the company doctor examines Samuel, and although he can find nothing the matter, is greatly puzzled to discover that the slightest touch apparently causes the patient excruciating pain. He notifies the company he suspects crooked work and a young lady detective is set on the trail. She starts a flirtation with Samuel when he limps from the house to attend a poker party, and he follows her. They go to a tango restaurant and have several dances. Samuel stays so late he has to enter his home through his bedroom window by means of a ladder. The lady detective's report of all this convinces the company that the case is fraudulent, and a plot is laid to trap the pair. Suit is instituted and at the trial the company's lawyer makes Samuel walk up and down to show the court how badly he is crippled, then has him show how well he walked before the accident. Samuel, without thinking, steps out in a natural manner. That settles it, and after Samuel has paid the costs the judge orders the case thrown out of court. To cap the climax he is confronted by the lady detective and her remarks cause Maria to tell Samuel that if she were the judge she would send him to jail for 100 years and make it an indeterminate sentence.

THE STILL SMALL VOICE (Special—Two Parts—Feb 23).—The influence of Musa, a wildly beautiful dumb girl, upon every citizen of Gallows Gulch, a rough Western mining town, is almost uncanny. They fear, yet hate her, and claim she has "the evil eye." John Coen and Hapgood, miners, endeavor to make advances to her, but are repulsed. One day Mr. Stingo, a sky-pilot, reads to Musa a letter announcing that she has come into a large inheritance. Musa thinks lightly of it, but Hapgood tells John the girl is rich and he intends marrying her. John, however, has a few remarks on that order to make himself. They quarrel fiercely and Musa hearing the racket, opens the log cabin door and stands watching with a tigerish expression of delight the two men struggling. Thev see her and stop their fighting. She disappears and the two men agree that whoever wins the girl must divide the fortune with the other. John, pretending great love, asks her to be his wife. She seems about to consent when Hapgood appears and with a great show of jealousy, fakes up a quarrel. John apparently comes out victor and Musa consents to marry him. She discovers their deceit, however, when she overhears their conversation later, in which John is pointing out how easy it is going to be for them to secure the fortune. Filled with uncontrollable fury she seizes a knife and buries it in John's back; then disappears. Hapgood is found with the body and accused of murder. A hasty trial by "Judge Lynch" results in his being sentenced to hang at dawn next day. Musa, skulking around the building, hears the verdict and it awakens within her breast the still, small voice of Conscience. After a terrible mental struggle in which the voice of her guilty conscience predominates, she goes to the gallows tree before the dawn and leaving a note with the simple words, "I done it. Musa," hangs herself. On finding the body Hapgood and his guards realize that the "still, small voice" has taken Justice into its own hands.

THE YOUNG MAN WHO FIGGERED (Feb. 24).—Bobby Tucker, while strolling about the big P. & A. Railroad Station, spies Nan Tubbs, a charming young lady whom her father and mother are very anxious to marry off to some rich young man. While waiting for a train she smiles at Bobby and he smiles back. Papa catches them at it, and horrified, hustles her away, after delivering a severe lecture on the subject of flirting. A few minutes later Pa Tubbs happens to pick up a sheet of paper on which Bobby had been industriously "figgering," and finds written on it, "My profit —— $50,000." Deciding the young man must be a millionaire in disguise, Pa. Tubbs immediately makes amends by introducing his daughter to Bobby, who is rather bewildered, but tells them, "My father is Major-Gen. Tucker." This augments the young man's prestige, and he is invited to spend a week at the Tubb's home. During his visit Pa makes the unpleasant discovery that Bobby's father is a Major-General in the Salvation Army, and that the "figgers" on the sheet of paper represent Bobby's profits IF he wins a lottery ticket. After calling the young man a fraud, Papa angrily chases Bobby from the place. Next morning Tubbs learns from his newspaper that Bobby Tucker is the lucky winner of the $50,000 lottery prize. Papa and Mama now throw another kind of fit. They rush to Nan's room and find her gone! A note left on the table notifies them that Nan and Bobby have eloped. After a moment of dumb surprise they hear the young newlyweds returning. Pa's warm greeting almost takes Bobby off his feet. Bobby, as yet unaware that he has won the lottery, is tremendously puzzled by it all, but simply smiles.

THE WORTHIER MAN (Feb. 25).—Bob Hall, a reckless, happy-go-lucky cowman, defends Echo, an Indian maid from the undesirable attentions of a tenderfoot suffering from too much fire-water. In the resultant mix-up the tenderfoot is wounded and but for the arrival of Jack, the sheriff and a friend of Bob, summary vengeance would have been meted out to Bob. In due time the tenderfoot recovers from his wound and readily exonerates Bob from all blame. The sheriff writes Bob, who is in hiding, to that effect. In the meantime Bob has become infatuated with Echo, and taken her to his cabin. He soon tires of her, however, and the sheriff's letter breaks the last thread binding him to the Indian girl. He abandons her. At the ranch of Rutter, a friend, Bob finds the sheriff and is introduced to Mary, a niece of Rutter's. He falls in love with her, proposes and, attracted by the handsome cowboy, she accepts him. Although Jack is in love with Mary himself he manfully congratulates the two. Exultant at his success Bob gets drunk, calls on Mary in this state and makes a scene. Next day, humbly repentant, he calls on Mary for forgiveness. He is told she is out and he finds her upon the brow of a high bluff. She accepts his apology and leaves him. Echo, who has been a witness of the meeting, steps up to him and begs him to

come back to her. He spurns her, they struggle and he is shot, falling backwards over the cliff. Mary is suspected of having something to do with Bob's death, but in an almost supernatural manner, Echo's part in the crime is revealed. The little Indian confesses a.., and plunges to her death in the lake. On learning of Bob's relations with the little Indian girl, Mary is dumfounded at his perfidy, realizes that Jack is the worthier man, and when, a few months later he asks her to be his wife, she gladly consents.

A MAN OF PARTS (Feb. 26).—When Eb applies at Joshua Hicks' store for a job he makes an instantaneous hit with Emmy, the proprietor's daughter, and at the same time a deadly enemy of Bill Swiggles, the town bully, who is in love with Emmy. He gets the job, largely through the girl's influence. Eb joins the local Dramatic Society, where, to Bill's huge disgust, his unusual ability gains him the election to Manager of the Annual Play, which is held in Hicks' barn. Eb chooses himself and Emmy for the principals in the cast, but strong objections force him to draw lots. The lucky ones prove to be a couple of old maids, Bill Swiggles and a farmhand. At the rehearsals, Eb proves such a drastic manager, the players, led by Bill, plot to ruin the performance. On the night of the play they all fail to show up, and Bill hides overhead in the hayloft to watch the result. Eb is in a frenzy for a while, but the sight of the impatient audience stirs him to action. He desperately seizes Hank, the stagehand, and orders him to put on the hero's clothes, then gets into the heroine's clothes himself. With a small boy as curtain-raiser, Hank and Eb step out onto the stage. The two carry out their parts in the play then each makes a getaway behind the scenes, changing quickly to suit the next character, and appearing on the stage again, play that part. Thus the two successfully play every character in the piece, although Hank is rather coy on the love-making business. It all ends beautifully amid tremendous applause. Bill, green with rage and envy, sees Eb and Hank almost mobbed by the congratulatory audience. He gets excited, steps on a loose board, and is precipitated with a big pile of hay into the midst of the people below. Eb accuses him of trying to bust up the show, and as the crowd hustles Bill off to the town pump for a ducking, Eb and Emmy clasp each other in a real lover's embrace.

A DAUGHTER'S STRANGE INHERITANCE (Broadway Star Feature—Three Parts—Feb. 27).—Through his friend, Dr. Adams, William Randolph secures an introduction to Mlle. Lucille, a vaudeville tight-wire performer, whom he greatly admires. He is warned that Lucille is a slave to drink, but unheeding, falls in love with the actress and proposes. She refuses him, preferring her work to married life. Later, while under the influence of liquor, she is injured in a fall and forced to give up her profession. Randolph again proposes and is accepted. Adams warns him that his children will inherit a tendency to drink, but Randolph assures the doctor he will cure Lucille, and marries her. The craving for liquor returns shortly after her daughter's birth and Lucille, after consuming more than her weakened constitution can stand, dies in her husband's arms. Sixteen years later Margaret is dismissed from Wyomossing Seminary because—as the principal explains it—she seems possessed of a double personality. At times she is perfectly normal, and at others reckless and exhibits a vicious temper. Randolph, greatly worried, watches the girl closely. He is heartbroken to find that she is taking liquor on the sly. Adams arrives on a visit, is told of Margaret's peculiar mental condition, and in company with her father, takes Margaret to the huge sanitarium of which he is now the head. Her father returns home and she attempts to go back with him but is told she must stay. The first clash of wills results in victory for Adams. He uses hypnotic influences on the girl, then shows her by the power of terrible examples, the results of giving way to weaknesses. Margaret returns home cured, and the sight of the derelicts still fresh in her mind, she begs her father to stop when she sees him raise a glass of wine to his lips. He does so, with a silent prayer of thankfulness for his daughter's complete recovery from the curse of her strange inheritance.

SELIG.

THE RED BLOOD OF COURAGE (Special—Two Parts—Feb. 22).—Professor Duane, an Ethnologist, and his assistant, Roscoe Harding, plan a journey into the wilds of Hindustan. Harding is in love with Lydia, the daughter of Professor Duane, and they are engaged to be married. Lieutenant Tavish, a British army officer, is attracted to Lydia and plans to take her away from Harding by fair means or foul. Tavish plans to ruin Harding by making him appear to be guilty of a crime, feeling sure that in such case Lydia will renounce him, and then he can advance his suit with her. Lieutenant Tavish asks the Professor to permit him to accompany the expedition which the ethnologist is forming for a trip to the interior and despite the objections of Harding, who is suspicious of the Englishman, the plan is so arranged.

Gunga Din, a wild Hindu Prince, sees Lydia in company with Harding and falls in love with her at first sight. He plots and plans to accomplish his purpose, and the wily Hindu excites the interest of Professor Duane by telling him a glowing description of a wonderful buried city in the interior, the whereabouts of which is known only to the natives. He offers to lead the Professor to this mysterious city of the past, and the route of the expedition is changed accordingly.

Prince Gunga Din acquaints his followers with the plot. The expedition is just about to start when Tavish arranges with Naio, a native adventuress, to help him accomplish his designs.

The plot is carried out in such a manner as to create an impression of truthfulness. Lydia and Harding are walking in the garden when the adventuress, Naio, appears garbed as a mendicant and carrying a baby in her arms. She throws herself at Harding's feet and begs him not to abandon her longer. Professor Duane and Lieutenant Tavish appear on the scene and father and daughter are convinced that Harding has mistreated the native woman and that he is the father of the child.

Lydia, broken-hearted, demands that Harding shall leave her presence immediately. Professor Duane is indignant and dismisses Harding from his position.

Harding realizes that Lieutenant Tavish is at the bottom of the plot. He realizes also that Gunga Din has a plot to incarcerate Lydia in his harem, while Tavish plans to get her for himself. He determines to follow the expedition and endeavor to protect them from Gunga Din and Tavish.

The expedition leaves for Gunga Din's wild country. Harding and two natives follow. During the journey Tavish attempts to win Lydia's love, but he is balked to a certain extent by the espionage of Gunga Din, who spies upon his every movement.

The night of the "moonlight and silent death" comes. Gunga Din and his men seize the attendants of Professor Duane as they sleep and execute them. Gunga Din hastens to the sleeping quarters of Lydia and a violent struggle follows. Professor Duane rushes to her assistance, but is mercilessly slain, while the Lieutenant, who, although a scoundrel, is bold in fighting, is wounded and taken prisoner. Gunga Din carries his lovely captive on toward his desert stronghold.

Harding and his two natives arrive upon the scene of the slaughter a few hours later. He is horrified to discover that the Professor has been murdered and hastens along on the trail of Gunga Din. He is determined to rescue Lydia at all cost. His two native followers become frightened at the evidence of slaughter and desert Harding, taking away his rifle. He is undaunted by the handicaps thrown upon him and proceeds to follow the murderers.

Harding creeps into Gunga Din's camp unobserved, and making his way silently to the tent where Lydia is confined a prisoner he covers the sentry with his revolver and compels him to assist in freeing her from her bonds. They then free Lieutenant Tavish. Harding has formed a fierce hatred for the Englishman, but he will not leave him to become a prey to the bloody practices of the Hindus.

As they are fleeing from the camp, Gunga Din is aroused and with his men pursues the fleeing party across the swaying bridge which leads to safety. In a sanguinary conflict which follows the little party comes off safe. Tavish confesses to Harding the despicable plot in which he had been involved after which they shake hands and enter into a bond of friendship. Harding is vindicated and Lydia becomes his bride.

SLIM HIGGINS (Feb 23).—Slim Higgins bears the reputation of a hard character out in the West. He is placarded as a desperate fighter, who is quick in drawing his six-shooter. The citizens are warned against him.

An old settler and his pretty daughter are driving across the desert in their prairie schooner, exhausted and weary for lack of water and rest. They do not dare to stop because to stop would mean death among the sand hills; so they drive on in the hope of finding water.

Pete Lawson, a disreputable, semi-bandit, has discovered a pre-empted water hole. He will not permit anybody to take water unless they pay for it. He attacks the settler and his daughter. "Slim" witnesses the episode and rights the wrong by force of arms. He falls in love with the settler's daughter and decides to reform.

SCARS (Feb. 24).—Mobile is a picturesque, yet rather disreputable habitue of the mining camp. His reputation is that of a jolly, pleasing fellow except when in his "cups." Whiskey makes him an entirely different man. Frenchy, an elderly miner, receives word from his two daughters, Angele and Celeste, that they are coming to join him in his mountain cabin.

Mobile meets the girls at the station and flirts with them. Celeste is smitten with the handsome young fellow. His companionship with Celeste in the mountains creates a scandal in the camp and old Frenchy orders his disgraced daughter from his door. Mobile pretends to have married Celeste and they live together in a secluded mountain cabin. But one day she learns from a traveler that he has another wife living. The fickle and deceptive Mobile shows attention to another girl and Celeste takes her revenge in typical mining camp style.

THE MILLIONAIRE CABBY (Feb. 26).—Harry Page, a rich, young idler, falls in love with Doris Wilson, a society belle. Jarvis wilson, Doris' father, likes the handsome young aristocrat, but withholds his consent to their wedding until Harry shall have earned a thousand dollars.

Harry declares that he can take a decrepit old cab outfit and earn many times the amount with it, than the old cab driver can. Wilson accepts the wager and Harry makes a deal with the old cabman to turn over his outfit. The old cabman is dressed as an English lord and is sent to the swell society ball of the season with a special note of introduction written by Harry.

Clarence Forbes, Harry's rival, tries to win Doris. He persuades her to elope with him, but on the evening set for the elopment two burglars hold up Harry in his cab and invade the Wilson home. Harry defeats the burglars, stops the elopment and wins Doris.

HEARTS OF THE JUNGLE (Feb. 27).—Tom Knox, a young Englishman, has established a home on a farm in South Africa. His family consists of his wife Edith, and a four-year-old boy. John Moore is his assistant. One day while Tom and Moore are in the jungle they discover the lair of a leopardess, in which two cubs are sleeping. Tom decides to take one of the cubs home to raise as a pet for his boy.

When the mother leopard returns from her hunt she discovers that one of her cubs is missing. She follows Tom's trail to the cabin. The mother leopard confronts the frantic mother by the crib in which the baby is sleeping and where the leopard cub is lying. Edith seizes a rifle from the wall, aims it at the leopardess and pulls the trigger, but there is no explosion. With great presence of mind the anguished mother seizes the leopard cub and tosses it to the mother beast, who sniffs it and then seizing it in her mouth trots away contented.

HEARST-SELIG NEWS PICTORIAL, NO. 10 (Feb. 4).—Under supervision of British Counsul, cotton bales being loaded aboard steamer in Boston are searched by X-ray for hidden contrabrand.

Broadway theatrical stars who frequently visit Chicago, but never get outside the loop district, make a trip of discovery on an elevated train with an actress acting as conductor and another as motorman.

John D. Rockefeller, Jr., and Mother Jones, both of whom appeared before the Federal Industrial Relations Commission in New York, pose for Hearst-Selig.

Battleship Oregon reaches San Francisco on its way to lead the warship parade through the Panama Canal. It is coaled to the music of the ship's band.

Grace Darling, the Hearst-Selig reporter, visits Washington and interviews Secretary of State Bryan, and other prominent persons.

Chicago experiments with specially fitted steam roller designed to melt snow from the streets.

Indian troops near Arras wrestle to keep in condition for battle. Other pictures show them in their camp and illustrate how the Gurkha fighters use their big half moon knives.

Pictures from staff photographer A. E. Wallace in Germany show how the thousands of military prisoners held in the internment camps that dot the empire are cared for.

Women of the British Women's First Aid Corps on the battlefields near Dixmude and Nieuport remove wounded Belgians from the trenches and load them in ambulances to be taken to the field hospitals.

HEARST-SELIG NEWS PICTORIAL NO. 11 (Feb. 8).—Norgi Ski Club holds meet at Gary, Ill., and daring professionals sail through the air in long jumps. Some get bad spills. Tennis is played on the ice at Wilmette, Ill.

Test new fire escape, man slides down rope from top of Munsey Building, Washington, to street, eleven stories below.

Ex-Governor and Mrs. Glynn of New York,

Norman E. Mack, chairman of New York committee at Panama Exposition, and Mrs. Mack sail via Panama Canal on Great Northern from Philadelphia for San Francisco.

Hundreds of New York's unemployed are given free food by hotel while guests contribute nickels and dimes that are distributed after the food.

Barge in which President Wilson will lead warship fleet through Panama Canal at formal opening is given speed trial.

New Interior pictures from German cities show scenes in Frankfurt and Berlin where business is going ahead in spite of war. In German prison camps Russians are put to work to help harvest the beet crop. Scenes from camp for officer prisoners.

Great military base at Salisbury Plain, England, is inundated after seven weeks' downpour.

At Salisbury Beach, Mass., windstorm hurls tons of sand against cottages and leaves them in fantastic shapes.

EDISON.

PROTECTING BIG GAME (Produced under the auspices of the Board of Panama-Pacific Managers for the State of Idaho—Feb. 22).—The State of Idaho is noted for its elk and so cognizant is it of the fact that thousands of those graceful and handsome animals abide there that the authorities have caused to be enacted an unusually drastic statute providing for the preservation of the elk.

The poacher pitches his tent and after getting a few tips as to how to hunt elk in the snow starts out on skiis. It is not long before he brings down a fine specimen. The game warden traces the poacher's marks in the snow to the camp. Not finding the law breaker there he starts out to find him and comes upon the skinned carcass of the elk. The warden then retraces his steps and arrests the poacher in his camp.

Much of the picture is taken up with views of herds of elk. With the advent of the very cold weather which brings with it deep snow, the elk herd come down from the mountains into the valleys where the ground is to a more or less degree windswept and there is a better chance to get food. The animals remain together and huddle up almost like sheep. They are very timid despite their starving condition.

ONE WAY TO ADVERTISE (On Same Reel as Foregoing—Feb. 22).—Like many a disgruntled wife has resolved to do when her petition for money is met with a flat refusal by her husband, Mrs. Brown has a plan by which she is sure she can reap enough to make her at least more independent of her husband. Accordingly, when he leaves for the office with the unsavory epithets of his incensed wife still ringing in his ears, she paints a sign to the effect that she will do laundering and that samples of her work will appear in the front window Tuesday and Wednesday at 9 o'clock. The sign is attached to the blinds so that half is on either side.

A painter passes the blinds, ornate with the "attractive" sign, and one of the ladders gets caught in a blind. An effort is required to dislodge it, with the result that the blind is swung back, leaving only the one side of the sign in view. It is so arranged that the following part of the sign is left: "Notice: I undress in this window on Tuesday at 9 o'clock. Mrs. C. Brown." The scandal mongers immediately got their heads together and the result is that a crowd gathers in front of the window, principally men. Mr. Brown is telephoned for and after much excitement the other blind is swung back in place and Mrs. Brown gets the money she originally asked for.

FROM A LIFE OF CRIME (Feb. 23).—In her dying moments. Mary Bowers writes a portion of a letter addressed to her parents. Her daughter, Marcia, a child, is at the bedside, and takes the unfinished epistle, together with a locket which the dying woman has tried vainly to put around the child's neck. The few lines of the letter were an appeal to Mary Bowers' parents to forgive her and to care for the child, Marcia. When Marcia is unable to awaken her mother she invokes the assistance of Phineas and Sarah Craft, a couple of underworld characters, who live next door.

The Crafts see in Marcia a tractable pupil and destroying the letter adopt Marcia. The girl grows up steeped in vice and is used as an assistant in the robbing of the home of a minister. Sarah Craft feigns illness and while the minister is giving her attention and some money Marcia picks his pocket. She is caught redhanded, and after the minister severely flayed the maker of thieves, Marcia consents to remain in his household and be reformed. With him she does mission work.

Marcia, overhearing a remark of the minister's sister to the effect that when one is a thief he is always a thief, leaves the house and returns to her erstwhile haunts. She is welcomed by the Crafts who immediately plan another robbery with Marcia as the central figure. She answers an advertisement and gets a place as a domestic in the home of Mr. and Mrs. John Fletcher, Mary Bowers' parents. She has dropped the key of the house out of the window to her associates when she sees a portrait which she recognizes as that of her mother. The likeness in the locket corresponds with the large portrait. Marcia is overcome but the key has been dropped and it is too late. The Crafts are trapped when they enter, Marcia having told her grandparents, the Fletchers, of the contemplated burglary. The minister, a visitor at the Fletcher home, reclaims Marcia.

MANUFACTURE OF BIG GUNS FOR THE NATION'S DEFENCE (Produced by Permission of the U. S. War Department—Feb. 24).—The scenes in this very interesting picture show fourteen and sixteen-inch guns principally because, with the exception of the death-dealing machine guns, they are practically the only types now wanted. The United States has a new sixteen-inch monster but the fourteen-inch guns have been the largest up to a short time ago.

The first scene shows the rough turning of the fourteen-inch tube. The milling tools scrape off pieces of steel as if they were wooden shavings. The following scene shows the motor-driven gearing on a big lathe for turning the fourteen-inch guns. A general view of a fourteen-inch tube, to be made into a 45-calibre gun forty-five feet long, with a bore of fourteen inches, prefaces scenes showing the huge piece of steel turning over and over while it is being trued up. The placing of the hoops or jackets on the tube is shown, followed by a view of a furnace and a steamhammer where the "tray" for the breech end of the gun is hammered into shape. Boring the gun must be done so accurately that one one-thousandth of an inch variation will be detected.

The shrinking of the jacket onto the tube of a four-inch gun is especially interesting. The jacket is heated for eleven hours to 800 degrees Fahrenheit. It is then lifted out of the furnace and lowered over the tube. It is then cooled by a water spray which contracts the jacket. Sixteen tons of wire are wound around a fourteen-inch gun and there is a tension of about fifty thousand pounds on the wire during the winding. Twining the tunnions, boring powder chamber, preparing the breech block, gauging and opening the breech-block of a sixteen-inch gun are only a few of the additional scenes. The weight of a sixteen-inch gun is one hundred and thirty tons. The scenes were taken at the United States arsenal at Watervliet, N. Y. This sixteen-inch gun shown has just been rebuilt and is to be shipped to Panama.

THE PEST OF THE NEIGHBORHOOD (On Same Reel as Foregoing—Feb. 24).—Billy is seen at the summit of a hill, surveying the clotheslines and dumping grounds in the vicinage. His attention is suddenly attracted by a man's legs sticking through a fence. It is the leg of an impostor who is on the other side of the fence begging. Persons going by pity him because he has only one leg and drop money in his outstretched hat. Billy rather relishes the leg and continues to eat it. The beggar is afraid to pull his leg out as a policeman is standing nearby. Finally the pain is so great that he withdraws the leg and runs down the street without his crutches.

The vengeful beggar in hot pursuit of Billy, the goat, lams the butcher's boy instead of the goat and trouble starts for him. Off on his pestiferous career again Billy butts the grocer who objects to his browsing on choice vegetables, steals the bottle from baby in a carriage and sends the baby and carriage off on a mad plunge which presents a loving pair with a baby before it is wanted. Pesky boys unhitch a dog and tie Billy to the leash of a man who was seen to ask the bartender what his address was. This dog-loving, harmless man takes Billy home, unknowingly, and Billy certainly gets the hubby in bad with the wife. By this time there is a fine collection of respectable but irate citizens in pursuit of Billy, the pest, and things do mix themselves up till Billy, with Mistress Souse, resists the charges in the familiar fortifications of his shanty home.

THE LIFE OF ABRAHAM LINCOLN (Special—Two Parts—Feb. 26).—There is not an American living who does not relish the story of the life of Abraham Lincoln, the martyr President, considered by the majority of writers and men nationally prominent as the greatest American. The sympathy and passions that are stirred up within us by reading of Lincoln are accentuated by the witnessing of the adaptation on the screen. Lincoln's every mannerism, trait and eccentricity are pictured and while looking at it anyone with a drop of American blood in his veins is carried along by the current of innate patriotism and swallowed up at the confluence of many emotions.

From the scene in front of the log cabin to the assassination at Ford's Theatre in Washington, one is gripped. Lincoln's courtship culminated in his marriage with Mary Todd. He struggles along in abject poverty until he is

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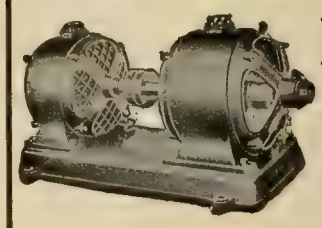

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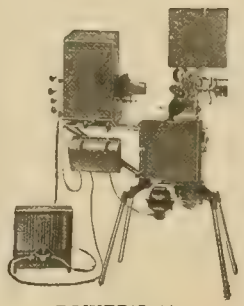

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Calendar of Licensed Releases

Releases for Weeks Ending February 20 and February 27

Current Releases

MONDAY, FEBRUARY 15, 1915.

BIOGRAPH—In Red Dog Town (Comedy).
—His Losing Day (Comedy).
EDISON—In the Plumber's Grip (Comedy).
ESSANAY—The Victor (Comedy).
ESSANAY—One Night Out (Special—Two parts—Comedy).
KALEM—Her Supreme Sacrifice (Special—Two parts—Dr.).
LUBIN—Patsy Bolivar Series, No. 8, "Patsy at the Seashore" (Comedy).
SELIG—The Van Thornton Diamonds (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 13, 1915 (News).
VITAGRAPH—The Professor's Nightmare (Comedy).
—Scenes in Swedish Norrland (Scenic).

TUESDAY, FEBRUARY 16, 1915.

BIOGRAPH—Dwellers in Glass Houses (Special—Two parts—Drama).
EDISON—The Needs of Commerce—Manufacturing Paper Money (Produced under the Auspices of the United States Treasury Department) (Educational).
ESSANAY—A Pound for a Pound (Drama).
KALEM—Love Versus Chickens (Comedy).
—You'll Find Out (Comedy).
LUBIN—A Double Role (Comedy).
SELIG—Bill Haywood, Producer (Farce-Comedy).
VITAGRAPH—O'Garry of the Royal Mounted (Broadway Star Features—Special—Three parts—Drama).

WEDNESDAY, FEBRUARY 17, 1915.

EDISON—A Spiritual Elopement (Comedy).
—Their Happy Little Home (Comedy).
ESSANAY—The Fable of "The Cold Gray Dawn of the Morning After" (Comedy).
KALEM—The Mystery of the Tea Dansant (Episode No. 4 of "The Girl Detective" Series—Special—Two parts—Drama).
LUBIN—The Rainy Day (Special—Two parts—Drama).
SELIG—The Black Diamond (Detective—Drama).
VITAGRAPH—Some White Hope? (Comedy).

THURSDAY, FEBRUARY 18, 1915.

BIOGRAPH—The Box of Chocolates (Drama).
ESSANAY—Snakeville's Beauty Parlor (Western—Comedy).
LUBIN—Her Martyrdom (Special—Three parts—Drama).
MINA—A Terrible Break (Comedy).
—Great Americans (Cartoon Comedy).
SELIG—Hearst-Selig News Pictorial, No. 14, 1915 (News).
VITAGRAPH—The Quality of Mercy (Drama).

FRIDAY, FEBRUARY 19, 1915.

BIOGRAPH—Their Village Friend (Drama).
EDISON—Her Husband's Son (Special—Two parts—Dr).
ESSANAY—An Amateur Prodigal (Special—Two parts—Drama).
KALEM—A Melodious Mixup (Comedy).
LUBIN—The Little Detective (Drama).
SELIG—The Lady Killer (Comedy—Drama).
VITAGRAPH—A Madcap Adventure (Comedy—Drama).

SATURDAY, FEBRUARY 20, 1915.

BIOGRAPH—The Cowboy's Conquest (Comedy—Drama).
EDISON—The Voice of Conscience (Drama).
ESSANAY—Broncho Billy and the Vigilante (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Engineer's Peril (Fifteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—It All Depends (Comedy).
SELIG—Love and the Leopard (Jungle-Zoo-Wild Animal—Drama).
VITAGRAPH—Twice Rescued (Special—Two parts—Dr.).

Advance Releases

MONDAY, FEBRUARY 22, 1915.

BIOGRAPH—The Heart of a Bandit (Drama).
EDISON—Protecting Big Game (Educational).
—One Way to Advertise (Comedy).
ESSANAY—Ain't It the Truth (Comedy).
KALEM—The Secret Room (Special—Two parts—Drama).
LUBIN—Patsy Bolivar No. 9, "Patsy's Elopement" (Comedy).
SELIG—The Red Blood of Courage (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 15, 1915 (News).
VITAGRAPH—When Samuel Skidded (Comedy).

TUESDAY, FEBRUARY 23, 1915.

BIOGRAPH—His Romany Wife (Special—Two parts—Drama).
EDISON—From a Life of Crime (Drama).
ESSANAY—The Surprise of My Life (Drama).
KALEM—She Would Be a Cowboy (Comedy).
—Tomboys (Comedy).
LUBIN—Poet and Peasant (Comedy).
SELIG—Slim Higgins (Western—Drama).
VITAGRAPH—The Still, Small Voice (Special—Two parts—Drama).

WEDNESDAY, FEBRUARY 24, 1915.

EDISON—The Manufacture of Big Guns For the Nation's Defense (Educational).
—The Pest of the Neighborhood (Comedy).
ESSANAY—The Fable of "The Bachelor and the Back Pedal" (Comedy).
KALEM—Old Isaacson's Diamonds (Episode No. 5 of "The Girl Detective" Series—Special—Two Parts—Drama).
LUBIN—The Love of Women (Special—Three parts—Drama).
SELIG—Scars (Mining Camp—Drama).
VITAGRAPH—The Young Man Who "Figgered" (Comedy).
—Sports In Baltic Archipelago (Sports).

THURSDAY, FEBRUARY 25, 1915.

BIOGRAPH—The Call of Her Child (Drama).
ESSANAY—Sophie Changes Her Mind (Western—Comedy).
LUBIN—Beneath the Sea (Special—Two parts—Drama).
MINA—Paste and Paper (Comedy).
SELIG—Hearst-Selig News Pictorial No. 16, 1915 (News).
VITAGRAPH—The Worthier Man (Drama).

FRIDAY, FEBRUARY 26, 1915.

BIOGRAPH—The Boob and the Magician (Farce-Comedy).
EDISON—The Life of Abraham Lincoln (Special—Two parts—Drama).
ESSANAY—Stars Their Courses Change (Special—Three parts—Drama).
KALEM—Ham and the Jitney Bus (Comedy).
LUBIN—The Human Investment (Drama).
SELIG—The Millionaire Cabby (Comedy).
VITAGRAPH—A Man of Parts (Comedy).

SATURDAY, FEBRUARY 27, 1915.

BIOGRAPH—Rose O' the Shore (Drama).
EDISON—The Experiment (Drama).
ESSANAY—Broncho Billy's Brother (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Open Drawbridge (Sixteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Millinery Man (Comedy).
SELIG—Hearts of the Jungle (Jungle-Zoo Wild Animal Picture).
VITAGRAPH—A Daughter's Strange Inheritance (Broadway Star Feature—Special—Three parts—Drama).

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Calendar of Independent Releases

Releases for Weeks Ending February 20 and February 27

Universal Film Mfg. Co.

SUNDAY, FEBRUARY 14, 1915.

ECLAIR—Sight of the Blind (Drama).
L-KO—Peggy's Sweethearts (Drama).
REX—Wolves of Society (Two parts—Society—Drama).

MONDAY, FEBRUARY 15, 1915.

IMP—The Son of His Father (Drama).
JOKER—Fooling Father (Comedy).
VICTOR—The Unexpected Honeymoon (Two parts—Comedy—Drama).

TUESDAY, FEBRUARY 16, 1915.

BIG "U"—No Release This Week.
GOLD SEAL—Changed Lives (Three parts—Modern—Dr.).
NESTOR—It Might Have Been Serious (Comedy).

WEDNESDAY, FEBRUARY 17, 1915.

ANIMATED WEEKLY—Number 154 (News).
ECLAIR—A Voice in the Night (Two parts—Mystery—Dr.).
L-KO—Almost a Scandal (Comedy).

THURSDAY, FEBRUARY 18, 1915.

BIG "U"—An Example (Two parts—Western—Drama).
REX—The Adventures of a Sea-Going Hack (Comedy—Dr.).
STERLING—The Fox Trot Craze (Comedy).

FRIDAY, FEBRUARY 19, 1915.

IMP—An Oriental Romance (Two parts—Drama of Romance).
NESTOR—How Doctor Cupid Won (Comedy).
VICTOR—The Counterfeit (Drama).

SATURDAY, FEBRUARY 20, 1915.

BISON—Three Bad Men and a Girl (Two parts—Western—Spectacular—Drama).
JOKER—Love and Law (Comedy).
POWERS—A Martyr of the Present (Drama).

SUNDAY, FEBRUARY 21, 1915.

ECLAIR—The New Dress (Drama).
L-KO—Their Last Haul (Comedy).
REX—Threads of Fate (Two parts—Drama).

MONDAY, FEBRUARY 22, 1915.

IMP—The Fibber and the Girl (Comedy—Drama).
JOKER—No Release this week.
VICTOR—The Hard Road (Three parts—Emotional—Drama).

TUESDAY, FEBRUARY 23, 1915.

BIG "U"—Dance Creations (Topical).
GOLD SEAL—Haunted Hearts (Two parts—Drama).
NESTOR—Nellie, the Pride of the Fire House (Comedy).

WEDNESDAY, FEBRUARY 24, 1915.

ANIMATED WEEKLY, No. 155 (News).
ECLAIR—The Answer (Two parts—Drama).
L-KO—Fatty's Infatuation (Juvenile—Comedy).

THURSDAY, FEBRUARY 25, 1915.

BIG "U"—The Prayer of a Horse (His Life Story Told By Himself In Two Parts).
REX—The Mystery of the Man Who Slept (Detective—Drama).
STERLING—The Runaway Closet (Comedy).
—Swan Life (Educational).

FRIDAY, FEBRUARY 26, 1915.

IMP—The Treason of Anatole (Two parts—Domestic and War—Drama).
NESTOR—Taking Her Measure (Comedy).
VICTOR—The Laugh That Died (Drama).

SATURDAY, FEBRUARY 27, 1915.

BISON—The Cures of the Desert (Two parts—British—Sepoy—Drama).
JOKER—Saved By a Shower (Comedy).
POWERS—The Unknown Brother (Western—Drama).

Mutual Film Corporation

SUNDAY, FEBRUARY 14, 1915.

KOMIC—Music Hath Charms (Two parts—Drama).
MAJESTIC—How Hazel Got Even (Two parts—Drama).
THANHOUSER—The Gratitude of Conductor 786 (Comedy—Drama).

MONDAY, FEBRUARY 15, 1915.

AMERICAN—In the Twilight (Two parts—Drama).
KEYSTONE—Hogan's Aristocratic Dream (Two parts—Comedy).
RELIANCE—The Other Man (Deluxe—Drama).

TUESDAY, FEBRUARY 16, 1915.

BEAUTY—The Happier Man (Comedy—Drama).
MAJESTIC—A Man and His Work (Detective—Drama).
THANHOUSER—A Man of Iron (Two parts—Drama).

WEDNESDAY, FEBRUARY 17, 1915.

AMERICAN—Saints and Sinners (Drama).
BRONCHO—Shorty's Secret (Two parts—Comedy-Drama).
RELIANCE—The Deputy's Chance That Won (Western—Drama).

THURSDAY, FEBRUARY 18, 1915.

DOMINO—The Secret of the Dead (Two parts—Drama).
KEYSTONE—Title Not Announced.
MUTUAL—Weekly Number 7, 1915 (News).

FRIDAY, FEBRUARY 19, 1915.

KAY-BEE—Mr. Silent Haskins (Two parts—Western—Dr.).
PRINCESS—Who Got Stung? (Comedy).
RELIANCE—Above Par (Drama).

SATURDAY, FEBRUARY 20, 1915.

KEYSTONE—Title Not Announced.
RELIANCE—The Boundary Line (Two parts—Drama).
ROYAL—Two Jones' (Comedy).

SUNDAY, FEBRUARY 21, 1915.

KOMIC—Ethel Gets Consent (No. 17 of the "Bill" Series—Comedy).
MAJESTIC—The Lost Lord Lovell (Two parts—Comedy—Drama).
THANHOUSER—His Sister's Kiddies (Comedy).

MONDAY, FEBRUARY 22, 1915.

AMERICAN—The Decision (Two parts—Drama).
KEYSTONE—Title Not Announced.
RELIANCE—The Muffled Bell (Detective—Drama).

TUESDAY, FEBRUARY 23, 1915.

BEAUTY—The Constable's Daughter (Comedy—Drama).
MAJESTIC—The Fatal Black Bean (Drama).
THANHOUSER—The Adventure of Florence (Two parts—Drama).

WEDNESDAY, FEBRUARY 24, 1915.

AMERICAN—She Never Knew (Drama).
BRONCHO—The Grudge (Two parts—Western Drama).
RELIANCE—The Double Crossing of Slim (Drama).

THURSDAY, FEBRUARY 25, 1915.

DOMINO—The Man at the Key (Two parts—Railroad Dr.).
KEYSTONE—Title Not Announced.
MUTUAL—Weekly Number 8, 1915 (News).

FRIDAY, FEBRUARY 26, 1915.

KAY-BEE—The Sheriff's Streak of Yellow (Two parts—Western Drama).
PRINCESS—On Account of a Dog (Comedy—Drama).
THANHOUSER—$1,000 Reward (Underworld Drama).

SATURDAY, FEBRUARY 27, 1915.

KEYSTONE—Title Not Announced.
RELIANCE—The Man With A Record (Two parts—Drama).
ROYAL—Self-Hypnotized (Comedy).

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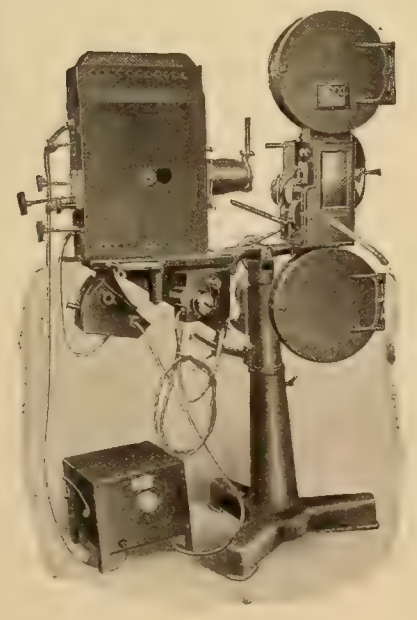

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They "get" him right in this speedy comedy, but have plenty of trouble in accomplishing the end.

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(TRUMP)

Miss Justine Wayne and Craufurd Kent in a most interesting drama.

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(PYRAMID)

A roaring comedy from the beginning until "Peace" is declared in the last scene.

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(NAVAJO)

A Western drama of intense interest with most thrilling situations in every scene. Lucille Younge and Wm. Parsons.

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nominated for United States Senator. He opposes Stephen Douglas, and it was in his debate that he proved himself not only a rhetorician but a man of wholesome and broadminded ideas. He was defeated but in 1860 was elected President. What happened subsequently is familiar to all Americans. Lincoln's Gettysburg address, succinct but powerful, is considered one of the gems of oratory.

THE EXPERIMENT (Feb. 27).—Max Weldon, college chum of George Foster, is somewhat of an hypnotist and during his stay at the Foster home over the holidays is asked to experiment on Grace, George's sister. In full view of the family he subjugates the mind of Grace and while she is in the hypnotic state directs that at midnight she shall rise from bed, walk downstairs and get a knife from the table in the living room and carry it back to George's room. She asks to be told what Max had directed, upon being awakened, but they withhold it from her.

In order that he may see his daughter actually following the directions of the hypnotist, Mr. Foster remains up. He dozes, however, and fearing that he will miss the experiment, places his hand on the knife so as to be aroused when Grace takes it. The boys await the result of the experiment upstairs with much avidity. In the interim a burglar enters the living room and in a struggle with the intruder Mr. Foster is hurt, only superficially, however, the shock rendering him unconscious.

At midnight Grace wakes up and guided by her subconscious mind, puts on her kimona and slippers and proceeds downstairs. She takes the knife which has blood upon it as the result of the fracas, and returns upstairs. She gives the blood-spattered knife to Max, who immediately wakens her and shows her what she has done. Grace, of course, is puzzled. The three hasten to the room where Mr. Foster is lying unconscious in a chair beside the table. The police had been notified of the trouble at the Foster home when a central office operator became alarmed at hearing what seemed like a tussle, over the phone, which had been knocked from the table. Upon the arrival of the police it is seen that a window is open and one of the officers goes to investigate. The burglar had fallen behind a sofa, weakened from a wound received in the struggle, and he was hauled to his feet by the officers. Mr. Foster regains consciousness and identiues him as his assailant. Thus the experiment worked but not as disastrously as at first thought.

LUBIN.

"PATSY BOLIVAR" SERIES NO. 9, "Patsy's Elopement (Feb. 22).—Believing that he loves her, when in reality his attentions to Tilly are merely to spite his enemy Sykesy, Patsy continues to urge his suit with her instead of with Jane. Sykesy attacks Patsy on the veranda of the hotel and is thrown over the railing to the roadway, severely injured. A warrant is sworn out and after an exciting chase he becomes mired in a swamp and is captured. But the vengeful Sykesy, preferring to take the law into his own hands, refuses to prosecute his rival, who is discharged by the magistrate, while Jane locks Sykesy in his room to prevent his threatened murderous attack on her beloved Patsy. Sykesy climbs from his window, armed with a club. Jane discovers him and warns Patsy to flee. This he does, taking the compliant Tilly with him, instead of rewarding Jane for her persistent love of him. The runaways hurry away on a motorcycle. They are pursued by Uncle Grace and the constables in an automobile.

Finding themselves in danger of capture, they leave the motorcycle, take to the river in a canoe and are capsized. They obtain dry clothes from a farmer. Still resolved to carry out the purpose of their thoughtless elopement, the two set out in their uncouth and ill-fitting raiment borrowed from the farmer's wife, and believing that there is something suspicious about their behavior, both clergymen and justice of the peace refuse to marry them. So they take refuge in a country hotel in separate rooms, Tilly assuring Patsy that their escapades are a foolish mistake, and that she has quite repented of her desire to marry him.

Meanwhile the pursuit of the fugitives has been much alive, and seeing that they are certain to be captured, the faithful Jane, mounts a horse, sets out for the hotel where their whereabouts has been located by the constables, warns Patsy, places him on her horse, and he eludes pursuit by concealing himself in a cornfield while the repentant Tilly is taken home convinced that Patsy was never intended to be her mate.

"POET AND PEASANT" (Feb. 23).—Artemis Long is a poet, but he finds the returns from poem-writing such that although his minds inhabits mansions, his corporeal person exists in a third floor back, lighted by one window, close to the wall of an untenanted mansion on the adjoining street. Arty has another trouble; his verses disappear from his desk miraculously. Arty doesn't guess that they are taken by Lotta Luks, the little emigrant slavey who bothers him by dusting his room and washing his window. Lotta loves Arty, and she treasures the little stolen poems.

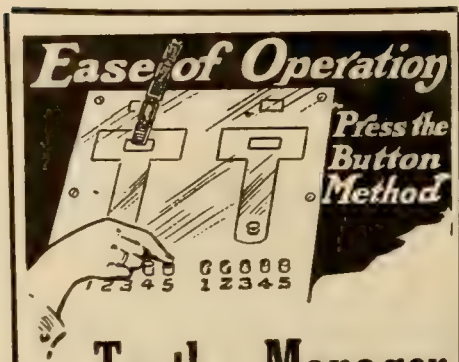
Then something happens. The window in the wall opposite his room opens and discloses a beautiful girl. She places some potted plants on the sill, and Arty, who has been reading the "Flower Flirtation," thinks he reads a message in them. The same day his friend, Howe S. Tricks, calls and Arty tells of his "Goddess in the Window." Howe tells him that the divinity is Dixie Firebran, a young Southern girl, who has just come to live in the mansion. But when he sees the flowers he "beats it." About this time Lotta suddenly inherits a wad of money from her brother in the old country, but keeps it a secret. She spends some of it for little delicacies for Arty, but he thinks they come from the girl in the window. One day he mentions to Lotta that his verses, if published, would bring him wealth. Lotta pays for publishing the verses, unknown to Arty. He is overjoyed, but attributes the kindness to Howe.

Arty inscribes a volume and throws it through the window to his divinity. But when he next looks out, expecting to find her enraptured, he gets a shock. She is laughing over the book with a man. It is his false friend, Howe S. Tricks. This is too much. Arty will end it all with a rope, but his own ceiling is too low to allow him to hang himself. Then he thinks of the attic. It has a peaked roof. Everything is arranged, and Arty in a hemp necktie, is standing on a chair reciting his favorite poem preparatory to his leap into infinity, when the door opens and a ravishing vision of womanhood appears. It is Lotta, dressed up like a real human being. Just as he is taking her in his arms the landlady comes with a letter. It is a check. The entire edition of his books is sold. Arty is happy and he hardly notices the arrival of draymen with loads of books. Lotta has bought the edition herself. One thing Arty doesn't know is that the flowers on the window sill were a signal to Howe S. Tricks that father would be away and it would be safe to call on Dixie.

THE LOVE OF WOMEN (Special, Three Parts, Feb. 24).—Alan Baird, younger son of Jason Baird, paymaster-general of the army, is engaged to Muriel Phillips. Alan, a famous portrait painter, gladly agrees to paint the picture of Laura Carew, a famous actress. Alan becomes infatuated with Laura, due in part to her desire to make a conquest of every prominent young man she meets. This arouses the jealousy of Guy Manners, Laura's leading man, who seeks revenge and also financial gain by luring Alan into many card games. The young man soon loses the respect of his friends and after wasting his own money and all that he can obtain from his parents he is given up as hopeless by his father, and thrown upon his own resources. Guy Manners, in the furtherance of his scheme, has Alan put up at his club.

David Baird, Alan's brother, a paymaster in the army, returns from a distant post to obtain large funds for his district. To him Muriel confides her sorrow. David seeks Alan and finds him with the actress. He upbraids the boy for his conduct and the indignant Laura plans to add David also to her list of victims. But Laura finds herself entrapped. She sees in David the first man whom she can really love, and David in turn, discovers Laura to be his ideal of womanly beauty. Laura sees that David really cares for her, and viewing her own life for the first time through his eyes, she admits to herself that he is the stronger, and that she cannot sacrifice him. She determines to help him in his efforts to save Alan. In a flashy cafe she acts the part of a wicked and degenerate woman. Her purpose fails. Though David suffers acutely at her shamelessness, Alan is more than ever determined to win her. Indignant at his brother's interference he turns to Guy Manners. Alan is sorely in need of funds and at Guy's suggestion, he enters his father's home and steals from the safe the government funds which David has placed there. He returns to the club, where he enters a game of cards with Guy.

The next morning he finds himself again penniless, discarded by Laura, an outcast and a thief. Sobered at last, he determines to take his life, and goes to his old studio for that purpose. Meanwhile, David has discovered the theft of the money, and guessing the truth, goes to Laura in search of Alan. There, the actress breaking down, confesses her love for David. In the midst of the scene Guy enters, and David quickly conceals himself. Guy pleads that Laura go with him, confessing that he has induced Alan to rob the safe, and has won the money from him. David plunges upon Guy and in a sharp fight, recovers the money. Then he and Laura start in search of Alan. Meanwhile, Muriel has followed Alan to his studio and finds him just about to take his life. She is pleading with him when his father enters, having discovered the robbery, and demands that Alan clear his name by carrying out his purpose of self-murder. At this point David and Laura burst into the studio. Seeing the situation, David calmly tells the General that it was he who took the



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money from the safe, that he and Laura are to be married at once, and that he removed the money because they are starting immediately for his post in the West. Alan is reinstated in his father's heart, and finds ready forgiveness from Muriel. David and Laura start upon a life of happiness together.

"BENEATH THE SEA" (Special, Two Parts, Feb. 25).—Ned Ellis, draftsman in the employ of the Submarine Construction Company, is in love and loved by Alice Herring, the daughter of the president. Her father desires that she marry Richard Mason, secretary of the company. Ned has invented an underwater exhaust for submarine engines which the company is considering installing in new submarines for the government. Mason is jealous of Ned and not only tries to keep the invention from being adopted, but contrives for its failure when demonstrated.

Mason exacts from Mr. Herring the promise of Alice's hand in marriage, but Alice scorns the idea. She is forced finally to acknowledge an engagement, but will not consider it binding. Mason decides to crush his rival and, taking advantage of ill feeling aroused in Dan Harris by a reprimand from Ned, Mason discharges Harris, laying the blame for the act on Ned. Harris drinks to excess, mistreats his wife and fails to support her and their baby. Alice comes in touch with Nora, Harris' wife, and being drawn to her by sympathy and her own trouble, they become friends. Mason gets Harris to tamper with the machinery of the new invention so that when it is tried it will fail to work properly.

Ned goes with the submarine when it makes the trial trip. When they sink to the bottom the engine fails to work, and he discovers that the air is out of the tanks and that it is impossible for them to rise to the surface. No help can reach them and as the air in the submarine will last but a few moments, Ned insists on their shooting him up through the torpedo tube. This is done and Ned reaches the Lucero, the president's yacht, in time to secure aid and face Mason, who has been the cause of all his trouble.

As a result of the failure of the engine to demonstrate properly, the invention is rejected and Ned is about to be discharged. Harris, after being the tool of Mason, goes on a spree. His child becomes desperately sick and its life is saved by the timely arrival of a physician who has been called by Alice. When Harris returns from his spree and learns that his baby almost died, he is filled with remorse and resolves never to touch drink again. He discovers Alice crying and on asking the cause is again filled with remorse for the trouble he has caused her. He immediately goes to the company and explains what he has done and tells them it was at the instigation of Mason. Mason is denounced and Ned is reinstated in his place in the company and Mr. Herring readily gives his consent for the marriage of his daughter to Ned.

"THE HUMAN INVESTMENT" (Feb. 26).—Delicia Twombley is in love with John Hastings, a young farmer with little or no prospects. Delicia has an inherent love of luxury and comfort, which causes the moderate circumstances in which she lives to deeply rankle and act as the clinching argument against marrying John. John learns from her own lips why she won't marry him, but doesn't learn that she has succeeded in getting her father to invest his savings in her instead of the securities he had in mind.

Delicia goes to the city to visit Hilda Travers, a girl chum who has married wealth, and invests her father's savings in gowns. She meets men of wealth, but when Hilda and her husband sail for Europe, leaving her to live alone in the city, only one, Herbert Wentworth, takes the trouble to call on her. She misunderstands his attentions at first, but soon learns that his protestations of affections are not from worthy motives and she dismisses him. Her funds fall low and fearful of returning home and admitting defeat she enters the chorus, the only work open to her. There the same thing happens—the wealthy men who pay attention to her are not the marrying kind.

At a party given two men in the rooms occupied by another chorus girl and herself she can stand it no longer, and breaking away from the maudlin attempts of her companion to caress her, runs into the other room and locks the door. There she breaks down. At this moment there is a knock at the door and she opens it to admit John. She finds a heaven in his arms and admits she is ready to return and face any poverty if he will only get her away. They leave at once. Back home, however, she discovers that John has struck oil on his property and therefore has no sacrifice to demand of her.

"THE MILLINERY MAN" (Feb. 27).—With a number of fashionables, Dick Devlin visits his fiancee in the small, exclusive town where her family is prominent. Ernestine, the girl, is self-willed and cruel in her exactions. At a church bazaar Ernestine shines, being the prettiest and wealthiest girl present. Nora Lyman, the little milliner of the town, goes to the bazaar to study the hats of the women, hoping to copy them. One of those hat-trimming matches is scheduled. The men are made to trim for a prize. Ernestine insists that Dick enter the contest and he good-naturedly enlists. By some accident Dick trims a hat that really looks like something. It takes the prize.

Ernestine, to be perverse, demands that Dick set up a shop. If he really loves her he will actually become a milliner for a year and give his earnings to her pet scheme, a cemetery for dogs. Dick, dared by all, and really loving the girl, consents. The shop is established. Dick goes into the venture thoroughly. He has assistants, of course, but he is proprietor. Ernestine, to show her power, makes her women friends insist that Dick himself trim the hats they purchase. Dick does so, with laughable results. But the shop prospers so well that Nora Lyman is gradually reduced to failure. She hates the society shop and still more does she hate the man in charge of it. Nora goes to see what it is that makes the man milliner's hat sell. She mingles with the gay crowd and has only contempt for a man who could be a mere milliner.

Alfred Ayres, a spineless poet, Ernestine's satellite, makes a slurring remark about Dick. Dick knocks him down and the calm of the little shop is shaken by wild confusion. Ernestine denounces Dick for his vulgar outburst and tears his ring from her finger. Nora doesn't hate him so much. The crowd overturn some of the most perishable hats and Nora saves them from destruction. She finds Dick looking at her. He thanks her for her service and she goes away. Nora's affairs are becoming serious. Her creditors are dunning for money, and she sees her customers drifting away. Her brave effort to be independent has failed. The postman delivers to Dick a stack of bills. The address on one envelope is blurred, but Dick gets others from the same firm. Dick reads a sharp letter to Nora Lyman threatening recourse to the law if a large bill for millinery supplies is not paid. He realizes that perhaps he has driven a woman out of business. Dick goes to the address and finds the little shop in charge of Nora. Dick realizes that his obedience to Ernestine's whim has harmed the little milliner and he tries to make amends. Nora will not accept money. Dick suggests that they go into business partnership. Nora consents and they pledge the success of the venture at tea in Nora's workroom. Nora, prettily dressed, is seen managing the shop, with Dick merely a silent partner. When Dick's father wires him to end his idling and come home to take his place in the firm, the question of leaving Nora comes up. Dick finds he can't leave her and Nora solves the difficulty by consenting to go with him—always.

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ESSANAY.

"AINT IT THE TRUTH?" (Feb. 22).—When Donald Wellington is ordered from the house by his sweetheart's father, they decide to elope. He calls for her next day in his speedster, but before they can make their escape the father is seen coming down the street. The elopement is then abandoned. Donald sees him fishing some time later and has a plan to bring him around. He walks up the pier and starts a conversation and accidentally knocks his bait into the water. The father becomes angry, but Donald tells him that he has a bait which will catch twice as many fish. He hands him a box of bait, then goes to a fisherman's hut where he buys a basketful of fish and rents a boat. He rows down to the pier and from underneath fastens fish to the father's hook. That night he decides that any man who can produce bait like that can marry his daughter.

"THE SURPRISE OF MY LIFE" (Feb. 23).—A house party is in progress at the country home of John Radcliffe, the wealthy uncle of Jack Davis. A series of petty thefts have taken place, all indications pointing to the fact that the thief is evidently one of the guests. As a climax, the gold loving cup which was to be awarded to the winner of the golf tourney, disappears one night. Next morning Joseph Pryor, a detective, is sent for. Upon his arrivel he is received as a guest. The following day the new loving cup arrives. Pryor places it in the large hall clock, and to the door attaches an alarm. That night the alarm raises the entire household, and Jack Davis awakens to find himself in front of the clock. Pryor then explains how Jack had undoubtedly been acting out, unconsciously, the book he had been reading. Merely a case of subconscious mind reaction.

"THE FABLE OF THE BACHELOR AND THE BACK PEDAL" (Feb. 24).—Once there was a bachelor who lived in a furnished room. He loved his Juliet and wanted to pay her board for life, so by rigid economy in six months he saved $28.00. He drew out the whole sum and told himself there was nothing too good for honey. He blew $25.00 for a ring and $3.00 for posies, then started up to the house to propose. Before he could pop the question her friend Isabelle dropped in. His Juliet then began bragging to Isabelle about some recent bargains. She brought out a coat which she said only cost $450.00, just like finding it; also a hat for $65.00 that was worth all of $75.00. She then produced a dozen articles and the price tags brought tears to the eyes of the bachelor. When the girls went out to take a peek at some articles that could not be brought into the parlor, the bachelor beat it, realizing that he would never have enough to keep her supplied in talcum powder.

"SOPHIE CHANGES HER MIND" (Feb. 25).—Sophie breaks her engagement to Slippery Slim, having decided that she loves Mustang Pete. Slim, determined to foil his rival, agrees to pay two men $40.00 if they will deliver Sophie Clutts at a certain bridge at a certain time. Mustang overhears the plot, and rushing to Sophie's home tells her the danger she is about to encounter. He then disguises himself as Sophie, and soon the kidnappers arrive, throwing a bag over his head. Thinking they have Sophie, they take him to the bridge where Slim is waiting with the minister. The ceremony is performed, then Slim, thinking it now safe, orders the bag removed. He is speechless when he sees Mustang, and starts to escape, but is captured by Sophie and her friends, who have been watching the performance.

"BRONCHO BILLY'S BROTHER" (Feb. 27).—Broncho's brother has a quarrel with a greaser. In the fight that follows the greaser is bested, but swears to be avenged. Broncho's brother then goes home and while under the influence of liquor, strikes his mother. Broncho, hearing her screams, rushes into the room, but by this time his brother has departed. He finds him outside and when he refuses to repent, Broncho gives him a sound beating. The greaser, who has followed, now sees his chance, so fires. Broncho's brother falls dead in his arms. The greaser then goes to the sheriff and tells him he saw Broncho kill his brother. The sheriff and his men arrive to arrest Broncho at his home, but he escapes. Later they find him in the saloon where he is accusing the greaser. Upon being questioned, the greaser confesses to the sheriff.

"STARS THEIR COURSES CHANGE" (Special, Three Parts, Feb. 26).—Robert Cameron, a young author, after ten years of hard work in seclusion, has written a book called "The Lip You Press." It proves to be a great success, so Cameron decides to leave his cabin in the woods and return to civilization. He is invited to the home of his old friend, Howard Chandler. Here he meets Olivia Staunton, a friend of Edith Chandler, Howard's sister. Olivia has read Cameron's book, "The Lip You Press," and does not particularly care for it. When Howard tells her that Cameron has conquered all, but never fallen in love, she boasts that he can't conquer her, and furthermore she will make him love her in less than three weeks.

She leads Cameron on, and before the end of the week he has proposed to her, but she only laughs at him, telling him that on a wager she had made him propose to her. He is really in love, and kisses her, telling her that the memory of that kiss will linger and some day bring her to him. As time goes on his statement proves true. Meanwhile Cameron has assumed an air of indifference, and her second attempt at leading him to propose proves a failure. He tells her he does not love her. Thinking she will spite him, she announces her engagement to Arthur Therril, knowing at the time that Cameron is the only man she loves. Upon reading the engagement, Cameron is completely broken up, and after writing a note to her admitting his love, he returns to his cabin in the woods to try to forget.

In the days that follow, Olivia discovers that Therril is not the man she thought he was, and after writing a note to the effect that she intends to find Cameron, she disappears. Therril, with a revolver, goes to Cameron's cabin and orders the author to give her up. Cameron takes this as an insult, and while the two are struggling, a priest enters the scene carrying Olivia. He had found her half frozen and taken her to shelter. When she revived, she tells Cameron of her love, and they are married by the priest

MINA.

LOVE AND LIMBO (March 4).—Jimmy and Johnny are twin brothers and they are so much alike that even their papa cannot distinguish one from the other. Jimmy, however, is pugnaciously inclined while Johnny is an ardent peace advocate, and the latter is often obliged to go to war in order to protect himself from the attacks of Scrappy Jimmy, who crows after each victory. Years roll by but the brothers go on quarreling and fighting; they finally decide to leave home and go their separate ways. Jimmy's scrappiness eventually lands him in jail, and John's peaceful nature leads him into the blessed state of matrimony.

Jim yearns for freedom. He finds a lucky charm and, with its aid, manages to escape from prison. The guards are quick to give chase. Meanwhile, John discovers that married life has its drawbacks and is compelled to flee from his strenuous better half. Jim successfully eludes his pursuers, changes clothes and buries the convict's costume in the woods. This act is seen by John, who quickly disinters the striped garment and, upon investigation, finds the lucky charm. His joy is short-lived, for the guards pounce upon him and rush him to prison. John protests in vain; his captors are sure he is Jim, the jail-breaker.

Jim congratulates himself on his clever escape, and, the scrappy spirit still strong within him, he wends his way in the direction of Scrapville. Here he falls into the rustic hands of two constables who drag him to John's home where the lady of the house, holding a dangerous looking weapon in her hands, is waiting the return of her runaway spouse. Jim's protestations are of no avail and he bows to the inevitable. Once inside of the house, Mrs. John starts to lay violent hands upon Jim, whom she believes to be her fugitive John. Jim meets his waterloo and, like his brother, bolts for the door and makes a mad dash for safety. A hasty glance over his shoulder convinces him that safety lies ahead, way ahead, back into the prison he had deserted. Breaking all speed records, he rushes into the arms of the astonished wardens. The twins are brought face to face and exclaiming: "My long lost brother!" they clasp each other in a warm fraternal embrace.

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BIG U.

THE PRAYER OF A HORSE (Two Parts—Feb. 25).—Dobbin is a horse raised in the mountains of Kentucky and he is supposed to tell the following story:

Tom Collins, the owner of the horse, is in love with Dolly Gray. There is a feud between the Grays and Collins families. The horse sees the father of Dolly approaching and tries to warn his master of his danger as he sits on a fallen log making love to the girl. The horse's warning consists of a little trick Tom has taught him, viz.: taking the handkerchief out of the pocket of his master. The warning is too late. Gray appears and is about to kill Tom, when Tom's father appears behind him and makes him drop his rifle. Gray disowns his daughter and tells her never to return to his home again. Gray is fairly wealthy. The Collins family are poor. Hard times come upon Tom, who is now married to Dolly. Tom is forced to sell the horse to a livery stable keeper named Tucker.

We follow the carrer of the horse. He has many adventures; is forced to drag an undertaker's wagon and finally in later years is seen decrepit and cold, dragging a cart of an Italian peddler. One day in the city street, Dobbin stops dead still from exhaustion. A little girl, out with her nurse for a walk, sees the horse and angrily scolds the Italian peddler for beating him. The father of the girl sees the argument from the window; he goes down into the street to learn the trouble. Father and daughter turn out to be Tom Collins, who is now wealthy through a legacy of his dead uncle. Dolly, the mother, has died giving birth to the child. Tom Collins does not recognize the old horse but on the pleading of his daughter he buys him from the Italian peddler for ten dollars.

Later her grandfather, Gray, invites her and her father up to his farm for the summer holidays. The child requests that the horse be taken along. Dobbin finally arrives back on the old farm where he was raised. He eventually succeeds in making his master recognize him by the old trick of taking out the handkerchief. The story ends happily for the horse as he hears his master remark that he will never part with him again.

NESTOR.

NELLIE, THE PRIDE OF THE FIRE HOUSE (Feb. 23).—Nellie, who works in a shirtwaist factory, is the sweetheart of the chief of the Fire Department and the darling of the fire boys. A fire breaks out in the shirtwaist factory, and the firemen rush to the scene. The chief learns that his sweetheart is still in the factory and has not been saved.

A homely old maid leans out of a window and calls to be rescued. The firemen are looking only for pretty girls to rescue, and so are loath to ascend to the burning building. The inspector, who is also upon the scene, asks the fireboys to assist the lady and upon their refusal decides to do it himself. He ascends the ladder and is about to take her from the building when a girl in a nearby window, with a beautiful face appears. It is none other than Nellie.

The inspector at once turns his attention to the pretty girl, throwing the old woman back into the burning building. The chief has seen his sweetheart by this time and also ascends the ladder to rescue her. He succeeds to the chagrin of the inspector, but the inspector is, nevertheless, in earnest in the pursuit of the beautiful lady. He hires a couple of thugs to abduct her and makes her a prisoner in a garret. Not to be beaten, the handsome fire chief rescues her and then follows an exciting chase over the house tops, the inspector and his thugs in pursuit.

The inspector recaptures the girl and compels her to enter his decrepit 1902 auto and proceeds to make way with her. Securing the aid of the assistant fire chief and the rest of the fireboys, the chief at last rescues her from the villainous clutches of the inspector.

TAKING HER MEASURE (Feb. 26).—Wife insists upon a new dress but Newlywed cannot see their way clear to get what will fulfill her wishes. Wife sees an ad wherein Rudolph Cutter offers to supply $75.00 gowns for only $25.00. She finally persuades her husband to take her to Cutter's establishment. Hubby, however, does not like the way in which Cutter takes his wife's measurements and objects. Cutter assures him it is all in regular form but Hubby, nevertheless, takes his wife away.

Wife, intent on getting one of the new gowns offered at such a bargain, again communicates with Cutter, who calls at her house that evening with samples and his "ever ready" tape measure. Hubby, coming home, meets the obnoxious ladies' tailor again in his wife's company and throws him bodily from the house, together with his numerous samples. Later, wife goes down to Cutter's establishment for the first try-on of the new gown. Hubby learns of where she has gone and, greatly enraged because he has forbidden his wife to have anything to do with the tailor, he rushes down to the place.

Wife, meanwhile, has slipped off her regular dress in a dressing room and is waiting for the woman assistant to bring her unfinished gown to her. By an unlucky mistake she finds herself locked out of the dressing room, which closes with a snap lock. Fearing to be seen in her state of negligee, she rushes away in an attempt to conceal herself. The only door open is the door to Cutter's private office. She rushes in and closes the door behind her. Her husband, breathless, rushes into the Cutter office and inquires about his wife. Cutter denies her presence. Wife, hearing her husband's voice, answers him and comes to the door and hubby, incensed at finding his wife in a strange man's office in such unconventional attire, gets excited and, drawing his gun, gives Cutter a merry chase. Matters are finally settled, however, when Cutter's assistant explains to him that Cutter has been with her all the time and has not yet seen Mrs. Newlywed. This explanation proves satisfactory to the irate husband.

NESTOR.

ALL OVER HIS BISCUITS (Feb. 2)—Newlywed loves his wife, but not her cooking. One day she bakes some biscuits and offers them to her husband, who rebels. A quarrel ensues and Mrs. Newlywed packs up to go back to her mother. On the way, however, she decides to go to one of the hotels in town. Newlywed decides to do the same.

They obtain rooms in the same hotel, next to each other. Neither knows of the other's presence. Newlywed hears singing in the next room. He is smitten and plans to meet the singer. Mrs. Newlywed, in the next room, hears Newlywed's voice and, taking him for a dashing young fellow, decides to see more of him.

The Newlyweds come face to face and a quarrel follows. Mrs. Newlywed goes to her room. Newlywed goes to another room. A young married couple takes Newlywed's old room. Mrs. Newlywed hears their lovemaking and suspects her husband is implicated.

Mrs. Newlywed can stand it no longer. She enters the room, which she believes is occupied by her husband, and finds the newly married couple there. Newlywed comes up at this time, sees his wife enter his old room and thinks that she is having an affair with another man. He enters and an explanation follows. The Newlyweds make up.

GOLD SEAL.

HAUNTED HEARTS (Two Parts—Feb. 23).—Rose Lane, Jack Devore, a college boy, and Nathan White, a wealthy young banker, and a party of friends are on Nathan's yacht, cruising around in the South Seas. They sight a small island of rock coral and are looking at it through the glasses, when Rose sees a beautiful flower growing on the face of the cliff, near the top. She expresses a wish for it and both Nathan and Jack, being in love with her, vow to get the flower for her, each wagering against the other. The captain says it is impossible to land on the island with a boat and they decide to swim in. Jack reaches the island first and climbs the rock from the opposite side. Just as he gets the flower in his hand he slips and falls to the bottom of the cliff, breaking his leg. During this time a sudden tropical storm has arisen and the wind and rain blot the island from the sight of those on board the yacht.

Nathan reaches the island just after Jack has fallen and, seeing him lying on the ground, runs to him. He sees that Jack has the flower and is helpless. Knowing Rose's preference for Jack, Nathan is tempted to leave Jack there and take the flower to Rose. He yields, and, ignoring Jack's pleading for help, he takes the flower in his teeth and swims out to the boat which the captain has ordered out to look for the boys. He tells them Jack was drowned. A year later finds Rose and Nathan married, both pale and nervous, haunted by the memory of Jack. He is in Rose's thoughts continually. Nathan, loving Rose deeply, knows that she is mourning for Jack and the vision of Jack as he last saw him, haunts him wherever he turns.

Jack, grown well and strong, is living on the island, subsisting on fish and vegetation. Rose lives in his thoughts and comes to him often in visions. Finally, Nathan, crazed with remorse and unable to work, decides to go in search of Jack. He sends a note to Rose, saying that he has sinned and is going away, maybe forever, and leaves suddenly in his private yacht with a crew of two men. Rose, after reading the note, faints and falls into the arm of the old family physician, Dr. Gordon. Soon after, a son is born to her.

Nathan reaches the island and he and one of the sailors put off from the yacht in a small boat. The rough waters capsize it, drowning the sailor and washing Nathan ashore. Jack pulls him in, unconscious and barely alive. Jack sees the yacht and, remembering how Nathan deserted him, is tempted to repay him in like manner, but he is touched by Nathan's helplessness and finds he cannot. Putting the unconscious Nathan into the boat, which has washed ashore, he tows him to the yacht, where the remaining sailor helps him aboard with Nathan. They drift about the seas for days and when almost starved are finally picked up by a transport and carried to South America. There Jack is successful and in four years has made his fortune. During this time he has cared for Nathan, who has never recovered his health and remembers nothing of the past. Jack decides to take him back to New York to an expert surgeon to be operated on in an effort to restore his mind and health. After arriving in New York, he consults the surgeon, who assures him that an operation will be successful.

In the meantime the fortune Nathan left Rose has been swept away by unscrupulous investors and Rose is compelled to earn a living for herself and little son, Nathan, now four years old. Dr. Gordon has helped her to secure training as a nurse and she is head nurse at the hospital at the time when Jack brings Nathan there. She and Jack meet and the old love is renewed, he, not knowing that she is Nathan's wife and she thinking that Nathan is long since dead. In their new-found happiness they do not speak of past troubles. He calls on her that evening and Jack, unable to speak, leaves the house blindly, broken-hearted, resolving, after he has seen the outcome of the operation, to go to South America.

Rose, thinking Jack does not want her on account of the child, is also heart-broken, but resolves to try and forget him in her work. She is to assist in the operation which Jack does not know, and when she enters the room and recognizes Nathan, she is almost overcome. However, she brings all her professional will power to her aid and goes through with it. The operation is successful in that it restores Nathan's memory, but leaves him too weak to live. He recognizes Rose, remembers all and tells her the whole story, then asks forgiveness. She does not answer. Nathan asks for Jack and when Jack enters, he sees that Nathan has confessed. He tells Rose to forgive and, putting her hand in Nathan's, starts to leave the room. Nathan calls him back and, taking his hand, joins it with Rose's and passes peacefully away.

THE GIRL OF THE SECRET SERVICE (Two parts—Feb. 2)—The Japanese spy, Kawakami, desiring to learn the whereabouts of Fred Langford, an inventor who is perfecting a marvelous device for the defense of his country, and who has suddenly dropped out of sight, kidnaps Langford's wife upon her arrival in San Francisco. He forces from her the secret of her husband's hiding place. He then sends a note to Langford, ostensibly from blackmailers, demanding that he bring a certain sum of money to a certain place in Chinatown, hoping in this way to get the inventor in his power and to force from him the secret of his latest device. A member of the secret service has witnessed the kidnapping, however, and, the plan of the Japanese being suspected, Francis Gordon is put on the case. He is assisted by a female operative, Barbara Ward, who is also his sweetheart.

Barbara disguises as a Japanese and obtains admittance to Kawakami's house, where she finds Rose Langford. She succeeds in spiriting Rose out of the place, but is herself caught by the Japanese spies. Gordon, sending the car containing Rose Langford speeding away to safety, forces an entrance into the house and rescues Barbara. Barbara, however, dies from wounds she receives in the struggle.

ECLAIR.

THE ANSWER (Two Parts—Feb. 24).—Jim Foster with his wife and little girl live happily in a small western town. He gets in an argument with Morgan at the local saloon and they part enemies. Shortly afterwards Morgan is met by a man to whom he owes money and in a quarrel he is killed. Hearing the struggle, Foster runs to the scene and is found bending over the body of his enemy. He is dragged from his wife and child and on circumstantial evidence is given twenty years. Some time later, John Dunlap, millionaire, is held up by a band of outlaws and left on the desert with his automobile disabled. He wanders for two days and two nights and when he is nearly dead, sees a light in the distance.

Dragging himself over the intervening space, he comes to a little house and, looking through the window, sees Foster's wife and little girl, Clara. Believing him to be a tramp, the woman gives him food and, going to the closet, takes one of her convict husband's coats and places it around him. She gives him shelter for the night and the next morning after the unknown millionaire has poured out his thanks for saving his life, directs him to the nearest town, where he telegraphs his bank. He returns to his home, and once there forgets the two

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people, who have saved his life in the desert. Meanwhile Foster breaks jail. He is closely pursued and, after many miles of weary chase, finds himself in the wealthy section of a neighboring town. The Dunlaps have just finished dinner and the millionaire is telling his guests of the time he was lost in the desert. He goes to the closet to show his guests the coat the woman gave him, and finds crouching there Jim Foster, the escaped convict, who has entered by an open window. He begs Dunlap to hide him but the good citizen is about to give him up when the hunted man sees the coat and recognizing it, grabs it.

Hurriedly he tells Dunlap the coat is his and his wife and child are waiting for him to come back. Dunlap's heart is deeply touched, and, remembering the debt he owes to the family of the unfortunate man, Dunlap hides Foster and sends his pursuers on a false scent. After the hue and cry has died down, Dunlap gives the man employment, and, changing his name, Foster sends for his wife and child. There is a happy reunion. Sometime later the sheriff, caught on the desert, takes refuge in a deserted cabin and finds the skeleton of a man with a note written in blood, long dead, telling of his having killed Morgan. Foster is then exonerated.

TERROR (Two Parts—Feb. 10).—Jim Garrison lives with his wife on a western ranch. He is a great, hulking fellow, and has two sons. From their childhood Carson strives to make them men without fear. The elder is strong physically, and Carson takes pride in his strength. The younger is frail and delicate—a weakling.

They grow to be young men. The elder is the bully of the Gulch. When he returns home, his clothes torn from a fight, and his face cut, his father watches him with fierce pride. The younger stands in mortal fear of his brother. The younger has spent long nights reading books of learning. There is a girl who to the younger lad seems the epitome of everything beautiful. They meet every day at the bend of the hill. The bully sees them and is jealous of his brother.

Bad feeling is aroused between Carson and Danny Morgan, the girl's father, over the right to a strip of land. Trouble has been brewing for some time and things are ripe for a fight. Morgan has been drinking and forbids his girl to meet young Carson. There are words between the man and the boy. Later, as Morgan returns home, he meets the bully, Carson, who orders him to keep his sheep off Carson land. Morgan replies, and the bully, according to his code, "settles" the dispute with his fists. The fallen man does not rise and the bully discovers that old Danny Morgan is dead. Terror-stricken, bully Carson looks at the dead man and then turns to face the accusing eyes of his younger brother. In a moment the bully has the throat of his brother in a vise. "Keep your damn mouth shut," he hisses at him. The younger son gasps for breath, and then, with a deft twist, he frees himself from his brother's hold and runs to the hills.

The body of Dan Morgan is found and the girl remembers the quarrel between her father and the boy. The sheriff sets out toward the hills and finds him there, half-witted by a dull apathy of fear. His guilt seems indicated by every movement. They decide to hang him in the morning, but that night the bully helps him to escape. The bully marries the girl and they have a son. The bully watches the child for signs of strength. At the other side of the desert the younger son gets a job as a doctor's assistant.

"The Terror," a deadly plague, breaks out in several towns in the southwest. The doctor is stricken down and his young assistant takes his bag and goes forth alone among the sick to fight the terror. The fury of the plague abates and the other town sends a messenger to the young man to come to their aid. Across the desert he comes and they see the boy they would have hung. The bully crouches by the fire and is taunted by some of those he had fought and who now touch him with their plague-stricken bodies. He flees as the mob follows him. The younger lad is led back to his home by the crowd, by his side the girl holding the baby. From the window the girl sees the mob stoning her husband, the bully. The bully, already suspected of the crime, admits he killed Danny Morgan. In fear he runs toward the hill, the mob after him. In a wild dash for freedom he falls over the chasm to the rocks below and is killed. The young doctor cares for his brother's wife and later marries her.

A BIT O' HEAVEN (Feb. 28).—Faith and her little sister were products of a large city. Their father was doing time and their mother was a victim of drink. Faith sold papers at the corner of the street so sometimes they ate. One day she came home tired and used to hearing her mother's shrill voice cursing, she wondered at the silence. She found her little sister crying in a tumbled heap on the floor while her mother lay dead.

The children were alone. Faith led her little sister by the hand and together they stood at the corner selling papers. To the alley one day came the charity worker and to the children's room she came on her rounds. The charity worker moved by the case, intended reporting it to the authorities. Faith got some water and a bit of rag and after well scrubbing the face of her little sister scrubbed her own till it was sore, for the charity worker told them they must be clean to have God love them.

Mr. Marbury's little girl was looking forward to her birthday. She was to be ten and preparations for her birthday were in progress. Out with her nurse, she insisted on running across the street. A great truck bore down on her and a moment later they pick her up, a twisted and mangled bit of humanity. To her father they took her and as he looked down on her the heart of him was heavy.

Faith and her sister—their papers under their arms, determined to find God. Entering a large house, they see a crowd of well-satisfied men and women entering for a ball. Farther on they went and when they became tired sat down on the stoop of a mansion. Sleep overcome the tired little things, and Faith dreamed of a table spread with good things. Her mother was there but not a bit like she had been before, but very clean and quiet. Marbury was standing over the bed of his little girl. The child was dead.

Marbury went downstairs and looked at the birthday party all ready for the little soul that had gone. Putting on his great coat he left the house. He came upon the two children huddled together asleep on the steps. He took Faith by the hand. She looked at him sleepily. He led them both into the room where the party is spread. Rubbing her eyes with her two hands, Faith looked at him long and said, "You'se God and them's the eats you give." He put them up to the table and watched them eat. From Faith he got their story and, calling his housekeeper, he bade her make a room ready for his two new little girls. Later the two children were tucked up in a warm bed.

JOKER.

THE BANK NOTE (Feb. 1)—Tom warns Betty's dad that he and Betty intend to elope and be married. Dad is infuriated. He immediately hustles Betty away. Tom follows.

Dad runs afoul of Miss Priscilla Prim, who is aching to experience matrimony. Dad looks good to her. Tom and Betty have arranged a secret method of communication by means of invisible ink. He writes telling her to come at once, heavily veiled, and they will get married. Also that she will find him disguised as a fisherman.

This note falls into Dad's hands, but he can make nothing of it, it being blank paper. He throws it away and it falls at Miss Prim's door. She thinks Dad left it for her. She finds the paper blank. She starts to burn it up. The heat causes the letter to appear. She reads the message with joy, thinking it is meant for her. Tom learns from his messenger of the miscarriage of his note. He telephones to Betty. But Dad is on the job and overhears the whole conversation. Dad determines to teach Betty a good lesson. He disguises himself as a fisherman. When Miss Prim appears, heavily veiled, Dad thinks she is Betty. The minister performs the ceremony. When Dad finds himself bound for life to Priscilla Prim he throws up his hands and consents to Tom's and Betty's marriage on the spot and goes off on a honeymoon of his own.

SAVED BY A SHOWER (Feb. 27).—Gum-foot-Gus is warned to arrest Bunko Bill and Light-fingered Lil. A reward is offered for their apprehension. He spots this notorious pair sizing up Hiram and Arabella. The latter pair come to the city to see the sights. Gus arrests the crooks and hurries them away to get the reward.

Hiram and Arabella, his wife, put up at a hotel. In the meantime Gus meets his sweetheart. The two are joyous for the expected reward money is enough to unite them at last in blissful marriage. But quite unexpectedly the crooks escape. Gus is led a merry chase. The crooks hide in the same hotel wherein Hiram and Arabella have taken a suite. Gus is thrown off the scent. He is in despair.

The crooks spot Hiram and remember the size of the bank roll he carries. They disguise themselves, Bill as a bell hop, and Lil as a maid. They endeavor to secure Hiram's roll without success. But Lil starts a flirtation with Hiram, much to the indignation of Arabella. When Hiram rushes after Bill, who has stolen his pants, the pockets of which contain his bank roll, he finds himself in an empty suite. Here he also finds Lil nonchalantly dusting. He does not know that Bill is hiding in the locked closet. He forgets his troubles in the presence of Lil, however.

Arabella, peeking through the keyhole, discovers him with "That awful maid." Her suspicions are confirmed. Hiram bolts out the window when he hears Arabella coming. He hides on the balcony. And it is raining great guns. Arabella is a demon of fury. Lil is worried sick when the infuriated woman starts smashing in the closet door, thinking her hubby is therein. Bill also feels squirmish.

But Hiram is getting his shivering dreadfully in the cold rain. In his excitement he knocks the flower pots off the balcony. They land on the head of Gum-foot-Gus. The latter rushes upstairs indignant. He intends to chastise Hiram. But imagine his joy when he bumps into Lil and Bunko Bill once again. He loses no time in securing them.

Then Arabella discovers her unfaithful hubby in his plight on the balcony. Does she let him in out of the miserable cold and rain? Not she.

STERLING.

THE RUNAWAY CLOSET (Feb. 25).—Dot, who is Mrs. Jones' maid, has an infatuation for brass buttons and flirts with all the policemen in the neighborhood. Charles learns of her preference for a uniform and determines to borrow or steal one at the first opportunity. He soon finds one belonging to a police sergeant and exchanges his clothes for the uniform coat and helmet and returns to see Dot. Dot is entertaining Ernest, her policeman admirer, when Charley appears, and Ernest takes him for his own sergeant and runs away, leaving his rival a fair field.

The imitation policeman's wooing is interrupted, however, and he is forced to take refuge in a clothes closet. On the arrival of the sergeant, looking for his uniform, Mrs. Jones mistakes Charley for a burglar. Mr. Jones' sudden plunge into the situation and the policeman's mad desire for vengeance, makes it too hot for Charley. He cannot leave the wardrobe, so he takes it with him, and in the chase that follows the wardrobe leaves the house, with Charley's feet protruding from the bottom. It continues a zig-zag course till at length it falls blindly over a cliff, leaving Charley a much shattered but wiser man, with a determination to forswear brass buttons and uniforms in the future.

POWERS.

THE UNKNOWN BROTHER (Feb. 27).—Robert and Gordon Staples, brothers, walking along the seashore, see Captain Weatherby, an old sea dog, repairing his fish net. Tales of the sea interest the boys, aged seven and nine. Tattooed on chest and arms, the old seaman greatly interests the boys, who fancy a star mark on the old man's arm. They, too, want one. Agreed, the old man tattooes a star on each boy's arm.

Separate paths for twenty years finds Robert, the older brother, the sheriff of Shasta County, California, and Gordon, whose whereabouts are unknown to Robert, working in the same county on a mining claim that has given up no pay dirt. In a little cabin far on the mountain top, Gordon's wife and two little children live a daily existence, hoping their father and hus-

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band will strike it. In the city, Robert, the sheriff, lives with his wife and baby. From French Gulch the stage travels thirty miles, carrying bullion. Four road agents, plotting to make a clean up, need a fifth man for their work. The failure of Gordon's mine make him an easy prey for the bandits. He consents to help them, telling his wife of his plan. She pleads in vain but Gordon goes.

Along the mountain road, the stage carrying the express box, passes. Gordon, about to carry out his agreement with the bandits, turns to see his wife and baby in the open door of his cabin, far on the mountain above him. His betterself is his master and he sinks to his knees; the stage passing on, only to fall into the hands of the bandits, three of whom are killed by Sheriff Staples and his posse. One bandit is taken prisoner. By a great mistake, Gordon is also shot, taken to his cabin, and the mask found upon his body. Here Robert, the older brother, in an effort to dress the wound of Gordon temporarily, discovers the twin star on his arm, identifying the two as brothers. The prisoner bandit tells of Gordon's failure to keep his agreement to hold up the stage coach and is taken away. United, the brothers show the big love between men.

L-KO.

THE AVENGING DENTIST (Two Parts—Feb. 28).—Each flirt was contented with his girl until he saw the other flirts' girls. This led rapidly to events which resulted in the stout flirt getting his face in the way of the other flirt's foot. The contact resulted in lost teeth on the former's part and also a fervent desire to meet the other that he might kill him. Once home, his battered jaw did not improve and he consented to meet his daughter's sweetheart, who had just called only after persuasion. The introduction was not cordial, as the young man turned out to be the same person who had kicked out father's teeth. Therefore he left rather hurriedly, but not without mixing with father and knocking out his few remaining molars. This last experience induced father to go straight to the dentist. Instead of relief, he found in the dentist the same young man who had knocked out his teeth twice previously. This tooth destroyer was a dentist all the time and neither father nor daughter were aware of it. How father attempted to cut loose rebounded to his sorrow, as he had to be taken home on a truck and the two dentists fell down a manhole.

REX.

THE GIRL WHO COULDN'T GO WRONG (Two Parts—Feb. 28).—Nan De Vere is a member of the chorus and, like the others, has her ups and downs. She has lived straight, but at last decides that it does not pay.

She is pursued by a Mr. Lany, a wealthy hunter of the stage door, and at last decides to accept his money and attentions, which he has been offering her for some time. Nan is notified by Marie, a fellow member of the chorus, that Lany is waiting for her in the wings. She prepares to play her part of the game. Lany has a wife, a true and devoted woman, who has stuck with him through thick and thin, but who has been unable to keep pace with his progress in the social world.

In a last attempt to rescue her husband from the wiles of the show girl, Mrs. Lany calls upon Nan De Vere to release her husband. Nan is at first contemptuous, but when Mrs. Lany tells her tearful story of her husband's and her own terrible struggle up from poverty, of his lucky mining strike and succeeding affluence, and finally his growing indifference and coldness for the wife who has enabled him to reach his present position, Nan's heart is touched and she resolves to give the unthinking husband a lesson.

She hides Mrs. Lany behind a curtain and sends word to Mr. Lany that she will see him. Lany enters and takes her in his arms, when by a previously arranged plan with Joe, one of the men of the theater, hears Nan's screams. Joe comes in flourishing a revolver and claims her husband, Lany, concludes he is the victim of a "badger game" and the woman he married is the only true-hearted woman in the world. He leaves the dressing room willingly.

BISON.

THE CURSE OF THE DESERT (Two Parts—Feb. 27).—The Colonel and the men at the English barracks receive news of the uprising in Lucknow, and immediately set out in force to aid their unfortunate comrades. Nan, the Colonel's daughter, is left behind with her mother.

A native spy in the garrison of the English leaves for Lucknow to inform Nana, the native leader, of the sending of reinforcements to the English. He arrives at Nan's palace, delivers his message and Nana plans to outwit the oncoming English by sending a number of his Sepoys to attack the defenseless barracks. The barracks are attacked, the Colonel's wife is killed and his daughter, Nan, taken prisoner by Nana. He makes her a captive in his palace. The Colonel learns of the massacre and returns to the barracks with his men to find his wife and his daughter missing. He immediately plans to revenge himself on Nana, but he receives a message from the native chieftain informing him that if the English try to attack him he would kill the girl. Back at the barracks Tom and Jim, two patriotic young fellows, inform the captain that they will leave immediately for Nana's palace in Lucknow and will rescue Nan. The Colonel endeavors to dissuade them, but they are only the more determined to accomplish their object.

They tell the captain to have his men ready and when he sees a light upon the castle dome to charge in full force. They then leave.

Stealthily approaching one of the small gates of the castle, they overpower the two guards on duty and enter. They secure some native clothes as disguises and proceed to the palace. Again they overpower the guards of one of the small entrances and make their way into the interior of the palace. Nana is about to overpower the defenseless Nan, when the boys entering the apartment attack Nana and the guard who is on duty and overpower the two by their superior strength. They barricade the door against the natives who are rushing to the assistance of their leader. Having dispatched the two natives and hiding Nana's clothes and admitting the infuriated natives, one of the young men impersonates Nana and directs them toward the gates of the city, where he claims the English have escaped. The natives rush out and the two boys go up to the dome of the castle and make a signal fire. The English under the command of the Colonel hastily attack. A cannon is mounted on the roof of the castle and, aiming at the principal gate, the boys set it off and demolish the portal, thus giving the English troops entry into the city. The natives are finally subdued and happy reunion follows between father and daughter.

UNIVERSAL.

ANIMATED WEEKLY NO. 153 (Feb. 10).—Half a Million Bundles—Mountain of clothing and gifts collected on the first day of campaign in aid of needy unemployed—New York City.

Italy's Contribution to the War.—Costante Garibaldi, grandson of Italy's liberator, killed in the world war fighting for the Allies, being buried at Rome, Italy.

International Ice Carnival.—Thousands brave zero weather to witness thrilling scenes at opening of carnival week—Saranac Lake, N. Y. Sub-Titles—Starting the 3-mile race, barrel jumping contest.

Feeding the Needy.—Thousands of homeless and starving given food at the new bread line established at Hotel Knickerbocker—New York City.

Memorable Air Flight.—Lawrence Sperry makes record flight demonstrating automatic balancer for our Navy—New York. Sub-title—Stabilizer enables flying boat to descend with ease.

Made in U. S. A.—Large orders of cavalry saddles being made in America for the Allies' troops——Waco, Tex. Sub-Title—M. Hunter, British government inspector.

With Kitchener's Fighters.—Training the young English recruit for his part in the bloody war raging not fifty miles away—Bolton Park, England. Sub-Title—Recreation.

Death from the Skies.—Bombs from hostile airships scatter death and ruin in raid on English coast—Yarmouth, England. Sub-Titles—Holes made by bombs, Armored aeroplane destroyer.

Watching for Zeppelins.—Troops on bicycles patrol coast of England against invasion by enemies through the air.

War's New Visage.—How a warring country looks to aviators as shown in ride taken by Animated Weekly camera man in dirigible. Sub-Title—Descending.

Cartoons by the world famous caricaturist, Hy Mayer, of Puck.

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THANHOUSER.

THE GRATITUDE OF CONDUCTOR 786 (Feb. 14).—When Conductor 786 is fired because a woman, through her own carelessness, has fallen off the car, Jack, the superintendent's son, who has witnessed the accident, persuades his father to reinstate the old man. A little later Jack fails in an attempt to elope with Mary, and appeals to Conductor 786 in his trouble. The grateful conductor borrows for him the high powered line auto. Together they succeed in getting Mary away from the house on the top of the auto. But her father is roused, and he and his chauffeur give chase. The young couple have no time to stop at the parson's, so they drive up to his window and he boards the auto. Discovering that a female

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witness is necessary they seize a woman at a window getting the night air, and place her also on the auto top. Then, travelling at the rate of sixty miles an hour, Jack and his sweetheart are married. The ceremony over, father is permitted to catch up. Conductor 786 effects the reconciliation of the superintendent with the runaway pair.

"A MAN OF IRON" (Two parts—Feb. 16).—Caleb Masters, president of a big manufacturing company, realizing that luxury is slowly ruining his children, refuses the offer of a millionaire, who wishes him to go into partnership, and permits the refusal to force him into bankruptcy. He then takes a position as manager of a large quarry where Ben, his son, works with him. Belle, his daughter, becoming housekeeper for her father and brother. Not for a minute does Masters regret his step, for he sees his children, through plenty of wholesome, hard work, becoming thoroughly industrious and dependable. He is satisfied that he has saved them in the nick of time from moral disgrace. The only other person, who realizes the situation is Mrs. Travers, a wealthy widow. She keeps in touch with the family and is loyal to them during their so-called "misfortune." Later, she is the means of Masters' reinstatement in the business world. And after Ben and Belle have married worthily, Mrs. Travers and their father also celebrate their wedding.

"HER SISTER'S KIDDIES" (Feb. 21).—Samuel Bender, a wealthy bachelor, offers to stay with his sister's children, while she takes a fortnight's rest and vacation. He writes her that nothing could possibly give him more pleasure than to be with his small nephew and niece, whom he has made sole heirs to his estate. He buys all kinds of toys and games—enough to make his life miserable for a month—and departs for the country. In two days his sister receives a telegram, stating that Samuel has been called back to New York on very urgent business. Once aboard the train, he experiences some relief. But he loses no time in destroying his will and making a new one in which he leaves his property, real and personal, to the orphan dogs of Gotham.

RELIANCE.

"THE STUDIO OF LIFE" (Feb. 8).—Marian MacDonald, wrapped up in her art studies, is heedless of the advances of John Darby, who is rich and sympathetic. Twice she refuses his proposals of marriage. But her teacher, Matthew Bowden, realizes, that though she has an excellent technique, her work is lacking in feeling. He sees that Darby is in love with Marian and hopes that through this channel the soul of the young artist may be roused. However, when Marian at last accepts Darby, she is prompted by sudden jealousy, when he feigns interest in another girl. Buried in her new life as wife and mother, she has no time for her painting. When Marian's little girl, Bess, is three years old, Bowden comes to visit his old friend and former pupil. He encourages Marian to take up her art studies again. Soon she presents him with a picture in which he recognizes the spirit which formerly all her attempts lacked. But Bess, the little girl, also has artistic if misdirected, instincts. She gets hold of the canvas and daubs it beyond recognition. Bowden's and Darby's consternation is great. But Marian herself, hugging the teary and penitent child, tells them that her dearest interests in life are her home, her husband and Bess.

"THE DEATH DICE" (Two Parts—Feb. 13).—Baptismo, a ranch hand, and Sellers, a cowboy, quarrel over a card game. Baptismo gets the worst of it and determines to kill Sellers. Sellers and Bass, a newcomer, are rivals for the hand of Florence Steel, daughter of a neighboring rancher. On her account they have a violent disagreement, and Florence, fearing results, compels Bass to surrender his knife to her. As he moves off, Sellers tries to kiss Florence. She menaces him with the knife. Then, as he strolls away, whistling "The Dying Cowboy," she drops the blade in horror and runs into the house. Baptismo finds the knife and steals after Sellers. When, an hour later, Sellers is found, stabbed in the back, suspicion falls upon Bass, the owner of the knife discovered by the dead man's side. Believing that Florence has killed Sellers in defending herself from his advances, Bass does not deny the charge against himself. Lafe Johnson, ex-sheriff, observes the effect upon Baptismo of "The Dying Cowboy," which he happens to be humming in the Mexican's hearing. This rouses his suspicions. He watches Baptismo and finally arrests him. Popular opinion, however, is against Bass and the idea that Baptismo is the guilty man is jeered at. Johnson, in desperation, suggests that the two men's lives be staked upon the dice. By a clever trick the ex-sheriff makes fate decide against Baptismo, who then confesses. Florences asks Bass's forgiveness for misjudging him, and later they are married.

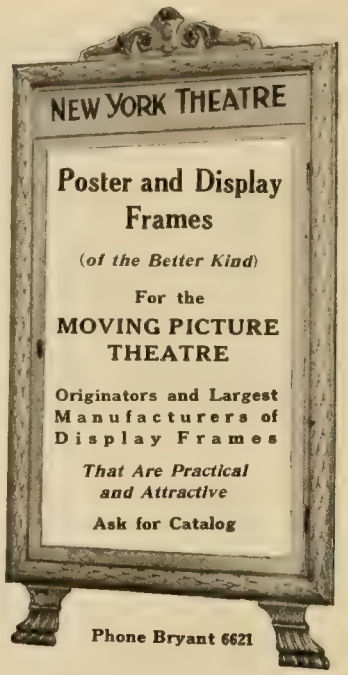
"THE OTHER MAN" (Feb. 15).—Arthur Matthews, a successful writer, and a man of broad sympathies, singles out of the breadline Kerwood, an unkempt wreck of a man, whom yet he discerns to be a person of good breeding. He takes him to his home, and learning that he was formerly on a newspaper, makes him his secretary. On introducing Kerwood to his wife, Matthews fails to notice the startled look of recognition, which flashes between them. The servants become aware of clandestine meetings between their mistress and the stranger. Matthews overhears some of the servants' gossip, and soon after surprises his wife and secretary together. That same night Kerwood and Mrs. Matthews meet ready to leave the house, each carrying a suitcase. The butler sees them and warns Matthews, who, infuriated, snatches up a pistol and rushes into the library. A struggle ensues, and Matthews is on the point of shooting Kerwood, when his wife manages to attract his attention to a note she has left on the table. Then he learns that his secretary is the wife's reprobate brother, whose identity she has not dared to disclose. She had planned secretly to take him home to her father to beg for his forgiveness.

THE DEPUTY'S CHANCE THAT WON (Feb. 17).—Mollie Owens, affianced to Dick Calvert, deputy sheriff, is taken captive by Monk Turgis, an outlaw, and imprisoned in "death cabin." Turgis and his pal try to frighten money out of Mollie's mother. Dick Calvert is put on the trail of the bandits. He happens to see one of them going into the cabin, shunned by everybody on account of two mysterious murders once perpetrated in the shack, and immediately investigates. He is seized by the outlaws, who truss him up. While they are forcing Mollie to write another threatening note to her mother, Calvert manages to slip a scrawled line into the pocket of one of the bandits, who later drops it in the town gambling room. The clue is taken to the Sheriff, who rides post haste to "death cabin," captures the outlaws and rescues the lovers.

THE FATAL BLACK BEAN (Feb. 19).—Anita, a Mexican girl, falls in love with John Gordon, an American mine superintendent, hated by her brother, Pedro. Later, Pedro plans Gordon's assassination. Anita conceals in her clothing a black bean, and feigning that Gordon has done her a wrong, goes to her brother and begs to be allowed to kill the American. As she has expected, Pedro tells her that the assassin will be chosen by lot—and then he passes round a hat full of beans, all of which are white save one, which is black. Anita surreptitiously takes the black bean out of her waist and the duty of planting the bomb, which is to destroy her lover is accorded to her. After she has disguised herself as a man and ridden off, her brother discovers the black bean left in the hat. Suspicious of Anita, he follows her on horseback. She does her best to evade him, but is caught and forced to plant the bomb. Secretly, however, she has removed the fuse. Meanwhile Gordon finds the unexploded bomb, and looking for its thrower, he descries Anita struggling with Pedro in the distance. Gordon arrives just in time to save the girl's life; and the brother and his horse, falling over the cliff, are killed.

PRINCESS.

ACROSS THE WAY (Feb. 12).—Sparks learns, upon visiting his fiancee, Bianca, an art student, that his friend, Tom Brown, a writer, is living across the court. He soon sees that Bianca and Brown are mutually attracted and plans to play a joke upon his friend, which shall make the latter doubt his own sanity. He persuades Bianca to enact a scene with him before the drawn window curtain in which she is attacked by a man with a pistol and, drawing a dagger from her bosom, defends herself, kill-



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ing her assailant. Brown, seeing all this in silhouette on the shade, rushes to Bianca's assistance. He finds her reading peacefully, and is told that the incident must have been an hallucination of his own brain. A few evenings after this Bianca actually is attacked by a burglar. Brown, who now is "on" to the fact that in the former instance his friend Sparks had designs upon him, at first thinks this also is another of Sparks' "jokes." However, he goes stealthily to investigate—and is just in time to save the girl, who breaks her engagement to Sparks and marries Brown.

MAJESTIC.

A MAN AND HIS WORK (Feb. 16).—Connolly enjoys a good breakfast with his wife, Mary, and his children, who are very dear to him. He then reports at police headquarters as usual. He is detailed on the job of catching a man, who the night before has committed a safe robbery and all but murdered a night watchman. The watchman is able to identity the thief's picture in the rogues' gallery, and Connolly, taking his life in his hands, sets out on his trail. He knows Smitty's hang-out, and disguising himself as a yeggman, succeeds in finding him and a pal. A fierce fight ensues, in which the thieves make their getaway and lead the detective a chase to Smitty's tenement. Connolly finally outwits the crooks, however, and turns them over to the authorities. He then dresses the wounds he has received, changes his clothes and goes home to supper. Not a word of the perils he has undergone passes his lips to Mary and the children.

THE LOST LORD LOVELL (Two Parts—Feb. 21).—Molly, a slavey in a New York boarding house, is in love with Herbert, the butler at the house next door. They are engaged to be married. Molly is a sort of Cinderella, whom everybody in the boarding house picks on—especially Beth, an actress in search of a rich husband. A mysterious man comes to the place, and both Molly and Beth, because of his resemblance to a picture they have seen in the paper of the lost Lord Lovell, believe him to be none other than this titled Englishman, whom the trustees of his estate are seeking. Beth gets the stranger a place in her company, and the manager makes money featuring "the lost Lord Lovell." Meanwhile, Molly and the butler have been married. To celebrate their honeymoon they go to the theater. Coming out, they read in the paper about the hit Lord Lovell is making on Broadway and the story of his disappearance from England. The butler is slightly surprised at this—for he is in fact the true Lord Lovell. He proves his identity, much to the chagrin of the actress and the disgrace of the impostor. And Molly, the poor little slavey, who has in her the makings of a great lady, is rather surprised to find herself the wife of a real English lord.

KOMIC.

MUSIC HATH CHARMS (Feb. 14).—Jim and Jed, rivals for the hand of Nell, both ask her father's consent. She is in love with the latter, who performs brilliantly upon the piano. But her father favors Jim, who aspires to become a great singer. It is decided to let the matter rest six months, and then try out the suitors on the strength of their musical abilities. Jim learns only too soon that never will he become a Caruso. Chancing upon an Italian laborer, however, who has the voice of an opera singer, he arranges for Tony to act as his proxy in the forthcoming tryout. On the evening of the contest, the Italian, concealed behind a curtain, sings while Jim goes through the motions in dumb show—and the pianist is eclipsed. All is well, until Tony is attracted to the kitchen by the maid. There he partakes of punch and is moved to sing on his own account. The sounds penetrate to the parlor. Jim's ruse is laid bare. And Nell starts in taking lessons on the piano from Jed.

ETHEL GETS CONSENT (Chapter 17 of the Famous "Bill" Series—Feb. 21).—Ed, Ethel's beau, going out in the morning, accidentally leaves behind him a note from Ethel asking him to take her to luncheon that day. Ed's mother finds the note and thinking it is intended for Ed's father proceeds to look into matters. Meanwhile, Ed has called on his father to announce his intentions of marrying the fascinating stenographer. But father cannot see it at all. Ed calls for Ethel and they go to luncheon. A few minutes later, his father enters Hadley's office meaning to talk Ethel out of the match. Seeing a client of the lawyer's leaving the place, he follows her, believing her to be Ethel. She chances to enter the same restaurant where Ed and Ethel are. Ed, seeing his father coming, slips under the table, and is delighted to hear father entering into animated conversation with Ethel, who evidently is making a hit. Meanwhile, Ed's mother has traced her husband to Hadley's office. Learning that Ethel has gone out to luncheon with a gentleman, she hastens on to the cafe. At her approach, it is father's turn to get under the table, where he and Ed are brought unexpectedly face to face. Ed Sr. gives his consent to the match, and in return Ed Jr. squares things for father with mother.

BEAUTY.

THE HAPPIER MAN (Feb. 16).—Mary Fuller, a young reporter, envies William Summer, a rich bachelor mine owner—until she learns his story. She is sent to interview him and he confides to her the history of his youth. He and Harry Warden both had loved Lucille Page. Then they went west to prospect for gold, and his own eyes were blinded by dreams of wealth. When the opportunity presented itself for Summer to work a rich claim, which fate brought into his hands, he willingly came to an understanding with Warden, that he should resign to him all claims upon Lucille Page, if his friend cared to go back East to her. For his own part, he would stay and dig a fortune out of the earth. Years later Summer returns a millionaire—to find his former partner happily married to the sweetheart of their youth. In contrast to Warden's, his own life is empty. Mary Fuller learns that there are some joys which great wealth cannot buy.

AMERICAN.

IN THE TWILIGHT (Two Parts—Feb. 15).—Ellen and Mary, two sisters, are courted by George and Sam, who are brothers. At evening when the girls' mother plays to them the twilight song, she tells them that just as they are happy now in the twilight of the day, so must they watch to keep their love and happiness also in the twilight hour of life. They laugh, never doubting the future. Mary and Sam are married, and their hopes are fulfilled. George, however, goes to the city, where he goes rapidly down hill. He marries Doris Grant, and Ellen is left on the farm, broken-hearted. Years later, George, released from penitentiary, his wife dead, seeks the home of his boyhood. He finds that Sam and Mary have adopted his little girl—and faithful Ellen still is awaiting. Thus, in the twilight of life, the lovers, whose early dreams were frustrated, find their happiness together.

SAINTS AND SINNERS (Feb. 17).—"The Saint" of the village is a rich woman, who lives in a big house and plays Lady Bountiful. She professes herself a Christian and has a great deal to say about the force of her example in the community. "The Sinner" is a young man who does not pose as godly. He even plays cards, and it is whispered about that he is an atheist. To this village comes a broken-hearted girl with her nameless child. "The Saint" hears her story and turns her away. But "The Sinner" takes her in and cares for her and the baby. Her presence in his house creates consternation among the villagers, and their feeling is intensified, when on Sunday "The Sinner" and the strange woman appear at church. Fortunately, the minister of the town is no hypocrite. And through his efforts, the outcast at length is made one of the community.

BRONCHO.

SHORTY'S SECRET (Two Parts—Feb. 17).—Shorty's pal, Bill Forbes, is in love with Nell Compton, the banker's daughter, and she with him. Judge Tuttle, who also aspires to the girl's hand, has the support of the father. Shorty and the cowboys go into town and Shorty gets "soused." He is arrested and discovers a rich mine in the cellar of the jail. He is bailed out and goes home. Meanwhile Forbes has been informed by the banker that unless he can raise $5,000 he cannot pay attention to his daughter. Shorty discovers this and arranges to get arrested again. He does so, and passes out to Simms through the bars enough money to give Forbes $5,000, and also buy the jail property. Shorty is given six months but Simms has bought the jail property. The sheriff is ousted and Shorty is supplied with all the delicacies of the season in his cell, where he intends to spend six months. The story ends with the reunion of Bill Forbes and Nell.

KAY-BEE.

MR. SILENT HASKINS (Two Parts—Feb. 9).—Priscilla Miller, the village milliner, and a leader in the uplift work of the village, is a young and pretty girl. She receives a letter from Lon Haskins, at Gunning, Arizona, informing her that her uncle has died and left her his business. Priscilla decides to go to Arizona and run the business herself.

Upon her arrival there she discovers the business to be a big saloon, and gambling and dance hall. She is much shocked and orders Lon to close the whole works. This angers the townspeople and Jim Black, a profesional gambler, suggests that he marry Priscilla and take over the business. He goes to her room to put his plan in force but there he runs into Lon, who orders him out. He and Black meet outside the saloon and Lon informs him that he also is offering his services in the marrying line. The

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men decide that Lon and Black gamble for Priscilla, the first man who goes broke to leave the town and give up the girl. Lon, by means of a trick seal ring, wins but, thinking Priscilla does not care for him, he says nothing to her about it. Priscilla decides to go back home and writes a note to Lon telling him he is welcome to her uncle's place, as he would have been to the owner, had he cared. Lon mounts his horse and overtakes the stage, grabs Priscilla and they ride to the minister.

DOMINO.

THE SECRET OF THE DEAD (Two Parts—Feb. 18).—Donna Carrillo and her daughter, Maria, are the descendents of an old Spanish family and have sunk to comparative poverty. Their notes are held by a Don in the neighborhood, who insists upon the payment of the interest or the hand of Maria Carillo in marriage. This condition is hateful to both the daughter and the mother.

On the estate of the Carrillos, a party from an Eastern University is excavating for Indian relics. They find a petrified Indian which proves very valuable. The University makes Donna Carrillo an offer which she accepts and with this money intends to pay off the interest. Don Jose discovers this and shoots the petrified Indian, destroying it. Imbedded in the breast of the Indian is a parchment which reveals the hiding place of immense treasure. Tom, the son of the professor in charge, heads an expedition to recover the petrified Indian. Tom is particularly desirous of recovering it because of the love which exists between himself and Maria.

Meanwhile, Don Jose, learning of this, incites the Indians to waylay the expedition. They do so, desperate fighting results, the expedition being rescued by Mexican rurales. Don Jose returns, informs the Carrillos that the party has been massacred and insists on the payment of the interest or Maria's hand in marriage. The party arrive in opportune time and everything ends happily for Maria and Tom, while Don Jose is killed by the Indian chieftain, whom he failed to assist at the crucial moment with his peons, thus resulting in the extermination of the tribe.

KEYSTONE.

MABEL, FATTY AND THE LAW (Jan. 28).—In a small city park where strict vigilance is maintained against flirting, Mabel, a young and pretty wife with a bore of a husband innocently amuses herself with the harmless attentions of Fatty. Fatty relishes the situation all the more because this is one of those rare occasions, when he has succeeded in escaping from the jailor-like watchfulness of his wife. Meanwhile, Fatty's wife and Mabel's husband are carrying on a similar game. They are discovered by the police and a sensational arrest ensues. Both couples appear in court, where numerous complications make a reelful of fun.

THE HOMEBREAKERS (Two parts—Feb. 1.)—A bank president in a small town bestows attentions and gifts upon the wife of his cashier. The cashier, meanwhile, is lavishing compliments and gifts upon the wife of the president. The deception on both sides is successfully perpetrated until the wives put in an appearance on the same day at their husbands' place of business. A slight slip on the part of the janitor plunges everybody in disaster, and the married couples earnestly repent their folly.

MUTUAL.

MUTUAL WEEKLY NO. 6 (Feb. 11).—Latest pictures from the seat of war:

Raw recruits are inspected by British army officers.

Noon day mess.

Boy scouts act as couriers.

Floods along the Meuse.

The convent ruins; seeking for lost treasures.

French marines march through Paris.

Ruins in Nomeny.

Miss Nona McAdoo, daughter of the Secretary of the Treasury, sails for Europe to become a war nurse.

President Wilson's barge, in which he will lead the procession of battleships through the Panama Canal, when formally opened. Sub title—After trial spin it is loaded on flat car and sent to Hampton Roads, Va.

Famous old bulldog of the navy, the "Oregon," arrives in San Francisco Harbor on way to lead battleships through the Panama Canal. Sub title—Some of the crew who took the "Oregon" around the Horn in 1898.

The "Dacia," transferred from German to American registry, sails from Galveston, Tex., with cargo of cotton which the British Government threatens to seize.

The Knickerbocker Hotel, New York City, establishes a bread line for jobless men. Some women with babies also fed.

The first big blizzard of the winter hits New York.

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S. S. "Powhattan" goes aground on Coenties Reef in New York's East River.

Trans-continental telephone line is opened, linking New York, Boston and San Francisco. Sub title—Map showing route of Trans-continental Line. Mayor Rolph of San Francisco talks with Mayor Curly of Boston.

Flames sweep steamship pier at New York City.

Ski jumpers break records at Cary, Ill., meet.

FEATURE FILM STORIES

PATHE EXCHANGE, INC.

THE ACID TEST (Balboa—Three Parts).—Ted Miller, the son of a railway general manager, toils not, neither does he spin. In fact, the only work he enjoys is trying to fill a straight flush in a poker game, or driving his fast racer. He is at length prevailed upon by his father to accept a position in the office. The dull routine of office work palls on him, however, and he longs for excitement. This he gets when a couple of chorus girls calls on him at the office. His father remonstrates with him and threatens to cut off his allowance. Pressed for money Ted sells his racing machine and proceeds to "burn up" the proceeds. Broke at length he accepts a position with the railway construction gang. Strange to say, he labors honestly, Spurred on by the scornful smile of a saucy telegraph girl, Ted plugs along realizing that he has fallen in love with her. Put on his mettle Ted's ability asserts itself and he is promoted to assistant traffic engineer. Following a terrific storm the railroad is tied up by a flood. By stint of hard work and Herculean efforts Ted at last sees success crown his efforts, and the road is finally cleared. Traffic is again resumed. David Miller, the general manager, on a tour of inspection, demands to see the man who is responsible for the good work. His surprise may be judged when he learns that his own son is the man. Explanations and forgiveness follow, but the "girl with the saucy smile" must needs be included in the happy reunion.

THE EXPLOITS OF ELAINE (Eleventh Episode—Two parts—"The Hour of Three").—Perry Bennet decides upon a wrist-watch as a suitable birthday gift for Elaine, and in company with her and Susie Martin, a selection is made and the timepiece left to be regulated. Another purchaser then moves to the counter and demands a watch identical with the one just sold Bennett. He is served, and exits with the watch in his possession. Craig Kennedy in his laboratory, explains to his assistant Jameson that his new telegraphone will record everything spoken over the wire. He has it attached to the switchboard of an apartment house, wherein dwells a desperate woman, one of the chief accomplices of the Clutching Hand. The purchaser of the second watch makes his way quickly to the abode of the master criminal, to whom he delivers the time-piece. That subtle scoundrel immediately begins his vile machinations upon it. He affixes a small needle, treated with a most virulent poison, and so governed by the works of the watch that at any designated time it will shoot forth and prove the doom of its wearer. Kennedy's examination of his telegraphone shows that his suspect called a certain number the day before, and was told that "the trick would be pulled off at three o'clock." The phone number is traced, and proves to be the liar of the Clutching Hand. Disguised as that criminal, Kennedy enters his rooms. When the Clutching Hand himself arrives, he is confronted by the detective, who calls the game up. Kennedy's triumph is short-lived, however, when he is informed that in twenty minutes Elaine Dodge will be no more. He grants the criminal temporary immunity to learn how Elaine's life will be attempted. When the full horror of the fiendish craft is disclosed, he rushes madly off, and arriving with just two minutes to spare, tears the watch from the wrist of the unsuspecting girl. As he rushed from the presence of the Clutching Hand, Kennedy removed his hat from the table where it covered a selenium cell, an electrical contrivance that allows the electricity to pass through it only when exposed to the light. The current rings a bell in an adjoining lot, where Jameson and a squad of policemen await the signal to raid the headquarters of the nefarious crook, He, seeing the wires, and scenting an attack, vanishes into a secret passageway through his desk, and, a short while later, under the very noses of his pursuers, saunters urbanely from an adjoining apartment, a bewhiskered and distinguished foreigner.

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THE POLICE DOG (2nd Episode—An Animated Cartoon Comedy).—Officer Piffle, of the "White Lights" squad, seeks relaxation from his labors by taking a plunge in the harbor. A hungry shark, on the lookout for eats, makes a play for the cop, and a merry chase follows. The Pinkerton Pup decides to teach Piffle a lesson, and makes off with the officer's pants. He carries them to a nearby pawnbroker, and endeavors to sell them to him for three "beans." The pawnbroker can't see it, so the pup decides to try the butcher, who trades a large juicy steak for Piffle's pants. Meanwhile the shark and Officer Piffle fight it out to a finish. The shark is glad to get rid of his tormentor, who looks in vain for his trousers. Piffle substitutes a barrel for his missing garment. The barrel is a tight fit which fact is noted by "Billy" Goat, who, with a well-directed butt, sends Piffle rolling toward the station house where he finally lands on top of the Captain. Charged with assault and conduct unbecoming to an officer, Piffle is left to languish and soliloquize in a cell.

A TRIP TO MADEIRA.—Many interesting views are shown of the Madeiras, a group of islands belonging to Portugal, which lie off the northwest coast of Africa. Entering the Harbor of Funchal, a magnificent panorama of the city is seen. An interesting diversion for the incoming passengers is to throw coins into the water which are recovered by the young natives, who are skillful divers. Many interesting scenes are depicted, which clearly show the typical life of these islands. One of the interesting places to the traveller is the ancient residence that once sheltered the late Empress Elizabeth, of Austria. A host of tourists make a rendezvous of Reid's palace, which is famed for its cuisine and the delightful views to be had from its verandas. The spectator is afforded a journey by rail starting from Bombal, which is one unending series of beautiful and charming views.

WILD BIRDS (Scotland—In the same reel as foregoing).—To get an intimate view of the life of wild birds, will be readily conceded to be a difficult matter for the ordinary student of bird life. In this film, however, all difficulty is removed, for many and interesting are the views here shown, which give one an opportunity to study at close hand the habits of our feathered friends. Among the birds which are introduced to the spectator are the Merlins, the Snipe, the Plover, the Black Duck, and others.

"THE EXPLOITS OF ELAINE" (Tenth Episode, Two Parts, "The Life Current").—The Clutching Hand, realizing the futility of trying to match wits with Craig Kennedy, decides upon a novel scheme to discredit the scientific detective in the eyes of his sweetheart, Elaine Dodge. Through his friend Jameson, a newspaper reporter, Kennedy becomes interested in the puzzling "poisoned kiss," which has created a furore among the New York women. The Clutching Hand gives instructions to an attractive, though corrupt young woman, and to her husband, who agree to take an active part in his attempt to make Elaine doubt her lover. The woman calls Jameson on the 'phone, and through him interests Kennedy in the evil "poisoned kiss" which, she claims, has been perpetrated on her. She and her husband contrive a camera attachment to a mounted deer's head, and the husband clicks the camera twice while his pretty wife demonstrates to Kennedy the manner in which the "poisoned kiss" was imprinted on her lips. The pictures are taken to Elaine by the woman, who begs Elaine to give up Craig Kennedy, saying she is his affianced bride. When Kennedy arrives at the Dodge home Elaine refuses the diamond engagement ring he has so confidently brought. His explanations are discredited, and he finally leaves in a huff. Elaine, lured to the woman's home, is there overpowered by the husband and dragged into an unusued sewer, where she is left to die. Kennedy's love, stronger than his wrath, draws him again to the Dodge home, where he learns of Elaine's visit. Quickly suspicious, he gets Jameson to accompany him, and enlisting the aid of a policeman, arrives at the woman's home just in time to see the husband of the "poisoned kiss" faker come up through the cellar, from the asphyxiating sewer. Kennedy, fearing treachery, fixes the man's oxygen helmet to his head and descending, returns with Elaine, who is so overcome that the doctors, hastily called, pronounce her dead. Kennedy's knowledge of ultra-modern science, however, enables him to apply the famous Professor Leduc's method of electrical resuscitation and Elaine once again finds herself indebted for her life to science—and love.

PATHE'S WEEKLY NO. 10 (Feb. 3)—Still More Men Leave for the Front.
Recruits Drill Before Going to Firing Line.
Cavalry Scouts Search for Enemy.
Red Cross Society Help Stricken Europe.
Fatal Fire at Newark, New Jersey.
Sousa Tries Skill at Shooting Clay Pigeons.
Wilson's Barge Ready for Use at Panama.

PATHE NEWS NO. 11, 1915 (Feb. 8).—Bruno Garibaldi buried with great ceremony.
Mortar captured by the Belgians.
Heroes of 1870 honored in exercises.
Unemployed fed at New York hotel.
"Jitney" Bus tried out in Chicago.
Sandstorm sweeps Salisbury Beach, Mass.
Big horse race witnessed by president of Argentina.

PARAMOUNT.

IT'S NO LAUGHING MATTER (Bosworth).—Hi Judd, poet, postmaster and philosopher, is the sunshine of the village, a veritable doctor of happiness. His right arm the little world of the village leans on, the kind words he scatters broadcast reap their harvest of love for the old postmaster and the verses he writes (sometimes when he should be working) proclaims him the wit of the village. And because of the verse writing Mrs. Judd is often discouraged. Hi confides in his daughter, Bess, that he often stands in awe of Mrs. Judd when she catches him pencil in hand, with the woodpile untouched and the chores not done. But Bess is consoling and when Hi is not around she makes a collection of the verses and sends them on to a great newspaper.

Theirs is a peaceful life that must have its dramatic climax and it all descends upon them at once. Jim Skinner, an unscrupulous, grasping old miser, holds the mortgage on the house and also has designs upon Hi's position as postmaster. Then the bank fails and shadows hang low.

In the meantime drama is stirring within their home. Bess who had thought she cared for Hal, the station master is under the spell of Sam who has come from the city to be the new ticket agent. Hi, dubious of his character and regretting his daughter's change of heart, before it is too late, finds a picture of Sam, his wife and their baby. Hi recognized in the wife, Belle, the long missing daughter of Mother Wilkins, a widow of the village whose home has burned and who would have suffered privation had it not been for the generosity of Hi. He sends for Belle, making her believe the money and message come from Sam and when Sam is confronted with the wife and baby he sees there is nothing to be done but face the unexpected situation.

The mortgage is due. Heartbroken, they are preparing to leave the little home when word comes from the newspaper—"Verses accepted, send them as fast as you can write them."

Thus ends the story. Hi, with his $500 check from the newspaper pays off the mortgage, the future holds its promise—Mother Wilkins is happy with her daughter and the little baby—and Hal and Bess are engaged to be married.

SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode No. 5—"A Woman in Trouble"—Two Parts).—In the preceding installment June, the runaway bride, was sent to a mysterious house by an employment agency, and followed by Gilbert Blye, the man with the black Vandyke.

June is shown into what was apparently once the parlor of a gambling house, but is now fitted up as an office. Blye and the keeper of the house peer smilingly at her through the hall door. Then the keeper enters, and after a short chat with June, hires her.

Aunt Debby, the Moore's cook, goes marketing, and meets Marie June's maid, who is also marketing. There is a scene in the market, Marie denying that she knows Aunt Debby. But the old servant will not easily be put off, and she wrestles with Marie, knocks her down, and sits on her. Several policemen, hearing the commotion, enter, and arrest Aunt Debby. The patrol is summoned, but the policemen, to their great chagrin, find that the door of the wagon is not of ample size to permit of the free passage of Aunt Debby's corpulent frame. Marie does not like to see Aunt Debby arrested, and when Officer Dowd, Marie's friend, appears, she whispers to him, and he gets the other officers to let Aunt Debby go free. Aunt Debby hurries to Ned, the deserted husband of June, and he, summoning his detectives, rushes to the market to endeavor to take up Marie's trial, but to no avail.

June is instructed in her duties by the keeper, and is horrified when it dawns upon her that the place is a gambling establishment. Mrs. Gwen Perry, a patron of the place, finds herself hopelessly in debt, and her husband will not give her any money over her allowance. The keeper duns her for her debt, but Mrs. Perry cannot pay. The keeper then calls up Mr. Perry, but he, furious, threatens to raid the place. The keeper informs Blye of the threat, and one of the girl employees is sent to the basement to be in readiness to start a fire, if a raid takes place. Mr. Perry enters, and has an argument with the keeper, at length telling him to call Mrs. Perry. It is evident that he is through with his wife, but June, summoning her courage, takes an active interest in this new phase of the eternal money question which caused her to leave Ned, and pleads with Mr. Perry. He at length relents, but Mrs. Perry, entering the room and seeing him, is seized with sudden panic, flees, and is about to shoot herself, when June intervenes. Mr. Perry takes her into his arms, and there is a happy reconciliation. At this moment some policemen appear at the door, and the fire is started. A mad rush from the house follows, June escaping with the rest in the confusion. But Blye picks up her trail, and follows her through the streets. Ned, on a street car, sees June running along, and Blye pursuing her, and he hastily alights from the car and pursues.

WORLD FILM CORP.

A DAUGHTER OF THE PEOPLE (Dyreda—Five Parts).—Arthur Stillman, the senior member of the firm of Stillman and Thornton, cotton goods manufacturers of Rockton, Mass., has closed his mills under the pretense that he cannot obtain cotton to operate, but really because he has conceived the plan of secretly buying cotton and storing it for the rise in price that he knows will come. The town of Rockton is entirely dependent upon the mills for its existence and the closing of the mills causes great suffering and even starvation. Dell Hamilton, daughter of an old mill dyer and a favorite with her people by reason of her sweet character and true sympathy with them, is probably the one in Rockton who suffers most. Her lover, Sam Lloyd, in despair at his inability to provide for his mother and sick sister, receives a note from a friend suggesting that if he can get to Springdale, a town nine miles distant, that he may get a job as fireman in a certain mill. On his way home, he accidentally comes upon a large warehouse which he learns is filled with cotton bales, and upon careful inquiry he finds that the cotton is being stored there by Stillman and Thornton. In a flash the true state of affairs is recognized by him and spurred on by bitter anger he makes his way back to Rockton, where he meets some of his mates and makes known his discovery. The news spreads throughout the town and groups of mill hands gather here and there voicing their indignation. Bill Slinger, a great strapping big-hearted fellow and a favorite among them is selected as a leader to get them either justice or revenge.

Dell, in horror, goes to Stillman's house to warn him of his danger. She pleads with Stillman to open the mills and give work to the people and tries to soften his heart with her stories of the condition of the people. Stillman, whose passion for the girl has been growing stronger day by day, finally tells her that he will open the mills upon one condition, that is that she marry him. Stillman hastily arranges an illegal marriage with Dell. The girl believes she is to become his lawful wife, but Stillman has no such intention. The ceremony is performed and they repair to Stillman's home in the country. Dell writes her father of her marriage to Stillman, but he intercepts the letter and substitutes one supposed to come from a certain friend saying that Dell will not be home that night because she is going to watch by the body of the dead boy, Bennie.

In the meantime Stillman's love for the girl is growing genuine and she becomes the one thing in the world that he desires and his one fear is that she may learn the secret of the illegal life. Dell returns to the mill and is indignantly repulsed by her former friends. Her father in a bitter scene renounces her and in utter dejection she finds her way to the boiler room of the mill seeking Sam, from whom she at least expects sympathy. She meets with the same treatment at Sam's hands and in fact is informed by this that he has entirely forgotten her and is to be married to another. Dell has heard the conversation between Stillman and Sam and a revelation comes to her. She realizes the true condition. She knows that Stillman is the real love and slowly and sadly she walks to him as she asks him to take her back.

UNIVERSAL SPECIAL RELEASE.

THE MASTER KEY (Episode 12—Two parts—Released Week of Feb. 1)—It will be remembered that in the eleventh episode of "The Master Key" that a Hindu peddler, visiting a pawnshop to sell his wares, consisting of a few Oriental rugs, sees the idol, recognizes it as one which was stolen from him in India years before, and immediately purchases it. The idol has a long history, of which Dore and Ruth know nothing. Upon tracing it to the pawnshop, however, they learn that the Hindu has forestalled them, and that the idol is gone. Wilkerson, also searching for the valuable little idol, which he has permitted to slip through his fingers, trails Ruth and Dore. The pawnbroker tells Ruth and Dore of the strange Hindu to whom he sold it. Dore decides that the oriental is likely to return to India with it, and through the captain of the steamer he traces the Hindu to a ship bound for the Orient. Everett again assists them with money for the voyage. Sir Donald Faversham, learning that Ruth is in

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Los Angeles, calls on her to renew their friendship, and, learning that they are going to the Orient, he offers his services, he having been previously stationed in India as a British officer.

In passing through the streets Ruth's sympathy is aroused in the interest of a poor beggar who is being tormented by the natives, and she goes to his rescue. Later this native proves his gratitude to her.

A former servant of Sir Donald is engaged to assist them, and in the guise of natives they visit the temple, after having found where the sacred image has been hidden. In attempting to steal it Dore is captured. Sir Donald returns to Ruth with the news. She begs him to assist Dore to escape, and the Englishman offers to do so on condition that Ruth will promise to marry him if he succeeds.

Torn between conflicting emotions, Ruth forces herself to accept the proposition. Sir Donald thereupon secures the services of other former troopers, and with his old servant he rescues Dore after a desperate struggle, in which Hindus and soldiers take part.

THE MASTER KEY (Episode 13—Two Parts—Released Week of Feb. 8).—Episode Thirteen opens with the same balcony scene which closed Episode Twelve. Ruth and Sir Donald are seen together. Sir Donald makes it plain that he feels much satisfaction at having rescued Dore and forces things to a point where Ruth must live up to her promise to marry him. Dore sees the exchange of glances between Sir Donald and Ruth and is much perplexed.

Meanwhile there is much confusion in the temple. The high priest, angered at the desecration of the Temple by Sir Donald's Hindus, calls for vengeance. They start out to make a tour of the European hotels in their efforts to find Dore and Sir Donald. Ruth is bathing Dore's wound and Sir Donald is outside smoking when the Hindus come up the street. Wilkerson and Drake see the mob approaching the square yelling excitedly. The native police are quite unable to quiet the mob.

Sir Donald is warned by a Hindu servant of his danger. He goes into the room where Ruth is attending to Dore and seizes her by the wrist. Ruth breaks from him and flees with Dore, who straps on his revolver. The mob arrives as they descend and bombards the hotel with stones. The porter of the hotel, fearing the vengeance of the high priests, opens the gates and permits the mob to enter.

Meanwhile Dore, Ruth and Sir Donald, guided by a servant, dart into a side passage, which leads into a walled court. Ruth recognizes among the crowd of beggars in the court-yard the one she befriended some time previously. While the mob is besieging the front gates the beggar tells Ruth to get into a basket nearby. The beggar then closes the lid and opens a door leading down into a cellar. Dore and Sir Donald follow into the cellar and the beggar closes the door upon them.

The mob then surges into the court. The beggar leads them into a blind passage. Meanwhile he hurries Ruth, Dore and Sir Donald into vegetable carts and covers them with rugs. Other beggars then run off with the two-wheeled carts through another passage just as the mob, seeing that they have been tricked, runs back into the court. The mob searches the cellar thoroughly but fails to find the Europeans. Ruth, Dore and Sir Donald are meanwhile wheeled off in safety while the police scatter the mob.

His vengeance frustrated, the high priest decides to send the idol to a distant temple for safe keeping. The idol is wrapped up and the high priest with his acolytes engage eight donkeys and start inland with the precious idol. Ruth, Dore and Sir Donald are well taken care of by the beggars meanwhile.

Through the English papers Wilkerson, Mrs. Darnell and Drake learn of the riot among the natives in Calcutta and of the attempted stealing of an idol. Drake suggests bribing their guide to find out where the idol is being taken by the priests of the temple. The scheme works and the bribed guide returns with the information regarding the destination of the priests and the idol.

Wilkerson follows the high priests, with the Hindu for a guide, and engages a number of English sailors and roustabouts to waylay the party and to secure the idol. They surround the camp of the priests. The sailors and roughs kill all the priests in a hand to hand fight. When they have finished Wilkerson and Drake search the mule packs. The idol is soon found. When the eye of the idol is removed the plan of "The Master Key" mine is seen to be within. Wilkerson withdraws and examines them carefully. He then secretes the plans in his bosom. The last scene of the episode shows Ruth snuggled closely against Dore waiting for the dawn to come. Ruth is uneasy, although she does not know why, and seems to sense that something has gone wrong.

THANHOUSER SYNDICATE CORP.

THE $20,000,000 MYSTERY (Episode Thirteen—Reels 25 and 26—"The Secret of Dr. Munn's Sanatorium").—The incarceration of Howard, the mine superintendent, and Zudora in the sanatorium, as set forth in Episode Twelve, and their subsequent release made Madame Duval still more eager to accomplish her evil ends. This the more so as it is decided to send Jim Baird to South Africa to examine the Zudora mine properties and, if possible, reclaim them for the rightful owner. But Baird has hardly left New York, before Zudora and Howard, the latter a very ill man after his rough treatment at the hands of Dr. Munn, suddenly disappear again. Tom Hunt and John Storm are at their wits' ends, and fruitlessly search everywhere for the missing pair, never suspecting that the subtle mind of Madame Duval has arranged for their imprisonment in the sanatorium again, as she realizes that this is practically the last place where Hunt and Storm would expect to find them.

In the meantime Baird has arrived in South Africa. Nor is Bruce, Madame Duval's able lieutenant, far behind him, for a few days later he, too, reaches the mine. He does not know that Baird has recognized him and that he is watching his every move. It happens that a short time later one of the Kaffir miners unearths a sixty carat diamond—a gem of purest water as expert examination proves, and Bruce, homesick for the joys of Broadway, cables Madame Duval and Captain Radcliffe of the find, announcing that he will bring the diamond to New York in person. That night, as Bruce smokes his cigar, Baird is watching the waste-basket, where he has hidden the treasure trove. As soon as Bruce falls asleep Baird climbs in at the window, obtains the diamond, and escapes into the darkness, but not before Bruce, awakening, fires at him with a shotgun.

Unfortunately, Bruce has recognized him, and so when Baird takes ship for New York, almost the first person he encounters on board is that worthy. Together they are fellow-passengers during the long voyage. As Baird already has notified Hunt and Storm that he has the gem and knows they will meet him at the pier, he has scant fears that the band will be able to trap him. He little realizes the desperate character of Madame Duval and her aids.

Meanwhile Storm and Tom Hunt have been able to gain no trace of Zudora, nor the vanished Howard, and it is with downcast faces that they meet Jim Baird at the steamshop dock. In the confusion, Bruce deftly snatches Baird's satchel, which contains the precious diamond, and dashes through the crowd. He springs into a taxi, which is driven by one of the gang, and dashes off at top speed. But he is not to escape so easily, for Hunt, Storm and Baird leap into another machine and start in pursuit.

Then follows a mad race between the two machines. Soon the city is left behind and Bruce's vehicle turns into a road, which the trio behind recognize. A minute later it stops at the driveway of the sanatorium and Bruce dashes into the house. But his pursuers are too close behind to enable him to escape without a struggle, and the same thought has struck them all. Perhaps Zudora is within these wicked walls? Baird flings aside the attendants, who would stop him at the door, while Storm and Hunt force their way in through a window. Hurriedly they make a search of the building, finding Zudora and Howard imprisoned in an inner room, and while Storm carries her half-fainting form to the limousine, Baird and Hunt continue their quest for Bruce, who has disappeared in the melee. At last, however, they are compelled to acknowledge defeat. Bruce has got clean away with the diamond.

KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, February 15, to Saturday, February 20, inclusive).

BIG-HEARTED JOHN (Two Parts—Alhambra).—John Mason, a good, whole-hearted cowboy, is in love with Mary. Tom West is a rival of John and tries in every way to disillusion Mary of John's faithfulness. Jim Burton is a drunkard and abuses his wife and little son. While he is in one of these fits of anger, John stops him and advises the wife and child to go away. Burton, who is drunk at the time, starts to lash Mason over the back with a cowhide whip. Mason stands there and laughs in derision of Burton.

From a distance Mary sees this and assumes that John is a coward to stand for such treatment. Tom West, who also witnesses the same thing, runs to Mary and taunts her on her cowardly lover. John does not know why Mary sends his ring back and is brokenhearted. Jim Burton's wife receives a letter from her sister, telling her to leave her husband and use the money that is enclosed in her letter and come to her with her boy. Jim sees her open the letter and he takes the money away from her. Mason appears on the scene and learns from Mrs. Burton the cause of her trouble. He gives her money enough to go to her sister and drives her to the station with her little boy. Tom West sees this and tells Mary about it. They immediately follow. Jim, who has been thrust out of a saloon, passes by the station and sees his wife getting out of the carriage and forthwith starts trouble. John, who will stand Burton's fury no longer, shows his superior strength by putting Jim out of the way. Mary observes that John's manhood has asserted itself, and perceiving that he is no coward, goes to him.

THE WESTERN BORDER (Two Parts—Monty).—Mona Darkfeather, daughter of the Indian Chief, War Cloud, is in love with Waco, a half-breed, but her father, who disapproves of him, has already chosen Eagle Mate for his daughter. That evening, Waco returns to Mona's tent and induces her to go away with him. Later, Waco discovers the "Lost Mine" and filling a bag with gold nuggets, he goes to a nearby village to spend some of his newfound gold. There he meets Joe Barker, a dopefiend, in whom he confides his discovery of the "Lost Mine." The following day, Joe secretly sends out a prospecting party to search for the mine.

In the meantime, Joe gets a craving for the "dope" and goes to a hop joint run by a Chinese laundryman. Joe is "broke" and cannot pay for it, whereupon the Chinaman refuses to supply him. In his rage, Joe picks up a flatiron

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and hurls it through a door, killing the Chinaman's sick child in the room beyond.

The party of prospectors sent out by Joe returns and reports their unsuccessful attempt to locate the mine. Joe and his pal Bill then frame up a plan whereby they ensnare Waco to the hopjoint. They put him under the influence of the dope and remove his bag of gold nuggets from him. They plan to get the secret of the mine from him, then murder him and get rid of his body in a barrel. The Chinaman, concealed under the bed, overhears everything and decides to save the half-breed. A quarrel ensues about the gold wherein Bill is choked to death, and as soon as Joe leaves the room the Chinaman creeps out from his hiding place and frees Waco. He then places Bill's body in the barrel meant for the half-breed and it is later removed by Joe's pals.

Not being able to overcome his desire for the drug, Joe again returns to the Chinaman's shanty and while he is under the effects of it, the Chinaman ties him to the bunk on which he is lying, then placing a barrel of gunpowder nearby, he put a lighted candle on it. Gathering up his few belongings he leaves his shanty, and joins Mona and Waco, to whom he returns the bag of nuggets left behind him. On waking the dope-fiend is terrified at the position he finds himself in and makes many frenzied attempts to blw out the candle. It is just beyond his reach, and all his efforts to release himself from his fate failing, he is doomed to perish in the forsaken shanty.

CATCHING A SPEEDER (Punchinello).—After a little spat with his son-in-law (Billy), Mr. Wilson decides to go out in his automobile in order to divert his mind. Before he goes, his daughter reminds him of the warning he has received to refrain from speeding. He seats himself beside his chauffeur and everything is going along smoothly, until a flashy flirt crosses the road, at the same time giving them a dazzling smile. This so upsets the chauffeur that he narrowly escapes running her over. Before Mr. Wilson can get over the shock the car suddenly runs into Billy, who has gone out for a walk. The chauffeur deserts the car and Pa, not daring to look back, keeps on running until he reaches the water's edge, where he hides himself in a bale of hay that has been placed on the dock. Pa is afraid to return, fearing arrest, and passes the night on the dock. In the morning Billy and Betty read an account of the chauffeur and Pa having committed suicide. Pa's hat and coat having been found on the dock. However, Billy knows better, and he and Betty start out in search of him.

Pa finally leaves his hiding place and strolls along the shore. The flirt is just getting ready for her morning plunge and as she gets into the water, Pa steals her dress and hat and dresses up as a woman. Just then Billy comes along, Betty following close by. Billy and Pa are just starting a little flirtation, when the flirt suddenly appears and angrily demands Pa to take off her clothes. Pa quickly complies and she walks off very indignantly. They all have a good laugh at Pa's adventures, and Billy and Pa give each other "the glad sign" and agree to be friendly ever after.

A MASK, A RING, A PAIR OF HANDCUFFS (Two Parts—Navajo).—Bill Chambers, a nearby neighbor, is a sort of desperado, who does not stop at any crooked work. He learns from one of his gang that the express company intends sending $10,000 in a strong box on the stage to Eagle Rock. Madge Warren and her brother, Bob, happen to be on this stage, visiting an uncle. When the stage is held up by Chambers and his cowboy bandits, and the $10,000 strong box robbed, Madge surprises the masked Chambers by coquettishly offering him her ring as a souvenir. Chambers has made it a rule never to carry any incriminating evidence about him, but he becomes infatuated with the girl and accepts the ring.

The sheriff with the aid of Chambers and his cowboy bandits fails to locate the thieves and returns to town "baffled," but Bob Warren is bound on finding them. He is made captive by the bandits and threatened with his life unless he agrees to be one of them. Bob's father later appeals to Tom Hawley, United States Marshal of another town, to search for his son. Hawley falls in love with Madge. Chambers, haunted by the vision of the girl, returns and calls on her. At first she cannot recollect where she has seen him before, but suddenly she remembers the masked bandit and knows Chambers is the one.

Later Chambers, who has fallen in love with Madge, proposes and is accepted. He tells her he has no ring just now to which Madge replies that he may use the one she gave him. Unsuspectingly he places the ring on her finger, and the next moment she has him covered with his own revolver. Hawley returns, having succeeded in liberating Bob, and he soon has Chambers and his cowboy bandits rounded up. Hawley claims the $5,000 reward, but the bandit was rightfully caught by Madge. The matter is finally settled by their agreeing to form a partnership for life.

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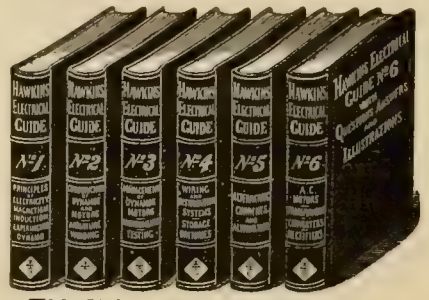

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THE WITNESS (Two Parts—Paragon).—Billy Rand, a wealthy young Easterner in the West, wanders into a gambling hall and becomes entangled in the meshes of one "Bull" Dawson, owner of the place and a notorious bad man. Billy, however, proves a hard victim to handle, and a fight results, during which Pepita, Bull's girl, comes to Billy's aid and smuggles him safely out of the room. Bull and his gang pursue Billy, but a passing freight train proves his salvation. Bull returns to the dive and blames Pepita for betraying him. He casts her off, and orders her to leave him at once.

Two years later, Bull has reaped a rich harvest and sells out his place. He leaves for the East with a forged letter of introduction to a prominent financier, in the hopes of interesting him in some mining schemes. The capitalist, Robert Dale, is the father of Dick Dale, Billy's classmate and chum, and of Helen Dale, Billy's sweetheart. Billy recognizes Bull when he calls on Dale, and warns Dick against him. Bull, in turn, plans to get Dick out of the way, not knowing there is anyone else in the city who knows his identity.

Meanwhile Pepita, forced to earn her living, has obtained a position in the city and sees Bull shortly after he has called on Dale. She begs Bull to aid her, but he laughs at her and again casts her off. Bull returns to the Dale home that evening after the family has retired in the hopes of "getting" Dick. Billy, who has been calling, leaves the house just as Bull enters and hears the shot that Bull fires. Billy rushes back into the house in time to find Dick lying dead upon the floor, the telephone and bricabrac from the table lying beside him upon the floor. As he kneels over him, Dale, Sr., and Helen enter. Billy is placed in a compromising position and accused of the crime. He is placed under arrest.

The next morning, Pepita buys an early edition of the paper and reads of the crime and Billy's arrest. The newspaper story clears the mystery of the night before to her. She hastens to the Dale home and convinces Dale and Helen that she can clear Billy and returns with them to the police court, where the case is to be brought to trial. There she tells her story.

The picture fades back into the night before. Pepita, seated at her desk at the switchboard, hears a call; the phone has fallen from the library table at the Dale home. She listens but receives no answer for a moment, then she hears a voice accuse Bull Dawson of the crime. Her evidence exonerates Billy. Dale, in appreciation of Pepita's testimony, offers her a home with them.

SHERLOCK THE BOOB DETECTIVE (Thistle).—Fred and Rena, society crooks, complete a successful foray and steal the cash and valuables from a free lunch stand in one of

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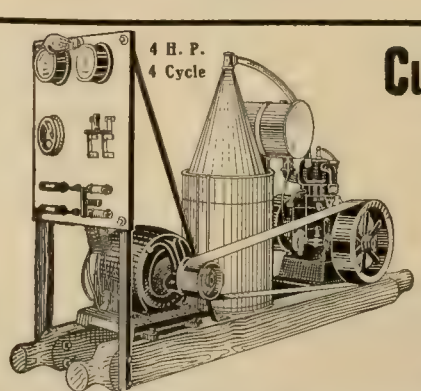

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the city parks. Their theft arouses the entire town, and as a result, the Boob determines to become a detective and hunt down the daring criminals. Accordingly, he purchases a manual which gives instructions in the art of detecting and sets out upon the case. His first clue leads to the arrest of a burro.

Meantime Fred and Rena have carried away the safe of the National Bank. The Boob runs across them but they turn the tables on him, making him a captive and tie him to the safe with a stick of dynamite underneath. The safe blows up. Fred and Rena rush to examine its contents, but the blast has only freed the Boob and he makes them prisoners, just as the city detective arrives and takes them in charge.

SUCH A WAR (Pyramid).—Herr Dill and Monsieur Pomme, veterans of the Franco-Prussian War, had been great friends for a number of years, but at the breaking out of the European war, they immediately became bitter enemies, as did their respective wives. Dill's son and Pomme's daughter, however, were too much in love to allow the war to interfere with their happiness, so are married on the quiet. In the meantime their fathers are engaging in many heated arguments about the war, and are sending each other newspapers containing vivid accounts of the victories won by their respective countries.

To get the German's "goat," Monsieur Pomme attires himself in his old soldier uniform and struts up and down in front of the German's store, shouting "Vive La France!" This proves too much for Dill, who appears at an upper window with a barrel of sauerkraut which he empties upon the Frenchman's head. Later, he also dons his uniform and parades past Pomme's door, yelling "Hoch der Kaiser!" whereupon the Frenchman squirts the contents of a bottle of selzer in the German's face. They then decide upon a duel, the weapons to be a dill pickel for the German and a loaf of French bread for Pomme. In addition, they each arm themselves with a sword.

Returning from their elopement, the young couple discover that their fathers's swords are missing. Becoming alarmed, they summon the police and arrive on the scene just as their parents are about to start a duel. A ducking from a nearby fire hose promptly serves to dampen their ardor, and the appearance of a newsboy with an "extra" announcing "Peace has been declared and the United States is named Mediator" reconciles the warring families. All adjourn to Dill's house, where the young folk's marriage is hailed with joy and the American flag is voted as "being good enough for them."

BILLY PUTS ONE OVER (Santa Barbara).—Billy is in love with Betty and his Pa is aiming to win the hand of Mrs. Stuart (Betty's mother), a charming widow. Billy, however, is quicker than his dad and at a garden party, succeeds in winning Betty's consent to marry him, whereupon he places an engagement ring on her finger. Thereafter every time Pa calls on Mrs. Stuart, he finds Billy there ahead of him, making love to Betty. Finding that this interferes with his plan to win the widow, he conceives of a plan by which Billy can be eliminated for a while. He calls up an Insane Asylum, and has a doctor call and examine Billie as to his sanity, and tips him off to make out a certificate to the effect that Billy is "nutty."

Billy, however, is on to Pa's game, and as soon as his back is turned, changes the certificate, substituting Pa's name for his own. The automobile arrives for the lunatic and Billy assists in dragging Pa into the machine, where he is speedily driven to the asylum and put in a cage full of "nuts," among them being a particularly funny one who imagines he is Napoleon, and makes things very uncomfortable for Pa. In the meantime, Billy confesses to Betty what he has done, who hastens to the asylum and has Pa released. She then phones Mrs. Stuart that she can tell her where Pa is. All ends happily, Mrs. Stuart and Pa falling into each other's arms, Billy and Betty following suit and a double wedding is the result.

FATHER AND SON (Two Parts—Trump).—Christopher Rendall employs in his office his son, Robert, and his nephew, Allan Carter. Robert annoys his father by his youthful carelessness and lack of interest in the business; consequently, the old man turns more favorably towards Allan. On a certain day, however, Allan, who has been misappropriating the office funds, is driven to forge his uncle's name to a check.

Carol Amory, the stenographer in Rendall's office, tells Robert, who is in love with her, of Allan's unwelcome attentions. Robert seeks Allan and in a scuffle gets the better of him. Allan then tells his uncle of the existing affection between Robert and Carol, whereupon Rendall discharges the stenographer. Robert angrily tells him he will go with her. He does, and they are married soon after. Returning home, later, for his personal belongings, his father accosts him with the forged check which has been questioned at the bank. Allan calmly stands by and lets Robert bear the blame, and further shows his mean character by hounding Robert from one position to another, until the young couple are left penniless.

His father regrets his hasty action. His wife realizing this, seeks out Carol and pleads with her to give up her son. Carol agrees to leave Robert. When Robert returns and learns of the hand his family had taken in his affairs, he is enraged as well as grief-stricken over the disappearance of his wife. Then Allan's defalcations come to light and his low character revealed. He is dismissed by Rendall, who now realizes the unjustness of his attitude towards his son and the unworthiness of Allan. Carol and her baby are again sought for by Mrs. Rendall and together they bring Robert home and the two families are soon happily reunited.

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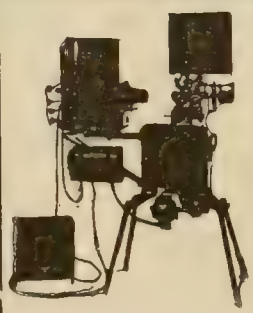
THE FIGHT FOR FORTUNE—The picture tells the story of Richard Wallace and his wife who live in the wilds of Australia in dire poverty. On his way to Sydney, Charles Libton, a successful miner, is fatally injured and obtains shelter at Wallace's cabin. Libton, fearing death, requests wallace to take his claim certificate to his sweetheart in Antwerp. When alone, he writes her that she will receive his share of the gold mine in case he dies. At midnight Wallace enters Libton's room with the intent to rob him. He finds him dead and secures the gold and plans of the mine, whereupon he rides away.

At the mine Peter Smith, Libton's partner, disputes Wallace's claim and they proceed to the sheriff. Wallace declares he bought Libton's share, but Smith disbelieves it and a knife duel is suggested to settle the dispute. Wallace wins and he goes to Sydney, where he sells his claim for a fortune. After disguising himself he continues to travel and lands in Antwerp. He incidentally meets Dorrit Mortimer, who was Libton's fiancee, and falls in love with her. She refuses his marriage proposal, but later consents upon the pleading of her father, who is promised financial aid from Wallace if Dorrit marries him. Wallace's first wife, in the meantime managed to get to Antwerp, where she calls upon Dorrit to explain matters and comes face to face with Wallace. Dorrit's brother, learning of Wallace's crime, summons the police, but Wallace draws a revolver and pays with his life for the crime instead of going to prison.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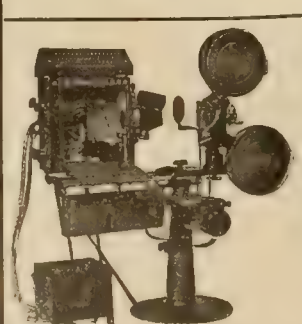
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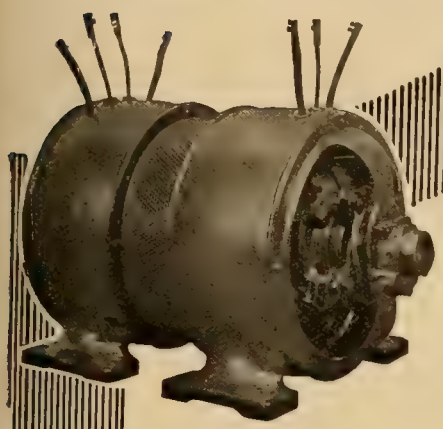
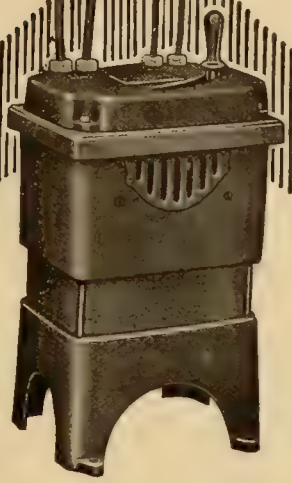
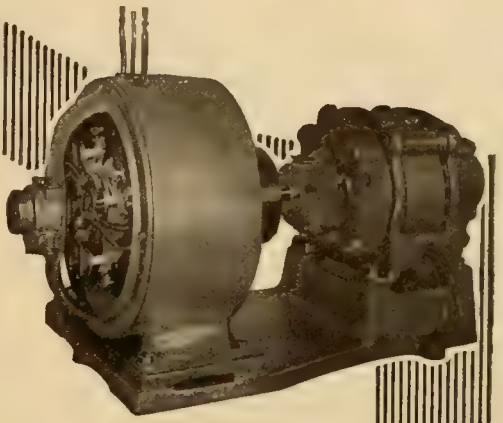


The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.

Sunday—Eclair, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG U.

Feb. 16—No Release This Week.
Feb. 18—An Example (Two parts—Western—Drama).
Feb. 23—Dance Creations (Topical).
Feb. 25 The Prayer of a Horse (His Life's Story Told by Himself, in two parts.

BISON.

Feb. 13—Perils of the Wild (Two Parts—Animal—Drama).
Feb. 20—Three Bad Men and a Girl (Two parts—Western—Spectacular—Drama).
Feb. 27—The Curse of the Desert (Two parts—British—Sepoy—Drama).

ECLAIR.

Feb. 7—Their Hobo Hero (Drama).
Feb. 10—Terror (Two Parts—Western Drama).
Feb. 14—Sight of the Blind (Drama).
Feb. 17—A Voice in the Night (Two parts—Mystery—Drama).
Feb. 21—The New Dress (Drama).
Feb. 24—The Answer (Two parts—Western—Drama).
Feb. 28—A Bit o' Heaven (Drama).

GOLD SEAL.

Feb. 9—The Heart of Lincoln (Three Parts—Civil War Drama).
Feb. 16—Changed Lives (Three parts—Modern—Drama).
Feb. 23—Haunted Hearts (Two parts—Drama).

IMP.

Feb. 8—The Heart Punch (Drama).
Feb. 12—The Stake (Drama).
Feb. 15—The Son of His Father (Drama).
Feb. 19—An Oriental Romance (Two parts—Drama of Romance).
Feb. 22—The Fibber and the Girl (Comedy—Drama).
Feb. 26—The Treason of Anatole (Two parts—Domestic & War Drama).

JOKER.

Feb. 13—Won With Dynamite (Comedy).—Artistic Paper Cutting and Designing (Educational).
Feb. 15—Fooling Father (Comedy).
Feb. 20—Love and Law (Comedy).
Feb. 22—No release this week.
Feb. 27—Saved by a Shower (Comedy).

L-KO.

Feb. 12—All Aboard (Two Parts—Comedy).
Feb. 14—Peggy's Sweethearts (Drama).
Feb. 17—Almost a Scandal (Comedy).
Feb. 21—Their Last Haul (Comedy).
Feb. 24—Fatty's Infatuation (Juvenile Comedy).
Feb. 28—The Avenging Dentist (Two parts—Comedy).

NESTOR.

Feb. 19—How Doctor Cupid Won (Comedy).
Feb. 23—Nellie the Pride of the Fire House (Comedy).
Feb. 26—Taking Her Measure (Comedy).

POWERS.

Feb. 13—The Vengeance of Sampson (Western Drama).
Feb. 20—A Martyr of the Present (Drama).
Feb. 27—The Unknown Brother (Western—Drama).

REX.

Feb. 11—The Phantom Warning (Drama).
Feb. 14—Wolves of Society (Two Parts—Society Drama).
Feb. 18—The Adventures of a Sea-Going Hack (Comedy-Drama).
Feb. 21—Threads of Fate (Two parts—Drama).
Feb. 25—The Mystery of the Man Who Slept (Detective—Drama).
Feb. 28—When the Gods Played a Badger Game (Drama).

STERLING.

Feb. 4—Love and Dough (Comedy).
Feb. 11—Billie Was a Right Smart Boy (Juvenile Comedy).
Feb. 18—The Fox Trot Craze (Comedy).
Feb. 25 The Runaway Closet (Comedy).—Swan Life (Educational).

VICTOR.

Feb. 8—Everygirl (Two Parts—Allegorical—Drama).
Feb. 12—A Bogus Bandit (Western Drama).
Feb. 15—The Unexpected Honeymoon (Two parts—Comedy—Drama).
Feb. 19—The Counterfeit (Drama).
Feb. 22 The Hard Road (Three parts Emotional—Drama).
Feb. 26—The Laugh that Died (Drama).

UNIVERSAL SPECIAL RELEASE.

Jan. 11—The Master Key, No. 8 (Two Parts—Drama).
Jan. 18—The Master Key, No. 9 (Two Parts—Drama).
Jan. 25—The Master Key, No. 10 (Two Parts—Drama).
Feb. 1—The Master Key, No. 11 (Two Parts—Drama).
Feb. 8—The Master Key, No. 12 (Two Parts—Drama).
Feb. 14—The Master Key, No. 13 (Two Parts—Drama).
Feb. 21—The Master Key, No. 14 (Two parts—Drama).
Feb. 28—The Master Key, No. 15 (Two parts—Drama).
Mar. 7—The Master Key, No. 16 (Two parts—Drama).

MUTUAL RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Feb. 8—Justified (Two Parts—Drama.)
Feb. 10—A Heart of Gold (Drama).
Feb. 12—The Wily Chaperon (Comedy-Drama).
Feb. 15—In the Twilight (Two parts—Drama).
Feb. 17—Saints and Sinners (Drama).
Feb. 22—The Decision (Two parts—Drama).
Feb. 24—She Never Knew (Drama).

BEAUTY.

Feb. 9—Mrs. Cook's Cooking (Drama).
Feb. 16—The Happier Man (Comedy-Drama).
Feb. 23—The Constable's Daughter (Comedy-Drama).

BRONCHO.

Mar. 10—The Wells of Paradise (Two Parts—Drama).
Mar. 17—A Case of Poison (Two parts—Dr.).
Mar. 24 In the Switch Tower (Two parts—Drama).
Mar. 31—Shorty Among the Cannibals (Two parts—Drama).

DOMINO.

Mar. 4—In the Warden's Garden (Two Parts—Drama).
Mar. 11 Satan McAllister's Heir (Two parts—Drama).
Mar. 18—The Mill by the Zuyder Zee (Two parts—Drama).

KAY BEE.

Feb. 26—The Sheriff's Streak of Yellow (Two parts—Western——Drama).
Mar. 5—On the High Seas (Two Parts—Drama).
Mar. 12—The Girl Who Might Have Been (Two Parts—Drama)
Mar. 19—Phantom on the Hearth (Two parts—Drama).
Mar. 26 His Brother's Keeper (Two parts—Drama).

KEYSTONE.

Jan. 23—Fatty and Mabel at the San Diego Exposition (Comedy).
Jan. 25—Colored Villainy (Comedy).
Jan. 28—Mabel, Fatty and the Law (Comedy).
Feb. 1—The Home Breakers (Two Parts—Comedy).
Jan. 30—Peanuts and Bullets (Comedy).
Feb. 1—Fatty's New Role (Comedy).
Feb. 4—Hogan, the Porter (Comedy).
Feb. 6—Caught in a Park (Comedy).
Feb. 8 A Bird's a Bird (Comedy).
Feb. 11—Mabel and Fatty's Married Life (Com.).
Feb. 15—Hogan's Aristocratic Dream (Two parts—Comedy).

KOMIC.

Feb. 7—Bill Turns Valet (No. 16 of the "Bill" Series—Comedy).
Feb. 14—Music Hath Charms (Two Parts—Drama).
Feb. 21—Ethel Gets Consent (No. 17 of the "Bill" Series—Comedy).
Feb. 28—A Costly Exchange (Comedy).

MAJESTIC.

Feb. 9—His Last Deal (Comedy-Drama).
Feb. 14—How Hazel Got Even (Two Parts—Drama).
Feb. 16 A Man and His Work (Detective—Drama).
Feb. 21—The Lost Lord Lovell (Two parts—Comedy-Drama).
Feb. 23—The Fatal Black Bean (Drama).

PRINCESS.

Feb. 12—Across the Way (Comedy-Drama).
Feb. 19—Who Got Stung? (Comedy).
Feb. 26—On Account of a Dog (Comedy-Drama).

RELIANCE.

Feb. 10—The Chinese Lottery (Newspaper—Life-Drama).
Feb. 13—The Death Dice (Two Parts—Drama).
Feb. 15—The Other Man (Deluxe-Drama).
Feb. 17—The Deputy's Chance that Won (Western—Drama).
Feb. 19—Above Par (Drama).
Feb. 22—The Muffled Bell (Detective—Drama).
Feb. 24—The Double Crossing of Slim (Drama).
Feb. 27 The Man With a Record (Two parts—Drama).

ROYAL.

Feb. 6—The Star Boarder (Comedy).
Feb. 13—The Escort (Comedy).
Feb. 20—Two Jones' (Comedy).
Feb. 27—Self-Hypnotized (Comedy).

THANHOUSER.

Feb. 7—Big Brother Bill (Comedy-Drama).
Feb. 9—The Smuggled Diamonds (Two Parts—Drama).
Feb. 14—The Gratitude of Conductor 786 (Comedy-Drama).
Feb. 16—A Man of Iron (Two parts—Drama).
Feb. 21—His Sister's Kiddies (Comedy).
Feb. 23—The Adventure of Florence (Two parts—Romantic—Drama).
Feb. 26—$1,000 Reward (Underworld Drama).

SERIAL PUBLICATION CORP.

Feb. 3—Runaway June (Episode, No. 4—Two parts—Drama).
Feb. 10—Runaway June (Episode No. 5—Two parts—Drama).

THANHOUSER SYNDICATE CORP.

Jan. 18—Zudora, Episode No. 9, "Kidnapped" (Two Parts—Drama).
Jan. 25—Zudora, Episode No. 10, "The Gentleman Crooks and the Lady" (Two Parts—Drama).
Feb. 1—Zudora, Episode No. 11, "A Message From the Heart" (Two Parts—Drama).
Feb. 8—Zudora, Episode 12, "A Bag of Diamonds" (Two parts—Drama).
Feb. 15—Zudora, Episode No. 13, "The Secret of Dr. Munn's Sanatarium" (Two parts Drama).

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MISCELLANEOUS INDEPENDENT and FEATURE RELEASES

ALCO FILM CORP.

Dec. 28—Springtime (Drama).
Jan. 4—The Garden of Lies (Five Parts—Dr.).

ALLIANCE FILM CORP.

Jan. 4—In the Shadow (Drama).
Jan. —The Chocolate Soldier (Five Parts—Drama).
Feb.—The Wizard of Oz (Drama).

APEX.

Jan—The Vultures of the Coast (Three parts—Drama).
Jan. —Revolutionist (Drama).
Feb.—The Last Round (Drama).

BOX OFFICE ATTRACTIONS CO.

Jan—The Children of the Ghetto (Drama).
Jan—The Gilded Fool (Drama).
Jan—The Butterfly on the Wheel (Drama).
Jan—The World and His Wife (Drama).
Jan. —Gertie (Comedy).

COSMOFOTOFILM CO.

Dec.—The Black Spot (Four Parts—Drama).
Dec.—The Two Columbines (Drama).
Dec.—A Christmas Carol (Drama).
Jan.—The Victoria Cross (Three parts—War Drama).

COSMOS FEATURE FILM CORP.

Jan. 11—The Little Girl That He Forgot (Five Parts—Drama).

GLORIA AMERICAN CO.

Jan. —Souls Enchained (Five Parts—Drama).

GREAT NORTHERN FILM CO.

Dec.—The Adventures of Gar El Hama (Four Parts—Drama).
Jan.—A Woman of Impulse (Four parts—Dr.).

HEPWORTH.

Dec.—The Basilisk (Three Parts—Drama).
Dec.—Through the Valley of Shadows (Four Parts—Drama).
Feb.—Barnaby Rudge (Six parts—Drama).

ITALA FILM CO. OF AMERICA.

Dec.—Jules Porel-Serpent (Three Parts—Dr.).
Dec.—The Treasure of the Louzats (Four Parts—Drama).

KINETOPHOTE & K. & C. BOOKING CO., INC.

Dec. 7—The Span of Life (Five Parts—Dr.).
Dec. 21—The Little Jewess (Four Parts—Dr.).

KRITERION SERVICE.

(Releases for Week of February 8 to 13 inclusive.)

The Adventurer (Paragon—Two parts—Drama).
A Disappointed Suitor (Thistle—Comedy).
The Bigot (Santa Barbara—Two parts—Dr.).
Poor Little Rich Man (Punchinello—Comedy).
None So Blind (Trump—Two parts—Drama).
His Partner's Sacrifice (Navajo—Two parts—Drama).
The Painted Anarchist (Alhambra—Comedy).

(Releases for week of February 15 to 20 inclusive.)

The Witness (Paragon—Two parts—Drama).
Billy Puts One Over (Santa Barbara—Comedy).
Big Hearted John (Alhambra—Two parts—Drama).
Adventures of Prof. Dabbler (Alhambra—Komic Cartoon).
Sherlock, the Boob Detective (Thistle—Comedy).
Keeper of the Flock (Santa Barbara—Two parts—Drama).
The Unloaded 45 (C. K.—Comedy).
The Western Border (Monty—Two parts—Dr.).
Catching a Speeder (Punchinello—Comedy).
Father and Son (Trump—Two parts—Drama).
Such a War (Pyramid Comedy).
A Mask, A Ring, A Pair of Handcuffs (Navajo—Two parts—Drama).
Syd, the Bum Detective (Alhambra—Comedy).

PARAMOUNT PROGRAM.

Feb. 1—Mistress Nell (Famous Players—Five Parts—Drama).
Feb. 4—Buckshot John (Bosworth—Four Parts—Drama).
Feb. 8—Her Triumph (Famous Players—Five Parts—Drama).
Feb. 11—The Bachelor's Romance (Famous Players—Four Parts—Drama).
Feb. 15—The Warrens of Virginia (Lasky-Belasco—Five Parts—Drama).
Feb. 18—The Country Boy (Lasky—Five Parts—Drama).
Feb. 22—David Harum (Famous Players—Five Parts—Drama).
Feb. 25—The Love Route (Famous Players—Four Parts—Drama).

PATHE EXCHANGE, INC.

Feb. 1—The Exploits of Elaine (Episode 6, "The Vampire"—Two parts—Dr.).
Feb.—Col Heeza Liar, Ghost Breaker (Cartoon—Comedy.
Feb.—Queen Margaret (Five parts—Historical—Drama).
Feb.—Saved From Himself (Balboa—Three parts—Drama).
Feb.—Beyond His Fondest Hopes (Comedy).
Feb. 3—Pathe News No. 10, 1915 (News).
Feb. 8—Pathe News No. 11, 1915 (News).
Feb. 8—The Exploits of Elaine (Episode 7 "The Double Trap" (Two Parts Drama).
Feb.—The Bomb Throwers (Three parts—Dr.).
Feb.—The Call of the Child (Two parts—Dr.).
Feb. 10—Pathe News No. 12, 1915 (News).
Feb. 13—Pathe News No. 13, 1915 (News).

PHOTO DRAMA CO., INC.

Jan.—Time Lock Number 776 (Six Parts—Dr.)

PICTURE PLAYHOUSE FILM CO.

Jan. 22—The Three Black Trumps (Four Parts—Drama).
Jan. 27—The Explosion of Fort B 2 (Five Parts—Drama).
Feb. 2—The Black Envelope (Four Parts—Drama).

SAWYER.

As a Man Sows (Aquilla—Five Parts—Drama)
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).
Jan. 31—The Sibyl of the Film (Comedy Dr.)

SUNSET MOTION PICTURE CO.

Jan.—Rescue of the Steffansson Arctic Expedition (Topical).

TRUE FEATURE CO.

Feb.—Gems of Foscarina (Five parts—Drama).

UNITED WARNERS.

Jan. 20—Henpecked Smith (Starlight—Comedy).
Jan. 21—Such a Business (Luna—Comedy).
Jan. 23—Married in Disguise (St. Louis—Comedy).
Jan. 23—When Shadows Fall (Premier—Comedy).
Jan. 24—Novelty in Servants (Superba—Comedy).
Jan. 26—A Mix-Up (Grandin—Comedy).
Jan. 27—Her Lesson (Starlight—Comedy).
Jan. 28—Hickville's Diamond Mystery (Luna—Comedy).
Jan. 29—Courting Trouble (Gaumont—Comedy).
Jan. 30—Her Phoney Lovers (Jupiter—Comedy).
Feb. 7—Target Practice (Superba—Comedy).
—Such a Picnic (Superba—Comedy).
Feb. 8—Aeh Louie (Starlight—Comedy).
Feb. 9—Love Thy Neighbors (Lotus—Comedy).
Feb. 10—Convict's Conspiracy (Features Ideal—Three Parts—Drama).
Feb. 11—Wheeled Into Matrimony (Luna—Comedy).
Feb. 12—Automatic House (Empress—Comedy).
Feb. 13—With a Girl at Stake (Premier—Drama).

WORLD FILM CORP.

Feb. 1—Money (Keanograph—Five Parts—Drama).
Feb. 8—A Daughter of the People (Dyreda—Five Parts—Drama).
Feb. 15—Old Dutch (Shubert—Drama).
Feb. 22—Alias Jimmy Valentine (Liebler—Five Parts—Drama).

WORLD FILM SPECIAL RELEASES.

Feb. 3—The Adventures of a Boy Scout (Drama).
Feb. 17—In the Land of the Head Hunters (Curtis—Drama).

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Salomy Jane— Beatriz Michelena

Rip Van Winkle— Thos. Jefferson

Little Lord Fauntleroy—

Education of Mr. Pipp— Digby Bell

Manon Lescaut— Lena Cavalieri

The Tigress— Olga Petrova

The Three of Us— Mabel Taliaferro

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Irene Hunt
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Norma Phillips
Florence LaBadie
Anita Stewart
Lillian Walker
John Bunny
Pearl White
Kathlyn Williams
Vivian Rich
Ed. Coxen

Roscoe Arbuckle
Grace Cunard
Francis X. Bushman
Lottie Briscoe
Mary Fuller (2 styles)
Mary Pickford (2 styles)
Crane Wilbur
Chas. Chaplin (2 styles)
Ford Sterling
King Baggott
Arthur Johnson
Paul Panzer
Pearl Sindelar
Warren Kerrigan
Alice Joyce
Cleo Madison
Marguerite Courtot

Margaret Snow
James Cruze
Dorothy Gish
Lillian Gish
Francis Ford
Harry Benham
Earle Williams
Lila Hall
Robert Leonard
Lolita Robertson
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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 15—In Red Dog Town (Comedy).
—His Losing Day (Comedy).
Feb. 16 Dwellers in Glass Houses (Special—Two parts—Drama).
Feb. 18—The Box of Chocolates (Drama).
Feb. 19—The Village Friend (Drama).
Feb. 20—The Cowboy's Conquest (Comedy-Drama).
Feb. 22—The Heart of a Bandit (Drama).
Feb. 23—His Romany Wife (Special (Two parts—Drama).
Feb. 25—The Call of Her Child (Drama).
Feb. 26 The Boob and the Magician (Farce-Comedy).
Feb. 27—Rose o' the Shore (Drama).

EDISON.

Feb. 13—The Girl Who Kept Books (One of the Phases of the Life of "The Girl Who Earns Her Living"—Drama).
Feb. 15—In the Plumber's Grip (Comedy).
Feb. 16—The Needs of Commerce—Manufacturing Paper Money (Produced Under the Auspices of the United States Treasury Dept.—Educ.).
Feb. 17—A Spiritual Elopement (Comedy).
—Their Happy Little Home (Comedy).
Feb. 19—Her Husband's Son (Special—Two parts—Drama).
Feb. 20—The Voice of Conscience (Drama).
Feb. 22—Protecting Big Game (Edu.).
—One Way to Advertise (Comedy).
Feb. 23—From a Life of Crime (Drama).
Feb. 24—The Manufacture of Big Guns for the Nation's Defense (Edu.).
—The Pest of the Neighborhood (Com.).
Feb. 26—The Life of Abraham Lincoln (Special—Two parts—Drama).
Feb. 27—The Experiment (Drama).

ESSANAY.

Feb. 11—Slim the Brave and Sophie the Fair (Western Comedy).
Feb. 12—Thirteen Down (Special—Two Parts—Drama).
Feb. 13—Broncho Billy's Sentence (Reg, in U. S. Pat. Office—Western Drama).
Feb. 15—The Victor (Comedy).
—A Night Out (Special—Two Parts—Drama).
Feb. 16—A Pound for a Pound (Drama).
Feb. 17—The Fable of "The Cold Gray Dawn of the Morning After" (Comedy).
Feb. 18—Snakeville's Beauty Parlor (Western—Comedy).
Feb. 19—An Amateur Prodigal (Special—Two parts—Drama).
Feb. 20—Broncho Billy and the Vigilante (Reg U. S. Pat. Office—Western—Drama).
Feb 22 Ain't It the Truth? (Comedy).
Feb. 23—The Surprise of My Life (Drama).
Feb. 24—The Fable of "the Bachelor and the Back Pedal" (Comedy).
Feb. 25 Sophie Changes Her Mind (Western Comedy).
Feb. 26—Stars Their Courses Change (Special Three parts—Drama).
Feb. 27—Broncho Billy's Brother (Reg. in U. S. Patent Office) (Western—Drama).

KALEM.

Feb. 10—The Disappearance of Harry Warrington (Third of "The Girl Detective" Series — Special — Two Parts — Drama).
Feb. 12—Ham and the Sausage Factory (Comedy).
Feb. 13—The Red Signal (Fourteenth of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Her Supreme Sacrifice (Special—Two parts—Drama).
Feb. 16—Love Versus Chickens (Comedy).
—You'll Find Out (Comedy).
Feb. 17—The Mystery of the Tea Dansant (Episode No. 4 of "The Gird Detective" Series—Special—Two parts—Dr.).
Feb. 19—A Melodious Mix-Up (Comedy).
Feb. 20—The Engineer's Peril (Fifteenth of the "Hazards of Helen," Railroad Series—Drama).
Feb. 22—The Secret Room (Special—Two parts—Drama).
Feb. 23—She Would be a Cowboy (Comedy).
—Tomboys (Comedy).
Feb. 24—Old Isaacson's Diamonds (Episode No. 4 of "The Girl Detective" Series—Special—Two parts—Drama).
Feb. 26—Ham and the Jitney Bus (Comedy).
Feb. 27—The Open Drawbridge (Sixteenth of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 10—Bags of Gold (Special—Three Parts—Drama).
Feb. 11—The Trapper's Revenge (Special—Two Parts—Drama).
Feb. 12—An Obstinate Sheriff (Drama).
Feb. 13—When Father Interfered (Comedy).
Feb. 15—Patsy Bolivar Series, No. 8, "Patsy at the Seashore" (Comedy).
Feb. 16—A Double Role (Comedy).
Feb. 17—The Rainy Day (Special—Two parts—Drama).
Feb. 18—Her Martyrdom (Special—Three parts—Drama).
Feb. 19—The Little Detective (Drama).
Feb. 20—It All Depends (Comedy).
Feb. 22—Patsy Bolivar No. 9—Patsy's Elopement (Comedy).
Feb. 23—Poet and Peasant (Comedy).
Feb. 24—The Love of Women (Special—Three Parts—Drama).
Feb. 25—Beneath the Sea (Special—Two parts—Drama).
Feb. 26—The Human Investment (Drama).
Feb. 27—The Millinery Man (Comedy).

MINA.

Feb. 4—In the Palmy Days (Comedy).
Feb. 11—The Masquerade Hero (Comedy).
Feb. 18—A Terrible Break (Comedy).
—Great Americans (Cartoon Comedy).
Feb. 25—Paste and Paper (Comedy).

SELIG.

Feb. 10—The Odd Slipper (Melodrama).
Feb. 11—Hearst-Selig News Pictorial No. 12, 1915 (News).
Feb. 12—The Perfumed Wrestler (Farce Comedy).
Feb. 13—The Bugle Call (Jungle-Zoo Animal Picture—Drama).
Feb. 15—The Van Thornton Diamonds (Special—Two parts—Drama).
Feb. 15—Hearst-Selig News Pictorial, No. 13, 1915 (News).
Feb. 16—Bill Haywood, Producer (Farce—Comedy).
Feb. 17—The Black Diamond (Detective—Dr.).
Feb. 18—Hearst-Selig News Pictorial, No. 14, 1915 (News).
Feb. 19—The Lady Killer (Comedy—Drama).
Feb. 20—Love and the Leopard (Jungle-Zoo-Wild Animal—Drama).
Feb. 22—The Red Blood of Courage (Special—Two parts—Drama).
Feb. 22 Hearst-Selig News Pictorial No. 15, 1915 (News).
Feb. 23—Slim Higgins (Western—Drama).
Feb. 24—Scars (Mining Camp—Drama).
Feb. 25—Hearst-Selig News Pictorial No. 16, 1915 (News).
Feb. 26—The Millionaire Cabby (Comedy).
Feb. 27—Hearts of the Jungle (Jungle-Zoo Wild Animal Picture).

VITAGRAPH.

Feb. 10—Breaking In (Comedy-Drama).
Feb. 11—On the Altar of Love (Drama).
Feb. 12—When Greek Meets Greek (Comedy).
Feb. 13—Mother's Roses (Broadway Star Feature — Special — Three Parts — Drama).
Feb. 15—The Professor's Nightmare (Comedy).
—Scenes in Swedish Norrland (Scenic).
Feb. 16—O'Garry of the Royal Mounted (Broadway Star Features—Special—Three Parts—Drama).
Feb. 17—Some White Hope? (Comedy).
Feb. 18—The Quality of Mercy (Drama).
Feb. 19—A Madcap Adventure (Comedy—Dr.).
Feb. 20—Twice Rescued (Special—Two parts—Drama).
Feb. 22—When Samuel Skidded (Comedy).
Feb. 23—The Still, Small Voice (Special—Two parts—Drama).
Feb. 24—The Young Man Who "Figgered" (Comedy).
—Sports in Baltic Archipelago (Sports).
Feb. 25—The Worthier Man (Drama).
Feb. 26—A Man of Parts (Comedy).
Feb. 27—A Daughter's Strange Inheritance (Broadway Star Feature—Special—Three parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

Nov.—The Woman in Black (Four Parts—Dr.).
Nov.—Under the Gaslight (Four Parts—Dr.).

BROADWAY STAR FEATURES.

Jan. 5—Two Women (Three parts—Drama).
Jan. 16—The Sage Brush Gal (Three parts—Drama).
Jan. 19—The Evil Men Do (Three parts—Dr.).
Jan. 30—Underneath the Paint (Three parts—Drama).
Feb. 2—How Cissy Made Good (Three parts—Comedy).
Feb. 13—Mother's Roses (Three parts—Dr.)
Feb. 16—O'Garry of the Royal Mounted (Special—Three parts—Drama).
Feb. 27—A Daughter's Strange Inheritance (Special—Three parts—Drama).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).

GEORGE KLEINE.

Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Nov.—The College Widow (Five Parts—Com.).
Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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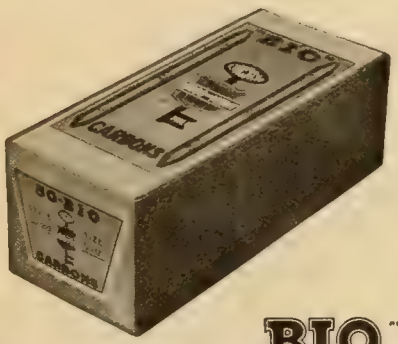

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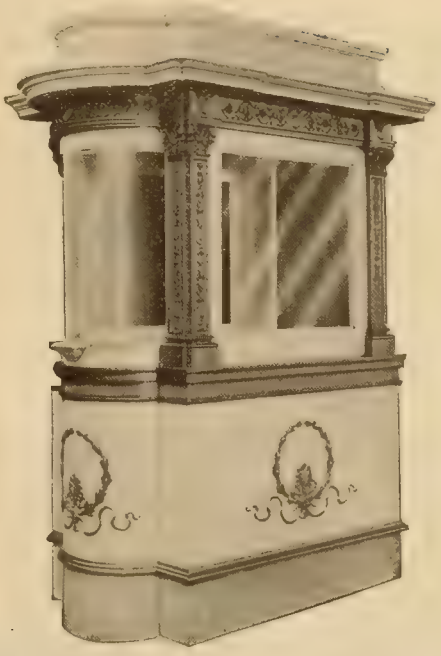

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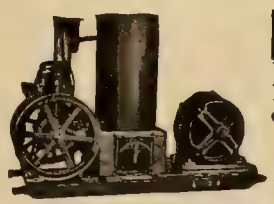

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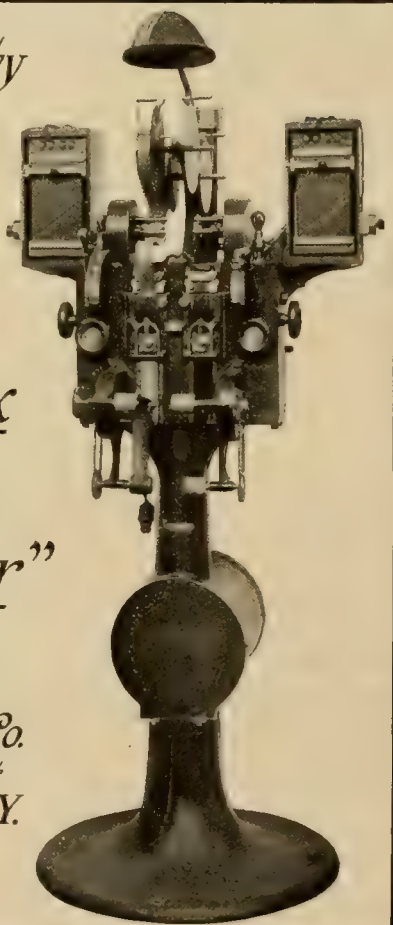

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Program for Week of February 22-27

A SELIG TWO-REEL DRAMA **RELEASED MONDAY, FEB. 22**

The Red Blood of Courage

Written by JAMES OLIVER CURWOOD

A beautiful picture-play, remarkable for thrilling incidents, picturesque scenes and unusual situations—the locations being laid amid the romantic mysteries of Hindustan. It tells a tale of love and hazard in which an explorer, his pretty daughter, a gallant, young scientist and a love stricken army officer participate in adventures which end finally in a realization of a beautiful love dream. THOMAS SANTSCHI and BESSIE EYTON are featured.

PICTURES FROM OVER THE SEA.

Hearst-Selig News Pictorial No. 15

RELEASED MONDAY, FEBRUARY 22 **ONE REEL**

A consignment of up-to-date pictures taken on bloody, European battlefields. Also the world's most important events photographed by our cameramen.

A SELIG WESTERN DRAMA.

Slim Higgins

RELEASED TUESDAY, FEBRUARY 23 **ONE REEL**

TOM MIX and his western company of gallant riders appear in a lively picture of the plains, in which love directs the issue. TOM MIX appears as the intrepid "Slim Higgins."

A SELIG MINING CAMP DRAMA.

Scars

RELEASED WEDNESDAY, FEBRUARY 24 **ONE REEL**

The story of a flirt who finds herself neglected and disillusioned when Cupid reverses his record of victories. The deceiver is punished for his duplicity.

THE WORLD'S NEWS PHOTOGRAPHED.

Hearst-Selig News Pictorial No. 16

RELEASED THURSDAY, FEBRUARY 25 **ONE REEL**

Our cameramen have filmed the most important events all over the globe, including pictures of Europe's battling armies.

A SELIG COMEDY.

The Millionaire Cabby

RELEASED FRIDAY, FEBRUARY 26 **ONE REEL**

A young millionaire makes a wager that he will make a profitable business of cab driving. He has many adventures, which end in his winning a charming sweetheart.

A SELIG JUNGLE-ZOO WILD ANIMAL PICTURE

Hearts of the Jungle

RELEASED SATURDAY, FEBRUARY 27 **ONE REEL**

A charming story, portraying the love of a leopardess, whose acting in the picture is partly by instinct and partly through training. A most exciting story, in which several of the Selig Wild Animal Actors participate.

Exhibitors Can Obtain Brilliant 4-Color Selig Posters for Each of the Above Releases. Order from Your Exchange or from This Office. They Are Ready Now

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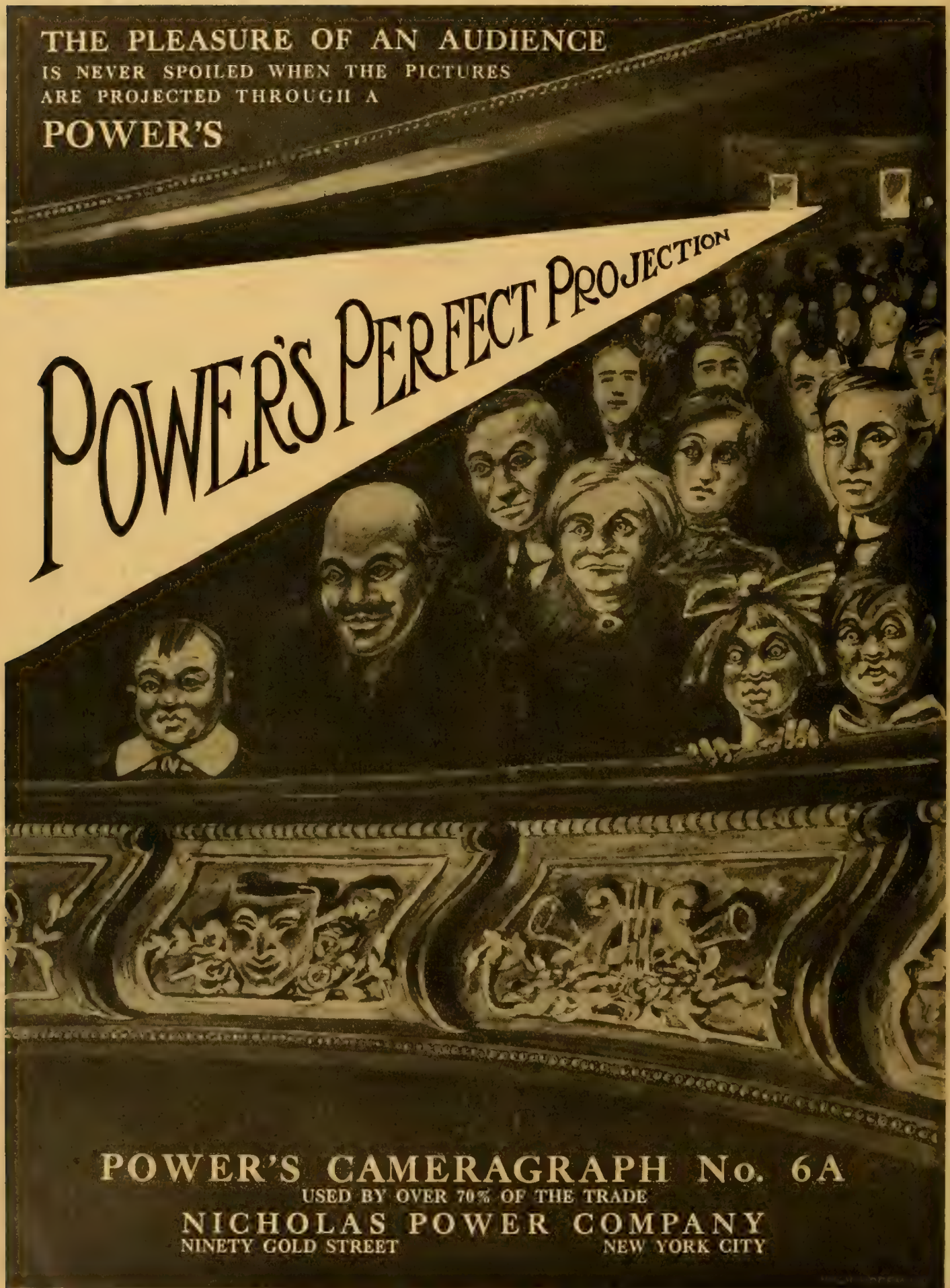
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NEW YORK CITY

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Revolutionist" (Apex).

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MARGUERITE SNOW
as **ZUDORA** in
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The Photoplay Serial that is Packing Houses

Reports from enthusiastic Exhibitors all over the country are evidence of the stupendous success of that marvelous photoplay serial, "The Twenty Million Dollar Mystery." This new Thanhouser masterpiece promises to surpass all the previous achievements of Harold MacGrath and Howell Hansel. Every episode is unique for something new, something greater, something never before attempted in photoplay production.

The Twenty Million Dollar Mystery

Thanhouser's Greatest Photoplay

The fascinating story, the masterly direction, the new and startling situations, the elaborate settings, the wonderful new mechanical effects and above all the superb art of the Thanhouser cast of well-known stars—all contribute to make this production the unparalleled success that it is.

Star Cast

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- Marguerite Snow
- Sidney Bracy
- Mary Elizabeth Forbes
- Harry Benham
- Frank Farrington

Book it Now!

Get the full benefit of white-hot interest! The story by Harold MacGrath is now appearing in 300 leading newspapers. Star this remarkable feature on your screen and note the big increase in your receipts. Book it now at the nearest Mutual Film Exchange. Call, write or wire—but do it now.

A new two-reel episode is released each week

Thanhouser Syndicate Corporation

71 West 23d Street New York City, N. Y.

Produced by the Thanhouser Film Corporation, New Rochelle, New York, Producers of "The Million Dollar Mystery."

How to Make Money

by Lewis J. Selznick

No. 5

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

No successful business was ever built by advertising one thing today and another tomorrow. The public's memory is short and the only way to make it respond is to pound away on one thing until it makes an impression they can't forget.

I insist on upholding World Film contracts because it's for the good of the exhibitor as well as for World Film.

Once the public KNOWS that they can see World Film features at your theatre, on special nights, the crowds on World Film Nights will increase week after week—and your profits with it.

Then, the fellow who keeps flitting around will come to us and say, "I will give you so much more than Jones is paying if you will give me the service." I know, because it has happened that way hundreds of times.

But—World Film contract is for your protection as well as ours. You help to build its success and we plan that you share in that success.

The policy of liberality is the only way to build a business like this. No firm in the picture business pays so much for service as World Film. It is my policy that the men who help me succeed should share in the profits.

My profit sharing plan for World Film employees is based on that idea, and so is everything that World Film does.

I want you to help advertise World Film features—to make them great pulling magnets and to feel secure when you do it that the reward and profit will be yours as well as ours.

Advertising like this is the most valuable investment in the world for you—as safe as bank stock and paying far greater dividends. Ask our exchange to show you our advertising plans, paper, and heralds on every release.

I am spending thousands of dollars to give you the finest advertising that has ever been offered before. It is up to you to use it.

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BIGGEST

Advertising Campaign

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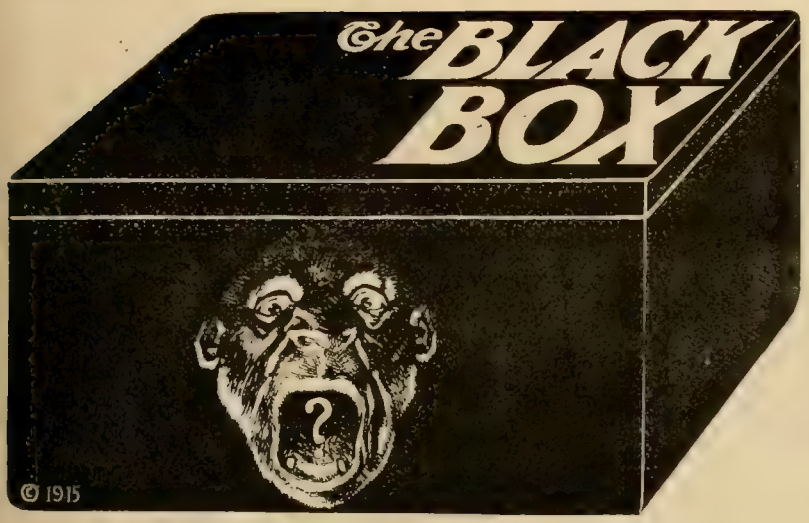
Produced for any serial in the History of Films



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By the World's Greatest Writer—E. Phillips Oppenheim.

Produced by the World's Greatest Director—Otis Turner.

For the World's Greatest Film Concern—The Universal Film Manufacturing Co.

At the World's Greatest Moving Picture Studios—at Universal City, Cal.

"THE BLACK BOX" is being advertised to tens of millions of fans all over the country.

"THE BLACK BOX" Advertising and Publicity Campaign is the biggest, the most complete and comprehensive ever put out for any film serial ever produced.

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Every editor knows that printing what the people want is the one best way to make his paper popular and successful.

Exhibitors--This is Your Opportunity

These editors want their share of this Advertising and Publicity. They know that they ought to run the story in connection with it to get the greatest benefits.

This situation gives you a wonderful opportunity. If you haven't talked with your editor yet—DO IT NOW.

Go to him and tell him to write Otis F. Wood, Inc., 17 West 38th Street, New York, N. Y., with whom he can arrange for the story rights—the right to publish the story of "THE BLACK BOX."

See to it that the story is run—episode for episode—at the time that you show this wonderful serial in your theatre, and—DO IT NOW.

If you haven't booked "THE BLACK BOX" you are overlooking the biggest money getter ever offered you, and if you don't confer NOW with your editor he will never forgive you. Wire your exchange immediately for your booking date. Then see your editor.

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A great Secret Service play released Feb. 18 in conjunction with the short story in The Ladies' World for March.

"The Battle of Love," "In the Glare of the Lights" and "The Plum Tree," prize mystery plays, featuring Mr. Bushman, are entertaining millions. Released through the feature department of the General Film Co.

Mr. Charles Chaplin

is presented in

"A Night Out"

Released Feb. 15

AND

"His New Job"

The two funniest comedies by the funniest comedian, in 2 reels.

Released through all the branch offices of the General Film Company.

Mr. Charles Chaplin, the man with the funny little moustache and the cane, in a scene from **"A Night Out."**

Released Monday, March 1

"Sweedie's Hopeless Love"

Sweedie is spurned by the grocery boy.

Released Tuesday, March 2

"The Dance at Aleck Fontaine's"

By HENRY OYEN

A thrilling story of the North Woods. Adapted from Adventure Magazine.

Released Wednesday, March 3

"A Couple of Side Order Fables"

By GEORGE ADE

Two side-splitting comedies in one reel.

Released Thursday, March 4

"Slippery Slim's Wedding Day"

Mustang's plan to break up Slim's wedding is spoiled.

Released Friday, March 5

"The Strength of the Weak"

(In Two Acts)

A woman's love breaks man's shackles.

Released Saturday, March 6

"Broncho Billy's Vengeance"

(Reg. U. S. Pat. Office)

A western drama featuring MR. G. M. ANDERSON

Mr. G. M. Anderson

Known around the world as "Broncho Billy" is presented in

"When Love and Honor Called" and "The Tell-Tale Hand"

The two great western 3-reel prize mystery dramas released through the feature department of the General Film Co.

One and two column cuts of Essanay Players may be had at lowest prices by applying to The Players' Photo Co., 177 N. State Street, Chicago

Trade Mark Reg. U. S. Pat., 1907

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Featuring

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Bud Duncan

"In my opinion, the 'HAM' comedies are the best slapstick farces in the market."

—writes Salo Ansbach, lessee and manager of the Ocean Grove Amusement Company, and owner of several theatres in New Jersey.

—Suppose YOU book these comedies and learn their mirth-provoking qualities for yourself.

A "HAM" comedy will be released

Every Tuesday

Commencing March 16

Just say "HAM" to your nearest Licensed Exchange

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The first of a series of powerful Three-Act feature productions showing the application of the Ten Commandments to present-day conditions.

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Tom Moore, Marguerite Courtot and Robert Ellis are the Kalem stars featured in this wonderful story of a power-mad financial giant. It is one of the weekly Three-Act Kalem feature productions which every user of Licensed Service is entitled to receive as a Regular Release.

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DANIEL FROHMAN

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"THE LOVE ROUTE"

BY EDWARD PEPLE,
(AUTHOR OF THE CURRENT COMEDY TRIUMPH, "A PAIR OF SIXES")

"HE'S BEATEN ME!"

"SHE'S BEATEN ME!"

IN FOUR PARTS,

AN UNIQUE SCREEN NOVELTY, INCLUDING THE ACTUAL CONSTRUCTION OF A RAILROAD,

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FAMOUS PLAYERS

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36 FAMOUS FEATURES A YEAR

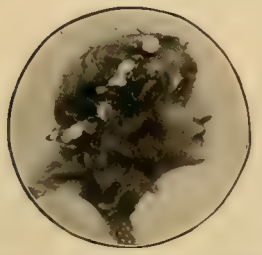
PROGRAM

Forthcoming Attractions

February

MARY PICKFORD in
"MISTRESS NELL,"
The Noted Romantic Drama by George C. Hazelton, Jr.
Released February 1st.

JOHN EMERSON in
"THE BACHELOR'S ROMANCE,"
Martha Morton's Popular Comedy-Drama
Released February 11th.



GABY DESLYS in "HER TRIUMPH,"
The Celebrated International Star's First and Exclusive Appearance in Motion Pictures
Released February 8th.

WILLIAM H. CRANE in
"DAVID HARUM,"
A Faithful Film Version of the Distinguished Star's Greatest Characterization
Released February 22d.

"THE LOVE ROUTE,"
Edward Peple's Sensational Comedy-Romance Triumph
Released February 25th.

A quintette of remarkable consistency and variety—a group of subjects that in every respect adhere to the traditions of

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THE STORY OF AN AMBITIOUS COUNTRY BOY WHO YIELDS TO THE TEMPTATIONS OF THE BIG CITY BUT "FINDS HIMSELF" AGAIN AND WINS THE COUNTRY GIRL HE TRULY LOVES

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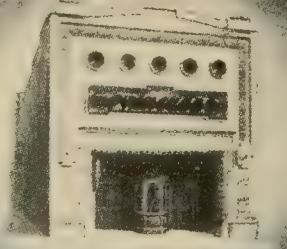

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Paramount Program

STANLEY THEATRE, PHILADELPHIA

LYRIC THEATRE, MINNEAPOLIS, MINN.

IMPERIAL THEATRE, LEWISTOWN, MONT.

AMERICAN THEATRE, BUTTE, MONT.

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Paramount Program

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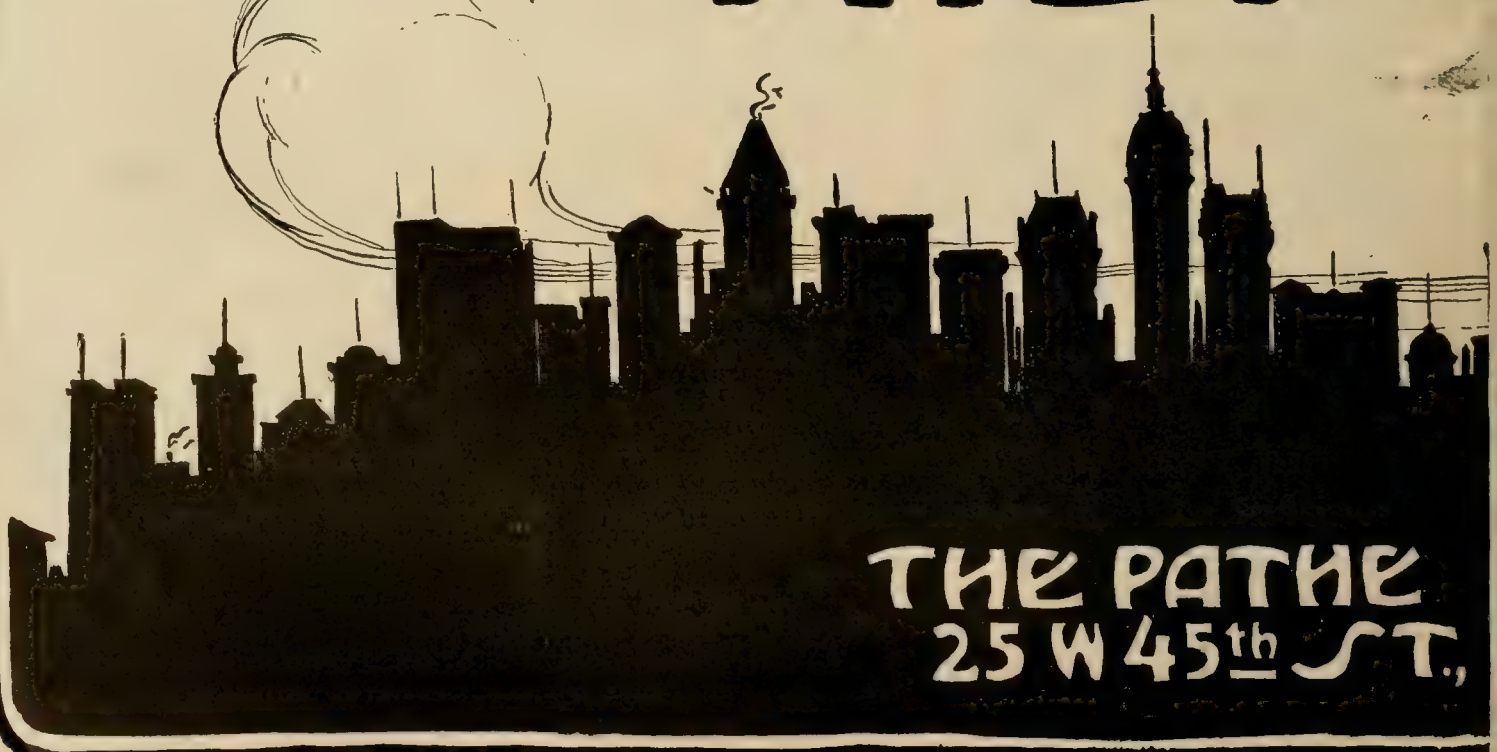

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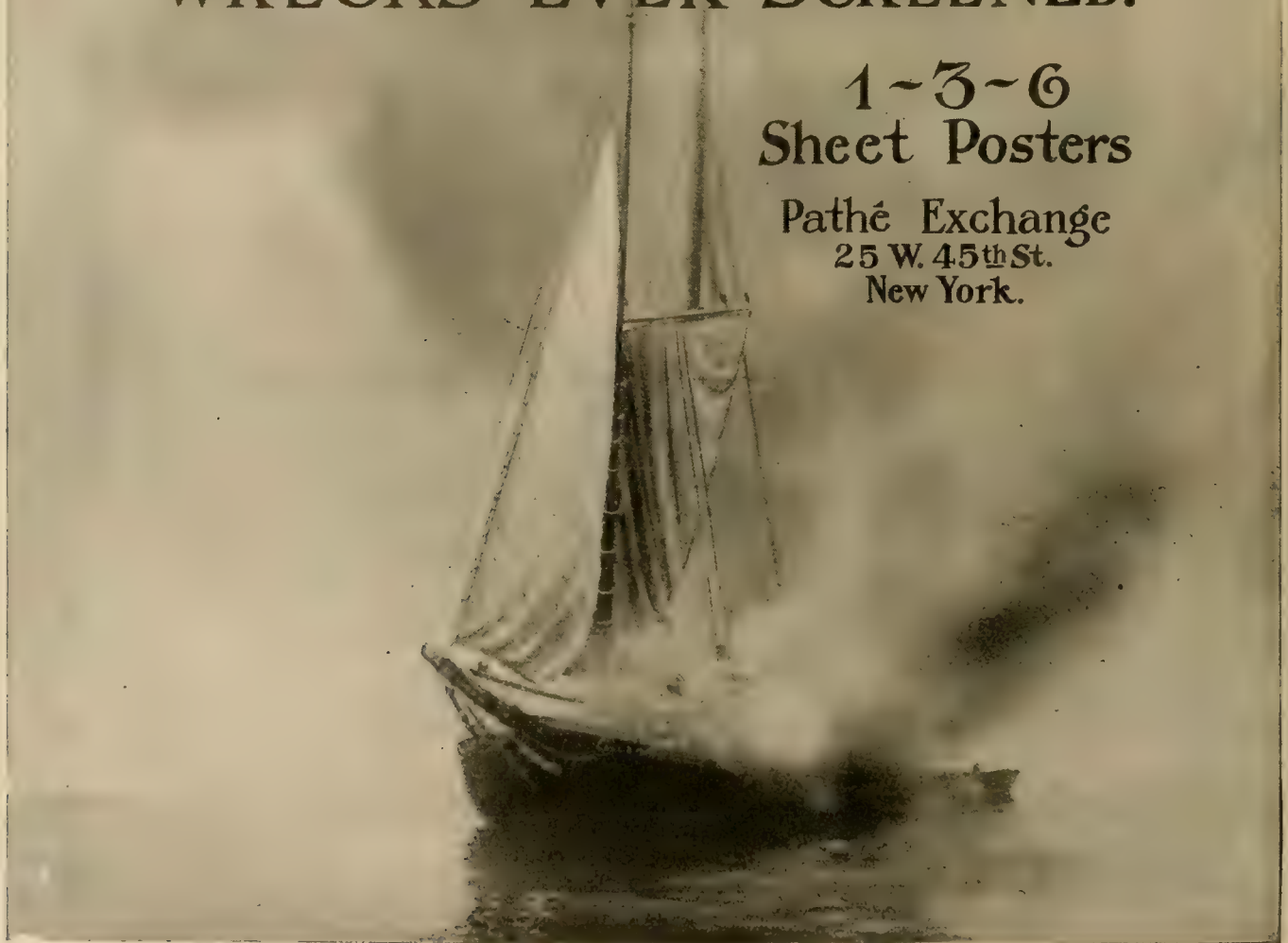

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KAY-BEE

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shipwreck and wonderful submarine scenes

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MUTUAL PROGRAM

Majestic Motion Picture Co.

Two-part feature for release SUNDAY, FEBRUARY 28

A Day That Is Gone

A Beautiful Poetical Drama
Suggested by Tennyson's Lines:

"Break, break, break
On thy cold gray stones,
O sea!"

Interpreted by a strong cast of Majestic Players headed by Chas. Cleary, Eugene Pallette, Signe Auen and Olga Grey.

MAE MARSH

COMING SOON

Mae Marsh

in a Regular Majestic Release after an absence of Several Months

IN GRIFFITH FEATURES

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

A MAN AND HIS WORK (1 Reel Majestic). Release date Tuesday, February 16. A thrilling and dramatic illustration of a police officer's dangerous duties which come "all in a day's work," featuring Charles Cleary.

THE LOST LORD LOVELL (2 Reel Majestic). Release date Sunday, February 21. A comedy drama with charming Dorothy Gish in one of her splendid characterizations. The little slavey wins the nobleman.

ETHEL GAINS CONSENT (1 Reel Komic). Release date Sunday, February 21. No. 17 of the Paul West "Bill" stories. Ethel, the stenographer (Fay Tincher) wins her father's consent to marry Ed.

THE FATAL BLACK BEAN (1 Reel Majestic). Release date Tuesday, February 23. A melodrama of the Mexican border, in which the young American wins the beautiful Mexican girl, played by Miriam Cooper.

A DAY THAT IS GONE (2 Reel Majestic). Release date, Sunday, February 28. Poetical drama suggested by a Tennyson poem. The wealthy dreamer grows tired of his fisher girl wife and follows the lady of fashion, who proves false, but when he returns to his first love, it is too late.

A COSTLY EXCHANGE (1 Reel Komic).—Release date, Sunday, February 28. A mix-up in costs. Though an old idea, it is treated in a new way.

MAJESTIC MOTION PICTURE COMPANY

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Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

Metro Pictures Corporation

Capital, $300,000

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A mutual co-operative organization formed by exchange men. Its membership comprising exchanges of undisputed standing throughout America. Sufficient capital to insure consistent program of highest calibre pictures. Organization so constructed as to reach greatest number of exhibitors with minimum expense and energy. Money eaten up by organizations of others to be invested in pictures. The initial successful effort to enable exchange man to control the products he offers his client to the mutual benefit of producer and the exhibitor.

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1465 Broadway **New York City**

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Watch Out for Exchanges Who Prey On Success

A number of irresponsible exchanges throughout the Country, to benefit themselves, claim that they are negotiating with World Film Corporation for State rights and similar propositions.

These claims have no basis in fact. At no time has this corporation considered or intended to consider any proposition of such character from anybody—and the very fact that an exchange makes an untruthful statement like this should stamp it as an undesirable business connection for any exhibitor.

The strength of World Film Corporation and the high character of the features it offers to the exhibitor have been the reason for its wonderful growth and its popularity among thinking exhibitors.

WORLD FILM CORPORATION

LEWIS J. SELZNICK, Vice-Pres. and Gen. Mgr.

Home Office, 130 W. 46th St. Branches Everywhere

World Film Corporation

Adds Another Great Producer To Its List

LEWIS J. SELZNICK, Vice-President and General Manager, announces a **World Film Corporation** affiliation with the

Frohman Amusement Corporation

Beginning with their production

"The Fairy and the Waif"

A beautiful story artistically filmed under the direction of MARY HUBERT FROHMAN

Presenting three great stage stars of Broadway reputation:

MARY MILES MINTER, remembered in "The Littlest Rebel," with Dustin and William Farnum

PERCY HELTON, now in "The Miracle Man"

WILL ARCHIE, will be remembered because of his playing in "Wildfire" with Lillian Russell

"THE FAIRY AND THE WAIF" is in 5 Acts
and will be released March 1

FOR FURTHER INFORMATION
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WORLD FILM *Exclusive*

Lewis J. Selznick

A
PAUL ARMSTRONG
PLAY
Alias Jimmy Valentine
Presenting

ROBERT WARWICK as "ALIAS JIMMY VALENTINE"

A LIEBLER FEATURE IN 5 ACTS

This great feature will be even a greater success than the original play—striking, forceful, wonderfully dramatic in story and action.

Released February 22

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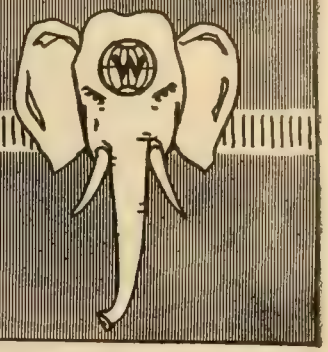
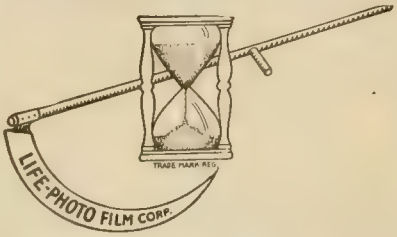


THE FAIRY AND THE WAIF

With
MARY MILES MINTER
(Star of the "Littlest Rebel")
Percy Helton and Will Archie
Produced by the
Frohman Amusement Corp.
Gustave Frohman Pres.
In 5 Acts
Released March 1

HOWARD ESTABROOK
in
M'LISS
With Barbara Tennant
From a Story
by BRET HARTE
In 5 Acts
Released March 8



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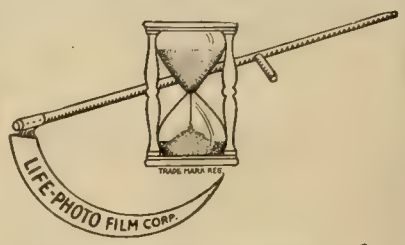

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"PATSY'S ELOPEMENT"—Comedy, Monday, February 22nd.

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"THE LOVE OF WOMEN"—Two Reel Drama, Wednesday, February 24th.

"BENEATH THE SEA"—Two Reel Drama, Thursday, February 25th.

"THE HUMAN INVESTMENT"—Drama, Friday, February 26th.

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Edison Feature Film Weekly, in Regular Service

"A Tragedy of the Rails"

A Two-part Red Blood Railroad Romance

Featuring

Gertrude McCoy and Augustus Phillips

Released March 5—2000 feet

Action surges through this tense drama with the speed of the runaway engine, "33," around which the destinies of the girl operator and the engineer are woven with thrill upon thrill. The hatred of two red-blooded men, in a struggle for the girl, rushes on to the great battle to death in the cab of the runaway engine. Tied up as it is with the throbbing moment of the play, the spectacular race of Gertrude McCoy with the runaway engine and her breath-stopping, reckless leap from the rushing handcar to the flying engine is unmatched in genuine dramatic suspense and memorable dare-devil feats.

The Big Weekly Feature--Mrs. Fiske's Stage Success

"In Spite of All"

In three acts. Released March 1st. 3000 feet

Featuring Gertrude McCoy, Robert Conness and Sally Crute

This great dramatic triumph by the dramatist genius, Steele Mackaye, electrifies with heart-enthralling interest because the subject is vital with things that are near the inner heart of playgoer. Masterful in the character drawing, it swings along with compelling action. The weird fascination of an artful vampire who plays her victims with hypnotic perfume lends mysterious charm to this absorbing drama. Expect such a powerful play **every** week in the Edison regular service and book a feature at a price that pays as big as it draws.

Viola Dana in "The Portrait in the Attic"

No actress on the screen or stage has had the success in delineating sympathetic child characters as Viola Dana, the little leading lady whose wonderful success in the stage success, "The Poor Little Rich Girl," has never been equalled. She has such a part in the role of the little girl, cherishing her dead mother, whose father brings home a "new mother."

Edison Feature Films in Special Service

"My Friend From India," when dished up by the one-and-only comedian, Walter E. Perkins, who appears here in his original role, is three parts fun and all laughs. "Fantasma," a fantasy of fun, beauty, adventure and one that made Hanlon Brothers wealthy, played for twenty-seven years to an undying popularity. Hanlon, in his original role. In five parts. Both films now ready and supplied through the Special Masterpiece Service of the General Film Company.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program.

The New Edison Rollicking Comedy

The Waddy and Arty Brand-New Brand of Fun
(Wadsworth and Housman)

In the Laugh Hypnotizer, "Hypno and Trance"

Released March 2—1000 feet

Many a time and oft before have Waddy and Arty been funny, but the pranks of this pair and their tom-foolery in "Hypno and Trance" would make a horse snort with laughter. That quaint and brilliant comedian, Wadsworth, as the student of hypnotism who is throwing Arty into a trance and forgets how to get him out, contributes to the screen one of the richest situations and characterizations ever registered. Droll Arty, who drools in his simple faith in Waddy's power until a house falls on him, is that dyed-in-the-wool laughmaker he always is.

More of those Waddy and Arty Comedies

"The Courtship of the Cooks," 1000 feet. Released Dec. 30.
"The Champion Process Server," 1000 feet. Released Jan. 4.
"Expensive Economy," 1000 feet. Released Jan. 6.
"A Superfluous Baby," 1000 feet. Released Jan. 11.
"Lodgings for Two," 500 feet. Released Jan. 27.
"Found—A Flesh Reducer," 1000 feet. Released Feb. 1.
"Seen from the Gallery," 500 feet. Released Feb. 3.
"Suspicious Characters," 1000 feet. Released Feb. 8.
"The Tailor's Bill," 600 feet. Released Feb. 10.
"A Spiritual Elopement," 500 feet. Released Feb. 17.
"One Way to Advertise," 500 feet. Released Feb. 22.

Bessie Learn and Harry Beaumont in the Comedy "That Heavenly Cook"

1000 feet. Released March 3

Bessie Learn, as the newlywed, is given to making bullets when she meant to make biscuits. When the cook —some six feet of cook—threw up the job and mixed up the newlyweds house and countenances, Mrs. Newly-wed plans a scheme to uplift her own cooking which works out in laughable scenes of gaiety.

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.

239 Lakeside Avenue, Orange, N. J.

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BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

VITAGRAPH

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

SPECIAL BROADWAY STAR FEATURE

RELEASED THROUGH GENERAL FILM SPECIAL SERVICE

C-O-D

CERTAINLY ODD AND DIVERTING

IN FOUR PARTS

FROM THE PLAY BY FREDERIC CHAPIN
PRODUCED AT THE GAIETY THEATRE, NEW YORK

IF YOU WANT WHAT YOU WANT WHEN YOU WANT IT, THIS IS IT—

HUGHIE MACK
AS C. O. DRUDGE

HARRY DAVENPORT
AS C. O. DARLINGTON

CHARLES BROWN
AS C. O. DUSENBERRY

LAUGHS

-NOTHING BUT-

"A laughing comedy in four parts. The laughing is continuous, proof of which statement may be had by any doubting ones if they will drop in on the entertainment."—N. Y. World.

-NOTHING BUT-

LAUGHS

VITAGRAPHS

VITALAUGHS — LIFE PORTRAYALS

"When Samuel Skidded"

Comedy ..... **MONDAY, FEB. 22**

To please his wife he pretends he is a cripple and sues the railroad. He meets a young lady, forgets his lameness and the case is dismissed. JACK BRAWN and KATE PRICE are the principals.

"The Still Small Voice"

Drama in Two Parts ..... **TUESDAY, FEB. 23**

Musa kills the object of her hate. She cannot kill the voice of her conscience, so she destroys herself. HELEN GARDNER and NICHOLAS DUNAEW in the leads.

"The Young Man Who Figgered"

Comedy ..... **WEDNESDAY, FEB. 24**

"Figgers" didn't lie. Bobby wins a prize worth having—Nan and an unexpected fortune. The cast includes BILLY QUIRK, WILLIAM SHEA and CONSTANCE TALMADGE.

"The Worthier Man"

Drama ..... **THURSDAY, FEB. 25**

A strange revelation saves a young girl from serious accusation. She is freed from a worthless fellow and marries the worthier man.

"A Man of Parts"

Comedy ..... **FRIDAY, FEB. 26**

A close call. Eb proves himself a genius. The play makes a big hit and the audience goes wild with delight. WALLY VAN and all star cast.

"A Daughter's Strange Inheritance"

Drama—3-Part Broadway Star Feature, **SATURDAY, FEB. 27**

She is saved from it. Her after aversion to it is an example to others and happy reward for her father's efforts. Presenting NORMA TALMADGE, VAN DYKE BROOKE and DONALD HALL.

Six a Week, including a Three-Part Broadway Star Feature

"BURGLARIOUS BILLY"
Comedy ..... Monday, Mar. 1

"THE SILENT PLEA"
3-Part Drama—Broadway Star Feature ..... Tuesday, Mar. 2

"THE GIRL AT NOLAN'S"
Comedy ..... Wednesday, Mar. 3

"PEGGY OF FIFTH AVENUE"
Comedy-Drama ..... Thursday, Mar. 4

"TWO AND TWO"
Comedy ..... Friday, Mar. 5

"ROSELYN"
Two-Part Drama ..... Saturday, Mar. 6

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SHADOWS OF THE PAST	3 PARTS
BINGLES' MELODRAMA	3 PARTS
MY OFFICIAL WIFE	5 PARTS
UNCLE BILL	3 PARTS
THE PAINTED WORLD	3 PARTS
FLORIDA ENCHANTMENT	5 PARTS
413	3 PARTS
THE WIN(K)SOME WIDOW	4 PARTS
THE TANGLE	4 PARTS
THE LOCKED DOOR	3 PARTS
SYLVIA GRAY	4 PARTS
THE LITTLE ANGEL OF CANYON CREEK	5 PARTS (From Book)
THE MAN BEHIND THE DOOR	4 PARTS
C. O. D. (from the Play)	4 PARTS

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A FIVE-PART HISTORICAL DRAMA

HEARTS AND THE HIGHWAY

PICTURIZED FROM REV. CYRUS TOWNSEND BRADY'S NOVEL

FOUR PART DRAMA

THE BREATH of ARABY

PRESENTING HELEN GARDNER AND A STAR CAST

A MASTERFUL FOUR-PART MELODRAMA

The WHEELS of JUSTICE

A GRIPPING STORY OF THE SUBSTRATUM OF SOCIETY WITH A DRAMATIC CLIMAX.

Produced by The Vitagraph Co. Presented at the Vitagraph Theatre

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FOR TERMS AND PARTICULARS APPLY **GENERAL FILM CO.'S SPECIAL SERVICE**

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

By Arrangement with Broadway Star Feature Company (Inc.)

THE WHITE GODDESS

The First of Kalem's Weekly Three-Act Feature Productions, released in Regular Service

As the "White Goddess," the girl of mystery who is worshipped by the Hindus, Alice Joyce gives one of the most remarkable portrayals of her career. This drama of the Orient will give you an idea of the quality of the Three-Act Feature Productions which we will release every week in REGULAR SERVICE.

Released Monday, March 8th. We have put the strongest scenes on the 1, 3 and 6-Sheet, 4-Color Lithographs for this feature.

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The strong-arm methods pursued by our prehistoric ancestors; the manner in which they discovered the first intoxicating drink, make this comedy of the Stone Age unusually funny.

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DESPERATE DUD, THE PLUMBER

If all plumbers were like Desperate Dud, the average house-owner would secure 42-centimeter guns in his effort to keep them away. There's a laugh in every foot of this burlesque.

Released Friday, March 12th. An attractive 4-Color Lithograph for this farce.

FOLLOWING A CLUE

A Two-Act Episode of

The Girl Detective Series

Captured by the river pirates, the Girl Detective is bound and placed in the room which contains a lighted bomb. The manner in which she is rescued in the nick of time is shown in a smashing climax.

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Hazards of Helen Railroad Series

In her effort to foil the yeggman who seeks to rob the express car, Helen engages him in one of the most realistic hand-to-hand fights ever filmed. Your patrons will enjoy this thrilling episode.

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Kalem Company

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
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17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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(*The Index for this issue will be found on page* 1364.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, February 27, 1915.

Facts and Comments

ASSUMING that the recent convention of Ohio exhibitors was fairly representative of the exhibiting body of the state it is impossible to understand their action in sustaining by a substantial majority the law which created the board of censors. Censorship of motion pictures in an unmitigated evil. It subjects the industry to an unconstitutional restraint and works incalculable hardship and injury on every branch. It might be urged that the exhibitors of Ohio have a right to do as they please in this matter. The trouble is that the action of Ohio will be cited as a precedent in every state where well-meaning but ill-informed agitators and designing politicians plan similar legislation. "If the men," it will be said, "who run motion picture houses themselves go on record as favoring official censorship what more is there to be urged on behalf of a strict censorship of pictures?" The advocates of the resolution favoring censorship seemed to know what they were about for they followed up their victory by the pressing of a resolution to send a record of their action to the legislative committee to which the bill for the repeal of the Censorship Law had been referred. To our way of thinking the vote which sustained censorship in Ohio is evidence of a lack of spirit. It has placed a very dangerous weapon in the hands of every enemy of the motion picture.

* * *

WE urge every reader of The Moving Picture World to look over the appeal and invitation which Marion S. Pearce, the President of the National League, has issued and which is printed in full in another part of this paper. It is well to have the exhibitors of the country vote informally, at least, on the question which he submits. We urge a full vote. The spirit of organization has been revived all over the country, accessions to the ranks of the organized exhibitors are reported in every state and there seems to be an universal disposition to bury all old differences and to start anew. A full expression of opinion from the exhibiting body of the entire country would be nothing less than an inspiration to the officers of the League who have worked so faithfully and intelligently for the common cause.

* * *

PRESIDENT PEARCE has given his personal sanction to the plan of The Moving Picture World to start a campaign against censorship on all the screens in the country. We again call attention to our offer to send either the text for good anti-censorship slides or to send the slides themselves at flat cost to any exhibitor who wants to use them. The text for the slides will be sent free of charge. There are a dozen short but "meaty" arguments against censorship to be had for absolutely nothing but the trouble of writing us. Remember that national censorship has won a victory in the House Committee at Washington, and is now on the Congressional calendar for further action. The time to create a national sentiment against censorship is now. When the next Congress meets this fight for federal censorship will be continued on the floor of the House, and it is very important that members of the House of Representatives ought to know where the public stands. The opponents of the motion picture will not sleep when the time for action comes. The Moving Picture World will also distribute to any readers who ask for it the text for a short pamphlet condensing the arguments against censorship and suitable for general distribution.

* * *

THE showing of the Vitagraph film, "The Silent Plea," before the lower house of the New York state legislature is an event which we had earnestly hoped for and which has now actually occurred. It was not alone a plea for the widowed mothers, but likewise a plea on behalf of the most powerful medium of expression ever known to mankind. We doubt very much whether any of the men who saw that picture and who were made to realize the screen's possibilities for good will ever be induced to vote for censorship of motion pictures.

* * *

NEWS comes from Mexico and other Latin-American countries that the motion picture is seriously interfering with the popularity of bull fighting. If the motion picture has power to draw people away from this hideous sport so much more glory for the motion picture. Here in the North the motion picture is admittedly the greatest ally to sane temperance. There is no better justification for our love of and devotion to the motion picture than its clear, ethical influence among individuals as well as among nations.

Fewer and Better

By Louis Reeves Harrison.

WHEREIN lies the art of the studio? There is a story to be visualized so that it may swiftly and powerfully appeal to the keenest sense in the human body. Millions upon millions of men, women and children will be seated in shadowy auditoriums, their attention concentrated on the screen, their eyes sharply scrutinizing every detail of the pictures. Many of them are pessimistic—they expect to be bored—experience has taught them that most photoplays are tiresome repetitions, but the great majority are generous, even hopeful, and are on the alert every moment they are watching the presentation. Is the *average* director capable of making an adequate presentation of *any* story?

It is a habit of many producers to encumber a director with the duties of a financial manager. He actually pays all bills and salaries and renders an account of the expenditure. He has also control of stage carpenters, electricians, scene painters, costumes, and those most willing of all craftsmen—the actors. He is well worth all that is paid him, because of an overwhelming number of duties, but does all this required expenditure of effort help or hinder his interpretation of the drama?

He must be a craftsman to adequately direct the movement of actors in many and varied scenes, keeping ever in mind the continuity of those scenes. If the author has neglected to adequately describe action and scenes, the director must try to match his own ideas to those of the author by shrewdly guessing at the general intent, assuming that he has carefully read the play and has its details well in mind. There are times when the author considers the action as a sufficient guide for the director, then the latter is compelled to use personal judgment in the manner of treatment. Can the average director do all this justice in a brief space of time?

Critical scrutinity of several thousand reels and careful survey of working methods in nearly all the Eastern studios satisfies me that the *best* directors improve most of the stories they visualize. The *average* director, faithful, painstaking, hard-working though he be, may accomplish nearly all that seems to him necessary, yet fail to grasp the very essence of what he is doing. Stupidity? Not always. He lacks time to properly concentrate upon a scenario so that he may achieve unmistakable comprehension of the author's purpose.

Of course, working scenarios furnish cold reading. An author unfamiliar with studio methods will find it desirable to write a very clear synopsis of his story, conveying his theme by open methods to the man who must read the scenario before producing it. A vast amount of hard labor, interesting though it may be, intervenes between the director's examination of a scenario and the finished product; his mind is apt to be largely occupied with a thousand and one details meanwhile; the working out of plot, scenes and incidents becomes his dominant thought, and he may easily lose that which the author could easily keep alive in a personal relation, the *inspiration.*

It is not a director's business to furnish the inspiration of a dramatic composition not his own, but it is necessary that he should receive it and transfer it, pass it on throughout the artistic work of interpretation so that this foremost essential reaches the audience. He does not do so as a rule, and the whole business is suffering as a consequence. People in front are not satisfied with what they are getting and they are beginning to ridicule a great deal that is shown on the screen.

There is profit enough for producers to take more time—time enough to scrutinize each scene, each situation, each incident, each action, each thought back of the action. If the author has infused his composition with spirit, that is the way to extract it. That is also the way to eliminate the vulgar, the unfit, yet preserve all the strength of contrast intended. To do the thing well requires time, but some producers are so eager to grab all the trade in sight that they are slowly destroying what should be solidly built up. I am not alone in believing that undue haste is detrimental to the whole business.

Among the many intelligent men who have expressed themselves on this subject by letter or in conversation, I select the comment of one who is qualified by experience to judge and who has had ample opportunity to study all sides of the question. I take the liberty of quoting part of a personal letter from Horace G. Plimpton, manager of the Edison Studio.

"I have read your article in the Moving Picture World of January 30th with much interest, and am in general accord with its spirit. The fact, however, must not be overlooked that the rapid growth of the picture in this country has created a problem different, I fancy, from any that ever existed before. The system of release dates, which started early in the distribution of films has undoubtedly impaired the quality of production, and, as the number of subjects has increased, the problem has become more difficult. It may be that the country would be better off without so many new films, but at present they seem to be demanded by the necessities of trade, and as the calendar does not stand still, those of us who are committed to release dates have got to furnish the subjects one way or another."

Mr. Plimpton continues: "A hundred and one obstacles may arise in production about which the public knows nothing and in which it cannot be expected to take any interest. Nevertheless these things may be decided factors in making a film very good or only pretty good." He enumerates them, but the greatest truth in his letter is that "we are dealing with a problem different from any that ever existed before." We are without precedents. We are creating them. We are building now what may serve as a pattern, as an example, for production in centuries to come, and those plays are bound to survive, as models will be made on the solid basis of patient, careful, intelligent and *inspired* work, the composite effort of creative genius in structure, treatment and interpretation. Let us make fewer and better.

In order that people in the audience may get relief from monotonous routine, from daily drudgery, from uninspiring toil, shall we give them dramas utterly lacking inspiration? That old formula of hero, heroine and villain, whether they are shown in the slums or in the drawing room, whether there is a new mechanical effect or merely a little shooting, is becoming worse than commonplace—it clogs the heart, deadens the mind, paralyzes interest. Its constant use, week after week, results from grinding out a definite number of releases in order to fill a program. If the art is to progress it must do so as we progress in our intellectual and moral qualities. Our occupations deal with material things. It is when we seek relief that we enjoy using our higher faculties that we may better understand one another and what is going on in the world.

Follies of the Screen

By W. Stephen Bush.

OF ALL the follies of the screen none is greater and more expensive than the screen advertisement, whether in disguise or free from disguise, whether paid for or offered gratuitously. Attempts to use the screen for incidental and surreptitious as well as for avowed and obvious advertising is as old as the screen itself. I know of various enterprises which aimed at the utilization of the advertising value of the screen. Most of them started out with a glowing prospectus and with plans for a new conquest of the world. There are no notable survivals. Advertising on the screen has not stopped, we may trust the genius and the energy of the publicity men for that. Nor do we want to maintain for an instant that the screen may not be used for advertising with perfect propriety and with probable profit.

The screen, however, must never, under any circumstances, be used for advertising purposes when it is supposed to serve as a medium of entertainment to the public. It is true that advertising men are not and cannot be moved by appeals to their aesthetic sensibilities. They have none. They climb Mont Blanc and our own glorious mountains and upon those awe-inspiring heights, when man is nearest, to the blue vault of heaven, they paint the name of some tooth paste with an adjuration to use the same. They invade the majestic ocean, and as you gaze out upon the vast sea you will find that "Time writes no wrinkle on its brow," but that the outdoor advertising man sets up his sign in the roaring surf urging you to use Jones' Celebrated Face Powder or Smith's Wonderful Chewing Tobacco. I remember gazing upon a heart-stirring sunrise in the Adirondacks when my eyes fell upon an imperative command to remember Somebody's Unfailing Corn Cure. Men to whom Nature, in her most solemn moods, fails to make the slightest appeal cannot be expected to stand in awe of the screen. I am often surprised that our great dramas are not interrupted at tense moments by the intemperate proclamation of the merits of so-and-so's cigarettes and of so-and-so's cheese.

Now to get back to the screen. I had started out to explain why advertising on the screen hurts the business of the exhibitor. To fully appreciate the facts in the case let me point out the radical difference between advertising in the newspapers and advertising on the screen. It is true that most people buy the daily papers for the news and periodical publications for entertainment and information. They do not buy the paper primarily for the advertising. Now, in the case of the newspaper and the magazine, the reader need not look at the advertisements if he does not want to. In the case of the screen he must look at whatever appears there and he cannot look at anything else unless he wants to gaze on the ceiling or talk with his neighbor. It is clear, therefore, that the patron of the motion picture has a cause of complaint against any and all advertising on the screen. The reader of the newspaper may skip the advertising pages; the observer of the screen cannot skip anything. His senses and his whole mental apparatus are concentrated on the one spot which provides him with his entertainment. An advertisement of shoes or hats is a distinct deception upon the patron. The advertisement does not merely hurt the illusion, it kills it with an axe. We all know that the illusion is the essence of the enjoyment and the killing of the illusion ruins the entertainment. Some patrons resent it openly, others, more numerous, resent it secretly and all of them will be alienated if the abuse is continued long enough.

There are many theaters, I regret to say, where the advertising of coming attractions is woefully overdone. It is all right to make your announcement for the attraction of the next day or the next week, and in case of a big future attraction the announcement may well be repeated a number of times. To advertise your coming attractions not only a day or a week, but two and three weeks ahead, is taking chances with the patience of your patrons. It is also quite useless. Nobody is going to burden his memory with what is going to be shown two and three weeks from date. It is impossible to remember it all and few patrons will take the trouble to put it down in their notebooks. It is well for the exhibitor to remember that advertising on the screen, if it be done for his own benefit, must be done skillfully. A brief announcement of the next attraction is all that is needed, too many details rather weaken than strengthen it. Every exhibitor is asked from time to time to display a slide advertising some coming local event of importance. That kind of advertising is permissible, but it may easily be overdone. There is, however, one use of the slide which is entirely justified. I refer to the agitation against censorship. This is a public question of the highest importance. The exhibitor who aids in the fight against censorship in any way whatever is not only rendering a service to the industry of which he is a part, but is fulfilling his duty as an American citizen.

There is a sort of insidious advertising the exhibitor should be most careful to guard against. There are big and bold advertisers who try to sneak mention of their ware into the moving picture. Clever devices are adopted to "slip in" the name of a brand and make it appear natural and innocent, as if it were just the proper part of a necessary scene. There have been numerous samples of this kind of advertising. In one or two instances the scheme was too transparent to deceive. In other instances the touch was more delicate and therefore more successful. This is a form of screen-abuse for which the exhibitor is, of course, in no wise responsible. No exhibitor ought to be required to pay for the rental of such a film. The evil ought to be stopped at its source. A manufacturer who allows such surreptitious advertising to find room in his production may gain a small pecuniary advantage, but he will lose something far more precious by losing the confidence of the exchange, the exhibitor and the general public. "Slipping in" surreptitious advertising is not only an unpardonable offense against art, but a grave commercial mistake. The public cannot be deceived in the long run. They will remember the trade-mark which serves as an introduction to indirect advertising.

There is a field for legitimate advertising on the screen. Even at this time many commercial enterprises seek the advantage which the screen gives them in proclaiming the merits of their wares. Where screen-advertising is done frankly and not under false colors the effects are bound to be excellent from the advertiser's point of view. Such advertising, however, has no place on the program of an exhibitor who asks money from his patrons in return for entertainment furnished.

The Motion Picture Exhibitor

Ohio State Convention

Election of Officers, Delegates and Alternates and Other Business—Next Convention at Cleveland.

Tuesday Night Session—February 9.

THE convention met in night session at 8:30 p. m. The first business taken up was the appointment of certain committees, which were to report at the Wednesday afternoon session.

Ways and Means Committee: J. H. Broomhall, Hamilton; E. N. Downs, Cleveland, and W. J. Dusenberry, Columbus.

Auditing Committee: Ed. Kohl, Cleveland; Mrs. Minnie Eley, Urbana, and Mr. Huss.

Committee on Constitution and By-Laws: S. Lawrence, Findlay; Dr. Q. O. Alexander, Dayton; George W. Heimbuck, Cleveland; O. J. Sibert, Marietta, and Mrs. Lulu M. Riefsnider, Urbana.

Committee on Building Code: Ben Sawyer, Cleveland; W. J. Dusenberry, Columbus, and Otto Ludeking, Cincinnati.

Max Stearn, President.

President Neff then reviewed his work of the past five years, and spoke of his devotion and loyalty to Ohio Exhibitors. He said that he had always considered them as members of the same big family, and hoped that they would render due respect and honor to his successor, and sustain him with the same great loyalty they had shown him.

E. N. Downs, of Cleveland, in his speech of reply, stated that, perhaps, at times, Cleveland had seemingly appeared to be against Mr. Neff, but that, personally, the Cleveland members had always considered him, and looked to him, as the father of the League, and that during their meetings at Cleveland not one of the members had ever taken his name in vain or made any reflections on him whatsoever. Mr. Downs assured the retiring president that Cleveland members had always sincerely appreciated his efforts on behalf of the League, and that they would always bear him in memory as the father and organizer of the M. P. E. L. of America.

Ben Sawyer, of Cleveland, heartily indorsed all that Mr. Downs had said.

The convention then engaged in discussing various matters pertaining to their business until about 10:30 o'clock, when adjournment was made until 10 o'clock Wednesday morning.

Wednesday Morning Session—February 10.

While awaiting the arrival of Tom P. Kern, state building inspector, who had arranged to address the convention on the new building code proposed for the state of Ohio, Ben Sawyer, the chairman of the building code committee, took the floor and requested the members present to engage in a discussion of the new building code. Among some matters touched on was the use of motor-driven machines, which the new code prohibits in its present form. Mr. Lawrence of Findlay, was outspoken in favor of the use of motors. Mr. Sawyer showed that all the recent fires in Ohio within the past year had originated with hand-driven machines. Mr. Bullock, of Cleveland, asked for the legalization of the use of motors in projection, and advocated the interests of the small theaters in country towns. "The little fellows should be helped in the building code matter where the prohibitions operate harshly against them," said Mr. Bullock.

Mr. Neff then referred to the size of buildings as prescribed by the new building code, and stated that its enforcement would be unfair to small theater owners, because it would permit new men to enter the business at their expense. He said that it was an injustice to certain picture theater owners that they should be at the mercy of real estate owners and that an investment of any kind, particularly in the small picture theater, should be protected.

Mr. Kern, who had arrived at this time, began his remarks by stating that better results could always be accomplished the closer the exhibitor and the members of the state building inspecting department got together. He acknowledged that he has had fair co-operation, indeed gratifying, from exhibitors. The exhibitor depended on the public for patronage and should afford all protection to them. The blocking up of aisles, by seeking to increase the seating capacity, was all wrong. The exhibitor had no right to make any change in his theater without consulting the department, and he advised exhibitors in all matters of change to write the department and have an inspector visit the house.

He reminded them that in applying the new building code the application had not only to do with new theaters, but with all old houses, where remodeling or other changes are made. He strongly condemned discretionary power on the part of a member of the building department. There was great danger in it because while a concession made to one exhibitor by deviating from the words of the law, where conditions warranted it, might be all right in one case and all wrong in the other. Furthermore, charges of partiality in such cases, and even crookedness, would be made.

M. A. Neff, National Vice-President

He informed the convention that there were two or three cases in the state where men built moving picture theaters without conforming to the instructions of the building department or the code.

In referring to the use of motors, in driving projection machines, Mr. Kern stated that while the code does not permit the use of the motor at the present time, no one should use it until the amendment of the building code, duly passed by the legislature, is in force. He gave it as his opinion that the old moving picture theaters will go out of business automatically, unless they conform to up-to-date requirements.

Mr. Sawyer, of Cleveland, at this point informed Mr. Kern that he was opposed to airdomes on the grounds that they were immoral and in direct competition with men who have invested heavily in picture theaters, and who pay heavy taxes on their properties. He recommended that "the dead man switch" be cut out in favor of motor-driven machines.

A vote of thanks was then given Mr. Kern for his attendance and address, which was expressed by all the members standing.

Adjournment was then taken until 1:15 o'clock p. m.

Wednesday Afternoon Session.

The election of state officers was immediately entered upon and Lem S. Miller, of Cincinnati, nominated M. A. Neff for president, to succeed himself. Ed. Kohl, of Cleveland, seconded it.

E. N. Downs, of Cleveland, nominated Sam. Morris, of

Cleveland, for office, and was seconded by Sam Bullock, of that city.

President Neff then took the floor and nominated Max Stearn, of Columbus, for the presidency, in an able speech. Loud applause greeted the naming of Max Stearn. Lem S. Miller, of Cincinnati, seconded the motion.

Sam E. Morris,
First Vice-President.

A rising vote was then called for, and resulted in 30 votes for Max Stearn and 16 for Sam Morris.

Mr. Morris, after the result had been declared, stated in a neat speech that if he had known that Max Stearn was to be nominated he would never have allowed his name to be mentioned. He then moved that the election be declared unanimous, amid loud applause. The motion was seconded by W. J. Slimm, of Cleveland, and was carried with great enthusiasm.

Mr. Stearn, in his speech of acceptance, announced that he would not accept any salary during his term.

Ed. Kohl, of Cleveland, was nominated by H. D. Kruse, of Cincinnati, for the office of first vice-president. The motion was seconded by W. C. Bettis, of Toledo. E. N. Downs, of Cleveland, nominated Sam Morris, of Cleveland, for the office, and the motion was seconded by F. Beverstock, of Mansfield. The vote showed that Mr. Morris was the victor by a long lead, and his election was made unanimous.

For the office of second vice-president, Sam Bullock nominated Frank Beverstock, of Mansfield. The motion was seconded by E. N. Downs, and Mr. Beverstock was elected without opposition.

For state secretary, W. R. Wilson, of Columbus, the outgoing secretary, was nominated by Paul Stuffer, of Columbus, to succeed himself. This was seconded by Charles Weigel, of Cincinnati, and Mr. Wilson was elected by acclamation.

W. R. Wilson, Secretary.

Otto Ludeking, of Cincinnati, was named by W. R. Wilson, of Columbus, for the office of treasurer. The motion was seconded by Frank Beverstock, of Mansfield, and Mr. Ludeking was elected unanimously.

For national vice-president J. M. Kaufman, of Gallipolis, named M. A. Neff. The motion was seconded by John Huebner, Jr., of Cincinnati, and Mr. Neff was elected unanimously. Mr. Neff stated that he accepted the office because there was very little work to do and that he could be of more service to exhibitors in that capacity than in any other.

Otto Ludeking, Treasurer.

Mr. Bullock at this point injected a little of the old rancorous ill will, which has characterized his actions in the Ohio League for some time past, by raising the point that Mr. Neff was not eligible for the office, inasmuch as he was about to engage in the handling of films as a renter. It was then shown that the state executive committee had granted Mr. Neff the privilege, in accordance with the constitution. Secretary Wilson read Article 2, section one, of the constitution, after which the action of the state executive committee was endorsed when Ben Sawyer moved that M. A. Neff be granted the privilege of handling feature films. The motion was seconded by Otto Ludeking, and was unanimously carried.

J. A. Maddox, of Columbus, moved that Lem S. Miller, of Cincinnati, be appointed as counsel for the Ohio state branch to succeed the former counsel, John Lentz, who resigned some time ago. The motion was seconded by J. A. Ackerman, of Cincinnati, and carried unanimously.

The next order of business was the election of delegates and alternates to the next national election.

The delegates are as follows: Sam Morris, of Cleveland; Mrs. Lulu M. Riefsnider, of Urbana; J. M. Kaufman, of Gallipolis; G. D. Spragg, of Bellaire; H. E. Vestal, of Ada; Dr. Q. O. Alexander, of Dayton, and Ed. Kohl, of Cleveland.

The following are alternates: Charles Weigel, of Cincinnati; E. Schwartz, of Cleveland; O. J. Sibert, of Marietta; L. Smith, of Alliance; W. C. Bettis, of Toledo; J. A. Ackerman, of Cincinnati, and S. Lawrence, of Findlay.

The report of the committee on constitution and by-laws was then made, the following four amendments being recommended. The first of these, which had reference to Article 2, section eleven, read as follows:

"Any exhibitor who has been a member of the Ohio League for two years in good standing and secures the consent of the state board of directors, may retain his membership in the League and be entitled to all privileges and benefits the same as any other member of the League."

The amendment was rejected.

The second amendment related to Article 4, section one, and read as follows:

"There shall be an annual meeting held at such time and place as designated by the convention in session, or by the direction of the League. A written notice shall be mailed to each member at least 20 days before the meeting takes place."

This amendment was accepted.

The third amendment to the constitution related to dues, and read as follows:

"Members who belong directly to the state shall pay 50 cents a month to the state treasurer, quarterly, in advance. All local treasurers shall send to the state treasurer, yearly, quarterly in advance, 75 cents for each member in good standing at the rate of 25 cents per month, and for all new members taken in the treasurer shall send 25 cents on a quarterly basis in advance from the time they become members.

This amendment was recommended to be adopted with certain recommendations.

The fourth amendment related to Article 5, section one of the constitution, and read as follows:

"All bona fide and responsible moving picture exhibitors, owners of theater buildings, lessees and managers may become members providing the theater the applicant wishes to represent is not controlled or partly owned by any manufacturer, film exchange, or person or persons connected therewith, and that the applicant is not interested nor engaged in any branch of the manufacturing of films, or in the film exchange business directly or indirectly, on application with proper fee and receiving a majority vote of all the members present at a regular meeting or a majority vote of the board of directors."

In the great hurry, incident to the departure of several members to catch their trains, this amendment was lost sight of and no action taken upon it.

The state constitution was then amended so that the office of corresponding secretary was abolished and his duties assigned to the state secretary.

It was then decided that the next annual state convention shall be held in Cleveland, O., the state executive board to confer with the Cleveland members as to the date.

Adjournment was then made sine die.

NATIONAL EXECUTIVE COMMITTEE MEETING.

National President M. S. Pearce, National Treasurer Peter J. Jeup and National Secretary W. R. Wilson were present at the Ohio convention and held the proxies of Messrs. Cory, Finnegan and Brylawski, the remaining members of the national board of directors, but no business was reported.

Mr. Jeup stated, however, that another meeting would be held in about a week to decide certain matters.

The selection of the city for the holding of the coming annual convention of the league will be one of the questions to be decided at this meeting.

Massachusetts League Election

Annual Meeting and Dinner at Boston Well Attended—E. H. Horstman Re-elected President.

AT THE annual meeting and dinner of the members of the Massachusetts Motion Picture Exhibitors' League, which was held at the Quincy House, Boston, Tuesday evening, February 9, Ernest H. Horstmann was Re-elected as the head of that organization for a third term. The following officers were also re-elected to office: John F. Patten, of the Bates Opera House, Attleboro, as first vice-president; P. F. Lydon, of the Imperial theater, South Boston, second vice-president; G. M. Clark, of the Huntington Avenue theater, Boston, treasurer, and R. W. Drown, secretary and clerk.

E. H. Horstmann, President.

The business meeting, which was attended by sixty-six members, was called to order at seven o'clock by President Horstmann.

Secretary Drown submitted his report for the past year and it was accepted.

An auditing committee was appointed. It will comprise the following members: W. B. Sproule, of East Boston; G. F. Washburn, of the Unique theater, Boston, and Colonel Kincaid, of Kincaid's theater, Quincy. The election of the board of directors followed. The following members were chosen: John F. Patten, of the Bates Opera House, Attleboro; P. F. Lydon, of the Imperial theater, South Boston; Ernest H. Horstmann, of the Scollay Square Olympia, Boston; R. W. Drown, of Boston; J. Laurie, of the Beacon and Modern theaters, Boston; Samuel Grant, of the Eastern Theaters Company, and G. M. Clark, of the Huntington Avenue theater, Boston.

A vote of thanks was expressed to the officers for their work during the past year and a similar vote was extended to the Gordon Olympia Company for the use of their offices for meeting during the year.

John F. Patten, 1st Vice-president.

It is to be regretted that all exhibitors in the state do not join this organization. Since the establishment of the league, the work has been done by a few of the members and there have been times when many of them have been forced to bear a financial loss. This should never be. The work that has been done through the league has benefited every exhibitor in the state. In this Puritanical section, adverse legislation is in abundance. The non-members should realize this and they should remember that it is much easier to fight against the passage of a bill than it is to have it erased from the statute books. Many of these non-members will contend that it is impossible for them to attend meetings and to work in the interests of the league on account of the distances which they live from Boston. This may be very true, but it is not and never was impossible for any of them to join the league and pay their dues. This small financial contribution would prove to be of great assistance to the members who are actively engaged in the work. It is to be hoped that the new officers and board of directors will receive more co-operation from the members during 1915 than was given to them during the past year, when they proved that they could "deliver the goods." The legislative records of the commonwealth show the great results of their efforts.

The dinner followed the election of officers. Nearly a hundred members and guests were present. Addresses were delivered by G. F. Washburn, of the Unique theater, Boston; N. D. Brooks, of the Automatic Vaudeville Company; Joseph Mack, of the World Film Corporation; Baron Hirsch, of the Thanhouser Syndicate Corporation; Fred Swett, of the Nicholas Power Company; Victor J. Morris, of Loew's Orpheum theater, Boston; R. M. Kane, of the Park theater, Spencer; Frank J. Howard, of the Gordon Company, Boston, and John Gartland.

P. F. Lydon, 2d Vice-president.

Among those present were B. Hirsch, of the Thanhouser Syndicate Corporation; G. M. Clark, of the Huntington Avenue theater, Boston; N. D. Brooks, of the Automatic Vaudeville Company; W. B. Sproule, of East Boston; J. F. Raymond, Majestic theater, Worcester; H. I. Wasserman, Roxbury; Frank J. Howard, Boston; W. G. Barhydt, Niagara theater, Roxbury; Herman A. Sivovolos, Hub theater, Boston; Fred B. Murphy, Edward Connelly, W. F. O'Brien, W. Brennan, W. Hickey, W. Sullivan, M. S. Schaeffer, all of the United Film Service; Fred J. McAloon, of the Royal theater, Worcester; Thomas Sprye, Alco Film Corporation; Harry F. Campbell, Box Office Attraction Company; Henry Burke, Marlboro; Samuel Bernfield, Pathe Exchange; Charles Hodgdon, Princess theater, Wakefield; Arthur E. Lord, Boston; William Dowling, Magic theater, East Boston; Herman Rifkin, Eastern Feature Film Company; Samuel Grant, Eastern Theaters Company; E. N. Cook, Plaza theater, Salem; Stanley Sumner, Plaza theater, Salem; H. W. James, Chelsea; B. Mailie, Scollay Square Olympia; George Ramsdell, Orpheum theater, Melrose; H. A. Gilman, Magnet theater, Dorchester; E. R. Daniels, Dreamland theater, Lynn; B. Cohee, Gordon's theater, Lynn; R. D. Crocker, Boston; Louis Boas, Academy, Fall River; H. Abrams, Harry Asher and W. E. Greene, all of the Famous Players Company of New England; Glover Ware, Beverly; E. W.. Lynch, Worcester; Samuel Goldstein, Worcester; C. H. Buckley, Roxbury theater, Roxbury; Clarence Mixer, Union Square theater, Somerville; Percy Butler, Boston; G. F. Washburn and A. F. Washburn, Unique theater, Revere; A. Shaller, J. A. Eslow and J. Donovan, of the New England Universal Film Company; W. E. Spragg, Gordon's, Chelsea; H. H. McKinney, Dream theater, Revere; B. M. Corbett, Corbett theater Equipment Company; C. W. Fraser, United Booking Office; Al Somerbee, Bowdoin Square theater, Boston; J. Brodie, Frank H. Vine, B. Selznick and L. Machatt, of the World Film Corporation; Winfield F. Bradley and W. Patten, of the Mutual; J. Laurie, Boston, and B. Wetmore.

MICHIGAN EXHIBITORS TO DANCE.

The Michigan Motion Picture Exhibitors' League at its meeting Tuesday afternoon, February 9, appointed Howard O. Pierce, of the John H. Kunsky, Inc., as chairman of committee to arrange for the proposed dance to take place some time in April. This committee will appoint subsidiary committees to aid in the work. President Fowser of the league has so far received assurances from the World Film Corporation and the Essanay Company that they will have someone of prominence at the affair.

At the above meeting, resolutions were presented to Peter M. Jeup, conferring upon him the honor of a life membership. Mr. Jeup ably responded

New President of Ohio Branch.

Max Stearn, Owner of the Beautiful Majestic Theater in Columbus, Worked Ten Years as a Newsboy in N. Y. City.

MAX STEARN, the newly elected president of the Ohio State Branch of the M. P. E. L. of America, came to Ohio in 1897. In the spring of 1904 he opened the first penny arcade in Columbus. He had spent the interim between 1897 and 1904 in following the amusement business in the summer resorts of Ohio.

In 1907 he opened the Exhibit theater, the third moving picture house built in Columbus. About $13,000 was spent on this house, which seated 300 people. This was quite a large expenditure, considering that the moving picture business had just begun to be rightly known. For a long time the Exhibit was the leading moving picture theater in Columbus. As time advanced, other larger theaters were erected in the city, and Mr. Stearn and his associates decided to build a house devoted to pictures that would again place him in the lead. The house is the present Majestic, which seats 1,200 people and cost $100,000. The very best people in Columbus, including the Governor and his family, professional and business men, and the pastors of all the leading churches, have attended the house from its opening, an admission of 10 and 20 cents being charged from the very first day.

When he opened the Majestic, Mr. Stearn was invited to address the allied churches of the city and announce the policy to be followed by the management. He spoke straight from the shoulder and to the point, as he always does, and told them that courtesy, clean pictures, and wide publicity would be the three watch words of the new house.

Mr. Stearn was among the small number of exhibitors in Columbus who made the first attempt to form an organization of exhibitors throughout the state of Ohio. The first meeting was held in the Hartman Hotel, Columbus, where about twenty exhibitors from various parts of the state had assembled. These men continued active for about a year, and after employing every effort to organize Ohio exhibitors under the title of the Ohio Motion Picture Protective Association, they were obliged to give up the task as hopeless. Shortly after this, a little less than a year, M. A. Neff appeared on the scene, and by dint of hard work, splendid organizing ability, and unremitting toil, he succeeded in organizing the Motion Picture Exhibitors' League of Ohio, which has since branched out into the nation-wide organization known as the Motion Picture Exhibitors' League of America.

Mr. Stearn is a self-made man. For nearly ten years he sold newspapers in New York City. At a special exhibition given in the Majestic on a Sunday morning, not long ago, he entertained 800 or more newsboys of the city of Columbus. He addressed them personally, and the following paragraph was included in his remarks:

"I used to sell newspapers," he said. "But it was in New York—not in Columbus where each one of you sells one paper—I sold the Times, the Herald, the Tribune, the Sun, the Globe and others. There was a constant fight on between the boys because when a man said 'hi, boy, a paper,' we all dashed after him; he bought a paper from one boy and the rest of us fought about it. You boys who sell your papers, I want to tell you first of all to be honest. When a man buys a paper, have your four cents change ready if he gives you a nickel—don't give him three and pretend to hunt for the other penny, hoping he will say, 'Keep it.'. Be honest with him and so with yourselves. It isn't a bad thing to be a newsboy, but it is a bad thing to be a dishonest boy. I can say truthfully that I never did a dishonest thing while I was selling papers. I am proud to be able to say it. I tried my level best to do the right thing, because I wanted some day to own a theater, and I worked for it from the time I began to sell papers. It was my one thought and when I got enough money so that I could have a little theater, then I knew some day I could have a bigger one, and then a bigger one still. And now I want one even bigger than the Majestic. If any of you boys want anything, you can get it if you work for it. If it is a theater you can get it; if it is an automobile factory you can have it—you can get whatever you make up your mind to have if you work for it and work honestly! You must be honest and honorable and you must leave cigarettes out of it—don't smoke them, ever."

At the recent Ohio convention held in Columbus, Mr.. Stearn accepted nomination as president of the Ohio branch with the understanding that he would hold office for one year only and without pay. His own money will be used in journeying from his home town to other towns throughout the state, and much of his valuable time will be devoted to building up the membership and to impress on the exhibitors the importance of having a strong organization for self-protection. During his term he will try to eliminate all strife and petty jealousies among members, and to promote a strong and harmonious state organization.

An important feature of his policy will be that of endeavoring to bring film manufacturers, exchange men and exhibitors into closer business relationship. He is imbued with the hope that manufacturers, exchange men and exhibitors will combine in promoting the welfare of the moving picture business generally, throughout the state of Ohio.

New Officers for Warners

J. C. Graham Succeeds P. A. Powers As President—New Deal Planned All Round With New Money Available.

A MEETING of the board of directors of Warner's Features, otherwise known as the United Film Service, was held on Wednesday, February 17, at the company's offices, 126 West 46th street, New York, and the resignations of P. A. Powers as president, Harry Warner as vice-president, were accepted.

To fill the vacancies J. C. Graham, formerly associated with the Mutual Film Corporation and later with the Universal Fim Manufacturing Company, was elected president, and O. S. Goan, who succeeded Mr. McKinney as general manager of Warners, was elected vice-president and treasurer. D. A. Chase, the former cashier, was promoted to the position of secretary.

It is reported that additional capital became available upon the consummation of the change in the management of the company and that all financial obligations have been adjusted in a satisfactory manner.

Warners, or United Film Service, as it is now called, is considered by experienced motion picture men to be one of the best organizations in the business and that it would, under aggressive management, become a valuable property. Mr. Graham, the new president, has had several years' experience in the exchange branch of the business and is a most capable business man.

Photoplayers at Play

Men of the Vitagraph Company Enjoy Periodical Beefsteak Dinner and a Good Time Generally.

THERE were high jinks at Healy's on the evening of Saturday, February 13, when the men of the Vitagraph Company met for their periodical beefsteak dinner and general get-together. The hour was 6:30, and it was not long after that time when things began to move. The Vitagraphers make it a point to provide their own entertainment, and they have no difficulty in digging it out when they want it. Vic Smith, the general manager of the big Flatbush establishment, was in charge of affairs on Saturday. To his generalship was due the success of the evening.

During the consumption of quantities of beef and several kegs of amber disturbance there were brief halts as the party joined in the singing of songs that always form a feature of Vitagraph functions. When to the last man, hunger had been appeased Mr. Smith opened the program by calling on John T. Kelly, old-time comedian, just breaking into pictures. Mr. Kelly was in reminiscential vein. "Bill" Sellery made an hit with his Scotch songs and Frank Currier made another with a story. Fred Thomson, former Vitagrapher, gave a recitation and refused to be beaten out of the effect of his climax by the interruption of a fool waiter.

"Donny" Hall sang "Asthore," and for an encore "Annie Laurie." He was in fine voice, as was also Danny MacBride, who held the closest attention. Stage Carpenter Wentworth told a story of old days on the stage. William Sellery finally sang "Wee Dock and Dorus"—every one present listened with attention, but nobody drank one; not just then. Thomas Mills told a story with a big finish. Anders Randolph responded to the introduction as the Man From Headquarters and gave a recitation that was heartily applauded.

Billy Quirk entertained with a general talk. Others who contributed to the fun were Charles Brown, Garry McGarry, Albert Roccardi, George Baker and James Morrison. The party closed officially at midnight. It was a night to be remembered.

Some of the Vitagraphers present other than those named were Gladden James, L. Rogers Lytton, Harry Morey, Tefft Johnson, Wally Van, Sam Spedon, Robert Gaillord, Leo Delaney, Charles Eldridge, Wilfrid North, Lee Beggs, Antonio Moreno, C. Jay Williams, Paul Scardon, Nicholos Dunaew and George Cooper—and right down the line.

Alberto Ramella Returns to Italy

General Foreign Agent of the Savoia Company Has Been Studying Film Conditions in This Country.

AFTER a stay in New York City of three months, Alberto Ramella, general foreign agent for the Savoia Film Company, Limited, of Turin, Italy, sailed for home on Saturday, February 13. Mr. Ramella is one of the large stockholders of the Savoia Company. One of the main purposes of his visit to the United States was to closely examine conditions in the film world, especially as these may affect the product of his own company. One of the results of his trip has been the formation of the Savoia Company of America, in which Mr. Ramella will represent the interests of the parent company.

Alberto Ramella.

Mr. Ramella has been with the Savoia Company three years. In that time he has been connected both with the artistic, the producing, side and the business department. In reply to a question, he said that both of these factors in picture making appeal equally to him. He said the Savoia Company was expanding. Recently, he added, the company had been reorganized, a number of bankers having taken a strong interest. The capital has been increased to 3,000,000 francs. With the infusion of new blood he was confident the company would be an important factor in the world's picture market.

While in New York, Mr. Ramella has spent much time at picture theaters watching American methods in the making of photoplays. Asked if he had been impressed by what he had seen, he said he admired the action of the native product, and that he believed his observations would have result in the future product of the Savoia Company.

Mr. Ramella announced that it was intended in the near future to send American directors and American stars to Italy to work at the Savoia studio in order that advantage might be taken of their knowledge of requirements of the American market. He said at the present time two American women were at work in the Turin studio. Mr. Ramella said that among the projects of the company was the making of a picture of international interest, in which the opening scenes would be in America, the greater part of the play would be laid in Italy, and the finish in America. Mr. Ramella said his return to this country would be determined in large part by the course of the European war.

The Savoia Company of America will market in the United States the product of the Savoia Company. It is said to be more than likely that several branches will be opened in larger cities and that the territory not covered in this way will be disposed of on the state right plan. Already six subjects are on the way to this country. One of these is a big production dealing with the French Revolution, the title of which has not yet been decided upon. The others are "The Flying Clew," "The Child's Heroism," featuring Lombardi, the famous Italian artist; "The Fatal Gem," "Romance of Duke Fabia" and "The Tragic Domino."

Composing the Savoia Company of America will be, besides Mr. Ramella, L. George Forgotson, Abraham Bloom, F. A. Rivaldi and H. H. Lichtig. For the present, the offices of the company will be at 1203 Candler Building.

WORLD FILM RELEASING FROHMAN SUBJECT.

The first production of the Frohman Amusement Corporation, of which Gustave Frohman is at the head, will be released through the World Film Corporation. "The Fairy and the Waif" is based on a story by Marie Hubert Frohman. Mary Miles Minter makes her screen debut in the role of Viola. Percy Helton plays the Waif.

Hector Dion Returns from England

For Seven Months American Actor Has Been Playing in Turner Films and Directing Hepworth and B. & C.

AFTER an absence in England of seven months, Hector Dion returned to New York on February 9. Mr. Dion is one of the original photoplayers. He was a member of the Vitagraph Company in the days when film manufacturers were few. In England Mr. Dion played with the Florence Turner Company and also directed Hepworth and B. & C. productions. He was located at Walton, the site of the studios of the companies named. It is a town literally filled with quaint backgrounds, Mr. Dion says—an ideal situation for film companies.

Mr. Dion said that the production of motion pictures had not been interrupted to any material extent by the war. So far as the exhibition of pictures is concerned there is, if anything, greater business now being done than ever. At least this was the situation in Walton and in London. English manufacturers are making steady artistic progress, said Mr. Dion. The backgrounds to be found in the British Isles are unsurpassable, and picture makers there are awaking to the fact.

Outside work is possible in England practically six months in the year, Mr. Dion said. One of the advantages to be found in that country is the diminutive size of the older houses, with their small windows, enabling a director to get comprehensive backgrounds close up to the camera. Mr. Dion pointed out that if a producer is anxious to work outside the year around he may easily do so by taking his company to Italy for the winter months. When asked if he intended returning to England the oldtime photoplayer said that, while his experiences abroad had been most pleasant, he probably would not. He was in consultation with parties here looking to employment on native soil.

EDISON CELEBRATES BIRTHDAY.

Thomas A. Edison, the great inventor and electrical wizard, passed his sixty-eighth year post Thursday, February 11 and to record the occasion in a memorable way a motion picture of Mr. Edison, still hale and hearty and in the harness more than ever, was taken at noon in his plant at Orange, N. J.

Mr. Edison was taken with all the officials and principals of the organization, shown shaking hands with those who wished him the good wishes of the day. Everyone of the officials, as did also the thousands of his employees, wore a button with Mr. Edison's picture with two streamers attached, bearing the date 1847, Mr. Edison's birth year, and 1915. Standing on the steps of his famous laboratory, Mr. Edison was shown receiving the felicitations of his oldest employee, John Ott, who is older than Mr. Edison and has been with the organization forty years. Mrs. Edison had presented to each of the principals a souvenir carnation which was worn in the lapel. The motion picture will be saved in a collection which record many interesting and momentous incidents and periods in the great inventor's life and career.

Copyright Hearst-Selig News Pictorial.

Thomas A. Edison Being Photographed on His Sixty-eighth Birthday.

NEW PARAMOUNT MAGAZINE.

The Paramount Pictures Corporation has issued its magazine in a new and larger dress. It is full of interesting matter, both to Paramount exhibitors and to the industry in general.

Three Biograph Two-Reelers

"His Romany Wife," "Colomba" and "Aurora Floyd" Are Good Dramatic Subjects with Picturesque California Backgrounds.

Reviewed by George Blaisdell.

THE first of the Biograph subjects to be filmed among the picturesque backgrounds of California have arrived in New York. Among these are three two-reel productions—"His Romany Wife," to be released Feb. 23; "Colomba," March 2, and "Aurora Floyd," March 9. It will be recalled that the entire producing forces of the Biograph company were transferred just before New Year's to the Los Angeles studio, there to remain for the winter and spring. In spite of the reported dearth of sunshine in the Southern California section during the past few weeks there is in these three pictures no evidence of other than splendid photographic conditions.

"His Romany Wife."

"His Romany Wife" is a strong dramatic subject. There is a gypsy side to it, and this furnishes opportunity for work in the wide outdoors. Alan Hale has the role of Travers, a civil engineer who marries Zara, a gypsy, portrayed by Louise Vale. The underlying theme is the mismating of the two—the man accustomed to the standards of civilization, with due regard for the importance of neatness and order in the home; the woman brought up in ignorance of all the domestic arts except the absolutely primitive. Then, too, there surges in her blood the love of the camp, the freedom of the open. It is only a question of time before the woman will forsake child and husband and go back to her own. It is only a question of time before the husband will realize his mistake and his heart will turn to the sweetheart of his boyhood, the girl in his own station. There are many good situations in the working out of the plot—there is drama, and there is tragedy of the heart and blood, too.

Franklin Ritchie is the gypsy lover of Zara—he loves her before she goes away with Travers, and his infatuation for her continues. Jack Drumier is Gorman, the theatrical agent, who discovers in Zara material for an accomplished stage dancer and takes her from the camp to which she has returned after deserting her family. Vola Smith is Alice, the childhood friend of Travers, who it is fair to assume becomes his wife following the accidental killing of Zara by Tonio—the knife being intended for Gorman. The story is well played and well staged.

"Colomba."

"Colomba" is a feud story of Corsica. This, too, is a tale of the open, chiefly of the mountains. A question of boundary is responsible for the murder of a landowner and the effort to fasten the crime on an innocent man. Gretchen Hartman finely plays Colomba, the daughter of the man who is killed;

Scene from "His Romany Wife" (Biograph).

her portrayal is that of the woman of determination, of courage, of physical strength, who bends her strong-willed brother to her view of a doubtful case. Joseph McDermott as the sweetheart of Colomba gives a strong performance. There is a long and excellent cast, among the players being William J. Butler, Gertrude Robinson, Edward Cecil, Hector V. Sarno, Jack Drumier and Irma Dawkins.

"Aurora Floyd."

"Aurora Floyd' 'is an adaptation of the popular play of the same name. It should be a popular picture. There are many situations of strength, some of them notable. Louise Vale has the name part, Aurora Floyd, who elopes with Conyers, a horse trainer in the employ of her father. Miss Vale gives a splendid performance. Her characterization of the woman whose first experience with marriage is as unhappy as it is brief is filled with the tragedy of marital infelicity; the second marriage, in the mistaken belief that Conyers is dead, brings happiness, of short duration, too, but it shows the other side of life. "Aurora Floyd" teaches the folly of concealing the past and shows how apparently dead issues become things of life and trouble. Aurora's troubles begin over again when Conyers returns from Australia and blackmails her.

Franklin Ritchie has the role of Conyers, Jack Drumier is Matthew Floyd, whose unwise advice to his daughter is responsible for her predicament. Alan Hale is John Mellish, the second husband. The work of all is of the best, as is that of the man who plays the half-witted stable boy who shoots Conyers. "Aurora Floyd" will be liked.

Scene from "Aurora Floyd" (Biograph).

Edna Mayo

IN Miss Edna Mayo the Essanay has secured another star of the first magnitude. Although only twenty-two years of age she has had six years of experience on the speaking stage and in motion picture work. The most recent plays in which she appeared on the speaking stage were "Madam X," "Excuse Me" and "Help Wanted."

"I went to motion pictures because I believed there was better opportunity in the future in photoplays than on the speaking stage," said Miss Mayo. Her exceptional work before the camera was watched by Essanay in looking for the very best of the profession, and she was quickly engaged.

Miss Mayo graduated from a girl's college in a suburb of Philadelphia, when only sixteen, and her beauty and talent at once obtained her a position on the stage.

Edna Mayo.

She went up rapidly to leading parts. Miss Mayo has shown exceptional ability in her role in the three-reel Essanay photodrama, "Stars Their Courses Change," where she plays opposite Francis X. Bushman.

In addition to her photoplay work, Miss Mayo is exceptionally skilled in sculpturing. She made a long study of this art both at the Art Institute in Chicago and the Art Student's League in New York. She also has an excellent voice.

Miss Mayo is athletically inclined and is an expert swimmer and horsewoman, as well as being a lover of all outdoor sports.

"The Warrens of Virginia"

A Filmed Version of the Well-Known Belasco Play, Which Had Such a Record of Success.

Reviewed by W. Stephen Bush.

THE screen has seen the great American war drama "acted o'er and o'er again," and it may be that audiences are somewhat cloyed with civil war plays. "The Warrens of Virginia" has become a classic on the speaking stage. Just what screen values are to be found in the old play may be an open question. Of course in the matter of spectacular effects the screen is a far better medium than the stage. In the filmed version of the Lasky Company quite a good deal has been made of the spectacular possibilities. One or two scenes are especially worthy of note, such for example as the ambushing of the Confederate supply train and the destruction of the powder wagons. There

Scene from "The Warrens of Virginia" (Lasky).

was, throughout, much evidence of a most laudable desire to do things on a lavish scale. I noticed, too, that attention to detail, without which a real feature is impossible.

As to the acting, the work of James Neill as General Warren, may be characterized as thoroughly capable and conscientious and effective; House Peters as Ned Burton had a most trying part which tested his art to the straining point; Dick La Reno made a most acceptable "General Griffin." Blanche Sweet has a charming personality, which has won her innumerable friends among patrons of the screen, but in the part of Agatha Warren she is scarcely at her best. In the great scenes which precede the discovery of the forged dispatch there was a lack of fire and spirit. In the scenes where sweet girlishness was needed Miss Sweet was at her best. She fitted well into the refined but simple atmosphere of an old-fashioned Southern home. All the outdoor scenes in the play were extremely well chosen. Here and there I noticed a flash of the skill which visualizes quickly and powerfully, but evidences of this skill were less frequent than in other Lasky productions. The part of Mrs. Warren was in the filmed adaptation of the play a minor and not a very grateful one, but it might have improved under better treatment. Touches of humor occurred occasionally and often they were good, but once or twice they seemed labored.

Taken as a whole, the production will go well on most programs.

CRUEL SALLY CRUTE.

It was in a Broadway dansant a tall, raw-boned man stepped up to Sally Crute, the Edison favorite, and asked her to fox trot. Sally soon found that her partner needed many rehearsals but he was enjoying himself immensely, totally unconscious that he had stepped on her foot about fifteen times. He emphasized the sixteenth episode by gazing fondly into the depths of her eyes and breathing "I could die doing this."

"Well, hurry up about it," replied Miss Crute.

WORLD FILM'S MINNEAPOLIS OFFICE.

The Minneapolis branch of the World Film Corporation is located on the fifth floor of the Produce Exchange building, Sixth street and First avenue in the Northwestern metropolis. E. D. Selden is in charge of the office.

Dorothy Bernard

DOROTHY BERNARD, famous alike to photoplay patrons and theatergoers, has been specially engaged by Kalem to play the leading role in the powerful three-act feature production, "The Second Commandment." Miss Bernard recently joined the Kalem forces at Jacksonville, Fla., where this drama is being produced.

This versatile actress's experience goes back to her fourth birthday. Despite her tender years, the child's amazing ability attracted attention and she toured Australia and America with such famous stars as Nance O'Neil, Edward Morgan, Wilton Lackaye and Theodore Roberts. Upon Miss Bernard's graduation into ingenue roles she appeared with various Western stock companies and at the Belasco Theater, Los Angeles.

Dorothy Bernard.

Then came a vaudeville engagement with William Courtleigh. But the two-a-day did not appeal to the versatile actress and she returned to the legitimate stage, playing in stock in Detroit and Columbus. After a period of this work, Miss Bernard became a leading woman for the Shuberts, appearing in "The Ringmaster." Just about this time, the silent drama was beginning to command attention. Like many other stars of the stage, Miss Bernard heeded its call and became a member of the company directed by D. W. Griffith, with whom she remained for two years.

According to Miss Bernard, she has played everything from musical comedy to Shakespeare. This charming star is particularly pleased with her role in "The Second Commandment." This feature, which is one of a series of ten, each based upon one of the Ten Commandments, is admirably adapted to Miss Bernard's peculiar talents. The production will be released through General Film Company's Regular Serial.

SELZNICK PRACTICING THE "POVERTY FLAT."

On his recent visit to San Francisco, Lewis J. Selznick, vice-president and general manager of the World Film Corporation, had as his guest Miss Michelena at an impromptu party at the famous Cliff House. There Miss Michelena taught Selznick the "Poverty Flat Trot," and the big film magnate, quickly learning this forty-niner dance step, proclaimed himself its ardent admirer and promised to introduce the innovation to the more sedate East as soon as he had finished his present tour of the country.

UNITED FILM TO RELEASE PLAY BASED ON "DIVORCE."

Ruth Helen Davis, the distinguished writer, whose translations of French masterpieces have placed within the reach of American readers many notable works of contemporary literature, has been secured by Jack Rose, president of the Humanology Film Company, to prepare for early production a play based on "Divorce," the famous poem by Ella Wheeler Wilcox, which will be released by the United Film Service.

FULTON ESTABLISHES PRODUCTION DEPARTMENT.

E. E. Fulton Co. extends their field by opening what is known as the Motion Picture Production Department. They have secured E. B. Lockwood to take the management of this department, and will produce Industrial and Educational Films, take topicals and events. Their well-known policies of service and efficiency have served to guarantee success in the past and assure the success of the production of motion pictures.

Trade With South America

Opportunities for the Moving Picture Industry to Secure Business in Latin-American Countries.

By Francisco Montero.

FOR some time past we have been reading in most of the leading publications and have heard on every hand that the war in Europe would afford great opportunities and open new gates to American industries. With very few exceptions, such articles as have been published have given no direct advice on how to find the way to those fountains of riches. Most American manufacturers, we must confess, though able and shrewd as they are in their home market, are quite deficient in their knowledge concerning the foreign markets, the reason for this being their lack of information. This has so far been held in trust by the "middle man" and naturally he will not show the manufacturer the way to go about to make his money. One result of this state of affairs is that great injustice has been done to the industries of the United States.

That there are opportunities today in the South American markets has been proved and is an unquestionable fact; this, all American producers have come to realize, and this the government of the United States has made efforts to encourage and assist. These opportunities have existed for years unknown to the greater majority of American manufacturers. They were misinformed about those countries and naturally feared any attempt in the direction of doing business except through the middle man. The European manufacturer took advantage of this situation, made personal investigations of those markets, sent reliable men to study them, and by perusing the statistics of each of the Spanish-American republics the inevitable results are visible. Europe knew how to cultivate the good will and friendship of the Spanish-American and to win over his sympathies; Europe offered fair goods at a fair price and one could always rely on the word and honest methods observed.

Americans have always adopted entirely different methods, not appealing to the South American, who even in business is somewhat sentimental. Curt and sharp letters written in English or half-broken Spanish are not to their liking; the peculiar "look down" of the average American salesman is also resented, and, above all, the informality in the fulfilment of promises of a salesman from the average American firm has been made a standing joke. This is, in plain words, the general intimate feeling of the Spanish-American business man. Honorable mention, however, should be made of a few, very few, who have had the good fortune of going about it in the same manner as Europeans. They have attained success.

The present European war has brought about radical changes in the commercial relations of the United States and Latin countries, but to profit by these changes an effort is required. We might say that we will do business with Latin America in a certain form, but "it takes two to make a bargain," and if we want the business we must hear what the other fellow has to say. South Americans have thus far been served by Europe in ways pleasing to them, and if we need their business and their money, we must pave the way as others have done before us. The Latin-American, nevertheless, is willing to forgive and forget; he is disposed today to give us a fair trial and if advantage is taken of the opportunity thus given, we can make good friends with him, secure his trade and let Europe, after the present war is over, sell him what we cannot supply. This would be in sharp contrast with the past, when we have been selling only what Europe could not supply.

The conditions of which I have spoken as prevailing apply equally as well to the moving picture industry. Just stop to consider the cinematograph, an American invention. There has been no decided effort made on the part of any producer to secure a good foothold in those countries; perhaps it has been that the demand at home was so large and the business so very successful that they could not devote time to exporting their goods or give any special attention to a development in that direction. On the other hand, the European producer also had an enormous demand, but in spite of that fact he tried to establish a foreign market.

It is really difficult to comprehend why the American film and machine is not predominating today all through Latin-American countries, and one would most likely think that the manufacturer is guilty of neglect. There is no excuse whatever for the moving picture industry of the United States not to own practically the entire field!

In the present situation opportunity knocks at the door once more—here is a new chance, a field with no strong competition. Will you take advantage of it, Mr. Manufacturer? There is only one right way to go about these things, and for the benefit of the manufacturers in this special industry I will state a few facts which I regard as vital and conclusive.

That there is a market, a large, unlimited one, will be seen by the following statistics gathered from the official reports of the various governments, embracing the importation of moving picture machines, films and other supplies, as follows:

The Republic of Chile, as one instance, during the year 1914 imported from Europe $52,331 of moving picture machines alone, while from the United States the importation amounted to the ridiculously low figure of $1,980.

Peru imported in machines, films and other supplies over $100,000, out of which the United States furnished $25,000.

The Argentine statistics show an importation in films alone from Europe of $44,775, against $4,970 from the United States; while in moving picture machines the figures are $17,562 from Europe and $6,786 from this country. The other large countries show figures of about the same ratio. If we take the smaller republics into consideration, I would cite just as an instance Costa Rica, the smallest republic in America, with only a half million inhabitants. The importations of machines, films and supplies of the little state amounted during 1913 to $27,085 from Europe, while from the United States to the sum of only $3,772.

These are cold facts. They prove conclusively that there is a demand and a good market which is being supplied by others. They prove that the American has not gone after that business. These are facts that I can vouch for through personal observation, for the only men whom I saw actively working upon this line of business were Germans, French and Italians.

There is very little to say after such figures and in the face of such facts. A systematical and well concerted effort needs to be made if we wish to change these figures. Men should be sent through those countries to study the field, for personal observation in this case would be the only true source of information. Send men who speak their language, that they may be able to study their tastes and temperament; and, above all, send gentlemen, for South Americans appreciate a true gentleman. Such a man is able to do more business and achieve greater results. There is nothing more displeasing to the average South American than the too usual overbearing and "self important" style of salesman. If you know your field, you can easily supply films to suit the taste and pleasure of the different localities.

There is no reason why a competent salesman under the conditions and with the qualities above mentioned could not secure an enormous amount of business. With a systematical campaign he could establish the base for a continued success.

Do not be discouraged by the advice of people who seek to keep you out of the field, but examine the field for yourself. You will find that this special business is being exploited by a few who are blocking your way to the consumer. Go directly to the consumer and acquaint him with your prices. As conditions exist at the present time, the consumer is paying a high price for goods of a very low grade. Keep in steady correspondence with the consumers and do so in their own language, endeavoring to give prompt and faithful service.

Moving picture theaters could be as numerous in those countries as they are in the United States. There are no regular resident operas or dramatic and vaudeville performances there, so that the cities depend for their amusements upon the occasional traveling troupes that go through their territory on schedule time. The only steady amusement would be the moving picture show, and by reason of its low price would prove very popular, for it would be frequented by rich and poor alike.

The exhibitor prefers to use the better kind of machine and although there is much of the cheap film used, there is a great demand, especially in the large cities, for first class films and up-to-date productions. Offer your films with titles in Spanish and have such titles written by persons knowing the language and understanding the wit and humor of the same. Do not attempt to write the titles in broken Spanish; the South American people resent this because they are under the impression that the American considers them half savages; and that therefore anything is good enough for them. As a consequence of this, the intention of the Americans are unmercifully misinterpreted. Give them pictures of their own country, views of their own cities. They enjoy seeing familiar faces on the screen. Show them their own armies drilling and maneuvering. It would meet with universal satisfaction.

Advertising is another feature which adds in great measure to the success of the machine, film and supply business, and especially so to the film producer, because his service must be prompt and well advertised to meet with approval. The

commercial advertising of the concerns wishing to introduce their goods into those markets should be written in an attractive but non-exaggerated manner; the new productions should be advertised in descriptive form and illustrated if possible. The titles should be translated into Spanish and in harmony with the temperament and humor of the Spanish-American.

The credit system is the point of vital interest to the exporter and good management and understanding of the credit in those countries will enable one to do a good business in a safe and conservative manner. The allowing of credit is not as risky a proposition as it seems to those who have never studied the field, but who are guided simply by reports of merchants that have made mistakes in allowing credit without having a thorough knowledge of the field. There are hundreds of old established firms in those countries that are as solid as the best in the United States and which enjoy almost unlimited credit in Europe. Naturally, they are strictly punctual with their obligations. The average well-to-do merchant, although not included in the ranks of the wealthy, is usually prompt with his payments, for his credit is of more value to him than anything else.

A careful allowance of credit involves no more risk than it does in the United States. There are ways to find out the standing of a business man there as well as here. Bradstreet's and Dun's keep up-to-date ratings of the majority of the firms in Spanish America. If this rating could not for any reason be obtained, there remains the local bank and the usual commercial reference given by the party soliciting the credit.

The contract between the credit method of the European and the American is not so great that it would make competition impossible. Europe allows credit of three months, also for six months, and in exceptional cases even of nine months, but we must consider that they charge interest for that length of time and that the goods are as a general rule sold net. American merchants have so far allowed from 30 to 90 days with interest and in some cases the extension of a credit is as long as six months on very good accounts.

Special mention must be made of the legislation of the Spanish-American countries. The laws are very strict in regard to failures and other frauds and the foreign exporter is well protected. Years ago failures were a common occurrence and unscrupulous adventurers had an endless number of opportunities for committing all kinds of depredations; but today the laws are such that it is almost impossible to commit fraud and "get away with it."

Long term credits are not unusual in the moving picture business. The theaters and other places of amusement are generally financed by rich investors who in most cases send money with the order or who accept a sight draft upon receipt of goods. Drafts are usually made in favor of a local bank, at sight and against shipping documents, the bank surrendering documents upon payment. Drafts are also drawn at 30, 60 or 90 days and they are made out to cover principal and interest up to the time of arrival of funds in New York. These drafts are often discounted by the bank or banking agency in New York and the money obtained much sooner. The banking facilities which will eventually be had between this country and South America will make these transactions much easier in the future.

Orders will come sometimes to be collected at a bank or commission house and in such a case the manufacturer, even if he does not invoice directly to the client, but to his agent, is not in any way compromised or obliged to give any further discount or commission to such an agent, as he receives his legal commission from the client. When possible a copy of such invoice should be sent directly to the person ordering the goods.

In filling orders, substitutions should by all means be avoided, unless specifically authorized to do so, this being a practice which the Spanish-American has always held against the United States shippers.

Invoices as well as correspondence should be made out in Spanish and in a clear and systematic form. Invoices in foreign languages are not desirable and are interpreted to mean that "we are too busy to bother with you."

There are various ways in which moving picture machines, supplies and films can be shipped to Spanish-American countries, and which before very long will be facilitated much more than they are today. Shipments of any size and weight are made in the usual way under bills of lading and consular invoice. If shipments are too small for a minimum bill of lading, a forwarding agent offers the quickest and cheapest service. The Parcels Post offers a very inexpensive and quick service for moving picture films. A recent ruling of the postal authorities has removed the total restrictions that had existed against moving picture films and they are accepted today for shipment by Parcels Post to Spanish-American countries. They should be packed in a tin box, placed within a light wooden or cardboard box, with the customs declaration form attached to the package stating the substance of which the films are made. This is the best way of packing and shipping films of gelatinous composition and they should be declared, "Gelatine Cinematographic Films."

When a shipment cannot be made by Parcels Post on account of its nature or weight, the "Parcels Receipt" system is very convenient and very cheap. Under this arrangement the package is delivered to the mail steamer and for a small sum said package is delivered to the consignee at the end of the route.

I sincerely hope that the information and facts given will serve to encourage and bring results to the manufacturers in the moving picture industry, desiring to extend their field of action. I hope to see the day when every manufacturer in the United States is supplying the South American republics with their products and that before very long New York may become the financial pivot for the trade of the South American hemisphere.

President Wilson as an Actor.

The Edison Company Has the Promise of the President's Appearance in a Real Play.

TO Director Eugene Nowland, of the Edison Company, will go the "scoop" long prized by all motion picture directors—that of getting President Wilson in a film as an actor in a real picture story. So comes the news from Washington, where the newspapers are giving column length, first page space to the feat, notably the Washington Herald. The President has promised to be a real picture actor, and although his appearance before the camera is always of interest, the interweaving him into the story gives the occasion and the film especial interest, particularly at this time when we see, through pictures of a recent happy event at the White House, the affectionate side of the man. In the film, he will appear as a sort of cupid's assistant, as he lends his encouragement to the love affairs of two young people.

Gladys Hulette.

The story will be a heart interest story around the civil service. The hero, Pat O'Malley, comes to Washington to enter the government employ through the civil service. In his wanderings, he meets with the young lady of his choice, Gladys Hulette, already in the government employ. The scene of their courtship carries them onto the White House grounds where President Wilson enters on the stage and has a conversation with the pair, shaking hands with them.

The officials of the civil service were so delighted with the accurateness of the scenes describing the workings of that system that they joined in with enthusiasm and used the "influence" that allowed Director Nowland to snap some of the big public men who were too shy for succumbing to the regular request. These same officials got to work on Secretary Tumulty and in that way arranged for the President's appearance. That was Director Nowland's venture into diplomacy that won him the "scoop" that hundreds of motion picture men have sought ever since President Wilson entered the White House.

Director Nowland is still in Washington completing the scenes of the play, where he is awaiting the opportune combination of a sunny day and a lull in the affairs of state that will give the President the centre of the boards.

ANOTHER PICTURE PLAYHOUSE EXCHANGE.

The Picture Playhouse Film Company, Inc., in following out their recently announced program to open six more new exchanges, have rented an office at 23 Piedmont street, Boston, Mass., and have installed John Curran as manager.

The office opens with a full set of their eighteen feature releases, besides a number of comedies.

CHICAGO LETTER

BY JAS. S. McQUADE

A Tribute to M. A. Neff.

WHEN the Ohio state convention broke up late Wednesday afternoon, February 10, and the members rushed away hurriedly to catch their trains, I could not help reflecting that the claims of the little things in life sometimes blind us to the larger. The occasion was really a momentous one in the history of the organization of exhibitors. Yet how many of those in attendance thought of it?

As these men rushed away with minds full of business cares, they left behind them in the room a man who had, most likely, presided over their state organization for the last time; a man who had made state organizations and national organizations possible for exhibitors; a man who has always endeavored to build while at least some of his opponents have been tearing down; a man who has shown himself big enough to sacrifice personal ambition for the good of the organization, not once but twice; the one man abve all others whom exhibitors should give due credit for the work originated and accomplished by him.

I have attended many conventions, some of them stormy, at which M. A. Neff has presided, and I have watched him closely and have been always impressed that his whole heart was in his work. He was ever solicitous for the welfare of the League. He cared for it as a man would for his first born, and he fought for it in the same spirit.

When I think of the days and nights devoted by this man to planning and working out measures for the growth and continued progress of the League, amid good and evil report and at very poor recompense, I have faith that he will receive in later days due measure, in memory at least, for what he has accomplished.

Knowing what I do of M. A. Neff, I offer this small tribute to his work and his worth.

Chicago Theater-Church Ordinance to Be Tested.

Reference was made in the Chicago Letter brevities, in the issue of February 13, to the difficulties between the Hyde Park Presbyterian Church and the owner of the Harper Theater adjoining the church. It now appears that, if the trustees of the church refuse to withdraw their objection to the issuance of a license for the theater, owners of the leasehold and building will ask the Supreme Court for a mandamus writ compelling the city to grant the license and declaring the Chicago theater-church ordinance unconstitutional.

In the interval elapsing before action can be taken by the Supreme Court, the plaintiffs propose to lease the theater building temporarily to the congregation of a negro church, unless some better arrangements can be made.

Edward Rosing, owner of the plot on which the theater stands, has explained to the trustees that under the law his ground rent of $4,500 annually is a first lien on the property. This ground rent is payable quarterly in advance.

"Under the law I can foreclose on the whole property if at any time the owners of the building default in payment," said Rosing, "and I would receive a handsome present of a building that cost $220,000. I have no desire to do so and urge you to come to some reasonable agreement."

Ownership of the theater building and the ninety-nine-year lease is now vested in A. E. Martin of the Martin Construction Company, and the holders of $125,000 in bonds. These bonds were issued after F. W. McKinney, who originated the proposition, transferred his interest to Martin.

The theater owners have offered to enter into an agreement with the trustees limiting the playhouse to moving picture shows. The trustees demand that the theater shall be open only six days in a week, eliminating Sunday performances. The theater owners refuse to do so.

Praise for General Film Company's Generosity.

I have just had another welcome letter from Harry E. Downer, Head Resident of the Friendly House, Davenport, Ia. In referring to the generosity of the General Film Company in furnishing educational films for exhibition at this very worthy institution, particulars of which are given later in this article, Mr. Downer acknowledges the deep sense of obligation which he and his confreres feel to that corporation for coming to their aid at a critical time.

"It was certainly a handsome thing for them to do and we are grateful." Mr. Downer writes. "It seems to me that given the disposition—and I have no doubt they are as generous as other men—the motion picture people have a peculiar philanthropic opportunity to care for such institutions as ours. I am mighty glad the General Film Company is embracing its chance to be an all-the-year 'good fellow,' and that it does not cramp its generosity into the Christmas season."

Here is the good tidings concerning the General Film Company's liberality to which Mr. Downer refers and to which the Davenport Times gave publicity at the time:

> The best news that has floated into Friendly House for a long time came by mail yesterday from the Chicago office of the General Film Co. As no bills for rental had been received since the first of the year, an inquiry as to how it happened brought the reply that the Friendly House account in their office was balanced and would always be balanced in the future, that the General was making a Christmas present to the children of Davenport and that they would serve them to the best of their ability in the future without asking for their pennies or any share of them. That surely is handsome treatment from a great corporation, inasmuch as the popular estimate of corporations assigns them neither souls nor gizzards. The wonder box has this week the usual mixed menu of information and smiles.

"We are very busy at Friendly House," writes Mr. Downer in concluding his letter. "We have fine audiences of children for the pictures, but grown people still decline to take an interest in the class of pictures we are most anxious to place before them. We are perturbed over the sparse crop of educationals these days."

If Mr. Downer keeps track of the educational output, even in these days, he will be rather surprised and encouraged.

Elbert Hubbard and Moving Pictures.

Elbert Hubbard, that big, healthful soul and optimist, is a thorough believer in moving pictures. He does not believe that a child can make the stride of a man nor that he can attain the wisdom or experience of the right kind of a man until he has withstood the hard knocks and the trying, uphill climb that the fullness of years brings.

So with moving pictures. Mr. Hubbard knows that the coming years will test them and that the good will stand the hammering and the weeding-out that time will surely bring. In a recent article he writes:

"I am a writer. In my writings I describe what I have seen and the things that seem to me to be true. Just to the degree that I express truth and make men think do I benefit them. No criticism can be brought against moving pictures which cannot be brought against books with equal truth. There are good books, there are bad books, and there are bum books written by punk parties with literary eczema which are neither good nor bad.

"It is exactly so with moving pictures. These pictures tell you a story, playing the thing out while you sit and look. Good people want to see only the truthful and the worthy. As we grow better we will have better moving pictures. As it is now, I believe the silly and absurd are being eliminated, and the helpful and the true are coming to the fore.

"Show me—I want to know!"

Chicago Film Brevities.

The lady exhibitors who relieved the monotony of "mere man" at the recent Ohio state convention in Columbus were: Miss K. Smith, of the Ideal Theater, Urbana; Mrs. Minnie Eley, Ideal Theater, Urbana; Mrs. Lulu M. Riefsnider, of the Orpheum Theater, Urbana; Mrs. H. E. Vestal, Ada, and Mrs. Vanvallara, of the Lyric Theater, Ada. Mrs. H. E. Vestal is the wife of Mr. Vestal, chairman of the Ohio State Board of Censorship. While in Columbus Mrs. Vestal and the other ladies called at the Governor's office in the State House, where they were cheerfully greeted and introduced to Mrs. Willis, wife of the Governor.

* * *

M. W. McGee, general manager of the Majestic Theater Co., Detroit, Mich., paid a call at the Chicago office recently. Mr. McGee stated that the building of the Majestic Theater, on Woodward and Willis avenues, in that city, is now well under way. The new theater will have a frontage of 119 feet on Woodward avenue. The front will have a number of modern stores and offices. The theater proper will have a depth of 135 feet from the projecting room to the screen. The ground floor will seat 1,850 people, and the entire building will cost about $150,000. The officers of the Majestic Theater Co. are: Arthur Caille, president; Frank Wesbrook, vice-president, and Henry Guthard, secretary. As before stated, Mr. McGee is the general manager of the company. He also will be the manager of the theater, which will be opened about March 1. Mr. McGee stated that business was very encouraging in all the well-managed theaters in Detroit. He also informed me that the Family Theater, owned by the Harris Amusement Co., of Pittsburgh, formerly offering vaudeville programs, had changed to straight moving picture programs on February 1.

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Sid J. Newman, of the Newman Mfg. Co., Cincinnati, was the chief representative of supply houses present at the recent

Ohio state convention. Mr. Newman stated that his visit to Columbus was well repaid by the business done in brass frames, etc.

* * *

M. S. Ludick, who recently purchased the Park Theater, in Melrose Park, Ill., from O. J. Sehnert for $22,000, called at the Chicago office last week. Mr. Ludick opened the theater on February 8 and reports fairly good business with four reels of Universal and Mutual service, at an admission of five cents. Mr. Ludick formerly owned the Crescent Theater, at 2715 Milwaukee avenue, this city.

* * *

D. W. Russell, traveling representative for Mina Films, after a three weeks' trip, during which he took in the cities of Toledo, Cincinnati, Cleveland, Dayton, Detroit, Pittsburgh and Indianapolis, paid us a call last week. Mr. Russell stated that the moving picture business in the Middle West is steadily improving.

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Reginald Harrison, of Battle Creek, Mich., writes that Charles E. Kolb, of that city, is building a modern, steel, fireproof moving-picture theater, and that the structure will be leased by Messrs. Cross and Lipp, who now own the Garden Theater and also the Rex and Queen in Battle Creek. It is said that the new house will be so built and equipped as to make it rank among the best structures of its kind in Michigan.

* * *

The building and grounds committee of the Board of Education of Chicago started a movement last week which has in view the opening up of public schools to the public for entertainment on certain evenings of the week. Trustee Robert J. Roulston introduced the following resolution, which was adopted by the committee: "Resolved, That a special committee of three be appointed to investigate and report on the feasibility of opening the assembly halls and gymnasiums in the public schools to the public at least three evenings a week, during the school year, and, further, that moving picture apparatus be installed in each assembly room, to be operated along educational lines, under the direction of the superintendent."

* * *

Lake Forrest, a suburb of Chicago, has decided that there will be no more moving picture exhibitions in that community on Sundays. One evening last week the city council of that village put the final seal of disapproval on pictures, for Sundays, by a vote of five to one, it is said. It is denied, however, that the vote was anything like this, as City Clerk King estimated that the vote was about evenly divided, as many hundreds of persons, unwilling to trust the expression of their sentiments to "yes" or "no," wrote letters. Reform organizations were very active against Sunday picture houses, and it is understood that they reported that poolroom keepers were preparing to open up on Sundays if the pictures were permitted to run. The truth of the whole matter is that the small attendance at Sunday evening church services in Lake Forest is the cause of the oposition to Sunday pictures.

* * *

"The Warrens of Virginia," with Blanche Sweet as photo-dramatic star, is the attraction at the Ziegfeld for the week of Monday, February 15. The Studebaker is continuing the Williamson's Submarine Expedition pictures with great success.

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On Thursday, February 11, cement dealers attending the Cement Show at the Coliseum, this city, observed "Edison Day," in honor of the 68th anniversary of the birth of Thomas A. Edison. Many thousands participated in the proceedings. Mr. Edison made practical the home for the poor man, the walls of which are made of poured cement.

* * *

Among the new incorporations for which certificates have been issued by the Secretary of State at Springfield, Ill., is The National Free Movie Ticket Co., of Chicago, with a capital of $10,000. This company intends issuing free moving picture coupons for advertising by merchants, etc. The incorporators are: George Remus, Leonard B. Gratz and Arthur A. Karg.

* * *

A fire took place in the booth of the National Motion Picture Theater, 608 South State street, this city, on Wednesday, February 10. It was caused by the catching fire of a reel of film. Little damage was done and no one was injured.

* * *

All the employes of the Eastman Kodak Co., Rochester, N. Y., numbering about 3,000, were put to work on full time on February 9. Since the beginning of the war some employes have been on half time, and quite a number were laid off.

* * *

Before leaving Columbus on Wednesday evening, February 10, it appeared to me as if the Myers Senate bill, introduced to repeal the existing Ohio censorship law, would never be reported out by the judiciary committee of the Senate. "We are not satisfied with the National board of censorship, and the committee is unanimously of the opinion that some censorship of motion pictures is absolutely necessary," said a member of the judiciary committee to a representative of the Citizen, a Columbus evening paper.

* * *

The votes for favorites in the "Sue" contest, this city, are soaring skywards every week. The latest published list of the votes shows that the five highest candidates for honors are as follows: Dorothy Warshauer, 831,560; Florence Tighe, 525,075; Gladys Swayne, 336,695; Myrtle Johnson, 306,230, and Beatrice Brown, 230,655. Many managers and owners of moving picture theaters, in all sections of the city, have entered the contest for the girls. The South Side theaters have been fighting hard for Florence Tighe and Gladys Swayne, while the North Side are even stronger in their support of May Connery, Dorothy Warshauer and others. Clubs are also being formed in various sections of the city to assist their candidate, and many thousands of votes are collected in this way daily. It is understood that the Essanay Film Mfg. Co. has determined to use in the "Sue" picture as many as eight of the highest contestants, provided they are equal to the tasks imposed on them in making the picture.

* * *

On February 9 the Industrial Moving Picture Co., this city, sent a camera crew to Tampa, Fla., for the purpose of taking official moving pictures of the big Gasparilla carnival, one of the annual state entertainment features. This picture will be made in two or three reels for special Southern circulation, and will first be shown at the Bonita Theater, Tampa. The cameraman will remain at Tampa with the Cubs, while the Chicago National League Baseball Club is in training there, and, in addition to securing weekly subjects, will make up a two-reel baseball feature for general circulation.

* * *

On February 10, at the State Arsenal, Springfield, Ill., the moving pictures made by the Industrial Moving Picture Co. for the Illinois Panama-Pacific Commission, and which will be the feature at the Illinois building, in San Francisco, were given their official presentation before Governor Dunne, the entire House of Representatives, and other state officials. It goes without saying that the films presented were unqualifiedly endorsed and approved not only for having the necessary educational value, but also as being very satisfactory photographically. General Manager Watterson R. Rothacker and other officers of the Industrial Moving Picture Co. were invited officially to be present at the opening of the Illinois building in San Francisco.

* * *

The Central Film Co., 110 South State street, this city, recently purchased the remarkable Salisbury Wild Animal and Bird Life pictures for Illinois, Wisconsin, Ohio, Indiana and Michigan. These pictures will be presented at the Studebaker Theater some time in the near future.

MASTERPIECE FILM COMPANY NOT DISBANDED.

In the issue of the Moving Picture World for February 13 it was stated that the Masterpiece Film Company had disbanded. This information was transmitted to the World by its Los Angeles correspondent upon information given by Al. Filson, one of the company's players, who had been dropped along with others. The facts in the matter are: The Masterpiece Film Company temporarily suspended production and discharged its players until it could dispose of the completed work on hand—not an unusual proceeding with companies making features—and arrange for another picture.

As an indication that the company intends to continue it has purchased the Loftus Feature Studios at 1339 Gordon street, Los Angeles, and has purchased an entire city block upon which it has built some $20,000 worth of buildings for motion picture uses. In addition to the buildings already erected contracts have been prepared for a glass studio 60 feet by 60 feet in dimensions with a large open-air stage in connection therewith. The entire plant is to be completed within ninety days. This would indicate that the Masterpiece was far from being a "dead one."

Doings at Los Angeles

AT last Los Angeles is to be recognized as a moving picture production headquarters, and the companies operating here are to be shown more courtesy than before. The following from the "Times" gives in full the result of a meeting this week of the directors of a local commercial organization:

Deploring the general attitude of city and county officials to put obstacles in the way of an industry that annually spends $5,000,000 in this city, the directors of the Merchants' and Manufacturers' Association took the initiative yesterday in a campaign to effect a better understanding between motion-picture concerns and public officials.

By resolution, Secretary Zeehandelaar was directed to make an investigation of the motion-picture film business and its relations to the business life of the city and also to determine means by which a more thorough co-operation may be effected between the companies and public officials.

Though various companies have complained to the association that they have been at times excluded from the public parks and their work otherwise interfered with, matters really came to a head when it became known that two companies are contemplating moving their plants to other places where, as their officials stated it, more encouragement and courtesy may be shown them.

The resolutions in full of the association's directorate follow:

Whereas, the moving-picture film industry has become a most important factor of our commercial activity, with an expenditure conservatively estimated at $5,000,000 per year for salaries and supplies, and employing over 25,000 people in this city; and

Whereas, aside from the financial advantages connected with this industry, Los angeles derives a tremendous advertising feature by having our scenic beauties and climatic advantages depicted in the pictures that are seen by the theater-going public throughout the United States; and

Whereas, complaints have reached this association that city and county officials have frequently interfered with the preparation for pictures to such an extent that some of the moving-picture film companies intended to move their plants to other places where more encouragement and courtesy may be shown them; thorefore

Be it resolved, by the board of directors of the Merchants' and Manufacturers' Association, that we deplore the attitude of those officials in placing obstacles in the way of an industry that is so advantageous to this city and county; and

Be it further resolved, that the secretary of this association be hereby directed to make a thorough investigation of the moving-picture film industry in this city, obtaining all the necessary data as to the amount invested in land and buildings, the number of people employed, the wages paid and the supplies required and also to what extent a better understanding and co-operation may be effected between those companies and the public officials.

* * *

Since arriving at the Hub, Mr. Samuel Goldfish has made some remarkable announcements. The best news is that "Half a million dollars is to be spent in the purchase of a new site and the erection and equipment of a new studio in Hollywood," according to the morning paper, "and between four and five hundred actors are to be brought out to form new companies, including some of the best known stars in the dramatic and film world." Details of plans include the sending of a company to Europe, one to Japan, and another on an expedition through the States.

* * *

With speculators buying seventy-five cent tickets to "The Clansman" and selling them a few hours later for two dollars and a half apiece, and many columns of newspaper argument for and against the showing of this big Griffith-Mutual master film, the Auditorium theater is crowded beyond all former records. At first it looked as if the piece would be stopped in its first presentation, for after the board of censors had favorably passed on the play, the council arose and ordered the police chief to stop the running of the film, and in turn W. H. Clune, manager of the theater got out an injunction restraining the chief from carrying out his order. Judge Jackson held that if the board of censors had sanctioned the play, it was not up to the council to interfere. The court room was crowded with negroes at the time of trial, and the "Tribune" quoted Judge Jackson as saying: "I don't agree with the taste of many persons who were present," he having been present at the first running of the picture, "That may be a difference of opinion. We all look at things from various standpoints, but I think it was regrettable that the play was put on. It has a tendency to aggravate a situation that is past and gone." The Judge also said that he thought that the picture was a good one and that the colored people should pass it by and not try to take any action or stir up agitation. The court also held that if the board of censors' decision was not to be permanent and final, he recommended that it be abolished. But the big picture is still running at Clune's and every day the line of waiting patrons extends to the corner.

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Although we have received no copy, not even a sample one, of "The Movie Magazine," the newest publication which is said to be "a national magazine published in Los Angeles, the photoplay capital of the world," its advent has been announced. The editor is Wycliffe A. Hill, and the business manager is Robert G. Camby. The paper is more for the fans than the trade. The first issue is said to contain a number of interesting articles on the players, studios, scenario writing, and other branches of the big industry.

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"Alkali Ike" or Augustus Carney, late of Universal and before that with S. & A., has joined the Mutual and will appear in a lot of comedies.

* * *

Thomas Ricketts, of the American, was in town and picked out a company to take back for his first four-reel feature.

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George Reehm, ever smiling Biograph director, while enjoying the dance at the Photoplayers ball, was also honored with the distinction of having been the only one to recognize the press. Several magazine correspondents and their ladies, together with local writers, enjoyed the hospitality of Mr. Reehm.

* * *

Prominent eastern bankers, steel magnates, shoemakers, and men of great wealth and prominence, as well as society women, debutantes, and prominent women from all over the States, were filmed the other day at the great Beverly Hills Hotel. The pictures were shown the same week in the lobby of the hostelry, and all the outdoor pastimes and amusements were seen, each guest being allowed to perform in his or her favorite hobby. The folks wintering here enjoyed the novel experience greatly. The film will be shown only in private.

* * *

Helen Holmes, heroine of "Hazards" and Director McGowan, who now can wobble about on crutches, wrote a nice letter telling of their trip to Las Vegas, New Mexico. We wrote them requesting news, so here is the result:

We arrived here last Tuesday week and found a very agreeable contrast in the weather.

Our first day here met with much disaster. At the start we derailed a car in the depot yards, as the conductor did not understand our work. After re-railing the obstinate box we proceeded about twenty miles south into the mountains and Helen was knocked from the side of a box car by a mail crane. This took up an hour of our time. We had a car chained up to the train, taking scenes from the passing track. On a stop signal the engineer applied the brakes too severely and dumped Williams, Murchison and the car. Both of the boys were on the side ladder and when the car left the track the jolting over the ties threw them off. Williams was struck by the chain and Murchison bruised considerably, but outside of that they were all right. Next thing our engine burst a flue; she leaked and leaked, in fact I never knew that a locomotive held as much water as that engine leaked on to the track. We "cut" her off from the train and she ran back about three miles to replenish the supply. On returning to the train we tried to work but the "tallow pot," or fireman, could not keep up a head of more than 75 lbs. of steam, so we were forced to "call it a day," wire for a switch engine, wait three hours and then be towed back in disgrace to the depot we had started from that morning with so much self-confidence and ambish.

Its all in a day's work anyhow. We have started to visit the local picture house, curtain speeches, flowers for Helen and Elks' dances, etc., for the men. They are all having a splendid time and the hospitality of the people here leaves nothing to be desired. Anything we wish for or want is anticipated, and one cannot walk down the street without an accompanying retinue of old and young men, and children of all sizes and ages. Will write you some of the news in a more understandable vein later on.

Hurriedly yours, J. P. McGOWAN.

* * *

Dolly Larkin, playing in "Features Ideal," with George Larkin, suffered a painful but not serious accident while doing a hazardous stunt this week. Dolly is held prisoner in a dive, George goes to the rescue, and after a rough and tumble fight with a gang, they get to a fire escape where he hangs by his knees and swings Dolly to the street, but unfortunately the giant swing was too much and their hands parted, the intrepid girl falling to the pavement. She was badly bruised on the head and was unconscious for some time, but fortunately is now recovered enough to proceed with the picture. The rest of Features players are busy as ever.

* * *

As was stated a week ago, Harry Revier had secured the Kalem studio at Santa Monica and would do comedies for that company. At that time Mr. Revier did have the studio, as far as his company was concerned. But John E. Brennan, formerly star comedian with Kalem, had interviewed the railway officials and secured the lease for the ground and the depot. The new Kalem man, upon learning this, fared forth to the beach with a train of motor trucks and an army of wreckers and razed the old studio in eighteen hours, starting Saturday evening at half after seven. Mr. Brennan tried to buy the stage and buildings, but they were not for sale. They were carted to a small place between the beach and the city and set up where Mr. Revier is now at work. Mr. Brennan

immediately ordered a carload of lumber, and before three days had passed a beautiful new studio was in place of the old one and a brand new company started work for the jovial comedian. He will release through Pathe. He has a good start with the grounds, but will add new trees and shrubbery, and will completely remodel the whole place. A fine mission front is under construction on the street side, and a high fence will be built around the whole lot which is nearly a block long and about one hundred feet wide. Mr. Brennan, who was for so long with the Kalem at the beach studio, and who lives in Santa Monica, has at his beck and call the whole social population of the city, and will produce only high-class society comedies of a new order. Some of the finest real costumes and gowns are now being used by real society belles of the city, and clever pictures ought to result.

* * *

"The Sign of the Sacred Safety Pin" is the title of Allen Curtis' third installment of his "series" of travesties on the present big dramatic serials. The first was "Lady Baffles and Detective Duck." The pictures are quite funny and the Universal is releasing them as little features.

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We have not heard of Tom Fortune being arrested lately for speeding. There must be something wrong; maybe it is because the intrepid property director of Lasky's is now taking or receiving the 32d degree in Masonry.

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Horsley's Bostock arena is giving free performances to orphan girls from schools around here. The action is charitable and affords much amusement to the poor little kiddies who have no parents.

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Carl Laemmle is advertising extensively in local papers that the great Universal City, to be opened on the fifteenth of March, will be thrown open to the public to make itself welcome and see "how the pictures are made" in the largest picture city of the world. Great preparations are being made for the coming event and even a grand ball is projected for St. Patrick's day at the beach dancing pavilion. It is expected that every company will be represented at this event, given by the city of Santa Monica for the new big picture city close by.

* * *

Fritzi Scheff will probably stay here in pictures, at least the Morosco Co. is trying to induce her to remain in this city. She has finished her first picture, which is said to be a wonder. The company has moved its office to the new concrete building at the studio. "Help Wanted" is well under way.

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Thomas H. Ince, ever alert and awake for new ideas, has put one over that "will knock 'em flat" as the ball fan says of a new pitcher. This time the photoplay is to be enforced by one act with the same cast that is in the picture appearing in real life on the stage to put the punching climax to the picture. George Beban in "The Sign of the Rose," his old-time piece of vaudeville stage fame, will appear on the stage at Clune's auditorium on the first of March, after the seven reels of the picture have been run. This is to be one of the best films ever made by the N. Y. producer and is being looked forward to by many.

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William Wolbert, doing a "dry" comedy for Kalem, went to take some scenes of a saloon, but was refused because of an order from the "Drys" stopping all companies from shooting saloons, because liquor was the basis of the scene plot. "They got fooled this time," said the director, and they did.

* * *

Although some days have been sunny, the majority, this week, were cloudy and several were rainy. Just the same the Mutual, Lasky, and others with glass houses to work in, gave the dark days the "ha-ha" and cranked up all the more with their film machines.

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The Alaska Film Corporation, organized recently here, has purchased the rights to Dr. Leonard S. Sugden's "Lure of Alaska" pictures which are being shown at the Mozart theater. These films recently were run at Clune's auditorium to full houses. The officers are Dr. Sugden, president; C. Phil Norton, vice-president; R. J. Huntington, treasurer and manager, and A. B. Ferguson, a wealthy Alaskan mine owner, completes the board of directors.

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Miss Anna May Walthall, the sister of Henry Balboa Walthall, has joined the Long Beach film company and is appearing in "The Light O' Love" under the direction of Charles Hayden.

CLARKE IRVINE.

Filming "The Lady of the Snows"

Mrs. Carter H. Harrison, Author of the Novel, Takes Great Interest in the Production.

MRS. CARTER H. HARRISON had the unique experience on Thursday, February 11, of directing her first moving picture play. The Essanay company recently purchased the photoplay rights to Mrs. Harrison's novel, "The Lady of the Snows." Work on this production began Thursday and Mrs. Harrison was asked to appear and give her ideas on certain phases of the drama. Mrs. Harrison, accompanied by her daughter, Edith, and her daughter-in-law, Mrs. Carter H. Harrison, Jr., spent most of the morning in the Essanay studios. While the Mayor's wife did very little actual directing, she offered numerous suggestions to the producer and in other ways showed unusual interest in the production.

Mrs. Carter H. Harrison Explaining her Photoplay, "The Lady of the Snows," to the Players at the Essanay Studio.

"This is the first time I ever saw moving pictures being taken," said Mrs. Harrison, "and to me it is one of the most interesting sights I have ever seen. I was surprised in a way to notice the exacting care that is used in every scene. It was different from anything I had imagined. It seems as though the production of photoplays is just as much an art as the production of legitimate dramas."

The filming of "The Lady of the Snows" probably will take up the better part of three weeks. More than one hundred scenes will be taken in the Essanay studios and practically the same number will be taken out of doors. The exterior scenes will be taken in the northern part of Wisconsin.

BOOK ON NOTED PHOTOPLAY.

"Damon and Pythias" Issued in Story Form by Grosset & Dunlap.

We are in receipt of "Damon and Pythias" in story form issued by Messrs. Grosset & Dunlap, from the scenario of the Universal Film Manufacturing Company.

The book is beautifully decorated and handsomely bound, containing sixteen single and one double page illustrations from scenes of the photoplay. This book is selling at the Grosset & Dunlap recognized popular price of fifty cents, and a far-reaching campaign has been inaugurated through the Knights of Pythias Lodges throughout the country as well as the book stores and the Universal Exchanges.

This is the first time this widely-known story has ever been issued in book form, and it is the first novelized story of the screen to which the Universal has lent its co-operation.

KLEINE ACTRESS HAS PLAYED LEAD WITH EDWIN BOOTH.

Auguste Burmester, who plays the leading character role of Mrs. Carr in George Kleine's "Stop Thief," boasts a unique experience in the course of her long and eventful stage career. Mrs. Burmester is probably the only living actress who can lay claim to having played Ophelia to Edwin Booth's Hamlet. This she did in Berlin in 1883. Mrs. Burmester is now with Henry Kolker in "Our Children" at the Princess Theater, Chicago.

MacDowell Educational Pictures

Camera Expert and Travelogue Lecturer Returns From Second Round-the-World Trip—Was Financed by Selig.

By James S. McQuade.

DR. EDWARD BURTON MacDOWELL, the well-known round-the-world traveler, expert camera man and travelogue lecturer, who has contributed largely to the number of educational films which the trade can now boast of, recently arrived in Chicago after another long trip. Dr. MacDowell left New York December 1st, 1913, and sailed to the Madeira Islands, where he took 1,000 feet of negative showing the customs of the natives and some of their sports. Among the latter was tobogganing by the natives, down steep and dry mountain roads, on peculiar looking sleds. A larger type of these sleds is used for public conveyances, which are drawn by oxen. A very amusing aspect of this sport lies in the fact that these rough roadways are paved with round cobble stones, about the size of a man's two fists clasped.

Dr. Edward Burton MacDowell.

Gibraltar was the next stopping point, where views of the old rock were taken from various angles. About 500 feet of negative were taken there, chiefly scenic, as the British authorities do not allow encroachment on the forbidden zone.

Algiers was next on the itinerary. There general pictures of panoramic, street and market scenes in the Arab quarter were taken, about 1,000 feet of negative in all.

Picturesque Monte Carlo, in Monaco, situated on the Mediterranean, a few miles from Nice, was the next objective point. The trip from Algiers to Monte Carlo was notable from the fact that Dr. MacDowell traveled on the first large steamer that entered the new harbor of this widely known city. Pictures of the great gambling Casino, the palace of the Prince of Monaco and other points of interest, consuming about 1,000 feet of negative, were taken.

Steamer was then taken to Alexandria, Egypt, via Naples. No pictures were taken in the ancient Egyptian city, as Cairo was the goal sought. Pictures showing street scenes, famous buildings, and forts and mosques were there taken; also excellent pictures of the Great Pyramids and of the Sphinx, which are located on the desert, about ten or twelve miles southwest from Cairo.

Passage was thence taken up the Nile to the first cataract, where the great irrigation dam built by the English, at Assouan, is located. Excellent, complete pictures of this dam, both general and in detail, were taken, the latter showing the lock and the passage of steamers, including the vessels of the German line and of Thomas Cook & Sons, the famous tourist guides. Near Assouan, pictures were taken of a wild tribe of Soudanese showing their dances and tribal costumes, which consumed about a thousand feet of negative. The ancient temple of Phylae, now almost submerged by the Nile waters, impounded by the big dam, were also taken.

A trip back down the Nile to the great Egyptian temple of Karnak and Luxor, on the east side of the river, and of Thebes, on the west side, was then made. Moving pictures of these gigantic piles of granite masonry were successfully taken, 2,000 feet of negative being used to show them and their surroundings.

On returning to Cairo, Dr. MacDowell went out on a camping trip on the desert, accompanied by eight Arabs and six camels, to the oasis of Fayoum, about fifty miles from Cairo. There a beautiful sunset picture of a salt lake on the oasis, with camels and Arabs in the foreground, was taken, furnishing a very striking bit of atmosphere of the Sahara.

On the desert trip to Fayoum, Dr. MacDowell made very interesting pictures of Arab camp and desert life. Two thousand feet of negative were used in these pictures during the ten days of the trip. About the best feature of the pictures is the showing of an Arab wedding on the desert, all the details of which are given in full, including the ceremony and the feasting, and the scene showing how the marriage contract was made by the fathers of the bride and groom, the latter themselves being absent. The pictures also include a unique camel race, in which about twelve camels participated.

The trip from Cairo to Port Said was next made, where a steamer was taken for Beyrout, Syria. From Beyrout, Dr. MacDowell went to the famous ruins of Baalbec. About 1,000 feet of negative were taken of the ruins, which are considered the greatest Roman ruins in existence.

Thence to Damascus. There about 1,500 feet of negative were taken showing the national life and customs, and also places of biblical interest. A very unique scene will appear in these pictures showing a troupe of about fifty camels carrying on their backs heavy timbers somewhat larger than our telegraph poles.

From Damascus the doctor went to the Sea of Galilee. Dr. MacDowell considers the Sea of Galilee in many respects the most interesting spot he found in the whole of Palestine. While the picturesqueness of the lake and its surroundings will not particularly strike an American, because of our many home scenes which are far superior, yet the great biblical interest surrounding it makes it a favorite visiting place for all tourists. On the north shore of the lake, pictures were taken of the ruins of an old Jewish synagogue, which are supposed to be on the ancient site of Capernaum.

From the Sea of Galilee the trip to Jerusalem was made, passing through the City of Nazareth on the way, and through some of the ancient ruins in Samaria. The trip of about 140 miles was made in a spring wagon, in four days. This wagon was not of American make, the doctor was careful to state, as the riding was anything but comfortable and the springs anything but springy. The weather was also cold during the trip, the time of the year being February. Two weeks were spent in the Holy City, during which Bethlehem, Bethany, the Dead Sea, the River Jordan, and old Jericho were visited. About 1,000 feet of negative in all were taken in these places.

A steamer was next taken from Joppa, the seaport of Jerusalem, for Port Said, and thence the sea-through trip to Singapore was made. From that spot he reshipped again to Java, where about two and a half months were spent. The main object of Dr. MacDowell's visit to Java was to familiarize himself thoroughly with the very interesting national life of that island. It is one of the most densely populated sections in the world. Java is about the size of the State of Ohio, and has a population of 30,000,000 souls. The density of population is surpassed only by that of Holland. How thoroughly Dr. MacDowell studied the life, customs and manners of the people, and the points of interest visited and taken by the camera, will be shown when it is known that he took 10,000 feet of negative while on the island, all of which are very interesting. These films are of great educational value. The rice industry, especially, which is carried on, perhaps, more perfectly than in any other part of the world by the natives of Java, has been very carefully filmed. Two crops of rice are produced each year on this island, Dr. MacDowell stated.

Boro Boedoer, the great Hindoo temple, which was built about a thousand years ago when Java was over-run by the Hindoos, is finely shown in the pictures. Also all the famous volcanoes on the island. A climb of 9,000 feet was made to the top of the Bromo volcano, which is still active and one of the most interesting and beautiful specimens now in existence. Dr. MacDowell went over the rim of the crater, which is not at all large when compared with the craters of the Hawaiian group. It must be understood that this volcano does not emit lava. It is constantly throwing up vast clouds of sulphur fumes and steam vapor, which makes it a particularly fine spot for a camera man.

Dr. MacDowell succeeded in catching with the camera every type of dance known on the island. He also took about a thousand feet which show a troupe of Java singers and actors in a native musical comedy.

The making of Java cloth, which is a household industry, has also been very carefully shown in some of the pictures taken. Batik is the name of this cloth.

From Java the voyage to Bangkok and Siam was made,

where scenic pictures and also several showing native life and customs were taken. From Bangkok a voyage to Nagasaki, Japan, was made by way of Hongkong. Owing to the war, which had already broken out at the time, German passenger steamers had disappeared from the seas, and Dr. MacDowell was obliged to make the trip in a small rice steamer, of 600 tons, which occupied ten days. This was the Doctor's second trip to Japan, the first being made in 1913. Two and a half months were spent in the Flowery Kingdom, and about 10,000 feet of negative were made. These pictures cover a wide variety of subjects and views of many places which had not been visited during the first trip. They have a fine educational value.

Dr. MacDowell timed his visit to Japan so that it covered the "chrysanthemum" season, his first trip having covered the "cherry-blossom" season. On this trip he took some very charming pictures of Geisha girls, in poses and otherwise, in the chrysanthemum gardens.

From Japan the voyage to San Francisco was begun, and Dr. MacDowell arrived there after an absence of thirteen months. This completed his second round-the-world trip, and he covered in this instance, roughly speaking, about 35,000 miles.

All the pictures taken by Dr. MacDowell on his last trip, as on former ones, will be released from time to time by the Selig Polyscope Company, as the management sees fit. They will also be used by Dr. MacDowell in his travelogue lectures given throughout the country.

BRITISH NOTES.

ADOLPH ZUKOR, of the Famous Players Co., in an interview with the New York correspondent of a daily newspaper, declares that no actor or actress on the English stage, however celebrated, can afford to neglect an opportunity of appearing on the screen. This has given one or two people in the trade food for thought, and it is probably being wondered who it is on the legitimate stage that the F. P. Co. has its eyes upon.

* * *

The licensing authorities at Lancaster attempted last week to impose a kind of compulsory censorship of films upon the exhibitors in their administrative area. In renewing picture theater licenses they suggested to exhibitors that in future no pictures should be shown unless they had first been approved by the British Board of Film Censors or alternatively by the magistrates themselves. One exhibitor who holds seventeen licenses bitterly resented the proposal and did not hesitate to express his opinions and those of exhibitors generally on the matter. As an immediate outcome to this objection the condition is being held back for further discussion. This is not by any means the first time a local authority has sought occasion to mount the pedestal to judge what shall or shall not be shown on the screen. But it is a significant fact that they have all happened since the institution of that self-imposed oligarchy called the British Board of Film Censors. The manufacturers in Britain have no one to blame. On their own instigation and unassisted they set the censorship machine in motion. That it has been provocative of many unnecessary trials and tribulations has now been apparent for some time. Although it is in no sense official, it gives to local government authorities an opportune precedent to tighten their licensing regulations to embrace censorship duties, and from the way the wind is blowing at the present time a concerted movement by exhibitors would not come as a great surprise to the trade.

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Under the auspices of the "Daily Mail" an exhibition of the films illustrating German military operations in Belgium and France was given in London the other day to an audience of eminent State and Parliamentary officials. At no little trouble and expense the copies were obtained by this newspaper from the United States collection of Herr Dernburg.

* * *

Larry Trimble and Florence Turner have achieved a novel attainment in British films by producing a drama dealing with the life of city shopgirls and the much criticised living-in system. It will, I am informed, be entitled "Shopgirls, or the Great Question," and has been produced at the Walton studios of the Hepworth Company.

* * *

Since the birth of the moving picture business in England as a separate industry almost every trade in the slightest way affiliated has come into line in catering for its diverse but special requirements. There is, however, one exception, the railway companies, who in the despatch and delivery of films between renters and exhibitors, seem to manifest a marked indifference in the discharge of their duties. Quite ninety per cent. of British moving picture exhibitors change programs twice weekly, Mondays and Thursdays, and in the realm of the renter these are known as change days. Theaters in the immediate vicinity of the renting warehouse have not much to complain of as the renter himself generally sees to the delivery of films by auto or one of his own messengers. But by few the greater part of the stock has to be delivered into the country by train and in multitudinous cases it is as uncertain as the toss of a coin whether the parcels reach their destination in time. Not that the trains are unpunctual, it is the staff organization and not the train service which causes chaos amongst renters on change day. Every parcel is labeled to travel by a certain train and the renter's responsibility ends when he hands over his films at the railway parcels office, where more often than not they are dependent upon the mercies of the porters for dispatch. Music hall artistes have their own railway association, a powerful body which makes all arrangements for the transport of players and luggage from town to town. For any railway company to offend this body would be disastrous, for it would henceforth boycott the line at every opportunity. Some similar organization might be augmented to effectually deal with the dispatch and return of films, for, up to date, but one railway has made any movement to provide for the extensive traffic in moving pictures.

* * *

D. W. G.'s loudly heralded domestic drama of American slumdom, "The Escape," has been exhibited to the trade and press of London and the provinces this week, two months ahead of release. Of the picture's success as a domestic drama embodying a provisional remedy for one phase of the sex problem there is no disputing. But of its acceptance as a pictorial object lesson in the complicated science of racial reproduction, is another matter. If Mr. Griffith sees some of the accounts by press men who saw the picture the other day he will realize how painfully critical British reviewers can be when some purport out of the ordinary is assigned to a quite commonplace subject. Without precipitating an ethical controversy I might point out that we have had from America a dozen productions similar to "The Escape," each in its way telling the same story and revealing the same moral, but none of these have been saddled with eugenical attributes. A leading reviewer dismisses this aspect of the film in the terse, laconic phrase, "Eugenics is a false alarm," while others admitting the dramatic potency of the picture entirely ignore its scientific designation. It is, however, booking well and will be discussed at length in the general press when exhibited in public.

* * *

A few interesting statistics are now available from the Government Board of Trade upon the financial movements in the industry during the year 1914. Altogether 314 new companies were registered with an aggregate capital of nearly two and a half million pounds. Owing to the war this compares favorably with the record of 1913 when 544 companies were registered, representing in capital nearly three million pounds. Last July thirty-eight companies to commercially exploit moving picture enterprises were registered, but in September only two are recorded.

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Two notably large advertising campaigns begin in a few days in connection with the Thanhouser and Lubin companies. Mr. P. Kimberley, the managing director in Britain for the former organization, in addition to extensive newspaper publicity, is offering through "Reynold's Newspaper" one hundred pounds (about $500) for the best one hundred-word solution of "The Million Dollar Mystery." So far as newspaper publicity goes the campaign of the famous Philadelphia house will require some beating. The Lord Piccadilly series are being boomed literally to the skies and in addition a few extra attractions in posters are offered. The most arresting of these is a life-size cardboard figure of Arthur Johnson in the lead.

J. B. SUTCLIFFE.

IMPERIAL FILMS CORP. BRANCH OFFICE.

Louis B. Goulden, general manager of the Imperial Films Corporation, whose general office is located in Milwaukee, Wis., announces the opening of the first branch office in Minneapolis, Minn.

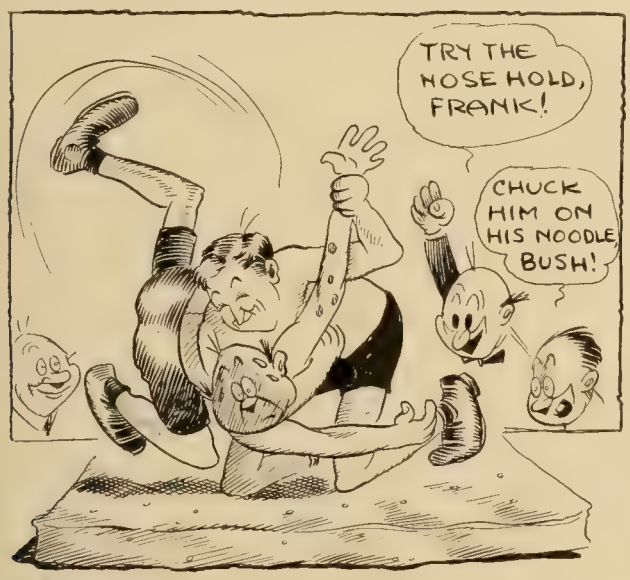
It is the intention of the Imperial Corporation to establish several offices through the country from where they will be able to supply the exhibitor with features from five to fifty dollars per day.

F. A. Greenlaw, long and favorably known to film men and exhibitors, has been appointed manager of the Minneapolis office.

Francis X. Bushman---Star

By Thornton Fisher.

ONE of the most potent factors conducive to the success of the motion picture industry has been and ever will be the high calibre of its personnel, and nothing is more indicative of this fact than a brief survey of the men whose names today have become household words. The public knows them—wants to know them and in many instances are better informed concerning their private lives than they are of our statesmen, soldiers or writers. Only



yesterday a gentleman of the stage could "get away with anything," first because he was an actor, and second because the public didn't care so long as he pleased them. Today we know what our favorite star eats for breakfast, whether he prefers lavender to red hosiery, and innumerable other things associated with his private life. He must conduct himself true to the ethics of propriety lest he be ostracized by the very fans whose favor he would curry. But I am digressing.

One of the conspicuous types of your modern picture players is a tall, brown-haired, blue-eyed fellow with the Essanay Company at Chicago—Francis X. Bushman, or "Bush," as he is affectionately known.

"Bush" really belongs to that old ante-bellum period so much does he typify the gallant southern chevalier of those days. He is a southern native, a son of Virginia, having been born in the old town of Norfolk. From Norfolk the family moved to Baltimore, where his sister played the lead in Baltimore stock. It was there young Frank first saw her in the "Lady of Lyons."

When the lad was seven years old someone handed him a toy stage with regular scenery and told him to go to it and absorb the atmosphere—and he did.

It was about this time when the dramatic spark was struck and which later was fanned into a flame through the close association with his sister's work in stock. He learned the technical phrases and vernacular of stageland and the mysteries of the playhouse were unfolded to him.

Young Bushman, however, was not ready for the stage, for it was true of him, as it frequently is of the lives of many successful men that he must needs play many parts before he received the star role. Hence it happened that Francis Bushman became a wrestler and strong man, and it is recorded that he played both these parts well, but (if Bush will not rise in righteous indignation) let me humbly interpolate, his countenance never would indicate it—I mean his features, as you already know are not those of the typical bull-necked thick-skinned wrestler or weight-lifter. Possessing an exceptionally well-proportioned figure improved by close application to athletics, "Bush" soon became sought by sculptors before whom he posed for the Lord Baltimore statue and the Soldiers and Sailors monument now occupying sites in the city of Baltimore.

Then he entered the theater via the stage door, where he played with both road and stock companies, and, seasoned theater-goers will remember him in the "Queen of the Moulin Rouge," in which he appeared.

Bushman was playing the lead in a Camden stock company when the Essanay Company reached out its long arm, picked him up and took him to its Chicago studios. It was not long before moving picture fans sat up and began to take notice of this unusual young man and Francis Bushman came into his own.

Six feet tall, clean-cut blue eyes—but why describe him—you, Mr. Patron, and you, Mr. Exhibitor, know him well—he is more than a screen actor—he has the faculty of creating a sense of personal friendship with you through his work. And yet Chicagoans know little of Mr. Bushman—perhaps in the immediate vicinity of his home passersby may see him on his black patent leather thoroughbred cantering along, but this is a secondary recreation, for before all comes his books. This in itself explains why Bushman, except for an occasional visit to a theater, is rarely seen in the evenings. He is proud of his library and there is his haven after the day's work.

Occasionally, however, he goes before clubs and Y. M. C. A.'s to lecture concerning the photo play. This work has taken him into the remote backwood regions of Pennsylvania, where perhaps one-half of his audience can scarcely speak English, but what matters that—they know him, for he has often stirred the emotion of this humble folk and if they cannot grasp his speech they understand his silent acting on the screen.

He receives on an average of one thousand letters a week, most of them of course of the kind usually received by the popular players, but he says with pride that probably fifty of them express an appreciation for the good he is doing.

I spent an afternoon recently with this young star, and far above the rattle and clatter of the New York streets Bush waxed eloquent when he touched on his faith in the future of moving pictures, for here is a man interested more in the picture and its mission than himself a cog (an important one to be sure) in the great machinery.

"Bush" plays to the millions and he esteems them all, but there is one for whose stamp of approval he is particularly

anxious. "Bush" confided to me that there is a little lady down in Baltimore who, despite the weather, attends regularly the theater at which his films are being exhibited. It is to her he plays—his mother.

AN ELABORATE EDISON SET.

The infinite care spent in carefully-produced motion pictures these days is well represented in the Edison "Stranleigh to the Rescue," in which Miriam Nesbitt and Marc MacDermott are being featured. To have the ball-room and boudoir sets reflect the air of royalty, over $8,000 were spent. A beautiful and effective feature is the fancy ball where all are dressed in historic costumes of the William and Mary period and a novel clock effect is cleverly worked into the scene. So that the escutcheons on the heraldic shields should be correct, authorities in heraldry in England were consulted.

WILLIAMS BACK FROM INDIA.

Well-Known Film Man Describes Motion Picture Conditions in the Far East—He Says India Is "Virgin Territory" and Susceptible of Great Development—A Glimpse of the Film Situation in the War-Stricken Country.

By W. Stephen Bush.

JOHN DIXON WILLIAMS, the well-known film man of Australian fame and more recently connected with the Bosworth Company and the McIntosh Vaudeville Syndicate, has just returned from a six months' trip which has taken him half around the globe. He returns with a most valuable budget of information and with some interesting personal experiences. Primarily his object had been to investigate moving picture conditions in the Far East. He left New York on the Aquitania on July 21, 1914, and after a week's rest in London he started for India. Mr. Williams' recital of his work and his adventures is simple; he has the air of a globe-trotter, to whom the sight of strange lands and strange people and strange conditions is a stimulant more than anything else. A keen observer, believing in the most cosmopolitan sort of philosophy, Mr. Williams gave a plain and deeply interesting account of what he had been and had lived through.

John D. Williams.

India Is Virgin Territory.

According to Mr. Williams the vast empire in the East with its population of more than three hundred million of people and its numerous populous cities has at the present time scarcely a hundred motion picture theaters. These are located in the big cities of Colombo, Calcutta, Bombay, Madras, Singapore, Rangoon, Darjeeling and others.

"At present," said Mr. Williams, "the films used in the motion picture houses of the Far East are, with but very few exceptions, the refuse, if I may say so, of the London market. To call it 'junk' seems a mild way of putting it. Strange to say prices of admission are much higher than either here or in Europe. In Calcutta, for instance, the price of admission in the one good motion picture theater is three rupees for the best seats and three rupees are about a dollar in American money. The average price of admission is one-half of a rupee, which is about sixteen cents in our money. There are no daily changes and the theaters are crowded all the time. It is true the natives get very low wages, but on the other hand it is also true that the purchasing power of money is about three times as great as with us. Food, especially, is very cheap and a nice chicken may be bought for two and three cents. The natives are willing to and indeed they are used to living economically, living on about one-third of their income. The employees of the government and of the railways are over five millions strong and they all have money to spend. The laborers will deny themselves in every way to enjoy the luxury of looking at a motion picture."

Primitive Conditions.

"When you ask me about projection in India all I can answer is that there is no such thing. Why, very frequently it takes a great effort of the eye to see just what is happening on the screen. Real moving picture operators within our meaning of the word are practically unknown in India. When I get back there to work this territory I will immediately establish a school for operators. This will mean an immense saving of films to begin with, because at present the 'junk' does not last any time at all. It would be a blessed thing if the manufacturers of Europe would follow the custom which prevails here. I mean they ought to take the 'junk' out of the market or, better still, never let it get into the market. This will make it all the better for the better class of films which are bound eventually to find their way into India. I am an optimist and I may be wrong, but I am willing to go on record as saying that eventually the market in the Far East will take care of not less than ten prints."

The Motion Picture and the Natives.

"I had several talks with prominent officials in India outlining to them the value of the motion picture as an educator of the natives. I pointed out to them that the loyalty of the natives to the British rule in India would undoubtedly be strengthened if the natives could be made to see the power and the resources of the Empire on the screen. These officials thoroughly agreed with me and I am confident that the British-Indian government will aid any effort to develop the motion picture in India. I want to say in connection with this that the native is eager to learn and has instinctively recognized the screen as his best teacher. The millionaries in all parts of India are doing great good and they, too, recognize the motion picture as their most powerful ally. The possibilities are wonderful but very little has been done so far. The screen speaks a language which all the natives can understand regardless of difference in race religion or language. You know that many of these tribes are still plunged in darkness."

"The Screen vs. the Sacred Bull."

"In many parts of India the condition of the natives is susceptible of great improvement. The superstitious reverence paid to the sacred bull, for instance, and a thousand other degrading superstitions would soon give way before the enlightening influence of the motion picture which would broaden the mental horizon of even the most ignorant. I propose to pay special attention to that part of the motion picture upon my return to India.

"In order to attract the lower castes and to spread enlightenment as far as possible I am going to have special theaters for natives where I propose to make the price of admission as low as four and eight cents. This will bring the motion picture within the reach of the whole vast population of India. They say that China would never have become a republic and would never have progressed as fast as it did but for the motion picture. Whether this is correct or not I know that the native Indian is clever, adaptable and quick to learn and I have no doubt at all that the influence of the motion picture will mark a new era in his mental and moral development. I have delved deeply into conditions in India devoting ten weeks to this work and I do not hesitate to say that India bids fair to develop into fine motion picture country."

A Brief Survey of War-Stricken Europe.

"I came back to Europe," Mr. Williams continued, "by way of Malta where I made connection with Naples and then I went through central Italy, through southern France to Paris, from Paris to London and from London I went to Berlin, where I spent a couple of weeks. In Italy I found that times were hard and money scarce. There is not much kinematographic work being done now in Italy; the people are absolutely engrossed by the war. The sole topic of conversation is the war. From what I have been able to observe it will be a long time before Italy goes back to normal conditions. As for Italy's attitude I do not believe she will change her policy of remaining strictly neutral. Paris is not Paris any more. It is bleeding from many wounds and the sight is painful and distressing. Business is almost paralyzed and the motion picture industry has really come to a standstill there. In London I found the patronage of the theaters excellent; while the city is darkened it is quite possible to get about at night.

"There is great dissatisfaction in England on account of the severe censorship of war news. I do not know how things are in the provinces, except that in some of the larger cities, as for instance in Liverpool and in Leeds, the exhibitors have combined together not to pay more than five pounds miximum for any feature. Features will go in England, but they must be of high quality, the day of the padded film or of the cheap feature is gone forever. The sale of features, 'exclusives' as they are called, has dropped off in England at a rapid rate; where but a year ago twenty prints were disposed of most easily, a sale of five or six is considered good today. In Berlin I found things fairly normal. Most of the big motion picture theaters are running to capacity. From all appearances this European war is going to last for a long time and its ultimate effect on motion picture conditions throughout the world cannot be foretold at this time."

Mr. Williams intends to stay in New York for a week or so and then will go West. He expects to sail from San Francisco for India late in February or early in March.

ROSEMARY THEBY IN "THE HARD ROAD."

A path leading from the life of a young, simple, lovely little girl to that of a woman of the world and then down to the very depths is "The Hard Road," Harry Meyers' new Victor photoplay. Beautiful Rosemary Theby is the heroine and it is difficult to imagine the charming girl in the first scene to be the same as the bedraggled, soggy figure in the final fade-out of the picture. This is the first time Miss Theby has ever played a role of this character.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Cutting Throats.

FRANK F. LATTA sends in the formula for getting along with your house and the other fellow. Writing of the departure from his town of the originator of the "Friend Pass," he adds:

> There is only one way to do business, and stay in the same town, and that is, do it as near right as you can. Talk with the other fellow, he may not be nearly as unscrupulous as you think. Whatever you agree to do, do it, for the truth is mighty and will prevail. If you have no kind word for your competitor, then say nothing, just "saw wood"; watch your own weak points; don't waste your time on what the other fellow is doing or trying to do.

There it all is. Don't start in on the belief that the other fellow is a pirate, a horse thief, a child stealer and a murderer. Don't, the moment that you hear the rumor of another house, raise your service and your "trimmings" to a point where you must lose heavily in the pleasant hope that the other man will try to beat your offering and go broke first, leaving the town to you again. Perhaps the other fellow is like yourself, merely in the business to make money. Perhaps he'll be content to share a decent business with you, instead of trying to run you off your feet. Give him a chance, at any rate. Give him a chance before the fight starts. But don't seek a combination to keep your show below a decent value. Both of you give money's worth. Work together, and you'll both make money, and perhaps the two of you, in combination, can handle a real pirate if one ever does come to town. There are places where the competition is killing, and where the managers are mortal enemies. There are other places where the supposedly rival houses work together even to planning their advertising "get backs." You can use your own judgment as to the better policy, but think it over. Is it better to fight feature night with feature night, or lay low on the other fellow's big night and have him keep out of the way on your nights? The best Exhibitors' League you can belong to is the league between yourself and your competitors. Then you'll be fit to belong to the State and National leagues. All of this has been said time and again and it is going to be said some more. Mr. Latta phrases it so nicely that we let him line out the text.

Those on the inside of the theatrical business realize how bitterly personal has been the fight between the Klaw and Erlanger and Shubert interests. It has not even stopped at talk on the part of the lesser adherents, but business necessity has required them to combine. Why do you wait for business necessity, which is another name for the verge of bankruptcy?

Did It?

Eugene A. Upstill, of the Star theater, Long Pine, Neb., must be psychic. Before we could print the item about his lost program space he started in to use it. When he does run house stuff it is the sort of stuff that makes you feel he is running the house as much in the interests of his patrons as himself, because those interests are identical. Take this recent paragraph:

> Commencing Wednesday our program will consist of 4 reels every night with two full shows. This change has not been made in a day or two days, but I have been at least two or three weeks considering every thing and I am sure the new service will more than please. Yes I have weighed every thing but the price, this I know will by far over balance the old service.

It is not all dressed up with American flags and Chinese lanterns, but it goes right to the spot.

Another Proctor Stunt.

One good turn deserves another and B. A. Holway, of Proctor's Broad Street theater, Newark, follows the Griswold, Troy, N. Y. He pins his faith to the four page program which is printed up in quantities on one side and weekly as needed on the other, a money saving scheme that is not very generally followed. This means that you get but two new pages a week and that the matter on the back page must be kept standing until a new run is needed, but if it is the right sort of house stuff it can very well run from week to week. It's all a question of how you figure and how you work it. This back page stuff is of a sort that builds up by iteration.

At first the program was run for two houses, the vaudeville and the picture house, but after five issues, the stuff was split and since then the house has an issue all it's own; which is a better plan. It is mostly house distribution with enough around the theater to supply the demand but not then forced on the patrons—which is another good idea. The general plan is a cream colored stock with various colored inks, mostly greens, reds and browns. The brown gives the better effect. It runs five columns the regulaton thirteen em width, to which most type machines are set for general work. Using the standard width (13½ ems is also standard) means that rules, reglet and furniture do not have to be specially cut and that the linotype does not have to be set. The layout is excellent, the head faces being well selected as well as the body type, but a mistake is made in trying to print fine screen half tones on an absorbent paper. If you can't get the right screen, don't use the cut and get merely a blotch of ink. Mr. Holway knows type faces and seems, from his comments, to be wise to the game, so it is only fair to suppose that the excellent results are due to his own knowledge rather than to his good fortune in finding the right sort of printer, for the best work is generally obtained only when a man who knows stands on both sides of the stone. He uses a six by nine page but prints straight across the two inside pages. We think he will send samples for a return cover, and he gives an excellent model to follow, both in general layout and matter in type faces.

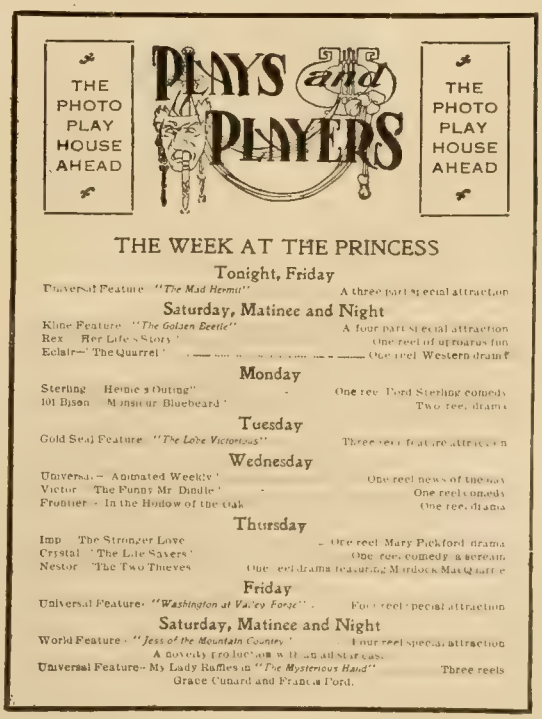
Plain Rotten.

Earl C. Johnson, of the Princess theater, Memphis, Texas, writes on another matter and incidentally remarks on a condition of affairs that is intolerable. He has a 350 house, running three reels of thirty-day stuff and features for five and ten cents. A block away is another house using six reels from three to four months old, for the same prices. He writes:

> We use no "bally-hoo" man. They are one block up the street and use a man with a megaphone in front and I am giving you a few of the choice statements which he makes each night:
>
> "Not three, but six reels."
>
> "The only show in the city that can show six reels."
>
> "Come to the only show in the city where you are never disappointed." (If any of our patrons have ever been disappointed I have never heard of it.)
>
> "One show in the city that gives you your money's worth, six reels for a dime."
>
> "Why pay a dime to see three reels, when we show six for same price."
>
> Do you think those tactics can win out in the long run? I believe that ten cents is not too much to charge for three reels of first-class pictures. When we put on "America" we raised the price to 15 and 25 cents, and you should have heard the megaphone man for the competing house holler.
>
> Wishing the World, which we could not do without, much success, I beg to remain.

We should be past the days of the bally-hoo, the mechanical piano, the megaphone man, and the cornet and drum orchestra. Such methods are bound to react, but it hurts all business in the meantime.

Mr. Johnson sends some particularly neat newspaper advertisements. Using a stock cut-heading, "Plays and Players," he runs his program


THE PHOTO PLAY HOUSE AHEAD

PLAYS and PLAYERS

THE PHOTO PLAY HOUSE AHEAD

THE WEEK AT THE PRINCESS

Tonight, Friday

Universal Feature—*"The Mad Hermit"* — A three part special attraction

Saturday, Matinee and Night

Kline Feature—*"The Golden Beetle"* — A four part special attraction
Rex—Her Life's Story — One reel of uproarious fun
Eclair—"The Quarrel" — One reel Western drama

Monday

Sterling—Hermie's Outing" — One reel Ford Sterling comedy
101 Bison—Monsieur Bluebeard — Two reel drama

Tuesday

Gold Seal Feature—*"The Lobe Victorious"* — Three reel feature attraction

Wednesday

Universal—Animated Weekly — One reel news of the day
Victor—The Funny Mr. Dindle — One reel comedy
Frontier—In the Hollow of the Oak — One reel drama

Thursday

Imp—The Stronger Love — One reel Mary Pickford drama
Crystal—The Life Savers — One reel comedy-a-scream
Nestor—The Two Thieves — One reel drama featuring Mardock MacQuarrie

Friday

Universal Feature—*"Washington at Valley Forge"* — Four reel special attraction

Saturday, Matinee and Night

World Feature—*"Jess of the Mountain Country"* — Four reel special attraction
A comedy production with Brady and Starr cast.
Universal Feature—My Lady Raffles in *"The Mysterious Hand"* — Three reels
Grace Cunard and Francis Ford.

for eight days in six point lines, two point leads, days in ten point bold lower case, but not dated as they should be. There is no display matter whatever and the only line rising above ten point is the "The Week at the Princess" in fourteen point. Feature titles are in italic.

The result is one of the neatest advertisements we have seen lately and they get practically the value of white space while using it for type. The reproduction will give an idea of how it is laid out. And, mind you, you can take this into a page loaded down with the blackest kind of job faces and make it stand out just because it is *not* black. The advertisement shown is two columns wide and six inches deep.

Novel.

The Reel theater, Cleveland, sends in a number of blotters each printed with a "freak" picture of the sort that is run in some magazines as photographic curiosities, or some similar title. Each is accompanied by appropriate text. The cut of a steeple-jack standing on his head on a cupola carries this text:

> This cut shows Prof. La Franc standing on his head on the dome of the California Capitol, 350 feet above the pavement, the wind at the time blowing 20 miles per hour. While in this position he removed all of his outer clothes. This we consider an unwise act, because had he visited the REEL THEATER, East Ninth Street, between Euclid and Prospect, he could have secured a first class upholstered seat for 10 cents and witnessed the famous Paramount Features, with choice music added.

Presumably they obtained second use of some cuts, but they do not explain. If the cuts can be had cheaply, we wish they would tell where, for the freak pictures will hold the attention and even lead one man to show others, and pass the advertisement along. The blotting feature also helps to keep it alive. Others could use the same scheme effectively if really novel pictures can be had. It is *this* that gives value to the idea, not the mere fact of a half-tone.

They also use a weekly program, a cardboard strip two by five inches, with the program on one side and a pocket calendar or some catchy reading on the other. They seem to manage to get out stuff that will be kept because it is interesting, and by interesting we do not mean the stereotyped "language of flowers" or "strange facts about the Bible," or the rest of the time-hallowed bromides. One issue is a set of questions about Cleveland, one of them being "What is the name of the largest gum factory in Cleveland? What is the name of the gum, and if all of the gum made in one year was in one long stick, how long would it be, and if cut up into packages of five sticks each, how long would it take the young lady at the 'Reel' Candy Store to sell it, providing she sold 50 packages an hour?" There are lots of people foolish enough to try and figure that out.

Here It Is.

Quite some time ago R. W. Buzzell, of the Picture Palace, Pittsfield, Mass., sent us a card that was good for matinee business, only he didn't send it. He said he used it to get the mothers acquainted with the house. The card now proves to be an advertisement of the Palace with a pass on the reverse good for one lady for any week day matinee, except Saturday, for a week, the date being stamped in with a rubber stamp. He said that it worked so well last fall that he intends to use it again "when the weather gets right." Mr. Buzzell says he is the only manager in New England owning his own 24 sheet boards. How about it? He adds that he does not use larger than one sheet in front of the house, and these are in brass frames, glazed. This is altogether good, except that with a wide lobby there can be no objection to a three-sheet on a well-kept board on either side, but the place for big paper is away from the house, not smeared all over the front like a "store trick" or a selling-out fake, where they have to keep the store dark so the stock will not give itself away. The dime museum effect is passe and then some more. Mr. Buzzell sends some post cards to show his display, but we are in bad with the engraver right now for sending down a program on a yellow card, and if we put these on top of that someone else would be writing this department. Any time a photographer tones your prints a yellowish green, instead of a strong black, hit him with something beside a check.

Good Work.

J. Walker McGuiness, of the Orpheum Circuit Company, in charge of houses at Plentywood and Fairview, Mont., and Williston, N. D., writes:

> Having read your department in the Moving Picture World for the past four years, and never before contributing anything, thought I would outline briefly a little advertising stunt we used, which broke records in three of our houses.
>
> Under separate cover I am mailing you copy of our local paper with full page ad for "The Spoilers." We ran this ad in the paper and then had them run off 4,000 copies, using part of them here and the remainder in our other theaters. We used some of them as to-nighters and folded about 2,500 and mailed them to the people of the different towns, in which we showed the picture.
>
> We, of course, had other advertising stunts to help boost the picture, but this, I think, did more good than any of them. We used about 400 sheets of paper in the four towns and took considerable space for press notices and cuts in the papers.
>
> Recently we opened a new theater in Minot, North Dakota, and, although it had always been a 10-cent town for pictures, we improved the quality, fixed the house up in first-class shape, installed two projection machines, raised the price to 15 cents, and are showing to twice the people the other fellows showed to at 10 cents, and to cap the climax, got 25 cents for The Spoilers and showed to more people than has ever attended any picture performance in that city.
>
> We are publishing a program in Minot and as soon as we get one good enough am going to send it to you for criticism.

Really they have two full pages, for the paper sent also carries a page announcing the publication of Zudora and its showing at the Orpheum. The house page is well displayed and the fatal mistake of using too much type is avoided.

If they'll send the program in before it gets "good enough" perhaps we can help to make it good.

Still at It.

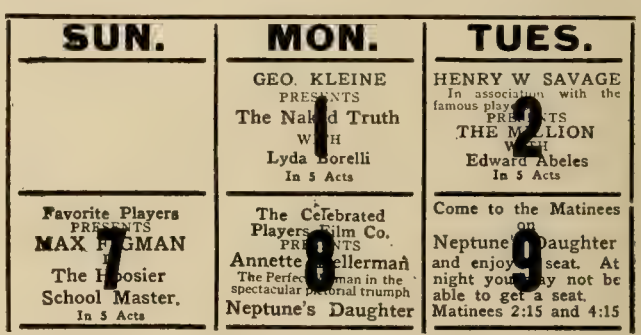
George Editor Carpenter and H. A. Sims, of the American theater, Salt Lake City, are scrapping over the "free coupon" scheme that the American works in connection with the Salt Lake Telegram. Mr. Sims very naturally likes the scheme. He thinks that Mr. Carpenter is "prejudiced." Mr. Carpenter is. He is connected with a feature film company in Salt Lake and his business connection, as well as the success of that business, depend on the prosperity of the theaters in that district. And Mr. Carpenter, like any other thoroughly trained theatrical man, knows perfectly well that the free coupon scheme is vicious and demoralizing and that wherever it has been worked, it has worked harm to the house using it. If Mr. Sims merely hurt himself we do not suppose that Mr. Carpenter should feel much worried, but he is hurting every house in town as much as his own because he is demoralizing the theatergoers and teaching them the dead-head habit, the most pernicious and close-sticking habit a theatergoer can contract. Free advertising in return for morning admissions looks good to some managers, but in retrospect it does not look as good as a closed house in immediate prospect. It is not a bad idea, perhaps, for a week or two, but the coupons in the issue of January 13, were numbered 384, and a coupon to the Pantages theater is only ten numbers under that. And the Utah theater in its own advertisement prints a coupon, a single one being good for a ten-cent reserved seat. It's a shame.

Look Out.

H. R. Weber (who has been out of the department for a long time, though he used to be a regular) writes from the Star theater, Chambersburg, Pa., that a company in Saginaw, Mich., advertises some attractive advertising stuff very cheaply. They can afford to do so, as they do not deliver the goods, according to Mr. Weber. This was some time ago. Though they stung him once, they had the nerve to try it on again, wherefore, he offers the suggestion that if you order it might be well to have the stuff come C. O. D. It is a pretty good plan in dealing with any company you are not certain about.

Another Calendar.

Just as we commented on Ralph Ruffner's calendar comes another style, this time from R. L. Bishop, of the Globe theater, Detroit. Mr.



Bishop makes his regular wall calendar ten by twelve inches. The calendar is for the month with the figures in red superimposed on the advertisement of the day's bill in blue. Above the calendar is a line of small portraits and a little house stuff. This is practicable only where you know your bill well in advance, but where you can print up an entire month, you get something that will go on the wall and stay there.

Please, Mr. Kleine.

Will George Kleine please take notice that a chap down in Kansas is putting a female impersonator in Antony and Cleopatra, at least he advertises that Cleo will be played by "Signor" Gonzales. It's a libel. Outside of that, the Beldorf Booster of Independence, Kans., is a nifty little sheet, well set, well printed and well laid out, except that there should have been a formal weekly program. This manager, name not given, found no trouble in getting a heading type that suited, in picking out the right face of body type and in laying out his stuff. He bought a few stock cuts to help along, and uses them intelligently, uses more house stuff than clips and otherwise makes a "regular" noise, but he let the printer make a man out of the Serpent of the Nile. It is a small Sheet, a four page five and a half, by eight, but it tells a lot and tells it interestingly. When it is handed to you *it looks like something to be read,* so you read it. And mind you, out there they get real money and two dollars, "top," for a stage play. This is booster number 44. Someone is darned slow in some things. But at least, we'd like to go down on the list for the coming issues.

That's Right.

"The last piece of advertising I sent in was roasted a little, but that is what I sent it in for," is the way George A. Roberts, of the Oneonta theater, Oneonta, N. Y., comes back for more. That's the right idea, only it was not "roasted" but criticized. "Roasting" is unwarranted adverse criticism, which is not the aim of this department. The new matter is a blotter carrying a week's program, not a half-side blotter that goes out of business after the first use, but an all-the-way through blotter that will work for a week and keep the program going. Each day should be dated. Apart from that, there is no need of comment. The top of the blotter names the week, but date every day and then one cannot go wrong.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is enclosed.

The Script and the P. A. L.

NUMEROUS correspondents who have asked the address of The Script, only to be advised that it was for P. A. L. members only, are now informed that the monthly publication of the Photoplay Author's League may be had on subscription for one dollar a year. The subscriptions should be addressed to the P. A. L., San Fernando Building, Los Angeles. This is an excellent move, and one that we have urged, since it places at the disposal of all interested a helpful publication that is not in any way connected with a school scheme or other graft.

Recently the League, or more correctly Russell E. Smith, working for the League, has scotched the school evil by a campaign both in the paper and (more importantly) with the advertising agents, associations of agents and trade publications for agents and editors. Mr. Smith is a real newspaper man, knowing the game from all angles, and with the League behind him he has taken the only possible means of reducing the scope of the schools by barring the advertisements from the non-professional publications as well, even, from the Motion Picture Story Magazine, the most prominent and the most persistent offender of the lot. Working single handed, but backed by the League, Mr. Smith, on behalf of the League has done more than the rest of us, in combination, have done in the past two years. Here's more power to him and to the League!

In the early days we threw our influence against the League because they were working in the wrong direction. Now that they are working on the right lines, we are glad to give our endorsement to good work. They are not doing work directly beneficial to those who have arrived, but they are deserving of the support of the arrived writers because they are now working unselfishly for the general good and it is only through this work that the League can possibly become more than a labor organization.

The Script's article against the schools cannot help you, but the other letter press is well worth the subscription price.

The change is particularly appropriate now that the Photoplay Author has become the wagging tail of the Home Correspondence School's dog.

Too Much.

Professor Robert Wilson Neal, author of Short Stories in the Making, cuts up another cadaver and finds an organic disease. It is a very common complaint and lots of scripts die from it. Do yours? Listen:

> Here is a splendid example of the way in which to kill a thrill when it promises to be effective. I am basing my comment on the "Film Stories" in the Moving Picture World for January 23, p. 558—the Rex drama "The Measure of a Man."
>
> The action takes place in the Canadian Northwest. Bob, who has not been much of a man, has let his wife's love lapse; Jim, his friend, has gained it, but without knowing this, he bolts, in order to be true to Bob.
>
> Bob discovers the facts, fetches Jim back to the woman, and then rushes out to kill himself. But the magnitude of his self-sacrifice renews his wife's love; she "is swept from her feet and rushes from the house" to save and recall her husband. And right here the playwright or the director banged the thrill on the head with an ax, ran over it with a threshing-engine, put it into a 42-centimeter cannon and blew it into kingdom-come, and otherwise committed battery, mayhem, and assassination on it.
>
> Here we are, all worked up for the final moment of that reconciliation, with the probable moral regeneration of the husband as well as the wife. As she rushes forth, we are beginning to hold our breath for the big moment. And what happens? Does the big moment come? Not on your life. At this point it struck somebody that he could make two thrills grow where only one thrill grew before. So now he makes wifie rush forth—just in time to save Bob from "a would-be Indian murderer." (Was Bob an Indian, or was it a would-be Indian, or a would-be murderer? Well, no matter.)
>
> And so we have to stop our first thrill halfway, and work up another thrill, with a different fact-basis, and of quite another thrill-type. Do we ever get back thrill number one? We do not. Do we really get the full effect of thrill number two? We do not, because we can't shift over from the one kind to the other kind at such short notice—and without cause.
>
> And that's one grand little way to kill thrills.

Selig.

John F. Prybil is William N. Selig's personal representative. Mr. Selig has the last say on scripts, but Mr. Prybil is the second in command. His suggestions, as here set forth, apply not only to Selig, but in a general way, apart from the animal stuff and the first submission, to all companies. He writes:

> It may appear a small item to the writer but when a company receives hundreds of scripts daily, it amounts to a good big item of expense if self-addressed and stamped envelopes are not enclosed with manuscripts. Send along a self-addressed and stamped envelope with every manuscript.
>
> Do not enclose a long personal letter to the editor with your pictureplay plot. Don't tell him all your troubles, your ambitions and your hopes. He cannot act as a guide, counsellor and friend to thousands and he has troubles, hopes and ambitions of his own.
>
> Why write to the editor of a film company outlining the great things you have done and hope to do? Why tell him of the ideas you have in mind and enter into a lengthy and useless correspondence with a busy man? Why not write all these ideas in scenario form and submit them? The proof of the pudding is the eating thereof.
>
> The Selig Polyscope Company will not consider scripts not typewritten; and will consider only those stories that have not first been submitted elsewhere; we pay highest market prices for available material, and think first readings are due because of that fact alone. We endeavor to give prompt acceptances or rejections.
>
> It is useless to send stories to the Selig Company unless you are confident they contain exceptionaly good plots and business. In order to compete with the noted fiction stars and photoplay writers who submit primarily to this company, all stories must be *above the average* to gain serious consideration.
>
> The Selig Company is in the market for a wide range of stories, but the stereotyped stuff is not wanted. Good single and multiple reel Westerns, society dramas and comedies, good single and multiple reel stories having to do with wild animals; refined comedy having real plot, all are gladly read and liberal payment made when found available.
>
> The wild animal stories are highly desirable, but logical and constant plot and action is essential. Many authors attempting to write plots about wild animals make the mistake of having them perform all sorts of impossible tricks. In the great Selig Jungle-Zoo, recently completed at Los Angeles, there will be found lions, tigers, bears, Pumas, monkeys, wolves, hyneas, coyotes, panthers, elephants, camels, in fact a very wide variety of wild animal life. Unusual stories written around these animals are acceptable.
>
> All manuscripts should be addressed to the Selig Polyscope Co., 20 East Randolph street, Manuscript Department, Chicogo, Ill.

Another One.

Here's another of "them there those." He writes: "I am a reader of the 'Motion' Picture World, and find it interesting and helpful." He also writes: "Is there any *specific form* in which photoplays should be prepared?"

There is the "average author" who wonders why he never gets ahead and doesn't realize that it is because he cannot or will not think. He reads the "Motion" Picture World. If he could *read* he would find about two hundred times in each issue that it is the "Moving" and not the "Motion" Picture World. He can read, but he is stone blind, so it is no wonder that the articles giving the examples of written scenes should not have told him that there *is* a specific form.

He doesn't realize that he is not as intelligent as an observant child of twelve. He reads, but gains nothing from the reading because he does not understand what he reads. And he is the sort of chap who writes the bromidic stuff and then claims the producers steal it from him, because he has read the stories and forgotten that he has read the stuff already.

There is no hope—in photoplay or otherwise—for the man who reads merely with his eyes and not with his brain.

"Spec" on Changes.

We are always glad to get a line from Frank E. Woods, for Spec knows what he is talking about. Just at the moment he is talking about changing scripts, and writes:

> I agree with you partly, and disagree in other respects, regarding directors changing scripts. It all depends on the script and the director. I believe, eventually, in the future the best picture production will be by the script writer producing or supervising his own production. I do not believe that the best results will ever come from the script writer setting down in detail the action as he would like to see it, and then never seeing the production when it is being put on.
>
> In the production of large feature subjects it would be quite possible and should be the rule, to have the author present when the production is being made, but, as you know, in making small pictures of one or two reels this would be out of the question, except in rare instances.
>
> In our case our best directors are script writers—as good as any in the business—and a considerable proportion of their stories are their own, worked out with my assistance and approval.
>
> Personally, I have never yet found an outside script that could be put on exactly as written, for the reason that conditions never conform to the requirements of the story. The people available for the cast; the locations; the sets; the time

required for production, and too often the expense entailed by following the script literally, are obstacles which have always prevented strict adherence to a script, no matter how good it might be.

And once we change a script there are endless other changes necessary to harmonize with the first change, like knocking one pin down in a frame of ten pins.

However, there is much to be said on both sides of this question.

As Spec says, there is much to be said on both sides of the question. He is writing from the present point of view of an actual editor of productions. We don't believe that he is speaking literally when he says he never saw a script from the outside that did not need to be changed. We know a number of strictly outside writers who can do precisely that, but they are so few that we'll sit close and hold hands with Spec on the general proposition that almost all scripts from the outside must be changed to make them practicable.

But the bulk of our quarrel is not with a company whose directors are also *qualified* script writers, and here we take in a broader horizon than Spec. A man who *can* write scripts is generally competent to make such changes as may be needed and keep the spirit of the author's work. We are talking mostly of the four-flushing faker who *says* he can write scripts when he knows no more of any form of literary composition than the jackass knows of algebra. We have far too many men who say and who probably think that they are writers as well as directors, and it is this class of man who has a mania for changing everything he touches until it takes on the cold, colorless form of all his work. He thinks only along a certain line and every script he makes is tortured and twisted until it conforms to that fixed idea: the only one the man can see. As Spec suggests one change necessitates another and another, until the reconstruction is practically the same drab rot the producer has made every week of his photoplay experience. This type of man should not be permitted to make the slightest alterations in a script. He should be given a play to produce and should be made to produce that play and not what he thinks that play should be. Where a man has literary skill and intelligence, he can adapt his mind to the thoughts of others and make the necessary alterations without robbing the script of its individuality, and the better the man, the fewer actual changes he will make. His work will be directed more to bringing out the author's idea and making it clear than to changing the story itself.

And more important is Spec's belief that in the matter of big stories the author should help the producer. This is precisely the stand that Bannister Merwin takes. There is sound reason behind it.

The difference between the fiction story of the trained author and the work of the novice is largely a matter of style. The clever twist of a phrase, the fluent wording of a sentence marks the master from the beginner. It is not so much the story as the way the story is told. In photoplay the literary style has no place. It cannot be conveyed to the screen. But in default of the style, as Mr. Merwin has pointed out, comes characterization, and this can, in part, be conveyed to the director through the amplified script, but can be fully attained only through the collaboration of the director, author and editor. Mr. Merwin goes even further and sugests the free lance director who will write and produce a script for any studio desiring his services.

We believe that some minor changes are generally necessary to suit a script to a particular studio. We believe further that this matter of changing scripts has been and still is being carried to excess. We believe that it is one of the curses of the business, because it robs scripts of their individual touches and makes all of the product of a director or studio too much alike.

The time is coming when something more than the bare idea must be taken from the outside contributor, and the free lance writer must then be prepared to offer scripts with personality.

Brain Fag.

One of the real people writes:

I have had a most unusual and humiliating experience. Early in September my brain died. It may have been on account of the big increase in my regular work about then. Every night I went to bed exhausted and got up worn and stale. When I sat at the machine, my imagination bogged down and my stuff was simply rotten. Only in the last few weeks have I been able to get back my old stride.

Of course, it is nothing unusual for a fellow's brain to die. But it *is* unusual for it to stay dead so long. I have been ashamed that I could not put out good stuff regularly. But, say—now that it is coming back, I feel much stronger than before. I hope that it lasts. The story I am working on now is head and shoulders above anything I have yet done.

The important part of this letter is that, after the scare, the author is turning out his best story. That tells the whole tale. He was tired and overworked. The brain went to sleep through sheer weariness, but being the right sort of brain, it woke up refreshed and better able than ever to do good work. Don't get scared if now and then you dry up, particularly after a hard run of work. Find out what best rests and refreshes your imagination and take the rest.

"Whaddyemean?"

At this late day a lady writes:

Will you please explain in a forthcoming number of the Moving Picture World just what you mean by "plotting"? Do you mean to write out the idea first in the common or garden variety of prose and then put it into dramatic form, after it has been sufficiently elaborated?

To me ideas comes in pictures, that is, I see or conceive an idea in action, in one or more scenes, just as on the screen, and then work forward or backward from it, as the case may be. I never write any synopsis until after the script is finished, for I don't know what is going to be in it until then.

What we mean by plotting, dear lady, is plotting. What plotting means is getting a plot. What getting a plot means is getting something that is more than incident. It doesn't matter how you get it, whether you paint it on the wall or write it down or simply keep it in your head. What we mean by plotting is getting a plot; something that will make a story that is a real story and not another one of "those things." It can be written in common or garden prose, just like you say, or done into action, or telephoned to the next town to a friend, but get an idea, get the idea just right, and you will have plotted. If the idea comes to you in pictures you've done more than plot, you have visualized, which is the second step, and you can work forward or backward or sideways or straight up in the air from the germ and still have a plot, but a lady who can visualize a plot should not have to ask what "plotting" is. She should know.

Few real writers ever do fix up a synopsis until the work is done, because they never know what the story is going to be. Looks to us that the lady is so far ahead of herself that she is lost. It doesn't matter how you do your plotting, so long as you get a plot, but if you can see it in pictures, you are thrice blessed.

Details of Sets.

One of the helpful editors recently raised an interesting point. He wants writers to have a clear idea of a set in their minds and then tell the director the essential details of a setting that, for any reason, must conform to the action. Now this does not mean that a lengthy and exhaustive explanation must be used for each scene, but that if a certain arrangement of doors or windows is necessary, the author carry in mind the exact diagram of the stage and tell the director the essentials. The editor's own illustration shows precisely what is meant:

Here's the point in a nutshell. If the set is unusual, or important business is to be registered in different locations in the same set, let them give an illuminating description of it at the point where the set is first introduced. Ordinarily the specification:

SCENE 1. *Living room in Harrison's home* would be sufficient. But suppose SCENE 20 in the same set is to read as follows:

"Harrison confers with Wallace. Mary listens at the curtains in hall. Jane is seen standing behind curtains to dining room. The argument between Harrison and Wallace becomes heated."

SCENE 21. *Close-up of curtains in hall.* Mary listening in amazement.

SCENE 22. *Close-up of curtains at dining room.* Jane listening. She knows Mary is in the hall and should not hear the men's conversation. How can she stop them? She determines to shut off the lights. She reaches through curtains.

SCENE 23. *The living room.* Wallace and Harrison talking heatedly. Mary listening at hall curtains. Jane's arm is seen to slip through dining room curtains and reach for electric switch.

SCENE 24. *Living room. Close-up of electric switch.* Jane's hand reaches the switch and turns it.

The director should have a clear idea of this set before he begins to read these details. Therefore we should have this:

SCENE 1. *Living room in Harrison's home. On right is curtained doorway to hall. In background is curtained doorway to dining room. Library table and chairs in foreground. Electric switch near dining room door.*

The experienced author knows that only an angle of a room can be shown.

The above only runs four lines of typewriting, but it tells the director all he needs to know, and gives him a clear idea of how to lay out his diagram. Then, when he comes to the action, instead of having to stop and puzzle out whether or not it can be done, he knows that it can, because he has the scene before him.

But remember that this is only for really essential sets, and similar detail is not needed for every set.

Interests.

"Heart interest" and "love interest" are two different things. Any darned fool can have them marry and live happily ever after, but heart interest requires a workman to handle it.

Some Keystones.

When we spoke of new Keystones recently we meant the new *style* stuff, not all new Keystones. Now and then they make a great picture and now and then they make a Home Breakers and still manage to live. If you saw that alleged comedy please do not regard that as "new."

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Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study. Canadians should send P. O. M. O., or coin only.

Question No. 73.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Explain, in plain, understandable terms, the action of a transformer. What purpose does it serve? One transformer may deliver a 50 volt, another a 1000 volt secondary, both taking the same supply. How is this? Explain fully. What is the approximate efficiency of a well designed and constructed transformer? Where should an economizer be located, and what precautions must be observed in locating it? If an economizer become so hot you could not lay your hand on it, what would you conclude? Suppose you connected the secondary of your economizer to the 110 volt line by mistake; approximately, what would the voltage at the arc be?

Roll of Honor on Question No. 67.

Question 67 brought out a surprising assortment of ideas with regard to semi-reflecting screens. None of the answers could be stretched enough to make them anywhere near correct on all points. However, due to the excellence of the efforts, I have concluded to place the following on the Roll of Honor: Joseph H. M. Smith, Fort Worth, Texas; G. D. Bullock, Gallup, New Mexico, who accompanied his answer by an exceedingly well made sketch—among the best ever sent to the department. I am really sorry I cannot use it, but, while correct enough, still it does not make the idea very clear; Horace D. Good, Reading, Pennsylvania; J. I. Roberts, Nashville, Tenn.; Harry W. Seward, Reading, Pennsylvania; Joe G. Maddox, Spokane, Washington; Harry Grant, Placerville, California, and A. W. Hornby, Port Hope, Ontario, Canada.

Due to the fact that none of the replies were suited for publication I am compelled to answer Question 67 myself.

Answer to Question No. 67.

By F. H. Richardson, New York City.

The Question:

What is the real advantage of the semi-reflecting screen as against the non-reflecting type, and what, if any, are the disadvantages? Can you locate your projection lens anywhere else than precisely level with, and central, sidewise with the screen and have a picture without distortion? Explain fully. What is the effect of viewing a picture at a wide side angle, and why is it so? Where is that one who sees least distortion in the picture seated.

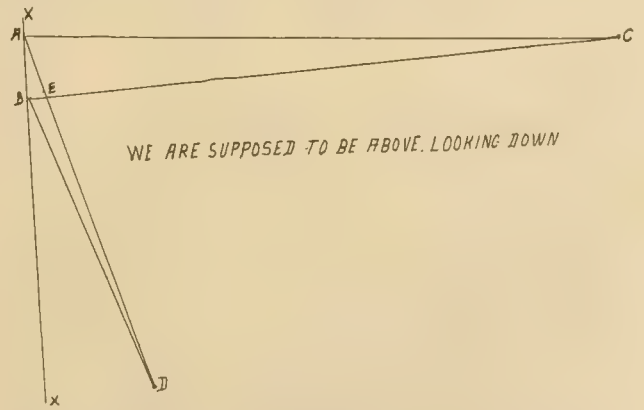
The Answer:

Strictly speaking, there are three possible advantages in the semi-reflecting type of screen, viz.: first and greatest, it enables the operator to secure a given screen brilliancy with less current consumption; therefore, a picture of given brilliancy may be projected upon a semi-reflecting surface more cheaply than on a "dead" surface, such as cloth, plaster, calcimine, or paint; second, it makes possible the brilliant illumination of a larger picture than could be accomplished with the non-reflecting type of screen; third, the surface of the semi-reflecting screen is, as a general proposition, more durable than that of the non-reflecting. Where glass is employed the surface is practically, barring highly improbable breakage through accident, to all intents and purposes, indestructible.

Its disadvantages are: first, in the case of the glass screen (a) its initial high cost; (b) its weight; (c) its size, which renders shipment and installation a somewhat difficult operation; (d) the difficulty of securing a surface sufficiently rough to diffuse the light to an extent that will enable the picture to be viewed at close range without considerable loss in definition, and viewed at sharp side angle as in an extremely wide house. Against the, however, are the following advantages: (a) it is the most brilliant projection surface known, utilizing a greater percentage of the light than any other, and possessing the peculiarity that the further you are from the screen (within reason, of course) the more brilliant the picture appears; (b) the fact that it gives a whiter, purer illumination of the picture than any other surface known; (c) the fact that once installed, barring very improbable breakage through accident, the surface is almost indestructible.

Second: The disadvantages of the carefully and scientifically made modern metallic surface screens are few, the chief one being the impartation of a somewhat cold metallic tone to the picture, but this, however, may be, and has been, to a large degree, offset and overcome by the scarcely perceptible tinting of the surface. The length of life can scarcely be called a disadvantage, because several manufacturers now guarantee their screen surfaces for a period of five years. Taking everything into consideration, I do not view the modern metallic screen surface (always assuming that it be properly, carefully and scientifically prepared by manufacturers who understand their business) as having any decided disadvantages. The advantages as against the non-reflecting type are greater durability and the ability to project an equally brilliant picture with less amperage. These surfaces, of course, cost more than the cloth screen, but, on the other hand, they last a great many times longer; therefore, the score on that point is, I think, about even. In closing this part of the answer I might add, however, that, viewed purely from the artistic standpoint, there is, in my judgment, no screen which surpasses the perfectly white one made of muslin of good quality.

No, the projection lens cannot be located anywhere except central up and down and sidewise with the center of the screen without distortion, but, as a matter of fact, the lens may be placed out of center with the screen a considerable distance vertically without the effect being noticeable to the average person, and, provided care be used in the installation, there may be a considerable drop in the projection without the distortion being seriously objectionable. I think a drop of one foot in ten would hardly be noticed, unless the picture be a very large one. I doubt if the average person would notice a drop of one foot in eight, unless the picture be a large one, although the keystone effect is then quite perceptible, but, as a matter of fact, audiences have become accustomed to keystone effect, and rather expect it than otherwise. Merely answering the question, however, I would be obliged to say no. Distortion is present when the lens is placed out of center of the screen by reason of the fact that the instant this occurs the light rays must travel farther to reach one side, or the bottom or top of the screen than the other side or the bottom or top, and, since the rays are continuously spreading as they travel, this must, perforce, produce distortion.



The effect of viewing a picture at a wide side angle is illustrated in the sketch, in which X-X is the screen, A-B an object thereon, and C-D the eye of a spectator located in different positions with relation to the screen. At C the eye views the object, say, a man or woman, at its full width A-B, but from D it only gets the effect of width equal to the distance B-E; therefore, the object looks very narrow or "thin." Another effect is that the object is made to appear exceedingly tall, but this, I believe, is in the nature of an illusion, due to the fact that a very thin object always appears taller than it is, particularly if it be something that we are accustomed to see of standard height, but very much wider.

The one who sees the least distortion in the picture will be the one seated nearest to the optical axis of the projection light ray, in this case nearest to the lens; therefore, the operator is usually the man who gets the best view of the picture—provided, of course, the manager has given him a regular observation port, instead of a knot-hole to look through.

From Lewiston, Montana.

Wm. Heinecke, Lewiston, Montana, winds up a long letter with the following:

> If I did not have the department every week I would be lost. You were wrong in your reply to Bird Island. The heat from the radiator certainly does affect the light beam. (I have found that all out and acknowledged the corn.—Ed.) With regard

to film damage, you are right; it is the lower sprocket that does it. My Powers Six A and 1912 Motiograph both perform the same caper. The damage to the film is not serious, but the sprocket tooth, nevertheless, leaves its mark, and, therefore, the trouble should be eliminated. The difficulty is in the lack of proper adjustment of the idler. With regard to Roy Goggin, page 367, January 16th issue, I wish you would put the name of the town in print, and if it looks good I will go there, open a show and give Goggin twenty-three dollars to start in on.

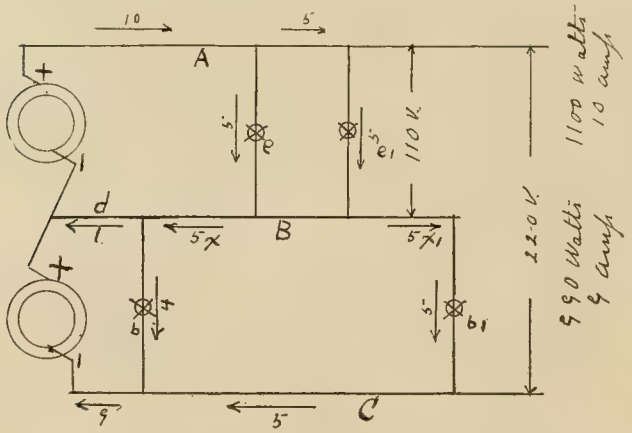
Friend Heinecke arrived a little late, but at least he arrived. We had located both the troubles he speaks of before his letter was received. He is correct in both instances. As to Goggin, why, I think you are late there, too, because Brother Goggin has been offered a good position by another manager, and I presume has accepted it.

Expects to Hear Something Drop.

John Solar, Watertown, New York, starts off with the following announcement: "I am about to criticise some of the articles recently published in the department." But he tones this awful threat down by saying that he expects, as a consequence, to hear something drop good and hard. He then proceeds

First: With regard to the reply to second part of Question 58. In saying "a complete conduit system must have good electrical connections between all joints of all parts of the system and the wire system must be grounded." This is an error, for the wire may or may not be grounded, but, if so, it is grounded directly from the secondary of the transformer supplying the service. As the question related to conduit only, and the conduit system must be grounded, the reply should have so stated. (Right you are. The thing is a typographical error. The word "wire" should have been "whole." I had not noticed it myself. I haven't the original manuscript now, but I venture to say it was written "whole" instead of "wire." On this part of the kick you are hereto given license to go up head. Ed.)

Second: In January 2nd issue, under heading, "Interesting," Friend James says 'taint no such thing. I say 'tis, too, and then I go on and say 'taint, either. You are all wrong. In considering the so-called neutral wire, from his point of view, I will attempt to prove by enclosed diagram that it is both positive and negative at the same time, or, in other words, the current flows in both directions at the same time, as shown at X-X1.



I contend that the so-called neutral wire is not at any time negative. The definition for the word negative is "implying absence," in this case absence of E.M.F. The neutral wire has at all times an E.M.F. impressed upon it equal to one-half (or nearly) of that between the two outside wires, and is always positive to one of the circuits. From diagram B is positive to the circuit B.C., and A is positive to A.B., to which B is neutral. The voltage of the system divides itself in direct proportion to the resistance in the system, therefore one-half the voltage impressed upon A is used to force 10 amperes through the resistance E-E, and the other half is impressed upon B, in this case 110 volts. The resistance in B-B is greater than that in E-E, and will only allow 9 amperes to pass, leaving 1 ampere, as shown at D, which returns to the generator on the neutral. But we must remember that the condition at D is entirely different than that at C, the true negative wire. One hundred and ten volts' pressure is required to force this 1 ampere back through the generator pressure, or a resistance of 110 ohms. (110 v x 1 amp.=110 ohms.). This is similar to any other device having a resistance of 110 ohms. connected between B and C, with this difference: If the device is connected between B and C the pressure is dissipated at the device, whereas if returned to the generator on the neutral, at generator pressure, is not dissipated or lost. (Well, I dunno about that, Brother Solar. That is a proposition that might be open to considerable argument. Ed.) We are to consider a positive wire as one over which current is flowing under pressure, and one from which power or energy may be taken. (Nope. You are wrong. Power cannot be taken from the positive wire. It can only be taken by connecting a positive and negative wire in such manner that power will be developed in overcoming resistance. Ed.) A negative wire is one over which current is flowing under no pressure (Hum! ? ? ? ? Ed.), or only that pressure required to force it through the resistance of the wire on which it is flowing. We cannot consider a wire as being negative simply because current is flowing over it back to the generator. If so, the whole circuit would be considered negative, as the current begins to flow back to the generator instantly upon leaving it. From the above we can readily see (Oh, do we? Ed.) that the dividing point between the positive and negative sides of a circuit is that point where the E.M.F. is entirely exhausted, or nearly so at B-B.

Well, Brother Solar, I am not going to do the dropping, but I guess you'll hear the drop all right when some of the fans land on you. According to my view of the matter, while you have put up a very ingenious argument, still it has some very holey holes in it. In order to really deal with this matter properly we would have to go very deeply into highly technical things, and let me say right now that I do not believe there is any point in the electrical system where the voltage is exhausted, or, in other words, where there is no E.M.F. I have printed the latter part of your letter, together with the diagram, because it is really interesting to follow through your line of argument, but I nevertheless don't at all agree with you. As to the current flowing in both directions, of course, in one way you are correct, but that is not what Brother James meant. What he meant, and what I meant was that if the overload were on the generator to which the neutral is positive, then it would be positive, and vice versa, and I still maintain that the neutral cannot be both positive and negative at the same time. However, I will leave this argument where it is, and invite our readers to continue it. As to your solution of the "Queer Proposition," it won't work, because there was no frame to the blooming lamphouse. The first thing that I looked for was, as I said, magnetic action, and there was none.

He Overcame It.

U. B. Goodlatte, Passaic, New Jersey, says:

Referring to F. H. Daly's trouble, January 16th issue, with regard to placing a heater in the center aisle, I had the same thing happen where there is a hot air furnace in the church with the main heat coming up in the center aisle, and you certainly can see the heat effect in the picture. The way I overcame it was to close the register just before the show commenced and open it again immediately after the show is over. The side register will usually keep the building warm for a few hours when the show is on if the house is warm before the show begins.

Many thanks, Brother Goodlatte, but I have an article dealing specially with this proposition which will be published very soon.

Like Thousands of Others.

I. B. Gardner, Coxsackie, New York, orders a Handbook, and says:

I passed along the line through the ticket seller, operator's-helper, and operator's position, and have finally reached the dizzy height of owner and manager of my own house, with good patronage and no serious troubles. Show the latest serials and best of features. Want to improve and know the Handbook will help me along in the projection end, which is, after all, the most important part. I am a constant reader of the department, as are also thousands of others you don't hear from. In closing let me thank you for the great assistance we get through it.

For your wishes and words of encouragement accept our thanks. We believe firmly the department contains pretty reasonably good dope, and that the Moving Picture World is about the swellest thing we know of, taken as a whole; that is, of course, merely our individual idea, and it makes us feel good to have others say: Yep, we think so too!

Trouble Doctor.

A. G. Peterson, Jamestown, New York, says:

I have one of your latest Handbooks, and it is "there with the goods." As you seem to be the doctor, I ask a prescription. Am using Powers Six equipment; three-wing shutter; distance of projection, 60 feet. Distance between aperture and lens, 4 inches. Shutter has a 4¾-inch flicker blade and I have some flicker. Is it the right size? If not, what size should it be? Also there is a bad rattle as the film is pulled down by the intermittent sprocket. The intermittent sprocket is not defective. Would the new apron and roller put out by the Powers people remedy the trouble?

I do not know anything about the "new apron and roller." If the Powers Company has put one out, they have not done us the distinguished honor of calling our attention to that fact. Take your screw driver and a light hammer and bend the ears of the apron which carries the rollers slightly backwards, meaning by "backwards," towards the condenser. First, however, be sure that the film seats between the rollers. If it does not then spread the rollers farther apart by placing the point of the screw driver against them and tapping sharply. If the film seats between the flanges of the rollers and bending the ears towards the condenser does not stop the trouble, then try bending it the other way, though, I am pretty sure you will find that the rollers are too far back—towards the screen, and that it is the seat of the trouble. As to the shutter, that is something else again. I should think you would have about a 5½ or 6-inch e. f. objective, and for that objective I believe your shutter blade is wider than necessary. Remove the blade from the hub and cut a stiff paste-board pattern of it; put this paste-board pattern on in place of the regular shutter and keep trimming off the main blade until you get travel ghost, cutting $^1/_{16}$ of an inch off the side of the blade each time. When you begin to get travel ghost your shutter is then a little too narrow, and, leaving it just a trifle wider than the paste-board pattern, you can trim the metal shutter down. If the shutter blade is wider than necessary, it has a tendency to produce flicker, yes.

New and Interesting Invention.

Mr. A. J. Stone is the inventor of a new and very interesting device which he has presented to the projection department for examination and description. Mr. Stone is associated in this matter with Mr. M. Suckno, both of Albany, N. Y.

Briefly, the invention of Mr. Stone follows, so far as results are concerned, somewhat along the line of the daylight picture proposition which was presented to New York some years ago, and thoroughly demonstrated at the New York Roof Garden, but for some reason was allowed to drop.

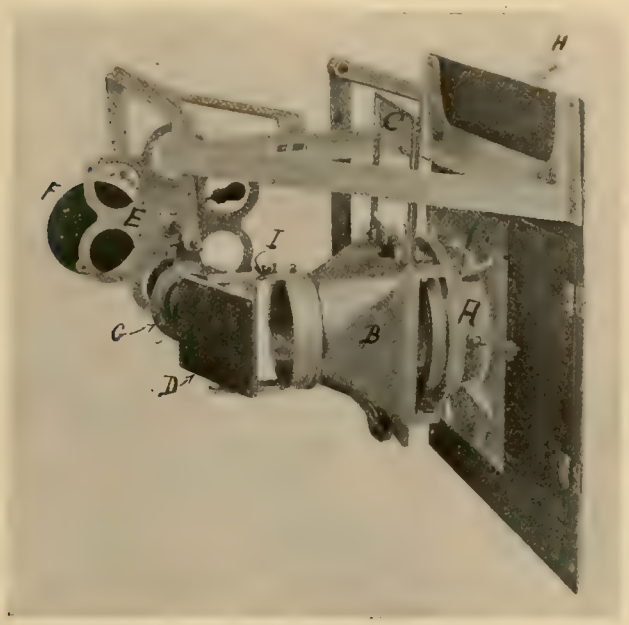


Fig. 1.

Mr. Stone's invention, however, only follows the former idea in a general way. His method of accomplishing the result is entirely different, and very much more practical from the theater manager's point of view. Utilizing what is at present waste light from the projection arc, Mr. Stone projects a band of light around the picture. This band may be of any desired color, or the colors may be changed at will; also stereopticon slides may be utilized, and the combinations thus made possible are almost without number.

The editor witnessed the demonstration at the New York Roof Garden, and he is prepared to make the positive assertion that a band of light projected around the picture apparently does have the effect of adding perspective, and also of increasing the value of the color tones of the picture. In other words, it, to a certain extent, and a very considerable extent too, has the effect of making practical the presentation of first-class projection in a very light auditorium.

Mr. Stone's method of accomplishing this is decidedly unique. He places on the left hand side of the lamphouse, immediately opposite the arc, a second set of condensers, A, Fig. 1, precisely like the set employed in front of the regular condenser. Outside these condensers is a slide carrier, C, Fig. 1, which stands on end and is contained in an aluminum hood, B, Fig. 1, very similar in form to the hood which carries the ordinary slide carrier in front of the regular condenser. This is not all the story with relation to the slide carrier, however, because, between the condenser and the carrier is a metal division, not shown in the illustration, which blocks out all the light except a band approximately ⅛ inch wide, of the same shape and relative proportion as the projection machine aperture. The slide carrier is operated by lever, H, Fig. 1, which sets immediately above the front condenser casing, and within convenient reach of the operator. It is only for the purpose of using slides when it is desired to project a border, composed of the stars and stripes of the American flag, or any other suitable design.

In front of the hood, or cone of this side condenser is a mirror, D, Fig. 1, the relation of which to the condenser is controlled by screw I, Fig. 1, ordinarily the angle of the mirror to the lens being approximately 45 degrees. This mirror reflects the light beam into an ordinary stereopticon lens, G. Placed in front of the stereopticon lens is color wheel E, containing six compartments, and in front of this is a dowser, F.

This whole contrivance is held to the lamphouse by a metal frame and bolts. It all sounds rather complicated but is, in fact, very simple.

The general appearance of the device is illustrated in Fig. 2, and a general view of the whole thing is presented at Fig. 3.

The only possible objection I can see to its adoption, always assuming results are all Mr. Stone claims, is the fact that the apparatus projects something like 16 inches on the left side of the lamphouse which, in some instances, might require the spacing of the projection machines a little farther apart, or else cause the operator considerable inconvenience. However, this is a minor matter, and the apparatus does not project much farther out than the extension rods on the Powers table, so that this feature need not be any serious bar.

Mr. Stone intends to make a demonstration of his device here in New York City in the immediate future, and the result of this demonstration will be duly chronicled. We hope and trust it will be all Mr. Stone expects. More than this I would not care to say at the present time.

Messrs. Stone and Suckno propose to provide suitable frames, that is to say, stereopticon slides which will project a band having somewhat the effect of a picture frame. The American flag was only mentioned as one possible instance of an available slide for this purpose, though such a band would, of course, be only appropriate on patriotic subjects.

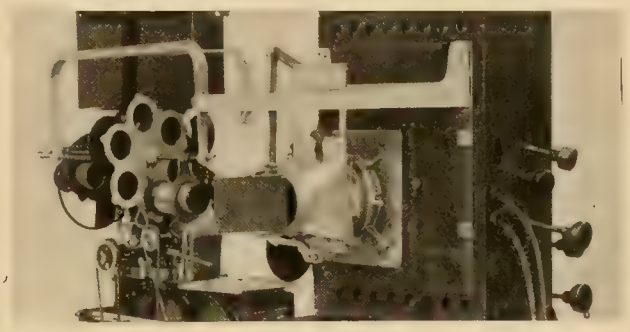


Fig. 2.

Typographical Error.

Oscar G. Whiting, New Haven, Connecticut, sets forth his version of the film damage matter, and then says:

> On page 367, January 16th issue, under heading, "Lenses," how can you place two 7½ condensing lenses "13¾ inches from center of the condenser combination"? Typographical error, I suppose.
>
> Yes, you are right. It should have read: "13¾ inches from center of condenser combination to aperture." As to the film damage matter, why we have discovered the seat of the trouble, and the matter is now up to the manufacturers, who have been duly notified of the reason therefore and requested to remedy the trouble.

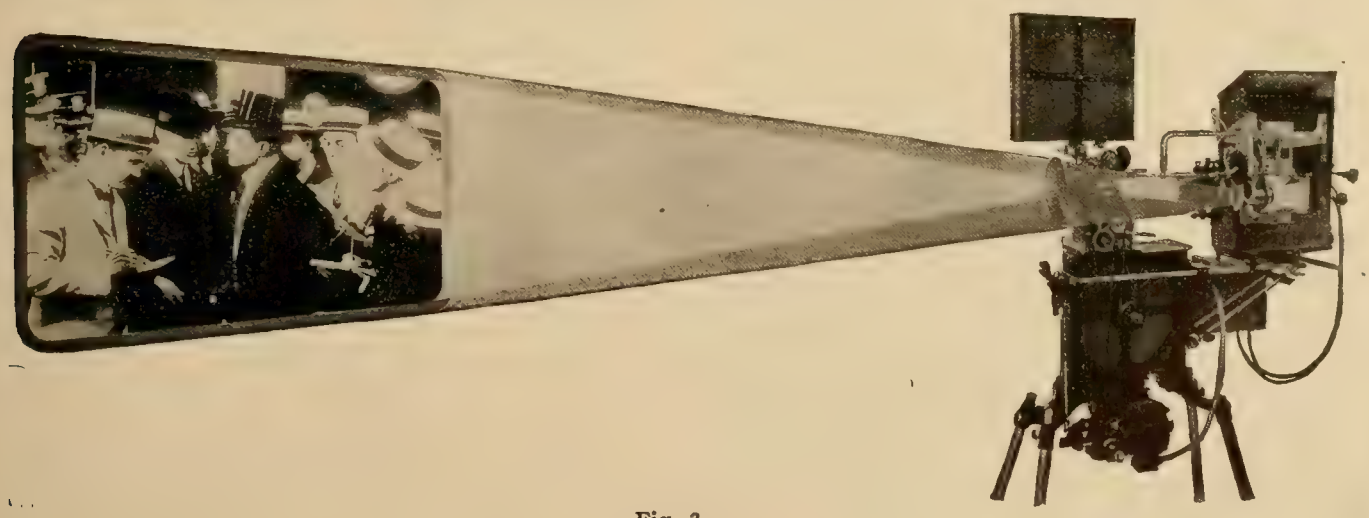
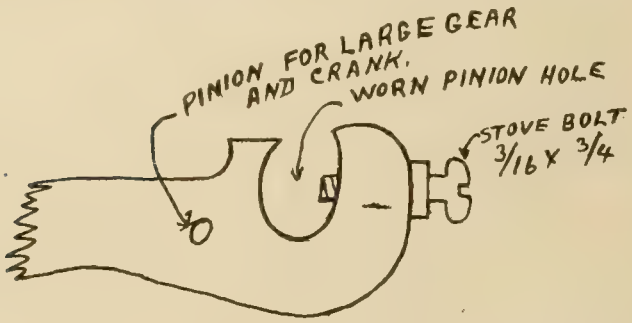


Fig. 3.

To Repair Rewinder.

Fairbanks, Alaska, says:

Business here is fair at both houses. We only have No. 8 wire from the pole to the theater. We tested the voltage at the main house switchboard and got 115 volts, but when I struck an arc it dropped to 102, so I wanted to have the lines changed, but there was nothing doing—"it was good enough," but I am still talking about it. Well, I have a new wrinkle. Used to have a lot of trouble with the gears on my Edison rewinder. The hole would wear so that the pinion and small gear became loose and the large gear would climb, and the thing would wear out in



almost no time. I tapped a 3/16-inch hole in the end of the rewinder and inserted a 3/16-inch stove bolt and set the bolt up against the pinion, using the nut on the outside as a lock nut. Have had no trouble since. I would answer some of the questions, but it takes five or six weeks for mail to come one way, so I am afraid that would be a little late.

I have no Edison rewinder in the office, so I don't quite "get you," but I publish the drawing as it is, and suppose those with Edison rewinders will understand. As to the questions, why, you can get one of the booklets and send your answers in six months ahead of time if you want to. Incidentally, the new book of questions will be out as soon as I can get them ready, probably about the time the others are exhausted. As to the feeders, why, that much drop in voltage is disgraceful. Of course, the loss is at the expense of the light company, but it is *some* loss. It may not all be in your feed wires, however. Possibly the street mains are also overloaded. In any event those wires responsible ought to be replaced with larger ones. By the way, if it is A.C. it may be in the transformer as well as the No. 8 wires. I suppose, however, it is D.C.

Union Procedure.

From a certain state in the west comes the following:

I am owner of a moving picture theater and want a little information, for which find enclosed the necessary fee for personal reply. On February 1st the new union wage scale of $25.00 a week goes into effect. Now, I am perfectly willing to be fair to the union *if they are willing to be fair to me*, but I certainly would hate to pay the operator I now have the sum of $25.00 a week. If I pay that price I want a man who is worth it. I don't know much about the union, and cannot seem to find out much, therefore am writing you. From what I can gather I have to use this man, or any other man the union sends me, whether he suits or not. Please tell me if this is correct or not. Have I no rights in the matter? Can I get a union operator from another city? Do I have to supply motors to the operator? And when one-speed motors are installed cannot a union operator turn by hand if you want him to? The faults of my present operator are: (a) he reads in the operating room, or anyway when you enter you can usually see something that looks like a book go over behind something; (b) he smokes on duty; (c) the machines are cleaned about twice a year when I don't clean them myself; (d) I run new stuff, but sometimes a misframe happens and they will run from a few seconds to as high as a minute. I usually have to call his attention to it by pounding on the wall; (e) the clear, white light is often on the screen at the end of the picture. We have two machines, yet the light flashes on the screen, and often there is quite a little wait between reels; (f) he has many callers in the operating room, but after all the main fault is that the pictures are run at one single rate of speed from beginning to end, which spoils the best effect of many of them, and towards the end of the evening they are either run too fast or too slow so as to come out even at 10.30. Now, do you think an operator of that kind is any good? Wouldn't you want a good operator if you were paying $25.00 a week? Please tell me what I can do and what I can't do? Can an owner run his own machines?

Here is a big question, or a series of them. I have answered by mail, but it is too important a matter to stop there. No, I don't think that kind of operator is worth $25.00 a week. The only thing he merits is instant discharge. *If your statements are true* he is not an operator, or even a good imitation of one. If he is a member of the union he is a disgrace to the organization, a disgrace to the business and to himself. I don't know what you mean by installing "one-speed" motors. Such a motor is not fit to be used for driving a projector. It would be an outrage on the public and on the producers of films to run a projection machine with a one-speed motor, unless it is proposed, as is quite possible of accomplishment, to govern the speed of the projector by a fly wheel brake. Yes, you most decidedly have the right to demand that your machines be run by hand, but, on the other hand, operators, either as individuals or as a body, have an undoubted right to refuse to work where hand-driven machines are used. You, however, have the right to absolutely demand that the speed of the projector, whether hand or motor driven, be governed in such way so as to bring out the best action in the film, and to instantly discharge any operator who refuses to comply with your orders in this respect; moreover, if any union undertakes to uphold its members in such refusal it is unworthy of any consideration whatever.

Union rules are necessarily more or less arbitrary in some respects. No, you are not, under union rules, allowed to run your own machine, except you are a member of the union. The trouble is that when the union did concede this right many managers claimed to be running their own machines, whereas they really had someone else do it, usually a callow youth who was paid about eight dollars a week. This child or cheap man did the actual operating, although the owner *posed* as "operator," and this was manifestly unfair and very bad practice. That is the reason for that law. You are not allowed to send to another town for an operator, except by the consent of the union. If you do so the union can refuse to receive the transfer of the man or to allow him to work within their jurisdiction. There is also a very excellent reason behind this seemingly arbitrary rule. What I would suggest is this. Without letting *anybody* know, some evening get hold of the business agent of the union, also, if possible, the president, and, still without letting anybody know, take them into your theater, sit down with them, and point out the faults in the projection, and then take them up to the operating room and show them the condition of things. Having done this, assuming the faults you complain of are found, ask them if they think it is a square proposition to ask you to pay the union scale for that kind of work. If they are fair-minded men that will settle it. As to callers in the operating room, why do you allow it? Your own statements of the condition in your operating room are in themselves proof positive that there is big need for better men in your city, and to get better men I guess you will have to pay more money. That is usually the case. You cannot purchase silk at calico prices. The joy of Germany is ten cents a pint, but the sparkling product of the vine clad hills of La Belle France comes higher. In other words, superior quality costs money, regardless of what the article may be.

I Stand Corrected.

Recently I reviewed "Optic Projection" by Professors Simon Henry Gage and Henry Phelps Gage. I sent the review to Brothers Gage, and in return have very kind letters from both. Professor Simon Henry Gage, in the course of his letter, says:

If I were to make any remarks on your review I would say that its spirit is wholly good. You have a duty to the operators who look to you for sound advice—and I think they get that kind, too—and you naturally had a friendly feeling for my son. If I were to criticise your review at all I would have to say you should have shown the book's faults, as well as its good points, without regard to friendship. I think anyone reading your review would think the entire book deals with moving picture projection, while in fact that part of projection was designedly made very brief.

I stand corrected. Friend Gage is right. I suppose I fell into the error naturally enough, because I have been so long and fully engaged with matters pertaining directly to moving picture projection that I guess it is difficult for me to see anything else clearly. As a matter of fact, I erred in not laying stress on the fact that "Optic Projection" deals exhaustively and instructively with ordinary magic lantern projection, which, as Brother Henry Phelps Gage in his letter very aptly says, "is widely used and poorly managed." Also the book deals, in detail and very interestingly, with microscopic projection, this being the specialty of Professor Simon Henry Gage. Aside from this, as I have said, the book contains much of interest and value to the student of projection, though weak on matters directly pertaining to practical M. P. projection. Professor Henry Phelps Gage in his letter says:

Our object has not been to replace that very complete and practical book on moving picture operation, viz.: the Handbook, but to put into the field a work which would consider all fields of projection. We have treated the chapter on moving pictures in much less detail than other chapters, because we felt that detailed directions for operating moving picture machines are already found in other places.

With the understanding that it is not intended as a work of instruction in practical moving picture projection, I can recommend "Optic Projection" to our readers. It is worth its price, $3.00. It is published by Comstock Publishing Company, Ithaca, N. Y.

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Comments on the Films

Licensed

THE STRAY SHOT (Biograph) Feb. 8.—Western melodrama in which the story is developed around an odd incident. A bullet, discharged in a scuffle, goes through the ceiling and wounds a man in the room above. It is a one-idea plot revealing nothing unusual save the happening mentioned. Isabel Rea, Curtis Cooksey and William J. Butler play parts that permit little characterization.

SUSPICIOUS CHARACTERS (Edison), Feb. 8.—William Wadsworth and Arthur Housman are two very easy-going burglars who make a joke of a good-natured policeman. They rob a home at their leisure and meet interference without concern. Faster action would improve the film; but, as it stands, it is good for several laughs.

SWEEDIE GOES TO COLLEGE (Essanay) Feb. 8.—This time Wallace Beery (Sweedie) enters a girl's college where tuition is to be given in return for labor. As a baker's assistant Sweedie nearly burns two men in the oven and then passes on to other experiences shared with the girls at a midnight supper party. Finally there is an embarrassing mistake in identity when Sweedie leaves. The story is loosely constructed; but offers a few humorous incidents.

PATSY BOLIVAR NO. 7, "Patsy in a Seminary" (Lubin), Feb. 8.—The seventh of the Patsy Bolivar episodes takes Clarence J. Elmer (Patsy) to a seminary where he is in turn a gardner and a physical instructor. Some of the scenes showing the girls in mannish gymnasium costumes playing follow the leader hold the attention. They are the best part of the picture for the plot is of small moment.

HEARST-SELIG NEWS PICTORIAL NO. 11 (Selig) Feb. 8.—Excellent winter scenes in this issue show ski jumping and playing tennis on the ice. The Kaiserhof hotel fire in Chicago is fairly well pictured and strong in their human appeal are scenes of the bread line waiting at the Knickerbocker Hotel, New York. Much of the war section is devoted to scenes in German cities where life proceeds as in times of peace.

HEARTS TO LET (Vitagraph) Feb. 8.—Because of a love letter sent by a friend for inclusion in a book the novelist is writing the novelist's wife believes him to be untrue and the upshot of the misunderstanding is a divorce. As presented here the cause seems inadequate and the reunion of the estranged pair is needlessly protracted. Leo Delaney and Leah Baird playing the principal parts under the direction of William Humphrey are the film's best assets.

OLIVE'S GREATEST OPPORTUNITY (Edison) Feb. 9.—For the last of the "Olive's Opportunities" Series the characters are taken to a winter house party in the country. Olive's gypsy father is drowned in the lake (he actually slips out of sight between cakes of ice) and, to close the film, and end Olive's maidenhood, there is a pretty church wedding. Mabel Trunnelle and Edward Earle make a pleasing couple in a somewhat sketchy story.

A ROMANCE OF THE NIGHT (Essanay), Feb. 9.—Adapted from a short story, the action in this melodrama is fast and to the point. A young man who thinks romance is dead is unexpectedly called upon to succor a beautiful young woman and her father. There is some stiff fighting in which Richard C. Travers and E. H. Calvert figure. Ruth Stonehouse is the girl. A fair melodrama.

MR. PEPPERIE TEMPER (Kalem), Feb. 9.—The episode in this split-reel farce, showing the antics of a man with a nasty temper, are loosely joined together, but draw a few thoughtless laughs. The action is spirited. On the reel with "The Mexican's Chickens."

THE MEXICAN'S CHICKENS (Kalem), Feb. 9.—Burlesque of fair quality closing a reel with "Mr. Pepperie Temper." Rebel soldiers steal chickens belonging to a Mexican general and because he fails to take the joke in good part he is blown sky high by a huge cannon. A passable subject.

HIS SOUL MATE (Lubin), Feb. 9.—George W. Terwilliger has written a quite unusual scenario that makes an odd rather than a humorous picture. Wavering between the charms of Dolly and those of Polly, a young man dreams that he marries each in turn, that both die and that he meets them in Heaven. His stenographer also is within St. Peter's gates, and she, it seems, is his soul mate. It is not so much a comedy as a fanciful notion picturized. Ethel Clayton and Joseph Kaufman are in the cast.

ROPING A BRIDE (Selig), Feb. 9.—The story told here is of the slightest, and in lieu of incidents advancing the plot there is much padding. Rivals for the hand of a girl determine to settle possession by a roping contest. Apparently the young woman accedes to the plan, but in the end she dismisses both of the suitors. Scenes are laid in the West. The Selig sub-title writer introduces the word "rivaltry."

THE LIFE HISTORY OF A SILK WORM (Edison), Feb. 10.—Opening a reel with "The Tailor's Bill" is this instructive study of a silk worm during all stages of its development.

THE TAILOR'S BILL (Edison), Feb. 10.—The individual performances given by Arthur Housman and William Wadsworth are better than the story provided by Elizabeth Miller in this half-reel farce. The plot is woven around incidents preparatory to and following a masque ball. One of the guests (Housman) refuses to pay for his costume and is hounded by Wadsworth, the irate costumer. Cora Williams and Richard Tucker make the most of the secondary roles.

THE FABLE OF "THE GOOD PEOPLE WHO RALLIED TO THE SUPPORT OF THE CHURCH" (Essanay), Feb. 10.—As in other George Ade fables, the humor here is pointed and intelligent. Small town audiences, in particular, will find a pardonably exaggerated portrayal of actual happenings in the experiences of the Helping Hand Society that organizes a festival at a total expense of $250. The receipts are $41.60, but, even so, the affair is pronounced a success. A George Adeish wording of the sub-titles adds greatly to this creditable offering.

THE OLD SLIPPER (Selig), Feb. 10.—An artificial melodrama which must be accepted in its extravagant entirety, or not at all. A slipper thrown from the window of an apartment is the means of saving a young woman from her aunt and uncle, who have designs on her fortune. Critical audiences will find the story unconvincing. Lillian Hamilton, Robyn Adair and E. J. Brady are in the cast.

BREAKING IN (Vitagraph), Feb. 10.—Elaine Sterne provided familiar material for Wilfrid North, the director of this film. A wealthy westerner takes his daughter East that she may break into New York society. With one accord society makes excuses; then Papa gets even by joining the Big Six of Wall Street. Scenes on the stock exchange are exciting and the cast is a strong one, including Ned Finley, Lillian Walker, Rose Tapley and Darwin Karr.

GETTING RID OF A NEPHEW (Biograph), Feb. 11.—Weak burlesque based on the career of a ridiculously stupid young man, who, after revealing his incompetency in a photographer's studio, is reduced to ashes by a high explosive. The attempts at comedy in this half-reel burlesque leave an audience unmoved.

THE BIG NIGHT (Biograph), Feb. 11.—Better than its companion piece on the same reel, "The Big Night" is mildly entertaining at times. It is the old story of a husband who sneaks away to enjoy a burlesque show. His wife arrives before the removal of the last veil in "The Dance of the Seven Veils" and drags him out of the hall without ceremony.

SLIM THE BRAVE AND SOPHIE THE FAIR (Essanay), Feb. 11.—First rate comedy of the kind customarily supplied by Victor Potel, Harry Todd, Margaret Joslin and Ernest Van Pelt. Slippery Slim's wild driving of a stagecoach over uneven roads and through rivers is something of an accomplishment. Disguised as a desperado, Slim outwits his old time rival, Mustang Pete, and wins the regard of Sophie.

THE MASQUERADE HERO (Mina), Feb. 11.—Only the most receptive of audiences will appreciate the comedy in this film. In a well-filled theater it passed with never a titter, because there was really nothing to laugh at in the story, or the acting. The plot is childishly simple and one does not find the brisk action that may cover up the lack of deeper qualities.

ON THE ALTAR OF LOVE (Vitagraph), Feb. 11.—Very well acted and pleasing in its total impression, is this romantic, sentimental depiction of artistic life. There is little novelty in the story of a young woman, who presents her masterpiece under the name of her blind sweetheart, an unsuccessful artist; but the situation takes on some freshness as acted by Maurice Costello, Estelle Mardo and Thomas O. Mills.

THEIR DIVORCE SUIT (Biograph), Feb. 12.—Granting as a premise the foolishness of the young married couple in this picture, the way in which they work out their domestic trouble is reasonably diverting. Having decided on a divorce, they live together until the necessary money is saved and then, of course, there is no divorce. The characters seem fairly natural as presented by Irene Howley and Jack Mulhall.

HAM AND THE SAUSAGE FACTORY (Kalem), Feb. 12.—Lively action with plenty of slap-stick humor should make this film a popular attraction. The idea has been used often enough, but not in precisely this form. Two hoboes feed dogs to a machine that grinds out completed sausages, retaining the color of the original dog and some of the animation. Unquestionably, the picture will excite laughter.

AN OBSTINATE SHERIFF (Lubin), Feb. 12.—An ordinary western melodrama in which a sheriff objects to his daughter marrying her cowboy sweetheart, and in which the cowboy wins favor by rescuing the girl from desperadoes. Several incidents in the story are made effective, settings are attractive and the cast is adequate with Velma Whitman, Melvin Mayo, Ray Gallagher and George Routh in the principal parts.

THE PERFUMED WRESTLER (Selig), Feb. 12.—Broad comedy that makes its first appeal to the not over delicate men in an audience. The perfumed Wrestler wins the great match because his person so reeks with the odor of limberger cheese that his opponent is overcome. The bout is amusing and the picture in its entirety is consistently handled in a low comedy vein.

WHEN GREEK MEETS GREEK (Vitagraph), Feb. 12.—As the producer of this comedy and the principal player, Sidney Drew, furnishes most of the entertainment, for the story is not especially strong. The incidents go to show how, to test the love of the woman he is going to marry, a man assumes all sorts of annoying maladies. Jane Morrow, the woman in question, remains faithful under the most trying circumstances.

WHEN FATHER INTERFERED (Lubin), Feb. 13.—In the last half of this comedy, acted in the chief roles by Arthur Johnson and Lottie Briscoe, the author departs from hackneyed precedents and offers a

surprise. At the request of her admirer's father, an actress plans to convince the young man that she is far less innocent than one might suppose. Concluding scenes, showing how the deception goes wrong and the father is led to accept the actress as his daughter-in-law, make the picture worth while.

THE WOMAN WHO PAID (Biograph), Feb. 13.—A drama pointing a moral with sufficient clearness. Having stolen the affections of a man who rightfully belonged to another, a woman pays the penalty in later years by sacrificing legitimate love. Sympathy is aroused for the main figures in the little tragedy played by Gretchen Hartman, Herbert Barrington and Robert Nolan. At times the simple pathos is overdone.

BRONCHO BILLY'S SENTENCE (Essanay), Feb. 13.—Starting with a cross-country chase, in which Broncho Billy, a bandit, attempts to elude capture, this film develops along conventional lines—Broncho Billy's reformation because of kind treatment at the hands of a minister. The Bible is conspicuously in evidence as the bandit is being transformed into a Christian. G. M. Anderson is supported by Virginia Ames, Ernest Van Pelt, True Boardman and Evelyn Selbie.

THE BUGLE CALL (Selig), Feb. 13.—There is some comedy and more than a little improbable melodrama in this production of the Selig western company. The scene is supposed to be laid in Africa and a quite imposing lion appears frequently. The sudden insanity and equally sudden recovery of an army officer, who thinks that his sweetheart has been devoured by a lion, is not convincing.

THE RED SIGNAL (Kalem), Feb. 13.—Vivid pictures of an actual washout are included in the fourteenth of the "Hazards of Helen Railroad" series. The film is very well presented in every respect, with Helen Holmes figuring in several daring incidents. At one time she crosses a burning trestle to signal a train of impending danger.

THE GIRL WHO KEPT BOOKS (Edison), Feb. 13.—Mark Swan is the author of this episode in the life of "The Girl Who Earns Her Living." Included in an able cost are Gertrude McCoy, Charles Sutton, Augustus Phillips, Bigelowe Cooper and others. The narration of the adventures of the girl accountant is odd, but for the most part lacks the illusion of reality. The characters are credited with too little common sense and the situations seem forced.

HEARST-SELIG NEWS PICTORIAL NO. 13 (Selig), Feb. 15.—Coasting at Huntington, L. I., the winter carnival at Saranac Lake, rescuing the crew of a stranded ship, and blasting down old furnaces at Phillipsburg, N. J., make good material for this news issue. Canadian troops on Salisbury Plain and views of the much discussed steamer Dacia, comprise the war section.

HIS LOSING DAY (Biograph), Feb. 15.—While a broker awaits needed funds from a bank, his messenger reads a wild west tale, the scenes of which are pictured. The best part of the film reveals a man and a woman clinging to a rope as they descend a high cliff. A more entertaining sketch than "In Red Dog Town," released on the same reel.

IN RED DOG TOWN (Biograph), Feb. 15.—Confused burlesque opening a reel with "His Losing Day." Scenes alternate between a negro about to be suspended from the limb of a tree, and a rumpus in a western saloon. The subject comes dangerously near to being pointless.

Licensed Specials

IN THE HANDS OF THE JURY (Kalem), Feb. 8.—This interesting drama was reviewed at length by Hanford C. Judson in The Moving Picture World of February 6.

THE PASSER-BY (Selig), Feb. 8.—In this two-part romance of Civil War days, there is a fair story enacted in attractive settings. The costumes, too, are suitable, and the cast, including Fred Huntley, Eugene Besserer and Stella Razeto, is a good one. Fay offers to wed the man who goes to war in place of her brother. The Passer-By, a stranger to Fay, volunteers and is wounded. Eventually he receives his reward. Chance plays the largest part in the plot development. One battle scene is well handled.

PERE GORIOT (Biograph), Feb. 9.—The pathos in the story of Pere Goriot, adapted from Balzac's novel into a two-part drama, is only mildly effective. Suspense is slight and the plot offers few unexpected turns. The human appeal is in the pathetic figure of an old man, neglected in his old age by the two daughters for whom he sacrificed everything. Able performances are given by Edward Cecil, Kate Toncray, A. C. Marston, Vivian Prescott and others. The film is finely staged and costumed.

THE WRONG GIRL (Vitagraph), Feb. 9.—A bright two-reel comedy of college life presenting Wally Van in the guise of a freshman, who plays the prima donna role at a class entertainment. The plot in the second reel is especially well developed for farcical purposes, showing how a count kidnaps Wally, thinking him to be a girl, and how the sophomores, also in error, run away with the freshman's sweetheart. Good entertainment, especially for young people.

THE DISAPPEARANCE OF HARRY WARRINGTON (Kalem), Feb. 10.—The personality and acting of Ruth Roland are of distinct value in "The Girl Detective" series, of which this two-part melodrama is the third. Cleo Ridgley also appears to advantage in these adventures, following the mysterious disappearance of a well-to-do young man. Ruth traces him to the rooms of a band of anarchists, assumes anarchistic tendencies herself, and, aided by the discarded sweetheart of one of the ring leaders, effects a rescue. It is well conceived melodrama, forcefully acted. Robert Gray plays Warrington.

THE TRAPPER'S REVENGE (Lubin), Feb. 11.—French Canadians, trappers, half-breeds, mounted police and other characters, needed for a genuine melodrama of the Canadian Northwest, are used to good purpose in this very acceptable two-part picture. The first reel moves a bit slowly, but as the plot progresses the action takes on dramatic force. Locations are always attractive and the playing of Edgar Jones, John E. Ince, Josephine Longworth and others is sincere. Altogether the production is a worthy example of its type.

THIRTEEN DOWN (Essanay), Feb. 12.—Francis X. Bushman and Beverly Bayne are in the cast of this interesting melodrama, which was reviewed at length by James S. McQuade in The Moving Picture World of February 13.

BAGS OF GOLD (Lubin), Feb. 10.—Most of the excitement in Shannon Fifes' three-part melodrama is crowded into the final reel, but the preparatory detail, no doubt, is necessary for a full understanding of the plot. It is the story of three crooks and a third man, who is on the point of stealing the bags of gold entrusted to him. The sensational happenings have to do with the capture of the trio of thieves. A cabin is blown up, and there is quite a bit of excitement in the way of fights and dangerous looking falls. John Smiley, Justina Huff and Clarence Elmer are in the cast of a melodrama of cumulative interest.

MOTHER'S ROSES (Vitagraph), Feb. 13.—A Broadway Star feature in three parts, written by William Addison Lathrop and directed by Theodore Marston. The story is sentimental melodrama with the lasting influence of a mother on her offspring for its keynote. At critical moments, the fragrance of roses, always associated with mother, prevents unwise behavior on the part of a young man and a young woman. It is an extremely well produced picture making a direct appeal to the sympathies. The acting of Mary Maurice and Frank Currier is notably appealing. Others in the cast are Dorothy Kelly, James Morrison, Ethel Lloyd and George Cooper.

HER SUPREME SACRIFICE (Kalem), Feb. 15.—Alice Joyce acts with considerable feeling in this two-part drama, written by Louis B. Gardner. She plays the part of a young woman who divorces her husband that he may receive a fortune from his father, who refuses to forgive his son's marriage to a poor typist. After a time the pair are reunited. Audiences will find sincere acting and a story of good dramatic quality, although some of the unhappiness seems unnecessary.

THE VAN THORNTON DIAMONDS (Selig), Feb. 15.—A two-part melodrama presenting a gentleman burglar during his efforts to steal the jewelry of a society woman. The plot is satisfactory enough in its way and fairly well produced, save for a few errors. The thief's wife, an unwilling accomplice, pretends to sprain her ankle in order to fool Mrs. Thornton and her guests at a house party. The actress playing the part limps even in the privacy of her room, although according to the story there is no reason why she should. One sub-title reads in part: "Pretended eager to be the first to see Mrs. Thornton's Gown." Several others are clumsily worded.

Independent.

PATHE'S DAILY NEWS NO. 10, 1915 (Pathe-Exc), Feb. 3.—One of the most attractive items of this issue are some scenes from the Washington Irving High School of New York City, showing in symbolical manner the vocations to which women are fitted, the subjects taught at the school, etc. The usual interesting incidents from the front are also shown.

CAUGHT IN A PARK (Keystone), Feb. 6.—There is nothing to especially recommend this picture, although no doubt the general public would like it.

PATHE'S DAILY NEWS NO. 11, 1915 (Pathe-Exc), Feb. 8.—The burial of Bruno Garibaldi, a descendent of the great Italian patriot, is an interesting scene; also the unemployed being fed at the Hotel Knickerbocker, New York, and a sand storm at Salisbury Beach, Mass. Other items of interest also appear in this issue.

ANIMATED WEEKLY, NO. 153 (Universal), Feb. 10.—Pictures of Bundle Day in New York, the funeral of Constante Garibaldi in Italy, ice carnival at Saranac Lake, war scenes and others are included in this. Some of the photography is a little dark owing to inclement weather conditions.

THE OTHER MAN (Reliance), Feb. 15.—The theme on which this picture is based has been worked over many times, and is the old story of the husband mistaking the outcast brother of his wife for her lover. The trouble which ensues is of the usual order. The suspense of the situation is retained to the climax, helping thereby to make the film a very acceptable one.

THE HAPPIER MAN (Beauty), Feb. 16.—Among the familiar faces that appear in this picture is Irving Cummings. The production is a good one, and the majority of it is set in western atmosphere. The story is that of two young men who, having been partners in business, become bankrupt and set off to the west together. Through aid given to a prospector who has met with an accident and dies, they come into a fortune. The point of the story is to show that the man who came back home and married was the happier of the two.

SAINTS AND SINNERS (American), Feb. 17.—Winnifred Greenwood and Edward Coxen are the two most prominent characters in this picture. The subject is a good one, and one cannot help wishing that a couple of reels had been devoted to a more thorough exploitation of the subject. It may be that the selfish society woman has been given just a little bit the worst of it, but there is no harm done in painting the situation as black as perhaps it is. The film, of course, contains a good lesson in the subject of true morality.

THE DEPUTY'S CHANCE THAT WON (Reliance), Feb. 17.—This is a fairly interesting western subject directed by Arthur Mackley. It is the story of a kidnapped young woman, for whom the kidnappers demand a ransom. The deputy makes a daring entrance into the cabin where the young woman is imprisoned, and succeeds in trapping her captors.

WHO GOT STUNG? (Princess), Feb. 19.—An entertaining farcial number in which the young married man's actor friends play a joke on him. One of them impersonates his mother-in-law. The situations are full of good-humored horse play which becomes very funny in places.

TWO JONES (Royal), Feb. 20.—Louis Simon doubles in this as Jones of Nyack and Jones of Tappan, one a drug clerk and the other a mar-

ried man with a wife and child. The story is one of mixed identities and is quite amusing in places. It makes a very fair offering.

THE NEW DRESS (Eclair), Feb. 21.—The poor husband in this story steals money from a miser to buy a dress for his wife. He is found out, after the purchase is made. The miser comes to arrest him, but the wife recognizes in him her long-lost brother, so he forgives the husband. This is interesting but not very convincing.

THEIR LAST HAUL (L-Ko), Feb. 21.—This eccentric comedy number works up very gradually into a hilarious affair. The would-be safe robbers not only perform some extremely laughable feats, but take all sorts of chances in their fight on the roof and use of the rope up and down the sides of the high building. This is an extremely good offering of the nonsencial type, combining laughter with thrills.

DANCE CREATIONS (Big U), Feb. 23.—Martin Brown and Rosika Dolly appear in this dancing number, picturing very entertainingly dances old and new. The Crinoline polka of 1850, Clown trot, ballet steps and a Chinese dance are among those shown.

NELLIE, THE PRIDE OF THE FIREHOUSE (Nestor), Feb. 23.—An eccentric comedy number featuring a fire company in full regalia. They are called to subdue flames in the shirtwaist factory where Nellie is employed and great deeds of heroism are performed. The plot is slight and the action amusing, though not extremely funny.

FATTY'S INFATUATION (L-Ko), Feb. 24.—A juvenile number with a slight but rather amusing plot. Willard Gardner is the fat boy who uses the gas money to buy candy and ice cream for his young sweetheart. He afterward confesses that he did it for love. Not strong but pleasing in its way.

THE MYSTERY OF THE MAN WHO SLEPT (Rex), Feb. 25.—Something rather new in the line of mystery photoplays. Ben Wilson appears as an expert criminologist, who unravels the mystery of the sleeping workman. The crime is traced to the foreman of the works, who poses as a doctor and administers a drug to delay the construction work. This is well presented and holds the attention closely.

THE RUNAWAY CLOSET (Sterling), Feb. 25.—A frivolous maid, a flirtatious cop and a masquerading hobo appear in this. The latter hides in a wardrobe and runs away with it, finally falling over a cliff. This is fairly amusing.

SWAN LIFE (Sterling), Feb. 25.—On the same reel with the foregoing, presumably one of the Universal educational films.

TAKING HER MEASURE (Nestor), Feb. 26.—Billy Rhodes and Jack Dillon appear as a pair of newlyweds. The man in the ladies' tailoring establishment becomes very familiar with the bride in taking her measurements. The husband goes on a rampage and shoots the place up. This is full of action but not quite up to the Nestor's standard as to plot.

THE LAUGH THAT DIED (Victor), Feb. 26.—Mary Fuller appears in this East Side number as an Italian girl in love with a young engineer. Her father intends forcing her to marry Rigi, and the wedding preparations are shown. The girl escapes from the unwelcome match after some melodramatic scenes and is reunited with her own lover. The story is one of about average interest.

SAVED BY A SHOWER (Joker), Feb. 27.—An eccentric comedy number with Max Asher and Gale Henry in the part of a country couple in the city and Wm. Franey and Lillian Peacock as confidence people. The humor is not very strong in this, though some of the storm scenes are quite amusing.

THE UNKNOWN BROTHER (Powers), Feb. 27.—Sydney Ayres and Val Paul appear as two brothers, who were tattooed in similar fashion by an old sailor when boys. In later years one is sheriff and the other a bandit. The sheriff saves his brother after some dramatic scenes. This is well photographed and better than the average western number.

COLONEL HEEZA LIAR (Pathe-Exc), February.—"In the Haunted Castle" the second night is rather a hard one for the Colonel. On the same reel with "A Nature Beauty Spot." This is an amusing comedy from the series of J. M. Bray cartoons, and pictures the Colonel in the graveyard and in the haunted castle beset by ghosts in the shape of skeletons.

A NATURE BEAUTY SPOT (Pathe-Exc), February.—This subject, on the same reel with the foregoing, is an interesting series of scenes in the Crimea, colored, and exceedingly beautiful.

WHEN CIDERVILLE WENT DRY (Pathe-Exc), February.—Made by the Esperanto Film Co. and possibly entertaining to many audiences. It is more or less of a burlesque on Prohibition and Woman Suffrage, and is not exactly a high-minded bit of work, inasmuch as that the use of the "Blind Tiger" and various other deceitful methods of dealing out drinks have been employed.

FERRETS (Pathe-Exc), February.—On the same reel with "Max is Forced to Work," this picture forms an interesting natural history subject, showing the murderous tendencies of this often useful little animal.

MAX IS FORCED TO WORK (Pathe-Exc), February.—An ordinary sort of comedy, on the same reel with the foregoing. It is a farce comedy; its development is distinctly European and contains a number of amusing incidents.

Independent Specials

THE MYSTERY SOLVED (Thanhouser), January.—This final episode, No. 23, of "The Million Dollar Mystery" Series, holds the interest closely. It calls particular attention to the work of Sidney Bracy in the double role of the butler and the millionaire father. Margaret learns at last the secret of her parentage, she being the wealthy man's daughter. She also learns where the million dollars is hidden, in the back of his picture, together with a portrait of her mother. She is married to Jim Norton, thus bringing the series to a successful close.

NONE SO BLIND (Kriterion—Trump), Feb. 8-13.—An excellent two-reel production produced bq Alex. Frank at the studios of the All Comedy Film Co., Inc. The production is a drama of an interesting type, and the story has that delightful quality in these days of hackneyed subjects, of having a fresh tone in its make-up. It is the story of an old miser's cruelty, and has been developed with intelligence, and more than a little artistic sense. Crawford Kent and Justina Wayne are featured in the picture.

THE DEATH DICE (Reliance), Feb. 13.—George Patullo has written the story on which this two-part western is based. Irene Hunt plays the feminine lead, and Eugene Pallette, Fred Burns and Vester Perry impersonate the male characters of the play. The story is of how a loaded dice decided the fate of two men, the one condemned to lynching by mob law, and the other going free. It so happens, however, that the guilty party is the one convicted.

MUSIC HATH CHARMS (Komic—Two Parts), Feb. 14.—A Fay Tincher farce comedy. There is nothing fresh or new about this picture; it is based on an old theme, but some of the comedy of the production is good enough to carry it through even with the drawback of a hackneyed theme. Augustus Carney, for instance, gets in some good work. The story is of two musician lovers, one of which is the girl's choice and the other the father's choice. The singing suitor hires a bootblack Caruso to help him deceive the old man, but the bootblack (Augustus Carney), lured away from behind the portieres by a pretty maid, fails the would-be singer at the crucial moment.

HOW HAZEL GOT EVEN (Majestic), Feb. 14.—A two-part production with Dorothy Gish, W. E. Lawrence, Fred Burns and other Majestic players. One of the chief attractions of this picture to the general public will be the frequent prize fight scenes which occur. Patsy, supposed to be the faithful lover of Hazel, through a freak of circumstances, gains the position of lightweight champion, and thereafter loses his head, snubs Hazel and goes to the bad. Her manner of getting even with him is quite amusing.

THE MASTER KEY (Universal Special), Feb. 14.—Episode No. 13. This opens with Dore still a prisoner in the temple dungeon. Sir Donald continues to poison Ruth's mind with stories of Dore's infidelity. Wilkerson and his friends plan to get the idol and disguise as natives for this purpose. The theft of the idol is accomplished under exciting circumstances. The caretaker, who is cursed with the wrath of Buddha for its loss goes into the dungeon and jumps into the vat of burning oil. In so doing he unconsciously allows Dore to escape. The latter then appears before Ruth and they take up the chase for Wilkerson and the idol. This number is a very good one and contains much interesting action.

IN THE TWILIGHT (American), Feb. 15.—A two-reel photoplay of the sentimental type, written by Marc Edmund Jones. It is very successful in its way and leads up to a home-coming scene of real pathos. The opening scenes are pastoral and show two brothers and two sisters living on adjoining farms. One brother deserts his sweetheart for the city; the other marries and remains home. Later years bring reverses and failure to the city man. He returns broken and penniless to find the happy family gathered about a victrola playing "Love's Old Sweet Song." He is forgiven and taken in. This is obviously sentimental in treatment, but gets over very well. The photography is pleasing and the cast good.

A MASK, A RING, A PAIR OF HANDCUFFS (Navajo), Feb. 15-20.—A two-reel western picture in which the story is not overclear and in which there are several incidents offending against the probabilities. It is hardly likely that a young woman caught in a stage hold-up would have the inclination to start a flirtation with a masked bandit while the robbery is taking place in order that she might secure from him a ring. It is even less likely that the same man later would fail to recognize the girl when conversing with her, let alone making love to her; or that he would fail to note the withdrawal by her of the fairly large pistol from his pocket.

THE KEEPER OF THE FLOCK (Santa Barbara), Feb. 15-20.—This two reel story with an eastern beginning and a western working out, while not strong, will get by. Fritzi Brunette is excellent in the role of the girl who marries against her will that her father may be financially bettered. Edward Alexander is the theological student and later the minister who loses the girl, to win her in after years. John Prescott is the successful rival and John Dillon the father. Much of the action takes place on a big sheep ranch.

A MAN OF IRON (Thanhouser), Feb. 16.—A two-reel production, better than the average in theme and construction. Frank Farrington appears as a financier with a boy and girl, both of whom are pampered and spoiled by too much high living. Failure comes and the father welcomes it because it will be a blessing to his children. They meet the change of life willingly, father and son working in the marble quarries. The son risks his life to save a girl. Later good fortune returns to the father and the children marry worthy mates. There is an inspiring note in this film story and it should have wide appeal.

RUNAWAY JUNE (Reliance), Feb. 17.—Instalment No. 6, entitled "The Siege of the House of O'Keefe." This opens with Blye and Ned continuing their search for the runaway bride. Blye enlists the aid of "Tommy" Thomas again, who takes June to a second employment agency. She gets a position as companion and while at work has an insight into the financial affairs of Al Grogg and his wife. In this case the husband spends all the money for drink, but always brings home a pot of flowers to his wife. She finally tires of this and hurls the pots at him. The instalment is entertaining, but the same thinness of plot is in evidence. The photography is good throughout.

THE THREADS OF FATE (Rex), Feb. 21.—A two-reel number, with Pauline Bush, Wm. Dowlin and Lon Chaney in the cast. The story concerns a poor girl and a young man of artistic leanings who tire of the social life into which they are thrown. They meet and separate, then meet again and are killed by a dash over a cliff in an auto. The sub-titles are quotations from famous writers. The production, as a whole, is too impressionistic and vague in certain respects; it would have held the attention more strongly with a more definite plot. It makes a fair offering as it stands.

HIS SISTER'S KIDDIES (Thanhouser), Feb. 21.—An amusing skit in which the uncle agrees to care for his sister's children during the mother's absence. The children wear him out with their persistent playing and pile into bed with him in the morning when he wants sleep. The situations in this are natural and quite enjoyable, though the plot is of course slight.

THE HARD ROAD (Victor), Feb. 22.—A three-reel subject, admirably produced by Harry C. Meyers, with himself, Rosemary Theby, Brinsley Shaw and Ruth Fielding in the leads. The photography is good and the settings attractive. More than a little art has gone into this production. One sister chooses the gay life and the other marries and has children. All through the picture the contrast is maintained. It shows without offense the price paid by the girl who chose the hard road, and leaves out the usual overdose of sentimentality. It is a realistic portrayal of a girl's downfall and winds up with a pathetic touch when she and her former lover enter the doors of a mission together. A strong offering of its type.

HAUNTED HEARTS (Gold Seal), Feb. 23.—An entertaining adventure number in two reels, with Cleo Madison, Joe King and Edward Sloman in the cast. The scenic effects at the beginning are very attractive. The hero falls while getting the rose for the girl on the desert island. The villain takes the rose and swims out to the yacht, reporting that the hero had died. Years later, after marrying the girl, the villain becomes repentant, and the story of his reparation is equally interesting. This is a very good number of its type and is well constructed and the photography is good.

THE ADVENTURE OF FLORENCE (Thanhouser), Feb. 13.—Florence La Badie and Morris Foster appear in this two-reel number, which makes a successful offering of the polite comedy type. The comedy is sustained through both reels. The girl allows a young man to call who has seen her in her auto and been attracted by her. The parents return from the opera and she hides him; the father thinks he is a burglar. He escapes. Later he turns out to be the wealthy John Travers, for whom the father has been searching. This is well constructed, in good tone and has an enjoyable touch of romance in it.

THE GRUDGE (Broncho), Feb. 24.—A two-reel western subject, with Wm. S. Hart, Charles Ray and Margaret Thompson in the cast. The sick youth calls the bandit a cheap bully. The bandit makes the unique proposition of restoring the youth to health so he can fight him for the insult. The latter's sister appears as the youth is getting better. Then the Mexican lover complicates matters. The fight scene is dramatically staged, and also the later struggle, in which the bandit kills the Mexican. This is a strong, entertaining offering, clearly photographed and appealing from a scenic standpoint.

THE ANSWER (Eclair), Feb. 24.—A two-reel western number with Norbert A. Myles, Lucy K. Villa and Lindsley J. Hall in the cast. The plot is very conventional and contains little that is new. The young husband is falsely imprisoned for the crime of another. Later he escapes and is finally cleared by a written confession of the dying murderer. The offering is one of about average interest.

THE PRAYER OF A HORSE (Big U), Feb. 25.—A sort of "Black Beauty" story, told by a horse. The equine in this case is a fine white horse which goes through innumerable experiences, finally ending its days happily in the hands of its old master. A good Kentucky feud story is also pictured in the opening scenes, the horse taking a prominent part. Agnes Vernon, Murdock MacQuarrie, and the latter's brother, Albert MacQuarrie, are in the cast. The photoplay is produced by permission of the New York Woman's League for Animals. The photoography is good and the story one of sympathy and general appeal.

THE MAN AT THE KEY (Domino), Feb. 25.—A two-reel railroad subject, with Richard Stanton in the part of a young operator. He leaves his key to have a look at his new baby and in so doing precipitates a train wreck. This wreck scene is graphically pictured. Years of servitude in the peintentiary are the price of this act of negligence. Later he escapes and saves the president's special from being wrecked. The story is well pictured and has good action throughout.

THE TREASON OF ANATOLE (Imp), Feb. 26.—A two-reel production dealing with the present war. Etiene Girardot, of Charley's Aunt fame, plays the part of a French violinist who is befriended by a German family in New York, the parents portrayed by Wm. J. Welsh and Violet Mersereau. They restore him to health and get him work in a hotel restaurant. When the war breaks out both men enlist in their own cause. Fritz becomes a spy and Anatole saves him, while on sentry duty, at the sacrifice of his own life. The picture closes with Anatole being shot. The presentation is sincerely made and not calculated to arouse belligerent feelings. It contains a few actual war scenes and the rest are handled in a way that carries out the suggestion of warfare very nicely. A good offering of its type.

THE SHERIFF'S STREAK OF YELLOW (Kay-Bee), Feb. 26.—A two-reel western number, with Wm. S. Hart and Jack Nelson in the leads. The sheriff captures the young bandit, but releases him in gratitude for a good turn the latter's mother did him. This desert experience is well pictured. The bandit later comes to grief, however, when the sheriff prevents the band from robbing the local bank. There is a lot of shooting in the latter scenes. Conventional western drama, with good action and photography.

THE CURSE OF THE DESERT (Bison), Feb. 27.—A two-reel melodramatic story of the Sepoy mutiny, written by Grace Cunard. She and Francis Ford play the leading parts. The atmosphere of India is well suggested and some of the settings are wonderfully good; also the costuming. The plot itself contains a succession of improbable incidents and much of the action must not be inquired into too closely. It makes a good piece of spectacular melodrama and the action, though incongruous at times, is spirited and holds the attention.

THE CHILDREN OF THE GHETTO (Box Office Attractions), Feb. 20.—To one who has not read the original story, "The Children of the Ghetto," by Israel Zangwill, the film version being presented by William Fox, will appeal as a strong and interesting film production. On the other hand, to one having read and absorbed the atmosphere of this truly great novel, something which it contains will be found lacking in the picture. Just what this "something" is will be hard to define, yet the vacuum left by its absence is most surely felt. "The Children of the Ghetto," as Zangwill created it, presents a great sociological and racial problem, and the reach of its philosophy is doubtless difficult of concentration into a few thousand feet of film. However, a thorough criticism or any kind of satisfactory discussion of the subject is impossible in so short a space. Wilton Lackaye, in the role of Rab. Shemuel, leaves nothing to be desired. Ethel Kaufman, as Esther Ansell, is perhaps the most satisfying of the feminine characters; her interpretation of the roll is sympathetic. Others of the cast who have done good work are Ruby Hoffman, David Bruce, Wm. R. Hatch and Irene Boyle. The picture has been directed by Frank Powell and the story picturized by Edward Jose.

THE ACID TEST (Pathe-Exc-Balboa), February.—A three-reel production which has many points of interest. The story upon which the film is based is not at all out of the ordinary, and is that of a wayward son who learns his lesson after he has been turned out by his father and has had to make his own way. He finally becomes head of a railway gang, and wins his father's approbation by the successful clearing of the road for the railway company of which his father is president. Some of the nicest scenes of the picture are those which occur between the young lady telegraph operator and the young man. Unfortunately several discrepancies are noticeable in the direction of the picture. Henry King, Jackie Saunders and Henry Stanley play the leads.

SECURING ARBUCKLE'S WARDROBE NO LAUGHING MATTER.

WHEN Maclyn Arbuckle arrived at the Bosworth studios in Los Angeles recently, he soon realized that he was "inside of a big pickle" on being told that he was to appear before the camera as "Hi Judd," a small-town postmaster. A hasty departure from New York resulted in his leaving some dozen trunks of stage wardrobe there and past experiences in the way of securing anything ready-made to cover his two hundred and fifty pounds gave him no little concern.

Maclyn Arbuckle.

Marshall Steadman of the Bosworth forces placed himself and his car at Arbuckle's disposal and a tour of the second-hand shops commenced. Arbuckle's fears were soon realized. The energetic dealers in second-hand apparel insisted upon attempting to sell clothes that fit him perfectly. In desperation Arbuckle said to one of the most persistent salesmen that he wanted the clothes for an uncle who weighs one hundred pounds more than himself and was only four feet tall. The largest coat in the place was brought forth, which he immediately seized. It was a coat of three shades: dark, faded green and dust colored. The dark was the original color, the faded green was the result of the coat hanging outside in the sun, and the dust color was the effect of long neglect in the open.

When the dealer at last realized that he was not to fit the star, he dug up a wealth of stuff, from which Arbuckle selected a marvelous collection. For a hat and a pair of shoes Arbuckle literally held up a native and before the man knew what had happened, he was driving home hatless and shoeless.

At the studios everyone, including Elsie Janis, who was posing for a picture at the time, joined Arbuckle in kicking the clothes around the stage for more character. At the final inspection Miss Janis asked Arbuckle where on earth he managed to find the wonderful clothes, to which ye stout person replied: "By persuasion. I was unfitted at a second-hand dealer's and sent a man home hatless and shoeless." It was a strenuous day for Arbuckle, but his immediate success in "It's No Laughing Matter," which is receiving the unstinted praise of both press and public, fully repaid him for his endeavors.

LESSEY DIRECTING "THE CORSICAN BROTHERS."

George A. Lessey is directing the production of "The Corsican Brothers," in which King Baggot, Frank Smith and Jane Gail are featured.

"The Lady and the Burglar"

A Strong Five-reel Production Presented by the U. S. Amusement Company, and Featuring James J. Corbett.

Reviewed by Margaret I. MacDonald.

NEEDLESS to say, "The Lady and the Burglar" has a double interest, presenting not alone a good story, but also the ex-champion of the prize ring, James J. Corbett, as a picture actor of no mean ability. His well-known epithet of "Gentleman Jim" seems here to have an added significance, and his easy adaptability to the melodramatic situation is not the least of the pleasures of the picture.

The production, which is a Blache Feature, directed by Herbert Blache, is being released through the U. S. Amusement Company. It is an artistic, in fact an elaborate, production. Its interior sets are deep and beautiful, and have

Scene from "The Lady and the Burglar" (U. S. Amusement Co.).

been arranged to give an impression of space. There is a smoothness of scene connection, and a logical development of the story with the exception of perhaps one instance, that aids materially in the realism of the picture.

In the classification of the production one hesitates to call it merely melodrama, for comedy-melodrama seems to suit the occasion better. Its situations are tense; but even so, there is real humor in the manner in which the gentleman burglar cleverly bridges a menacing gap by posing as a detective with the victim of the burglary falling in love with him while her jeweled necklace reposes in the culprit's pocket.

The picture is, moreover, not without its big thrill, which occurs when the burglar in his flight crosses from one high roof to another by means of a rope swung over the open space. And it is not without its moment of pathos, which occurs at the meeting of the burglar and the ministerial suitor of the young woman, in her bedroom, where she has concealed the fascinating thief, and the recognition of the orphan brothers throws into bold relief the result of the influence of different environments.

At this point of the production appears the only noticeable discrepancy, namely, the entering of the young woman's room by the minister. By natural development of the circumstances, the mother or father would have been the one to rush to the daughter's room to ascertain her welfare, and therefore the situation as presented seems a little forced.

Claire Whitney plays opposite Corbett, and it may be said that this clever young actress has never been seen to better advantage. In fact, the picture has been played throughout with a remarkably clever cast; and the child actress, whose name we do not know, should not be forgotten for the perfectly natural manner in which she played her part.

It is not too much to say, in closing, that the production is an exceptionally fine one of its kind, blending as it does a variety of human interests, and presenting artistic work photographically as well as otherwise.

DYREDA ART FILM SECURES A NEW YORK STUDIO

The top floor at Nos. 3 to 7 West 61st street, New York, has been leased for ten years to the Dyreda Art Film Corporation, whose productions are handled through the World Film Corporation. The floor will be used as a motion picture studio. The premises are 75x200, extending through the block to 62d street.

Ina Claire Added to Lasky Stars

THE Jesse L. Lasky Feature Play Company has the honor of announcing the exclusive engagement of Ina Claire, who has signed a contract similar to that signed last week by Charlotte Walker and who will consequently soon make her photodramatic debut under Lasky management. As in the case of Miss Walker, and other stars recently retained by the Lasky organization, Miss Claire's arrangement is of such a nature that her photodramatic appearances, for a period of years to come, must be entirely under Lasky management.

Ina Claire.

Ina Claire, who determines to rank as one of the foremost favorites of her age on the American stage and also in London, was born in Washington, D. C., and educated there at the Holy Cross Academy. From early childhood, the stage fascinated her, and she finally made her vaudeville debut in songs and imitations. Her first regular engagement was with Richard Carle in "Jumping Jupiter."

Miss Claire was first brought prominently to the attention of the New York public on the occasion of the opening of the Folies Bergere, of which Mr. Lasky was the creative genius. She was one of the leading entertainers, and the hit that she made there was responsible for engagement in the title role of "The Quaker Girl," a success which literally meant fame and fortune for the young artist.

After the protracted success of "The Quaker Girl," Miss Claire appeared for a time at the Winter Garden and then went to London, where she starred at the Adelphi Theater in "The Girl from Utah." Last Spring she starred in London with Sam Bernard in "The Belle of Bond Street," her vogue in the English metropolis becoming greater than ever.

Miss Claire's most recent stellar engagement was in the title role of "Lady Luxury" at the Casino Theater.

ANOTHER WILCOX PICTURE.

Ella Wheeler Wilcox, the noted essayist and poetess of problems related to sex, soul and psychology, is collaborating with Ruth Helen Davis, known in literary circles for her translations of the Pierre Loti works into English, in writing a photoplay on the former's famous poem, "The Two Glasses."

The subject is to be handled in an allegorical manner, somewhat in the vein of such productions as "Everyman" and "Experience." The title, "The Two Glasses," refers to a tumbler bearing aqua pura and a long-stemmed crystal cup effervescing with the red fluid which a poet once described as typifying "the imprisoned laughter of the peasant girls of France."

The Wilcox-Davis drink drama, with its pitting of bubbles and bibulousness against still water and sobriety, is to be ready for interpretation by the Humanology Company at an early date. On account of its symbolism, it will be more than ordinarily difficult to stage. The technical direction of the Humanology Company is much interested in the unconventionality of the theme and confident of producing a drama of peculiar strength and charm.

"MIGNON" A SUCCESS IN PORTLAND, OREGON.

Beatriz Michelena in "Mignon" is a financial triumph and artistic success on the Pacific Coast. After being shown at the Columbia Theater, Portland, Ore., the manager sent the following wire to the Seattle branch of the World Film Corporation:

> Just finished the Mignon Recital given under the auspices of the Oregon Chapter Guild of Organists and your picture "Mignon" made a big hit. Everybody was enthusiastic and know Michelena success assured. We had approximately one thousand representative people present, including the family of Mayor Albee and others of prominence. The leading musical clubs of our city were represented and all proclaimed "Mignon" a big success. Convey my congratulation to Mr. Selznick and the California Motion Picture Corporation and hope other suitable operas will be filmed.

"Barriers Swept Aside"

Optimistic, Pleasant Story of Divorce and Remarriage—Human Adjustments Are Its Theme (Kalem, Two Reels).

Reviewed by Hanford C. Judson.

THERE is no doubt at all that among pictures, the one that is human and pleasant and especially the one in which the spectator can find material for thought helping him in judging others and himself, is always the preferred one. Such an offering is this—"Barriers Swept Aside," a two-reel Kalem picture, written by Hamilton Smith and directed by Robert G. Vignola. Its theme is human adjustments. It opens with the divorce of two young people and shows how they found themselves and each other. A kindly old butler adds to the human value of the picture, although this character doesn't enter prominently into the strictly dramatic action of the piece.

The producer of it is one who turns out remarkably even

Scene from "Barriers Swept Aside" (Kalem).

workmanship of high quality and, taken as a whole, this is amply noticeable in his latest picture. Yet one sees now and then a bit of typical, "picturey" over-registering of a point. The most apparent place is when Harry Millarde, who plays the young husband just divorced is reminded of former happiness by an old song lying on his piano. He had just had a party of rather riotous friends at the house and now has visions of his wife, and himself courting her. His passiveness during the visions and his clutch of feeling at its close do not, taken together, pull strongly as they ought at the heart strings; because the whole incident is "picturey." Then the situation in the picture would have been made more convincing, if it had been stated why the woman who had divorced him on account of his drunkenness did not ask and get alimony. He is still rich while she has to make her living as a stenographer and for (a subtitle tells us) a pittance.

The story told is excellent and abundantly interesting. The story is the heart of the picture and makes it a good offering to the public. It is a picture that gets one interested and keeps him, not excited, but distinctly sympathetic till the close. Pretty Anna Nilsson, delicate and spirituelle, fits the role of the badly disappointed, but still loving wife. In her poverty-stricken hall bedroom in a boarding house, she prays for the good of her one-time husband who is living in luxury and selfishness. John E. Makin plays the butler who tries to keep his employer as straight as possible and is full of joy when the wife comes back to the home. Henry Hallam has the role of a rude and vulgar employer of the girl. There are many perfectly staged and beautiful scenes in the picture and from the very first one is delighted with the life-like, perfect photography.

MARY PICKFORD IN MUTUAL FEATURE MOB.

The famous Mary Pickford and her director, James Kirkwood, accidentally became impromptu players in the mob scene of the four-reel Majestic-Mutual feature, "The Lost House," an adaptation from the novelette by Richard Harding Davis. W. C. Cabanne was putting on a fire scene and had stretched a fire line around the structure. Police officers and firemen were gathered in front of the line. Miss Pickford and Kirkwood were driving along in a machine and seeing the crowd alighted to watch the proceedings. They were in line with Cabanne's camera,

Mary Charleson

PRETTY little vivacious Mary Charleson, whose fame as an actress and screen star is international, has joined the Lubin players in Philadelphia and will shortly be seen in a series of novel Lubin productions. Her first appearance will be in "The Governor," a three-reel drama written by Shannon Fife, in which she will play opposite John Ince, who will also direct the picture. Following this, Miss Charleson will be featured in a series of fifteen one-reel romances called "Road o' Strife," by Emmett Campbell Hall.

Mary Charleson.

Miss Charleson has thousands of screen friends and has played leads with John Bunny, Maurice Costello, Edwin August and many other prominent photoplayers. Her rapid rise in the ranks of photoplayers has indeed been remarkable and it has been due not only to her attractiveness and charm, but to her versatility—a versatility that enables her to play with natural ease and intelligence almost any type of girl or woman in the human multitude of characters.

A prominent theatrical man once referred to Miss Charleson as a bundle of human activity and the description was most apt, but he could have arrived at the truth by a somewhat shorter verbal route had he merely said she was "full of pep." And it is this activity or "pep" that has won for the pretty Irish girl so many friends and admirers. Miss Charleson is exactly two inches over five feet in height, her eyes are a mischievous grey-blue, she's of the brunette type, is much better looking off the screen than on, and is a mixture of a typical Western girl and an Irish colleen.

Miss Charleson was born in the "ould counthry," her birthplace being picturesque old Dungannon, not far from Belfast. When she came to this country her parents took her to Los Angeles and there little Irish Mary made quite a name for herself not only as a child actress but by the delightful little way in which she sang Irish songs and did Irish dances. When she was twelve years old she won innumerable friends playing in "Rip Van Winkle" in the Belasco Theater in Los Angeles. After that she played in stock companies in different cities in California and did a few seasons in comic opera and vaudeville.

It is as a photoplayer, however, that Miss Charleson is best known and few players have achieved fame in this line so rapidly. Directors readily recognized her natural talent as a camera artiste and in a remarkably short time she was playing leads with some of the best known photoplay stars in the country. Miss Charleson arrived in Philadelphia this week and immediately began work upon her first picture.

GERTRUDE McCOY AS AN EXTRACTOR.

Gertrude McCoy, the Edison star, who admitted to having been stung on the purchase of her automobile, extracted the sting when she won her lawsuit in Part II of Supreme Court, New York, getting her money back, the defendant dealer having to foot the costs. Counsel for the defense objected to Miss McCoy using "lemon shade," instead of yellow, in describing the car, but she insisted that it was truly a lemon shade even if the car did have a yellow streak in it.

WARNING TO EXHIBITORS.

We have been informed on very good authority that a new species of advertising slides is about to be sprung on the unsuspecting exhibitor, answering the name of "Nov-Ads." Joseph F. Coufal is the ingenious perpetrator of this novel sensation and stands sponsor for their existence. They are the latest off-spring of this notorious master of the slide art. For bill of particulars consult the Novelty Slide Company, the official records give their address as 67 West 23d street, New York.

"The Witness"

An Interesting Semi-Western Melodrama Presented by the Kriterion Service and Made by the Crown City Film Co.

Reviewed by Margaret I. MacDonald.

THERE seems to be nothing quite as acceptable to the general public today as a melodrama of a moderate type, presenting likely situations in a red-blooded but not over lurid fashion. This is what we find in the two-reel Paragon "The Witness." Donald MacDonald is its producer, while the honors for the story go to Anthony W. Coldewey. The chief characters of the play have been impersonated by Dorothy Davenport, Felix Modjeska and Lee Hill, good work being also done by other players whose names are not known to us.

The origin of the trouble in the story is a difference which occurs between two men in a mining district in the West, a

Scene from "The Witness" (Kriterion).

fight ensuing, which takes place in the gambling hall of one "Bull" Dawson between an Eastern man and Billy Rand, and the notorious gambler. Later, after Billy Rand's return to the East, "Bull" Dawson, who has in the meantime cast off Papita the dance hall girl, whom he has accused of betraying him, comes East also, starting a dishonest stock-selling proposition, into which he attempts to draw the father of Rand's college pal. The affair ends in the Westerner shooting young Dick Hale to prevent his interference in the matter. Rand is arrested, but on the case coming to court the evidence of Papita, who is now a telephone operator in the same city in which the Hales live, and who has heard the conversation and the report of the pistol over the 'phone, the receiver of which has been knocked from the table in the Hale home at the time of the murder clears him, and the real murderer, drawn to the court room from curiosity, is placed in custody.

The production is an exceptionally good one, and lives up to the appellation "decidedly distinctive" placed on their output by the Kriterion Service. The situations of the story are good, the action is brisk, and the photographic effects are excellent. Many attractive sets, exterior and interior, have been chosen for the filming of this production.

CLAUDE FLEMMING AND MONTAGUE LOVE WITH WORLD FILM CO.

Claude Flemming, the Australian actor and singer, whose last Broadway engagement was in support of Fritzi Scheff in "The Pretty Mrs. Smith" at the Casino, has succumbed to the lure of the motion picture and has been engaged by the World Film Co. to play the leading male roles in several forthcoming films of importance. At the present time he is playing the leading part in "Hearts in Exile," in which Clara Kimball Young is being featured.

Mr. Flemming was one of the principals in "The Merry Countess," which had such a long run at the Casino two seasons ago.

Montagu Love, the well-known English actor, who supported Cyril Maude in "Grumpy" last season at Wallack's theater, has been engaged by the World Film Co. to play important parts in plays now in preparation. Mr. Love has just closed an engagement with Frances Starr in "The Secret" and was at once secured by the World Film Co.

Last summer Mr. Love played in the London production of "Grumpy" and was also in "Monna Vanna" at the Haymarket theater.

Augustus Phillips, Pioneer

He Is the First of the Screen Favorites to Appear for the Benefit of the Actors' Fund.

AS THE FIRST Screen Club member to appear on any stage for the benefit of the Actors' Fund of America, Augustus Phillips, the Edison leading man, made an earnest plea at the Crescent Theater, One Hundred and Sixty-eighth street and Boston Road, New York, Saturday night, February 6, where he appeared personally, the occasion being made more interesting by the program, comprising Edison plays in which he appeared.

Mr. Phillips, in an enthusiastically received speech, spoke of the fact that the actors, who proverbially were open hearted and always among the first to respond in case of need, were now for the first time making an appeal for the infirm and needy in their own folds.

Mr. Phillips also told of the historic house and scenes shown in the Edison "Midnight Ride of Paul Revere," the play being filmed, in part, in Paul Revere's own house. In that film Mr. Phillips appears as the dashing Paul Revere.

Augustus Phillips.

It is now three years since Mr. Phillips joined his fortunes with Edison films, which, by the way, are the only films in which he ever appeared. His success was immediate, as he had an excellent ground work and experience on the stage. His work is always characterized by an intense sincerity, genuine appreciation of finely drawn light and shade in his characterization, which, with his mobile face, never fails to register with marked effect. His "swan song" appearance on the stage, before motion pictures called him, was with Cohan & Harris's "Miss Ananias." One of Mr. Phillips' finest characterizations on the stage was as Jules Beaubien, the French-Canadian, in "The Wolf."

Mr. Phillips's first engagement was with his brother, Philip Phillips, at eighteen years of age, and later at the head of his own stock company which toured the Middle West. Coming east, he then spent seven years with a well-known stock company in Brooklyn, in leads, and then three years in New York at the Fifth Avenue and Lincoln Square theater stock. In a season with the Alcazar Stock Company in San Francisco, he was called upon to play Henry Miller's part in "The Great Divide" but a short time after Miller's appearance in that city. The test was severe, but the press was unanimous that Phillips's characterization did not suffer thereby.

In short, Mr. Phillips has played everything from Uncle Tom to Othello and Svengali. Although Mr. Phillips has appeared mostly in straight leads in Edison films, and had added to his film popularity as a result, he likes best to play character parts—and his work as the grasping Hebrew in the Edison "The Stone Heart" came as a surprise in its dramatic simplicity of strength. Mr. Phillips has appeared in innumerable Edison films and whenever he does appear the picture is the better thereby, for his personality is felt at his entrance into the scene.

Mr. Phillips has appeared with equal success in comedies as in dramas, and the finish he imparts even to his comedian parts but accentuate the humor and his versatility.

GLADYS HULETTE, PHOTOPLAYWRIGHT.

Miss Gladys Hulette, one of the brightest ornaments of the Edison studios, is busy preparing a two-reel drama written by herself, entitled "Jean." Little Miss Hulette is most prolific with her pen and has given some good stories to the screen, and is being featured in many films which will shortly be released.

"On the Stroke of Twelve"

Three-Reel Edison Drama of Mystery with Gertie McCoy as Detective.

Reviewed by Louis Reeves Harrison.

CAST.

Irene Bromley.....Gertrude McCoy
Her Aunt Ellen.....Mrs. William Bechtel
Arthur Colby.....Richard Tucker
Sidney Villon, Irene's trustee.....Bigelow Cooper
His Valet.....William West
Henry Holden, Villon's clerk.....John Sturgeon
Rupert Hazard, a penniless inventor..Duncan McRae

A WELL DEVISED story, in which the heroine is permitted to do something rather than stand around and wait until others do things for her, "On the Stroke of Twelve" is a step in the right direction. Two methods that pall on the audience are the accidental discovery of

Scene from "On the Stroke of Twelve" (Edison).

the guilty man and a confession of guilt to save the final situation. The easiest way of story writing is along the lines of least resistance, there being none in a mind incapable of solving problems, so the amateur makes the artistic blunder of arbitrary solution to the utter disappointment of the audience. Gertie plucks up spirit when the man she loves is about to be convicted of murder because of overwhelming circumstantial evidence, and her solution satisfies a natural demand for justice while it is melodramatically effective.

The story starts with a triangle of Gertie and two suitors. Tucker, the favored one, a lawyer, and Cooper, the villainous one, the first winning by love, the other attempting the impossible, intimidation, so far as any intelligent American girl is concerned. Bad blood is aroused between the men one night after the lawyer has brought Gertie home from the theater. Tucker overhears the threat made by Cooper and expresses bitterness after the attorney has gone. Tucker and Gertie are standing near a grandfather's clock at the stroke of twelve and they part soon after. The lawyer is murdered that night. His body is discovered in the morning and near it, pistol in hand, lies Tucker, unconscious from the results of a violent struggle. The bullet which killed the attorney passed through his watch and stopped it at twelve.

While it is not entirely safe to assume that the watch was going and was perfectly regulated at the time it was stopped, the chances in favor of Tucker's innocence send Gertie on a very intelligent errand, that of ascertaining if the lawyer had a fierce enemy capable of committing murder. Her work results in discovery of the criminal, but its interest would have been more intense if no clue had been given in advance to the audience. A fault of construction clearly indicates the true murderer, almost from the outset, a method that is far from modern. It is ancient theatrical preparation to indicate two men who **might** commit the crime, exculpate one and expect the audience to be in doubt about the other. That one little fault caused an otherwise interesting story to drag in its later development. Mr. Collins should make his big ensembles, such as the court room scene, deeper to be more impressive, but his treatment on the whole indicates progress in the right direction. Aside from the charming heroine, honors go to Duncan McRae as the penniless inventor. His characterization was effective in that it portrayed the workings of his mind and heart.

Edward Earle, the Edison Leading Man

THE REMARKABLE stage presence and finished performances of Edward Earle have often been commented upon as marvelous for "one so young." But in point of years of hard-earned experience that only can make the artist of delineation, he is quite a veteran of the stage where he played many parts and won his spurs, years ago, before his advent into motion pictures.

Favored by nature with clean-cut, classic features his cool force of character, leavened with an unobtrusive pleasing personality, have enabled him to register characters on photoplayers' patrons memory in a way that spells more than mere popularity.

Edward Earle.

Sixteen years ago, in Toronto, Canada, where he was born, he one day stopped Lester Lonergan on the street and struck him for "a job." Amused at the youngster's initiative, Lonergan gave young Earle a good speaking part in the Valentine Stock Company, in comedy. The boy made good.

Deeply flattered by being made the understudy of the whole company in "The Dairy Farm," his next venture, he gained experience thick and fast, for the actors somehow were always quitting and throwing the job onto the young Thespian. In this way, it was not long before Earle was playing, at one time or another, every part in the play.

Then with Tim Murphy, in one night stands, and with William H. Thompson, in "The Bishop's Move," Earle's first New York engagement came with Henrietta Crossman and later Bertha Galland in "Sweet Kitty Bellairs." Nearly a year was then spent in vaudeville when he joined Mary Mannering in the original cast of "Glorious Betty." He was chosen for the original company presenting "The Shepherd King" at the Knickerbocker Theater, after which his versatility and ability found vent in the Augustin Daly Musical Company. Mr. Earle later appears with James T. Powers, in "The Blue Moon," two seasons with Marie Cahill, in "Boys and Betty," and then with De Wolfe Hopper, in "The Matinee Idol." Mr. Earle's last stage appearance was with Ina Claire and Clifton Crawford, in "The Quaker Girl."

He was with the Famous Players and Pathe before he went to Edison where his graphic power is shown in admirable restraint in well-remembered pictures as "The Unopened Letter," where he ranges from a boy to a character old man; in "The Hand of Horror" and "The Lost Melody." As Vance Coleman in the "Olive's Opportunities" series, Mr. Earle has given one of these sharply outlined, pleasing characterizations that have stood out, though the situation often of itself did not afford an easy delineation. Even in melodramatic plays, he imparts a quiet force of character agreeably in contrast to the overdone, thrashabout characterizations of less accomplished players.

RECORD CROWD SEES "DU BARRY" AT SUMNER THEATER.

What is probably a record in attendance is that made by Julien Loeb, who operates the big Sumner theater, Brooklyn, New York. The attraction was George Kleine's "Du Barry," which has already broken attendance records in several Manhattan houses. Mr. Loeb turned away enough people to fill his theater twice and was compelled to run a midnight show to accommodate the late comers. The Sumner is one of the best conducted houses in Brooklyn, and Mr. Loeb's success with "Du Barry" is a splendid testimonial to his own business initiative, as well as the drawing power of the subject.

"The Bachelor's Romance"

John Emerson, in Four-Part Famous Players Subject, Gives Good Interpretation of Quaint Character.

Reviewed by George Blaisdell.

IT IS an interesting interpretation John Emerson gives us in his portrayal of the young-old man whose mild adventures are depicted in "The Bachelor's Romance," the four-part subject released by the Famous Players on February 11. Mr. Emerson finely draws the character of David Holmes, the retiring, woman-fearing man, to whom marriage seems so far away. Chief in his support is Lorraine Huling as Sylvia, the ward of David. Miss Huling, who has been seen before in Famous Players pictures, has a pleasing personality. Maggie Fisher, as Aunt Clem, to whose care is intrusted by David the child so suddenly thrust into his quiet life, is one of the figures of the story. She finely

Scene from "The Bachelor's Romance" (Famous Players).

typifies the housewife of the small community—strict in her ideals and as warm in her affection as her outward aspect is frigid.

There is nothing sensational in "The Bachelor's Romance." It is a story of a bachelor, a literary man, into whose heart slowly creeps the girl for whose upbringing he had declined the direct responsibility. For three reels the interest depends much on the character work of Mr. Emerson. The last part is where most of the action lies, and in this division of the story there is appeal as we see the guardian and the ward gradually but surely being brought to an understanding.

The opening of the story is of the office of David. We see him struggling to avoid the women callers. Then comes to his home the child of whom he is to be the guardian. The unnamed little player by her work arouses the interest and the sympathy of the onlooker. When Sylvia has grown up she has as a suitor a young man who is a competitor for a ten-thousand-dollar literary prize. David is the judge to whom has fallen the decision as to the winner. After David has determined that "The Bachelor's Romance" is the best story, he learns by accident the identity of the author. Not knowing who is judging his play, the young man asks David if he may have the hand of Sylvia in the event of his winning. David, who already has been unsuccessful in surrendering his task, reluctantly consents. Then comes the inward struggle to decide according to his convictions and against the dictates of his heart. It is the young woman who with true feminine determination and skill brings about the situation where she rests in the arms of David. She is obliged to simulate a fall from a cliff to accomplish it, but the scheme works out just exactly as she had planned.

MAKOTO INOKUCHI IN SELIG CHARACTER PARTS.

Makoto Inokuchi, the Japanese actor, so successful in comedy character work, has gone to Los Angeles, Cal., where he will undertake character parts in Selig Polyscope Company Pictureplays. Mr. Inokuchi is a graduate of Princeton University, Class of 1908. Among the dramatic productions in which he has appeared are: "Paid in Full," "The Daughter of Heaven," and "Bought and Paid For." He has also been very successful in motion picture work.

Jack Hopkins

FROM the pulpit to the stage is such a common jump that Jack Hopkins is not entitled to any special distinction because he studied for the ministry. The fact is mentioned merely to put him under his proper classification of 6-b-927. He never was—and isn't a regular minister, but he has been three and a half kinds of actor, and two kinds of director—full and assistant. Seeing that he only drinks soda, this classification will be understood to mean that he has put on pictures alone, and has assisted other full directors. He also worked with the Colonial company.

Jack Hopkins.

He started his career of crime as a regular comedian with the Lubin players under Arthur D. Hotaling. He was selected for this position both on account of his ability, and because he was a brother of Mae Hotely, who married Mr. Hotaling some time ago. He later obtained some good positions as comedian on the strength of his work, and without being related to any one in the company, and made good in the whole gamut from slapstick to polite or parlor comedies. He is one of the few men with soulful eyes and long hair who will stand for a seltzer siphon in a comedy instead of starting to talk an argument about the time he played dramatic leads. And the harder the work, the harder he works. Versatile is his middle name, but he was not baptized that way and so he does not use it. He has worked as lead with almost as many feature companies as there have been organized in a single prosperous month, but they cannot be listed here because he lost his card catalogue. He has also played in a number of the regular releasing companies and is at present with the Edison players in Ashley Miller's company. He really is that scarce person, an all around actor who can change from comedy to drama and back again with the changing of his dress, and in his three years in harness he has done everything from second lead in "Seats of the Mighty" next to Lionel Barrymore, and leads in many feature productions of Lubin and Ramo slapstick comedies. Few on this side of the water ever saw the Ramo comedies, but he was in lots of Lubin pictures before he changed his boarding place and company at the same time and came back to New York. He is a member of the Screen Club; one of the early members and rests content with that.

GLADYS HANSON IN "THE CLIMBERS."

Miss Gladys Hanson, the Broadway star who has been leading woman for Daniel Frohman, E. H. Sothern, Kyrle Bellew, Henry Miller, David Belasco and other prominent producers, will be featured in Clyde Fitch's "The Climbers," which the Lubin Company is making into a feature photoplay at the studio in Philadelphia. The scenario for the production was written by Clay M. Greene and the play will be directed by Barry O'Neil.

"The Climbers" is a powerful society drama and in the character of Blanche Sterling, orgininally played by Amelia Bingham, Miss Hanson has a strong emotional part particularly fitting her temperament and one which will give her a wide scope for the display of her remarkable ability.

Among the well-known Lubin players who will appear with Miss Hanson are George Soule Spencer, Jack Standing, Charles Brandt, Ruth Bryan, Rosetta Brice, Peter Lang and Ferdinand Tidmarsh.

FENWICK AND JUDELS PLAY LEADS IN KLEINE'S "COMMUTERS."

George Kleine announces that Charles Judels has been engaged to play opposite Irene Fenwick in the Kleine filming of the popular James Forbes comedy, "The Commuters." Director Fitzmaurice is busily at work with his star cast at the Kleine studio, 11 East Fourteenth street, where the big film is being rapidly completed.

"Unhidden Treasures"

Two-Reel Victor Comedy of Unusual Qualifications, and Featuring Mary Fuller.

Reviewed by Margaret I. MacDonald.

WHEN a picture sets one guessing it usually has some unusual qualifications. In the present instance it does not indicate that what the general outcome of the picture may be, sets one guessing, but it does mean that there may be a question as to its individual value. This question is set at rest when the distance that lends enchantment has given the production a pleasing setting in the imagination. It is by no means without its defects, but when all is said and done we are bound to confess that "with all 'its' faults 'we love' it still."

Mary Fuller in the lead has her usual fund of good humor,

Scene from "Unhidden Treasures" (Victor).

and continues to impress us with the fact that her comedy merits are as deeply rooted as her ability to play heavy emotional roles, of which we have heretofore been able to judge.

The supporting cast in the production have not been placed about the star to aid merely in accentuating her brilliancy, but rather as pillars of strength. Matt Moore and Charles Ogle are among the more substantial of said pillars of the play. The story is a simple comedy creation, and not at all a wonderful creation. Raymond K. Shrock has written it and Lorrimer Johnson has produced it, and it must be said that the latter has been done very acceptably. As before said, the production is not flawless, and once in a while an inconsistency creeps in, which it is felt might have been avoided. For instance, we are not sure just how at the estate known as "Bacon Gables," where the two young people, as yet unacquainted with one another, have been sent on a wild goose chase after alleged treasures, the young woman is aware that the young man is after the same thing as she is. The hidden treasures are themselves; guardian and father having chosen this method to bring about marriage between them, they having previously refused in the most obstinate manner to consent to meeting one another by arrangement of the contriving parties.

The story, an unlikely, although not an impossible one, has originality. The same quality has been demonstrated in the producing of the picture. It also has an individuality of atmosphere which is felt throughout.

HE SAW THE POINT TOO LATE.

Arthur Ashley is some soldier. A Thanhouser Company was taking a picture over at Fort Schuyler and utilizing some of Uncle Sam's boys. Director Carroll Fleming saw a chance to get a good "closeup" of Mr. Ashley, who plays a lieutenant in the new picture, marching with regular troops. A whisper to a lieutenant and Mr. Ashley was in the position of the regular officer. The camera was grinding away and Director Fleming was happy. Ahead was a barbed wire fence. The company of which Mr. Ashley was in "command" was making straight for the obstacle. The soldiers never flinched—they didn't know their lieutenant had given way to a picture actor. When the distance between the marching company and the fence was too small to permit the customary "fours left," a grizzled sergeant, convinced that the affair was up to him, shouted out a command, just as Mr. Ashley advised his men to "do as you blame please, and hurry."

Vivian Martin

VIVIAN MARTIN, who makes her third appearance as a World Film star, in "The Arrival of Perpetua," to be released on March 15, has won a remarkable reputation as a motion picture actress in a short space of time. It was in "The Wishing Ring," based upon Owen Davis' play of the same name, that she made her debut. In this charming idyll of English life of a past century Miss Martin easily showed the possession of histrionic gifts, which, added to the utmost daintiness of face and form, at once established her as one of the most refined and beautiful of ingenues in filmdom.

Vivian Martin.

Her success in "The Wishing Ring" was followed by her appearance with Lew Fields in the World Film's "Old Dutch," in which she took the part of Violet Streusand, the daughter of the old inventor, whose adventures and misfortunes are the bases of play and film. In this offering Miss Martin was pretty to look at and she acted with great charm and earnestness.

"The Arrival of Perpetua" is the first production of Mons. Chautard, the new director of the World Film Corporation, who has but recently arrived from Paris to take up his new duties, and it is expected that in this photoplay she will make still further advances in popularity.

Miss Martin's experiences on the legitimate stage included appearances with Charles Warner in "Drink," and with Andrew Mack. She was in the children's company that Charles Frohman put out to interpret the Barrie masterpiece "Peter Pan." Work with W. H. Crane in "Father and the Boys" and Wallace Eddinger, "The Only Son," was followed by appearances in "Officer 666," "Stop Thief," "The Call of Youth" and "The High Cost of Loving."

Miss Martin comes of an old English acting family, and her future work in the screen world will surely be watched with the greatest interest.

VITAGRAPH PLAYERS IN TEXAS.

The Vitagraph players in Texas send back glowing letters as to the joys of living at an army post, but evidently pleasure has not been allowed to interfere with work, for the company has already completed a strong one reel picture, "His Bunkie." As may be guessed from the title, the picture is of a military subject, and Darwin Karr and Eleanor Woodruff are said to have an unusually good opportunity in the leading roles. It is interesting to note how these two players came to be chosen to play leads with the company that was sent "to the end of the earth." Darwin Karr gained the important post by reason of his success in the previous military pictures taken in collaboration with the army officials and shown at the Vitagraph Theater, but with Eleanor Woodruff it was different. She had just joined the Vitagraph Company, coming from Pathe, when the Texas trip was decided upon and the Brooklyn firm's officials had not yet had an opportunity of viewing her work in a Vitagraph picture on the screen. But they had kept a close eye on her studio rehearsals and their conclusions may be guessed from her final selection to head the Texas company.

DEATH OF HARRY CARPENTER COBB.

Mr. C. Lang Cobb, Jr., was hastily called to New York City from Toronto, Canada, on Friday, February 12, on account of the sudden death of his youngest brother, Harry Carpenter Cobb, in Oakland, California. Mr. Cobb has arranged to bring the remains East. Funeral services will be held in Philadelphia, the home of his relatives. Interment will be in Laurel Hill Cemetery, Philadelphia, February 20, 1915.

"The Country Boy"

Another "Broadway Success" Done Into Motion Pictures by the Jesse L. Lasky Corporation.

Reviewed by W. Stephan Bush.

IF CHARACTERIZATION alone can carry a film play into popular favor no one need have any fears about the feature of "The Country Boy." Every character in the play is absolutely real. As to the men and women of the city as portrayed in this film, we know them at first sight and really meet them almost every day. The contrast to the men and women of the country is as striking as any contrast ought to be. Pathos and humor are well and thickly scattered through the four reels. There is only one thing lacking, or almost lacking, and that is the plot. It might furnish forth a short story in a magazine, but it can hardly

Scene from "The Country Boy" (Lasky).

be accepted as a substitute for a screen-drama. What there is of it is skillfully woven, but it is as thin as a spider's web.

"The country boy," a most likable sort of a fellow, well portrayed by Marshall Neilan, comes to the city to accept a position as clerk in an office. He "leaves a girl behind him" in the country and immediately upon his arrival in the city falls in love with a chorus girl. He neglects his work and is discharged. Two fellow boarders with whom he had cultivated friendly relations, win a large sum of money at roulette and the three of them, i. e., the country boy, the newspaper man and the ticket speculator, start for the country boy's home town where they launch a newspaper. It is all splendidly done, but one cannot help feeling that if there had been fewer digressions in the early part, and if the crowning adventure in play had been "painted out" in greater detail and with a little more plausibility the play as a whole would have been the gainer.

In the creation of the proper atmosphere the pictured version is beyond all praise. The scenes in the boarding house, at the stage entrance, in the chorus girl's dressing room, in the restaurant were all true to life in every detail. At times one gets the impression that things are taking place a little bit too far away from the camera and that more "close-up" work might have added perceptibly to the strength of the plot as well as of the characterization.

Splendid work has been done by every member of the cast, but three characters deserve special mention outside of the man in the leading part. Loyola O'Connor was a most pathetic and convincing mother, Florence Dagmar made a charming "Jane Belknap" and Dorothy Green acquitted herself finely as the chorus girl. The chorus girl was a most finished piece of acting and betrayed talents of a more than ordinary calibre. H. B. Carpenter gave a very clever impersonation of Merkle, the newspaper man, and Edward Lewis was "to the manner born" as the wide-awake but somewhat cynical city-bred ticket speculator.

CRAIG KENNEDY NIGHT AT UNIVERSITY CLUB.

The University Club of Brooklyn had a "Craig Kennedy" night on Saturday, February 13, and the Glee Club of the organization sang a song especially composed on "The Exploits of Elaine." Among the guests were Arthur B. Reeve and Charles Goddard, collaborators in the authorship of the drama, Arnold Daly, who stars in it, Jas. K. Hackett, Will Foster, the artist, and E. A. McManus, of the International News.

William F. Haddock

WHEN asked as to an approximate statement as to his age, William F. ("Silent Bill") Haddock remarked that he was born between the last days of the Civil War and the opening of the Spanish-American conflict. Portsmouth, N. H., was the place. Mr. Haddock was educated at the Boston Grammar School and Boston High School and Burdette College.

Mr. Haddock's first theatrical engagement was with the Castle Square Stock Company in Boston. Later he went on the road with "The Man from Mexico," "Sign of the Cross," "Lovers' Lane," "Alice of Old Vincennes," and other well-known stage productions. For four years he was stage manager for Edward E. Rose, the dramatist.

W. F. Haddock.

For the past seven years Mr. Haddock has been making pictures, and he has put over many good ones. He began his screen work with the Edison Company. He has also produced pictures for Melies, Eclair, and the Holland Film Company of Boston. He made "Paid in Full" for All Star and "The Banker's Daughter" for the Life Photo. In the course of these seven years he has made pictures in all parts of the United States, in Canada, in Mexico and in Cuba.

Mr. Haddock is a charter member of the Screen Club, of which for one term he was recording secretary. By his associates in the photoplayers' organization he is best known as "Silent Bill." The significance of the appellation may rest in the four-floor reverberating manner in which collectively he greets his fellow members upon entering the doors; otherwise there would seem to be no gentle sarcasm in the nickname. "Silent Bill" is strong for pinochle in leisure moments, and, in spite of the fact that he comes from New England, has often been known boldly to assail at rotation pool players who are conceded his superior in skill. He is always known as a congenial companion—and as a man who knows the business of picture production from all angles.

VITAGRAPH THEATER PROGRAM.

A story in which the mysticism of the Orient sways the lives of its principal characters, entitled "The Breath of Araby," will be the feature picture of an attractive program at the Vitagraph theater for the week commencing Sunday, February 21. Helen Gardner will be seen in the character of Clothilde, the wife of a wealthy aristocrat, who is loved by many, but really loves but one, whom she cannot attract, is given an opportunity to display her power of emotional expression and gives a convincing portrayal of one of the most trying characters an actress is called upon to assume. "The Breath of Araby" was written and produced by Charles L. Gaskill with a cast supporting Miss Gardner that includes L. Rogers Lytton, Paul Scardon, Templer Saxe, J. Herbert Frank and numerous others.

The shorter pictures of the program are of more than passing interest, as they not only introduce many of the Vitagraph stars, but embrace subjects in which the comedy element predominates. They include: "Two and Two," a one-part comedy story; "A Man of Parts," a riotous comedy in one part; "Peggy of Fifth Avenue," a comedy-drama in one part, and a special dramatic feature in two parts, "Roselyn."

FRANCIS JOYNER WITH LUBIN.

Francis Joyner, well known in legitimate stock companies, is the latest acquisition of the Lubin forces, having joined that company several weeks ago as juvenile man under the direction of John Ince. Mr. Joyner has been connected with well-known companies in Duluth, St. Paul, Memphis, Indianapolis, and for the past two seasons was with the Keith Stock company in Brooklyn.

"Shorty Among the Cannibals"

Two-Reel Broncho Farce Comedy of Highly Amusing Adventure.

Reviewed by Louis Reeves Harrison.

CAST.

Shorty.....Jack Hamilton
Robinson Crusoe.....George W. Platt
Cannibal King.....W. E. Cavanaugh
Cook.....Milton Ross

"DID you ever see anything like it?" said a puritanical lady pointing out a fashionable New York woman who was decollette to the breasts. "No," said her escort, "not since I was weaned." Whether or not you have seen something like "Shorty Among the Cannibals" since you were weaned, I never did, and that is going some. I

Scene from "Shorty Among the Cannibals" (Broncho).

was even puzzled to subtitle this review. Shorty's experience is merely that of a dream, a nightmare brought on by assiduous reading of "Robinson Crusoe," but that is all a minor consideration. What he experiences has more coherence than the average dream, but all probabilities of time, place and circumstance are so cheerfully violated that we recognize something akin to our own myth-making during sleep.

Dreams are true while they last, and Shorty takes all that comes to him with that distressing seriousness we instantly recognize, the acute distress from which we waken with gasping relief. Shorty falls into the hands of pirates, while in dreamland, and is made to serve under a murderous cook in the galley. He devises a scheme of double revenge on cook and pirate chief for the injuries they have done him, and is fiendishly successful; but he is compelled to fire the vessel in order to escape. All this done aboard ship in the open sea. While they are still unaware of their peril, the murderous crew chase Shorty all over the vessel, out on the bowsprit, and back by the martingale, up the shrouds, out on the topsail yards, until he swings monkey-like back and forth at the end of a loose sail sheet, knocking pirates down like so many tenpins as he sweeps the deck, a human pendulum.

Shorty is caught, however, and compelled to walk the plank, but, at the crucial moment, fire is discovered and he turns disadvantage into advantage with a skill some European generals might study. He escapes from the burning ship and is cast away on a tropical island inhabited by opera-bouffe cannibals. His experiences with them constitute a clever satire on theatrical moving pictures. In one case a well-aimed spear is driven straight through Shorty, but he survives, as the villain does a volley from cowboys' revolvers at short range. One hair-raising escape after another leads to a desperate canoe chase, one very much more exciting than the chase of any melodrama yet shown, involving actual skill and actual peril.

He is rescued by Robinson Crusoe and presented to "Friday," but this brings him no luck. After a desperate battle with the cannibals he is recaptured and put in the pot to make cowboy stew, when he wakes up. "Shorty Among the Cannibals" is naturally funny, and will, therefore, appeal to all classes and conditions of men, women and children.

LEE SONNEBAUM VISITS NEW YORK.

Lee Sonnebaum, of the Criterion Film Co., Baltimore, Md., was in New York for several days, making his headquarters at 1600 Broadway, in the offices of Kriterion Service.

Animated Jack Cohn

AT THE Imp-Universal studio, 573 Eleventh avenue, New York City, there is a moving picture pioneer, a man who has done much to uplift the business, but who has been content all along to stay in the shadow while the other fellow spends his time and energy basking in the spotlight. This man is Jack Cohn, editor of the Animated Weekly news pictorial.

It would take more space than is available here to tell all that Jack Cohn has done for the moving picture business. Through his able management the Animated Weekly has sprung to the fore in the field of news pictorials. No event of any importance "breaks" in any part of the world, from the fever-infested jungles of the Orinoco to the frozen plains of the Arctic and Antarctic but some one of Jack Cohn's camera reporters is "on the job" to take it. The organization he has built up is so well drilled that nothing gets by it. Some of the most recent "scoops" or "beats" include the New York subway disaster, the Italian earthquake and the bombardment of Scarborough and Hartlepool, England, by the German fleet.

Jack Cohn.

Jack Cohn has seen service in almost every branch of the manufacturing end and has been with Carl Laemmle for many years. He has worked up successively through the various divisions until he has reached his present position. In addition to being editor of the Animated Weekly, Jack Cohn is also the editor-in-chief of the Eastern Universal. Every foot of film that is produced in the East by the Universal passes through his hands for final inspection. His is rather a delicate job as it requires considerable experience and knowledge of every branch of the film business to be able to keep a one-reel story within a thousand feet and not hurt the story. Also this is one job of which the public is not cognizant but which nevertheless plays an important part in giving the fans what they want.

ALLIANCE PRODUCERS AND EXCHANGEMEN MEET.

Monday, February 15, saw the second of the series of conferences recently projected by President Cobe at the Alliance Films Corporation.

Among the exchangemen present were: Felix Feist, of the Celebrated Players Exchange of Chicago; A. A. Weiland of Pittsburgh, Herman Rifkin of Eastern Feature Film Co., while M. H. Blackwell of the Favorite Players and Frank J. Baum of Oz Film Co., New York, represented the producers contributing to the Alliance Programme.

Mr. Cobe, at the termination of the meeting, said: "This is the second of the get-together meetings, and I am highly gratified at the results. It is from this interchange of ideas between the exchangeman and the producer that we form our plans.

"We hope by this method to bridge the gulf which has hitherto kept the producer and the exchangemen from understanding each other, and that the production of better and more successful pictures will result."

KLEINE AMERICAN SUBJECTS BOOK HEAVILY.

That George Kleine's new American-made subjects are meeting with unprecedented enthusiasm is shown by the unusual quality of advance bookings received for "Du Barry" and "Stop Thief," by the various Kleine offices. The usual number of working positives has been doubled for "Officer 666," "Du Barry" and "Stop Thief" and from present indications an additional supply will be necessary to care for the steadily growing demands of the latter subject.

"The Wheels of Justice"

A Frankly Melodramatic Four Reel Production Released by the Vitagraph Company.

Reviewed by W. Stephen Bush.

THIS production is at times so frankly melodramatic that we see a vision of the director's smile faintly outlined on the screen. There is "Tug Riley," the toughest convict in the prison, a hulky, blustering brute. Mention his mother to him and he melts immediately, giving utterance to this sweet and homely sentiment: "I had a mudder onct." Most of the titles are in the supposed pathos de Bowery. It is in four reels and was the feature last week at the Vitagraph Theater.

What lifts the production above the commonplace and the conventional is the acting of Eulalie Jensen, who gave a very effective portrayal of the adventuress. I do not remember that she sat on the table with her legs crossed or that she smoked cigarettes. Instead, she impersonated with unvarying skill a dissatisfied scheming woman married to an older man and eager to gratify the cravings of her heart by looking for a more sincere and natural love. She carried off all the tense and big moments in the play. She had the admiration and at times the sympathy of the audience in all her work.

While here and there the action moved, as it were, to the rhythm of melodramatic ragtime, the plot on the whole was decidedly strong. It grew in strength toward the end when events crowded upon each other's heels. The final denouement was original in conception and very cleverly executed. The play abounds in thrills, which carry atmosphere. The scenes in the prison may have been too conventional and too plainly melodramatic, but the escape from the prison was quite realistic, and the chase was genuinely exciting. The escaping convicts had "commandeered" an auto in their flight. The road by which they traveled lay across a drawbridge. The tenders of the drawbridge are notified of the escape of the convicts and they swing the bridge into midstream. The escaping prisoners, intent upon watching their pursuers, do not notice the open drawbridge before them until it is too late to stop the auto, which, with its striped freight, plunges into the river. This scene is very realistic.

Like all good old-fashioned melodramas, the play points

Scene from "The Wheels of Justice" (Vitagraph).

the ancient moral that virtue will always win in the end, while vice and wickedness are punished in this world as well as in the next. It must be added, too, that the moral is not pointed in any tame or lame fashion, but that it comes with a crash. It is a real final "punch."

PENNSYLVANIA CENSORSHIP REPEAL BILL.

A bill for the repeal of the Pennsylvania censorship law has been offered in the legislature at Harrisburg by Representative A. C. Stein, of Pittsburgh, and is now in the hands of the judiciary committee of that body. Action has been taken by the Legislative Committee of the Pennsylvania Exhibitors' League which met at Harrisburg immediately upon learning of the introduction of the repeal bill to devise ways and means for securing its passage. Present at that meeting were G. W. Sahner, of Pittsburgh, George W. Bennethum and Ben Zerr of Reading.

"The Caprices of Kitty"

Elsie Janis Plays in Bosworth Five-Reel Offering.

Reviewed by Hanford C. Judson.

WRITTEN by Elsie Janis herself, this five-reel Bosworth offering gives the very young leading lady a chance to play the kind of character for which she is famous—a romping Miss who can climb a tree and then into a window in a way to make most small boys jealous. The picture is merely a series of episodes strung together to tell a continuous tale without real dramatic effectiveness, but filled with the liveliness of her own buoyant spirits. It tires a little; for the scheme of its development brings in too many things with scant human interest or reality. The story doesn't convince strongly.

The opening episode is set at a school for girls and the heroine is not to be found. A note tells that she is out with her new automobile. A tire bursts and she has a time won-

Scene from "The Caprices of Kitty" (Bosworth).

dering how this new tire—she can hardly lift it, for it is a big one—is to be placed on the rim. It need not be said that this heroine is Elsie Janis. The school girl's name is Kit. Kit soon has an offer of assistance made by a dashing man (Courtenay Foote) who quite fills her mental picture of hero as set forth in a book "Love at First Sight." To get back to the school building without the teachers knowing how late she is, she climbs a tree and then clambers in through a window to her room. The next time she goes out, she is accompanied by a chaperone whom she contrives to leave by the roadside for a time. Circumstances bring it about that the man is needed to take both her and the teacher back to the school in his automobile and from this comes an engagement. But her guardian makes her sign an agreement not to see her new fiance for six months. She disregards it and manages to see him several times in disguise through which he himself doesn't always see. It turns out that by her father's will, she would have lost her fortune otherwise since it would have shown that she preferred the money to the lover. She has proved that she doesn't and so her guardian turns over to her the fortune left by her father.

A LETTER FROM CHARLES H. WESTON.

The Moving Picture World has received a letter from Charles H. Weston, of the Weston-Finn Film Publishing Company, 225 Queens Road, Bayswater, West, London, England, in which the writer expresses the annoyance caused him by the confusion of his name with that of another American of a somewhat similar name, who, the former says, last summer came into collision with the authorities. Mr. Weston was at one time a producer for the Reliance and Majestic companies and organized the Punch comedy company which he took to Florida. He had other motion picture affiliations as well as a long connection with the legitimate stage. In England Mr. Weston is now equal partner in the making of Regent, Piccadilly and Pussy Foot subjects.

HORN PLANS BIGGER HOUSE.

Charles S. Horn, owner of the Royal motion picture theater at Rehoboth Beach, Del., is planning to erect a bigger photoplay house in Rehoboth avenue, that resort. It is the intention of Mr. Horn to convert the building in which his Royal theater is located into a store to replace one that was on the boardwalk and was washed away by a storm.

"Through the Enemy's Lines"

Dramatic Episode of War Told in Pictures by the Great Northern Players.

Reviewed by Lynde Denig.

IN ALL respects neutral, even to flags that designate no existing nation and uniforms that might be worn with equal impunity by Germans, or Frenchmen or Russians, this four-part war picture, produced by Great Northern, has no propaganda to present, no argument to enforce. It was made in Norway, probably before the outbreak of European hostilities, and is especially pertinent now merely because audiences have an abnormal interest in exploding shells, rattling artillery and fields strewn with the dead and dying. With a slight flight of fancy one may see Belgian trenches, and forget that the guns are not loaded and that the men sprawling in the dirt will walk away when the director is through with them. Regarded in this fanciful fashion, the picture is very much a thing of today and vividly real.

A commissioned army officer is credited with the direction of the maneuvers of the two hostile armies, the bayonet charges of infantry, the shelling of positions, the attacks and repulses of troops that march and fight like genuine soldiers. Locations for the engagements—broad plains broken by shallow trenches over which the men level their guns, country roadways and the banks of rivers—are excellent, and in the quest of realistic atmosphere a quantity of powder was burned. Each reel has its battle and its thrill that may be appreciated with, or without the story, a passable bit of fiction of a character tested and found adequate in war films.

Lieutenant Oscar is captured by the enemy. He escapes and gives himself up again to save his father who is sentenced to die in his stead. But Oscar's sweetheart, Ellinor, remembers the promise of aid in time of need, given by the opposing general, because the lieutenant once saved his life. She rides to the enemy's lines that she may remind the general of his promise, and together they race back in an automobile while Oscar is standing against a white wall, facing a row of guns. The guns, needless to say, are almost, but not quite, discharged.

Scene from "Through the Enemy's Lines" (Great Northern).

A. Blutecher, playing the part of the young officer, has the carriage and manner of an army man, Ebba Thomsen, the Ellinor of the story, makes a pleasing heroine and a brave one, as the fall from her horse on the cross-country ride testifies. For the rest, it is a satisfactory cast; but the first appeal of the picture is in the battle scenes, rather than the story or the individual performances.

CENTRAL AFRICAN PICTURES AT PRINCESS.

Beginning Monday afternoon, at the Princess Theater, the first showing of the six reels taken in the heart of Central Africa will be an event of importance in scientific and natural history circles. The pictures were taken by James Barnes, explorer and war correspondent, who spent thirteen months in Africa under the auspices of the American Museum of Natural History. Accompanied by his moving picture operator, Cherry Kearton, and about one hundred native porters, Mr. Barnes started from Mombassa on the Indian Ocean and penetrated 4,000 miles across the Dark Continent, coming out on the Belgian Congo. About 1,400 miles of the route carried them along the exact route taken by Explorer Stanley in 1889.

"The Sign of the Rose"

Feature in Which George Beban Appears in His Favorite Role About Finished by Director Tom Ince.

UNLESS unforeseen conditions arise to destroy the smoothnes of the schedule to which he is clinging, Thomas H. Ince should establish a precedent for speed and celerity in the production and release of multiple-reel features. Such a statement is inspired by the fact that, according to reliable information, "The Sign of the Rose," which Mr. Ince is producing for the screen, will be ready for presentation within the next few weeks. Less than six weeks ago, George Beban arrived at Inceville and immediately went to work before the camera. This week there comes from the shores of the Pacific the announcement that the production is more than half-finished.

Prior to the noted actor's arrival, everything possible had been done to permit of a ready commencement of activities on the international masterpiece, and to this fact, in a great measure, is ascribed the reason for such unprecedented swiftness in motion picture manufacture. Supplemental to this, however, is the careful method employed in his work by the director-general of the New York Motion Picture Corporation.

Scene from "The Sign of the Rose" (Kay-Bee).

In "The Sign of the Rose," Mr. Ince has tackled a job of mammoth proportions. The piece, it will be remembered, was used by George Beban as the vehicle for his remarkable triumphs of the vaudeville stages of England and America for five years. So internationally-popular did it become that Klaw and Erlanger produced it as a four-act play on Broadway and it is this version of it, with some revisions, that Mr. Ince is converting into a drama for the screen.

While the burden of the acting throughout the story rests on the shoulders of Mr. Beban, a strong cast is working in support of the celebrated star. Virtually the entire company of principals, in addition to Mr. Beban, was sent from New York to appear especially in the Ince production.

DID ANYTHING FUNNY EVER HAPPEN TO YOU?

Prizes totaling $500 will be given for the best stories of five hundred words each about the funniest event of your life. The $500 will be divided into four prizes, as follows: First prize, $175; second prize, $150; third prize, $100; fourth prize, $75.

Stories must be told in five hundred words or less. They will not be considered if longer. Put your name and address on a separate piece of paper, enclosing it in a plain sealed envelope, and put your manuscript and the plain envelope in another envelope which you will address to Contest Editor, Right-Off-the-Reel Page, Chicago Tribune. The contest will close at midnight of May 2.

The prize winning stories will be made into scenarios by the Selig Polyscope Company and will be produced at the Selig Company's earliest convenience.

The prize winning stories will be printed in the paper when a decision has been reached by the three judges, who are: William Lord Wright, George Fitch, the famous Peoria humorist, and B. L. T., the "funny man" of the Chicago Tribune.

The Selig Polyscope Company reserves the right to buy at market rates any stories aside from the prize winners that may seem desirable for production. No manuscripts will be returned.

No doubt many fresh and true situations will be turned up by this contest to show the freakishness of human nature.

Film Business Outlook Optimistic

So Says Jesse J. Goldburg Following Return from a Trip Covering the Entire Country in the Interest of the Life Photo Film.

MY TRIP, just completed, from coast to coast and from the Canadian border to the Gulf, has revealed a condition of affairs in the motion picture industry which one studiously sitting at his desk in New York could never possibly anticipate.

The object of my visit was essentially to determine the present condition and future prospects of the industry from the viewpoint of the producer, the exchangeman and the exhibitor, with the ultimate object in mind of definitely determining the policy with respect to the manner of disposing of the features of the Life Photo Film Corporation and to test out one of two theories: whether it were more profitable for my concern as well as the exchanges to release through a combination or program concern, or, on the other hand, whether it were wiser to contract direct with reputable, responsible exchanges, controlling the various territories in the country, for the output of features of the Life Photo Company.

In the first instance, it might be stated that the condition of the industry today can well be likened to that of a reptile shedding its skin. The industry is not, contrary to the reports of some uninformed individuals, in a chaotic state. The growth of the business has been so rapid, and so many innovations of magnitude and new departments crowding one upon the other have been inaugurated that within the past year manufacturers and exchangemen were in a continuous turmoil, not knowing exactly the growth or source of their output, the demarcation of territory or the price to be charged.

I took it upon myself to visit every large exchangeman, whether allied with a combination parent releasing concern, or independent, as well as every exhibitor operating a playhouse with a seating capacity of 900 or more, in the cities of Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis, Kansas City, Denver, Salt Lake City, San Francisco, Los Angeles, El Paso, Dallas, New Orleans and Atlanta.

The present condition of the market briefly might be likened to a large structure, erected about a year, and finally settling. The future of the industry, from the standpoint of every one engaged in the business, is not alone decidedly optimistic, but plans are all over being arranged for a definite settled policy along these lines:

First.—The distribution of five-part features, adaptations from stage plays or popular novels, with a legitimate stage star, actor or actress featured in the leading roles.

Second.—To release these features in motion picture houses where the minimum price of admission, day or evening, is 10 cents.

Third.—A consistent policy of advertising appealing directly to the public, including the billing and posting of feature productions along the lines of legitimate attractions.

Fourth.—The elimination of flaring, sensational lithographs and the substitution of artistic high class posters.

Fifth.—The eradication of posters from "all over the front of the house" and the refined decoration or display in the lobbies of theaters.

Sixth.—The total elimination of false or misleading advertising matter.

With respect to the character of the productions that are in demand, the consensus of opinion appears to be that costume plays were the least attractive of all productions. The society drama, that teaches a moral as well as adorns a tale, is in greatest demand on the part of the public.

The demand on the part of the exchanges for features of high order is positively astounding. Regardless of the numerous programs on the market there appears to be an almost unlimited field for the sale of features on a state right basis.

It was with little or no difficulty that the Life Photo Film Corporation entered into contracts with the largest and most responsible exchangemen in the United States, providing for the delivery of features, one a month, for a year, covering every state in the Union, at prices so far in advance of those realized on productions of a similar character a year ago as almost to challenge belief.

Exchanges, however, appear to be more anxious to do business on a percentage basis, with a substantial advance on account to the manufacturer, than the purchase of productions outright on a state right basis. This indicates a healthy condition of affairs. It means that the exchangeman is willing to safeguard the producer by advancing on account of the percentage, and a partnership, is in effect formed, that compels the producer to deliver the best character of productions with the best of workmanship, and to assist the exchangeman and exhibitor in his scheme or medium of advertising, so as to create patronage on the part of the public, and, on the other hand, compels the exchangeman to use every endeavor on his part to book the productions at the highest possible terms, and with as little break in the number of bookings as possible.

The day of the fly-by-night concern, whether producer or exchangeman; of the cheap, sensational productions, of lying advertisements, of deception, of chicanery and territory jumping, is rapidly drawing to a close, if it has not already passed away.

The forecast of the future, if one might be so bold as to make it at this time, bids fair to be realized in this statement: that all present-day reputed feature manufacturers, whose organizations are not based on sound finances, and not pursuing its business with fidelity to business ethics, will, within the space of the next six months, be eliminated. Realizing that there are many such concerns, I might not be overstepping the mark to predict that of the numbers engaged in the producing business today, manufacturing features, not more than seven will be in existence at the close of this year in the United States.

The scale of admission to photoplay houses running features would be enlarged so as to eliminate the 5 cents admission fee. Censorship will have to be elevated to a consistent and workable theory throughout the entire country.

With respect to the medium of advertising, out of 38 of the largest exchanges in the country, 102 of the largest photoplay houses in the country and 58 individuals otherwise engaged in the various branches of the motion picture industries, such as publicity managers, motion picture supplymen, directors and cameramen, it was somewhat of a revelation to note that of all the publications, either exclusively devoted to motion pictures or running a separate department concerning the affairs of that industry, the Moving Picture World was read by all, the other trade papers and magazines being read and followed here and there, diminishing in popularity as the locality became further from New York City, conceded to be the motion picture center of the United States.

The columns that are read most, or looked upon with the greatest interest, might be indexed in the following order: First, under all circumstances, advertising matter! second, reviews of features; third, news items; fourth, editorials, and, last, technical articles.

To epitomize my impression gained and the lesson learned as the result of the trip, I can state, without fear of overshooting the mark, that the motion picture industry has in effect seen its natal hour, and that the future is replete with prospects so bright and conditions so favorable as to justify the most optimistic impressions.

Wilmington Theaters Defective

Inspector Says They Do Not Comply With Law—Mayor Orders Changes Made Immediately.

MAYOR HOWELL, of Wilmington, Del., at a conference recently with the members of the City Council told that body that Building Inspector Anderson reported to him that eight of the nine motion picture theaters in the City of Wilmington were not constructed in accordance with the law. Subsequent to the conference with the Council, Mayor Howell issued an order directing Inspector Anderson to call upon each one of the houses whose construction is in violation of the city regulations and request such improvements necessary to place them in conformity with the law. The responsible head of each one of the defective houses will be consulted and given a reasonable length of time in which to make the alterations indicated with a stipulation that if they are not completed within that time that the structure will be closed and must remain so until the necessary improvements are finished. To further impress upon the managers and owners that their theaters were improperly constructed the Mayor, following the conference with the Council, ordered his secretary to send a letter to the erring parties stating that the building inspector would call upon them and tell them what is to be done.

The building inspector will specify in writing his orders. There will be three copies of each specification made, one of which will be left with the responsible person at the theater to be altered, and the other two will be filed in the Mayor's and building inspector's offices.

"The Hound of the Baskervilles"

Film Version of Sir A. Conan Doyle's Novel Made by Pathe Freres Has Interesting Side.

Reviewed by M. I. MacDonald.

IT WOULD be impossible to base a film production on any of the sensational works of the novelist Sir A. Conan Doyle, without it being in some measure entertaining; nor can the excitement prevalent in the adventures of detective Sherlock Holmes fail to thrill the average human being to the very marrow of his bones. In choosing "The Hound of the Baskervilles" Pathe Freres can have made no mistake, for even though the film version of the story may once in a while miss a cog, or so far presume upon the author's rights as to interpolate a scene or situation of which the original

Scene from "The Hound of the Baskervilles" (Pathe).

story is not guilty, the production has evidently been robbed of very little if any of its weirdly thrilling characteristics.

The filming of the story on the continent, presumably in Germany, interferes to some extent with the English atmosphere intended to be portrayed. This is perhaps as noticeable in the mannerisms of some of the players as in any other way.

According to the film story Sir Henry Baskerville, upon the death of his uncle, whose estate he inherits, comes to Baskerville and falls a prey to the intrigues of Stapleton the caretaker of Baskerville and who, it later divulges, is the disgraced nephew of the deceased Sir Charles Baskerville seeking to gain possession of the estate. He it is who keeps the Great Dane in concealment, rumors of which have terrified the neighborhood; and he it is that intercepts the letter of Sir Henry to Sherlock Holmes, impersonating the famous detective himself. Later, however, the real Sherlock Holmes appears on the scene, and the events which occur when the great detective commences his investigation of Baskerville and its surroundings are as sensationally interesting as anything one would care to see. There is a marked similarity between the men playing Stapleton and Sherlock Holmes; the difference between them is just enough to explode the idea that one man may be doubling on the parts.

The production is an acceptable one, and where a spectator is unfamiliar with the story we cannot conceive that there could be any adverse criticism.

CHICAGO KRITERION EXCHANGE OPENS MARCH 1.

During the past week, arrangements were made for the opening of an exchange in Chicago which will handle exclusively the Kriterion Service. Messrs. Belford and Leverton, two well-known film men of the Windy City, are interested in this new venture. These gentlemen formerly operated the Lea-Bel Company, a concern dealing in feature films exclusively.

The entire third floor of the Schiller Building has been leased by the Chicago Kriterion Film Exchange. A large exhibition room is being installed, which will accommodate one hundred seats and other modern equipment, is being arranged for, so as to make this exchange as complete as possible.

The exchange will open on March 1 with several copies of each release that has been made by the Kriterion manufacturers. Advance exhibitions of Kriterion releases will be given each week in the Chicago exhibition room for the benefit of the theater owners in and about Chicago.

Rosetta Brice

MISS ROSETTA BRICE, of the Lubin Manufacturing Company, is titian-haired, ambitious, fond of outdoor life, inspired by months spent in the foothills of the Rocky Mountains, and only twenty-two years old. These attributes may not make a motion picture actress, but they go a long way toward it. Nearly all red-haired persons succeed, ambition force, success and love of the outdoors is almost essential to the player before the camera, and twenty-two — well, twenty-two means that one has a whole life left in which to realize all the hopes of childhood.

Rosetta Brice.

Miss Brice is a Washington girl although her birthplace is Sunbury, Pa., and she lived there for some years as a child. It was in Sunbury that she decided she wanted to go on the stage. For years Miss Brice could see but one path to success, the legitimate stage. When sixteen she played leads in a stock company, the name and place of which she is not so keen to talk about now, for they gave "two-a-day" performances, performances that meant swinging from the flies on ropes over terrifying chasms and being rescued by the hero.

But the call of the pictures came, came to her because she had lived in the open vastness of the great west and had come to love outdoor life. The close confinement of stock work crowded and stifled her, so she joined the Lubin force playing leads in productions then being made at Betzwood farm.

Among the Lubin productions in which she has played the roles that appeal to her are those recent productions under the direction of Barry O'Neil, the heavy in "The Sporting Duchess," supporting Rose Coghlan; Josie Lockwood in "The Fortune Hunter," and especially did she enjoy Flora Wiggins, the character comedy part in "The College Widow." These three roles have done more to emphasize her versatility than any others she has played, Miss Brice thinks.

METRO PICTURES ANNOUNCES PLANS.

The directors of the Metro Pictures Corporation announce that the company's plan of action has been decided upon. At its offices, 1475 Broadway, it was said the Metro designs to eliminate unnecessary expense in the distribution of film and to put the amount saved into the quality of production. While the term of agreement between the Metro and its several producers is for a long period, there is provision for the scrutiny of each subject by a board selected by the directors. This supervision will begin with an examination of the script. The board will be composed of three exchange men, three laymen and three successful exhibitors, and it will be authorized to reject any picture that fails to meet its approbation.

The Metro, which is a close corporation, is capitalized at $300,000, paid in, and has no stocks or bonds for sale. All the participating members of the company are exchange men. Richard A. Rowland, of Clarke & Rowland, Pittsburgh, is president; George A. Grumbacher, of Portland, Oregon, is vice-president; James B. Clarke, of Pittsburgh, second vice-president; Joseph Engle, of New York, treasurer, and Louis B. Mayer, of Boston, secretary. Otto N. Davies is also a member of the board.

The Metro will release one picture a week. Dates not supplied by contributing companies will be filled by purchases in the open market. It is announced that no figure will be too high if the subject be deemed worthy. The company invites communications from producers.

It is said that the identity of associated companies, together with a list of titles of forthcoming productions and their release dates, will be announced shortly.

Music for the Picture

Conducted by CLARENCE E. SINN

MUSIC FOR "NEPTUNE'S DAUGHTER."

Selections to Fit the Universal Feature Suggested by Nat E. Solomons.

"Neptune's Daughter."

NAT E. SOLOMONS of the Maryland Theater, Cumberland, Md., sends us his program for the music to the seven-reel sea picture, "Neptune's Daughter."

Entrance March—"By the Beautiful Sea." By H. Carroll.
Selection—"Chimes of Normandy." Planquette.

First Reel.

1. Egyptian Intermezzo. "Mermaid of the Nile."—Sylvio Hein. Moderately slow tempo; played through steamboat scene.
2. Persian Dance. "Girl of the Orient." Thos A. Allen. From opening of witch scene until King meets Annette.
3. Waltz. "One Wonderful Night." C. N. Jones. Slowly and well tempered; from meeting of Annette through water scenes.
4. "Tell Her I Love Her So." (Old love song by DeFae.) Moderate tempo (first half of song) until end of reel.

Second Reel.

5. "Tell Her I Love Her So." (Last half of song.) Moderate tempo, once through.
6. Waltz, Hesitation. "The Original." McNair Inglefritz. Played moderate waltz tempo until all guests depart from reception of the King.
7. Intermezzo. "Maid of the Pango Isle." H. Ingraham. Played slowly through scene with the baby.
8. Samoan Dance. "Maori." By W. H. Tyers. Moderately slow tempo until end of reel.

Third Reel.

9. Selection from "Tanhauser." (Wagner—Tavan.) This was played by pianist alone, who also "faked" woodland dance scene through this reel.

Fourth Reel.

10. Caprice "Dance of the Moon Bird." By A. J. Stasny. Once through moderately slow.
11. "Whipped Cream." (Rag by Percy Wenrich.) Once through, moderately slow.
12. March. "By the Old Wishing Well." Terry Sherman. Moderately slow, once through.
13. Medley Waltz. "In the Candle Light." F. Jan Brown. Played slowly until Annette transformed back to mortal.
14. "Crash." (Rag.) Van & Schenk. Very slowly until end of reel.

Third Reel.

15. March. "His Majesty the King." Moderately slow—played to suit dancing after King's entrance—until skirt (or scarf) dancers finish.
16. Minuet by Paderewski; slow dance tempo until minuet is over.
17. Waltz de ballet. "Marguerite" from "Faust." (Gounod.) Play until toe dancer makes her last pose before King.
18. Polka. "Champagne." (R. Ehrike.) Once through, moderately fast tempo.
19. Sea Song. "By the Billowy Sea." (Nowlin & Smith.) Slowly; once through.
20. Hungarian "Czardas." (By Hasselman.) Moderately slow until end of reel.

Sixth Reel.

21. (Pianist faked through this reel; no record made of music used.)

Seventh Reel.

22. Sea Song. "In the Silent Deep." (Tom Farrell.) Once through slowly.
23. Medley waltz. "While the Rivers of Love Flow On." (E. R. Ball.) Moderately slow, until Bear is taken away.
24. Polka. "De's Clowns." (G. Allier.) Moderately fast; once through.
25. March. "Dashing Cavalier." (F. H. Losey.) Moderately fast, once through.
26. March. "Danse de Poisons." (Uriel Davis.) Moderately fast. Played until last death in dual scene.
27. Prayer. "Cavallieria Rusticana." (Mascagni.) Concert style; once through.
28. Romance. "Traumerei." (Schumann.) Concert style, once through.
29. Sea song. "If the Sands of the Sea Were Peerless Pearls." (Johnson & Marion.) Slowly, once through during old witch scene.
30. "The Island of Roses and Love." (Neil Moret.) Chorus only, slow waltz tempo; begin at red sunset scene and play until finish of reel and for exit of audience.

In conclusion I wish to say a few words complimentary to the five young men (my assistants) in the orchestra. Without their help my work would not be so successful—they are always ready and willing to assist me in bringing out the picture effects.

Sincerely,
NAT. E. SOLOMONS,
Musical Director.
Maryland Theater, Cumberland, Md.

In the tag of his letter Mr. Solomons says a mouthful. Every member of a picture theater orchestra must ge always ready and always willing; the leader cannot do it all. His assistants must keep pace with him—not be dragged after him; must help to buoy him up—not weigh him down. Mr. Solomons has chosen a happy expression when he calls the members of his orchestra "my assistants."

MAKING THE PICTURE FIT THE MUSIC.

Our old friend Bruce says: "All of us have been neglecting your department lately and I imagine a great many are like the writer, who reads every article published in 'Music for the pictures' but depends upon the other fellow to do the writing. However, I am hereafter going to write whenever anything comes up pertaining to our part of the business; heres hoping others will do the same, for there is much to be learned by 'swapping' ideas." [Much? Practically all! About all the knowledge any of us has about anything is made up from the discoveries, deductions and experience of a lot of other people.—C. E. S.] "It seems strange to me that all the big film companies have not been able to see the value of having real music when making ballroom scenes. Some of them do and it is refreshing." [I presume you mean that when the characters are actually dancing to real music when picture is being made they will necessarily keep step and time, making it practical for a pianist to accompany them with appropriate dance music.—C. E. S.]

Mr. Bruce continues: "Another fault that all have is that in making war films (war stories), and a scene happens to show a trumpeter playing 'Taps,' 'Reveille' or any trumpet call, the scene is only shown about one-fourth of the time it takes to play the call. If they would only realize that nine-tenths of the theaters employ real musicians, and that they can improve the story fifty per cent. if given something to work on.—I am writing this to your department with the hope that some of the guilty ones may see it. Ordinarily I think music should run entirely through the pictures, but in 'The Pit' which we run recently I found an exception. In the third part the scene is in the mansion of Jadwin, and shows the keyboard of a real organ; the hostess and her guest go in to dinner; after dinner they are back in the music room—she asks him to play—he consents. While they were at dinner I quit playing entirely, and started again when he began playing. I believe this was effective. (In other words, you made a distinctive pause between your musical accompaniment and your sound effect to lend effectiveness to the latter. This is good technic.)

"Everything is humming along merrily out here in the Paradise of the Pacific. The big Hope-Jones Unit Orchestra at the Liberty in Seattle (cost, $30,000) is said by some to be wonderful; others say it isn't. Will write my opinion of it when I go to Seattle.

"THOMAS BRUCE, organist Rex Theater,
"Aberdeen, Washington."

Sure thing. Come again. Give us your opinion about anything you run across which looks as if it might interest the clientele. As to that part of your letter which says "with the hope that some of the guilty ones may see it"—you know, friend Bruce, that many of the producers have shown themselves willing and anxious to aid the exhibitor in every way regarding the showing of the pictures. Others don't care and won't care. A manager of one of the prominent companies once told me he didn't care a snap what kind of music was played with their pictures or whether any was played at all. Said he: "Our sales are guaranteed—our pictures are sold before the exhibitor gets them. What he may do with them is his business, not ours, and if he thinks music will help his show—well and good. It couldn't possibly make a dollar's worth of difference to us one way or the other."

* * *

To some extent he was right; the exhibition of the pictures is the business of the exhibitor and not of the producer. Many manufacturers, however, recognize the fact that anything tending to make their pictures more attractive to the public helps to foster a demand for their own particular wares. Some of them have had music arranged for certain pictures. Others have engaged musicians to view the pictures and make suggestions for musical accompaniments. Neither experiment has met with encouragment from exhibitor or musician. Producers have shown a willingness in many cases to accept suggestions from outside the studio.

Those from musicians usually take the form of complaints too ambiguous to be of any practical value. Your suggestion is at least definite. I don't think it would hurt the picture to make such scenes as you mention a little longer and so give the musician a chance to contribute his bit to the show. Though really it is not necessary in every case. If the bugler, for example, were shown playing in one scene, and the next scene was one in which he could still be heard, you could subdue your music, giving it the effect of being heard in the distance. The same occurs when musicians are shown playing in one scene and the intermittent scenes are near enough so that the music might be heard from a distance. The music need not stop altogether, but be merely subdued when the performer is not seen, and brought out when he is.

UNIVERSAL'S EQUIPMENT FOR RAILROAD PICTURES.

OWING to the number of railroad dramas which the Universal has been called upon to produce in the last five years it was decided, four months ago, to construct a complete railroad coach, open at one end, so that scenes showing the interiors of Pullman cars and railroad coaches could be reproduced. Herewith is shown the special coach which has been built at Universal City for the staging of such interiors. The car is built for actual use and rests on trucks and wheels which in turn, are on real rails.

A section of track duplicating a railroad yard has been installed near the great Universal outdoor stage with semaphore, block signals and the old-fashioned frying-pan signal system. Two hundred suits of overalls and railroad men's jumpers have been purchased and the Universal is now prepared to stage railroad dramas on a large scale within the confines of Universal City. President Laemmle is now negotiating for the purchase of a locomotive which has served its best days on a western railroad and which will be remodeled in replica of the great locomotives of the New York Central and Pennsylvania system.

Railroad dramas of the 60's and 70's are now possible in Universal City as a ramshackle old wood-burner has been put into good shape. A new boiler was installed, together with a stack of the inverted-cone shape familiar to old railroad men. Coaches of the type now used by construction gangs for "boarding cars" were purchased for almost nothing, and these have been sent to the carpenter shops and remodeled so that now they look much as they did when they first came from the car builders' shops fifty and sixty years ago.

When these coaches are filled with crinolined ladies and actors dressed in the masculine costumes of the period even

Scene from "Their Hour" (Gold Seal).

the most captious critics will be unable to object to the lack of "local color" in the staging of the ante-bellum war dramas which the Universal now has under consideration.

The scene reproduced herewith is from "Their Hour," a two-reel western drama featuring Joe King and Cleo Madison, who are seen in the foreground. "Their Hour" will be released under the Gold Seal brand on March 2.

BUFFALO KRITERION EXCHANGE MOVES.

The Empire Kriterion Film Exchange of Buffalo, N. Y., has just completed arrangements for two floors in the Erie Loan and Savings Bank Building at 39 Erie street, which will open February 22.

Miss Edna Flugrath

The "Star" of the London Film Company.

THIS beautiful, versatile and highly talented young American actress has attained an eminence in the profession of motion picture acting reached by very few. Miss Edna Flugrath distinguished herself and established an enviable reputation as a motion picture actress in the service of the Edison Company and when she saw her opportunity to forge her way to the front with the London Film Company she lost no time in connecting with that concern, whose pictures are now well and favorably known to American exchanges, exhibitors and audiences through the publicity given them by the Cosmofotofilm Company, sole American distributors for the London Film Co.

Among the best known features in which Edna Flugrath has starred are "England's Menace," in which she very

Edna Flugrath as "Incomparable Mistress Bellairs" (Cosmofotofilm).

cleverly enacted the leading part of the daughter of the Home Secretary; "The Two Columbines," in which she was "one of them," and in which role she evinced exceptional ability; "A Christmas Carol," Charles Dickens' well-known story, and conspicuously in "The Victorian Cross" as Alice Bilson, daughter of the money lender and sweetheart of the hero of this beautiful story. Her latest appearance as far as American release dates are concerned is in "Incomparable Mistress Bellairs," in which she takes the title role.

It is impossible to see any film in which Miss Edna Flugrath appears without feeling drawn irresistibly to her by her wonderful magnetism and winsome beauty.

DONALD MACKENZIE ACTIVE FOR PATHE.

Donald MacKenzie is making for Pathe a picture which gives every promise of being particularly fine. It is a three-part drama, and is being acted by an excellent cast, most of whom are making their debut in pictures.

Miss Thais Lawton is the leading woman, and this picture marks her entrance into the motion picture field. She will be remembered as the leading actress with the New Theater Company, and also for her work with John Drew, Henry Miller, and Robert Mantell. She has had some of the best parts the stage has to offer, and her work on the screen will be watched with much interest.

Percy Standing (son of Herbert and brother of Guy Standing), late leading man with Ethel Barrymore in vaudeville, and formerly with Nat Goodwin and Mrs. Fiske, is another star stolen from the stage by Mr. MacKenzie to work in this picture. Howard Hall, who played important parts in "Damaged Goods," "The Poor Little Rich Girl," "Within the Law," "The Stranger," and "The Climax," and the complete list of whose successes is as long as one's arm, is another to make his first appearance in pictures. To round out this fine cast is W. T. Carleton, famous for years as an opera star, and now achieving new laurels on the screen.

The scenario was written by George Brackett Seitz, the Pathe scenario editor, who, before he went into picture work, was a successful short story writer, and playwright, having written "The King's Game," James K. Hackett's starring vehicle of the season 1908-9. Mr. Seitz has written hundreds of the Pathe photoplay hits.

REALISM FOOLS REAL POLICEMAN.

During the rehearsals of "The Balance," a Mutual-Reliance drama, the real police force got into the game. Shots were being exchanged, and the real policemen came pelting down a side street and began firing also. Horrified, the director called a halt. The crook ambled back and the situation was explained to the astonished "coppers."

World Film Gives "Beefsteak"

Hungry Gathering, Amply Appeased, Listens to Encomiums of Selznick and His Confreres.

THE World Film Corporation entertained nearly sixty guests at its first birthday party—a beefsteak dinner—in the jungle room of Healy's restaurant, Monday evening, February 15. It was an optimistic, well-fed, cheerful party with never a suggestion of business depression, psychological or otherwise. Good meat sizzled on the fire, good beer poured into the steins, tobacco smoke sifted through the semi-wildness of Healy's jungle, and in the open space between the tables young women danced and sang. The closest approach to thoughts of war came with the introduction of "Tipperary" and a volunteer male chorus of some fifty voices. But that was early in the evening, before Assistant General Manager and Toastmaster A. S. Kane started to call the roll of speakers.

Some responded by wishing the World Film Corporation many happy returns of the day, and let it go at that; others rehearsed the past and looked into the future. Nobody detected any clouds. Nearly everybody eulogized Vice-President and General Manager Lewis J. Selznick.

Seated at the table with Mr. Selznick were Van Horn Ely, president of the World Film Corporation; Briton N. Busch, treasurer; William A. Brady, C. F. Zittel (better known as Zit), Mr. Kane, Charles K. Harris of "After the Ball" fame, Arthur Loew, Gustave Frohman, Hon. Joseph L. Rhinock, W. Alden Pratt and Geoffrey Konta, World Film directors. Facing the tables running down both sides of the room were World Film employes, representatives of the allied producing companies and members of the trade press.

Mr. Ely did not take long to express unbounded confidence in the sagacity and business acumen of his vice-president and general manager, whereas Mr. Harris pretty much confined himself to congratulating the V. P. and G. M. on his safe return from the West. Then the toastmaster gave Mr. Selznick a chance to speak for himself. It was a heart-to-heart talk by a pastor to his flock, ninety per cent. of which, according to the speaker, is loyal and ready to be enthused, as he is enthused, by the possibilities ahead. For this ninety per cent. the sky is the limit, whereas the other ten per cent. may become loyal, or disappear, whichever it prefers. Mr. Selznick made that clear.

He traced the astoundingly rapid rise of the World Film Corporation from an unassuming infancy, and among others he thanked Congressman Rhinock for support in the early days. Soon alliances were made with the Peerless Film Company, the Shubert Film Corporation, William A. Brady, the Colonial Motion Picture Company, the Dryeda Film Company and finally Gustave Frohman. The announcement that in the week ending February 13th the collections were $8,000 in excess of any preceding week gave substance to an optimistic forecast. Mr. Selznick wished to settle once and for all rumors that some one might steal him from the World Film. His answer is a yearly income of $100,000, on which he is able to live quite comfortably, thank you. And he wants every one in any way connected with the concern to enjoy a fair share of its prosperity, just as he does himself—hence the profit-sharing system for employes and the low rental rates for exhibitors.

The speaker said that his ideas had been ridiculed freely enough, but that he didn't really care what people said as long as he was the subject of conversation. He intends that every exhibitor handling the company's product shall make money, not from quixotic motives, rather because that is the way to build up a solid business. Charging the top price may be an expensive boomerang, according to Mr. Selznick. In commenting on his experiences in the West, the speaker said that he was greatly impressed by the remarkable effectiveness of Jacob Wilk's publicity work in making his name known wherever he went. Having successfully standardized the names of Selznick and the World Film Corporation, one of the immediate aims of the publicity department is to convince exhibitors of the need for advertising their pictures more extensively.

M. E. Hoffman was referred to in flattering terms as a valuable man who did not want a title, and Mr. Selznick cited several incidents to show that it is not necessary for an employe to play politics in order to win advancement. Work, and work alone, counts, and there is no such thing as a friend at court. A case in point is that of a salesman by the name of Lamb who, it seems, is slated for an advance although he has no idea of a change in fortune. "My religion," said Mr. Selznick, in closing, "is the World Film Corporation," and up and down the lines of tables his expression of faith was applauded.

In response to the toastmaster's call, Mr. Wilk urged the need of inducing editors of daily newspapers to give pictures more liberal space in departments resembling those now devoted to sports. Congressman Rhinock recalled a somewhat similar gathering five years ago when he had a hand in organizing Loew's Consolidated Enterprises. At the present time he is on the board of directors of fifteen corporations and not one of them, he said, takes precedence over the World Film in point of solidity and promise.

Following a few remarks by Mr. Pratt, Mr. Brady voiced with characteristic vehemence an opinion that carried particular weight in view of his knowledge of amusement matters. "The boundless possibilities of pictures will not be realized," he said in effect, "until the system of production is bettered. Financial backing is limitless, but the producing end (speaking generally, of course) should be improved." "Zit" quoted William Randolph Hearst as saying recently that pictures are destined to surpass the press in influence. Incidentally, the speaker hoped that the Hearst papers throughout the country soon would exploit World Film releases.

Other speakers were Mr. Busch, Mr. Konta, Mr. Hoffman, Mr. Frohman, Fred J. Beecroft of the Dramatic Mirror, W. A. Johnson of the News, Wen Milligan of the Billboard, Maurice Torneur, director of several popular World Film dramas; William L. Sherrill, director for Mr. Frohman; "Wid" Gunning of the New York Evening Mail, Alex Lorimer and Lewis J. Bamberger.

Those present were: Lewis J. Selznick, Geoffrey Konta, W. Alden Pratt, Van Horn Ely, A. S. Kane, C. F. Zittel, Albert Loew, Joseph L. Rhinock, Briton N. Busch, Gustave Frohman, William A. Brady, Charles K. Harris, J. Parker Read, J. Searle Dawley, Alec Lorimer, Bide Dudley, William L. Sherrill, Thomas Bedding, H. G. Segal, J. Friedberg, Edward Davidow, W. B. Graham, S. J. Berman, George Biehoff, J. A. Hayden, P. B. Newman, Al Lichtman, M. E. Hoffman, F. J. Leary, F. W. Knolhoff, Harry Haven, Harry Ennis, A. Claflin, J. Grisewood, F. H. Crane, E. Chautard, Maurice Tourneur, Henry Bayard, Milton R. Lowenthal, Eugene Kelcey Allen, Tarleton Winchester, J. V. Ritchey, George W. Bell, G. J. Schaefer, L. J. Bamberger, Frank Paret, G. A. Huhn, Jr., Warren Thorpe, Wen Milligan, James L. Hoff, Fred J. Beecroft, Charles Condon, Jacob Wilk, "Wid" Gunning and Lynde Denig.

Famous Players Plans

Many Notable Dramatic Successes and Important Stellar Additions Included in Next Three Months' Program.

Maintaining its policy of constantly adding new stage favorites to its already imposing list of stellar celebrities, the Famous Players Film Co. will introduce to the motion picture public, on its next quarterly contribution to the Paramount program, such prominent stage personages as John Mason, William Elliott, and Charles Cherry, in subjects specially selected and pre-eminently appropriate for their screen debuts. In addition, three former Famous Players stars, who have rapidly assumed a supreme position as screen favorites, Marguerite Clark, John Barrymore, and Hazel Dawn, will return to the Famous Players screen.

As an appreciation of the popularity which she has won through her former Famous Players' productions, the Famous Players will present Marguerite Clark in two subjects within this period, first in an elaborate screen production of Grace Livingston Furniss' famous comedy-drama, "Gretna Green," to be released March 11, and subsequently in an impressive film version of Frances Hodgson Burnett's celebrated novel and play, "The Pretty Sister of Jose," produced in California.

John Barrymore will gladden the hearts of the many film followers in an indescribably funny picturization of Leo Ditrichstein's celebrated farce, "Are You a Mason?"

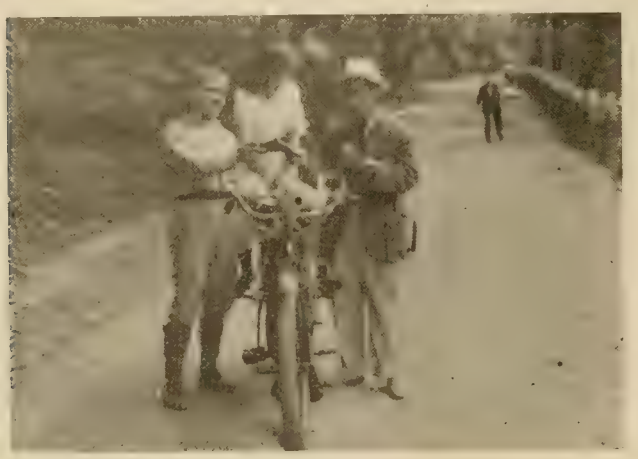
John Mason will appear in the thrilling dramatic success, "Jim, the Penman," by Charles L. Young. William Elliott, the famous actor-manager, who is at present winning a tremendous personal success in the dramatic sensation, "Experience," will appear in "When We Were Twenty-one," by H. V. Esmonde. Charles Cherry in F. Hopkinson Smith's powerful story, "The Tides of Barnegat," and Hazel Dawn in a subject that will display, in the greatest degree, her charm and talent, "Gambier's Advocate," by Ronald MacDonald, will complete this notable series.

It is of interest that during February, the shortest month of the year, the Famous Players Film Co. will release five subjects.

Manufacturers' Advance Notes

"PATSY'S ELOPEMENT" (Lubin).

This chapter in the adventures of Patsy Bolivar is a veritable romance. After the continuous bad luck that follows him at every turn of fortune, who would ever believe that he would have the courage to be a party of the first part in an elopement; but, wonderful to relate, Tilly Grace,



Scene from "Patsy's Elopement" (Lubin).

who really is Sykesy's sweetheart, is so impressed with Patsy's heroism that for a few hours she transfers her love and agrees to skip with Sykesy's rival. The elopement is fraught with many misfortunes and accidents calculated to do bodily harm, and, finally finding a village minister, their dilapidated appearance is so much against them that the good man could not think of tying the knot. Driven to despair, Tilly resolves that the whole adventure was a mistake, and, getting cold feet, quits. The faithful Jane, ever on the alert for Patsy's safety, tracks him, and, mounting him upon her horse, carries him to safety. The admirable cast are still doing justice to Clay Green's humorous story, which may truly be classified as the acme of "the pathos of comedy."

COMING BOSWORTH RELEASES.

The releases of the Bosworth-Morosco productions for the next six months have just been received from the Los Angeles studio. They include the names of some very prominent stars, including Miss Elsie Janis, Fritzi Scheff, Dustin Farnum, Lenore Ulrich, Peggy O'Neil and many other prominent people. The schedule of releases is as follows:

"The Caprices of Kitty," Elsie Janis, March 8, Bosworth star.

"Sunshine Molly," March 18, featuring Miss Weber, Phillips Smalley and Hobart Bosworth.

"Pretty Mrs. Smith," Fritzi Scheff, March 29, play by Oliver Morosco and Elmer Harris, Morosco Photoplay Company in association with Bosworth, Inc.

"Captain Courtesy," Dustin Farnum, April 19, play by Edward Childs Carpenter, Bosworth.

"Help Wanted," April 29, play by Jack Lait, Morosco Photoplay Company.

"Little Sunset," May 6. Story by Charles E. Van Loan, a Bosworth production.

"Betty in Search of a Thrill," Elsie Janis, May 17, Bosworth production.

For the last quarter of the year the plans include among other productions for the Morosco Photoplay Company, "The Judge and the Jury," by Oliver Morosco and Harry D. Cottrell; "Wild Olive," by Oliver Morosco and Elmer Harris, and "The Society Pilot," by Oliver Morosco and Dr. C. C. Bachman. In the latter, Lenore Ulrich will star, while Peggy O'Neil, another Morosco star, will appear in "Wild Olive."

WARNING TO EXHIBITORS.

We have been given to understand that certain parties in New York state are writing the exhibitors stating that they intend releasing Paramount pictures through their service. This statement is absolutely false, as Paramount productions can only be secured through the Wm. L. Sherry Feature Film Co., Inc., 130 West Forty-sixth street, New York City. We have no offices whatever up the state, and the only two agents that we have are J. A. Traub and W. Ayrault. Outside of this office direct these are the only representatives who have any authority to book Paramount Service.

We are sending this letter as a warning, in case anyone else should try to book you pictures and claim that they are Paramount.

W. L. SHERRY FEATURE FILM CO.

"YOUR BABY OR MINE" (Reliance).

"Sheriff" Arthur Mackley is producing "Your Baby or Mine," by George Hennessy, at the Hollywood studios. This Reliance production, released in the Mutual program, appeals to children. In it a little boy, chagrined at the arrival of a baby brother, trades it to a playmate in exchange for a toy automobile.

MAX FIGMAN IN "JACK CHANTY" (Alliance).

Max Figman in "Jack Chanty" is announced as the next release on the Alliance Programme. This is the third production made by the Masterpiece Film Company, to be released under the Alliance banner, and was adapted for the screen by Elliot Clawson from the widely read novel of the same name by Hulbert Footner.

The story deals with the exploits of "Jack Chanty," alias Malcom Piers, who, after becoming a bankrupt, seeks to recoup his fortunes in the wilds of the Canadian woods.

This is by far the most ambitious film production Mr. Figman has yet appeared in. Most of the scenes were taken among the densely wooded foothills or on the peaks of the Sierra Madre. Several views of great beauty were obtained from these points, which are over seventy-two hundred feet

Max Figman in "Jack Chanty" (Alliance).

above the sea level. For nearly a week the entire company lived in the open and the camp material purchased for the production was put to practical use.

In the wood scenes several wild animals stalk across the natural settings. A puma and a number of young bears were caught unawares by a camera man in ambush and were cleverly worked into the story. A contingent of Mojave Indians including squaws and papooses appear in the mob scenes. In the company supporting Mr. Figman were Lolita Robertson, Edwin Harley, H. A. Livingston and Antrim Stewart.

"A NIGHT OUT" (Essanay).

There is literally a riot of fun when Charles Chaplin takes "A Night Out," the title of his second Essanay two-reel comedy, released February 15. With Ben Turpin he goes to a hotel, where they proceed to make the town dry by drinking up all the liquid refreshments to be had. After spilling a pie over a "dandy" and a Welsh giant and being nearly choked to death they are hurled out into the street.

Scene from "A Night Out" (Essanay).

They manage to zig-zag their way up to their rooms where they are horrified by running across a woman in pajamas, with a poodle. The dog insists on following Chaplin into his room and the pajama-clad woman rushes after it. The terrified Chaplin takes refuge in the bathroom.

In the meantime the husband of the pajamas returns and looks for his wife. She sees him through the crack of the door and slams it and hides. After the distracted hubby rushes downstairs Mr. Chaplin kindly escorts the dog and the "lady" back to her room and is about to leave when the husband again appears. Chaplin takes refuge in the bed where he is promptly sat upon by friend husband when he starts to take off his shoes.

The innocent Mr. Chaplin is dragged out and faces death from a bullet, but the husband decides that death by hurling his victim against the wall is more meet. Chaplin strikes the bathroom door and lands in a tub full of water, head down. He comes up spouting like a whale, after which matters are satisfactorily explained. Mr. Chaplin decides that a night out once in a long, long time is quite sufficient.

Though the scenes themselves are full of fun, it is Mr. Chaplin's unique antics that raises the comedy into the class of comic masterpieces.

MASON OPENS EXCHANGE IN ATLANTA.

H. R. Mason, pioneer exchange man of the South, has opened offices in the Rhodes Building, Atlanta, Ga. While operating only three weeks he has built up a lucrative business, due, no doubt, to his popularity among the Southern exhibitors with whom he has been dealing for the past eight years. He has made a remarkable record with "Cabiria," the twelve reel Itala spectacle, and reports only a few dates open in March and April on this subject. "Treasure of the Louzats," another Itala feature, which is just being released, is destined to prove very popular with the exhibitors on account of its featuring "Cabiria" actors and actresses. Mr. Mason has signed up with several manufacturers of note for the exclusive handling of their productions, details concerning which will be given upon request.

"THE CONSTABLE'S DAUGHTER" (Beauty).

Joseph Harris, Fred Gamble, Virginia Kirtley and Webster Campbell are all members of the excellent cast appearing in "The Constable's Daughter," the latest Beauty release in the Mutual program. The story tells the constable's adventures with a chicken thief and his efforts to put a quietus on his daughter's beau. Virginia Kirtley plays the daughter and her young man is Webster Campbell. Joseph Harris as the thief and Gamble as the detective are excellent in this lively comedy.

"THE ECHO" (American).

In staging "The Echo," Thos. Ricketts, of the American studios, has captured a charmingly illusive bit of romantic picturing, with delightful glimpses of lake and hillside, wood and meadow, through which Miss Rich and Mr. Lythgoe wander with idyllic freedom. They both have a way of fitting wonderfully well into natural surroundings and portray their parts in masterful fashion. Jack Richardson, as an ambitious father, and Harry Von Meter, as a designing count, afford an effective foil and characterize their roles perfectly. Mr. Von Meter's poise and hauteur of bearing are distinguished. As a hospitable farmer and his wife, Perry Banks and Louise Lester are beyond comment, Miss Lester warming up to her scenes with her usual heartiness. Reaves Eason does a vigorous rowing stunt as the ferryman.

Both in scenic splendor and admirable acting "The Echo" will absorb interest until the end.

"THE ROSARY" (Selig).

"The Rosary" will be released in the near future by the Selig Polyscope Company. The story is taken from the soul-stirring drama written by Edward E. Rose who also wrote the film version. Miss Kathlyn Williams and her supporting company will be featured.

"THE LOVE OF WOMEN" (Lubin).

Adrian Gil-Spear has written a powerful story under the above title, the keynote being the love of a temperamental woman. Many strong characters appear in the drama, and the tale is quite absorbing. Alan Baird, a young artist, engaged to Muriel Phillips, falls a victim to the charms of Laura Carew, a beautiful actress. Guy Manners, her leading man, seeks revenge by ruining Alan at cards. David, Alan's brother, determines to save the boy, but finds that he himself must struggle against the fascination of Laura's beauty. Laura, in turn, finds in David her ideal among men, and though she has determined to enslave him she sacrifices herself by attempting to disillusion Alan by acting the part of an adventuress in his presence. David is heartbroken, but Alan is only more determined to win the actress.

Out of funds, he robs the safe of Government funds entrusted to David. These Guy promptly wins from him. Then, Alan sobered at last, decides to take his life. David, seeking him, goes to Laura, and there learns her real love for him. He overhears Guy confess that Alan robbed the safe at his suggestion and in a fight David recovers the money. He and Laura start in search of Alan. Meanwhile, Alan's father has discovered the robbery and with Muriel has started for Alan's studio. They find the boy just about to shoot himself. The old General, instead of preventing the self-murder, demands that his son clear his name by carrying out his purpose. At this moment David and Laura

Scene from "The Love of Women" (Lubin).

arrive. David announces that he and the actress are to be married at once, and as they are starting away immediately he has taken the money from the safe. Alan is reinstated in his father's good grace, and David and Laura start upon a life of happiness together. Lilie Leslie and George Soule Spencer play the leading roles, assisted by a very talented support.

"A COAT'S A COAT" (Nestor).

In "A Coat's a Coat" Eddie Lyons, the versatile Nestor director, has produced a comedy which does not depend upon slap-sticks and stair-case fights for its humorous effects. Written by Eugene Spofford and produced by the Universal Film Mfg. Co., it is a masterpiece of "polite" farce. Those of us who have had the experience of watching our

Scene from "A Coat's a Coat" (Nestor).

coats in the one-arm and nickel-in-the-slot restaurants will appreciate the dangers and difficulties of wearing a coat which has no distinctive earmarks. One can hardly be cross with the man who dons one's coat by mistake providing he is able to prove that his own coat on the same rack is identical in style, color and workmanship. Mr. Spofford and Eddie Lyons, working together, have extracted all the humorous possibilities out of the theme with side-splitting results.

STURTEVANT FAN LITIGATION.

The patent suit brought against the B. F. Sturtevant Company, of Boston, by the Sirocco Engineering Company, which has been in the courts for the past six years, has just been decided by the United States Circuit Court of Appeals for the Second Circuit, in favor of the Sturtevant Company.

It was claimed that the Sturtevant Multivane Fan infringed the Sirocco Company's patents, and in the lower court this claim was sustained. The Court of Appeals, however, reversed the former decision and held that there was no infringement. The Court of Appeals further decided that the Sirocco patents in suit were void in view of the development of the fan building art prior to the alleged inventions upon which these patents were based.

As there are probably more Multivane Fans in use than any other make, the monetary consideration at stake was large.

KANSAS CITY TO HAVE KRITERION SERVICE.

Kansas City and the surrounding territory, commencing with March 1, will be served with the Kriterion Service by the Kansas City Kriterion Service Co., which will soon open offices in that city. This venture is backed by the same people who have arranged for the Chicago territory. Messrs. Belford and Leverton, who have exhibited their features in the past in this Southern territory, are two of the gentlemen that are behind this exchange.

Quarters have not as yet been selected, but it is expected that suitable offices will be found within the next week. This exchange will also be equipped with everything modern, including an exhibition room where advance releases can be shown.

"IN THE WARDEN'S GARDEN" TO BE RELEASED MARCH 4.

A powerful story of crime and criminals in which a virtually innocent man is shown to fall a victim of stool pigeons is to be released by the Domino Co. March 4 under the title of "In the Warden's Garden." Many of the scenes take place within the walls of a prison and these were enacted in the historic East Side jail at Los Angeles. Howard Hickman plays the lead and is ably supported by a strong cast.

ENLARGE THEIR LABORATORIES.

Owing to the new business received in the past three months, the Commercial Motion Pictures Co., Inc., have been forced to increase the size of their laboratories, as well as their factory equipment. In the past eight weeks the little factory at Grantwood, N. J., has turned out over 2,400,000 feet of perfect positive prints. Letters of recommendation and praise speak more for the quality of their work than all the tongues of their salesmen put together.

The combination of tints and tones used, under the personal supervision of Charles Hirliman, the laboratory superintendent, has made a great reputation for the concern. Manufacturers, directors and cameramen who have had the advantage of seeing the "Commercial Color Reel," which shows in detail every color and shade used by this enterprising company, have had nothing but praise for the idea and for the beautiful effects obtained, and when watched carefully, were seen jotting down this and that color combination, which no doubt they intend using in their future prints.

ATHLETIC SERIES BY SELIG.

Beginning in April, the Selig Polyscope Company will release a series of athletic films which will realistically depict feats of endurance and skill. One reel will be released weekly through the General Film Company. One innovation will be a series of visualized lessons on the art of physical culture. It is believed that parents who desire that their little ones shall become healthy and hardy men and women will appreciate the lessons which will be clearly demonstrated and easily followed from week to week. All important details of physical culture art will be shown. These lessons will cost the public but five or ten cents each, while similar lessons given by an instructor would cost untold dollars. The leading exponents of the art of physical culture have been engaged at great expense by the Selig Polyscope Company to direct and act in the physical culture demonstrations.

"MINERVA'S MISSION" (Majestic).

A college girl's effort to reform her home community is shown in "Minerva's Mission," a two-reel Majestic release in the Mutual program. Dorothy Gish is featured. The production was made by Paul Powell. Minerva finds that it's hard enough to get all the men to quit smoking and drinking, but when she starts teaching a mother the proper way to raise children she finds real trouble. Cora Drew, W. E. Lawrence and James Gorman are also in the cast.

"THE OATH OF SMOKY JOE" (Eclair).

A fast-moving, red-blooded Western drama without a single interior scene is somewhat of a novelty, and the two-part story, "The Oath of Smoky Joe," issued by Eclair on Wednesday, March 3, should therefore be hailed with delight by exhibitors as a relief from the stereotyped saloon, sheriff's office and other interior scenes which seem necessary

Scene from "The Oath of Smoky Joe" (Eclair).

in the making of all western moving pictures. The story itself is different, too, as it is minus a hero, a crowd of cowboys and a few other attributes of the usual western film. Nobert Myles, Edna Payne and H. Stanley form a clever trio in this story, and their work is most convincing.

"A CHILD OF THE PRAIRIE" (Selig).

"A Child of the Prairie," a Selig Western melodrama, written and directed by Tom Mix, and in which production Mr. Mix takes the leading role, will be released on Monday, March 1. The production is in two reels, and every inch contains exciting action and beautiful scenic effects showing the Western plains and mountains.

Scene from "A Child of the Prairie" (Selig).

One feature of this unusual picture play is the fact that a frontier village of the days of the fifties was especially constructed to give realistic local color to this Western production.

OF INTEREST TO TRAP SHOOTERS.

Pathe Weekly No. 10, which has just been released, includes a section that will interest all gun bugs. It shows John Philip Sousa, the march king, and one of the best known amateur trap shooters in the country, shooting at targets thrown from a hand trap by Jack Fanning.

The film was staged at Mr. Sousa's home at Port Washington, New York. One section of it shows ten or more trap shooters lined up, with Fanning in the middle operating the hand trap.

The hand trap is not a new contrivance, but Fanning's method of operating it is decidedly new. When a trap is held firmly against the breast and the trigger pulled, an easy target will be thrown about 40 to 50 yards.

Fanning has discovered that by swinging the loaded trap at arm's length and pulling the trigger near the end of the swing he can add 25 to 40 yards to the travel of the target. This is of interest to all trap shooters, because it makes possible a more difficult target than is thrown from the regulation stationary targets, and also pictures the possibilities of a portable trap shooting club requiring no club house, trap house or trap boy.

Trap shooters who have a chance to see this film should not lose the opportunity.

MARY FULLER IN EDISON FEATURE FILM.

As the third feature on the new Edison program of putting out weekly a feature film in the regular service, "The Master Mummer," in which Mary Fuller is featured, will be released Monday, March 15th. The film was made when Miss Fuller was with the Edison company and was done in five parts. It was intended to place this feature out as a five-part feature in the special service of the General Film Company, but with the change of program to include weekly features, the exhibitor will profit by Edison cutting this down to three parts, retaining the vital movement and big situations of the play. It is taken from the popular book by the noted author, E. Phillips Oppenheim. The story is one of royal intrigue around youthful romance, with the Princess reduced to poverty but still battling for the royal throne. The play gives Miss Fuller splendid opportunity to play a part which she won much success in.

As the fourth offering in weekly features, Edison has secured the rights to the four-act sterling melodrama, "A Deadly Hate," which has passed into theatrical history in England and in the English colonies as a classic in genuine thrillers of a wholesome type. The play, however, has never been played on the stage in this country and will afford a good opportunity to see the best play of the noted dramatist, George Roberts, who has also written the successful plays, "The King's Highway," "At the Mercy of the World," "A Night's Folly," "An Irish Girl" and "Shamus." This photoversion will be done in three parts and released the latter part of March.

Such plays as these, as well as Mrs. Fiske's success, "In Spite of All," previously released, being placed in the regular service programs, will no doubt add a new element and problem to the special feature market.

SENNETT'S PLANS FOR KEYSTONE.

Mack Sennett, Keystone's chief director, has made known his list of comedy creators for the coming season and leads off, of course, with fun's old standby, Mable Normand. Charley Murray, too, has signed again with the Keystone aggregation, while Harry Gribbon, formerly with Morosco, is an addition from the legitimate stage. Ford Sterling, too, has been received into the fold again after having had his fling at vaudeville. Sid Chaplin, of the famous English family, wall-eyed Chester Conklin, and Mack Swain, as well, remain on the Keystone list.

These players will be seen in single and two-reel comedy releases in the Mutual program, with Mack Sennett in command of productions. Sennett's ability to cut up and put together a film after the pictures are taken, as well as his capacity in directing, have done much to make Keystone popular. Keystones are seen only in the Mutual program.

NEW CINCINNATI QUARTERS FOR WORLD FILM.

The Cincinnati branch of the World Film Corporation is now located on the third floor of the Savoy block on East Sixth street. Manager Clay Brehm finds that the increasing business has made the change to larger quarters necessary.

TWO NEW DOUBLE-REEL DRAMAS.

Santa Barbara Motion Picture Company have completed two double-reel dramas. They are entitled "Back of the Shadows" and "Sand Rat." William Robert Daly directed and featured Fritzi Brunette and Edward Alexander. They will be released through the Kriterion Service.

STEPPLING IN "THE DECISION."

John Steppling, who plays the part of Judge Clarke in the American-Mutual release, "The Decision," recently had an embarrassing experience while rehearsing in that two-reel drama. Word somehow got around that a man who had drank too much (as Steppling is supposed to have done in the story), was coming out of a club to walk across the square to the Santa Barbara court house. A crowd gathered,

Scene from "The Decision" (American).

and when Steppling appeared began a hoot and yell and run at his heels.

Then the mob saw the camera, and so many members of it wanted to get their pictures taken at once that it was impossible to see Steppling, which, of course, spoiled the effect.

"Now, if you wanted a crowd," said Director Henry Otto, disgustedly, "and wanted it to behave that way, you never in the world could get it."

Dorothy Louise Ziegler

AMONG the promising aspirants for honors among the children of the screen may be recorded the name of Dorothy Louise Ziegler, the four-year old daughter of Dorothy Van Horenberg Ziegler, a former clever stock actress. Despite her tender years little Dorothy possesses talent of a kind that promises a notable future for her in the motion picture world. She is a wonderful little impersonator of grown-ups and shows that she has been carefully and intelligently trained, and her naive performance has elicited much praise from those who have seen her at work.

Dorothy Ziegler.

Account must be taken of inherited, or inborn tendencies, with which Little Dorothy is unmistakably endowed. Added to whatever she may have inherited from her mother the influence goes back to her paternal great grandmother, who was renowned as an amateur tragedienne and might have won laurels upon the public stage in her day had she been so disposed. From this it would seem that play-acting was Little Dorothy's birthright and one which she is destined to realize upon.

Little Dorothy is a perfect type of blonde, beautiful flaxen hair and deep blue eyes; and, for a child of four, most perfectly formed. Along with this goes a charm of manner, unusual in children most likely to be spoiled with petting and coddling. But Dorothy has come through it all so far without loss of her baby simplicity and naturalness of manner and she still likes to play with her dollies after a strenuous day of posing and rehearsal.

Just now Little Miss Dorothy is resting, but in the early spring she will begin an engagement with one of the important producing companies.

BROADWAY THEATER SHOWING PARAMOUNT PICTURES.

The Broadway theater will open on Saturday, February 20, with "The Country Boy," the Lasky production. A large sign across the front of the house states that the Broadway will show the entire Paramount Program, changing each Monday and Thursday, at prices of 10, 15 and 25 cents. The stage is undergoing extensive alterations. There will be an orchestra of twenty pieces and an Austin organ. Jules E. Aronson will be the house manager, while the theater will be under the supervision of the Stanley Company, of Philadelphia, of which Stanley V. Mastbaum is managing director.

At the office of the Famous Players Film Company it was intimated that the Famous Players would proceed on the lines indicated by President Zukor in his statement of two weeks ago—with the exception that the Broadway theater would not be the New York house at which the larger Famous Players productions would first be shown.

OKLAHOMA CITY GETS NEW ORDINANCE.

The Safety First Movement is responsible for the enactment of another ordinance regulating motion picture theaters and other houses of amusement in Oklahoma City, Okla. This makes two ordinances affecting amusement purveyors. The old ordinance states that a theater manager subjects himself to arrest if he allows his aisles or passageways to become crowded or blocked. The new law provides not only for the prosecution of managers who allow insistent persons to stand in the aisles of theaters but the patrons who violate the ordinance as well. It further states that no manager is permitted to sell more tickets than for which he can furnish seats. The new ordinance was passed recently by the board of city commissioners of Oklahoma City, and was drawn with a view to further safeguard against fire and other disastrous contingencies.

"JIMMY VALENTINE" SHOWN AT SING SING.

When the Peerless Company made "Alias Jimmy Valentine" for the World Film Company, it was found advisable to take some of the scenes at Sing Sing prison. Accordingly, permission having been given by Warden Thomas Mott Osborne, Director Maurice Tourneur took his company of players to the prison and staged some realistic scenes. Robert Warwick had the part of "Jimmy Valentine" and spent several days hobnobbing with the inmates in order to get the proper "atmosphere." He got on quite friendly terms with some of them and promised that an opportunity should be given them to see the picture when it was finished.

It was in the keeping of this promise that the World Film Corporation arranged an exhibition which took place at Sing Sing on Sunday, February 14. A special car was attached to a regular New York Central train and the party in charge of Jacob Wilk, the World Film publicity man, left for Sing Sing shortly after eleven o'clock Sunday morning. Representatives of the trade papers, officials of the World Film and several of those players who took part in the making of "Alias Jimmy Valentine," including Robert Warwick, the star of the picture, were in the party. The exhibition was held in the big assembly hall of the prison, and over 1,700 inmates were present. They were first shown a reel of "Bertlevyettes," a series of cartoon pictures by Bert Levy. Then came the big number, "Jimmy Valentine." The subject was followed with deepest interest and elicited repeated applause. Mr. Osborne's portrait, shown at the beginning of the picture, was also cheered. Mr. Warwick was also given a generous reception.

The trip up and back was a very enjoyable one and appreciated by all who were fortunate enough to be included in the party.

KANE RESIGNS FROM WORLD FILM.

Arthur S. Kane, assistant general manager of the World Film Corporation with special supervision of the World Film exchanges, will leave that company about March 1. Mr. Kane tendered his resignation about January 15, but decision on the matter was held in abeyance until the return of Mr. Selznick from his recent western trip. While Mr. Kane has definite plans which will become operative about June 1, he proposes to devote the next few months to a tour of the country, visiting the various exchanges and exhibitors and renewing his acquaintance in those branches of the industry.

Notes of the Trade.

C. A. CHIVERS, who for some years past traveled in the South, is now with the World Film Corporation. Mr. Chivers is most popular with every exhibitor in the South, who wish him great success in his new affiliation. His territory will embrace the States of Georgia, Tennessee, Alabama, Florida, North and South Carolina.

* * *

Mr. E. H. Hulsey, that progressive exhibitor of Dallas, Texas, has leased the Hippodrome at Waco and will open it March 4th. Mr. Hulsey selected George Kleine's "Stop Thief," making a three-day booking.

* * *

A. G. Steen of the Kriterion Film Co., 1309 Vine Street, Philadelphia, was in New York on a business trip. Mr. Steen is one of the most progressive Exchange men in the East and strong for Kriterion Service.

* * *

Max Asher, with his funny German make-up, in company with Gale Henry as the old maid, have as able assistant fun-makers two nice, fat, wooly black bears! All this happens in "Back to School Days," a Joker comedy. That school-room scene is worth the price of admission any day, by the way.

* * *

There is a real-for-sure sand storm in "The Carpet From Bagdad," a five-reel Spectacular Special soon to be released by the Selig Polyscope Company. This story is made from the popular novel written by Harold MacGrath and features an all-star cast of Selig players. Many beautiful scenes carrying true Oriental atmosphere are presented. An entire caravan of camels is one of the interesting details.

* * *

Mabel Trunnelle really loves the monkey which journeys with her in her wanderings as the madcap gypsy girl in the Edison "Olive's Opportunities" series. "Commodore," for that's his name, came to Miss Trunnelle from far-off India, and is the gift of an English soldier who served in that country.

* * *

The Oregon Agricultural College at Corvallis, Oregon, has arranged for private showings of George Kleine's "Quo Vadis?" and "Julius Caesar." Many colleges, penitentiaries and churches from Maine to California have already held projections of both these subjects.

* * *

The rapidly developing business of the World Film Corporation has necessitated more elbow room, and so spacious floor space has been taken in the new ornate Jaeger Building, 326 St. Catherine Street, West, Montreal, Canada. Mr. R. S. Bell, the sales manager, is worthily supported by Mr. H. Siskend, office manager; Mr. G. W. Kerr, assistant sales manager, and Mr. H. W. Talbott, salesman.

During the recent run of "It's No Laughing Matter" in Los Angeles, a fat, hearty Irishwoman attended a matinee performance and added greatly to the pleasure of those around her by her infectious laugh and sympathetic comments. When the play was ended she did not go, but settled back to enjoy it over again. When the little white dog stole Hi Judd's supper she shook with laughter. "Oh, dear," she gurgled, "He's funnier than he was the first time!"

* * *

George W. Terwilliger, the Lubin director and writer, is in St. Augustine, Florida, with a special company of Lubin players, headed by Ormi Hawley and Earl Metcalfe, and is building an old Spanish quarter in the ruins of the historic buildings burned in the big fire last year, which will enable the Lubin players to obtain attractive backgrounds for pictures.

* * *

Donald MacDonald has just completed a strong drama, entitled "Bond of Friendship," for the Crown City Film Mfg. Co. of Pasadena, Calif. The cast includes Dorothy Davenport, Rupert Julian, Lee Hill and Benj. Horning. It will be released through Kriterion Service under the Paragon brand of dramas.

* * *

A special company of Selig players, headed by Miss Kathlyn Williams, has been in Panama enacting scenes called for in Rex Beach's story of North and South American life, "The Ne'er-Do-Well." This picture-play is expected to prove a rival in popularity to "The Spoilers."

* * *

A tiny little Miss of about four years, with wonderful dark curls and sparkling eyes, while eating jam and cake in "His Reward," Sydney Ayres' new Powers-Universal drama, looks right at you from the screen—and straightaway your heart is lost. Her name hasn't been brought to light as yet, but it is safe to predict that little Black Eyes will receive many love letters from little swains who see this thrilling drama.

* * *

A delightful scene in the Edison "The Boston Tea Party" is the ball given to the old colonial governor. The old-time minuet is danced with all the graceful dignity of that ceremonious time. The minuet is historically perfect as well as esthetically beautiful.

* * *

With Ralph Ince and Anita Stewart and Earl Williams, Paul Scardon, the popular character artist of the Vitagraph Company, will leave for the South next week to appear in the final scenes of "The Goddess." These three performers make up an extremely strong cast, and "The Goddess" will undoubtedly be one of the Vitagraph's greatest artistic triumphs.

* * *

Another of the famous "Flying A" Light Series has been released in the Mutual program under the title of "In the Twilight." The production was made by Thomas Ricketts and is replete with gorgeous settings, natural and artificial, and embellished with appropriate tints which enhance the artistic value of the pictures. The scenario was written by Marc Edmund Jones.

* * *

Ernest M. Lane, Phil Adler and W. A. Ratz represent the World Film Corporation in the "Hoosier" country. From the way the business is increasing in that territory it is evident that the trio are on the job and ere long will make Indianapolis one of the leading offices in the World Film list.

* * *

The Boston Photo-Play Company, 100 Boyleston Street, Boston, Mass., has secured the exclusive distribution rights for New England for all the future output of The Life Photo Film Corporation.

* * *

A beautiful light effect in which seven mirrors were used to reflect the sun into the darkness of a natural cave is one of the beautiful scenes in "Satan McAllister's Heir," a forthcoming Domino production. The scene depicts Walter Edwards, as McAllister, a cruel rancher, dying after he has been wounded by Indians.

Picture Theaters Projected

BERKELEY, CAL.—Messrs. Beach & Krahn, who conduct the Lorin theater in South Berkeley, have dedicated their new Strand theater. The new house is located on College avenue, near Ashby avenue.

EUREKA, CAL.—P. Roswald of San Francisco has acquired the Imperial theater, formerly conducted by Pettingill & Pettingill. A modern heating and ventilating system will be installed.

GRIDLEY, CAL.—F. Fink is having plans prepared for a handsome new moving picture theater which he will erect here in the early spring.

OAKLAND, CAL.—The Melrose theater is to be remodeled and reopened at an early date.

ROSEVILLE, CAL.—The Dorris theater will be remodeled and enlarged in the near future.

CHICAGO, ILL.—D. Itskovitz, 1142 Washburne avenue, will have alterations made to the stage of his theater.

CHICAGO, ILL.—H. H. Wessell, 25 North Dearborn street, is having plans prepared for a one-story theater and store building.

KEWANEE, ILL.—C. M. Merritt has acquired the Olympia theater.

MT. OLIVE, ILL.—W. H. Klein and Oliver Weidler have converted the Grand Opera House into a moving picture theater. The house will hereafter be known as the Gem.

HAVANA, ILL.—Diamond & Decker have opened a new moving picture theater here. The new house has seating capacity for about 450 persons.

HILLSBORO, ILL.—Thomas O'Dowd, who conducts a moving picture theater at Witt, Ill., has opened a new house in this city.

LOGANSPORT, IND.—Bertha Quimby will expend about $2,500 in remodelling the interior of her moving picture theater.

BOSTON, MASS.—Frank B. Crane, 1272 Dorchester avenue, will build a one-story moving picture theater, to cost $30,000.

NEW BEDFORD, MASS.—Charles Wolf, 207 Court street, has been awarded the contract to erect a two-story moving picture theater, 39 by 105 feet, to cost $12,000, for Jacob Lieder, 25 Weld street.

WEBSTER, MASS.—H. J. Steinberg, Old South building, Boston, is having plans prepared for a one-story moving picture theater, 55 by 120 feet, to cost $40,000.

DETROIT, MICH.—Hugo Scherer, 280 East Jefferson avenue, will erect a one-story moving picture theater, 120 by 128 feet.

OWOSSO, MICH.—Mathew Mauer and Harry Monroe have disposed of the Family theater to A. W. Black and M. U. Ricke. The new owners are planning to make extensive improvements and install a new screen.

MINNEAPOLIS, MINN.—Herman Loss, 1223 Knox avenue, is having plans prepared for a one-story moving picture theater, 82 by 42 feet, to cost $9,000.

PARK RAPIDS, MINN.—S. P. Mace contemplates erecting a one-story modern fireproof moving picture theater here in the early spring.

JEFFERSON CITY, MO.—N. B. Howard, 5899 Delmar avenue, St. Louis, Mo., is preparing plans for a one-story moving picture theater, to cost $20,000.

LAMAR, MO.—The seating capacity of the Bijou theater has been increased by the addition of about 300 opera chairs.

ST. LOUIS, MO.—Charles J. Vollmer, the manager of the Strand theater, is having plans prepared for a large airdome to be erected in the northern part of the city.

ST. LOUIS, MO.—Extensive alterations have been made to the World's Dream theater at 1413 Market street. The house has been renamed the Amuse U.

PHILADELPHIA, PA.—Charles E. Oelschlager is preparing plans for alterations and additions to the moving picture theater at the southwest corner of Point Breeze avenue and Earp street.

PULASKI, TENN.—The capacity of the Best theater has been increased by several hundred additional seats.

GREAT SCOTT!
Think of it, one dozen player slides $1.75.
Sample 15c. Why pay more?
NIAGARA SLIDE COMPANY, Lockport, N. Y.

Why Don't You

Place an attraction at the entrance to your show? Others have and get the nickels both as they come and as they go. Every man, woman and child a possible customer.

An attractive Popcorn Popper always attracts attention, and the pleasing aroma arising from the popping creates an appetite, that nickels are given up with pleasure.

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Kingery Mfg. Company
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Flimflam Film Man Flees

Bert V. Brookhart, Formerly of Reading, Pa., and More Recently Manager of La France's Photoplay Manufacturing Company, of Denver, Has Fled from Scene of His Recent Operations—Is Man of Brilliant Parts and Conducted School of Acting.

By Philadelphia Special Moving Picture World Service.

BERT V. BROOKHART, of Reading, Pa., one-time member of the Sothern-Marlowe Shakespearian Company, and until recently manager of the La France's Photoplay Manufacturing Company, of Denver, Col., has recently fled from the scene of his business operations at Denver. He left behind him a wife dying of tuberculosis, sixty-seven students of picture acting, numerous creditors and a civil suit for $500, in which a stockholder of his company declares that Brookhart induced him to invest in the company on the strength of false pretenses.

Brookhart, who has resided at different times in Reading, New York, Jacksonville, Omaha and San Antonio, has been numbered among the missing for several weeks. The district attorney's office has instituted search for him.

A brilliant man, he came to Denver last September, apparently seeking to better his wife's health. October 19 he opened a studio for training moving picture actors and actresses. One month later, according to Herman Betzler, Brookhart induced him to invest $500 in the company and elected him secretary of the firm, which, he said, was capitalized at $100,000.

Brookhart recently summoned his pupils and told them he would give them a surprise the next day. Among the pupils is said to have been Fay King, cartoonist and wife of Battling Nelson. He gave them a wonderful surprise—he vanished. Each of the pupils paid him $3 per week.

OPERATORS PLANNING A BALL.

Members of the Operators' Motion Picture Union, Local 307, are formulating plans for the next motion picture operators' ball, which will be given some time in the near future. The date selected will be announced later on by the committee.

NEW TIOGA THEATER OPENED.

Tioga possesses Philadelphia's newest motion picture playhouse. It is the modern fire-proof Tioga theater, at Seventeenth and Venange streets, and its doors were thrown open to the public on Saturday evening, January 30. The new theater has a seating capacity of 1,700 and the absolute safety of the patrons is assured at all times. There are over twenty exits to the newest of playhouses and its audience can be discharged into the streets in less than ten minutes.

Architecturally the theater is a worthy addition to the playhouses of the city. Special attention has been directed to the ventilation of the theater by Sauer and Hann, the designers.

The policy of the Tioga theater will be to present the last word in moving pictures. Special concerts will be rendered during intermission by the Tioga Symphony Orchestra. The theater will be under the management of Mark Wilson, who secured Henri Bernstein's drama "Samson" for the opening night.

PICTURES IN READING.

Sketch of a Growing Business—Interesting Observations of Pictures and Audiences.

The popularity of moving pictures in Reading is rapidly increasing. A few years ago the moving picture theaters, with their limited capacity, easily accommodated the patrons of this amusement, while to-day, with the number of houses tripled, all of them are regularly filled to capacity.

No sooner had theaters been established on Penn street when places were opened in the residential sections, and now these latter places have also attained wide popularity. There are now eighteen photoplay houses in this city. These afford an opportunity of viewing more than 80 per cent. of the films manufactured. Few, if any, of the American-made productions are missed, while some of the foreign films are more frequently discarded.

Patrons who follow photoplay closely have their favorite players and class of production. The likes and dislikes of a moving picture theater audience are more varied than in any other sort of amusement. Some prefer dramas, while others like comedies. The management of the local houses exercise every care to present a varied program. While this is not always possible, there is usually one reel of comedy.

The enormous expense connected with producing the multiple reel pictures is said to have compelled the manufacturer to increase the price on the film. This fact has caused some of the exhibitors to raise the price of admission. The output of the manufacturers has increased materially. At the present time about 110 releases are put on the market every week. Nearly 25 per cent. of these are multiple-reel pictures. It is estimated that the average daily attendance at Reading moving picture houses is more than 12,000. The motion picture industry has the record for attendance in the amusement world to-day.

TO STANDARDIZE BOOTHS.

New Jersey Legislature Considering Bill to Provide for a Standard Operator's Booth.

Assemblyman Hammond recently presented a bill in the House of Representatives, at Trenton, N. J., to provide a standard for booths for moving picture machines in theaters, schools or churches. A member from Mercer county introduced another measure to give cities the power to regulate all signs and advertisements and to provide for the licensing of the same.

THEATER ENJOINED FROM SHOWING PICTURE.

Judge Patterson Grants Belmont Amusement Company Injunction Against Locust Theater.

Claiming that its contract had been violated, the Belmont Amusement Company, which operates the Belmont Theatre, on Fifty-second street, above Market, recently obtained from Judge Patterson, in Common Pleas Court No. 1, an injunction restraining the Locust Theatre, Fifty-second and Locust streets, from producing the Box Office Attraction five-reel picture, "Samson."

The court's action was based on a bill in equity filed by the Belmont Amusement Company, which had the right, under a contract entered with the Box Office Attraction Company, Incorporated, lessor of the picture, to show it on the screen of the Belmont Theatre on certain days. Under the contract the Box Office Attraction Company, Incorporated, agreed that the picture would not be leased to any other theater in West Philadelphia before it was displayed at the Belmont.

Notwithstanding the contract in question, the Belmont alleged the Box Office Attraction Company, Incorporated, leased the picture to the Locust theater, to be exhibited on a date which conflicted with the dates already contracted to them.

The Belmont Amusement Company, through Attorney George Q. Horwitz, explained to the satisfaction of the court that should the Locust Theatre be permitted to exhibit the photoplay at its theater first, it would work irreparable injury to the complainant, as it had already been advertised on circulars and printed matter furnished by the defendant company, that the picture was to be shown at the Belmont.

The preliminary injunction is also directed against the Stanley Amusement Company, which acts as the agent of the Box Office Attraction Company in the leasing of pictures to theaters throughout Phildadelphia.

Judge Patterson, after reading the affidavits and petition presented by Attorney Horwitz, decided that it was a case requiring immediate action and he granted the Belmont's petition for the injunction and required the petitioner to enter $1,000 security.

WOMAN'S HOME COMPANION HAS PICTURE DEPARTMENT

Weekly Journal Will Provide Film Comments—Will Attempt List of Best Pictures.

In the current issue of one of the largest women's magazines in the country (Woman's Home Companion), is the announcement that after next month this journal will devote a new department of the paper exclusively to motion pictures.

"In the March issue the Woman's Home Companion will inaugurate a department in which the moving picture theater will be recognized candidly as a powerful, permanent, educational influence in America."

In this department, whose purpose is frankly the encouragement of better films, the editors will present each month the most interesting facts in the development of the moving picture industry, together with definite suggestions as to ways in which the women's clubs of America may work for the betterment of the moving picture theaters in their communities. A selection—constituting perhaps fifty films or less out of five hundred released each month by the better film companies—will be attempted.

FAIRMONT FEATURE FILM TAKES NEW QUARTERS.

The Fairmount Feature Film Company recently took a step in the right direction when it removed to 1304 Vine street, in the heart of the filmdom of Philadelphia. The entire first floor is now occupied by this progressive feature exchange, directly under that of the Universal. In accordance with George Bennethum's plans, every detail has been carefully carried out, and the exhibitors can resume booking as usual. The reception room has been very conveniently located with plenty of room and the offices have been handsomely furnished in golden oak. Many new and novel ideas have been installed, one of which is for the display of posters. This has been so conveniently planned that a dozen different displays can be seen at the same time thereby insuring any exhibitors against loss of time in booking a feature. With the large assortment of production now on hand this is also not a difficult proposition.

OTHER PHILADELPHIA NOTES.

On Tuesday, February 23, 1915, J. Burton Mustin, G. Plantou Middleton and John Blakely applied for the charter of an intended corporation to be called the "Liberty Moving Picture Company," the character and object of which will be to manufacture, buy, sell and lease and otherwise deal in moving pictures, including the printing and developing.

Title has been acquired by Samuel Levick from Harry Bierns to the two-story moving picture theater at 2907 to 2911 North Fifth street, occupying a lot 15 by 100 feet, for a nominal consideration, subject to a mortgage of $18,500. The assessed valuation is $15,000.

Mr. Calehuff, of the Calehuff Supply Company, 1301 Race street, announces that he has installed two of his picture machines in a new moving picture theater opened in Bristol, Pa., by I. Rabinowitz.

The recent inauguration of Governor Brumbaugh, of Pennsylvania, will live in moving pictures and it will not be long before the new governor will be able to witness the spectacle from the standpoint of the man in the audience, if he so desires. At least two sets of films were exposed. Scenes along the route of the parade were snapped, as well as the reviewing stands, sections of the crowd and the taking, by Mr. Brumbaugh, of the oath of office. It is said that one set of the pictures will be sent to the Pan-American Exposition in San Francisco to be made part of the exhibit of the state of Pennsylvania, along with the films of the flag transfer ceremonies last summer, which are already in the hands of the exposition commission.

Churches of five denominations were represented at a union service which was recently held in the Bryn Mawr moving picture theater under the auspices of the Bryn Mawr Federation of Churches. The Rev. S. W. Smith presided. An address was delivered by the Rev. G. Calvert, rector of the Episcopal Church of the Redeemer.

Announcement was recently made in Harrisburg that the new William Penn motion picture theater, Thirteenth street, near Derry, has been leased by Heimbinder and Gold, of Brooklyn, for a period of five years. They will assume management on February 15. The theater was completed by the Bender Brothers, the owners, a few months ago and they started to operate it in October. The firm that has leased this picture house assumed control of the Family Theater, Third and Harris streets, a motion picture house, on December 1, so that the company will now have control of two theaters in Harrisburg.

Lewis M. Swaab, 1327 Vine street, now has the exclusive agency for the Miroroide screen. He also announces a decided lowering of prices for imported carbons by the firm, who have recently received a large consignment from war scarred Europe. It is rumored that two Baird machines are to be sent to Washington.

Mr. and Mrs. William V. Mong recently left Chambersburg, Pa., for Colorado Springs, Colorado, where Mr. Mong will become scenario editor of the Pike's Peak Film Company. Mr. Mong has had long experience in this field of endeavor having been with the Selig scenario department for a number of years.

JOTTINGS FROM LYNCHBURG, VA.

By Julian T. Baber, Special Correspondent of Moving Picture World.

THE patronage at Trenton Theater since Manager Trent decided to discontinue vaudeville and put on the Paramount program indicates that he made a ten-strike with the change. The Trenton is offering a continuous performance and an added feature in a splendid orchestra under the leadership of Leon Taylor.

The Belvedere Theater, Lynchburg's oldest motion picture house, which has always catered to the better class, is now in charge of Guy Barrett, of Washington, D. C. Mr. Barrett has been identified with a number of leading theaters in Washington. It is his intention to completely change the interior of the Belvedere. The side walls are to be decorated, new ceiling lights installed and the seating arrangement changed in such a way as to make for comfort on the part of every patron. Two new machines have been installed and pictures will be shown without intermission. Messrs. William Pratt and Perin Heresy, pianist and drummer respectively, have made a big hit with their musical accompaniments since being engaged by the Belvedere Theatre.

The new National Theater is being supplied with special features from the General program and is drawing good crowds. Pipe organ music is a special feature.

Galesburg Sunday Shows

Narrow-Minded Baptist Minister Stirs Film Men of City by Wild Tongued Sermon Denouncing Pictures Indiscriminately—Recent Candidates for Municipal Offices Challenged on Their Attitude to Sunday Shows—Reply of Exhibitors.

By Frank H. Madison, Special Correspondent of the Moving Picture World.

ONE of the most intemperate sermons ever delivered in an anti-Sunday theater crusade was that of Rev. F. F. R. Miller, pastor of the First Baptist Church at Galesburg. Some extracts follow:

"These devotees of the silver god seek, of course, to soften their attack on Galesburg's Sunday by promising to exhibit 'sacred' pictures. If there are any pictures from which we should pray to be delivered it is those called 'sacred.' They are so inaccurate, such glaring misrepresentations of Biblical fact, so crudely acted, wanting bothing in conviction and sincerity, even blasphemous in their representations of our Saviour, they are worthless and misleading. The promise to put on 'sacred' pictures is simply a bait to capture the attention of Christian people. Dr. Petrie says of the efforts of the Pathe company to make religious pictures: 'Such efforts to depict the life of Jesus must always fail, as the movies cannot convey religious convictions nor edify the soul.'

"I believe it ought to be tested in the courts as to whether an open Sunday is a question of public policy within the meaning of the law, and therefore a proper question to be placed upon the ballot."

Exhibitors were promised courteous treatment if they wished to give their arguments from the pulpit. Candidates for municipal offices were challenged as to their stand on the Sunday show.

"It is the aim, based on selfishness and the low desire to make money that has caused these people to petition," said the Emmanuel M. E. Church and Sunday school in a resolution against Sunday shows.

The exhibitors made the following statement:

"The motion picture people of Galesburg are being placed in a false light before the public. Because these people, yielding to the clamor of the theater-going public, are making efforts to let the public decide whether the 'movies' should run on Sunday, certain opponents are calling them all sorts of names, making base charges and intolerable insinuations.

"These picture men are not base wretches, murderers, white-slavers or bootleggers. They are plain, ordinary, every-day citizens who pay taxes and obey the laws. They did not try to sneak anything over on anyone. They simply asked that the public show whether it wanted Sunday movies or not.

"No campaign will be made to bring about the Sunday opening. The matter is in the hands of the people and their decision will be final. The public, rather than a few opponents of Sunday opening, should decide this matter.

"The question of Sunday amusements is not for political candidates to settle. It is not for a handful to decide. It is for the people to decide.

"The accusation that among the pictures shown in Galesburg are scenes of murder, rapine, robbery, assault and such acts —the charges are absurd."

INVESTIGATING PICTURE SHOWS

Activities of the Drama League at Jacksonville may include the motion picture shows of the city. Prof. J. G. Ames of Illinois College and Miss Mary Anderson of the faculty of the Illinois Woman's College were appointed to investigate this phase of amusements.

ADVANCE PRICES IN DIXON.

Increased film rentals and the higher cost of carbons are given as reasons for the raised admission prices in Dixon. Effective February 1 the Dixon opera house and the Princess theater advanced to ten cents and the Family theater will get ten cents the first three nights each week and ten and twenty cents the last four.

MORE ILLINOIS NOTES.

Griffin & Schatterman have taken over the Grand theater at Moline, which has been operated by Leu & Keeping.

In Genoa there is no such day as Wednesday, according to a local paper. It is known as "Petey Wales Day," a tribute to the enterprising Northern Illinois exhibitor.

The Mutual Film corporation of Illinois, with headquarters at Chicago, has filed notice with the secretary of state at Springfield that it has changed its name to the Keystone Film corporation of Illinois.

The Canton (Ill.) Register gives a Fulton county picnic February 22 at Los Angeles, Cal. Last year the paper had the event filmed. This year the Hearst-Selig Weekly made arrangements to take the picture, which will be shown in Illinois and California houses.

The Princess theater at Fifth street and Capitol avenue, in Springfield, has changed hands and has been renamed the Empress. Sprague Green of Fort Wayne, Ind., is the new manager and part owner.

The Amuse-U company has overhauled the opera house at Carbondale and has opened a moving picture show.

Manager Windt's new picture show in the Eggler building at Dundee was slated to open February 15 with a free show for children. Manager Cook of the Crystal, on Main street in Dundee, has been getting ready for the opening of his new house.

Merchants' matinees are given every Saturday afternoon at the Princess theater for patrons of Wyoming business men.

The Three Bees company at La Rose had a free show of the M. W. A. films.

The Northern Illinois Amusement company of Chicago has been incorporated with capital stock of $7,000 to do an amusement and exhibition business. The incorporators are George H. Kennedy, George T. Porter and Ora D. Bebb.

"From the Manger to the Cross" was shown at the Gem in Atlanta for the local guild organ fund.

The Grand theater at Morris has introduced amateur nights.

The Rockford Motion Picture parlor at Rockford has been re-opened under new management.

J. W. Askew, a Kankakee druggist, has leased the Remington theater there for three months, with a renewal option. C. R. Collins will have charge of the projection.

Ross Miller is the new pianist at the Star in St. Charles.

BRIEF NOTES FROM SOUTHWEST.

By the Midwest Special Moving Picture World News Service.

THE Leader theater, 2211 Market street, Galveston, Tex., changed its name to the Rex. Coupons admitted ladies free the first night after the re-christening.

Members of the Arkansas state legislature were guests of the University of Arkansas at a special show at the Royal theater in Little Rock when the films exploiting the school were shown.

J. E. Williams and J. O. Taylor of the Texas Good Roads Association recently were at El Paso, Tex., filming that highway for future publicity work.

C. L. and E. C. London have opened the new Queen theater in Central hall at Edmond, Okla.

Street & McCall have been making plans for remodeling a building in Cushing, Okla., into a moving picture theater.

Film on Passenger Trains

Pittsburgh Railroad Officials Lay Down Rules Against Carrying of Film by Passengers—Result of Chicago & Northwestern Fire—No Danger with Well Packed Films, but Carriers Are Often Careless.

By Pittsburgh Special Moving Picture World Service.

LOCAL motion picture men who receive films daily from different railroad points, are greatly interested in the latest action of the Pennsylvania railroad to effect more stringent enforcement of the law relative to carrying picture films on passenger trains.

There has been no complaint or violation as far as the safeguard in shipping the films by express and checked baggage is concerned, but the recent explosion of a film carried by a passenger resulting in the loss of two lives near Chicago, Ill., has caused circulars to be sent to the passenger and station officials asking for the exercise of more care in allowing the films to be carried.

It is understood by the railroad officials that the greatest danger lies not in the carriage of the films in baggage or express cars, as the law covering packing is generally complied with in these cases. Passengers, however, whose habits as messengers for picture shows, has been to carry films with them on trains without taking precautions against accidents, will be more carefully watched in the future. The law provides that no passenger is allowed to take a film on a train or even inside a station unless it is packed in metal container, properly marked outside and declared to the railroad agent. Persons carrying films in packages not properly provided against danger will be arrested. The Pennsylvania railroad has also made a regulation against the checking of a film under any circumstance in a parcel checking room.

WILL BUILD NEW THEATER.

A $20,000 moving picture theater will be built at once on the H. J. Heinz lot, at the forks of the road, Penn avenue and Thirty-fourth street, Pittsburgh, Pa. The owner will erect the building for a client. The building will supplant a signboard, the size of the lot being 50x100 feet. The seating capacity of this theater will be 1,000.

PICTURES OF PENNSYLVANIA'S INDUSTRIAL PROGRESS.

Films for Panama Exposition Shown—Some Fine Views of Pittsburgh.

Motion pictures showing the civic, industrial and educational progress of Pennsylvania, which are to be exhibited in the Pennsylvania state building at the Panama-Pacific Exposition, San Francisco, were given a press view in a Fifth avenue theater Monday, February 8, before city officials, members of trade organizations and newspaper men. Immediately after they were shown they were shipped to the Pennsylvania Exposition Commission to be incorporated in the state exhibit.

In the Pittsburg section there is more than 1,200 feet of film, which has been made during the past three months under the direction of the Pittsburgh Industrial Development Commission. This is the first time comprehensive motion views of Pittsburgh have been made and the result is a complete series of pictures illustrating the history of Pittsburgh from a pioneer outpost to a municipality of metropolitan importance, the growth of its industries, the development of its transportation facilities and the superior attainments reached by its institutions being depicted in graphic style.

The exhibition opens with a motion picture view of "Pittsburgh in 1758," showing the forks of the Ohio and the ramparts of Fort Duquesne. This is followed by a remarkable panorama taken from Monument hill, Northside; a view from Herron hill, showing the civic center at Schenley Farms; the Floomfield and the East End residence districts. Downtown scenes are shown from Mt. Washington and from the tops of office buildings. Familiar scenes introducing the coal and gas industry follow, with pictures of coal fleets.

Every phase of the iron and steel industry is given a place on the film. The wealth of Pittsburgh is shown by charts giving financial statistics, comparison of tonnage figures and the magnitude of the value of Pittsburgh manufactured products. The parks and boulevards, schools, churches and residences constitute an important feature of the exhibition. Considerable space is devoted to views of the Carnegie Institute, Memorial hall, the University of Pittsburgh, the Carnegie Institute of Technology, the Allegheny county court house from the new city hall site and the residence sections in various parts of the city.

A SOCIALISTIC PICTURE FILLS LYCEUM AT PITTSBURGH.

The Socialist drama of industrial life, "From Dusk to Dawn," was exhibited in the Lyceum theater, Sixth avenue, Pittsburgh, Pa., Sunday afternoon, February 7, to a packed house. Hundreds of persons were unable to gain admittance to the theater, and there was some confusion in seating the clamoring crowd which stormed the doors. The lobby was crowded to suffocation half an hour before the doors were open. Good order was maintained despite the pressure of people, and there was no trouble from the police interfering with the Sunday showing of pictures.

William J. Van Essen presided and delivered a brief introductory address. It was announced that owing to the illness of James Larkin, the Irish revolutionary leader, the address scheduled for Sunday afternoon, the 13th, was indefinitely postponed. Instead, the people of Pittsburgh got another chance to visit this theater on Sunday to see the repetition of the motion picture, "The Lost Paradise."

Sunday afternoon, February 21, Irwin S. Tucker, of Chicago, with the aid of motion pictures, will lecture on "Socialism and the Family." He will be followed February 28 by Fred D. Warren, former editor of The Appeal to Reason, on "The Power of the Press."

HUNT DROWNED MEN WITH SLIDES IN THEATER.

The Department of Public Safety, Pittsburgh, Pa., recently placed an order for one hundred slides to be made by the Pittsburgh Commercial Motion Picture Company, which offer a $500 reward for the recovery of each of the bodies of Thomas Mooney, William F. Neehaus and Robert M. Oliver. On January 13 these three young men were drowned in the Monongahela river at the Smithfield street bridge, Pittsburgh. These slides have been sent to all the motion picture houses in the towns along the Ohio river to be shown to the public.

OTHER PITTSBURGH NOTES.

The value of pictures as an aid in explaining safety appliances and the avoidance of accidents was the substance of an address delivered last week in Thaw hall, University of Pittsburgh, by J. D. Ayres, safety superintendent of the McKeesport plant of the National Tube Company. Mr. Ayres said that the limitations in the vocabulary of many workmen often mean that printed instructions are wasted effort, but that motion pictures at once had their attention and carry home the idea that is intended.

J. A. Hardy has taken over the Comet theater, Ohio street, Northside, Pittsburgh, Pa. Mr. Hardy will make some decided improvements in this house.

Mr. Bender, proprietor of the West End theater, Pittsburgh, Pa., has installed a Marquette automatic piano.

A moving picture lecture on the manufacture of automobiles was given by Prof. H. E. Dyche of the University of Pittsburgh in the East Liberty Y. M. C. A. last week. The lecture was free and the public was invited.

A. A. Weiland, who handles the Alliance program in Pittsburgh, has completed arrangements for establishing a branch office in Cleveland, Ohio. He has secured a location in the Flatiron building.

A. Minsky, of the Star theater, Wylie avenue, Pittsburgh, Pa., has announced that he will discontinue vaudeville and will hereafter show moving pictures exclusively.

Charles Cochard, a former Pittsburgh manager, recently wrote Charles Seltzer that he is now in Los Angeles, Cal., and expects to take charge of a film concern here soon.

The Pastime theater, Market street, Pittsburgh, Pa., recently installed a Seeburg Motion Picture Player, Style S, and is reported to be giving great satisfaction to the management.

Messrs. Bender and Williams, of the Colonial theater, Troy Hill, Pittsburgh, Pa., are rebuilding their house.

James Delves, state secretary of the Motion Picture Exhibitors' League, is enthusiastic over the results of the convention held in Harrisburg recently. It is the intention of the local organization to amalgamate with the national association as soon as matters can be arranged.

Manager France of the film department of the Feature Film & Calcium Light Company, Pittsburgh, Pa., reports that "The Master Key" is booked solid until the first of April.

The William Penn theater in McKeesport, Pa., recently installed a Seeburg Motion Picture Player, Style H, from the Seltzer Automatic Music Company of Pittsburgh.

J. S. Stewart, proprietor of the Grand theater, Huntington, Pa., has ordered a new Powers 6-A machine, motor driven, with Gundlach lenses, at the Feature Film & Calcium Light Company. The New Opera House, at Clearfield, Pa., also has purchased a similar outfit.

The moving picture shows in Ellwood City, Pa., have adopted the eight-reel plan. The Savoy and the Majestic, both are showing eight reels lately.

The suffrage film, "Your Girl and Mine," was shown at the Columbia theater, Erie, Pa., last week, under the auspices of the Erie Equal Suffrage Society.

With the consent of the imperial German government, official motion pictures of the German side of the European war were shown in the Schenley theater, Pittsburgh, Pa., last week, with four performances daily. These scenes embrace a long period of the war, beginning with Emperor William's reading of the declaration of war to his people from the imperial palace and covering actual hostilities throughout the struggle and up to within the last two weeks. Later pictures are being added daily to this record of the German soldiers.

Manager of the United Service of Pittsburgh, Harry A. Lande, reports a big interest in this firm's daily service and states that the following theaters took on their service during the past week: Broadway, McKees Rocks; Garfield, East Ohio street, Pittsburgh; Star, Wilmerding; While Away, Federal street, Pittsburgh; Lyric, Windber, and Grand, Johnstown, all in Pennsylvania.

J. B. Gallagher, of Freemansburg, Pa., who for several months has been supervising renovations in the auditorium of Fraternity hall, which he will convert into a motion picture theater, has that place nearly finished.

The Motion Picture Exhibitor

NOTICE:—Every Exhibitor should read and sign this, whether member of the League or not.

Where Do You Want the Convention?

National League President Pearce Asks All Exhibitors to Help Select the Place of Meeting.

IN THE present administration of the Motion Picture Exhibitors' League of America, the opinion of every exhibitor in the United States is of value—is wanted—and National President Pearce is asking for it here!

Preparations for the next annual convention are already under way. A city must be chosen. This city must be one that meets the approval of the greatest numbers. Without your definitely expressed view on the point, it is impossible to decide on a city to suit the majority, hence President Pearce wants both League members, and non-members, so long as you're an exhibitor, to express yourself by means of the coupon attached hereto, and MAIL TO HIM TODAY!

This is the psychological moment for us to "put across" the strongest, solidly-welded organization our League has ever had the opportunity to become! Many things have made this the time to put on pressure, i. e., the extremely harmonious conditions of all interests enjoyed at present; the fight on the war tax at Washington; the adverse legislation that has been enacted and forced in various States. These are all contributory factors toward convincing every exhibitor that they should become a member of the League. We've the "big chance" right now! Let's strike while "the iron is hot" and have the sort of League we've all wished for—powerful enough to get what it wants for all its members, influential enough to demand and attain every honorable thing it may deem well to have.

A Different Sort of Convention—that's what this one's going to be! Don't forget that! it's mighty important! Conducted strictly along business lines; avoiding the dissension and wrangling that only retards progress and putting the loud pedal on every helpful influence that will make this Convention one worth holding and one worth you taking your time to attend.

Displays that tell something; a thousand hints and suggestions that are worth money to you; information galore that you can take back home, turn to the increase of your own personal business, benefit by, profit by and result in increased profits for your own personal purse! That's the sort of Convention this is going to be—the very best the League ever had anything to do with!

Where shall we hold it? That's the important thing! We won't know what you think till you tell us and we just care enough about what you think to furnish the coupon for your convenience. Your opinion is valuable in deciding this city. Prompt results mean prompt action. Tomorrow you may be busy, and forget—and we can't list your good intentions.

Don't run the chance of overlooking it, but FILL OUT NOW THIS COUPON and mail it to National President Pearce. You'll be doing a good thing for yourself—a good thing for the League—and we'd appreciate your interest.

The "all for one, and one for all" policy was never more timely than right here in this. Get on record. We'll appreciate your opinion—and most important of all, DO IT TODAY!

MARION S. PEARCE,
National President,
Motion Picture Exhibitors' League of America.

The following are a few cities suggested as suitable for the next National Convention: Put cross mark opposite the one that meets with your approval.

San Francisco..	☐	New York.....	☐
Atlantic City....	☐	Detroit	☐
Pittsburgh	☐	Chicago	☐

Write your choice on this line if not included in above.

.....

Name .....

Address .....

After filling out the above mail immediately to Marion S. Pearce, National President, Victoria Theatre Bldg., Baltimore, Md.

Supply Houses Fleeced

San Francisco Supply Houses Recently Bilked by Irresponsible Concern Operating a Picture Actors' School—Were Given Printing Work, but Payment Was a Check Only—Schemers Hoped to Book Amateur Film—How It Was Worked.

By T. A. Church, Special Correspondent of Moving Picture World.

SEVERAL San Francisco supply houses and concerns engaged in film developing and printing work have filed complaints in regard to the treatment accorded them by a firm operating a school for the training of motion picture talent at Oakland, Cal. One prominent firm has been fleeced out of $136 and it has since developed that several others have had a similar experience. The methods of the so-called school are well illustrated by the experience of the firm losing the amount stated. A few days ago a representative of the school called and left a roll of film to be developed. The work was completed and accepted after a screen examination of the print and the bill paid by check. The next day another roll was brought in and to get the print out in the time specified it was necessary to work a force on Sunday. The work was accepted and paid for by check and shortly afterward the two prints were returned by express and the checks came back with the notice that payment on them had been stopped. A notice was sent that the work proved to be inferior and could not be accepted. It later developed that the managers of the school had taken the prints to a number of leading houses around the Bay and attempted to secure bookings, but had not been able to secure any, owing to the amateurish character of the acting, which had been done by beginners. Supply houses are being notified to be on the lookout, as a number have already had unsatisfactory experience with the promoters of fly-by-night schools.

SELZNICK AND SEELYE VISIT PANAMA-PACIFIC EXPOSITION

World Film Corporation Magnates Enthusiastic Over Exposition and Coast Shows and Methods.

General Manager Selznick, of the World Film Corporation, was a visitor in San Francisco during the first week in February, coming by way of the Northwest. He spent several days in this city making a close study of business conditions and in inspecting the local branch, which is considered one of the most important in the chain of twenty-six in this country. While here he visited the grounds of the Panama-Pacific International Exposition and was so impressed with the immensity, beauty and education possibilities of the great fair that he advises all who possibly can to come and enjoy the greatest exposition in history. Mr. Selznick instructed his branch managers to have this advice printed on slides and thrown on the screens of theaters throughout the country.

While here Mr. Selznick and C. R. Seelye, of the sales department of the company, were the guests of James Keane, president of the United Keanograph Company, at a luncheon in a prominent cafe, and other guests being stockholders of the producing concern.

Mr. Selznick was much impressed on his recent visit by the manner in which Coast exhibitors take hold of the very latest ideas for carrying on the moving picture business and declared that in this respect they are ahead of the rank and file of exhibitors in the east and middle west. He said: "I came west with the expectation of showing you people something about the motion picture game, but I find that there is nothing I can show you. Your advertising methods are superior to those in the east; your picture houses are more attractive; your lobbies look better and your whole appearance bespeaks good times."

Mr. C. R. Seelye, of the sales department, said that the newspaper and billboard campaigns carried on here would be a revelation to most eastern exhibitors and could be imitated with profit. Moving picture houses in this territory are much more generally patronized than they are in the east and middle west, that is, a much greater percentage of the population attend amusement places of this kind each week. "At San Francisco I find that fifty percent. of the population, men, women and children, attend moving picture shows each week, and other Coast cities show an attendance in proportion. I spent three days in Seattle and will spend seven days in San Francisco and three days at Los Angeles in making a study of the methods employed by leading exhibitors."

NEW COMPANY INCORPORATED.

The Crescent Amusement Company has been incorporated at Los Angeles, Cal., with a capital stock of $500,000 by T. J. Quinn, S. H. Friedlander, M. Hertz, B. Shaw and S. E. Whitney.

OPERATORS' UNION BALL.

The Moving Picture Operators' Union of Oakland held a grand ball in that city on the evening of February 6th that was widely attended, many coming from San Francisco to join in the festivities. The event was well advertised throughout Alameda County by attractive screen announcements in the leading theaters and by billboard posters.

SAN FRANCISCO BRIEFS.

Herman Wobber, of the Progressive Motion Picture Company, has returned from a hurried business trip to New York, having made the round trip in twelve days.

Motiograph projection machines have been installed in the Sunset theater erected on the Exposition grounds by the Southern Pacific Company, also for the Hawaiian Promotion Committee in the Hawaiian Building, and in the Illinois Building.

C. M. Connors, an operator at the New theater on Polk street, has made an improvement on the shutter on the Motiograph machine used that is attracting considerable attention locally, the leading feature of which is the increased illumination secured.

Wells, Fargo & Co. have received a Powers No. 6A Cameragraph from the New York office, and will install this in a theater that has been set up in the Transportation building on the Exposition grounds. A large amount of film of an educational character has also been received.

The Peninsula theater, located near the county line, which was badly damaged by fire a short time ago, was completely wrecked last week by a heavy wind storm.

The moving picture exhibit of the Pennsylvania lines at the Exposition will be in charge of "Doc" Bennett. Two Edison machines have been installed.

Jesse Goldberg, of the Life Photo Film company, is on the Coast on a business trip.

Sol L. Lesser, president of the Golden Gate Film Exchange, Inc., has left for New York to secure feature films and will be absent for several weeks. The business will be under the direction of M. Calmy during his absence.

The management of the Portola theater has broken away from its regular custom and has extended the engagement of "A Fool There Was" to a second week run to accommodate the crowds that could not be cared for during the first week.

The Tivoli Cafe on Pacific street is again showing moving pictures, there having been a call for this class of entertainment.

The Alcazar theater is to be devoted to moving pictures early in March when "The Clansman" is to be featured there at prices ranging from 25 cents to $1.

The Moving Picture Operators' Union of San Francisco has been supplied with several machines by manufacturers and these are now being rented out with operators. The Savoy theater was furnished with an outfit during the recent engagement of "Ten Nights in a Bar-room" and the German war pictures.

Frank Smith, a well known operator employed at the Empire theater, and for a time in the employ of George Kleine Attractions, was the victim recently of a miscreant who is operating here much after the fashion of the well-known Jack the Ripper. He was slashed about the face and body at the doorway of his home and was so severely injured that he will not be able to attend to his duties for several months. Other persons have been injured in the same fashion of late.

The Union theater at Twenty-third avenue and East Fourteenth street, Oakland, Cal., has been sold to W. A. Tremp.

George Schlessinger, formerly of Susanville, Cal., is now owner of a one-half interest in the Pastime theater at Fresno, Cal.

F. O. Little and E. L. McMurray, of Los Angeles, Cal., have secured a lease on a building at El Secundo, Cal., and will open a moving picture house.

Franklin B. Conway of Mill Valley and Joseph P. Hayes of Camp Tamaplias have opened a moving picture theater at La Verne, Cal., known as the Tamalpias theater. Entertainments will be given on Wednesday and Saturday evenings.

The new management of the Star theater at Colusa, Cal., has purchased a new Powers No. 6A Cameragraph and has installed new seats throughout, as well as making other changes. The house was formerly known as the Criterion.

Al Smith, who conducts a moving picture house at Lakeview, Cal., recently showed "The Spoilers" at the Orpheum at Altauras to large audiences.

A. B. Jones, formerly of Shelbyville, Tenn., has leased the old Music Hall at Dinuba, Cal., and has opened a moving picture theater.

C. C. Kaufman, of the Gem theater, Colusa, Cal., recently made a trip to San Francisco and while there purchased a new projection machine. A new screen has been installed and next summer the theater will be enlarged.

IOWA STATE COLLEGE UNDERTAKES FILM CIRCUIT.

By the Midwest Special Moving Picture World News Service.

WISCONSIN'S example in furnishing films to the schools of the state will be followed to a certain extent by the Iowa State College at Ames. The films will lay stress upon the value of a course in the engineering department, showing industrial processes and, in story form, the advantages of higher education along industrial lines.

High schools, especially in Iowa cities, are urged to provide themselves with projection apparatus. A circuit will be made up of those so equipped. Machines will be loaned to schools which possess none, the transportation charges to be paid by the borrower.

IOWA ITEMS.

J. C. Collins has sold the Cozy theater at Bellevue to James M. Dowdel of Muscatine and has purchased a moving picture house in Los Angeles, Cal.

The Creston Amusement company has sold the Gem theater at Creston to L. W. Hurlburt & Son who have moved the show to a new location.

Manager Moreland, re-opening the Empire at Storm Lake after his recent fire, plans to use fifty reels a week.

Don Scroggin has opened a three-nights-a-week show at Portsmouth.

A new show has been started at Knoxville by M. Osman of Montezuma.

Ed Killion of Algona has been contemplating the purchase of a moving picture house in Iowa or Minnesota.

LIGHT IN ALABAMA.

Authorities in Birmingham Told How Valuable in a Community Are Good Sunday Pictures.

By the Midwest Special Moving Picture World News Service.

THE operation of moving picture shows in Birmingham, Ala., one Sunday for the benefit of the unemployed is believed to have strengthened the cause of those fighting for a permit to show censored pictures regularly on Sunday. A petition by twelve operators was filed with the city commission. Doctors Fielder and Walker, speaking before the board, favored the shows. Commissioner A. O. Lane said the patronage at the benefit shows left no doubt that the people wanted seven-day shows. He said he had made inquiries among young men, given to patronizing less beneficial places on Sunday and found that the benefit to them alone would be of inestimable value. The Pastors' Union has gone on record against the move. A local editor comes out: "We hold that there is no more harm in seeing a funny moving picture than it is to read the comic section of the Sunday pictures. You, who object, explain the difference if you can."

LUMBER FILMS.

Moving picture theaters will be used by the new Southern Pine Association to urge the desirability of that construction material. At the recent meeting in New Orleans, La., when the organization was formally launched, it was planned that one of the divisions of the advertising and publicity department should be: "Moving Picture Exchange of Southern Lumber Conditions."

SHOWS LIFE AT WOMEN'S COLLEGE.

School life at the Florida State College for Women, at Tallahassee, Fla., is shown in the film, "Our College Girl," recently made by C. L. Chester, Inc., of New York.

OTHER ITEMS FROM SOUTH.

The Auditorium at Atlanta, Ga., has been running moving pictures on Sundays to raise a fund to take the local artillery to the San Francisco fair.

Frank Westfall is now in full control of the New Dixie theater at Kissimmee, Fla. This house will play pictures and vaudeville.

The Diamond and Belevedere theaters at Tuscaloosa, Ala., have increased their shows from three to four reels.

The Colonial theater on Magnolia avenue in Daytona, Fla., conducted by C. E. Johnson, was closed on a writ of attachment issued by Mrs. Katherine S. Smith, who claimed that the sum of $625 was due for rent of the building.

Charles F. Morfott, who recently opened the Vaudette theater at Griffin, Ga., has been giving four reels of pictures and some vaudeville for five and ten cents.

W. W. White has been making arrangements to open the Mutual theater in the Alexander building at Commerce, Ga.

George B. Wallace, of Tampa, Fla., announced that he would erect a motion picture and vaudeville theater building seating 600 at Manatee and Fairview avenues in that city.

William F. Howell is new lessee of the Bijou at Pensacola, Fla. Five reels will be given for five and ten cents.

W. S. Veal has taken over the management of the Ideal theater at Conyers, Ga.

Mr. and Mrs. H. Law Davis have purchased the Bonita theater at Carrollton, Ga.

J. M. Meffert bought the Temple theater at Ocala, Fla. He had an agreement to resell to E. C. Bennett, who has been managing the house, and Charles H. Lloyd, and it was sold again.

W. J. Wooten's canvas Airdome picture show at Shelby, Miss., was destroyed by fire.

The new Star theater at Leesburg, Fla., was opened early in February

Club Chooses Quarters

Jacksonville's Newly Formed Theatrical Club About to Open Permanent Home—Finely Appointed Rooms—Theatrical Folk and Business Men Comprise Membership—Transient Actors in Jacksonville Welcome—Officers Elected.

By Leon Louiso, Special Correspondent of Moving Picture World.

THE Theatrical Club, the new organization in Jacksonville, has taken quarters and its home is the scene of busy workers. The club's quarters are in the center of the city, and the theatrical district, at the southeast corner of Laura and Adams streets. Under the personal supervision of Mr. C. K. Rettick, to whom much credit is due for the rapid advancement of the work, the two floors of the building are undergoing changes and improvements which will soon put the quarters into condition for the installation of the furnishings.

The quarters will include a reading-room, a library, a billiard room, ladies' parlor, cafe, buffet and a ballroom. The woodwork is being done in cherry finish, with light walls. Electric chandeliers and brackets will furnish the lighting.

Mr. Rettick, seeing the need for an organization, with quarters of this kind, interested local men and eventually the project became a realization. The club is open to members of the theatrical profession and persons in business allied with it. A part of the membership include local business men. Managers of local theaters are boosting the proposition as are many of the hotel men of the city. The organization is backed by many active and important people and its success is assured. It is open to the use of all transient members of the theatrical profession and they are urgently invited to make it their headquarters while in the city.

On the committee in charge of the opening night's program is Mr. Guy Coombs, of the local Kalem studio; Mr. A. D. Hotaling, of the Lubin studio, and Mr. Chas. A. Leach, Jr., manager of the Orpheum vaudeville theater, who will invite members of his bill for that week to assist.

The officers of the organization are headed by Mr. George Mason, manager of the Mason Hotel and originator of the Florida movement for a State Fair in Jacksonville, as president; Mr. W. L. Whitehead, manager of the Savoy motion picture theater, vice-president; Mr. Chas. A. Leach, Jr., secretary-treasurer. The board of governors consists of D. J. Prince, C. F. Rettick, L. A. Mitchell, Chas. A. Leach, Jr., and Harvey Carmen, chief clerk of the Seminole Hotel. Mr. C. F. Rettick will be the manager of the club.

OTHER JACKSONVILLE NEWS.

C. Carl Smith, manager of the Republic theater, has returned from Atlanta, Ga., where he has made arrangements for bookings for the theater. The policy has been changed from Universal to four days of features, and three days a week of mixed program. The regular picture program will be supplemented by an added attraction consisting of a novelty entertaining act. The present act is the "Four Musical Cates." Following, in two weeks, Walter Geary, late of the Pink Lady company, will be the added attraction for two weeks.

P. A. Engler, traveling representative of the Atlanta Ga., office of the General Film company, was in the city recently. He called on some exhibitors on the East Coast and reported that business was good.

The Imperial theater is making preparations for a complete new interior decoration. Hugo Oliver, tenor, is the present added number. He is pleasing the patrons who enjoy good singing.

The Grand recently played "Your Girl and Mine" and the assistance of local suffragist sympathizers in selling tickets helped business.

"The Exploits of Elaine" are taking well and are considered by some as one of the best of the serials pictures.

The Prince is entertaining big crowds with pictures of the Paramount service.

STUDIO NOTES.

The Peerless company, under direction of Director O. A. C. Lund, finished some scenes at their specially constructed oil well settings at McGoits Creek. The climax of the scenes at this location was at the burning of the oil wells and derricks.

A photographer, John Spotswood, from a local newspaper, the Times-Union, took some "shots" of the oil well fire and some of these were used in the Sunday edition, Feb. 7, together with a story about the Peerless company.

F. J. Marion, secretary-treasurer of the Kalem Company, is spending a few weeks with his family at their home, which they have taken for the present on Riverside avenue. He will return to New York in a week or two.

Miss Ruth Snow of the Kalem studio has left for Boston, having sailed on the "Mohawk." She will likely remain there for the rest of the winter for a visit with relatives.

NEBRASKA NEWS LETTER.

By the Midwest Special Moving Picture World News Service.

ALTHOUGH the present lease make the project still two years away, plans for a large, exclusive motion picture theater on a site on Farnam street in Omaha, just purchased by Jacob E. Schlank of the Hipp have been made. A frontage of 137 feet has been secured and a theater and business building costing about $300,000 is contemplated. The theater proper will seat about 2,000, and Schlank himself will operate it.

Coursin Brothers of Omaha have purchased the Joy theater at Florence from Joseph Lyons.

F. Van Valkenburg has sold the Palm moving picture theater at Rulo to L. Roycroft.

No one was hurt in a film fire scare at the Elite theater at Fourteenth and Douglas streets in Omaha.

M. G. Campau has been making arrangements to erect an opera house in Oconto.

MICHIGAN NEWS ITEMS.

By the Midwest Special Moving Picture World News Service.

D. R. Salisbury of Owosso has leased the Serr building at Corruna for use as a moving picture theater.

"The New Franklin March" was played for the first time by the orchestra at the dedication of the new Franklin theater in Saginaw. "The Spy" was the moving picture feature in connection with the vaudeville bill.

The North Saginaw Amusement company which will erect a moving picture theater and office building on West Genesee avenue has elected W. F. Hemmeter president, W. A. Schmeck secretary, W. H. Miller treasurer and H. A. Otto, E. A. Snow, E. Schust, Dr. A. V. Linton, James Bagley and William Mertz directors.

The Lyric at Ishpeming, now under new management, has cut matinee prices to five cents for all. Profit-sharing coupons worth one cent each are given with regular tickets.

A new moving picture theater has been opened in the Paul Vettere building at Leslie.

"Tillie's Punctured Romance" did a bigger business at the Family than the management expected. For laughing purposes it certainly "kills all signs of the blues."

Pictures and Politics

In the Northwest Experiences of Picture Men with State and Municipal Regulations Vary from the Best Possible Conditions in Tacoma to Irritating State of Affairs in South Dakota Where Law May Forbid Cigarette Smoking in Pictures.

By Frank H. Madison, Special Correspondent Moving Picture World.

EXHIBITORS in the Northwest will be, to a certain extent, on the defensive as the result of their precipitation into state and county affairs.

The bill introduced into the lower house of the North Dakota Legislature providing for a state board of censors has some friends among the newspaper publishers. One paper not only advocates the passage of the bill, but would bar all films showing the smoking of cigarettes, inasmuch as smoking in this form is prohibited.

Operators in Seattle, Wash., asked the city council to pass an ordinance which would circumscribe the hours worked by any operator and also would touch upon safety conditions in the theaters. A board of examiners is proposed, each operator passing to pay a registration fee of $2.50 and $1.00 for each year thereafter. It would be illegal, under the measure to require an operator to work more than six and a half hours without relief and to work more than eight hours in twenty-four.

Instructions were given to four moving picture theater proprietors in Couer D'Alene, Idaho, to cut more exits, to widen the aisles and the spaces between the seats. This was after an inspection by the police and fire chiefs.

The Social Service Board of Tacoma, Wash., has given the exhibitors there a clean bill of health. The inspectors for the Board found the managers willing to show good pictures and stated that one had eliminated part of a reel deemed objectionable. "Many films have worse titles than views," said Mrs. W. H. Udall. "Of course there are many suggestive pictures that we cannot order stopped."

E. B. Parks, a member of the city council at Eugene, Ore., prophesies that the matter of Sunday theaters will be a live issue in that city before long. That the exhibitors will have a strong champion is evidenced by his statement: "Eugene is losing $2,500 or $3,000 a month that it might have if it were not for its closed picture shows. I know of Junction City people who go regularly to Albany on Saturday night to spend Sunday. The traveling men begin leaving Friday and Saturday. We're driving people away from Eugene. Other cities in Western Oregon have their picture show open on Sunday and they're just as clean towns as Eugene is. There is no more wrong in sitting down to see a good picture than to take my machine and spend the day on the banks of the McKenzie.

IS NATIONAL CENSOR BOARD GROWING CARELESS?

Seattle's Local Board Thinks Picture Should Have Been Cut by New York Body.

Is the National Board of Censorship getting tired of its job and growing careless? A member of the local board in Seattle, Wash., has his suspicions. The Seattle board had almost barred "A Fool There Was," which was booked for the Alhambra, but passed it after quite a little trimming. Regarding this film Dr. Arthur R. Proelss, a board member, is quoted: "The film was bad enough when we got through with it, although artistic and interesting. I do not understand how it got past the National Board. That body is composed of a hundred and fifty professional men and educators who serve without pay. Many of them are among the biggest men in New York. As a rule they are pretty careful, but several films have made their appearance lately which, in my opinion, should have been suppressed. Possibly the members are becoming tired of their jobs and growing careless. If so, some other steps should be taken by the government to censor films."

IMPOSSIBLE PROFITS.

"One Hundred Per Cent. a Year Dividends Can Easily Be Made" is the alluring catch-line of the Satchwa Film Corporation of Salt Lake City, Utah, which has been advertising in smaller Utah papers that it has a few shares of stock left for sale. Announcement has been made that various sections of the intermountain country will be used for backgrounds for the pictures. "This city and surroundings will be used * * *" reads an ad. "Support the home company. Share in the great profits."

MUSICAL PROGRAMS.

Musical programs in Northwestern houses are being carefully watched. The Ogden theater, at Ogden, Utah, has installed a new Foto-Player, which will be operated by Harold Fleming. The Isis in Ogden had an eight-piece orchestra to accompany the film "Mignon." The Liberty male trio was featured by Manager William Cutts at the opening of the new Liberty theater in Spokane, Wash. Frank Wilmington, who has been in the Hub theater orchestra at Casper, Wyo., has accepted a position with the Princess theater at Douglas, Wyo. Max Frolic is the new violinist at the Hub.

LOCAL FILMS GO STRONG.

The popularity of the "Made-at-Home" moving picture is not waning. The Grand theater at Virginia, Minn., had turnaway business with its local films.

George A. Killan, of the York theater company of Denver, Col., was at Cripple Creek, Colo., where he filmed some of the larger mines in that famous district. The films will go to the San Francisco fair and a strip was slated for one of the weeklies. Arrangements have been made to show the 15,000 feet of Idaho views, which were made for the exposition, to Lewiston residents.

Two Northwestern home-talents have practically assumed the dignity of travelogs. William Bruce Leffingwell, the well-known lecturer and travelogist, is using a reel showing the 1914 Cheyenne (Wyo.) Frontier Days celebration. This reel, which was made by the Hearst-Selig company, is loaned to the lecturer by the celebration committee. Although the committee could have sold the filming privilege, it feels the publicity the city gets offsets this monetary loss.

The Campfire Club of America sent from New York City to Pendelton, Ore., to borrow the motion picture record of the 1914 round-up. The "days of yore" films and the industrialog are just as much in evidence.

The Shubert theater at Minneapolis, Minn., had a special show for the Dovre Singing society of the 4,500 feet of pictures which J. Holmbloe, of Bismarck, N. D., made in Norway last summer. This film carried the Scandinavians from the saengerfest at Chicago to the Centennial celebration at Christiana. Norwegian national songs were a feature of the program.

Films of the Yale-Harvard game were shown the Harvard men at their banquet in Minneapolis. The film, "The Pipe Rush," or "When the Worm Turned," made at Northwestern University, Evanston, Ill., was booked by Ray Bagley of the Empress, at Missoula, Mont., because Carl Glick, who wrote the script and played a lead, is a Missoula boy. The Dime, at Walla Walla, Wash., was given over for a special corset-fitting romance matinee.

PICTURES IN MINNEAPOLIS PUBLIC SCHOOLS.

The Bremer school at Minneapolis, Minn., was refused a permit by the city building inspector's department to operate a moving picture show. Principal O. H. Miller says the refusal of the permit is based on the report of an inspector who is opposed to schools entering the moving picture show business in opposition to regular exhibitors. It had been planned to give educational shows to the children without admission fee. Parents of the pupils declare the objections are only technical. The building is fireproof, but the roof is not. This is forbidden in moving picture houses seating 800. Principal Miller said it was intended to seat 350, but the building inspector could not see that others might not be admitted. The loose chairs constitute another objection.

Each public school in Minneapolis which uses moving pictures must act as its own censoring board, according to an edict of Assistant Superintendent B. B. Jackson.

NEW GIRL ARRIVES AT VON HERBERG'S.

John von Herberg of the Liberty, Alhambra and Mission theaters at Seattle, Wash., has a new girl at his house. His friend on the bright weekly Argus declares that if the girl is as pretty as the ones Von Herberg picks out for ushers at the Liberty she will sure be some kid.

PICTURES FOR UNCLE SAM'S JACK TARS.

Much emphasis is being laid by naval recruiting officers in the Northwest on the fact that life aboard a training ship is one long moving picture show. R. A. Bailey, chief yeoman, on a recent inspection trip to Eugene, Ore., made a statement that each ship is to be equipped with a projecting machine and 300 reels of pictures.

ROMANCE BUDDED AMONG THE PICTURES.

A moving picture romance, the settings of which were shifted from Muskegon, Mich., to Cheyenne, Wyo., is revealed with the announcement of the marriage of Edward Kelley, operator at the Amuse, and Miss Alice Hurst, pianist at the same house in Cheyenne. The couple met in one of Carl Ray's houses back in Michigan and went with him to the Cheyenne theater.

SELZNICK IS AGAINST PRICE RAISING.

In a between-trains stop in Portland, Ore., Louis J. Selznick, president of the World Film Corporation, discussed the price question. "I think it is a mistake on the part of some of the exhibitors," he said, "to attempt to raise the price. The ten-cent house made motion pictures and put them on a firm basis. The exhibitor will have a hard time making a success of a show where he charges more money."

LITTLE CRIPPLES SEE FILMS.

Fifty-three little inmates of the Phalen Park Home for Crippled Children in St. Paul, Minn., made up one of the most appreciative crowds that ever witnessed a moving picture show in that city. Few had seen moving pictures and were puzzled. Afflicted arms and legs and twisted little bodies made applause difficult, but nevertheless it was not lacking. The five-reel program at Minnehaha hall was under the auspices of the Progressive Club, Degree of Honor.

HAIR CLIPPERS IN THEATER.

Tresses have been clipped from the heads of girls in a moving picture house at Cripple Creek, Colo., but the police do not believe a regular "Jack the Clipper" is at work. Boys are suspected because the hair was cut unevenly and not near the head, as would have been done if the miscreant desired to sell the hair. Not long ago a clipper was at work in a theater in Victor, Colo.

BELIEVES IN SUNDAY SHOWS.

Defeat of the bill introduced into the Washington state senate to close moving picture houses on Sunday is urged by the Aberdeen World. "The majority sentiment of the state," it says, "will not support such a law. * * * It is not conducive to morality, nor does it serve any good end. This state ought to have advanced in intelligence by this time beyond the stage where such a law could be considered seriously."

PENNY ADMISSION IN DENVER.

"Denver long ago earned the title of the Nickle City of the West; it now looks as though it shortly would be known as the Penny Town." This is the comment of a Northwestern paper on the announcement that the Hippodrome theater, on lower Sixteenth street, in Denver, recently hung out a sign offering fifty general admission tickets for fifty cents, good at any time.

NORTHWESTERN BRIEFS.

Arnold E. Voelker of Spokane, Wash., who purchased the Casino theater at Coeur d'Alene, Idaho, from H. J. Quimby has been making plans to remodel the house.

W. H. Stoothoff has sold the North Branch (Minn.) Review and will devote his time to his moving picture interests.

Fulton Cook and C. Jones have purchased the Bungalo theater at St. Mary's, Idaho, from J. H. Sommers.

Emil C. Smith of Endicott, Wash., has bought the Gem theater at Dayton, Wash., from O. A. Barr.

Construction of the building adjoining the Ogden theater, at Ogden, Utah, has begun. A portion of the ground floor will be used to increase the seating capacity of the theater.

The Rose theater, at Anacortes, Wash., which has been operated by J. O. Ryckman, has been taken over by the Northwest Amusement Company, the Anacortes concern operating the Empire. The Rose will be operated as a strictly ten-cent motion picture house. The Empire will be devoted to feature films, vaudeville and road shows.

B. F. Frazier, proprietor of the Rex, at Hutchinson, Minn., has taken over the management of his house, suceeding Geo. Jacobson, resigned.

"The Montana American," a new live weekly at Butte, Mont., will review moving picture feature attractions deserving praise or censor. No passes will be accepted.

County officials at Price, Utah, stepped in and closed the saloons on Sunday and the city officials threaten to tighten up still more by shutting the picture houses on Sunday.

The Cord Theater Company, of Pasco, Wash., has filed a petition in voluntary bankruptcy.

The Star Amusement company, of Sandpoint, Idaho, just incorporated by residents of that place, plans to give moving picture shows under canvas next summer in the smaller towns of the state. The company is to issue sixty shares of stock at $100 each. The stockholders are H. H. Nagle, J. Herbert Miller, William Abbott, directors; D. W. Henderson, H. E. Brown, R. F. Fisher, S. K. Patterson, A. E. Cherry, M. F. Leeman, Charles Ragland, W. S. Mason, H. S. Halverson and Peter Johnson.

Ben Proffitt, who was badly injured when he was attacked and robbed one night at Chehalis, Wash., has given up the management of the Bell theater because of his physical condition.

The Hippodrome Amusement company, which has taken over the Lyric theater at Fourth and Stark streets, in Portland, Ore., has been incorporated with a capital stock of $1,000 by Thomas W. Murphy, John Fitzpatrick and Mary Doxey. The Lyric is now giving five acts of vaudeville and four films for five and ten cents.

Walter Hall is now operating the Colonial theater in addition to Dreamland at Delta, Col. Both houses will be open on Friday and Saturday nights; the Colonial on Mondays and Wednesday and the Dreamland on Tuesdays and Thursdays.

A new moving picture theater has been opened at Gillette, Wyo.

The Glendive Opera House company of Glendive, Mont., has filed its charter. The company is authorized to have capital stock of $40,000. The incorporators are C. R. Byce, William F. Ullman and Arthur Bouchman.

The Osran Amusement company has had plans drawn for a new theater at Bremerton, Wash. The specifications call for a photoplay theater seating 900 and so constructed, that if desired, theatrical attractions can be played. The title Osran is coined from the names of Manager Oswald of the Dream theater and his associate, Mr. Rantz.

H. L. Thompson of Seattle, Wash., has assumed the management of the Arcade theater at Hoquiam, Wash., succeeding Otto Roesner.

F. M. Behrndt has sold the Gem theater at Adrian, Minn., to John Masgai of Worthington, Minn.

An enclosed smoking room, with full glass front, affording an unobstructed view of the curtain, is a feature of the unusual little motion picture theater which Dr. R. C. Kelsey has been constructing at Gold Hill, Ore. The seating capacity is 200.

S. A. Harper has sold his half interest in the Pastime theater at Prosser, Wash., to Fred McNeill, who is now sole proprietor. McNeill's brother, Allen, will assist him in conducting the house.

Victor Anderson has sold his moving picture show at Brown's Valley, Minn., to John Pesava of Hutchinson, Minn.

Bailey & Ratchford have opened the new Motio theater at Hinsdale, Mont.

John Seifert's new motion picture house, erected on the site of the old Princess, at Tacoma, Wash., will be called the Liberty. The seating arrangement is such that latecomers will not disturb other patrons.

Dr. H. C. Fulton and former Manager Irvine of the Pastime at Asotin, Wash., have opened a new modernly equipped moving picture house in the Fulton block in Asotin.

George Abernathy, proprietor of the Index theater, at Index, Wash., has let the contract for a new theater 30x70.

Feature pictures at ten cents will be used largely at the Lyric theater, Second street and Lakeside avenue, Cour d'Alene, Idaho, slated to open February 15, by Earle P. Browne, president of the newly incorporated company. A local store displayed the new 1915 model Simplex machine.

Robert Hansel has sold the Electric theater at Eddyville to David Mahaffey.

L. G. Finch has opened a moving picture show at Greeley.

Manager A. B. Hager of the Orpheum theater at Baker, Ore., is not the first small-city manager to use a whole page in a newspaper to advertise an attraction, but he is one of the few who have kept the announcement from looking like a public sale bill. His liberal use of space in a local daily heralded the coming of Mary Pickford in "Hearts Adrift" as the first of the Paramount bookings. Manager Baker gets 10 and 20 cents for these attractions.

IOWA LEGISLATURE HAS CENSORSHIP BILL

New Measure Puts Censoring of Pictures in Hands of City Authorities.

By Midwest Special Moving Picture World Service.

A MOVING picture censorship bill has been introduced before the Iowa state legislature at Des Moines by Representative Horchem of Dubuque.

The measure provides that all theaters shall be licensed by city authorities with the chief of police as inspector to see that no pictures with immoral, indecent scenes, or scenes depicting violence are shown. Any city may create a board of censorship. The penalty for the first violation of the law is suspension of the license for three months and for second offenses the revocation of the permit to show is permanent.

SOME PEOPLE ARE MEAN.

The resignation of Rev. W. B. Godsell, as pastor of the Congregational church and erstwhile moving picture exhibitor at Westfield, is reported. The picture shows are blamed. The story runs that the ministerial salary was hardly large enough and the pastor was given permission to add to it by conducting a moving picture show charging admission. Criticism by some of the members and a report by the official report which said that films were shown which inspired the youngsters to "emulate cowboys" followed. The outcome was the withdrawal of the pastor.

OTHER IOWA ITEMS.

J. Vannoy, who with H. H. Eidson operated the Quality theater at Fremont has sold his interest to William Drake.

W. C. Earle has been elected president of the company which is erecting the new Barthell opera house at Waukon. B. L. Robey is vice-president, M. P. Barthell, secretary-treasurer, and A. Thierling, T. Erricson, R. J. Alexander, R. W. Erwin and John T. Lee directors.

E. B. Powers has sold his moving picture show at Maxwell to C. A. Bralley of Kellogg who assumed charge February 1.

Edward Willey has sold the Bon Ton moving picture theater at Mt. Ayr to Loren Blair who has had experience.

The Smiths have named their new moving picture house at Fonda the Muzu theater. The place is well furnished, the equipment including an electric light plant in another building and an electrically operated orchestrion. A seven-reel show was given for the opening.

Charles Berkell has severed his connection as manager of the Elite theater in Davenport to devote his entire time to his various amusement enterprises. Ernest Wilckens, the new manager, had the house in the hands of the decorators a week, installed two new machines and re-opened with a policy of continuous moving picture shows.

The opening date of the new Electric theater at Winfield, now under construction, was fixed for March 1.

The Elite Theater, in Burlington, opening as an exclusive feature house, gave "East Lynne" as its initial offering. Four changes a week will be made. Ten cents will be charged for week days and matinees. Evenings, children will be ten cents and adults fifteen.

The Best theater has been opened at West Liberty.

Damage of $1,000 was caused by fire at the Lyric theater at Garner. Three films were destroyed. Manager Realey had just finished running two reels of "The Trey O' Hearts" for some clubwomen, stepped out of the booth and was in the west end of the building when the flames were noticed. If the door has been closed the fire could have been confined to the operating room.

The Family theater at Davenport had two matinees for children when Mary Pickford in "Cinderella" was shown. These were held at 4.30. Even the mothers and grownups were requested to attend the earlier matinees as arrangements had been made to care for the youngsters.

Lexington's Sunday Law

Resuscitation of Old Sunday Law in Kentucky Used as Club to Force Exhibitors to Sign Agreement to Keep Closed During Certain Hours on Sunday Evenings—Indictments of Prominent Picture Men Plentiful—Law Will Be Contested.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World.

THE Sunday closing proposition in Lexington, Ky., is proving a very interesting study to motion picture men all over Kentucky. The city authorities at Lexington are waging a warm fight against the exhibitors and the latter are putting up a strong resistance. The Fayette County Grand Jury filed a report on February 6, showing nineteen indictments returned. Included were several moving picture men. It was rumored around the courthouse that the probers would continue their activities until all violators of the Sunday-closing laws had been indicted.

It is said that the indictments will include, in addition to motion picture shows, all newspapers, street cars, interurban cars, milk wagons, cigar and drug stores. In fact, the old "blue laws" which made Connecticut famous two hundred years ago may be closely approached in discovering violations.

The Colonial Amusement Company, which operates two motion picture theaters, and J. H. Stamper, owner of the Orpheum Theater, were indicted on charges of conducting their amusement houses on Sunday. Nelson Van Houten Gurnee, of the Gurnee Amusement Company, which operates the Ada Meade theater, hurried to Lexington from Columbus, O., to appear before the Grand Jury to show cause why he should not be indicted. He was given until Monday to decide whether he would sign an agreement to close his theater on Sunday during the prescribed hours.

Managers of the moving picture houses, who had been indicted, announced later in the day that County Attorney Hogan Yancey had informed them that while the Grand Jury had indicted them for running open house on Sunday he would see that these indictments were annulled if the moving picture exhibitors would sign an agreement to cut out the shows between the hours of 7:00 and 8:30 o'clock Sunday evenings. The show men declined Mr. Yancey's proposition, and declared that they would fight the indictments to a finish. The moving picture men argue that if it is wrong to operate during certain hours it is wrong to operate at all on Sunday.

J. H. Stamper, Jr., one of the indicted men, is a very prominent member of the Motion Picture Exhibitors' League of Kentucky and also of the Motion Picture Exhibitors' League of America.

RECALLS EARLY PICTURE BEGINNINGS IN LOUISVILLE

Louisville Times Prints Interesting Account of First Steps of Infant Film Business.

The Louisville Times, one of the leading daily papers of Louisville, Ky., co-operated with the motion picture men to the extent of a "good story" on February 5. This day, it was stated, was the forty-fifth anniversary of the moving picture invention, and the paper reviewed the early efforts in Louisville to present moving pictures and the success which attended them. The chronicle is as follows:

"In view of the fact that to-day is the forty-fifth anniversary of the moving pictures, their advent in Louisville is of unusual interest. While variations of the original device had been shown as curiosities, it was not until 1903 that actual moving pictures were shown in Louisville. They served to foreshadow what has since been accomplished.

"The first moving pictures were shown in Louisville by Robert ('Bob') Gray and the 'auditorium,' where Klein's restaurant now is on Fourth street, was in the form of a sight-seeing car seating about fifty people. The pictures shown were street scenes in New York, London, Paris and other large cities and the admission was five cents. During the same autumn the Dreamland theater was opened by two ex-circus men. This theater had a seating capacity of 150 persons and was located on the south side of Market street near Fifth, and is said to have been the third theater in America to have a specially built front. Not more than 1,000 feet of film or one reel was shown and the admission price was ten cents.

"From these beginnings the business grew rapidly. 'The Crystal' took the place of Robert Gray's original house on Fourth street; the 'Bijou' (now the Columbia), was opened by Judge W. A. Kinney, Irvin Simons and Alex Kremer in 1905 and these were shortly followed by the 'Marvel' and the 'Princess' (now the Orpheum), the transformation of the Hopkins' theater into a moving picture house and the opening of 'The Casino' in the spring of 1908.

"On Christmas day, 1908, the first Majestic Theater was opened by R. S. Brown, L. J. Dittmar and their associates, with a seating capacity of 150 persons. This was replaced by a new building in November 1911, with a seating capacity of 1,200. Since the beginning the number of picture theaters, urban and suburban in Louisville has grown to twenty-two, with an average daily attendance of 22,000 persons.

"The first moving pictures, as shown in Philadelphia, February 5, 1870, by Henry R. Heyl, the inventor, were extremely crude, but they served to establish the principal on which the marvels of today are built. Back in 1870 the flexible ribbon films and instantaneous exposures were unknown, and it was necessary to limit the views to those that could be taken by time exposure on wet plates. These pictures were taken with care and great patience, and were reproduced on very thin glass plates. The device for holding them consisted of a skeleton wheel, divided into eighteen parts, into which the plates were fastened. The wheel as it revolved threw upon the screen, by use of the crude magic lanterns of those days, the various pictures in succession. Of course the movements were limited and there were few plates, and the continuous turning of the wheel brought nothing but repetition. However, the effect had been produced and human imagination had for the first time seen a man dance on a screen."

PICTURES HELP TO SET RIGHT INSANE MINDS.

One of the most interesting uses to which motion pictures are put in Kentucky is that employed by the Central State Hospital, of Lakeland, Ky. The hospital is a large insane asylum located about twelve miles from Louisville. About two years ago the officials of the hospital purchased a Standard machine and introduced comedy films. Every Tuesday night four reels of comedy are shown in the big auditorium for the benefit of the white patients. Every other Wednesday night four reels of comedy are shown to the colored inmates. It has been discovered that high grade comedy is more interesting to the patients than feature material, but great care is taken in selecting the films used. These films are being supplied by the S. & P. Film & Supply Company, of Louisville. Feature material in many cases would be too hard for the patients to follow, and interest is lost quickly. The films, however, have the effect of educating the patients to some extent and get their minds working in normal channels. The patients talk about the films from week to week and ask frequently about the shows to be given. More interest is being displayed all the time and the officials of the hospital feel that the moving picture investment is one of the best they have ever made. The shows generally start about 7 o'clock in the evening and wind up shortly after eight o'clock.

COLORED PEOPLE HAVE OWN PICTURE HOUSE.

C. H. Chandler, colored, of Berrytown, Ky., a colored settlement near Anchorage, Ky., has interested a number of the colored brethren in his community in a moving picture house. A building has been erected, a gas machine installed, and moving pictures are now being run regularly. This colored settlement is composed of the highest class darkies in the vicinity of Louisville. Many of them are servants of wealthy white families living along the Louisville & Eastern Interurban line. The house is being conducted in a high class manner and is said to be doing nicely.

FARMERS' FILMS.

It has been announced at Henderson, Ky., that moving pictures of especial interest to farmers will be shown at the opera house on February 25 during the session of the State Farmers' Institute. These pictures will cover the last annual meeting of the Kentucky State Fair Association, good roads work in Kentucky and strawberry-growing in Warren county, near Bowling Green. These pictures are real moving pictures, interesting and instructive from an educational or agricultural viewpoint and are expected to make a big impression.

AMATEUR NIGHT MAKES TROUBLE FOR EXHIBITORS

Louisville Will Enforce Child Labor Law—Children Attracted by Amateur Night and Bad Effects Noticeable.

The smaller motion picture houses of Louisville which have specialized on amateur vaudeville performances, etc., have been warned that they will be prosecuted if they allow juvenile performers to appear in their houses. Disguised in a shawl, heavy-rimmed spectacles and an old coat, Miss Madge Nave, Woman Labor Inspector of Kentucky, entered the Norman moving picture theater, at Twenty-First and Portland avenue, on Thursday night, February 4, and prevented a "singing act" in which eight children were to have participated. Miss Nave announced the next day that a warrant would be issued for the owner of the theater for alleged violation of the Kentucky Child Labor Law and that the children would be placed in the custody of the Juvenile Court to see that they do not appear again. According to Miss Nave it has been necessary for her to adopt a disguise when visiting a theater where an amateur performance has been scheduled, as the act is oftentimes cancelled when she is seen to enter a theater. She has prepared numerous disguises to meet the situation. "The amateur night evil was practically dead in Louisville," said Miss Nave, "until several weeks ago, when reports came to me that troups of children were appearing on the stages of several of the theaters in the East and West ends. I went to these theaters several times with other witnesses, but no children appeared. We found from the audience that the children had been expected to sing and dance, and knew that our presence prevented it. I went to the Norman theater in disguise after receiving word that the amateur performance was scheduled. The Juvenile Court reaps a harvest of the children who become 'amateurs.' They soon learn

the manner of the cheapest class of vaudeville actors, their voices become hard, and a change comes over them. Aside from the effects of the light and excitement, there is the actual danger in the fact that many amateurs come to the theater alone and leave it alone. The songs and dances generally ape the worst features of vaudeville—they are love-making songs of a very low order, and the children who give them mostly are between the ages of 14 and 16." Miss Nave stated that all moving picture managers who had given "amateur nights" in their theaters after the new child labor bill went into effect will be brought into court. It has been suggested that Miss Nave would make a high class subject for a moving picture melodrama act.

NEW THEATRE IN NEW ALBANY.

M. Switow, president of the Switow Amusement Company, of Louisville, which operates a string of theaters in Louisville, New Albany, Ind., Jeffersonville, and other points in Kentucky and Indiana, has announced that he will erect a new $20,000 theater in New Albany. The new theater will occupy the present site of the Victoria Theater, on Market street, a short distance east of the Daisy Depot. Work on the structure will begin early in the spring. The Victoria theater building was erected by Mr. Switow five or six years ago on leased ground. Mr. Switow has now closed a deal for the land and for six additional feet on the east side of the building. The new theater will be of brick and concrete and will seat 1,000 persons. Mr. Switow has leased a motion picture theater on Vincennes street, near King, which he will operate while the new theater is under construction. This leased theater is the old Home Theater owned by J. C. McManus. The fixtures, machines, etc., will be transferred. C. E. Hampson is manager and part owner of the Victoria.

LOUISVILLE BRIEFS.

C. C. McClure, of Clearfield, Ky., proprietor of a moving picture house, has been confined to his bed with an attack of pneumonia. He is reported to be somewhat better and his ultimate recovery is practically certain.

Rowland Clark, proprietor of the Arista Theater, of Lebanon, Ky., which was recently severely damaged by fire, has rebuilt the theater and now has a first class show house. A Wurlitzer orchestra, equal to a five-piece orchestra, has been installed.

The Columbia Theater, of Frankfort, Ky., was practically destroyed in a fire shortly after midnight on February 3. The damage to the theater and the building in which it was located is estimated at $6,000. The origin of the fire is unexplained. The theater had been closed for over a week under an execution in the hands of the sheriff and no one is known to have been around the theater. The house was used as a combined moving picture and vaudeville establishment but did not prove successful.

The Colonial Amusement Company, of Lexington, Ky., which operates the Colonial and Star theaters and the Alamo Theater, of Paris, Ky., is about to close a deal with C. H. Berryman, representative of the estate of the late John B. Haggin, for a lease on the Lyons building, at the corner of Main and Limestone streets. It is proposed to erect a fine new moving picture house on the property.

The new "Queen" theater of Mt. Sterling, Ky., was recently opened to the public. The first crowds were large and it was impossible to handle all the people who wanted seats. The interior and exterior of the theater has been fitted up exceptionally well for a town of the size of Mt. Sterling and it is said to be one of the best country houses in the state.

The enterprising managers of the Star theater of Russellville, Ky., have purchased, through H. C. Hill, the newest and most complete electric lighting plant that has ever been seen in the section. This equipment consists of a 6-h.p. I. H. C. "Mogul" oil burning engine, belted to a 3½-k.w. Willey electric generator, complete with switchboard, meters, etc. The new machinery was placed in operation on Monday, February 1. Matinees will start at 2 o'clock hereafter.

The Dixie theater, of Russellville, Ky., has been showing some very high class productions to packed houses. The most prominent of these productions were "Judith of Bethulia," "The Wolf," "Blood Will Tell," "The Lion and the Mouse" and "My Friend From India." The price of admission remains unchanged at five and ten cents.

A number of prominent business clubs, manufacturers, etc., of Kentucky, recently received letters from the "Made in U. S. A. Industrial Film Exhibits," of New York, in which the film concern tried to interest Kentucky manufacturers in films of local color to be used in a nation-wide campaign to bring American merchandise to the front. J. Alexander Leggett, general manager of the concern, is the American industrial agent for Pathe Freres, and he will direct and supervise the production of the "Made in U. S. A." films. It is understood to obtain 1,000 feet of film from each community. This 1,000 feet of film to be of ten units of 100 feet, each unit portraying some product in interesting phases of manufacture. It is proposed to circulate the pictures so that they will be seen by five million people in various parts of the country. Manufacturers will be asked to pay $265 per 100 feet for the film. The original cost will include the exhibitions in various parts of the country, extra copies, etc.

The Columbia theater, of Frankfort, Ky., was recently reopened as a vaudeville and motion picture house. The theater is now affiliated with the Gurnee Amusement Company, of Lexington, Ky., through which it obtains most of its vaudeville bookings. Universal and other service is being used with a change daily. The vaudeville program is changed semi-weekly. The first picture shown was the two-act Universal drama, "The Coward," featuring Dorothy Phillips. A first-class orchestra has been provided and admission fixed at ten cents for adults and five cents for children. The only cheap thing about the theater, according to Manager Schmidt, is the price. Business has started off nicely and the management is very well pleased.

Bopp & Bartles, proprietors of the Majestic theater, of Cannelton, Ind., are not satisfied with drawing trade on their own side of the Ohio river, but also advertise in the newspapers of Hawesville, Ky., which is located directly across the river from Cannelton, and is connected by ferry. The theater is drawing fairly well from the Kentucky side and is doing a good Indiana business. "The Million Dollar Mystery" made a big hit at this theater and the forty-reel "Zudora" is now being shown.

MISSOURI.

The initial performance was given at the new Sharp theater at Richmond, Mo., last week. The decorating work was done by an artist and is delightfully attractive, and shared interest on first view with the pictures. The house was filled and each person that attended was given a carnation by the management.

The Landers theater at Springfield, Mo., had the Lyman H. Howe films, showing the American navy of 1915. The pictures are Mr. Howe's latest, those featuring the life of the sailor on and off the ship. The effect of the American occupation of the Philippine Islands, particularly the military life, and the last part showing the firing of torpedo tubes and big guns, were absorbingly interesting to citizens of the interior of the country.

The Aladdin theater, "House Cozy," at Springfield, Mo., is advertising the first releases of Biographs, Vitagraphs, Lubins, Pathes, Kalems, Essanays and Edisons.

MISSOURI FILM MEN BUSY.

Kansas City Film Men Say Business Is Feeling Upward Lift.

By Kansas City Special Moving Picture World News Service.

Most of the film companies in Kansas City say that the bookings have increased rapidly in Kansas City and the reports from the branch offices in Missouri and Kansas have been very good. That business will be larger this year is the belief of all of the Kansas City film managers, though the lists of visiting film people last week was smaller than it has been for some time. There is also a lull in the announcement of new theaters projected within the city limits. In the surrounding territory many theaters are being built or remodeled. There seems to be a great deal of competition in the small towns, while the business seems on a tolerably permanent footing in the cities. Many of the managers after keeping their patrons warm all winter are now puzzling their heads about how they are going to keep them cool this summer.

C. S. Edwards, Jr., manager of the Pathe Exchange, Inc., peeked out from behind a pile of papers and letters that loaded his desk last week, offering only the explanation "good films and better service." Mr. Edwards says that he has been so swamped with business that he cannot leave the office five minutes during the day. "The Exploits of Elaine" have been meeting with a big success wherever they have been shown. This picture has been booked extensively in Kansas City. Here are some of the engagements that have been arranged for this picture: Richlynn Amusement Co., Wonderland theater; Richlynn Amusement Co., Subway theater; F. A. Britton, Glory theater; W. G. Jones, Merit theater; O. G. Snyder, Colonial; W. O. Burkey, Troost theater; C. H. Burkey, Summit theater; Walter Quade, Bonaventure theater; C. W. Lamar, 29th Street theater; J. G. Hiatt, Gladstone theater.

MORE MISSOURI ITEMS.

M. H. Goode has been placed in charge of the branch office of the Mutual Movies, opened at 301 Hanson Building, Omaha, Neb., last week.

The Willis Wood theater is offering a choice bit of comedy this week—Lew Fields in "Old Dutch."

The Pathe pictures, "The Life of Our Saviour," have been received with a great deal of admiration by Kansas City moving picture fans.

Another print has been ordered made of "A Fool There Was." This Box Office Attraction has received a great deal of attention, part of which may have come from the commotion caused by the censors during an engagement of the picture in Kansas City. Many are of the belief that this was simply a great little press agent stunt. If it was it has to be admitted that it was very cleverly pulled off, and is still adding business to the houses that show the film.

Ethel, Mo., will soon have one of the best decorated and safest moving picture theaters in the state. The work of remodeling this theater is nearly completed. Messrs. Townsend & Humphrey, the two men who will operate the theater, have secured the Universal film service and will have their shows three nights each week.

The Lona theater at Sedalia, Mo., recently had Daniel Frohman's movie dramatization of Prof. William Hervey's book "Aftermath," and the Vitagraph comedy, John Bunny in "Such a Hunter." Robert Edeson in "The Call of the North" and Mary Pickford in "The Eagle's Mate" will soon play for Sedalia patrons.

"The Cross on the Desert" headed the bill at the Star theater at Butler, Mo., last week. The Broncho features are very popular in the small towns.

The Star theater at Hannibal, Mo., presented "The Italian" last week.

Tax on Tickets Now

Legislative Committee of Montreal's City Council Passes Clause of Theater Bill Levying Tax of 5% on Each Ticket Sold—Money Will Go to City's Hospitals—Burden Will Fall on the Exhibitors—May Result in Organization.

By Gerald Gallagher, Special Correspondent of Moving Picture World.

THE authorities have passed that clause in the Montreal Bill relating to the taxing of theater tickets and this is likely to result in the formation of an association of exhibitors to fight such blindly considered legislation. The clause referred to makes theater tickets liable to a tax, the proceeds to go to charity and, as amended and carried by the Legislation Committee of City Council, it empowers the City to levy a tax not exceeding five per cent. of the value of each ticket. The revenue from this tax is to be devoted exclusively to the Montreal hospitals. The City may even exercise its right to sell the tickets.

Of course, it is expected that the patrons will pay this tax; but five per cent. of five cents is so small a sum that, in the competition of the business, the difficulties of adjustment will throw the burden wholly on the houses. Five dollars a day on every hundred, will amount to a considerable sum at the close of the year.

Managers of many of the legitimate theaters and of picture houses have signed an agreement to fight this especial measure together and have arranged to contribute to have a lawyer conduct their case. It is hoped that this temporary organization will result in a permanent body to care for the interests of the picture business. The fruits of such an organization as was recently formed in Toronto are at once apparent. There is a kind of man in every community who will always stay out of new organizations and reap the benefit from the labors of others; but let such be forgotten; the need and profit of an organization here is incontestable.

WIDE-AWAKE EXHIBITORS DOING GOOD BUSINESS.

Business is not up to the usual mark in Montreal these days. Most houses are complaining of a falling-off in trade. Besides hard times, one important cause may be that the winter season is now in full swing and people are taking the opportunity to indulge in the many out-door sports for which Canada holds an enviable position. There are, of course, those houses which always seem to weather any storm. The secret of their success and popularity is that they come across with the right stuff at the right time. When a lull in business is felt, instead of cutting down expenses by curtailing their programs and advertising space, the wide-awake manager fights all the harder and literally pulls the reluctant patron into his show. A faint heart never won success, and this is just as true of the show business in Montreal at present, as of anything else; for example, the question of a local organization of film men.

NEW THEATER TO BE BUILT IN MONTREAL.

Columbia Amusement, Ltd., Incorporated—Will Build Theater to Seat 2,500 People.

The Columbia Amusement, Ltd., has been incorporated under the laws of the Province of Quebec with a capital of one million dollars. The company contemplates the erection of a twenty-five hundred seat vaudeville and moving picture theater on Mansfield St. near St. Catherine Street. The subscription books are open, a prospectus has been issued, and though money is very tight the promoters are sanguine in their hopes that the stock will be speedily subscribed for.

A Board of Directors has been formed with Frank A. Veitch as president; J. N. Arcand, vice-president; T. G. Bertrand, secretary-treasurer; and Z. Renaud as the managing director. The other directors are Alderman Menard, H. Colbourne, Jos. Richard, and A. Cloutier. Mr. Z. Renaud will manage the new theater. He is a man of vast experience in the moving picture game, his last position being that of manager of the Strand theater in this city.

The site for the erection of the proposed house is an ideal one, being in the heart of the shopping district, within a few yards of all the large hotels and railroad stations, and easily accessible by the street-cars from all parts of the city. Figuring on low estimates, the prospectus states that the first year's profits should be $91,000.

The advent of the new theater will be awaited with curiosity by the local film men. The proposed house will be in opposition to the Strand, and will to a great extent liven up the competition between the many houses in the vicinity.

MONTREAL BRIEFS.

F. H. Warnicker, formerly connected with the Mutual Film Corporation and the General Film Co., is now one of the World Film army in the Jaeger Building. Work has been carried on with great speed at the new quarters with the result that this feature firm has one of the finest offices in the city, and quite in keeping with its growing business.

The wildest and most majestic of Canada's mountains, those on the famous Mount Robson route through British Columbia, were shown in a scenic film of exceptional beauty at the Imperial theater last week. The film was exhibited in Montreal before being despatched to the Panama Pacific International Exposition at San Francisco.

A recent visitor in town was J. L. Lavoie, who is associated with Geo. C. Talbot in the management of the Talbotoscope, Hull, Que. Mr. Lavoie reports good conditions in his town.

The Pathe's local office's latest acquisition is a projection room. The booth is expensive, being fitted up with the latest style of apparatus. Three mornings a week are set aside for trade shows. Business is increasing by bounds around Mr. Ouimet's quarter.

Mr. Lubin, of the Allied Features, Inc., announces that his firm will handle the Alliance program in Canada. The aim of the Allied people is to give exhibitors throughout the country varied and high-class releases of notable features.

Recent features at local houses were: Allfeatures' "The King's Minister," Imperial; World Film's "Wildfire," Strand; United Film Service's "The Price of Crime," Colonial; Kalem's "The Cabaret Singer," Mount Royal; Famous Players' "His Last Dollar," New Grand; Victor's "His Guardian Angel," London; Famous Players' "The Man from Mexico," Casino; World Film's "The Deep Purple," Fairyland.

IN KANSAS.

The De Luxe theater at Hutchinson, Kansas, featured the Bunny Graft, "Bunny's Little Brother," last week.

Alice Brady in "As Ye Sow" was featured at the Electric theater at Emporia, Kansas, last week. "Officer 666" is the feature attraction booked for this week.

The DeLuxe theater at Hutchinson has been offering many of the best feature attractions. "The Little Engineer" was recently shown there.

NEW THEATER AT DODGE CITY.

By Kansas City Special Moving Picture World News Service.

DODGE CITY, Kansas, expects to have a new $30,000 theater very soon. Arrangements have been made by Ote and Merritt Beeson for the erection of a fine, modern, fireproof house. The floor will seat 700 and the balcony 300 people, and the stage will be 25 feet deep and 32 feet across. The construction will be of reinforced concrete, with stucco trimmings. First-class pictures will be shown frequently; the theater will also have stage engagement.

BRIEF NOTES FROM KANSAS.

The Gem theater at El Dorado, Kan., is being remodeled and is expected to be one of the best theaters in the state when finished. The seating capacity will be 500. A cooling apparatus will be installede for use this summer.

"Hot Stuff" was on the program of the Novelty theater at Winfield, Kansas, last week.

Michael Simone, owner of a moving picture show at Weir City, Kansas, opened the door of his office after the show one night last week and was confronted with three sticks of dynamite lying in the entrance with a sputtering fuse attached to them. Mr. Simone's wife and children were with him. He picked up the dynamite and threw it across the street. It struck near the curbing and exploded, wrecking the front of a restaurant and the office of the Long-Bell Lumber Co. No reason could be given for the attempted blow-up of the show.

F. M. King, representing the Kansas Panama Commission, went before the Commercial Club of Iola, Kansas, last week and urged that town to participate in the plan of advertising Kansas cities in moving pictures at the Panama Pacific Exposition. The club thought favorably of the plan until the matter of the expense was reached and they considered the advertising was not worth $500 to the town. Most of the larger cities of Kansas have already had their pictures taken by the movie mon and will be "shown" for the exposition crowds this summer.

WINNIPEG, MAN., NOTES.

By Gerald T. Gallagher, Special Correspondent of Moving Picture World.

ADVICES from Winnipeg, Manitoba, state that hard times have caused some of the exhibitors of the Western city to drop their prices of admission to a nickel.

The Marcus Loew people have given up the Empress theater, and it will be operated as a popular price picture house by Mr. Schuberg, proprietor of the Province theater.

John E. Boldt, manager of the Bellevue had moving pictures of his neighborhood taken, and later showed them on his screen. Mr. Boldt is gaining the good-will of the neighborhood by such acts as this and is doing a fine business.

The personnel of the local Universal office has been strengthened by the acquisition of H. W. McCollun. Mr. McCollun was formerly connected with the Universal's Chicago office. Several changes in the layout of the office have been made, affording greater means of efficiency in handling orders and attending to customers.

We have it from good authority that great improvements will be made to the Strand theater shortly. The Strand is one of the largest and most beautiful theaters on West St. Catherine street. The seating capacity will be enlarged and decorations improved.

Recent features at local houses were: Famous Players' "The Crucible," New Grand; World Film's "Mignon," Strand; Vitagraph's "The Little Angel of Canyon Creek," Imperial; Universal's "The Beautiful Unknown," Mount Royal; World Films' "Mrs. Wiggs of the Cabbage Patch," Fairyland.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, Special Correspondent of Moving Picture World.

WHEN the King's theater, Kingshighway and Delmar avenue, opened its doors again at 1:30 on Saturday afternoon, Feb. 6, a line of prospective ticket buyers had formed that extended far down the street. Doormen, ticket sellers and ushers were never so busy as on that day and the next, when the King's was taxed to its utmost capacity for every performance. The opening bill was the six-reel feature, "Tillie's Punctured Romance," with Marie Dressler, Charles Chaplin and Mabel Normand in the leading roles.

The "St. Louis Republic," a morning newspaper, enabled 2,000 poor children of the city to see the Williamson Submarine pictures, on exhibition at the Garrick theater, 6th and Chestnut streets, on Saturday, Feb. 13. Two special matinees were given, beginning at nine o'clock in the morning. Many of the children were from various institutions, and a number of the little spectators were deaf and dumb. After the performances the children were taken back to their homes in automobiles.

William Sievers, manager of the New Grand Central theater, Grand and Lucas avenues, was compelled to postpone the exhibition of the feature, "A Fool There Was," on account of an agreement made between the managers of the stage production and the photoplay producers that the photoplay must not conflict with the spoken play. The stage play is booked for an early engagement at one of the downtown houses, and Mr. Sievers was fortunate to procure "The Tigress," with Olga Petrova in the lead, as a substitute.

A rather one-sided compliment was paid to moving pictures by a leading prelate of St. Louis, at morning service on Sunday, Feb. 7. He reprimanded his absent parishioners from early service for staying too late in bed on Sunday morning, caused by staying too late at shows, mostly moving picture shows, on Saturday night. He contrasts "the vision of scenic beauty, of color schemes, and emotional effects," with "the sobriety of worship, the dryness of devotion and the tediousness of the sermon."

Clarence Hyde has sold the Crystal moving picture theater at Little La Salle, Col., to Dwight McKenney.

IN TENNESSEE.

The Queen Theater, of Knoxville, Tenn., has been using a unique as well as strong line in featuring big productions in which high class actors or "actorines" take part. This line is "Another Two Dollar Star." This heading was recently used in referring to Florence Reed.

Manager Graham, of "The Theato," at Chattanooga, has closed the house and will not open it again for some time. Extensive repairs are to be made to the theater and it is not known how long it will be before pictures can again be shown.

WILL BUILD NEW THEATER IN NASHVILLE, TENN.

Tony Sudekum, president of the Crescent Amusement Company, of Nashville, Tenn., has announced that the company will build a new and handsome theater at Clarksville, Tenn., to take the place of the Lillian theater, recently burned. The activities of the Crescent Company were not crippled to any extent by the recent fire, as the shows were transferred to the Elite theater, although the latter is not as fine or commodious a house. A site for the new theater has been selected, one whose central location will make it even more desirable than the former one. The new theater will be more elaborate and handsomer in every way than the "late Lillian." Work on the new building will start shortly, it is said.

Want No Local Censors

Chattanooga Exhibitors and City's Board of Commissioners, Except Mayor Thompson, Are Against Establishing Local Censor Board—Mayor Declares It Necessary—Would Weakly Shift Responsibility from Executive to Board.

By G. D. Crain, Jr., Special Correspondent of Moving Picture World.

MOVING picture men of Chattanooga, Tenn., and other points in the vicinity have been very much interested in a plan, and still more interested in its defeat, on the part of Mayor Thompson, of Chattanooga, to create a board of censors to pass on all films shown in the city. At a recent meeting of the Board of Commissioners, Mayor Thompson stated that though he was in the minority, being the only one out of five members of the board, he was just as strong as he ever was for a proper censorship of moving picture shows. He declared that this was something absolutely necessary for the moral welfare of the young people of the city. He announced that he had written to and asked the National Board of Censorship for a list of films which the board had turned down and that the list would soon be in his hands.

Following this announcement at the meeting of the city commissioners on February 1, Mayor Thompson made an attempt to establish a board of censors for the city, but his measure was defeated by a tie vote. Commissioners Sloan and Betterman voted against the measre, while Commissioner Evans voted with the mayor. Commissioner Warner was in Florida and therefore the deadlock could not be broken. In renewing the picture censorship project, which was defeated once before, a year or so ago, the mayor said that it had long been his conviction that the City of Chattanooga should exercise some sort of censorship over the photoplays shown on local screens; that now and then objectionable films found their way into local theaters, which were not good for the morals of the young people who saw them. He cited an instance of a film recently shown in the city. He received a number of letters and complaints, some by telephone, concerning this film. He declared the picture should never have been shown and would not have been if there had been a board of censors. He cited the fact that the city of Atlanta, Ga., had censorship and upon inquiry he had discovered that the said film was not shown in Atlanta, as the censors would not pass it. "So they shunted it over onto Chattanooga," said the mayor. "We have a reputation abroad as a city that allows anything in the way of a motion picture and they send anything here that cannot be exhibited anywhere else."

As a remedy the mayor suggested that the plays passed by the National Board of Censorship be taken as a standard and those not passed by the board be disallowed. He exhibited to the Board of Commissioners the reports from the National Board of Censorship, which he referred to at the previous meeting. He pointed out through the reports the reason why some of the films passed had been ordered censored as to certain scenes.

Commissioner Betterton, in stating his position, declared that he knew little about the matter himself and said that he did not wish to vote to set up any standard that would work a hardship on any local house perhaps not using films passing through the hands of the National Board of Censorship. He suggested that the local picture men be heard on the subject before the board took any action.

Commissioner Sloan stated that he knew nothing about the matter either and inquired who composed the National Board of Censorship.

The mayor read off a few of the names appearing on the board's letter head, such as Lyman Abbott, Jacob Schiff and others, and a list of the various national and New York local welfare associations represented on the board, which included both the Y. M. C. A. and the Y. W. C. A.

Commissioner Betterton remarked that, while these names were all right, he supposed they were printed more to "add tone" to the board than anything else.

The mayor remarked that he wanted a test vote on the question anyway and instructed the clerk to call the roll, with the result mentioned at the outset.

Mayor Thompson stated, following the meeting, that he had the support of the local pastors' association in his stand and that he had renewed the censorship agitation largely upon the insistence of the ministers.

It is needleess to say that the moving picture men were very much pleased with the stand taken by Commissioners Sloan and Betterton. These gentlemen came out in a straightforward manner and said that they would not vote for a proposition which they were not familiar with and which might do harm to certain persons. If legislative bodies and authorities in various sections of the country only had the spirit of their convictions as these two men have, right-minded moving picture exhibitors would have easier sailing. As is often the case, the majority is composed of a number of persons who do not understand the proposition, but will not own up to the fact and naturally vote for something which it afterwards proves harmful and takes time and money to have repealed.

NASHVILLE'S LICENSING LAW NOW IN EFFECT.

Examination of Operators Being Held by Board in Building Inspector's Office.

In accordance with a requirement of the new building laws of Nashville, Tenn., passed by the board of commissioners some time ago and just printed, examinations for licenses to moving picture operators were begun on Monday, February 8. The examinations are being held at the office of James H. Yeaman, the building inspector. A list of fifty questions was prepared for these examinations, which are being conducted by a board consisting of Mr. Yeaman, A. A. Rozatta, chief of the fire department, and C. P. Cochran, city electric inspector. The examinations continued throughout the week and on the following week no one was allowed to operate a moving picture machine unless he had taken out a license.

Moving pictures depicting scenes in Tennessee, showing the industrial as well as educational features of the state, were recently thrown on the screen at the Grand theater, of Knoxville, Tenn. The pictures were shown for three days and drew a fairly good crowd of local color seekers. The pictures were taken some time ago by S. I. Connor and Otto C. Gilmore, of the Bon Ton Film Corporation, and were made for the Tennessee commission of the Panama-Pacific Exposition.

COSTS OF CLARKSVILLE FIRE.

A recent estimate of the damage done by fire in Clarksville, Tenn., a few weeks ago placed the losses at nearly $100,000. The theatrical world was one of the heaviest losers. The damage to Joe Goldberg's Lillian Motion Picture Theater was placed at $25,000 and that of Elder's Opera House, owned by the Clarksville Theater Company, at $15,000. J. E. and M. W. Elder, who were interested in the Clarksville Theater Company, also lost a considerable amount of other property.

Studio for Cincinnati

New Moving Picture Producing Company Chooses Kentucky City as Site for Its Plant—Proposed Studio and Accessories May Cost $1,000,000—New Yorkers Said to Be Interested—Cincinnati's Advantages in Way of Backgrounds, Atmosphere and Market.

By Kenneth C. Crain, Special Correspondent of Moving Picture World.

WHILE Cincinnati has for some time been recognized as one of the leading film distributing centers of the country, especially for the South, it has up to this time been somewhat in the background as far as the actual production of pictures is concerned. Local and advertising moving pictures of high merit have been made, but film dramas have been almost wholly lacking from the production of local film men. This lack is to be remedied shortly, however, according to the plans of H. M. McGraw, who, as the representative of New York interests, has selected the Ft. Thomas Highlands, across the Ohio from Cincinnati, as the site for one of the largest motion-picture studios outside of New York and Los Angeles. The Highland Film Co. is to be the name of the producing concern, which will be capitalized at $2,500,000, and $1,000,000 or thereabouts will be devoted to the construction of the plant, on a tract of about 100 acres. The interests back of the plan desired to locate a producing company at a point convenient to the Middle West and the South, and several cities besides Cincinnati, including Cleveland, Detroit, Atlanta and New Orleans, were considered, the choice finally falling on Cincinnati. The rugged and beautiful country around Ft. Thomas, the immediate proximity of the river, with its steamboats, and of Cincinnati, where city scenes can be taken; the proximity of numerous handsome homes of the true Southern type, and of such other incidentally useful scenic settings as the famous Zoo, the equally famous Latonia race course, and so forth, all served to make the choice of Cincinnati logical. Architects Zettel & Rapp have charge of the preliminary work connected with the project, and will also doubtless design the several large buildings which will be necessary.

PRIVATE PICTURE SHOWS.

The report that the private exhibition of moving pictures is becoming more or less common in the homes of the wealthy has caused considerable interest in some circles in Cincinnati, not only among exhibitors, who are naturally inclined to wonder where this infringement of their peculiar field will stop, but among architects and fire-insurance men. A private show of this kind, which is said to have been given a few days ago, was the occasion of much discussion, the point being raised that the owner's insurance was thereby automatically cancelled, as that risk is not included in an ordinary residence policy. However, a fire did not result, so the question did not become material. The architects take the position that in view of the popularity of moving pictures for home display, a really up-to-date home should be provided with a properly equipped and protected room for this purpose. It is generally agreed that home exhibitions are a source of considerable danger unless extraordinary precautions are observed.

CENSORSHIP FIGHT LINES-UP RELIGIOUS ORGANIZATIONS.

Struggle to Repeal Ohio Censorship Law Brings Protest from Church Societies.

The extent of the interest being taken in the fight which is raging around the censorship question in Ohio may be gathered from the fact that religious organizations are lining up, some on one side of the controversy and some on the other. The sentiment of two particularly strong bodies of this sort, expressed by the Joint Committee on Law and Order of the Federation of Protestant Churches and the Hamilton County Federation of Catholic Societies, is indicated by the adoption of resolutions by the committee protesting against the proposed abolition of the State board. This action was taken at a meeting of the committee last week.

Jerome M. Jackson, a member of the firm of McMahon and Jackson, prominent in the film business, appears as the man behind the gun in the construction of a handsome apartment building, which is to cost about $200,000, with the ground. This indicates that prosperity is not entirely absent from the amusement business.

William K. Howard, who has been assistant manager of the local offices of the World Feature Film Co., has taken charge of the Forest theater of Avondale, and his friends look for him to make the house even more successful than it has been heretofore.

The Park theater, of Hyde Park (not the Park Hall, of Oakley, which is another house), is to be much improved before long, according to manager Eugene Sweeney. The Park used an adjoining lot as an airdome during the summer months, with much success; but this space is to be built over and taken in, bringing the seating capacity of the house as remodeled up to 960 or thereabouts, and making it one of the largest motion-picture theaters in the city.

CO-OPERATIVE AFFILIATION.

Leading Exhibitors of Three States States Form Co-operative Leasing and Buying Association.

The Big Time Feature Exhibitors' Association is the name of an organization of leading exhibitors of three States, owning theaters valued in the aggregate at about a million dollars, and almost unique in its scope and objects, was formed on Friday of last week at a meeting held at the Metropole Hotel, in Cincinnati. The meeting was attended by prominent moving picture men from Ohio, Kentucky and West Virginia, and a temporary set of officers were elected, as follows: President, Joseph F. Hennegan, of the Lubin Amusement Co., Cincinnati; secretary, William Howard, formerly assistant manager of the Cincinnati office of the World Feature Film Co., now manager of the Forest theater, Avondale; legal advisor, Harry L. Linch, attorney and manager of the Metropolitan theater, of Cincinnati, and a number of leading West Virginia houses. Permanent officers will be elected later. Others attending the meeting and participating in the action taken included the following: I. Frankel, of the Hippodrome and National theaters, Cincinnati, and the Hippodrome, being constructed in Newport, Ky.; Levy & Meis, of the Columbia, and the Liberty, Cincinnati; Herman Eggers, of the Clifton, Cincinnati; George Polster, of the Valley theater, Elmwood place, near Cincinnati; and McMahan & Jackson, well-known film men and exhibitors. Opportunity will be given for other exhibitors to join the organization, and several have indicated their intention of doing so.

The object of the organization, which has been in contemplation for some time, is the co-operative buying and leasing of feature films of high merit. It is stated that the association will acquire State rights on films, when it seems advisable to do so, in order to secure for its members the use of features which are sufficiently desirable. Membership will of course be confined to the owners of theaters sufficiently large to handle the kind of features which the association intends to secure. In addition to obtaining the best features for its members, the organization will, as a matter of course, also do everything in its power to encourage better standards in the production of pictures, and otherwise aid in the advancement of the business, according to Acting President Hennegan. The association will be formally incorporated under the laws of Ohio.

"It has been rumored that this organization has been formed for the purpose of fighting something or somebody else," said Mr. McMahon, after the meeting. "This is not the case; the association is intended for the sole purpose of protecting the legitimate interests of its members, and it will be sufficiently strong to do that, abundantly. If necessary, it may acquire theaters of its own, but for the present it will operate only through the houses owned by its members, who, I think, will include some of the best men in the business in this section."

BOX OFFICE ATTRACTIONS' BRANCH IN CINCINNATI.

The Box Office Attraction Co., one of the latest of the large distributing companies to establish a Cincinnati branch, has secured roomy quarters at 134 East Fourth street, on the third floor, all of which is occupied. A three-year lease has been taken, indicating the intention of the company of coming in "for keeps." "Gus" Miller, well known locally as the former Warner manager, is in charge, and is going after business energetically.

KUNSKY LIKES NEW PICKFORD BOOKING SCHEME.

By Jacob Smith, Special Correspondent of Moving Picture World.

A FEW hours after John H. Kunsky, who operates a chain of eight theaters in Detroit, returned from New York City on Feb. 5, he was seen by a representative of the Moving Picture World. "Well, what do you think of the new Mary Pickford deal?" I asked him. In response he said: "I believe it will work out very satisfactorily. No doubt many patrons will wait until the pictures become a regular part of the Paramount Program, but on the other hand there are thousands of people who will gladly pay the advanced prices. Personally, I do feel that the new arrangement will help the exhibitor in the small town who can justifiably advertise a fifty cent attraction for 10 and 15 cents."

John H. Kunsky, of the Casino Feature Film Co., Detroit, wishes to emphatically deny the report that he has given up the state rights on Paramount pictures. From the Kunsky offices comes the announcement that he has opened an office in Milwaukee at 712 Majestic theater building and is in charge of A. E. Yarr, formerly in the Detroit office. The distributing and shipping room is in the Manhattan building. Later Mr. Kunsky plans to open an office in Indianapolis to take care of business in Indiana and Kentucky. Harry Loranger has been transferred from the auditing department of the Detroit office to the position of assistant to Harry Goldberg, general sales manager of the Casino Feature Film Co., headquarters at 2206-2212 Dime Bank building.

George W. Trendle, secretary of the John H. Kunsky, Inc., and the Casino Feature Film Co., Detroit, left Feb. 14 for the West Indies to be gone four or five weeks. He will take a much needed rest.

FILM ALARM BOXES THOUGHT NECESSARY IN THEATERS.

The petition of several owners of small motion picture houses asking that the building code be amended so that theaters with a seating capacity of less than 600 be exempted from the installation of a fire alarm system was denied by the council ordinance committee. Each theater would be saved about $25 if the petition

had been granted. On member of the committee said: "We can't do too much to safeguard patrons of moving picture theaters. I think that fire boxes are more necessary in small theaters than in the large ones."

LESTER POTTER ONCE MORE DETROIT FILM CENSOR.

Lester Potter, former moving picture censor in Detroit, has been put back on the job. "To be the strictest but fairest censorship in the United States" is Mr. Potter's aim. Just how long he will act in this capacity is not known, but he was told by the police commissioner to keep after all matters pertaining to the amusement business and to eliminate anything that he thought might be objectionable to women and children.

BRIEF DETROIT ITEMS.

Architects Smith & Kahner, Free Press building, Detroit, are drawing plans for a one-story theater, 30x100 feet, to be erected at a cost of $10,000.

The Medbury theater building, at Hastings and Medbury streets, Detroit, has been sold to Simon Lochman, for a consideration of $30,000. This will not interfere with the present lessees of the theater, however. Besides the theater, there are stores and flats.

Inspectors of the State Fire Marshal Department who have been in Detroit since February 1st inspecting motion picture theaters have notified managers and proprietors that they must keep their rear exits clear of ice and snow. They contend that as the rear exits would be used in case of a panic, managers must sweep the snow away and remove the bolts from the doors whenever a show is in progress.

Members of the Detroit Federation of Women's Clubs held a special meeting on Feb. 5 and listened to the views of George W. Weeks, of the Detroit Universal Film Co., C. A. McGee of the Universal Film Manufacturing Co., and Jack Klein of the World Film Corporation, relative to censorship. These men said that the surest guarantee that a picture contains no objectionable features was to look for the caption "Passed by the National Board of Censorship" on every film.

The Miles theater has changed its booking arrangement and now receives its attractions through the Affiliated Booking Offices. This does not interfere with the motion pictures which are shown preceding each week-day matinee.

The Orpheum theater, at Lafayette and Shelby streets, Detroit, has been leased for five years to C. H. Miles, who originally built the Miles theater. It is his plan to change the policy to three shows daily, with four on Saturdays, Sundays and holidays. The free pictures will continue to be given for two hours preceding each matinee, similar to the Miles policy.

The Maxine theater, at Mack and Baldwin avenues, Detroit, which opened Saturday, Feb. 6, is under the management of Eddie V. McGrath, who for many years has been very popular through his professional singing. Matinees are being given daily, two shows at night, special school matinees on Saturday, and continuous performances on Sundays and holidays. Prices are 10 cents for matinees, and from 10 to 20 at night. The Maxine will seat 1,000 people.

The Yon-Do-Ti-Ga Moving Picture Theater Co., of Detroit, has capitalized at $125,000, the principal stockholders being Charles Smith, J. W. Thomas and A. L. Clotfelter. The company, as previously announced in the World, plans a theater at Monroe avenue and Library place, that will seat about 800. Stock is now being sold for the enterprise from the company's offices in the Scherer building. The owners of the property, which the prospectus states has already been secured, deny that any lease has so far been signed, although negotiations are pending.

Charles Davies, formerly of the Wolverine Film Exchange, and lately state agent for the Alco, has formed a new company under the name of The Greater Film Co., with offices at 260 Equity building.

Maine Sunday Bill

Legislators at Augusta Discuss with Members of Religious Organizations Bill to Annul Blue Laws of Pine Tree State—Strange Attitude Taken by Several Ministers on the Money-Making Phase of Sunday Shows—They Get Salaries, but Don't Think Exhibitors Ought To.

By John P. Flanagan, Special Correspondent of Moving Picture World.

A VERY important legislative meeting took place at the State Capitol in Augusta during the past week when a committee hearing was held on the bill to annul the blue laws of the State of Maine, which practically forbid any one doing anything on Sunday except to go to church and prayer meeting. Incidentally, as recently stated in the Moving Picture World, this bill will allow moving pictures to be shown in this State after 1 p. m. Sundays.

Dr. William F. Berry, leading spirit in the Christian Civic League, the reform organization of the State of Maine, gave it as his opinion that moving pictures can be of much good on Sundays, but he believes that it is an evil to commercialize Sunday by allowing proprietors of moving picture houses to exhibit on Sunday to satisfy private greed. If moving pictures are to be shown on Sunday he believes that they should be conducted by the municipality. If it were done for the purpose of making money it would be wrong. Were it given for the purpose of benefiting the public and pointing a moral, he should consider it right.

Rev. Mr. Johonnot of Auburn spoke in opposition to the bill, saying that he felt that all workers should have one day in seven to rest. Rev. Charles Harbutt of Portland expressed the opinion that the bill as presented commercialized Sunday and considered its amusement features vicious. He said he would favor the churches of Portland uniting and presenting motion picture shows in the city hall free of charge.

Representative Greeley denied that the motion people of Maine were behind the bill, saying that it was introduced without their knowledge.

Representative Smith, of Hampden, who is a farmer and acknowledged working seven days a week, claims that the morals of seven-day workers are as good as those of any other class. He said that since the Sunday concerts in City Hall, Portland, had been instituted, Sunday crime had decreased in that city. He pointed out that the first to respond to a call of charity is always the theatrical men. Pointing to the assembled ministers he said, "These gentlemen earn their salaries by work done on Sunday. I believe it would be a benefit to the people of our cities to be attending a good picture show on a Sunday night instead of walking the streets."

PERRY ON SCHOOL FILMS.

Lewis Perry, the new principal of Phillips Exeter Academy, speaking at the meeting of the Maine Alumni of that famous institution in Portland last week, ridiculed the idea of teaching geography, literature, and other things by moving pictures, and said he had not reached the point where he believed that knowledge of geography could be acquired in twenty reels. To him the symbol of education is not a teacher wandering with pupils in flowery fields, but is a boy with an open book. Frequently boys leave school, he said, with a lot of information but no education, and such boys he terms intellectual barbarians.

FINE THEATER AT MARS HILL.

A. L. Ehrgott, Bangor manager of the General Film Company, has just returned to Bangor from a visit to Aroostook county, where he finds that business conditions are improving. Mr. Ehrgott was much surprised to find in the little town of Mars Hill one of the largest and finest theater buildings of any small community in the State of Maine, which has just been completed at the cost of $35,000. S. H. Hussey & Son are the builders, and occupy the ground floor as a store. The building is fifty feet wide by eighty feet deep. It is occupied by the Dreamland theater, William Henry lessee, and seats 600 people.

This theater has all the equipment of a modern city show house and is fully equipped with scenery and all conveniences. The Dreamland will use General Film service exclusively.

MORE MAINE ITEMS.

The Central Hall at Oldtown has just booked "The Master Key" serial.

Carl Sawyer and Guy Roberts (Graphic Amusement Company) have opened a theater in Millbridge. They will run three nights a week and will use Universal service.

The large Morse building to be erected facing the old postoffice site on Harlow street, in Bangor, by Charles Morse, will have a hall that will be equipped for moving pictures, although it is not expected that this hall will be used as a theater. This hall will when completed seat about 1,600 people and has the largest floor space of any downtown auditorium in the city of Bangor. It will be used largely for conventions and moving pictures play a large part in the proceedings of all live organizations that hold annual conventions in Bangor. The hall will be ready for occupancy by July first.

William Klenke, of Stockholm, proprietor of the Star theater, was in Bangor during the week calling on the trade. Mr. Klenke's friends are congratulating him on his narrow escape from serious injury when he fell into a tub of hot water at a mill in Stockholm. Mr. Klenke sustained painful burns on his legs, which necessitated a stay at home for a couple of weeks, during which time his theater was closed. The Star is now reopened.

The serial, "Runaway June," which was to have been shown at the Palace theater, will not be presented there owing to the fact that there was a conflict of contracts, "Runaway June" having also been booked to the Park theater, Bangor, and an Oldtown theater. The Palace announces feature, "Exploits of Elaine," which has been running at the Park.

Theodore Holman, a well known Maine exhibitor, has opened the new Boston theater at Limestone, Me., and has adopted the slogan, "Nothing too good for Limestone." He reports excellent business and finds ready patronage even though he recently increased the price from ten to fifteen cents. Mr. Holman announces the "Trey O' Hearts" and says that Limestone is the first small town in the State of Maine to secure it. Mr. Holman is one of the hustlers among moving picture proprietors of the Pine Tree State.

George Weeks, manager of the Detroit Universal Film Co., will leave here the first week in March for California to take in the Panama-Pacific Exposition at San Francisco as well as the formal opening of University City. With him will probably go a number of exhibitors from Michigan, who are favorable towards such atrip.

John R. Lakin, who for some time has been publicity representative of the Detroit Universal Film Co., has resigned and is now Michigan representative for Pathe features and the Pathe Daily News. Mr. Lakin will have a downtown office by March 1.

Censorship Bill Hearing

Massachusetts Federation of Women's Clubs Strongly Represented at Public Hearing on New State Censorship Bill—Judge J. Albert Brackett Ably Represented Association of Theatrical Managers—Difficulties of Good Censorship—No Vicious Films.

By Edwin H. McCloskey, Special Correspondent of Moving Picture World.

THREE hundred women appeared before the joint legislative committee on Mercantile Affairs at the State House, Boston, last week, in favor of a bill to provide for a censorship of all motion picture films to be exhibited in the state, under the supervision of the State Board of Labor and Industries. The silent drama was roundly criticised and it was asserted that photoplays were responsible for the recent killing of a boy in Dorchester, Mass., by his younger brother.

Senator Sanford Bates opened the case for the bill, which had been submitted by Carl C. Carstens, special agent of the Society for the Prevention of Cruelty to Children. He stated that it was a matter of social welfare that pictures should be such that children might see them without moral harm, because children are bound to see them, inasmuch as the picture theaters have become a permanent institution. He asserted that a volunteer committee in Boston recently reported that of more than 600 films viewed, at least twenty per cent. were not fit for children to see.

"The city cannot adequately censure these shows," proclaimed Senator Bates. "It is enough if the city sees that the theaters are safe. The state police only censor those films which are to be exhibited on Sunday evenings. As for the National Board of Censorship, it is only a voluntary organization. Restriction of the display of unfit pictures would soon increase the business of the moving picture theaters, for many more children would be allowed to see such shows if they were properly censored."

Ralph S. Thompson, a social worker, spoke in behalf of the State Federation of Women's Clubs, representing 40,000 women, and the City Federation of Women's Clubs, representing 20,000 women. He declared that hundreds of thousands of children are in daily attendance at the moving picture shows throughout the state. He stated that the picture show is one of the chief amusements of the child, and as such it should be kept clean. He then told of the work of the voluntary committee in viewing films. He divided the objectionable films as follows: (1) showing immoral or obscene scenes; (2) showing objectionable vice; (3) films grossly degrading in character; (4) films depicting instructive steps in crime.

Others appearing in favor of the passage of the bill were: Mrs. Ripley, of the Massachusetts State Federation of Women's Clubs; Miss N. C. Nichols, of the Boston City Federation of Women's Clubs; Arthur D. Goode, who claimed to represent Cardinal O'Connell; Rev. Mr. Record, of Springfield; Martin D. Neilon, secretary of the Lord's Day League, and several others.

Judge J. Albert Brackett, representing the Association of Theatrical Managers of Boston, opposed the bill. He said that his clients did not desire to block legislation or to injure the morals of the young or old anywhere. It was his contention, however, that under the present laws the moving picture patron is safeguarded from moral harm. He said that it was more practical to have the censorship vested in the Mayor of Boston than in a state body.

"There are many points of view as to what constitutes or induces immorality," said Mr. Brackett. "The Bible or Shakespeare might be called immoral books for children to read. Censorship, after a time, gets into a realm of individual opinion, and with divided authority there would be trouble at once. All pictures now being shown in Boston are passed by the National Board of Censorship in New York. This organization is composed of many well known social workers."

"This bill has been submitted and is backed by people good at heart, but lacking in judgment. It would take at least fifteen or twenty officials to censor all the films shown in Boston weekly, and again, the bill, as it is drawn, would amount to nothing. There are always people who find fault with something here and there in a picture, and there must be some element of sin or else you won't have your story. The laws at present work for the protection of the public and the protection of the producer; but under the proposed bill, you could not reach us if we chose to put on a show against which there seemed to be objection.

"The National Board of Censorship is an able organization and made up of more representative people and people of better judgment than appear in favor of this bill today."

Corporation Counsel John A. Sullivan of Boston said that Mayor Curley did not understand that any immoral pictures were being shown in Boston and that a close watch for such had been kept. He said: "There are many regular stage shows and colored supplements in the newspapers, and news reports, particularly one of a case now being tried in this city, that do more harm than all the picture shows put together."

Clerk Slattery of the Mayor's office opposed the bill on the ground that it would take the power of censorship from the city and give it to the State.

John F. Casey, the Mayor's official censor, said that in a year he had had very few complaints against films, and that all complaints had been followed up.

PICTURE CAUSES STIR IN MALDEN.

"Neptune's Daughter" Brings Protest from Malden Women's Civic League —Finds Able Champion.

The production of "Neptune's Daughter," featuring Annette Kellerman, has caused a division in Malden, Mass., social circles after its exhibition at the Mystic theater in that city. A formal protest against certain parts termed immoral was lodged with acting Mayor John B. Robbins.

At the invitation of C. E. Robbins, manager of the theater, several of the social workers witnessed the exhibition, and at the conclusion the opinion as to its merits were divided. Mrs. Ralph M. Kirkland, president of the Malden Women's Civic League, said: "I do not think the high school boys and girls ought to be offered the opportunity to see such things." Mrs. William Blakely, wife of Mayor Blakely, was favorably impressed with the production, and she said: "I told my husband the pictures were all right."

Mrs. George M. Chisholm said: "The high dive in which Miss Kellerman is in fleshlings, by swimming to cover when people approach, gives the impression that she is nude, is suggestive and not a good thing for high school boys and girls to see. In that part, where the mermaid is turned to an earth maiden and comes out of the woods seemingly clothed only in her flowing hair, it is suggestive to the impressionable youth of Malden. It is not right that such pictures should be shown without better censorship."

Judge Bruce of the Malden District Court, accompanied by his wife, was also in attendance. The judge said: "There is such a thing as being so pure that you are impure. Not only that, but Miss Kellerman's figure is very beautiful—in fact, beautiful enough to lead other women to envy and jealousy. A moral is taught in that love and purity triumph throughout the picture. The entire film is beautiful and not at all suggestive to a wholesome mind."

Other prominent persons who joined in the protest were Mrs. Albert F. Decatur, president of the Old and New; Mrs. Willard C. Tilson, of the Edgeworth Chapel; Mrs. S. Hoberman and Mrs. Austin H. Roby.

COMPILING MORAL CODE FOR BOSTON SHOWS.

A moral code has been proposed to Mayor James M. Curley of Boston for theatrical and moving picture performances. More than three months will elapse before this code is completely compiled, because, the Mayor says, the suggestions of the delegation of ministers who visited him are so complicated and contain so much libelous matter that it is a herculean task to rewrite their draft. "Not a paper in the city could print the code if I gave it out the way the ministers gave it to me," said the Mayor, "because parts of it that are not unfit to print are libelous. Some ministers are an impractical lot of men, anyway."

OTHER BOSTON NOTES.

William H. Walsh, manager of the Scenic Temple, North Beacon street, Allston, has filed a voluntary petition in bankruptcy in the United States District Court, disclosing liabilities amounting to $1,708.84 and assets of $1,000.

F. H. Cook, formerly of the Eggleston Square Theater, Mattapan, and the Edisonia Theater, Springfield, Mass., has purchased the Glendale Square Theater, Everett, Mass., which was formerly owned by J. W. Hanify.

"Nap" Demarra, the Lawrence theatrical magnate, "put one over" on all his friends last week, when he slipped quietly away and was married. A short honeymoon was spent in New York, during which time he was registered at the Imperial Hotel.

Fred. B. Murphy, proprietor of the New England office of the United Film Service, spent last week in New York City.

Mrs. Noble has leased Washington Hall, Haverhill, Mass. It will be renovated and known as the Washington Theater. She will play feature films and road shows.

Gordon's Theater, Chelsea, Mass., and The Empire Theater, Holyoke, Mass., are now playing the features of the Box Office Attraction Company.

The World Film Corporation's productions of "Old Dutch," featuring Lew Fields, and "The Deep Purple," with Clara Kimball Young, were the attractions at the Modern Theater, Boston, last week. They were run three days each.

The Rev. John Hoff, CSSR., who has been in charge of the moving picture shows at the Mission Church, Roxbury, Mass., has been transferred to duty in Cuba. He was one of the best informed clergymen in this territory on moving pictures and was an honorary member of the Massachusetts Motion Picture Exhibitors' League.

Manager Edward J. Farrell of the General Film Company spent three days in Bangor, Maine, last week. He was entertained at dinner by A. L. Ehrgott, manager of the Bangor office.

The Pavillion Nickel Theater at Portland, Maine, has been opened by Representative James W. Greeley, a well-known exhibitor of the Pine Tree State.

A. L. Johnson of the Idlehour Theater, Hyannis, Mass., has purchased the Varnum Theater in that town and has closed it.

Moving pictures of fish and game subjects were the feature of the semi-annual meeting of the Manchester, N. H., Fish and Game Protective Association. They were presented by Dr. Heber Bishop.

INDIANA STRUGGLING WITH PICTURE CENSORSHIP

House Committee on Morals, of Legislature Holds Hearing on Two Censorship Bills.

THE moral quality of moving pictures was discussed pro and con at a public hearing in Indianapolis by the House Committee on Morals of the Indiana Legislature, which had before it two bills, one the Judkins bill providing for a state censor, and the other the Cleary bill prohibiting the exhibition of any films other than those approved by the National Board of Censors of New York. Advocates of the state censorship bill objected to the Cleary bill as insufficient. A local member of the exhibitor's association declared that the moving picture show is gradually putting the saloon keeper out of business. He said that the nickel that formerly went into the pocket of the saloon keeper, in many instances, now goes into the pocket of the show proprietor, with the result that the nickel brings happiness instead of disgrace into the family.

REPORT BY THE BELL PICTURE SHOW CHARITY.

The committee in charge of the Joseph E. Bell picture show charity fund issued its report for the first nine months, showing $6,583 received and $6,358.59 disbursed. The Bell charity fund is supported by money given by moving picture house owners, who give a part of each Sunday's receipts for the privilege of keeping open on that day. This fund was named after Mayor Joseph E. Bell, of Indianapolis, its founder, and affects picture houses in that city only.

OTHER INDIANA ITEMS.

The Victoria theater in New Albany, Ind., is to be replaced by a new amusement house by Michael Switow, owner of a string of houses in the Falls Cities. The new building will cost $20,000 and will be modern in every respect. Mr. Switow has rented the Home theater from J. C. McManus and will operate it while his new theater is being built.

Fowler, Ind., is to lose its opera house. The local branch of the Masonic order has purchased it and will remodel the building.

A stock company is being formed in Ft. Wayne, Ind., to purchase a large pleasure steamer and operate it on Lake Wawasee during the summer resort seasons. The boat, which will be built at the lake, will be ninety feet long and will have a passenger capacity of 800. It will be equipped with a cafe and a moving picture show.

Dan Erb, a well known musician of Logansport, will play the new pipe organ being installed in the Paramount theater in that city.

Wm. Tate, of Anderson, will open a moving picture theater in North Vernon, in the room formerly occupied by the Plaza picture house.

A film entitled "The Man Who Came Back" will be given by the members of the Huntington, Ind., Modern Woodmen of America lodge in their hall in that city. The pictures show the Woodmen's sanitarium, located in Colorado Springs, Col., and are exhibited to create interest in that institution.

The vaudeville house in Terre Haute, known as the Varieties, will be turned into a moving picture house as soon as the shows now being given there can be transferred to the new Hippodrome, now in the course of construction in that city. John H. Jenson, Tom Moore and Isaac Ades, who will operate the new picture house, have leased the building from the Lyric Theater Company.

If Representative Judkins' bill is passed the governor of Indiana may appoint three persons as members of a state motion picture commission. The chairman of the commission will receive $2,500 and the other two members $2,000 each a year salary.

Wants Volunteer Board

Chamber of Commerce and Federation of Churches of Cleveland Recommend That State Board of Censors Be Abolished—Would Have Volunteer Board Composed of Citizens and Representatives of the Ohio State University to Supplement Work of National Board of Censors.

By J. D. Raridan, Special Correspondent of Moving Picture World.

ABOLITION of the present State Board of Censors and the enactment of a new law permitting the judgment of a voluntary board composed of citizens of Columbus and of the faculty of Ohio State University and non-resident members in other cities was recommended at a recent meeting of the Chamber of Commerce in conjunction with the Federated Churches of Cleveland. The Federated Churches advocated the appointment of a voluntary city board constituted like the National Board of Censorship in New York and supplementing its work. The two organizations would act independently of each other.

Rev. E. R. Wright, secretary of the Federated Churches, sent a telegram to Senator Myers of Marion, author of the bill now pending to abolish the Censor Law, informing him of the action of the Federation. The recommendation of the committee on public recreation of the Chamber of Commerce was adopted. The committee investigated the State Board under the direction of George A. Bellamy, chairman. The present State Board of Censors, according to the investigators, is composed of three members, two of whom are actually doing the work of censoring. The third is elected to do the clerical work of the board.

Governor Willis will be asked by the Chamber of Commerce to call a statewide conference of all individuals and organizations interested in the censorship. The proposed volunteer board would be organized in all Ohio cities, subsidiary to the main board.

OHIO BRIEFS.

Smoke filtering from the operators' booth when a strip of film ignited and the cry of "fire" by some person on the street caused a score of men in the Alvin Theater, 2360 Ontario street, Cleveland, to bolt for the doors. Louis Zoffer, manager of the theater, turned on all the lights and started the electric piano and held the audience from panic. But for the cry of "fire" from the outside, Zoffer says, all of his audience would have remained in their seats. A passer-by who saw the smoke turned in a fire alarm, but firemen had nothing to do when they arrived. Ray Lehr, operator in charge of the booth, smothered the flames by closing the machine and cutting off power.

Irene Tams, formerly of Sebring, featured in film stories produced for her, has been the guest of her sister, Mrs. Reuben Smoyer, at Sebring. During her visit the pictures in which she starred were exhibited at the Sebring Opera House. Miss Tams appeared in person and gave a short lecture at each performance.

HARRY C. CHARNAS OPENS OFFICES IN CLEVELAND.

Harry C. Charnas, formerly Cleveland manager for Warners Features, Inc., has opened offices at 218-21 Columbia Building for the Standard Film Service. He is president and manager of the exchange and has concluded negotiations for the distribution of feature photoplays. He will open branch offices in Detroit and Cincinnati in the near future.

HARRY C. CHARNAS.

Mr. Charnas took charge of the Warner offices when they were established in Cleveland three years ago, releasing as his first feature "Redemption," a three-reel production. In the merging of Warners with the United Film Service he resigned to continue independently the distribution of features. He has concluded negotiations with the S. L. W. Film Company, I. S. P. Film Company, Eclair, Leading Players, Apollo, Ideal, Great Northern and other producing concerns, and will release on a four-a-week basis.

The dean of Oberlin College women is making a departure from the college custom in permitting young women to attend picture shows until 9 o'clock two evenings a week. Previously all women, except seniors, had to be in their rooms at 7:30 P. M.

Mrs. Ohming, proprietress of the Starland theater, Michigan City, loaned the house, recently, for an afternoon to the Amateur Musical Club of that city.

Manager Smith, of the Princess theater, Delphi, purchased a new moving picture machine in Indianapolis for his house.

Jasonville is to have another picture house. George and Covis Passen are the promotors and will open a theater in the Masonic temple building. Vaudeville will be given in connection with the pictures.

The Lyric theater of Decatur was destroyed by fire. The house was owned by H. W. Battenburg.

E. R. Guilford, who has had much experience in the show business, will open the Kingman opera house, at Kingman, as a moving picture theater. The Metropolitan Feature Film Exchange will supply the pictures, which will be shown twice a week—Wednesday and Saturday nights.

Michael Dwane, Jr., proprietor of the King's theater, in Chalmers, has announced that he will make extensive improvements in the building.

Representative Friend has introduced in the Indiana House of Representatives a bill that would require every circus, theatrical or other amusement enterprise showing in any city of Indiana to produce at every performance or exhibition every act, feature and the exact number of persons which it has advertised on any billboard, newspaper, circular or poster and violations would call for a fine of from $25 to $100 for each offence. Any person would have the right under the bill to file an affidavit with any justice of the peace and the justice would have the power to cause the attachment of the box office receipts for payment of the fine.

The people of Wanatah will now be able to see pictures. A theater has been opened in the Eaton building.

National Censorship

Petitions Are Being Sent to United States Senate Asking That Bill Now Pending in Congress Providing for National Censoring of Motion Pictures Be Passed —Organizations That Are Trying to Get Bill Through—An Extra Session the Only Danger.

By Clarence L. Linz, Special Correspondent Moving Picture World.

The Moving Picture World's correspondent during the past few days has seen in the office of the Secretary of the Senate a number of petitions wherein various senators are requested to give their support to the bill now pending in Congress providing for the national censorship of motion picture films. Each one of these petitions has a long string of names appended and one in particular was sent by some Women's Equal Rights Association in Indiana. This state, by the way, is particularly active in this respect. Although it is very doubtful if this particular piece of legislation will come up during the present session of Congress and in failing of enactment before March 4, next, will die a natural death in committee, yet there is possibilities of an extra session when such matters as this might be again taken up, or there is nothing to prevent the bill being called from the committee and pushed to a vote in Congress. For every petition that goes to Congress favoring the enactment of a censorship law, the exhibitors should send two against it and get all the friends of motion pictures to join them.

LITTLE PICTURE ACTRESS SEES PRESIDENT.

The first steps were taken here last month in the making of the feature film, "Maiden America." President Wilson was interviewed by the cameraman and also by little Miss Mary V. McAllister, a budding young actress of six years. The little lady visited the White House prepared to make a nice speech to the highest official of the land, but when the President smiled she forgot her speech. After fumbling around a bit with an autograph album she finally said, "I'm awfully glad to see you, Mister President," and the President was glad to see her. They shook hands together very warmly and Mary will have a happy remembrance of her "conquest."

OTHER WASHINGTON NOTES.

It is reported that John Payette, assistant manager at the local office of the General Film Company here, is about to assume the management of the Baltimore branch. It will be with sincere regret that the local exhibitors will part company with this popular young exchange man.

John Payette, formerly office assistant at the office of the General Film Company in this city, has been placed in charge of the Baltimore branch succeeding J. Leo Yates.

The Central Amusement Company was last week incorporated with a capital stock of $5,000, divided into 500 shares of a par value of $10 each. The object of this new corporation is the conduct of a moving picture theater on Ninth street, Northwest. The trustees for the first year are Harry S. Fischer, Sarah Fisher and Milton Merviss. The offices of the corporation are given as at 430-432 Ninth street, Northwest.

The Goldsmith-Snyder Company, Inc., has petitioned the Supreme Court of the District of Columbia for a dissolution of the partnership. The corporation was formed for the purpose of acquiring the premises at 1223 Seventh street, Northwest, where a motion picture theater was to be operated. The incorporators were William O. Snyder, Louise J. Snyder and Irene Clocker, who are also the petitioners in this case. The capital stock of the concern was $5,000 divided into fifty shares of the par value of $100 each. The dissolution is asked for because of the abandonment of the project. The corporation states it has no liabilities and its assets consist of a motion picture projecting machine valued at $350. If there be any objection to the dissolution of this concern, the same must be stated on March 1, when the case will come up in the court.

Guy Barret, who was formerly assistant to Harry Crandall, at Crandall's theater, is reported as manager of the Belvidere theater in Lynchburg, Va. The house was formerly managed by its owner, C. M. Casey.

Leo G. Garner, booker of the United Film Service Corporation, is making quite a reputation for himself as a singer. He appeared last week at the Fairfax theater, operated by Jack E. Breuwer, with a number of animated song pictures.

Pathe news pictures will hereafter be shown at the local Keith's theater, replacing the Hearst-Selig films.

J. A. Gebhardt is now in control of the Clover theater, formerly the Amusu, at 414 East Baltimore street, Baltimore, Md.

George Kline, of the Bunny theater, 1225 Columbia avenue, Baltimore, Md., was a visitor here during the week.

The New theater, in Baltimore, Md., will hereafter run high-grade motion pictures exclusively. The features shown are "DuBarry," "The Spoilers" and others of that type.

H. E. Reddish, Maryland representative of the Electric Theater Supply Company, was at the local office last week.

Jack Levy, manager of the Philadelphia office of the Greater New York Film Rental Company, and S. Michaels were here last week working up trade for that concern.

N. W. Baxter, who operates the Palace theater, Petersburg, Va., was registered in town early in the week.

Keller Bros., it is reported, have disposed of their interests in the Marvel theater in Frederick, Md. The house has been rented by a Mr. Barbour of Harrisburg, Pa., who will make a number of improvements, including the installation of a modern heating and lighting plant, and will make it the equal of any city house. Wertheimer Bros., of Cumberland, Md., operating the Victoria, have purchased the old equipment for reserve purposes. When the house is again opened in first-class shape it will be with new projecting machines, etc. The United Film Service program is to be used.

It is reported that a $60,000 house is soon to be erected on Connecticut avenue, Northwest. This is a very select locality and the plans for the new theater are said to be in keeping with the surroundings. The house will have a large frontage and will be of a good depth.

F. H. Smith, who operates the Empire in Frederick, Md., sent out real wedding invitations in connection with his exhibition of "Runaway June." This is a bit of live-wire advertising worthy of notice. The Empire is a ten-cent house.

The United Film Service Corporation is said to be fast outgrowing its present quarters and Manager Sidney B. Lust is now on the lookout for a place that will give him more space in which to handle the business. He contemplates including an exhibition room and the making of many other improvements. At the same time a branch office is to be opened in Norfolk, Va.

The application of W. M. King for permission to make alterations to the building at the southwest corner of King and West streets, Alexandria, Va., that it may be utilized as a motion picture theater has been referred to the street committee of the Alexandria city council for investigation.

WISCONSIN SCHOOL RUNS SHOW.

By Midwest Special Moving Picture World News Service.

NINE hundred persons attended a recent moving picture show which is conducted by the school at Waupaca. A nominal admission fee is charged pupils, parents and friends. The Majestic theater at Sheboygan recently furnished the films for one of the school shows, which are being given in that house, the regular supply failing to arrive from the University of Wisconsin.

BELOIT CAMERAMEN IN SOUTH AMERICA.

Beloit friends have received word from Robert Becker of that city that the Collins-Day Big Game Expedition party to the Andean region has reached Ancon in the Canal zone. The party is also going after moving pictures, carrying a complete outfit.

JOHN BUNNY AT DAVISSON.

John Bunny was at the Davisson theater in Milwaukee with his company. This was his only booking in Wisconsin.

KIND TO NEWSIES.

Life is one grand sweet song for newsboys of the Leader in Milwaukee. In one week they were enterttained by the Atlas, Climax, Lexington, Mozart, Paris and Empire moving picture theaters.

MILWAUKEE JURY GIVES AN EXHIBITOR DAMAGES.

A JURY in North Milwaukee has given $300 damages to J. B. De Lorenzo, proprietor of a moving picture house on Villard avenue. De Lorenzo alleged that the village officials interfered with a hypnotic show put on at his theater and arrested him, declaring that he had no license for this kind of performance. He sued for $10,000 for false arrest.

EDUCATIONAL FILMS WERE LATE.

The State University has been failing to get its educational films on time for the two-cent show by the Mothers' club at Sheboygan theater. The Majestic theater has loaned films twice, but rather than continue this borrowing, the women will discontinue the shows if service is not improved.

OTHER WISCONSIN BRIEFS.

The Gem theater at Omro has been trying a vaudeville act in addition to its three reels of pictures at ten and fifteen cents. The La Crosse theater at La Crosse is another that has been using vaudeville recently, featuring two "mysterious" home-talent acts.

The Rainbow Theater company of Milwaukee, which purposes to operate theaters in that city, has been incorporated with capital stock of $10,000. The incorporators are Sol H. and Julius M. Ettenheim and Louis M. Nehin.

The overturning of a small kerosene oil stove caused slight fire damage in the Crystal theater at Oconomowoc.

Films showing "The Ill Effects of Alcohol" were shown at the Elite theater in Rushford under the direction of the local W. C. T. U.

"Scrooge" was shown at the Monroe theater in Monroe for the benefit of the Adelphia Sunday school class. The electric light company has started an all-day Sunday service in Monroe, and this theater has inaugurated double matinees for Sunday. A different bill is used for Sunday evenings.

R. J. Roth has sold his interest in the Monn theater at Prescott to John Ptacek, Jr.

The Lyric theater at Superior, Wis., which has been reopened by the Northland Theater Company after being closed several weeks for remodeling, will be strictly a five and ten-cent house, no matter what the feature, it is announced. The opening attraction was "The Drug Terror."

The People's theater at Superior is being remodeled so that after March 1 three or four acts of vaudeville can be used in addition to three or four reels of pictures.

Manager Herziger of the Doty theater at Menasha has leased the building adjoining his theater to be used as a resting place for those waiting for second shows. The local camp of the Modern Woodmen of America secured the film "The Man Who Came Back" to be used in addition to the regular program at the Doty one night.

The films put out to raise a fund for the orphans of German soldiers were shown at the Plankinton Hall Auditorium in Milwaukee for three days.

Profit-sharing coupons are now being given by the Opera house at Two Rivers. A coupon is given with each ten-cent admission on Wednesdays and Saturdays. Ten of these are good for another admission. "Cabiria" was recently shown at the Opera house under the direction of the Two Rivers high school.

The Empire theater at Two Rivers played a return date on "America" by request.

The Lyceum Circuit moving pictures has recently taken over the Locust theater, corner Locust and Bremen streets, and will take possession Feb. 1st, with a change of program, running pictures, cutting out the vaudeville, except on special occasions. The house seats 380, and the admission will be 5c and 10c, four reels, three shows of the better class of films, and with music to fit the picture. A $1,600 equipment.

A. A. Greene of Antigo has leased the Neenah theater at Neenah and for the first time in years Sunday shows will be played.

The Colonial theater at Green Bay had an essay contest on "The Perils of Pauline." Prizes of 100, 50 and 25 tickets to the Colonial were offered for the best 100-word efforts on the serial.

The Palace theater on Third avenue at Grand Rapids has been opened.

Manager Adler of the Opera house at Marshfield gave a benefit for the Parents-Teachers club of the Washington school. This house has inaugurated an amateur night.

The Belgian Relief association got half the gross receipts from a recent night's show at the Ideal theater in Grand Rapids.

Construction of the new theater building on the west side at Grand Rapids, in which R. A. McDonald is interested, is rapid and the opening soon will be announced.

Two thousand feet of film, showing Kenosha scenes and people has been made for the San Francisco fair.

The Locust theater, pictures and occasional vaudeville, Locust and Bremen streets, in Milwaukee, became a part of the Lyceum circuit February 1.

Feature pictures will be the policy of M. Draeger, new proprietor and manager of the White House theater at Racine.

Industrial and scenic films of Wisconsin will be shown in the Palace of Education at the San Francisco fair. This is the only state to arrange for a moving picture show outside of its own state building.

Getting the front seats twenty feet from the screen was one of the many improvements made while Milton L. Lamb and Walter H. Schwaner kept the Metropolitan at Chippewa Falls closed. Since the transformation it will be known as the Palace theater. Lamb, who was operator at the Empire for four years, will have charge of the projection and Schwaner will be house manager.

Repeated turnaway business is responsible for the announcement that the O'Klare theater at Eau Claire has secured a building to the north of the present structure, will raze it and erect an addition which will double the capacity of the house.

The Majestic theater at Rhinelander, H. C. Zander, proprietor, is to be remodeled into a moving picture and occasionally "legitimate" house, seating between 750 and 800 persons. It will be refurnished throughout. The work will begin some time in the spring.

Daley's theater, John E. Daley, manager, Grand Rapids, has installed a new Wurlitzer organ which will be operated by Cleve Akey.

G. Harry Smith, Jr., of Chicago has purchased the Orpheum theater on East Market street and the Crystal theater on the West side in Kenosha. He will have charge of the Orpheum and Thomas M. McKibben of Chicago the Crystal. Smith owns a theater on Sheridan road in Chicago.

The Rex theater at Delavan has been sold to Clarence Bailey.

Owners of big factories in Wisconsin are checking up on their employees who are interested in safety first motion pictures. Where a factory worker attends one of the shows given by the state industrial commission he is asked to sign his name on the back of his ticket before depositing it at the door of the theater.

L. J. Koles is the new manager of the Antigo Opera house at Antigo, succeeding A. A. Green, who has taken the management of the opera house at Neenah.

Crossed wires in the operating room are said to have caused the fire which destroyed the new Colonial Opera house at Waukesha, with a loss of $3,000. The house was managed by Mr. and Mrs. Harry Jones.

The Palace at Grand Rapids is one of the selected few houses in the state to give Safety First shows for the State Industrial Commission.

Mr. and Mrs. Robert Clark of Amacov Lake have started a moving picture show at Osceola.

John Radke's new Astor theater, Samuel R. Pylet, manager, has been opened at Astor and Brady streets in Milwaukee. Admission will be five cents and fifteen cents for boxes, except on Saturdays, Sundays and feature nights, which will be ten cents and fifteen cents for boxes. The house, of concrete, brick and steel, seats 950.

BUFFALO NOTES.

Buffalo is attracting favorable attention on account of his extensive advertising. Mr. Sherry has arranged with the Buffalo Times to have many columns of special write-ups of his shows in that paper. He also distributes unique advertising matter in the downtown section.

A deed conveying property on East Water street, Elmira, N. Y., to be used for the new Strand theater which will be erected by the Harton Theater Co., was recently filed in the County Clerk's office in that city.

The authorities of Lestershire, N. Y., recently closed the Delphi theater there. This was done pending an investigation as to whether a moving picture show could be legally operated on the second floor of a building.

At a recent meeting of the village trustees of Highland Falls N. Y., the question of operating moving picture shows on Sunday was discussed. Peter Bejoras, manager of a theater, explained his side of the story. He said that as long as the show did not start until church services were over and did not interfere with the religious ceremonies he did not see where there should be any ground for complaint.

Manager Laughlin of the Majestic theater, Buffalo, recently featured moving pictures showing war scenes in Germany.

Binghamton, N. Y., aldermen have held up the license of G. A. Goodwin to conduct a moving picture theater in Court street, that city. This was taken pending the final settlement of the dispute over Sunday shows in Binghamton. Alderman Tyler said he objected to the advertising displayed by the theater, especially on Sunday.

BUFFALO NEWS LETTER.

By Billy Bison, Special Correspondent of Moving Picture World.

THE Palace, Buffalo's newest moving picture theater in the downtown section, will open Saturday, February 27th. Deshler Welch, a theatrical man and news writer, will be house manager. Harold Edel will be managing director of the Palace and Strand. Edward Hyman, associated with the Mark-Brock Theatrical Enterprises for years, will manage the Strand. The Palace orchestra will be under the direction of Isaac Shapiro, former first violinist of the Cincinnati Symphony Orchestra. The Paramount service will be used at the Palace and Strand.

W. H. Linton of Little Falls and Howard P. Clark of Utica have leased the Hippodrome Theater of the last-named city.

Chief Engineer O'Rourke of the State Fire Marshal's office has ordered that the Delphi Theater, Lestershire, N. Y., remain closed permanently. The reason for this action is that the house is located on the second floor.

A Seneca Falls newspaper says that in moving picture shows newspaper men solve mysteries and are praised, but that in real life they guess at mysteries and get kicked by irate subscribers.

William Bowers, Jr., and Carl Weisel have filed plans for a moving picture theater in Delaware Avenue, Albany. The proposition is opposed by the Delaware Avenue Section Improvement Association of that city.

The resolution of Alderman John P. Sullivan, requiring the licensing of moving picture operators, has been referred to the Aldermanic ordinance committee.

The Ogdensburg, N. Y., Journal, in a column editorial on "The Anniversary of Moving Pictures," says, among other things, that they are the poor man's boon, and that the world, its drama, etc., are brought before him for a nickel or a dime.

Moving pictures of Syracuse industries will be shown during a "Made in Syracuse" campaign to be launched shortly. This plan will be in connection with a special display and sale of articles manufactured in that city.

Mrs. R. D. L. Evans has closed the Princess Theater, Norwich, N. Y., and bought the Orpheum Theater at Port Jervis, N. Y.

At a recent meeting of Yonkers churchmen, a resolution opposing the opening of moving pictures on Sundays was adopted.

The anti-Sunday picture committee of Oswego, N. Y., will confer with District Attorney Culkin on the question of Sunday shows.

William W. Koveney, of Troy, and Edmund J. Lynch, of Albany, will open a vaudeville and moving picture theater in State street, Schenectady, N. Y. Mr. Lynch will be in charge.

G. S. Schlesinger, manager of the Regent theater, Buffalo, recently used advertising matter showing the picture of a youngster crying. Under the picture appeared the words: "I want to go to the Regent to see Mabel Taliaferro in Cinderella, etc."

Proprietors of moving picture theaters of North Tonawanda, N. Y., have appealed to Mayor Rand of that city for permission to open their houses on Sunday.

New York State theatrical men are watching closely at Albany the bill of Assemblyman Mitchell providing for a State Board of Censors of moving picture films.

Recent offerings at Buffalo moving picture theaters: "The Spoilers," Hippodrome, "Old Dutch," Strand; "Her Bargain," Keith's; "The Master Key," Allendale; "The Wishing Ring," Elmwood.

The Buffalo Times last Sunday used a picture of Walter Moon, manager of the Happy Hour Theater of that city. The Times referred to the fact that Mr. Moon is one of the representative men in the local moving picture industry.

NEW ORLEANS NOTES.

Maurice F. Barr, recently appointed traveling representative for the World Film Corporation, back from his first trip through the territory tributary to New Orleans, reports no depression in sight and everybody talking good times, county seats, cross-roads and all.

S. W. Grow, manager Southern Paramount, reports business for January, 1915, in excess of business for January, 1914. Prospects are for further increase and greater prosperity, thinks Mr. Grow. The company's Pickford releases, he reports, are going exceptionally strong.

A. G. Shear, New Orleans manager for the Consolidated, has returned from a trip to Pensacola and Mobile, where he reports business excellent. The "Master Key" is drawing big, he says, at Fraenkel's Crescent in Mobile. Mr. Shear is enthusiastic about Fichtenberg's Pensacola house which, he says, is the finest in the South.

J. E. and Josiah Pearce are just back from Lake Charles, where they have been looking over their legitimate house and their three picture houses. Business in Lake Charles is good, all houses pulling well.

The emanations from a heterogeneous assemblage are likely to be odiferous. In plain American, it's apt to be smelly in a moving picture show. Herman Fichtenberg's Plaza theater has settled this diffuilty. When one enters the theater, one is at once struck by a draft of pure, sweet air. Not only has Mr. Fichtenberg installed draft fans a'plenty, but he has a system of ventilation all his own. He hasn't exactly given up the secret, but whatever it is, his system brings perfumed air and much of it where it is needed.

Tom Campbell's Lafayette has announced Williamson's submarine pictures, released by the Universal Film Company.

Pearce's Tudor is showing "Cameo Kirby," with Dustin Farnum in the lead, to mighty big houses. Certain of the scenes of the play are laid in New Orleans.

DEMBOW ON OVERCROWDING OF THEATERS.

S. Dembow, Jr., special representative of the Box Office Attractions Company, who was here Wednesday, had something to say on this subject of overcrowding in the suburbs, touching further on overcrowding in the picture business on the whole. He took the cheerful view that the fittest survive, so putting the business on a higher and higher plane, with the devil taking the hindmost. His remarks were made in the course of a talk with a suburban exhibitor who had come in to talk over his film problem.

Fifteen per cent. of the population in a well-to-do neighborhood, he said, might be counted as moving picture patrons. The neighborhood in which the exhibitor is located has a population of 15,000 to draw from; fifteen per cent. of this number is 2,270, but, it developed, there are five houses operating in this territory. "It can't be done," said Mr. Dembow, "that is, there isn't enough business for every one of these and some one will be forced out."

LYCEUM HAS SCREEN CALLS FOR PATRONS.

The Lyceum, St. Charles street picture house, recently remodeled, doubling its seating capacity, has adopted its screen for calling persons out of the audience when they are desired on something urgent. The scheme is quite workable as the Moving Picture World's correspondent noted some nights ago, after a single reel comedy had been "passed by the board of censorship," when a hastily written slide was flashed on the screen, saying: "Dr. Smith is wanted at his home at once." Later an auto, standing in front of the house, was found to be too near the curb, violating the traffic ordinance. A policeman inquired as to whether the owner was inside, asking for the owner by the machine number. The screen flashed: "The owner of auto 446 is wanted outside immediately." It worked and the car was duly moved to a proper position.

Special Lenten Shows

New Orleans Problem That Many Exhibitors Even in More Protestant Communities Have to Provide For—Thoughtful Consideration of the Subject by United Program Manager—Religious Meetings in Theaters—General Observations.

By Southern Newspaper Bureau Special Moving Picture World Correspondent.

WHAT character of Lenten releases will best hold the attendance for this off season is a subject that is now giving New Orleans film and exhibition men considerable concern. Certain houses announce special Lenten releases, such as "The Sign of the Cross," "The Eternal City," etc., while others say that religious subjects are, at best, good only occasionally and that their releases will not be different from the usual all-year run in this respect. The preponderance of Roman Catholics in this territory makes for a more extensive observance of Lent than in most other parts.

Al Durning, special representative of the United Program Film Service of Louisiana (formerly Warner's Features), one of the companies which will make special Lenten releases, speaking from some years of experience in Louisiana, analyzed the situation from the standpoint of mass psychology, giving his opinions as to the difficulties of the problem. These ideas of Dr. Durning's will, it is thought, prove of some value even in the territories where Lent is least observed.

The attitude of the press and the pulpit in the territory to be considered, says Mr. Durning, is the deciding factor as to whether Lent will be honored in the breach or the observance, and this attitude is subject to all the complexities of the body politic, the press and pulpit being interpreters of the public mind as governed by events rather than by outside influences thrusting something on the people. A reform political campaign, for instance, would be likely to precipitate an attitude of more than usual righteousness and height of religious feeling and observance of church teaching. A great public disaster bringing with it thoughts of the shortness of human life would, its depressing influence aside, serve similarly to increase the religious observances of the season. On the other hand an outbreak of radicalism such as the Colorado mining troubles, bringing with them attacks on the church as a part of the established order, would tend to lessen observance of the season.

The New Orleans outlook now is for an "open" Lent.

The majority of exhibitors will offer some Lenten attractions, but will not attempt to offer a greatly increased number of religious films during the season, even though the film houses are preparing to meet a demand for religious films should a demand arise. The Pearce and Fichtenberg interests, the two largest exhibition organizations in the South, seem to have set the pace somewhat in this regard, purposing to offer some Lenten attractions but not too many.

Pearce's "Tudor," it was announced in this connection, will be used by the Protestant Ministers' Alliance for mid-day addresses during the season, this being the Pearce contribution toward the Protestant plan of bringing the church to the business district during Lent. The Tudor, particularly good for this purpose by reason of its magnificent organ among other things, was used for mid-day talks last Lent, such distinguished men as Bishop David Sessums speaking.

The near approach of Carnival, the more or less wild season terminating in Mardi Gras, after which comes Lent, is a matter of some concern to the suburban exhibitors, for, during a whole week, all New Orleans is centered in Canal street for the public pageants and general jollifications and the suburban man might as well close shop, as some of them have already announced that they will do. Some will make an attempt to keep their crowds by offering extra inducements, but for most it will be impracticable to make such efforts, owing to the overcrowding of the suburban territory, which makes this class of exhibition houses not highly profitable at carnival time.

CHILD LABOR LAW GETS EXHIBITOR IN TROUBLE

New Orleans Picture Man Accused by Juvenile Court of Employing Child.

Information was filed February 2 against Victor Perez, owner of a string of motion picture houses in New Orleans, alleging violation of the Child Labor law, relative to the employment in theaters of girls under eighteen and boys under sixteen. The specific charge was that Mr. Perez employed a girl under the legal age limit in The Audubon, one of his newer houses. Mr. Perez furnished bond and will answer the charge in the Juvenile Court at an early date. The application of this law has given the legitimate stage in the state a good deal of trouble, but this is one of the few times that it has been brought into effect against a picture house. The law was framed to safeguard children against misemployment rather than against employment and stage folk are hot against it, claiming that it has been stretched to cover something not intended in its framing. Legitimate attractions with children in the cast are now under the necessity of showing the Juvenile Court and the Mayor that the children are attended by parents or guardians. When this is done a permit is issued.

HIMEL APPOINTED ACTING TREASURER.

Augustin J. Himel has been designated assistant secretary-treasurer of the United Program Film Service of Louisiana (recently Warner's Features). Both the secretary and treasurer have been assigned to points away from the home office, which

AUGUSTIN J. HIMEL.

is at New Orleans, so Mr. Himel is in active charge of all financial matters at headquarters.

Several exhibitors have adopted the policy of "money back if you've seen our pictures elsewhere," and not infrequently they are called upon for the refund.

LICENSED FILM STORIES

BIOGRAPH.

IN RED DOG TOWN (Feb. 15).—Bad men galore—the funny side of them The lynching bee is interrupted by a call for the sheriff; a desperado has been cutting up rough in the town. So they tie the loose end of the rope to a boulder and rush back. The negro swaps places with a compatriot for two bits. More fun and frolic are the inevitable result, when the lynchers return and find the wrong victim.

HIS LOSING DAY (Feb. 15).—The broker's clients besiege his office to cash in their bets on the stock market. He sends a message to the bank. On his way back, the boy forgets all about the money in his enjoyment of a thrilling Wild West story. Meanwhile the ticker is showing bigger and bigger losses to the broker. When, at last, he gets the cash, pandemonium breaks loose.

DWELLERS IN GLASS HOUSES (Special—Two parts—Feb. 16).—District Attorney Carlisle's campaign to clean out the grafters begins with the move to indict Callahan, a police lieutenant. Ford, a henchman of Boss Rogers, brings the news. The boss is furious. "We must dig up something in Carlisle's past, or we are all lost!" he storms. Ford gets busy and cultivates the acquaintance of the district attorney's chauffeur. The man is reluctant to talk until Carlisle discharges him for negligence. Then he tells something which causes Ford to call up Rogers and announce: "I've got the goods on the district attorney!" Next morning Carlisle receives a telegram from Rogers asking him to call without fail at his home that night. Admitted to the house, he finds Ford and the discharged chauffeur with Rogers. The boss opens fire at once. "You and a woman were at the home of Lawyer Bennett the night he was murdered, and we propose to find that woman'!" Carlisle merely smiles. From behind the curtains comes a stifled scream, and Mrs. Rogers, the young wife of the boss, rushes into the room. "I was the woman!" she exclaims, and plunges into the tale of her past. Bennett had won her love as a girl. Learning that he was already married, she shunned him. Carlisle, then a struggling young lawyer, aided her. After her marriage to Rogers, Bennett threatened to show a letter she had written him. In his room she resisted his advances, felling him with a heavy vase. The blow was fatal. Carlisle alone knows the secret. Her dramatic story arouses Rogers' admiration for the district attorney, and because he loves his wife, the boss stops the conspiracy against Carlisle. A powerful illustration of the adage that "people who live in glass houses should not throw stones."

THE BOX OF CHOCOLATES (Feb. 18).—Alice Lorimer thought more of her lover's box of chocolates than of the diamond necklace with which old Lorimer had sought to make her forget George Thorne—"an ordinary clerk!" In his fury, Lorimer charged Thorne with disorderly conduct. They were at the station house when Alice telephoned for the police. Two thugs were breaking down her door. At the news, George rushed out and leaped into Lorimer's motor car. A motor cycle policeman gave chase. Other policemen hastened to the house. But George was before them, battling with the crooks, whose frantic search had failed to reveal the jewels. And when it was all over, and Alice, pointing to the scattered chocolates, explained how she had hidden the diamonds, old Lorimer could not find it in his heart to keep these two young lovers apart.

THEIR VILLAGE FRIEND (Feb. 19).—Rose Grey, the dramatic critic, has long ago forgotten the village in which she was reared. Her single connection with the old life is her sweetheart, Dan. So, when Effie, her former school friend, comes to town with the manuscript of a play she has written, Rose attempts to avoid her. But it is hard to snub a village friend who wants you to read her play. Effie is alone in Rose's rooms when Dan calls. Rose, returning, discovers them with their heads together, and becomes jealous. But she is mistaken; they are merely planning to surprise Rose by disposing of the play she won't read. In a theatrical agent's office Effie meets Norton, a star, who is won by her personal charm. He accepts the play and calls with Dan. Only then does Rose discover her mistake.

THE COWBOY'S CONQUEST (Feb. 20).—Disappointed in love, John Brayton, a wealthy New Yorker, seeks forgetfulness on his ranch. In cowboy attire, he falls in with the Van Pelt touring party and loses his heart to Edith. She soon prefers him to her foreign suitor, who reports certain things he has seen to her parents. Mr. Van Pelt wrings a promise from Brayton that he will abide by Edith's decision after she has seen him in her own sphere, away from the glamor of the cow country. So, dressed as a cowboy, he comes to New York. Edith is not ashamed of him, not even when her friends snub John at the reception, and they are quietly married. But when Brayton turns up at the Van Pelt home in conventional evening dress, looking the debonair aristocrat that he is, Edith's friends change their tune.

THE HEART OF A BANDIT (Feb. 22).—With a price upon his head, Texas Pete takes to the open country. A halfbreed learns of the reward, trails him, and, coming upon the bandit asleep, is afraid to take him single-handed. He goes for aid, leaving behind him a copy of the advertisement by which he has recognized his man. Awaking Texas Pete finds the paper, pockets it and decamps. His horse tiring, he abandons the animal and seeks cover in a rancher's barn. The halfbreed, coming to the ranch, frightens the rancher's wife. She seizes her husband's rifle. The halfbreed snatches up her child and, holding it as a shield, backs into the barn. She drops the rifle and rushes after him. Texas Pete, hidden in the hay, shoots the halfbreed. The rancher, hearing the shot and seeing his rifle on the ground, seizes it and shoots the bandit, who thus gives his life for another. Dying, he asks that the reward be paid to the child's mother.

HIS ROMANY WIFE (Feb. 23).—On a surveying trip Travis, a civil engineer meets Zara, the belle of a Gypsy camp. Despite the warning that Gypsy love seldom brings happiness, he marries her. Tonio, her lover, vows revenge. After her son is born Zara pines for her people and returns to them. Travers takes the baby home to his mother and renews associations with Alice Gray, his boyhood friend. Zara is taken from the camp by Gorman, a theatrical manager, who trains her as a classical dancer. Tonio follows her to the city. Travers again meets the Gypsies and is told that Zara is dead. He asks Alice to marry him, and she consents. At the theater he recognizes his Romany wife in Zarita, the dancer. He rushes out distraught. After a sleepless night he reads in a newspaper that La Zarita is dead, stabbed by a jealous lover. Tonio has executed his oath of vengeance, and Travers is free to marry Alice—a woman of his race, with ideals like his own. For Romany love seldom brings happiness.

THE CALL OF HER CHILD (Feb. 25).—Content with life as she knows it the woman lives happily with her husband and their little son in a humble cottage. Then, on the invitation of a school friend she goes to the city and soon learns that there is another life, much more fascinating, apparently, than that to which she is accustomed. An artist is her constant cavalier, and by degrees the gay life takes hold on her. She writes her husband that she will not return. He is crushed by the blow, but must give evasive answers to the boy's impatient cry: "Why doesn't mamma come home?" A young artist sees the little fellow and paints his picture. It is exhibited, and the mother, seeing it, is drawn irresistibly back to her child. When she returns to the cottage her husband roughly orders her away, but his heart is touched by her penitence and by the child's joy, and finally he forgives her, and they are happy once more.

THE BOOB AND THE MAGICIAN (Feb. 26).—The magician astounds his audience with his feats of prestidigitation. Young women appear in clouds of smoke; innumerable apples and eggs come out of a hat and so on. In response to his call for an assistant from the audience, a boob comes on the stage. He promptly spoils one of the magician's best tricks by allowing the ropes which support the Floating Maiden to become visible to the audience. For the last effort the magician allows himself to be padlocked into a cask full of water. The boob pockets the key and, wandering behind the scenes, sits down to share the lunch of the young lady assistants. When the key is needed there is a mad search for him. Finally the magician is rescued. All agree that the entertainment was a howling success, though not quite what it was intended to be.

ROSE O' THE SHORE (Feb. 27).—The fisherman's daughter has two suitors. One brings her a rosebush, which she plants beside the cottage door. His rival crushes the plant with his heel. The girl plants it afresh and in time it blooms. In a teasing mood she tosses the rose down the cliff and tells the two men that he who brings it back to her will win her hand. The giver of the rosebush is first to grasp the prize, but, losing his footing, he falls and breaks his leg. The rival easily recovers the rose, brings it to the girl and soon marries her. Meanwhile the fisher lad, taken to the cottage of a passer-by, is tended by the latter's daughter, who falls in love with him. Convalescent he learns that his rival has married the girl to whom he gave the rose. Then his eyes are opened to her unworthiness and to the true love that waits for him in the little cottage where he was nursed so tenderly back to health.

VITAGRAPH.

BURGLARIOUS BILLY (March 1).—Finding that his attentions to Nellie are undesirable in the eyes of Jenkins, her father, Billy tries to elope with the girl, but the young people's plans are overheard by the old gentleman, who disguises himself in Nellie's cloak and veil and attends the meeting place himself. Father beats Billy up and chases him away from the place after ordering him never to come back. Billy conceives a brilliant idea. With his handkerchief over his face, bandit-fashion, he sneaks up to the Jenkins home that evening and climbs in a convenient window. It happens that Mike has also decided to burglarize that particular house on the same evening, and he gets in by the cellar. He goes up the cellar stairs and emerges into the kitchen. Nellie and her father are upstairs. Billy sneaks up, while Mike advances to the dining room and begins to select silverware. Billy gets the drop on Jenkins, whispers a word to Nellie, which puts her wise and backs out of the place with her. Meantime, the maid runs into Mike and with a scream runs out for the police. Hearing her cry, Billy thinks he is discovered and he and Nelly hide in the dining room. Meanwhile, old man Jenkins collides with the maid and the officer. Not recognizing each other, a general fight ensues. Billy sees Mike watching the scrap from behind some curtains, throws off his disguise and pulls the curtains down. A fierce struggle ensues. Nellie screams for help and the others rush in. Mike is arrested while Billy assumes an appropriate "hero" attitude. With a smile of triumph he asks papa if he can have Nelly now, and Jenkins, with a snort of suspicious distrust, throws up his hands and walks out.

THE SILENT PLEA (Broadway Star Feature—Three Parts—Special—Mar. 2).—Immediately after his admittance to the bar, John Aldrich tells Marie Carson the good news and confesses his love. She is obliged to tell her good friend that she does not love him and announces her engagement to Phil Carson. John, concealing his sorrow, goes abroad on business. Shortly after her marriage to Phil, the latter is killed by an automobile and Marie moves to the city to seek work. At first unsuccessful, she finally gets piece work to be taken home. The boss tries to make advances to her and when she repulses him, is discharged. Her long hours of work leave little time to look after her children, with the result that Audrey and Tom are gradually transformed into tough, incorrigible types of the street. Meanwhile, John Aldrich has returned, but learns that Marie has left no address. Things go from bad to worse with the little widow. Tom is caught playing craps and arrested. Unable to properly care for her children, they are taken away from her and placed in an orphanage. There they grow away from their mother's good influence, still more, and on their return, she is powerless to stem the tide which is sweeping them down the path of their weaknesses. The boy absconds with some money and is sent to prison. Rendered desperate, Marie determines to appeal to her old frind, John Aldrich, whom she has learned is now a State Senator. He is overjoyed to see her and her story serves as a great enlightenment to him, as he was preparing a speech in opposition to the Widowed Mother's Pension Bill. An audience with the Governor is secured which results in a pardon for the boy. Her sweet gratitude awakens John's love and taking Marie in his arms, he receives her consent to become his wife. The following day John makes an impassioned speech in the Senate in favor of the Widowed Mother's Pension Bill, representing the little ones as the wealth of the Nation, and his eloquence is largely responsible for the bill's successful passage.

THE GIRL AT NOLAN'S (March 3).—Grasping and unscrupulous, Wiles, a middle-aged rancher, covets the land adjoining his own property, which belongs to the widow Colby. Wishing to marry the widow, he plans to kill two birds with one stone, so he offers her the ultimatum of marrying him or the foreclosure of her home, on which he holds a mortgage. Mrs. Colby and her son, Will, both dislike Wiles, and rather than see his mother marry him Will goes to the city to ask help of a wealthy cousin. Wiles observes his departure, follows, and at the stage stations drops a hint to some desparadoes that Will is carrying a large sum of money and they plan to hold him up. Kitty a niece of Nolan, the tavern-keeper, overhears this and hastens to Mrs. Colby with the information. She warns Will by letter, and on his

returns he plans to outwit them. The evening of his expected arrival, the hold-up men waylay the incoming stage, but are much surprised to find the only passenger is a young and timid girl and a middle-aged miner. The chagrined party allow the stage to proceed on its way. On its arrival at the tavern that evening, Kitty looks with trepidation for the arrival of Will, but sees only the miner and the girl. She is greatly puzzled, but soothes the girl and offers her the use of her own room that night. As Kitty is about to undress, she is startled by a most unladylike yell and turns to see the supposed "girl" yank off her wig and reveal the agitated countenance of Will. He secures the girl's promise to help him escape, and by means of a clever trick, the bandits are sent off on a wild-goose chase while Will gets safely away to his home. There he delivers the money lent him by their cousin, and when Wiles arrives later, he is crestfallen to receive in full the money due him. He signs a release and retires like a whipped cur, and shortly afterwards, Will keeps his whispered promise to Kitty by calling on her. He discovers he has found the girl of his heart—and the rest may be guessed.

PEGGY OF FIFTH AVENUE (March 4).—Pestered by scores of suitors, and surrounded with every luxury, Peggy Bryant, orphaned daughter of a millionaire, lives on Fifth avenue, chaperoned by Aunt Sarah, who is socially ambitious. Count Bergeroff is the most persistent of all, and finally, under pressure brought to bear by Aunt Sarah, Peggy becomes engaged to the Count. Peggy has a childhood sweetheart, Bruce McAlpin, M. D., but she had become piqued because his professional engagements prevented him from dancing attendance upon her, and had thrown him over. Peggy begins to wonder if the Count does not love her for her money more than for herself, and determines to find out. From reading Charles Reade's book, "Peg Wolfington," she conceives a startling idea, has her portrait painted and when it is finished, she invites the Count and some fashionable friends to view it. The Count's peasant wife, whom he had deserted, calls on Peggy, and tells her how he had left her and adopted a title, to pass himself off as a nobleman. The following day, just before the reception, Peggy cuts out the head of her portrait, gets behind the picture and sticks her own face through the hole in the portrait. When the Count and their friends come in without Peggy to view the portrait, as they suppose, their remarks are anything but complimentary. After tea is served, to the still unsuspecting company, the artist announces the "grande picture of the exhibition is in the other room." The Count and the others trail in and there the rascally Count is confronted by the portrait of his own wife! To his horror, the portrait apparently comes to life, and his wife stepping from behind the frame denounces him before them all. The "Count" makes a quick exit. Next day while visiting Bergeroff's wife, Peggy meets Bruce McAlpin, whom she learns is treating Mrs. Bergeroff free of charge and is well known in that neighborhood for his free services to the needy. Love is rekindled in both hearts, and without a word, he takes her unresisting in his arms.

TWO AND TWO (March 5).—Completely disgusted with their husbands, because of their laziness and refusal to help in the smallest degree with the housework, Mrs. Bunty and Mrs. Doty, living in adjoining houses, attend a suffrage meeting. There the speaker's words being in sympathy with their own thoughts, the women become full-fledged suffragettes, and on their return home, commence to propogate their newly-acquired theories. Instead of letting their good-for-nothing husbands loaf around the house, while they do the work, they make things so hot for their hubbies, the men are thankful when, the following Saturday, the women attend another suffrage meeting. During their absence, Bunty signals to Doty to come over and play pinochle. They talk over their troubles and Bunty gets an idea from a newspaper item. He suggests they pretend to take poison and in that way make their wives feel sorry for all their abuse. Doty is delighted. They get a bottle of bichloride of mercury tablets and a smaller one labelled "Dyspepsia Tablets." They accordingly take several of the "Dyspepsia" tablets, spill a lot of Mercury tablets on the table and when their wives return, begin kicking and screaming, as if in great pain. The women are greatly shocked on learning the reason for their actions, and hastily call a doctor. The physician arrives in a hurry, and after a careful examination, takes the women aside and whispers, "They're faking! Put them on bread and water until they confess." The men are nearly starved, but the women tell them they must wait until the doctor comes before they can have regular meals. On his arrival, he surreptitiously pastes a poison label on the bottle of dyspepsia tablets and convinces them they really did take poison. Both men beseech him to give them something, but he tells them the only cure he knows of is to exercise the poison out of their systems, so Doty and Bunty both make a rush for the woodpile and the carpet-beater, making themselves generally useful, while the doctor winks at the two smiling women and departs.

ROSELYN (Special—Two Parts—March 6).—Roselyn Lynn, a talented young actress, is deeply in love with Phillip James, an ambitious young lawyer. Her love spurs him on to success. He loves her, but is selfish and egotistical, and when he meets Helen Marr, whose father is very wealthy, he falls in love with her, and gratifies his ambitions for social position by marrying her. Roselyn is neglected, and when she learns of Phillip's marriage to Helen, her love turns to intense hatred. She marries John Ware, a worthy and good man, and becoming melancholy from brooding over her revenge, makes their married life miserable. The influence of time and motherhood softens Roselyn's heart a bit, but when her baby dies, she becomes more bitter than ever, leaves her husband and returns to the stage. Phillip, now a prosperous lawyer, seeing Roselyn's name on the billboard of a theatre in which she is playing, is seized with a desire to see her again. He enters, and at sight of Roselyn, is again fascinated by her. He sends word to her after the show, and she, with the spirit of revenge still strong, maliciously leaus him on, finally succeeding in inducing him to write a few compromising lines in her autograph album. With this, and some letters he had written her, as evidence, she calls on him the day his wife arrives from the East. She sees Phil' 's child singing and rocking with her dolls in the nursery, is reminded of her own, and the memory of this one bit of sunshine in her life, drives away the shadows from her heart. She resolves to spare Phillip for the sake of his child. She succeeds in escaping from the house unnoticed, and returns penitently to her own good husband.

ESSANAY.

SWEEDIE'S HOPELESS LOVE (March 1).—Sweedie has fallen in love with the grocery boy, and in order to gaze upon his smiling face orders groceries at every possible opportunity. She does not appeal to the grocery boy, so he keeps his distance. One day while Sweedie is expressing her love to her Romeo, her mistress appears upon the scene, and, in her confusion, Sweedie pushes the grocery boy into a closet and locks it. That night when the man of the house comes home, he finds the grocery boy in the closet. He reproaches his wife and throws Sweedie and her sweetheart into the street. The grocery boy manages to make his escape, but some time later, when he is rescued from a burning building, he recovers to find Sweedie had been his rescuer. He decides he would rather die, so crawls back into the building.

THE DANCE AT ALECK FONTAINE'S (March 2).—Angue Guyot, a big, strong and good-natured son of the north woods, meets Adele Fontaine at a dance. He dances with her, and unconsciously laughs in the face of "Bad" Bovee, her fiance. She invites Angue to a dance at her home, and he accepts. Bovee swears revenge, and when Angue goes on an inspection trip through the woods a few days later, he follows, and shoots him. Angue is only slightly wounded by the bullet, but Bovee thinks he has killed him. There is a superstition in the north that "the soul of a strong man slain by a weaker one will arise and wreak vengeance on the slayer." The night of Adele's dance, Angus appears, and Bovee, thinking it is his ghost, runs into the woods and leaps over a cliff to his death.

A COUPLE OF SIDE-ORDER FABLES (March 3).—The first comedy is about Fastidious Fannie, the only child of a banker, and fair to look upon, so the young men came buzzing around to try to cop her off. She was all for propriety, and as fast as the suitors put in their appearance, she put the blue tag on one after another, simply because he didn't come up to her standard of propriety. Finally the whole bunch was in the scrap heap; then it dawned upon her how foolish she had been. Moral: Marry him and roast him afterwards.

The second fable is about Azalea anl her Celebrities. Azalea loved to dig up a genius every day or two and bring it home and feed it. She was so daffy about Celebrities that her patient husband finally rose up and went into the same thing. He went to the burlesque theater and brought the Queen of the chorus home with him for dinner. From that time on the Celebrity's chair was vacant. Moral: You can't make a High-brow out of a tired business man.

SLIPPERY SLIM'S WEDDING DAY (March 4).—Slippery Slim becomes engaged to Sophie, much to the disgust of Mustang Pete. On the morning of the wedding Slim oversleeps, and Mustang while passing his home sees Slim's foot sticking out of the window. Mustang paints his foot black, then rushes to the doctor, telling him that Slim is the victim of the Black Plague. The doctor, after examining Slim, nails up the door and windows and places a quarantine sign on the door. Meanwhile Sophie and her wedding party are waiting at the minister's home. Mustang breaks the news to them and Sophie faints. Very shortly Slim comes tearing in, having escaped through a trap door. Hiram Clutts kicks him out, then starts in pursuit. Slim takes refuge in the river, and discovers that the black washes off. They then return to the minister's home and the wedding takes place.

BRONCHO BILLY'S VENGEANCE (March 6).—Broncho's former wife writes a note to him shortly before her death, asking him to forgive her, also the other man. Broncho is heartbroken at hearing of her death, and his memory takes him back to the days when they were happily married. Then this scoundrel came into her life and finally succeeded in parting them. The old memories make the blood run hot in Broncho's veins, and he swears vengeance. After many weeks of searching he finds the man, the proprietor of a gambling joint. That evening Bronchoe attacks the gambler as he is going home, and after tying him to a tree, prepares to brand him with a hot iron, when he thinks of his wife's last request, that he forgive the man. Broncho releases him, allowing him to go unpunished.

"THE STRENGTH OF THE WEAK" (Special—Two Parts—March 5).—David Fleming is addicted to morphine. His mother surprises her son in the act of injecting the drug. He promises to fight the habit for her sake and that of his sweetheart, Lalia Fenton. With the drug ever near Fleming is unable to conquer his desire. Finally his mother dies. Heart-broken, he tells his sweetheart of his failure. She begs him to go away and fight it out. He leaves for a small village in the mountains where the drug is inaccessible. Stanford Black proposes to Lalia and is rejected. He offers her a beautiful jewel in a plush box, but she refuses to accept it. Black learns from Lalia that Fleming is making a successful fight against the drug. He sends his rival morphine in the box which contained the jewel he offered Lalia.

Fleming is almost overpowered by the temptation. He rushes from his cabin in his effort to fight off the craving. The night before Lalia had had a dream in which she saw her sweetheart in trouble, and persuades her mother to go with her to the mountain cabin. They reach the cabin just after Fleming has rushed out. There she finds the plush box and understands Black's villainy. She finds Fleming kneeling, fighting his temptation. He wins. When they return Lalia confronts Black with his perfidy and orders him from the house, while she opens her arms to Fleming, a man once more.

EDISON.

IN SPITE OF ALL (An adaptation of the famous play by Steele Mackaye.) (Special—Three Parts—Mar. 1).—Carroll Clendenning, a man of the world, attends a performance of the "opera bouffe" and sees the radiant "Stella," the prima donna, with whom he is immediately infatuated. He meets her at a dinner in her honor, and is only one of the many admirers she has. There is a spirited rivalry between them. "Stella" worships only at the shrine of the god Gold, and in order to enjoy a top place on her list of eligibles, he buys her a diamond ring, significant of their prospective engagement. He is admiring her Aphroditic features when Blake, one of her victims, enters and warns him of the flame which has singed many a timorous moth. Carroll realizes that he is a fool, and throws her photograph to the floor. The next day he rides far into the country, trusting that a couple of days away from the debilitating urban conveniences will refresh both soul and body.

He is ensconced at the home of the Knickerbockers in the country. He falls in love with Alice, a pretty and clever country girl. They are married and return to Carroll's city home. Jack, Alice's brother, visits the city and is introduced to "Stella," whom Carroll has eschewed since the episode with Blake. As others before him, Jack becomes infatuated with her. Alice finds it out and asks Carroll to prevent Jack from paying further attention to the actress. Carroll goes to see "Stella" and is captivated by her charms once more. He agrees to buy her a beautiful bracelet. The bracelet is delivered at his home and it falls into Alice's hands. She goes to the theatre posing as the delivery girl and from behind a screen sees her husband shower his affections upon "Stella." She returns home and is broken-hearted. "Stella" suspects that Alice is Carroll's wife and stricken by pity, goes to the Clandenning home and with the aid of De Granville, a gay old admirer of "Stella," she shows Carroll his folly. Carroll realizes his mistake for the second time, and in spite of all, Alice forgives him.

HYPNO AND TRANCE—SUBJECTS (Mar. 2).—Hypno and Trance are given a couple of tickets by Professor Smelgarlic, the hypnotist. They attend the performance and are hypnotized, doing all kinds of foolish stunts on the stage. The "prof" makes men walk tight rope, and petrifies one so that a concrete slab is broken on his rigid body. Hypno and Trance get a book and proceed to hypnotize each other. Hypno works the spell on Trance and the latter is placed under the corner of a house which is jacked up ready to be moved. Hypno removes the jacks and the house falls on to the unfortunate subject's stomach.

Hypno goes for help, but a gang of laborers will not lend assistance for a full hour, as it is just twelve o'clock and they must have their lunch and rest. As poor Trance has nothing on his stomach but the house, Hypno gets a dinner pail from a boy and brings it to him. A detective, who was given a half shave in the barber shop where Hypno and Trance were employed, has been following them, and his remarkable detective powers suggest that if the house is jacked up the victim can be removed. He does it and Trance is taken out. They go off together reading the book and meet a girl whom they try to hypnotize. The detective thinks they are flirting with the girl and arrests them. They are sentenced to the cooler and through their wonderful hypnotic powers are able to spirit each other through the bars to safety.

THAT HEAVENLY COOK (March 3).—Gladys never did stand for indignities at the hands of the cook, so when impertinent, Bridget resented a scolding, Gladys discharged her. Gladys then volunteered. Henry, Gladys' husband, while he loved his wife, was more or less of a slave to his stomach, and when he and his father-in-law considered some of the weighty things handed up by the enthusiastic wife, they threw the biscuits and the other "coarses" out of the window and hied themselves to a restaurant. Gladys is in high glee when she sees the food gone and is told by the deceivers that they have eaten it all with much relish. While they are gone, the gardener finds the biscuits on the lawn and brings them in to his mistress, fearing that the birds might eat them with dire results. She cried and mildly denounces the ingrates who turned up their noses at her cooking. She goes to the employment agency and gets Bridget back again, arranging to play a trick on Henry and her father. Bridget prepares a tempting meal, and when the men have disposed of it, Gladys tells them she cooked it. They are loud in their praises of the new "cook," and tell her that Bridget never cooked a meal like that in her life. This is too much for Bridget, who, forgetting her manners, listens at the door. She rushes in, asserts herself and pulls the mask from Gladys' face. So happy are the men to get her back they pay her liberally in advance.

A TRAGEDY OF THE RAILS (Special—Two Parts—March 5).—Belle, a telegraph operator at a small railroad station, notices an announcement of a coming masquerade to be given by the railroad employees. She decides to attend the affair with Bob Hillman, an engineer. When they part at her house after a ride down the tracks on a handcar, he tells her he will call for her at eight o'clock. She takes her brother's clothes, leaving a note to the effect that she has borrowed them, and asking him to bring her the boards he has promised her to be used as shelves at the station. Bob dresses as a monk, and they arrange to attend the ball together.

Arrayed in men's clothes and a long black mask, Belle is dared by the other girls who helped her to dress, to go into the men's smoking room. She opens the door and enters without hesitation. The men slap her on the back and laugh at the frail physique, wondering who it is. Someone pushes a cigar into her mouth, and she puffs vigorously on it. She soon becomes ill and collapses. The mask is withdrawn and Bob sees who it is. He reproaches her for wearing men's clothes and walks away angrily. He snubs her the rest of the evening, and she goes off with Tony Maline, later in the evening giving an exhibition of dancing with him. She leaves the hall with him, while Bob, who really loves her, waits in the hall. The next day, Tony, who accompanied her home, enters her station and makes advances to her. She repels him and after a scuffle, he tells her he will tell Bob that Belle is unfaithful to him and that she permitted a practical stranger to kiss and embrace her. He mounts the engine which Bob is preparing to take out and tells him exactly as he threatened. Bob is enraged by his statements and there is a battle which results in Bob being thrown to the floor of the car senseless. The engine is started by the victor, who is fatally wounded, however, when a cocked revolver goes off in his pocket during the struggle.

Belle gets a message that No. 33 is running wild against a fast express, and realizing that something must be done immediately boards a gasoline hand car and starts it down the track parallel to the derelict engine. She lets it overtake her and boards it, finding Bob on the floor. The huge superheater is brought to a stop, and started in the opposite direction. The express engineer sees the engine on the same track and is unable to stop his train until it has proceeded past the spot where the engine had been reversed. Being unimpeded by cars, the engine accelerates quickly and gets out of the way, the express coming very close to it, however, before the single engine pulls out of danger. Bob is revived and the lovers are reunited.

THE PORTRAIT IN THE ATTIC (March 6).—Thelma, Mr. Chadwick's little daughter, is not at all agreeably surprised when her father returns from his honeymoon with his second wife. With undue frigidity, Thelma meets her new mother, and then recoils, as if wholly displeased with the selection. She is called into the next room by her father, given a scolding and told to go out and meet her stepmother as any nice little girl should. She goes reluctantly and stands looking at the new arrival doubtfully. As the days go by, Thelma's attitude toward her new mother remains unchanged, despite the fact that the latter has done practically everything in her power to alter the narrow perspective of the child's mind. Thelma and her dog, Jerry, played together and the girl took little or no notice of the sorrowful mother.

Occasional trips were made to the attic by Thelma for the purpose of gazing at the portrait of her real mother which had been relegated to the heap of rubbish and antiques. One evening, after a birthday supper in Thelma's honor, she went to the attic to spend a few minutes with her real mother. Jerry followed her, but before he could get up through the trap door, it had slammed, breaking off the strap which was used to lift it. Thelma went to the old couch and took the picture. She soon fell asleep with the picture in her arms. She dreams that her real mother had come back to her and tells her to love her always, but to love the new mother for father's sake and as she deserves. In her dream, Thelma embraces her real mother.

In the meantime, the others are frantic not finding her in bed, as expected. They search the house and finally hear Jerry barking upstairs. They go up and find him at the foot of the stairs to the attic. The dog rushes upstairs when he sees them, and soon they are at the couch where Thelma is asleep. The stepmother sits at the foot just where the real mother was in the dream, and when Thelma is awakened, she embraces her stepmother, thinking it is still the dream and that she is her real mother. Suddenly realizing, she recoils and then remembering what her real mother had said to her in the dream, throws her arms about her stepmother and forthwith calls her mother.

LUBIN.

PATSY BOLIVAR, NO. 10.—PATSY AMONG THE FAIRIES (March 1).—In Chapter nine we left poor Patsy asleep in a cornfield after his frustrated elopement. But there comes to sweeten his slumber the most wonderous dream that ever visited tired mortality. He is suddenly conveyed to Fairyland, where he finds the best of his friends. Mary and her husband, Jack, are king and queen. Arriving before the throne of Titania, his torn and tattered clothes are changed to those of mischievous puck, and he is asked to express three wishes, all of which shall be at once gratified.

Pursuant to these wishes, his stern father arrives on the back of Nightmare and is spanked by a revengeful son. His evil genius, Sykesy, in the person of the fickle Tilly, is provided with a scolding woman who is never to heave him. Mr. Grace, who has been so instrumental in persecuting him, is sentenced to a lifetime of riding on a bicycle head downward, and the cruel schoolmaster becomes a scarecrow and is held by the Boogaboo while Patsy thrashes him.

The last wish, reserved for himself, is that he may be blessed horever by the love of the faithful woman, and Cupid brings to him the constantly loyal Jane, and the two are led to the marital altar of Fairyland. But poor Patsy, awakening under a pelting rainfall, which his dream has made a shower of fairy flowers, seeks refuge under the top of a farmer's wagon and is for the first time taken to the great city.

WHEN MOTHER VISITED NEIILE (March 2).—Uncle John comes to visit Nephew Henry. Since Uncle John is going to leave Henry a million or so, naturally he is made welcome and when Nell, Henry's wife, gets a letter from her mother, announcing a visit, she wires her not to come, because Uncle John does not like mothers-in-law, having had one of his own once upon a time. Unfortunately mother has already arrived and the situation is saved only by Nell's quick-witted announcement that mother is her sister, and to help along the deception, Nell

(Continued on page 1338.)

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Calendar of Licensed Releases

Releases for Weeks Ending February 27 and March 6

Current Releases

MONDAY, FEBRUARY 22, 1915.

BIOGRAPH—The Heart of a Bandit (Drama).
EDISON—Protecting Big Game (Educational).
—One Way to Advertise (Comedy).
ESSANAY—Ain't It the Truth (Comedy).
KALEM—The Secret Room (Special—Two parts—Drama).
LUBIN—Patsy Bolivar No. 9, "Patsy's Elopement" (Comedy).
SELIG—The Red Blood of Courage (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial, No. 15, 1915 (News).
VITAGRAPH—When Samuel Skidded (Comedy).

TUESDAY, FEBRUARY 23, 1915.

BIOGRAPH—His Romany Wife (Special—Two parts—Drama).
EDISON—From a Life of Crime (Drama).
ESSANAY—The Surprise of My Life (Drama).
KALEM—She Would Be a Cowboy (Comedy).
—Tomboys (Comedy).
LUBIN—Poet and Peasant (Comedy).
SELIG—Slim Higgins (Western—Drama).
VITAGRAPH—The Still, Small Voice (Special—Two parts—Drama).

WEDNESDAY, FEBRUARY 24, 1915.

EDISON—The Manufacture of Big Guns For the Nation's Defense (Educational).
—The Pest of the Neighborhood (Comedy).
ESSANAY—The Fable of "The Bachelor and the Back Pedal" (Comedy).
KALEM—Old Isaacson's Diamonds (Episode No. 5 of "The Girl Detective" Series—Special—Two Parts—Drama).
LUBIN—The Love of Women (Special—Three parts—Drama).
SELIG—Scars (Mining Camp—Drama).
VITAGRAPH—The Young Man Who "Figgered" (Comedy).
—Sports In Baltic Archipelago (Sports).

THURSDAY, FEBRUARY 25, 1915.

BIOGRAPH—The Call of Her Child (Drama).
ESSANAY—Sophie Changes Her Mind (Western—Comedy).
LUBIN—Beneath the Sea (Special—Two parts—Drama).
MINA—Paste and Paper (Comedy).
SELIG—Hearst-Selig News Pictorial No. 16, 1915 (News).
VITAGRAPH—The Worthier Man (Drama).

FRIDAY, FEBRUARY 26, 1915.

BIOGRAPH—The Boob and the Magician (Farce-Comedy).
EDISON—The Life of Abraham Lincoln (Special—Two parts—Drama).
ESSANAY—Stars Their Courses Change (Special—Three parts—Drama).
KALEM—Ham and the Jitney Bus (Comedy).
LUBIN—The Human Investment (Drama).
SELIG—The Millionaire Cabby (Comedy).
VITAGRAPH—A Man of Parts (Comedy).

SATURDAY, FEBRUARY 27, 1915.

BIOGRAPH—Rose O' the Shore (Drama).
EDISON—The Experiment (Drama).
ESSANAY—Broncho Billy's Brother (Reg. in U. S. Patent Office—Western—Drama).
KALEM—The Open Drawbridge (Sixteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Millinery Man (Comedy).
SELIG—Hearts of the Jungle (Jungle-Zoo Wild Animal Picture).
VITAGRAPH—A Daughter's Strange Inheritance (Broadway Star Feature—Special—Three parts—Drama).

Advance Releases

MONDAY, MARCH 1, 1915.

BIOGRAPH—Tess of the Hill (Drama).
EDISON—In Spite of All (Special—Three parts—Drama).
ESSANAY—Sweedie's Hopeless Love (Comedy).
KALEM—Barriers Swept Aside (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series No. 10, "Patsy Among the Fairies" (Comedy).
SELIG—A Child of the Prairie (Special—Two parts—Melodrama).
SELIG—Hearst-Selig News Pictorial, No. 17, 1915 (News).
VITAGRAPH—Burglarious Billy (Comedy).

TUESDAY, MARCH 2, 1915.

BIOGRAPH—Colomba (Special—Two parts—Drama).
EDISON—Hypno and Trance subjects (Comedy).
ESSANAY—The Dance at Aleck Fontaine's (Drama).
KALEM—Flitatious Lizzie (Comedy).
LUBIN—When Mother Visited Nellie (Comedy).
SELIG—The Man from Texas (Western—Drama).
VITAGRAPH—The Silent Plea (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, MARCH 3, 1915.

EDISON—That Heavenly Cook (Comedy).
ESSANAY—A Couple of Side-Order Fables (Comedy).
KALEM—Jared Fairfax's Millions (Episode No. 6 of "The Girl Detective" Series (Special—Two parts—Drama).
—Lightning Sculpture (Animated—Cartoon).
LUBIN—A Woman Went Forth (Special—Two parts—Drama).
SELIG—The Missing Ruby (Drama).
VITAGRAPH—The Girl at Nolan's (Comedy Drama).

THURSDAY, MARCH 4, 1915.

BIOGRAPH—The Ward of the Mission (Drama).
ESSANAY—Slippery Slim's Wedding Day (Western—Comedy).
LUBIN—The Hermit of Bird Island (Special—Three parts—Drama).
MINA—Love and Limbo (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 18, 1915 (News).
VITAGRAPH—Peggy of Fifth Avenue (Drama).

FRIDAY, MARCH 5, 1915.

BIOGRAPH—The Deputy's Duty (Drama).
EDISON—A Tragedy of the Rails (Special—Two parts—Drama).
ESSANAY—The Strength of the Weak (Special—Two Parts—Drama).
KALEM—How Ida Got a Husband (Comedy).
LUBIN—The Good in Him (Drama).
SELIG—The Kidnapped Lover (Farce-Comedy).
VITAGRAPH—Two and Two (Comedy).

SATURDAY, MARCH 6, 1915.

BIOGRAPH—Blown into Custody (Comedy).
NEAR EDUCATIONAL SERIES—The Soup Industry (Comedy).
EDISON—The Portrait in the Attic (Drama).
ESSANAY—Broncho Billy's Vengeance (Western—Drama—Reg in U. S. Patent Office).
KALEM—The Death Train (Seventeenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Socially Ambitious (Comedy).
SELIG—The Guardian's Dilemma (Jungle-Zoo Wild Animal—Comedy).
VITAGRAPH—Roselyn (Special—Two parts—Drama).

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Calendar of Independent Releases

Releases for Weeks Ending February 27 and March 6

Universal Film Mfg. Co.

SUNDAY, FEBRUARY 21, 1915.

ECLAIR—The New Dress (Drama).
L-KO—Their Last Haul (Comedy).
REX—Threads of Fate (Two parts—Drama).

MONDAY, FEBRUARY 22, 1915.

IMP—The Fibber and the Girl (Comedy—Drama).
JOKER—No Release this week.
VICTOR—The Hard Road (Three parts—Emotional—Drama).

TUESDAY, FEBRUARY 23, 1915.

BIG "U"—Dance Creations (Topical).
GOLD SEAL—Haunted Hearts (Two parts—Drama).
NESTOR—Nellie, the Pride of the Fire House (Comedy).

WEDNESDAY, FEBRUARY 24, 1915.

ANIMATED WEEKLY, No. 155 (News).
ECLAIR—The Answer (Two parts—Western Drama).
L-KO—Fatty's Infatuation (Juvenile—Comedy).

THURSDAY, FEBRUARY 25, 1915.

BIG "U"—The Prayer of a Horse (His Life Story Told By Himself (Two parts—Drama).
REX—The Mystery of the Man Who Slept (Detective—Drama).
STERLING—The Runaway Closet (Comedy).
—Millions for Money Making (Educational).

FRIDAY, FEBRUARY 26, 1915.

IMP—The Treason of Anatole (Two parts—Domestic and War—Drama).
NESTOR—Taking Her Measure (Comedy).
VICTOR—The Laugh That Died (Drama).

SATURDAY, FEBRUARY 27, 1915.

BISON—The Cures of the Desert (Two parts—British—Sepoy—Drama).
JOKER—Saved By a Shower (Comedy).
POWERS—The Unknown Brother (Western—Drama).

SUNDAY, FEBRUARY 28, 1915.

ECLAIR—A Bit o' Heaven (Drama).
L-KO—The Avenging Dentist (Two parts—Comedy).
REX—When the Gods Played a Badger Game (Drama).

MONDAY, MARCH 1, 1915.

IMP—Pressing His Suit (Comedy-Drama).
JOKER—The Water Cure (Comedy).
VICTOR—The Smouldering Fires (Two parts—Western—Drama).

TUESDAY, MARCH 2, 1915.

BIG "U"—Wheels Within Wheels (Drama).
GOLD SEAL—Their Hour (Two parts—Drama of Life).
NESTOR—When He Proposed (Comedy).

WEDNESDAY, MARCH 3, 1915.

ANIMATED WEEKLY, No. 156 (News).
ECLAIR—The Oath of Smokey Joe (Two parts—Western—Drama).
L-KO—Bill's New Pal (Comedy).

THURSDAY, MARCH 4, 1915.

BIG "U"—The Recoil (Two parts—Modern—Drama).
REX—Such Is Life (Comedy-Drama).
STERLING—When Snitz Was "Marriaged" (Comedy).

FRIDAY, MARCH 5, 1915.

IMP—A Photoplay Without a Name, $50 Reward.
NESTOR—No Release this day.
VICTOR—Rooms For Rent (Comedy).

SATURDAY, MARCH 6, 1915.

BISON—The Lost Ledge (Two parts—Mining—Drama).
JOKER—Some Nightmare (Comedy).
—All for the Movies, Universal City, California—The Wonder City of the World (Educational).
POWERS—A Matter of Parentage (Drama).

Mutual Film Corporation

SUNDAY, FEBRUARY 21, 1915.

KOMIC—Ethel Gets Consent (No. 17 of the "Bill" Series—Comedy).
MAJESTIC—The Lost Lord Lovell (Two parts—Comedy—Drama).
THANHOUSER—His Sister's Kiddies (Comedy).

MONDAY, FEBRUARY 22, 1915.

AMERICAN—The Decision (Two parts—Drama).
KEYSTONE—A Lucky Leap (Comedy).
RELIANCE—The Muffled Bell (Detective—Drama).

TUESDAY, FEBRUARY 23, 1915.

BEAUTY—The Constable's Daughter (Comedy—Drama).
MAJESTIC—The Fatal Black Bean (Drama).
THANHOUSER—The Adventure of Florence (Two parts—Drama).

WEDNESDAY, FEBRUARY 24, 1915.

AMERICAN—She Never Knew (Drama).
BRONCHO—The Grudge (Two parts—Western Drama).
RELIANCE—The Double Crossing of Slim (Drama).

THURSDAY, FEBRUARY 25, 1915.

DOMINO—The Man at the Key (Two parts—Railroad Dr.).
KEYSTONE—Title Not Announced.
MUTUAL—Weekly Number 8, 1915 (News).

FRIDAY, FEBRUARY 26, 1915.

KAY-BEE—The Sheriff's Streak of Yellow (Two parts—Western Drama).
PRINCESS—On Account of a Dog (Comedy—Drama).
THANHOUSER—$1,000 Reward (Underworld Drama).

SATURDAY, FEBRUARY 27, 1915.

KEYSTONE—Title Not Announced.
RELIANCE—The Man With A Record (Two parts—Drama).
ROYAL—Self-Hypnotized (Comedy).

SUNDAY, FEBRUARY 28, 1915.

KOMIC—A Costly Exchange (Comedy).
MAJESTIC—A Day That Is Dead (Two parts—Drama).
THANHOUSER—A Newspaper Nemesis (Drama).

MONDAY, MARCH 1, 1915.

AMERICAN—Heart of Flame (Two parts—Drama).
KEYSTONE—Ambrose Sour Grapes (Two parts—Comedy)
RELIANCE—The Lawbreakers (Underworld—Drama).

TUESDAY, MARCH 2, 1915.

BEAUTY—The Haunting Memory (Drama).
MAJESTIC—Bobby's Bandit (Comedy-Drama).
THANHOUSER—On the Brink of the Abyss (Two parts—Drama).

WEDNESDAY, MARCH 3, 1915.

AMERICAN—The Derelict (Drama).
BRONCHO—Winning Back (Two parts—Drama).
RELIANCE—Your Baby and Mine (Comedy-Drama).

THURSDAY, MARCH 4, 1915.

DOMINO—In the Warden's Garden (Two parts—Drama).
KEYSTONE—Not yet announced.
MUTUAL WEEKLY, No. 9, 1915 (News).

FRIDAY, MARCH 5, 1915.

KAY-BEE—On the High Seas (Two parts—Drama).
MAJESTIC—His Return (Drama).
PRINCESS—And He Never Knew (Comedy-Drama).

SATURDAY, MARCH 6, 1915.

KEYSTONE—Not yet announced.
RELIANCE—The Green Idol (Two parts—Drama).
ROYAL—Checked Through (Comedy).

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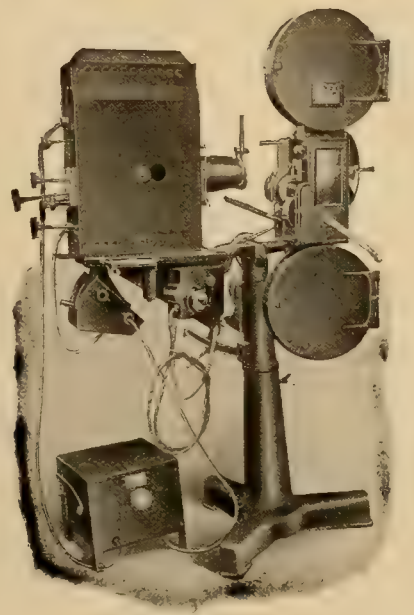

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(Continued from page 1333.)

slips the wedding ring off of her mother's hand. Uncle John takes a decided liking to the classy "sister," but he stills fears that the mother will intrude and he lays in a stock of revolvers, a couple of buckets of water and he is ready to stand seige. He even takes a chance on the old lady becoming his mother-in-law for he has proposed to the "sister" and has been accepted. A passer-by sits on the steps to rest. Uncle John thinks she is the mother, so he drenches her with water and shoots after her. This precipitates the explanation that the "sister" is really the mother, and joy comes to Uncle John when it is announced that she is a widow, so after all, what should he care?

A WOMAN WENT FORTH (Special—Two Parts—March 3).—Jack Rogers and his wife, Ethel, are happy on their first wedding anniversary. Jack is a successful architect in partnership with his father, while Ethel seeks amusement as an amateur sculptress. Diggs, an unscrupulous competitor of Jack and his father, schemes with his dissolute nephew, Guy Denton, to prevent Jack from winning a $5,000 prize the city has offered for a public arch design. Guy well known as a social lion, succeeds in luring Jack away from his home at evenings, causing him to neglect his work and to create misunderstandings between himself and Ethel.

Ethel has just completed a bust typifying "Fashion." Her society friends urge her to live up to her ideals and embrace the social life. More as a rebuke to Jack than anything else, Ethel plunges into gaiety. In doing so, she meets Guy, who steadily cultivates acquaintanceship with her. Through Ethel's friendship he gains access to her home, finds a completed arch design in Jack's desk, which he had prepared, and destroys it by spilling ink on it. With the simultaneous discovery of his ruined design and Ethel's intimacy with Guy, the breach between the young married couple widens. Jack forbids Guy from entering his home again and with the end of the arch competition only forty-eight hours distant, he starts to work on a new design.

Downstairs Ethel sulks in the living room. Not even the presence in the home of the housekeeper's seven-year-old daughter has awakened in Ethel the desire for children. As she sits brooding over her imagined wrongs, Ethel encounters a passage in a book marked by Jack, "Call not the man wretched who, whatever ills he suffers, has a child to love." With her husband's longing for fatherhood thus freshly revealed Ethel falls asleep in the chair. In her dream she sees herself given over to Guy while her husband, now a ruined man, can only look on in mute anguish. She sees a horde of bright-faced children, led by Nell, swarm down stairs. They have possessed themselves of her gowns and finery, beseeching her to sacrifice Guy and the finery for Jack's sake. In her vision she is approached by Nell, who bears in her arms the design that fate willed to win the prize that would make Jack famous. Nell offers to give her this design if she will sacrifice the finery for the sake of Jack. Ethel at first angrily refuses. Jack enters, furious at finding Guy in the room with Ethel. The men struggle and Jack is killed by Guy. Ethel, in her anguish, now turns appealingly to the kiddies, repeating her ardent desire that they take the finery and give Jack back to her. She sees Guy standing sneeringly at her shoulder and she flies at him in a fury. She awakens to find she has seized her sculptured work "Fashion," and dashes it to the floor. Jack, hearing the crash, hastens from his work into the room. Gladdened at his appearance his repentent wife tells the story of the dream. Unobserved, little Nell creeps to them, and is received with open arms by Ethel. She then tells Jack of the successful design, as seen by her in the vision. Later he wins the prize and a happy future with Ethel, who is now made joyful by the thought of approaching motherhood.

THE HERMIT OF BIRD ISLAND (Special—Three Parts—March 4).—The young Earl of Betzwood is forced, because of an injured arm, to give up racing his famous speed boat in the races of the next day. His fiancee, Viola Van Tassell, an American girl, insists that some one else must take charge of the boat and win the cup. The Earl demurs, but is overruled, and Viola goes away by herself to think it over. By accident she wanders into the fishing village and there becomes interested in Dave Hallow, a young fisherman, who, though he owns a high-power fishing boat, has greater aspirations and longs to be the possesor of a real racing craft. Viola leads him on and Dave, who has never before known a woman of the upper classes, becomes infatuated and promises to race the boat and win for her.

Fully believing in her intimations, Dave starts out in the race while Viola flies over his head in an aeroplane shouting down encouragements. Dave wins the race only to discover that the girl of his dreams is in love with and engaged to the young Earl. That she could care for a young fop like the Earl in preference to a real man like himself deeply hurts and angers Dave. His first impulse is to thrash the Earl, but the hurt being deeper than his anger he leaves them and, in a fit of depression resolves to swim out to sea, becoming exhausted, end it all. Out at sea the shock of the cold water brings Dave to his senses and he resolves to live. He floats and swims with the tide until washed up on a lonely island far from the coast.

Soon afterward Viola's country cousin, Agnes Carroll, comes to visit but finds herself miserable with her snobbish cousin's friends. The young Earl takes a fancy to her and by paying the difference himself enables Agnes to buy an expensive wardrobe with her small savings. Viola accuses Agnes of trying to steal the Earl from her and she learns the trick the Earl played on her and realizes his reasons. She runs away and rows out to sea, loses her oars and later drifts upon the same island. Dave rescues her, remembers his vow, and thinking her a shallow society girl like the others, leaves her at his palmetto hut. For days and weeks thereafter he watches over her and brings her fruit and fish. She constantly and in the most vigorous ways tries to find him but he always eludes her. Finally the Earl's yacht, being in the vicinity of the island, he leaves his party to explore it. Agnes sees and runs to meet him. He tries to take advantage of her being alone, but Dave, seeing it all from afar, comes to rescue and gives the Earl a thrashing. Then, unable to keep his secret longer, Dave bursts out his love to Agnes. She almost gives in to his pleading, then pushes him away and sends a note to Viola by the Earl telling her to bring a minister back with them that evening and if her fisherman lover proved a real man during the day's test she would marry him. Dave proves his manhood and when the party arrives late they are married and stay on the island for their honeymoon.

THE GOOD IN HIM (March 5).—Poncho is an outlaw with a price on his head. Hotly pursued by the sheriff and a posse, he dodges into a ranch yard where all the men are absent, leaving a girl alone in the house. At the point of a gun the desperate fugitive compels her to secret him in the house and send the pursuers on a false trail. But Poncho is badly wounded and no sooner has the girl sent the posse away at his command than the reaction sets in after the excitement. He collapses and the girl finds him at her mercy. Woman's pity is stronger than her resentment, and instead of binding him and holding him captive she ministers to him, afterwards permitting him to go his way to safety. He knows no way to express his gratitude except by offering her money which she declines.

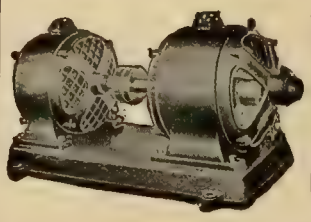
A little time passes and cattle rustlers, who move into the vicinity, make trouble for the ranchers. The girl's father, making a trip on foot over his ranch, falls in with a trio of these marauders and they make him a prisoner, intending to hold him for ransom. The girl and her sweetheart, gathering flowers among the foothills, discover the father's predicament. Help is a considerable distance off, so the lover, telling the girl to remain where she is and where she will be safe, hurries for assistance. Seeing that his captors are taking her father out of her sight, the girl disregards instructions and cautiously follows. From a distance she sees her father taken into the cattle rustlers' camp and bound.

Meanwhile, one of the rustlers, returning to camp, discovers and captures her. She also is taken into camp and her position is terrifying when she discovers the nature of her captors. Poncho, keeping well back in the hills to avoid his enemies, stumbles upon the camp just at this time and discovers the girl's situation. Cautiously creeping through the surrounding underbrush he releases her and starts to take her to safety. She pleads with him also to rescue her father, but his attempt results in his discovery. Telling the girl to run for her life, he remains behind, one man against fifty, to cover her flight. He succeeds, but at the cost of his life, for when help comes at last the rescue party finds that the odds are too heavy.

SOCIALLY AMBITIOUS (March 6).—The Pringles, mother and son, Howard, are social climbers, but are handicapped by a "shoe string" bank account. When they learn that a long-forgotten country cousin, Nancy, has fallen heir to a lot of money they concoct a scheme to get next to some of it. They get Nancy to leave her happy home in the country to come and live with them, thereby breaking up a rustic love affair between Nancy and Dan Sully, a young farmer. When Nancy leaves for the city to become a society lady, Dan decides to surprise her and accordingly begins a course of correspondence lessons on social efficiency.

Nancy is a shock to her relatives, but her money counterbalances all for a time. Their scheme is working out nicely until, one evening, when they are entertaining some important persons (on Nancy's money), Nancy insists upon making her debut, when suddenly and quite unannounced there enters Dan, who has come from the country to stagger society. Society is stag-

HALLBERG



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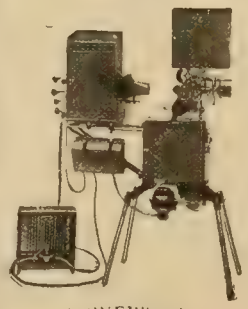

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gered all right, and also gets wise to what cheap skates Howard and his mother really are. Dan and Nancy do not care to follow up their advantage and return to scenes of their childhood, neither sadder nor wiser, but much happier.

MINA.

WHERE'S MY HUSBAND? (March 11).—Harry's married life is a telling lesson in conjugal happiness, notwithstanding the fact that his fair partner delights to assert and maintain her leadership in a most convincing way. As there is a silver lining to every cloud, Harry has his—a shimmering, golden dream called Mazie, who is his nearest, and dearest, and sweetest neighbor. After a severe session with his wife, Harry is quite ready for the little tempter. Would Harry go to Kidd's Rathskeller with Mazie for companion? He would. Anticipating a few hours of freedom, fun and frolic, Harry starts the celebration with a visit to the wet emporium around the corner. Maude (Harry's wife) gets on the trail and, after getting the hook, hubby is forced to trail home behind the irresistible mate.

Night comes; Maude retires and is soon asleep. Alert Harry, ably assisted by the iceman, climbs out of the window; meets Mazie and together they enter the portals of Kidd's Rathskeller, where he starts studying noodle soup and wine. Though asleep, Maude's mind is not at rest. Mind triumphs over matter, and the sleeper ceases to slumber. "Where's my husband?" she shrieks in a voice of thunder. Mazie's innocent little note, reposing on the bedroom floor, gives her the clue. Out in the midnight air rushes raging Maud. At Kidd's, merrymaking is at its height. Does Harry enjoy the fine cabaretian show? He does. "Where's my husband?" roars Maude as she cyclones in upon the festive congregation. Brave men try to stop her, but none can withstand Maude's terrific charge. Harry is finally cornered and he now knows that hell hath no fury like his Maude.

SELIG.

HEARST-SELIG PICTORIAL NO. 12 (Feb. 11).—Testing new fire escape. Man slides down rope from top of Munsey Building, Washington, to street, eleven stories below.

Mid-winter Carnival at Saranac Lake, N. Y. Picturesque parade.

Twenty children are injured in Orphanage wrecked by wind in New Orleans, La.

Grace Darling visits bide-a-wee, home for abandoned animals, in New York City, and has interesting experience.

First pictures of Italian earthquake, Avezzano, where 10,000 persons perished, a leveled waste. Maimed and destitute survivors are cared for by militia and volunteer aid corps. Searching for victims.

Houses demolished at Yarmouth, England, in daring aerial invasion by Zeppelins. Mounted infantry and motor guards patrol English coast.

International bridge across St. Croix River at Vanceboro, Maine, is damaged in dynamite blast.

HEARST-SELIG NEWS PICTORIAL NO. 13 (Feb. 13).—Phillipsburg, N. J.—Two monster smoke stacks and an old brick elevator shaft are dynamited and sent crashing to the ground.

New York.—Auto snow plows are used to help clear the streets.

New York.—Answering call of Mayor Mitchel, thousands furnish bundles of clothing to aid destitute.

Huntington, L. I.—Millionaire colony holds annual bobsled races on Huntington Hill.

Salisbury Plains, England.—Canadian troops send their baggage train over flooded roads en route to the front.

Norfolk, Va.—Steamer Dacia, bound for Germany with load of cotton, arrives from Texas and prepares to sail, despite threats of capture by England.

Boston.—Poles hold meeting to raise funds for war sufferers.

Saranac Lake, N. Y.—Skating races and obstacle jumps form part of mid-winter carnival.

Fire Island, N. Y.—Life savers rescue crew of four-masted bark Hougomont with breeches buoy when waves threaten to break up vessel.

PARAMOUNT.

THE COUNTRY BOY (Lasky—Five Parts).—Tom Wilson, who has grown up in a small town under the watchful care of his widowed mother, falls in love with Jane, the daughter of Judge Belknap, but the judge refuses his consent until such time as Tom shall be able to support a wife in comfort. Tom, who has a very good idea of his own ability, thinks that he can win his fortune more quickly in the city than in the country and goes to New York, accepting a position at $15 per week which has been offered him by one of his father's friends. At his boarding house in New York, Tom makes the acquaintance of a chorus girl by the name of Amy, who immediately sets about fascinating him, partly for amusement and partly to make her lover jealous. The rest of the story concerns the manner in which Tom meets his downfall, the way in which he is saved from taking his own life as the result of shame and remorse, and the means through which he returns to the country town and regains his self-respect. Tom finally wins the approval of Judge Belknap and the romance of Tom and Jane comes to a happy conclusion.

THE WARRENS OF VIRGINIA (Lasky—Five Parts).—Agatha Warren, daughter of the aristocratic Southern General Warren, has, before the Civil War, fallen in love with Ned Burton, of New York. With the beginning of hostilities, Gen. Warren takes command of many of the Southern troops and Burton, enlisting in the Union army, becomes a Lieutenant, the lovers being separated by their different sympathies. Most of the action of the drama takes place during the closing days of the war, when General Warren's soldiers are suffering from the lack of supplies. Burton is forced by his superior officers to use his intimacy with the Warren family in carrying a ruse which leads to the defeat of the supply trains coming to the relief of the Confederate army. When he is captured, Agatha, still loving him in spite of herself, offers him the means of escape which he is too proud to accept. The timely surrender of Lee at Appomattox is all that saves him from being shot. The sequel to these stirring events is the ultimate reunion of the lovers.

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INDEPENDENT FILM STORIES

UNIVERSAL
VICTOR.

THE HARD ROAD (Three Parts—Feb. 22).—Myra is a stenographer to a rich broker, Thorne. Her sister, Bess, is a salesgirl. Bess and Tom, an honest workman, are in love. Thorne makes love to Myra, giving her flowers and making things pleasant by inviting her out. With no thought of harm at first, Myra drifts and gradually yields. She sends a note to her mother saying she is tired of all work and will try to play. The mother has a stroke of paralysis. Bess goes to Thorne and pleads for news of her sister, but he disclaims all knowledge.

Going wearily home from work one evening, Bess watches a richly-gowned woman alight from her limosine, and recognizes Myra. She follows and begs Myra to return home. Myra contrasts her luxury with Bess' poverty and refuses. Bess says, "It may not seem so now, but yours is the 'hard road' and mine the easy and happy one." Learning that her mother is dying Myra hesitates. Thorne enters, bids her choose, and loving him, she stays.

A year later, Bess is happily married. Myra, living a life of luxury and gayety, is miserable, for Thorne is tiring of her. They quarrel; he insults her, and finally breaks an engagement on the plea of business. Myra, dressed and waiting, decides to show him there are others, and in a spirit of bravado and misery, telephones for Lawton, who has attempted to make love to her. They go to a gay restaurant and there meet Thorne with a rich girl whom he is wooing, and her father—the girl having, in all innocence, begged to be taken where she could see "life."

Lawton tells Myra that the girl is Thorne's fiancee, and Myra, already miserable, nervous, hysterical, loses all control of herself and makes a pitiable and scandalous scene. Thorne pretends she is crazy, and orders the waiters to throw her out. The girl, unexpectedly, pities her, puts her arms around her and speaks gently, and Myra suddenly comes to herself. Quietly, pathetically, heartbroken she leaves. Thorne refuses to have anything more to do with her. She tries to get a position as stenographer, but fails. Finally she succeeds in securing a position as maid. Lawton comes to the house—his aunt's—and she is dismissed.

Six years later, Bess and her two children while Christmas shopping meet Myra, an outcast. Bess takes her home, and Myra thinks she has at last found rest, but she overhears Tom, kind, but with his children uppermost in his heart, say, they can't keep her, as she would disgrace the children. Like a hunted thing she leaves. Having no place to go, and being thoroughly repentant, Myra decided to enter into the door of the "Sheltering Arms" when she sees another derelict, whom she thinks needs help. On speaking to the derelict (much to her surprise), she finds it is none other than Thorne, the man she loved and who wrecked her life. She gently takes him by the arm and together they walk to the door of the "Sheltering Arms" and enter as the picture fades out.

THE LAUGH THAT DIED (Feb. 26).—Carlotta loves Dick. Dick loves Carlotta, and why not? Is he not the grand boss, at the big job where Padra worked? Each day she would see him when, with Padra's dinner, she went to the big job and found Dick waiting for her. Already Dick had said when the flowers came they would journey to the little church and have the grand blessing.

Then into the life of Carlotta came Regi, a powerful, bad Padrone, who looked at her with leering, evil eyes. He would have her; no one else should stand in his way. Regi, realizing that Dick and Carlotta love each other, takes much joy in telling them that she would see Dick no longer. After Regi leaves Carlotta she writes a note to Dick which she throws to him from the window.

The next day when all is in readiness for the wedding. Dick climbs the fire escape to rescue Carlotta. In a hall he meets Regi. In a fight Regi and his followers wound Dick. Still intent on rescuing Carlotta he ascends the fire-escape, but lack of strength leaves him and she hides him in a closet in her room.

When Regi and his party find Carlotta there she tells them Dick has gone down stairs. They follow, taking her with them. They leave her with three drunken men while they continue their search. Realizing that her lover will die if left alone in the closet, Carlotta sets about to escape by getting her three guards fighting among themselves. She succeeds in locking them in the room and starts to rescue Dick.

With her bleeding lover unconscious she struggles to get him out to the police for protection. On her way she meets Regi and his cutthroats, but with a knife stolen from one of her jailers she holds them at bay. She forces Regi and his band out of the house and into the hands of the police. After the recovery of Dick, during Regi's imprisonment, Carlotta and Dick are married.

SMOULDERING FIRES (Two Parts—March 1).—Nameless and homeless and just a bit of human driftwood, the boy comes to a Western town. He meets with curses and rebuffs when he attempts to get work, but is finally engaged as porter at the principal saloon in town. The brute and a few choice companions are the bullies of the section. They have the general populace cowed, as well as the sheriff, and ever engage in daring bits of outlawry, without fear of capture. One day they are in the saloon where the boy is acting as porter and the brute, who is an expert gunman, exhibits his prowess to the men assembled.

He gruffly orders the boy to hold a card while he shoots at it. The boy is afraid and runs away. He seeks refuge with an old lady, the mother of a girl who sings at the saloon dance hall. She protects him from the men who are pursuing him and makes him comfortable. It is through her that he has the first taste of what he has never known—mother love.

Later the brute attacks the old lady's daughter and forces his unwilling attentions upon her. Arriving home, exhausted, the girl tells her story. A great change comes over the boy and the smouldering fires of manhood are fanned into flame. A new courage possesses him and, going to the saloon he tackles the bully bare-handed and by sheer grit is soon choking the life out of the brute, who at heart is a coward. The sheriff and others attempt to make him release the brute and the brute's men come to his assistance. The boy grabs his gun, however, and "cleans" the place. The men recognize the courage they themselves have lacked. They congratulate the boy and the sheriff, feeling himself unequal to this new-comer, unfastens his star and pins it upon the boy's breast.

The boy has been born again, according to the principle that a man may always be what he might have been. For the nameless lad the old life is past and a new future opens.

THE UNEXPECTED HONEYMOON (Two Parts—Feb. 15).—Mrs. Wallace Guilford is entertaining at her country home. Among her guests are her sister, Irene, and Lane Manning, who is in love with Irene, but awkwardly shy. Mrs. Guilford has made arrangements with the famous singer, Mme. Trilby, to entertain her guests. A violent storm comes up. Her husband, Wallace Guilford, a prominent lawyer, 'phones his wife that he will be detained at the office on a very difficult legal matter and will not be out until late. The guests arrive, but Mme. Trilby does not come. Mrs. Guilford is worried by her delay. Finally a messenger brings a note from the famous singer, saying that owing to the inclement weather, she cannot risk her voice by going out. Mrs. Guilford does not know what to do, now that her plans have miscarried.

A guest suggests that they have a "mock marriage." The idea is hailed with delight. They draw cards, and Irene and Manning are "elected." They go through the ceremony. Mr. Guilford arrives in time to witness the finish of the ceremony. He walks in and announces that by the laws of the State of New York, the marriage is binding and that Irene and Manning are legally man and wife.

Irene becomes hysterical and is assisted to her room. Manning retires to his room and refuses himself to all callers. Later that evening one of the ladies suggests that they all go to her home and leave the "unexpected honeymooners" alone.

The next morning Irene and Manning each receive a note from their late hostess explaining the desertion and telling them to make the best of the situation. This does not appeal to either of them. Breakfast is served for the two in the large dining room. Time hangs heavily; they discuss the predicament that they are in and finally Manning comes to the conclusion that the only way out is through a divorce.

Irene will not listen to such a thing and leaves the room.

Each independently of the other decides to go for a canter. They meet in the woods. Irene has fallen in love with her husband, but to hide it from him, she unmercifully snubs him. He is hurt and does not show up until later in the morning. Irene watches for him from her window, utterly wretched and lonely.

At the luncheon the messenger brings a note to Irene from her friend, Mrs. Brandt, who says she has found out about her predicament, and as she is going to Reno, offers to take her along so she can secure a divorce also. Irene shows the note to Manning. He cannot offer an objection in the face of her apparent relief at the solution of the matter, and agrees to drive her to the station that afternoon. Carson overhears, and 'phones to Mrs. Guilford. He does as she tells him and draws off the gasoline in the tank of the automobile.

Irene's baggage is quickly placed in the rear of the car. She and Manning get in. Much to their surprise, the machine won't run. The chauffeur says he is out of gas. While the chauffer fills the tank, Manning writes a note to Mrs. Guilford, telling her that they have decided to stick it out. Irene and Manning finally decide to make the best of the situation and, after leaving a note of thanks to their late hostess, go off on their belated honeymoon. Mrs. Brandt goes to Reno alone.

ROOMS FOR RENT (March 5).—Mrs. Felt, finding that her husband has developed a tendency to spend an undue amount of his money in saloons, decides to curtail this habit by carrying the family purse herself. She receives an invitation to visit her mother. Before going, she searches hubby's pockets, taking all his money except a little change. Felt, feeling desperate, resolves to raise money somehow and decides to rent their bedrooms out during her absence. Securing a cook, he fills the rooms with boarders.

Mrs. Felt returns unexpectedly, however, and the cook, not knowing her, throws her out. Mrs. Felt, discovering the state of affairs, secures the garden hose and soon drowns the boarders out. Felt, returning in the midst of the excitement, receives such a warm reception that he "sinks through the floor" and completely vanishes.

IMP.

THE TREASON OF ANATOLE (Two Parts—Feb. 26).—As Anatole, an old bachelor, goes up the stairs past the rooms of the von Holm family, on his way to his dreary, little third-floor-back, the prattle of the two little children, Wilhelm and Freda, and the cheery voice of Freda, come filtering through the door. He stops to listen, envying the big, good-natured Fritz and his happiness with all his starved soul. And as he labors up the stairs, he shakes his head sadly and thinks how different it all might have been if only Celeste—but what was the use.

He sits in his pitiful loneliness after the long days spent in his fruitless search for work, takes his frugal sup of wine and his crust, and then his beloved violin, and plays the rhapsodies that his soul conceived, but which he could never seem to put on paper. And as he played the von Holms below him listened to the melody, the two little tow-heads would creep out of the bedroom and stand at mother's knee while her hand sought Fritz's. "Shoen," she would whisper.

And Fritz would nod his head as he looked into the fire, and clasp her hand a little tighter and answer, "Shoen." It got to be an institution with the von Holms this nocturne of Anatole's. But one night they missed it, tho' they listened, and the next. Anatole had staggered up the stairs, after his day of weary search, and there was no bread or wine. Hunger and disappointment claimed their own—Anatole lay upon his pallet too weak even to caress the strings of his violin. Something must have told Fritz; at any rate, he went up to see what was the matter with "the third-floor-back." He knocked and got no answer. He opened the door and went in, and he saw what was the matter in a second. And in ten seconds more, he had gathered up the pathetic figure and carried him down to his flat.

They nursed him back to health and strength, and from that moment the fortunes of Anatole were in the ascendant. Fritz knew Herr Schmidt who ran the big cafe and rathskeller. Herr Schmidt wanted a first violin. The music publisher thought pretty well of that study of Anatole's—it all came at once. How happy they were now and Anatole was a member of the family. The two little tow-heads would nestle at his feet, and Freda and Fritz would hold hands in the firelight while he played.

Big Fritz went up to Anatole's old room and brought down his things. He balked a moment at the big portrait of Napoleon, but he looked at the little, bristling Anatole and laughed, and took it down stairs and hung it beside the portrait of the Kaiser on his wall. Anatole would play "Die Wacht am Rhein" as soon as he had finished "La Marseilles." Then it happened—war. Of course, they both went, Fritz because he was a reservist, and Anatole because his great grandfather had fought and died under the First Napoleon. They parted with a tight hand-clasp and moist eyes, and Freda and the little tow-heads wept bitterly for both.

The recruiting officers didn't want to take Anatole—Anatole and his fifty years, but he told them to let the best swordsman among them take a sword, and he, Anatole, would show him how old he was—and he did. When the best swordsman had enough, they let Anatole enlist and gave him a musket. In an angle of the wall in the little town they took Fritz, red-handed—spy. He was in civilian clothes, and that mean the drum-head court-martial, a firing

squad, and then blank wall at sunrise. Anatole stood by, unseen by Fritz, and heard the sentence. And they put Anatole to guard him through the few remaining hours of the night! Fritz didn't want to have Anatole charged with his escape. But while Anatole stood guard in the silent watches, there had come to him many visions of Fritz as he lifted him from his pallet when he lay starving; of Freda and the two little tow-heads as they ministered to him; of the little family waiting in far-off America for the husband and father—and Anatole simply wouldn't have it any other way.

Of course, it was the drum-head, the firing squad, and the blank wall for Anatole, but as he stood there in the dim morning light, there was a smile on his face. For Anatole was a man, and he believed in paying his debts.

$50 PRIZE PICTURE.

Read this story and suggest a title for it. Send your answer to The Moving Picture Title Contest Editor, Universal Film Mfg. Company, 1600 Broadway, New York City. Fifty dollars will be paid by the Universal for the winning title. The picture will be released on March 5.

Dick Carson, just released from three years in prison, wanders to a park bench. He takes a five dollar bill from his pocket given him at the prison, and the picture fades away. The following scenes tell the story of Dick, formerly Doctor Carson:

Dr. Carson is a prosperous young surgeon with all the world before him, but his weakness for drink and gambling are slowly but surely undermining his health, his skill and his practice. His professional rival, Dr. Grant, is a clever surgeon, but not popular and has little practice. After an all-night session Dr. Carson gets a 'phone message from Mr. Wilson, a prominent citizen, whose wife is seriously ill. Dr. Carson pulls himself together, and after examining the patient, tells Wilson to telephone him if she should get worse as he may have to operate. On the way home he meets Dr. Grant and invites him to come home with him. Dr. Carson confesses that he is afraid to perform the operation because of his condition. Grant notes Carson's unsteady hand and wonders why this man should have so much practice and he none. Carson answers a call at his door, and finds two of his cronies, who want him to play that night. He tells them Grant is in. They refuse to leave, and he hides them in his operating room.

During Carson's absence Dr. Grant uses his phone. He thinks of the message that may come from Mr. Wilson, and disconnects the wires. That night, as Carson and his crowd are drinking and playing cards Grant is waiting, Mrs. Wilson grows worse and her husband tries to telephone Carson. In a fight in Carson's rooms his wrist is injured. Wilson arrives to get Carson, sees the fight in progress and Carson's condition. He finds the wires disconnected, and tells Carson if his wife dies he, Carson, will be held responsible. He meets Grant, who accompanies him home to find Mrs. Wilson dead. Carson, still intoxicated, arrives at the Wilson home, and is thrown downstairs.

Five years pass and Carson is down and out. Grant is successful and the father of a baby girl. Nell, a thief, is Carson's only friend. She is being forced to rob a house, and appeals to Carson for protection, but she is taken away. He sees her enter the house by a window and follows, hoping to save her. A policeman sees him and gives the alarm. Carson takes the stolen jewels from Nell to return them to the safe, but the arrival of the police prevent him. In the attempted getaway a shot is fired, a scream is heard, and all look toward a door. Carson opens the door, to find a baby girl lying shot. Carson tells the policeman only an operation will save her. Nell volunteers to help, and we have the unique situation of a tramp doctor and a girl thief performing an operation to save a life.

The house and the baby are Dr. Grant's. He enters, sees his old rival operating on his child. He dare not interfere, as he might cause the child's death. He informs the police that Carson is a rogue and criminal. Carson finishes his work, sees Grant and tells him the child will live. Carson is led away to prison.

NESTOR.

A COAT'S A COAT (March 9).—It happens that Eddie and Mr. Bates, with offices in the same building, have delivered to them upon the same day overcoats exactly alike in every respect.

Eddie becomes engaged to his sweetheart, Victoria, and buys a ring to give her. In his hurry to keep an appointment with her, Eddie forgets and leaves the ring in his office. He meets his sweetheart and tells her that he has a surprise for her, asking her to close her eyes and hold out her hand. He then finds that he hasn't the ring and is forced to confess its absence to his sweetheart. She promises to wait for him until he goes to his office and gets it. Mr. Bates has some papers which he desires Eddie to witness. When Eddie arrives at his office he places the ring in the same pocket with Victoria's gloves, which she has given him. He then goes into Mr. Bates' office. When Eddie leaves he picks up Mr. Bates' overcoat, believing it to be his own.

He meets his sweetheart again, but to his consternation finds that the ring is missing. Angered by her second disappointment, Eddie's sweetheart demands her gloves, intending to leave him. She is much incensed when Eddie is unable to produce them. She leaves and goes home. Mr. Bates meanwhile has returned home to his wife. She again admires the coat which she has seen once before. She runs her hands into its deep pockets and finds the ring and gloves. Mr. Bates is at a loss to explain their presence in his pocket and his wife, believing he has been out with another woman, becomes very angry and decides to leave him. Bates goes back to his office.

Eddie, Meanwhile, has telephoned the police concerning the loss of the ring, gloves and coat. They put plain-clothesmen upon the case. Mrs. Bates sends a letter inviting Victoria, who is her friend, telling her that as she is about to leave her husband, she desires her to call for a farewell visit. Plain-clothesmen pick up Mr. Bates and follow him home. Victoria is there and recognizes her gloves. Mrs. Bates at once surmises that her husband has been out with Victoria. The plain-clothesmen telephone headquarters that their man is safe in the house. When Eddie calls upon them later for information they tell him that the man who has the coat is in the house at No. 200 Hollywood Drive and ask him to go there at once to claim the property.

Eddie goes to the number indicated and recognizes it as the home of his friend. The plain-clothesmen assure him that the thief is within and escort him into the house. Bates and Eddie come face to face. Eddie recognizes his ring which further complicates matters. Later he and Bates discover that they have coats identical in appearance. Explanations follow, bring the matter finally to a friendly settlement. Eddie wins back his sweetheart and Mr. and Mrs. Bates are reconciled.

"HOW DR. CUPID WON OUT" (Feb. 19).—Dr. Cupid falls in love with the daughter of the police commissioner, not knowing, however, that her father is the police commissioner. He tries to make her acquaintance, but fails. One day as he is driving his car, he sees her crossing the street and hits upon a plan to run her down and then take her to his hospital for treatment, thus bringing her into his power.

His plan succeeds. Her father puts Detective Plots on the case. The detective locates the girl at the hospital and surrounds the place with officers. Dr. Cupid sees his plans are to be ruined and, calling his attendants, orders Plotz confined in an insane asylum. Meanwhile he escapes with the girl. Detective Plotz escapes and with his officers starts in pursuit.

A merry chase follows. In one place the pursuers are cut off by a freight train and the fugitives are hastily married. They then meet the girl's father and explanations follow. Detective Plotz arrives and is given the merry laugh by all present.

WHEN HE PROPOSED (March 2).—Eddie calls upon his girl. The family, as usual, give sister's beau the "once over" and cause him no end of trouble before his visit is over. Taking father to one side, Eddie tells him that he bought a nice little home the day before and has $300 left with which to furnish it. The girl's father is very much pleased. Eddie then proceeds to ask the old man for the hand of his daughter. The latter's consent is readily given.

Trouble starts, however, when brother sees an advertisement offering to sell a five-passenger touring car, last year's model, tires all good, for only $300 down and $50 per month. The family at once decide they need a machine. Eddie protests that he needs the $300 to buy the furniture, but brother and sister see the car. Brother says it is a "bear," and seeing no other way out, poor Eddie is forced to buy it.

Eddie is married and wifie's family virtually take possession of the car. They decide to build a garage and charge it up to their new son-in-law. After many trying experiences, Eddie at last decides to sell the machine and to buy furniture. The family come around to visit, intending to take a ride in "their" car. Eddie tells them he has sold it and has bought furniture. They are very indignant that "their" car has been disposed of and finally leave in a huff. Wifie is sad to see her parents thus chagrined but decides that she loves Eddie better than her folks after all.

ECLAIR.

A VOICE IN THE NIGHT (Two Parts—Feb. 17).—Rex Malden is the star reporter on "The Times." He is walking home when he stops at the sound of a girl's voice pleading with a man. The man breaks away from her, however, when she attempts to hold him, and the girl, seeing that to plead with him is useless, walks sadly away. As she comes up to him, Malden looks deep into her eyes and is struck by the look of terror which is mirrored there. He is about to speak to the young woman when she turns and flees.

Malden then hurries down street after the

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man whom she has just left. He finds the man who had been talking to the girl masked and struggling with an armed figure in the street. In the struggle the masked man secures the revolver and a shot is fired in the air. As the masked man flees he admonishes Malden:

"My cause is a just one. It will be best for you to say nothing of what you have seen." Malden makes his way to the prostrate body and finds that it is that of Pollard, a government agent, whose name has been connected with several unsavory affairs but who has never been "caught with the goods."

Malden then hurries back after the masked man. From a safe distance he watches the latter hide his revolver and mask. The masked man then makes his way into the best residential section of the town and suddenly disappears into one of the mansions when Malden is several block away.

Malden reports the murder to his old friend, the sergeant at the West Locust street police station. The sergeant orders an investigation, but when Malden requests that he alone be permitted to handle the case the sergeant consents. Malden admits that the only clue he has is the voice of the masked man.

The papers, of course, are full of the tragedy, for Pollard, the dead government agent, had been prominent in the last political campaign. Various theories are offered and Pollard's political enemies at first are suspected, but this theory later is dropped.

Malden, quite by accident, comes across the picture of a young society woman in a New York periodical devoted to chronicling the doings of the smart sets in large cities all over the country. He recognizes the girl as the one who ran past him on the night of the tragedy. Acting at once upon the clue, the reporter calls on the young woman, whose name, as indicated by a caption under her photograph is "Mrs. Braybach of Sheridan Park," one of the best known society leaders of the younger set. Malden calls on Mrs. Braybach on the pretense of obtaining society notes, but the butler will not permit him to enter.

Malden then tries to peer through the windows of the Braybach home, but is ejected from the grounds by one of the gardeners. For the time he is forced to give up his endeavor to see Mrs. Braybach. The managing editor calls Malden into his office and tells him to get into the jail and secure the life story of Jim Graham, a murderer, who is to be sentenced that day for murder. Malden elbows into the courtroom in an effort to secure permission from one of the attendants to visit the murderer in his cell.

As he enters the courtroom Graham is led in to be sentenced. Malden is astounded when he hears the judge on the bench pronounce sentence, for in a moment he realizes that he has found his man, whose voice only he remembers. And the man he is looking for is not Jim Graham the murderer, but the judge on the bench! The reporter laughs loud and long, for he realizes that the judge is judging: that a murderer is passing sentence on the murderer.

Malden returns to the sergeant and tells him to have the money ready, for he has his man. He then gets the mask and gun the murderer discarded and an hour later stands before the judge in the latter's home. The judge, confronted by his accuser, admits the crime and tells his story.

His sister, Mrs. Braybach, was happily married until Pollard, the dead man, came to her home, secured papers incriminating her husband from a government official as security for a loan. Pollard coveted Mrs. Braybach and refused to restore the papers which would ruin Braybach until Mrs. Braybach had bowed to his will. Mrs. Braybach appealed to her father, the judge, and the latter in the struggle which Malden witnessed, takes Pollard's revolver from him and kills the scoundrel. Shaking the judge by the hand, Malden assures him that he did perfectly right and returns to the sergeant to whom he gives back the money he has wagered.

"I lose," Malden explains. "I had the wrong man."

The police sergeant later learns the facts of the case, but agrees that justice has been done.

THE OATH OF SMOKY JOE (March 3).—Joe, a village youth, becomes engaged to his sweetheart, Dora. Later, on account of his wild habits, she breaks the engagement. Joe goes west, where in a frontier town he wins a reputation as a gunman and is given the sobriquet of "Smoky." Finally he is sought by the sheriff for a killing, but escapes and meets another outlaw, Red Peterson. The two swear loyalty to each other and establish their hiding place in another county. Dora comes West to visit friends and while out for a ride meets Red. He falls in love with her and, compelled to hide from the sheriff while riding with her, shows her the notice of the reward for his arrest and tells her he is an outlaw.

Dora tells him that they will elude the sheriff and ride out of the valley where he can commence life anew. Afraid to tell Joe of his love affair, Red slips off in the night, leaving a letter behind telling of his plans. Angered at what he thinks is a trick upon him, Joe takes an oath to kill Red and starts in pursuit. Thinking that possibly Red might elude him he leaves a note for the sheriff, telling him to watch the pass and he will catch one of the outlaws he is after. For safety Red takes the old unused trail to the pass and Joe follows and from concealment shoots him. Rushing out to where Red is lying he comes face to face with Dora.

Their recognition is mutual. Joe pleads for forgiveness. Dora refuses. Red is placed on his horse and they hurry on to reach the next town for medical aid. Joe realizes that the sheriff will capture Red as he attempts to go through the pass and by a roundabout road reaches there first and allows himself to be taken prisoner. On the way back to town with the sheriff he looks back and sees Red and Dora riding the pass to safety.

WHERE THE FOREST ENDS (Two Parts—March 7).—Rose is brought up by an old hag in a miserable hut on the side of the mountain, but in spite of the cruel treatment of the hag, Rose has a dream world all her own. Her nature absorbs all this beauty of the mountains and she steals away at every opportunity to her secret leafy bower where she adorns herself with leaves and vines.

Jack Norton, a manly young mountain ranger, and Silent Jordan, an old prospector, whose nature has been chastened and refined by sorrow, are the only men in the vicinity. Jack Norton has an affection for Rose, which is ripening into love, but before he declares himself he is called away to patrol a distant part of the canyon. Silent Jordan, when he sees Rose, recognizes in her a perfect likeness of the girl whom he once loved and whom he knows must have been Rose's mother.

A man's shadow obscures the sun from the rose when an artist, Paul Rouchelle, comes into the mountains to sketch. He sees Rose in the costume of leaves, dancing and, declaring the wood nymph shall be his model, he gets her to pose for him. She is fascinated by the polished gentleman, and finally consents to run away with him. He takes her to his studio, but one day she learns that he already has a wife and child. She leaves at once and returns to the mountains. The wild rose which has been transplanted to the hot house, fades and withers in its unnatural environment. She finds the hag has died and she has no home. She is utterly discouraged and exhausted. Silent Jordan appears and tells Paul to get out.

The Ranger arrives at this point and Paul is so enraged that he tells him that Rose has been his mistress. The ranger chokes Paul but Silent Jordan interferes and lets him go.

The ranger asks Rose if it is true. Rose slowly nods her head. The ranger turns from her. Silent Jordan asks him to forgive Rose, but the ranger refuses to do so and starts to leave. Silent Jordan, however, leads the young man and Rose to a little grave. Warning them not to make the same mistake he did, he tells them his life's story—how he loved a girl and on his wedding day discovered she had a baby girl. He left her; but go where he would he couldn't forget her. Her face haunted him.

He finally returned and on the hillside found a grave with a rude cross on it. His sweetheart had died of a broken heart. He became a recluse and folks called him Silent Jordan. Jack, with tears in his eyes, takes Rose in his arms.

THE MYSTERY OF THE MAN WHO SLEPT (Feb. 25).—Fearing an epidemic of typhoid among the workmen, the foreman suggests that they be vaccinated. The boss assents, and, as the foreman recommends a specialist of his acquaintance the work of putting the affair through is turned over to him. The engineer, Christie, is persuaded by Andrews to have himself vaccinated. He does so and is taken mysteriously ill immediately afterward. A doctor who is called in says there are signs of foul play. Queer is called in to take the case up. Christie, meanwhile, is succumbing to what appears to be sleeping sickness.

Queer finds out from Andrews what doctor did the vaccinating. He calls but finds the doctor out. Without waiting for permission, Queer enters the house by the basement and finds in the doctor's laboratory serum for sleeping sickness and anti-toxin for it. Queer takes the anti-toxin and hurries out to administer it to Christie. While Queer is thus engaged Andrews calls to inquire after his boss. Queer becomes suspicious and follows Andrews. He sees him answering a letter in the shack on the works from a rival construction company addressed to Christie in which that concern offers Christie a bribe to delay the work. Andrews offers to accept the bribe in Christie's place.

Queer hurries back to the president of the company and takes him the carbon copy of the letter Andrews wrote, which carbon copy Andrews left behind him by mistake. Then they both go out to the laboratory of the doctor where Queer discovered the anti-toxin, after first having telephoned for detectives to meet them there. They steal in on the doctor and arrest him. Queer then pulls off the disguise worn by the

(Continued on page 1346.)

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(THISTLE COMEDY)

"The Bigot"
(SANTA BARBARA DRAMA)

"Oh, Those Kids"
(C. K. COMEDY)

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(MONTY DRAMA)

"Poor Little Rich Man"
(PUNCHINELLO COMEDY)

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(TRUMP DRAMA)

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(PYRAMID COMEDY)

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(NAVAJO DRAMA)

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(ALHAMBRA COMEDY)

"$500 Reward"
(PARAGON DRAMA)

"And Percy Made Good"
(S. B. COMEDY)

"An Intercepted Gift"
(ALHAMBRA DRAMA)

"The Boob's Elopement"
(THISTLE COMEDY)

"Tainted"
(SANTA BARBARA DRAMA)

"Capturing Stella"
(C. K. COMEDY-DRAMA)

"The Adopted Baby"
(MONTY DRAMA)

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1600 Broadway **KRITERION** **New York City**

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(NAVAJO DRAMA)

"A Man for A' That"
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(ALHAMBRA DRAMA)

"Won by a Mustache"
(THISTLE COMEDY)

"The Arm of the Law"
(SANTA BARBARA DRAMA)

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(C. K. COMEDY)

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(MONTY DRAMA)

"Domestic Revolutions"
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(TRUMP DRAMA)

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"The Paris Hat"
(ALHAMBRA COMEDY)

"The Crystal Globe"
(PARAGON DRAMA)

"And Percy Got Married"
(SANTA BARBARA COMEDY)

"Birth of Emotion"
(ALHAMBRA DRAMA)

"The Boob's Racing Career"
(THISTLE COMEDY)

"Goaded by Jealousy"
(SANTA BARBARA DRAMA)

"The Tattooed Man"
(MONTY COMEDY)

"The Call of the Sea"
(MONTY DRAMA)

"Blown Upon"
(PUNCHINELLO COMEDY)

"Eliza's Fairy Prince"
(TRUMP DRAMA)

"Accidents Will Happen"
(PYRAMID COMEDY)

"Zoological"
(NOLEGE—EDUCATIONAL)

"Joe's Partner Bill"
(NAVAJO DRAMA)

"Beating Father To It"
(ALHAMBRA COMEDY)

1600 Broadway **KRITERION** **New York City**

(Continued from page 1342.)

doctor and shows him to be none other than Andrews, the foreman.

BISON.

THE LOST LEDGE (Two Parts—March 6).—Andrew Leslie, a successful mining engineer, invests his entire capital and savings in the Southern oil fields and becomes the owner of a number of very promising oil wells. Unfortunately, just as he begins to realize a profit from his investment a disastrous fire completely destroys his wells. Leslie rushes to the scene of the conflagration and, standing helplessly by, realizes that he is a bankrupt. In a very depressed state of mind he is returning to his office in the city when he is suddenly startled by the shrieks of a woman. He stops his machine just as a runaway horse dashes madly past with a woman clinging to the saddle.

Instantly he speeds up and, overtaking the horse, jumps from the seat of his car, throws his arms around the horse's neck and succeeds in bringing the infuriated animal to a stop. The fair rider, Margaret Wallace, is more scared than hurt. She thanks her rescuer and accepts his offer to drive her home in his car. Arriving at her home he meets her father and learns he is a wealthy mine owner and the owner of large properties in Mexico. The chance meeting and acquaintance later ripens into a feeling of profound admiration on the part of Leslie.

Mr. Wallace, the girl's father, on learning that Leslie is a mining engineer who has lost his properties, proposes to pay him an attractive salary, to furnish him working capital and to give him a half interest in the mine if he will go into Mexico and locate the lost ledge of one of Wallace's large mines located in that country. Leslie accepts the proposition and leaves for Mexico accompanied by Wallace, his daughter, Margaret, and Margaret's fiance, Frank Foster, also a mining engineer of no mean ability, who had previously spent a considerable length of time trying to trace the lost ledge. On arriving in Mexico Leslie proceeds to explore the mine.

For more than a month Leslie and Foster got along very harmoniously, but at the end of that time it becomes evident that they are not entirely of one mind as to the logical manner in which the search should be conducted. Before long there is an open break between them, and thereafter Leslie conducts his search, accompanied only by an old Aztec Indian guide. The breach between Leslie and Foster grows wider as the weeks pass, not alone because of their difference of opinion regarding the search for the lost ledge, but because of the even more important fact that Foster suspects Leslie of entertaining a more than friendly interest for his fiancee, Margaret.

Foster torments himself by brooding over his financial wrongs at the hands of Leslie until sleeping or waking, he can think only of ridding himself of Leslie. With but a half formed thought in mind he starts in by ingratiating himself with the Mexicans, the majority of whom he knows by reason of his previous residence in that territory. The Mexicans keep a close surveillance of Leslie's movements and report to Foster. One day when Leslie enters the mine, accompanied by his old Indian guide, Foster conceives a way of accomplishing his purpose, and bribes the Mexicans to cause an explosion near the entrance to the mine. A cave-in results, hemming Leslie and his guide in the mine. After the first shock of the explosion Leslie and his guide take note of their surroundings and set about fighting their way to freedom.

Frantically they sound the walls and endeavor to ward off the noxious gases. After being imprisoned several days in the mine they come upon an opening which leads them to an Aztec cave. The old Indian recognizes the cave as an Aztec place of worship and prostrates himself before an idol of an Aztec priestess. Leslie at this juncture falls from sheer exhaustion, and the old Indian remains in worship before the priestess, who suddenly seems to become a living being and approaches the old guide and points off. The guide, although prostrate, seems to feel the approach of the priestess and is led on apparently by some power above him. Leslie, meanwhile, wearily rises and staggers after the old guide. After going through devious passageways, Leslie suddenly becomes aware that he has found the long sought "lost ledge," but which does much to revive his waning strength.

Meanwhile, the Mexican who was bribed by Foster to cause the explosion, overcome by his sudden prosperity, has remained in one continuous debauch and, crazed with liquor, has quarreled with Foster and exposed his part in the explosion. In the melee which follows Foster is killed. Disheartened by this double tragedy, Mr. Wallace determines to return with his daughter to their home. As they are leaving the hotel, Leslie, who by following the "lost ledge" has found freedom from his prison, rushes hatless and coatless into the hotel and exhibits to the astonished Wallace and Margaret specimens found in his enforced prison. Wallace and his daughter cancel their arrangement and decide to remain in Mexico in the interest of the newly discovered ledge. The return to life of one she believed dead brings Margaret to a realization of her regard for Leslie, and the happiness of these two brings the story to an attractive close.

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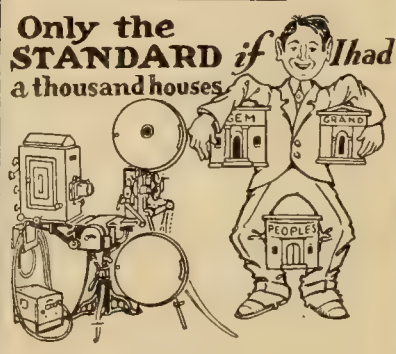

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UNIVERSAL.

ANIMATED WEEKLY NO. 154 (Feb. 17).—A Mid-Ocean Rescue Crew of burning oil steamer "Chester" saved at last moment by S. S. "Philadelphia."

Big City Under Water—Ohio River overflows its banks but fails to paralyze traffic of Cincinnati, Ohio.

Death Traps—Wooden cars responsible for one death and dozens injured in rear-end crash in fog on elevated—New York City.

Jack Frost, Sportsman—Perfect ice permits superb horse racing on Lake George, N. Y. Sub-titles: Tobogganing; As seen from a toboggan.

Four-Master on Shore—British bark "Hougomont" goes on shore in fog at Fire Island, N. Y.

Clothing for the Needy—Line of men and women three blocks long applying at Bundle Day headquarters—New York City.

Crash!—Elevator tower 140 feet high balances four minutes after being dynamited—Easton, Pa.

Help the Wounded—Lend your fingers to help make bandages for the wounded in the war, through the Surgical Dressings Committee, 39 West 38th street, New York City.

Training for a Grim Game—Regiment composed entirely of picked English football players getting ready for battle at the front—London, England.

Germany's Protest to United States—American-made aeroplanes shipped to Allies for war use arouse protest from Germany. Sub-titles: "America," built to cross Atlantic, now in war zone; Glen Curtis, famous aeroplane builder.

A Traveling Fort—Testing armored automobile with removable sides for Russian fighting line, made in Canada.

For their Motherland—Australian expeditionary forces leaving for the far-off battle line in Europe—Melbourne, Australia.

Irresistible!—Famous caterpillar Krupp guns on the way to Nieuport, Belgium. Sub-title: Allies' forts abandoned.

Cartoon by the world famous caricaturist, Hy. Mayer of Puck.

GOLD SEAL.

THEIR HOUR (Two Parts—March 2).—The story centers about two people, both married. Mrs. Davis, whose husband is unsympathetic and cruel, has a nervous breakdown. She is advised to go to the seashore. She does not regret leaving her husband, but it is hard to part with her one child, a little girl. Mr. Austin plans upon his vacation a trip to the seashore. He expects his wife, a pampered society woman, and his little son, to accompany him, but at the last moment she refuses to go.

Mrs. Davis and Mr. Austin meet in the crowded railroad station. And because the woman looks wan and tired and has too many bundles to carry, Austin assists her to the train, which happens to be the same one he is taking. For an hour they sit opposite one another, she looking out of the window, lonesome and hurt because of her husband's neglect, and he watching her furtively over the pages of his newspaper. Then he takes courage and hands her a magazine, and the two start talking to each other.

They arrive at the junction where a change is made for the seaboard. Both alight to await their trains. Mrs. Davis is going East to Sea Crest and has fifty-eight minutes to wait, while Austin goes west to Ocean Point, and has an hour to wait. They walk to the station benches to be seated when Austin sees nearby an inviting little nook beneath some shade trees near a brook. He signifies they may as well await their trains there. The woman agrees gladly and they both sit besides the stream. Soon they begin to exchange confidences. She tells him how her family were destitute and to save her mother from the drunken father she accepted Davis without loving him. He, in turn, tells her of his wife, how in the little town he took her riding in a new automobile, against her aunt and uncle's wishes and of the breakdown, miles from town and of taking the girl back in the morning and her uncle's harshness in turning her out of the house. Then, to save her reputation, he, too, married without love. And suddenly they realize that for the first time love has come into their lives and that they love one another.

Meanwhile, Mrs. Austin and Davis, who have known each other long, have met and are at luncheon together. But theirs is the different, the sordid love, and they laughingly agree to spend the two weeks together to the best advantage.

Austin holds Mrs. Davis in his arms and says now that they have found one another, they must never part, and with a sigh of happiness she agrees. He takes her ticket from her and tears it up, signifying she must come with him. They start back to the station arm in arm, when Destiny takes a hand in the form of two little country children, a boy and a girl, who stumble on the tracks. Mrs. Davis brushes the cinders from them and Austin pats the little boy's shoulders, and they send them on their way again. Then the man and the woman face each other and know that their love has come too late—that they cannot leave their children, and without another word, they walk to the station.

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He buys her a ticket and puts her upon the train. They kiss once in farewell and he stands watching as the train fades away in the distance.

BIG U.

THE RECOIL (Two Parts—March 4).—The newly elected district attorney, Charles Morrison, like most new officials, proceeds to enforce all laws to the letter. The new state law against professional prizefighting gives him an opportunity to display his enthusiasm in the cause of "Reform." Edna Gardner, a special writer for "The Spotlight," is sent by her editor to cover the first amateur boxing exhibition under this new law. The district attorney attends to see that the law is enforced.

Following the fight the county officials call upon the president of the athletic league, and through a ruse prove that the contest was in reality a professional affair. They arrest all of the participants as well as the promoter. Among those jailed is Ray Flannigan, the lightweight, who in his exhibition has won the admiration of Edna. She is afterwards sent to interview him and finds him in the position of assistant bartender in a second rate saloon. He wins her sympathy by his frankness and during the weeks that ensue they become good friends. The district attorney is tipped off that lottery tickets are being sold in the saloon. He raids the place again arresting Ray Flannigan.

While he is out on bail Ray and Edna meet frequently. During one of their tramps through the city park they see a soicety announcement that Miss Claire Morrison, daughter of the district attorney, is giving a bridge party at her home that afternoon. Flannigan protests to Edna the unfairness of things in that society can gamble at will while poorer men are constantly under the surveillance of the police. Edna evolves a plan and goes with Ray to police headquarters where she calls upon one of the policewomen, whom she has met in her newspaper work. She puts the plan to this official and the trio forthwith go to the residence of the district attorney.

Miss Gardner, by reason of her newspaper connection, is admitted and secures the names of all the guests. She signals the policewoman who enters and places every one under arrest. Miss Morrison is taken to her father's office, where Edna gives the new district attorney the choice of one or two alternatives: Withdrawing the prosecution against Ray Flannigan or being placed in a position where he will be forced to prosecute his own daughter as a common gambler. Morrison takes the former course. Edna secures Ray a position in the press room of her newspaper and he makes a new start in life.

STERLING.

MARRIAGED (March 4).—Dot and her family are anxiously awaiting the arrival of Snitz, the groom, but he fails to appear. Her father phones to him and awakens him from a long sleep. Snitz, worried over his failure to be prompt, runs from his home half dressed and hurries to keep his appointment at his sweetheart's home. On the way he encounters several other pedestrians who are in a hurry and after bumping into several is chased by a vengeful mob. After much excitement he arrives at his sweetheart's home. They find they have forgotten the most important part of the wedding, the minister.

Snitz calms the waiting guests and hurries off to find one. He finally overtakes the minister on the road and puts him in the hack. The horse suddenly rejuvenates and runs away. Snitz falls from the hack while the minister remains inside getting the roughest ride of his life. Horse, hack, minister and all go over a steep cliff. Snitz leaps over after him, and after much hard work finally reaches his bride's home with the minister, only to find that his rival, a milkman, has eloped with her. The guests and Snitz chase them wildly to the depot, just in time to see the train swiftly pull out with the happy milkman and Dot waving a jaunty farewell from the rear platform.

IT MIGHT HAVE BEEN SERIOUS (Feb. 16). Mary receives a letter from her brother, Bob, asking her to meet him for lunch and to bring Ben, her husband, with her, as she has not yet met him. She goes to Ben's office and leaves a note on his desk, asking him to meet them at Clark's restaurant. After she has gone, a young widow comes in, with whom Ben has been carrying on a flirtation. She sees the note from Mary, destroys it and writes one in its place. Ben finds the note from the widow. He arrives at Clark's just in time to see Mary and a strange man (her brother Bob) enter the restaurant together. He hurries home to pack up, intending to leave Mary at once.

A burglar breaks into Ben's house just before he arrives and conceals himself in the closet when he hears Ben come in. A messenger delivering a bunch of flowers, makes a mistake and delivers them at Ben's house. Ben receives them and discovers an accompanying lovey dovey note. Ben thereupon determines to wait and shoot the miscreant. He gets out his gun, finds he has no cartridges and hurries out to secure some.

Bob, the brother, misses the train, and comes to the house. The burglar is still in the closet. A bill collector happens in, and Bob suggests that he wait there with him until some member of the family returns. Ben returns with ammunition, fires off the gun and rushes in. Bob and the collector dash into the closet with the burglar and conceal themselves. Ben, finding the room empty, retires to the bedroom.

Mary meets a book agent at the front door and invites him in. She decides to purchase a set of books as a surprise for Ben's birthday. Ben sneaks down with his gun. Mary hears him coming, and in order that his birthday surprise may not be spoiled she hides the book agent in the closet, without being aware of the others. Ben rushes in with his gun, sees a man's hat on the table, suspects he must be hiding in the closet, and is about to fire through the closet door, when the four men come out. This is too much for either Ben or Mary. Both are dazed. Explanations quickly follow, during which the burglar sneaks off with Ben's packed suit case.

L-KO.

FATTY'S INFATUATION (Feb. 24).—"Fatty" is in love with a dainty little miss who is somewhat of a coquette, for she shares her affections with one Johnny Boston Beans, much to the chagrin of "Fatty." "Fatty" is given a dollar with which to pay the gas bill, but on the way to the office of the gas company he meets the idol of his dreams gazing wistfully at the goodies displayed in the window of a confectionery store.

"Fatty" is sorely tempted, but resists manfully. It is too much however, when Johnny Boston Beans butts in and monopolizes the lady's conversation. "Fatty" falls, and, flashing his dollar bill, he proceeds to treat the fair one. Then to heap coals of fire upon the head of his rival he invites Johnny Boston Beans to accompany them. The dollar is soon spent for ice cream and candy, but poor "Fatty" is up against it for the dollar.

When he returns home he feigns sickness to avoid any possible questioning on the part of his mother, and is put to bed. It is then that remorse sets in and he sees terrible visions of himself in a felon's cell. The next morning he sets out to earn an honest dollar to repay the one he has stolen. At the end of a day of toil, however, he has only fifteen cents to show for his efforts.

His mother starts to prepare the evening meal and finds that the gas company has shut off the gas. His mother and father force from "Fatty" an explanation and he is forced to confess, adding that he "did it all fer love." This is too much for his parents. "Fatty" hears them chuckling and looks up wonderingly, only to be hugged to his father's breast and to receive his parents' hearty forgiveness.

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BEAUTY.

THE CONSTABLE'S DAUGHTER (Feb. 23).—Silas Hicks, the village constable, in wrestling with a chicken thief, is no match for his husky antagonist, who ducks him in the creek. Silas is seized with a violent chill and obliged to take to his room. His daughter, Mildred, pins on her father's badge and arming herself with his six-shooter, runs the chicken thief down, landing him in the lockup. Soon after she arrests Bob, a city tramp, and fines him ten dollars. The young man and his fair captive fall in love instantly. Silas recovers from his chill and returns to jail. He is enraged upon finding the stranger with his daughter. He kicks Bob out. But Mildred steals after him and they stroll to her favorite tree. The constable goes to find Mildred. Armed with a club he swoops down upon the happy pair, and Bob quickly swings himself up into the branches of the tree, whither the constable's rheumatism prevents him from following. Mildred runs back to the lockup and frees Joe, the chicken thief. Father chases Joe and is getting decidedly the worst of it when Bob comes to his rescue. After that he permits the young folks to continue their love affair.

AMERICAN.

THE DECISION (Two Parts—Feb. 22).—Ida Price has been cheated out of her share in her father's estate by her cousin Charles. She places the case in the hands of Judge Clark. Meanwhile, a strange young man, Robert Graham comes to study law with the Judge, and though Ida is not very well satisfied with Clark, because she is attracted to his new assistant, she allows him to appeal the case to a higher court. Cousin Charles tries in vain to compromise with her. The last day to file the papers arrives and the Judge starts to the court house. Meeting Charles, he accepts his invitation to drop into the club and have a drink. Ida's cousin does his best to get the Judge tipsy, and believes he has succeeded. Really he only delays Clark about ten minutes, who enters the waiting court room smiling and debonair. The appeal is granted. In the supreme court the former decision is reversed. Ida receives her fair share of the property—and incidentally a husband who is Robert Graham.

SHE NEVER KNEW (Feb. 24).—Tom Conway robs his employer, Jack Martin, the ship chandler, and leaves town with Olga, a dance hall girl. Martin goes to Mrs. Conway and demands restitution. Tom's mother pays him with the savings of a lifetime. She tells Alice, her daughter, that some day Tom will be coming back. And every night just before going to bed, she places the prodigal's pipe and slippers near the fire, whispering, "Mother will wait for you always, Tom." George Park, in love with Alice, warns her and her mother against an escaped convict, who is lurking in the vicinity. Park insists upon loaning them a revolver for their protection. Meanwhile Tom has discovered that Olga is untrue to him. In a fit of rage, increased by drink, he kills her. Then he makes blindly for his home. At the moment that Tom stumbles in at the rear door of his mother's house, the convict enters from the front. Meeting Mrs. Conway, the convict retreats at sight of her revolver into the kitchen. There he meets Tom. They struggle and the convict escapes. Mrs. Conway seeing the form of a man in the dark kitchen, fires the revolver and faints. Alice and Park return just in time to carry away Tom's body for secret burial.

PRINCESS.

WHO GOT STUNG (Feb. 19).—The bliss of the Brays, two newlyweds, is turned to bitterness by a telegram to the effect that Mrs. Bray's mother will arrive next day. Bray carries the old lady's photograph to his office to remind him of his troubles, where it is stolen by two friends of his, Harry and Jim. They decide to put up a joke on Bray. Harry, who is an actor, gets into a make-up as much like the photograph as possible. Meanwhile Bray has returned home to prepare a welcome for his mother-in-law, including a mine under the

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PRESENTS

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"INCOMPARABLE MISTRESS BELLAIRS"

BASED ON THE BOOK OF AGNES AND EGERTON CASTLE

(Copyright 1914) (FOUR PARTS)

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Edna Flugrath as Kitty Bellairs
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H. S. FULD, of the "MOTION PICTURE NEWS," says regarding this film: "The producers cannot be given too much credit." "Featured in this production are Edna Flugrath, Windham Guise and Lewis Gilbert, and a more entertaining film will be hard to find." "The action leaves nothing to be desired." "Photography is perfect." "One interesting situation follows fast on the heels of another and interest is held until the finale." "Altogether one of the best offerings of the month."

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front steps and a breakaway ceiling in the guest room. His wife is away. Harry and Jim seize the opportunity to go over to Bray's, Jim pretending he has found the mother-in-law at the station. The mine works all right, and the ceiling comes down. But the ruse being discovered, Bray dopes Harry's whiskey with tabasco. The doctor is called, and order is restored barely in time to welcome Mrs. Bray's return with the real mother-in-law.

MAJESTIC.

HOW HAZEL GOT EVEN (Two Parts—Feb. 14).—Hazel, a cashier in a restaurant, is engaged to Patsy, a bus driver. Patsy earns some extra money by going in on preliminary bouts at the Athletic Club pugilistic exhibitions, and gains a local reputation as a boxer. When a big fighter is suddenly taken ill on the eve of a public contest, Patsy substitutes, wins the match, and suddenly finds himself in line for a bout with the champion of the world. On receipt of an offer for a long tour, he gets a swelled head and repudiates Hazel, who is forced to go back to work in the restaurant. She plans to get even with Patsy. With her savings she hires a coming western fighter, who arrives in town, to clean up her faithless lover. This he does in great shape. When Patsy comes to, he sees Hazel and his victorious opponent strolling affectionately off together.

THANHOUSER.

HIS SISTER'S KIDDIES (Feb. 21).—Samuel Bender, a wealthy bachelor, offers to stay with his sister's children, while she takes a fortnight's rest and vacation. He writes her that nothing could possibly give him more pleasure than to be with his small nephew and niece, whom he has made sole heirs to his estate. He buys all kinds of toys and games—enough to make his life miserable for a month—and departs for the country. In two days his sister receives a telegram, stating that Samuel has been called back to New York on very urgent business. Once aboard the train, he experiences some relief. But he loses no time in destroying his will and making a new one in which he leaves his property, real and personal, to the orphan dogs of Gotham.

THE ADVENTURE OF FLORENCE (Two Parts—Feb. 23).—Florence Clark, as she is leaving her friend's apartment, calls back to her, "If you want me, 'phone Oak 515." John Travers, who is passing the house, overhears. He is greatly impressed with Florence's appearance. That evening the girl has an unpleasant interview with her parents, who wish her to marry Dr. Ward, a business friend of her father's. She refuses to consider Ward. When Travers calls up and asks her to dine with him the next evening, though she realizes that it is a daring and unconventional thing to do, she is in a mood to accept. In Travers, Florence discovers the man she has always dreamed of meeting some day—and later, when her father finds that he holds an important interest in the very mines in which Dr. Ward is interested, he removes his objections to the match.

$1,000 REWARD (Feb. 26).—Madeline's mother is a widow and her twin sister, Marion, is crippled. Mrs. Goddard takes in sewing, and Madeline sells newspapers. The daughter of a wealthy man becomes interested in the little newsgirl, and on further acquaintance May Gordon persuades her father to pay for an operation on Marion Goddard's hip. They take Marion home to their beautiful house to recuperate. Meanwhile, Red Hogan, wanted for burglary, breaks into the Gordon mansion with Whitey, his pal. Marion blocks his operations and effects his arrest. Mr. Gordon has offered $1,000 for Hogan's capture and this he now insists upon awarding to Marion. But she will not take the money. Mr. Gordon retaliates by making Mrs. Goddard and both Madeline and Marion members of his own household.

ROYAL.

TWO JONES (Feb. 20).—Two men, both named Jones, and exact doubles of each other, live in adjoining towns. Neither is aware of the existence of his double. One is married and henpecked. The other elopes with his sweetheart. The two couples go to Cedarhurst for a vacation and a honeymoon respectively. There they become badly mixed. The wives can't tell their own husbands when they see them, and the father of the eloping Jones, who has pursued the runaways, vents his wrath on the wrong party. At last both wives and both husbands meet., And then matters get straightened out.

RELIANCE.

ABOVE PAR (Feb 19).—Berry, a Wall street broker, likes Dick Carson, a young newspaper man and his daughter's fiance, but has little regard for Carson's profession. Berry is approached by another broker, Stirling, with a proposition to secure a corner on a certain product through crooked manipulation of stock. Berry flatly refuses to enter the combine, and Stirling determines to cause the other man's ruin. His secretary, Morton, manages to secure a position in Berry's office and immediately the latter begins to lose heavily through the leak of information. Thinking that there may be a good story in the case, Carson takes it up. He finds out that Morton is in the employ of Stirling. That same night Stirling hires two cracksmen to steal from Berry's safe certain papers, while he and Morton wait in their office for the delivery of the goods. The yeggmen are discovered by Carson, who is unable, however, to overcome them both. Berry and his daughter chance to pass the office and see the light. They investigate. Carson's battle with the robbers attracts the attenion of a policeman who arrives in time to help in subduing the crooks. Stirling calls up Berry's office on the 'phone and Carson, pretending to be one of the yeggmen, tells him that they have secured the stuff and will be right up. The Berrys, Carson and the police go in a body to Stirling's office, where he and Morton are placed under arrest. Mr. Berry changes his opinion about newspaper men.

THE BOUNDARY LINE (Two Parts—Feb. 20).—The Malotek and Canewa Indian tribes are camped near the Coyote wind-break for the hunting season. The chiefs lay out the boundary line between them, and agree, that for either tribe to hunt or kill across the line, is to break faith and bring on war. Awasos, the son of Ty-ee Htas, chief of the Canewas, in the eagerness of the chase, pursues and slays a deer in Malotek territory. He and his companions are captured by braves of the other tribe and carried before Chief Broken Bow. They are sentenced to be killed by torture. Awasos long has loved Awaneta, daughter of Broken Bow. She recognizes in the prisoners her lover and his companions. During the night she frees the Canewa braves. To save the sentry from death, the Indian girl confesses it was she who let the prisoners go. Much against his will, her father is obliged to let her suffer, at the demand of the tribe, in place of Awasos and his men. She is left in a cave to starve. Here she is found and rescued by her lover, who takes her home to his own people. Thither come Broken Bow and his squaw, trailing their daughter from the cave, for they have relented toward her. Ty-ee Htas is restrained by Awasos from putting the Malotekas to death; then Awasos declares his great love for Awaneta. The two tribes make peace and celebrate the marriage of the children of their chieftains.

THE MUFFLED BELL (Feb. 22).—Dan Ward, a detective in Federal employ, is sent to investigate Capt. Flinn's sailors' outfitting shop, suspected to be the headquarters of a band of revolutionary agents. Nettie Howard, who tends shop for the Captain, is in love with Dan. When he is overpowered in the cellar by Basil Cerino and his gang, she pleads for his release, but to no avail. While Flinn is out of the room, Nettie muffles the bell behind the counter by means of which the captain is able to warn the desperadoes in the cellar of the approach of danger. On his return from the conference in the cellar her employer locks Nettie in a room, from which she escapes, and goes to the office of the Surveyor of the Port, Dan's employer. The Surveyor sends her back with several detectives. Flinn, because of the muffled bell, is unable to warn the men at work in the ammunition cellar, and they are surprised. In the fierce fight which ensues, Cerino seizes Nettie and drags her into a secret passage, where Dan, the minute he is freed, goes to her rescue. The leader of the band is taken into custody. And Dan and Nettie soon after are married.

THE DOUBLE CROSSING OF SLIM (Feb. 24).—Mr. Brooks, a young millionaire, shows his wife a valuable diamond. She is pleased with it. Brooks goes to the safe in his library to lock up the priceless gem, while his wife attends to the details of his luggage, Mr. Brooks intending to make a short business trip out of town. Upon going into the library, Mrs. Brooks finds her husband taking some papers from his desk, which he then locks. He now bids his wife goodbye and tells her he will be back by midnight.

Croaky and Slim, two crooks, recognize Brooks as he boards the train at the depot and they recall a newspaper article which told of Brooks' purchase of a valuable diamond. The crooks plan to meet that night at Brooks' home. Croaky covets the diamond for himself and, to carry out his scheme, buys a fake diamond. The crooks gain entrance to Brooks' home and force Mrs. Brooks to open the safe, but not before she has had time to get word to the police, who arrive at the house just as the crooks are making their escape.

Croaky has given Slim the fake diamond,

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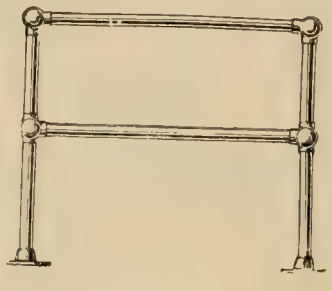

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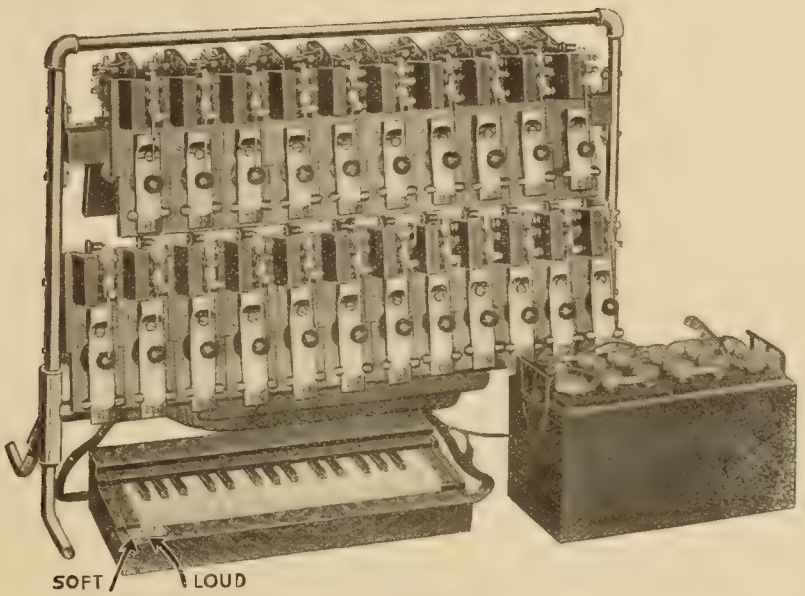

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which he purchased for the purpose, and Slim, thinking to double-cross Croaky, gives him the slip, only to be caught by the police. A detective examines the supposed stolen gem and pronounces it an imitation. Slim, angered at being duped, tells the police of the place where Croaky will dispose of the diamond. The detective catches Croaky in the act of selling the diamond and learns to his surprise that it is only paste. He places Croaky under arrest. Mr. Brooks returns home to his hysterical wife and upon learning that the safe has been robbed, he laughingly consoles her, and going to his desk, he unlocks the drawer and takes out the genuine diamond.

THE MAN WITH A RECORD (Two Parts—Feb. 27).—Jim Doyle, an ex-convict, is unable, on account of his record to keep a job. His mother sends him to sell her watch, and the pawnbroker by mistake enters his name opposite the number and description of another watch which has been stolen. Murphy, a detective, and an enemy of Doyle, is put on the trace of the stolen watch. He investigates the pawnshop records and arrests Doyle, who receives a speedy trial and is sent back to prison for five years. The mother's watch disappears. Three years later, Doyle gets word from his sister that his mother is dying. He manages to escape from prison, and again Murphy is put on his tracks. Doyle evades the detective, but while trying to rescue a young girl from injury, he is run down by the governor's automobile. The governor's daughter has Doyle taken to a hospital, where later he is placed under arrest. At his request the governor's daughter goes with a doctor to Mrs. Doyle's bedside. The dying woman recognizes in the watch the doctor uses the very one which she had sent her son to pawn three years before. The doctor tells how he bought it at the pawnshop in his student days. The governor's daughter takes up the case with the board of pardons and before his mother dies Doyle is reprieved.

BRONCHO.

THE GRUDGE (Two Parts—Feb. 24).—Rio Ed comes down from the mountains and invites all the men in the saloon to drink with him. They are all afraid to refuse, excepting Dick Wayne, who tells Rio he is particular with whom he drinks. This infuriates Rio and he forces Dick to the bar and orders a drink for him. Dick throws the drink on the barroom floor, and deals Rio a stinging blow across the face with his open hand. Dick is pretty far gone with consumption, as a result of his dissipation, and the exertion is too much for him. He falls back weakly into the arms of the man nearest him, coughing violently. Rio, seeing Dick's weakened condition, does not continue the fight, but says he will get Dick into condition to fight with him. He takes Dick forcibly to his cabin in the mountains and there proceeds to nurse him back to health, with the one idea in view: that of getting Dick into condition to fight with him.

Dick's sister comes to the town to search for her brother. When she finds him in Rio's cabin she is under the impression that Rio is nursing Dick for friendship sake, and neither man undeceives her. She tells Rio she will now take care of Dick and Rio allows Dick to depart with Madge. Dick's health improves fast and he is at last able to go to the village. On his first trip there he sees Rio and they go to the back room of the saloon to fight it out.

Mercidio, a low white man, owner of the saloon, covets Madge, but has been ordered by Dick to keep away from her. Mercidio determines to get Dick out of the way and during the fight between Dick and Rio, Mercidio stabs Dick in the side with a knife which he has previously dickered for with a half breed in the presence of Rio. Dick is taken to his cabin and all are under the impression that the stabbing has been done by Rio, who is unable to prove otherwise. Dick's wound is not fatal and he is recovering when Mercidio comes to the cabin and forces his attentions upon Madge. Rio, who has at last recollected seeing the knife in Mercidio's possession, is on his way to the saloon when he sees Mercidio near the cabin. He tracks him there and through the window sees Madge struggling with him. He goes into the cabin where he forces a confession from Mercidio as to the stabbing. In a fight outside the cabin Mercidio is shot. The story ends with a pretty love scene between Madge and Rio.

DOMINO.

THE MAN AT THE KEY (Two Parts—Feb. 25).—Bob North, station master at Crescoe Station, is very much excited over the birth of a baby boy at his home and forgets to deliver a train order, thus causing a collision between a fast passenger and a freight train. He is sentenced to five years in the states prison for criminal negligence. During a mutiny at the prison one day, he is left alone in one corner of the prison yard and thinking his chance has come, Bob tries to escape. He is spied by a guard and shot at, the bullet hitting him in the head. He, however, in a frenzied fear, manages to get as far as Valley Junction where he staggers up against the station window. As he leans there he hears the telegraph instrument frantically clicking, and breaking into the station he takes a train order, ordering a meet between the Flier and the President's Special, which in some way has been overlooked and he thus averts a great tragedy. He is overtaken at Valley Junction by the posse from the prison and taken back to his cell. A few days later his wife, Myrtle, comes to the prison with a pardon for Bob. The president of the railroad also asks that Bob be reinstated in his old position at Crescoe.

KAY BEE.

THE SHERIFF'S STREAK OF YELLOW (Two Parts—Feb. 26).—Sheriff Hale, the idol of the citizens of a frontier town, is suspected of cowardice when he fails to bring in a noted outlaw who has been seen nearby. Earlier in the story the sheriff was befriended by the mother of the outlaw, she rescuing him from death in the desert. The mother has died and the sheriff corners Bill in her cabin after her death. The memory of her saving his life causes the sheriff to release Bill Todd, with the warning that if he ever returns to the county he will be shot.

In the meantime the sheriff is accused of cowardice and his resignation is demanded by a committee of townsmen. The sheriff turns in his star and resigns. A fortune in gold bars from a nearby mine is stored in the bank at Gold Bar. Bill and his gang attempt a raid on the bank. The townspeople are terrified and it is only the bravery of the sheriff that saves the treasure and captures the bandits. The sheriff again gets the drop on Bill Todd and forces him to commit suicide to avoid capture. The grateful townspeople return the sheriff's star and reinstate him in his old position.

MUTUAL.

MUTUAL WEEKLY NO. 7 (Feb. 18).—Latest pictures from the seat of war. Soldiers Come Direct from the Trenches to Spend the Week-end at Home. Belgian Guns and Gunners. Ambulance Barges on the Seine. Watering the Horses. One of the Shell Holes Made by the Big "Jack Johnsons." Ruins at Creil.

Eighth Annual Bob Sled Carnival is Held at Huntington, Long Island.

The U. S. S. "Cranley" Sails from Portland with Oregon's Contribution of Food for the Starving Belgians.

Winter Gales Bury Summer Cottages in Sand at Salisbury, Mass.

Canadian Regiment Leaves Victoria, B. C., to Reinforce Troops at the Front.

Distribution of Clothing to N. Y.'s Unemployed, Result of "Bundle Day" Collection.

Harvard and Yale Universities Present Ambulances to the Red Cross for Service in Europe. Subtitle—Miss Mabel Boardman, American Hospital Corps.

Fog Causes Big "L" Wreck on New York's Ninth Avenue Line.

"One-Cent-Coffee-and-Roll" Stand is Opened in City Hall Park for Benefit of N. Y.'s Unemployed.

General Carranza at the Head of His Troops Makes Second Triumphant Entry Into Mexico City.

Hot Box Causes Fatal Wreck of Freight Train Near Sapulpa, Okla. Loss, $250,000.

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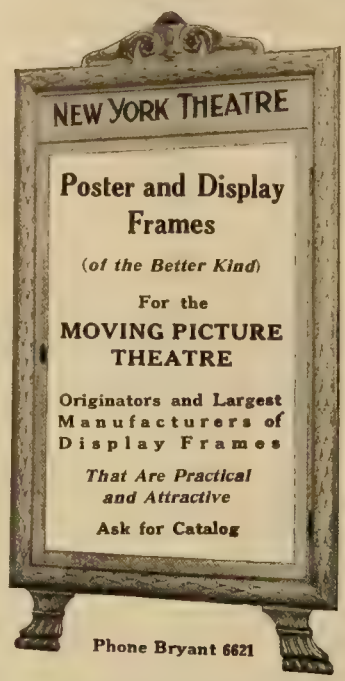

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FEATURE FILM STORIES

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THE MASTER KEY (Episode Fourteen—Two Parts—Feb. 15).—After spending the night in the camp of the beggars, Ruth, Dore and Sir Donald are given a hearty breakfast. Wilkerson has, meanwhile, decided to keep the idol and he and Drake, with their men, continue on their way back to the city. In the hills they become lost and take refuge in a deserted hut. The lone priest, who escaped from Wilkerson and his men, come upon a band of wandering hillmen and relate to them the story of the stealing of the idol and the murder of his comrades. The hillmen start out to avenge the deed.

Dore places Ruth in the care of the American Consul, where Sir Donald also remains, while he goes into the hills to endeavor to find the elusive idol. Aided by his faithful Indian friends, he arrives in the hills where he is seen by the aroused Hindus. They pursue him to the deserted hut, where he comes unexpectedly upon Wilkerson. It is a case of race against race, and thus the two enemies are forced to bury the hatchet for the time being and fight side by side to save their lives. The hillmen are driven off, and Dore returns to the hut with Wilkerson and Drake.

Ruth has been entertained at the consulate during Dore's absence, a small reception and dance being given. She meets a young American naval officer who later proves a connecting human link in her life of many experiences. After the guests have departed and she goes to the balcony overlooking the market square below her, she has a vision of Dore in trouble and her woman's intuition tells her he needs help—and at once.

THE MASTER KEY (Episode Fifteen—Two Parts—Rel.—Wk of Feb. 22).—Ruth, feeling more forcibly the danger that John Dore is in, hastens into the house to prepare to go with him. She is met by the Consul's wife, who tries to persuade her to do nothing so rash, but neither her words nor those of the consul are of any avail. While he is dressing to go out with her, the girl slips from the house and makes her way to the walled court where her beggar friends spends his nights. She arouses him and with his guidance hurries to the water front in hopes of finding the young naval officer she met at the dance.

The hillmen have, meantime, renewed their attack upon Wilkerson and Dore, and the former, realizing that he will lose his life unless he can escape from the hut, leaves Dore bound to the chair to which he had tied him shortly after their return to the hut. Dore's remaining followers are set upon by Wilkerson's ruffians, the Hindu servant alone getting away. Ruth arouses the naval officer who comes to her aid with a squad of his marines.

The British frontier troops have also been aroused by the continued firing and hasten to quell the disturbance. The Hindu servant meets Ruth and the officer on the road and guides them to the cabin, which has been set on fire by the hillmen. Wilkerson and Drake make a getaway and Dore is rescued by Ruth and her new friends.

On their return to the city Dore learns that Wilkerson, Mrs. Darnell and Drake have sailed for America, carrying with them the secret to the mine. He cables Tom Kane at Silent Valley to arrest them on their arrival. This is done, and when Dore, Ruth and Sir Donald get back a consultation is held.

It is decided not to prosecute Wilkerson and his allies in return for their giving up the plan to the mine. Wilkerson complies, but substitutes a false set of drawings. Dore, with Everett back of him, continues operations. Wilkerson proceeds to seek for the hidden gold at the spot near the original diggings.

In a premature explosion he is killed. Dore finds on his body the real plans. Drake and Mrs. Darnell are apprehended for their part in this trickery. Sir Donald releases Ruth from her promise to marry him, and the story closes with a happy meeting between John and Ruth.

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COSMOFOTOFILM.

INCOMPARABLE MISTRESS BELLAIRS (London Film—Four parts).—Mistress Kitty Bellairs has decided that Lord Mandeville would be an excellent match for her. Lord Mandeville, unfortunately, has no matrimonial inclinations, but Mistress Bellairs has secured the help of Mandeville's sister, Lady Dare-Stamer, and he often finds himself left in Kitty's society. One night at the theater, Mandeville sees and falls in love with Rachel Peace, a young quakeress, who has been driven by her unhappy home life to London and the stage. Mandeville decides to make Rachel's acquaintance and arrives in the green-room just in time to protect her from the too pressing attentions of Captain Spicer. Lord Mandeville knocks Spicer down and sends Rachel to her home in his own coach.

Captain Spicer is a society parasite who earns a living by his wits. He introduces young Mr. Jernigan to the sights of the town, and the quarrel with Mandeville is doubly unpleasant for young Jernigan, who parts from Captain Spicer in disgust. Lady Dare-Stamer takes her brother to task for his off-hand treatment of Mistress Bellairs at the playhouse and urges on him the necessity of getting married. Mandeville has by this time made advances to Rachel Peace, but has been made to realize that she will have nothing whatever to do with him. Indifferently he promises his sister to propose to Kitty Bellairs. Kitty hears of this and, during a masked ball at Lady Dare-Stamer's house, she takes care that Lord Mandeville shall have a good opportunity for his proposal. Under cover of her mask she piques Lord Mandeville's attention, lures him to an alcove and then unmasks. Mandeville has no alternative but to pursue his conversation and without any enthusiasm starts to make a formal proposal of marriage to Mistress Kitty.

At this point Lydia, Kitty's maid, intervenes. Lydia does not altogether approve of Lord Mandeville. Lydia prefers Daniel O'Hara, the jovial son of an Irish peer. O'Hara has no money but a wealth of affection for Mistress Kitty, who tacitly accepts his doglike devotion and occasionally rewards him with a smile. Lydia, who has been won over by O'Hara's blarney, steals her mistress's invitation to the masked ball and slips it under Rachel Peace's door. Rachel is tempted by the opportunity thus given her of going to the ball. There is no fear of her being detected under her mask and she longs to see Lord Mandeville again. She goes to the ball and recognizes Mandeville in close conversation with Kitty. She makes a pretext to interrupt them, and Kitty, divining who the masked stranger is, goes to her hostess and insists that the guests unmask. Rachel refuses and Lord Mandeville upholds her refusal. O'Hara, urged by Kitty, insists, and just as a quarrel seems unavoidable the Prince of Wales is announced. The Prince's attention is drawn to the one remaining masked quest. Again O'Hara and Mandeville almost come to blows, but Rachel intervenes and to prevent bloodshed removes her mask. For a moment there is stunned silence. But the Prince saves the situation by a genial clapping of hands, in which the guests join. Rachel apologizes to Lady Dare-Stamer for her intrusion and takes a hurried departure. Mandeville picks a quarrel with O'Hara for his interference and a duel takes place. Rachel, on her way home, finds Mandeville wounded by O'Hara. She accompanies Mandeville to his country house and nurses him back to health.

Kitty, deeply humiliated by Mandeville's behavior, returns to Bath under O'Hara's escort. Her coach breaks down and she seeks shelter at the nearest house. To her amazement she discovers that her host is Lord Mandeville. Seeing no way out of the situation, Kitty feigns illness and disappears in the care of the housekeeper. O'Hara and Mandeville quickly make up their differences, and, unbalanced by wine, propose bringing their respective ladies together for comparison. Kitty comes, self-possessed and proud; Rachel with her head bowed in shame. At first Kitty is inclined to snub Rachel, but her good heart triumphs. She takes the shamed girl in her arms and leads her from the room.

The next day Kitty persuades Rachel to escape from Mandeville's house with her in her coach and, later in the day, the two women still accompanied with O'Hara, put up at the Ostrich Inn. Mr. Jernigan, who has been searching London in vain for Rachel, willingly gives the newcomers his room and goes to share a room with another guest, who proves to be Captain Spicer. Kitty returns young Jernigan's courtesy by inviting him to supper with them. Captain Spicer calmly invites him-

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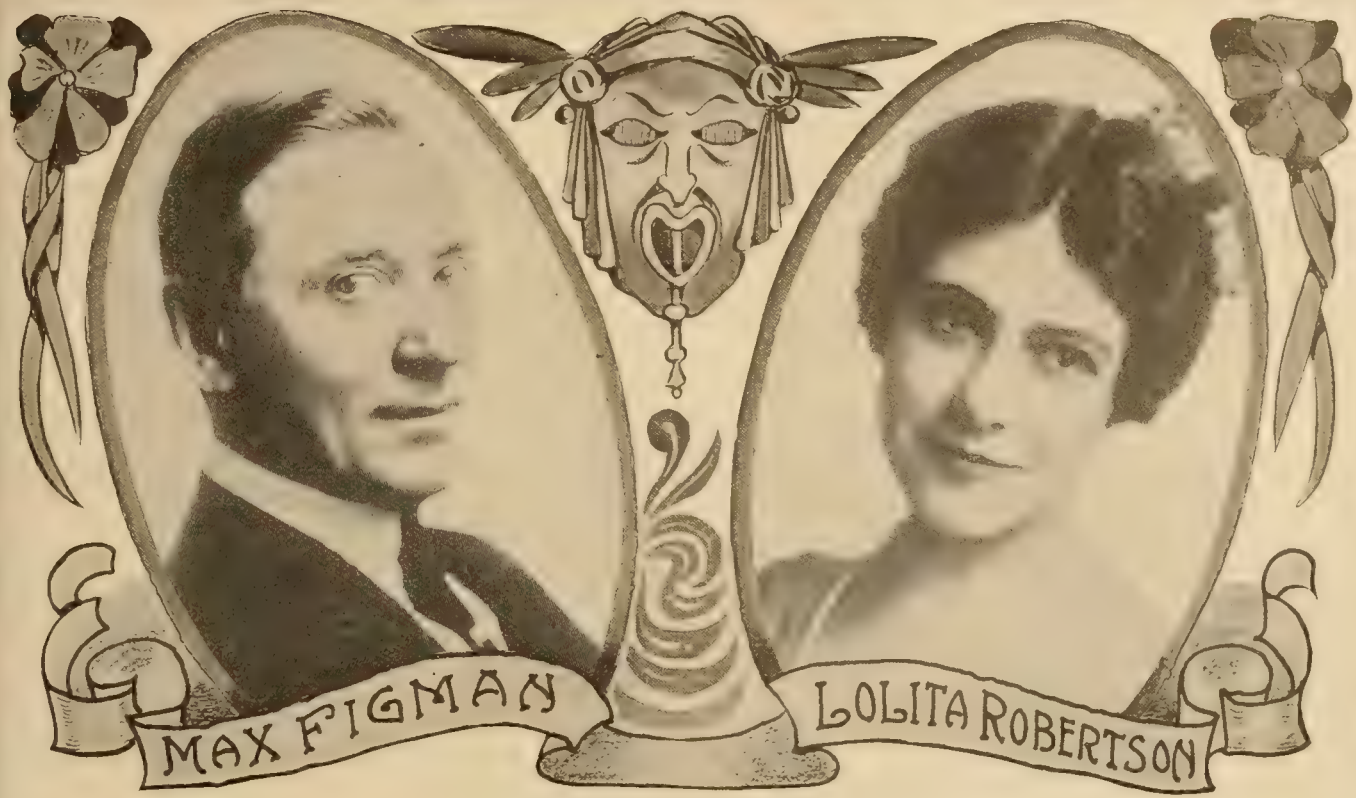

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self, but as he is not welcomed he returns their cold reception by rudeness and is thrown from the room by O'Hara. Young Jernigan, furious at Spicer's insults, follows him from the room and challenges him to fight. A brisk fight takes place, which results in Jernigan being wounded by Spicer. Rachel, hearing that she was the cause of the quarrel, insists on nursing Jernigan, and it is while she is engaged in doing this that she is found by Mandeville, who is now profoundly penitent. He apologizes to Rachel and formally asks her to become his wife. Rachel, now convinced of his sincerity, consents, and at the wedding breakfast a few days later O'Hara also has a glimpse of coming happiness with Kitty.

UNITED FILM SERVICE.

THE BLOOD TAINT (Grandin Brand—Three Parts).—Mrs. Van gives a grand ball for the coming out of her daughter Ethel. Coombs becomes enamored with her beauty and youth, which infatuation is incompatible with his dissipated self. Coombs is under the care of Holt, a specialist for an incurable disease, but utterly heartless he calls on Mrs. Van and seeks an alliance with Ethel. Mrs. Van is delighted, and bids him call the next afternoon. The mother and daughter have a stormy conversation, in which Ethel is forced to submit to her wishes. Coombs calls, has a scene with Ethel, and leaves the home engaged to her. The papers announce the engagement, and Coomb's and Ethel's pictures are printed side by side in terrible contrast—a man prematurely aged by every folly—a girl in beautiful womanhood. Holt sees the announcement and is horrified. He hurries to Mrs. Van and tells her as much as a man can tell a woman, but she tells him the marriage must take place. Still determined to prevent the alliance Dr. Holt sends for Coombs. Dr. Holt tells Coombs the absolute truth concerning his condition, but Coombs laughs. David Howard, Dr. Holt's assistant, finds the doctor raging and inquires the trouble. Dr. Holt shows him the newspaper, saying, "I would to God that I were young—like you—I'd save that girl." The doctor's words have their effect upon David. Visions of Ethel rise before him; he sees her at his own fireside. The vision fades and David despairs. Ethel, as the time draws near for her marriage, falls ill. Mrs. Van sends for Dr. Holt. Dr. Holt sends for David.

Two weeks pass and a love interest springs up between David and Ethel. Now it is Ethel who sees visions of life with David in contrast to visions of life with Coombs. Her visions end in despair. Helen Grayson, once the wife of Coombs but divorced by him, is living in a miserable room on the east side. David in his rounds among the poor is told she is ill, and enters her room, where he sees upon the table at her bedside a picture of Coombs. David learns her story and tells her of his love for Ethel. She promises to help him, but when David leaves her face lights up with a devilish purpose. The wedding day comes. Ethel is being arrayed in her wedding finery. Helen Grayson in her poor little room reads a newspaper item. "——— after the ceremony at the bride's home the bridal couple will journey by motor to Heather Downs, the grooms' country home, where they will spend their honeymoon." Helen prepares herself for a journey. The wedding takes place and David sees the girl he loves married to the roue. The bridal couple enter the car and drive away. Helen Grayson leaves the train at a small country station and walks rapidly away. We see her heavily veiled at the gate of Heather Downs as the motor enters containing Ethel and Coombs.

It is night—a light coming from the fireplace lights up the evil face of Coombs and the sad young face of Ethel. Leaning close to her and leering into her face, stroking her hand and arms with all the pleasure of the sensualist, he whispers to her. Her face shows the horror she feels as she rises, bows and exits. Alone in her bedroom, a vision of David comes to her and fades away. Sitting by the fire where she left him sits Coombs. Smilingly he rises and turns, but his smile changes to a look of horror as he stares into the face of the woman he has wronged. Coombs springs for her, but sees the gun in her hands. She motions him into his chair and he sinks down weakly. Helen speaks and a vision of a simple wedding appears and fades quickly away. She speaks again, and a vision of his awful self is staring at him, followed by a vision of Ethel in bridal dress. The visions fade, and holding out the gun, Helen speaks, "Use it first on yourself, then I will use it." Trembling and afraid, he reaches out and takes the gun from her hand. Ethel in her chamber is startled by the sounds of shots. Before the fire lie the bodies of Helen and Coombs.

Two years later, a hallway in David's home. David is pacing up and down when Dr. Holt enters from Ethel's room and speaks. "It's a boy and a healthy little rascal." The last scene shows David kneeling beside the bed containing his wife and child.

THANHOUSER SYNDICATE CORP.

THE $20,000,000 MYSTERY (Episode Fourteen—Reels 27 and 28—"The Missing Million).—The death of Henry Howard, the African mine superintendent, due to his ill-treatment at the hands of Dr. Munn and his hirelings, when he was just on the eve of a confession, which would have exposed the machinations of Madame Duval and her band, was a serious setback to the plans of Zudora's supporters. Through a ruse Madame Duval directs the attention of Tom Hunt, the detective, to the Zudora mine properties in the West. Taking Jim Baird with him Hunt hastens to investigate the clue, while John Storm, Zudora's sweetheart and her attorney, writes a letter to a certain Marcus Villiers, a wealthy mine owner, asking for information about Zudora's father's will and also whether Mr. Villier's has any papers belonging to him.

Meanwhile Madame Duval, who is untiring in her efforts to prevent the vast Zudora properties from leaving her possession, determines to masquerade as Zudora. Learning from her agents that Marcus Villiers is expected in New York, with papers relating to the ownership of the Zudora mine, at Captain Radcliffe's suggestion she invites him to be her guest at a big dinner party.

While they are waiting for the Western capitalists's arrival, another member of the band reaches New York. It is Bruce, who has made a hurried trip to South Africa to get possession of certain gems, which he had left behind on his previous visit. Madame Duval is anxiously awaiting him and more particularly the treasure that he brings. Bruce saunters nonchalantly down the gang plank, although he knows that he is an object of suspicion by the customs officials. He invites them to inspect his baggage thoroughly, which they pass after a search. It never occurs to them that in the pipe Bruce is smoking diamonds of immense value are concealed.

In the meantime, Captain Radcliffe, disguised, has gone West. It is he, who has instigated the plot against Hunt and Baird, and he goes to see that his plans are brought to a successful issue. Thus it happens, when the two champions of Zudora's cause arrive, the trap for their reception is ready and set. The chauffeur of the superintendent of the Zudora mine is in the pay of the conspirators, and when the two get into his car, they do not realize that they are being led into as desperate an adventure as any they have ever experienced.

Following his instructions, the chauffeur drives them to a deserted mine, where a number of the band, who have accompanied Captain Radcliffe, set upon them. There is a terrific struggle, but the superior fistic talent of Baird and Hunt enables them to escape, although badly mauled, and return to the railroad station. There, after a consultation, they decide that their trip West has been in vain and they hurriedly return to New York, where they realize there is urgent need for their presence.

Arriving there, Hunt learns from one of his men, that Bruce has reached the metropolis and also that the capitalist, Villiers, has arrived. They do not know, however, that the latter has received a dinner invitation from Madame Duval, signed "Zudora," and that he has accepted it. Bruce's trail leads them to the old garage, used by the conspirators as a secret entrance to Madame Duval's mansion, and here they take up their posts to await developments.

It happens that their arrival is most opportune. Zudora has received a note to which Madame Duval has forged Villiers' name, asserting that he is a prisoner at 122 Riggs street, the address of the garage, but is still in possession of the precious papers. As a matter of fact Villiers is just then enjoying the hospitality of Madame Duval, posing as Zudora. Zudora and Storm set out for the garage.

In the meantime, the latter observe two burly ruffians lurking in the shadows of the garage. They are preparing to attack them, when, of a sudden, the men disappear within. Their disappearance is followed an instant later by a woman's screams. Running to the door, Baird and Hunt find that the precious pair have attacked Storm and Zudora. Their advent compels the conspirators to turn and battle for their own lives, while Storm carries Zudora out to safety.

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PATHE EXCHANGE, INC.

PATHE NEWS NO. 12, 1915 (Feb. 10).—Balloon used for scouting purposes.
Handsome sword made for King Albert.
Armored auto bought by Russian Government.
Big bark grounds off Fire Island, L. I.
"Bundle Day" aids New York poor.
Carnegie appears before Industrial Relations Commission.
Trains crash on New York elevated, many being hurt.

COL. HEEZA LIAR GHOST BREAKER (Second Part—Comedy-Cartoon—February).—After his wild and harrowing experience with the ghosts of Castle Clare, the doughty Colonel vows that it was "some time," but he is game for another set-to with spooks. Approaching the ancient castle through a graveyard, he quakes with fear on beholding a skeleton rise from a grave. Heeza beats it for the castle, and locks himself in the bedchamber. He slips into bed, and prepares for developments. His unmusical snores reverberate through the castle when, awakening suddenly, he beholds friend skeleton rising from the floor. Heeza hides under the bed, but old "bones" soon has him on the run. Picking up a chair, Heeza prepares to lambast the spook, but the spook is proof against all assaults, so the quaking Colonel decides to retreat. He goes to sleep in another room, but is awakened by the antics of the furniture, which seems to be possessed with life. "This is no place for me," sighs the Colonel and once more makes a retreat, but "Bones" is on the job and follows him. Heeza scatters the skeleton with a well-directed blow of his club, but it avails him nothing, as the bones refuse to stay scattered. Realizing that he is up against too tough a proposition, Heeza decides that as a ghost breaker he is an "onion" and gives up the fight.

A NATURE BEAUTY SPOT (The Crimea), on the same reel as foregoing (February).—On the trip from Orianda to Simeiz many private residences in this beautiful section of the Crimea may be seen nestling like jewels in their gorgeous settings. The rugged precipitous cliffs, washed by the ever-restless sea, are backed by a heavy growth of most luxurious vegetation. Medieval in architecture, the turret-topped castles are shown, which recall the feudal days of the crusaders.

WHEN CIDERVILLE WENT DRY (February).—Ciderville was wet, very much so, both inside and out, as was evidenced by the hilarious condition of some of its leading citizens; but the suffragettes struck town one day, and they proceeded to put the reverse on the well known masculine thirst. Even the sheriff himself was hornswoggled, and they prevailed upon him to post a notice in front of the village post-office to the effect that there would be an anti-thirst meeting at the town hall that night. Henceforth all was changed, and after that meeting the suffragettes ruled the town and all living things therein. Even the police department was governed by them. One day a force of lady "cops" chancing to see a number of men well "lit" leaving an ice cream and soda parlor, they investigated and learned that all was not as it should be, for the soda which was sold was spelled, b-o-o-z-e. A raid was made and Weary Willie, one of the culprits, was arrested and placed in the cell with the contraband which was captured by the women police in their raid. Through the window of his cell he made a ready sale of the "nose-paint" to the thirsty ones who gathered, and made a "clean up." Haled before the judge, he received a lengthy temperance lecture which was capped by the ultimatum, "$10 or ten days." Digging down into his jeans, he paid the fine from the proceeds of the sales and departed a free man. But he lingered not in dry Ciderville.

MAX IS FORCED TO WORK (February).—"Forced to work!" How terrible the sound of these words. Doubly terrible are they to Max, an incorrigible rounder. Cornered one morning by his parents on his return from an all-night debauch, he is turned out of his home. Chancing to find an invitation to a swell soiree, he takes advantage of his luck and goes to the reception, where he meets the daughter of the hostess, and she immediately falls in love with Max. Max's heart is also touched, and, to make matters worse, he is broke. Being an ambitious youth, however, he secures a job as a waiter. Immediately things begin to happen. He has absolutely no regard for the breakability of china, and soon finds himself knee deep in broken dishes. That evening, he repairs to the home of his loved one, and becomes more deeply in love. But fate is on his trail. She happens to patronize the same restaurant with her father, and Max's lowly position is disclosed. She is heartbroken. Max pleads with her, however, to the great discomfort of the restaurant patrons, and there is every indication that he will soon be "in dutch." He is saved from an embarrassing situation by his father, who enters at the psychological moment. Forgiveness follows, and Max is made happy with his sweetheart.

FERRETS (on the same reel as foregoing—February).—Few who have seen these strange little animals have not been impressed by their oddity. Originally brought from Africa to Spain, the ferret is closely allied to the weasel and the pole-cat families and is principally used in modern countries for the extermination of rats, mice and other household pests. Numerous views of this interesting animal are shown.

PATHE NEWS NO. 13, 1915 (February 13).—Czar of Russia consults with his officers.
New army trains at Epsom Race Course.
Artillery prepares for call to front.
"Gen." Rosalie Jones turns auto mechanic.
Ohio floods cause great damage.
Record flour cargo sent to relieve Belgians.
Liberty Bell heard by 'phone in 'Frisco.

KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, February 22, to Saturday, February 27, inclusive.)

THE SECRET FORMULA (Alhambra—Two Parts).—While returning from the army experimental station, Lieutenant Lawrence Barr is attacked and an unsuccessful attempt made to rob him of a secret formula for a new explosive which he carries. He continues on his way and succeeds in delivering the formula to the scientist, Robert Bayley, who has made the discovery and with whose daughter, Louise, the lieutenant is in love.

Louis Delano, an adventurer, is detailed to endeavor to secure this formula for the Norovian government and makes an attempt to purchase it from the scientist without success. During this visit Delano meets Louise and sees through her an opportunity to procure the formula. He writes her a note, telling her she has a chance to be of great help toward universal peace by securing the formula and giving it to him, for he will keep it from the world powers. Believing him to be sincere, Louise meets Delano and promises to secure the formula for him at nine o'clock that night. The chauffeur, an old army man, overhears her promise to Delano and confides what he has heard to Barr, who plans to frustrate the scheme. At eight-thirty that night, a forged note is delivered to Louise, purporting to come from Delano, and as she goes to meet him, she is overpowered and carried away by Barr, who, despite her anger and attempt to escape, holds her prisoner until such time as he thinks Delano has grown tired of waiting. Meanwhile, Delano, becoming suspicious at the delay, steals into the house and attempts to secure the formula himself. As he is searching for it, Barr brings Louise back to the house and hearing the noise, Delano switches off the lights. In the darkness he runs against and upsets the receptacle containing the explosive, with the results that it explodes and he is killed.

Barr, Louise and her father, aroused by the explosion, rush into the laboratory and discover Delano, dead. On his body Barr finds a note proving the mercenary cause of his desire for the formula. Louise, now apologetic, asks forgiveness, which is willingly granted her.

BILLY'S STRATAGEM (Santa Barbara).—While on his vacation, Billy meets Betty, a charming little flirt, who invites him to call to see her. Billy responds to the invitation and is introduced to Betty's sister and mamma. He falls in love with Betty and begs her to accept him before he has to go home, but Betty teases him and refuses to give him a definite answer. The day for his departure having arrived, Billy calls to say "good-bye" and, accidentally, overhears a plan of Betty's and her sister. Betty has the following advertisement put in the newspaper: "Handsome unmarried young men wanted for boarders. Unusual accommodations." Billy reads the announcement and decides to stay over. The boarders arrive and the girls become quite friendly with them.

Meanwhile, Billy has disguised himself as an old gent, suffering from rheumatism and applies at the boarding house. He finds the girls and two of the boarders seated in the porch swing, and immediately "butts in" trying to squeeze himself in the tiny space between them, whereupon the young people leave in disgust for more secluded spots, but Billy is on their trail and makes it his business to see that there is no spooning while he is about.

A professor calls that afternoon and presents them all with invitations to visit his gymnasium. The next morning, they all attend. The boarders try to impress the girls with exhibitions of their athletic accomplishments, but the "old rheumatic" gives them the surprise of their life, by knocking them all out. Later, they go bathing, and the boat in which they are seated, upsets. Their escorts cannot swim, but cling to the boat for dear life, but Billy is on the job and pulling off his disguise, he swims out and rescues the girls, and finally succeeds in winning Betty.

WHEN IS A COUSIN? (Alhambra).—At a summer resort, Dora quarrels with her sweetheart because he stops to speak to a girl. He explains that the young lady is his cousin and Dora relents somewhat, but later, when she again discovers Jack swinging another girl and apparently very attentive to her, she becomes angry and refuses to listen to his assurance that this girl also happens to be a cousin of his. When he calls that evening she returns his ring, remarking he has entirely too many cousins to suit her.

To forget about Jack, Dora accepts an invitation to spend a week end in Los Angeles with her newly married young aunt, whose husband, "Duckey," Dora has never met. Jack, learning of Dora's departure, hastens after her, with the inteniton of making up, but arrives while Dora is out shopping.

In the meantime, "Duckey" is speeding home to his bride and by chance he and Dora get on the same trolley; in fact, they share the same seat. "Duckey's" shoestring having become untied, he stoops to fasten it and unknowingly, ties the loose end to Dora's shoelace. Reaching her destination, Dora gets ready to alight when she discovers her shoe is fastened to her neighbor's. She becomes very indignant and refuses to listen to his profuse apologies, claiming he did it on purpose. Her indignation grows no less when she perceives that the man is apparently following; in fact, they both stop right at her auntie's door. The next moment the door is thrown open, and to Dora's amazement her auntie and her trolley companion are in each other's arms, obvious to her presence. Later she is properly introduced to her new uncle and they become good friends.

Dora is still a little reluctant, however, to forgive Jack, who now appears on the scene, but a little persuasion on his part soon wins her over and he again places his ring on her finger.

LOST, STRAYED OR STOLEN (Punchinello). Tired from too much attention, doggie hides in a laundry basket for a little nap and when the man calls for the basket, doggie, who is concealed among the clothes, is taken along. When the dog is missed, there is great grief and an advertisement is immediately inserted in the paper offering $100 for his return. Fatty's girl tells him he can win her hand by proving himself a great detective and bringing the little pet home again. He assures her that doggie will be found and sets out in search of an Italian peddler who called earlier that day and whom he suspects. He tells him he is a detective and demands the dog, whereupn the Italian treats him to a good walloping and doesn't do a thing to him generally. Then he gets two of his pals to sandbag Fatty and drag him into the bushes and relieve him of his clothes. Whereupon Fatty is obliged to come forth attired like Adam in a suit of leaves, and is followed for blocks by a howling mob. Finally he reaches home in an exhausted condition.

The next day about a hundred dogs are brought to the house in answer to the ad, but still no sign of doggie. A couple of thieves read the ad and conclude that anyone who can give $100 for a lost dog is worth robbing. Their plot is overheard by Fatty and he sets out on their trail, entering the house through a window just as the robbers are starting investigations within. They spy him and give him a severe beating, making their escape. Fatty runs after them and is noticed by the police, who suspect him. They follow him all night in an automobile and chase him into the water. He finally escapes through a sewer and rushes to his girl's home just as the laundry wagon arrives and doggie is delivered to his owner to the great joy of all.

HAVE YOU SEEN MY GIRL (Thistle).—The Boob gets an invitation to show his automobile at the Tournament of Roses Parade and he rushes to his sweetheart with the good news. The Villain watches them kiss and spoon from a distance and jealously enters his heart. He "butts in" on the young lovers and the Boob gives him a swift kick which the Villain returns so vigorously that the Boob is sent flying a considerable distance. He picks up a rock and aims it at the Villain but it hits a Cop in the eye, who, thinking the Villain struck him, wallops him with his club. The day of the Tournament Parade arrives and the Boob calls for his girl in his funny little car. After considerable difficulty, he finally gets the car going. Along they go down the road, ziz-zagging at a terrific speed, until suddenly the car runs into a telegraph pole. It explodes and throws the two out in the road.

The Boob hurries to get some tools and while he is gone along comes the Villain in his big

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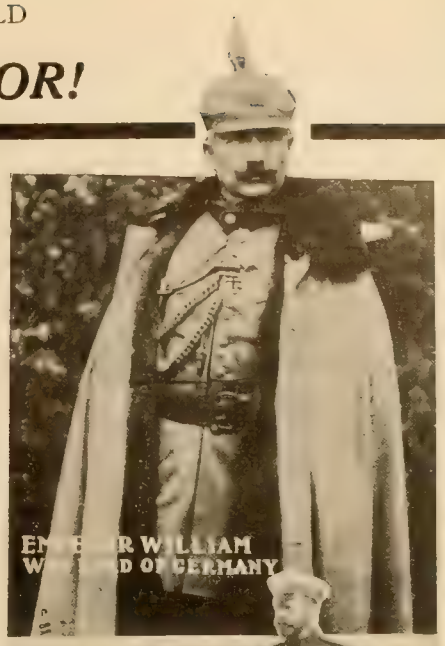

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swing the big people into line, if he, the gover-car and persuades the girl to go to the Parade with him. The Boob returns to fix the machine, finds his girl gone and starts in pursuit. He arrives at the fair and stops everyone he meets with the question, "Have you seen my girl?" with the result that he receives many hard punches and kicks and gets into all kinds of trouble.

Meanwhile the Villain and the girl are taking in the sights, and he buys her peanuts and soda. After the parade, the girl is still hungry and wants a sandwich, but the Villain refuses to spend any more money that day. Just then along comes the Boob and the two forget the Villain in their happiness at finding each other again. The Boob buys his girl some sandwiches which she shares with him and the Villain is left standing alone, cursing his fate.

THE BORDER RUNNER (Navajo—Two Parts).—Gay Sherman and her unscrupulous guardian live close to the Mexican border. Her guardian and his Mexican accomplice, Peto Montrey, are engaged in smuggling opium into the States, which violation of the law they accomplish by secreting the opium tins in water canteens that Gay unsuspectingly carries back and forth.

Frank Weldon, a government officer, who is in love with Gay, suspects Montrey as being the ringleader of the smuggling conspiracy, and starts investigations. He is made prisoner by Montrey, but escapes and tells Gay of the part she has been playing in the operations. Thinking he suspects her, she returns his ring and confronts her guardian with his duplicity. The shock of discovery causes heart failure and he drops dead. Montrey, fleeing from the law, takes Gay with him into the mountains. She longs for Frank but does not know of any way to reach him. Frank, having later found Gay innocent of any part in the smuggling, repents of his hasty judgment and starts to search for her without success.

Supplies run short and Montrey disguises himself and goes to town. On the packsaddle, Gay has tied a knot which Frank taught her and prays that he may see it and give him a clue to her whereabouts. Montrey in his disguise passes detection, but the knot catches Frank's eye, and he loosens a rope, unknown to Montrey, which drags on the ground, leaving an easily followed mark which Frank pursues and finally reaches the hiding place. Discovering his approach, Montery shoots Frank, dropping him. Gay finds Frank and seeing her anguish over him, Montrey's jealousy is aroused and he tries to kill her, but Frank rallies enough to send a shot which places Montrey outside the pale of the law. Later, things are satisfactorily explained and Gay again wears Frank's ring.

SYD'S LOVE AFFAIR (C. K.).—Cupid, bent on mischief, sends an arrow through the heart of Myrtle, an old maid, and at the same time sends another dart to Syd, a man of all work. Syd, finding his "missing rib," immediately starts lovemaking. Myrtle tells Syd that before he can steal her heart, he must become famous. Syd leaves in search of fame and as a parting gift sends his lady-love a string of sausages, which is duly appreciated.

Syd meets a hypnotist who makes him believe he is a great poet, whereupon Syd creates "An Ode to his Dog Schneider." He recites this to several people with diastrous results. Then he tries it on his girl, who drenches him with water and orders him out. Syd promptly returns to the hypnotist and gives him a good thrashing for getting him "in wrong." Syd then meets an actress who suggests he seek fame through acting and takes him to a moving picture studio. Syd is given a try-out, and is soon taught how to kiss a pretty girl.

Meanwhile, Myrtle repents her harsh treatment of Syd and starts out to find him. She runs across the hypnotist, who, wishing to get even for the beating he received, tells her Syd has gone to the studio with an actress. Myrtle breaks into the studio just as the scene in which Syd is kissing the girl is being taken, and taking Syd firmly by the ear, she leads him out and marches him to the Justice of the Peace, where they are married on the spot. Cupid chances to pass a little while later, and realizing he is the cause of all the trouble, Syd promptly gives chase, followed by Myrtle. Syd catches Cupid, pulls off his wings and destroys his bow and arrow, when Myrtle again catches up with him and leads him away by the ear.

A COURAGEOUS COWARD (Trump—Two Parts).—When Dick Howard comes home to his wife, Dora, somewhat the worse for liquor, Dora brother's, Hal Easton, in an attempt to protect her, strikes Dick down with the result that the older man, striking his head against the mantle, is apparently fatally injured. Police and doctors are called in. Dora pleads with Hal to flee, begging him to go for her sake. He makes his escape, and after several experiences, during which time the memory of the fatal blow he has struck becomes more and more an obsession, he falls totally worn-out, into the care of a farmer and his daughter, Nance.

Nance takes good care of him, and when he recovers the farmer gives him a place as hired man. Things run smoothly, until Bill Watson, the village bully, resents the apparent friendship between Nance and Hal. He bullies Hal, who raising his arm to strike Watson, is suddenly confronted with a phantasmagorical scene in which he sees himself again strike down his brother-in-law. The vision renders Hal helpless. Bill, calling him a coward, kicks him. The bully's persecutions become more frequent and Nance herself is led to believe that Hal is a coward. On one occasion, however, Hal, despite the terrifying vision which floats before his eyes, recovers his manhood and puts Bill out of the way.

He knows then that the only thing for him to do is to go to the city and give himself up, so writing a note to this effect to Nance, whom he does not dare to see for fear he should weaken, he sets out. In the meantime, the blow which he has given Dick has, after all, proved not fatal, and Dick recovers. He pleads his wife's forgiveness, which she will not grant until Hal is found and cleared. Dora and Dick set out and after trailing Hal, arrive at Nance's home ,only to find out that the fugitive had gone the night before. Nance tells what she knows and Dora, realizing that the girl loves Hal, takes her along to the city. There they find Hal; his name is cleared. Dora and Dick become reunited and Nance and Hal come into their own.

THE HEART OF A VAGABOND (Santa Barbara—Two Parts).—Cold and weary, the vagabond peers into the brilliantly-lighted saloon. He hesitates a moment, and then slips in through the glass doors in search of warmth just as Dave Reilly, ward heeler, lifts a fat, diamond-covered hand and gulps a drink. The bartender, spying the vagabond, comes over and roughly puts him out in the street, while the ward heeler chuckles.

Again the vagabond finds himself roaming the wet, deserted pavements. He is seized with a fit of coughing and leans against a stone wall for support. Suddenly his eye catches the outline of a dark, deserted house behind the wall and the next moment he has vaulted the wall and let himself into a room through a window. A light suddenly flashes around the room and the vagabond finds himself facing a man, seated by a fire, his foot bandaged and resting on a stool in front of him, his hand holding an automatic gun. The vagabond pleads with his captor, assuring him his only intention was to secure a night's lodging. The man relents and the vagabond relates his early life, telling of a sister whom he has sought all over, who was placed in an orphan's asylum when a child and whom he is anxious to meet again before he dies. The man is moved by the vagabond's story and lets him go, giving him a roll of money.

Feeling weak, the vagabond again enters the saloon and buys, this time, the warmth that was denied him before. Seated in a corner he overhears Reilly and his lieutenant discuss a scheme whereby they expect a rich haul. Reilly shows the man a newspaper with a picture of a beautiful girl and an account of her arriving in town that night. The vagabond recollects having seen the same photo in the man's house, and plans to frustrate the plan. He follows the lieutenant to the depot, watches him meet the girl as she gets off the train, telling her that her father has been injured and that she was to go with him. The vagabond follows them from the station, and, although he is interrupted by a member of the gang, he gets away and catches up with them, just as the girl is being led into the rear of the saloon. He breaks in on them and is able to get a few words of explanation to the girl before it is too late. He pays for his interference with a mortal wound, but the girl is saved and the vagabond is taken to the man's home to spend his last few hours. There, the man offers to take up the vagabond's search for his sister, and the vagabond makes his last statement. The man, learning the name of the city and other details, finds that the girl is no other than his adopted daughter, whom the vagabond has rescued.

THE FRAME UP (Monty—Two Parts).—Everett Sanderson, governor of one of the richest states in the Union, is entering upon a campaign for a second term. He has been prominently identified in prosecuting the trusts and large interests with the result that a bill which would seriously cripple them has just passed the legislature and is up to the governor to sign or veto.

William Camden, representative of the money powers, calls upon the governor and offers to nor, will promise to veto the bill against the combines. The governor refuses, and Camden assumes a threatening attitude. Ralph Blake, the governor's secretary, overhears Camden's promise to ruin the governor just as he is about to enter the office. Camden, about to pass him on the way out, conceives the idea of having Ralph for a confederate and gives him a roll of money with the offer of more if he will call at his office and keep him acquainted with the governor's plans. Ralph pretends to agree and, from time to time, calls upon Camden, giving him erroneous information.

The crisis of the campaign is reached. Camden, fearing that after all he will be unable to defeat Sanderson, sends for Ralph and reveals a plot to compromise and expose the governor through the papers. He explains a plan whereby an accomplice (an adventuress) will call upon Sanderson and force herself into his arms, Camden, meanwhile having concealed a newspaper reporter with a flashlight camera in the hall adjoining. Ralph's part is to secure an entrance into the executive mansion first for the adventuress and then for Camden and the paper man. Again Ralph pretends to agree to Camden's plans, though secretly he worries over some way to frustrate them.

The day following Ralph receives a message from Dorothy, the governor's daughter, saying that she is leaving for the Capitol at once, but doesn't want her father to know it until she arrives and surprises him. That night Ralph meets the adventuress and has her abducted, reporting to Camden that she has failed to appear. Camden at first is furious, but Ralph assures him he can secure another girl to take the place of the adventuress. Ralph has just time to meet Dorothy's train and in a few words he explains the situation to her and gets her consent to aid him. Ralph takes Dorothy to Camden, where final instructions are given, then to the State house, where he conceals her in her father's office. Camden and the reporter arrive and are placed in the reception hall. Finally the governor arrives and takes his seat at his desk. At a given signal Dorothy emerges from her hiding place and, crossing over to her father, throws her arms around him and he, delighted to see his daughter, returns the embrace. The flashlight is taken, and Camden enters the office to confront the governor.

Sanderson is at first amazed at Camden's accusation, then a few words from Ralph and Dorothy remove the mystery. Camden retires in confusion in time to meet the waiting policemen in the hall. The governor, in appreciation of Ralph's services, gives his consent to his engagement to Dorothy.

A TALE OF THE HILLS (Paragon—Two Parts).—Ben Harding, mountaineer, moonshiner and head of the Harding faction, leads his men in a final battle against the Sterlings, a family feud having existed between the two clans for many years. Harding's daughter, Dot, sees Bob Sterling, now sole survivor of his clan, fall and drag himself into the bushes. She goes to him, bandages up his wounds and secretly brings him supplies until he finally is on the road to recovery.

Jim Stone, a newly-appointed revenue officer, arrives for the purpose of raiding the moonshiners. To gain their confidence, he warns the mountaineers of the impending attack, arranges a fake raid, and thus gains their gratitude and is made one of them. He studies their secret hiding places and methods of work and incidentally falls in love with Harding's daughter, Dot.

Bob finds a message in a stump of a tree near his retreat which Stone has placed there for his men. He reads it, and tells Dot about it, but she refuses to believe Stone guilty. Bob offers to take her to the tree and show her the note, but one of Stone's men has preceded them and when the two arrive the note is gone. Dot, thereupon, turns from Bob in scorn. She accepts Stone's attentions and Bob, following the two more or less through jealousy and suspicion, overhears them make an appointment to meet at the crossroads on the way to the village at ten o'clock.

After Dot leaves, Bob shadows Stone to the place where his officers await him and overhears Stone give instructions to raid the moonshiner's cabin at nine-thirty. Bob hurries to the moonshiner's home and confronts Harding with what he has heard. At first Harding is tempted to shoot Sterling as a member of the despised clan, but his men prevail on him to wait. Stone calls and Bob is introduced to him as a visitor.

At last the first shot of the revenue men is heard outside, and the next moment, Harding has fired another shot, killing Stone immediately. Together Bob and Harding fight off the revenue men, until by a desperate effort, they break through the door, get on their horses and gallop off into the darkness. At the crossroads Dot awaits Stone and only a few words to Dot are necessary to put matters straight. Bob swings her on to his saddle and over the ridge, silhouetted against the night sky, ride Harding, Dot and Bob to a new land.

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THE KEEPER OF THE FLOCK (Two Parts—Santa Barbara). -Tom Sanford, law student, and William Barstow, student for the ministry, are inseparable chums. Tom has wealth and is rather wild. William, on the contrary, is working his way through college and is industrious and sober. Both are in love with Louise Wentworth, who admires and respects William but is fascinated by the reckless Tom. William, who is broken in health through overstudy, goes West to regain his health, and takes up sheep herding. He does not write his friends of his pinched circumstances and correspondence ceases.

After a quarrel with Louise, Tom goes West to visit a prosperous uncle who owns a ranch. The wild life of the cowboys appeals to him and he becomes a general favorite. During a sort of feud between the sheep owners and cattlemen, Tom, in a drunken spree, takes a shot at a lone sheep herder, intending only to frighten him. The shot tells, however, and Tom returns East to avoid trouble. He intends to confess his crime to Louise and break their engagement, but hasn't the courage and they are married. However, the thought of his crime continually torments Tom and he becomes morose and neglectful and again takes to liquor. At their son's christening, while gazing abstractedly at a stained glass window back of the altar showing "Christ, the Good Shepherd," the picture suddenly fades away to a vision of the actual Christ with a lamb in his arms and then fades slowly into a vision of his victim, and to his horror the face revealed is that of his old time chum, William Barstow. Conscience stricken, he rushes from the church to the consternation of all present and hastens back to the scene of his crime, where it is reported to him that William Barstow had only been wounded by the shot, has recovered and was now a pastor in a modest little church in the community. Tom searches for him and they become reconciled.

The terrible mental torture of the last few months proves too much for Tom's debauched vitality and he goes over the Divide in the house of his friend, requesting that he be laid to rest in the quiet church yard on the hill. William breaks the sad news to Tom s wife, but feeling that his life is consecrated to the people who nursed him back to health, he remains at the little pastorate in the Western village. A few years later, after steady correspondence, Louise consents to share his ministry and she and her little son join the "Shepherd."

SYD THE BUM DETECTIVE (Alhambra).—Syd is dolling up in his room preparatory to calling on his girl, to whom he intends popping the question. So confused is he that he picks up a mirror and tries to comb his hair with it, at the same time endeavoring to see himself in a comb. Then, trying to look as businesslike as possible, he places a cigar behind his ear and a pencil in his mouth; he tries to light the pencil, burns his fingers, and after a lot of raving finally gets started, hanging his cane from his coat pocket.

On the way to his sweetheart, he tips his hat to a telegraph pole, thinking it an acquaintance, and at last reaches the girl's house. The maid who answers the doorbell hands out a tray for his card and he gallantly places a coin on it, at which the girl laughs, taking the coin, and asks Syd whom he wishes to see. He replies he would like to see Miss Slocum, and the maid, taking Syd for a "nut," replies that Miss Slocum is engaged just now. Syd replies, "I'm what she's engaged to," and pushing the maid aside, walks into the parlor, seats himself. His collar being rather tight, he gasps and tries to loosen it. The maid passing by thinks he is choking and hastens in with a glass of water. Syd looks at it and, removing the flower from his coat, places it in the water. Finally, Miss Slocum enters the room and extends her hand to Syd, who promptly removes his hat and cane and hangs them on her hand, and Miss Slocum hands them to the maid, who retires.

Syd asks her to be seated, and she bashfully sits beside him. They are both confused and each looks in the opposite direction, but finally Syd plucks up enough courage to reach out for Miss Slocum's hand, but she having her legs crossed, he grabs her foot instead. She screams and faints and Syd, not knowing what to do, gets a cigar out of his pocket and pokes it in her face. This being ineffectual, he removes his flower from the glass and throws the water in her face. She revives slowly, and Syd gets on his knees and begs her to be his wife. She tells him first to read a column in the newspaper in which a reward is offered for the capture of a crook who has made six daring daylight robberies in a week and says she will only marry him if he is sucessful in finding this crook. Syd holds up his head and assures her he is a great sleuth, and before another day has passed she will consent to be his wife. As he goes out, he flicks the ashes from his cigar into the maid's extended hand and then struts out in search of the thief.

After walking a short distance, he comes on a doctor going out on a case and immediately comes to the conclusion that he is the thief. He stops him, telling him he is a great detective, but the busy doctor hits him over the head with his grip and gives poor Syd a kick that sends him flying down the street. Finally, after stumbling along, he looks carefully about him to see he is not being followed, then feeling somewhat overheated, he removes his hat and takes out his handkerchief, mops his forehead, places the handkerchief on his head and is about to put the hat in his pocket when he realizes his mistake, and changes them quickly, kicking himself in the shins for being so absentminded, and walks dejectedly off.

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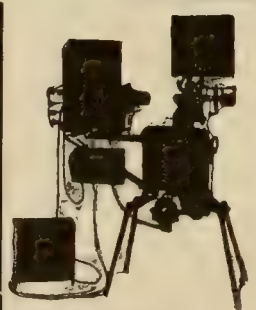
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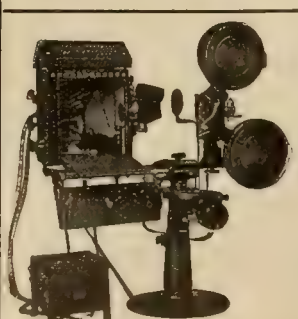
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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.

Sunday—Eclair, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

Feb. 23—Dance Creations (Topical).
Feb. 25—The Prayer of a Horse (His Life's Story Told by Himself, in two parts.
Mar. 2—Wheels Within Wheels (Drama).
Mar. 4—The Recoil (Two parts—Modern—Drama).

BISON.

Feb. 20—Three Bad Men and a Girl (Two parts—Western—Spectacular—Drama).
Feb. 27—The Curse of the Desert (Two parts—British—Sepoy—Drama).
Mar. 6—The Lost Ledge (Two parts—Mining—Drama).

ECLAIR.

Feb. 10—Terror (Two Parts—Western Drama).
Feb. 14—Sight of the Blind (Drama).
Feb. 17—A Voice in the Night (Two parts—Mystery—Drama).
Feb. 21—The New Dress (Drama).
Feb. 24—The Answer (Two parts—Western—Drama).
Feb. 28—A Bit o' Heaven (Drama).
Mar. 3—The Oath of Smoky Joe (Two parts—Western—Drama).

GOLD SEAL.

Feb. 16—Changed Lives (Three parts—Modern—Drama).
Feb. 23—Haunted Hearts (Two parts—Drama).
Mar. 2 -Their Hour (Two parts—Drama of Life).

IMP.

Feb. 15—The Son of His Father (Drama).
Feb. 19—An Oriental Romance (Two parts—Drama of Romance).
Feb. 22—The Fibber and the Girl (Comedy—Drama).
Feb. 26—The Treason of Anatole (Two parts—Domestic & War Drama).
Mar. 1—Pressing His Suit (Comedy-Drama).
Mar. 5 A Photoplay Without a Name, $50.00 Reward.

JOKER.

Feb. 20—Love and Law (Comedy).
Feb. 22—No release this week.
Feb. 27—Saved by a Shower (Comedy).
Mar. 1—The Water Cure (Comedy).
Mar. 6—Some Nightmare (Comedy).
—All for the Movies, Universal City, California, The Wonder City of the World (Educational).

LAEMMLE.

Mar. 7 -His Last Serenade (Drama).

L-KO.

Feb. 17—Almost a Scandal (Comedy).
Feb. 21—Their Last Haul (Comedy).
Feb. 24—Fatty's Infatuation (Juvenile Comedy).
Feb. 28—The Avenging Dentist (Two parts—Comedy).
Mar. 3—Bill's New Pal (Comedy).
Mar. 7—In and Out of Society (Comedy).

NESTOR.

Feb. 26—Taking Her Measure (Comedy).
Mar. 2—When He Proposed (Comedy).
Mar. 5—No Release this day.

POWERS.

Feb. 20—A Martyr of the Present (Drama).
Feb. 27—The Unknown Brother (Western—Drama).
Mar. 6—A Matter of Parentage (Drama).

REX.

Feb. 18—The Adventures of a Sea-Going Hack (Comedy-Drama).
Feb. 21—Threads of Fate (Two parts—Drama).
Feb. 25—The Mystery of the Man Who Slept (Detective—Drama).
Feb. 28—When the Gods Played a Badger Game (Drama).
Mar. 4—Such is Life (Comedy-Drama).
Mar. 7—Where the Forest Ends (Two parts—Rural and Society—Drama).

STERLING.

Feb. 11—Billie Was a Right Smart Boy (Juvenile Comedy).
Feb. 18—The Fox Trot Craze (Comedy).
Feb. 25—The Runaway Closet (Comedy).
—Millions for Movey Making (Educ.).
Mar. 4—When Snitz Was "Marriaged" (Com.).

VICTOR.

Feb. 15—The Unexpected Honeymoon (Two parts—Comedy—Drama).
Feb. 19—The Counterfeit (Drama).
Feb. 22—The Hard Road (Three parts—Emotional—Drama).
Feb. 26—The Laugh that Died (Drama).
Mar. 1—The Smouldering Fires (Two parts—Western—Drama).
Mar. 5—Rooms for Rent (Comedy).

UNIVERSAL SPECIAL RELEASE.

Jan. 18—The Master Key, No. 9 (Two Parts—Drama).
Jan. 25—The Master Key, No. 10 (Two Parts—Drama).
Feb. 1—The Master Key, No. 11 (Two Parts—Drama).
Feb. 8—The Master Key, No. 12 (Two Parts—Drama).
Feb. 14—The Master Key, No. 13 (Two Parts—Drama).
Feb. 21—The Master Key, No. 14 (Two parts—Drama).
Feb. 28—The Master Key, No. 15 (Two parts—Drama).
Mar. 7—The Master Key, No. 16 (Two parts—Drama).
Mar. 14—The Master Key No. 17 (Two parts—Drama).

MUTUAL RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Feb. 15—In the Twilight (Two parts—Drama).
Feb. 17—Saints and Sinners (Drama).
Feb. 22—The Decision (Two parts—Drama).
Feb. 24—She Never Knew (Drama).
Mar. 1—Heart of Flame (Two parts—Drama).
Mar. 3—The Derelict (Drama).

BEAUTY.

Feb. 16—The Happier Man (Comedy-Drama).
Feb. 23—The Constable's Daughter (Comedy-Drama).
Mar. 2—The Haunting Memory (Drama).

BRONCHO.

Mar. 17—A Case of Poison (Two parts—Dr.).
Mar. 24—In the Switch Tower (Two parts—Drama).
Mar. 31—Shorty Among the Cannibals (Two parts—Drama).

DOMINO.

Mar. 18—The Mill by the Zuyder Zee (Two parts—Drama).
Mar. 25—Tricked (Two parts—Drama).
April 1—The Fakir (Two parts—Drama).
parts—Drama).

KAY BEE.

Mar. 5—On the High Seas (Two Parts—Drama).
Mar. 12—The Girl Who Might Have Been (Two Parts—Drama).
Mar. 19—Phantom on the Hearth (Two parts—Drama).
Mar. 26—His Brother's Keeper (Two parts—Drama).
April 2—The Spirit of the Bell (Two parts—Drama).

KEYSTONE.

Jan. 25—Colored Villainy (Comedy).
Jan. 28—Mabel, Fatty and the Law (Comedy).
Feb. 1—The Home Breakers (Two Parts—Comedy).
Jan. 30—Peanuts and Bullets (Comedy).
Feb. 1—Fatty's New Role (Comedy).
Feb. 4—Hogan, the Porter (Comedy).
Feb. 6—Caught in a Park (Comedy).
Feb. 8—A Bird's a Bird (Comedy).
Feb. 11—Mabel and Fatty's Married Life (Com.).
Feb. 15—Hogan's Aristocratic Dream (Two parts—Comedy).

KOMIC.

Feb. 14—Music Hath Charms (Two Parts—Drama).
Feb. 21—Ethel Gets Consent (No. 17 of the "Bill" Series—Comedy).
Feb. 28—A Costly Exchange (Comedy).
Mar. 7—Bill Gives a Smoker (No. 18 of the "Bill" Series—Comedy).

MAJESTIC.

Feb. 23—The Fatal Black Bean (Drama).
Feb. 28—A Day that is Dead (Two parts—Dr.).
Mar. 2—Bobby's Bandit (Comedy-Drama).
Mar. 5—His Return (Drama).
Mar. 7—Minerva's Mission (Two parts—Comedy-Drama).

PRINCESS.

Feb. 19—Who Got Stung? (Comedy).
Feb. 26—On Account of a Dog (Comedy-Drama).
Mar. 5—And He Never Knew (Com.-Dr.).

RELIANCE.

Feb. 15—The Other Man (Deluxe-Drama).
Feb. 17—The Deputy's Chance that Won (Western—Drama).
Feb. 19—Above Par (Drama).
Feb. 22—The Muffled Bell (Detective—Drama).
Feb. 24—The Double Crossing of Slim (Drama).
Feb. 27—The Man With a Record (Two parts—Drama).
Mar. 1—The Lawbreakers (Underworld—Dr.).
Mar. 3—Your Baby and Mine (Com.-Dr.).

ROYAL.

Feb. 13—The Escort (Comedy).
Feb. 15—The Hobo's Invention (Comedy).
Feb. 20—Two Jones' (Comedy).
Feb. 27—Self-Hypnotized (Comedy).
Mar. 6—Checked Through (Comedy).

THANHOUSER.

Feb. 16—A Man of Iron (Two parts—Drama).
Feb. 21—His Sister's Kiddies (Comedy).
Feb. 23—The Adventure of Florence (Two parts—Romantic—Drama).
Feb. 26—$1,000 Reward (Underworld Drama).
Feb. 28—A Newspaper Nemesis (Drama).
Mar. 2—On the Brink of the Abyss (Two parts—Drama).
Mar. 7—Mishap of Marceline (Comedy).

SERIAL PUBLICATION CORP.

Feb. 10—Runaway June (Episode No. 5—"Trapped in a Gambling House"—Two parts—Drama).
Feb. 17—Runaway June (Episode No. 6—Two parts—Drama).

THANHOUSER SYNDICATE CORP.

Jan. 25—Zudora, Episode No. 10, "The Gentleman Crooks and the Lady" (Two Parts—Drama).
Feb. 1—Zudora, Episode No. 11, "A Message From the Heart" (Two Parts—Drama).
Feb. 8—Zudora, Episode 12, "A Bag of Diamonds" (Two parts—Drama).
Feb. 15—Zudora, Episode No. 13, "The Secret of Dr. Munn's Sanatarium" (Two
Feb. 22—The $20,000,000 Mystery, Episode No. 14, "The Missing Million" (Two parts—Drama).

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Margaret Snow
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MISCELLANEOUS INDEPENDENT and FEATURE RELEASES

ALCO FILM CORP.

Jan. 4—The Garden of Lies (Five Parts—Dr.).

ALLIANCE FILM CORP.

Jan. 4—In the Shadow (Drama).
Jan. —The Chocolate Soldier (Five Parts—Drama).
Feb.—The Wizard of Oz (Drama).

APEX.

Jan—The Vultures of the Coast (Three parts—Drama).
Jan. —Revolutionist (Drama).
Feb.—The Last Round (Drama).

BOX OFFICE ATTRACTIONS CO.

Jan—The World and His Wife (Drama).
Jan. —Gertie (Comedy).

COSMOFOTOFILM CO.

Feb.—Incomparable Mistress Bellairs (Four parts—Comedy).
Feb.—"1914," by "Rita" (Two parts—Drama).
Feb.—Liberty Hall (Three parts—Drama).
Feb.—Lil O' London (Four parts—Drama).

COSMOS FEATURE FILM CORP.

Jan. 11—The Little Girl That He Forgot (Five Parts—Drama).

FICTION PICTURES, INC.

Feb.—The Spanish Jade (Drama).

GLORIA AMERICAN CO.

Jan. —Souls Enchained (Five Parts—Drama).

GREAT NORTHERN FILM CO.

Feb.—The Fight for Fortune (Three parts—Drama).

HEPWORTH.

Feb.—Barnaby Rudge (Six parts—Drama).

K. F. CARTER, INC.

Feb.—When the Mountains Call (Scenic).

KRITERION SERVICE.

The Painted Anarchist (Alhambra—Comedy).
(Releases for week of February 15 to 20 inclusive.)
The Witness (Paragon—Two parts—Drama).
Billy Puts One Over (Santa Barbara—Comedy).
Big Hearted John (Alhambra—Two parts—Drama).
Adventures of Prof. Dabbler (Alhambra—Komic Cartoon).
Sherlock, the Boob Detective (Thistle—Comedy).
Keeper of the Flock (Santa Barbara—Two parts—Drama).
The Unloaded 45 (C. K.—Comedy).
The Western Border (Monty—Two parts—Dr.).
Catching a Speeder (Punchinello—Comedy).
Father and Son (Trump—Two parts—Drama).
Such a War (Pyramid—Comedy).
A Mask, A Ring, A Pair of Handcuffs (Navajo—Two parts—Drama).
Syd, the Bum Detective (Alhambra—Comedy).
(Releases for week of February 22 to 27 inclusive.)
A Tale of the Hills (Paragon—Two parts—Drama).
Billy's Strategem (Santa Barbara—Comedy).
The Secret Formula (Alhambra—Two parts—Drama).
Have You Seen My Girl? (Thistle—Comedy).
Syd's Love Affair (C. K.—Comedy).
The Frame Up (Monty—Two parts—Drama).
Lost, Strayed or Stolen (Punchinello—Com.)
A Courageous Coward (Trump—Two parts—Drama).
Kriterion Komic Kartoon (Pyramid—Cartoons).
The Men Who Run Our Government (Nolege—Educational).
The Border Runner (Navajo—Two parts—Dr.).
When Is a Cousin? (Alhambra—Comedy).

PARAMOUNT PROGRAM.

Feb. 1—Mistress Nell (Famous Players—Five Parts—Drama).
Feb. 4—Buckshot John (Bosworth—Four Parts—Drama).
Feb. 8—Her Triumph (Famous Players—Five Parts—Drama).
Feb. 11—The Bachelor's Romance (Famous Players—Four Parts—Drama).
Feb. 15—The Warrens of Virginia (Lasky-Belasco—Five Parts—Drama).
Feb. 18—The Country Boy (Lasky—Five Parts—Drama).
Feb. 22—David Harum (Famous Players—Five Parts—Drama).
Feb. 25—The Love Route (Famous Players—Four Parts—Drama).

PATHE EXCHANGE, INC.

Feb. 8—The Exploits of Elaine (Episode 7 "The Double Trap" (Two Parts—Drama).
Feb.—The Bomb Throwers (Three parts—Dr.).
Feb.—The Call of the Child (Two parts—Dr.).
Feb. 10—Pathe News No. 12, 1915 (News).
Feb. 13—Pathe News No. 13, 1915 (News).
Feb. 13—The Exploits of Elaine (Episode 8, "The Hidden Voice"—Two parts—Drama).
Feb.—For Her People (Four parts—Drama).
Feb.—The Betraying Mark (Three parts—Dr.).
Feb.—Col. Heeza Liar, Ghost Breaker (Cartoon—Comedy).
—The Great Eared Bat (Madagascar—Educational).
Feb.—Uncle Sam's Money Shop (Two parts—Topical).
Feb. 17—Pathe News No. 14, 1915 (News).
Feb. 20—Pathe News No. 15, 1915 (News).

PHOTO DRAMA CO., INC.

Jan.—Time Lock Number 776 (Six Parts—Dr.).

PICTURE PLAYHOUSE FILM CO.

Jan. 22—The Three Black Trumps (Four Parts—Drama).
Jan. 27—The Explosion of Fort B 2 (Five Parts—Drama).
Feb. 2—The Black Envelope (Four Parts—Drama).

SAWYER.

As a Man Sows (Aquilla—Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).
Jan. 31—The Sibyl of the Film (Comedy Dr.).

SUNSET MOTION PICTURE CO.

Jan.—Rescue of the Steffansson Arctic Expedition (Topical).

TRUE FEATURE CO.

Feb.—Gems of Foscarina (Five parts—Drama).

UNITED WARNERS.

Jan. 27—Her Lesson (Starlight—Comedy).
Jan. 28—Hickville's Diamond Mystery (Luna—Comedy).
Jan. 29—Courting Trouble (Gaumont—Comedy).
Jan. 30—Her Phoney Lovers (Jupiter—Comedy).
Feb. 7—Target Practice (Superba—Comedy).
—Such a Picnic (Superba—Comedy).
Feb. 8—Ach Louie (Starlight—Comedy).
Feb. 9—Love Thy Neighbors (Lotus—Comedy).
Feb. 10—Convict's Conspiracy (Features Ideal—Three Parts—Drama).
Feb. 11—Wheeled Into Matrimony (Luna—Comedy).
Feb. 12—Automatic House (Empress—Comedy).
Feb. 13—With a Girl at Stake (Premier—Drama).

WORLD FILM CORP.

Feb. 1—Money (Keanograph—Five Parts—Drama).
Feb. 8—A Daughter of the People (Dyreda—Five Parts—Drama).
Feb. 15—Old Dutch (Shubert—Drama).
Feb. 22—Alias Jimmy Valentine (Liebler—Five Parts—Drama).

WORLD FILM SPECIAL RELEASES.

Feb. 3—The Adventures of a Boy Scout (Drama).
Feb. 17—In the Land of the Head Hunters (Curtis—Drama).

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Saturday—Biograph. Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 15—In Red Dog Town (Comedy).
—His Losing Day (Comedy).
Feb. 16—Dwellers in Glass Houses (Special—Two parts—Drama).
Feb. 18—The Box of Chocolates (Drama).
Feb. 19—The Village Friend (Drama).
Feb. 20—The Cowboy's Conquest (Comedy-Drama).
Feb. 22—The Heart of a Bandit (Drama).
Feb. 23—His Romany Wife (Special (Two parts—Drama).
Feb. 25—The Call of Her Child (Drama).
Feb. 26—The Boob and the Magician (Farce-Comedy).
Feb. 27—Rose o' the Shore (Drama).

EDISON.

Feb. 20—The Voice of Conscience (Drama).
Feb. 22—Protecting Big Game (Edu.).
—One Way to Advertise (Comedy).
Feb 23—From a Life of Crime (Drama).
Feb. 24—The Manufacture of Big Guns for the Nation's Defense (Edu.).
—The Pest of the Neighborhood (Com.).
Feb. 26—The Life of Abraham Lincoln (Special—Two parts—Drama).
Feb. 27—The Experiment (Drama).
Mar. 1—In Spite of All (Special—Three Parts—Drama).
Mar. 2—Hypno and Trance Subjects (Com.).
Mar. 3—That Heavenly Cook (Comedy).
Mar. 5—A Tragedy of the Rails (Special—Two parts—Drama).
Mar. 6—The Portrait in the Attic (Drama).

ESSANAY.

Feb. 18—Snakeville's Beauty Parlor (Western—Comedy).
Feb. 19—An Amateur Prodigal (Special—Two parts—Drama).
Feb. 20—Broncho Billy and the Vigilante (Reg. U. S. Pat. Office—Western—Drama).
Feb. 22—Ain't It the Truth? (Comedy).
Feb. 23—The Surprise of My Life (Drama).
Feb. 24—The Fable of "the Bachelor and the Back Pedal" (Comedy).
Feb. 25—Sophie Changes Her Mind (Western—Comedy).
Feb. 26—Stars Their Courses Change (Special Three parts—Drama).
Feb. 27—Broncho Billy's Brother (Reg. in U. S. Patent Office) (Western—Drama).
Mar. 1—Sweedie's Hopeless Love (Comedy).
Mar. 2—The Dance at Aleck Fontaine's (Dr.).
Mar. 3—A Couple of Side-Order Fables (Com.).
Mar. 4—Slippery Slim's Wedding Day (Western—Comedy).
Mar. 5—The Strength of the Weak (Special—Two parts—Drama).
Mar. 6—Broncho Billy's Vengeance (Reg. in U. S. Patent Office—Western—Dr.).

KALEM.

Feb. 17—The Mystery of the Tea Dansant (Episode No. 4 of "The Gird Detective" Series—Special—Two parts—Dr.).
Feb. 19—A Melodious Mix-Up (Comedy).
Feb. 20—The Engineer's Peril (Fifteenth of the "Hazards of Helen," Railroad Series—Drama).
Feb. 22—The Secret Room (Special—Two parts—Drama).
Feb. 23—She Would be a Cowboy (Comedy).
—Tomboys (Comedy).
Feb. 24—Old Isaacson's Diamonds (Episode No. 4 of "The Girl Detective" Series—Special—Two parts—Drama).
Feb. 26—Ham and the Jitney Bus (Comedy).
Feb. 27—The Open Drawbridge (Sixteenth of the "Hazards of Helen" Railroad Series—Drama).
Mar. 1—Barriers Swept Aside (Special—Two parts—Drama).
Mar. 2—Flirtatious Lizzie (Comedy).
Mar. 3—Jared Fairfax's Millions (Episode No. 6 of "The Girl Detective" Series—Special—Two parts—Drama).
—Lightning Sculpture (Animated—Cartoon).
Mar. 5—How Ida Got a Husband (Comedy).
Mar. 6—The Death Train (Seventeenth of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 17—The Rainy Day (Special—Two parts—Drama).
Feb. 18—Her Martyrdom (Special—Three parts—Drama).
Feb. 19—The Little Detective (Drama).
Feb. 20—It All Depends (Comedy).
Feb. 22—Patsy Bolivar No. 9—Patsy's Elopement (Comedy).
Feb. 23—Poet and Peasant (Comedy).
Feb. 24—The Love of Women (Special—Three Parts—Drama).
Feb. 25—Beneath the Sea (Special—Two parts—Drama).
Feb. 26—The Human Investment (Drama).
Feb. 27—The Millinery Man (Comedy).
Mar. 1—Patsy Bolivar No. 10 (Patsy Among the Fairies—Comedy).
Mar. 2—When Mother Visited Nellie (Comedy).
Mar. 3—A Woman Went Forth (Special—Two parts—Drama).
Mar. 4—The Hermit of Bird Island (Special—Three parts—Drama).
Mar. 5—The Good in Him (Drama).
Mar. 6—Socially Ambitious (Comedy).

MINA.

Feb. 18—A Terrible Break (Comedy).
—Great Americans (Cartoon Comedy).
Feb. 25—Paste and Paper (Comedy).
Mar. 4—Love and Limbo (Comedy).
Mar. 11—Where's My Husband? (Comedy).

SELIG.

Feb. 17—The Black Diamond (Detective—Dr.).
Feb. 18—Hearst-Selig News Pictorial, No. 14, 1915 (News).
Feb. 19—The Lady Killer (Comedy—Drama).
Feb. 20—Love and the Leopard (Jungle-Zoo-Wild Animal—Drama).
Feb. 22—The Red Blood of Courage (Special—Two parts—Drama).
Feb. 22—Hearst-Selig News Pictorial No. 15, 1915 (News).
Feb. 23—Slim Higgins (Western—Drama).
Feb. 24—Scars (Mining Camp—Drama).
Feb. 25—Hearst-Selig News Pictorial No. 16, 1915 (News).
Feb. 26—The Millionaire Cabby (Comedy).
Feb. 27—Hearts of the Jungle (Jungle-Zoo Wild Animal Picture).
Mar. 1—A Child of the Prairie (Special—Two parts—Melodrama).
Mar. 1—Hearst-Selig News Pictorial No. 17, 1915 (News).
Mar. 2—The Man from Texas (Western—Dr.).
Mar. 3—The Missing Ruby (Drama).
Mar. 4—Hearst-Selig News Pictorial No. 18, 1915 (News).
Mar. 5—The Kidnapped Lover (Farce-Comedy).
Mar. 6—The Guardian's Dilemma (Jungle-Zoo Wild Animal—Comedy).

VITAGRAPH.

Feb. 17—Some White Hope? (Comedy).
Feb. 18—The Quality of Mercy (Drama).
Feb. 19—A Madcap Adventure (Comedy—Dr.).
Feb. 20—Twice Rescued (Special—Two parts—Drama).
Feb. 22—When Samuel Skidded (Comedy).
Feb. 23—The Still, Small Voice (Special—Two parts—Drama).
Feb. 24—The Young Man Who "Figgered" (Comedy).
—Sports in Baltic Archipelago (Sports).
Feb. 25—The Worthier Man (Drama).
Feb. 26—A Man of Parts (Comedy).
Feb. 27—A Daughter's Strange Inheritance (Broadway Star Feature—Special—Three parts—Drama).
Mar. 1—Burglarious Billy (Comedy).
Mar. 2—The Silent Plea (Broadway Star Feature—Special—Three parts—Dr.).
Mar. 3—The Girl at Nolan's (Comedy-Drama).
Mar. 4—Peggy of Fifth Avenue (Drama).
Mar. 5—Two and Two (Comedy).
Mar. 6—Roselyn (Special—Two parts—Dr.).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

Nov.—The Woman in Black (Four Parts—Dr.).
Nov.—Under the Gaslight (Four Parts—Dr.).

BROADWAY STAR FEATURES.

Jan. 16—The Sage Brush Gal (Three parts—Drama).
Jan. 19—The Evil Men Do (Three parts—Dr.).
Jan. 30—Underneath the Paint (Three parts—Drama).
Feb. 2—How Cissy Made Good (Three parts—Comedy).
Feb. 13—Mother's Roses (Three parts—Dr.)
Feb. 16—O'Garry of the Royal Mounted (Special—Three parts—Drama).
Feb. 27—A Daughter's Strange Inheritance (Special—Three parts—Drama).
Mar. 2—The Silent Plea (Special—Three parts—Drama).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).

GEORGE KLEINE.

Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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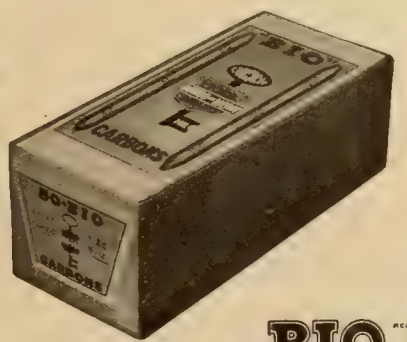

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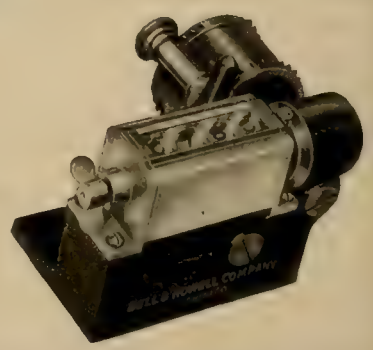

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An unusually interesting picture, full of "punch" and typical of events in the far west when lawless conditions prevailed. TOM MIX and his spirited western riders give an exceptionally interesting portrayal of characters in a manner true to life. There is horseback riding, shooting, etc., with a love-story running through the picture.

A SELIG DRAMA

The Missing Ruby

RELEASED WEDNESDAY, MARCH 3 ONE REEL

BESSIE EYTON cleverly and prettily portrays the part of an alert woman detective. An uncut ruby, a wedding present, disappears in a mysterious manner, and everybody tries to find it. Bessie solves the mystery and confounds a host of other investigators. THOMAS SANTSCHI directed the production.

A SELIG FARCE COMEDY

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MOVING PICTURE WORLD

THE FILM INDEX

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How to Make Money

by Lewis J. Selznick

No. 6

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

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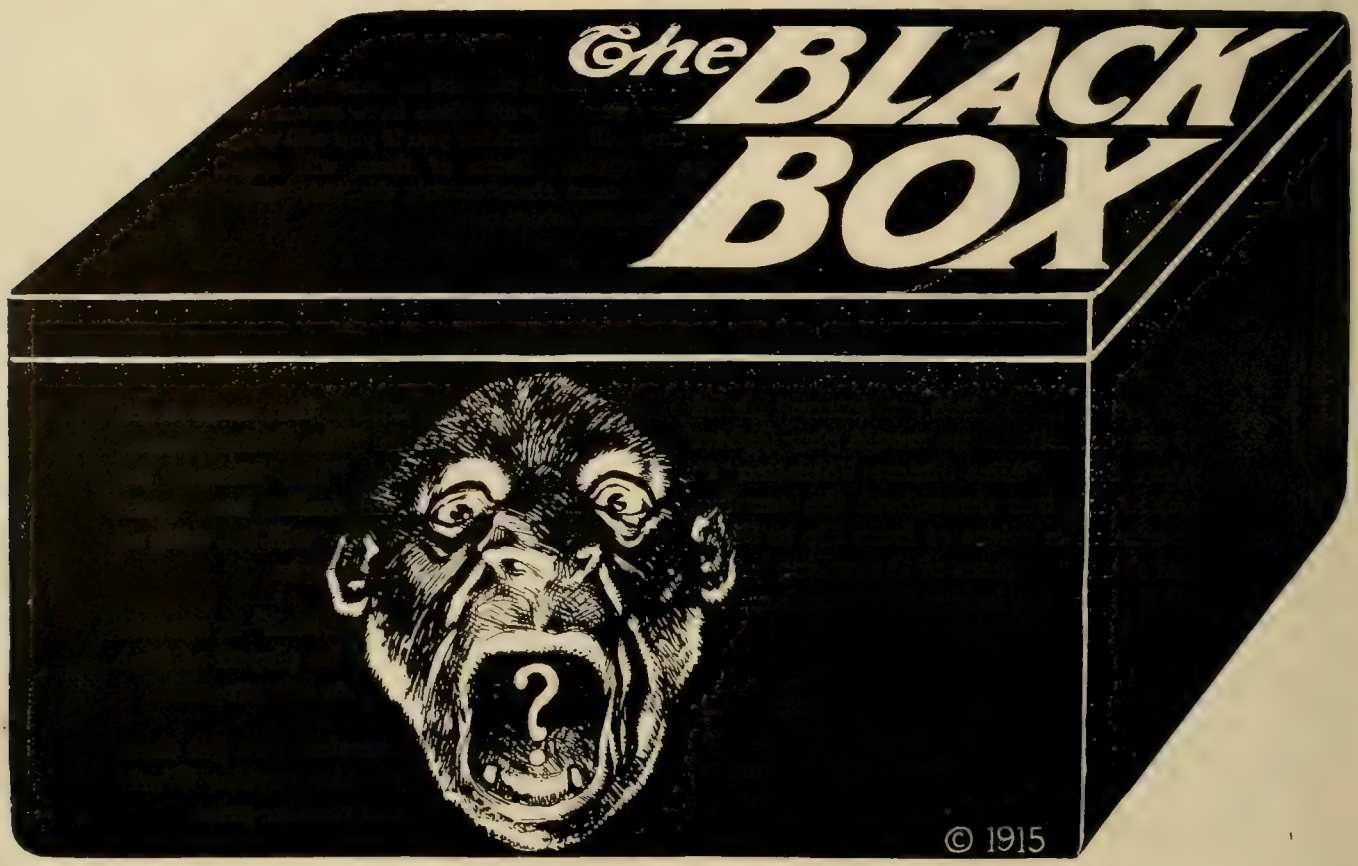

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Released Tuesday, March 9
"The Man in Motley"
By I. A. R. Wylie
A fool steps in so an angel can tread safely

★ ★

Released Wednesday, March 10
"The Fable of the Divine Spark That Had a Short Circuit"
By George Ade
A marriage license is better than a diploma

★ ★

Released Thursday, March 11
"Mustang Pete's Pressing Engagement"
Slippery Slim, tailor, presses Mustang Pete into trouble

★ ★

Released Friday, March 12
"The Lady of the Snows"
(In 3 acts)
By Edith Ogden Harrison, wife of Carter H. Harrison, Mayor of Chicago
A thrilling tale of the Canadian woods

★ ★

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Another pleasing comedy drama

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Who appears in a Somewhat Different Type of Character from any she has hitherto attempted.

Also for Release Sunday, March 7

"BILL GIVES A SMOKER"

Number 18 of the Paul West Bill Stories

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE FATAL BLACK BEAN (1 Reel Majestic). Release date Tuesday, February 23. A melodrama of the Mexican border, in which the young American wins the beautiful Mexican girl, played by Miriam Cooper.

A DAY THAT IS GONE (2 Reel Majestic). Release date, Sunday, February 28. Poetical drama suggested by a Tennyson poem. The wealthy dreamer grows tired of his fisher girl wife and follows the lady of fashion, who proves false, but when he returns to his first love, it is too late.

A COSTLY EXCHANGE (1 Reel Komic) Release date, Sunday, February 28. A mix-up in coats. Though an old idea, it is treated in a new way.

BOBBY'S BANDIT (1 Reel Majestic). Release date, Tuesday, March 2. A laughable as well as interesting story of the village boy who captured an outlaw, featuring Bobby Feuhrer and Teddy Sampson.

HIS RETURN (1 Reel Majestic). Release date, Friday, March 5. A pathetic story of a young man's return and his renunciation of the waiting girl of whom he knew himself unworthy, featuring Miriam Cooper and Elmer Clifton.

MINERVA'S MISSION (2 Reel Majestic). Release date, Sunday, March 7. A satire on people who think they have special missions in life, featuring Dorothy Gish. Minerva sets out to reform everybody and gets herself in trouble.

BILL GIVES A SMOKER (1 Reel Komic). Release date, Sunday, March 7. No. 18 of the Paul West Bill stories. This is a story of cigarette smoking that makes a good average number.

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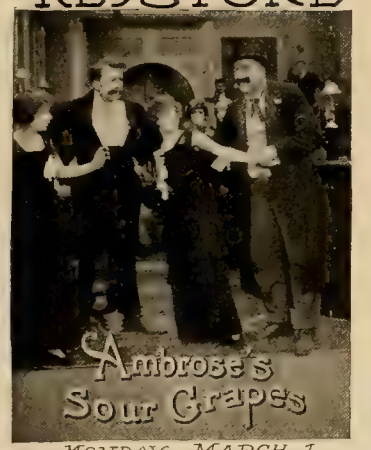

MONDAY, MARCH 1.

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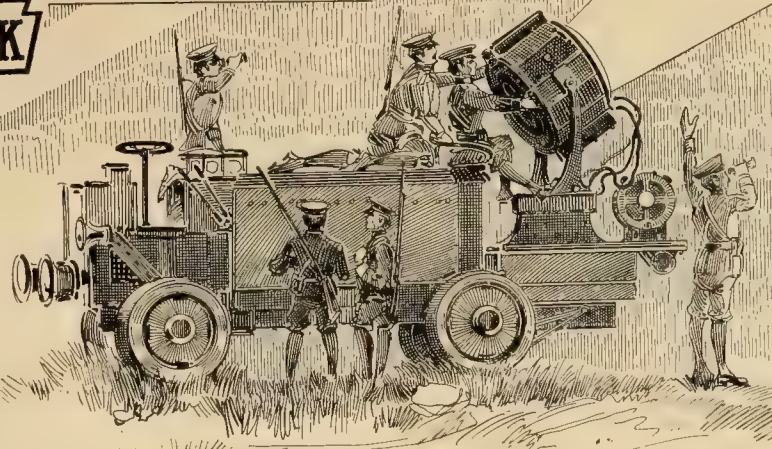
FRIDAY, MARCH 5.



DOMINO

THURSDAY, MARCH 4.

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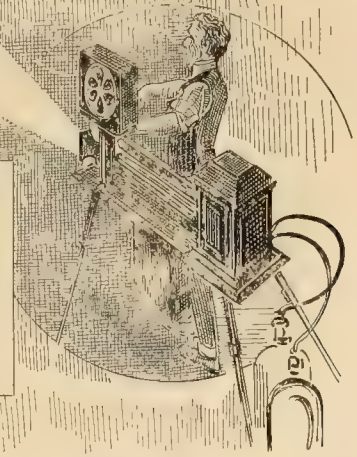

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BY EDWARD PEPLE,
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IN FOUR PARTS.

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36
FAMOUS
FEATURES
A YEAR

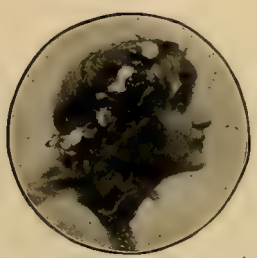
PROGRAM

Forthcoming Attractions

February

MARY PICKFORD in
"MISTRESS NELL,"
The Noted Romantic Drama by George C. Hazelton, Jr.
Released February 1st.

JOHN EMERSON in
"THE BACHELOR'S ROMANCE,"
Martha Morton's Popular Comedy-Drama
Released February 11th.



GABY DESLYS in "HER TRIUMPH,"
The Celebrated International Star's First and Exclusive Appearance in Motion Pictures
Released February 8th.

WILLIAM H. CRANE in
"DAVID HARUM,"
A Faithful Film Version of the Distinguished Star's Greatest Characterization
Released February 22d.

"THE LOVE ROUTE,"
Edward Peple's Sensational Comedy-Romance Triumph
Released February 25th.

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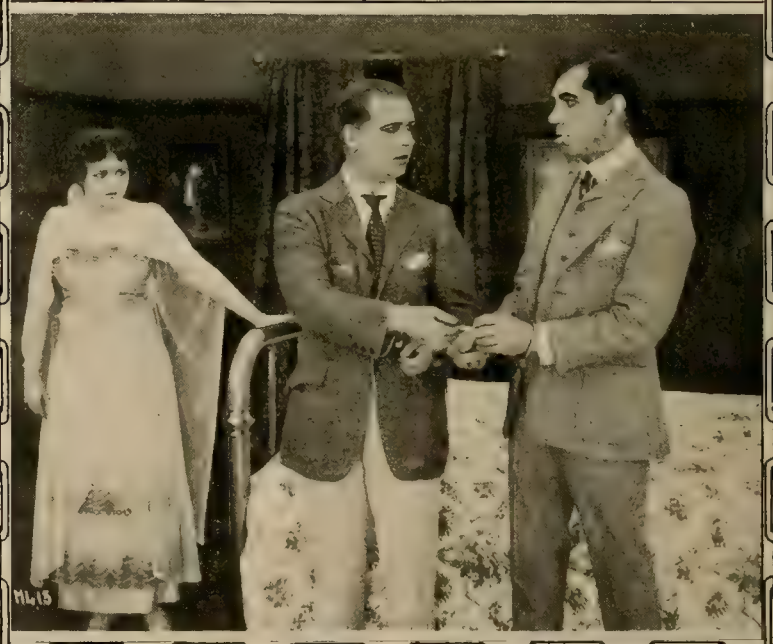
A GENTLEMAN

AN AMAZING COMEDY DEALING WITH THE ROMANCE AND ADVENTURES OF A YOUNG SOCIETY MAN WHO COMMITS BURGLARY ON A BET



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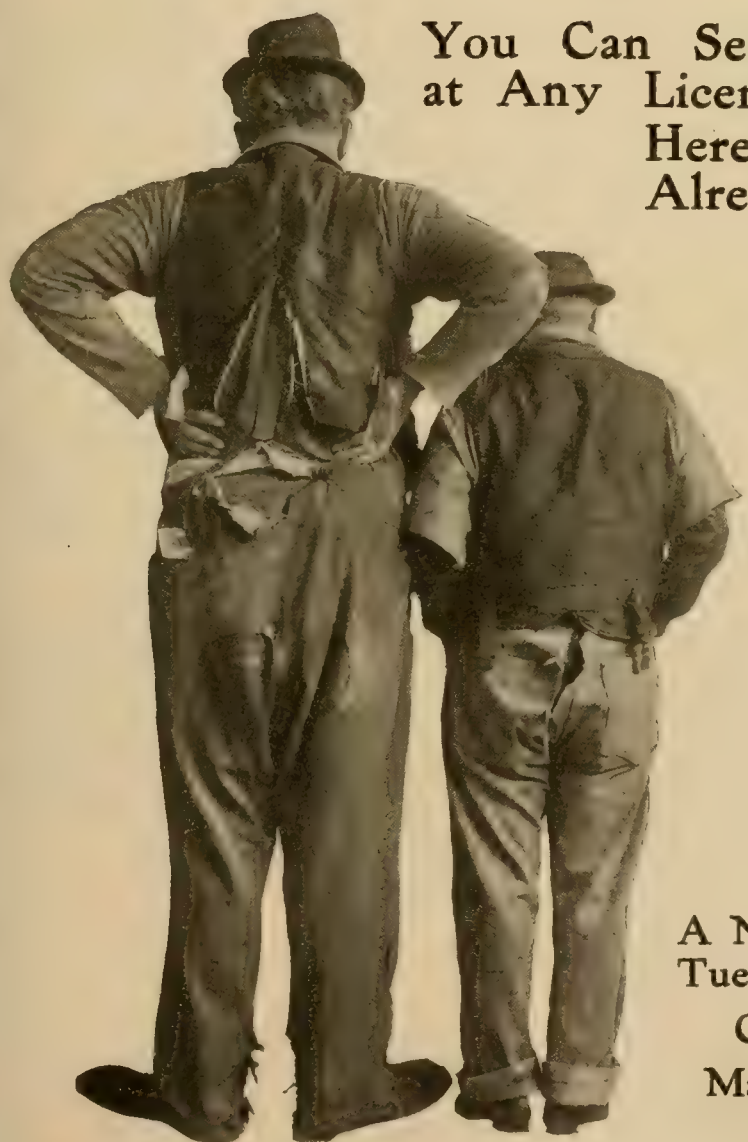

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Comedy Drama by Cecil Raleigh — Direction Barry O'Neil

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A Powerful Drama by Shannon Fife — Direction Romaine Fielding

"THE DISTRICT ATTORNEY" With GEORGE SOULE SPENCER and DOROTHY BERNARD
Drama by Charles Klein and Harrison Grey Fiske — Direction Barry O'Neil

"THE WHITE MASK" - - - - - - - - - - - - - - Featuring LILIE LESLIE
Drama by Clay M. Greene — Direction Joseph W. Smiley

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Comedy by George Ade — Direction Barry O'Neil

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"THE HERMIT OF BIRD ISLAND"—Three Reel Drama, Thursday, March 4th.

"THE GOOD IN HIM"—Drama, Friday, March 5th.

"SOCIALLY AMBITIOUS"—Comedy, Saturday, March 6th.

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Written especially for such famous stars as

Lew Fields

now appearing as a star in the "High Cost of Loving," famous for his associations with Weber and Fields, and one of the best known comedians on the stage, who made his debut before the camera in "Old Dutch."

Richard Carle

now co-starring with Marie Cahill in "90 in the Shade" at the Knickerbocker Theatre, N. Y., formerly star of "The Tenderfoot," and later co-star with Hattie Williams in "The Doll Girl."

Kathryn Osterman

recently starred in "A Persian Garden," and "Piff, Paff, Pouff."

Lulu Glaser

famous as "Dolly Varden," "The Madcap Duchess," and "Dolly Dollars."

Tom Wise

enjoyed in "A Gentleman from Mississippi" and now in "The Song of Songs" at the Eltinge Theatre, N. Y.

Florence Tempest

the most fascinating boy in vaudeville, noted for her work with "Tempest and Sunshine."

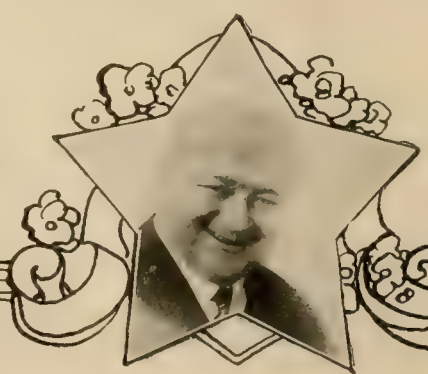
Jeff de Angelis

star of "Fantana" and "The Beauty Spot."

Paula Edwardes

who as "Winsome Winnie" and "The Princess Beggar" is pleasantly remembered.

AND OTHER STARS SOON TO BE ANNOUNCED



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PAULA EDWARDES

LULU GLASER

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They enable you to offer a box office attraction—a real comedy with a well known author and a famous star—a play that every one in your neighborhood will want to see.

At very little cost you get the benefit of the wonderful publicity which these stars have enjoyed—to strengthen your regular features—or to add as a feature to a regular program.

Marketing arrangements for these features are not yet fully closed. Watch for an interesting announcement.

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WILL ARCHIE, a Broadway Star too well known to need any introduction
A play that is representative of the highest ideals of stagecraft—a touching story full of human interest that will appeal both to old and young.

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THE FIGHT
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In 5 acts

HOWARD ESTABROOK
In
M'LISS
with Barbara Tennant
From the story by
BRET HARTE
A SHUBERT FEATURE
In 5 acts

Speed and Suspense in Edison Weekly Feature

Second of the Feature Films

"On the Stroke of Twelve"

Featuring

Gertrude McCoy, Richard Tucker and Bigelow Cooper

(Released in Regular Service Friday, March 12—3000 feet)

Carlton King as Mr. Foo

Young romance entangled with damning evidence in a midnight murder mystery wraps this super-suspense drama into a class of detective plays too seldom seen. The playwright—the same one who wrote that bristling, speedy, "What Could She Do?" outdoes herself in building a plot with a mastery of thrilling suspense and mystifying endings—craved by the most blase of audiences. It keeps up the pace and high power of the first feature, "In Spite of All," that has tuned up the Edison program with a will and a thrill.

Carlton King's Masterful Portrayal in

"The Mission of Mr. Foo"

Into this drama of high Chinese intrigue has been breathed an oriental atmosphere of color that heightens the suspense as we follow the wily, cunning Chinese nobleman inveigle a beautiful pure American girl. The plot worms its way through high Washington official life in its underground uncanny setting to the close, strong and dramatically truthful.

Herbert Prior and Bessie Learn in

"The Family Bible"

(Released March 13—1000 feet)

One of those wholesome, highly absorbing dramas of parent devotion, tragic fate and family honor revolving around the providential part the family's Sacred Book takes in it. Bessie Learn wins heartfelt sympathy as the sweet, trusting daughter.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program.

The New Edison Slap Stick Tickles

Laughable "Waddy and Arty"

(Seriously, Wadsworth and Housman)

In "Rooney, the Bride"

(Released March 8—1000 feet)

Inimitable, changeful-face "Waddy" grins out of his bridal attire with irresistible rib-tickling designs as "Rooney, the Bride," while "Arty" Housman's never-say-die determination to marry him and get the coin provide a rich situation and a splendid excuse for letting these comedians loose. A whole dozen of these new and funny "Waddy and Arty" comedies are now on tap. Book 'em and cash in on this team.

Herbert Prior and Jessie Stevens

In a richly funny Mark Swan Comedy

"A PIPE DREAM"

(Released March 10—1000 feet)

A pipingly full bowl of fun this "Pipe Dream" smokes up when those originally funny two, Jessie Stevens and Herbert Prior, get to pulling the laughs out of it.

As a bachelor gone mad and marrying a quarter-ton wife with relatives who greet him with open arms and empty stomachs, this comedy strikes the funny spot with bull's-eye accuracy.

Herbert Prior in "The Pipe Dream"

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Walter E. Perkins, ridiculously droll in his original role, is seen in the three-part, "My Friend from India," the comedy-drama that tickled bored old Broadway to guffaws of appreciation. "Fantasma," Hanlon Brothers' famous fantasy, will do the business for you as it did fortwenty-seven years for the Hanlon Brothers. In 5 parts. "Fantasma" needs no heavy advertising. It is as well known as the circus, greeted as warmly and as eternal in drawing power. Both films now ready and had through the special masterpiece service of the General Film Company.

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CONFESSES FRED J. BEECROFT IN THE DRAMATIC MIRROR, "AND I CHUCKLED ALL THE WAY DOWN TO THE OFFICE NEXT MORNING!"

"IT'S THE FINEST I HAVE YET SEEN," SAYS CONSERVATIVE JAMES S. McQUADE IN THE MOVING PICTURE WORLD.

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"FUNNY EPISODES COME SO THICK AND FAST THAT EVERYBODY LAUGHS ALL THE TIME," SAYS W. K. HOLLANDER IN THE CHICAGO DAILY NEWS.

"IT CAN BE SAID WITHOUT EXAGGERATION THAT 'STOP THIEF' IS ONE OF THE FUNNIEST COMEDIES EVER THROWN UPON A SCREEN. IT IS ONE CONTINUOUS LAUGH FROM START TO FINISH, AND WHEN I SAY LAUGH I MEAN A WHOLE-HEARTED, SIDE-SPLITTING LAUGH AND NOT A SNICKER OF AMUSEMENT!" AGREES "R" IN THE DRAMATIC MIRROR.

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"Stop Thief"

By CARLYLE MOORE

Featuring

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and

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Supported by an original cast of Broadway players, is

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"STOP THIEF" IS FOUNDED ON ONE OF THE MOST SUCCESSFUL STAGE PLAYS IN THE HISTORY OF COHAN & HARRIS. IT IS CREATING AN EPIDEMIC OF LAUGHS AND BOOKINGS ALL OVER AMERICA.

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Pittsburgh
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Chicago
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Dallas
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Minneapolis
210 Temple Court Bldg.

Seattle
213 Orpheum Theatre Bldg.

Toronto
56 King St., W.

Atlanta
43 Moore Bldg.

Denver
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SPECIAL BROADWAY STAR FEATURE IN 4 PARTS

From the Play by Frederic Chapin

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RELEASED THROUGH THE GENERAL FILM SPECIAL SERVICE

LAUGH and the world LAUGHS with YOU

THERE ARE ENOUGH LAUGHS IN C. O. D. *for* 2 WORLDS

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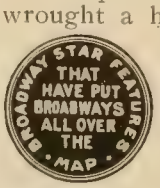
"A laughing comedy in four parts. The laughing is continuous, proof of which statement may be had by any doubting ones if they will drop in on the entertainment."—N. Y. World.

"The producers of 'C. O. D.' have wrought a highly laughable farce-comedy that possesses the virtues of novelty in the situations and humor in the acting."—Dramatic Mirror.



"You had better have your sides insured before going to the Vitagraph Theatre this week, for 'C. O. D.' may split them. Nothing has caused so much laughter as 'C. O. D.'"—N. Y. American.

"There are situations in 'C. O. D.,' four reels of jollity, that are side-splittingly funny. There are times when the audience actually rocks and writhes in paroxysms of mirth."—The Morning Telegraph.

WHAT OTHERS SAY

C.O.D. C.O.D. C.O.D.

VITAGRAPHS

VITALAUGHS — LIFE PORTRAYALS

"Burglarious Billy"

Comedy .....MONDAY, MAR. 1

After a series of bumps, Billy bumps in the good graces of his sweetheart's father. The curtain falls and he poses as a hero. BILLY QUIRK as Billy.

"The Silent Plea"

3-Part Drama. B'way Star Feature..TUESDAY, MAR. 2

A dramatic appeal for the Widowed Mother's allowance. Produced in cooperation with Sophie Irene Loeb, member of New York State Commission for the relief of Widowed Mothers. EDITH STOREY, HARRY MOREY, DONALD HALL and star cast.

"The Girl at Nolan's"

Comedy .....WEDNESDAY, MAR. 3

Billy outwits his pursuers, saves his mother from an objectionable suitor and keeps his promise with his sweetheart. MARGARET GIBSON, ANNE SCHAEFER and GEORGE STANLEY.

"Peggy of Fifth Avenue"

Comedy-Drama .....THURSDAY, MAR. 4

She readily accepts the Doctor when she discovers the Count is bogus and a wife deserter. LILLIAN WALKER as Peggy.

"Two and Two"

Comedy .....FRIDAY, MAR. 5

The two women and the doctor are two too many for the two men. They jump from the frying-pan into the fire. FLORA FINCH, WILLIAM SHEA, KATE PRICE and NICHOLAS DUNAEW.

"Roselyn"

Two-Part Drama .....SATURDAY, MAR. 6

Her love turns to hatred. Memory of her child turns hatred to love, and she finds peace and happiness. NAOMI CHILDERS and CHARLES WELLESLEY in the leads.

Six a Week, including a Three-Part Broadway Star Feature

"THE JARR FAMILY DISCOVERS HARLEM"
Comedy No. 1.....Monday, Mar. 8

"SNATCHED FROM A BURNING DEATH"
Melodrama Extravaganza in Two Parts .....Tuesday, Mar. 9

"A STUDY IN TRAMPS"
Comedy .....Wednesday, Mar. 10

"THE BLACK WALLET"
Drama .....Thursday, Mar. 11

"CUPID'S COLUMN"
Comedy .....Friday, Mar. 12

"THE RADIUM THIEVES"
3-Part Drama. Broadway Star Feature..Saturday, Mar. 13

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3-PART COMEDY	GOODNESS GRACIOUS
6-PART MASTERPIECE	Mr. BARNES of NEW YORK
3-PART Speed Comedy	LOVE, LUCK AND GASOLENE
6-PART WAR DRAMA	CAPT. ALVAREZ
3-PART DRAMA	SHADOWS OF THE PAST
3-PART COMEDY	BINGLE'S MELODRAMA
5-PART Russian Drama	MY OFFICIAL WIFE
3-PART COMEDY	UNCLE BILL
3-PART DRAMA	The PAINTED WORLD
5-PART ROMANCE	FLORIDA ENCHANTMENT
3-PART DRAMA	413
4-PART COMEDY	THE WIN(K)SOME WIDOW
4-PART Military Drama	THE TANGLE
3-PART Fire Romance	The LOCKED DOOR
4-PART Psychic Drama	SYLVIA GRAY
5-PART DRAMA	The LITTLE ANGEL Of Canyon Creek FROM THE BOOK
4-PART COMEDY	THE MAN BEHIND THE DOOR
4-PART COMEDY	C. O. D. Picturized from Fred. Chapin's Play

PRODUCED BY THE VITAGRAPH COMPANY AND PRESENTED AT THE VITAGRAPH THEATRE, N. Y. CITY

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UNFAITHFUL TO HIS TRUST

A Two-Act Alice Joyce Feature

"PEOPLE'S POPULAR MONTHLY," published in Iowa, and "EVERYWOMAN'S WORLD," of Canada, are running this powerful story in their March issues. Every person who reads this story will be anxious to see the photoplay. $100,000 in genuine money is used in the remarkably realistic scene showing a run on the bank. Don't miss this feature!

Released Monday, March 15th. 1, 3 & 6-Sheet, 4-color lithographs that will help fill your house.

A "HAM" COMEDY

HAM AT THE GARBAGE GENTLEMEN'S BALL

No real gent would try to attend a society function on a pawn ticket. This is demonstrated to Ham when he tries to attend the Garbage Gents' Ball. A roar from beginning to end.

Released Tuesday, March 16th. Mighty effective 1 & 3-Sheet, 4-color lithographs.

THE TRAP DOOR

Wednesday, March 17th. Two-Act Episode of

The Girl Detective Series

Trapped by a clever crook, the Girl Detective's assistant is thrown into a dungeon. The place is gradually flooded. Huge rats leave their holes to attack him—one of the incidents which will make your patrons gasp.

Released Wednesday, March 17th. Striking scenes on the 1, 3 & 6-Sheet, 4-color lithographs.

THE FIRST COMMANDMENT

A Three-Act Feature Production
Released in Regular Service

"Thou shalt have none other gods before me"—John Marshall, who has made power and money his gods, learns to his bitter cost the meaning of the First Commandment. Tom Moore and Marguerite Courtot, the Kalem stars, featured in this drama.

Released Friday, March 19th. Striking 1, 3 & 6-Sheet, 4-color lithographs.

THE RAILROAD RAIDERS OF '62

Saturday, March 20th. Episode of the

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
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The office of the company is the address of the officers.

WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.

DISPLAY ADVERTISING RATES made known on application.

NOTICE TO SUBSCRIBERS.

All changes of address should give both old and new addresses in full and clearly written.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page* 1528.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, March 6, 1915.

Facts and Comments

ONE of the most specious arguments advanced by the advocates of "State" censorship is the claim that "it does away with local censorship." An argument of this sort proceeds from a peculiarly dense ignorance of the political structure and organization of our states. The state may assume exclusive jurisdiction of any matter within the limits of the police power, but unless the statute expressly and in terms divests the individual units composing the state of jurisdiction the smallest self-governing community in the state may regulate the subject matter in any way it sees fit provided it does not clash with the state law on the same subject. State censorship in Ohio has not abolished local censorship in any of the communities with a home rule charter. The men behind the present law tried to have exclusive jurisdiction vested in the state, but they failed utterly. Nothing more is needed than a "wave of agitation" in any of the larger cities and they may enact ordinances even more drastic than the state law. They cannot make the state law more lenient, but they can make it harder if they feel so inclined. Just as a state constabulary may exist with local police and just as state licenses may exist with local licenses even so local censorship may exist with state censorship. If exclusive state censorship could be obtained it would at best be a lesser evil, but it has so far not been obtained anywhere. Any man who has been in a state legislature either as a member or a newspaper correspondent must know that attempts to centralize authority of any kind in the state is always sure to encounter the most vigorous opposition whether the legislature is Democratic or Republican.

* * *

A METHODIST Preachers' Meeting recently held in this city made two tremendous discoveries, and the press has duly announced them. The clergymen found out "firstly" that Mayor Mitchel dances the tango and "secondly" that we must have federal censorship for motion pictures. One of the reverend gentlemen who participated in this remarkable achievement in the cause of religion gave utterance to the following statement: "I am convinced from the extraordinary number of drinking and smoking scenes in the photoplays that the tobacco and liquor interests are paying the producers of the films to insert such things into their photoplay." We beg to inform the reverend speaker that an approach of the tobacco interests was sharply rebuffed by the exhibitors of the country, though it was accompanied by alluring inducements to promote the sale of cigarettes. Everybody knows that the motion picture has been the most powerful antagonist of the saloon and has led to wholesale closing of them in many sections of the country. We would advise this pessimistic person to give his imagination a vigorous shampoo.

* * *

OKLAHOMA has a reputation for what is known as "radical legislation," which might be called by a harsher name. The lower house of the legislature of this infant state has passed a pretty thoroughgoing bill against certain kinds of motion pictures. It is not a censorship law, for it does not attempt to impose any restraint previous to releasing. It prohibits the showing of pictures which portray any violation of any law whatsoever. Thus to show a man on the screen in the act of taking out an unlicensed dog for an airing would be an offense in Oklahoma and subject the exhibitor to arrest and prosecution. We rather think that there is a little politics in this proposed legislation. A former trainrobber and convict in Oklahoma came very near becoming the governor of that interesting commonwealth, and his political opponents are now in power. It seems to us that we remember a picturization of the interesting career of this reformed citizen. Evidently the political enemies of the man object to his being further advertised in his home state.

* * *

TO AID in the fight against censorship THE MOVING PICTURE WORLD will send the text for a dozen effective anti-censorship slides to any reader upon request and without charge. THE MOVING PICTURE WORLD will send slides with the texts to any reader upon request and at flat cost. THE MOVING PICTURE WORLD will send free to any reader a short catechism of censorship. The text of this catechism is well condensed and easily read. It is suitable for distribution among your audience. If you feel as we do, that censorship in any form or under any pretense is wrong, and is bound to hurt the motion picture industry, here is your chance to do some valuable missionary work with no expense to you.

Thought and Emotion

By Louis Reeves Harrison.

A GREAT journalist, whose career has just ended, once served nobly on our Civil Service Commission. He resigned because he could not carry out his ideals of efficient service, and he left for his successor a few verses by Sir Henry Wotton:

"How happy is he born and taught
Who serveth not another's will;
Whose armor is his honest thought
And simple truth his utmost skill.
That man is freed from servile bonds
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There is a splendid theme. There is crystallized an ideal for which many are striving, one in accord with Americanism and with President Wilson's New Freedom. There is the thought on which one might build a splendid characterization. I am using the verses to illustrate how some great thought may be injected into screen visualizations otherwise spineless, for thought is the backbone of every story, no matter how simple, how sweet, how amusing, how tragic—it braces the entire structure.

One of the purposes of a story, whether it be told in print, on the screen or on the stage, is to happily combine what involves the interest of man through the emotions and at the same time stimulates the finer qualities of his mind. In rather poor illustration is an appetizer that quickens feeling and food that completely satisfies the aroused desire. Deep in every manly man's character lies resentment of wrong, injustice, oppression. He rebels against abuse of power, against the rule of force, against all that tends to repress his honest purpose and that simple truth of expression which constitutes his utmost skill. It is the underlying thought that *rouses* his emotion.

This new art of expression with which we are dealing has sprung from the womb of our evolution and has progressed by strides and leaps until its capabilities are simply limited by our own. It is already picturing our abstract love of life, our desire to live happily. It is depicting our varied methods of existence, sensing our instincts of danger, portraying tragic and humorous phases of our universal experience. It is bound to survive while there is action and movement on earth, and it is just as sure to be a social agent in determining civilization. As the expression of ourselves, as a mirror of our complex struggle, it must probe deep into human motive and become at once our reflex and our inspiration.

Throwing light on every strata of society, portraying every phase of existence, the art of screen representation must soon feel the throes of tremendous change in human affairs. It must become part of what is going on and play a role in social reconstruction. Strong photodramas most naturally kindle emotion, but they are sure to reach the mind through the heart or the heart through the mind, so closely interwoven are emotional sensibility and the mental state. It is the sensation we feel that develops an ideational change. Our feelings may be stirred by external sensation or by internal ideas that have the power of exciting them, but it is the unified appeal that reaches profound depths of human nature.

The absence of idea in screen plays has more than a dull, negative effect. An expectant audience, given an appetizer of preparation with no food for thought to follow, is bound to experience disappointment verging on resentment. We all know that we can be mentally hurt quite as well as physically wounded. We sit in a darkened auditorium watching the bright screen portrayal with close attention—all our mental faculties alert, our hearts beating with generous hope, only to be shown a lot of old dramatic material that is worn out so far as modern people of intelligence are concerned.

We are not even given the pleasure of contemplating a noble characterization, such as that of the man who is "freed from servile bonds of hope to rise or fear to fall," who dares be himself uncorrupted by the temptations of "easy money," unterrified by the slave-driving methods of low caste employers. Amateurish desire to portray action, action which starts from nothing in particular and leads to nothing of moment, does not unveil motive, depict character, nor illuminate our minds in any way. It stirs neither feeling nor thought, and it does not therefore realize the drama of our ideals.

The finest material for a dramatist is of ourselves and of the age in which we live, not in old stories that contain nothing vital to present-day interest. "Yet Hath All" as the title of a powerful photodrama might easily depict a type purely American, the man who works hard for small consideration and earns a degree of happiness in spite of farcical laws, corrupt politicians, and unfair social treatment, through being Lord of Himself, the most superb creature on earth.

That we have few good plays is less due to scarcity of capable authors than to bad methods and poor quality of selection at the studios. Our screen literature is less a question of poor authorship than of incapable choice. Any one of the dozen men who have written successful photoplays will affirm that it is easier to market the mediocre that the superior class of product, and no distinction is made that provides higher remuneration to authors for what meets with the universal approval of press and public, than for the worst releases shown.

This is partly due to forced methods of distribution and to the exactions of calendar releases, but back of it all is non-recognition of our intelligence and progressive spirit as a people. The public suffers and through them the exhibitor. The people may be led by poster promises over and over again to the muddy waters of theatrical inanity, but they will sicken of it all and turn to where they may get some pure draught of refreshing entertainment, before another year has passed. Progressive producers, men who are alive to the necessity of change, will devise new methods of distribution for screen presentations that are really worth seeing. Keep this in mind.

The greatest purpose of any art is to reach after truth that it may be made known to all and not remain the exclusive possession of a few enlightened beings. It is absurd that we should be separated from one another by false ideas, such as those which are driving millions of brave and honest men to slaughter and misery in Europe. We know they are clashing with their own best interests and that their vaunted principles cause more harm than good. Relief can only be made permanent through the dissemination of knowledge, through the elimination of false and narrow ideas which keep so many millions in subjection to a few self-elected individuals. Their minds are not empty. They are all thinking and are all under strain of high emotion, but they are reasoning from a limited quantity and poor quality of knowledge and their conclusions are practically useless as guides to action. Through that humble medium, "the movies," may truth prevail.

Are We Outlaws?

By W. Stephen Bush.

AT THIS time when the legislatures of most states are in session it is raining bills affecting motion picture interests. To judge by the raft of measures proposed for the regulation and control of motion picture theatres and motion picture producers it would seem that our whole industry is viewed with suspicion by the lawmakers in every state. We are looked upon as a class of people especially in need of close supervision. The legislative rosters fairly bristle with "reforms" and "restraints" intended for our special benefit. In the great commonwealth of Massachusetts, for example, there are at this moment no less than fifty measures directly and solely affecting the motion picture theatre and the motion picture men. Most of this and similar proposed legislation relates to censorship, but censorship is by no means the only form of legislative hostility. Impossible building codes are proposed. Attempts are made to regulate by the letter of the law every movement of the operator while he is running his machine. One man wants aisles three and four and five feet in width. Another solon wants the exhibitor to be acquainted with the parents and guardians of every minor who wants to get past the ticket office.

One state wants to impose higher license fees. Another state puts forth a law which would bar every portrayal of human events from the moving picture screen. Everywhere in the legislatures there seems to be a presumption against the motion picture and a presumption in favor of restraint and repression. While the hue and cry in the press has largely subsided and is growing fainter all the time, the lawmakers still consider the motion picture man as their best target.

How much of all this proposed legislation is inspired by honest motives we have no means of knowing. It is fair to assume that a certain percentage of all these bills are so-called "strike-bills," pure and simple. Many others have been introduced to satisfy some fanatical constituents of weak-kneed statesmen. Whatever the motives may be, we cannot afford to ignore the menace to the industry. We cannot afford to let any of these measures be enacted into laws by default. We must strike back. We must with all the means at our disposal oppose this legislation and fight the vicious spirit which lurks in it. We must refuse to be singled out as an "easy mark" or as a "tainted class." We are not only engaged in a most legitimate profession, but in a most useful one. The motion picture has become a medium for good second to none. The motion picture reaches more people and impresses them more deeply than either the press, the pulpit, the school or the library.

In point of intelligence and integrity the men in the motion picture industry compare well with the men who constitute the average quality of any profession or any commercial pursuit. The ethics of the motion picture and of the men connected with the motion picture average well; we stand on a much higher plane than we did eight or nine years ago. The leading producers have a keen sense of their responsibility to the public. This fact is attested daily on the screen. We do not claim that there is no room for improvement, but this much we do claim emphatically: An industry which has in spite of all difficulties and inherent handicaps advanced as rapidly as ours in the morale of its pictures and the morale of its men may be trusted to take care of itself in the future without any aid or interference from reformers in and out of the legislature.

Public opinion is no longer against us. There is not a community anywhere in the United States where the people have not gained confidence in the picture and in the men behind the picture. I believe in a campaign on the screen, but I believe likewise in a campaign of example. The greater confidence of the public has come as a result of the conduct and the example of exhibitors in every part of the country.

The mass of hostile legislation and the lawmaker's assumption that we must be regulated has its source in the old bigoted spirit of the British law, which looked upon the actor as a vagrant and upon the theatre as an unlawful institution which might be licensed like a saloon or a dance hall, but which could never be made quite respectable. In the eyes of the British law Shakespeare was a vagrant. The great bard took his revenge upon Puritan hypocrisy and tyranny when he wrote "Measure for Measure"; but the Puritan spirit lived after he was dead and it still lives. All things considered, it is stronger today on our side of the water than in England. The Puritan notion that we must regulate the personal conduct of our neighbor and bring it into conformity with ours as a sacred duty to God is still prevalent in New England and it crops out occasionally in other parts of the country. The Puritan delight in pains and penalties and in punishing the sins of others is abroad even at this day. We are all affected by it, more or less, whether we descend from colonial or revolutionary ancestors or whether we are just plain ordinary Americans.

Until we succeed in emancipating ourselves from these antiquated and narrow prejudices the theatre as well as the motion picture will always suffer from attempts at special legislation and from too much attention at the hands of long-haired men and short-haired women. We must all work together to modernize the spirit of the law. The spirit of the present laws toward amusements of all kinds lags behind the great change that has come over public opinion generally. Intelligent men and women, indeed the best elements in every community, regard amusements not only as legitimate but as useful and necessary. In the case of the motion picture the educational value rises up as a great argument in favor of broad, liberal and modern treatment. There is nothing "vagrant" about the men who make, distribute and exhibit pictures. Statistics vouched for by the Federal Government proclaim the motion picture industry as the fourth in magnitude.

The motion picture is entitled to the favor and friendship of a sound and enlightened statesmanship by reason of the fact that it is the amusement of the masses, or to use a better and a more American term, of the plain people. In substance and in form ours is a democratic form of government, whose chief concern ought to be the welfare of the plain people. To interfere with a form of entertainment which is as democratic as the motion picture is a very bungling sort of statesmanship.

I cannot conclude these lines without warning exhibitors everywhere against following the example of Ohio, where the men engaged in the exhibiting business, or at least a majority of their organization, went on record as feeling the need of censorship. If we ourselves proclaim the industry as "unclean" and in need of a bill of health from the state, we have no right to protest against intolerant and confiscatory legislation.

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ship before exhibition as it does by the act under review. We cannot regard this as beyond the power of government.

"It does not militate against the strength of these considerations that motion pictures may be used and instruct in other places than theaters—in churches, for instance, and in Sunday schools and public schools—nor are we called upon to say on this record whether such exceptions would be within the provisions of the statute, nor to anticipate that it will be so declared by the State courts or so enforced by the State officers.

"The next contention of complainant is that the Ohio statute is a delegation of legislative power and effect for that, if not for the other reasons charged against it which we have discussed, still, administration and legislation are quite distinct powers, the line which separates exactly their exercise is not easy to define in words. It is best recognized in illustrations. Undoubtedly, the legislature must declare the policy of the law and fix the legal principles which are to control in given cases, but the administrative body may be invested with the power to ascertain the fact and conditions to which the policy and principles apply. If this could not be done there would be infinite confusion in the laws and in an effort to detail and to particularize them would lose efficiency both in provision and execution.

"The objection to the statute is that it furnishes no standard of what is educational, normal, amusing or harmless, and hence leaves decision to arbitrary judgment and human caprice, or, aside from these extremes, leaving it to the different views which may be entertained of the effect of the pictures, permitting the 'personal equation' to enter, resulting 'in unjust discrimination against some propogandist film while others might be approved without question. But the statute, by its provisions, guards against such variant judgments and its terms, while other general terms * * * become certain and useful guides in reasoning and conduct. The exact specification of the instances of their application would be as impossible as the attempt would be futile. Upon such sense and experience the law properly relies.

"Section 5 of the statute, which provides for the censor congress of the censor board and the boards of other States, is referred to in emphasis of complainant's objection that the statute delegates legislative power, but, as complainant says, such congress is 'at present non-existent and nebulous,' and we are, therefore, not called upon to anticipate its action or pass upon the validity of section 5.

"We may close this topic with a quotation of the very apt comment of the district court upon the statute. After remarking that the language of the statute 'might have been extended by discussion and illustrative words,' but doubting that it would have been the more intelligible and that probably by being more restrictive might be more easily thwarted, the court said, 'in view of the range of subjects which complainant claims to have composed, not to speak of the new development that will ensue, it would be next to impossible to devise language which would be at once comprehensive and automatic.'

"In conclusion, we may observe that the Ohio statute gives a review by the courts of the decision of the board of censors. Decree affirmed."

The case of the Mutual Film Company, submitted for argument with the above, is covered by the above decision.

In the case of the Mutual Film Corporation of Missouri vs. George H. Hodges, governor; Charles H. Sessions, secretary of state; John S. Dawson, attorney general, and M. D. Ross, superintendent of public instruction of the State of Kansas, Justice McKenna, after quoting the provisions of the law, declared for the court that the opinion rendered in the Ohio case becomes applicable here, the two cases having been argued jointly and submitted on the same provisions. "It is unnecessary to repeat, therefore, the reasoning which establishes that both statutes exercise the police power of the State and are not amenable to the objection urged against them—that is, do not interfere with interstate commerce nor abridge the liberty of opinion; nor are they delegations of legislative power to administrative officers."

DIRECTOR RIDGELY BACK.

Director Ridgely is back again on the job at the Edison studio from his several weeks' vacation in Florida. He is several pounds heavier and is putting his usual intensity into a photoplay version of "Fate and the Pomegranate," a story by Mary Imlay Taylor, in which Bessie Learn and Edward Earle will be featured. Director Ridgely brought back for Viola Dana a unique ring, set in link formation, of three large stones, a ruby, a berryl and a pale amethyst.

Film Manufacturers to Fight Censorship

Through the United Managers Heads of Film Concerns Decide to Inaugurate Active Campaign.

FOR the first time in the history of the motion picture industry manufacturers of film, irrespective of business associations, have got together on a question of concern, of vital concern, to all. They came together as business men, each one intent on doing whatever possible to dam the flood of proposed antagonistic legislation threatening the welfare of all. Present and represented were the heads of the General Film, the Paramount group, the Universal, the Mutual, the United, the Kriterion, the Word Film, and many allied or unattached manufacturers.

Among these were J. J. Kennedy, president of the General Film Company and the Biograph; Commodore J. Stuart Blackton, of the Vitagraph; W. N. Seligsberg, representing President H. E. Aitken of the Mutual; Jacob Schechter, representing President Carl Laemmle of the Universal; P. A. Powers, United; Lewis J. Selznick, of the World Film; C. J. Verhalen, of Kriterion; P. A. Parsons and C. A. Conlon, of Pathe Freres; William Maxwell and L. W. McChesney, of the Edison Company; Jesse J. Goldburg, of Life Photo Film; Samuel Long, of Kalem; Harry R. Raver, All Star; A. S. Friend, Lasky; E. J. McGovern, New York Motion Picture Corporation; Sid Olcott, International Productions, and E. D. Horkheimer, Balboa. Others represented were George Kleine, Siegmund Lubin, William N. Selig, Famous Players and the American Film Manufacturing Company.

The meeting was held on February 18 in the offices of the United Managers' Protective Association, in the New York Theater Building, with which organization all of the film firms named are affiliated. Ligon Johnson, general counsel of the association, presided.

The question uppermost in the minds of those in attendance was censorship. Mr. Johnson announced that censorship bills were pending in Congress and in the states of Massachusetts, Minnesota, Wisconsin, Indiana, Tennessee, Oklahoma, New York, Missouri, Delaware and Michigan. In Ohio and Pennsylvania fights were on for the repeal of existing censorship laws. He said the situation confronting the manufacturers was one requiring active and concerted effort. After a general discussion it was decided to secure the co-operation of the manufacturers not as yet affiliated with the United Managers, and then to appoint a committee or five to conduct a stiff campaign in all states where there is pending or proposed censorship or other legislation antagonistic to the interests of the film industry. The united Managers, it is understood, are assured of the militant support of the great trade organizations affected by legislation against theatrical interests, and of others who on general principles are opposed to censorship.

"The real answer to censorship is clear and concise," said Mr. Johnson after the meeting, in conversation with a World man. "When that answer is brought home to the average legislator he begins to think. Thought is expressed in three ways—by word of mouth, by written words, by action portraying an idea. In the case of a play it is by mummers on the stage or in pictures by action shown on a screen. In the last analysis motion pictures are identical with spoken or written words in the expression of an idea.

"Now, we'll argue that we have a right to censor a newspaper, a magazine or a book, and that the book may be a novel or a drama. The words in that book express the creator's ideas; a motion picture based on that novel or drama is also but the expression of the creator's ideas. If you legally can censor books, newspapers, you can censor speech; it logically follows. As a secondary proposition, is there any more necessity for censoring plays than there is for books or speech? Here in New York and throughout the country if a man publicly exhibits an obscene book he is arrested—the law covers the situation. Exactly the same laws apply to motion pictures. Every motion picture is just as subject to these laws as are books. There is no question of the ability of the police to stop one as quickly as they do the other. Censorship, on the other hand, merely means subjecting a man's business to the whims of particular persons or groups of persons usually opposed to this particular industry.

"As to the action taken at our meeting you may say it was the sense of the men attending that a committee of five should be designated by the chairman to outline a uniform course of action and to prepare for a general campaign of education both for legislators and the public on the question of censorship."

Censorship Plans at Albany

Hearing on Mitchell Bill Postponed—Why the Bill Was Introduced—Interview With the Author—Main Provisions of the Proposed Measure.

A FORMIDABLE delegation appeared on Tuesday, February 23, before the Codes Committee of the Assembly at Albany to protest against the passage of the censorship bill introduced by Harold C. Mitchell of New York. Among the opponents of the measure were Messrs. Seligsberg and Schechter, representing the Mutual and Universal; Walter Irwin, representing the Vitagraph Company; Ligon Johnson, representing various theatrical interests; Jacob W. Binder, of the Board of National Censors; Charles C. Shay, international president of Theatrical Stage Employees of the United States and Canada; John J. Henley, chairman of the legislative committee, New York State Federation of Labor, and W. Stephen Bush of The Moving Picture World.

The members of the Committee on Codes, to which the bill has been referred, are: John Knight of Wyoming county, chairman; Jacob R. Buecheler of Onondaga, George R. Brennan of Kings, Henry R. De Witt of Ulster, August C. Flamman of Kings, W. W. Chase of Columbia, Edward A. Everett of St. Lawrence, Alan V. Parker of Niagara, Harold C. Mitchell of New York, Martin Bourke of New York, Frank Aranow of Kings, Joseph M. Callahan of the Bronx and William A. Bacher of Kings. Nobody appeared in favor of the bill.

After consultation with the chairman of the committee, Mr. Mitchell announced that the hearing had not been sufficiently advertised, and with the consent of the committee and most of the opponents the hearing was adjourned to March 4.

A representative of The Moving Picture World interviewed the author of the bill. Mr. Mitchell is probably one of the youngest members in the Legislature, although a giant in stature. He looks and talks like a man with strong convictions, but dominated by a sense of fairness. The World man asked him whether he introduced the bill merely as a formality and "by request," or whether he had drafted the bill himself and meant to work for it.

"I will tell you that quickly enough," replied Mr. Mitchell. "I am behind this bill. It has, I know, the support of good people, but I am the prime mover. I have lived in New York for fifteen years and I have seen too much of this white slave business on the screen. In my neighborhood on St. Nicholas avenue and in other adjacent sections they showed the most sickening of white slave pictures and advertised them in a most offensive manner. Why, one man had red lights burning in front of his theatre while these white slave films were being shown inside. This sort of thing has got to be stopped."

Mr. Mitchell was reminded that censorship of motion pictures would have no effect whatever on the display of posters and advertising devices outside the theatre.

"Well," replied Mr. Mitchell, "my bill is going to reach out after the lurid posters. I think that sort of advertising can be stopped by law and I am going to try."

By this time the three lawyers in the group of protestants took part in the informal discussion between The World man and Mr. Mitchell and the latter found himself hard pressed. He took it all very good-humoredly and in reply to the question of whether his mind was still open he said with a smile:

"Yes, but I have given the subject a good deal of thought." He was told of the great mass of literature on the subject and expressed himself as willing to receive and read it. He said he would be especially glad to get copies of The Moving Picture world.

Mr. Mitchell lives at 321 St. Nicholas avenue, is a Republican in politics and a lawyer by profession, with offices at 60 Wall street.

The chief provisions of Mr. Mitchell's bill are as follows: Three censors are to be appointed, the term of office to be three years; they are to be appointed by the Governor with the advice and consent of the Senate. The board shall at all times have at least one woman in its membership. It "shall examine all moving picture films or reels and stereopticon views and approve such as shall be moral and withhold approval from such as shall tend to debase or corrupt the morals." Penalties for exhibiting unapproved films consist of a fine of not less than fifty dollars for the first offence nor more than one hundred dollars for each subsequent offense. The salaries of the censors are three thousand dollars for the chief censor and two thousand dollars for each of the two others. The board may appoint an attorney, whose salary shall be three thousand dollars per year. The fee for censoring is two dollars and fifty cents for each reel, payments to be made monthly. The law seems to make no distinction between originals and duplicates. It vests the board with sweeping powers of supervision and regulation. The last section of the law provides that this "act shall not apply to any exhibition or use of moving pictures and stereopticon views given purely for educational, charitable, fraternal or religious purposes by any religious association, fraternal society, library, museum, public or private school or any institution of learning."

RAISING FUNDS FOR CENSOR FIGHT.

The following resolution was recently sent from Philadelphia to James Delves, of Pittsburgh, secretary and treasurer of the Motion Picture Exhibitors' League of Pennsylvania:

"Resolved, that in order to fight the new censorship bill, about to be introduced by the censor in the State Legislature, as well as to obtain the repeal of all censorship and other repressive legislation bearing on the industry, the State League be invited to consider asking every motion picture exhibitor in Pennsylvania, to contribute one dollar towards a fund to be used for that purpose."

The above was indorsed by the Philadelphia Local at a meeting held February 5, 1915, and ordered the same forwarded to the State League.

It has also been indorsed by the Pittsburgh Local, of the Motion Picture Exhibitors' League of Pennsylvania.

Mrs. Blackton, Manager

Puts Over the Most Delightful Entertainment Ever Given at the Vitagraph Theater—Raises $1,000 for Save-a-Home Fund.

THE most delightful entertainment ever given at the Vitagraph theater, Broadway and 44th Street, New York, or any other picture house, occurred on the evening of Thursday, February 18, when Mrs. J. Stuart Blackton took the house over for the benefit of the Save-a-Home Fund, a very practical charity which is engaging the attention of many kindly disposed persons in New York this winter, and is being promoted by the New York Evening Mail.

Among the pictures shown were "The New Stenographer," "The Wood Violet" and "The Island of Regeneration." As everybody knows these pictures in themselves are very interesting, but Mrs. Manager Blackton introduced a little variation in the way of pantomime that greatly enhanced the entertainment value of two of them. In "The Wood Violet" Anita Stewart and Earl Williams appear at their best on the screen, but Mrs. Blackton was not satisfied with that "best," for she presented the players themselves in an extension of the same theme, which was one of the most charming bits of dramatic artistry we have seen in many a day.

Again, in "The Island of Regeneration" the last scene of the picture was done in pantomime by the players in person, Edith Story, S. Rankin Drew and Bobby Connelly.

Mrs. Blackton made a few remarks, explaining the purpose of the "Save-a-Home" Fund and urged the audience to help bring the receipts up to the thousand-dollar mark. The appeal was successful. Rev. Cyrus Townsend Brady was also introduced and told the audience how he came to write the story, "The Island of Regeneration," and why.

There was a reception committee of Vitagraph players which included the followed named: Dorothy Kelley, Naomi Childers, Norma Talmadge, Jane Morrow, Kate Price, Flora Finch, Cissy Fitzgerald, Lillian Walker, Estelle Mardo, Nita Frazer, Lillian Burns, Leah Baird, Lillian Herbert, Ethel Lloyd, Betty Gray, Ethel Corcoran, Mary Anderson and Adele De Garde.

THOMAS WALSH IMPROVING.

Thomas Walsh, of the 101 Bison Company, is gradually improving from the terrible burns he received while preparing a cloud effect for the production of "The Blood of the Children." Last week Dr. Lloyd Mace, of Universal City Hospital, thought it would be necessary to graft skin to save Mr. Walsh's life. Miss Madison volunteered to give six square inches of skin from her shoulder. The operation will not be necessary.

NOTED DANCERS IN EDISON FILM.

Director Richard Ridgeley imparts a touch of color in the dance scene in an Edison screen version of Mary Imlay Taylor's story, "Fate and the Pomegranate," by the introduction of the famous Argentine dancers, Arturo Arboz and Aida Arboz, who were especially engaged for this picture. The dancers come from the New York Roof Garden and were secured by special permission of William Morris.

Kalem Offers New Idea

Proposes to Issue Series of Three-Part Features for Release on Regular General Film Program.

"BROADWAY FAVORITES" is the name under which the Kalem Company will presently issue a series of three-reel features to be released on the regular program of the General Film Company. The idea as outlined by Frank J. Marion, of the Kalem Company, is a distinct departure from the policy of that concern as followed since its organization and is, also, somewhat of an innovation in motion picture production.

"It is our intention," said Mr. Marion, "to feature some prominent Broadway star in each of the 'Broadway Favorites' productions. A play especially suited to the peculiarities of each star engaged will be selected and every effort will be made to present the leading player to the best advantage. There will be but one star in each production and he or she will be supported by the best players now in the Kalem stock. Kenean Buell will direct all these productions. In case the star is a woman Guy Coombs will play opposite; if a man, Miss Anna Nilsson will be the principal support.

"This is the first time the Kalem has departed from the stock company plan which it originated when it started business, some years ago," continued Mr. Marion. "But we realize that there is a strong demand for stars—individual players, who have a reputation on Broadway. It is generally known that there are many legitimate players who never leave New York; it is this class that we expect to draw from.

"Our first production in this series will feature Katherine La Salle. The title of the play selected for her is 'Innocent Sinner,' of which Lawrence Marston is the author. Miss La Salle first gained prominence in the 'Yellow Ticket.' She appeared more recently with John Mason in 'Big Jim Garrity' and was with Edmund Breese in 'The Master Mind.' Work on this production is now well under way at the Kalem studio at Jacksonville, Fla.

"The name, 'Broadway Favorites' is a registered trade name and may not be used by any other maker of motion pictures. We expect to have the first of the series ready for release in April and will issue them at least one each month, possibly oftener. No extra price for these pictures will be charged."

Regarding the general activities of the Kalem Company Mr. Marion said that work would be commenced this week on a new studio structure at Cliffside, N. J., after original designs prepared by Storm V. Boyd, Jr. In many respects this studio will be a departure from the usual plan of studio-construction. In the first place there will be no glass sides or top. "This is not surprising," said Mr. Marion, "when one takes into consideration the great improvement in artificial lighting that has been made in the past year or so. With these improvements the glass studio has become obsolete; in fact, I have seen interiors of glass studios completely blanketed with black cloth shades. Methods of lighting have changed completely. We must have the lights and shades where we want them; the new lighting devices have enabled us to do this. Solar light is not so easily controlled, hence the abandoning of the glass studio.

"There are some other original ideas in studio-construction which we have tried out at Jacksonville and while will be incorporated in the new Cliffside studio; but as these ideas are peculiarly our own we prefer to withhold them from publication at this time."

To Make Comedies

World Comedy Stars Corporation Formed to Release One Comedy a Week.

"Good comedies!" Ask any exhibitor the pictures he most likes to have; the pictures the public want most; the pictures that pay best, and he will reply: "Good comedies." And it is the aspiration of every manufacturer to supply this need, for he knows that it is a quick way to make money. Laugh-makers are always popular and usually prosperous in real life. Same thing applies to the screen.

Phil Gleichman knows all this. He has gone out to meet the demand for good, clean comedies week by week all the year round. Mr. Gleichman is experienced in the film business; he knows the needs of exhibitors and the public. With ample capital at command he has formed the World Comedy Stars Film Corporation. The program of the new factor in the film business is: "One-reel feature comedies."

Mr. Gleichman has organized possibly the finest corps of scenario writers that could be gotten together, scholars, humorists, stage technicians, men with long lists of successes to their names, to-wit: Roy McCardell, Paul Arlington, Herbert Hall Winslow, Mark Swan and Robert Broderick.

These gentlemen have been specially selected to fit Mr. Gleichman's stars and companies with suitable vehicles.

Lew Fields is to appear as World comedy star at an early date. Mr. Fields' success in "Old Dutch" is so fresh in every one's recollection that it is almost superfluous to mention it.

Richard Carle, now co-starring with Marie Cahill in "90 in the Shade," at the Knickerbocker theater, New York, has been engaged; so has Tom Wise, a gentleman from Mississippi, now appearing in "The Song of Songs" at the Eltinge; so has Jefferson de Angelis, the star of "Fantana" and the "Beauty Spot."

Female stars of the brightest radiance will shine in Mr. Gleichman's program. They include Katherine Osterman, late of "A Persian Garden" and "Piff, Paff, Puff"; Lulu Glaser ("Dolly Varden," "The Madcap Duchess"), and Florence Tempest of Tempest and Sunshine, and Paula Tempest ("Winsome Winnie").

"Pictures of Shoe-Making"

Many Astonishing Things in Picture of Big Shoe Factory, Inside and Out—Wonderful Machinery.

Reviewed by Hanford C. Judson.

AN exceedingly interesting and instructive picture in one reel has just been completed by the Motion Picture Specialty Corporation of New York. It deals with the shoe-making plant of the George E. Keith Company at Campobello, Mass., and shows the whole process that goes on in it down to the smallest detail of the work. It is short (1,000 feet) for its quality, and not a bit of it but is filled with a lively personal interest for every intelligent spectator. How can it help engaging our attention and sympathy—the background is a big factory where thousands of people work, making the shoes that are on our feet. The factory is one in which human ingenuity has triumphed with some of the most wonderful machinery that can be conceived of. Take one of these, the "pulling over" machine, that pulls over the sewed upper at the toe till it fits the prepared welt and winds a wire to hold it in place while another machine sews the two together. The George E. Keith Company, it is said, expended a million dollars in perfecting this machine alone. There are many other views of marvelous machinery, and there even seems to be something of magic in the ease with which buttonholes are sewed in button shoes or eyelets are run down the ankle of a pair of lace shoes. The close-up views of the operatives and their work and the perfect, life-like photography make the picture vivid.

It is purely an industrial picture; there is no attempt to tell a story—the scenes are so real that they invite the imaginative spectator to supply his own made-up story. We see first the outside, a panoramic view of the Walk-Over plant at Campobello. It is immense. Next comes a glimpse of the leather inspection. Then comes making the uppers and fitting them with linings, some fine close-up pictures. Making tops and fitting lining and tops and vamping and "pulling over" are shown in detail. All the processes of making the soles and heels, cutting, laying, rounding and sticking to the welt before sewing are made clear together with such other things as button-holing or eyeletting and the polishing of the finished soles. Great care has been taken in everything. For example, the camera man has taken care to get his wheels going in the picture as they really rotate so that the whole will be natural.

BROADWAY THEATER OPENS TO BIG CROWD.

The Broadway Theater, under the direction of the Stanley Company, opened Saturday, February 20, and during the few days it has been running it has been demonstrated that this undertaking will probably succeed.

Stanley V. Mastbaum, the head of the Stanley Company, was in charge on Saturday and a magnificent floral horseshoe of red and white roses with the word "Success" across the center occupied one side of the lobby. There were several other attractive floral offerings and altogether Mr. Mastbaum had occasion to know that his friends were wishing him well.

The Broadway has for music the Broadway Symphony Orchestra consisting of 16 pieces with piano, and a magnificent pipe organ, and altogether it is intended that the music shall be in keeping with the picture attractions offered by Paramount Program.

The bill will be changed twice weekly—Sundays and Thursdays. The regular Thursday Paramount release will always be used, followed by the Monday release which has been shown several weeks previously at the Strand Theater.

The Motion Picture Exhibitor

BUSY IN MASSACHUSETTS.

State League to Hold Meeting March 3—Legislative Matters Considered.

A MEETING of the members of the Massachusetts Motion Picture Exhibitors' League is scheduled to be held in Rathbone Hall, at No. 694 Washington Street, Boston, on Wednesday afternoon, March 3, at 4 o'clock. Circulars have been mailed to all members urging them to be present as much important business will be considered.

The League will endeavor to amend the bylaws so that their annual meeting shall be held on the first Monday of January in the city of Boston, instead of the second Tuesday in February in the City of Lynn.

Directors for the current year will also be chosen. At the annual meeting of the association, which was held a few weeks ago, seven directors were chosen instead of three as provided for by the By-Laws. This election has been declared illegal. The by-law, which provides for the three directors, will undoubtedly be amended to read that the Board shall consist of not less than five and not more than fifteen directors, as the company shall determine at each annual meeting.

The members will consider the necessity of calling in all outstanding stock and issuing new stock with restrictions upon its transfer.

Circular letters have been sent to all exhibitors throughout the state by President Ernest H. Horstmann urging them to write to their Congressman regarding the inadvisability of the passage of the Smith-Hughes Federal Censorship Bill, which has been favorably reported by the House Committee on Education.

Many of the exhibitors have already taken action on this bill. The Olympia Theaters Company of Lynn has received three replies to letters, which have been sent to Washington.

Senator Henry Cabot Lodge, senior senator from the Bay State, replies that, in his opinion, censorship is a matter to be undertaken by state and municipal authorities rather than by the national government. He gives his assurance that he will give the bill careful attention when it comes up in the Senate.

Congressman Michael F. Phelan of Lynn, who is a member of the committee on banking and currency, has answered that he will give the matter the utmost study and consideration.

Congressman Ernest W. Roberts, a member of the committee on Naval Affairs, has responded that the measure will receive every consideration from him when it comes up in the House of Representatives.

No exhibitor in this state should hesitate to write to his congressman regarding this bill. The sooner it is done, the more advantageous it will be to those who are fighting against its passage.

LEAGUE ACTIVE IN PENNSYLVANIA.

Convention Scheduled at Reading—Organizer Herrington Busy—New Local at York.

BEN H. ZERR, of Reading, President of the Pennsylvania Branch, Motion Picture Exhibitors' League, returned from a trip to Philadelphia and New York, after making preliminary arrangements for the convention to be held in his home own, June 7 to 9. The Reading Local recently elected Mr. Zerr convention manager. He will have full charge of the exhibit and conventions and will announce his staff of co-workers in a few days.

All the Reading exhibitors have signified their intentions of co-operating with Mr. Zerr to make the next convention one long to be remembered. As Mr. Zerr says, "It will put Reading on the map."

At the present time Mr. Zerr is lending his efforts to G. W. Sahner, Pittsburgh, who is chairman of the legislative committee. At a session of this committee, recently held at Harrisburg, arrangements were made for presenting a bill to repeal the State Censorship law. The bill has been drafted and in the meantime a pubicity campaign will be waged.

Every exhibitor in the State is asked to co-operate with the league in making an effort to abolish this obnoxious law. Slides will be sent to every motion picture house to be used on the screen. This will arouse public discussion of the bill and there is no doubt but that considerable weight will be brought to bear on the question before the legislators.

State Organizer Fred J. Herrington, Mt. Oliver, Pa., has been active since the recent sessions at the state capital, and in the next three months, a number of locals will be organized.

At the conclusion of the Harrisburg convention, Frank A. Gould, of Reading, who was elected publicity representative of the state body, enjoyed a pleasure trip to York, Pa. While there he mentioned the doings of the league to several exhibitors, and as a result a local was formed at that place last week. These temporary officers were elected:

President, M. E. Miller, Alhambra Theater; Vice-President, David J. Small, Wizard; Secretary, Arthur H. Geesey, Scenic; Treasurer, Harry W. Musser, Mystic Star; Advisory Board, Frank H. Hartley, Centennial Hall; Edward Gentzler, Lyric; Frank E. Barry, Jackson. The York body will no doubt make immediate application to the State organization for membership.

INDIANA REORGANIZES.

Threatened State Censorship Compels Exhibitors to Get Together—Officers Elected.

THE introduction of two moving picture censor bills in the Indiana legislature was the cause of the meeting of the Indiana moving picture exhibitors in Indianapolis, recently. The Cleary bill favoring a national board of censors, which was drafted by Thomas F. Whallon, of Indianapolis, for the exhibitors, was postponed indefinitely by the legislature. The Judkins bill, advocating a state board of censors, which the moving picture men are against, may come up for a rehearing in the house of representatives. The exhibitors are not in favor of any kind of censorship, believing that the public is capable of judging for itself, but should it be necessary to appoint a board of censors, they favor the national board in preference to the state board. The exhibitors believe that a board of censors would be useless as they do not think that three persons composing a board, which is required by the Judkins bill, could agree within themselves as to whether a film was fit to be shown or not. The exhibitors claim that it is absolutely necessary to show the distasteful side of life in order to make the moral lesson taught, by the pictures, stronger.

The Indiana moving picture exhibitors had a very strong organization up until the national meeting in New York in 1912. There has been but little interest in the organization since then until the present time. Realizing that quick action was necessary, if they intended fighting the censorship bills, they immediately got down to business and elected the following officers: President, L. H. O'Donnell, Washington; vice-president, W. E. Keating, Terre Haute; secretary, Dr. J. M. Rhodes, Indianapolis; treasurer, Joseph Gavin, Indianapolis. A legislative committee composed of Ed. Sourbier, Indianapolis; Frank Rembusch, Shelbyville; Thomas Whallon, Indianapolis, and Dr. J. M. Rhodes, was appointed. The officers with A. C. Zaring, Indianapolis; Frank Rembusch, Shelbyville; William Lipps, Alexandria, and Frank Radenbauch, Dunkirk, form the board of directors.

It was decided to call the organization The Motion Picture League of Indiana. The question as to which national organization the league will affiliate with was not taken up, as business in Indiana needs the immediate attention of the members.

As there was no money in the treasury it was decided that each member should pay five dollars when the meeting adjourned. This money is not an initiation fee, but will be given back to the members in the form of dues when the amount of dues to be paid is settled. The film men accepted the invitation to join the league as their interests are in common with the exhibitors.

Members of the new league registering from Indianapolis are: Henry Meyer, A. C. Zaring, J. M. Rhodes, M. M. Miller,

Jos. H. Gavin, E. W. Mouser, H. T. Harrell, J. B. Hubert, J. A. Victor, F. E. Therian, A. A. Fraul, Ed. G. Sourbier, L. H. Shreve, S. S. Bragg, F. W. Noble, Henry Winkler, F. W. Sanders, John Servaas, D. F. Henry and Royal Wilke. Those operating picture theaters outside of Indianapolis who joined the organization are: W. H. Lipps, Alexandria; W. E. Keating, Terre Haute; Sam Dreyfuss and B. Van Borssum, Terre Haute; F. J. Rembush, Shelbyville; J. E. Whitley, Kokomo; Ed. Caldwell, Danville; W. M. Wells, Scottsburg; L. H. O'Donnell, Washington; T. O. Ballard, Franklin; F. W. Houston, Mooresville; B. A. Radabaugh, Dunkirk; The film men who joined are: Jay G. Lytle, Cincinnati, Pathe; R. L. Schrader, Chicago, Box Office Attractions Co.; J. G. Connor, $20,000,000 Mine Mystery; H. A. Bandy, Indianapolis, Mutual Film Corporation; Robert Leiber, Indianapolis, General Film Corporation; I. Beitman, American Feature Film Manufacturing Company; O. J. Blake, C. & E. Film Co.; Fred Reichert, Cabiria Film Renting Co.; Robt. Hasseldenz, Atlas Ausement Co., and E. H. Bingham, of the Bingham-Crose Feature Film Exchange.

SUSTAINS NATIONAL BOARD.

Massachusetts League Holds Up Chaplin Picture Which Had Not Been Approved.

THROUGH the efforts of President Ernest H. Horstmann of the Massachusetts Motion Picture Exhibitors' League, the Essanay production, "His Night Out," featuring Charles Chaplin will not be exhibited in the state.

The film has not received the approval of the National Board of Censorship. In Massachusetts, the exhibitors do not care to offer any film that has not been passed by the national board. Although Chaplin's popularity is exceedingly great in this state, it would be an unwise move for the exhibitors to offer any unapproved film to their patrons on account of a strict censorship bill that the Legislature is now considering.

At the run-off at the General Film Company, last week, President Horstmann learned that exhibitors in Fall River and Springfield had received prints of this film from the Greater New York Film Rental Company. He immediately communicated with William Fox over the long distance telephone and after explaining the censorship situation, which was facing the Massachusetts exhibitors, he requested that they withdraw their prints from the territory. This request was most willingly complied with and the officials of the film rental corporation stated that they did not desire to imperil the exhibitors of the state.

When the World correspondent asked Manager Edward J. Farrell of the New England office of the General Film Company regarding the situation, he was referred to President Horstmann, who stated that the General Film Company was willing to abide with the request of the league that none of the Chaplin prints be booked.

The manager of the theaters in Fall River and Springfield, who were running this feature, were also willing that the prints should be withdrawn. President Horstmann desires to express the appreciation of the league to them for their attitude on the matter. They were Manager Benson of the Savoy theater, Fall River; Louis Boas of the Academy of Music, Fall River, and D. S. Denault of the Plaza theater, Fall River, and Goldstein Brothers ,of Springfield.

BOOMING CLEVELAND LOCAL.

At the last meeting of the Cleveland local of the Motion Picture Exhibitors League, a resolution was passed for the appointment of an organizer and inauguration of a membership campaign which, it is hoped, will make the Cleveland local one of the strongest in the country. E. C. Downs, manager of the Knickerbocker theater, was appointed chairman of a committee to investigate the possibility of obtaining suitable rooms for permanent headquarters of the league. There are nearly two hundred picture theaters in Cleveland and the league hopes to make every exhibitor a member. The advantages of permanent headquarters and club rooms, a place for social and business gatherings and a center of activities in the film business locally, are offered as incentives for membership. It is planned to install a projecting machine and run off such films as the exhibitors wish to inspect before presenting them in their theaters.

TEXAS VITAGRAPHERS AT FORT CLARK.

The Texas Vitagraph Company arrived in Fort Clark a few days ago and have started work in earnest. The first picture will be "His Bunkie," a stirring one-reel play written by Col. Jasper Ewing Brady.

NEW YORK CITY EXHIBITORS UNITE.

Hold a Mass Meeting for the Purpose of Reorganizing Under Banner of Exhibitors' League of America.

AS the result of a discussion between the officers of the Cinema Club, Borough of Bronx, the Motion Picture Exhibitors' Association of Greater New York, and the Motion Picture Exhibitors' League of America, Local No. 1, a mass meeting was held in the Candler Theater on Thursday, February 25. At the preliminary meeting, which was held in Room 403, World Tower Building, the headquarters of the Greater New York Association, it was declared that the president of Local No. 1 was willing to place the charter of his organization at the disposal of the body, and that he had authority for his action. The resolution adopted by the representatives of the three associations declare "that we now consider ourselves such members of the Motion Picture Exhibitors' League of America, and that each local shall become branches thereof, within the limits of the Greater City of New York." This was signed by John J. Wittman, Maurice L. Fleischman, Ed Valensi, A. B. Samuelson, Robert C. Whitten, C. R. Martineau, Adolph Weiss, Sam H. Trigger, Charles A. Goldreyer, Lee A. Ochs and M. Oestreicher.

It was following the adoption of the resolutions that those present decided to call the combined mass meeting at the Candler Theater, the use of which was tendered the body through the courtesy of George Kleine. In the printed announcement it was stated that the business before the gathering of February 25 would be the ratification of the work of the officers of the three associations and the reelection of officers for the whole body.

On Tuesday, February 23, a general meeting of the Cinema Club ratified the action of its officers. On the day following the Greater New York Association took similar action.

THURSDAY'S RATIFICATION MEETING.

A mass meeting of New York exhibitors was held at the Candler theater Thursday morning, February 25, for the purpose of ratifying the action of the executive committees of the Bronx Cinema Club and the New York City Association. J. J. Witman of the Cinema Club was temporary chairman and called the meeting to order. There was a fair representation of New York Exhibitors present.

When the action of the executive committees of the two organizations had been approved permanent officers were elected as follows: President, Lee A. Ochs; vice-president, M. Ostrander; treasurer, Phillip Rosenson; secretary, Adolph Weiss.

The following were elected as a finance committee: J. J. Witman, Nathan Hirsch, and William Hollender. A Committee of way and means was appointed to devise methods of financing the organization.

President Marion S. Pearce of the National League was present and addressed the meeting upon the necessity of harmony.

SCREENERS HOLD ENJOYABLE BEEFSTEAK DINNER.

Joe Baker and his violin were the outstanding features of the entertainment following the Third Rewinder's beefsteak of the Screen Club, held at the clubhouse on the evening of Saturday, February 20. Mr. Baker's musicianly work came as a surprise to those of his brother members who did not know that he is a concert violinist as well as a screen player. There were other factors of the impromptu entertainment that held the closest attention and drew forth generous applause. There was Dan Mason, with his corking stories in German dialect; there was Walter Macnamara with his inimitable tales of the real Irishman; there was Glen White, who sang in fine voice; William H. Tooker, who with dramatic force gave an original recitation; Anders Randolf, who gave a recitation; Augustus Phillips, who told a story of Southern darkies; Second Vice-President "Doc" Willat, who as the ranking officer present, made a short talk; Joe Dailey, who responded to demands for a speech, and made one; and there were several finely executed selections on Edison Diamond Disc records, among the more notable of which was that of a male quartet in "Alone in the Deep."

Dr. Wilbert Shallenberger, president of the Thanhouser company, was present as the guest of Arthur Ashley. Dr. Shallenberger, when called on by the Rewinder expressed his pleasure at being present at the monthly gathering of the Screeners. Phil Lang, scenario editor of Kalem, also was present as the guest of William Wadsworth.

Reel Fellows' Club Ball

A Brilliant Affair With Over 1,000 Guests on the Floor. Grand March Led by Mayor and Mrs. Harrison.

By James S. McQuade.

THE first annual ball of the Reel Fellows' Club of Chicago, opened in the Louis XVI. room of the Hotel Sherman, Monday evening, at 9.30 P. M. The mezzanine floor of the hotel, immediately beneath, was also at the disposal of guests, and the occasion was altogether marked by a distinction and display that promises better things for the club as a permanent institution. There has been much in its history heretofore, that forbade recognition of a legitimate character; but the officers and board of governors have done so well in this instance that the past has been redeemed, and it looks as if Chicago, henceforth, will have a Reel Fellows' Club that will be worthy of the city's eminence as a great center of the film industry.

The Louis XVI. room was becomingly and artistically decorated in honor of America's first great president, and the comfort of the thousand guests and over was insured by the ample accomodations offered in adjoining parlors and excellently ventilated corridors. I have viewed many festive gatherings, of varied character, set in the midst of surroundings that appealed both to the artistic eye and good taste, and am happy to state frankly that the Reel Fellows of Chicago did not suffer in comparison by the lack of anything that was worth notice.

The personnel of the assemblage reflected both refinement and subdued good taste in the costuming of the ladies present, as well as of the men, and the air of demeanor and social decorum was in harmonious conformity. The aspect to an observant outsider, who had never before been in close contact with representatives of the film industry, could not fail to convince that the "picture business" is worthy of being ranked with the hitherto big, acknowledged legitimate business enterprises of this country. With this creditable and honorable showing the Reel Fellows' Club of Chicago has submerged former commonplace, and some ignoble, meetings, and promises worthy accomplishments for the future. And this is "a consummation devoutly to be wished."

The entertainment and arrangement committee deserves praiseworthy mention for the happy conduct of the affair. Warren A. Patrick, Chairman, R. R. Nehls and Capt. L. A. Boening are to be congratulated. The dancing numbers were nicely varied by singing acts, some of them octet numbers, vaudeville and other divertisements. One of the latter that afforded both surprise and much applause was the unveiling of "Our Presidents." When the big American flag that decorated the back of the platform was pulled aside it revealed George Washington. The next pull revealed R. R. Nehls, the first, and present president of the Reel Fellows' Club of Chicago, and the applause and merriment were catching.

The committee also arranged for the moving picture taking of the grand march, led by Mayor and Mrs. Carter H. Harrison, which took place about 11 o'clock P. M. These pictures were taken by our old friend, Daniel Webster McKinney, and will be shown in a coming Universal Weekly.

Ballroom Scene at Reel Fellows' Club Ball, Chicago.

President R. R. Nehls and Mrs. Nehls were the second in line after the Mayor and his wife.

About midnight, Mayor Harrison, before retiring, made a brief speech, in which he complimented the representatives of the trade present on the imposing spectacle before him, and referred to the growing importance of the moving picture industry and its future.

Dancing was then resumed until 3 o'clock, A. M., by special permit, 1 o'clock being Chicago's regular hour for the cessation of such meetings.

It was given out that the following members of the legitimate stage, now in Chicago, were present for the occasion: Maclyn Arbuckle, Joseph Brennan, Julian Eltinge, Miss Joyce Fair, Henry Kolker, Charles Meakins, Thomas Meighan, Miss Kairilyn Miller, Geo. Monroe, Thos. K. Ross, James Spottiswoode, Mabel Taliaferro, Ernest Truex, Gus Weinburg, Fred Dent and Mr. and Mrs. Karl Witt.

The list of Essanay people present was as follows: A. V. Steis, superintendent of the plant; Richard Travers, Rapley Holmes, Bryant Washburn, Francis X. Bushman, Joe Roach, producers Jos. Bryan, Totten, Richard Baker and Wright, Freeman Owens, Wallace Beery, Miss Ruth Stonehouse and Mrs. Rapley Holmes.

Harry Meyers and Miss Rosemary Theby, of Universal, made a long trip to be present, and Carl Laemmle, president of the Universal, accompanied by Joe Brandt, beamed smiles as he was welcomed by hundreds on the floor.

Pop Lubin, the old veteran from Philadelphia, was one of the spryest men present. This was the only stay made by him in Chicago since the Columbia Exposition in 1893. George Kleine also graced the assemblage by his presence. Mr. and Mrs. Frank L. Hough and Mr. and Mrs. J. Clarkson Miller represented the George Kleine forces.

It was stated by officials of the club that 3,500 tickets had been sold for the ball, at one dollar each, and that there were over 1,000 guests on the floor.

General Denial of Fox Complaint

Motion Picture Patents Company and Allied Concerns Sued by Fox Say Claims Are Baseless.

A GENERAL denial of the charge of participating in a conspiracy in restraint of interestae commerce in the moving picture industry to build a monopoly in the business is the answer made by more than a score of corporate and individual defendants to the suit brought in the United States District Court by the Greater New York Film Rental Company to recover triple damages of $1,800,000 under the Sherman Law.

Prior to 1908 when the Motion Picture Patents Company came into existence and acquired the Edison, Latham, Armat, Pross and Smith patents on projecting machines and other devices utilized in the industry, chaos prevailed and there was no such thing as the lawful conduct of the business the defendants aver and since that time the only lawful conduct of the moving picture business has been under the licensed agreements granted to the so-called licensed manufacturers by the Motion Picture Patents Company.

Instead of engaging in a conspiracy in restraint of interstate commerce in motion pictures the defendants assert licenses were freely offered to all producrs who sought them and the plaintiff company was granted a license and has obtained and is still obtaining a complete and adequate supply of films it is alleged.

At the time the Motion Picture Patents Company was organized the defendants allege the industry was hampered by a mass of litigation involving infringement of the patents above mentioned and in order to eliminate as far as possible the court actions the plan was conceived of organizing a single corporation to control the patents and issue licenses to producers granting them privileges to use the projecting machines on a royalty basis.

The inventors mentioned created the moving picture art the defendants allege, and they have been receiving substantial royalties from the Motion Picture Patents Company on their patented inventions since its organization.

"In the summer of 1908 every manufacturer of projecting machines was making and selling them in infringement of one or more of the projecting machine patents referred to," assert the defendants. "The invention embodies in each of these projecting machine patents were essential to a successful projecting machine and the owners of any of them was in a position to prevent the manufacture of any projecting machine."

Before the formation of the Motion Picture Patents Company the patents mentioned were controlled by the Edison Manufacturing Company, the Vitagraph Company, the Armat Moving Picture Company and others, it is alleged.

Practically all of the defendants named in the suit have filed answers including the General Film Company, the Motion Picture Patents Company, the Vitagraph Company, the Edison Manufacturing Company, the Biograph Company, the Kalem Company, the Selig Polyscope Company, the Thomas A. Edison, Inc., the Essanay Film Manufacturing Company and the Lubin Manufacturing Company, together with the following individual defendants: William T. Rock, Percival L. Waters, Harry N. Marvin, Jeremiah J. Kennedy, William Pelzer, Frank L. Dyer, Samuel Long, Jacques A. Berst, Albert E. Smith, George K. Spoor, George Kleine, William Selig and Siegmund Lubin.

Other defendants who have not answered are Pathe Freres, the Armat Moving Picture Company and Gaston Melies.

Kriterion Cartoons Making Good

Harry Palmer Doing Good Work in His Amusing Treatment of Topics Under Public Discussion.

ONE of the novelties on the Kriterion program is the series of cartoons drawn by Harry Palmer and released under the Pyramid brand. Mr. Palmer's first subject was shown to the public on February 12. It is entitled Kriterion Komic Kartoon and consists of five divisions. These are "Bryan Hunting Rabbits in Virginia," "Taft Plays Golf," "The New Veil," "Wheat Goes Soaring" and "Darnin' Sox for Soldiers." It will be noted that Mr. Palmer, in selecting subjects for his pencil, has chosen those of timely interest. The release for the week of February 15 is a bit of a departure from this rule. "Adventures of Professor Dabbler" is an amusing burlesque. Many things happen to the professor. There is a lot of action in this picture, the kind of action that requires time to put over. Mr. Palmer admits that getting out 500 feet a week of drawings of this description gives him plenty to do.

The subjects touched upon in the release of February 26 are "The Hotel De Gink," a satire on the widely advertised "municipal" institution for sheltering the homeless; "Panama Canal" "Bundle Day" and "Becoming President of Mexico." For March 5 there will be "Industrial Investigation," "Wilson Goes Fishing" and "Baseball Training North and South." On March 19 "Citizen Soldiery" and "Hoop Skirts" are the subjects.

Mr. Palmer brings to his work a fund of humor as well as of patience. His portrayal of the adventures of Brakebeam Bertram and his fanciful description of the interior of the Hotel De Gink will amuse picture patrons far from the metropolis which boasts this unique hostelry. In "Bundle Day" he shows what happened to one man whose open-hearted wife disposed of her husband's sole pair of trousers. "Wilson Goes Fishing" treats of the declaration of the President in regard to the election of 1916, and shows many others fishing through the ice trying to land the same denomination of fish or the same nomination. In "Hoop Skirts" Mr. Palmer shows what will happen in subway trains if the suggested revival of ample female wear becomes an actuality.

In a conversation with a World man who with him had been looking at the subjects mentioned in the foregoing Mr. Palmer said he appreciated that what the public most desired in cartoons was action and that he was endeavoring to meet this demand. He said that in the considerable amount of drawings he had done for the motion picture camera since last summer he had learned much, that as each picture appears on the screen the artist is bound to see many opportunities for doing better and more effective work on the next one. In the subjects mentioned here Mr. Palmer has done much good work, work that gives promise of even better to come, and there would seem to be no question that it will be popular with Kriterion patrons.

PICTURES ON PERCENTAGE BASIS IN ENGLAND.

Advices from London reveal that new methods of handling pictures have been adopted by the renting agencies in that city. Agencies are refusing to buy subjects, but are demanding that they be supplied with prints free, which they handle on a percentage basis. To meet this condition it is reported that the Mutual and Universal Companies have established booking offices and are handling their own subjects.

UNIVERSAL PROGRAM "EXCLUSIVE" IN FILMDOM

President Carl Laemmle of the Universal Film Manufacturing Company, New York, is in receipt of a telegram to the effect that the Panama-Pacific International Exposition has accepted the Universal Program for exclusive exhibition during the fair in the Filmdome. From this we gather that the Universal has landed some important concession.

CHICAGO LETTER

BY JAS. S. McQUADE

Denver Exhibitors Fear Heavy Taxation.

I HAVE just learned that exhibitors of Denver are in imminent danger of being outrageously taxed by the municipal government. Producing companies and other interests will also feel the weight of the ordinance powers of the city fathers. The following extracts from a Denver paper gives full particulars:

A series of amendments to the theatrical and amusement license ordinance of the city were introduced by Commissioner Clair J. Pitcher in the city council. In their entirely, the amendments amount to a complete reorganization of the amusement license system of the city.

New features of the series of amendments are the placing of license requirements upon the production and sale of moving picture films, and upon theatrical schools where the art of acting for moving pictures is taught and also fixing the standard of license fees for moving picture theaters upon the seating capacity of the houses, in place of the entrance fee, as heretofore.

The amendments place large discretionary power to grant or refuse licenses in the hands of the commissioner of finance and impose stricter requirements on the amusement vendors and establishments as to order, sanitation and precautions for the safety of patrons.

If passed as introduced, the license amendments would add greatly to the revenue of the city from this source. Picture houses now pay $100 a year for 5-cent shows and $200 for 10-cent shows. Under the proposed amendment, they would have to pay three cents a month for each seat of their entire seating capacity. This change, it is estimated, would produce as much revenue from the smaller houses as they are now paying and would require the larger houses to pay, in some instances, five times what they now pay. One house on Curtis with 2,000 seating capacity now pays $100 yearly. Under the amendment, it would pay $60 monthly, or $720 yearly.

The amendment requiring studios and schools teaching moving picture acting to pay $1,000 annual license and give $2,500 bonds is intended to protect students who pay their money for the purpose of receiving training in such work. Its introduction grew out of the recent alleged actions of Bert V. Brookhart, a moving picture company promoter, who is alleged to have collected money from many students and failed to give the training agreed.

Other features of the proposed amended ordinances are:

License for production and sale of one brand of moving pictures, $400 a year, payable quarterly; for additional brands by the same firm, $200 additional yearly.

For sale of second-hand films, $100 for three months; for films under six months old, $200 for three months

For circuses with 1,500 seating capacity, $300 daily; for menageries, $200 daily.

There are many other requirements of the amended ordinances which are not radically different from those in the present ordinances. The penalty for violations of the amended ordinances are fines ranging from $10 to $300 for each offense.

The Brookhart referred to above was formery general manager of the St. Francis Photoplay Co., which maintained a studio in Denver for the training of amateur film actors. Brookhart vanished and all efforts of the police to locate him, thus far, have been futile. They learned, however, that he had formerly been the manager of a dancer with a street carnival company, also manager of a moving picture school of acting at Jacksonville, Fla., in 1913, and later at Reading, Pa.

According to the alleged police disclosures, Brookhart gave contracts to his Jacksonville students entitling them to positions with the Lubin Fim Manufacturing Company. When students presented the contracts, it is asserted, they found the positions were not available. Shortly after this the Jacksonville school disbanded.

In New York, it is said, Brookhart organized the Reading school by engaging several professionals to form the nucleus of his company, at salaries of from $3 to $10 a day. Money was not forthcoming and he was compelled, it is alleged, to pay their railroad fares back to Manhattan.

Denver exhibitors are now facing a difficulty that could be met successfully by a well knit organization. It is not yet too late to get together. Combined they can exert a great force in the election of municipal officers and in preventing the passage of inimical laws—either state or municipal. This has been proved again and again in states where exhibitors are enrolled under the banner of the M. P. E. L. of America.

One thing is certain; if exhibitors are fighting among themselves, they invite onslaught by politicians and become the prey of those in power.

Exhibitors Take Notice!

The following letter was received at the Chicago office from Felix F. Feist, president and general manager of the Celebrated Players Film Company, bearing the date of Feb. 20:

It has come to our notice that some persons by the names of Doctor Dorsey and Chas. Lyons have been offering and renting our production entitled "Sealed Orders," the exclusive rights of which belong to us in the states of Illinois, Indiana, Iowa and Nebraska, and we would appreciate it very much if you would kindly mention in your columns the fact that unless this picture is offered on a Celebrated Players Film Company contract blank, or that any films that are to be delivered from any other source than from our company and offices, are being offered by an impostor, and we will gladly compensate any exhibitor who will wire us at our expense should this picture be offered to them by any other than a direct Celebrated Players Film Company representative.

"Sue" Contest Will End March 4th.

The competition last week in the "Sue" contest was something tremendous, but Miss Dorothy Warshauer, of the North Side, has got so far ahead that it now seems impossible for her closest competitors to reach her.

This week the girls enter the home stretch of the race to determine who will take the leading role in the Essanay photoplay, "Sue." The contest will end with the March 4th issue of the Chicago Herald. Votes will be accepted at the Herald office up until 6:00 o'clock p. m., on March 5th. All coupons clipped from the Herald of March 4th must be in the hands of the photoplay editor by 6:00 o'clock p. m. on March 5th, so as to be counted in the final summing up.

The votes of the five highest contestants at the last count stood as follows: Dorothy Warshauer, 968,740; Florence Tighe, 594,800; Gladys Swain, 402,665; Myrtle Johnson, 350,975, and Beatrice Brown, 285,950.

Maximilian A. Hoffmann, a well known Chicago sculptor, has become interested in the girls who are striving to win honors in this contest, and as a result the winner will be given an opportunity to pose for him. Mr. Hoffmann has announced, after looking over the photographs of the contestants, that the majority are perfect types of the American girl, and that he will feel honored to make a portrait of the winner. The winner will, therefore, be presented by the Chicago Herald with a portrait of herself done by Mr. Hoffmann.

Chicago Film Brevities.

Adolph Zukor, president of the Famous Players Film Co., Edwin Porter, technical director of that company, and Samuel Goldfish, secretary of the Jesse L. Lasky Feature Play Co., stopped over in Chicago on their way from California to New York, Feb. 20th. They have been engaged, for the past two weeks, in directing feature pictures in their Western studios. Aaron Jones, of Jones, Linick & Schaefer, this city, joined the party on their trip to New York from Chicago, on Saturday, Feb. 20th.

* * *

Roy C. Honeck, for many years proprietor of the Chicago Song Slide Exchange, and now secretary and treasurer of the Treble-Cleff Musical Movie Co. of Illinois, Inc., was seized a few days ago with a severe attack of pneumonia. His condition became serious on Thursday, Feb. 18th, but on Monday, Feb. 22nd, it was much improved. Roy's many friends will be very glad and thankful to learn of his complete recovery in the near future.

* * *

George J. Gilmore, owner and manager of the Ideal Theater, 1622-26 Larrabee street, this city, was encountered in Pathe's booking office by me one day last week. George has been so busy of late that he quite forgot to renew his subscription for the Moving Picture World, but had the grace to acknowledge that he was quite lost without it. He gave up three "bones" very gracefully for another year's subscription. Mr. Gilmore informed me that business at the Ideal is very fair, considering the backward times. He is offering programs of five reels in the afternoons, and four, or four and one-half reels, at night, for an admission of five cents. The afternoon program, in my estimation, is rather a liberal one, seeing that the Ideal offers Mutual features and regular releases of Pathe. Mr. Gilmore spoke enthusiastically of the merits of the Mutual features used by him.

* * *

Ed. Weigle and Donald Thompson, the two famous war photographers who left recently for Europe to take moving pictures of the European war for the Chicago Tribune, gave an informal banquet on the eve of their departure to the officers and employees of the Industrial Moving Picture Co. One of the features of the evening, in addition to interesting addresses by Mr. Weigle and Mr. Thompson, was the screening of the war pictures secured for the Chicago Tribune by Mr. Weigle in Belgium and in Mexico, and also the war pictures secured by Mr. Thompson and recently brought from Germany. Max Annenberg, circulation manager of the Chicago Tribune, was the toastmaster of the evening. Mr. Weigle went to Germany, where he will operate with the official sanction of the government, while Mr. Thompson will take moving pictures of the Russian army.

* * *

S. B. Sampson, assistant to Manager John Hardin, of Pathe's Chicago office, was seen one day last week. He spoke quite glowingly of the increase of Pathe's business in Chicago and throughout the Middle West. He asserted that

within the last 30 days an increase of 30 per cent. has been shown on the whole output. He attributes this largely to the new selling plan put in force Jan. 1st, when the name of Eclectic was dropped and Pathe, Incorporated, substituted. The new serial, "The Exploits of Elaine," is doing very big business throughout the Middle West, and exhibitors generally, who book it, are reporting an increased business for every succeeding episode. The Pathe News is also enjoying popularity, Mr. Sampson stated. John Hardin, manager, was out on a trip in the interests of the Company, taking in Grand Rapids, Mich., and Fort Wayne and other points in Indiaa, when I called. A. W. Goff, district manager of the Middle West for Pathe, Incorporated, has been in Chicago for the past week. Mr. Goff is also very much enthused over the Pathe's new selling plan, the chief feature of which is the establishments of agents in local centers, with about 100 theaters to each center. Pathe has now fifteen local agencies in the Middle West. This plan is based on the plan adopted by Pathe in Europe.

* * *

Walter R. Meyer, of this city, was sentenced to one year in the House of Correction and fined seven dollars and costs in the Hyde Park Court, Wednesday, Feb. 17th, on a charge of obtaining money under false pretenses. He admitted getting $12 from seven business men and women in the Woodlawn police district for displaying an advertising slide of the busness of each, in a theater nearby their places of business.

* * *

Thorvald Rasmussen, of 2149 Bingham street, this city, was arrested Sunday night, Feb. 21st, while leaving the Royal Theater, 1359 Milwaukee avenue, on the charge of having place mal-odorous bombs under a front seat of the theater.

* * *

The following letter, dated Feb. 17th, was recently received by the Chicago Tribune from the Belgian minister, E. Havenith, in Washington, D. C.: "I am in possession of a letter from my government stating that the draft for $10,000 which you have sent to me in behalf of the Belgian Red Cross, and which represents the second contribution of same amount donated by the Chicago Tribune as a part of the proceeds of the 'war pictures,' has been duly received. I have been instructed to express to you the very sincere thanks of the Belgian government for the valuable efforts of the Chicago Tribune to help my unfortunate countrymen."

* * *

The big suffrage photoplay, "Your Girl and Mine," has played a part in the primary campaign for the fusion candidate in this city for mayor. Women supporting the fusion candidate declared that the selection of the suffrage photoplay would be a big vote-getter for him. A large number of tickets were purchased for admittance to the Revelry Theater for Friday afternoon's exhibition, on Feb. 19th. The house was crowded and Robert R. Levy, proprietor, had all his energies taxed to prevent infringement of the ordinance. It is needless to state that the fusion candidate got great applause.

* * *

Six hundred officers and troopers of the First Cavalry, Illinois National Guard, attended the Ziegfeld Theater, Thursday and Friday nights, Feb. 18th and 19th, to see the exhibition of the Herald War Pictures. Colonel Foreman, of the regiment, announced that "good war moving pictures offer the nearest approach to a realization of the facts of modern warfare that can be obtained without an actual journey to the front." The Ziegfeld, beginning Sunday, Feb. 21st, is offering the Herald War Pictures and "David Harum." This fine feature in five reels has been produced by the Famous Players Film Co., and in it William H. Crane, the well known actor, made his first appearance in moving pictures, in his characterization of the title role.

* * *

The Williamson's Submarine Expedition pictures entered upon their last fortnight at the Studebaker, Sunday, Feb. 21st.

* * *

"Uncle Sam at Work," a big nine-reel educational feature, based on Frederick J. Haskin's book, "The American Government," and produced by Henry W. Savage, entered on a two weeks' run at the Auditorium Theater, Sunday, Feb 21st. The night prices are 25, 35 and 50 cents; matinees, 25 cents. The nine reels take the spectator through all the activities carried on in government administration, including a view of the senate in session, the first instance in which moving pictures have ever been taken in the senatorial chamber during an actual business session. The pictures also show how the army and navy are drilled, how the post office is conducted, how money is manufactured, and how deserts are turned into rich, bearing sections. An instrument is shown in the pictures, so delicate that it registers the heat of a candle 53 miles away, and a powerful machine is shown which exerts a pressure of 2,300,000 pounds and twists gigantic steel girders as if they were made of strands of flax. Twenty-seven of the principal activities of the Government are shown with a realism that holds one spellbound, as the story is told on the screen and elucidated by the lecturer.

* * *

I overlooked to state in last week's brevities that I had met in Columbus at the Ohio convention O. J. Sybert, C. A Frantz and T. C. Weber, members of the Cambridge and Marietta Amusement Co. This company is successor to the Marietta Hippodrome Co., and is now building a moving picture theater costing $30,000 in Cambridge, O., which lies 20 miles east of Zanesville. Fred C. Elliot, of Columbus, is the architect, and this theater will be the forty-third in the state built by him. The house will be thoroughly modern throughout, including the latest ventilating and fire-proof systems. It will be christened the Strand, and it is expected will be ready for opening early in June. The C. and M. Company is now operating the Hippodrome in Marietta, which offers straight picture programs of Paramount service. Business was very fair the owners said.

Williams With World Film

As Head of the Special Attractions Departments He Will Take Charge of Exports.

J. D. WILLIAMS, a well known moving picture man, is now with the World Film Corporation. He assumed charge of the special attractions department and will install an export department with this company.

Mr. Williams has extensive experience in moving pictures in Canada, Australia and United States. He opened the first moving picture show in Vancouver, B. C., in 1905, which was one of the first moving picture houses to be opened on the Pacific Coast. He had five shows in Vancouver at the end of his first year's operations there. He was afterward engaged in the business in Spokane, Washington, where he conducted a film exchange in conjunction with theaters prior to his leaving for Australia.

In 1909 he opened the first continuous show in Australia on a big scale. He was managing director of the Greater J. D. Williams Amusement Company, with a capital of one million dollars, operating film exchanges and motion picture theaters throughout Australia. He was also managing director of the J. D. Williams New Zealand Company and Luna Park Company of Melbourne. Both of these companies with a combined capital of a half million dollars.

Since returning from Australia Mr. Williams has been associated with the Bosworth Company of Los Angeles, and W. W. Hodkinson of San Francisco. He resigned his position with these companies to go abroad to look over the foreign field for some large interests. On account of the war these plans have been dropped for the present. During Mr Williams' career he has made four tours of Europe as well as a trip to the Orient investigating conditions in moving picture houses.

The prospects for American productions abroad are greater than ever. In his opinion no American manufacturers have the proper export department which will enable their productions to be marketed properly in all corners of the globe.

EDISON STARS AT ELKS' BALL.

As Edison representatives Marc MacDermott and Miriam Nesbitt were the especially invited guests at a brilliant ball given by the Elks in the Auditorium at Springfield, Mass., February 18, when 3,000 enthusiastic guests accorded them a royal welcome. Both Miss Nesbitt and Mr. MacDermott some time ago played in Springfield. The local papers, with one mind, agree that it was a most brilliant social function, and the Edison stars warmly agree with it. Miss Nesbitt and Mr. MacDermott, safely ensconced in a dark box, instead of being introduced in the conventional way, had a spot light unexpectedly flashed upon them. The gathering, highly amused at the situation, and recognizing them at once, sent up a rousing cheer for the two film favorites so often seen paired in the pictures. The dancing lasted until 5 o'clock in the morning, but this did not deter William V. Hart, of the General Film Company, from showing the invited stars around the town in his car.

Doings at Los Angeles

SKIDDING rapidly on the wet pavement, Lillian Peacocke, leading woman with the Joker players, in endeavoring to avoid hitting an old woman who was about to board a street car, crashed her automobile into the car, wrecking it and injuring herself and the occupants of the machine. The most seriously injured was Harry Carter, who played the heavy in "The Master Key," who was cut on head and shoulders. Ella Hall, the heroine of the same company, escaped without a scratch, and her mother was only bruised and shaken up. Miss Peacocke is suffering from a badly dislocated shoulder and will be unable to work for several weeks. The party was rushed to the Children's hospital and later to the institution in Universal City, where they were cared for over-night and the next day. Their escape from death is said to have been nothing short of miraculous.

* * *

Laid up for ten days with writer's cramp is the record made by Editor Del Ruth of the Keystone outfit, whose stenographer wrote so fast and furiously for a week that he lost control of his short hand. No wonder Keystone buys no scenarios!

* * *

Rumor, sometimes tricky, and again true, but startling, now has it that Henry B. Walthall, formerly with the Mutual, and lately joined Balboa, has closed with his old company and will return to work there in a short time. This comes from good authority says the rumor, but time must tell.

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Turning turtle on the narrow beach road to Inceville when the axle of his car gave way, Charles Ray came near being killed, and if he had not jumped into the sand, he would have been crushed beneath the car.

* * *

The tide of big men is still ebbing and flowing here. Manager Samuel Goldfish, of the Lasky firm, has departed for New York, and will beat this letter. Mr. Adolph Zukor, of the F. P., also has returned home. Mr. Louis J. Selznick, of the World Films, after spending a week here, has gone to Salt Lake. B. A. Rolfe, of the firm which bears his name, arrived here on the 18th from the East.

* * *

G. P. Hamilton, of the Albuquerque, left for the East on the same day to re-arrange releases on account of new program changes in the East. He will be gone three weeks. Production at that studio has ceased until he returns. Carl Laemmle should be here shortly after the first of March, for his new city will be opened on the 15th.

* * *

Los Angeles is not only the production center, but the exhibition hub as well, for this week the theater ads in local papers are given over almost exclusively to moving pictures. W. H. Clune, magnate of filmplays in Southern California, is seeing the highest tide of attendance in the existence of moving picture theaters in this part of the country. When Griffith made the "Clansman" he did something. If he had not put over a picture which had the goods, the people would not wear out the pavement in front of the house, trying to secure seats. From opening to closing of box office, a continuous line-up, half a block in length, is to be seen waiting, and at times it even reaches around the corner. This big film is to start its third week, and the outlook is for a record that will stand.

Hardly running second is the record of Stanley H. Twist and the famous Williamson submarine pictures at Trinity auditorium, managed by L. E. Behymer. Mr. Twist, who took the California state contracts for this wonderful and startling lecture-picture, says that he is really surprised at the phenomenal attendance. Rain has no effect on the picture-mad, for the line actually extended out into the storm one day this week. These films are startlingly realistic, and the local press has given much space to them. At the theater the following was overheard, spoken probably by a man who knows something about pictures: "They have put everyone on the screen but the cameraman—who TOOK those pictures down there under the water?" The question deserves some comment certainly, for how must the light have been way down there?

* * *

The birth of an iceberg, dangerous even to the tensely watching spectator, followed by the splash and wash of monster seas, is the feature of the "Lure of Alaska" films by Dr. Leonard S. Sugden, now running to record crowds at the Mozart theater. Leaping salmon, and other animated pictures, crowned by the doctor's daring run down the rapids, are all gripping and intensely exciting scenes in this big film lecture. The photography is surprisingly free from static, and the framing is well done. One strip of film showing the voyage of a river steamer is actually pasted in upside down, for the ripples on the water are discovered in the sky. It is one of those mirror-like river scenes, where land is reflected in water. About two thousand educators were entertained with the lecture this week.

* * *

The "Griffith Rangers," the western photoplay army, are mobilizing here for coming raids on the picture fans throughout the land. Recruiting is going on speedily and re-enlistments are expected momentarily. F. J. Grandon, who deserted Seligs, has been enticed by this company and is signed up. He put on "The Adventures of Kathlyn," the pattern picture series which has since been made so many times. He will shortly "don" his puttees and start out with a "crisp" new scenario. What!

* * *

Bosworth has competed "Help Wanted" and will probably go on a short vacation. Fritzi Scheff may be seen in "Mlle. Modiste" if she can be retained at the Morosco studio for a few weeks more.

* * *

The Black Box players with Herbert Rawlinson and Anna Little have gone via boat to San Diego for a twenty-four hour work day. They took scenes on the dock before the boat sailed. During the voyage they shot water stuff and at night under the glare of Cooper-Hewitts they did cabin and saloon scenes. This took all night and the next day they worked on the dock at the exposition city, returning that afternoon without having taken in the big Panama show. That is record work indeed. Soft? Oh, yes!—

* * *

Picture millionaires may be tacked to the players of the Crown City Co., in Pasadena, for they all are buying automobiles, and Pasadena is a well known millionaire's city. The latest to buy a naphtha cart is Allan Fralick, leading comedian with that company. He recently created much excitement in a fashionable hotel when he ran pell mell out of the lobby, made up as a woman tourist, while doing a long shot scene. Several millionaires nearly fainted when the "lady" picked up her skirts and ran.

* * *

It is said that the Williamson brothers may come west to take undersea pictures along the south coast. The marine gardens here are perfectly gorgeous and thousands of tourists have visited Catalina island where the rocky formation affords wonderful sights. The water is as clear as the air, almost, and photography should be excellent.

* * *

At last water has been piped to the Glendale Kalem studio and the players are thankful. Formerly they had to go to the well for water. James Horne is finishing "The Tattooed Hand," the fifteenth of the detective serial. Arthur Shirley, of Australia, is the latest addition to this company.

* * *

Cead Mille Failthe, said by Douglas Gerrard to mean in United States talk, ten thousand welcomes. Anyway, that was the sign over the toastmaster's chair at the club this week when he presided. It might as well have meant a million hellos, for everyone enjoyed Mr. Gerrard's entertainment. The dinner was a record breaker, lasting from seven until aften ten. Members of the Athletic club were present and the "Mayor of Rowansburg" with his cabinet, superior court judge and a scientist sat next to each other while bankers and wealthy men also enjoyed the dinner. Gerrard comes from Dublin, and the national colors were used extensively in decorating. Orpheum stars and cafe entertainers helped make the evening one of merriment.

* * *

Smuggling uncut diamonds in the hollow handle of an umbrella and trying to get away on board ship is the fun germ in a comedy being staged by Ed Dillon and a cast of Mutual players including Fay Tincher and Chet Withey. The title is "Caught by the Handle" and is by Withey who plays Schly, a sleuth.

* * *

"The Devil" and "On the Night Stage" are two multiple reel features which are being held in reserve for the new brand which Messrs. Kessel and Baumann are about to announce, according to Thomas H. Ince, producer for the New York firm. In the former, Edward Connelly and Bessie Barriscale have done wonderful work. The stage story features W. S. Hart, Robert Edeson and Rhea Mitchell. Soon all Ince features are to be released under a special brand, and these will probably be the first to come out. The Satanic picture is wonderful, and the stars are supported, or kept company, by others, including Arthur Maude, J. Barney Sherry, Clara Williams, and Rhea Mitchell.

Eighty-five thousand gallons of water will be turned into the big concrete tank which was built in the yard at the Keystone plant. No, it is not for sailing, it is a bath tub for Fatty Roscoe. There was no bath tub in Los Angeles large enough to accommodate Arbuckle, so Mack Sennett built this tub for him. Roscoe bathes in a shower most of the year, but this winter it was pretty cold. Other improvements at this lively studio are a new stage, which, added to the already large space, will allow fifteen companies to work at one time. Seventy-five dressing rooms will be included in the player's building, a two story structure which is in course of construction. Shower baths and lounging rooms will also be made in this big building. Keystone Koncrete lake will measure twenty by forty feet.

* * *

Superintendent J. H. Francis has recommended to the Board of Education that the work of the public schools be shown at the 1915 exposition in moving pictures, the estimated cost to be $3,000. No action was taken, but the offer is said to be quite attractive and their action may be favorable.

* * *

Another education film project is the following told in the local paper of to-day, which says:

Cree T. Work, principal of the Venice high school and vice-president of the Visual Education Association of California, announces that the county supervisors view favorably the request of the association to establish a free moving picture service as an arm of the county library system. The association has asked for an initial appropriation of $5,000 to start the service.

In general the plan is to furnish schools, churches and individuals with picture films of educational character.

* * *

The city council chamber was the other day transformed into the stage for a regular picture, and scenes were made supposed to be in the U. S. Senate. A battery of powerful arcs played and sizzled while the senators sat in the city council chamber. Interiors outside are becoming quite common here and there is a wealth of locations.

* * *

"Waffles, Art and Coffee" might be used as a title for a comedy to be filmed by Eddie Dillon, Mutual's fun producing director, for every noon he mounts a stool in the Mutual cafe and envelopes a plate of steamers and a pot of "jav." Waffles ought to be used by him for a comedy theme.

* * *

"There will be a hot time in the old town to-night"—Tum ditty um um—pah pah!! Beating time, cowboy rhyme. Whoop-ee!! March seventh is to be Inspection Day at Carl Laemmle's Universal City, the only moving picture municipality in the world. The whole day is to be spent in merry-making, fun and amusement. A Rodeo, cowboy carnival, dance, inspection, and sort of housewarming of the new white city will take place. Prizes, punch, and presents will be the order of the day and night and a colossal time is promised all who attend. Jane Bernoudy, the champion horsewoman, will be the main attraction of the Rodeo. All people are invited, whether they be from near or far, and a crowd is expected.

* * *

When Mr. Rolfe returned he told some interesting plans for the coming season. Closely following him is Miss Valli Valli who will be seen in "The Highroad" to be put on by John W. Noble, who by the way has just completed "Satan Sanderson" with Orrin Johnson who will be in coming Rolfe pictures. Also on the way west is Miss Emily Stevens who will be featured in "Cora," under the direction of Edwin F. Carewe who has just put the finishing touches to "The Cowboy and the Lady," with S. Miller Kent and Helen Case. The studio is being overhauled and slightly enlarged. Possibly another stake may be laid. The carpenter shop is being enlarged. Electric lights have been installed to forestall the cloud days when it does not rain.

* * *

Harold Stone who drove the racing car in the recent Corona races for "The Boob's Racing Career," a popping two-cylinder comedy by the Crown City Co., was formerly a real racing driver, having piloted some of the fastest cars in this country. He was in the first Santa Monica road race and but for a broken magneto shaft would have undoubtedly made good. He was very near death when he went over a bridge at a race in the east several years ago.

* * *

The Balboa has completed "Beulah," the five-reeler featuring Henry B. Walthall, the first picture in which he worked for the Long Beach firm.

* * *

And it rained Monday, Tuesday and Wednesday.

CLARKE IRVINE.

Wintry Seas Calm For "Runaway June"

Wireless Advices Tell of a Cessation of Father Neptune's Antics for Picture Actors.

WORD comes from Bermuda by wireless that Old Ocean had been badly misbehaving right up to the time when the "Runaway June" Company embarked, horse, foot and dragoons, or rather principals, accessory actors and mechanical force, on the Quebec Liner Bermudian, which the Reliance company chartered to take the Runaways to beautiful Bermuda, where the remaining scenes of the George Randolph Chester serial are being staged. But when the Juners dared to rest upon his heaving bosom, grim Father Neptune smiled and immediately subsided into an imperturbable equanimity. And so he continued until the merry party disembarked at Hamilton, which so enraged the hoary ruler of the deep that he raised aloft his barbed fork and invoked the aid of Jupiter Pluvius, who straightway stirred up the seething waters in a howling hurricane. And so it has continued ever since. No boat has been able to leave Hamilton since the Bermudian returned the next day after landing the actors.

On the steamer, in addition to the entire "Runaway June" company, were several relatives and friends of its members. These included Miss Mildred Holland, a well known theatrical star, the sister of Frank Holland, one of the June company; Mrs. Adey, the mother of Miss Grace Adey, another moving picture player; Mrs. J. W. Johnston, wife of the actor who plays Ned, the husband of "Runaway June;" Mrs. Levering, wife of the sporting news illustrator, and Clarence M. Lewis of the law firm of Seligsberg & Lewis of 55 Liberty Street, New York.

It was indeed a busy voyage for the cranks of three moving picture cameras were turning all the while, and two still photographers were equally busy with their kodaks. The entire tenth episode of two reels was taken on the boat and there was no little excitement on the part of the officers and crew who had their first experience as participants in a famous photoplay. The remaining episodes are now being taken in the beautiful environment of nature's fairyland, where thrilling pirate plots, shipwrecks and wonderful submarine scenes will be included in the action of the drama. It is easy to understand now why so few moving pictures are laid in these superb surroundings, as the dangers and uncertainty of the sea makes it a perilous and sometimes a very costly undertaking.

UNIVERSAL CITY REFUSES TO GO DRY.

Universal City has been deluged again. The river which flows through the town roared over its banks and carried out the rustic bridges along its course. For a block on each side of it rubbish floating down from the San Fernando mountains backed up against the barbed wire fences crossing the city's outskirts and every two or three hours a shack on the mountainside, its foundations undermined by the flood, collapsed and came tumbling down stream.

The fourteenth installment of "The Master Key" was filmed only by shooting the streets from the rear end and cutting off the upper stories of the buildings. An entire street had to be transferred into the studio when the flood again threatened the set which was reconstructed after the first great storm of two weeks ago.

And according to latest reports the Los Angeles weather prophet has predicted twenty-one days more of rain. For the past ten days the rain has fallen without even as much as an hour's intermission. Work in the making of pictures has practically been suspended and if it were not for the great new interior studio at Universal City the directors of the Big U would be most decidedly up in the air. Director Leonard has made good use of the new banks of artificial lights which have been installed in the studio and is working far into the early hours of the morning in order to finish up the last installment of "The Master Key" on time. Some of the companies have worked night and day in shifts in an effort to turn out the required negative.

Extra forces of laborers have been employed to repair the damage done during the recent big storms that have swept the countryside. Other workmen are doing their best to rebuild the concrete bridge near the entrance to the city, several spans of which have been carried off.

TORONTO SUFFRAGETTE BOOSTING "YOUR GIRL AND MINE."

The Toronto Canada Suffragettes are boosting "Your Girl and Mine," and have arranged to give part of the proceeds from the exhibitions to the Canadian Patriotic funds to provide for soldiers' families.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

A SUBSTANTIAL prize should be offered to the person who can suggest and put in operation some scheme that will arouse the motion picture exhibitors to a sense of duty to themselves. Taking advantage of their inertness, the ever-present enemy of the motion picture business has again launched a campaign that is as dangerous to the interests of the exhibitors of this city and state as any heretofore waged against them, and yet the exhibitors are practically unorganized for their protection. Were it not for a comparatively few men who have always gone to the front in a crisis, there would not be any organization at all. These men, of course, are endeavoring to protect themselves; but as their interests are identical with those of all other exhibitors and the protection sought would be of equal advantage to all, it is inconceivable that the work should be left to a few. Is it not a deplorable state of affairs that of the nine hundred exhibitors in Greater New York less than thirteen per cent. of them are active in the organization that is spending time and money for their protection?

* * *

If the exhibitors of this state hope to continue business they must make up their minds at once to devote some of their time and funds in co-operation with the more active of their fraternity. It is as essential that they do this as it is to spend time and money on their places of business. They must fight the proposed ordinance which places upon them the burden of proof as to whether adults accompanying children under sixteen years of age to picture shows are the parents, guardians or authorized companions of the children. This is one of the most unreasonable measures ever contrived against the exhibitors of this city. At Albany the conspirators have a bill against the exhibition of motion pictures on Sundays and another providing for state censorship. This activity on the part of the anti-picture house conspirators should arouse every exhibitor in the state to give all he can to his organization.

* * *

Some people who are interested in the many movements against the picture business protest when they are referred to as conspirators. They claim there is no conspiracy, but simply ordinary efforts to secure the enactment of laws designed for the best interests of the people. The applying of the term "conspirators" to those raising the objection is due, no doubt, to the fact that, while the measures taken are not conceived and urged by any known national organization, there is a striking similarity in the movements and framing of the proposed laws in all parts of the country. Take, as an instance, the censorship bill presented to the New York legislature. The text is identical with that of the Ohio law. It may be a coincidence, but taking it with other developments there is justification for the belief that there is a persistent and powerful underground campaign against the motion picture business. The source is well known. There is on record a declaration by certain interests that they would never become reconciled to motion pictures. The difference between the time when that declaration was made and the present is that those who placed themselves on record are now working under cover. These are the interests the exhibitors have, and aiways will have, against them. They must help their organization to fight these interests that are carrying on their work in trenches and tunnels. They have given up fighting in the open because public sentiment is with the pictures.

* * *

The anti-picture people have expressed jubilation over the action of the exhibitors' convention in Columbus, O., in supporting the state censorship law. There is no objection to letting them make all they can of it. It carries little weight. Some of those Ohio exhibitors must be funny people! The main question before them was, or should have been, whether or not the convention considered official censorship constitutional. They dodged the issue and voted upon whether local or state censorship was the most desirable. Few will dispute that if either is constitutional a state body is preferable to a multiplicity of local boards. The Ohio state board probably has rendered good and satisfactory service, but no reflection would have been cast had the convention taken the bull by the horns and declared unwas the original intention when steps were taken to have the law repealed.

* * *

With all due respect to the Ohio convention, it is the sense of the exhibitors in the East that the verdict of the convention does not represent the sentiment of the Ohio exhibitors. In the first place, there was but a meagre representation, for which the exhibitors alone are responsible. If they will not give time to their organization they must put up with the consequences. Their indifference is another warning to the New York exhibitors to get together and get busy. What was lost in Ohio is being used against them in New York. It was a lost opportunity. Think of it! The whole state was represented by sixty-three exhibitors. The total number of cities and towns represented was twenty-three. With every hamlet in the country having a picture house this does not appear to be much of a showing. The vote on the censorship question was thirty-nine in favor of the state board and twenty-one against. Three delegates did not vote. This is significant. Possibly they refrained from voting because the question was not presented in the form originally intended. An analysis of the vote shows that, metaphorically speaking, the tail wagged the dog, instead of the dog waggging the tail. In the city where the exhibitors' organization is the strongest the vote was but one short of being unanimous against the state board. Cleveland cast seventeen votes against and one for it. Cincinnati and Columbus cast seven and nine votes, respectively for the board. Their votes were unanimous and their sixteen votes with the one vote from Cleveland tied the vote of the latter city and left the decision to the smaller cities and towns, which cast twenty-two votes for and four against the state board.

* * *

This analysis sounds a warning to the moving picture exhibitors' association in the state of New York. They must organize and educate the exhibitors of the entire state, and not depend upon the strength and prestige of Greater New York alone. If good work is to be done at Albany and they are to get the protection sought, the influence in the state "above the Harlem" must be as carefully looked after as it is in a regular political campaign. The enemy is not depending upon the greater city. Scattering support from there will satisfy them if they can work the "country vote." That is where most of their strength comes from. The New York people must remember Cleveland with its seventeen to one.

* * *

Sam Bullock, a veteran among the veterans of the motion picture exhibiting field, has many friends in New York. He made a gallant fight with his Cleveland delegation, and one of the most gratifying results of the convention to his friends in the East is that there has been no indication of a disruption of the organization, although the debates on the censorship question were heated and prolonged. Ohio must remain organized to help strengthen the national body, which has great and important work before it in addition to the censorship problem. While the latter is of vital importance to all in the motion picture business, it should not be allowed to create any splits in the exhibitors' association. Any dissatisfaction created by local or state rulings regarding censorship will eventually be definitely settled in another quarter. When the United States Supreme Court hands down a decision in the Ohio case now in its hands there will be an end to the discussion. Conservative people have repeatedly urged suspension of censorship movements pending this decision, but the desire of the enemy to annoy and impatience of politicians to create political berths for friends have overruled better judgment. The duty of the exhibitors now is to keep together and get others together so as to be prepared for storms that are to come.

TYRONE POWER AS MAVERICK BRANDER.

Tyrone Power assumes the leading role of Maverick Brander in "A Texas Steer," a five reel film version by the Selig Polyscope Company of Charles Hoyt's laughable comedy of American life. Mr. Power brings to the character all the sympathy and refined comedy that the role requires. "A Texas Steer" will be released in the near future.

DE ROSELLI IN "THE BLOOD OF THE CHILDREN."

Rex de Rosselli, the handsome character actor of the Bison-Universal Company, in California, is playing in "The Blood of the Children," a thrilling tale of the west. In this picture play Tom Walsh, one of the property men, was terribly burned by a powder explosion.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

SUCCESSFUL MOVING PICTURE WORK IN A LEADING HIGH SCHOOL.

While from time to time we are able to record the growth of the uses of the moving picture along broad educational lines, it has not been our privilege to record a more systematic and thorough work than that accomplished in Lincoln, Nebraska. Believing that many of our readers will be interested in the course followed in this special instance, we publish parts of the letter of Principal Vernon G. Mays, A. M., giving the details of the plans pursued and followed.

The high school Patrons' Association has an equipment committee consisting of five members of our association and the principal of the high school. At its first meeting of the year 1914-15, the principal reported that one of the things which might prove of much value to the school and the community would be a moving picture machine. The careful tabulation of the attendance upon moving pictures had been made the previous year by a committee of grade principals. This investigation showed that in the

Fourth	grade, average age	10.7	years,	86.6%	go
Fifth	" " "	11.8	"	91.8%	"
Sixth	" " "	12.8	"	89.1%	"
Seventh	" " "	13.6	"	84.9%	"
Eighth	" " "	14.4	"	87.5%	"

A total of about 6,800 children attend the picture shows every week. Many items of interest were investigated by this committee. A study of each sex was made by it, and the full table showing an analysis of the questionaire is quite extensive. The point of value in this connection, however, is that a very large percentage of our pupils attend moving picture shows more or less regularly. There are six regular moving picture theaters on our main streets. Besides these there are two other theaters which offer moving pictures from time to time through the warmer months of the year. We have also an airdome and a Capital Beach moving picture theater. While these, as a whole, offer some very pleasing pictures, there are from time to time films shown which are objectionable in their effect upon young people. To overcome this objection, and in a degree to satisfy the young people, the Patrons' Association undertook to purchase and use a motion picture machine in the high school auditorium. Through the courtesy of Dr. Condra of the University of Nebraska, two lectures, illustrated by moving pictures of the industries of Nebraska, were given by him. The proceeds of these lectures were used toward the purchase of a standard machine. We bought a Powers 6A. This was installed December 11. In the evening of that day our Patrons' Association held its regular meeting. The program was under the auspices of the equipment committee.

Three members of the high school faculty reported the needs of the high school for equipment besides that which had been furnished by the Board of Education. A member of the committee read a paper on the educational value of moving pictures. Following this, the moving picture machine was used to project stereopticon slides, which showed the work of the West Technical High School, of Cleveland, Ohio; also slides showing the floor plans of the new high school of our own city. Then the moving picture device was brought into use, and a film showing the working of the Cushman Motor factory, of Lincoln, was exhibited; also a feature film which had been rented from one of the exchanges. The following week a matinee and two evening exhibitions were given of the "John Barleycorn" film. For this, admission was charged, and the proceeds were also used to pay for the machine.

Now, with reference to our future plans. The work which was given above illustrates the two lines along which we shall plan our use of the machine. Such material as Professor Condra used showing the resources of the state of Nebraska, and the one which the principal used showing a local factory, and some since from Europe illustrate the use which will be made of the machine for instruction in Commercial Geography, Agriculture, Science, and such other departments as it may be possible to find films to illustrate. The use of the "John Barleycorn" film is a sample of what we shall undertake to do in providing wholesome entertainment. We shall use the motion pictures within the school day for making more vivid the subjects studied in the class room. During the evening and on Saturdays, we shall use it to offer programs that may be helpfully entertaining.

We cannot do more than most highly commend the efforts in the Lincoln school and congratulate all concerned for the wise and thorough courses taken with a definite object in view; under such conditions success is commanded. We shall be glad to hear of the future further progress of this work and are sure that its publication here will be an incentive to many others; the plans also are worthy of repetition by any who desire profitable results.

Through the courtesy of Phil. P. Benedict, an entertainment was provided for the orphans of the Institution of Mercy, on Lincoln's Birthday. More than five hundred children enjoyed a motion picture exhibition, "The Life of St. Patrick, from the Cradle to the Grave." Many of the clergy who were present commended the picture as a highly instructive and edifying entertainment.

ITEMS FROM EVERYWHERE.

In Atlanta, Georgia, Dr. Atkinson, Dean of Phillips' Cathedral, is going to use the Savoy Picture Theatre on Sunday evenings. Dr. C. K. Nelson, Bishop of Georgia, will conduct the first service. Popular Sunday evening services is the object in view.

* * *

The Congregational Church in Muscatine, Iowa, is going to use religious pictures at the Sunday evening services, the pastor, Rev. A. G. Graves believes that services of this kind will prove helpful and solve the problem of Sunday pictures and church attendance on Sunday evenings.

* * *

Colorado is going to use moving pictures to advertise the roads of the State under the auspices of the Ocean-to-Ocean Highway Association. This route from New York passes through Colorado Springs, Glenwood Springs, Rifle and Meeker to Pikes Peak. A committee representing each county has been chosen.

* * *

An experiment in moving picture education is being tried in Cleveland, the various subjects are to be taught only by the aid of films. Pencils and paper will only be used for examination purposes and pupils will be graded as in an ordinary school. Mr. C. G. Thompson, manager of a film service, is conducting the plan, backed by representative business men.

* * *

The Parent-Teachers' Association of Louisville, Kentucky, are planning to have moving picture machines installed in the schools. Like similar associations in many towns, they are able to secure the help of pictures in the schools while the too methodical and slow-moving educational are still "thinking about them."

* * *

A solitary Cleveland clergyman is still so far in arrears of his day that to him moving pictures are still "cheap and dangerous." As is usual under such circumstances, newspapers are calling him to account and showing that not only have the pictures come to stay, but that they are proving a mighty force for good. Again a little opposition is a big help.

* * *

In Minneapolis the Central High School Technical Club has organized a department to give moving picture exhibitions several times a week. The proceeds are to help their club work. It is reported that this school is the only one in Minneapolis to own and operate a moving picture plant; doubtless others will now follow.

* * *

The University of Kansas has started a moving picture film exchange which will operate free of charge for the benefit of the smaller schools of the state. So far the results have been very satisfactory, many school principals using the films in the local theaters, where the school has no apparatus. Clergymen, too, are availing themselves of this opportunity.

* * *

In East Lansing, Mich., farming is being taught by moving pictures. This agricultural moving picture enterprise is under the direction of Mr. C. E. Lindeman, a state authority, and will be conducted in various parts of the state. The pictures will portray various operations in tilling the soil and raising the crops in such a way that boys and girls in the "Potato and Corn Growers' Clubs" may receive much helpful instruction.

* * *

In harmony with the purpose of the above use of moving pictures, in Detroit the children of institutions for afflicted children are being taught by moving pictures with a facility previously found impossible by the ordinary school methods. The Civic League is taking the matter in charge and is looking for "a wonderful advantage in this special form of educational work." Upwards of 2,500 afflicted children are now being benefited by this endeavor.

Among the little difficulties that militate against the adaptation of moving pictures in many schools is the question of insurance rates and increased risks.

This difficulty should not be enlarged to an unusual degree. It can be minimized by closely following all provisions made by moving picture apparatus manufacturers, together with cooperation with wise local fire authorities as has been proved in many places in New York State.

* * *

Winnipeg, Manitoba, has become the pioneer in that part of the world for moving pictures in public schools. After overcoming hindrances caused by local by-laws and fire precautions, Prof. Wallace was able to introduce "Famous Buildings of the World," "The Romance of Precious Stones" and other interesting educational films.

* * *

In Lafayette, Ind., a clergyman, the Rev. G. W. Watson, is delivering special addresses on the merits of the moving pictures. A photo-drama which was written by a minister is the basis of his commendations. The reverend gentleman believes "that such pictures should receive encouragement from the pulpit." Special society meetings favored these addresses and much favorable criticism evoked.

* * *

Perhaps the greatest novelty in school moving pictures is that in Battle Creek, Mich., where the children in the anti-tuberculosis open air school are being taught by their aid.

Clad in Eskimo suits the pupils are entertained and educated at the same time that nature is doing her utmost to give health to their bodies.

SOME MAKEUP.

Edward Earle has just discovered that he and Jessie Stevens, his Edison fellow player, were in the same cast of "The Dairy Farm," a stage play, about fifteen years ago. These two players have been in daily association for nearly two years and never recognized each other as previous associates.

LOTTIE BRISCOE IN "HER MARTYRDOM."

In the Lubin Special Release of February 18, "Her Martyrdom," Lottie Briscoe, the Lubin star, has a part which seems to rival her success in the "Parasite." "Her Martyrdom," is a three-reel special, and is released through the General Film. As Miss Briscoe and Mr. Johnson have now finished their series of comedies, they have been designated by the Lubin firm to produce all the "big stuff" for the firm from now on.

VITAGRAPHERS IN ADIRONDACKS.

Wally Van, Vitagraph director and comedian, left New York Friday, January 29, with a company for Saranac Lake, N. Y., to make "Love, Snow and Ice," a three-reel comedy written by himself. He will incorporate in his backgrounds the large ice carnival and many other features of interest. The company expected to be away for several weeks. The novel local conditions at this season of the year undoubtedly will contribute to the making of one of the funniest and most interesting of comedies. Thousands of visitors from abroad

Vitagraph Company in the Adirondacks.

and all the inhabitants of this popular mountain resort will be available for participation in the picture.

The players in the accompanying photograph are, from left to right: Harvey Church, Billy Fitzgerald, Albert Roccardi, Jack Brawn, Miss Anita Frazer, Wally Van, Miss Alice Lake, Donald MacBride and Billy Sellery.

Harold Lockwood Joins "Flying A"

A NEW star will shortly make his debut in a series of four-reel photoplays under the banner of the American Film Mfg. Company. This was the news contained in a telegram received in New York last week. The new star is Harold Lockwood, who scored a tremendous success in the Famous Players' productions of "Tess of the Storm Country" and "Hearts Adrift," in which plays he supported Mary Pickford in the leading role.

Since Mr. Lockwood's first appearance with the Famous Players, he has gained thousands of admirers throughout the country, especially in the South, where the exhibitors often featured him on the billing in their theaters. He recently declined, on account of pressing business, an invitation to attend a public reception given in his honor by the Crescent Amusement Company, of Nashville, Tenn.

Harold Lockwood.

Mr. Lockwood's rise in the picture world has been rapid—in fact, almost phenomenal—as it is only four years since he made his first appearance in pictures with the Selig Company. After a year with that concern, he joined the Nestor (Universal) Company, and was appearing with the Bison 101 Ranch when Edwin Porter, director general of the Famous Players, arrived on the Coast with Mary Pickford to film "Such a Little Queen." Mr. Porter engaged Mr. Lockwood to appear in this picture, and was so pleased with his artistic work that he immediately contracted with him to support Little Mary in all of her future productions. Since then, Mr. Lockwood has supported such famous stars as Marguerite Clark in "Wildflower" and "The Crucible," John Barrymore in "Are You a Mason?", William H. Crane in "David Harum," John Emerson in "The Conspiracy," Henrietta Crosman in "The Unwelcome Mrs. Hatch," John Mason in "Jim the Penman" and Maclyn Arbuckle in "The County Chairman."

Mr. Lockwood's friends generally will be pleased to hear of his good fortune and will wish him success in his new connection.

JOHN A. KENT WITH GREAT NORTHERN.

There are few men in the film business today who are not pioneers who are as well and as favorably known as John A. Kent. He is not an "old timer," but being wide awake and always on the alert, has acquired a thorough knowledge of the "game."

During his affiliation with the General Film Company Mr. Kent gained the confidence of all exhibitors by his unfailing courtesy and reliability. When he continued his activities with the World Film Corporation his abilities were acknowledged there also.

Mr. Kent has established an excellent reputation for himself among state-right buyers throughout the country. He is the latest addition to the forces of the Great Northern Film Company, 110 West 40th street, occupying the position of publicity and sales manager, and should be of valuable assistance to General Manager Oes.

WORLD FILM PHOTOPLAY SHOWN FOR CHILD WELFARE IN DETROIT.

The Child Welfare Committee of the Twentieth Century Club of Detroit held a benefit matinee at the Garden theater, last week. The picture selected was the World Film-California Motion Picture Corporation production of Beatriz Michelena in "Mignon." This is the first time the committee asked the Detroit public for assistance towards furthering its work and a capacity house greeted their efforts. Part of the proceeds go to the National Child Welfare Association, while the balance will be used for work in Detroit.

Invests Over $1,000,000 in Nine Years

Kunsky Once Small Exhibitor, By Skillful Financial Strategy, Becomes Film Captain.

MUCH as some of the leading men of Detroit a few years ago realized the possibilities of the automobile industry and planned and financed its development and expansion, so did another Detroiter, John H. Kunsky, forsee the great possibilities of the moving picture. To-day, operating as John H. Kunsky, Incorporated, he must be counted among the film captains of the country, with his chain of eight theatres, two others about to be built, accessory plants of all kinds, and a total investment in excess of $1,000,000.

It might be said in truth that Mr. Kunsky saw the future of the moving picture as a form of entertainment when the industry was but a flicker. At that time he was engaged in manufacturing, and although counted among the successful business men he was not a man of large capital. What he did have, however, he staked on his faith that eventually the silent drama of the screen would make him a wealthy man. And that is what it has done.

John H. Kunsky.

The original capital invested by Mr. Kunsky in the moving picture industry amounted to about $6,000. He built a small theatre at 28 Monroe avenue, Detroit, March 3, 1906. It was called the Casino and was operated in a building which had been remodeled to suit the needs of the film theatre. This house he still operates and it is one of the most successful on his list, although not so pretentious nor so large as some he has acquired or built since.

Those who have followed the industry will support the statement that any one who entered the business in 1906 can consistently be called a pioneer. The Casino theatre at once caught and held the attention of the people, widened its appeal as the appeal of the picture drama itself widened, and added to its patronage to such extent that Mr. Kunsky decided that his first venture warranted further investment. He bought, built, remodeled—increased his number of theatres as fast as he could—and organized and equipped such subsidiary plants as were necessary to make him independent, almost, of outside concerns on which he had been depending. His present string of theatres comprises, in addition to the original Casino, the following: Alhambra, Empress, Royal, Washington, Columbus, Liberty and the Garden.

To indicate how widely Mr. Kunsky has branched out beyond the mere proprietorship of a single theatre, or even of a group of theatres, the fact may be cited that he and his associates, in addition to their seven theatres here also operate the Casino Feature Film Company, furnishing Paramount, Alliance and other well known film services to more than 135 theatres in Michigan, for which they have exclusive rights; conduct a carpentry shop of their own, have an electric shop for furnishing wiring, etc.; build their incandescent signs in a plant of their own, and have their individual cleaning department. Such features of the business have been looked upon in the past, at least by some, as part of the overhead, operating, that is practically at a loss. Quite the contrary has been the result with the Kunsky organization. These plants are not liabilities, but are counted as a part of the assets and do their share to feed the stream of dividends that flows from the Kunsky theatres. They do not only all the work in their various lines for Mr. Kunsky's theatres, but accommodate other theatres in the city as well.

Perhaps no other man—at least no other man in Michigan—has been copied in this part of the country more than Mr. Kunsky in the matter of business methods as they pertain to the moving picture theatre. It is no doubt true that the training and experience gained by him in his career as a manufacurer stood him in good stead on various occasions when vexatious problems confronted him as to buildings, equipment, etc. One attribute which even his business rivals here must concede is this: He has been willing to spend the money when he saw that by so doing it meant a higher plane for the moving picture, a better form of general entertainment, added comfort to patrons and an increasing list of people who would make it a point to become steady lovers of the screen play. Whether it was a case of spending $10 or $10,000, Mr. Kunsky has been ready to put up the money—and has done so repeatedly. Several small fortunes have gone into permanent exile or drydock because of this laudable trait, but not until they have accomplished a purpose by revealing to Mr. Kunsky and his associates the point of weakness which they were trying to determine and remedy.

Quite another characteristic seen in Detroit's film captain is the eagerness and patience which he shows when some one in his employ has a suggestion to make for the possible betterment of the business. Suggestions are not only received, but are sought and welcomed, and employees are urged to present them.

"Get in touch with your patronage in your various localities." Such would be the advice to managers which Mr. Kunsky would give were he asked the secret for the successful conduct of a moving picture theatre. He follows this out himself, and makes it a point to visit one or more of his theatres each afternoon and evening every week. By this method he learns the tastes of his clientele, hears suggestions from them, discovers their favorite form of film entertainment and their favorite actresses and actors.

All of the Kunsky theatres are growing. There is not a money-loser in the list. Even the Liberty, which was thought by some to be rather a hazardous project financially, has weathered the difficulty of being off the beaten path of downtown Detroit and has become one of the leaders of the Kunsky group. Formerly it was a church, abandoned when two societies amalgamated. Mr. Kunsky bought it, remodeled it at a large expense, outside and in, brought its architecture up to date and in spite of the fact that it is on a "side street" made it a profitable investment.

George W. Trendle.

Nor is Mr. Kunsky selfishly claiming all the honors for his success. He points to his business associate, George W. Trendle, as being worthy of no small credit for the great strides the Kunsky incorporation has made, the strong business foundation it possesses and the hold it has upon a huge following here of moving picture devotees. Mr. Trendle, now engaged in the practice of the law, was also at one time a manufacturer, before engaging in the legal profession, and his ripe judgment in the matter of leases, contracts and such things, which need the attention and direction of a lawyer, has been at all times relied upon fully by Mr. Kunsky. Mr. Trendle is financially interested in all the Kunsky enterprises.

In process of building at present are two more Kunsky film palaces. One at Grand River avenue and Fourteenth street will cost $125,000. The other will be a downtown house costing $250,000.

There is a great deal of co-operation manifest around the Kunsky theatres, plants and shops. A house organ, the Weekly Film News, gives the programs at all the Kunsky houses, presents interesting facts concerning the moving

picture business as a whole, affords patrons an opportunity to learn something about the people of the screen plays and furnishes other facts that appeal to the Kunsky clientele. This house organ is mailed direct each week to the thousands of the Kunsky houses.

The general offices of the John H. Kunsky, Inc., and the Casino Feature Film Company, are located at 2206-2212 Dime Bank Building, Detroit. These enterprises, with the theatres and various departments outside, employ approximately 200 persons.

Alhambra a Beautiful Theater

Brooklyn's Newest Picture House Reflects Credit on Glynne & Ward, Its Builders and Owners.

By George Blaisdell.

FOUR years or so ago the writer used to attend the picture shows given at the Mardi Gras Theater, in Nostrand avenue, near Clarkson street, Brooklyn. At that time he was struck by the progressiveness of Glynne & Ward, its proprietors—by their keenness in catering to their patrons in their 299-seat house.. The two members of the firm were young men, but they seemed to possess the business wisdom of men older in years. A few days ago we received an invitation to call at the Alhambra, at the corner of Knickerbocker avenue and Halsey street, Brooklyn, being assured that we would there find the fulfillment of a promise casually passed last summer during convention week by Mr. Ward.

On Sunday afternoon a visit was made to the Alhambra. This newest Brooklyn picture house—it was opened the first of the year—is not only a beautiful structure; it represents the best these two exhibitors can design as the result of their years of experience. No practical appliance that will conduce to the comfort of patrons or contribute to the quality of the entertainment would seem to have been overlooked. The Alhambra is an up-to-date picture theater in the best sense of the word, and what adds interest to the statement is the fact that it is a community house, being a considerable distance from a business section.

The Alhambra is a solid looking structure, erected on a plot 120 by 100 feet. The cost of the building was $75,000 and of the land $15,000. The auditorium is about 110 by 90. The only balcony is that devoted to the office, the projection room—not booth—and men's smoking room. Mr. Glynne, who showed the World man over the house, can reach out from his desk, open a window in the wall, and have under his eye the whole house, the 1,100 seats and the screen. To the writer it made a view as interesting as it was unusual.

Outside the theater there are four lamp posts, each carrying five large white-globed lamps. A marquise extension over the entrance, which is at the corner, carries 145 lights. A large electric sign contains 600. The high-ceilinged lobby is finished in marble, bronze and caenstone. Lights concealed behind amber-colored glass in the wall add to the charm of this part of the house. The lobby is warmed by indirect heating or concealed radiators. As a matter of fact, this system prevails also in the auditorium.

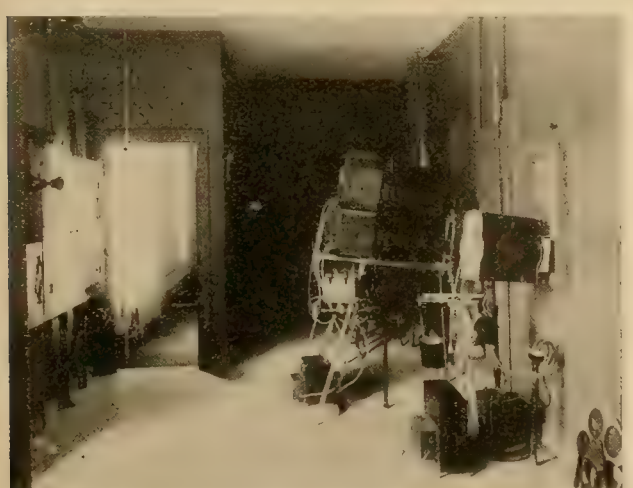
Tickets are passed to purchasers by the latest electrically operated automatic ticket selling and cash register device. Three sets of five keys provide from one to five tickets at either 5, 10 or 15 cents.

The operator's room is 20 feet long, 10 feet wide and 11 feet high. It is in charge of Frank McLoughlin, who has been with Messrs. Glynne & Ward for five years. There are two Power 6A cameragraphs, a double dissolver and a spotlight. A house telephone service connects with all departments—operator, musicians, box office, stage, manager, etc. Four six-foot Typhoon fans either take in or eject air. There is a Ward & Leonard dimmer for dissolving the house lights. All of the switches controlling these are in the projection room. A Wotton Rexolux, installed by the Electric Products Company, changes alternating to direct current. It is the first of these machines to be installed in Brooklyn, by the way, and Mr. Glynne says he is getting from it excellent results. With it, it is possible to alter the amperage to any point. The Alhambra uses about 45. The distance from projection room to screen is 100 feet. The screen is 16 feet wide.

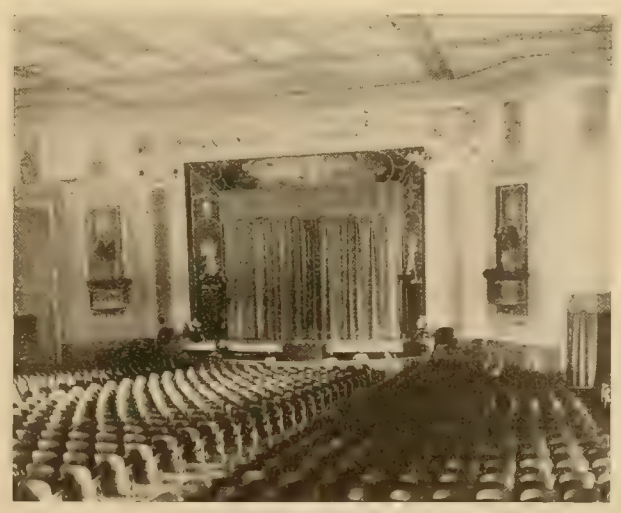
Alhambra Theater, Brooklyn, New York.

Through a thermostat arrangement installed by Baker, Smith & Co. it is possible to maintain the temperature of the house at any desired point. A woman's parlor is on the main floor. During the evening a maid is in charge. There is a medicine chest for emergencies. Under each seat is a mushroom, through which filtered air is carried into the house at about 70 degrees. There is a capacity of 80,000 cubic feet a minute. In the summer the operation is reversed and the air is drawn out.

The music is provided by an orchestra of nine most competent musicians, together with a Mason & Hamlin concert organ. On the side of the stage are small balconies, reached by a stairway from the rear, which are used by singers. Licensed service is the base of the picture entertainment. This is amplified by selected features on Tuesday and Friday and Broadway Star Features on Thursdays. The Alhambra also is showing "The Exploits of Elaine" and "Runaway June." Seven reels of pictures are shown as a minimum. On Saturday and Sunday refined vaudeville is added to the bill. On a recent Monday the regular bill, for instance, was increased by the appearance of Miss Adele Bronte, singer, and by the showing of 800 feet of film covering the ceremonies of the laying of the cornerstone of St.



Operating Room of the Alhambra Theater, Brooklyn, N. Y.



Interior View of the Alhambra Theater, Brooklyn, N. Y.

Martin's Church, in the immediate neighborhood of the theater. This picture was shown for three days. The picture was taken by an experienced photographer, a member of the staff of a big feature producer.

In the building of the Alhambra Glynne & Ward did not employ a general contractor, but had the various installations made by specialists. They had the benefit of the advice of men they knew to be experts in their line. As an illustration, John F. Skerrett and Mr. Atwater of the Nicholas Power Company, both old friends of the firm, materially aided them. Glynne & Ward, besides owning the Alhambra and controlling the Mardi Gras, are building a 2,200-seat house in Bay Ridge and intend erecting a 900-seat theater in Flatbush. They have other locations in view. They believe the best future of the exhibition of pictures is in large houses and are preparing to meet conditions.

On the opening day of the Alhambra the house issued a twelve-page program, with the front cover in colors. Seven pages were devoted to advertisements. One page was devoted to a salutory. Another page described the house. The following page gave the program. Emile Cordora leads the orchestra and Albert Reeves Norton is organist. Saturdays, Sundays and holidays the entertainment is continuous from 2 o'clock until 11, and the prices of admission are 5 and 10 cents in the afternoon and 10 and 15 cents in the evening. Other days the hours are from 2:30 to 5:30 at 5 and 10 cents and evenings from 7 to 11 at 10 and 15 cents.

In speaking of his efforts to bring the merits of his house to the attention of the residents of his neighborhood Mr. Glynne said he had sent out many invitations to visit the theater. These he had keyed, and as the tickets were taken up the fact was duly entered in a register kept for the purpose. Consequently he knows the identity of those who have not yet visited his house. The Alhambra also issues a couple of days in advance 10,000 throwaways, 3½ by 5½, printed on cardboard and containing on each side a day's program. The firm has also circulated a smaller card containing a general announcement to the number of 25,000.

The Alhambra did over $800 business in its first week and over $1,000 in its second. It would seem to have established itself in the regard of its neighborhood. Certainly if intelligent management, the excellent projection of first-run pictures and good all-round entertainment can continue this situation Glynne & Ward will do it.

JEFF DAVIS IN PICTURES.

Jeff Davis, "The King of the Hoboes," manager of the Hotel de Gink, New York City, is the latest recruit for pictures. Davis is president of the International Itinerant Workers' Union of Hoboes of America, and represents 400,000 globe trotters. He has established in New York, with the aid of Mayor Mitchel and the Unemployed Committee, a unique institution known as "The Hotel de Gink." The hotel, an old factory building on Centre street, has been leased to the hoboes. It is not a charity. No charity in any form is desired. Every hobo who registers at the Hotel de Gink wants work.

Jeff Davis has been a hobo for sixteen years for the purpose of studying the hobo conditions and devising a practical means of help for the fraternity. He has hoboed twice around the world, and three times around the United States. Davis defines the word "hobo" as follows: "Hobo—a man who goes about, from place to place, seeking an opportunity to make good."

The Broadway Film Company will present Jeff Davis in "The Bridge of Sighs," a drama of the under-world, in three parts, depicting social conditions today in this country. The story centers around "The King of the Hoboes," and portrays faithfully the trials and tribulations of the man who is down on his luck. "The Bridge of Sighs" will be released on or about the first of March.

"THE COMMANDING OFFICER," BY FAMOUS PLAYERS.

Miss Alice Dovey, one of the most captivating and brilliant ingenues in this country or England, in both of which she has won signal honors, and who was featured in the two recent theatrical successes, "Papa's Darling" and "The Girl on the Film," is now on her way to the Pacific Coast studios of the Famous Players Film Co., where she will assume the feminine lead in that concern's forthcoming film production of Theodore Burt Sayre's noted military romance, "The Commanding Officer." So well and favorably known is this play as not to require detailed description. There are many striking and novel situations in the story.

Fan Bourke, Thanhouser Favorite

FAN BOURKE is that ideal rarity in the theatrical and motion picture circles, a good comedienne who can play heavy emotional parts as well. She is both Irish and American, and is gifted with the whimsical and the tragic majesty that mark children of the Emerald Isle.

Miss Bourke was born in Brooklyn.

With her departure for a Canadian convent, the wanderlust that was to lead her around the world was born in the young girl's mind.

The school Miss Bourke attended had housed Margaret Anglin and Bernice Golden. There lingered in the old classrooms the stage traditions naturally lent by their successes. But while in school, Miss Bourke's aptitude seemed to run to literature rather than acting. She was encouraged in this work by the good sisters and became editor of the school paper.

Fan Bourke.

But once she had graduated, the wanderlust really gripped her. Because she wanted to travel, but did not have the private income wherewith to gratify the desire, she hit upon the stage as a happy solution of her problem.

"And so it began," she says. "I wasn't really stage-struck. I just wanted to see this little old world, the odd and even corners of it. But the atmosphere of the footlights does one of two things to the girl novitiate; it frightens and repels her—or it gets into her blood like a drug."

Fan Bourke's first theatrical engagement was with Fritzi Scheff. The next season she was with Nance O'Neill and McKee Rankin. Miss O'Neill took an interest in Miss Bourke's work, coached her, praised her a bit, and laid a sound theatrical foundation for that elusive Bourke temperament.

Miss Bourke had joined the Scheff and the O'Neill companies because both were booked to go to the Pacific Coast. Neither reached there. When they were ordered back to New York, their route list changed to take in middle west cities that had been skipped on the westward journey, everyone in the company wept with joy—everybody but Miss Bourke. She wept with disappointment.

There's a bit of a will behind those Irish brown eyes. Miss Bourke still yearned to travel; she had gone on the stage to travel; ergo travel was what she would have. She realized her ambition by joining Lasky's vaudeville operetta "The Pianophiends," which toured the country for two years. Then, after an illness in San Francisco that necessitated her leaving the Lasky company, Miss Bourke and another girl toured the South in an act of their own "The Brinkley Girls at the Piano."

In this southern tour Miss Bourke met Marguerite Snow and James Cruze, who were destined shortly to go to the Thanhouser Company, from which they sent for Miss Bourke. But she was out in Augustus Thomas' "Mere Man" and, for a time, travel still appealed to her more than the studio.

Once she had taken the plunge into pictures, however, all the call to adventure and excitement in her veins was answered. After a few weeks in the Thanhouser studios she settled down. The wanderlust left her, expelled by this newer and greater interest.

At first the directors cast her only for comedy parts. But recently her native and acquired emotional ability won recognition. Her handling of heavy roles put her in a new light. And now, only a year after entering the picture field. Fan Bourke is balancing herself on the twin pedestals of Comedy and Tragedy with a skill that has made her famous.

LOCKWOOD IN "THE LURE OF THE MASK."

Harold Lockwood has started work with director Thomas Ricketts at the American studios and is taking the lead in "The Lure of the Mask" which has been adapted by Mary O'Connor and which will be done in four reels.

New Home Projector

By F. H. Richardson.

BY INVITATION of the Cameoscope Corporation, 110-112 West 40th street, New York City, I have recently witnessed the demonstration of a new projector, designed for home, educational, mercantile and private entertainment uses.

This machine is to be known as the Cameoscope. Its general appearance is shown in Fig. 1.

New Home Projector, Fig. 1.

The mechanism is entirely enclosed, and there are two pressed aluminum magazines, designed to accommodate ordinary 10-inch reels. The machine takes standard reels and films.

In figure 2 we have a view of the operating side of the mechanism, with the door open. The film comes down out of the upper magazine, passes under sprocket C, forms a loop and goes on down under the tension springs, as in any ordinary projector, passing under roller L, which revolves on an eccentric and froms what is, in fact, a somewhat modified form of beater movement, on over roller K, under roller L, on around sprocket J and into the lower magazine. The method of inserting the film being very simple.

The gearing of the mechanism is contained in the left-hand compartment, shown at Fig. 3. This is advantageous, by reason of the fact that no oil can reach the film, a thing which will be appreciated particularly by those who own their own films. The outside shutter cuts a trifle more than 50 per cent. of the light.

The machine when running at just a little above normal speed, I should say about 65 r. p. m., has no perceptible flicker.

This of course is partly due to the fact that the illumination comes from an incandescent lamp of special type which, together with the motor, uses a trifle less than three amperes. The light on a semi-reflecting 6½-foot screen, shows up very well indeed. The figure cannot, of course, be called brilliant in the sense that we use that term in theatrical work, but the definition of the picture is good, and the light is fully ample for all educational, commercial and home purposes.

The lamp, as will be seen in figure 3, is mounted in an especially designed cooling chamber, and this chamber in turn is mounted on a door or gate; and when this is opened it removes the ray of light from the film and leaves the whole mechanism open, so that there is ample room for threading, as is seen in Fig. 2. In Fig. 2 is shown the condensing lenses in the square opening, the lamp being immediately back of these. Current may be taken from any ordinary light socket, either alternating or direct; but the lamp must fit the voltage, the standard in New York being 110 volts; any specified voltage will be furnished.

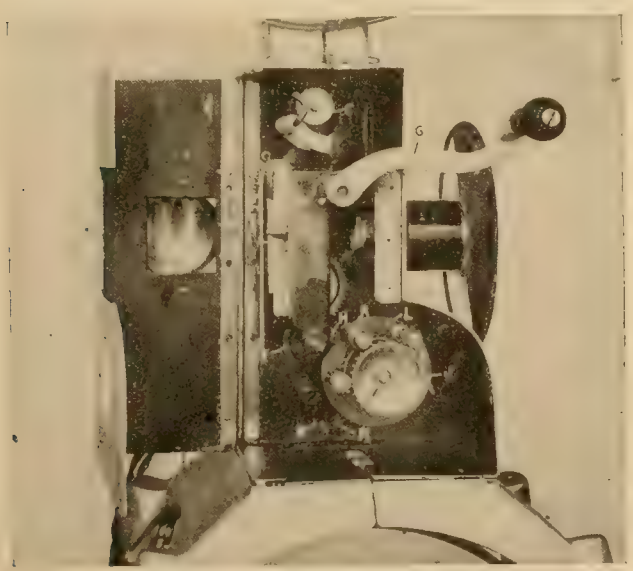
The machine is driven by a 1-100-H.P. motor, the same being attached to a bracket which may be moved up and down on one of the legs, so that the tension of the driving belt may be easily varied. This motor is seen in Fig. 1. The tension of the take-up is taken care of very nicely by means of a spring-wire belt. The rewinding being done perfectly.

Another feature of the machine is the fact that the wiring is so arranged that the closing of one switch starts the motor and the light, and the opening of the same switch cuts out both light and motor, and thus rendering it impossible to leave the machine standing still with the light on the film.

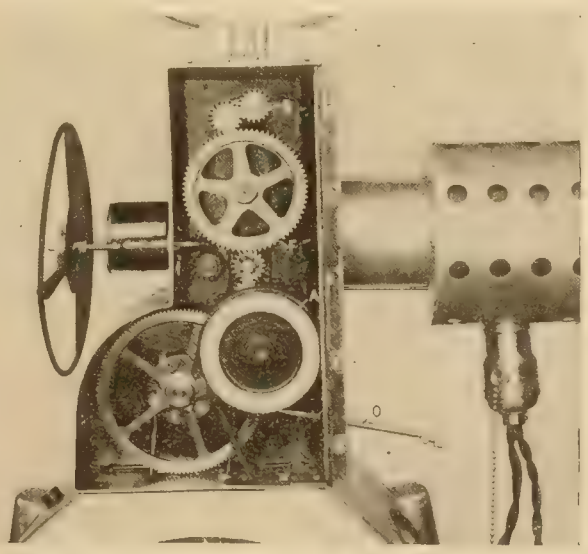
The machine as equipped, seems to be very thoroughly fireproof, and considering the cameoscope as a whole I can recommend it to those who wish to secure a machine for home, church, education and commercial purposes.

FINE PICTURE HOUSE FOR DAVENPORT.

Sam E. Greenebaum and A. H. Blank, two energetic and enterprising young men of Davenport, Ia., who have been successfully conducting the Casino Theater in that city for the past year or so, have taken a long term lease on the Sickles & Preston Building in Third street, between Brady and Main, which structure they will convert into an up-to-date motion picture theater. Construction work will be started immediately, and over $50,000 will probably be expended in the renovation of the building. It is expected that the new picture theater will be ready for opening on July 1, and although no definite estimate on the seating capacity of the house has been announced it is believed that there will be accommodations for one thousand persons. The name of the new photoplay house will be the New Garden.



New Home Projector, Fig. 2.



New Home Projector, Fig. 3.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

All Het Up.

EVIDENTLY the recent paragraph about the showing of the life of all het up. They come back at us with a lot of fine scorn and Mrs. Thaw at the American, Salt Lake City, got the management the certificate of the Chief of Police that even the children could see it "with propriety." Either they have a strange sort of Chief of Police or a lot of darned funny children in the Mormon capital, and we think the kiddies are all right. The house entirely overlooks the fact that even if the picture was as pure as the driven snow the advertising suggested (and promised) the most lurid and revolting scenes.

There is no use talking to managements that find satisfaction in digging up the filth of dead years. If it pays them and they want the money and the Chief of Police is pleased, nothing can be done, but at least they should not rub it in with that promise that only the best stuff will be run. They even repeat that they saw the picture before it was booked and found nothing to object to.

But the point we want to make is this: We would rather be nice than nasty, and if we point out errors a majority of the readers of this department appreciate the fact that we do it not in a spirit of superiority, but through a desire to help—and when it is taken in that mood it *does* help. But there are a few complacent persons who regard anything that is not fulsome praise as a direct attack and they foam at the mouth. Emulating the humble but useful soap does not get them anywhere. It merely serves to confirm them in their cocksureness and increases their helplessness. If it amuses them to get back at us it is all right, because we're used to it and it doesn't bother us in the least. But think things over. Get as sore as you want, and froth a whole cakefull, but afterward do a Carl Laemmle. Most exhibitors have been helped very materialy by this department, not because we write it but because they help and receive help in return. We think that if the American management will stop to think they'll find that the Thaw picture has not helped them, no matter what may have been the business on the day.

Must Be a Misprint.

Real Reels says that the Hippodrome in Denver announces FIFTY general admission tickets FOR FIFTY CENTS. George Editor Carpenter says he refrains from commenting because he is afraid of the strain on his typewriter. We don't believe that any management would advertise tickets for one cent each, even though the general admission may require a five or ten cent reserved check to be worth even a cent. If this is being done, it would seem to be the worst on record.

"Throwing away" general admission tickets and making good with the "exchanges" to reserved seats is a theatrical trick so old that it needs no comment. One chain of theaters right here in town used to maintain a library where seats to the non-sucesses could be had for half price. The seat coupons were sold with bill board tickets, but everyone knew all about it who knew anything at all, and it hurt the houses, but even they kept up the pretense that the tickets were worth something. They did not sell them for a cent apiece.

Sometimes it does seem as though the Salt Lake and Denver managers were hell-bent on putting the photoplay business into the discard as soon as possible. This should do it. Even the newspaper coupon presupposes some small value. This is the limit this far. It even beats the "friend pass."

Will Help Some.

And George Editor Carpenter announces an "extra" of Real Reels that will help some. Now that the sheet is an every-other-week the weeks in between are lonesome. But Carpenter is doing more than advertising the Paramount program. He seems to be getting the exhibitors in his section to put personality into their advertising, even if the American did slip and make it personalities. The paper is stamped by his own individuality and he sets a pace the houses try to follow. And even in the big towns it is the personality that counts, your own and that of your house. Possibly you never thought of the personality of your house. If you never did, get over to the nearest big city (your own town will not do) and go into a dozen houses. Some *houses* seem to make you welcome. Others seem almost to kick you out. What does your house say to incoming patrons? Does it say "Welcome" or "Watch your hat and coat."

Clips.

John J. Funk, of Atlanta, who is not an exhibitor, but who seems to like this department since he frequently favors us with helpful clippings, sends in two editorial paragraphs from the Constitution, one of the most solid papers of the South. One on Censorship is much to the point for those who have their local flurries. The other is more generally available. Mr. Funk adds that they are working for Sunday shows instead of a silver collection, the latter now being used. These are the items:

> Another factor that counts and that is curious is that people have formed the amusement habit and they will not be denied it under any circumstances. They count the money invested in a "movie" or a "legitimate" show or a vaudeville attraction as a good investment against the gloom that sometimes infests a community. The same habit drives people to more injurious practices, such as drinking or gambling. When we consider the incomparably more harmless influence of the recreations outlined in the foregoing paragraphs, the progress we have made in the past fifty years is noticeable.
>
> Reviewing these conditions, one wonders how the theater could have been made the subject of denunciation, as it was by church and state, in centuries gone by.

CENSORING MOVIES.

> A bill has been introduced in the house of representatives providing for federal censorship of moving pictures. The measure follows, of course, the growing tendency to have the federal government or some one of its boards scrutinize about every human activity open to imagination, and some that tax imagination.
>
> The need for the present bill seems to be superfluous. There is a national board of censors in New York City, which passes on a very large portion of the films shown in this country, and about which there is absolutely nothing mercenary or inexpert.
>
> On the other hand, if there were created a federal board of "movie" censors there is no guarantee that there would not be placed on it men wholly incapable of intelligently discharging the duties of their office, but capable of doing a lot of mischief to the moving picture business in this country.
>
> The film show has evolved into dimensions undreamed by the man or woman or child who drops into one of these little theaters, and sees a reel quietly unwind before the gaze. It has become educational as well as recreational, and it entails accessories that from the standpoint of expense mount into many millions annually, and mean employment to thousands of people.
>
> If it is shown that a federal board will insure the country any better films than those now exhibited, well and good. If, on the other hand, the attempt is to take the job out of hands eminently qualified and place it in hands that may bungle, that will be a different question.
>
> The debates on the subject in House and Senate ought to be worth hearing or reading, for the light they will throw on this amazing new industry.

That federal censoring will be a farce if it ever comes—and it may come if the exhibitors are not just as active as the fanatics. Don't think that just because a measure is foolish it cannot be passed. Remember that it is only lately that a bill was passed requiring all outdoor places of amusement to supply free ice water just because some legislator got tired of buying lemon soda at the ball games.

Got Us Guessing.

Ralph Ruffner, of the American, Butte, Montana, writes that he would not pass us up "for the World." Wonder what he means? He says it on a handsome card that suggests that American patrons are going to get Easter remembrances—or it may be only a Henegan sample.

He sends in the February calendar which goes back to the previous smooth stock instead of the more elaborate cards he had last month. It looks about as well, for looks, and is more business-like.

Funny what an idea we get of people. We thought he must be fat and rosy but a portrait in a recent Real Reels pictures him as a college professor. The picture was taken, of course, before he read all the flattering things Carpenter said about him, or he would at least be smiling.

The Answer Is "Yes."

Steve Farrar pleadingly asks if we read his Casino News from cover to cover. We do. We read all of the stuff that comes in, but we read some of his with especial interest, because he puts the tang in it. The opposition has been busy and put in vaudeville. In an earlier issue Steve wrote of what he thought of the sort of vaudeville that could be coaxed to Eldorado, Ill., and his conclusion was that it would be an insult to his patrons. Now the situation calls for stronger action, but instead of blindly following suit, as so many have done, he worked it this way:

> In the past few weeks I have had quite a few requests for Vaudeville, these have given me no little worry, as it is my desire to please all the people all the time. Once before in this paper I have stated reasons for the Casino not showing vaudeville this winter. After giving the matter a great deal of thought I decided to invest the money that I would have to pay the poor vaudeville in a good orchestra for the Casino, and with this idea I went to work, and now I take pleasure in presenting to the people of Eldorado a bunch of musicians that are a credit to the town and to the Casino: Mr. Adolph Benneaur, leader; Miss Claudie Burkes, piano; Mr. Ernest Price, trombone;

Mr. A. Anderson, trap drummer; Mr. Norman Gumbert, cornet; Mr. Will Webber, clarinet; Lonnie Brannon, bass. These people are all citizens of our town and spend their money here, and I am sure will do us all more good than any vaudeville I could secure. You are invited to attend the Casino and hear them play, and tell your friends about the orchestra.

Any One Can Show A Picture—But.

Yes, anyone can show a picture but—But what of the actual picture itself? Will it have in it the Casino's seven years' experience, skill and knowledge. Will it have in it the superb quality that shows in every Casino screen presentation? Will it be clear, clean and flickerless? Will it be a picture with a thrill and a punch in it? Will it be a picture that you enjoy seeing? Will it be a picture of quality—yes, Casino quality?

Has His Troubles.

John William Kellette is finding out that it is some trouble to run a picture show. He and some of the Thanhouser players took over a lame house, you may remember, up in New Rochelle. The other day he hired a new operator and the first picture the light went black and he hustled into the booth to find the operator trying to discover a way to keep the lamp going by fooling with the knobs, explaining that he knew only the Simplex, though most lamps work on the same idea. He uses Kraus Postcards every Friday, with the Thanhouser players, and about three times a week he gets out a card with "To-night" and the announcement of some Thanhouser star on the stage as well as the screen. And before he read a recent notice he learned to play up the star's name. Here is some more of his dope:

> The house has a lot to live down, because it was pretty much an all five-cent house at one time—West New Rochelle element, etc., and the good people wouldn't come. But they are coming now. The enclosed will show you how it fell off, and how we planned to build it up. Another clipping will show you Reel Life's follow up on the plan.
>
> I am taking an inch daily in the two dailies here, changing the program every day. When I have something worthy of advertising I get out a throwaway, and plan to bill the town on Wildfire with 3s and singles and heralds. We are not attempting to set the city on fire, understand, but want to let people know we are having a dandy show at the Thanhouser, and get them into the house. When we get them there we have the best projection to show them; they are met by a pleasant "Thank you" when they get their tickets; ticket taker says, "Good evening"! the head usher receives them and passes them on to an usher who asks how far down they want to sit, and says "Thank you"! when they take their seats; $360 worth of portieres greet them at the entrance to the body of the theater; in the lobby are ivy and artificial flowers in urns, perfumed every day; palms line both sides of the lobby; inside, from the indirect lights, hang flower and ivy baskets, while the exits are velvet curtained; we have a 90 foot throw from a new Powers 6A; the picture is 15 feet wide; I write my own slides with white ink, seldom running the same slide twice; the piano player is a good one, playing softly, that he may not detract from the interest of the picture,, and I'm slowly building him up to classic and semi-classic, ballads, etc., and cutting all the "Hes a Devil in His Own Home Town" stuff; the Woman's Club, auspices of Mrs. Stone, take over the theater every Saturday afternoon for a children's hour. This will show you that we are trying to do right. Later the prices will have to come up, but while we're paying TWICE as much for service alone now, than others had to pay, and increased salaries ALL AROUND for meritorious service, we are keeping it at 5 and 10 cents. About the 15th I plan to run the Keystone two-reel special releases, "Runaway June," "Twenty Million Dollar Mystery," a Thanhouser or Princess every night, and by the first of March may have a 10 and 15 cent house, and when we have a weekly Paramount or World Film program for a night, the price must go up, and I'm sounding the people on the feasibility of it now.

Not for the world insinuating anything about $360 worth of hangings; we would suggest to the Thanhouser "props" to go over his stock. Kell has even worked the musical union for a boost, being the only house employing union men. He works all schemes that will make for a better class of house, and he is getting the trade. Of course, his New Rochelle optimism will have it that there can be an "east" and "west" in the town the express trains scoot through, but apart from this misguided loyalty he is doing things right. The matinee—"Children's Hour" he calls it, is getting the mothers then and the mothers and fathers at night. The point is, he is taking a broken-down five-cent house and raising it to a good one. It can be done almost anywhere with proper management. His letter tells much of the scheme. We'll get him to write more: reversing the "Bill" stuff.

Kraus Stuff.

And speaking of the Kraus card souvenir nights, have you found out about the small portraits they get out on the same lines as their life-size pictures, but smaller? They certainly are worth the price and worth looking into, lending themselves to a number of schemes as well as lobby decoration.

Hennegan Heads.

The Hennegan Company sends in some new letter heads designed to be printed up for photoplay houses, giving the suggestion of special work for little more than a home printed head would cost, offering four designs and envelopes to match. We like best design four with number one for a second choice, but all do well for a manager who wants to make his house look respectable when he writes. They also send some new designs in colored-cover programs with hints on how to go out and get the money, some of the samples being printed up with advertisements to show how to swing the space. All you have to do is to take the hint. They even supply the advertising contracts. They are worth looking into, even if you already have a home-printed program.

By printing up in million lots they can sell you two-color work for little more than the cost of your stock alone purchased in small lots.

Knows This One.

The former correspondent of this paper who told us the bloomer about the man in Hannibal who got so much free space, that we later found out he paid for, is with a Pathe exchange now, and he dug up something that he has seen. The Majestic theater, Ponca City, is the location, and he writes:

> Mr. Barron, manager of the Majestic theater in Ponca City, Okla., has a dog, Pete. Mr. Barron is considered one of the best trap drummers in the business, and uses every trap known to the art. Pete is his "bark effect." Pete sits in the pit and on the cue from Mr. Barron barks.
>
> You will notice the clippings are all about Pete. Pete "talks" for the newspaper every day or so. And his discourses run into all channels of human thought, from pickles to politics. Incidentally, however, he always mentions the Majestic theater.
>
> Pete is the best-known dog in the town and everybody reads his talks. The talks, by the way, always contain "local stuff" which makes them doubly interesting. These "talks" are prepared by the editor and they don't cost Mr. Barron a cent.
>
> He says that this form of advertising brings more people to his house than any other that he knows of, and affirms the old saying, that the "dog is man's best friend."

We can't be told that the dog is man's best friend until we forget the six dollars we had to spend for muzzles for our own pups last week, but Pete smokes a pipe and talks "wise," and helps the boss quite a lot. A real "dog bark" is a unique "trap," but the newspaper stuff reaches even better, as this sort of local stuff will be read and carry the theater with it:

> "Of course, I hated to see the folks waiting outside in the cold for the next performance," said Pete, "but it couldn't be helped. It's one of the inconveniences we have to contend with, for the house was packed so full that Oat Rumble had to hold his chewing tobacco in his hand so's to give Mrs. Rumble breathing space. So I guess you'll have to admit there was quite a sprinkling of folks out to see the show."

We would print Pete's picture with his eight dollar calabash if we had room, but we lack the space, and anyhow you can get the idea that anything that departs from the ordinary will help.

Here Comes Winstock.

Melvin G. Winstock has had a nice, long nap the last year or so, but he seems to be waking up again, now that he has a new house, and he writes:

> I am enclosing a blank which I have used with success. Ninety per cent. of the people, in their answers, prefer a varied program to the long five and six-act play.
>
> Up to this time I have been opposed to the serial idea, but in examining the "Exploits of Elaine" I found the material extraordinarily strong and the Pathe people have made me a very attractive advertising proposition. I accepted, and am putting on this serial as an extra matinee attraction, using it every Wednesday and Thursday afternoon, beginning Wednesday, February 3. In addition to their splendid advertising campaign, I conceived the following ideas which I put into execution with wonderful success. For two evenings I had ladies planted in three of the principal cafes of the city and when the crowds were largest had Elaine Dodge paged. The plants, who had on little black masks, walked the extreme length of the room out. Also called an announcement in the theater for Miss Elaine Dodge, stating that she was wanted at the Providence Hospital, worked the same plan. Naturally, this caused a lot of attention. This was just previous to the full page ad in the leading paper. Already the Clutching Hand and Elaine Dodge are the talk of the town, and I feel reasonably certain it will accomplish the object which it has, namely, to pull more people into the matinee attendance. The success of this might encourage somebody else to do the same, and improve the business.
>
> I have just killed another attempt to foist state-wide censorship on us. For seven or eight years now I have successfully led the fight, and exhibitors of this section have not had to pay out a dollar along this line, yet I am about as cordially hated as any man among the exhibitors. Everybody seems to resent the fact that I built the best and most attractive theater in this section of the world. I hope, however, that I will survive.

The blank to which reference is made is merely a reproduction of the similar blanks given more than once in this department. The catch-line, however, is good, reading:

How Would You Operate the National Theater?

"Family complimentary tickets" are offered for each suggestion accepted under "Is there any other comfort or convenience you would desire us to add?"

Good and Bad.

The Lyric theater, Harve, Mont., sends in a half page ad in the local sheet with a lot of reading matter. It starts off with the statement that business is good, which alone is sufficient to attract attention these days. It adds that because of that fact the bills will be better than ever. It lists new stuff, including Zudora with "Jimmie and Mrs. Cruze." Wonder how many of the patrons know who "Mrs. Cruze" is? Most of them know Marguerite Snow, though. On another page is the advertisement of Zudora without naming the house. This is never a good plan.

"Mystery" stuff is all right, but this is not "mystery." The house name should have been used. Advertise the Lyric and Zudora *at* the the Lyric, but let Thanhouser advertise Zudora.

Down the Line.

The Colonial theater "per A.," St. Joseph, Mo., writes:

> I am enclosing an advertisement used by this theater in promoting "Samson." We were particularly impressed with the manner in which this "stood out" among a number of other amusement ads that had been displayed in what, to this city, is the conventional style. It may occur to you that the day and date were "under-played." In explanation would say that for several days preceding there had been announcements that "Samson" would be shown in this theater on the days announced in this ad. And, also, it is customary, here, in our afternoon paper, to advertise for the coming day, not forgetting, however, to remind the reader of the current day's offerings.
>
> Should you feel sufficiently interested to comment upon this advertisement we would be very grateful. And it so appeals to you that you think it would be of value to readers of The Moving Picture World to reproduce it for their benefit, we would indeed be pleased. We are "searching for the light" and find many helpful beacons in your publication.
>
> This house has been open only a short time under its new management; it's getting better all the time—due, in a large measure, we believe, to the generous use of printers' ink and a determination to make good our promises of high class programs.

Space does not permit the reproduction of the advertisement, though it is an excellent one, save in that an outline letter should not have been used for the house title, which is faded out by the black type following. The advertisement drops seven inches, single column. In the center is the word "Samson" set in 48 point gothic down the page instead of across. These four-line letters are surrounded by light type, only one line heavier than eight point full face being used, and stand out above all else on the page.

But it does occur to us that the day and date do not get proper prominence, no matter what the local usage may be. If they wished to hold to the general effect they could have set the two days one on each side of the play title, and in the same manner, using an eight point gothic and setting it into the rule work beside the two middle letters. Next to the title the days are the most important thing in an advertisement, and should be played up.

The general idea of the advertisement is excellent, the novelty of this idea being found in the fact that they use their white space and still seem to have it, since the text on either side of the title is a light roman. It is a mistake to think that the blacker the type the larger the display. It is black type plus handling.

Old, But—

Here is a clipping sent in by Joseph Desberger, of the Arcade, Paducah, Ky.:

> Fully twenty of my thoughtful friends called me over the 'phone yesterday to tell me that the boys had hung the big "Pit sign in front of the Star theater upside down," said Mr. Joe Desberger, manager of the Arcade theater, last night. Mr. Desberger referred to an enormous yellow sign advertising the coming of Wilton Lackey in "The Pit," the thrilling stock market drama. "The ticket takers at both the Gem and Arcade were asked to tell me a hundred times yesterday that the sign was upside down," said Mr. Desberger, and I have been doing some tall up-sleeve laughing about it, for of course I had it hung wrong just to attract attention. It did the work all right.

It is an old scheme, but always a good one, particularly, as in this case, where the title is short and easily read. Try it sometime. Mr. Desberger, by the way, adds: "I am sending my next year's subscription a little in advance because I don't want to miss any copies." That's a good idea.

Growing.

The idea of massing the advertisements of all local houses in one publication handled from the outside seems to be growing. The Simpson-Kennedy company, who handle other publications, have the Censor, in Dallas, Texas, handling five theaters, getting out 8,000 copies weekly. The issue is still young, and needs to be strengthened in its reading matter. The last issue in some comedy rules for theatergoers advises against keeping time to the music with the feet as it annoys the cockroaches. This may be humorous, but it is not helpful to the houses. Their clips, too, are rather haphazard and their program arrangements lack form, but probably they see this, too. One objection to the general program is that it bars any house from special stuff, but on the other hand it simplifies the work for the management and it is easier to obtain advertising. With really smart reading the idea is good, but copy must be carefully prepared and editorial supervision exercised.

From Troy.

H. R. Emde, of Proctor's Griswold, Troy, sends in a neat booklet with this explanation:

> These booklets are given away with each ticket purchased at Proctor's New Theater (the vaudeville house) one week in advance of playing date of Paramount productions and are redeemed at the Griswold during the week printed in the booklet. We have found this medium of advertising a good business getter in introducing Paramount features to the public.

The booklets are four pagers, four and a half by two and a quarter. At the bottom of the first page is:

VALUABLE!

This booklet has a money value *at PROCTOR'S GRISWOLD THEATER* for the week of February 15th. Program on next page.

Inside the coupon reads:

DETACH COUPON WEEK OF FEBRUARY 15th

PROCTOR'S GRISWOLD

(Special Admission)

AFTERNOONS This coupon and 5c will admit one to best seat. | EVENINGS This coupon and 10c will admit one to best seat.

NOT GOOD SATURDAYS, SUNDAYS AND HOLIDAYS.

As an ice-breaker the scheme is excellent, but should not be too long continued or they will get the habit and kick when the rebate is withdrawn. Like the recent postcard from the same house, the typographical work is excellent and, in itself, suggestive of the best.

"Kell" Hints.

John William Kellette sends in some more hints that are worth studying:

> When patrons announce losses we ask them to show us where they sat. We have so far, ALWAYS found the lost article. The management lets it be known that he is the SERVANT of his patrons and not the BOSS. I find it leaves a good impression. Our telephone is always busy. Its number is flashed on the screen with "Our phone number is 3741. Jot it down. Call the theater up at any time and ask about the show. Always glad to answer." And in the box office I hang a slip with the show thereon, and queries are met with a smile in the voice.
>
> I try to personally greet incomers. I make it a point to say "Good-night, come again," as they are leaving, and smile and nod to the stranger within our gates.
>
> You'd be surprised to find out how much our women patrons use a large mirror we have in the lobby.
>
> If boys makes unnecessary noise someone goes and sits behind them, and whispers: "Would you rather be quiet or go to the box office and receive your money, and never be allowed in here again?" It quiets them.
>
> Projection is so good that I often have the house lights on while slides are being shown. It gives people a chance to get better seats if they want them.
>
> I have discouraged advertising slides. If they paid $300 a month instead of $30 my decision would be the same. I never liked it when I went to the theater, and I know others object to it. So I refuse to run anything of an advertising nature except house announcements, and those sparingly, and slides for local charitable or lodge affairs.
>
> I refused to carry on the Mutual Trading Stamp contract, although it was a paying proposition. I have twice turned down the representative, and refused payment for about a dozen pages of stamps torn upon presentation. I allowed entry to the theater, with the admonition that if they presented them again they would not be honored.
>
> The exchange slipped up on sending a two-reel subject, although it sent the rest of the program, Monday, February 1. I told those who came to the matinee—about 100 in number—and threw the house wide open for a free show.
>
> Wednesday, on account of the tie-up on the New Haven, reels reached the exchange late. My show didn't get here until about 4. I had a lot of money in the house. I explained to the people via screen and personally, and told those who did not care to remain to call at the box office for their money or receive a ticket for a future afternoon. Many didn't have time to remain. Only ONE took back her money. Several received tickets, but most of them remained for the show.

That telephone hint is particularly good, likewise the "servant of the people" idea.

Even So.

Steve Farrar writes that someone tells him that twelve dollars a thousand is too much to pay for his Casino News. Not if he only gets a thousand printed, for it costs something to set type, and it is all new each week, but if he gets more than a thousand and pays twelve dollars each, we'll be sorry he was not made to buy that autogobile. By the way, what's become of it? In the Steve Says department he exudes this wisdom:

> Anyone can borrow all the trouble they want without putting up any security.
>
> Anyone can borrow money to attend the Casino for every one knows that it is a good investment.

Makes His Own Cuts.

Recently we commented on a subpoena from Hot Springs, used by the Central theater, to which no name was attached. Now it develops that J. H. Moore, an old-time theatrical man, is doing the work for the manager, Sydney Nutt, and he sends in some newspaper advertising for which he makes his own wood cuts. Old-time agents had to do their own bill posting, but Mr. Moore is the first one who carried along a lumber yard instead of a cut trunk. One five-column advertisement for the Hippodrome America carries a shield eight by ten inches, which is decidedly effective, and a more sketchy cut title for "As Ye Sow" comes out even better. There are a lot of mighty resourceful men in the exhibiting end. Woh comes next?

Script.

The Maxine theater, Detroit, announces its opening February 6, and announces it in script type. They use for regular work a six page railroad folder card. They give the times of exhibition, prices and all the other necessary information on one page, announcing as their policy "A satisfied public," which beats a lot of pretentious promises. It is very neatly done, though a trifle crowded.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is enclosed.

More on Plotting.

"GIVE us more on plotting," is the burden of many recent letters, and we are perfectly willing to comply with the suggestion, because plotting is the very essence of photoplay writing. Three letters in five days express the writers' desires to do photoplay work because they have led adventurous lives. They think they are authors because they know a lot of life, but if they started to write plays they would be stumbling over their own heels all the time. They would be in their own way, for the man who has things happen seldom gets the right perspective.

Plotting does not mean the recital of your own life. That is biography; not play writing. It does not mean the translation of the happenings of others. It means the *creation* of ideas. If you cannot create, you are not an author but a historian. You are bound fast by facts and even if you would, you cannot break the trammels. If you know a man who had wonderful things happen to him you might be able to get it down on paper in such a manner as would please editors, but there would be small credit to you. You had ready made facts that, unfortunately, were so laid that they made a story. You recorded those facts. But you could not get another story as good until the man does something else, as good or someone else obliges. If you are at the mercy of events, you are not an author. The author is a man who can stub his toe and imagine it up to a fatal accident. At first he cannot do much better than break the bone in his foot or perhaps sprain his ankle, but each time he practises imagining, he can do better until he reaches the point where he can stub his toe in reality and break his neck in fiction.

Plotting is just another name for building up through the exercise of imagination. "F.," in a recent criticism in the Dramatic Mirror, hands this to William E. Wing for a Selig comedy: "The scenario, like a good many of this author's works, portrays *either a height of ingenuity or else common action in an uncommon way.*" Like W. S. Gilbert, Mr. Wing took the idea of a man who marries on condition that he immediately kill himself. Mr. Gilbert got the Mikado where Mr. Wing did a western story, but both evolved the same unusual situation and then made the most of it where others might merely be gruesome. They get an impossible situation, make it first possible and then funny. They build up. The novice might build up but so awkwardly that the story would be loathsome instead of funny.

Any man can put a stickpin in his scarf and prick his finger. Most men would swear and let it go at that, but an author could take that slight happening and built it into a three reeler. The pin would become the poisoned pin and perhaps give the title to the story. Around the pin could be woven a mass of mystery, an unexplained death, a hidden treasure, and all sorts of stuff through which moved the silent figure of a Hindoo, wielder of the poisoned pin, with which he puts out of the way those who oppose his quest. Then, of course, a detective, professional or amateur, the deduction, tracing, surprise and denouement, all from a dinky pin-prick. The man who writes true stories would write about the pin prick. He might even be sufficiently imaginative to evolve a case of blood poisoning, but that would be about as far as his imagination would take him, just as the real plotter could not do much better at first.

The real plotter is one who has plodded at the work so long that plotting has become an instinct, rather than a habit. He learns to think in incident and situation, so that all he needs is a starter; a reason for the happenings. Given that he dips down into his memory like an actor into his wardrobe trunks and presently the idea is as completely disguised with complication as the actor is with clothes and paint and crepe hair.

The true plotter can put a toy engine into his memory and bring it out, after the transmutation process, a railroad wreck. He may store it away for years, but it will be waiting for him when he needs it. When it was announced to von Moltke that the French-Prussian war was declared he was in his bath. He told in which pigeon hole the plans for the war could be found and reached for the soap again. In the same way the trained plotter knows his material. He gets an idea. In the storage places of his memory he knows just where to look for the ideas to go with it. They were ordinary and commonplace when they were put away, but imagination has been at work ever since and they are drawn forth elaborated to the point of interest.

The average man might kick a stray dog off his front steps and it will always be a dog kicked off the steps. The plotter may have the same experience and metamorphose the dog into the pathetic figure of an old man driven from his son's home. We are mildly sorry for the dog. The old man's plight moves us to tears.

Plotting is nothing more than the careful and painstaking development of the latent imagination until the commonplace can be made uncommon; not through laborious and evident effort, but without exposing the mechanism. There must exist in the mind an uncommon capacity for imagination, but given this, it can be developed only through practice and almost constant use. It is an excellent plan, for developing, to take the simple ideas and see how greatly they may be changed without becoming grotesque. At first the results will be poor; perhaps even discouraging, but in time the practice will bring better and better response until in time a given idea will suggest, almost automatically, the best treatment. It is not to be done through the elaboration of one or two stories, but through the development of hundreds of ideas, not necessarily into photoplays but into something better than they were when taken up. In the street cars build romances and dramas about the people around you. In the office find material for comedies and tragedies. Work constantly for natural effects in uncommon situations and in time you'll be a plotter.

If you have no imagination, do not bother with plotting. Realize that you are better fitted for an exact science. If all of us have the same sort of brains we would be the same sort of people. If we were all imaginative along story-plot lines, we would be a world of authors. There would be no cold, calculating magazine publishers to take our stories, no far seeing film makers to buy our photoplays, no marble hearted financiers to make the money to back the publisher and film man with. We would all be authors with no publishers. It is God's own provision that we are not all made alike.

Schools.

Elbert Moore-Kenneth Langley has broken out again. Times must be hard in Chicago, for now he announces that he will send his first two lessons free and you can either keep them and send one dollar for them or send them back. The back of the circular carries a list of prize contest in the last eighteen months, figuring at something more than a thousand dollars a month. This is better than his form letters, one of which, dated January 30th, of this year, announces the Vitagraph contest that is so dead it has almost been forgotten. Another sign of hard times is the line "as this circular must last me for several months to come" he cannot change it for each new contest.

The Photoplaywrights Association is using the checked sheet for its criticisms and sends also a "personal" letter from Thomas. The letter is mimeographed; in spite of its intensely personal note, and they do not even take the trouble to match the ink. The last paragraph urges the purchase of a good book on writing (presumably the Thomas book), but it does not get up to the school scheme in this number. The form we have is the one starting with "I often wish the word plot." If you have any other letter you'll be glad to get rid of, please send it along.

A writer in speaking of her experiences says:

> I started about two years ago with McIntyre's course. I had taken three lessons, had paid him eight dollars. He wrote me a personal letter telling me that ten to eighteen scenes would make a full reel, and that was about the standard number. My husband, being director of the orchestra in the best picture house here, gave me the chance of seeing from eight to twenty reels a day. I began counting the scenes, and out of eight reels the least had thirty-five scenes, so I decided I should not take any more of his course, and promptly wrote him why.

And then she took up with another school, without learning more than the surface technique, so now she is going to work along the right lines.

Elmer F. Bostwick, of the Eastern Film Co., is telling Rhode Islanders all about it in the Providence Journal. He disclaims any intention of starting a school. He defines a dissolve as "an immediate disappearance of a scene," while a flash is "an instantaneous appearance of a scene." A synopsis is "telling your story in as few words as possible." It is nice of Mr. Bostwick to help, but it does not help to give the incorrect information. A dissolve is a gradual fading in or out of a vision or the gradual fading of a scene. It is not instantaneous. A flash is a short length scene, from three to five feet. Mr. Bostwick announces that there has never been a thorough school of photoplay construction. Also he says "if you have the faintest creative power, you should be able to learn how to write a very acceptable photoplay." Something more than the faintest creative power is required.

And still they come.

Books.

We have the books on photoplay writing recently asked for, but we want to make a complete collection and many of them we've not even heard of. If you've been stung with a book and want to sell it, write the title and author on a postcard, please. Do not send the book, as we want only one of each. We already have the books by Leeds, Wright, Phillips, Nelson, Katterjohn, Carr, Ball, Hoagland, Thomas and Dench. We shall be glad to get any others. Address this writer personally.

Addressing Scripts.

If you do not know the editor of a company not only personally, but well enough to know when he quits, it does not help even a little bit to address your scripts to him instead of his department. Monte Katterjohn has not been with the Universal for several months and yet scripts still come in addressed to him, are sent to him at Boonville and he has to send them back, and half the time has to throw in a two cent stamp and an envelope.

It is not alone the inexperienced writer who does this clumsy thing. There are hundreds of those who should know better who are constantly trying to get a shade the best of it and they think it tickles an editor's vanity to be addressed personally. It doesn't. As a rule he curses the idiot and starts to read prejudiced against the script.

Even if he was among the inexperienced few who might be pleased to get letters with their name on, he would not be so pleased that he would take the junk that usually is addressed direct.

If you want to send a manuscript to Mr. Katterjohn, even though he has nothing to do with the purchase of scripts, send them to his address. If you want to offer a script to the Universal Company, address them direct, either to "The Editor," or, better still, by writing in the lower left hand corner "Manuscript Department." As a rule even the office boy knows a script when he sees one and there is no danger of your work of genius getting over to the advertising department by mistake. Do it right and at least get that much of a start.

Imagination.

And now one of our most promising pupils writes that she cannot get as much interested in her play people as people of flesh and blood. And we're greasing the skids.

Your people must be as real to you as though they were flesh and blood or you'll write stuff that is not convincing. No matter whether you are doing a five-reel drama on a split reel farce, you must make your people real to yourself or they'll not be real to the audience. Just as a matter of fact your people *are* real people because they are merely the multiple of reincarnations of people you have seen. If they are not there is something wrong with your imagination or your system.

One question we've probably answered five hundred times a year for the last three years is "Do you get many stories from things you see on the street?"

And the answer always is, "Not a blamed thing. I note what is going on, and some day I use it, but I do not get stories on the street, but out of my brain."

A cousin of ours who has written some fifteen hundred dime novels said the same thing the other day, not knowing how we felt about it. "I've been all over the world," he said, "and I've seen a lot. I don't consciously make note of things, but it's all in my head when I need it, so I am never stuck for stuff."

Don't study people to put them into plays, and don't put them into plays anyhow. But study how people act, keep your eyes wide open all the time and store your brain with incidents. Then when you need something you merely dip into your memory and pick out what suits you best. Learn to keep things on tap, then when you write you take a type and you have a real man built up, perhaps, of hundreds of men of that type, and your man will act naturally and convincingly because he acts as several hundred man of that type would act. You may know a man who habitually walks on his hands and pushes himself along on his left ear, but though you know of such a man you cannot put him into a play and make others believe that there is such a man outside of an insane asylum. But if men who walk on their ears were common and you had seen half a hundred of them, writing of such a man would bring to your mind a composite of all fifty, and the result would be a man who would appeal to all as being logical because he was a man of general type, even though he did an unusual thing.

And by the way, that paragraph points the moral. We wanted an unusual type and we automatically picked a man who walks on his ear. We saw that man first in a vaudeville show twenty years ago, and all that time he has been hanging around in our brain waiting to be used, and this is the first time he ever got a chance.

Writing stories is something more than thinking out a plot and putting it on paper. It's a matter of study and long training. Is it any wonder that we sometimes silently curse the cuss who writes, "I have been writing photoplays for two months now, and have done twenty-eight, but, strange to say, not one has sold. Can you tell me what the trouble is?" On paper we politely explain that the trouble is lack of practice, but what we think is sometimes another matter.

Remember This.

When you send out a manuscript, be certain that it is folded so that it will go into the *return* envelope. It is not enough that the script can go into the going envelope. It is going to come back in the other. You fold it so that it does and you'll not get it back with two sets of creases. We do not believe that any editor willfully damages a script by making new folds, but if you do not fold it right in the first place it's not his fault if you get a corrugated script back

Right in line with the above, suggested by a couple of scripts we lately handled, comes a letter from Doris M. Schroeder, editor for Western Vitagraph, who writes:

> As everyone seems to appeal to you in your official capacity with the World, this poor editor has decided to appeal to you for justice—no—for Justice with a capital. I'm enclosing a postal card I received yesterday—it is self-explanatory.
>
> Now, just what do *you* think of a person of this stamp? Notice the failure to sign a name—or even an address. I thought you might be interested in seeing it—because of the mention of the World.
>
> Comparing the dates, etc., we have come to the conclusion that it is from a person who resides on Edgecombe avenue in New York City. To the best of our remembrance, this manuscript was on odd-sized paper and typewritten. We're not clear on that, however. But—here's the rub—note the kick about fastener! You know, when a script comes in here—it is opened—registered in a ledger, the return envelope, letter and manuscript neatly fastened together with a clip, the same carefully handled by three readers (including "moi-meme"), then handed to either the manager for purchase, or the opener for return. Now, by this time it is exceedingly difficult to tell whether the clip was on the script originally (unless the script is market "Use no clips")—or whether we had to put it there. If we leave it on—they kick. If we remove it and drop it into our own little contribution box—they kick. Now, what on earth can we do? Help!! And—from your own experience with handling scripts—do you imagine that anyone who has to handle great numbers of scripts per day (especially since we ad-advertised in the World for comedies) takes the trouble to deliberately fold a manuscript in new folds for sheer impishness? Goodness knows, when they send a tiny envelope with a thirty-sheet manuscript—we have to take one or the other alternative—folding it as small as possible, or using a Company envelope and politely returning the other to them for private use!

The enclosure is a postal card, undated and unsigned. It is postmarked New York City, and runs:

> Gentlemen.—Recently I sent you a scenario fresh from the typewriter. You returned it folded in new creases, in fact, in four parts instead of three, and put a clip on though none had been there. The return envelope was plenty large enough to hold it in its original folds. Is that fair for you to muss up the writer's paper just because you cannot use it. The Moving Picture World constantly asks directors to be careful of scenarios it returns and not destroy them with clips, etc.

Judging from that four-fold we gather that the writer folded thirteen-inch in three and sent it in a No. 11 envelope, and it had to be refolded to get it into the No. 10. In any event, no attention should have been paid an anonymous communication, and on a postal card, at that.

Personally, we do not see why clips should be used, and if they are used the Niagara should be used, which marks the paper least of any we know, but while we make a plea to editors to be wise to the authors, the authors, too, should learn to be nice to the editors.

A Give-away.

The Photoplay Writers' Exchange, of Toledo, using a postoffice box for an address, is sending out form letters to studios reading:

> We have a number of Scenarios on hand that we would like to mail to you. We would first like to know the nature of the Scenarios that you are at present purchasing—whether comic or drama, etc., and if possible your prices for well-written, original ideas.

In other words this self-styled exchange *knows no more of the market and the needs than the veriest novice,* and is taking the same idiotic means of finding out the novice would. They tell the author that they can sell, presumably because they know the market better than he does, but they are more ignorant than some of you, because they do not know enough to study production.

Polite Comedy.

Several want to know what "polite" comedy is and more want to know what the Universal's "Parlor" comedy is. Both mean about the same thing, in a way. It is comedy, rather than slap stick, and preferably played by well-dressed actors. Instead of hod carriers and comedy cops, the players are men and women of social rank. The ideas may be pretty much the same, but the environment and the costuming are changed. That's about all the real difference there is. Instead of Mike Finnegan getting violently drunk and beating up Bridget, Montmorency Montague lingers longer than usual at the club and receives a warm welcome when he gets home. It affords an opportunity for more pretentious setting and better dressing, but there is still the same need for comedy *action* as always. This does not mean antics but action.

Plot vs. Technique.

Some time since, in making a diagnosis for a correspondent, we suggested she was giving too much thought to form and too little to plot, advising greater care with the latter. She does not seem to have agreed wholly with the suggestion, but she took the hint and now writes:

> I restudied my situation, and concluded precisely as your comment in the issue of January 23, as to a professional woman, too technical work. I am plotting and plotting, stimulated by the contest for the Chicago Tribune.
>
> Last Wednesday I received $75.00 for my first success, and was given an order for more. He commended my plotting and even more the care in my technique. In other words, I have by persistent and painstaking labor for one year and a half—in spare time from library work by day, and teaching in the evenings—succeeded. As I write, just after reading your columns of January 30, I heartily agree with "Here's Spec."

It all gets down to a matter of plotting in the long run. You cannot sell mere technique. You must have something to back that up. **Technique is needed to give you the ability to lay out your story so that** it will show to the best advantage, but they have more technique than original ideas in the studios and it is the ideas alone they need to take **in from the outside.**

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. The second half of the questions, seventy-six in number, will be ready for distribution within thirty days. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without study.

Question No. 74.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Would you prefer a wire coil or a cast iron grid rheostat, and why? With current at 6 cents per k. w., how much would it cost per hour to operate a 30 ampere arc on a 550 volt supply, using resistance? You have a 110 volt supply, and 110 volt, 25 ampere rheostat, and a 70 volt, 15 ampere rheostat. How many amperes would you get with the two connected in series? How much with them connected in multiple? Give the rule for figuring resistance in series with the projection arc.

Roll of Honor on Question No. 68.

The Roll of Honor on Question 68 consists of Joseph H. M. Smith, Fort Worth, Texas; G. D. Bullock, Gallup, New Mexico; J. I. Roberts, Nashville, Tennessee; J. J. Kamm, Lancaster, Pennsylvania; John Henderson, St Louis, Missouri; Barney Hatche, Beatrice, Nebraska, and Joseph G. Maddux, Spokane, Washington.

I have selected the reply of Brother Henderson as most completely covering the subject.

Reply to Question No. 68.

By John Henderson, St. Louis, Mo.

The Question:

Suppose you were projecting a 15-foot picture and had the choice of a 50 and 100-foot throw, which would you choose, and why would you make that selection. Suppose the choice were between 50 and 125 feet; 50 and 150 feet, or 75 and 125 feet? Give your reasons in each case.

The Answer:

This question involves more points than are apparent on the surface. If I were projecting a 15-foot picture with a choice of a 50 or 100-foot throw, I would select the longer distance, because (a) shorter focal length lenses contain the maximum amount of spherical aberration; (b) if there was side throw or drop in the projection the keystone effect and the out-of-focus effect would be much less at 100 feet than at 50; (c) when using an outside shutter machine it would be difficult, if not impossible, to get the shutter right up close to the objective when using a short focal length lens, and unless the shutter be close to the lens then it must cut the light ray after it has begun to spread somewhat, which requires a wider shutter blade and renders impossible the proper proportioning of the shutter, and this, in turn increases the tendency to flicker.

The only thing I know of in favor of the shorter throw is the fact that the operator can see his picture with less effort and more readily determine whether or not it is in exact focus, but this latter can be very largely overcome on the longer throw by using an opera glass to test the focus of the picture.

As between 50 and 125 feet, or even 50 and 150 feet, I would still choose the longer distance, for the reason that everything said with regard to the 50-100 throw holds equally good with the others. As between projecting a 15-foot picture, 75 and a 125-foot throw, however, I think there would be but little choice, since the shorter throw would require approximately a 5-inch e. f. objective, and a 5-inch e. f. has flat enough curvature to largely eliminate spherical aberration. Also the shutter position objection does not obtain, and the only thing left is the angle. If the drop in the projection be heavy, I would prefer the 125-foot distance, but if it be moderate and the side angle be only that ordinarily found where two projectors are placed as nearly as possible central with the screen sidewise, then the 75-foot position would perhaps be preferred as against 125 feet.

The whole thing sums up as distance from picture to operator vs. angle of projection.

I think the brother has put the thing very clearly. Now, I wonder how many of you who read this reply really ever had stopped to consider the points involved in a little, simple thing like this. Don't all say "I did" at once, because I might get the idea that some of you are not, in thus answering, doing honor to the Father of Your Country.

They Study.

Utica, New York, orders a Handbook and says:

> Most of the union operators of Utica have copies of the Handbook and recommend that all apprentices procure it. The operator I am working with is one of the examination board of the local, and he tells me that out of the nine applicants examined during the past year, five of the six who passed were owners of the Handbook, which I consider is pretty good proof of its value.

It is at least proof that these six men were willing to study and try to learn something. A man does not have to own a Handbook in order to be a good operator, or even a high class operator, but, as a general proposition, the really high class operator *does* own a Handbook, because the high class man has brains and understands that *in order to reach the top of his profession he must avail himself of all possible avenues of knowledge.* If this holds good with the high class operator it certainly holds good in even greater degree with the one of mediocre ability, or with the apprentice. The editor of this department has consistently and persistently urged all operators to get a Handbook, and after having been out more than two years, and nearly 10,000 copies of it having been sold, only one man, an electrical engineer—University graduate, Class '04, of Chicago—has expressed any dissatisfaction whatever with his purchase, whereas, I can show you many letters from men whom I know to be high class operators of long experience, saying they would not take ten times the price of the book if they could not get another.

The Policy of this Department.

The editor of this department has often been criticised for having himself criticised operators, sometimes pretty harshly. He has had to encounter some very bitter opposition, on the one hand from managers who objected, and still object strenuously to his boosting for better conditions and better salaries for operators, and, on the other hand, from operators who objected strenuously to his condemning certain acts of operators' unions when those acts were detrimental to the interest of the men themselves, or to the business as a whole, and to his criticising the shortcomings of individual operators.

Now, look here, gentlemen, let me ask you this question, but before you answer, just sit down for a few minutes and consider the matter carefully: *What earthly good would I accomplish, either for the business as a whole or for the individual manager or the operator, or for the operators' organization, if I conducted a wishy-washy, weak-kneed, good-Lord-good-devil department which feared to express an opinion where that opinion was likely to be met with opposition, and merely slobbered around trying to please everyone, regardless of whether I believed them to be right or wrong?*

The editor of this department does not like to offend people; he would very much rather have their good-will than their enmity. It is not a pleasure to make people angry by criticising their short-comings. He is not, however, acting in an individual capacity. He is editing a department which he knows can be so conducted that it will be of no earthly use to the business, to the paper, or to anybody else, but which he firmly believes can be made, and has already been made of inestimable benefit to the business, to the operator, to the theater manager and to the paper which contains it. He can, however, only accomplish the greatest possible good by calling attention, in good, plain words, to the mistakes that are being made, and pointing out the things which he believes will remedy those mistakes. If you will look back through the files of the department you will, I think, find that the *criticism of its editor has always and invariably been constructive*—not destructive. He has never pointed out a fault without suggesting a remedy, and if his remedy is not the best the suggestion at least brings the matter out where it is discussed and the ideas of others are presented for consideration, and the right thing is likely to be brought to light. I have sharply criticised the acts of certain unions, as well as certain acts of the I.A., as a whole, and this notwithstanding the fact that I am heartily, thoroughly and completely in accord with the organization of the operator and in favor of their affiliation with the I.A. But when one takes the position that the individual union, or the I.A., as a whole, cannot make mistakes, he takes a position that is nothing more or less than silly, and when either the individual or the organization takes the position that the wrong acts of the organization ought not to be criticised—well, that is even worse than silly; moreover, the organization which fears criticism probably stands in urgent need of considerable fixing. It would be far easier for me, however, to avoid all this scrapping and conduct the department on a "Hurrah-boys-you-are-always-right-and-cannot-be-wrong basis." But if I did that I would be false to my trust, or at least I think I would.

To cite a concrete example in explanation. It has been my misfortune to be obliged to criticise, and criticise sharply, certain things connected with one of the finest theaters in New York City, and thus ruffled the feelings of the manager of that theater, whom, in many respects, I regard highly, and for whose work, along certain lines, I have the greatest admiration. *Do you think this is or was a pleasant duty to perform?* Well, if you do you are entitled to one hundred and seventy-five more guesses. But, strange as it may seem, I take both myself and my work in the department seriously, and from my point of view if I failed to criticise the wrong things in this house I would not be doing my duty, because of the fact that this particular theater is being and has been held up by this paper as an example for others to follow. I have never yet criticised except I thought good was to be accomplished by taking that course. The policy of this department is, and so long as I remain its editor will continue to be, a policy of constructive criticism, and criticism will be made whenever and wherever it is needed, absolutely and utterly regardless of whose toes get stepped on in the process. On the other hand, I give praise where praise is due, and you may believe me or not, but it is an awfully pleasant thing to be able to praise, and a very, very disagreeable thing to be compelled to make enemies by criticism.

As to the policy of this department and its editor in the dissemination of knowledge of projection, why opposition to that proposition is too foolish to be even seriously considered. I feel sorry for the men who seek to prevent the spread of knowledge, but, after all, their efforts in that direction don't amount to anything, and cannot possibly amount to anything so far as this department is concerned, except that it operates to advertise to the world the fact that there is a certain element who, although living in the twentieth century, are possessed of minds which belong to the dark ages.

Fort Worth Criticized.

George M. Warren, writes from Fort Worth, Texas:

> Having seen your comment with regard to theater in Fort Worth, where it was almost impossible to get good results (by reason of steep pitch in projection.—Ed.) and I want to say a few things concerning the city. I visited all the theaters while there. At the Orpheum you see six reels for five cents, and the projection is fine, only the films are run at a constant speed. At the Gem the pictures are very old and very poorly put on, but then it is a vaudeville theater, which accounts for it. At the Hippodrome I paid twenty cents to see "Tillie's Punctured Romance," and it was worth it. The projection was fine; not a defect could be noticed, except, as at the Orpheum, the speed was constant, and this fault, of course, marred the effect. At the Blue Mouse the pictures flickered very badly. At the Phillips the projection was fine. This theater caters to the better class of trade. Three reels for a dime, and it was worth the money. At the Egypt it costs you ten cents to see three reels, but it was worth the coin, for the pictures in this theater are fine. In fact, there are only three theaters which have high-class projection, and there is little difference between the three, the Orpheum, Hippodrome and Egypt. (The Egypt is the one I spoke of. Joseph H. Smith is operator.—Ed.) It may seem strange that out of thirteen theaters, the projection in only three can be called high class in every respect. There are others where it is good, but they are not in the class of the three named. The Healy shows ten reels for five cents. I went in at 10 A. M. and left at 12.45. Can you beat it? At the Rex the projection was good. I paid five cents in the morning, but understand it is ten after 1 P. M. This theater is a live wire. At the Odeon I paid ten cents, to my regret, because the pictures were in the same class as those at the Healy, and that is decidedly mediocre. In the suburbs the projection was just fair. And now, old man, let me remind you that the last time we met I rode with you from Kansas City to New Mexico, and a fine time we had. You promised to write and I did the same. Well, I have kept my word after more than ten years, but you bet, Old Top, I read every word in the department, though it has been six years since I have touched a projector.

It seems from this that projection in Fort Worth is decidedly above the average, because out of the principal theaters the projection of only two is criticised to any considerable extent. I do not remember Brother Warren or the Kansas-City-to-New-Mexico incident, but, anyhow, I am glad to hear from him.

From Nashville.

From Nashville, Tennessee, comes the following letter, signed by several men, their names being withheld for obvious reasons.

> We note what John L. Burton says concerning conditions in Nashville and are bound to admit that this is all true, and then some. We don't know the gentleman, but he certainly is well posted. There are operators (?) in this city working thirteen hours a day for $14.00 a week, and kids in short pants are left in complete charge of operating rooms at salaries ("Salaries" is good.—Ed.) of less than $8.00 a week, working from 7 to 10.30 p. m., and three matinees a week. Incredible as it sounds, we are reliably informed that one of these baby operators actually works for $3.00 a week. If you even so much as mention "union" you lose your job, and stand small chance of ever getting another. The "managers" put an usher or door-boy in the operating room, give him the job, and he immediately becomes a full-fledged "operator," swells out his chest and tells you how much he knows. When the house is crowded the manager says: "Shoot 'em through in ten minutes," and if you cannot or won't do it Jimmie, The Usher, will. Under these conditions what chance have Nashville operators to produce high-class results? The town is full of would-be's. There are only about five real operators employed, and they are handicapped through lack of material and shoot-'em-through orders. One operator asked his manager for ten cents to buy alcohol with which to clean lenses. The manager replied: "Aw, spit on 'em, I cannot throw money away like that." There was a law passed to examine Nashville operators as to their competency, but they have done nothing about it, and won't even tell you why. Cannot you suggest something?

You say there was a law passed requiring the examination of operators. I believe your officials swore to uphold and enforce the law when they took office—not such laws as they wished to enforce and uphold, and if they did and there is such a law and it is not being enforced, then your city officials, particularly your mayor, to my understanding, is guilty of—well, you can finish the sentence to suit yourself. Theoretically, officials are your servants; practically, however, they are your masters—because you let them be. I do not know how you can go about getting the law enforced, but I'll bet seven dollars to a plugged nickel if I lived in Nashville, conditions were as set forth and there was a law requiring the examination of operators there would be disturbances in that village if that law was not enforced. I might get the worst of it, yes, but while they were landing on me there would be quite a cloud of dust, and when it settled down the matter would have sufficient publicity to compel your city officials to perform their duty whether they wanted to or not. Well, I am up here in New York, but, nevertheless, I'll try to start something. I do not know whether I can do it or not, but—maybe. If the conditions set forth are even approximately true, then it is a disgrace to Nashville managers, and not a very high recommendation of their intelligence.

This statement is, as I said, signed by several men, and, moreover, Burton said the same thing, therefore I believe I am justified in assuming it to be true, though there are, I believe, a few of the houses (a very few) to which the criticisms only apply in a modified degree. As to the Nashville managers opposing the organization of the men—why, that is evidence they are sadly behind the times. The up-to-date, progressive manager does not waste his energy thus foolishly. He is a member of the exhibitors league (union) himself, and welcomes the organization of his operators as a step in advance.

Later: I am now informed that Nashville officials propose to enforce the examination law.

Film Cement Recommended.

Samples of Sticktite film cement manufactured by the Sticktite Film Cement Company, Turner Falls, Mass., were sent out for trial. I now have two reports from Fort Worth, Texas. V. Wood, chief operator Blue Mouse theater says:

> Have given the cement a thorough trial and find it to be in every way good. Makes a nice, smooth patch, does not buckle, and have never had a splice made with it come apart.

John H. M. Smith says:

> Mr. Wood encloses his report with mine. Wood is a very competent man, in fact, one of the best I know of in Texas. Personally, I find the cement to be of very much better grade than that we get down here. Its chemical action is excellent. It sticks well and makes a good patch, does not draw or shrink the film, and is, in fact, I think, all that could be desired.

I have had one report from a New York operator which is essentially the same as those from Fort Worth.

Care of Film.

J. A. Richards, New Orleans, Louisiana, asks:

> Will you kindly tell me the best way to take care of films when not in use. Can they be kept in a tin box, or does that dry them out? Is there any book on films and their care, which would be suitable for a small exchange?

With reference to the care of film, the Eastman Kodak Company says:

> Concerning your inquiry regarding the care of film, we cannot give much information which can be considered absolutely authentic, but, from our experience, believe it is possible to keep film, either negative or positive, with but slight fear of deterioration, if the proper amount of precaution be used. In the first place it is absolutely imperative that all trace of hypo be removed before the film is dried after development; secondly, there should be no contact with metal, either, for instance, by the film being wound on a metal reel or stored in the usual tin container. After being tightly wound and wrapped in tissue paper, with an additional wrapping of oil tissue the film should be placed in a wooden box, which in turn may be placed in a vault or safe, or in a place where the atmosphere is of normal temperature and humidity. It might be well in winding the film to see that it contains no unusual amount of moisture. This information is about all we have on the subject, but in our opinion if the foregoing be carefully carried out there is every reason to believe that the film will remain in a state of excellent preservation for years.

In reply to our inquiry, Mr. Sigmund Lubin, president of the Lubin Manufacturing Co., says:

> In answer to the questions, your letter of December 10th, beg to say that, so far as the writer knows, a negative will keep indefinitely, that is to say, the way we keep them, by storing in small rolls placed in small covered cans. (You will observe that these films have apparently been stored in metal cans,

which is not recommended by the Eastman Company.—Ed.). We have found negatives which we made, sixteen, seventeen and eighteen years ago in practically the same condition now as when taken, with the possible exception that they may be a trifle darker, though not enough to affect them greatly.

Mr. J. Stuart Blackton, of the Vitagraph Company, says:

Replying to yours of December 10th, we have very little authoritative data on the condition of film after it has been kept a long period of time. On July 4th, four years ago, our New York office burned, and all the old films we had been keeping in a large iron safe, in hermetically sealed boxes, were destroyed. It is my opinion, however, that films of the present make, if sealed up in air-tight boxes would keep a very long time. However, all the films which I have seen and tried to run on a machine that were more than ten years old were very brittle and in such bad condition that it was almost impossible to keep them on the screen, this being due, doubtless, to the fact that they had not been kept from contact with the atmosphere.

And that is all the data I have up to date. I made the same inquiry of the Selig Company, but have received no reply; doubtless the letter was mislaid or the matter of its reply overlooked. I think, however, taking everything into consideration, the advice of the Eastman Kodak Company is best, by reason of the fact that wooden boxes certainly would not be any worse than metal ones, and evidently the Eastman people, who themselves are manufacturers of film stock, are of the opinion that contact with metal has a bad effect, and surely they ought to know. As to the sealing in air-tight boxes, I am awfully sorry we have no data on that proposition. Sealing hermetically appeals to me, but, on the other hand, I have somewhere heard that where film was hermetically sealed in metal cans there was a possibility of its "sweating," though unless there were extreme changes of temperature and much moisture present when the can was sealed I hardly see how that would happen. Well, anyhow, there you are. This is all the data we have, and we cordially thank Messrs. Lubin, Blackton, and Blair, the latter of the Cinematographic Department of the Eastman Kodak Company, for their kindness.

Carbons and Condensers.

C. C. Perry, Fowler, Kansas, wants to know:

(a) Using 110 volt d. c. on Edison one-pin Exhibition Model, and a. c. 110 volt on the same make of machine at another theater. What kind of carbons should be used at each place? (b) Why will carbons blaze and flicker at times, particularly on direct current? Am using hard carbons on d. c., and soft on a. c. Am I right? (c) What causes so much condenser breakage on alternating current, and not on direct?

(a) If d. c., amperage exceeds 35 use ¾ inch cored carbons above and ½ inch or ⅝ inch solid below—whichever gives best results. *Don't* use ordinary arc lamp carbons, such as are used for street lighting, you must use projection carbons, which may be had of any film exchange. Ordinary carbons are altogether too hard. For a. c., up to 60 amperes, use ⅝ inch cored above and below. Set your carbons, both for a. c. and d. c., as per Fig. 101, page 211 of the Handbook. (b) May be due to three things: (1) A defective core in the upper carbon. (2) Hard spots or other defects in carbons. (3) Carbons working above their capacity. (c) May be due to a great many things. I would suggest that you keep the vent of your lamphouse perfectly free and open, and get either a Preddy or Elbert condenser holder—see their advertisement in Moving Picture World. Either one of these holders in conjunction with good ventilation in the lamphouse will either greatly reduce or entirely eliminate your condenser breakage. You probably are using a much greater amperage a. c. than d. c., and that, of course, makes more heat.

Grand Rapids Operators' Banquet.

On January 12th, M. P. M. O., Union 291, I. A. T. S. E., Grand Rapids, Michigan, massacred some Edison celery, Simplex fricassee of chicken with tea biscuit, Powers SixA mashed potatoes, Motiograph creamed corn, Polyscope coffee, Pathe tea, Lubin milk, Optigraph ice cream and Camaragraph cake, liberally interspersed with oratory, the latter furnished by president C. R. Bright, treasurer Roy Gardner, and by Frank Chute, Orvill Skelcher, Ernest Louckes, James Sherman, Charles Dart and Claude O. Taylor, president of the Michigan Federation of Labor. The affair was, we understand, thoroughly enjoyed, and the manner in which it was pulled off is a distinct credit to the organization. The editor does not know what Simplex fricasse chicken is, but presumes it is chicken which has been run through a Simplex machine, also presumably Powers mashed potatoes are those mashed by the Powers machine, but just how you can get milk out of the Lubin machine—well, will Pop Lubin kindly explain. If that can be done we will get a flock of Lubin machines, start a dairy and make our fortunes.

Unsigned Letters.

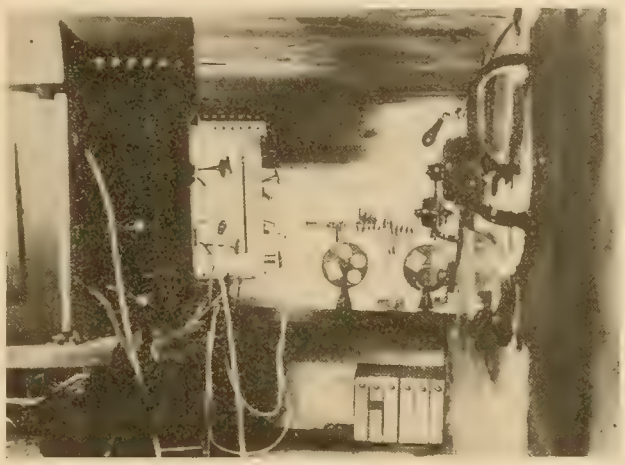
From New Orleans, Louisiana, comes a long typewritten letter simply signed "New Orleans, La., Chief Operator." Now, gentlemen, *I cannot use unsigned communications;* it simply can't be did, particularly where a letter deals with such matters as this one does. The name don't need to be published, but *I must have it as an evidence of good faith.*

I am firmly convinced there are many abuses practiced against operators by New Orleans' theater managers and I am willing to do anything I can, within reason, to help get them remedied, but you cannot expect me to publish that which you won't sign your own name to, even when it is understood that your name will not be published.

Much Pleased.

A. H. Arnold, Chicago Heights, Illinois, writes:

Received the Hand book and am very much pleased with it. Enclosed find photograph of operating room in this theater, the Fashion. Am using two Simplex projectors, with Bell &



Howell lamphouse and transformers. Note the two fans in rear of room for ventilation purposes. In the floor are two openings about one foot square, these being the fresh air intakes. What size link fuses would you advise, using two transformers, 60 amperes, and one rheostat, 25 amperes, 110 volts? Am now using two 100 ampere fuses, but think they are too large.

Your two 60 ampere transformers will take approximately 20 amperes each from the lines, and your rheostat will, presumably, pass 25 more, making a total of 65 amperes, approximately. I think you will find 75 or 80 ampere fuses to be sufficient to carry the whole load for a short time, but in view of the fact that you probably seldom or never use the two 60 ampere lamps at one time, most certainly 75 ampere fuses ought to be ample, placed on the primary of course.

A Good Stunt.

W. S. Turnpaugh, Fort Worth, Texas, says:

For those who have a small fire at the aperture I would say that peroxide of hydrogen will instantly dissolve the brown deposit which is caused by a burning film, but where peroxide is used on iron be sure to wipe it dry and oil immediately thereafter.

I tried this myself and was surprised at the ease with which the peroxide cut the gummy deposit left by burning film, which is mighty nasty stuff to get off, too, as all old-time operators know. Thanks, Brother Turnpaugh, in the name of the fraternity.

Wants Our Opinion.

Canada makes the following inquiry:

We would greatly appreciate your opinion on the following. Are using 60 cycle, 120 volt a.c., projecting a 12¾ foot picture at 89 feet; radium gold fibre screen. We run one motiograph, using 60 amperes from a Fort Wayne compensarc, and one Powers Six A, using 55 amperes from the Powers inductor. We are getting a much better picture from the Powers, it being brighter and its focus sharper. We believe the double cone inside shutter on the 1913 motiograph cuts a greater percentage of light than the Powers outside shutter. How about it? Would you advise putting an outside shutter on the motiograph? Do you know of any cases where an outside shutter has given good results on this machine? We are going to try out a set of meniscus-bi-convex condensers and would like to have you tell us what size to buy, the objective being 6¼ e.f. We may show a larger picture in the near future and presume that would require a shorter objective, in which case we would have to have a different condenser combination.

With reference to the difference of the brilliancy of light it would be exceedingly difficult to advise you as to the reason for this. It is quite possible that (a) the Powers inductor is delivering a considerably higher amperage than the conpensarc; (b) that the Powers shutter is cutting a smaller percentage of the light than is the motiograph, though that, I think, while possible, is hardly probable. I could not answer definitely on that point, because of the fact that your Powers might have a three-wing shutter, wide-blade style or narrow-blade style, or a two-wing shutter, each one of which forms a distinct and separate proposition; also the 1913 model motiograph might have any one of two or three widths of shutter blade; (c) as to my advising you with regard to the outside shutter, why you certainly would not cut any less light with one, nor would you get any less flicker, unless you used a three-wing shutter, and if you do that and your current is 60 cycle AC, you may run into trouble of other sorts. You see, you have asked a question which is practically impossible to answer definitely except that I have a pattern of the shutters and know exactly the ratio of the intermittent movement of your machines.

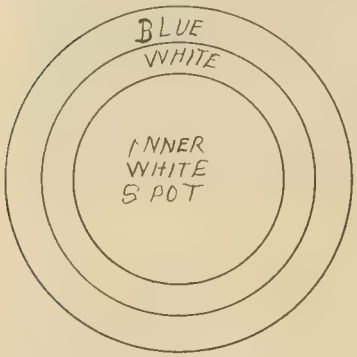
As to the meniscus-bi-convex condensers, all you have to do is to write Mr. Bryson of the Laemmle Minneapolis Film Service, 252 Hennepin Avenue, and tell him I referred you to him with a request that

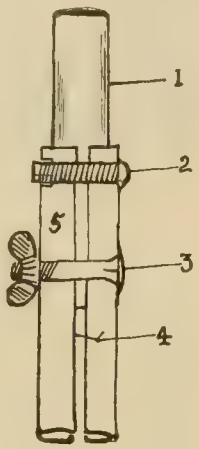
he see that you are fitted with the proper combination, *giving him the exact throw, exact width of picture, kind of machine and current.* No, I think if you change from a 6¼ to a 5¾ you can get very good results with the same condensers, though, of course, theoretically they should be changed. Practically, however, my opinion is that the same lenses would answer fairly well.

Light Trouble.

Toronto, Canada, sets forth the following:

> Not long ago I told you I thought the intermittent of my Simplex caused the identation between the sprocket holes, but since I have concluded the lower sprocket is really the guilty wretch. Several things might cause it, such as a strong spring on the roller arm, together with the flanges on the roller which will keep the film on, even though it climbs the teeth, the spindle carrying the roller working loose, etc. At the aperture I use a 2 inch spot and two 6½ inch condensers. The arc gets 50 amperes d. c. A cone of green glass on the machine enables me to look at the spot. I have noted something I don't understand. Inside the 2 inch spot is a smaller one, and, although it is all white, the smaller one seems brighter. When the lamp





> is moved closer to the condenser the inner spot appears to get smaller. Have tried different lenses with the same result. What do you suppose causes this? Enclosed is a sketch of the carbon economizer I use. Any operator can make one for about ten cents; 1, is a ⅜ inch gas pipe, 2, a stove bolt, holes in No. 1 are threaded for No. 2, 3, bolt with wing nut, 4 and 5 are ½ inch gas pipe split, with a hacksaw, bolt holes in 4 and 5 are not threaded.

I referred Toronto's letter to Mr. Arkin, who says: "The brother describes a physical phenomenon exactly as it is, though he does not understand it. The inner white spot is the theoretical white spot that one should get on the film. The outer blue spot is formed by the rays striking the edge of the aperture plate. (I wonder what Brother Arkin means by this. He is twisted on that particular proposition, because the rays have not yet passed the aperture. He might mean the cooling plate, or the aperture of the condensing lens.—Ed.) The metal gives it the color. It never reaches the lens; it is wasted light. The nearer the lamp is placed to the condenser the more light the condenser receives and the brighter the spot will be, but I doubt if it gets smaller."

Now, that is Friend Arkin's version of the matter. Frankly, I am skeptical about his correctness on this particular proposition. I believe the blue edge is due to a combination of spherical and chromatic aberration, yet I would not like to say Brother Arkin is in error, because, perhaps, I do not get his meaning right. Anyhow he is right in one respect, and that is the inner theoretical spot which ought to cover the film picture. I agree with him also that the spot could not get smaller. That would seem to be, or would be optically impossible.

Umph! Well.

A. L. Chocklett, Roanoke, Virginia, says:

> I recently experienced a queer thing in the shape of a travel ghost, which my manager, who is a better operator than I, and who is always willing to help, discovered the cause of. The sketch will describe it better than I can. The seat of the trouble was found in the fact that one of the lens of the objective was loose, and the vibration of the machine produced travel ghost. Possibly some other brother may benefit by the publication of this.

According to the sketch the ghost was both up and down in a diagonal direction toward the right hand lower corner and left hand upper corner of the screen. I do not see any reason why a loose lens should produce travel ghost, at least in both directions. Of course a loose lens might alter the direction of the light ray slightly, but it seems to me it would be almost impossible to alter it sufficiently to produce this kind of effect. Has any one any comments to offer?

Seattle License Law.

Seattle, Washington's, moving picture machine operators have requested by the city council to pass a law regulating moving picture theaters, and to include in that ordinance provisions for a board of examiners to examine and license operators for an initial fee of two dollars and fifty cents, with a one dollar fee thereafter for renewal. No operator to be permitted to work more than six and a half house without relief and not to exceed eight hours in twenty-four.

This department and its editor are heartily in accord with the proposed law, as stated, except that it seems to him six and a half hours is too long to work without relief.

Powers Machine Improvements.

The Nicholas Power Company have put out an improved apron for this No. Six machine. Considerable annoyance was caused in many instances by the film making a noise through slapping against the lower apron rollers. The new apron bulges or bends straight outward for one-half inch, 15-16 inch above the center of the rolled spindle, then it angles upward and the lip occupies the same position as does that of the old apron. This apron may be substituted for the one now on your machine if you have any trouble of the kind mentioned.

The Power Company has also put out a shield designed to prevent the upper loop drawn down under the sprocket. It is neatly nickel plated and can be attached in just a moment. I would advise owners of Powers machines who have experienced any trouble of the kind mentioned to purchase this little device, which may be had from the Nicholas Power Company.

Getting Acquainted.

Jesse Tuckness, Springfield, Missouri, says:

> Feel it my duty to write the department and get acquainted with the bunch. Have been operating about five years and consider myself as just a beginner. Have been keeping tab on light action and measuring of lenses. I find a simple method of proving that the ray of light crosses outside is to punch a pin hole in the dowser as near the center as possible, take a piece of film about 4 inches long and thread it in the machine, frame the picture up, first having fastened the fire shutter up out of the way. Now strike the arc and let the light project through the pin hole, the film, and on through the objective lens. Then take a piece of paper, follow the ray until it comes to a focus or crossing point. Before it reaches this point the picture is blurred and upside down. After going about one inch the other side of the point it will be in perfect focus and right side up. I find the best and simplest method of measuring condensers to be the one in the Handbook, which I have used and I am getting a clear field with both objective and stereopticon lenses. My measurements are as follows: with a 6½ and a 7½ condenser, 5¾ e. f. Gundlach objective with 14¾" from center of condenser combination to aperture, and 1-16" separation of lenses in condensers; 3⅜" from crater to back surface of back lens with a 2" spot at cooling and a 22" stereopticon lens, projecting a 12' M. P. at 80', using ⅝" carbons above and below, taking a current through a 110 volt, 60 cycle Fort Wayne compensarc, with a two-wing shutter, cutting 50% of the light, using a mirroroide screen I have very little flicker.

Well, by golly, Friend Tuckness don't overlook anything! Glad to have you yank the latch string, and you are cordially invited to come again. As to the pin hole matter, I would recommend it to others to try. It won't do any harm, and, in any event, will be an interesting experiment. If you don't want to punch a hole in your dowser, just put in a piece of sheet metal in its place temporarily.

Current Saver.

T. Glucksman, New Orleans, Louisiana, says:

> We have replaced the arc light suspended in the dome of the auditorium with a 400 watt nitrogen, in a big special made wire guard holder to protect same, as this lamp is handled three times daily. I can recommend this lamp as a current saver as against an arc lamp; also it gives a better light.

All of which is respectfully referred to our readers for their consideration.

New Orleans Operators Exonerated.

It will be remembered that some time ago I published the fact that some New Orleans operators had been arrested on a charge of having thrown "stink bombs" in theaters during a strike. These cases came to a sudden ending in Judge Fisher's court recently when the affidavits against James O. Webb, Fred Chateau, Louis N. Chateau, and Albert St. Johnstone were dismissed by Assistant District Attorney Landfried, on the ground that there was not sufficient proof of the offense. This information is contained in a clipping from a New Orleans daily paper.

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Comments on the Films

Licensed.

THE VICTOR (Essanay), Feb. 15.—Wallace Beery is the victor in this mother-in-law comedy relating the experiences of a henpecked man whose rights are totally ignored. The best farce is reserved for concluding scenes when the two women are caught under a deluge of water from an overflowing bathtub. After that they have greater respect for the man. Good for a few laughs.

THE NEEDS OF COMMERCE (Edison), Feb. 16.—An educational subject of particular interest. The making of paper money in Washington is followed in all of its stages. The film was produced with the co-operation of the United States Treasury Department.

A POUND FOR A POUND (Essanay), Feb. 16.—The story of this production has been written by James Oliver Curwood, and is a story of the Yukon. Albert Roscoe, Nell Craig and Walter Beery figure in the cast. The picture in some ways is an interesting one, but through the lack of explanatory sub-titles it is rather difficult to follow.

A DOUBLE ROLE (Lubin), Feb. 16.—An amusing situation has been chosen as the basis of this comedy. It is, however, an extremely improbable one. According to the story a man who is an actor has succeeded in keeping from her the secret of his profession. She goes to the theater with some friends and falls madly in love with the leading man, and invites him home to take tea with her. The comedy is, of course, developed in a partially farcical style, a fact which makes up for the improbability.

BILL HAYWOOD, PRODUCER (Selig), Feb. 16.—Attracted by the life of a motion picture director, a cowboy becomes a producer with a company comprising other cowboys and two stranded actors. In lieu of a consecutive plot, the film offers many rough-and-tumble scenes, some of which are laughable. The cowboys place the making of photoplays among the extra hazardous occupations.

A SPIRITUAL ELOPEMENT (Edison), Feb. 17.—William Wadsworth, Arthur Housman and Viola Dana make a strong combination; but this time they are handicapped by a trivial story that is childish rather than funny. It closes a reel with "Their Happy Little Home."

THEIR HAPPY LITTLE HOME (Edison), Feb. 17.—Mark Swan is the author of this half-reel farce, based on the trials of a young married couple when they prepare to settle in their pretty little country bungalow. The painters splash paint on about everything except the house. A passable offering, opening a reel with "A Spiritual Elopement." Bessie Learn, Saul Harrison and William Bechtel are in the cast.

THE FABLE OF "THE COLD GRAY DAWN OF THE MORNING AFTER" (Essanay), Feb. 17.—Starting with the misery of one cold gray dawn after a too festive night before, this fable follows the Rounder until he awakes to another equally unpleasant morning. As played by Rapley Holmes and a supporting cast composed exclusively of men, it is George Ade humor of the best quality. The production is true in its details and very cleverly sub-titled.

THE BLACK DIAMOND (Selig), Feb. 17.—The exposition in this detective melodrama is somewhat confused, probably because of the many characters introduced. In its entirety the story is too obviously artificial to be impressive, although the plot development is rather ingenious. Double exposure scenes, permitting Guy Oliver to play two parts, are well handled. Stella Razeto and Eugenie Besserer have prominent roles.

SOME WHITE HOPE (Vitagraph), Feb. 17.—Boxing bouts are nearly always well received in films, and the one shown here is no exception to the rule. After drinking too much hard cider, the White Hope (Donald MacBride) dreams of his prowess in the ring. Ralph W. Ince, as author and producer, may be credited with another amusing comedy.

THE BOX OF CHOCOLATES (Biograph), Feb. 18.—That a wealthy man should object to his daughter marrying a clerk is not unlikely, but it is stretching a point to have the young man arrested when he calls on his sweetheart. This turn in the plot is not fortunate. The picture gets its title from the scene in which the girl hides jewels in chocolate bonbons in order to fool robbers. Charles H. West, Claire McDowell and Frank Evans are in the cast of this mediocre melodrama.

SNAKEVILLE'S BEAUTY PARLOR (Essanay), Feb. 18.—Although somewhat below the average of the comedies presenting Victor Potel, Margaret Joslin, Harry Todd and Ernest VanPelt, this film has a few laughable moments. The proprietor of the beauty parlor and his assistant get into serious trouble when Sophie's face is scalded by hot water.

LOVE VERSUS CHICKENS (Kalem), Feb. 16.—The old idea of young people falling in love and ending the quarrel of their parents is used here without any marked novelty of treatment. The subject suffices, however, as a companion piece for "You'll Find Out." Scenes are laid in a rural community.

YOU'LL FIND OUT (Kalem), Feb. 16.—W. H. Brown, Carrie Clark Ward, John Prescott and Ethel Teare are in this brief farce, having insanity for its central motive. Nurses are badly mauled by the patient and the new arrival is told that he will find out why his predecessors left. An offering of slight merit on a reel with "Love Versus Chickens."

THE QUALITY OF MERCY (Vitagraph), Feb. 18.—The plot material in this drama, written by George Bronson Howard, seems full enough to warrant a more lengthy treatment. As it stands, the picture is not without appeal in showing how the heart of a severe man is softened toward his children. Frank Currier, well cast as the father, is ably supported by Edith Storey, S. Rankin Drew and others.

THE VILLAGE FRIEND (Biograph), February 19.—It is plain that the company that made this picture were interested in it—the acting gives it a liveliness that keeps it always pleasing. It is not a strongly convincing situation, but interests. A fair offering.

A MELODIOUS MIXUP (Kalem), Feb. 19.—A laughable comedy featuring Lloyd Hamilton and Bud Duncan. The action takes place in a theater that boasts of a ludicrous band of musicians and several fetching chorus girls. In entertainment value this sketch is above the average of its class.

THE LITTLE DETECTIVE (Lubin), Feb. 19.—Louise Huff is the little detective in this quite exceptional story of boarding school life. By much reading of detective fiction the girl acquires a taste for unearthing crime, and without leaving the school grounds she soon has an opportunity to test her skill. Edgar Jones and Joseph Kaufman are conspicuous members of the cast.

THE LADY KILLER (Selig), Feb. 19.—A comedy with a marvelously perfect female impersonation. It is a well made piece; is fresh enough and was liked by the spectators. It is distinctly lively and will go well.

A MADCAP ADVENTURE (Vtiagraph), Feb. 19.—Many characters introduced with little formality make it a trifle difficult to keep track of their places in W. A. Tremayne's story. Barring this defect, "A Madcap Adventure" is a very creditable offering, brightly acted by Dorothy Kelly, Cissy Fitz-Gerald, James Morrison, George Cooper and others. While on her escapade, Miss Kelly wears the clothes of a dapper young man.

THE COWBOY'S CONQUEST (Biograph), Feb. 20.—Passing as a cowboy, a young millionaire wins the love of a society girl and to put her to a test he returns to fashionable New York still clothed as a cowboy. People are shocked until they learn his true identity. The lovers are well enough presented by Ivan Christy and Isabel Rea; but they have slender material on which to base a genuine comedy.

LOVE AND THE LEOPARD (Selig), Feb. 20.—Lacking a story of dramatic force this picture relies upon one incident around which the plot is woven. A young woman sets a trap for a leopard and catches a man. That is the gist of a tale, whose best excuse for existence is found in an awe inspiring leopard.

BRONCHO BILLY AND THE VIGILANTE (Essanay), Feb. 20.—Broncho Billy, wearing the badge of a sheriff, is called upon to outwit a lynching party and save the life of a cattle thief. Part of his game is the loading of shot guns with blank cartridges that the volley fired after the fugitive may be ineffectual. In all respects on a par with the customary run of G. M. Anderson's Broncho Billy pictures.

THE ENGINEER'S PERIL (Kalem), Feb. 20.—Not up to the best of the "Hazard's of Helen" railroad pictures, this, the fifteenth reel in the series is more conventional than most of its preedseccors. The story is hardly better then fair. Despite some shortcomings, however, the film should be well received by audiences that have been following the adventures of Helen Holmes.

THE VOICE OF CONSCIENCE (Edison), Feb. 20.—Owing to constant use, the story of a wife who is on the verge of deserting her husband because he is too busy for social affairs is not open to many new variations. By its very nature much of this film is bound to be reminiscent of preceding versions of the same theme. The production is satisfactory, as is the acting of Frank McGlynn, Sally Crute and Richard Tucker.

AIN'T IT THE TRUTH (Essanay), Feb. 22.—The most diverting incident in this comedy, played by Wallace Beery, Ruth Hennessy and Richard Bolder, concerns the deception practiced on an unsuspecting fisherman. In order to win the favor of his sweetheart's father, the suitor keeps hooking fish on the old man's line until the angler is in the best of good humor. Then the would-be bridegroom tells his friends of the approaching marriage and one and all they condole with him. He escapes before it is too late. The film has good moments.

THE HEART OF A BANDIT (Biograph), Feb. 22.—In the matters of picturesque locations and the direction of the story, this film recalls innumerable other westerns. It is all right in its way, but lacks any distinguishing qualities. Harry Carey and Charles H. West are well cast in the chief roles.

WHEN SAMUEL SKIDDED (Vitagraph), Feb. 22.—A real surprise and a clever one closes this subject with a laugh. Faking an injured leg, a man sues a traction company. In court he is told to show the jury how he has been obliged to walk since the accident and then how he used to walk, that they may judge the seriousness of his lameness. He does as requested to the dismay of his wife, who had all but spent the $10,000. The plot is out of the ordinary.

HEARST-SELIG NEWS PICTORIAL, NO. 15 (Selig), Feb. 22.—Winter sports at Dartmouth college, showing ski jumping and coasting, make a particularly good subject for pictorial treatment. Other interesting events are the Mardi Gras at New Orleans and the flood that swept away railroads and bridges in California.

ONE WAY TO ADVERTISE (Edison), Feb. 22.—Running something more than half a reel as a companion piece for "Protecting Big Game,"

is this farce, written by H. D. Phillips and acted by Cora Wiliams, William Wadsworth and Arthur Housman. A harmless advertisement is transformed into something quite shocking when a goat rips the paper in half. As handled by the Edison Company the action is mildly humorous without being indelicate.

PROTECTING BIG GAME (Edison), Feb. 22.—Excellent views of a wild, snow-covered part of Idaho in which the government is making earnest efforts to prevent the illegal killing of elk. An epsiode in the life of a game warden is presented. On a reel with "One Way to Advertise."

IT ALL DEPENDS (Lubin), Feb. 20.—Clay M. Greene offers a good comedy idea, although in photoplay form it is not especially effective. The idea is that vocal sounds issuing from a neighbor's apartment may be heavenly or atrocious, all depending upon whether the singer is a celebrity or a nobody. The tenants complain until they learn that the offender is a great opera tenor. Ethel Clayton displays many delicate touches in her performance and is ably seconded by Joseph Kaufman and John Delson.

Licensed Specials.

ONE NIGHT OUT (Essanay), Feb. 15.—After this, the second Charles Chaplin two-part Essanay release, it is clear that the comedian lost none of his ability to entertain when he left the Keystone Company. "One Night Out" keeps an audience in an almost perpetual uproar. It is Chaplin at his funniest, and supporting him is a strong company that follows his method as though accustomed to it from long experience. The situations are rather good in themselves and they are used to the very best advantage.

DWELLERS IN GLASS HOUSES (Biograph), Feb. 16.—In the first reel of this two-part drama the plot development is unnecessarily slow. The real climax comes early in the second reel and after that one is asked to become interested in a story within a story, telling how the characters came to occupy their respective positions. This is pure narrative lacking in dramatic suspense, and save for able performances given by Franklin Ritchie, Louise Vale and Jack Drumier, the picture would be tiresome.

O'GARRY OF THE ROYAL MOUNTED (Vitagraph), Feb. 16.—This three-part Broadway Star Feature was reviewed at length by George Blaisdell in the Moving Picture World of January 23d.

THE MYSTERY OF THE TEA DANSANT (Kalem), Feb. 17.—Ruth Roland plays the lead in this, the fourth episode of "The Girl Detective" series, reviewed by Hanford C. Judson in the Moving Picture World of February 13th on page 988.

THE RAINY DAY (Lubin), Feb. 17.—Reversing the usual situation, George W. Terwilliger introduces a wife who is the very spirit of economy and a husband who sees no need of saving for "a rainy day." He is infatuated by a flirtatious woman who wears low cut gowns; but is won back by his wife when she appears in fashionable attire. Without offering much dramatic action to fill two reels, the picture still excites a fair degree of interest, largely because of the acting of Ormi Hawley, Earl Metcalfe and Florence Hackett.

HER MARTYRDOM (Lubin), Feb. 18.—The ending is the weakest part of this three-reel drama, adapted from a story in Young's Magazine. The problem of a girl who marries a wealthy man that she may have money to give her fiancee who is ill, is made interesting by Arthur Johnson, Lottie Briscoe and Howard Mitchell. When the woman falls in love with her husband, yet allows her former sweetheart to believe that she remains unmarried, the solution is in doubt. The author chose the easiest, if not the best, way out of the difficulty when he made the superfluous man a burglar and had him shot.

HER HUSBAND'S SON (Edison), Feb. 19.—A two-reel offering with McCoy, Housemann and Conness in the leading roles. It has a sensational denouement which will compensate for lack of freshness and punch in the situation up to that point. The story doesn't really live; but the prettiness of the scenes and the commendable acting are assets. The photography, too, is good.

AN AMATEUR PRODIGAL (Essanay), Feb. 19.—Albert Payson Terhune's story, which first appeared in Short Stories Magazine, is disappointing as a two-reel picture. If not actually padded, the action at least seems needlessly slow and save in a few instances the scenes have little grip. There are some incongruities. For instance, it is not customary for the key to an apartment in an expensive house to be placed beside the furnace in the cellar within convenient reach of a would-be burglar. But to compensate for defects, the film has good points in the idea behind the story and the acting of Lester Cuneo, Joseph Byron Totten and Ruth Stonehouse.

TWICE RESCUED (Vitagraph), Feb. 20.—That this two-part drama holds the attention is largely due to Theodore Marston's pleasing production and the sympathetic acting of Dorothy Kelly and James Morrison. In the matter of plot there is nothing extraordinary. The picture opens with the rescue of a girl from a wrecked ship and passes through various complications until the same girl is restrained from jumping off the Brooklyn bridge. The sweetheart whom she thought faithless saves her life and all is well. Frank Currier, Mary Maurice and George Cooper are in the cast.

THE RED BLOOD OF COURAGE (Selig), Feb. 22.—James Oliver Curwood was not inspired when he wrote the scenario for this two-reel melodrama, supposed to be laid in the wilds of Hindustan. The first reel moves too slowly and the second, in so far as the story is concerned, is not convincing. On the credit side of the offering are several thrills born of physical daring, settings that attract the eye and the sincere acting of Thomas Santschi and Bessie Eyton. One member of the cast is noticeably stagy.

THE SECRET ROOM (Kalem), Feb. 22.—This two-part drama was reviewed by Hanford C. Judson in The Moving Picture World of February 20th, page 1146.

Independent

PATHE NEWS NO. 12, 1915 (Pathe Exc.), Feb. 10.—The news items herein recorded are of more than the ordinary interest, including a crash on the Sixth avenue elevated road, New York, an excellent picture of Andrew Carnegie, a handsome sword made in France for King Albert of Belgium.

PATHE NEWS NO. 13, 1915 (Pathe Exc.), Feb. 13.—The items from the war zone are unusually interesting in this number. The Czar of Russia with some twenty or so of his officers about him is one of the most remarkable pictures of the kind that has been seen. A picture of Archduke Nicholas conferring with his officers is also interesting, and evidently not a posed picture.

THE HOBOES' INVENTION (Royal), Feb. 15.—Two hungry tramps get a dry goods box and build a fake sausage machine, advertising as their product some stolen weinerwurst. The machine is funny and the subsequent developments bring numerous smiles. The photography is good.

YE OLDEN GRAFTER (Keystone), Feb. 18.—A half-reel comedy, in which Ambrose and other characters appear in colonial costumes. The subtitles are also couched in ancient phraseology. The story is clearly photographed and diverting.

A GLIMPSE OF SAN DIEGO (Keystone), Feb. 18.—On same reel with above. Very pleasing views of the beautiful exposition buildings at the San Diego fair; also a view of the bridge costing a quarter of a million.

MUTUAL WEEKLY NO. 7, 1915 (Mutual), Feb. 18.—An interesting number of the Weekly showing Belgian guns and gunmen, ambulance barges on the River Seine, the Eighth Annual Bob Sled Race at Huntington, L. I., the ruins of Creil, and other notable events and views.

HEARTS AND PLANETS (Keystone), Feb. 20.—Chester Conklin appears in this very pleasing number as spooney Mr. Walrus. He makes love to the professor's daughter and they fool the aged astronomer by shooting off fireworks near his telescope. The plot of this seems new and unique; it is sure to bring much laughter from an audience.

ETHEL GAINS CONSENT (Komic), Feb. 21.—The 17th of the "Bill" series proves, as far as we have seen, to be one of the best of the series, and can be calculated on to keep an audience in good humor as long as it lasts. In it Ethel handles a serious situation in connection with her future family-in-law in a most amusing manner.

A LUCKY LEAP (Keystone), Feb. 22.—The opening scenes of this characteristic number occur in a grocery store. The bursting of the vinegar barrel created much amusement. The later scenes, including the falls from the cliff, were also good. A good nonsense offering.

THE MUFFLED BELL (Reliance), Feb. 22.—A ready-made detective yarn, in which the hero trails a gang of ammunition smugglers. The girl goes to his rescue and both are tied in a room together, as well as two policemen who raid the place. The cast and photography are pleasing, but the story does not develop much feeling.

THE CONSTABLE'S DAUGHTER (Beauty), Feb. 23.—Joseph Harris, Fred Gamble, Virginia Kirtley, Gladys Kingsbury and Webster Campbell constitute the cast which plays this picture. The production has some amusing points, but it is also another demonstration of the difficulty which is apparently met with in obtaining good stories.

THE FATAL BLACK BEAN (Majestic), Feb. 23.—This release is one of the indifferent sort. Its story is not of sufficient strength to guarantee a strong production. It has been directed by R. A. Walsh, and Miriam Cooper and Elmer Clifton appear in the leading roles. The scene is laid possibly in Southern California, and so far as its scenic properties go is pleasing to look at.

THE DOUBLE CROSSING OF SLIM (Reliance), Feb. 24.—A variation of the jewel robbery story, with a new twist in it. Before going away the husband substitutes paste jewels for those he gave his wife. Later one of the crooks substitutes still another string of paste jewels for those already hidden, to double cross his pal. This is well photographed and makes a fair offering of the conventional type.

ON ACCOUNT OF A DOG (Princess), Feb. 26.—Blake hates dogs and his wife loves them. He sends her to a dog show with his partner. Later he thinks his wife loves his partner, but finds it was only a dog she referred to in her note. This is a very light subject, but proves fairly amusing.

$1,000 REWARD (Thanhouser), Feb. 26.—A fairly strong offering, introducing the Fairbanks twins. One of the girls is lame and taken to the home of some wealthy people to recover from an operation. While there she saves the house from being robbed by holding up the porch climbers. This does not develop a great deal of feeling, but is quite pleasing.

A BIT O' HEAVEN (Eclair), Feb. 28.—A slum story with a very pretty close. The opening scenes were made so realistic as to be unpleasant. The mother's death scene can easily be cut. The search of the children for God and their adoption by the bereft widower makes an effective close.

WHEN THE GODS PLAYED A BADGER GAME (Rex), Feb. 28.—Pauline Bush appears in this as a chorus girl. A married man pays her attentions and at the wife's request she has the "prop" boy pretend to be her husband. The plot is quite pleasing and the behind-the-scenes settings are attractive.

A NEWSPAPER NEMESIS (Thanhouser), Feb. 28.—This begins with a safe cracking and murder in a darkened room. Molly, the girl reporter, takes up the case and locates the murderer in a saloon back room. Later she causes his arrest. A conventional newspaper story of fair strength.

TOO MANY BEAUX (Pathe Exc.), February.—This is a rather good farce comedy. A girl comes to a western hotel after being robbed on a western stage coach and sets up a manicuring establishment. Of course she has numerous patrons of the wild and woolly west type, and some really good comedy asserts itself in the various situations.

WILD BIRDS (Pathe Exc.), February.—On same reel with "A Trip to the Island of Madeira." This is an intensely interesting study of the

wild birds of Scotland, including Merlins, the Snipe, the Plover, the Black Duck and others. These birds have been photographed at close range.

A TRIP TO MADEIRA (Pathe Exc.), February.—This trip by means of the motion picture film to the quaintly beautiful Islands of Madeira constitutes a scenic of exceptional quality.

PRESSING HIS SUIT (Imp), March 1.—A familiar comedy plot, apparently a reissue, with King Baggott and Arline Pretty in the cast. He sends flowers to the girl and his trousers to the tailor. The boy mixes the packages, with very humorous results. An amusing subject.

WHEELS WITHIN WHEELS (Big U), March 2.—A story of political intrigue, written by Bess Meredyth, with Murdock MacQuarrie, Agnes Vernon and Rex de Roselli in the cast. The plot contains a good mystery and there is a surprise at the end. It makes a very pleasing one-reel subject.

WHEN HE PROPOSED (Nestor), March 2.—This comedy subject, written by Lee Moran, develops a very amusing idea. Eddie and Victoria are in love. The family help themselves to Eddie's cigars and candy and big brother induces him to buy an automobile with the money he has saved to furnish his home. This is close to human nature and makes an enjoyable release.

BILL'S NEW PAL (L-KO), March 3.—A typical eccentric number, featuring Billie Ritchie, Gertrude Selby and Henry Bergman as restaurant employes. The scenes are of the usual knockabout sort, followed by a chase after the man in the garbage can. This is a fair number of its kind.

SUCH IS LIFE (Rex), March 4.—This story, located in a theatrical boarding house, is so interesting the observer wishes there was another reel. All the types are good; the slavey, the burlesque man, the matinee idol and the girl looking for her first engagement. The entire case is pleasing and includes Pauline Bush, Lon Chaney, Wm. Dowling and Olive Golden. The slavey sacrifices her own love to save the girl's happiness. A pleasing offering.

WHEN SNITZ WAS "MARRIAGED" (Sterling), March 4.—A low comedy number with John E. Brennan and Dot Gould in the cast. The bridegroom's appearance was unattractive throughout the film and many of the scenes were in like character. The fall over the cliff was a scene worthy of a better story.

ROOMS FOR RENT (Victor), March 5.—The sporty young husband puts up a "For Rent" sign during his wife's absence to make a little easy money renting rooms. There is a mixup of eccentric characters later and the wife clears out the unwelcome tenants with a hose. Fairly amusing knockabout humor.

SOME NIGHTMARE (Joker), March 6.—Two hoboes steal money from a blind man and have numerous adventures. Trick photography furnishes the chief interest, but the lack of plot makes this a flimsy offering.

CHECKED THROUGH (Royal), March 6.—Rather an amusing but totally improbable situation is presented in this film, which is not of a sufficiently farcical development to allow of its exaggerated nature. Despite this criticism the film placed before an audience may appeal as being tremendously funny. The story is built around the home-coming of a young actress who has been stranded, concealed in her future brother-in-law's trunk.

DIRTY DAN'S DEMISS (Kriterion-Thistle), March.—A farce comedy of fair qualifications. Lured from home by her favorite cow, the young woman falls into the hands of a despised suitor, namely "Dirty Dan." Her father and her accepted lover following in an antiquated automobile to rescue the girl, are good for a considerable amount of comedy.

Independent Specials

THE EXPLOITS OF ELAINE, NO. 8 (Pathe-Hearst), Feb. 15.—"The Hidden Voice" in Episode 8 proves to be a vocaphone. This number is interesting, although not quite as thrilling as its predecessor. Elaine again gets into the grasp of the "Clutching Hand" and through the use of the vocaphone is again freed, her assailant leaving hurriedly under the impression that her rescuer is in the same room and about to jump on him.

THE WESTERN BORDER (Kriterion-Monty), Feb. 15-20.—Rather an unusual western subject with Mona Darkfeather in the lead. It is the story of an Indian elopement, which has been told in two reels. A drug fiend comes on the scene, attempts to confiscate the gold belonging to the Indian, and which is in the custody of a Chinaman, and for his pains, and incidentally for the accidental killing of the child of the Chinaman, is tied to a bed and presumedly blown to pieces with a keg of gunpowder. No particular merit can be said to attach to the production as a whole.

THE BOUNDARY LINE (Reliance), Feb. 20.—A two-reel production based on a legend of an Indian tribal feud. The picture has been set in an interesting environment, and the story is one that might have been made much of, but, unfortunately, the picture does not always leave a favorable impresion from an artistic point of view, regardless of the fact that it contains scenes which have merit. The opening of the picture where a panoramic view of the surrounding country is given, showing the Indian camps, is interesting.

THE LOST LORD LOVELL (Majestic), Feb. 21.—This is a laughable comedy founded on a story by W. Carey Wonderly. The production is in two reels, and in it Dorothy Gish plays the part of a slavey. In marrying the butler next door she finds herself suddenly transported from humble callings in a large boarding house to the dignified position of the wife of an English peer; for it happens that the butler next door is none other than the "lost Lord Lovell" and the heir to a large English estate. There are some excellent situations in the picture, and the production can on the whole be classed as a really good comedy. In the story the posing of another man as Lord Lovell is taken advantage of for a good part of the comedy.

THE DECISION (American), Feb. 22.—The story which has been used as the basis of this two-reeler is rather a slender one; and the saving grace of the pictures is that it has been handled by a cast of competent players. It is a comedy-drama treating of how a trifling circumstance turned the tide of events, and won for an heiress a reversal of the original decision regarding the disbursal of her father's estate. Winnifred Greenwood, John Steppling, Ed. Coxen, George Field, Josephine Ditt and William Bertram are the players.

THE MISSING MILLIONS (Thanhouser), Feb. 22.—Episode No. 14 of the "Twenty Million Dollar Mystery." Storm is first shown trying to locate the Zudora gold mine in Montana. Mme. Du Val invites a number of guests to a reception, at which she assumes the name of Zudora. The reception scenes are very attractive, as are also the snow storm scenes somewhat earlier. The snow pictures were exceptional. The action is somewhat confused, but interesting nevertheless. The instalment closes with a raid on the reception. This is the best number of this series shown for some time.

THE TORMENTORS (Reliance), Feb. 24.—Instalment No. 7 of the "Runaway June" series. The closing scenes in this instalment find all of the principals enroute to Bermuda, which they will no doubt reach safely in spite of the accident to the taxi just before boarding the yacht. The earlier action of the number deals with Ned's further efforts to locate the girl-bride, calling her parents and the Bletherings to his assistance. Some understanding is also obtained of the financial affairs of a henpecked husband and his wife. This makes June begin to wonder if she should have let the money question come between herself and Ned.

THE AVENGING DENTIST (L-Ko), Feb. 28.—A two-reel eccentric comedy number, featuring Billy Ritchie, Louise Orth and Henry Bergman. The action in the first reel is very conventional and the plot as a whole is slight. This might have been condensed into one reel. The main situations occur in a dentist's office and are of a familiar type. This makes a fairly humorous offering.

AMBROSE'S SOUR GRAPES (Keystone), March 1.—A two-reel nonsense number, introducing Ambrose, a polished city chap, Mr. Droppington and an interesting pair of twin sisters. One of the latter is married; the other spurns Ambrose for the city chap. There are a number of characteristic complications, some shooting and some rather breezy scenes in the hotel. This is handled acceptably, but the finish is not as strong as usual. The chief fun of this number is in the characterizations and small business.

THE SMOULDERING FIRES (Victor), March 1.—A two-reel western number, featuring J. Warren Kerrigan in a part of characteristic appeal. He plays a homeless boy who protects a cabaret girl from insult and eventually wins her love. Some of the settings are tawdry, particularly the home of the mother and girl which was unnecessarily ill-kept. The characterization of Mr. Kerrigan is the strong feature of the production and maintains a steady interest. In spite of the obvious nature of the plot this makes a fairly strong offering.

THEIR HOUR (Gold Seal), March 2.—This two-reel subject, written by Bess Meredyth, probes beneath the surface of things and is excellently handled. The wife and married man meet, while traveling away from their own mates, each being unhappily wed. The meeting at the train and subsequent acquaintance was delicately and convincingly shown by Cleo Madison and Wilfred Lucas in the leading parts. Idyllic scenes of a rural type are shown and the love grows between the two. They agree to run away and marry when thought of their children restrains them. This is a fragment of real life, touched with a certain pathos. Thoughtful observers will like it very much. The clear photography helps also.

THE OATH OF SMOKY JOE (Eclair), March 3.—A two-reel western number with Norbert Myers, Edna Payne and H. Stanley in the cast. The characterizations are good and the story well-constructed. The meeting of Joe and the bandit was well pictured and Joe's determination to kill his pal for running away to get married was convincingly shown. The plot itself is better than the average story of the western type. It makes on the whole quite a pleasing yarn.

THE RECOIL (Big U), March 4.—A two-reel prize fight and gambling story, written by Calder Johnstone. Ray Gallagher, as the hero, fights a four round glove contest with Kid Kennedy. He is fined and takes a job in a saloon, as he is out of work. He meets the girl reporter, portrayed by Edna Maison. The district attorney is about to prosecute Ray, but the reporter catches his daughter playing bridge at a society function. She has the girl arrested and all appear before the district attorney. The reporter insists that if prize fighting should be prosecuted, gambling should also. The story is not exceptional in any way, but raises an interesting point and has numerous entertaining features.

IN THE WARDEN'S GARDEN (Domino), March 4.—A conventional two-reel crook story in which a stool pigeon lures a reformed thief named Jim back into criminal ways. The latter needs money for his sick wife and straving child. The stool pigeon tips off the proposed burglary and Jim is sent to the penitentiary. Later the stool pigeon commits murder and is also sent up. Jim escapes and discovers in the warden's yard his own daughter, she having been adopted by the warden's wife after his own wife had died. The child saves Jim from the pursuers and he then escapes, promising to come back for her. This is well pictured but has no very strong motive behind it and is not very new.

ON THE HIGH SEAS (Kaybee), March 5.—A tense two-reel story, with Richard Stanton and Leona Hutton as a pair of crooks. The husband has dragged the reluctant wife into his line of work. The action occurs on an ocean steamer. He forces his wife to play a guitar while he saws his way down into the hold and taps the vault, in which a shipment of gold has been stored. He then makes a diabolical plan to blow up the vessel and escape in the life boat, but the wife throws the bomb overboard. The explosion and subsequent excitement is realistic in the extreme. She is then reunited with the husband and child she had abandoned. A strongly sensational offering.

THE LOST LEDGE (Bison), March 6.—This two-reel number opens with the igniting of an oil well, in which the hero loses all his invested capital. The scenes make a picturesque opening for this characteristic

number. Wm. Clifford, Marie Wolcamp and Sherman Bainbridge are in the cast. The girl's father induces the hero to go to Mexico and endeavor to locate a ledge of gold, dating back to Aztec times. There is plotting and conniving by his rival and the ledge is located during an explosion in the mine. The photography is somewhat uneven, but the story is a good one of its kind, being full of action and adventure.

FATE'S VENGEANCE (Kriterion-Paragon), March.—A two-reel production by Donald MacDonald, with Dorothy Davenport, Benjamin Horning, Lee Hill and Rupert Julian in the cast. The picture is a fairly acceptable one. The story upon which it is based is a good one in a measure. It is that of a young man forging his father's name in the payment of a gambling debt. In the course of events he falls in with the daughter of one of his father's misused tenants, who at her mother's death has taken up with a body of anarchists. This young woman is appointed to go to the old man with intention to kill if he refuses to give over money enough to repay the debt owed him by his son, whom he has refused admittance to his home until he replaced the stolen money. In the scuffle that follows the outcast son is shot. It is not certain that the story has been given a satisfactory solution.

THE STAGE OF LIFE (Kriterion-Monty), March.—In this two-reel production the impression received by the reviewer is that the subject has been too heavy a one to handle. There are many points that the critic could single out for adverse criticism. It might please many audiences, and there is nothing objectionable about the film whatsoever. Its main fault lies in the fact that a big subject has been attempted and has not been "put over" with sufficient force.

"When the Mountains Call"

THIS picture is somewhat obscured by the title, for in reality it is about the finest travel scenic we have.

Issued by the Katherine E. Carter, Inc., of New York, it presents a vacation adventure by Robert C. Bruce and is a thrilling story of how a company of hardy mountaineers passed a summer vacation amid the eternal snows of Mount Adams, Washington.

Accompanied by a camera man and four other experienced climbers, Mr. R. C. Bruce left Portland, Oregon, early in July for the Columbia River Gorge, taking views of the towering basalt columns, Multnomah and Horsetail Falls, the Cascades and Rapids, and other beautiful scenes of this region where nature is so lavish with her charms.

It should be noted that the Multnomah Falls are: Upper Falls, 533 feet, and Lower Falls, 177 feet, or three times the height of those at Niagara. Nature has indeed been prodigal in the distribution of her charms in this neighborhood.

The Cascade Locks are extremely interesting. Twenty-three years' time and four million dollars were spent in building these locks which lift the river boats twenty-two feet to avoid the Cascade Rapids.

Scene from "When the Mountains Call."

For scenery of mountains and mountain orchards this portion of the film is of unsurpassing beauty. Mount Hood as seen from the Washington side of the Columbia River now looms in its majestic beauty at an elevation of 11,225 feet above the town of Hood River, seen in the foreground.

Now "hitting the trail" for Mount Adams from White Salmon, Washington, very interesting side trips were made especially to film the beautiful yet dangerous glaciers and canyons of this majestic peak; often it looks as if the climbers and camera man would be hurled into eternity; but their daring and nerve carry them safely through, and we are much indebted to them for the results of their labors.

The views of the mountain heights are both beautiful and thrilling; sheep ranges, with thousands of sheep feeding at a height of 6,000 feet, acres of squaw grass or mountain lily are among the sights; as for the weather at this July season, it is best expressed as follows:

"First it Rained, then it Blew,
And then it Friz, and then it Snew,
Then it Fogged, and then it Thew,
And very shortly after then
It Blew and Friz and Snew again."

Klickitat Glacier as seen from Wonder Ridge.—This amphitheater or cirque is one of the most characteristic in America. The glacier is one mile wide, two miles long, deeply cut by many crevasses, and moves about 225 feet per year.

Scene from "When the Mountains Call."

The South Peak of Mt. Adams.—The camera is now at an elevation of 12,000 feet. Mount St. Helens, 10,000 feet high, can be seen forty miles away. July 16 found the company registering at the Mazama box on the summit at an elevation of 12,307 feet.

The return trip, though necessarily rapid, is full of interest.

This film is full of educational interest and beauty, not an ordinary scenic of a few hundred feet, but a most interesting adventure told in about 3,000 feet of film, with a most sustained and animated interest from beginning to end. It richly deserves to be classed as about the most superior production of its kind and of the highest educational value, and becomes one of the best possible additions to the educational series of moving pictures.

"SLIPPERY SLIM" JOINS BLACKFEET.

Harry Todd, as "Mustang Pete" in the Essanay comedy, "Slippery Slim's Wedding Day," tries to put one over on his rival "Slim" but gets the worst of it. He paints Slim's feet black while he is asleep, calls a doctor who declares he has the black plague and nails him into his home. In the meantime "Sophie" is anxiously waiting at the church. Slim finally escapes and gets to the church, where he is kicked out. He takes refuge in the river, finds that the black washes off and all ends well.

KLEINE'S ITALIAN STUDIO COMPLETE.

Word has been received at the Kleine offices of the completion of the big new studio at Grugliasco, Italy. The glass studios, dark rooms and mechanical apparatus of various kinds are all of the latest and most improved types. Grugliasco, Italy, lies but a few miles from Turin in the foothills of the Alps. Production will not be commenced until conditions abroad are normal.

HARRY WOODRUFF WITH THE MUTUAL.

It is announced that Harry Woodruff, famous for his appearances in "Brown of Harvard" and "When We Were Twenty-One," will shortly begin rehearsing at the Hollywood studios in a four reel feature production destined for release in the Mutual program.

NEW JOKER COMPANY.

A new Joker company has been formed with Ernest Shields, Eddie Boland and Bertha Burnham as the leading players. Their director will be Archer McMackin.

Edwin Thanhouser is Back

Pioneer Film Manufacturer Now in Full Charge of the Studio of the Company Bearing His Name.

By George Blaisdell.

EVER since the return to this country last fall of Edwin Thanhouser there have been reports that he was again to become interested in the making of motion pictures. To those who in the old days—and old days in the film business are not so many years remote—knew Mr. Thanhouser or knew his work it seemed the logical, the psychological thing that he should again be associated with the brand that bears his name, with the company that nearly seven years ago he founded; it seemed inconceivable that his unusual picture-making talent should be devoted to the production of pictures placed on the market in competition with the film to which for over four years he gave the best he had. That he had much to give will be ungrudgingly conceded by those who were then his keenest competitors.

It was in November, 1912, that Edwin Thanhouser took leave of the men and women who since 1908 had been associated with him in the making of Thanhouser films. He had disposed of his interests six months before his departure, but had remained to aid his successors in getting the hang of things. When from his shoulders were removed the responsibilities that for so long had been heavy and insistent he determined to take a good rest. With Mrs. Thanhouser and their two children he went abroad. His vacation came to an abrupt end with the breaking out of the European war. Like most Americans, he had exciting experiences getting away from the Continent, but arrived safely in New York late in August.

On Monday, February 22, as general manager of the Thanhouser Film Corporation, Mr. Thanhouser was back at his old desk in the New Rochelle studio. When two days later a World man called on him he very suddenly discovered that Mr. Thanhouser is not a talkative man. To a somewhat thinly veiled reference to this outstanding fact the founder of the institution of which New Rochelle is so proud said that he much preferred to be judged by results than to be estimated by promises. He readily admitted, however, that he was full of ambition and that he was anxious to make good films. He said it would take some little while for him to find himself.

"Since your retirement from the film business have you not experienced a desire to get back into it—in other words, have you not found that there is a lure in picturemaking?" the World man asked of Mr. Thanhouser.

"Yes, that is true," he said. "Even when I was in Europe I visited the different studios for the purpose of learning what I could of the way things are done on the other side of the water. Of course, I find conditions in the film market very much changed in the last two years. Different methods are noticeable. For instance, there is the advent of the feature film and there is the engagement of the best talent—and, what is perhaps even more notable, the availability of the best talent. These are some of the factors that make the business of producing pictures to-day quite another matter.

"As to the relative merits of European and American productions I will say that when I left the studio I was firmly convinced that the European pictures were better than the American. Since my return to the United States my opinion has altered. I think the American producers have made wonderful strides and that their work is now on a par with the best that comes from Europe. The feature film proposition is and probably always will be a vexed question. A long film does not necessarily constitute it a feature—that is, where a subject has nothing to recommend it but its length."

It was just here the writer recalled the fact that Mr. Thanhouser was the first manufacturer, so far as his knowledge extended, to make a plea for the "natural length story," to employ a term which he believed Mr. Thanhouser had coined. "Yes," said the returned traveler, "I always have advocated the natural length film. I believe I was the first one to produce a fifteen-hundred-foot subject. My reason was that the particular story naturally ran just that distance. It was too good to cut to a thousand feet and I didn't think it good enough to extend to two thousand feet. So that it follows if a subject runs naturally to four thousand feet it will be a good story and a good feature, too. It is the story that does not naturally run to that length that is tiresome and consequently hurts the feature as a market asset. I don't think it will be disputed that the longer the film the better the story must be—the interest must be cumulative.

"Of course, the revival of old plays has helped the feature film business, but just as soon as these are exhausted producers will have to look for original manuscripts or adaptations. Personally I do not think the possibilities for adaptations of novels and poems and classical literature has been touched—that is, as compared with the approximately limited field of plays. It is patent to every one that plays are not being produced on the stage as fast as they are being adapted for the screen. There is a great deal in literature, what is described as classical and that which is not so termed, that has not yet been used for the screen. It may be remembered that the Thanhouser company made many adaptations when I was in charge here, and I think these were responsible for some of the kind things that were said about our pictures.

"We were the first to put on Ibsen and make the works of that author commercially acceptable. We were among the first of the independents to put on Shakespearean plays. It is my intention to make more adaptations, because as I said the field practically is inexhaustible."

Asked if his re-entrance into the affairs of the Thanhouser company portended any change in policy, the new general manager said it would not. "We will make the regular program as strong as possible," he added. "You may be sure that the film that bears my name will be as good as anything I can do will make it. Our output now is six and a quarter reels a week, of which all but two go into the regular program. We plan soon to increase the amount. In spite of the fact that our facilities here are capable of material expansion over present requirements, it is our intention soon to erect an additional studio on adjacent property. We may begin construction during the summer."

It is pleasant to record the return to the manufacturing fold of this veteran of the film industry and of the theatrical world as well. We may be sure he will make his presence felt, and for the good of pictures as a whole.

Indorses War Pictures

Edwin Emerson, Returned War Correspondent, Attests the Authenticity of Picture Playhouse European Views.

SINCE the outbreak of hostilities in Europe it has been the ambition of practically every feature film exploiter to secure a series of pictures which could be established as authentic and yet would present some of the actual field engagements which the public are anxious to see. There have been war pictures galore offered—and that exhibitors throughout the country are quick to book them is evidence that they recognize the deep interest which exists in views of this class. Such disappointments as have resulted have come from the ultimate conviction of many who have seen some of these pictures that they were not what they purported to be. The authenticity of the picures has always been the main question.

In releasing the eight reels of war pictures which they recently received from their European representatives, the Picture Playhouse Film Company, in the World Tower Building, New York City, count themselves particularly fortunate in having been able to secure the indorsement of a number of people who are in a position to pass authoritatively upon the genuineness of the pictures. These indorsements, presented in conjunction with the pictures themselves, which are unusually convincing, bid fair to make the Picture Playhouse series the biggest money-winner in this line which has yet found its way to the American market. Edwin Emerson, war correspondent recently returned from the campaign in Belgium, Alsace-Lorraine, Northern France, Flanders and Poland, where he enjoyed unusual privileges by reason of his association with the German general staff, wrote a strong letter on the subject of the authenticity of the pictures after his personal interest in the subject matter presented had led him to view the series here in New York. "Your moving pictures of fighting and of other war scenes at the front and elsewhere," he wrote, "I recognized at once as genuine war scenes." And concluding his letter he expressed the following opinion: "Indeed, your great war film shows more interesting and thrilling scenes in the course of half an hour than the luckiest and most forward war correspondent could hope to see in the course of half a year."

RICHARD CARLE TO BE SEEN IN "THE DANCING BEETLE."

The World Comedy Stars announce that their first release will be Richard Carle in the Mark Swan comedy, "The Dancing Beetle," on March 8. This will be Mr. Carle's introduction to the camera, and those who have followed his career in the realm of musical comedy are aware that he is a fun-maker of the highest type. At present he is appearing as a co-star with Marie Cahill in "Ninety in the Shade," at the Knickerbocker theater, New York City.

Kalem's Ham Comedies.

Series of Laugh-Provoking Pictures Featuring Lloyd Hamilton and Bud Duncan.

Reviewed by Lynde Denig.

IN LLOYD V. HAMILTON and Bud Duncan the Kalem Company has a slapstick team of which more will be heard in coming weeks. On the strength of a number of productions already approved by exhibitors, they have been awarded a regular position on the program and a brand name—simple, direct and suitable, so that when one sees a Ham Comedy announced he may know about what to expect. Beginning with "Ham at the Garbage Gentleman's Ball," to be released on March 16, there will be a Ham Comedy every Tuesday for some time to come. Hamilton, who is six feet tall and large in proportion and Duncan, who must stand on tiptoes to look over his partner's shoulder, will be weekly visitors.

Scene from "Ham in the Harem" (Kalem).

Physically they are a sort of Mutt and Jeff combination; in method and make-up they are careful not to copy any slapstick favorites of the moment. Ham is the leader; Bud plays up to him, looks up to him and receives rather more than his shares of the kicks. Ham is fluent in the use of the flapping toes of his long boots, Bud turns somersets, dives through a window, or rolls down a flight of stairs with ludicrous nonchalance. When he recovers, Ham glares at him and the fierceness of his expression is accentuated by a black and abundant mustache. The clothes of both are grotesque misfits.

Judging from three productions, "Ham at the Garbage Gentleman's Ball," "A Melodious Mixup," released February 19, and "Ham in the Harem," to be released March 30, the two comedians, under the direction of Chance E. Ward, have a good understanding of low comedy values and an effective method of scoring langhs. Of the three films, "Ham in the Harem," from a scenario by Hamilton Smith, is the best. The elaborate settings for the Sultan's palace would attract attention even in a serious picture, and they add appreciably to the illusion of the predicament in which Ham and Bud find themselves. Capping a long series of fantastic happenings, the intruders are brought before the Sultan and allowed ten minutes in which to make him laugh, otherwise they will be beheaded. Various means failing, Ham introduces a mock poker game (capitally played) and the Sultan is interested, entertained and finally drawn into a real game. He loses everything, even his beloved Fatima; but in the end his guests lose her, too, and inconsolably grieved they drown themselves in a tank.

Very different, but unquestionably well done, after the manner of knockabout farce, is "Ham at the Garbage Gentleman's Ball." Here, as in the film just mentioned, there is more of a consecutive plot than one generally finds in pictures of the kind and the situations profit in consequence. When a man is dropped off a roof—as is Ham in this instance—one is more concerned about the fall if it is the outcome of some sin of omission or commission. The author did well in preparing for the incidents in this picture and the director put a lot of snap into the playing of scenes, such as those showing the dancers at the ball where Ham and Bud are unwelcome and only temporary guests.

"A Melodious Mixup" has less of a story and depends more upon the antics of Hamilton in the role of a wild-eyed, free-armed orchestra leader. Supplementing the work of the comedians are the attractions of a pretty prima donna and a graceful chorus dancing to the discords of the musicians. Ham and Bud are in love with the singer, but so are many other men, including (worse luck) her husband. For every broken heart there is a broken head to correspond. These comedies are not designed for over delicate sensibilities, which, of course, is an argument for, rather than against their popularity.

Franklyn Gale.

THE lure of the photoplay screen has attracted another player of distinction from the ranks of the so-called legitimate in the person of Franklyn Gale, known from Coast to Coast and an idol in many of the important cities of the United States.

Franklyn Gale.

Miss Gale's early experience on the stage was in stock and within recent years she has appeared as leading woman with Mortimer Snow in Troy, New York, where she played for thirty weeks; as leading woman with the exceptionally strong company which played all the big Broadway successes at the West End theater in New York City and as leading woman with the stock company at the Grand Opera House in San Francisco where productions of unusual magnitude were the rule.

Two seasons ago, Miss Gale toured to Pacific Coast in "The Third Degree," winning new honors in the role originally played by Helen Ware. This trip, by the way, was the fifth which Miss Gale had made across the country with important traveling organizations. After the "Third Degree" engagement Miss Gale played the Orpheum Circuit and other important vaudeville time with a dramatic sketch which she herself had written.

In her brief career in the picture business, Miss Gale has written a number of scenarios for the Biograph company, Gaumont, and others—and in some of the screen plays which she created, has played important roles. Her permanent association with one of the big picture producing companies is likely to result from offers which she is at present considering.

BURN OIL WELLS FOR BOSWORTH PICTURE.

In staging the forthcoming Bosworth release, "Sunshine Molly," the producers have spared no time or expense to give the picture the desired realism. The subject is a drama concerning the history of the discovery of oil in California, the kernel of some of the greatest tragedies and comedies of real life ever enacted.

Some of the scenes were taken at Taft, the heart of the oil country, where for hundreds of miles against the landscape rise the grim skeletons of the oil derricks. Other scenes were laid at the La Brea oil fields, near Hollywood, and many interiors, showing the home life of the prospectors before and after the strike. The plot calls for an explosion followed by a big fire. After considerable trouble and persuasion the producers secured the permission of the oil people to set fire to three of the great oil wells and several big scenes of unusual spectacular qualities were successfully filmed.

"Sunshine Molly," outside of its spectacular value is a thrilling dramatic subject that will hold an audience on edge to the very end. This is not only due to the fact that the story itself is of unusual merit, but because of the splendid cast that has been selected to portray the various characters, most important of which are Lois Weber, Phillips Smalley, Herbert Standing, Vera Lewis, Roberta Hickman, Frank Elliott and Adele Farrington.

"David Harum"

William H. Crane Scores Heavily in His Splendid Portrayal of the Country Banker and Horse Doctor (Famous Players).

Reviewed by George Blaisdell.

IF you would see a fine, sweet American play don't miss William H. Crane's interpretation of the name role in "David Harum." The Famous Players Film Company has produced in five reels an adaptation of the famous story by Edward Noyes Wescott. It is well done. There is a good cast, and it gives excellent support to the star. Of course, it is always David Harum upon whom the interest centers—not alone because he is the hinge upon which the story turns, but by reason of his individual work. His portrayal of the benevolent country banker who found relaxation in "hoss" trading is one that will appeal in rural communities even more than it will in the cities—and that is saying much. Some comedy there is to be sure—of the refined, delicate sort—but there is a leavening of pathos, too.

Scene from "David Harum" (Famous Players).

Mr. Crane is true to the life. He seems to be the man David, not the character. It was a tribute to his work that as the picture faded on the screen Tuesday afternoon the great audience at the Strand broke into hearty handclapping, a rare occurrence. As Aunt Polly, the sister of David, Kate Meeks is wholesome, lovable. Harold Lockwood gives a good performance as John Lenox, the clerk of David, and May Allison is a charming Mary Blake, the young woman who prefers to make her own living as a country school teacher rather than to lean on a wealthy sister. Hal Clarendon does well in a part none too easy properly to portray—that of Chet Timson, the distributor of counterfeit so summarily "fired" by David.

As a story "David Harum" develops slowly, but none the less surely. In the beginning we are interested more in the revelation of the outstanding characteristics of David. We note that he is interested in horses—and that he is quick to get back at Deacon Perkins when that shrewd person has "put one over" on him. There is hearty laughter as the deacon fumes at the big gray, guaranteed to "stand without hitchin'," as it rears and plunges, but makes no progress. There is another delicate bit as David, arrayed in a dress suit, the trousers of which give a trace of a suggestion of Charles Chaplin, leaves his home and parades down Main street and nods to his amazed neighbors. There is forcible drama as David throws out the obstreperous customer and Lenox takes a sure grip on the crooked Timson.

There is a fine bit of mingled humor and pathos when Lenox is shown into a room, Aunt Polly's "spare room," and there finds his few belongings which Aunt Polly has quietly transferred from the bare room in the hotel. There is a situation which will make silent a great house as David, who has taken over the mortgage held by the deacon on the widow's home, explains to the woman who fears eviction how her husband many years before had given him ten cents, his only capital when he ran away from home. He gives her the interest in the shape of the mortgage, which he destroys. The principal he redeposits in his capacious pocketbook.

We have not space to indicate the many worthy incidents in "David Harum," of the delightful bits we note when David visits the city; of the mob in Homeville as it clamors for revenge when it becomes known that some one has been sprinkling counterfeit in the town, or of the scenes of the circus, shown in retrospect as David tells of his boyhood. The production is one to be described as a whole rather than in detail, and it is one that is mighty good to see. It is a worthy record of the art of a great American player.

"The Fairy and the Waif"

Mary Miles Minter Scores in First Gustave Frohman Production Released by the World Film Corporation.

Reviewed by Lynde Denig.

JUST a little twelve-year-old girl is Mary Miles Minter, but without her there might be quite a different story to tell about "The Fairy and the Waif," the first production of the Frohman Amusement Company to be released, in five parts, by the World Film Corporation on March first. Miss Minter is sweet and unaffected. She is as delicate as a spirit from fairyland. It is refreshing merely to watch her and she can act without appearing pert, or self-conscious, or mechanical. Gustave Frohman's diminutive leading lady is a great success.

Because of Miss Minter, and to a lesser degree because of the other youngsters in the cast—the lad playing the waif and Willie Archer, who suggests one of Dickens's boys—the picture should be favorably received, especially by the women and children in an audience. The production at its best carries the charm of childhood, and perhaps that is enough to compensate for shortcomings that would be fatal in a picture of a less ingenious character. The plot, one might surmise, is the work of a scenario writer unaccustomed to building up suspense and climaxes in a five-reel picture.

The father of the little girl who wants to be a fairy, goes to the European war and is reported killed. Friends, in whose charge Viola is left, spend her money, make her a household drudge and finally she runs away to play the part of a fairy on the stage. Once more she is ill treated, again she runs away, and on Christmas Eve finds the shivering, ragged waif tucking himself into an empty barrel for the night. Together they are rescued, and all is well when Viola's father returns.

Some of the scenes, a party of children at a table and a rehearsal of the ballet in the theatre, for example, are very pretty, whereas a number of others are harmed by inadequate settings. The subtitles might be revised to advantage, for some of the speaking titles are either too long, weakly worded, or unnecessary.

CASTS OF FOUR FORTHCOMING LASKY PRODUCTIONS.

Samuel Goldfish, speaking for the Jesse L. Lasky Feature Play Co., announces the casts for four of the productions to be released in the near future: "The Governor's Lady," presented by Lasky and Belasco with Edith Wynne Mathison as the star; the picturization of Eleanor M. Ingram's "The Unafraid," with Rita Jolivet as the star, and House Peters featured at the head of the supporting company; "The Captive," founded on a play by Cecil B. De Mille and Jeanie MacPherson, in which Blanche Sweet is to make her second Lasky appearance, with Mr. Peters again playing the leading male role; and the picturization of "Snobs," in which Victor Moore makes his screen debut.

The leading players in the company supporting Miss Mathison in "The Governor's Lady" are James Neil, Theodore Roberts, Tom Forman and May Allison. The artists appearing in "The Unafraid," in addition to Miss Jolivet and Mr. Peters, are Page Peters, Billy Elmer, Lawrence Peyton, Theodore Roberts, Al Ernest Garcia, Marjorie Daw, Raymond Hatton and Gertrude Kellar.

"The Captive," announcement of which is now made for the first time, tells a story transpiring during the recent Balkan war, the plot of which develops through the love of a Turkish noble (played by House Peters), for a Montenegrin peasant woman, interpreted by Miss Sweet. The Turkish noble is made a prisoner of war and assigned to the peasant girl to take the place of her brother, slain in battle. At first she makes him do the most menial tasks, but their joint sufferings finally lead to the beginning of a most extraordinary romance. Other leading roles in the photo-drama are played by Gerald Ward, Page Peters, Theodore Roberts, Jeanie MacPherson and Billy Elmer.

The picture version of "Snobs," with Victor Moore in the stellar character, is well under way. The main supporting artists are Anita King, Constance Johnson and Ernest Joy.

Production Versus Manufacture.

Samuel Goldfish Returns From West With Well Defined Impressions of Exhibiting Conditions—Comparative Importance of Feature Producer and Distributor.

SAMUEL GOLDFISH, who returned last Monday from an extended transcontinental tour and visit to the studios of the Lasky Feature Play Company in Hollywood, California, declares that he has been greatly impressed by the manner in which the moving picture industry is evidently approaching legitimate theatrical conditions.

"Elaborate feature productions, based either on successful plays or established works of fiction, are positively the order of the day from New York to the Pacific," said Mr. Goldfish when seen at his office. "The old-time authorities who predicted that the feature business would turn out to be only a fad must feel strangely now if they are correctly informed.

"Throughout my trip I was deeply impressed by the rapidity with which the moving picture business is apparently become more and more similar to the conditions of 'legitimate' theatrical management. After seeing Griffith's 'The Birth of a Nation,' which is founded on 'The Clansman,' I was forever convinced of one thing—that it is no longer the length, but the value of the picture which counts. The time has forever gone when people will want to see a picture just because it moves and because it is a certain number of thousand feet in length. The wise producer is the man who makes the picture precisely the length that the nature and force of the subject demand, just as the wise playwright does not gauge himself by the number of words in his comedy or drama. This means that the picture industry is getting down to the elements of 'show business,' and that the ultimate aim must be to provide for audiences those things which are truly of most absorbing interest.

"During my trip I tried to analyze local exhibiting conditions in many cities and found them amazingly uniform. It is evident that the time has come, or is fast coming, when the moving picture 'manufacturer,' who turns out so many reels per week or so many brands, must disappear from the map, and only the few genuine moving picture producers will be left. To 'manufacture' is one thing; to 'produce' in the true sense of actually creating something worth while, which survives not because of any system, but because the public absolutely wants it, is entirely a different matter. This is, of course, the 'show business' all over again, with the main issues at stake not money so much as organization and Art.

"Much of the needless loss of money in the moving picture industry has been caused by the various supposedly infallible systems for disposing of the studio's output. When the feature business first came into existence the would-be manufacturer, wishing to interest capital, assured the men with money to invest that the product could readily be disposed of at high prices on the States' rights system. That theory has now died a natural death. More recently the program idea has replaced the States' rights idea, and hundreds of unsuspecting investors have been induced to furnish capital for the making of mediocre subjects on the assurance that wonderful returns could positively be obtained through this or that program. Though the program plan is still comparatively young, many of the investors who put up their money through their belief in that theory have learned the sad lesson that the mere making of photographic images on one side of a celluloid film is not necessarily to coin thousands of good, real dollars. The only program which can succeed is one which supplies the very best productions. It is the producer who makes the success of the program, because his offerings bring money to the box offices of the theaters, and not the program which sustains the producer.

"An article recently published in the Saturday Evening Post, the authorship of which is ascribed to a well known legitimate theatrical manager, is just the sort of article which has done much to mislead the public and bring into the business people who should never have involved themselves at all. This article dwelt upon the fabulous salaries supposed to be paid to moving picture artists and directors and tells how a legitimate producer has received $150,000 from the picture versions of his plays. One might almost suspect such an article of being written with the intention of encouraging the misguided public to invest even more deeply. It is the shame of this business that the stock market is loaded down with hundreds of thousands of shares in various inflated alleged motion picture concerns, at least a portion of which are absolutely unworthy of any serious consideration.

"There are only two essentials in a moving picture—the popular value and the artistic merit. The program system itself has proved that if a picture is truly great it will not be long unknown to a public which craves fine photodramas; if it is not good, there is no power on earth which can make it anything else than what it is. Therefore, as I have already said, the day of the real producer is dawning, for only he can face the competition of an art which is developing by leaps and bounds; only he can establish a program and triumph by genuine superiority while the mere mechanics of the business fall by the wayside.

"Considering all these things, it is evident that the theatrical experience of Mr. Jesse Lasky has been of inestimable advantage to our entire organization. He had the right experience, and he has known just how to use it. In the same manner, their long familiarity with theatrical producing has been infinitely valuable to Mr. Cecil B. De Mille and Mr. Wm. C. De Mille, in their respective capacities as producer and photodramatist.

"Our whole energy is now being bent, as ever, not on the manufacturing, but the producing of photodramas which shall positively set new standards and lead in the march of advancement."

ZUKOR RETURNS FROM LOS ANGELES.

Adolph Zukor, President of the Famous Players Film Co., returned the early part of last week from Los Angeles, where he went about a month ago to visit the western studios of the Famous Players.

In California Mr. Zukor made many important plans for the forthcoming activities of the Famous Players' Western organization, from which a series of important Mary Pickford productions are soon expected.

It is said that Mr. Zukor also stopped in many of the principal cities of this country en route to and from Los Angeles, where he conferred with the managements of important local theaters regarding the booking of the Famous Players' photo-spectacle, "The Eternal City," and other important features of this nature to follow, that will be booked through the Select Film Booking Agency, organized before Mr. Zukor's departure for the West.

Mr. Zukor reports the fact that the organization of the Select Film Booking Agency has met with nation-wide endorsement by all the enterprising exhibitors who realize the conditions that prompted the inauguration of this special agency must be confronted by some definite course such as the Select film plan is purposed to pursue.

ROLAND BLAISDELL WITH BUFFALO KRITERION OFFICE.

Roland Blaisdell, who has been associated with the Kriterion home office since the inception of that company, was appointed associate manager of the Empire Kriterion Corporation of Buffalo. Mr. Blaisdell has had a wide experience in the film business. He was formerly sales manager of the Lumiere Company and also private secretary to David Horsley. In his new field it is expected that he will enjoy splendid success. His wide knowledge of the business will serve him well. Mr. Blaisdell is a man of initiative, who, during the time he has been in the film game, has been creative in his work. His natural ambition has brought him forth prominently on many occasions and it is felt that success is going to attend him in this new venture.

"EDISON NIGHTS" AT WASHINGTON.

Edison Director Nowland has returned from a week at Washington, where he has been filming a play to be produced in conjunction with the Government civil service. He succeeded in getting a number of shy "big guns" in the Washington Government, and successfully filmed the interior of the Congressional library. The Edison players, which included Gladys Hulette, Mrs. Wallace Erskine and Pat O'Malley, were given an ovation at two Washington theaters, the Liberty and the Crandall, which held an "Edison Night" in their honor.

NEW PLAYERS IN ALHAMBRA PICTURE.

Edward Peil, Betty Harte, William Ryno and Lottie Case have been added to the roll of Alhambra Film Manufacturing Company, who are producing two-reel dramas for the Kriterion Service. Lloyd B. Carleton, who recently left for the Coast, is directing the dramas for the Alhambra brand, releasing through Kriterion.

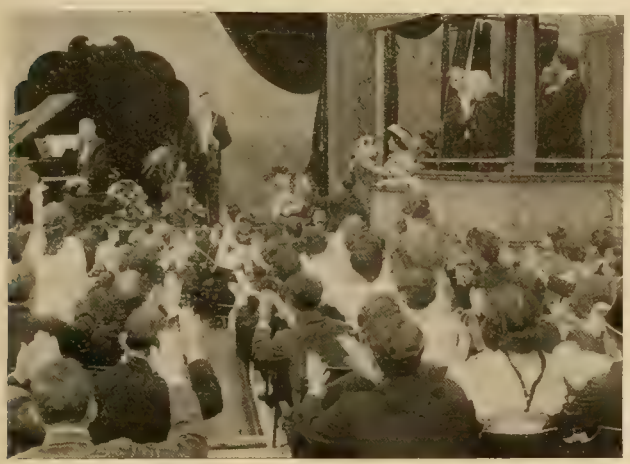
"Heart of Flame."

A Pathetic Tragedy in Two Parts by the American, Carefully Directed by Thomas Ricketts.

Reviewed by J. S. McQuade.

THE poetic title given this photodrama is peculiarly appropriate. "Heart of Flame" catches one with a grip at the outset, and creates expectation that is not disappointed. Director Ricketts is always happy in visualizing stories of this type, and this production has delicate touches here and there that reflect a nice discernment of art. The love scenes in the mountains are idyllic, with their golden glow of sunrise and limpid pools guarded by sentinels of massive rock. The little mountain inn is just what one might expect in such a region—picturesque both in its oddity and surroundings. The interior of a theater, built in the studio, in which the young musical genius gains fame in a night, also merits special mention because of the pains taken in its construction.

Miss Vivian Rich and David Lythgoe appear in leading parts of Zira, a mountain girl, and Gordon Keith, a young



Scene from "Heart of Flame" (American).

and gifted violinist. Miss Rich is really charming in her characterization of this "daughter of the mountain winds." Her dressing of the part is very happy; for her attire is in harmony with the mountain wilds and the simple tastes of a child of nature. Many would have marred the character by over dressing; but Miss Rich has subdued feminine vanity by a nice respect for her art.

Mr. Lythgoe is new in moving pictures to me, but his introduction, as Gordon Keith, has been pleasurable. Keith is the ardent and gentle lover, manly and graceful. The only discordant note in the acting occurs in the dressing room, in the theater, to which he has carried Zira, who has been stabbed by the gypsy, Checo. There, when his old music teacher, Von Ezdorf, prevails on him to leave the dead body of his sweetheart and appear before the audience that has waited long for his musical recital, he takes off his cloak and throws it over the beloved form on the couch. How much more seemly would it have been had he placed it tenderly and reverently there, as if its rough touch might disturb the repose or crush the beauty of his dead divinity!

And how much more satisfying, and fitting for the occasion, would it have been had Von Ezdorf been less persistent in his endeavors to take the young man from the room of death—where all that was tender and gentle in him had been shriveled up by his eternal loss—to appear before a clamoring audience! Here the scenario strikes a brutal chord, for it places money before everything else; because no audience, after learning the facts, would have insisted on the appearance of the bereaved virtuoso. The professor is even barbarous in his words of comfort, as given in a subtitle, "The great love comes to man but once. Lift up your head, lad, and give thanks that yours has been worthy the pain and ecstasy," he exclaims in the room of death. And then the great violinist is led out to hear the plaudits of his admirers!

Jack Richardson and Harry Von Meter do fine character work in the parts of Checo and Von Ezdorf, and Miss Charlotte Burton and Miss Louise Lester impersonate Beppa and Nita creditably.

Young Gordon Keith has the technic but not the soul of a great violinist. His devoted old music teacher, Von Ezdorf, tells him that the soul of expression will surely come. An impresario hears young Keith play and gives him a contract. Then the teacher and his pupil go into the mountains for a rest. There Keith meets Zira, a beautiful mountain girl, and they love at first sight.

Soon afterwards Von Ezdorf hears his pupil playing a new composition with an inspiration never before attained. Keith tells him that the change is not due to genius but to the "Heart of Flame," as he tenderly calls Zira. The lovers are forced to part for a time, as Keith must go to the city and fulfill the terms of his contract. Zira and he pledge undying love, and this pledge gains for Keith the mortal hatred of the gypsy, Checo, who has long looked on Zira as his own.

Keith gains fame at his first appearance and is lionized among musical circles in the city. To the consternation of his teacher, Keith announces that he must go to the mountains and see Zira. Then Von Ezdorf plans to save him for art. He secretly visits Zira and gains her promise that she will tell Keith that she does not love him, but that she does love Checo. This she promises in order that Keith's career may not be ruined. Keith arrives in the mountains a few hours afterward and the girl meets him with the fatal "No." Checo, who is near, hears Zira's acknowledgement of love for him and, after Keith leaves the scene, broken-hearted, he presses his claim. Zira spurns and slightly wounds him as he attempts advances. Checo, enraged, plots the death of Keith and sets out for the city to accomplish it.

Zira hears of this and follows on his track so that she may save her lover. One day, in the strange city, she sees Keith surrounded by a crowd of admirers in front of the theatre where he plays. Almost at the same time she spies Checo trying to make his way through the crowd, with knife in hand, to the spot where Keith is standing. She rushes to intercept him, and receives a mortal wound from the infuriated gypsy.

The release date is Monday, March 1.

Fannie Ward To Star For Lasky.

THE Jesse L. Lasky Feature Play Company announces the engagement of Miss Fannie Ward, the distinguised international artiste, who, by the kind permission of Marc Klaw, has entered into a contract which calls for her to make her screen debut in the immediate future under Lasky management.

Miss Ward's most recent important success was "Madam President" in which she starred for an entire year at the Garrick theater and in which, since that time, she has been playing with most exceptional success throughout the country.

Fannie Ward.

Fannie Ward was born in St. Louis and made her first appearance on the stage at the Broadway theater, New York, in "Pippino." Among her early successes were a number of the most successful musical productions of the day both in New York and in London, where she scored an overwhelming hit at the occasion of her initial appearance at the Gaiety theater. Among the important dramatic offerings in which she has starred during the last few years are such productions as "A Marriage of Reason," "In the Bishop's Carriage," "A Fool and a Girl," "The Marriage of William Ashe," "The Three of Us" and "Madam President," already mentioned.

Miss Ward is one of the few American women who have attained genuine and unquestionable fame in England. She has won success of the greatest magnitude not only in musical productions but also in the English productions of various American successes as well as in original English dramas.

Miss Ward is famous throughout the American and European continents for her vivacity and unusual charm.

Moving picture theaters all over the country showing the feature are planning to distribute small black boxes as souvenirs at each episode of "The Black Box."

"Back of the Shadows"

Santa Barbara Two-Reel Production Which Has Something to Say on the Evils of the Opium Habit.

Reviewed by Margaret I. MacDonald.

IN THE search for subjects suitable for melodramatic development in film the evil of the dope habit evolves itself into one which is possible in the matter of obtaining startling effects. And if handled properly it serves more than a merely commercial purpose, for rarely, if ever, has a picture treating of this subject failed to present it in a revolting form, thereby serving as a warning against possible temptation.

William Robert Daly has produced this picture with Fritzi Brunette, Edward Alexander and Jack Prescott playing the principal roles. The story which is partly in dream form, a

Scene from "Back of the Shadows" (Kriterion).

fact which has been very cleverly kept from the audience until close to the finish of the picture, is a good one; and it is somewhat of a relief to find that the unpleasant and rather gruesome facts presented are in most part the conception of a dream. In the production Fritzi Brunette has ample opportunity for the display of her gifts of dramatic interpretation, portraying, as she does, three distinct periods of a woman's life.

At the opening of the story Doctor Alexander and his wife, with their child of four or five years, are living happily. One day a dope-fiend entering the house finds his way to the room of the Chinese cook, and left alone with some opium and a pipe, he falls asleep and the bed takes fire. Here a timely criticism might be offered, for the doctor and his wife, rushing to the scene, carry the man downstairs to safety before making any attempt to extinguish the flames, after which the fire is easily dampened and smothered out.

In the Chinaman's room the doctor, of course, discovers the drug, and carrying it downstairs places it carelessly on his library table, where it attracts the attention of his wife, who smells it, tastes it, and finally eats it, with the result that later she is found lying unconscious on the floor.

Just where reality ends and the dream commences is somewhat of a problem, but, however, the wife forgiven by her husband and started off on the right road again, evidently dreams of the vengeance of the Chinaman through which she is lured by means of the drug to an opium den prescribed to be exclusively for women. Here, of course, she enters the clutches of an evil gang of Chinamen, and closely following the happening in the den, she is pictured to be, years later, an outcast from the place, finally ending in prison scarcely recognizable as her former self. Then the dream merges again into reality, after being accidentally located in prison by a grown-up edition of her little daughter, and we are glad, indeed, to come suddenly face to face with the fact that it was all a dream.

The production is not by any means without its faults, but unlike many others that could be named, it at least lives up to its title, and is not easily forgotten. It will be released through the Kriterion Service.

MORE UNIVERSAL PLAYERS.

Princess Hassan of Egypt, Neal Burns, Hank Mann and Alan Holubar have been added to the growing list of leading players of the Universal.

Maibelle Heikes Justice

IF Miss Justice spells her first name peculiarly, it isn't through affectation—she has the right by inheritance, it having come down from an ancestress of the Middle West when that section was as French as Quebec. She is a daughter of Indiana, a state that seems to feed its youngsters with some kind of royal honey to make them write and sing. She writes in an ambidextrous way for screen or magazine page with good Indianian skill and the Mother State has her name down on her golden list.

The writer had a talk with her during the past week at the home of her aunt, here in New York, about her work and authorship in general. She showed me one of her new scripts, "The Friendship of Beaupere." It was merely a straightforward account of what she wanted to put on the screen. She is one of those to whom construction seems to come naturally and can't understand why anyone who can construct a magazine story can't think just in action and get an effective story on the screen. With her, there is no awkward twisting and translating. It is the old story of the special person who has the natural gift for expression in some peculiar way—let others study and think all they can, they will never catch up with the one naturally gifted, who uses any effort at all. One can learn how to write; but to do it easily and keep up the stunt is just a gift. Miss Justice says that ideas are continually knocking at the door. She can't possibly use them all.

Maibelle Heikes Justice.

There is authority for the statement that to choose is the greatest nerve wearer known to man. One who has many ideas is always at wits end choosing and the process leaves one tired. There is another truth—a flood of fresh ideas coming in is like food to restore one. Miss Justice says that when she gets tired she likes to go to grand opera. The orchestration and melodies set a new train of fresh ideas marching through her mind and she comes out of the opera house fresh and renewed. If music and the stirring, broad life of great cities is what she needs today to give her inspiration and keep her in tune, tomorrow she will feel the lure of the windigo and must be off to get new stories from the whispering of the pine trees in the woodlands of Canada.

What she likes best to picture are deep human emotions; the heart-elevating and heart-breaking things. In the cities man lacks space, so he tones down, subdues his feelings and consents to live in a lower key, lest he be destroyed. Miss Justice likes to go to the wild places where she can see great dramatic emotions actually pass across the scenes of real life. In the great Northwest that she pictures so well and truly she finds the air filled with suggestions of the big things and now and then actual life will give her the idea for some picture as it did for "The Lure O' the Windigo." Her idea is to picture human beings as God made them and do it courageously. Actual life produces many raw things. In picturing such, she wants to tell the truth of humanity acting according to its lower animal instincts; but in doing so, by developing at the same time the really human elements, she gets an effect that is not offensive but stimulating to humanity.

Just now she is preparing to spend a few weeks at Los Angeles at the Selig studio, where a series of comedies by her and William Lord Wright are to be produced.

Her best pictures are (by Essanay) "A Song in the Dark," "The Other Man," "The Great Game," "The Love of Penolope"—(by Selig) "Pay As You Enter Man," "Itienne of the Glad Heart," "The Lure O' the Windigo," "A Splendid Sacrifice," "The Post Impressionists," "The College Chaperone" and many others. Some of her scripts have been produced by some of the eastern companies, Lubin and we understand Vitagraph, have put out a few. She says the Western companies pay better.

"Hearts and Planets"

One-Reel Keystone Farce of Original Conception and Amusing Treatment.

Reviewed by Louis Reeves Harrison.

CAST.

Visible Star.....Chester Conklin
Invisible Star.....Mack Sennett
Three Astronomers and a girl.

AN astronomical farce, "Hearts and Planets," is amusing enough to please the average audience, and it has the merit of departing from the stereotyped in its development. It does not, however, give Chester Conklin the exact opportunity suited to his peculiarities. He excites laughter by sheer stupidity. The inanity of his portrayals, their weak-mindedness, the inferiority of which his characters are not conscious, which are, however, obvious to the audience in his amusing self-revelations, constitute his art. The ludicrous side of his acting would be more pronounced if he essayed the role of an important man, a self-important one, trying to make a profound impression, in sublime ignorance of his own condition and of what others think of him. Mack Sennett might try his star in such a part to advantage.

Scene from "Hearts and Planets" (Keystone).

Chester Conklin in "Hearts and Planets" courts the daughter of an astronomer. He manages an elopement, but the girl's father chances to see him through a powerful telescope. For this Conklin attempts novel retaliation. He carries a formidable array of fireworks to the observatory and sets them off as the astronomer is engaged in star-gazing. The astronomer telephones to some fellow-scientists and they gather at his observatory to witness some remarkable phenomena in the heavens. There are rockets, roman-candles and pin-wheels in the sky, as if the entire universe was in a state of eruption instead of a few nations on earth. The ingenious suitor and the girl are enjoying themselves so well that they become careless, and a human hand and slow match are injected into the field of observation.

Discovery that they have been fooled sends the three astronomers to the roof in vengeful mood, but they are immediately and very accurately bombarded with rockets and stars. The girl finally effects a rescue with a stream of water from a fire hose, and reconciliation follows. It is mere farce—it is simply to laugh and that is all there is to it—but it is refreshing in the presentation of new effects, and it will brighten the variety of any exhibitor's program.

EXHIBITION TO RELIGIOUS EDITORS.

A private exhibition was given to the religious editors of New York publications on Thursday afternoon, February 18, by the Church & School Social Service Bureau at its offices, 80 Fifth avenue, New York. The visitors were shown a number of reels of religious, educational and sociological subjects that indicated the scope of the work of the Bureau, of which Rev. William Carter, D. D., is the head.

Dr. Carter announced that the Bureau would give an exhibition before the Presbyterian Social Union at the Savoy Hotel on Monday, March 1. He also said that arrangements had been made with the Universal Film Manufacturing Company by which the Bureau would have control of all educational subjects made by that company.

Alfred Swenson Joins Kriterion

THE Alhambra Brand on the Kriterion program is going to show a brand new face in its coming releases. Alfred Swenson, who has had a wide theatrical experience in both stock and road work, is now busy posing before the camera for his first release under the Kriterion banner.

Mr. Swenson, before going to Los Angeles, appeared in stock in New York City for B. F. Keith, at the Gotham Theater. One hundred and forty consecutive weeks was Mr. Swenson's record when he boarded the train for the West.

It appears as though he has a still longer record ahead of him. The motion picture business is famous for long runs. The photoplayers of the screen no longer keep track of their runs with the picture companies by the weeks. The shortest period taken into consideration is one year.

Many of the best-known plays of the past decade have claimed Mr. Swenson as their star. Among others he appeared in "The Wolf" when that production was having such a splendid success throughout the country. He also appeared in stock for several years in Salt Lake City. In fact, every city in this country of ours of any size has seen Mr. Swenson's work some time or other.

Alfred Swenson.

This is not his first appearance before the camera. He asserts that he is thoroughly camera broke. With his wide following throughout the country his ability to just exactly portray the character that is required of him, coupled with his pleasing personality, which someway or other creeps into his picture work, Mr. Swenson seems assured of the great popularity that comes to all good motion picture actors.

"POLLY OF THE CIRCUS" INJUNCTION.

In granting the petition of Margaret Mayo Selwyn for an injunction restraining the Feature Film Association from producing and marketing a feature picture under the title "Polly of the Circus," Justice Cohalan, in a special term of the Supreme Court for New York county, issued an order forbidding the defendants during the pendancy of the action from "exhibiting, performing or representing or advertising in any manner or form, the performance or intended performance, representation or production of any motion picture photoplay under the title 'Polly of the Circus,' or any simulated or colorable imitation of the said title, and from using or advertising or announcing the use of the said title 'Polly of the Circus' or any colorable imitation thereof, as the title of any motion picture photoplay"; also that they withdraw all advertising matter and turn the same over to the plaintiff.

ATSCO IN BANKRUPT PROCEEDINGS.

The Atsco corporation, which manufactures and sells curtains and screens for the projection of moving picture films, with offices at 218 West Forty-second street, is bankrupt, with liabilities estimated at $21,000, and assets valued at about $5,000.

The petition was filed by the law firm of Olcott, Gruber, Bonynge & McManus, representing the following creditors: Rose C. Keegan, $202; Paul T. Kammerer, Jr., $182, and Harry M. Spence, $160. It is alleged the corporation is solvent and preferred certain creditors. Judge Mayer appointed Milton M. Sittenfield receiver under a bond of $2,500.

The company has a factory at East Orange and manufactures radio gold fibre screen by a secret process which gives high reflecting power and is believed to be very valuable. Additional capital is needed to develop the process, but the officials of the corporation are confident they will be able to interest financiers in the project.

"The Roughneck"

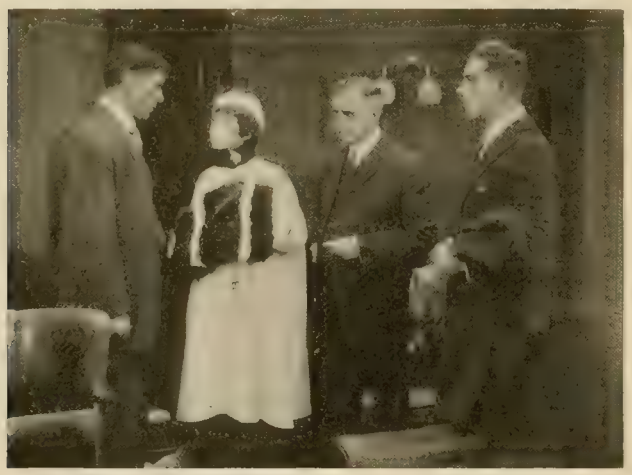
Two-Reel Kay-Bee Release by T. H. Ince and C. G. Sullivan, Featuring William S. Hart.

Reviewed by Louis Reeves Harrison.

CAST.

Dave Page.....William S. Hart
Avis Hilliard.....Enid Markey
Franklin Hilliard.....George Fisher
Jerome, the lawyer.....Roy Laidlaw
Lord Cecil Oakleigh.....Howard Hickman

WELL handled and presenting Mr. Hart in a new light, "The Roughneck" will please as a story, though it comes under the heading, "conventional." Interest is quickly aroused by Hart's characterization, one of more psychology than he has hitherto attempted and one placed in strong contrast by the admirable selection of type in Enid Markey. The eternal conflict, that of "The Great Divide," is



Scene from "The Roughneck" (Kay-Bee).

one of locality. It is between a Westerner of primitive and unconquered nature and a girl of a more civilized environment, supposedly in the "East," though such distinctions do not hold to-day. In this case the man has softened into that finest of gentlemen, he of delicate sensibilities and noble heart. The girl is merely the spoiled doll of wealth and fashion until a sudden revelation leads to an entire conversion of character, and not a little of the charm of contrast is due to Enid Markey's consistent impersonation.

Three reels would have admitted of a more adequate treatment or the early development could have been compressed in favor of showing the girl's conversion. It is almost too sudden. Then three reels would have permitted a more powerful contrast to be set forth at the mines. The girl and her brother are supposedly heirs to an enormous fortune, comprising a great mine, but the latter really constitutes the sole possession of their father at his death and he deeds it to the manager, Dave Page, as restitution for a wrong done Page's father. Thus the supposed heiress and her brother are left penniless. They do not know it, however, and the girl demands five thousand dollars advance on her supposed dividends. The manager pays her that amount, though he is forced to do so from his own bank account.

Now it happens that the heiress is courted by a penniless lordling, and this gentleman suspects Page of secreting valuable property. Armed with a search warrant, the heirs and the lordling go to Page's office and inspect his papers. This interesting scene results in a discovery wholly unexpected, the discovery that Page is the real master of the mine. A sudden change comes over the spirit of the lordling, and his true character comes to light. Page feels sorry for the children and, in a moment of supreme compassion, he gives the mine to them. He imposes a condition upon the brother that the next time a husband is selected for his sister he shall be a **real** man. The girl reaches a realization that Page is the real man for her in some well-handled scenes that are all too brief for the effect they deserve. The play is superior to most of its kind and will be well received.

HARRY MYERS DIRECTING "SAVED BY A DREAM."

Harry Myers is directing "Saved By A Dream," in which the versatile players, Rosemary Theby and Brinsley Shaw are also starring.

Edward Alexander

FOR years an idol in stock companies throughout the East, Edward Alexander is now playing leads for the Santa Barbarta Motion Picture Company at Santa Barbara, Cal. He was indeed a favorite in the New England States on the stage, his success being phenomenal in that part of the country. He has had many years of legitimate experience, supporting such stars as Robert Mantell, Wright Lorimer and others.

He is a great athlete and sportsman and devotes his spare time to exercise and healthy sports.

The films he has appeared in have met with high comment regarding his parts. He is playing leads opposite the beautiful Fritzi Brunette, under the direction of William Robert Daly. These productions are being released exclusively through Kriterion Service. A drama, entitled "The Keeper of the Flock," released last week by Kriterion, featured Alexander, and it is said by those who saw it, that it shows him at his best.

Edward Alexander.

Elizabeth Drew

THE Runaway June Company left for Bermuda on Wednesday, where they will be for three or four weeks, and with them goes Miss Elizabeth Drew, another scintillating star, who, in supporting Miss Norma Phillips, has deserted the footlights to seek fame in filmdom. Miss Drew is very well known in Broadway theatrical circles, having been with "45 Minutes from Broadway" for five seasons, and also having played the lead in "Get Rich Quick Wallingford."

Elizabeth Drew.

It is Oscar Eagle, director of the Runaway June serial, who is responsible for Miss Drew's advent into motion pictures, and it is also a coincidence as Mr. Eagle was Miss Drew's dramatic director when she was a mere child, and meeting her recently induced her to work under the Mutual banner.

The New York World, and Herald, have both mentioned Miss Drew in their columns as one of the best looking and smartest dressed women in New York, and with assets such as these, she undoubtedly will in a very short space of time rise to the top, for it is none other than Director Eagle who has made the statement "Give me a woman regardless of looks who can wear clothes, and I will make a star out of her in six months."

WELSH RENEWS UNIVERSAL CONTRACT.

William Welsh, the talented character actor, has just signed another contract with the Universal company and will continue to appear in Imp productions as heretofore.

"Alias Jimmy Valentine."

Paul Armstrong's Strong Melodrama Makes Hit as Picture Offering (World Film, Five Reels).

Reviewed by Hanford C. Judson.

THE quality of its story is the big thing in any picture, and the quality of "Alias Jimmy Valentine" is known. The picture is one of the kind of which there is no question or doubt; that it is a very good offering everyone, we think, will be quite agreed. The spectator who wants "high brow" stuff and the one who wants "low brow" stuff can generally get together on simple, human stuff and that this picture, in both plot and detail, furnishes richly.

Maurice Tourneur directed the picture in the Peerless studio, with Robert Warwick in the leading role as "Jimmy." Ruth Shepley plays the girl. John Hines plays "Red," the pal of Jimmy, and the other crook of the three is played by Alec Francis. Doyle, the detective, is played by Robert

Scene from "Alias Jimmy Valentine" (World Film).

Cummings. There are many delightfully small details; but there is nothing in the whole offering that is, in this way, quite so pleasing as "Blinkey," the clever penman, done by John Starkey. Scenes actually taken in the big pen at Sing Sing are included. These pictures are full of interest and, just at this time, have a news value, due to the work of the new warden, Thomas Mott Osborne, the rich man, who is reforming methods of treating prisoners and is remaking many of them into men. Warden Osborne is shown on the screen. The staging and scene-making throughout is convincing and worthy.

The quality of the story comes, in part, from the breadth of its emotional appeal to human affections; it's a love story of several different kinds. First there is good human stuff, and we can sympathize with it, in the friendship of the crooks against the background of police activities. Then comes the showing of Jimmy's respect for women and the first, faint twittering daybreak of a real love story. It was through Jimmy's strength and not through his weakness that he is arrested and brought to book for the robbery of the bank. It was due to the fight he has with the cad to protect the girl on the train. He goes to prison and the pals who are gathered together in a long-term reunion are denied long conversations; but they have their signs and understanding. For his good deeds Jimmy gets a pardon and soon there is a real love story within him, and this is reinforced by his attitude towards his old chums. He would herd them all on the straight path and does his best for them.

There is good dramatic construction in Jimmy's finally winning his right to happiness. He is successful in business, but his past still holds him liable. He has worked out a false alibi so cleverly that it fools the relentless detective. He then wilfully relinquishes its safety to secure the safety of the little sister of the girl he loves—he lets the detective see that he is able to open the safe, for the child is shut in it. The girl sees it too and the detective's heart is touched and he tears up the papers asking for information about alias Jimmy Valentine..

OREGON LEGISLATURE MAY SHOW KLEINE FILM.

The Oregon State Legislature is considering a proposition to project George Kleine's big Roman spectacle, "Julius Caesar," in the council chamber next month. It is proposed to secure a lecturer who will talk on Roman government as pictured in the film.

Douglas Gerrard.

DOUGLAS GERRARD, whose correct name is Douglas Gerrard MacMurrough Kavannagh, was born in Dublin, Ireland, thirty-one years ago. "Gerry," as his intimates call him, was educated at Dublin University, Dublin, just outside of London, and also at the historic Heidelberg University.

His theatrical career commenced at an early age. His first appearance was in "Henry the Fifth" at the Lyceum Theater,London. Later he was featured at the Zurich Theater, Switzerland, as Carl Heinrich in Old Heidelberg. He speaks German fluently, and was prominently associated with a number of German stock companies. He is the typical Irish gentleman in manner and appearance. He has dark, rich Spanish coloring of the Western Coast Irish people, a wealth of curly raven hair, large dark eyes, is of excellent physique and in all the type which lends itself readily to the motion picture screen.

Douglas Gerrard.

Mr. Gerrard is a daring horseman, and the happiest moments of his life are spent topping six-foot fences on his thoroughbred Dermot. He is a member of the Players' Club, New York, the Savage Club, London, the Photoplayers' Club, Los Angeles, and the Los Angeles Athletic Club. He is one of the board of directors of the Photoplayers' Club, and his enviable reputation as a raconteur places him in the foremost ranks of the entertainment committees of all clubs.

His first appearance was with Miss Viola Allen in "Cymbeline," at the Empress Theater, New York, returning to London for a limited engagement, where he was engaged by William A. Brady for Ahdemar in "Divorcons," with Grace George. Mr. Gerrard was again brought to this country to play the juvenile lead with Ethel Barrymore in "Lady Frederick."

Mr. Gerrard's successes on the screen are many. He was featured with the Universal Film Co., Pathe Freres (Western), also the Majestic and Kalem Companies. Among the features in which he so ably took part were "The Quicksands," "Shannon of the Fifth," in which he appeared as Shannon, "The King of Chance"—"The Invisible Power"—"The Derelict" and others. He is at present engaged in the Favorite Players' production of "The High Hand," playing Lewis, the political boss, in support of Carlyle Blackwell.

"DRAMATIC RIGHTS" AGAIN IN COURT.

The question of the interpretation and scope of assignments of dramatic rights to serial productions is involved in an infringement action which is expected to be decided in the United States District Court this month. The decision is being awaited with interest by moving picture manufacturers and producers as the question is one of vital interest.

The action is brought by Charles Scribner's Sons, publishers of "The Trail of the Lonesome Pine;" John Fox, Jr., author of the novel; and Klaw & Erlanger, producers of the play based on the book, against the Broadway Picture Producing Company and the Eagle Feature Film Company.

The film companies contend the assignment of the dramatic rights to the book which the author and his publishers executed to Klaw & Erlanger, covers simply the presentation of the play on the stage with living actors and consequently photoplays cannot be construed in any sense as a violation of the rights of the producers.

The drama was staged by Klaw & Erlanger for three seasons before the Broadway Picture Producing Company negotiated with Frank H. Rice, as agent for the publishers, for the moving picture rights to the novel and consequently the film companies aver the exhibition of the drama in picture theaters does not materially injure the producers.

"The Exploits of Elaine."

Episode 9, in Which the Indomitable Craig Kennedy Still Battles with Defeat and Is Again the Victor.

Reviewed by Margaret I. MacDonald.

AGAIN the great detective demonstrates his remarkable resourcefulness in the conflict with the "Clutching Hand" that has made us all sit up and hold our breath through episode after episode of this unusually live serial. And we must all admit to being beautifully deceived by him when at the carrying out of the dreadful threat of the master criminal each hour a pedestrian falls dead at his door, he at last gives the signal of his consent to leave the country, by placing, as requested, a vase of flowers in the window. We see him board the ship which is to convey him to South America, while pretty Elaine bids him a sorrowful good-bye; and when the express drivers bring to Elaine's home a box of valuable scientific instruments (so it was

Scene from "The Exploits of Elaine" (Pathe).

marked at any rate) belonging to Kennedy, and which was too late in arriving at the pier to gain a passage with its master, we believe that we are tremendously surprised to discover beneath the unkempt appearance of the two men the personalities of Kennedy and his friend Jameson.

The big thrill of this episode takes place when again everybody concerned, meaning the three main characters of the story, are again captured and are about to have their lights extinguished by another scientific death-dealer, the Infra-Red Ray, the power of which is cleverly diverted to the room above in which the powerful instrument is placed, by means of a diverting shield which Kennedy in his experimental work has learned to make use of. The police are raiding the place, and everybody is in safety, including the inmates of the place (that is so far as we know) when the curtain is drawn.

Regarding the action of the play there is little to be said that has not been said before. Suffice it to say that the Pathe-Hearst serial continues to hold interest.

SEASIDE THEATER COMPANY FAILS.

Operating motion picture playhouses at seashore resorts isn't a very profitable venture judging from the experience of Harry Sterling Goldman, who has just filed a voluntary petition in bankruptcy in the United States District Court, with liabilities of $29,662 and no assets.

The petitioner conducted picture theaters at Newport, Long Branch and other places, but found to his sorrow that the wealthy people who frequent those resorts prefer to play bridge, polo, tennis or go yachting and attend dansants than witness the best thrillers on the film.

Among the creditors listed in the petition are the Strand Theater Company, of Mt. Vernon, $5,500; Charles E. Kenniston, of Long Branch, $1,500; the Associated Amusement Company, of Newport, $1,000; Abraham Michelbacher, $1,000; the Chalmers Motor Company, $625; the Greater New York Film Company, $99; the World Film Corporation, $97, and the General Film Company, Pathe Freres, the Exclusive Feature Company for lesser sums.

The People of the State of New York are listed as creditors for $300 on a forfeited bail bond which the bankrupt furnished for a friend charged with a minor offense last year which he has failed to make good.

Emile Chautard.

EMILE CHAUTARD is one of the best known French directors. He is now at work at the World Film studios at Fort Lee on a feature in which Vivian Martin is to be starred. M. Chautard is a graduate of the French Eclair studios and has been associated with such noted artists as Rejane, and he has played at the Gymnase and the vaudeville theaters in Paris.

M. Maurice Tourneur, who is well known to American picture fans because of his making of the Robert Warwick picture, "The Man of the Hour," and Vivian Martin in "The Wishing Ring," was formerly a member of the same company in which M. Chautard appeared. When "Alias Jimmy Valentine" was originally produced in Paris, M. Chautard played Valentine while M. Tourneur acted as stage manager.

Emile Chautard.

More and more the motion picture is demanding the co-operation of men of the type of Emile Chautard, artists by instinct and experience. There is probably no department of theatrical production of which this gentleman is not master. His European career demanded of him that he should be the possessor of the highest intellectual abilities when you come to produce for Maeterlinck and Rostand; "you've got to go some."

Paul Bomget was another of Chautard's authors—in fact, he was one of the prominent and successful stage directors in Paris when the gay city, before the war, was at the very height of its theatrical prosperity.

The French stage is a good training ground for motion picture directors, as Pathe, Gaumont, Eclair and others have demonstrated. Chautard, by the way, played Napoleon in "Sans Gene" fifteen hundred times. So he knows the show business all around. World Film have secured another capable aid.

UNIQUE FEATURE CO. BANKRUPT.

The Unique Feature Company is in the hands of a receiver following the institution of bankruptcy proceedings against the corporation in the United States District Court. The petition was filed against the company by Myers, Robinson & Lauber, representing the following creditors: Thomas C. Steinberg, Jennie Steinberg and R. W. Fisher on assigned claims aggregating about $500. The creditors all say the film company is insolvent and that it has preferred certain creditors.

The liabilities of the film company are estimated at $5,000 and the assets, consisting of films, rental contracts and office fixtures are valued at a somewhat smaller figure.

MIRROR-EDISON PLAY CONTEST DECIDED.

The Artistic Ending Contest, held by the Edison Company in conjunction with the Dramatic Mirror and which has excited so much comment because of the novel possibilities of the plot ending, has been decided. The unfinished scenario by Mark Swan which led up to the question, "Who Stole the Portrait," to be solved by the proffered and winning manuscript, was completed by having the artist himself steal the portrait on exhibition. This winning manuscript was submitted by Maude Moore Clement, 4118 Lake Park avenue, Chicago, to whom goes the prize of $100, while the winning title was submitted as "The Phantom Thief," by Philip H. Lenoir, Y. M. C. A. Bldg., Las Vegas, New Mexico, for which he gets $10. Those that submitted the next best four manuscripts, entitling them to $10 were Kathleen Butler, 1876 Arthur avenue, New York City; C. H. Chaffee, 23 Roycroft Apts., Detroit, Mich.; Henry C. Grant, 247 West 50th street, New York, and Arthur E. Kohl, 330 W. 58th street, New York.

Popular Length of Pictures

Important Question Discussed by Horace G. Plimpton, Producer of Edison Pictures—Strong Argument for Short Subjects.

AT THIS time when so much is being said about the decrease of profit of picture theatres the following review of the situation by Horace G. Plimpton, manager of negative production of the Edison Company, will be of interest to readers of the Moving Picture World. Mr. Plimpton has made a conscientious study of the subject and his investigations have led to certain conclusions which he mentions in his article. Whether Mr. Plimpton has located the trouble or not is difficult to determine but his observations furnish interesting reading. He says:

"With the exhibitor complaining at the decrease in profits, though business may be as good as ever, from the standpoint of attendance, both the manufacturer and the exhibitor are apparently in a dilemma of not being certain what the public want, or rather, whether artificial stimulation has not been applied through advertising to create a demand that may or may not be permanent, with respect to certain lengths of films, all candid discussions such as this help to bring the vital question to a solution.

"As a matter of fact, the lengths of films imposed by custom or trade necessities are unfortunate. Present conditions are such that a film exceeding about 600 feet in length must be made 1,000 feet. If it exceeds 1,000 feet it must be made into 2,000 feet, and so on. Naturally this does not conduce to the best rendition of stories. There are stories worth 800 feet but not worth 1,000 feet. There are many worth 1,200 to 1,800 feet, but not 2,000 feet. But at present the stories must be cut down to 600 feet or 1,000 feet respectively or stretched to 2,000 feet—perhaps at the risk of padding. This condition does not prevail in England. There they do not know the 'split reel.' Subjects are released individually and may be any length, irrespective of complete reels. However, under our present system of standing orders in this country, the condition is not likely to change and we must adapt ourselves to it. The larger comparative cost of the shorter film is again a temptation difficult to resist when the opportunity presents itself to stretch the subject into longer reels. This will likely be a strong factor working against, or rather tending to discourage the individual manufacturer from championing any concerted movement tending to bring about a working basis for making the intrinsic worth of a story alone, determine the length of the reel, no matter how short it may be—if this were possible. But that it will pay—redound in the long run—to the man who overlooks initial costs of film manufacturing, I have not the slightest doubt; that the prestige of presenting such stories would in the end make it more than worth while.

"So we come down to the question of the single reel as opposed to the two and three-reel, or longer. Which do the public prefer? Here we have a somewhat anomalous condition. Almost every one of my friends that I talk to—friends not in the business—tells me that he prefers the short subjects and the varied program. He does not mind a good two or three reel, but he does object to sitting through a film that takes an hour and a half or two hours to show, and he particularly objects to the latter if he happens to come in during its running so that he is forced to sit through some thousand feet of film which cannot interest him because he does not understand it. And yet the theaters, generally speaking, have got the 'feature' craze pretty badly. They advertise them liberally and generally get good houses beside which, we shall have to admit, they attract a class of patrons formerly absent from picture theaters. Generally speaking, I suppose that the theaters in residential sections are more likely to do better with long films because families are able or more apt to make an evening's entertainment out of their visit, whereas those catering to transient trade are better off with more and shorter subjects.

"But of equal importance almost to the question as to what the public likes is what the exhibitor needs to do business in a profitable way. There is no doubt that the films usually classed as 'features' have increased his cost of doing business through his service costing more, usually, and the longer program not allowing him to fill his house several times during the afternoon and evening as he used to and without increasing his costs.

"But in any case will the long film last? Especially, will the feature film last? We reason best usually when we reason from known facts and past experience. Now Europe has passed through the 'feature' craze and like a stage of fever, it has practically passed away. Films of 'feature' length were much like the proverbial drug on the market. This was succeeded by a return to the previous demand and liking for the shorter films. Will our experience continue to be parallel with Europe as it has, for the most part, been in the past?

"It takes an exceedingly interesting story or a very spectacular production to hold on the screen for one and a half to three hours, and how many of these kinds are there? Personally, I have never seen a film over 4,000 ft. long which I was not bored to a greater or less degree—I make no exceptions. Without the spoken word it is difficult to see how except in the rarest cases, interest can be held so long. The moment the eyes have received the impression to be conveyed, the situation is, or ought to be over—so far as the screen is concerned. This being so, does it not follow that a stage play lasting three hours ought to be told in half to three-quarters of an hour in film? 'In Spite of All,' which Mrs. Fiske won such success in on the stage, was a four-act play. Edison has put it on in three reels and, of course, this includes much that was only talked about in the stage play, but necessarily must be shown on the screen.

"Prediction is dangerous work, but I believe that the single reel will, so far from becoming less important from now on, become more and more important. About six months ago, one of the men most prominent in the film manufacturing business predicted the ultimate end of the 'feature' length of film in an article entitled 'The Doom of Long Features.' Yet to-day he is one of the leading spirits in exploiting those long features. Is his attitude not suggestive that the business is in need of a strong leader who, without waiting for concerted effort, would strike out for the shorter length of films upon which the motion pictures made their phenomenal growth? This, too, touches close to the question of whether, in going into the long features, the motion picture is not trying to take in length of plays that, on the speaking stage, depend for their life and interest on the voice and spoken dialogue; that an error is being made, fatal to healthy and permanent growth, in not recognizing the limitations of the screen as compared with that of the stage, wonderful as has been the development of screen dramatic picturization and characterization? But that is a long story.

"The incident briefly led up to, dramatically handled and then over—fifteen to twenty minutes of well-held interest—after all, with its rapidity of movement, is not that the very basis of film? With a more involved plot, this same interest can be held for two or three reels, but I personally believe that the story must be extraordinary to hold beyond that.

"I have not spoken of comedies. They should, in my opinion, be more briefly told than drama. While there has been a disposition, lately, to exploit comedies, two reels or more long, I do not believe that it will last."

COBE TO TAKE TRIP TO COAST.

It was announced at the Alliance office that President Andrew J. Cobe intends to leave New York in the near future on a trip which will include visits to all of the Alliance exchanges and also to the studios of the companies contributing to the Alliance Programme.

The main purpose of this tour is to afford Mr. Cobe the opportunity to study at close range the picture field. One of the departures from the usual methods pursued by chief executives of the larger film concerns on tour will be Mr. Cobe's efforts to get in personal contact with the exhibitor, learn his needs, and then adjust the workings of every part of his organization to meet these needs.

Mr. Cobe will probably make Philadelphia his first stop and after touching Pittsburgh will proceed westward to the coast, where he will inspect the Panama Exposition. He will return through the South, stopping at all of the Alliance Exchange centers.

KLEINE GETS ALL-STAR CAST FOR "THE COMMUTERS."

"The Commuters," that popular James Forbes comedy now being filmed by George Kleine in his New York studio, will feature an all-star cast. The lead of Hetty Brice has been placed in the competent hands of Miss Irene Fenwick. George Le Guere will play Larry Brice, and another well-known Broadway thespian, Charles Judels, will handle the role of inimitable Sammy. Dan Moyles, who won fame as the original Officer 666, both in the stage play and the Kleine film version, will interpret Mr. Rolliston, while Della Connor will play Fan Rolliston, his wife.

"Wild Life in Films"

Edward A. Salisbury, With Government Aid, Secures Wonderful Film Records of the World of Fin, Fur and Feathers.

By W. Stephen Bush.

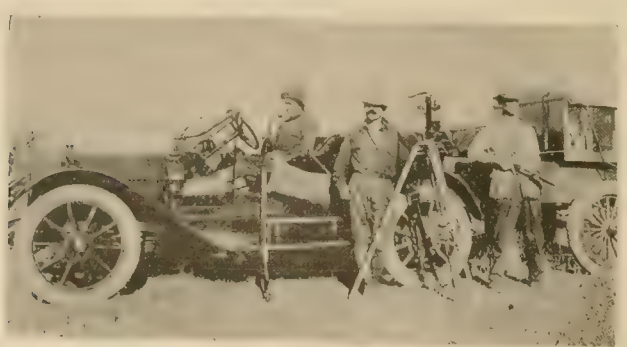
WHAT we call the "Wild Life of North America" is to-day confined to a small portion of our country. A good deal of this small portion is now under the direct supervision and the constant vigilance of Uncle Sam. Few of us know that the government of the United States maintains extensive game reservations in Oregon and Washington and on numerous large islands in the Pacific Ocean not far from the California shores. Arizona and the great Canadian West, parts of California and many millions of acres west of the Missouri constitute what might be termed the natural game preserves.

Edward A. Salisbury.

Of "Wild Life," in the sense and meaning of our pioneers, hunters and trappers, the East and Middle West know but little. Virginia and other parts of the South still afford important nesting grounds to the migratory birds of our continent, but there is little "Wild Life" below Mason and Dixon's line if we accept the definition of the word in the language of Theodore Roosevelt. In a description of the Fauna of North America, the terms of Roosevelt have become the terms of custom, of science and of the text books.

"The Wild Life of America In Films."

In introducing to the readers of The Moving Picture World the most valuable, the most entertaining and the most complete film records of "American Wild Life," I mention the name of the ex-President advisedly, for he was the great prophet and apostle of conservation and he, too, was the creator of the great Federal Game Preserves, which have checked the waste of wild life and which have helped to make these films possible. It is time for me to speak of the author of the films and here again the name of Roosevelt may be mentioned with profit to the reader. Edward A. Salisbury, the producer of "Wild Life of America in Films," has some of the protean qualities of Roosevelt. He is a thorough sportsman, passionately in love with wild life and with Nature. He is indefatigable. He will obey the "call of the wild" even if it means standing waist-deep in a cold swamp or chasing through brush and tall timber for a day and a night in pursuit of the trail of cougar, lynx or bear. He has overheard and divined the whisperings of Nature in brook, field and forest. He understands the creatures of the Wild and he is consumed with an ambition to make others understand and appreciate the eternal marvel of God's creation.



Starting for the Quail Hunting Ground.

Salisbury's Long and Fruitful Labors.

For three years and more Salisbury has labored to assemble a screen library in which may be found all that pertains to the natural history of North America. He has had the aid of the government, the faithful co-operation of a loyal staff of trappers and cameramen, and last, but by no means least of highly intelligently and highly trained dogs. Salisbury is a native of California and not without honor in his country but the fame of his pictures has not reached the East until now. His name was not altogether unknown east of Chicago and the news of the success of his pictures in California had traveled beyond the limits of the state, but not until this week had the East seen and known the fame of Salisbury as it deserves to be known. A very critical audience had assembled in the offices of the Kinetophone Company to view the pictures. They sat there for something like two hours, but the pictures had not been on the screen before they dropped their professional air and duty became a pleasure. There were somthing like seven reels and not a soul thought it was enough.

The World of Fins, Furs and Feathers.

There was variety in abundance; romance, adventure, deeds of daring, glimpses of the mysterious ways of Nature and her animal tribes, flashes of humor, pathos, wonder—all these things passed before us like a magic kaleidoscope. Let me give the reader some idea of the scope of these pictures by mentioning at least some of the splendid subjects: Trout, their life from the spawn to the fish, the spawning grounds, fish "ladders," traps, etc. All this is treated with thoroughness but the dullest audience cannot withhold its interest. Of special importance is the work of the Federal government in providing hatcheries and distributing stations for the trout, most of which is of the "Steel Head" variety. We see how the "ripe" fish is selected, how artificial spawning is carried on, the process of fertilization is then shown and the work in the hatcheries in all its fascinatng details. The pictures are packed close with information. The "close-ups" showing fine individual specimens rarely fail to elicit applause.

Sport in the California Trout Country.

The trout streams of the Pacific Coast must be life-long temptations to all who have been lucky enough to either see them or fish in them. The films make that plain enough. Our "celebrated" Eastern trout streams on Long Island and in Connecticut are like sickly little oozings compared to those wild, rapid streams that dash down rocky beds, forming an occasional limpid pool, that looks like a veritable paradise for trout. Salisbury, after showing us just what is being done to keep and nurture these game fish, invites us to follow him as he begins to cast his fly. It makes your blood tingle to see these powerful fish fighting their captor and often escaping when within touch of the landing net. Mr. Salisbury, whose running comment on the films was highly enjoyed, told his audience that no man fishing in those waters could use more than one hook at a time as three strikes for three different flies was the usual thing. The trout pictures closed with magnificent views of cascades in the trout country of California.

The Films of Bird Life Indescribably Beautiful and Touching.

There is something singularly sweet, instructive and pathetic about all the pictures of bird life, Not inappropriately the first reel shows intimate glimpses of the domestic affairs of the Bald Eagle, "The Emblem of Our Country." These pictures were taken under unusual difficulties. It took something like half a day to carry cameras, tripods and outfit to the top of the trees where the eagles had made their nest. Mr. and Mrs. Eagle viewed the preparations of Salisbury and his crew with unfeigned suspicion and when the men approached the tree with ropes the eagles immediately swooped down upon them. In order to get the camera within proper range of the nest the old eagles had to be kept away by means of clubs. The revelations of the camera away up and close to the nest are most interesting, and hold the spectators spellbound. The strange habits of buzzards are next viewed at close range. Young buzzards are entirely yellow and fuzzy. It was funny to see two of these grotesque young creatures fight, reminding one of two young fighting cocks.

The Legend of the Pelican Explained by the Camera.

Pelican Island, Clear Lake, California, is probably the most interesting and surely the best protected bird colony in the world. Salisbury, assisted by the game wardens on the Island, succeeded in exploring and recording the habits of the pelican from the egg to the full-grown bird. One

cannot help noticing the extreme affection which the pelican mother displays for its young. In olden times it was believed that the pelican fed the young with blood from her own breast. Salisbury succeeded in both dispelling and explaining this illusion. As a matter of fact the young pelican is a very greedy bird and almost crawls into the maw of its mother, half of the body of the young bird disappearing within the wide open mouth of the mother. The latter is very patient and indulgent with its young and lets it feed on the contents of its low-hanging crop. A touching scene is presented by the mother bird protecting its young from the rays of the sun. Though very affectionate in the treatment of its young the female pelican builds no nest, but lays its eggs on the ground. The life of the odd and amusing cormorant family in Lower Klamath Lake, in California, forms the subject of many interesting scenes. In this work Mr. Salisbury had the assistance of the Biological Survey, which is under the jurisdiction of the Federal Department of Agriculture.

The Haunts of Game Birds and How They Are Hunted.

Never satisfied with merely showing the habits and the habitations of birds Salisbury now takes the spectator with him on a most interesting and successful hunt for quail and pheasant. The work of the trained dogs is easily the star feature of the hunting scenes. We wonder at their unerring scent, at their patience in "pointing," at their quickness in "flushing" and at their unfailing skill in "retrieving." Now it must be remarked that the hunt always gets into the camera with every interesting and sensational incident. Of course ehibitors will know that radical cutting and editing is responsible for this even and regular success on the screen but the general public will never realize how much had to be cut away to give the picture the appearance of constant success. The "close ups" of the beautiful pheasants and the shy quail and woodcocks are the result of infinite pains and endless patience.

Pot Hunters Exposed by the Camera.

Salisbury, who is an ardent believer in conservation and whose sportsmanship revolts at the practices of the pot hunter, shows in about half a reel or so how wild geese which pass over the western part of California are wantonly and wilfully exterminated by men who are utterly devoid of every instinct of sportsmanship and who kill the birds either for market, regardless of game laws, or who kill just for the sake of seeing the crippled and dying birds fall to the ground. These depredations take place within easy distance of San Francisco. Crippled and dead birds are used as decoys, while the hunters are hiding in holes in the earth. Some of these hunters know how to imitate the call of the gander and the birds looking down, seeing flocks apparently feeding and hearing the call, start flying in the direction of the killers. As the flocks approach within shooting distance the "killers" rush out of their holes and fire away at the unsuspecting birds. The latter tumble down wounded, dying and dead.

Bear, Lynx, Cougar Treed and Caught After Fierce Tussles.

There is a saying among hunters that for its weight the lynch or wild cat is the fiercest fighter in the animal world. The film removes any doubt that may have existed. Curley, the dog of which Salisbury is frankly proud, here gets into the limelight by climbing up the tree where the lynx is awaiting developments and holding himself ready for any emergency that may arise. In his eagerness the dog rushes up on the narrowing part of the tree and finds himself unable to turn around and come down. He is finally aided in returning to the ground by an Indian guide who takes big chances going up into the tree and trying to rope the cat. After a bitter fight between lynx and Indian, the latter brings the animal down. During the operation of putting the collar on the beast, one of the man had his hand badly bitten. The adventures with the bears and the cougar were followed by the audience with breathless suspense, which found relief in hearty applause, when the cougar was at last captured and tied. The cougar sat crouching near the top of the tree breathing defiance. A half breed Indian is seen climbing up to the very branch where the cougar sat. In spite of clawings and snarlings the half breed pulls the cougar's tail and makes things uncomfortable for him, whereupon the desperate animal jumps into another tree twenty-five feet away. This tree stands beside a swiftly running river. Again the Indian climbs up but the cougar refuses to budge. It is impossible to rope him. Thereupon the half breed swings out on the branch where the cougar is crouching and, getting close to the trunk, cuts off the branch hurling the cougar into the river below. The cougar gets away for a little distance, but the incredibly clever work of Salisbury's assistants at last lands him and he is tied to a pole and deposited in a temporary cage. Not a whit less interesting in the hunt after the bears, but there is no space for it here. Indeed, even a very brief description of all the pictures would occupy a considerable portion of The Moving

White Pelicans in Their Nesting Grounds.

Picture World. I feel that my scant outlines have done the subject poor justice.

The Man Behind the Film.

Imagine a stalwart six-footer, an example of the rugged health which is the sure reward of outdoor life, and you have the physical contour of Edward A. Salisbury. His body is "hard as nails." Without these qualifications no one could have accomplished the task that he attempted and completed. With powers of endurance Salisbury writes indomitable courage and rare perseverance. I interviewed him at the Knickerbocker and found him the "best of scouts."

"Yes," he said, as he grew eloquent in praise of his guides and his dogs. "I'd give a good deal to have Curley here right now. This city seems like a prison. I want to get out in the wild country again, where no man need ever be lonesome. Everybody is overwhelming with kindness and I appreciate it all, but you know I do feel like packing up in a hurry and getting away from here. I wouldn't sell my dog Curley for all these films. No, I do not think that there can be any doubt as to the commercial success of these films. We showed them at the Tivoli, in San Francisco, where we played to 120,000 people in two weeks. The management

Herd of Bison.

had put up all its paper for next week's attraction but the demand for the pictures was so great that the advertised feaure was cancelled. In the second week we played to 7,000 more people than in the first. It's been the same everywhere in California. You may have noticed it—I applied the scissors to the films without stint. There's not another inch I could cut out now without injuring the value and coherency of the picture. I intend to exhibit the pictures myself and I will lecture on them myself. I do not think it would be just to the public to let any man lecture on these pictures who was not a part of our expedition. No man can do the subject justice who has not passed through the hardships and adventures, which these pictures record in such ample detail. I have altogether taken 250,000 feet of film, but I will let this series 'sink in' before I release my next batch. I will tell you though, that I have covered the whole field as thoroughly as it is humanly possible to do it."

"The Enemies"

A Broadway Star Feature in Three Parts—Grim Story of the Sea.

Reviewed by Lynde Denig.

JACK LONDON has nothing at all to do with "The Enemies," a three-part Broadway Star Feature shown at the Vitagraph Theater during the week of February 22, except that he is recognized as a sort of literary foster-father to all stories of brutality at sea. People know what to expect from London, and this, as the program states, is a tale of the London type—red blood, deep water, shanghaied sailors, fights and sudden death—we have them all. It is truly Londonesque. The direct inspiration for the plot was a story by Morgan Robertson, done into scenario form by Marguerite Bertsch and directed by Harry Davenport.

"The Enemies" is a grim, relentless bit of fiction with an interesting touch of mystery for two-thirds of its course. After that it continues to be grim and relentless, but the mystery vanishes as the captain sits in his cabin and gloats over the greatest of his enemies, whose death is deferred while events prior to the opening of the story are pictured. They don't augur well for the future of the soul about to pass away. It is clear, just as the author intended it should be, that William Sargent, lawyer and gentleman, is only getting his just deserts. Previously there was no good cause for suspecting him of villainy; in fact, one was rather inclined to look askance at the bloodthirsty captain—and that, by the way, is a good feature of the plot construction. The characters are not labeled "hero" and "villain"; their records and motives alike are held in abeyance, hence mystery and interest.

The biggest mistake in the picture is Harry Morey's monstrous false nose, and the supposition that a pretty girl of seemingly good taste could be immediately attracted by a man possessing such a blemish, combined with a scraggily black beard and generally unkempt appearance. The plot demanded features unlike Mr. Morey's that might be removed by surgical operation, thereby altering his appearance; but the audience had no means of knowing the requirements early in the picture, and the grotesque deformity exerted a fatal fascination that appreciably distracted the attention from the opening scenes, which were worth following.

We meet the captain's trembling, washed-out little sister and learn right at the start that she is a hopeless drunkard. This is unconventional, interesting, and suggests a story. How did she become a drunkard, and what is the captain going to do about it? The girl dies. The captain undergoes a series of operations in which his nose is cut down to normal proportions and his face is otherwise changed so that his best friend would not recognize him. And still we haven't an idea what he is going to do about it. He behaves like a second Captain Kidd, engaging thugs to man his ship, and those that hang back are shanghaied. That is the way he gets hold of William Sargent, lawyer and gentleman. Life on shipboard is just one fight after another, and brutal fights they are, until the captain's enemy receives a mortal blow. Photographs of the people he has wronged are placed at the foot of his cot that he may look at them and remember his sins while he is dying—a pleasant fancy.

There is no gainsaying the grip of the tale that is the better for the strong acting of Mr. Morey, Wilfrid North and Edith Storey, who in a small part gives a well-nigh perfect characterization. Her expression as a girl who has fallen from champagne to begging a drink of whiskey in a sailors' saloon, is poignant. William Shea and Harry Northrup also are valuable members of a cast that incudes Ned Finley, L. Rogers Lytton and Lillian Herbert.

CHANGES AT VITAGRAPH THEATER.

A program of unusual interest in which every picture is a feature is the Vitagraph Theater announcement for the week commencing Sunday, February 28. The Broadway Star Feature part of the program will include a three-part melodrama, "The Radium Thieves," in which a fight for a quarter of a million dollars' worth of radium introduces thrilling action that reaches a powerful climax. "The Radium Thieves" was written by John Laughran and produced by William Humphrey, with a cast including Leah Baird, Leo Delaney, Charles Kent, Gladden James, L. Rogers Lytton, Denton Vane and Garry McGarry. Another three-part feature that will arouse more than passing interest is "The Lady of the Lighthouse," an absorbing story of the adaptability of the blind, showing the many vocations of which they become adepts. While of an educational nature, there is enough dramatic appeal to make it one of the strongest of film dramas. On the balance of the program is the first of the famous Jarr Family Series, by Roy L. McCardell, entitled "The Jarr Family Discovers Harlem"; a one-part comedy, "Cupid's Column," and "A Study in Tramps."

"The Grind"

Three Reel Rex With Much to Commend It, Not Startling, but Thoroughly Human.

Reviewed by Margaret I. MacDonald.

THERE'S an original touch about "The Grind" that one enjoys. The film is based on the sort of a story that has been told again and again. The story is a good one, too; but it is the making of the picture, and not merely the character of the story that gives it its most attractive side.

Ida May Park has had the good fortune to write the story which fell, by way of more good fortune, into the deft hands of Director DeGrasse. Pauline Bush plays the sympathetic role of Jean, the eldest of three orphan sisters, all three of whom are of absolutely different dispositions and constitutions, and of as diversified professions. One of the first things to notice about the production is the care that the director has taken to stamp the nature of each individual

Scene from "The Grind" (Rex).

characer upon the mind of the spectator. You cannot miss it if you concentrate in the slightest degree. Secondly you will notice the peculiar and impressive manner in which the thought relations or association of ideas has been managed. For instance the glimpses given of the daily life of one of the sisters, and the web being woven about her with presents of jewels and flowers, by her employer, as coincident with her thoughts as she mingles in the tiny family circle in the evening. And, thirdly, you will feel at peace with the action of the play, because it is free, easy, natural, and intensely human. Besides having a remarkably sharp delineation of characters, it has atmosphere in a large degree; and when the picture has ceased to be, so far as the screen is concerned, the haunts through which your mind has travelled cling to you in a sort of a material way.

"The Grind" is a question of labor for a mere pittance in a business office, in a department store, or on the stage for the girl without other means of support. The picture has its sensational side, its pretty love thread, and a good balance of morals on the home run. Besides, Pauline Bush, Lon Chaney, and Ray Gallagher, and others whose work is worthy of note, but whose names we do not know, have aided materially in making the production what it is.

SELIG RELEASE HERALD COVERS.

The Selig Polyscope Company is issuing on the first of every month a magazine entitled The Selig Monthly Release Herald. It contains stories of Selig Pictureplays to be released during the month, with illustrations. The March number is bound in a cover presenting a portrait of Miss Kathlyn Williams in five colors. It is produced from an original painting. Every month, portraits of leading Selig players will be circulated with the Release Herald. Exhibitors have been requested to preserve the Release Herald covers for framing purposes. A valuable collection of a dozen or more portraits in colors can be collected in this way.

KALEM STAR WINS PRIZE.

Beautiful Painting of Marguerite Courtot Captures Hundred-Dollar Beauty Trophy.

WHEN Miss Marguerite Courtot, Kalem's dainty little seventeen-year-old star, posed for a photograph several months ago, she little dreamed that the picture would win for her a prize of $100. This is exactly what took place recently. And with the $100 went the honor of being pronounced one of America's fifty most beautiful girls.

When the result of the contest, and the pictures of the prize-winners was published throughout the country, exhibitors and photoplay patrons promptly recognized the likeness of the charming Kalem player. A stream of letters containing requests for copies of the prize-winning photograph has poured into the Kalem executive offices ever since.

Marguerite Courtot

A large number of the writers have urged Kalem to have oil paintings, similar to the famous Alice Joyce jewel painting, made of the Courtot photograph. Acceding to these requests, Kalem commissioned the artist who painted the Alice Joyce portrait to make a number of Marguerite Courtot paintings.

These were recently completed and are of rare beauty. The portraits are in two sizes. The first, including frame and shadow box, is 28x32 inches, while the second is 22x28 inches, also including the frame and shadow box. The frame is declared to be worthy of special mention, being a four-inch double sweep, heavily gold-plated and ornamented with fifty burnished parts. These are covered with 24-karat pure gold leaf.

Since only a limited quantity of these exquisite paintings have been made, it is declared by Kalem that all requests for them will be supplied in the order in which they are received. The larger painting will be sold at $8, while the small painting will be sold at $6.

A NEW PRODUCING COMPANY FOR KRITERION.

A. M. Kennedy has organized a new Western company to produce releases for Kriterion service. Bert Bracken, who was with Lubin Western Company and more recently director of Henry Walthall, will direct. Art Acord, who was leading man with Universal, will play leads. Edith Sterling will play opposite leads. She has played leading parts with Universal and the Frontier Western Co. Fred Whiteman, Pete Morrison and Francis McDonald, who are all well known in the film world, have been engaged for regular work in this company. It is the opinion that this is one of the best Western companies that has ever been organized, and great things are anticipated from it. Their first production will be released through the Kriterion Service in about two weeks.

CHAMPION COWBOYS IN CALIFORNIA SUBJECT.

Assisting the California Motion Picture Corporation's company in staging the scenes in "The Lily of Poverty Flat" at Boulder Creek this month are eight champion broncho-busters, rope-throwers and rifle and pistol shots. Their leader contends that no other eight cowboys in the United States can equal them in skill.

Despite the temptation to use this talent in some typical "Western" motion pictures, the directors have adhered to their resolution to keep away from the overworked rodeo stunts and hold their photoplays on a higher plane. "Western," under the influence of the California Motion Picture Corporation, will, in the future, be an adjective which will mean something higher than bucking ponies and romping lariat throwers. It will stand for those things in the film world, which Bret Harte represented in the field of literature.

Although these vaqueros will do no "Wild West" antics before the camera in "The Lily of Poverty Flat," they will have an opportunity to exhibit both their skill and daring in the role of Indians, who, in the scenario, shoot up a stage-coach and capture the horses on the dead run. They will be miners and gamblers and vigilantes and other characters in the Sierran photoplay, but they won't be cowboys in the popular acceptance of the term.

In the squad of horsemen are Johnny Judd, the rope champion of the world nine successive times; Johnnie Dobbins, champion broncho-buster and "bull-dogger" of wild steers; "Texas" George Briggs; "Curly" Fletcher, champion bull rider; Heine Snow, expert broncho rider, and "Mickey," "Jack" and "Tom" Melrick, all champion rope and tie men and skilled in the use of the lasso.

This troupe could put on a Class A "Buffalo Bill" show and astound the circus world, just as they are daily making the little town of Boulder Creek sit up and take notice.

SHERMAN CONTRACTS WITH LIFE PHOTO FILM.

Harry A. Sherman, of Minneapolis, Minn., formerly president of the Sherman Feature Film Company, has organized a separate exchange for the handling of features for the territory of North and South Dakota, Minnesota and Wisconsin.

Mr. Sherman's visit to New York is for the purpose of contracting for the year's output of the various feature manufacturers, for the exclusive rights for his territory, and has signed a contract with the Life Photo Film Corporation for their entire output for the year, commencing with "The Avalanche."

The results of Mr. Sherman's endeavors while connected with the Sherman Feature Film Company have caused several capitalists to back him financially in an enlargement of his enterprise, and it is predicted that he will be the head of the exchange to be reckoned with in his territory.

Mr. Sherman owned the Alco franchise for his territory before its disruption, and the sudden withdrawal of that programme was also responsible for his visit to the city.

TOM INCE HEADS BURLESQUE COMPANY.

Thos. H. Ince has added another string to his bow.

Plus all his other activities, he has arranged to take the presidency of a burlesque company with headquarters in Los Angeles, California.

This organization, to be known as the Western Burlesque Wheel Company, will control theaters in cities on the Pacific Coast from the Gulf to the Canadian line.

STRECKYMANS RELEASES A TWO-REEL SCREAM.

Hector J. Streckymans, well known motion picture man at present associated with the Progressive Motion Picture Co., has increased the size of his hat. Thursday morning of last week he became the proud papa of a pair of bouncing baby boys. Hector, Jr., first half of the two-reel scream, lustily announced that he weighed six pounds and was going in for high class comedy. Howard Thomas, weighing six and one-half pounds, thinks he will be a press agent like his dad. Mrs. Streckymans and the babies are doing nicely.

BEN DRUM, WORLD FILM'S WASHINGTON MANAGER.

Ben Drum, formerly manager of the Denver branch of the World Film Corporation, is now the manager in Washington for the same organization. Mr. Drum is a brother of the Western division manager, Harry C. Drum, of the World Film Corporation.

Manufacturers' Advance Notes

"THE LADY OF THE SNOWS" (Essanay).

"The Lady of the Snows," dramatized from the novel of that title by Edith Ogden Harrison, wife of Mayor Carter H. Harrison, of Chicago, has just been completed by Essanay and is released March 12. The novel was a great

Scene from "The Lady of the Snows" (Essanay).

success and critics who have seen the picture declare it is both interesting and picturesque.

Mrs. Harrison was a constant attendant at the studios when the picture was being produced, and took an active part in directing the work. The photoplay is a thrilling romance of the Canadian northwest woods. A young Englishman goes to Canada, where he joins the mounted police, after he has been rejected by the girl he loved.

She marries another man because of his fortune, but regrets her act when she finds she is miserable. She follows the man she really loved and tries to win him back. He, however, will have nothing more to do with her. He falls in love with an unspoiled girl of the Canadian woods and his first love does everything possible to prevent the match. After many difficulties and thrilling experiences the young Englishman finally wins her hand.

With Richard C. Travers, who was born in the Canadian woods, as leading man, and Miss Edna Mayo, who spent three seasons in the Canadian wilds, as leading woman, the play is produced with exceptional realism.

"A DEAL WITH THE DEVIL" (Great Northern).

The excellent judgment of the Great Northern Film Company is again proven in this production, which teaches a moral so strong and impressive that it is bound to have its good effect upon the spectator. Olaf Fonss, the eminent actor, plays the leading role in the impersonation of Walter Fabre, an ambitious medical student whose sole energies are concentrated in becoming rich and famous. In his dream Mephistopheles assists him to his life's aspiration by supplying him with the superhuman power of foretelling a patient's death or recovery. His fame is established after he saves the doomed King's life. But when, after several futile attempts to thwart his master his own little daughter dies, and shortly thereafter Mephisto appears at the head of his bed saying he has come to exact punishment for the endeavors Walter made to cheat him, he awakens from his dream and realizes that riches and fame are not the only components of life.

LE BRANDT—SPECIAL SCENARIO WRITER.

Joseph LeBrandt, whose advertisement appears in another column of this issue, has decided to enter the motion picture field as a special scenario writer. Mr. LeBrandt should make good in this particular line as he has had years of theatrical experience and has acquired a knowledge of dramatic situations and values calculated to fit him for just such work as is required by the picture producer. He wrote "By the Governor's Order," a two-reel special released by the Vitagraph Company, upon which there were many favorable comments.

A PERFECT LOVE DRAMA.

A charming little story of true love, as opposed to a title and a loveless marriage, is furnished in "The Echo," a one-reel drama which Thos. Ricketts and his co-workers are producing at the American studios. In the cast are Vivian Rich, Louise Lester, Harry Von Meter, David Lythgoe, Jack Richardson, Reaves Eason and Perry Banks. The realistic impersonation of the characters involved convey the fullest sense of the story, which could not be trimmed nor added to with advantage to the presentation. "The Echo" will be released March 10, 1915.

"PATSY AMONG THE FAIRIES" (Lubin).

Nothing could be more beautifully inconsistent than to disport Patsy to fairyland, but in this number we find him transmogrified into Puck and excelling in mischief among the immortals of the "Midsummer Night's Dream." It is all a dream, nevertheless very enjoyable as he gets revenge for many wrongs inflicted upon him by Sykesy, Old man Grace and others. Queen Titania offers him three wishes which he promptly voices and he sees Sykesy being beautifully henpecked by Tilly, his wife, who has developed into a veritable shrew. Old Grace is sentenced to ride head downward on a bicycle for the remainder of his life. The cruel schoolmaster is turned into a scarecrow and held by a Boogaboo while Patsy thrashes him as long as his breath lasts. He then begs for some reward to balance his past suffer-

Scene from "Patsy Among the Fairies" (Lubin).

ing and Cupid suggests that nothing can equal the love of a sweet girl, and he invokes the constantly loyal Jane, who joyfully permits herself to be led to the marital altar of Fairyland. Patsy's happiness being completed he awakes and finds himself drenched by a pelting rainfall. He takes refuge under the top of a farmer's wagon just as it starts for market and for the first time is taken to the great city. The cast of the act is excellent, embracing most of the stellar characters of the serial and those who have followed the story will feel grateful to Clay M. Greene for giving poor Patsy a little bit of happiness if only in a dream.

"SATAN SANDERSON" (Rolfe).

The first release of the Metro Pictures Corporation, the newly organized corporation, composed of prominent exchange men, will be B. A. Rolfe's production of the highly interesting and widely popular novel Satan Sanderson, with

Scene from "Satan Sanderson" (Rolfe).

Orrin Johnson in the title role, supported by a special cast, including Irene Warfield.

In Satan Sanderson, there are numerous novelties, including a great number of double and triple exposures, one of which is shown herewith. For the exteriors, Director Noble took his company to Augusta, Ga., and there staged the last portions of the picture.

Satan Sanderson will be released by Metro, March 8, through the releasing branches composing the parent body of that company. Shortly following this Rolfe production, will come "The Cowboy and the Lady," a thrilling drama of the West, but so staged as to mingle the modern with the ante-bellum, and thus give a popular western a new and novel atmosphere.

ENGAGE WELL-KNOWN STARS FOR AMERICAN.

Under the personal supervision of President S. S. Hutchinson, of the American Film Mfg. Co., the organizing of the second feature company is rapidly nearing completion. This new company will be under the direction of Thos. Ricketts and composed of stars selected from the ranks of well-known stage and photoplay artists.

Harold Lockwood, whose success on the screen with the Famous Players productions is known to thousands of picture lovers, and Miss Elsie Jane Wilson, who played the title role in "Everywoman" and other dramatic triumphs, will be assigned to leading parts. Irving Cummings, at present with the Beauty Company, will be transferred to the feature company and cast in juvenile and character parts. The heavy leads will be acted by Hal Clements and William Ephe, and Lucy Payton will appear in other leads.

The first production to be staged by this feature company will be Harold MacGrath's "Lure of the Mask," published by Bobbs-Merrill Co., which affords an exceptional opportunity for these well-known artists to display their talent.

W. LINDSAY GORDON HEADS BEAVER FILM CORPORATION.

The Beaver Film Corporation announce that they will build a new studio at Dongan Hills, Staten Island, New York City. Plans are now being filed with the building department and ground will be broken at once. The studio will be completed by June 1st and will be most modern and up-to-date in every respect, many new and novel ideas having been worked out. The Beaver Film Corporation will produce single, double and triple reel features. W. Lindsay Gordon is president and general manager. The temporary offices of the company will be at 207 West 34th street, New York City, where Mr. Gordon has been located for the past twelve years.

PICTURE THEATER ARCHITECTS.

C. Howard Crane and his asociate, Percival R. Pereira, who have constructed a large number of theaters in the United States and Canada, announce that they have opened offices at 500 Fifth avenue, New York, and are making a specialty in the construction of motion picture houses. This firm maintains an office in the Dime Savings Bank Building, Detroit, Mich.

KLEINE TO HANDLE FOUR FEATURES.

Four George Kleine attractions, "Vendetta," "Othello," "Judge Not" and "The Golden Beetle," which heretofore have been booked through the special feature departments of the General Film Company, are now available for rental through the thirteen Kleine branch offices. "Othello," made in Venice, at great expense, is a scenic, historic and dramatic masterpiece and closely follows the Shakesperean classic in story and setting. "Vendetta" is in five parts and by many considered the best modern drama ever released under the Kleine standard. "Judge Not" and "The Golden Beetle" are four strong four-part subjects.

"BILL GIVES A SMOKER" (Komic-Mutual).

"Bill Gives a Smoker," a one reel Komic release in the Mutual program, is number eighteen in the "Bill" series, all of which have been adapted to the film from the stories by Paul West. The production was made by Eddie Dillon. Fay Tincher, as Ethel, the stenographer, and Bobby Feuhrer, as Bill, are featured in the cast. The story deals with Bill's adventures after he had made free use of his employer's monogrammed cigarettes without that gentleman's knowledge, and with what happened to Ethel in that same connection.

KING BAGGOT AS A COSTERMONGER.

King Baggot has played a variety of roles in his time and makes it a point, if possible, to essay a new role each time he appears upon the screen. Recently he appeared as a high-caste Chinese in "An Oriental Romance."

In "The Five Pound Note," an Imp two-reel drama to be released on March 12, he enacts the part of an English costermonger. And although the picture was mercilessly dissected by Stuart Paton, himself an Englishman, there is not one false note struck in the film although all the action was staged right here in New York and on Long Island.

In the accompanying photograph Baggot is seen leading a patient little donkey attached to his coster cart, on which are stacked up vegetables of the sort which decorate the stalls of London green grocers. Frame and plaster houses of Elizabethan design are seen in the background. Baggot is in coster attire.

Surrounding his cart and Jenny mule are his friends, upper-class Englishmen, who have bet him that he cannot earn a pound note by honest work. These friends come to taunt him as he is at work and throw his green goods about. Another English coster, with whose daughter Baggot later falls in love, comes up to assist his fellow coster against the bloomin' toffs who are apparently intent upon wrecking Baggot's stock of wares.

Some of the back-alley scenes in "The Five Pound Note" were taken down underneath the Brooklyn Bridge, where there are so many out of the way little streets which remind one much of the quaint wandering lanes in the vicinity of Whitechapel and Bow Bells.

During the projection of the picture in the Universal Pompeiian room President Laemmle offered $5 to any one pres-

King Baggot in "The Five Pound Note."

ent who could discover an anachronism. Joe Brandt, the Universal's professional globe-trotter, belligerently arranged his lemon-colored screen glasses on the bridge of his nose, intent upon securing that $5 but, alas, he as well as every one else present failed to detect any false "color" and the $5 was turned over to the office boy's Yuletide fund.

"THE LADY OF THE CYCLAMEN" (Selig).

A Selig drama, in two reels, "The Lady of the Cyclamen," telling a story of the ways of the infinite, will be released Monday, March 8. Edward J. Le Saint produced the drama from the scenario written by Maibelle Heikes Justice.

Scene from "The Lady of the Cyclamen" (Selig).

This production is interesting in many ways and is particularly notable for the unusual ending which has been advocated by so many film critics.

Stella Razeto, Guy Oliver, Lamar Johnstone, and others take leads in the beautiful pictureplay.

"A WOMAN WENT FORTH" (Lubin).

Shannon Fife has written another very intense story and succeeded in getting it cast by a very talented pick of the Lubin players. Great care has also been exercised in the setting which is beautiful and in excellent taste.

Scene from "A Woman Went Forth" (Lubin).

The cast includes Ethel Clayton, Joseph Kaufman, Florence Hackett, Jack Delson, Clara Lambert and a number of others.

NEW OFFICES FOR SELIG.

The executive offices of the Selig Polyscope Company will be moved, early in April, from the present location, 20 East Randolph Street, to the Garland Building, corner Washington Street and Wabash Avenue, Chicago, Ill. The continually increasing business of the Selig Polyscope Company makes it almost impossible for the employees in the executive departments to longer occupy the present location which for some time has proved too small to accommodate heads of departments, clerks, publicity men, projection room, etc. The new executive offices will be expensively furnished and the windows will overlook Lake Michigan. Other than the private offices of William N. Selig, president, and J. A. Berst, vice-president, there will be commodious quarters assigned to departmental heads and other employees. The furnishings of the new offices will compare favorably in beauty and conveniences with any similar offices in this country. Friends and patrons of the Selig Polyscope Company will be cordially welcomed to the new executive offices early in April.

ALLIANCE TO OPEN CAMPAIGN IN NORTHERN NEW JERSEY.

The Alliance Films Corporation is preparing to add still another office to its large list of exchanges. The new branch will handle the Alliance Programme in Northern New Jersey and will have its headquarters in the Strand Building in Newark. L. P. Goldbaum who recently resigned as auditor of the Alliance home office will be in charge. S. T. Baron will be associated with him in the management of the new exchange.

President Cobe in line with his policy of rendering the greatest service to the exhibitor intends to make this exchange the most complete and finest equipped in the New Jersey Territory.

Mr. Goldbaum while a new recruit to the ranks of exchangemen, has been for several years connected in executive capacities with a number of film concerns and understands the motion picture field thoroughly.

Notes of the Trade

THE SPEED Controller Company, Inc., have shipped a total of nine of their arc controllers for use at the Panama Exposition by the government and other exhibits.

* * *

The Liberty Motion Picture Co., of Philadelphia, are completing arrangements to start one of the most completely equipped moving picture printing and developing plants in existence, and expect to commence operations with facilities for a large weekly output.

* * *

Harry Grelle, manager of the Grelle Feature Film Co., of Pittsburgh, Pa., was a visitor in New York the past week and secured the Sterling Camera & Film Co.'s feature "The Land of the Lost" for Western Pennsylvania and West Virginia.

* * *

Miriam Cooper and Elmer Clifton are featured in the one-reel Majestic-Mutual release "His Return." The production was made by R. A. Walsh, who has given this charming romance adequate settings and treatment.

* * *

The Victor Company, with Ben Wilson, were taking some scenes on Ellis Island for their latest play, "Ladder of Fortune," when, without any warning, an officer grabbed Ben by the arm and marched him off to the detention room, where he was held as an "escaped immigrant." His make-up was so perfect that even the authorities were fooled—and then they all had a good laugh.

* * *

Max Westebbe, although a German by birth, has been doing wonderful work for the past few years for Hepworth Limited, of London, and up to the beginning of the European war was in their employ. The conditions at present make it impossible for him to continue longer in the services of an English company in England, so Mr. Westebbe is in New York and very anxious to make connections here.

* * *

Director Eugene Nowland, Edison, has received the following unusual compliments regarding two educational films which he made for the New York State Department of Health; the letter comes from Mr. C. E. A. Winslow, Director of the Division of Publicity and Education: "I want, on behalf of the department, to express to you our warm appreciation of the admirable success that you have attained in the preparation of our two moving picture films, 'Bringing It Home' and 'In His Father's Footsteps.' These are by far the most effective public health educational films that have ever been prepared and this result is, of course, due to your skill and to that of the excellent cast which you provided. When 'In His Father's Footsteps' was shown at Jacksonville at the American Public Health Association meeting, Dr. Havens Emerson, Deputy Commissioner of New York City Health Department, said to me, 'As a hardened medical man of twenty years' practice, I want to tell you that I had tears in my eyes.'"

* * *

Barry O'Neil has begun the filming of Clyde Fitch's powerful society drama, "The Climbers." The scenario for this was made by Clay M. Greene. Miss Gladys Hanson has been engaged especially for this production, and she will be supported by a strong cast, which includes George Soule Spencer, Jack Standing, Charles Brandt, Ruth Bryan, Rosetta Brice, Peter Lang and Ferdinand Tidmarsh.

* * *

Kathlyn Williams, one of the star actresses of the Selig Company, was successful on the stage before entering upon motion picture work.

* * *

Margaret Thompson (Mrs. Eugene H. Allen in private life), leading woman of the Domino company, shows that she knows something about the ways of the west in "Satan McAllister's Heir," a release of the New York Motion Picture Corporation. She is called upon in a number of scenes to mount and ride a spirited western horse, and she responds nobly, considering the fact that she is not a product of the plains.

* * *

"The Double Crossing of Slim" is the title of a Mutual release produced by George A. Beranger at the Majestic studios in Los Angeles. It is a one-reeler and the cast includes Loretta Blake, C. V. MacDiarmid, Thomas Hull and Otto Lincoln.

* * *

A wonderful three-reel feature photoplay, with Hobart Henley, Matt Moore, William Welsh and Dorothy Phillips, has been released by the Imp-Universal Company, without any title. Any picture fan who sends in a title with a fifty-word explanation has a chance of winning $50, as a prize contest editor will award the above-mentioned amount to the person suggesting the most appropriate title.

A postal card received from Miss Eleanor Woodruff post marked Bracketville, Texas, states that the perils that befell Pauline has nothing on the excitement that she is running into in her present work. Between dodging cactus and Mexicans, the daily life of a picture actress is just one thrill after another.

* * *

Charles Ray had a narrow escape from injury the other day on his way to work at Santa Monica. The axle of his car broke and the car turned turtle, but Ray jumped and was not even scratched—it is his bank balance which has suffered most. Ray has been singularly unfortunate with his automobile and has had more than his full share of trouble, but he says he is thankful that he has never been hurt and believes he bears a charmed life—so mote it be. Ray is taking the lead in an Oriental picture in which he is a young officer, and is giving an artistic presentation as usual.

* * *

Violet MacMillan, the lately acquired leading woman of the Kay-Bee company, gives a fine portrayal of an innocent country lass who is lured by the circus in "The Phantom on the Hearth," a release of the New York Motion Picture Corporation as a part of the Mutual Program March 18. Miss Mac Millan's interpretation is sweet and graceful throughout the picture, and it is regarded as one of the finest pieces of work she has ever done.

* * *

Mary Fuller is now playing in a new photoplay by Elaine Sterne, the prize-winning author, entitled "The Duke and the Dinner." Not an inkling of the plot can be derived from this title, but it is known that the climax comes as a unique surprise. Miss Fuller is very enthusiastic about this production and is anxiously waiting for its completion. Lucius Henderson is the director.

* * *

Emmett Campbell Hall, the Lubin scenario writer, happened in at the Lubin studio this week with a kitful of new photoplays and, incidentally, to look things over. Hall, unlike many of the other Lubin writers, does scarcely any writing at the studio. He lives in Glen Echo, Maryland, and spends practically all of his time there writing. Periodically he emerges from his retreat, always accompanied by a number of new photoplays.

* * *

Inceville, where Kay-Bee, Broncho and Domino films are made by Producer Thomas H. Ince, embraces among its features a genuine Dutch windmill, a replica of an historic landmark in Holland. This is seen in some of the big scenes of "The Mill by the Zuyder Zee," a release of the New York Motion Picture Corporation, March 18, treating of the Spanish invasion of Holland.

* * *

The Picture Playhouse Film Company, Inc., opened this week an office in St. Louis, Mo., at 3431 Olive street, and for the present Mr. Arthur A. Lee, the traveling office manager of the Picture Playhouse Film Company, Inc., is taking charge of this branch office.

* * *

Tom Mix, whose feats of horsemanship in motion pictures are continual surprises to motion picture enthusiasts, once rode the western plains as a cowboy.

* * *

A most sensational film is "The Phantom of the Violin," a three-reel Gold Seal drama, in which Francis Ford and Grace Cunard play the leading roles. Mr. Ford has given great care to his trying role, that of the half-man, half phantom, and the result is a startling production.

Picture Theaters Projected.

LITTLE ROCK, ARK.—A $10,000 pipe organ has been installed in the Palace theater.

ELDORADO, KAN.—W. E. Rowell is planning to erect a two-story moving picture theater, 25 by 125 feet.

HUTCHINSON, KAN.—W. E. Hulse & Co, are preparing plans and specifications for a two-story moving picture theater, 64 by 160 feet, to cost $60,000.

MANHATTAN, KAN.—J. H. Harrison will erect a two-story amusement hall and store building, 75 by 100 feet.

GREENVILLE, KY.—The Queen theater has been opened with motion pictures.

LANCASTER, KY.—The Rex theater was recently opened here. The house is constructed entirely of concrete blocks, 80 by 100 feet, three stories in height, and has seating capacity for 500 persons.

WOBURN, MASS.—Woburn Theater Company, Inc., are having plans prepared for a two-story theater, office and store building, 70 by 155 feet.

DETROIT, MICH.—Schmied-Sisman Company have been awarded the contract to erect a two-story theater, office and store building, 87 by 173 feet, to cost $80,000, for the Grand Boulevard Theater Company, 2133 Dime Bank building.

NEVADA, MO.—J. F. Thompson, Massachusetts building, Kansas City, Mo., is preparing plans for a two-story moving picture theater, 44 by 135 feet, to be erected in this city.

ST. LOUIS, MO.—A church edifice located at the corner of Grand and Washington avenues, has been converted into a modern moving picture theater and named the Duchess theater. The house has seating capacity for about 800 persons.

MANCHESTER, N. H.—Kimball & Brown, 1168 Elm street, are having plans prepared for the remodeling of a store building into a modern moving picture theater.

ATLANTIC CITY, N. J.—William S Hewitt, Bartlett building, is preparing plans for a one-story moving picture theater and store building, 50 by 150 feet, to cost $12,000.

NEWARK, N. J.—Edward W. McDonough, 207 Market street, will shortly erect a modern theater building, 100 by 100 feet, to cost $100,000. Lessee, Meyer & Singer Co., 306 Market street.

BROOKLYN, N. Y.—A. Frankel is having plans prepared for a one-story moving picture theater, 80 by 150 feet, to cost $40,000.

CAMBRIDGE, O.—C. and M. Amusement Company will erect a two-story theater, store and office building, 44 by 148 feet, to cost $30,000.

CELINA, O.—Otto Ott will build a two-story moving picture theater, store and flat building, 80 by 82 feet.

COLUMBUS, O.—D. D. Livingston, 926 Studer avenue, has been awarded the contract to remodel the five-story moving picture theater and business block owned by E. M. Nicholas, 20 East Broad street. The improvements will cost about $75,000.

LAKEWOOD, O.—A. Greenwald, 1220 Madison avenue, is planning to erect a two-story theater and store building, 52 by 148 feet, to cost $40,000.

STEUBENVILLE, O.—Frank Dementros, 114 South 4th street, will erect a three-story theater and office building, 50 by 160 feet, to cost $50,000.

CUSHING, OKLA.—Alterations will be made to the moving picture theater owned by J. G. Street and H. W. McCall, to cost $5,000.

PITTSBURGH, PA.—C. J. Keller is erecting a handsome new moving picture theater at the corner of Lemington and Lincoln avenues, 30 by 120 feet. The house will have a seating capacity for about 350 persons.

READING, PA.—William S. Hewitt, Bartlett building, Atlantic City, N. J., is preparing plans for a one-story amusement building, 80 by 200 feet, to cost $10,000.

KNOXVILLE, TENN.—The newest addition to the string of moving picture houses opened in this city is the Crystal theater located at 425 Gay street. It has a seating capacity of 400, including 100 seats in the balcony.

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$50.00 Reward

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1025 Film Exchanges, U. S.	$4.00
109 Manufacturers and Studios, U. S.	1.00
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Disregard Indictments

Lexington Exhibitors, Led by J. H. Stapmer, of Orpheum, and Other Well-Known Picture Men, Disregard Order for Sunday Closing and Many Are Reindicted —New Indictments Against Nelson Van H. Gurnee, of Ada Mead Theater, and Manager Burton, of the Gem.

By G. D. Craine, Jr., Louisville Correspondent of Moving Picture World.

THE "scrap" between the city authorities of Lexington, Ky., and the moving picture exhibitors over Sunday closing is going merrily on. A number of the exhibitors, who were recently indicted by the Grand Jury on Saturday, opened their houses on the following Sunday as usual. No attempt was made by the authorities to close the houses, arrest the proprietors or interfere in any way with the shows. County Attorney Hogan Yancey announced last week that the indictments would be withdrawn if the exhibitors would agree to close their houses between the hours of 7 and 8.30 o'clock Sunday evenings. J. H. Stamper and other well-known picture men promptly declined to close at any time on that day. Following the action of the motion picture men re-indictments were returned against John H. Stamper, Jr., owner of the Orpheum theater, and the Colonial Amusement Company and the Star theater. Nelson Van Hoten Gurnee, proprietor of the Ada Meade theater, was indicted for the first time as he was not in town at the previous inquiry. Manager Burton, of the Gem theater, conducted exclusively for negroes, was also indicted for the first time.

LOUISVILLE FILM BUSINESS BEING CENTRALIZED

Three Big Companies Lead All Others in Commanding Louisville's Picture Trade.

The moving picture business in Louisville is now getting around to a point where it is practically owned and controlled by limited interests. These interests are the Switow Amusement Company, the Broadway Theaters Company and the Princess Amusement Company, which is clesely allied to the Majestic Amusement Company. At the same time the Switow and Broadway companys' interests are also closely allied. A deal has just been made whereby the Novelty theater, which was operated as an opposition house to the Alamo theater, owned and controlled by stockholders in the Broadway Amusement Company and the Switow Amusement Company, has been purchased from D. Levenson by M. Switow, who is president of the Fourth Avenue Amusement Company and the Switow Amusement Company. Mr. Switow has announced that the house will be done over at an expense of about $5,000 and will be operated by the Switow Amusement Company. D. Levenson will probably return to his former home at Shelbyville, Ind. W. T. McLane continues as manager of the Novelty.

KENTUCKY FILM CORPORATION TO PRODUCE PICTURES.

The Kentucky Film Corporation has been incorporated with a capital stock of $25,000, divided into 5,000 shares of the par value of $5. The company's object will be making motion picture films, operating motion picture houses, and dispensing pictures to other show houses. The incorporators and their holdings are: Elizabeth Schaffer, who is named as president, 835 shares; Emma Meffert, vice-president, 835 shares, and Otto Schaffer, secretary-treasurer, 835 shares. The corporation is authorized to incur an indebtedness not to exceed the amount of the capital stock. The company expects to establish a complete production studio at its temporary quarters, 310 East Gray street. A quantity of machinery and equipment is now on the road. When the equipment is installed it will be the first plant of its kind operated in the city. Comedy films and the lighter forms of dramatic plays will be produced, featuring the two juvenile motion picture actresses, Otis Elizabeth and Mary Pauline Shaefer, who are well known to the Louisville public. A cut was recently reproduced in one of the local newspapers representing the two children in one of their acts, a burletta on Salome.

PROJECTING MACHINES AS PRIZES

Louisville Evening Post Starts Contest —Offers Six Projectors to Educational Associations.

The Louisville Evening Post, one of the strongest supporters of the moving picture industry in Louisville, has inaugurated a new "stunt" whereby six pathescope machines will be given to parochial schools and Parent-Teacher Associations through a contest which is being run in the paper. A coupon good for twenty-five votes is issued in every copy of the papers, which when signed and filled in with the name of some association or school will be credited in the contest. With every paid-in subscription to the paper the subscriber will also be entitled to a number of votes ranging from 1,000 to 6,000, according to the number of months the subscription is to run. The six machines are valued at $175 each. Four machines will be given to the Parent-Teacher Association getting the most votes, and two machines will go to the parochial schools.

LOUISVILLE BRIEFS.

M. Switow, president of the Switow Amusement Company, of Louisville, and James Button, a real estate dealer, have a deal on whereby they expect to convert a large livery stable owned by G. D. Wilson in Lexington, Ky., into a motion picture house. An option has been secured on the property, it is stated. The property is on East Main street opposite the Union Railroad station. F. J. Manley, a Lexington architect, has been consulted concerning the alterations which would be necessary for converting the building into a theater.

The New Albany Theater Amusement Company, which operates the Kerrigan theater in New Albany, Ind., is negotiating with J. C. McManus for the purchase of the Home theater on Vincennes street, near King. If the deal is consummated the company will tear down the present building and erect a new theater to cost about $25,000.

Through the efforts of the Parent-Teacher Association, of the Duncan street school, of Louisville, an educational picture show was recently held at 2.30 o'clock in the afternoon after school was over for the day. The meeting was held in the schoolhouse and a large attendance is reported.

Orrin G. Cocks, secretary of the National Board of Censorship, was recently in Louisville and delivered an address before the Louisville Board of Censors, who censor all pictures shown at the Mary Anderson theater, which are shown on Saturday mornings to children. The meeting was held in the Young Men's Christian Association headquarters.

Miss Aline Sandifer, ticket seller at the Colonial theater, of Lexington, a daughter of Mrs. Addie Sandifer, of Lexington, and J. D. Durfey, a musician at the Orpheum theater, were recently married at the residence of the Rev. Charles Lee Reynolds, pastor of the Second Presbyterian Church, of Lexington.

Mary Pickford scored another big triumph at the Majestic theater in "Mistress Nell," the Famous Players Production.

Mrs. Leslie Carter made such a hit in Louisville a few weeks ago in "Du Barry," that the management of the Alamo theater ran the pictures under a return engagement after having numerous calls for a return of the celebrated pictures. The three-part Lubin production of "The Regenerating Love" and "Heart Beats," a two-part Reliance production, were other big hits at the theater.

Fred Sheldon, of the S. & P. Film & Supply Company, recently made a trip to Chicago to purchase additional films. Business is increasing steadily with the concern and a good many new comedies and features are being purchased. Charles Pressy, president of the company, is now in Tampa. He will shortly make a trip to Jacksonville, and expects to be in Louisville about April 1.

James Hoagland and Robert B. Gordon, two electricians working on the new Hilltop theater, were recently injured by falling twenty-five feet to the ground when a scaffold let go. The accident was a very peculiar one and was accounted for by a blast of wind when the fire doors of the engine company next door were thrown open when an alarm was sounded.

M. A. Jablow, manager of the Hippodrome theater at Second and Market streets, recently started a popularity contest which has done much toward improving business at the theater. With every ticket purchased, a coupon is given which is good for twenty votes. The number of contestants finally dwindled until only about twenty now have any chance at the three prizes hung up in the contest. The pictures of these twenty contestants and their names are flashed on the screen in order at every performance. The prizes consist of a diamond cluster ring, a watch bracelet and a lavalliere, the three prizes having a cash value of $185.

Manager Joseph Goldberg, of the Olympic theater, at Preston and Market streets, has attracted a good deal of attention with Robert Seymour, 15, known as "Louisville's Blind Boy Genius." For several months young Seymour, who is totally blind, has been entertaining the patrons of the theater with vocal and instrumental solos. Arrangements were recently made whereby the blind boy gave several selections at the first installment of "Runaway June."

The Co-operative Photoplay Theater Company, of Hopkinsville, Ky., was recently incorporated with a capital stock of $100,000. The stock is divided into 1,000 shares of the value of $100 a share. The company is empowered to buy, lease or sell property and to do all things pertaining to the operation of moving picture shows. The life of the company is set at twenty-five years. The incorporators are J. L. Shrode, S. L. Peace and Miss A. D. Davis.

WISCONSIN NEWS LETTER.

By Midwest Moving Picture World Special News Service.

MOVING picture theaters in Marshfield now pay the same license fee as the saloons. The city council passed an ordinance increasing the rate from $50 to $200 a year. The Unique and the Adler opera house contemplated raising the admission for children from five to ten cents to make up the deficiency.

The moving picture show at Plainfield was destroyed by fire.

Max Nathan has sold his interest in the Virginian theater at Kenosha to his partner, Al Meis, who is now in sole control. Nathan will engage in the picture business in Southern Illinois.

J. E. Kubat, a former clothier of Chippewa Falls, has purchased the Empire theater at Chippewa Falls from Newton Cannon.

J. V. Hogan and Edwin Lord of the Rex theater at Beloit installed a new Powers 6A machine in the high school at that place.

Workings of the Moose lodge were demonstrated in film at a "Moose Night" at the Auditorium in Stoughton.

JACKSONVILLE NEWS BRIEFS.

By Leon Louiso, Jacksonville Correspondent of Moving Picture World.

AFTER completing the Alice Joyce series, Miss Alice Joyce has left for New York City. Miss Joyce finished up in "The Face of the Madonna" this week. She intends to take a few weeks rest. Information as to what she would do after that was not given. Miss Dorothy Benard, who recently came down to Jacksonville, will take the leading parts in productions under the direction of Director Kenean Buel. Miss Benard is a well-known player. She will commence work at once.

Auriema, a female impersonator, who has been working at the Grand theater here, worked in some scenes in one of the Kalem pictures this week. The scenes were taken with a theater audience, and Auriema introduced a part of his act into the picture.

Some of the members of the Kalem company are busily engaged at extra spare moments in studying French. A class is held at the Kalem house, regularly, and some of the members of the class are quickly mastering the language.

Miss Alice Hollister was the recipient of an amethist ring from Geo. K. Hollister a few days ago. The set is about an inch in length and is of oval shape. Miss Hollister prizes the gift very highly. It was imported from Burma.

Storm V. Boyd stage manager of the Kalem studio will have charge of arrangements and decorations for the big open air dance which will be given here on one of the downtown streets. The affair is being given to boost the Florida State Fair in Jacksonville.

Mr. J. Howard, president of the Bijou Amusement Incorporation, of Wilmington, N. C., was in the city recently. He is spending a part of the winter in Florida. He was a visitor at the Universal office.

A new theater is under course of construction in the colored folks section of the city. The theater is being put up by the Strand Amusement Company. The capacity will be 1,300 and the opening is set for March 29.

The Republic theater will soon begin presenting Shubert-Brady films, under the World Film releases and the entire releases of the Alliance program. Signor Di Maria, baritone singer, will be the added novelty number for the next week.

BRIEFS FROM SOUTHWEST.

By Midwest Moving Picture World Special News Service.

A FILM exchange for the schools of Arkansas or a Bureau of Visual Instruction is advocated by Dr. J. R. Jewell, Dean of the College of Education, University of Arkansas, at Fayetteville. Doctor Jewell is citing the extension work of the University of Wisconsin, which has machines, films and slides in a great many schools of that state.

Arrests for operating moving picture theaters on Sunday were made at Little Rock, Ark. In each case the manager and an operator were arrested. They were: Gem, Saul Harris, manager, and Ernest Garrett; Royal, A. E. Hanger and Ben Smart, and Palace, T. A. Arnold and C. L. McGowan.

The Majestic theater at Paragould, Ark., operated by M. F. Block and H. J. Whitsitt, was destroyed by fire. Loss on the equipment was about $3,700.

The Garrick Theater company of Dallas, Tex., has been incorporated with capital stock of $6,500. The incorporators are C. W. Hartman, H. F. Hartman and L. B. Alford.

A. S. Mims, recently of Waxahachie, has been made manager of the Odeon theater at Fort Worth, Tex.

A room in the Holland block at Orange, Tex., is being converted into a moving picture theater.

Newsboys who were guests of Manager Healey of the Healey theater at Fort Worth, Tex., were asked to bring their mothers to see "Are They Born or Are They Made," the Jack Rose (Becker trial fame) picture.

Nashville Strand Opens

New Theater Has Screen Towards Entrance and Exits—In Case of Fire in Booth Spectators Will Be Moving Away from Danger Zone—Owned by Dixie Amusement Company—Who Its Officers Are and Kind of Pictures It Provides.

By G. D. Craine, Jr., Tennessee Correspondent of Moving Picture World.

THE Dixie Amusement Company, of Nashville, Tenn., is going a step farther than any of the other Nashville theaters in an attempt to promote "Safety First" and reducing the firehazard in the moving picture house. The company has just completed the "Strand," a new theater at 235 Fifth avenue. In this theater the seats are reversed and the moving picture machine is placed at the rear of the theater, with the screen at the entrance. Patrons are thereby given seats at the entrance to the house as they enter, and in case anything were to go wrong in the operating room the patrons would not be cut off from the main exits at the front of the house, as the most dangerous place in the building would be behind the audience. Various attempts have been made in the past to reduce the fire hazard in picture theaters. Among the most important of these trials was that of throwing the pictures on the screen from behind. This plan never proved satisfactory, however, and was finally abandoned by the exhibitors who tried it out. The officers of the company operating the new theater are: Hugh M. Waddle, president; Roy C. Shelton, vice-president, and Hiram A. Waddle, secretary-treasurer. The new theater is exceptionally handsome and money was lavishly spent in decorations and equipment. It will show World Film productions and also Box Office Attractions. The initial performance showed "Mignon," with Beatriz Michelena, the noted star in "Salomy Jane," and "Mrs. Wiggs of the Cabbage Patch." Other productions booked for the first week's run were "The Thief" and "Lew Fields' Comedy Success."

EYE STRAIN QUESTION.

Optical Journal Starts Discussion in Nashville—Simple Remedy for Irritated Eyes.

Tennessee exhibitors have been much interested in a recent article published by the Optical Journal and other publications. This article was written by Samuel Samuel and suggested that moving pictures be tinted yellow instead of white to take strain away from the eyes. The article in question was as follows: "The enormous increase in the number of optometrists now practising can probably be attributed more directly to the moving picture shows than to any other cause. The constant flicker taxes the focusing muscles (ciliary); the marvelous photographic plate (retina) in the back of the eye has to telegraph messages to the brain far more frequently than usual, and last, but not least, is the effect of the white glare of the screen. As the optometrist well knows, this light is especially rich in short ultra-violet rays which are the most active and intense and consequently most irritating. Every person who frequents the shows should visit an optometrist and purchase a pair of large amber lenses, preferably in spectacles. I prefer an amber tint, as it filters the light better than smoked or blue glass. As thas suggestion will not be followed by everyone, I hereby suggest that pictures be shown in yellow only, where white was used before. A law to this effect should be enacted." The moving picture men will not argue with Mr. Samuel regarding the greater part of the article, but it is certain that Mr. Samuel would find there would be a great deal of opposition to the plan on the part of the producing companies, the Kinemacolor Company and other concerns if any agitation was brought forward concerning "yellow only." We may add the tired focusing muscles due to dust infection from the street are apt to catch conjunctivitis, inflammation or "cold in the eye." A harmless remedy for this is a 30 per cent. solution of argyrol, one drop in each eye. Any druggist has this in stock.

SATISFIED TO LET THEM TRY IT.

J. B. Goring, of New York, was recently in Knoxville, where he negotiated with the owners of Straub's theater for an arrangement whereby the theater could be used for an indefinite run by a stock company. It is proposed to run every evening and two matinees weekly. The motion picture men felt satisfied that the plan will not be successful if adopted in Knoxville. The moving picture houses have taken such a hold upon the public and are showing such high class productions that old style stock company productions stand very small chance of making good.

LOCAL CENSORSHIP DEAD FOR PRESENT.

Following the second failure of Mayor Thompson, of Chattanooga, to put through his censorship plan, the idea was dropped for the time being at least, and the exhibitors do not expect to be troubled with censorship. The Pastors' Association is very strongly in favor of censorship and is keeping after the Mayor and other city officials in an attempt to have all pictures passed by a local board of censors.

TENNESSEE BRIEFS.

S. I. Connor and Otto Gilmore of the Tennessee Commission to the Panama exposition, took pictures of the Ward-Belmont and City High Schools in Nashville. The pictures were shown the next afternoon on the screen at the Princess theater and on the following Saturday morning. They were taken by Mr. Gilmore and later developed with equipment belonging to the Crescent Amusement Company. A tour of the state has been commenced and the films will be widely seen here and later at the Panama exposition if the legislature of the state acts favorably on a $25,000 appropriation bill on March 15.

J. E. Bernstein, of the Monarch Film Company, of Memphis, Tenn., left recently for Louisville, Chicago, Indianapolis and other Northern cities, where he expects to purchase a number of films for use in the Memphis exchange. He also is interested in the Monarch Machine Manufacturing Company, of Chicago, and handles the machine through the Memphis exchange.

Considerable interest is taken in the operations shown at the immense stone quarries at Knoxville, Tenn., taken for use at the exposition.

E. J. Pearson, of Memphis, Tenn., was recently awarded the contract on the new motion picture show house to be erected at Lamar and Waldran streets. Hanker & Cairns are the architects.

The fifth episode of "Runaway June" was recently shown at Majestic theater No. 2 in Memphis. Majestic No. 1 recently showed Marguerite Clark in "The Goose Girl," the Lasky-Paramount feature, for three days. Charlie Chaplin in the Essanay production, "His New Job," a comedy, was recently shown at the Empire theater No. 1. Empire theater No. 2 is playing a good deal of comedy, including Keystone and Thanhouser productions.

ILLINOIS POLITICAL DOINGS OF INTEREST TO EXHIBITORS

Clinton Commissioner Criticises Theaters—Sunday Opening in Danville and Galesburg.

By Frank H. Madison, Moving Picture World Special Correspondent.

THE alleged lack of safety precautions in moving picture houses in Clinton was given an airing at a recent meeting of the City Commission. Commissioner Kirk and Fire Chief Smith said aisles were crowded in some houses. The fire chief said that one manager gave a cynical reply when asked to stop the practice. The City Attorney was instructed to seek a statute on which prosecutions might be based.

Exhibitors and others in Danville have been agitating the Sunday opening question and petitions have been circulated asking that the matter be placed on the ballots at the regular election April 20.

The petition filed at Galesburg, to have a referendum vote on the Sunday picture show, bore 2,000 signatures, thereby ranking as the chief issue of the election. The opponents of the Sunday show retained an attorney to investigate the petition.

AMERICAN EXHIBITOR SUCCEEDS IN SOUTH AFRICA.

Levin & Bayard, owners of the Varsity theater at Champaign, are making a success of their Majestic theater at Cape Town, South Africa. Mrs. Levin and children have been making plans to join Mr. Levin, who has been there a year. The house at Cape Town, seating 1,000, is modeled after American houses and boasts a mirror screen. It cost $22,000.

GOVERNOR OF ILLINOIS LIKES "THE SPOILERS."

Illinois exhibitors have been taking advantage of the testimonial written by Gov. Edward F. Dunne after he saw "The Spoilers." This picture is unquestionably one of the strongest features shown in Illinois and the fight scene one of the most mentioned incidents of a photoplay. One of a party of business men, discussing the film, in the presence of a representative of The World, said the realism of this battle had led him to make four trips to a theater where it was showing.

MARK TWAIN COUNTRY TO BE FILMED.

That portion of the Mississippi River, made famous by the writings of Mark Twain, and some picturesque wilds, heretofore little known, will be exploited by a new producing concern, the Mississippi Valley Film company, with headquarters at Quincy. In addition to some experienced moving picture men, whose identity is to be announced later, Perry C. Ellis, a prominent Illinois editor, and Peter Pinkelman, the Quincy exhibitor, W. B. Sheets and Sid H. Lancraft are interested. Some of the productions will have settings at Hannibal, Mo, "Lover's Leap" and the Mark Twain cave. Arrangements were made to open an office in Quincy.

LOCAL PICTURE PAPER AT GALESBURG.

"The Spotlight," a local moving picture and amusement publication, by the Lane Company, Inc., was scheduled to make its first appearance at Galesburg February 19.

ILLINOIS BRIEFS.

Grand Army men of Rockford were the guests of the Palm for a showing of "Seven and Seventy."

John W. Ruskin, of New York, was in the Tri-Cities, Rock Island and Moline, Ill., and Davenport, Ia., for three weeks with his animal life films.

The Indian Film Corporation, of Chicago, has been incorporated with capital stock of $1,000 to do a motion picture business. The incorporators are Mellen C. Martin, Dwight V. Green and Herbert Bebb.

Fred Suntken has been making arrangements to open a moving picture show in Sibley, giving one or two exhibitions a week.

Negotiations failed and J. W. Askew did not secure control of the Remington theater at Kankakee, which he planned to operate as a picture house. Mrs. Julian Remington and Sydney Stein, who have been operating the Gaiety, were reported to have made preparations to again secure control of the Remington.

Walter Wyne, a banker of Vermont, Ill., and his son Joseph have secured control of the Cort theater at Monmouth and reopened the house.

Fowler & Stults opened the Princess at Monmouth with the Universal feature, "Damon and Pythias," a new mirrored screen, a new Powers 6A machine and a three-piece orchestra. H. F. Turner of Macmb will be operator.

The Photoplay Amusement Company of Lovington has been incorporated with capital stock of $2,500, to do theater and moving picture business. The incorporators are J. M. Shepherd, B. J. Silver and Homer Shepherd.

Carl Dusidecker and W. E. Berry sold the moving picture show at Tremont to James Cooney, who has had a new home fitted up for the show.

Plans for the third moving picture theater—in the old Ditz building—at Rock Falls, have failed.

Secretary of State Stevenson at Springfield has issued a charter to the National Free Movie Ticket company of Chicago, with capital stock of $10,000, to issue free coupons for advertising by merchants. The incorporators are George Remus, Leonard B. Gratz and Arthur A. Karg.

E. Degenhardt and E. L. Fraser are now operating the Palace and Princess theaters at Mendota jointly. What theatrical and vaudeville attractions are booked will be shown at the Princess, the Palace operating exlusively as a picture house.

The Palmer school at Springfield is using moving pictures one night a week.

Joseph Bernstein has sold his interests in the Gem and Savoy theaters on Hampshire street in Quincy to Anton Padavic, who now is in sole control.

The Princess theater at Rockford has again been closed. Lack of business is blamed.

George A. Sharrock has sold the Dixie theater at Vandalia to a Mr. Myers of White Hall.

The American Commercial Film Company, of Chicago, has been incorporated with capital stock of $15,000 to do a general advertising, amusement, educational, manufacturing and sales business. The incorporators are Herbert Deeming, Charles A. Pfitsch and Louis Thuringer.

D. C. Crouch, having sold a cigar store at Pekin, will devote his time to making local snapshots for moving picture houses throughout the country.

The Star theater at New Holland is being remodeled.

Too many scarlet fever cases in Decatur threatened to close the moving picture houses.

Thomas O'Dowd has added the opera house at Mt. Olive to string of shows which includes Nokomis, Hillsboro and Taylorville. Pictures will give way to reller skating on Saturday nights.

Dreamland theater at Clinton has gone out of business.

The Varsity theater at Havana has ended a six-year career.

The stage employees' local at Rockford was given a six-reel and special orchestra benefit at the Orpheum.

The new West theater at Galesburg will use a Bartola which will be played by Miss Alma Burgman, of Fort Madison, Iowa.

Feature shows, four reels long, avoiding local and theatrical attractions, is the new policy of the Opera house at Aleda.

"Be one of the 400" was the slogan of the Majestic and the Register at Albion for "The Christian." It took that attendance to let the combination out on its most pretentious picture venture.

DETROIT CONDITIONS PLEASE FIRE MARSHAL.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

THE deputies of the State Fire Marshal's office who completed their inspections of moving picture theaters on Feb. 11 were well satisfied with local conditions. In only a very few instances did they find anything about which to complain. The changes which they recommended will gladly be complied with.

McGRATH TAKES CHARGE OF THE MAXINE.

Ed V. McGrath, manager of the Maxine theater, Baldwin and Mack avenues, has been subject to a lot of friendly joshing since he took hold. Hundreds of people have confused him with the well-known professional singer, Eddie McGrath, whose specialty is to sing in motion picture theaters, and in consequence he has received numerous letters of congratulations. Mr. McGrath, before coming to Detroit to manage the Maxine, was manager of a theater in Hamilton, O., and has been in the theatrical business for the past 14 years, most of which time he spent in the legitimate end. He is very enthusiastic about the future of the Maxine and has under way a number of novel improvements which he will put into effect before long. Since its opening, the Maxine has played to capacity most of the time. The program is changed daily and at present is booked exclusively by the General Film Co.

SPIEGEL TALKS ABOUT STRAND.

Max Spiegel, secretary of the Strand Theater Corporation, operating the Strand theater in New York City, was in Detroit on Feb. 16. A representative of the Moving Picture World spent an hour talking with Mr. Spiegel, and listening to his wonderful description of the Strand and the reasons why it was so successful. "The Strand looks after details, watches the little things and gives that which would make any enterprise successful—quality and service. From our orchestra to our ushers we do things with precision. I have often been asked, 'Could such an enterprise pay in smaller cities?' and I say, 'Yes.' It would not be necessary to build a theater as large, but if the same plan of management, of production and of service, as well as luxurious furnishings, were carried out in houses in other cities, they too would soon be playing to capacity business practically all the time. People do not mind paying a few cents more if you give them the goods, and that's what we do at the Strand."

SHORT DETROIT ITEMS.

It is understood that David L. Stott, millionaire flour merchant and owner of the Broadway theater, is endeavoring to have introduced into the state legislature a bill permitting upstairs theaters to operate, where the building is of fireproof construction. Should Mr. Stott be able to have such a bill enacted, it is understood that he would remodel the Broadway theater building in such a way as to have retail stores on the main floor with the theater proper upstairs.

About 100 persons—clergymen, teachers, police officials, representatives of women's clubs and the press—gathered at the Washington theater at noon, Feb. 12, to witness a private exhibition of the latest Bosworth production, "Hypocrites." Everything possible was done by the management to give the presentation an atmosphere of reverence. Hymns were sung off stage and the pipe organ played church music. There was a flutter of hand-clapping at the end of fourth reel, and the consensus of opinion among those present was that there was nothing objectionable in the film. John H. Kunsky, lessee of the Washington, has decided to

start an indefinite showing of this picture at that playhouse on Sunday, Feb. 28. It will remain as long as it proves a profitable attraction.

The Wayne Amusement Company, Detroit, has incorporated for $5,000 to operate and lease theaters. The principal stockholders are A. C. Stellwagen, Karl D. Haller and Hubert G. Haller.

The Broadway Feature Film Co., Detroit, has been organized with a capital stock of $10,000 to handle high-grade features. The principal stockholders are: Edward P. Butcher, Edgar I., Harry L. and Martha Garson. Harry L. Garson recently took a five-year lease on the Broadway, which is to be completely remodeled.

NEBRASKA NEWS LETTER.

By Midwest Moving Picture World Special News Service.

OFFICIALS of the Y. M. C. A. at Beatrice have adopted the noving picture to keep young men out of harmful places on Sunday afternoon. Collections have been suffcient to pay for the rental of such films as "Judith of Bethulia" and "The Passion Play." The Lyric theater is used for the purpose.

Moving pictures were on the program of the convention of the Nebraska Retail Hardware Men at Omaha.

The Sunshine club at Falls City put on a home talent program in connection with the photoplay bill at the Electric theater.

The new Gem theater has been opened at Ogalalla.

R. M. Shales has sold his half interest in the moving picture theater and airdome at Plattsmouth to J. C. Peterson, Jr.

R. W. Small of Fremont has been making arrangements to open a picture show in the Fenton block at Wymore, which formerly was used by the Lyric theater.

IN MISSOURI.

Sir Douglas Mawson was induced to come to Kansas City last week and give an illustrated lecture in Convention Hall under the auspices of the Missouri Valley Historical Society. The pictures showed the life in the Antarctic regions, the most dismal and dangerous trap for antarctic explorers to enter. Among others that were shown were moving pictures of Royal penquins waddling about in their cheerless rookery. Sir Douglas' pictures show the long sled journey which his party made and of which he was the sole survivor. Kansas City society attended the lecture; many boxes were sold. The seats for this lecture and pictures sold for 50 cents and $1.00 each.

The Missouri State Protective Bottlers' Association met at Joplin, Mo., for their annual convention. A feature of the convention was a night performance of moving pictures furnished by the Crown Cork & Seal Co., at the Club theater. The reel contained pictures of every stage of the making of corks.

The Aladdin theater at Springfield, Mo., is running two of the big feature moving picture plays. The eighth installment of the "Hazards of Helen" and the eleventh number of "Zudora" will be shown this week.

"The Master Key" was shown at the Broadway Odeon and the Annex theater, Columbia, Mo., last week. The two theaters advertise that every number on the program gets better. They have been securing the best attractions possible for their shows.

"It's No Laughing Matter," the four-part Bosworth feature, was shown at the Star theater at Hannibal, Mo., last week, to good houses.

"Fatty and Mabel in Simple Life" was shown at the Tucker theater at Pleasant Hill, Mo., last week. Fatty hardly needs to be introduced to his audiences, for Roscoe Arbuckle is nearly as well known as John Bunny in little and big Missouri towns.

Picture Made Good

Kansas City Newspaper Wanted to Be Sure Exhibitor's Glowing Advertisement Would Fulfil Its Promises—No One in City Had Seen the Film—Interest Held Strongly by Reported Conversation of Paper's Advertising Man and Theater's Manager.

Special to Moving Picture World from Kansas City News Service.

ONE day last week the conversation was overheard between a moving picture theater manager, of Kansas City, and an advertising solicitor for one of the daily papers that is very careful about the veracity of advertisers' display. The manager had arranged for advertising five reels of pictures that neither he nor anyone else in that neighborhood had ever seen. The advertisement was a big display and claimed many things for the films that the average man would bet 10 to 1 were not in the films. The manager was anxious, for the film had not arrived in time for him to review them and then arrange for another picture and renounce the statements of his advertisement, if the films had been disappointing. The newspaper man had been instructed not to accept the advertisement in the manner that it had been written unless it could absolutely be verified.

The manager said: "Well, every paper in the cities in which these films has been shown, praised them immensely and they would not have done that unless they were just as represented."

The newspaper man responded: "I know that they did and they also say that they drew record houses everywhere, but no one in this city has seen them, no one can vouch for them and the ad will be on the street in the afternoon papers in just two hours and the pictures have not arrived so that you can review them. Suppose they are not what you have said they were?"

"Well we can get another five-reel feature in time for the show and will have to announce that the other picture cannot be shown," said the manager.

"Yes, but your ad will bring a thousand dollars the first day, a thousand of dollars worth of people that expect to see something wonderful. They would all be disappointed and would look upon your ads with question in the weeks to come. My advertising manager will probably fire me and the reputation for truthfulness of the advertisements of the paper which I represent will be hurt. What are you going to do then? asked the advertisement solicitor.

"Well, it looks as if I would have to quit the moving picture business, or you and I suddenly take that vacation we were talking of to San Antonio, that is all that I can see to do," said the moving picture manager. "And anyhow the ad will not bring more than a nine hundred dollar house the first day. On Tuesday, if the pictures are O. K., we will probably have a thousand dollar audience and continue to have one the rest of the week."

The advertisement was run and the men did not have to take an earlier vacation than they had arranged for.

BUNNY IN KANSAS CITY.

Interesting Account of John Bunny's Act—Will Stay in Vaudeville Two Years.

The celebrated picture comedian, whose face is perhaps better known than that of the President of the United States, John Bunny, heads his show of sixty people at the Grand theater this week. When Bunny arrived in Kansas City he caused unusual mirth among every one he came in contact with, for Bunny is an actor on or off the stage—or should it be on or off the screen? The press agents have been advertising that he turned the tables and deserted pictures for the stage, but Bunny says, "No"; he is going to return to pictures after he has filled his two years' stage engagement and has advertised his films. Bunny says that being funny is not funny; it is a business and he must study and work hard to make the people laugh. His stage entrance is a most novel one. Moving pictures are shown on the screen. "Where is Bunny? A Movie Hunt."

Bunny is at his hotel in bed. At the theater where it is time for his appearance the stage manager is excited because of his star's tardiness. The pictures show the manager's rush to a taxi and hurry to the hotel. He goes to Bunny's room and takes him to the taxi in his pajamas and a bath robe, carrying Bunny's makeup in his hands. Bunny dresses in the taxi on the way to the theater. The manager rushes him through the stage entrance. The film here stops and Bunny himself is standing face to face with the audience. Even though his jokes are old to theater goers of Kansas City, his actions cause much laughter. The Grand had not had very large audiences all season, but for this show the advance sale of tickets broke all its records this year and the house was packed at each performance.

The management of the Willis Wood theater, Kansas City's elaborate picture theater, secured John Bunny during his week of engagement at the Grand theater, to appear at 1 o'clock every afternoon in person.

MISSOURI NOTES.

The Empress theater at Kansas City, a vaudeville house, has again made arrangements with the Pathe Exchange incorporated, to show the Pathe weekly films.

It is said that E. E. Richards, manager of the Twelfth Street theater, Kansas City, will try to secure the war pictures that are being shown at the Willis Wood this week for his next week's attraction. The Mutual, "A Fool There Was," had a good run there last week.

C. S. Edwards, Jr., manager of the Pathe Exchange, incorporated, at Kansas City, is too busy to even talk. His assistant says that the "Tipperary" picture has proved very popular and is much sought after in Kansas City and its immediate territory. A bulletin in Mr. Edwards' office gives the standing of the salesman working from the Kansas City house. Mr. Edwards' name heads the list by more than $300 worth of bookings and that of Howard Jameyson, whose headquarters are at Wichita, Kan., heads the others by more than $200. Mr. Jameyson is rapidly making good as a moving picture booking agent. He recently took the position with the Pathe Co., and was new to the work having been in the newspaper business.

T. C. Goodnight, proprietor of a department store at Hannibal, Mo., has announced his intention to leave Hannibal and embark in the moving picture business at Warrensburg, Mo. Mr. Goodnight has been in business in Hannibal for more than ten years. The stock in his store is being invoiced and will be placed on sale by his brother, A. T. Stewart, of Macomb, Ill., formerly of Hannibal.

The Jefferson theater at Springfield, Mo., entertained more than 2,000 Woodmen with a thousand-foot film depicting the journey of a Missouri man to Colorado seeking health, and his final cure at the sanitarium at the home of the Modern Woodmen of America in Colorado.

The Willis Wood theater gave part of its earnings last week to the Second District of the Missouri Federated Women's Clubs. A special program of music and photoplays were given for the benefit of the philanthropic work of the federation; the proceeds from tickets sold by club women were contributed.

Atlantic City's Sunday

Arrests Follow Sunday Opening of Amusement Places Along Board Walk in Seaside City—Church People Demand Old-Fashioned Sabbath Observance Believed In by Their Fathers—Even Delivery of Groceries and Supplies May Be Prohibited.

Special to Moving Picture World from Philadelphia News Service.

TELEPHONIC arrests were ordered recently by Director of Public Safety Bartlett, of Atlantic City, N. J., in the cases of Board Walk theater managers who defied his anti-moving picture, vaudeville and burlesque edict and played to large Sunday night houses. Chief of Police Malcolm B. Woodruff lodged complaints upon information transmitted to him by detectives who attended shows in all of the Board Walk amusement places. Two managers directly affected by Director Bartlett's decree received telephonic notice to appear at City Hall and acknowledge service.

Recorder Edmund C. Gaskill, Jr., upon whom the liberal element, 10,000 of whom have signed petitions pleading for Sunday amusement, are pinning their faith, declined to intimate what course he will pursue. Liberal Sunday advocates, however, were visibly disturbed over the Recorder's action in fixing a night for the hearings of the theater managers.

Militant churchmen also are preparing to drop another bomb into the camp of the badly worried liberal-Sunday forces. Suspension of Sunday deliveries of meats and provisions, ice and other supplies, after a reasonable hour in the morning, is to be the next ultimatum in the slowly but surely developing movement for what the church forces, led by laymen of undoubted standing, call a rational observance of the Sabbath at the shore.

"Churchmen in Atlantic City have been exceedingly reasonable in their demands," said Dr. Blair Stewart, churchman and prominent member of civic organizations. "They are reasonable in asking the authorities to suppress burlesque, which is objectionable on week days and doubly so on Sundays. Atlantic City got along without vaudeville and moving pictures on Sunday for nearly half a century and doesn't need it now. In asking the authorities to prohibit deliveries of supplies and the collection of garbage on Sunday after church hours, a large number of citizens will be entirely reasonable and within their rights.

REAL WEDDING IN LUBIN STUDIO.

Three Cameras Film Marriage of Edyth Anderton to Clarence Elmer.

A novel wedding took place in the big studio of the Lubin Manufacturing Company, 20th street and Indiana avenue, on Saturday, February 13, when Clarence J. Elmer, one of the leading men of the company, married Miss Edyth Stroud Anderton, another photoplayer, before three motion picture cameras. Several hundred guests were present and the ceremony was performed by the Rev. Dr. Edward E. Sibole, of St. John's Evangelical Lutheran Church. The wedding was staged by Joseph W. Smiley.

Mr. Elmer is best known for his work in the title role of the Patsy Bolivar series of comedies. Miss Anderton is a daughter of W. G. Anderton, of 905 North Broad street. Elmer met Miss Anderton while they were playing in the "College Widow." The wedding picture was incorporated in a studio romance written for the young couple by Shannon Fife.

Lillie Leslie, who in private life is Mrs. Joseph W. Smiley, was matron of honor and Dorothy De Wolf was the flower girl. The cowpunchers at the Lubin farm at Betzwood attended the wedding in a body, attired in their best western regalia.

OTHER PHILADELPHIA ITEMS.

The Active Real Estate Company has sold to John W. Webber the moving picture theater at the northeast corner of Ridge avenue and Natrona street. The lot is irregular in depth and has a frontage of 83 feet. The property is subject to a mortgage of $65,000.

A new feature film exchange, known as the Big Four, recently opened headquarters at 1327 Vine street. Among those interested in this project are men well known in theatrical circles. The company consists of F. G. Nixon-Nirdlinger, president; M. W. Taylor, vice-president; James H. Simpson, treasurer; T. M. Dougherty, secretary, and William J. Gane, general manager. Several notable features are to be announced and released shortly through this concern.

The Tioga, a photoplay house recently opened to the public, has changed hands, and will now be under the management of T. B. Howard and C. Stamper. Mr. Stamper, who has had wide experience in the field of moving pictures, will undoubtedly keep interest to the highest pitch by inaugurating a program showing the finest feature films produced. The announcement for the coming week consists of a selection of high-class screen dramatizations containing many well-known stars.

A new and up-to-date moving picture house was recently opened at Front and Allegheny streets, under the management of J. Ridgeway. Mr. Ridgeway announces that he will run nothing but the best of pictures and that he will do everything possible to insure the pleasing of their patrons.

VALUE OF SUNDAY SHOWS TO WHOLE COMMUNITY

Birmingham, Ala., Considering Sabbath Picture Shows—Comments on Value of Them.

By Midwest Special Moving Picture World News Service.

THE proposal to open the Sunday shows in Birmingham, Ala., brought out a number of prominent advocates and good arguments. Some of them are:

G. A. Hegeman, advertising writer—"The 'masher,' that contemptible remnant of what was once a man, is recruited from the curb-stone gang, which is made up of young men who have nothing to do on Sunday afternoons. These young men would gladly spend their afternoons on Sunday in moving pictures in preference to standing on street corners and passing derogatory remarks about every young and pretty woman who passes. They would see good pictures, pictures that would point a moral forcefully and they and the city would be far better off."

Ellis C. Hollums—"A prohibition law goes into effect July 1. That there will be blind tigers will be a foregone conclusion. * * * The best way to stop the selling of whiskey illegally in Birmingham will be to open the moving picture shows. The blind tiger draws most of its trade on Sunday from that element which is at a loss for something to do to pass the time. If the motion picture shows were permitted to remain open in the afternoons the bulk of the trade for the 'tigers' would visit these shows and get more real enjoyment than ever could be secured by the swallowing of a large package of alleged whiskey made of red pepper and a vicious mixture of chemicals."

Editor of Age-Herald—"Persons who have religious scruples against Sunday concerts or Sunday moving pictures should govern their conduct accordingly, but they should not try to interfere with those who see no desecration and no harm whatsoever, but on the other hand, good in these innocent and humanizing amusements."

Arthur Elliott, labor leader—"There are hundreds of workingmen in Birmingham who have not the time to visit moving picture theaters during the week. These men pay taxes and vote and are entitled to some consideration."

H. D. Cullen, secretary Ad Club—"A board of censorship would be a good way to handle the proposition and I am of the opinion that under such conditions moving pictures in Birmingham on Sunday would be a real blessing.

Oliver Cox, secretary Rotary Club—"That the moving picture has proved to be one of the greatest moral forces in our modern life there is no doubt and I can see no good reason why the owners should not be permitted to operate on Sunday."

SO. ATLANTIC STATES BRIEFS.

Local censorship of moving pictures will not be included in the program of the Civic club of Charleston, S. C., as had been announced. This matter and a plan to introduce films into the schools of the city had been presented to the club, but the calendar was filled.

Albert Walker of Chester, S. C., has been made manager of Dreamland theater in that city.

The Stringers have opened their new moving picture theater at Gainesville, Ga.

An attendance of 1,160 for the first episode of "Runaway June" broke the record at the Bijou theater at Laurel, Miss.

INTERESTING KANSAS NOTES.

By Kansas City Special Moving Picture World News Service.

ACCORDING to the city librarian, Miss Cossitt, the town of Wichita, Kans., has gone drama mad. Club women, school teachers, college students, housewives, music and vocal teachers are putting in all their spare time reading modern drama. The reason for this sudden demand for books on modern drama at the library is that Wichita women are writing for the pictures.

The Delano Building at Strong City, Kan., is being remodeled by J. E. Sheets, Jr., and Neil McCallum for a new photoplay house. The floor will be elevated and a theater front put in. The plans for seating capacity are to accommodate 200 people.

The Victor theater in Kansas City, Kan., has contracted with the relief committee of the Shriners' Club to donate half the preceeds of all the five-cent tickets sold by the organization for the benefit of the poor until the first of April.

The Ruby theater at Hutchinson, Kan., which has been operated for the negroes, was closed last week. It is said the manager could not make both ends meet. Mr. Thomas, who owns the fixtures, intends to reopen the show within a few weeks.

Fred Savage, owner of the Iris and De Luxe moving picture theaters at Hutchinson, Kan., has purchased the Elite theater from O. W. Clouse, who has been conducting moving picture and vaudeville shows this winter. This addition makes Mr. Savage the moving picture magnate of Hutchinson. The Elite will be closed for remodeling, said Mr. Savage. It will later be known as the Rex theater. "I have no thought of converting it into a vaudeville house," said Mr. Savage. "I do not believe the people want this. However, the stage will be fixed so we can book an occasional good act or two." A good general film service will be used, according to Mr. Savage.

Lee L. Wilson, who has been doing some work toward the erection of a vaudeville house at Hutchinson, Kan., says that thirty-five hundred people pay to see the moving pictures at Hutchinson every day. He believes that he can force the six moving picture theaters at Hutchinson to cut their prices by opening a ten, twenty and thirty cent vaudeville theater there, or perhaps force some of them out of business. The moving picture men do not

seem to be worried over this new opposition and do not believe it is possible for a vaudeville theater showing the ten, twenty and thirty-cent class of entertainment to force them out or even make them cut their prices.

FILMED LEGISLATORS AT TOPEKA.

For the first time in the history of the State of Kansas the legislature now in session at Topeka posed for the moving picture camera last week. The film will be used to show their constituents that the legislators were on the job.

CUT-THROAT METHODS IN IOWA.

By Midwest Moving Picture World Special News Service.

ROTTEN tactics by an opposition house are reported by an Iowa exhibitor. On the night he was to show a big feature at a let-live admission, a competitor came out with an announcement that his house would show the same picture later at a lower price. The advertisement was sent to the exchange, which immediately wired that the competitor had not booked the picture. The exchange suggested a rebooking to combat the unfair methods used to kill the first-time business. This was done.

OTHER IOWA NOTES.

A. A. Hatcher, formerly of Houston, Tex., has been made manager of the National theater at Sioux City.

C. J. Morrison has purchased the moving picture theater at Tabor.

Rath & Ramsey of the Star at Washington are using the premium catolog plan.

A. H. Blank and S. E. Greenebaum, who operated the Casino theater at Davenport the last year, will spend $50,000 in remodeling for use as a photoplay house building on Third street between Brady and Main streets.

N. L. and B. L. Hicks of Marshalltown have purchased the Princess theater at State Center from A. Nolta.

A. W. Bossen of Clinton bought the site of the Family theater at Clinton, which recently was damaged by fire and will replace the damaged structure.

Al Yeager, operating picture houses at Mt. Carroll, Ill., and Morrison, Ill., bought the Parkside theater at Lyons from the Lyons Investment company and the three theaters will make up a circuit.

The Casino theater at Clinton has been sold to O. M. Anderson of Superior, Wis. Mrs. Anderson will help conduct the house.

C. W. Melcher, seven years with the Olympic and Majestic theaters at Sioux City, and Frank E. Leonard have bought the Hawarden theater at Hawarden from F. F. Fogel and Enbretson. Leonard will have charge of the house, which has been re-christened the Lyric.

Perry Luengen of Colfax has bought a third interest in the business of Frank P. Lemen and Harry De Baggio, operating the Lyric in Newton and the Star and Union in Colfax. Plans were made to incorporate as the Real Amusement company and to acquire another house in another city to complete a special feature and possibly vaudeville circuit.

The Isis theater at Cedar Rapids will get fifteen cents in the evening for five and six-part Paramount features.

The Modern Woodmen and Royal Neighbors of American lodges are building an opera house and lodge hall at Jolley.

E. E. Drake's opera house at Ainsworth was destroyed by fire.

A new moving picture show has been opened in the Woodman hall at Osage.

Relief by the courts was granted to A. S. Kirkhart and T. F. Brennan and the Log-Den moving picture theater at West Eighth and Walnut streets was opened for business, with R. E. Curry appointed as temporary receiver. A petition was directed against William Prinz, Jr., and Mathilde J. Kinneberg. The petition declared that Prinz leased the theater and left for parts unknown. Meanwhile the theater, worth $10 a day rental, was idle.

Collecting Ticket Tax

Montreal's Proposed New Ticket Tax Presents Difficulties—One Cent on Each Admission Is New Rate and Puts Heavy Burden on Cheap Tickets—Not Easy to Collect the Tax—Methods of Doing It Proposed—Amounts That It Is Expected to Bring In.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

THROUGH the successful opposition of several big Montreal theaters, the clause in the Montreal bill relating to the taxation of Montreal places of amusement for charitable purposes was amended in two respects: a special proviso was inserted assuring that the public and not the theater proprietors would pay the tax, and the rate of taxation was changed from five per cent. of the admission fee to a more general one of one cent on every ticket.

The houses which put up the opposition were the large "legitimate" theaters, and the moving picture-vaudeville houses. Mr. S. W. Jacobs, K. C., representing three big theaters, attacked the clause on several grounds. He claimed that houses were already over-taxed, and that it would be extremely difficult to have a patron pay a small extra fee. He then pointed out that the showmen would be compelled to corner all the copper in circulation. The clause will become law when it passes through both houses and receives the sanction of the Lieutenant-Governor.

Suggestions are made as to the best method by which the city could collect the tax should the bill pass, and two or three schemes are discussed tentatively. One idea is that the proprietors of amusement houses might buy their tickets from the city and so pay the money to the treasury. Another scheme is that the city might sell to the public books of twenty-five tickets, one of which would be presented by the patron of an amusement every time he entered. But it is realized that this collection will be a matter calling for long discussion, and the method to be adopted is not at all certain.

A report prepared by J. N. Gouvreau, an inspector in the building department, shows that the total seating capacity in Montreal is 53,000, that a minimum of 64,000 people patronize amusements, and that the tax if levied will yield an annual total of over $250,000.

As in the case of the charity tax, there was opposition in the Private Bills Committee to the adoption of the eighty-five cents a seat clause. Ex-Alderman Gauvin opposed the clause and he told the committee that it had been placed in the bill by a Montreal alderman who was interested in small picture shows. He said that some of the aldermen were against the clause, but had voted in favor of it because they did not wish to offend their colleague. Ald. Turcot, a member of the committee, repudiated this statement and said that the aldermen had favored the clause because they recognized that it was in the interests of the city.

Mr. Leon Garneau proposed that the tax of eighty-five cents a seat should be limited to a maximum of $500. There was immediate opposition from City Attorney Laurendeau, who said that this amendment would protect the large theaters and reduce the revenue of the city. Ald. Macdonald emphasized the fact that the city of Montreal wanted more revenue to carry out its obligations during the war.

Mr. Garneau's amendment was lost and the motion was then carried.

MAY CLOSE SUNDAY SHOWS.

The Lord's Day Alliance has been occupying a good deal of the attention of local showmen because of that organization's objections to the Sunday musicales now being held at His Majesty's theater, the large West End house. The Federal law provides that action cannot be taken against the violators of the Lord's Day Act without the permission of the Attorney-General of the province in which the offence was committed. Furthermore, action cannot be taken until sixty days after the violation of the act. The Alliance intends to make a test case of the affair, unless the city takes the initiative and prosecutes first. Should the case result in favor of the Alliance, then proceedings will be taken to close up all moving picture houses on Sunday.

WAR BUDGET DUTIES.

New War Tax Now Effective—Each Reel Cost $25 to Import—Poster Tax.

The new War Budget taxes came into effect last week. The former customs duty on films imported into Canada was 25 per cent. of the value of a reel; the value of film is considered by the customs officers to be 8 cents per foot, or $80 a reel. Posters were formerly taxed at the rate of 15 cents a pound. The new tax increases the burden. In addition to the present 25 per cent. duty on films, importers must pay an additional 7½ per cent. on every reel. The new rate for posters will be the former duty of 15 cents a pound, plus 7½ per cent. on the value of the posters.

Coming in the midst of a depression of business, the customs duties will affect the exchangemen severely, and this new burden will be very discouraging. The present state of the Dominion's finances due to the heavy expenses necessitates that a special duty be placed on nearly all things imported into the country. After all, Canadians are doing their best to support the moving picture industry, and film men do not complain of the extra duty. This is a just tax; but there are other taxes not so fair.

BRIEF MONTREAL NOTES.

Mr. Foster, of the local Famous Players office, got back in town last week from a flying trip through Ontario. Asked how business was, he flashed a bix bundle of contracts.

Manager Herring has set out on the warpath to boom up his Wednesday trade. His house, the Mount Royal, changes program three times weekly, Wednesday being the odd day. He is putting on some special features on this day, and is engaging some musical attractions.

Theo. Tabah has sold his interests in the King George theater, and has joined the local World Film staff. The World Film office saw some stirring scenes last Saturday, when "Money" was condemned at the last moment by the censors. It was due to be shown at the Strand on Monday, and press agent Ed. Michel had to hustle around the newspaper offices to change his copy for the Sunday editions.

Geo. Rotsky arrived back in town last week from Toronto, where he had been arranging bookings for "Runaway June." He reports good results. He is again with the local Mutual people. Glen Kerr now attending to the interests of "Runaway June" in Eastern Canada.

H. A. Vineberg is back at the helm of things at the Globe theater, having been on a short vacation to Atlantic City.

A private exhibition was given last week of the Conness-Till's first release, "On the King's Highway." It will be followed by other two and three-reel subjects. These three have been chosen for early release: "Canada in Peace and War," "The Better Man," "Motto on the Wall." This company's product should go well before a Canadian public, due to the "Made-in-Canada" slogan. The B. C. Feature Co. handles the product.

Good Advice to Censors

Minneapolis Women's Welfare League Told by Dr. Robert Gilman How to Treat Exhibitors—Would Be Effective, and Results Would Be Gratifying to All Patriotic Citizens—Poster Question Taken Up and Censorship of Paper Advocated.

By Frank H Madison, Northwest Correspondent of Moving Picture World.

CO-OPERATE with exhibitors, give them a chance to control their pictures and then establish a "white list" of houses that show good films. This was the advice of Dr. Robert Gilman, formerly of the National Board of Censorship to the Motion Picture Committee of the Woman's Welfare League at Minneapolis, Minn.

Mrs. Frederick Lee Ackerman of the National Board, who also addressed the committee, gave some good advice in addition to describing the work of her organization. Legislation will not control pictures, she said. She recommended that the Minneapolis women organize along the lines of the National Board with an advisory board. The National Board will supply weekly a list of the cut-outs and any conflict with these could be remedied. The club women also were told they would find the moving picture men willing to cooperate. Mrs. Ackerman found poster displays in Minneapolis which were declared shocking. Doctor Gilman also suggested city control of this advertising.

GOOD CRITICISM OF COMIC FILMS.

The following criticism from a Northwestern paper is given because it expresses a trifle more pungently what other editors have been trying to say about the comedy tendencies in pictures. "All the time better pictures are being produced—and worse ones. There are some moving picture productions which are as enjoyable as anything the so-called legitimate houses have to offer. There are some which are so rotten they smell to heaven. * * * If it has gotten to the point that it is necessary to suck a woman's skirts into a vacuum cleaner, making a vulgar display, to dress an alleged comedian vulgarly, and to kick the members of the company, men and women, alike, in order to get a laugh out of the audience, we may as well admit that the motion picture producers are falling upon evil times. The laughs which followed these silly antics were few and far between. Take the production off the screen and put it on the stage with the language which would go with it, and it would play only at the cheapest kind of theaters and before the cheapest kind of people."

LEADVILLE OPERATORS HAVE ORGANIZED.

Moving picture operators in Leadville, Colo., have joined the Denver local of the I. A. T. S. E. There is a rumor of a demand for standard wages as the result of their becoming unionized.

ARROWHEAD MOTION PICTURE COMPANY SUED.

Frank B. Stephens and Benner X. Smith filed suit to collect $2,600 against W. B. Kelling and others as directors and stockholders of the Arrowhead Motion Picture company at Salt Lake City, Utah. They alleged this sum was due creditors of the company.

NORTHWESTERN BRIEFS.

The Empress theater at Missoula, Mont., got in on a "ghost" stunt put on by a local paper, which has been unusually well handled. The "mystery" was featured for a whole page by a clever writer. A sort of a double exposure photograph showed Mrs. Ghost and her child on their way to the Empress to see a photoplay.

An ordinance allowing Sunday evening moving picture shows has been up before the city council at Austin, Minn., and its passage seems likely.

Nothing but an overwhelming demand will bring vaudeville to the Avenue theater, 216 East Yakima avenue, in North Yakima, Wash. Fred Schaefer is the new manager.

U. W. Rayburn of Walla Walla, Wash., has opened a two-nights-a-week show at Washtucna, Wash.

Frank Greer, proprietor of the Lyric theater at Olympia, Wash., has been dismantling that house to occupy the Acme, which he purchased from E. A. Zabel and Mrs. L. E. De Grace.

J. N. Ristey, owner of the opera house at Spring Grove, Minn., has started a three-nights-a-week picture show.

A new moving picture house has been opened at Bottineau, N. D., by F. S. Key of Willow City.

F. F. Williams of Waterville, Minn., has purchased the Rex theater at Winthrop, Minn., from Alfed J. Johnson.

John Crabtree has sold a half interest in his picture show at Murdo, S. D., to Henry Hunt.

The Lyric theater at Atwater, Minn., has been sold to Gust Swenson of Anoka.

T. H. Onstad of Sacred Heart, Minn., has been contemplating opening a moving picture show at Milaca, Minn.

The Olympia at Sioux Falls, S. D., has installed a five-piece orchestra.

The Yankton theater, Yankton, S. D., became a nightly feature house—at 10 and 15 cents—February 22.

Michael Tollefson has opened a moving picture show in the opera hous at Washburn, N. D.

B. F. French has opened a picture show at Plaza, N. D.

D. C. McKenzie renewed his request for a license to operate a moving picture theater at 156 North Fairview avenue in St. Paul, Minn.

George Reizner, operating two picture houses in South Bend and Raymond, Wash., has leased the Grand Opera house at South Bend for two years. Theatrical attractions will continue. W. P. Cressy, who has been manager of the Grand, will continue as manager and also will have charge of the Lyric picture house in South Bend. W. T. Marcussion will manage the New Lyric, photoplays, at Raymond.

John Bunny addressed students at the Minnesota School of Agriculture at St. Paul. This school has a weekly picture show of its own.

Brooking Brothers sold their moving picture show in the Odd Fellows' Hall at Belgrade, Mont., to C. A. Kinsey and Chester Phelps.

G. W. Trone, of Manhattan, Mont., rented the town auditorium at Belgrade, Mont., to give twenty weekly shows with "Zudora" and other films.

O. V. Hall and Roy Parks were reported to be contemplating opening a moving picture show at Blaine, Wash.

A. I. Bideler and M. A. Dunklee of Union, Ore., who purchased the Isis and Theatorium at Ellensburg, Wash., will operate under the name of the Photoplay Theater company. Dunklee will be secretary and treasurer. New music and fixtures will be placed in the Theatorium.

Thomas Grindley has returned to the Bell theater at Chehalis, Wash., as manager.

Penn school neighborhood residents in St. Paul, Minn., appeared before Mayor Nye to protest against a proposed moving picture theater in that locality.

James Barlow sold his interest in the New Grand theater at Grand Rapids, Minn., to Fred Bentz.

W. C. Nelson has commenced the erection of a two-story, 50x140, reinforced concrete moving picture theater, seating 1,200 on First street between Oak and Laurel in Port Angeles, Wash. It will have a pipe organ. It will cost about $20,000.

S. H. Elliott planned to open, about March 1, a moving picture theater on Main street in Lebanon, Ore.

Moving pictures are being used by the University of Minnesota at St. Paul to instruct classes in salesmanship.

A half interest in Kingery's moving picture show at Forbes, N. D., has been sold to J. C. Hamilton, of Leola.

Hiram Phippen has opened a moving picture show at Carey, Utah. Fumes from his gasoline engine overcame him and a physician was necessary. Patrons also were affected.

P. H. Tallman, manager of the Cozy theater at Long Prairie, Minn., is reported to be contemplating erecting a new moving picture house at that place next summer.

COQUILLE TAKES MARDI GRAS PICTURE STORIES.

Special to Moving Picture World from Southern Newspaper Bureau.

The Coquille Film Company was one of the busiest in the country during Mardi Gras week, working on two films written around the Mardi Gras. Both scenarios were written by New Orleanians and are said to be full of the Carnival atmosphere. One is a one-reel comedy, "Carnival in Black and White," by Miss Caroline Wogan; the other, "The Man Who Lost," a three-reel drama, is by Miss Amanda Buckman. Both Miss Wogan and Miss Buckman have written a number of successful scenarios and these two are said to be at least up to par.

The Carnival this year was as great a celebration as ever, offering as always endless possibilities for picturization. It is not only crowds and pageants that make the Carnival what it is, either, neither from the tourists' viewpoint nor from that of the producer. It is the spirit of the season that secured for New Orleans the title: "The City Care Forgot."

The dramatic possibilities of this spirit, or its comedy possibilities, are indicated in an excerpt from an article on Carnival: "The spirit of Carnival is a mad-cap whose face is smeared with lees of wine, and New Orleans is the habitat of that spirit." It entails a gigantic expenditure of money and youth and strength.

FILM OF RECLAMATION PLANT.

Pathe has filmed the ceremonies attendant upon the opening of the Hero pumping plant which is to drain 39,000 acres of land within fifteen minutes of New Orleans. This event is considered to be of more than usual importance in that it shows the way for reclaiming 10,000 more acres of land almost as valuable. Pathe, in connection with the pictures of the formal opening, is showing scenes in the fertile country which is being reclaimed, and the first move of the big pumps, the largest for the purpose yet constructed.

President Wilson at Washington pressed the button which set these in motion. The picture will show the president pressing the button and the result of this action some thousand miles away. Pathe's picturization of the event was arranged through the New Orleans Association of Commerce, aboard whose yacht, the "Destrehan," E. M. Steen, Pathe's New Orleans representative, was taken through the reclamable lands, a part of which are drained by the Hero pumps, and including the historic Barataria region, the haunt of the pirate Lafittes.

LYRIC SOLD AT AUCTION TO NETTIE FRANK.

The Lyric theater, New Orleans, more recently operated as a moving picture house, was bought in at auction February 10 by Mrs. Nettie Lehman Frank, a part owner, who forced it to auction to secure a settlement. The price paid was $24,000. Lew Rose, who has theatrical interests in New Orleans, bid $23,000. The Lyric at an earlier stage of its history was a beer garden, but returned to the legitimate when the Louisiana Legislature made the beer garden license $10,000 per annum. It

has been in pictures for some time. The price was considered low, in view of the fact that the property is assessed at $50,000, but, according to others, it was fair inasmuch as the recent trend of the business center has left it somewhat on the outer edge.

NEW ORLEANS HEARS LECTURE BY EUGENE BRIEUX.

Eugene Brieux of the Immortals (The French Academy), author of "Damaged Goods" and "Maternity," among other things, speaking in New Orleans during Carnival on the drama, summarized all dramatic formulae in the two epigrams of Brunetiere and Goethe: "A drama is a will that is developing" and "a drama is an emotional event taken at its crisis." Mr. Brieux spoke in French, the event taking place at the Association of Commerce auditorium.

NOVEL PICTURE HOUSE TO BE TRIED IN NEW ORLEANS.

New Orleans will have a first class picture house run on the highly novel (to New Orleans) Berlin plan, if negotiations now being carried on by George Joesten go through. Mr. Joesten, until 1910, held a half interest in the Lichtspiele ("Lightplace") theater, Berlin.

The Lichtspiele seats 600 people, he says, and seats them comfortably; on the American plan 1,000 seats would be placed in the space taken by the 600. The admission charge is from six cents to twenty-five cents every day, the price depending upon the part of the house. The Lichtspiele also has several boxes wherein wine is served from a restaurant adjoining and under the same management.

FICHTENBERG LAEMMLE'S GUEST AT UNIVERSAL CITY.

Mr. Fichtenberg left New Orleans on March 4 for Universal City and the Exposition, to be gone two months. He will be one of the hundred guests aboard the Universal special which goes out of Chicago over the Santa Fe on March 8. Mr. Fichtenberg spent a few days at French Lick with Carl Laemmle, president of the Universal, when he was en route to New York.

A. CARLOS AND FAMILY RETURN TO NEW YORK.

A. Carlos, general representative for the Box Office Attractions Co., who was in New Orleans with his wife and daughter for the Mardi Gras, has left for Atlanta and New York. The Carlos saw the Mardi Gras for the first time this year and were enthusiastic in their comments on it. Miss Gertrude, Mr. Carlos's daughter, will return for the Carnival next year, she, with her parents, having made some very pleasant social connections, taking in a number of the larger masked balls.

STEENE FLIES WITH IT NOW.

Some weeks ago, through the New Orleans Association of Commerce, it was suggested that E. B. Steene and an aviator booking passenger service on Lake Pontchartrain, get together and they did. Already Mr. Steene has made several flights, one over the city. This one was recorded in several hundred feet of film for the patrons of Pathe's weekly. It will be released at an early date.

TRIANON GETS NEW ORGAN.

Pearce's "Trianon," New Orleans, will install an organ according to recent announcement by J. E. Pearce, Southern manager of the Pearce interests. Arrangements have been completed with the manufacturers and the work of installation will be done as soon as the instrument can be asembled here. It will cost about $10,000. This improvement will put the "Trianon" just about on a parity with the "Tudor," another of Pearce's New Orleans theaters, which just now is about the finest in town in the way of an all picture house. Both houses are on Canal street on property which has long been thought too expensive for "legitimate" theaters.

GULF STATES BRIEFS.

The Southern Paramount office is now in charge of Louis E. Loeb, who recently arrived in New Orleans with orders to give exhibitors in the Southern territory every advantage, with particular reference to Paramount publicity service, enjoyed by Paramount exhibitors elsewhere. Previously the Paramount's highly systematized publicity has not been easily accessible to exhibitors in the Southern territory.

J. J. Fabacher, special traveling representative of the United Program Film Service of Louisiana, after making an extended trip over that state, Arkansas, Tennessee and Mississippi, told the World's representative that he finds business is better in Vicksburg, Miss., than in any other town he has yet visited. There is reason for this, he claims, with such men as Herman Fichtenberg and Josiah Pearce & Sons at the head of theaters in Vicksburg; which direction gives the public the cream of the film world.

Shreveport, La., was in the midst of a "dollar day" campaign inaugurated by merchants of that city recently, in which the Saenger and Queens theaters joined by offering as a special inducement to those who brought in a dollar, two dollars' worth of tickets. "Julius Caesar," George Kleine's six-reel masterpiece, ran for two days at ten and twenty cents to crowded houses. The Hippodrome, another enterprising Shreveport house, entered into the spirit of the game by offering a combination ticket good for twenty admissions for a dollar, and this is a ten-cent house.

The "Lyceum," Monroe, La., is another one of the progressive theaters which all over the country are inaugurating a telephone service for their patrons. They advertise extensively that to find out particulars about any special picture, one has only to telephone the theater and questions will be cheerfully answered.

Sugar's theater, Monroe, La., showed recently two Paramounts, "Wildflower" and Mary Pickford in "The Eagle's Mate," to crowds that packed the house at ten cents. Both pictures ran two days.

In DeRidder, La., the Bijou gave matinee performances and very generously donated all the receipts to the fire department. The firemen sold tickets on the streets to help the good cause along.

R. L. McChesney, secretary of the Contractors' and Dealers' Exchange at New Orleans, has returned from Columbus, O., where he showed the National Association of Building Exchanges motion picture views of cotton activities and views of the New Orleans docks. Mr. McChesney says that, although the pictures were shown at 9 a. m., after a lengthy business session had been held all night, there was a large number of members on hand.

C. B. Bonstelle, inspector for the Bureau of Explosives, has been in New Orleans for several days conferring with the various film exchanges on the boxing in which their films are being shipped. The new all-metal type which is shortly to displace the older types is already being used by a number of the larger film houses.

The Hybar Film Corporation, Arthur Hyman president, has opened offices in New Orleans with Louis Dolohonde, well known New Orleans exhibitor, as manager. The New Orleans address of the company is 201 Weis Building.

Mr. Dolohonde has leased his theater, the "Pleiades," one of the best of the suburban houses, to R. Owen, formerly lessee of the Ivy. The Pleiades' seating capacity is to be enlarged from 400 to 600.

The Apex, which recently opened offices in New Orleans with E. A. Simmonds as manager, has announced that it will put a man on the road to cover Louisiana, Mississippi and Southern Arkansas out of the New Orleans office.

"Your Girl and Mine," a suffrage film, was presented in leading moving picture houses of New Orleans, February 12 and 13, under the auspices of the Era Club, one of the leading suffrage organizations in the country.

Residents of Augusta, Ga., recently received instructions through the daily press of that city to "look pleased" when they came down to work a certain morning. The secret was out when it was explained that the moving picture organization wanted to film the street crowds for exhibition in Augusta houses. Three thousand feet were filmed.

The addition of orchestral music at the Modjeska theater has pleased the public of Augusta, Ga., immensely, and the patrons of the Modjeska have shown their appreciation of this much needed innovation in the movie business. Several brilliant film features made several of the most successful weeks the theater has ever experienced.

"Will O' the Wisp," and Wilton Lackaye in "The Pit," both Box Office Attractions, packed the Empire theater of Montgomery, Ala., recently, and so great were the crowds that the management announced through the newspapers that they wouldn't guarantee a seat unless "1700" was 'phoned 'way in advance.

Manager Fiedler, of the "Majestic," Little Rock, Ark., recently inaugurated a plan that has put his theater in good with the street railway company. At at matinee show Manager Fiedler invited close to one hundred employees of the railway company to see the show as his guests.

Isadore Friedman, McGehee, Ark., closed a deal February 2 with J. L. Allen for the AmuseU motion picture theater at Monticello, Ark. J. A. Barthet will be manager.

The "Majestic" and the "Vampire," two suburban houses, are dark. When they will be reopened has not been announced. Both were in sections crowded with exhibition houses.

M. D. Martin, according to announcement from the New Orleans office of the Pearce interests, has been made manager of the two Pearce houses "Dreamland" and "Bijou" at Vicksburg.

F. G. Wallace, special representative handling the Williamson submarine pictures for the Universal, has left with the pictures for Beaumont. The pictures had an excellent run at the "Lafayette" in New Orleans.

The Universal is booking "Damon and Pythias" in New Orleans.

John Depinet, formerly an exhibitor, has been made manager in New Orleans for the Picture Playhouse Film Company, Inc., which will shortly announce the location of its New Orleans office.

D. Silverman, Southern representative for the Alco Film Company, was in New Orleans booking "Tillie's Punctured Romance," for which Alco has bought the exclusive Southern rights.

The Hybar Film Company, which recently opened offices in New Orleans, reports that business is fine. Louis Dolohonde, the manager, is very busy getting the new office into shape.

R. E. Seeling, of Los Angeles, director general of sales for the World Film Corporation, was in New Orleans.

R. M. Savini, president of the United Program Film Service, of Louisiana, who was in New Orleans for Mardi Gras, has returned to the Atlanta office.

The "Bijou Dream," the "Princess" and the "Opera House," picture theaters of Greenville, Miss., have all been brought under one management by a recent merger to which S. B. Ford, W. F. Elkans and Will Isenberg, each controlling one of the theaters, were parties. The "Princess" will be eliminated under the new arrangement, it being the belief of the syndicate that Greenville can be given its pictures from the two theaters more profitably than from the three.

Adopting Safety Methods

San Francisco Exchanges Forestalling Demands for Drastic Municipal Regulations—Are Adopting Safety Methods in Handling Film—Besides Fireproof Storage, the Handling and Packing of Film in Transit Is Being Reformed—Getting Exhibitors to Follow Suit.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE splendid fireproof vaults built by the California Film Exchange in its new home on Golden Gate avenue have attracted general attention and several concerns are now building improved storage facilities, or are planning to. As noted several weeks ago, the Golden Gate Film Exchange has begun work on its film vaults.

Film exchanges generally are now also paying increased attention to the packing of film shipped by express and heavy metal containers are now in use. The Pathe Exchange, Inc., 67 Turk street, has just sent notices to all of its customers in this territory calling attention to the fact that all shipments made are packed and marked and in proper condition for transportation according to the regulations prescribed by the Interstate Commerce Commission and asking that the exhibitor pack the films in the same manner in returning them in order to insure their prompt return and to prevent their destruction. A warning tag to this effect is also being affixed to all of the shipping cases sent out.

At the present time there are no drastic municipal regulations regarding the storing or handling of films and it is to prevent the passage of any measures that might prove a hardship to the trade that improved methods are being voluntarily adopted.

FRANK L. HUDSON LEAVES PATHE EXCHANGE, INC.

Frank L. Hudson, who has been district manager for the Eclectic Feature Film Exchange and the Pathe Exchange, Inc., since the Coast field was entered last spring, has resigned his position and the office of district manager has been abolished. The San Francisco branch, which was under the direct management of Mr. Hudson, is now in charge of Harry Oviott, formerly road man out of the Los Angeles office. Mr. Hudson has received several flattering offers from other concerns, but is planning to enter the business field on his own account.

MANY EXPOSITION SHOWS

Visitors to Exposition Find Plenty of Instructive and Entertaining Pictures.

There has been a rush of late on the part of exhibitors at the Panama-Pacific International Exposition to install moving picture projection apparatus and the supply houses have had all of the work of this character they have been able to handle. Edward H. Kemp is installing some very interesting equipment in the Southern Pacific Building, a considerable portion of which was made to special order. He is also supplying automatic slide machines for U. S. Government exhibits in six buildings. Edison machines are installed in the Southern California Counties display, and Simplex machines, with a Wagner converter, are being placed in the California Viticultural exhibit. The United States Government will have three moving picture machines in operation, the display being in charge of J. C. Boykin, assisted by operators Lee Loudy, William Lewis and Frank Sevier.

L. W. Atwater, sales manager of the Nicholas Power Company, is here superintending the installation of an exhibit to be made by this concern in the Palace of Liberal Arts. A supplementary display will be made in Machinery Hall and both will be under the direction of Mr. Horn, formerly with George Kleine Attractions, after the opening of the exposition.

Two Simplex machines have been installed in the display devoted to livestock and here 50,000 feet of film prepared by the Educational Film Association of Chicago will be shown. Mr. Bushcotte of this concern is now on the Coast to secure some local material. G. A. Metcalfe is installing a Power's No. 6A Cameragraph, with motor generator set, in the Swedish display.

DISPLAY OLD-TIME MACHINES.

The Mutual Film Corporation has a display in the windows of its San Francisco branch that is attracting a great deal of attention from exhibitors, especially from among the younger members. A Lubin projector that was used fifteen years ago is shown, together with an early Edison machine. These are being displayed together with some of the late models.

UNION FILM & SUPPLY OPENS TWO NEW BRANCHES.

The Union Film & Supply Co. of San Francisco is preparing to open two branches at an early date, one of these to be located at Seattle, Wash., and the other at Portland, Ore. These branches will be in charge of W. J. Morgan, until recently in charge of the Los Angeles branch, which is now under the management of A. L. Sailors.

BEN BRODSKY, A VISITOR FROM ORIENT.

Ben Brodsky, known as the "Film King of the Orient," was a visitor in San Francisco this week from China. The Variety Film Exchange Co., of which he was the head, has been sold to the China Cinema Company, Ltd., with headquarters at Hong Kong and branches at Shanghai, Canton, Manila, Yokohama, Vladivostock and Honolulu. Mr. Brodsky is filling the position of general manager for this concern and states that it is actively engaged in producing, as well as distributing films, more than one hundred Chinese subjects having been turned out during the past year. R. E. Hasbrook, formerly of the Variety Film Exchange Co., is also with the new concern and at present has charge of the Shanghai office. Mr. Brodsky will probably make a visit to New York before returning to the Orient.

SAN FRANCISCO BRIEFS.

Tom North, manager of the San Francisco office of George Kleine Attractions, recently suffered from poisoning, presumably from eating mushrooms. Quick work on the part of a physician probably saved his life.

The Cort Theater will be devoted to moving pictures during the week of Feb. 28, the attraction being Submarine pictures.

Jacob Gatzert, of Lodi, Cal., was a recent visitor at San Francisco, coming down to purchase new equipment for his theater.

The Diepenbrock Theater at Sacramento, Cal., is to be devoted to large moving picture feature attractions in the future under the management of Glazer Bros. and Webster.

The Gaiety theater, Oakland, Cal., is now moving pictures instead of musical comedy.

A. C. H. Chamberlain and brother Lloyd have purchased the interests of W. J. Clark in the Madera Opera House, Madera, Cal.

The Carson Valley Improvement Club, Bridgeport, Cal., has purchased a Simplex machine and will give entertainments regularly.

Pete Ricci and Earl Tate of Roseville, Cal., have purchased a theater in the Golden Gate Park district, San Francisco.

W. B. Martin, who conducts the Star theater at Modesto, Cal., has made arrangements to move his house to the new theater building to be erected there shortly by G. H. Umbsen of San Francisco. The new theater will have a seating capacity of about 750 and will be handsomely furnished.

A new moving picture house is to be erected at Redondo, Cal., by L. J. Baumbach.

The Plaza theater, Fresno, Cal., has been granted a permit to conduct an airdome in that city during the summer.

The Blazon Film & Producing Co. is preparing to take pictures at Truckee, Cal., while the snow is still on the ground.

INTERESTING ST. LOUIS NOTES.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ON February 12, P. E. Collins, manager of the Orpheum theater, 5961 Easton avenue, gave a free matinee, the program consisting of two industrial reels showing the process of the manufacture of shoes in the Dittmann Shoe Factories, of this city, and three reels of comedy and drama. The audience was so large that the airdome, which adjoins the theater, was used to accommodate the overflow until the first performance was over.

M. J. Cunningham, manager of the Delmar theater, Delmar and Kings highway, is remodeling the airdome next door to the theater, for the coming season. Mr. Cunningham intends to maintain a double bill during the coming summer, one in the theater as well as the one in the airdome. One admission will admit to either or both performances, and the audience will be received through the box office of the theater. This arrangement will give a total seating capacity of 2,500.

Alos, dealers in moving picture accessories, photographic goods, and makers of slides and announcement plates of all kinds, have moved back to their original store at 513 Olive street, from 508 Olive street, where they took up temporary quarters during the interval necessary to rebuild the original establishment, which was destroyed by fire several months ago. The new quarters are very complete in every detail.

The Novelty theater, Grand and Easton avenues, has changed hands. J. Sweeney has been succeeded by James J. McDermott.

The Euclid theater, 4877 Easton avenue, owned by Truitt & Wiseman, was sold on January 1 to Lawrence & Durst, who have placed J. C. Scott in the position of manager. Mr. Scott is one of the youngest managers in the city, but his youth has not prevented him from making considerable increase in the patronage of the Euclid, and his pleasant manner has made him many friends in the neighborhood.

Joseph Carr, Sidney Harris and Toby Blume, who are handling "Tillie's Punctured Romance" as a state right proposition for Missouri, Kansas and Arkansas, were unable to make satisfactory booking arrangements for the first showing of their feature, and were forced to become their own exhibitors. They took a special lease on the King's theater, Kings highway and Delmar avenue, and ran the film to capacity houses for three weeks.

James Bassford, manager of the Princess theater, Grand avenue and Olive street, which recently abandoned a road show program for moving pictures, says the Princess is thriving under the new program of all feature pictures. The Princess played a week's engagement of Annette Kellerman in "Neptune's Daughter," to very pleasing box office receipts, despite the fact that this feature recently played a three weeks' engagement at the Victoria theater, which is only three

blocks distant. "Tillie's Punctured Romance" will be the next attraction.

Wm. H. Young, owner of the Taylor-Easton theater, 4472 Easton avenue, who was forced to leave St. Louis in September of last year on account of failing health, is still unable to return. Walter L. Pritch, who is managing the Taylor-Easton during Mr. Young's absence, states that he has very encouraging letters from his employer, who hopes to return to his business in the near future. The Taylor-Easton is one of the larger and better class houses on Easton avenue, and Mr. Pritch is conducting the house along the same lines inaugurated by Mr. Young, who built up a strong patronage among the select and discriminating people of the neighborhood.

H. G. Cole has assumed management of the theater at 1413 Market street that was known as the Hard Times theater, because the admission was two and a half cents. Mr. Cole has raised the price of admission to five cents, and is conducting a contest to choose a new name for the house. The patrons are asked to drop suggestions for a name in a box as they leave the theater, and the one that suggests the name used, will be given a prize.

Scherrer Brothers, proprietors of the Palace theater, 1310 Franklin avenue, have changed their regular Monday program to one large feature, using Shubert and Brady releases.

MICHIGAN NEWS NOTES.

By Midwest Moving Picture World Special News Service.

OPERATION of shows on Sunday in Wayne is not improbable. William Skerrett, who has been preparing to open a new show in the Masonic Temple, has filed a petition with the City Council. The sentiment toward Sunday shows is favorable, it is reported.

Manager Sullivan has cut the admission at the Grand and Royal in Escanaba to five cents except Mondays, Thursdays and Sundays when features will be shown. Five reels will be given for the nickel.

Frank Whitman has been making preparations to open a moving picture theater at Buchanan.

A. G. Anderson has resigned his position as manager at the Star theater at Rockford.

Edward Jamison leased the Owosso theater at Owosso for a month. D. R. Salisbury, owner of the house, intimated that it might be dismantled.

W. S. Parmenter, who has taken over the management of the Pastime theater on North Saginaw street at Saginaw, has eliminated vaudeville from the program.

William Markle has been remodeling a building at Alger into a hall and opera house, which will be called the Algerine.

Charles Crawford of Battle Creek has been contemplating opening a moving picture show as well as other attractions at Goguac Lake, a resort near Battle Creek, next summer.

IN CINCINNATI.

A special matinee performance was given at the Nordland Plaza, W. E. Brown's popular and high-class house, on Wednesday of last week, for the entertainment of several hundred ladies in attendance on the convention of the Ohio Hardware Association.

Moving pictures are steadily assuming a more important place in connection with local schools. The extent of the attendance of school children at photoplay houses has, of course, always been large, but indications are that the schools will ultimately have their own displays, a first-class projecting machine having been presented to the Eighteenth District School recently by friends. An address before teachers and mothers in Hyde Park, a suburb, on "Good and Bad Effects of Moving Pictures," also indicated the interest felt in this subject, the value of the "request program" being emphasized.

Small Houses Affiliated

Cincinnati and Vicinity Sees Formation of Moving Picture Owners' Protective Association, a New Organization of Proprietors of Smaller Houses—Its Object Is the Better Arrangement of Service to Make Room for Features—Twenty-seven Members.

By Kenneth C. Crain, Cincinnati Correspondent Moving Picture World.

ORGANIZATION is the order of the day among local exhibitors, the latest evidence of this tendency to get together for special purposes being the birth of the Moving Picture Owners' Protective Association, which is composed of the proprietors of a number of the smaller houses, mostly in the suburban districts of Cincinnati. Twenty-seven members started the organization, indicating a considerable degree of strength among the exhibitors to whom it is intended to appeal. Tom Corby, of the Motion Picture Theater Co., which controls several houses, is one of the leading spirits among the members and promoters of the new organization, and outlined its objects as having in view chiefly the welfare of the small exhibitor.

One of the principal objects in view is the use of large features by the exhibitor without having to pay for other service at the same time. The exhibitors feel that they, as well as the larger houses, should be enabled to show their patrons the big drawing cards, and want to see the matter of film service so arranged that they can do so. Mr. Corby and other members declare that every small house in this section will be brought into the new organization, which, they point out, will then be in a position to talk terms. A committee has already been appointed to report on the matter of securing an adjustment of service charges, consisting of the following exhibitors: E. J. Bauman, Fifth Street theater; George Hill, Liberty Street theater; M. Hillman, Ideal theater, and F. Emmert, Marvel theater. Fred Bott is secretary of the association.

NEW OFFICERS OF BIG TIME FEATURE ASSOCIATION.

The recently-organized Big Time Feature Exhibitors' Association has elected the following officers, at a meeting held for that purpose last Saturday: President, Joseph Hennegan, of the Lubin; vice-president, I. W. McMahan, of McMahan & Jackson; secretary, William Howard, of the Forest, and treasurer, I. Frankel, of the Hippodrome. The organization is already taking steps along the line indicated by its promoters at the time when it was formed, and they believe that in a short time they will be in a position to serve the members to excellent advantage in the matter of securing big attractions.

RE-ELECTS ALL OFFICERS.

Cincinnati Exhibitors' and Managers' Association Holds Annual Meeting—Committees Appointed.

The Cincinnati Exhibitors' and Managers' Association, which was just one year old on the occasion of its annual meeting on Monday, Feb. 1st finished a highly successful year by tendering to all of its officers the compliment of re-election to their several positions, as follows: President, Charles Weigel; vice-president, A. G. Hessesheimer; secretary-treasurer, H. G. Kruse. Committees were appointed as follows: Legislation, Messrs. Weigel, H. G. Kruse and Walter Hauck; Organization, J. W. Weinig, A. G. Hettesheimer and Dr. O. Dieckman; Features, Charles Weigel, M. Marcus and L. W. Foster; Smaller Houses, F. Shottmiller, H. Heimerdinger and C. Shober. The organization consists of the owners and managers of a number of the leading houses of Cincinnati, with several out-of-town houses, including the Majestic, of Springfield; the Columbia, of Dayton; the Temple, of Newport, and the Avenil, of Bellevue, Ky. The original object of the association, which was co-operative feature handling on behalf of the members, has been fully attained, as witnessed by the fact that the members have secured the Paramount pictures for their houses, on an agreement regarding the division of territory which has worked out very nicely; and, in addition, other things have been accomplished which show the benefits of organization and co-operation as opposed to tactics of the other sort.

PROGRESS OF HIGHLAND FILM CORPORATION

Cincinnati's New Picture Producing Company Being Advanced.

From events which took place last week, it seems certain that the Highland Film Corporation, whose proposed organization for the purpose of operating a producing company near Cincinnati has been referred to, is a "go." Those who are organizing the company and will have a large part in its management, including John Ford, of Covington, J. Kapfer, of New York, art director, W. J. Munger, of Cincinnati, landscape artist, and Bryant S. Daniels, of New York, appeared at a meeting of the Newport Business Men's Club and outlined the plans which have been perfected for the plant. The Newport organization is deeply interested in the project, by reason of the fact that it would be a considerable feature in the cap of the Kentucky city to have a big film company working in its back yard, as it were, and will lend every encouragement. Ft. Thomas, the Federal military post overlooking the river, is still considered to be the best spot for the company's location. Plans for the several buildings, which will be required, have already been completed, as have other details. Several sites are under consideration near Cincinnati, however, and until this point is finally decided upon nothing more can be done.

DELEGATION TOOK FILMS TO SHOW LEGISLATURE.

The powerful delegation which went to Columbus last week from Cincinnati, Hamilton, Dayton and other Southern Ohio cities, for the purpose of protesting to the legislature against the proposed emasculation of the statute providing for the construction of flood-prevention dams and reservoirs in the Miami Valley, has the distinction, it is believed, of being the first user of moving pictures for the purpose of influencing legislation other than that pertaining to pictures themselves. A screen was erected in the hall of the House of Representatives, upon which were thrown moving pictures taken along the Miami, in Dayton and elsewhere, during the disastrous floods of two years ago, as the best possible argument in favor of measures to prevent a repetition of the disaster. Action has not yet been taken by the Legislature, but it is believed that the pictures did their work, and that the flood-prevention laws will be left untouched.

Manager Lipson, of the Strand, extended a fine courtesy to local G. A. R. members in connection with the running of "The Warrens of Virginia," the Lasky-Belasco Civil War production featuring Blanche Sweet, last week. All members of the old soldiers' organization were invited to see the picture.

Federal Censorship Up

House Committee on Education Reports Favorably for Passage of National Censorship Bill—Effort Will Be Made to Have Bill Pushed Through House of Representatives Immediately and to Bring It Up Again Early in Next Session.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

CONGRESSMAN HUGHES, of Georgia, chairman of the House Committee on Education, has submitted a report on behalf of the committee in which is contained a recommendation for the passage of the bill (H. R. 14895) providing for a Federal board of censorship.

An effort will be made to have this bill passed by the House of Representatives before March 4. This will pave the way to its ultimate passage by both branches of Congress and its enactment into law. It is proposed to again bring the matter up immediately following the convening of Congress for the next session. This will take place at a very early date, as it is expected that the President will call an extra session immediately following the adjournment of the present Congress.

The report reads as follows:

The Committee on Education, to whom was referred H. R. 14895, have considered the same, and submit the following report with the unanimous recommendation of the committee that the bill do pass:

The necessity for censorship of motion pictures is beyond question. It has been acknowledged by a large majority of the film manufacturers by their voluntary submission of their films to unofficial boards of censors for approval. That the public demands this censorship is demonstrated by the scrupulous regularity with which the producers exhibit such approval at the end of each picture.

With the acknowledgement of the need of censorship both by the motion picture interests and the public they serve, the question arises as to what shall be the censorship and who shall do the censoring. "The National Board of Censorship" at New York City is composed of representatives of various moral and civic organizations. The expenses of this board are paid by some of the leading motion picture interests, and it has no legal authority. At the request of the manufacturers this board passes upon the pictures. The actual work is largely done by paid secretaries as representatives of the board, working upon standards approved by the board. It is estimated that from 85% to 95% of all pictures produced in this country are passed upon by this unofficial board.

In addition to this voluntary board there are numerous official censors, both State and municipal. The establishment of such large numbers of these local boards clearly demonstrates the inadequacy of the so-called "National Board of Censorship," which by its very unofficial character cannot exercise effective censorship. Though it were to exercise a careful and intelligent censorship over 95% of all pictures, still there would remain five per cent. which could be immoral and unfit to be shown. It is only fair to assume that those pictures which are most objectionable will not be voluntarily submitted for censorship. An unofficial board which has not the right to examine 100% of the pictures is in reality not a board of censorship, but a board of recommendation and approval. As a matter of fact, evidence before the committee discloses that a very considerable percentage of the pictures approved by the unofficial board are declared by the local boards unfit for exhibition.

The character of the motion picture industry renders State and municipal censorship inadequate. Motion picture films are essentially articles of interstate commerce. They are not manufactured for use in any one State or municipality, but practically every picture is exhibited in all of the States of the Union, and many are exported. Innumerable inspections by local boards work great hardships on the industry. In the absence of any official Federal censorship the States and cities are finding it necessary to establish these local boards to prevent the exhibition of immoral, indecent and obscene pictures. The only adequate method of censoring motion pictures is to be had in a Federal commission.

The bill which this report accompanies provides for the appointment by the President of five commissioners, and a supplementary force of advisory commissioners and deputy commissioners to be appointed by the commission. The commission is required to license all films intended for interstate commerce or which are to be offered for copyright "unless it finds that such film is obscene, indecent, immoral, inhuman, or depicts a bull fight or a prize fight, or is of such a character that its exhibition would tend to impair the health or corrupt the morals of children or adults or incite to crime."

It is further provided that a film not having been licensed by the commission shall not be transported in interstate commerce and shall not be granted a copyright. The exhibition of unlicensed pictures at places of amusement for pay in the District of Columbia, or in any of the Territories of the United States or any place under the jurisdiction of the United States, is prohibited. The penalty for a violation of this act is a fine of not more than $500 or imprisonment not more than one year, or both, and the confiscation of the films used illegally.

It is provided that a fee be charged for the licenses to defray the expenses of the commission.

NEW BOOTH REGULATIONS.

Washington, D. C., Police Authorities Adopt New Regulations Relating to Operating Booths.

A number of changes have recently been made in the police regulations of the District of Columbia, many of which have a direct bearing on the motion picture theaters, and the following announcement of these has just been made by the District Commissioners:

Section 12, of Article 16, has had the two following sections added:

"Section 12a. All motion picture machines shall be enclosed in a booth of fireproof construction not less than 7 feet wide, 8 feet long and 7 feet high for one machine, and for each additional machine add 4 feet to the length, and shall be provided with not less than two openings for each machine, one for observation by the operator and the other for the operation of picture on screen, said openings to be provided with doors or shutters of heavy metal and shall overlap the openings and be arranged to slide without binding in properly constructed grooves, said doors or shutters to be suspended by a string or cord and fastened over top of machine so arranged that in case of fire the string or cord will burn and release the doors or shutters which will automatically close the openings.

"Section 12b. The doors of all motion picture booths shall be made to open outward and to be self-closing, the booths shall be provided with ventilating shafts or openings that terminate on the outside of the building not less than 18 inches in diameter.

"Section 12c. Waste pieces of films will not be permitted to lie around the booth, but shall be placed in metal boxes with tight-fitting covers and said pieces of film shall be removed from the booth after each day's performance; separate metal boxes with self-closing tops shall be provided for waste pieces of hot carbon; separate metal boxes with self-closing doors or lids shall be provided for extra reels of film.

"A bucket of water and a bucket of sand shall be kept in each booth in addition to the fire extinguisher.

"Section 12d. Smoking shall not be permitted in any booth where inflammable or combustible films are used, nor shall any operator while engaged in the operation of any motion picture machine, read any book, paper or other printed or written matter; he shall devote his entire attention to the operation of the machine, and any violation of this section of the regulations governing motion picture theaters, or any regulation governing electric wires or apparatus will subject the operator to a revocation of the operator's license in addition to the penalty provided."

FILMS C. O. D. EXAMINED ONLY IN EXPRESS OFFICES

New Ruling by Interstate Commerce Commission Saves Expressmen's Time.

Exhibitors, under a supplemental report of the Interstate Commerce Commission in the matter of uniform rules, receipt and classification of express matter, will no longer have the privilege of examining films sent to them by express C. O. D., at other than express offices. The report reads that "in the item 'Moving Picture Films' it is proposed to refuse C. O. D. shipments with prilege of reel examination; screen examination is already prohibited. At the hearing the express companies contended that where reel examinations were permitted at the consignee's address, considerable time was lost by drivers having to stand around until the examination was completed, resulting in delay to delivery of other express matter. No one appeared at the hearing in opposition to the proposed change; but a letter of protest, which is a part of the record, received by us from an extensive receiver and shipper of films urges that the privilege of reel examination in the express office be not denied consignee. C. O. D. packages containing miscellaneous articles are, under instruction of shipper, subject to examination, and even to partial acceptance. The express companies stated that such examination should not be extended to reel examination of films. The present classification will be modified by the addition of the following 'Reel examination may be made only in the express office.'"

The express companies are required to establish this ruling on or before May 18, 1915, and to retain the same for a period of two years from February 1, 1914, unless otherwise ordered by the commission.

BRIEF WASHINGTON ITEMS.

Benjamin F. Pitts, of Frederick, Va., was noted among the visitors to Washington of last week. Mr. Pitts is contemplating the erection of a new brick theater with a seating capacity in the auditorium approximating 500, and with a balcony for the accommodation of 150 patrons. The cost of this new theater will amount to in the neighborhood of $21,000. It is said that Mr. Pitts will exhibit the films of the United Film Service Company when the house is completed.

Harry Church, who operates the Bonita theater in Norfolk, Va., and J. B. Trent, proprietor of Trent's theater, in Lynchburg, Va., were seen along Broadway, in New York, last week, holding conversation with Sidney B. Lust, manager of the United Film Service Company of this city. Messrs. Church and Trent stopped over in Washington on their way back.

F. A. Ogden is reported to have taken over the Fairfax theater in Culpepper, Va. Mr. Ogden at present operates the Eclipse moving picture theater in that place.

Earl E. Reese has severed his connections with the Electric Theater Supply

Company and has organized what is to be known as the Exhibitors' Co-Operative Booking Agency, with offices in Room 212, Bank of Commerce & Savings Building, at Seventh and E streets, Northwest. This new concern plans to handle feature films for the various manufacturers and will cover the territory which includes West Virginia and North and South Carolina.

A. Parish, of the Virginia theater, in Richmond, Va., was a visitor here.

J. Leo Yates, formerly assistant to the local branch manager for the General Film Company, and lately a road man with the United Film Service Company, has been placed in charge of the Baltimore branch of the latter company succeeding W. H. O'Brien, who resigned to join the Kleine interests in Philadelphia.

Mr. Reddick, representing Armbruster & Kock, was in town during the week securing booking for "Tillie's Punctured Romance."

President Wilson and several members of his cabinet and their families were present at a private exhibition of "The Birth of a Nation," which is based on "The Clansman," a book written by Thomas Dixon, a former schoolmate of the President. The exhibition was given in the East Room of the White House, where the white walls were used in lieu of a screen.

Official Washington was treated to an exhibition of Lyman Howe's new motion pictures. "[illegible]r Navy in 1915," at the Columbia theater on Washington's birthday. At Crandall's theater last week Government officials and the heads of the various bureaus of the Post Office Department witnessed an exhibition of the sevral reels of motion pictures depicting the work and the various systems in operation at that Department, which are to form a part of the Federal exhibit at the San Francisco Exposition.

The Princess theater, in Northeast Washington, has changed its policy and is now running a ten-cent show daily, with a five-cent admission for the children. Paramount pictures and the Box Office attractions are being shown exclusively and from all reports Joe Morgan, the manager of the house, is meeting with good results. For the convenience of patrons, arrangement has been made to run the show on schedule.

IN PITTSBURGH.

The Lyric Amusement Company recently secured the Arcade theater in Carnegie, Pittsburgh, Pa., and is now under the management of F. J. Nally. A new Powers 6A machine is one of the first improvements.

Mr. Bender, who recently opened a new theater in the West End of Pittsburgh, Pa., is now arranging for the rebuilding of the Bender & Williams theater on Troy Hill, near Pittsburgh, Pa.

The unique pony campaign, for youngsters of Pittsburgh, was launched in the Miles theater last week. Announcement of this campaign, which will give to the child receiving the greatest number of votes from those purchasing tickets in the Miles a beautiful Shetland pony and harness free, was made recently, and since that time the Miles box office has been flooded with inquiries and names of popular children.

It has been stated that Mahoningtown, Pa., may have another moving picture theater in the near future, providing the state inspector will approve of the building which is intended to be used. This is the Sheehy building on North Liberty street, recently vacated. Should the deputy inspector approve of the plans of remodeling the building, the theater will be opened soon.

Con J. Brown and John Wolf of Ebensburg, Pa., recently purchased the Moose theater in Cresson, Pa., and will take possession March 1. The theater is in the heart of the town and has been doing a good business. Cresson has two picture houses. Wolf and Brown are owners and operators of the Happy Hour theater in Ebensburg.

Pittsburgh's New Theater

Clark & Roland's Newly-Completed Regent Picture House Said to Be Most Beautiful Theater in America—Situated on Penn Avenue—Interesting Description of Arrangement of Seats, Decoration and Lighting—Expensive Organ Installed.

Special to Moving Picture World by Pittsburgh News Service.

COMPETENT judges have pronounced the Regent theater in Penn avenue, near Highland avenue, Pittsburgh, Pa., one of the most beautiful moving picture theaters in America. It was built and is owned and operated by Messrs. Clark and Rowland. It was erected with the intention of providing all the latest ideas in moving picture theaters. The arrangement is unique. The full area of the building is occupied by seats so arranged that the sight lines are about perfect, every seat being placed that the screen can be readily seen from every part of the auditorium. The entrance lobby, 22 feet wide from Penn avenue, leads to a foyer under a tier of seats, called "bleacher" seats. Three entrances, or aisles, lead from this foyer. A fountain is located on the center aisle of the auditorium. The main figure is of bronze and was imported from Italy. Both the entrance lobby and the foyer have marble wainscoting and marble trimming, with marble mosaic and terrazzo floors.

The main auditorium is decorated in ivory and gold with the side wall panels in a tapestry imitation of ivory and lavender. The style is Italian Renaissance. The seats are of mahogany with leather upholstering. The aisles are carpeted. There has been installed in the main auditorium a rich tone organ at a cost of $10,000. The auditorium is lighted by means of a total ceiling indirect fixture and side wall brackets with silk shades, which diffuse the light. The building is absolutely fireproof and every means for safety has been provided. H. S. Bair was the architect.

QUARTERLY LICENSE FEES IN PITTSBURGH.

Notice was served recently on moving picture theater proprietors by Director of Public Safety Charles S. Hubbard of Pittsburgh, Pa., that unless they paid their quarterly license within 24 hours the police would close their doors until the revenue was paid.

According to the director's secretary, there were 43 moving picture theaters who failed to pay their license for the first quarter. The income for the first quarter last year on nickelodeons was $5,617.

TWO NEW PICTURE THEATERS IN PITTSBURGH.

Two new moving picture theaters are announced for Fifth avenue, Pittsburgh, Pa. Last week Tom Patterson, acting for the D. Herbert Hostetter interests, leased to Frank Hartor and Theodore Rothman the first floor of the building located at 243 Fifth avenue. The space secured is 25x140 feet, about midway between Market and Wood streets, and it is to be fitted up as a motion picture theater. The other house will be in the Mellon Block above Smithfield street. After remodeling the storeroom it will be known as the Quality theater.

NEW LAWRENCEVILLE HOUSE.

A new moving picture theater is also announced for the Lawrenceville district. It will be built at once on the H. J. Heinz lot, at the forks of the road, Penn avenue and Thirty-fourth street. The owner will erect the building for a tenant. The theater will seat 1,000 people. The lot is 50x100 feet.

SHORT PITTSBURGH NOTES.

The United States Realty Company has sold for M. Gilman to an unnamed purchaser the Palace theater at 1505 Carson street, Pittsburgh, Pa., for $4,000.

James Steele, manager of the Famous Players Film Service, Pittsburgh, Pa., is once again hunting larger quarters for the Pittsburgh branch. The offices in the Wabash building, as well as the film rooms in Ferry street, are entirely too small to properly accommodate the large forces of workmen and larger quarters will be secured as soon as possible.

George Bates, of the Pittsburgh Commercial Motion Picture Company, recently made a local film for F. A. Seitz of Freeport, Pa. This film was depicted throughout Freeport with great success.

William E. White, of the Colonial theater, Beaver Falls, Pa., and Richard Kennedy, sales agent for the Shadolite Company, attended the Harrisburg convention and demonstrated their new invention, the Shadolite, for the lighting of moving picture houses.

James Delves, secretary and treasurer of the Motion Picture Exhibitors' League of Pennsylvania, reports that he has received quite a number of applications for membership.

John McAleer, who is well known in the film business, formerly of the home office of the Picture Playhouse Film Company in New York, is now managing the Pittsburgh branch of this company at 422 Penn avenue.

Mr. McAleer says he expects to make a friend of every exhibitor in Western Pennsylvania and West Virginia.

The Grand theater in West Newton, Pa., has installed a Seeburg solo orchestrion and the Pastime theater in Blairsville has purchased a Seeburg motion picture player, Style Q.

The Peoples theater, Fifth avenue, Tarentum, Pa., is the first motion picture house in this city to adopt the plan of having white light in the main auditorium. The front of the house is fully lighted and patrons of Manager Oppenheimer's popular theater enjoy the unique experience of watching the films in a perfectly illuminated room.

Prof. John G. Bradley, of the Waynesburg, Pa., college, is staging a motion picture play, entitled "The Metamorphosis of a Freshman," which is supposed to cover the entire college course of the hero of the story. It will show a football game, snipe hunt, a field meet, Junior Prom, etc. The pictures are being made by Mr. Larabee, manager of the Greene County Telephone Company. When the play is completed it will be shown in theaters here.

Blackfield, Pa., is to get a theater and amusement hall. Plans are now being prepared for the erection of a theater of modern design. The building will be of two stories. The first floor will be used as a bowling alley and pool room. The second floor will be the picture theater.

A large electric sign has been placed in front of the New Beaver theater, Beaver, Pa. It is twelve feet in length and hangs in a perpendicular position, twenty feet above the pavement. Emblazoned upon it are the words, "The Beaver." It is quite an improvement and gives to the theater an air of stability and permanentness.

The big combination pipe organ in the Garden theater, costing $5,000, the most unusual musical instrument in Johnstown, Pa., was completed last week and played before the public.

The instrument is placed in a balcony above the picture screen and furnishes music for the photoplay hall and for the roof garden.

INDIANA EXHIBITORS BRING SUIT AGAINST MAYOR

Spurrs, of Marion, Arrested on Sunday Law Charge, Asks Damages for Fake Imprisonment.

By Indiana Special Moving Picture World Trade News Service.

THREE damage suits were brought against Mayor J. O. Bachelor, of Marion, as the principal defendant, by Howard Spurr and Goldie Spurr, his wife, who operate the Royal Grand theater, and Verne L. Voke, operator of the Marion theater, in that city. The actions have grown out of the arrests of the plaintiffs Sunday, Jan. 31, for alleged violation of the Sunday law in operating their moving picture houses for exhibition purposes, although ostensibly to obtain donations for charity. Mrs. Spurr sues for $1,000 damages for false imprisonment, while Mr. Spurr and Mr. Voke ask for $500 each. In all of the suits the arresting officers are made co-defendants with the Mayor.

In the complaint brought by Mrs. Spurr the principal allegations are stated upon which recovery is asked in all three suits. The complaint recites that she was wrongfully arrested upon a charge of violation of the Sabbath law, that she was at all times ready and willing to give bond, and that she made every effort thus to guarantee her appearance for trial. It is further alleged that in order to hold the plaintiffs in jail, where they were from 2 o'clock in the afternoon until 8 at night, the Mayor purposely secreted himself and that diligent search failed to locate him and that those acting by and under his orders refused bond. The complaint adds that during the imprisonment of Mrs. Spurr, she was thrown into association behind the bars with women of lewd character and loose virtue, although herself a woman of good repute as the defendants well knew, and also with a crazy woman and with a colored woman. Finally after six hours of imprisonment she was released upon habeas corpus proceedings before Judge Vanatta of the Superior Court.

Howard and Goldie Spurr were arrested the first time Nov. 8, were fined in the Police Court by Mayor Batchelor without offering defense, and were acquitted by jury in the Circuit Court Jan. 22. Because of the acquittal the Spurrs opened their theater Sunday, Jan. 31, the Marion theater also being opened. Mayor Batchelor contended that the jury verdict was decisive regarding only the single alleged violation of the law and that nothing short of a court decision on what constituted a violation of the Sunday law could suffice. The habeas corpus suit is still pending as are the prosecutions for Sabbath breaking.

CATCH MAN WHO CUT DRESSES IN PICTURE HOUSES.

A man has been caught in Gary, Ind., who, it is said, has ruined 200 or more dresses of women and girls of that city. One of his favorite fields of activity was the moving picture theaters. Under the cover of the darkness of the picture houses he ruined many dresses with a pair of scissors.

STOVE-MAKING FILMED.

Motion pictures for educational purposes, depicting the modern manufacture of stoves and ranges, were taken at the plant of the Globe Stove & Range Company, Kokomo, Ind. The film is being shown in New York, Chicago and other large cities in connection with industrial training in the schools of those cities. The Indiana plant was selected by the educators because of its completeness.

HEALTH BOARD APPROVES OF INDIANAPOLIS HOUSES.

The inspectors of the Indianapolis board of health have filed their semi-annual report concerning the sanitary conditions of the moving picture theaters in that city. The report states that there has been great improvement shown in this particular and that the most serious complaint is that dirty floors were found in two or three places.

TOOK IN SHOOTS.

While he was giving testimony in a damage suit, heard in Indianapolis, recently, Zachariah T. Landers was asked by an attorney what he did on a certain day. He replied, "Oh, I took in about eight or ten shoots." The judge and jury were under the impression he meant drinks until he explained that "shoots" was the new name for five-cent moving picture shows.

INDIANA BRIEFS.

The Luna theater in Tipton still remains dark, no one showing a disposition to open the house. The house has passed through varied ownerships with indifferent results.

The motion picture theater that has been owned and operated at Hoopeston, Ill., by Worley A. Ross, has been purchased by Albert Betts, of Frankfort, Ind. The theater will be managed by Arthur Keller, of Forest, Ind.

Moving pictures will be taken of the city of Warsaw, Ind., and will be shown later at the Colonial theater in that city.

The management of the Isis theater, Kokomo, Ind., is showing two acts of vaudeville, changing Mondays and Thursdays, in connection with the moving pictures.

The moving picture theater owned by Frank Hatfield was one of the many buildings destroyed by fire at Centerville, Ind., recently.

The New Victoria theater in Peru, Ind., has opened its doors again after being closed for some time while extensive improvements were being made. This theater has undoubtedly the most beautiful interior of any show house in that city. The seating arrangement has been changed. There is plenty of room between the rows of seats and the aisles are wide. The screen can easily be seen from any part of the house.

Messrs. Whistler and Musselman of Peru will start a moving picture show at Royal Center. They will use the room formerly occupied by the Edison.

A. E. Irons, of the Community Film Corporation has arrived in Logansport to assist Major Boult in staging a three-reel drama to be acted by the people of that city.

At the close of the regular season of English's Opera House, Indianapolis, Barton & Olson will take over the theater for the summer months. This firm has been able to secure this house during the summer for the past several years. They show moving pictures and high-class vaudeville at popular prices. This theater during its regular season houses the elite of the city and it was thought that popular-priced attractions would not draw the people. Barton & Olson have kept the standard of the attractions booked into this house, during their short season, so high, that standing room has been the general rule at each performance. The firm controls many theaters in Indianapolis.

"Parsifal" in moving pictures was shown at St. John's church, in Muncie, Ind.

The Rensselaer, Ind., K. of P. Lodge had the use of the Princess theater in that city for one night when they showed "Damon and Pythias" in moving pictures.

A new player piano has been installed in the Dreamland theater at Mooresville, Ind.

Sy Palmer, of Peru, has rented the building formerly occupied by the Dreamland theater, located at Macy. He will open his new show house just as soon as the equipment, which is of the latest type, arrives. The machine will be operated by Claude McElhaney, of Peru, who has been connected, in the same capacity, with the Wallace theater in that city.

CLEVELAND FINANCIERS BUILDING BIG THEATER

Emmanuel Mandelbaum and Others Erecting 2,500-Seat House on Euclid Avenue.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

A SITE in Euclid avenue, Cleveland was leased during the past week for what will be the most palatial motion picture theater in America, according to plans of the promoters. Not less than a million dollars is involved in the transaction, and erection of the building will begin in the present year. Cleveland financiers, headed by Emmanuel Mandelbaum, a pioneer in the motio picture in this city, will own and operate the theater. The site is on the north side of Euclid avenue next west of the Hotel Statler and has a frontage of 65 feet and depth of 319 feet. It will be covered with the theater building and a commercial structure costing in excess of $500,000. Work on the theater will start as soon as plans can be prepared. It is expected to have the house. with seating capacity for 2,500, open before January 1, 1916.

The location is known as the old Stillman place and the theater, it is announced, will take the name of the early owners and be called The Stillman.

Mr. Mandelbaum, who is a director of the company owning and operating the Strand theater, New York, says The Stillman will be designed and conducted along the same lines as the New York house. He was an officer in the Film Service Association, the first organization of picture men in the country. He was an organnizer and director of the Mutual Film Company. About two years ago he left Cleveland to head the World Film Corporation in New York, but recently disposed of his interes and returned here.

TWO PROPOSITIONS FOR STATE CENSORSHIP

Cleveland Business Men May Propose Abolition of State Board or May Try to Supplement It.

Two drafts of a proposed bill to provide a state board of censors to act without pay were drawn up by a committee appointed by the Cleveland Chamber of Commerce. Each form will be duly considered at a meeting of committees from the Cleveland Chamber of Commerce, representatives from Columbus and Cincinnati at Columbus.

One form of the proposed bill provides a small board which will act in conjunction with the present state board of censorship. An executive secretary, it stipulates, will receive a salary, the others to act without remuneration. The other form, which is favored by the majority of the members of the committee, abolishes the present board and creates a board of about thirty volunteers from as many cities of Ohio as is possible, to be appointed by the governor and some other state official.

BRIEF OHIO ITEMS.

The Mall Building Company, Cleveland, has ordered immediate work on construction of a new theater building in the rear of the present location, Superior avenue. The new theater will replace the present Mall, with an artistic lobby-arcade entrance from Superior avenue. It will cost about $25,000. Louis Becht, manager of the Mall, closed negotiations with the owners and lessees of the property to be occupied.

The Duchess theater, East 57th street and Euclid avenue, Cleveland, has installed a new stage setting, painted and constructed by a New York scenic concern. The set cost Manager Buckley $1,000, but he feels it money well spent.

At the recent operators' ball, held in Cleveland, motion pictures were taken of the grand march.

PHILOMATHIAN CLUB OUT FOR CENSORSHIP

Aroostook County Organization Against Freedom of Film Shows.

By John P. Flannagan, Maine Correspondent of Moving Picture World.

EFFORTS to establish a county board of censorship for moving pictures in Aroostook County are being made by Aroostook ministers and women's clubs, which are strongly opposed by the exhibitors of this county.

It seems that the fight especially centers in Presque Isle, where the Philomathian Club has been endeavoring to lay down rules under which Proprietor J. J. Holmes shall conduct his theater. The Philomathian Club has requested Mr. Holmes to allow no young people under sixteen years of age at his theater except Friday afternoons, and that only educational pictures shall be shown at that time. The Philomathian Club has also made strenuous efforts to improve the quality of pictures shown in Presque Isle houses. Certain influences have been successful in prevailing upon the Presque Isle town authorities to withhold Mr. Holmes' license. Mr. Holmes has paid his license fee to the town and is running his theater, but the authorities have not granted the license yet.

It is reported that a bill for the establishment of an Aroostook County censorship has been introduced in the legislature, and is being strongly opposed by the county exhibitors. Petitions were sent to Senator Hersey and Representative Tuttle by the Aroostook Ministers' Association asking them to oppose the proposed amendment to the Sunday laws of Maine, allowing moving picture exhibitions on Sunday.

COACHES TEAM WITH MOTION PICTURES.

Coach Arthur N. Smith, of the University of Maine track team, has very nearly completed arrangements whereby the Maine track men are to be instructed in the art of the cinder track game by the use of moving pictures. Smith has secured films showing the leading track champions in the country in action at various athletic meets, and has leased a movie machine. This is only another example of the initiative of the Maine Coach, and such ideas as this have helped to place the University of Maine in the commanding position that she now holds in the track and cross-country world. Smith is the pioneer in moving picture instruction for track athletics and it is believed that the movement will be popular among trainers throughout the country.

SHORT ITEMS FROM MAINE.

George Pullen, who has been exhibiting in the town hall at Oakland, has opened the Toy theater in a building of its own. This will show every night in the week, using General Film service exclusively.

The Park theater, of Bangor, has changed its admission fee from 10 cents in the afternoon to five cents. Admission in the evening will be 10 cents as usual.

The Old Town Amusement Company, lessees of Central Hall, O. B. Fernandez, manager, has taken a lease of the motion picture hall to be in the new Masonic Hall building.

E. M. Chase, of Brownville, has opened up the Gem theater.

A new picture house is under construction at Belfast by Mr. Eaton, and will be located next door to the Colonial theater, of which Mr. Bray is manager. This house will be ready for business about March 10, and will be completed at an estimated cost of from $12,000 to $14,000.

Reports from the moving picture houses all over the State of Maine are to the effect that business is excellent. In many quarters of the state, houses are increasing their nights of exhibition, and the exchanges state that little objection is made to increasing the prices and quality.

New Theaters Down East

Two Fine New Picture Houses Planned by Amusement Company of Boston, Which Already Owns a Number of Theaters—New Bedford, Mass., and New Haven, Conn., Cities Where New Houses Will Be Built—Both Will Have Seating Capacity of 2,500 Persons.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

TWO new theaters are now in process of construction by the corporation controlling the Olympia theater, Lynn, Gordon's Olympia and the Scollay Square Olympia, Boston. One is located in New Haven, Conn., and the other in New Bedford, Mass. It is estimated that the entire cost of the construction of each building will reach a quarter of a million dollars.

The New Bedford house is located at the corner of Purchase and Elm streets, in the center of the city directly opposite the Parker House. The structure was designed by William L. Mowll, of 50 Bromfield street, Boston. It will have a seating capacity of 2,500. There will be a single balcony and two tiers of boxes, each of which will contain four boxes. The interior decoration will be most pleasing. The house will be constructed of reinforced concrete. A ventilating system, through which 40,000 cubic feet of air will flow per minute, will be installed. The machine booth will be suspended in the rear of the building and will be about 60 feet above the street level.

The New Haven house is located in Temple street and will have a seating capacity of 2,500. The plans for this structure were designed by Architect C. H. Blackhall, of Boston.

The lobby will be of marble dado with mosaic floors. There will be two tiers of boxes on each side of the stage. The interior walls will be covered with acoustic felt, which will prevent echoes of any description.

An expensive organ will be installed in each building and it is thought hat they will be opened around the first of September.

WORCESTER'S NEW ROYAL.

The New Royal theater at Worcester, Mass., recently opened under the management of Fred J. McAloon, with "The Little Rebel," featuring Miss Gene Gauntier as the stellar attraction. This makes the ninth moving picture house doing business in this city. The house is advertised as Worcester's Finest Picture Playhouse and is of absolutely fireproof construction. A ladies' orchestra, under the leadership of Miss Violette Cadoret, furnishes the music. The house was constructed on the location of the old Worcester Market. The entrance is of marble wainscoting and heavy plate glass trimmings. A ventilating system, which brings fresh air into the building from outdoors, heating it over a steam coil in the winter and cooling it over ice in the summer, has been installed. Mutual and United Film Service is used.

OTHER NEW ENGLAND ITEMS.

John Keon, of the Federal theater, Salem, Mass., entertainned several of his friends at a dinner, which was held on the stage of his playhouse, after the performance last Saturday night. About seventy-five persons, including the acts on the bill, were in attendance.

Oz Tessier, of the Royal theater, New Bedford, Mass., is remodeling his popular playhouse and at the same time continuing to offer his patrons the best attractions. When alterations are finished, Mr. Tessler states that the theater will have a seating capacity of 2,000.

C. A. Palmer has undertaken to exhibit motion pictures in the Town Hall, Ashland, Mass. This building has been closed for some time but with Mr. Palmer at the helm, it ought to be a success.

Sol Phillips, formerly connected with the Automatic Vaudeville Company of Boston, has assumed the management of the Scenic theater, Mattapan, Mass.

The Lubin production, "Threads of Destiny," featuring Evelyn Nesbit Thaw and her son, has been booked throughout New England for two months in advance.

Joseph Tables, of the Nickel theater, New Bedford, Mass., and Charles Allen, of Allen's theater in the same city report that they have had more patrons and have done a better business since they increased the price of admission to their houses from five to ten cents. Tables and Allen were the only two exhibitors in New Bedford who dared to raise the admission price.

The Park theater, Taunton, Mass., has forsaken stock productions for the silent drama. Manager Malley has arranged with Fred B. Murphy for United Film Service.

Several photoplayers were the guests at the annual ball of the Springfield Lodge of Elks, during the past week. A dinner in honor of the screen stars was given at the Hotel Kimball. The players present included Mr. and Mrs. Maurice Costello, King Baggot, Marc McDermott, Miriam Nesbit, James Cruze, Marguerite Snow, Flo La Badie and Rose Tapley.

The eighth episode of "The Exploits of Elaine" was the featured attraction at the fifth anniversary week of the Beacon theater, and the third anniversary week of St. James theater, both in Boston.

Manager Samuel Bernfield, of the New England Pathe Exchange, is elated over the success of "The Life of Our Saviour," which has been booked through the Lenten season.

James Sullivan, a member of the firm of Sullivan Brothers, proprietors of the Majestic theater, Pittsfield, Mass., is dead after a short illness of pneumonia.

Charles Phillips, roadman for the Fox Film Company, successors to the Box Office Attraction Company, who has just returned from a three weeks' trip through western Massachusetts and Connecticut, reports that there is a great clamor from the moving picture patrons in the small towns for feature attractions.

Mr. William D. Friel has purchased the Majestic theater, Easthampton, Mass., from Henry Walz. Mr. Friel sold the house a few years ago to the Eastern Theaters Company.

The Opera House at Brattleboro, Vt., and the Grand theater, at Rutland, Vt., are now flying the colors of the Trimount Amusement Company under the management of Messrs. Tighe and Mackey.

The new Colonial theater at Brockton, Mass, opened on Washington's birthday. Manager Ripley offered "The Thief," featuring Dorothy Donnelly as the star attraction.

Fred B. Murphy, who recently purchased the New England rights to all releases of the United Film Service, has now obtained the New England rights of the Ambrosia American Company and two-reel feature reissues of the New York Motion Picture Company. This brings his program up to seventeen reels each week. Mr. Murphy also expects to secure the New England rights of two other American companies, releasing two reels each a week. This will bring his total program up to 21 reels a week.

W. C. Sansoucy, of the Nickel theater, Biddeford, Maine, kept his house in darkness on Ash Wednesday.

The office of the New England Universal Film Company is the scene of unusual activity these days. Manager J. A. Eslow is preparing for his visit to Universal City.

Calendar of Licensed Releases

Releases for Weeks Ending March 6 and March 13

Current Releases

MONDAY, MARCH 1, 1915.

BIOGRAPH—Tess of the Hill (Drama).
EDISON—In Spite of All (Special—Three parts—Drama).
ESSANAY—Sweedie's Hopeless Love (Comedy).
KALEM—Barriers Swept Aside (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series No. 10, "Patsy Among the Fairies" (Comedy).
SELIG—A Child of the Prairie (Special—Two parts—Melodrama).
SELIG—Hearst-Selig News Pictorial, No. 17, 1915 (News).
VITAGRAPH—Burglarious Billy (Comedy).

TUESDAY, MARCH 2, 1915.

BIOGRAPH—Colomba (Special—Two parts—Drama).
EDISON—Hypno and Trance subjects (Comedy).
ESSANAY—The Dance at Aleck Fontaine's (Drama).
KALEM—Flirtatious Lizzie (Comedy).
LUBIN—When Mother Visited Nellie (Comedy).
SELIG—The Man from Texas (Western—Drama).
VITAGRAPH—The Silent Plea (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, MARCH 3, 1915.

EDISON—That Heavenly Cook (Comedy).
ESSANAY—A Couple of Side-Order Fables (Comedy).
KALEM—Jared Fairfax's Millions (Episode No. 6 of "The Girl Detective" Series (Special—Two parts—Drama).
—Lightning Sculpture (Animated—Cartoon).
LUBIN—A Woman Went Forth (Special—Two parts—Drama).
SELIG—The Missing Ruby (Drama).
VITAGRAPH—The Girl at Nolan's (Comedy Drama).

THURSDAY, MARCH 4, 1915.

BIOGRAPH—The Ward of the Mission (Drama).
ESSANAY—Slippery Slim's Wedding Day (Western—Comedy).
LUBIN—The Hermit of Bird Island (Special—Three parts—Drama).
MINA—Love and Limbo (Comedy).
SELIG—Hearst-Selig News Pictorial, No. 18, 1915 (News).
VITAGRAPH—Peggy of Fifth Avenue (Drama).

FRIDAY, MARCH 5, 1915.

BIOGRAPH—The Deputy's Duty (Drama).
EDISON—A Tragedy of the Rails (Special—Two parts—Drama).
ESSANAY—The Strength of the Weak (Special—Two Parts—Drama).
KALEM—How Ida Got a Husband (Comedy).
LUBIN—The Good in Him (Drama).
SELIG—The Kidnapped Lover (Farce-Comedy).
VITAGRAPH—Two and Two (Comedy).

SATURDAY, MARCH 6, 1915.

BIOGRAPH—Blown into Custody (Comedy).
BIOGRAPH—Near Educational Series—The Soup Industry (Comedy).
EDISON—The Portrait in the Attic (Drama).
ESSANAY—Broncho Billy's Vengeance (Western—Drama—Reg in U. S. Patent Office).
KALEM—The Death Train (Seventeenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Socially Ambitious (Comedy).
SELIG—The Guardian's Dilemma (Jungle-Zoo Wild Animal—Comedy).
VITAGRAPH—Roselyn (Special—Two parts—Drama).

Advance Releases

MONDAY, MARCH 8, 1915.

BIOGRAPH—The Beautiful Lady (Drama).
EDISON—The Mission of Mr. Foo (Drama).
ESSANAY—Father's New Maid (Comedy).
KALEM—The White Goddess (Special—Three parts—Drama).
LUBIN—Patsy Bolivar Series No. 11 "Patsy in Town" (Comedy).
SELIG—The Lady of the Cyclamen (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 19, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 1, "The Jarr Family Discovers Harlem" (Comedy).

TUESDAY, MARCH 9, 1915.

BIOGRAPH—Aurora Floyd (Special—Two parts—Drama).
EDISON—Rooney the Bride (Comedy).
ESSANAY—The Man in Motley (Drama).
KALEM—Wooed by a Wild Man (Comedy).
LUBIN—Winning Winsome Winnie (Comedy).
SELIG—The Stage-Coach Driver and the Girl (Western—Drama).
VITAGRAPH—Snatched From a Burning Death (Special—Two parts—Melodrama).

WEDNESDAY, MARCH 10, 1915.

EDISON—A Pipe Dream (Comedy).
ESSANAY—The Fable of "The Divine Spark that Had a Short Circuit" (Comedy).
KALEM—Following a Clue, Episode No. 7 of "The Girl Detective" Series (Special—Two parts—Drama).
LUBIN—A Siren of Corsica (Special—Three parts—Drama).
SELIG—The Eagle and the Sparrow (Drama).
VITAGRAPH—A Study in Tramps (Comedy).
—A Very Rare Companionship (Educational).

THURSDAY, MARCH 11, 1915.

BIOGRAPH—His Own Hero (Comedy).
ESSANAY—Mustang Pete's Pressing Engagement (Western—Comedy).
ESSANAY—The Champion (Special—Two parts—Comedy).
LUBIN—In the Dragon's Claws (Special—Two parts—Drama).
MINA—Where's My Husband? (Comedy).
SELIG—Hearst-Selig News Pictorial No. 20, 1915 (News).
VITAGRAPH—The Black Wallet (Drama).

FRIDAY, MARCH 12, 1915.

BIOGRAPH—Where Enmity Dies (Drama).
EDISON—On the Stroke of Twelve (Special—Three parts—Drama).
ESSANAY—Mr. Buttles (Special—Three parts—Drama).
KALEM—Desperate Dud, the Plumber (Comedy).
LUBIN—The Winthrop Diamonds (Drama).
SELIG—And Then It Happened (Comedy).
VITAGRAPH—Cupid's Column (Comedy).

SATURDAY, MARCH 13, 1915.

BIOGRAPH—The Bandit and the Baby (Drama).
EDISON—The Family Bible (Drama).
ESSANAY—Broncho Billy's Teachings (Western—Drama). Reg. in U. S. Patent Office.
KALEM—The Night Operator at Buxton (Eighteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Mazie Puts One Over (Comedy).
SELIG—Come 'Round an' Take That Elephant Away (Jungle-Zoo—Wild Animal—Comedy).
VITAGRAPH—The Radium Thieves (Broadway Star Feature—Special—Three parts—Drama).

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Calendar of Independent Releases

Releases for Weeks Ending March 6 and March 13

Universal Film Mfg. Co.

SUNDAY, FEBRUARY 28, 1915.

ECLAIR—A Bit o' Heaven (Drama).
L-KO—The Avenging Dentist (Two parts—Comedy).
REX—When the Gods Played a Badger Game (Drama).

MONDAY, MARCH 1, 1915.

IMP—Pressing His Suit (Comedy-Drama).
JOKER—The Water Cure (Comedy).
VICTOR—The Smouldering Fires (Two parts—Western—Drama).

TUESDAY, MARCH 2, 1915.

BIG "U"—Wheels Within Wheels (Drama).
GOLD SEAL—Their Hour (Two parts—Drama of Life).
NESTOR—When He Proposed (Comedy).

WEDNESDAY, MARCH 3, 1915.

ANIMATED WEEKLY, No. 156 (News).
ECLAIR—The Oath of Smokey Joe (Two parts—Western—Drama).
L-KO—Bill's New Pal (Comedy).

THURSDAY, MARCH 4, 1915.

BIG "U"—The Recoil (Two parts—Modern—Drama).
REX—Such Is Life (Comedy-Drama).
STERLING—When Snitz Was "Marriaged" (Comedy).

FRIDAY, MARCH 5, 1915.

IMP—A Photoplay Without a Name, $50 Reward.
NESTOR—No Release this day.
VICTOR—Rooms For Rent (Comedy).

SATURDAY, MARCH 6, 1915.

BISON—The Lost Ledge (Two parts—Mining—Drama).
JOKER—Some Nightmare (Comedy).
—All for the Movies, Universal City, California—The Wonder City of the World (Educational).
POWERS—A Matter of Parentage (Drama).

SUNDAY, MARCH 7, 1915.

LAEMMLE—His Last Serenade (Drama).
L-KO—In and Out of Society (Comedy).
REX—Where the Forest Ends (Two parts—Rural and Society—Drama).

MONDAY, MARCH 8, 1915.

IMP—The Destroyer (Drama).
JOKER—Back to School Days (Comedy).
VICTOR—The Unhidden Treasure (Two parts—Mystery—Comedy—Drama).

TUESDAY, MARCH 9, 1915.

BIG "U"—Her Adopted Mother (Drama).
GOLD SEAL—The Phantom of the Violin (Three parts—Melodrama).
NESTOR—A Coat's a Coat (Comedy).

WEDNESDAY, MARCH 10, 1915.

ANIMATED WEEKLY—Number 157 (News).
ECLAIR—Valor's Reward (Two parts—Drama).
L-KO—Not Yet Announced.

THURSDAY, MARCH 11, 1915.

BIG "U"—The Truth About Dan Deering (Two parts—Western—Drama).
REX—Six or Nine (Detective—Drama).
STERLING—The Knockout Wallop (Comedy).

FRIDAY, MARCH 12, 1915.

IMP—The Five-Pound Note (Two parts—English Costermonger—Drama).
NESTOR—His Wife's Husband (Comedy).
VICTOR—A Romance of the Backwoods (Drama).

SATURDAY, MARCH 13, 1915.

BISON—Diana of Eagle Mountain (Two parts—Kentucky Mountain—Drama).
JOKER—Schultz's Lady Friend (Comedy).
POWERS—The Fate of Persistent Pete (Comedy).

Mutual Film Corporation

SUNDAY, FEBRUARY 28, 1915.

KOMIC—A Costly Exchange (Comedy).
MAJESTIC—A Day That Is Dead (Two parts—Drama).
THANHOUSER—A Newspaper Nemesis (Drama).

MONDAY, MARCH 1, 1915.

AMERICAN—Heart of Flame (Two parts—Drama).
KEYSTONE—Ambrose's Sour Grapes (Two parts—Com.).
RELIANCE—The Lawbreakers (Underworld—Drama).

TUESDAY, MARCH 2, 1915.

BEAUTY—The Haunting Memory (Drama).
MAJESTIC—Bobby's Bandit (Comedy-Drama).
THANHOUSER—On the Brink of the Abyss (Two parts—Drama).

WEDNESDAY, MARCH 3, 1915.

AMERICAN—The Derelict (Drama).
BRONCHO—Winning Back (Two parts—Drama).
RELIANCE—Your Baby or Mine (Comedy-Drama).

THURSDAY, MARCH 4, 1915.

DOMINO—In the Warden's Garden (Two parts—Prison Life—Drama).
KEYSTONE—Not yet announced.
MUTUAL WEEKLY, No. 9, 1915 (News).

FRIDAY, MARCH 5, 1915.

KAY-BEE—On the High Seas (Two parts—Marine—Melodrama).
MAJESTIC—His Return (Drama).
PRINCESS—And He Never Knew (Comedy-Drama).

SATURDAY, MARCH 6, 1915.

KEYSTONE—Not yet announced.
RELIANCE—The Green Idol (Two parts—Drama).
ROYAL—Checked Through (Comedy).

SUNDAY, MARCH 7, 1915.

KOMIC—Bill Gives a Smoker (No. 18 of the "Bill" Series—Comedy).
MAJESTIC—Minerva's Mission (Two parts—Comedy—Drama).
THANHOUSER—Mishaps of Marceline (Comedy).

MONDAY, MARCH 8, 1915.

AMERICAN—The Truth of Fiction (Two parts—Drama).
KEYSTONE—Not Yet Announced.
RELIANCE—The Hen's Duckling (Drama).

TUESDAY, MARCH 9, 1915.

BEAUTY—The Doctor's Strategy (Comedy—Drama).
MAJESTIC—A Temperance Lesson (Comedy).
THANHOUSER—The Final Reckoning (Two parts—Drama).

WEDNESDAY, MARCH 10, 1915.

AMERICAN—The Echo (Drama).
BRONCHO—The Wells of Paradise (Two parts—Drama).
RELIANCE—The Lucky Transfer (Drama).

THURSDAY, MARCH 11, 1915.

DOMINO—Satan McAllister's Heir (Two parts—Drama).
KEYSTONE—Not Yet Announced.
MUTUAL WEEKLY—Number 10, 1915 (News).

FRIDAY, MARCH 12, 1915.

AMERICAN—His Mysterious Neighbor (Drama).
KAY-BEE—The Girl Who Might Have Been (Two parts—Drama).
PRINCESS—Joe Harkin's Ward (Drama).

SATURDAY, MARCH 13, 1915.

KEYSTONE—Not Yet Announced.
RELIANCE—Ex-Convict 4287 (Two parts—Drama).
ROYAL—In Wrong (Comedy).

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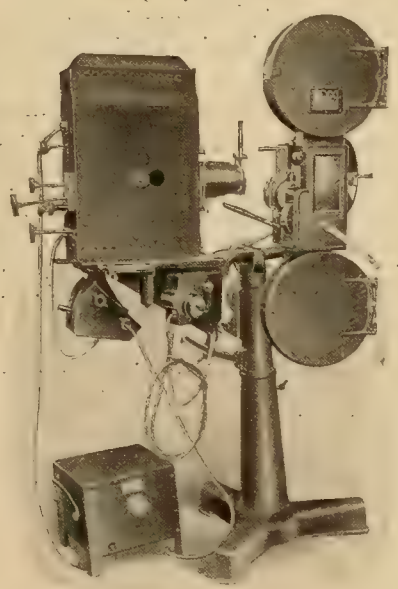

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There is a force at work, strong only in its ignorance of the fact that it believes and always has and necessarily always will that the motion picture theatre owners of today are not doing their own thinking. They really believe back of their diminutive brain that they are doing the thinking for the exhibitors of this country. They are working and employing practically every means that comes to their hand to tell of imaginative things about Kriterion that should influence the exhibitor from using it. Their narrow brained efforts, however, are proving useless. Men from all over this country are spending money to travel from the gulf and the coast to spend more money and sign contracts so that they can handle the Kriterion pictures.

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Billy calls on all his resources when $50,000 is involved.

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A rip-roaring, snorting comedy in one reel.

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ALHAMBRA—Dramatic
Lloyd B. Carleton (Director)
Edward Peil
Betty Harte
Wm. Ryno
Lottie Case

PUNCHINELLO—Comedy
Henry Travers (Director)
Tom Ward
Kathryn Sheldon

PARAGON—Dramatic
Donald MacDonald (Director)
Dorothy Davenport
Lee Hill
Rupert Julian
Benj. Horning

SANTA BARBARA—Comedy
Jack Byrne (Director)
Harry Fisher, Jr.
Dorothy Brown
Rube Miller
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Joe Franz

TRUMP—Dramatic
Alex Frank (Director)
Justina Wayne
Craufurd Kent
William Cowper

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Harry S. Mathews (Director)
Alfred Swenson
Elsie Albert
R. D. Clifton
Baby Early

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LICENSED FILM STORIES

LUBIN.

PATSY BOLIVAR, NO. 11, PATSY IN TOWN (March 8).—A singular metamorphosis of fate transforms Patsy into a veritable melodramatic hero. After the dream he had in episode Number Ten we find him bound for the great city leaving no trace of his whereabouts. But the watchful Jane inserts a personal in a newspaper telling of his mother's illness and asking him to write. Arriving at the market place with the farmer, he sets out to make his way in the city and, having a considerable part of the money gained as a prize for life saving, he decks himself out in a new suit of clothes. He encounters an engaging bunco steerer, known to the police as Bunco Bill, the Crying Crook, and although many times warned by a friendly policeman named Flinn, Bill's tears cause him to believe his new friend a much persecuted man, who, after introducing Patsy to some companions, who fleece him of a goodly amount of his money at cards, takes him to sleep with him and poor Patsy awakens in the morning to find he has been robbed of his last penny.

However he has seen the personal in the newspaper and telegraphed home to say that he is well and happy and will return home when he has made good. On receipt of the telegram Jane discovers that Jack and his wife, Mary, are about to visit the city and induces them to take her with them. On the morning after their arrival while Jane is setting out to find some trace of Patsy he is sitting in his room contemplating suicide. Finding a pistol in a bureau drawer he tries to shoot himself but the weapon is not loaded, and when he tries to hang himself to an electric fixture, he pulls that and the plaster from the ceiling down on his head. Then, wandering into the streets, he several times misses the faithful Jane, who, assisted by Officer Flinn, is searching the streets and resorts. In one of these resorts Bunco Bill is encountered and refuses to tell Flinn where Patsy is, but agrees to tell Jane, and she asks him to come to her hotel.

That night, Patsy decides upon ending his life by a plunge in the river and proceeds to the dock where he sits for a few moments of reflection, an event which results in making him famous. Bunco Bill and the yeggmen have decided to do away with Officer Flinn for his continued sleuthing, and luring him into a chase after them, lead him to the very dock where Patsy is considering his fatal plunge. A struggle occurs between Flinn and the yeggmen and he is thrown into the river and saved by Patsy. In the police station Patsy is elevated to the position of a real hero and is induced to accept a position on the force.

Meanwhile Bill and some of the yeggmen repair to Jane's hotel, and Bill sends in his card. She hurries to meet her caller in the office and at once consents to go with him. But Mary, not wishing that she shall go alone on such a doubtful errand, insists upon accompanying her, and enters the taxicab with her and the yeggmen. As the cab pulls away Patsy dressed as a policeman clings on behind it, and when the yeggmen attempt to force the young women into a building in an alley, Patsy effects their rescue and the picture ends with Patsy and Jane in each other's arms for the first time.

WINNING WINSOME WINNIE (March 9).—Sam Burroughs, the sole member of the Jenksville police force, is in love with Winnie, queen of the village lunch-stand. Their courtship progresses favorably until the arrival of Diamond Dan Hicks, a city grafter who sells glass diamonds to the Jenksville inhabitants at fancy prices. Hicks cuts a disastrous inroad into the love of Winnie and Sam, and finally gains Winnie's consent to be married by placing upon her finger one of the "phoney" rings from his stock of jewels.

The night before her marriage to Hicks, Winnie repents her hasty action in throwing Sam over. In her regret she reads her favorite passage from a book Sam has given her: "Ah, my love's like a red, red rose, That's newly sprung in June." She falls asleep gazing at a huge vase of red roses, the symbol of the homely Sam's love. Walking in her sleep, her mind centered upon her deep-seated affection for Sam, she carries a red rose to Sam's room, together with a note avowing her love for him. Sam has just entered the room and watches the strange sight of the sleep walker depositing the note underneath his pillow with mingled feelings of delight and astonishment.

When Winnie has left the room he reads the note and whoops his joy upon discovering her love is still for him. Now he is determined to stop the wedding upon the following morning. He has just wired to the city to get information that will lead to Hick's arrest and the answer comes back that the jewelry fakir should be imprisoned instantly. While Sam reads this wire, the wedding procession winds up the center aisle of the village church. In the choir is old Squire Jenks who, in the absence of any arrests in the past four years, has been practicing faithfully during that length of time in the hope of mastering the wedding march on the trombone. Honoring the event of Winnie's marriage he now toots his favorite tune with ecstatic fervor. At this moment, however, Sam enters, wildly flourishing a telegram ordering the arrest of Hicks. He stops the wedding ceremony in the nick of time, hands the enraged Hicks over to Judge Jenks for arrest, and after explanations are made, proudly takes his place as the bridegroom. Hicks is hustled off to the tiny village jail and from behind iron bars listens mournfully as Judge Jenks continues to practice the wedding strains. Sam, delighted over his first arrest, is more than willing to yield placidly to his capture by Cupid, and Winnie—well, she loved Sam from the first.

A SIREN OF CORSICA (Special—Three Parts—March 10).—Carola de Lisle, a wealthy Corsican woman, with all the fierceness of her race, has been for two seasons the reigning sensation of Nice. Her recklessness at the gambling tables causes her to become known as "La Belle Corsicaine." John Selden, a wealthy American, who is on a business trip to Europe, arrives in company with a friend Phill Shaw. Carola tries hard to capture Selden with her wiles and although deeply in love with his wife at home he is not averse to a little flirtation with the beautiful Corsican. She makes him her guest in her apartments, and his name is many times mingled with hers when they are seen together in the automobile parades of the afternoons.

But the American does not suspect that he has a bitter enemy, supposedly his friend, in the person of Joseph Morse, once an unsuccessful suitor for the hand of his wife, and his escapades with the Corsican are treasured as being seeds for the sowing of discord on his return to America. On one occasion Morse makes a snap shot picture of Selden and Carola together, apparently in a spirit of jest, but in reality to furnish evidence of at least constructive infidelity to the wife at home.

On the arrival of Morse in America, he immediately excites the jealousy of Lenore Selden by telling her of her husband's escapades with Carola, and showing her the photograph with them together. Selden's young son Jack, a lad of 13 or 14 years of age, refuses to believe the stories to the discredit of his father, and sends him a cablegram urging him to return home at once. Then it becomes necessary for Selden to inform Carola that he is a married man and their pleasant relations must come to an end. She writes him a note saying that rather than see him leave her for another woman she would kill both him and herself. On receiving no reply from him, she proceeds to his room to find that he has departed for America. She secures his address at the hotel office and follows him to New York, where they arrive on the same day in separate steamers. She proceeds at once to a hotel and Selden to his home. Here he is coldly received by his wife and on demanding a reason for it, learns of Morse's vile tales against him and telephones him to come to the house at once. Morse, never dreaming that his deceit has been discovered, replies that he will come. At the same time Carola has left her hotel and proceeded to the address secured in Nice. Before Morse's arrival at the Selden home, the husband endeavors to convince his wife of his fidelity, but without success. In a burst of affection he takes her in his arms and the scene is witnessed by the vengeful Corsican outside the window, pistol in hand. But before she can fire the shot, Morse is announced. Morse enters the room with Selden, and the latter shows him a paper to sign, in which he confesses that he has spread lying tales about him to influence his wife. This Morse refuses to sign, and before Selden can enforce compliance, Carola shoots through the window and escapes, not knowing that her bullet has reached Morse's heart instead of Selden. The police are called and an examination made. The confession intended for Morse to sign and a pistol with one chamber empty, are held to be sufficient evidence of Selden's guilt.

He is arrested, tried, found guilty of manslaughter in the first degree, and sentenced to ten years in the penitentiary. After appeals to the governor have failed, the stricken family endeavors to settle down and wait until the long years have waned away, and among the first duties assumed by the wife and son, is the packing away of his wearing apparel. While folding a coat little Jack discovers in one of the pockets, the note written to Selden by Carola in Nice, and Lenore now believes that she is on the track of the true criminal. But the police refuse to busy themselves with the case, since there is no evidence that the woman has ever been in New York. Lenore, however, is not satisfied and visits her husband in the penitentiary. While not hopeful for the success of her plan to proceed to Nice and meeting Carola, he is only too glad to consent to any plan that may lighten his own burden of apparent guilt.

Accordingly she proceeds with her son to Nice. She is armed with a requisition from the governor of her state, in case that the probable guilt of the suspected Corsican can be established. Proceeding to the Casino, she mingles at once with the people there, and meets Carola at one of the gambling tables. Carola wins heavily, and invites Lenore to supper. At the table, under the influence of wine, Carola acknowledges that she has been in New York, and left it again within three hours, the noise having almost driven her mad. When Carola passes along the corridor to her room she becomes conscious that she is being followed. She opens the door of her room, but before she can close it Lenore stands before her and accuses her of the murder of Morse. Carola under the sudden accusation convinces Lenore of her guilt. She proceeds to the push button on the wall for the purpose of calling the hotel people when in her terror Carola seizes her. A fierce struggle ensues between the two women and Lenore is being overpowered when Jack, hearing the noise in the room, calls the police, and the guilty woman is in the hands of the law to be taken back to America.

IN THE DRAGON'S CLAWS (Special—Two Parts—March 11).—The white colony of Pekin are giving a ball at which "Clutch" Crawford, his daughter, Helen, and Gustaf Schmidt, a gun agent, are guests. Crawford, who is the American "powder king," is selling powder and guns to Prince Wong Fu, Manchu Prince, who, though he poses as a friend of the white residents, is secretly behind a Boxer uprising. At the height of the ball the Boxers swarm in. The guests flee to the upper floor. Grant Gordon, a soldier of fortune, taking refuge in the hotel from the street, fights his way through the Chinese and upstairs to the suite where the Crawfords have retreated. Prince Wong, who has it in mind to make a captive of Helen, reaches the Crawford suite and all but induces them to trust to him. While he is below getting his followers together, Moy Lee, an Americanized Chinese, Crawford's valet, leads them out of the hotel to the water front, via an underground passage he remembers from his boyhood. Gordon parts from the Crawfords to return to the fighting.

Five years later the "powder king" at Catalina receives a mysterious telegram telling of a conference about a new revolution. Schmidt at El Paso receives the same telegram. These war promoters meet at Catalina to find the "poppy blossom." Meanwhile Gordon has come to Catalina from the fighting in Mexico. He and Helen renew the friendship and love that began in the thrilling hours at Pekin. A yacht flying a poppy blossom puts in at Catalina. Crawford and Schmidt go aboard and find Prince Wong, now an exile under the Chinese Republic. Wong wants their assistance in a royalist revolution he is fomenting. They join him and draw Gordon in as a practical fighting man. Prince Wong on seeing Helen again loses interest in the revolution and plots to kidnap her. This he does by taking her prisoner while she is sailing. His men overturn her sloop, giving the appearance of a capsize.

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The Motion Picture Exhibitor

NOTICE:—Every Exhibitor should read and sign this, whether member of the League or not.

Where Do You Want the Convention?

National League President Pearce Asks All Exhibitors to Help Select the Place of Meeting.

IN THE present administration of the Motion Picture Exhibitors' League of America, the opinion of every exhibitor in the United States is of value—is wanted—and National President Pearce is asking for it here!

Preparations for the next annual convention are already under way. A city must be chosen. This city must be one that meets the approval of the greatest numbers. Without your definitely expressed view on the point, it is impossible to decide on a city to suit the majority, hence President Pearce wants both League members, and non-members, so long as you're an exhibitor, to express yourself by means of the coupon attached hereto, and MAIL TO HIM TODAY!

This is the psychological moment for us to "put across" the strongest, solidly-welded organization our League has ever had the opportunity to become! Many things have made this the time to put on pressure, i. e., the extremely harmonious conditions of all interests enjoyed at present; the fight on the war tax at Washington; the adverse legislation that has been enacted and forced in various States. These are all contributory factors toward convincing every exhibitor that they should become a member of the League. We've the "big chance" right now! Let's strike while "the iron is hot" and have the sort of League we've all wished for—powerful enough to get what it wants for all its members, influential enough to demand and attain every honorable thing it may deem well to have.

A Different Sort of Convention—that's what this one's going to be! Don't forget that! it's mighty important! Conducted strictly along business lines; avoiding the dissension and wrangling that only retards progress and putting the loud pedal on every helpful influence that will make this Convention one worth holding and one worth you taking your time to attend.

Displays that tell something; a thousand hints and suggestions that are worth money to you; information galore that you can take back home, turn to the increase of your own personal business, benefit by, profit by and result in increased profits for your own personal purse! That's the sort of Convention this is going to be—the very best the League ever had anything to do with!

Where shall we hold it? That's the important thing! We won't know what you think till you tell us and we just care enough about what you think to furnish the coupon for your convenience. Your opinion is valuable in deciding this city. Prompt results mean prompt action. Tomorrow you may be busy, and forget—and we can't list your good intentions.

Don't run the chance of overlooking it, but FILL OUT NOW THIS COUPON and mail it to National President Pearce. You'll be doing a good thing for yourself—a good thing for the League—and we'd appreciate your interest.

The "all for one, and one for all" policy was never more timely than right here in this. Get on record. We'll appreciate your opinion—and most important of all, DO IT TODAY!

MARION S. PEARCE,
National President,
Motion Picture Exhibitors' League of America.

The following are a few cities suggested as suitable for the next National Convention: Put cross mark opposite the one that meets with your approval.

San Francisco..	☐	New York.....	☐
Atlantic City....	☐	Detroit	☐
Pittsburgh	☐	Chicago	☐

Write your choice on this line if not included in above.

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Name .....

Address .....

After filling out the above mail immediately to Marion S. Pearce, National President, Victoria Theatre Bldg., Baltimore, Md.

He takes her aboard his yacht. While he has her a prisoner Helen's father arrives at the yacht coincident with the news that Helen is drowned. Wong uses his yacht making a pretense of hunting for Helen. Gordon learns of Wong's treachery through Moy Lee, who is now a secret agent of the republic. He goes aboard the yacht and rescues Helen. Wong returns just as the lovers are leaving. A chase between the yacht's launch and Gordon's launch follows to an isolated cove where the fugitives leap ashore and take refuge. Wong and Gordon fight on top of the cliff, and the Prince is hurled to the rocks on the shore below.

THE WINTHROP DIAMONDS (March 12).—John Winthrop, his wife and daughter, Elsie, are social climbers, but his son, Dick, is of an opposite nature. To add social prestige to her household, Mrs. Winthrop invites the Countess Dacre and her brother for a visit. At the same time Marjorie Moore comes to the Winthrops' home to act as a paid companion to Elsie. Mrs. Winthrop eagerly plans a marriage between the Countess and Dick, but Dick, by this time has fallen in love with Marjorie. The girl loves Dick, but fears to show it for fear of incurring Mrs. Winthrop's wrath.

A ball is given to which Marjorie is not invited, but she is ordered to sit up late in case she is needed. Marjorie falls asleep in the library. The guests depart and Mr. Winthrop puts the family diamonds in the safe. The noise awakens Marjorie, who gets up and enters the room as Mr. Winthrop repeats the combination. The next day the jewels are found missing. Mr. Winthrop tells his suspicions to no one, but employs a detective, who finds fingerprints on the safe and declares that a woman is the guilty one. Dick, heart-broken, feels the web closing about Marjorie.

That night he sees through the darkness a woman's form descend the stairs and enter the library. His heart sinks. It has been Marjorie all the time. He determines to warn her and let her get away. He is about to follow the woman to the library when a strong arm catches him and holds him tightly. It is the detective—armed. The woman advances to the safe, gives the signal and a man enters. As the man prepares to assist the woman cracksman he sees the portieres move, warns his accomplice and the two try to escape. There is a shot fired by the thief, another by the detective, then the lights are switched on, revealing that the woman thief is dead in front of the safe, while the man is held safely in the arms of the detective. Dich rushes forward, tears the veil from the face of the dead woman, and discovers to his joy that it is the Countess, not Marjorie as he suspected. The family enters at this moment, Marjorie among them. They are told the truth and Dick takes the girl outside. The detective recovers the diamonds from the trunk of the Countess and restores them to the Winthrops.

Dick determinedly puts his foot down and demands Marjorie as his wife. And consent is willingly given.

MAZIE PUTS ONE OVER (March 13).—When John Van Zant shows up at home with Mazie, a chorus queen and famed as "The Girl on the End" matrimonially attached to him, old Van Zant and his wife tender her a chilly reception. Disgusted, Mazie hikes back to the chorus and John, to his amazement, sees his father going to the show that evening when he is supposed to be engaged at his office. Mrs. Van, suspicious of her husband's many evening business engagements, has hired Hairlock Sholmes, a detective, to shadow him. Mazie, on the end, recognizes Van Zant in the box and flirts furiously with him, and as he doesn't recognize her, in her make-up, he jumps at her invitation to meet her after the show. John sees his respected dad dragging his newly wedded wife off to a lobster palace, and, furious, at the behavior of his two-faced pa, runs off to get ma and show her his falseness. But Sholmes has phoned ma that her better half is at the Rennert cafe with a dame and ma, swearing vengeance, leaves a note for John, saying that she is going gunning for his father's affinity. John gets home just in time to receive a phone message from Mazie, via the cafe waiter, that she has the Old Man in Dutch and to come to the cafe immediately. Having read his mother's note, you can bet he gets to the cafe as quickly as he can, arriving just in time to avert a tragedy and help square things all around.

ESSANAY.

FATHER'S NEW MAID (March 8).—Mr. Grouch has a decided antipathy for young men who call on his daughter. He shows it by ejecting all visitors. But the daughter is so popular that he finds the labor too great for a small man and determines to hire a big Swedish maid to do the heavy work of removing callers. Jack, the favored suitor, sees Mr. Grouch's ad in the paper, and, disguising himself as a maid, applies for the job and is given it. The new maid performs her duties with such skill that Mr. Grouch is smitten and proposes marriage. Daughter catches her parent on his bended knees and threatens him with publicity unless he gives his consent to her marriage with Jack. He gives it and when last seen is waiting for his Swedish maid to come back to him.

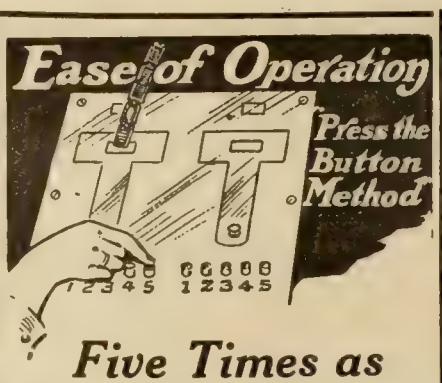
THE MAN IN MOTLEY (March 9).—Smith of the D. P. W. was a jester. He was fitted by fate to play the fool. Smith loved Ruth Devreux, a rose from old England. When she had come to India he had entered the lists for her hand but she loved Captain Howard, an army officer. Howard proposed to Ruth and she bade him wait until the night of the Rajah's ball for his answer. When Smith decided to attend, Howard persuaded him to go dressed as Romeo, because he said, Ruth was going as Juliet. Smith found he was the only one present in costume, but he furnished the absurdity for which he was famous, and all laughed. The natives tried to abduct Ruth and beat back Howard. Smith appeared and they fled, thinking he was a devil. Ruth fainted and Smith, the splendid fool, persuaded Howard never to let Ruth know that Smith had really saved her. Ruth told Howard she loved him as her hero.

THE FABLE OF THE DIVINE SPARK THAT HAD A SHORT CIRCUIT (March 10).—A troupe of small-town amateurs put on a war drama at the Grand Opery House. Lila, who played the heroine, was the daughter of the poultry merchant. After the show all her friends told Lila she was a Knockout and better than a Broadway star. She had been keeping company with a boy who sold Gent's furnishing goods, but when Albert called he found her away up-stage. She wanted to be a great actress. She went to the big city and consulted an ex-tragedian who ran a dramatic school. Her father kicked in $500 to make her a star. In time she received a diploma. All she needed was a play, a company and some scenery, a manager and a theater in order to make a HIT on Broadway. At last she got a job in No. 4 company. She had a swell part. She played the deaf and dumb lady who removed the tea things in the fourth act. They hit towns that the Rand-McNally Alas never heard of. They finally lit on a rock at a whistling point in Pa. The Great Actress came back to the scene of her triumphs without the toot of a horn. This time the boy was sure welcome. Moral: A Marriage License beats a Diploma any old time.

MUSTANG PETE'S PRESSING ENGAGEMENT (March 11).—Sophie Clutts, driving into town with Hiram, her irascible father, sets two hearts pumping. Mustang Pete makes a date with Sophie and goes to Slippery Slim's tailor shop to have his trousers pressed. While he is sitting behind the screen, Sophie comes to the shop to be measured for a dress and Slim forgets all about Mustang and his trousers. He leaves a hot iron on them and burns the most important part out of them. Then Slippery Slim takes Sophie out for a drive. Pete borrows Slim's trousers and starts in pursuit. He comes across them spooning and tells Sophie's father. Hiram gets busy and chases Slim away, but when Slim tries to get into the wagon, the horse runs out of the shafts. Pete takes Slim's place. Hiram chases him away and Pete hits him on the head with a brick. When last seen, Slim is pulling his wagon down the road and Mustang is a passenger.

BRONCHO BILLY'S TEACHINGS (March 13).—Broncho Billy, a young clergyman, is struck on the head and left for dead by his partner, just after they have struck it rich on a mining claim. He is found by a young Indian girl and taken to the Indian camp where he is nursed back to health. During his convalescence he teaches the girl the commandment "Thou Shalt Not Kill," and the motto "Forgive and Forget." Another Indian girl asks him to write out the mottoes for her. Broncho grants her request, whereupon the first girl tries to kill her. Broncho frustrates the attempt by showing her the commandment written on the slate. The clergyman's partner is captured by the Indians and brought to the camp. The chief orders that he be killed, but the clergyman saves his life. The prospector comes to thank him and Broncho recognizes his partner. Crazed by rage he attempts to kill him, but the Indian girl shows him the commandment in his own writing. He obeys it. His partner makes restitution.

MR. BUTTLES (Special—Three Parts—March 12).—Mr. Buttles is a Machiavellian butler at Everdun Towers, the estate of the Earl of Everdun. He forms a corporation of the servants to work for tips from guests and persuades the impecunious Earl to act as the drawing card at a salary. The Earl gets Huggins, his chauffeur, who is his double, to masquerade as His Lord-



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On the Brink of the Abyss

Released Tuesday, March 2d (Two Reels)

On entering a house to rob it, Jim Watson discovers that he is in the home of his sister—and hears her being tempted. He also discovers that her husband is about to catch her in a compromising situation and that he, himself, is in imminent danger of capture by the police. What does brother-burglar do? The answer is the climax to one of the biggest situations ever shown on the screen. This powerful drama features Sidney Bracey and Frank Farrington, supported by Minnie Berlin, Harris Gordon and Ernest Warde.

Special!

The Mishaps of Marceline

Released Sunday, March 7th (One Reel)

In which the world's most famous clown—laughed at by thousands at the New York Hippodrome—appears for the first time in Motion Pictures, bringing with him the side-splitting antics that have made him famous as the world's greatest fun-maker. Exhibitors: Book this rip-roaring comedy in which the great Marceline is at his funniest best.

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ship while he slips off to Paris. Huggins' real name is Hemmingway, an author and London newspaper man looking for local color. Huggins falls in love with Sallie Flighter, an American heiress and guest at the Towers.

Huggins tells Sallie who he really is, but Buttles, fearing the end of his scheme, makes the girl think he is a bit "balmy." Huggins is led into a compromising situation through the visit of a chorus girl, one of the sweethearts of the Earl. Buttles extricates him on his promise not to try again to reveal his true identity. Buttles engineers two proposed elopements in such a way that he stops both and gets handsome tips. The Earl is informed of the love affair of his double and Sallie. He returns to stop the match. By skillful maneuvering Buttles persuades the Earl to leave with Gwendolyn, for which Huggins agrees to act out the part of his Lordship to the end of the season, Miss Flighter alone knowing the secret. The syndicate reaps a rich reward.

VITAGRAPH.

THE JARR FAMILY NO. 1—THE JARR FAMILY DISCOVERS HARLEM (March 8).—Finding that feuds between the occupants of a two-family house are not at all conducive to peace and happiness, Edward Jarr and his family of wife and two children blame it all on Brooklyn, where they live. Consequently when Jarr gets a raise in salary, they decide to get away from the horrors of internal warfare and move to Harlem. The moving van is accordingly sent for and amid much weeping, wailing and gnashing of teeth, the Jarr Family tear themselves away from the beloved city of rubber plants, and baby carriages. All goes beautifully until their arrival in Harlem, then the best parlor lamp gets smashed and other unfortunate accidents attendant upon moving, happen to them. After getting settled, the Jarrs give a house-warming to which Mr. and Mrs. Rangle, Jack Silver and the sprightly Clara Mudridge are invited. Jarr's boss, Jabez Smith, also attends. Gertrude, the servant, puts some cold bottles and a bird out the window and then the fun starts. Two mischievous fellows living in the apartment above lasso the refreshments and haul them up to their own rooms. Inside, Old Jabez becomes infatuated with Clara Mudridge, to Jack's intense jealousy. They start the phonograph and commence dancing. The people below become decidedly peeved when the chandeliers begin to sway and plastering falls in clouds, so after a little angry conversation by means of the steam radiator pipe, the Jarr's house-warming party breaks up as the police break in. The local newspapers announce that the house-warming proved a most recherche affair and at the same time publish the engagement of old man Smith and Clara Mudridge. Jack Silver openly accuses Jarr and his whole family of getting up the party in order ot take his sweetheart (Clara Mudridge) away from him and make a "Bird in a gilded cage of her." Since the Jarr Family discovered Harlem and settled in its midst, a new interest has been added to it.

SNATCHED FROM A BURNING DEATH (Special—Two Parts—March 9). LeGrande, an old trapper, refuses to vacate his favorite hunting grounds when ordered to do so by Sampson and other settlers, and his life is only saved through the intervention of his daughter, Joan. The rascals soon learn to fear the girl's keen wit and daring, and Sampson, already pledged to marry Sanchezza, a Mexican girl, falls in love with Joan. Sanchezza jealously plans revenge on Joan. LeGrande builds his home on his chosen site, and shortly afterwards Chandler, a young man from the East, comes out with deeds in his possession showing that the land on which they live is his (Chandler's). He entrusts to LeGrande for safekeeping a large sum of money and some valuable documents, and Sampson, learning of this, determines to burn the cabin to the ground, hoping thus to secure vengeance on Chandler, whom Joan openly favors. It so happens that Sanchezza, equally desirous for revenge on Joan, has come to the log cabin to kill her. Hearing Sampson, she hides. Not knowing who she is, he seizes her, throws her into a room and locks the doors. He then sets the place on fire. As he is about to go, Joan enters, and, after a terrific struggle, he knocks her down, ties her hands and fastens her to the wall of the burning house. On the way out he steps through a broken place in the floor and his foot is caught tightly in a bear-trap directly underneath. Joan cries to him to release her, but he cannot get away himself. The flame and smoke overcome Joan, and, terrified at his terrible plight, Sampson shoots himself. Sanchezza, unable to get out of the room in which Sampson has confined her, perishes in the flames. Joan is rescued before it is too late by LeGrande and Chandler, who, summoned by their neighbors, arrive in the nick of time. The death of their two enemies leaves Joan and Chandler free to marry, while LeGrande invokes his blessing on their mutual happiness.

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owner of the Victor Theatre, Columbus, O., writes:

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A STUDY IN TRAMPS (March 10).—Because of a family feud, Bobby Scrawn's love for Mary Stretch seems hopeless, particularly after the young man has been spanked with a fence picket wielded by the sturdy arm of Pa Stretch. A few days later Mrs. Stretch gives a preliminary talk on tramps and how they can be saved. She announces the subject will be continued at her home on the following Thursday. Mary gets a startling idea and tells Bobby of it. Thursday arrives and twenty or more women are listening to Mrs. Stretch's talk on hoboes, when "Hungry Hank," a tough-looking and ragged tramp, applies at the kitchen door for a "hand-out." Mrs. Stretch has her husband bring him in. "Hungry" is given a dollar and agrees to tell the story of his life. He winds up by saying, "I was cruelly separated from the gur-rl I loved!" Many of the ladies are softly sobbing, when it is announced that a "lady tramp" is in the kitchen. Mrs. Stretch is delighted. "Handsome Sal," bedraggled, unkempt and wearing a pair of men's shoes, is brought in and introduced to the assemblage. As soon as Hank sees her he lets out a yell of joy and Sal rushes into his arms. The tramp explains that she is his long-lost gal and begs for a minister at once. A preacher is procured, and, with Stretch and his wife as witnesses, "Sal" and "Hank" are married with due ceremony. To the complete consternation of all, "Hank," dancing around in glee, loses his wig, revealing to every one that he is Bobby in disguise, while "Sal" proves to be none other than Mary. Her mother faints dead away, while Pa Stretch, after a moment of dumb surprise, bursts into uproarious laughter at the thought of the two young rascals getting married right under his nose. Mrs. Stretch is revived and the excitement finally calms down, but it is a long time before Stretch stops laughing.

THE BLACK WALLET ((March 11).—Both Strong and Ford, rival ranch owners, are given a chance to purchase a valuable water right; the first comer gets it. Strong easily forges ahead of his rival, Ford, who is with his daughter, Mabel, who is ill and unable to ride fast. Ford's foreman, Stuart, meets his boss and at his request takes the black wallet containing the money to purchase the water right and rides hard to beat Strong. He is too late, however, and when Strong rides away with the deed he waylays and shoots him. Stuart extracts the deed from Strong's pocket and places it in the black wallet. The money in the wallet Stuart keeps himself to pay some old gambling debts. Strong, unseen, raises on his elbow a moment, sees the wallet, and, not recognizing his assailant, believes it is Ford who shot him. Strong later manages to find his way back to his house, but is unable to talk. His son Hal, who is at college, is sent for. Meanwhile, Ford and Madge go back to their home, and Ford lives just long enough to thank Stuart when he brings in the deed. Ford dies, and Madge continues the management of the ranch herself. Hal arrives from college and his father accuses Ford, then falls back dead. Hal swears to avenge his father's death. Pretending to be a tenderfoot, he secures a job at the Ford ranch and learns—to his surprise—of Ford's death, and that his daughter is carrying on the ranch. Hal and Mabel fall in love, but he is haunted by the thought that her father is the murderer of his father. Mabel, like her father, uses the black wallet containing the deed as her bank. Stuart knows this and steals the money. Madge misses the money and the foreman blames it on Hal and rides out to "get him" before Madge can halt him. He meets Hal on the edge of a steep cliff, sends a bullet into his shoulder, and Hal falls over the edge. He fortunately strikes on a ledge a short way down. Madge, following, lets herself down by a rope and goes to his assistance. The murder and robbery are fastened on Stuart and he is summarily dealt with.

CUPID'S COLUMN (March 12). While answering inquiries to her department, Sister Samantha, the old maid editor of Cupid's Column in the Daily Clarion, a quintessent widower asks her if she will not give him the opportunity of making it six straight by marrying him. Samantha wastes no time in resigning and the editor appoints Rodney, a reporter on his staff, to take her place. He makes SOME editor, and his amusing replies create havoc among the lovelorn youths and maidens who write in for advice on courtship. Rodney and his friends celebrate his promotion so frequently that his wife, Angelica, desperately writes "Samantha" of her trouble under an assumed name, adding that she loves her husband when he is sober, but he is soldom sober! Not recognizing the handwriting, Rodney writes back advising her to try loving kindness and waiting on him hand and foot. Angelica follows instructions so closely her husband surmises she is the one who wrote to him. He heartily enjoys the peculiar position and uses it to excellent advantage. His wife finally wearies of pampering him, and his dream is over when Angelica finds out that He is "Samantha." She decides to even up matters. Saying nothing, she writes a letter to "Samantha," asking if she had not better seek consolation with

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some other gentleman, "a kind and good man!" Rodney is furious. He replies that a personal interview with the gentleman in question would facilitate matters. Angelica makes an appointment and, disguised as a man, she meets Rodney dressed up like an old maid to represent Samantha. Some amusing complications occur, his wife removes her disguise, and after she has told him in one outburst of anger all that has been on her mind for a long while, he is soon on his knees humbly begging for her forgiveness.

"THE RADIUM THIEVES" (Broadway Star Feature—Three Parts—Special—March 13).—Doctor Samuel Rayner, Superintendent of the American Skin and Cancer Hospital, is sent abroad to purchase a half a million dollars' worth of radium. He leaves his son, Robert, in charge and takes Betty Weston, a pretty nurse, with him to dress the radium burns on his hand, which has to be done daily. Incidentally he hopes to break up the growing intimacy between Betty and his son. Mallet, a hospital orderly, drops a hint to a band of international crooks, and they follow Doctor Rayner to get the radium. In Berlin a desperate attempt is made to secure the precious material, but, thanks to Betty, is foiled. Turner and Crosson, members of the gang, keep on the trail of Dr. Rayner and Betty, and board the same steamer to America. During the voyage Crosson manages to obtain the case containing the radium, and, unprotected from its deadly rays, becomes blind. Keeping quiet about their loss, the doctor and Betty hear of Crosson's blindness and at once know where the radium is. Betty, with the aid of a little chloroform, recovers the radium. Turner is furious, and sends a wireless ahead, which results in Betty and Dr. Rayner being kidnapped upon their arrival in New York. Crosson gets worse, so Turner and Mallet send for a doctor, who calls a specialist, Dr. Robert Rayner, son of their prisoner. Meanwhile, Turner and Mallet go to a nearby saloon, where they get to quarreling over the disposition of the radium, and Mallet drugs Turner. He then returns to the gang's headquarters and meets Doctor Rob Rayner. He and the crook have a desperate struggle. Turner, who has recovered consciousness, enters, and had it not been for the intervention of Betty would have killed Rob. The police are called, the gang taken away to jail, and their captive released. In consequence of this unexpected turn of affairs, Rob and Betty gain his father's consent to their marriage.

EDISON.

THE MISSION OF MR. FOO (March 8).—Mr. Foo, a mandarin of the lost Empire, in his underground abode at Washington, D. C., prays to the Buddha that the new-born Chinese Republic be overthrown and the Empire restored. Florence, the young daughter of a man high in official circles at Washington, has a hobby for settlement work, and she is seen constantly in the Chinese quarter at Washington. Mr. Foo meets her there, and, secretly in love with her, invites her to his place under the pretext of teaching her something of his country, because she has been so zealous in teaching the Chinese of America. She goes to his dwelling the next day, and Mr. Foo gives her a necklace, which he tells her was given him by the Empress of China herself. Florence leaves and, upon returning home, tells her parents of her experience. They are unable to translate the inscription on the necklace, and invite Tu Sing, the Chinese Ambassador, to dinner, with the hope that he will translate it for them. He tells them that the owner of the necklace is a great soldier of the old Empire, but a traitor to the Republic. Rather than create the impression that they are in league with Mr. Foo, Florence and her parents give the necklace to Tu Sing.

The ambassador employs a spy to locate Mr. Foo and his followers, who are kindling a rebellion which they intend to fan into a blaze in their own country. The spy gets into the secret underground abode, and after he has reported to Tu Sing, the latter goes to Foo's place and tells the traitor that he can either return to his own country and die as a traitor or take poison where he is. Mr. Foo calmly sits down and drinks the tea containing the poison.

ROONEY, THE BRIDE (March 9).—Rooney never had been picked by any of the famous illustrators as a model, but he is pressed into service in this capacity by Mrs. Rooney, who is making the bridal gown for Marion, whose marriage to Artie Boon is to take place very soon. After Mrs. Rooney has fitted the sleeve and the veil, she urges her husband to get out and apply for a job as hod carrier at a new building nearby. He goes and is hired.

In her haste to get to Mrs. Rooney's to try on the dress, Marion passes under a ladder which Rooney is climbing, laden with bricks. She happens by just in time to stop a shower of bricks which Rooney has been unable to juggle. The bricks bound off her head, and Rooney comes down to investigate. Laborers and bystanders pursue the unfortunate Rooney, but he eludes them, and, after the boss has assured Marion he will discharge Rooney, she leaves. Rooney is discharged. He is at home on the day of the wedding and Mrs. Rooney is trying the wedding gown on him. He is extremely uncomfortable with the gown about his shoulders and the veil dangling down his back. Marion enters hurriedly to try on the gown at the last minute. Rooney sees her, and, acknowledging the recognition with a wild shriek, leaps from the window, gown and all.

Artie and the guests are waiting impatiently for the bride, but there is no bride in sight. Father Boon, who has promised Artie an appreciable sum to start him in business providing he takes the bride, is among the rest, apprehensive and doubtful, alternately. He was passing through the town on a business trip and stopped off for a day to see his son's bride. Consequently, it was up to Artie to do something in the way of marriage if he wanted the gratuity. In the meantime, Rooney has struck the broad highway with the gown. Marion and Mrs. Rooney join in the chase. Policemen, loiterers, women, boys and automobiles make up the procession in Rooney's wake. Artie decides to see for himself what is delaying the bride. In his automobile he overtakes Rooney, and, after pushing a ten-dollar bill into his hand, persuades him to accompany him and play the part of the bride.

At Marion's home Father Boon is fast asleep waiting for the bride. The guests are let in on the joke, and the minister's palm is greased so that there is not even one obstacle in the way. Artie's father is awakened, and after he kisses the "bride" through "her" veil the ceremony is performed. At this moment Marion and Mrs. Rooney burst in. The latter proceeds to beat up her husband and explanations are in order. Father is a good sport and writes out a check for $10,000. Mrs. Rooney gets a "wedding present" of several new bills and her wrath is turned away.

A PIPE DREAM (March 10).—Meersham Bowles is discontented. The more he visited his friend, Benedict, and danced the children on his knee and fed them in their high chairs, the greater was his discontentment. The only solution was—marriage, and as Bowles sank into the finely upholstered Turkish rocker in his bachelor apartments and inserted his jimmy pipe between his teeth, he decided to embark upon that uncertain sea of matrimony as soon as the opportunity presented itself. He was soon lost in reverie, and when one starts to dream and soliloquise as the result of a strong pipe, his soliloquies and reveries are unusually perverted and pronounced, and the effects are often greater than those produced by ether.

Bowles' subconscious mind is working. He visits the home of his large and lovable sweetheart. She is sitting close to him on the sofa, and caresses him. She is too fat, and he always detested fat persons. He tries to escape, but Flossie's relatives are in a solid phalanx outside the door, armed to the teeth with muskets, revolvers and knives. Bowles has left his Damascus blade at home on the mantel-piece and cannot fight back. He tries another door and is the target for several cannon balls. He decides to marry Flossie, and a beautiful church wedding results.

At the wedding feast, Bowles, perforce, eats his handful of victuals on the shelf. That is taken away from him for one of the visiting relatives who is half starved. The house is full of relatives. The delivery girls arrive with dresses for Mrs. Bowles, valued at hundreds of dollars. Bowles perspires with nervous excitement. It is bed time. Everything in the house, from the best feather bed to the dog kennel, is occupied by the grasping relatives. He looks into the bath tub. There is a man asleep there, and Bowles turns on the shower bath. He finally hauls the dog out of the dog house and crawls in and goes to sleep. Eventually—the plentious fruition of the connubial knot appears—Bowles has them from a few months up. He is left alone with them and throws a half loaf of bread at each for breakfast. After many other experiences of like nature, Bowles wakes up from his dream.

ON THE STROKE OF TWELVE (Special—Three parts—March 12).—In furtherance of the will of her father, Irene Bromley is allowed so much annually by the trustee, Sidney Villon, a lawyer of loose morals, but who enjoys a place well up in the list in society. Arthur Colby, a wholesome, straightforward young man, is in love with her, but she treats him indifferently at times. She goes to Villon's office for $10,000. He gives her a check, despite the fact that Holden, his secretary, tells him on the side that she has already overdrawn her allowance, and she goes out reminding him of the dance to be given at the Edgerton home. Rupert Hazard, a struggling inventor, who has been excluded from Villon's office shortly previous, pushes his way into the inner office and scathingly denounces Villon, whom, he claims, stole his invention worth a fortune.

At the dance the following evening, Irene, flushed with dancing and in all her resplendent glory and beauty, is seated with Arthur. He proposes, but her chill manner, cleverly affected, freezes the blood in his veins. Later in the

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evening she gives Villon the same negative answer. Villon, determined to win her, tells her that one word from him and she will be plunged into poverty. His words are heard by Arthur, who happens in conveniently. When Villon leaves, Arthur tells Irene that he heard all, and she gives way to weeping. Arthur leaves, the old clock in the hallway showing the hour to be 12:05.

Irene is startled the next morning to read an account of the murder of Villon in his apartment. Colby is arrested for the crime, having been found with a revolver near the prostrate form of Villon. When the jury seems satisfied conclusively that Arthur murdered Villon, Irene is called to the stand. It has been learned from Villon's valet that the watch in the latter's pocket, shattered by a bullet and stopped at exactly midnight, had been in good running order. Very dramatically, Irene tells of her visit to Villon's office the day after the murder, where she learns that Villon has an enemy, Hazard, the inventor. Irene and her lawyer go to Hazard's place at 12 o'clock midnight a day later at Hazard's request. The discouraged inventor tells them how he broke into Villon's apartment and shot the lawyer, later engaging in a scuffle with Colby, who entered a few minutes later. When he completes his story, Hazard is blown to death by a device he had set to go off at midnight. Irene then tells the jury that Colby was with her in her home at the time the watch was shattered in Villon's pocket. Colby is acquitted, after which Irene takes a different perspective of things and Colby's anxiety is brought to an end.

THE FAMILY BIBLE (March 13).—Henry Gersen, a widower, is very friendly with Mrs. Colby, a wealthy widow. Both have small children, and, dominated by her maternal impulses, Mrs. Colby seeks marriage so as to provide a real "home" for them. When Gersen is disgraced and ruined by the failure of his brokerage firm, due to the defalcation of the senior member, Mrs. Colby pushes her "suit" more strongly, telling him that she is his friend in need. His pride is greater than his love, and he rejects her, accepting his family Bible from her, after she has purchased it at the auction sale of his effects. She places her card inside with an affectionate line.

In the West, where Gersen is working incognito, under the name of "Bursen," he is making good in the office of a manufacturer named Flint. Fifteen years have elapsed, and because of queer transactions in the business of the firm, "Bursen" suspects Flint. Bruce Colby, son of the wealthy widow, by chance accepts an offer of Flint to become associated with him in business. He comes West and immediately Alice Bursen and he become infatuated with each other. Indicating that he wants to audit the books of the company at night, "Bursen" rides to the office in Bruce's car. He enters the office and catches Flint at the safe. There is a hand-to-hand struggle, and Flint is shot acidentally by his own revolver. Bruce rushes in from outside in time to hear Flint accuse "Bursen" of shooting him. Thinking of Alice, Colby agrees to shoulder the blame, and he stays there while "Bursen" goes to his home. Colby is arrested. Bursen hurriedly writes a note to Alice explaining and puts it in the Bible, and as he is crossing a street making his getaway he is knocked down by the car conveying Bruce and the policeman to the station. He is carried into his home, where he dies.

During the trial, Alice rushes in with the note, having found it while looking through the Bible. Bruce is acquitted. Mrs. Colby is opposed to the marriage of her son with Alice "Bursen," whom she does not know, and who, she believes, is only the daughter of a clerk and not socially equal to Bruce. At Alice's home she discovers her card in the family Bible, and, realizing that Alice's real name is Gersen, changes her mind about the disparity in social calibre.

KALEM.

BARRIERS SWEPT ASIDE (Special—Two Parts—March 1).—As the result of incompatibility of temperament, Jack and Natalie are divorced. Natalie secures a position as typist in the office of Murchison, the lawyer who had represented her in the divorce proceedings. As time passes, Jack finds that he still loves his former wife. His newly-acquired freedom grows distasteful. Jack is startled to find Natalie working as a typist, when business takes him to the lawyer's office. Bitterly reproaching himself for the conduct which had resulted in the divorce, Jack vainly pleads for forgiveness.

Murchison falls in love with the girl. In need of the pittance he pays her, Natalie submits to his crude attempts at love-making. Several days later, Murchison calls upon Jack while the latter is giving a dinner to some friends. Of a forward nature, the lawyer invites himself to the feast. As the dinner progresses, Murchison becomes intoxicated. He coarsely announces his intention of winning Natalie. Wild with rage, Jack throws the man out of the house. Unable to endure the thought of Natalie as Murchison's wife, Jack orders his butler to summon a minister.

The young man hastens to Natalie's boarding house. Brushing past the indignant landlady, he enters the girl's room just in time to see her kiss his picture. He orders Natalie to don her hat and coat and accompany him. In reply to her protests, he informs her that she still loves him, else she would not have kissed his photograph. The two return to the Thorpe mansion where the minister awaits them.

FLIRTATIOUS LIZZIE (March 2).—Because Flirtatious Lizzie just can't make her eyes behave, almost every man in town is ready and anxious to lick the other man. The leaders in the race for Lizzie's favor are Strongarm Will, Desperate Dud, and Dauntless Dan. Although the three get into a dozen fights they are unable to decide as to which is the best man.

Lizzie's father suggests that they play a game of horseshoes to decide who shall marry the girl. The rivals agree. Strongarm Will, however, has a card up his sleeve. Hastening to his smithy, he secured a magnetized rod and two immense horseshoes. The rod he drives into the ground under the iron stake at which the rivals are to pitch their horseshoes.

When the contest takes place, Will's amazing marksmanship startles his foes. No matter how carelessly he throws his horsehoe, they invariably ring the rod. Supecting foul play, the two defeated rivals attack Strongarm Will, making him the target of his own horseshoes.

Flirtatious Lizzie arrives upon the scene just in time to catch the unfortunate blacksmith, who imagines it is raining horseshoes. Although he is bruised and battered, Will has no cause for complaint. Angered by the brutality displayed by Dud and Dan, Lizzie announces her intention of marrying their victim.

JARED FAIRFAX'S MILLIONS (Episode No. 6 of The Girl Detective Series—March 3).—The Girl Detective and Warrington, her assistant, are sent to investigate an attempt to burglarize the home of old Jared Fairfax, an eccentric millionaire. The sleuths learn that the old man has an immense fortune concealed in a vault built in the cellar of his mansion. The Girl Detective has reason to believe that the thieves were frightened away and that they intend to return and complete their work. Her suspicions are well founded. That night, Molly Moran and her confederates, Chad and Doran, enter the house. Ruth and her party entrap them in the vault. The crooks, however, escape by a clever ruse and lock the sleuths, the millionaire and his servant in the steel vault.

The girl sleuth conceives the idea of bringing men from the power house near by to the scene. She does this by inserting a knife blade in a lamp socket and blowing out the fuse. This causes a circuit breaker in the power house to kick out. The source of trouble is located and repair men are sent to the mansion. These men discover what has taken place and liberate the prisoners in the nick of time.

McGregor, Fairfax's servant, breaks down and informs the Girl Detective that he had innocently aided the crooks. It appears that Molly had fascinated the old servant and thus made an unconscious accomplice of him. He gives the sleuth Molly's address. Securing the aid of half-a-dozen police, the Girl Detective and Warrington descend upon the rendezvous of the burglars. A wild fight follows which ends with the capture of the culprits. But with the solving of this case, the Girl Detective finds herself confronted by the hardest problem she has tackled so far.

HOW IDA GOT A HUSBAND (March 5).—Although the Needham's servant, Ida, is anxious to be married, her face is against her. An ad inserted by Bill Saddle in a matrimonial paper, gives Ida a ray of hope. She answers the ad, enclosing Mrs. Needham's photo in her letter. Bill promptly loses his heart when he sees this picture. He leaves for the city. Meeting the original of the photo on the street, Bill follows Mrs. Needham home. In the meantime, Slippery Bill, a second-story man, breaks into the house. Hearing someone coming, the man hides behind the portieres.

Saddle enters the house and is confronted by Ida. Although Ida protests that it was she who wrote the answer to his ad, the rancher demands to see the original of the picture in his possession. Hearing Mrs. Needham coming, Ida thrusts Saddle into a closet and locks the door. But the man raises such a rumpus that Mrs. Needham opens the door to ascertain the cause. The sight of the stranger who had followed her home, affords the woman the fright of her life. Mr. Needham enters the house. In his desire to hide, Saddle approaches Slippery Bill's place of concealment.

An inspiration seizes the rancher. As a Justice of the Peace, he is empowered to perform the marriage ceremony. Seizing Slippery Bill and Ida, he joins their hands and makes them one just as Mr. Needham enters the room. While Ida's employers are busy offering their congratulations, Saddle makes his escape. Once out of the house, he tears up Mrs. Needham's photograph and the matrimonial sheet. Raising his right hand, he vows, "Never Again!"

THE WHITE GODDESS (Special—Three Parts—March 8).—Mystery enshrouds Elsie Farnim's life. The girl lives with Mrs. Nayburne, a matron of Jordan University. Once each year, Khanda, a Hindu, visits Mrs. Jordan and pays Elsie's expenses. The girl is led to believe that her parents reside in India. Elsie loves Elwin Gordon. In the Temple of Larmar, the High Priest Hassa Dal gazes into a crystal glove. In it he sees a vision of Elsie promising to be Elwin's wife. As the result of the crystal's revelation, Khanda is dispatched to bring the girl to India.

Elsie is astounded when she learns that she is to return with Khanda. Elwin takes an instinctive dislike to the Hindu and places his arm protectingly about his sweetheart. Khanda interferes and Elwin is ordered from the house. As he goes, however, his sweetheart whispers a request that he follow her to India. Elwin secures passage aboard the vessel which carries his sweetheart and Khanda. As they near India, The Hindu discovers Elwin's presence. He compels Elsie to don native attire and to veil her face. As the result, Elwin fails to recognize his sweetheart when she is taken ashore. Khanda secures the aid of the men who have come to meet him. They attack Elwin and throw him overboard.

Elsie is conducted to the Temple of Larmar. There, Khanda makes an avowal of his love and declares that Elwin has deserted her. The timely arrival of Hassa Dal, the High Priest, saves Elsie just as Khanda is about to embrace her. In response to the girl's plea that she be taken to her parents, Hassa Dal orders her to gaze into his crystal globe. The High Priest's manner fills Elsie with terror. As she gazes into the globe the story is revealed to her. Elsie learns that she is the daughter of a British merchant. The latter and his wife visited the Temple of Larmar with their infant daughter. The child wandered away and climbed to the sacred altar. This was taken by the superstitious natives to mean that she had been sent by their gods. When the infant's parents endeavored to recue her, they were seized by the infuriated natives and burned alive. Believing he was acting according to instructions given him by the gods, Hassa Dal ordered Khanda to carry the child to America, where she was reared and educated. Horrified, Elsie endeavors to escape. The attempt is frustrated and she is compelled to assist in the pagan ceremonies. The worshippers regard her as a White Goddess. To keep her from being defiled by the gaze of the throng, Hassa Dal announces that whosoever looks upon Elsie's face shall have both eyes burnt out.

Khanda, unable to resist the temptation, disobeys the order. He is discovered and his sight is promptly destroyed. Thrown out the temple the man becomes a beggar. As the days pass, the worshippers find that the White Goddess does not answer their prayers. Enraged, they determine to kill her. In the meantime, Elwin, rescued by fishermen, has vainly searched for Elsie. The young man comes upon a beggar and recognizes Khanda. Desiring vengeance, Khanda reveals Elsie's whereabouts. Followed by the beggar, Elwin rushes to the Temple. He comes just as the natives are about to burn his sweetheart to death. Elwin shoots the leaders of the mob, terrifying the rest. Hassa Dal, fearing to cross his people, cowers behind the altar. Khanda gropes his way to the spot and throttles the High priest, unseen by the worshippers. Hastening from the place, Elsie and Elwin make their way to the docks and board an

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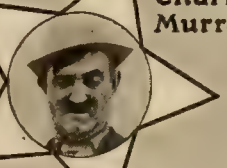

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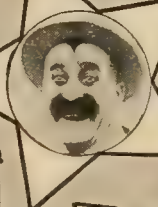

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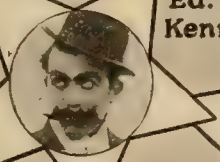

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outgoing vessel. The two are married on their way to America.

THE DEATH TRAIN (Episode No. 18 of the Hazards of Helen Railroad Series—March 6).—The discovery that detectives are on their trail, causes Doyle, Broden and Etzer, counterfeiters, to pack their paraphernalia into a trunk and express it to Lone Point. Upon its arrival at that station, a corner of the trunk is smashed. Helen thus learns of its contents. The telegraper immediately wires to Savage, a railroad detective. The latter, accompanied by Duncan, a Secret Service detective, hastens to the scene. At their suggestion, Helen arranges a trap for the counterfeiters.

When the latter appear they are set upon by the officers. Etzer is captured, but his pals get away. Doyle eludes pusuit, but Broden later falls into Savage's hands. Helen, watching the pursuit, ventures on the high trestle which crosses the dry bed of the Loro River. Doyle, who is hiding, sees Helen. Overpowered by a desire for revenge, the man attacks the telegrapher and makes her a prisoner. A rope lies nearby. Binding Helen, Doyle suspends his victime from the trestle and fastens the end of the line around the rails.

Duncan sees this from afar. Although he rushes forward, he knows that the Keene local, due any moment, will cut the rope as it crosses the trestle. Meanwhile, Helen, after a tremendous effort frees her hands. There is one chance for life. The girl commences swinging her body. Each time she describes a wider arc. The train is crossing the trestle when Helen swings toward a beam. The engine wheels sever the rope. Helen flies through the air and reaches the beam. Doyle is captured. Savage and Duncan raise Helen to the tracks and find her uninjured.

WOOED BY A WILD MAN (March 9).—Chief Fearless discovers that the juice of the grape will assuage thirst. The chief conceives the idea of storing this juice to offset future dry seasons. At his command, the tribe stores the liquid in skins, hanging them to the roof of their cave. Years later, the chief dies. Strengthless, his son is despised by the tribe because of his timidity. The chief's son is relegated to tending the tribal fire while Rockface a man of great strength, is made head of the tribe. Strengthless is fascinated by Blue Eyes, the daughter of Rockface. Several other cavemen are in love with her. Rockface announces that the man who succeeds in defeating all other suitors will receive the girl for his mate.

While the suitors are battling, Strengthless accidentally jabs a hole in one of the skins containing the juice stored away years previous. He catches some of the liquid in his mouth. It tastes so good that Strengthless drinks a large quantity of it. The result is the world's first jag. The noise of the combat reaches Strengthless's ears. For the first time in his life, he feels the desire for battle. His father's huge club stands in a corner of the cave. Seizing the weapon, Strengthless ventures forth and attacks the entire tribe. His sudden exhibition of courage and strength terrifies the cave men and they flee. When the members of the tribe finally venture to return, they see Strengthless seated in his father's place, with Blue Eyes as his mate.

FOLLOWING A CLUE (Episode No. 7 of the Girl Detective Series—March 10).—The Girl Detective and Warrington, her assistant, are ordered to run down the river pirates who are working along the waterfront. Disguised in boy's clothes, the girl sleuth enters a notorious dive, where she excites the admiration of Hogan and Donegal, leaders of a band of crooks, by the manner in which she picks Warrington's pocket. The crooks take a fancy to the "boy." Hogan introduces her to the rest of the gang. The Girl Detective thus learns that a schooner lying at one of the docks is to be boarded and part of the cargo stolen. After sending word to the police, the brave girl accompanies the band. The officers arrive while the gang is at work. The thieves entrap the police in the hold and make their escape. A moment's carelessness, however, results in the discovery of the girl sleuth's identity. The crooks carry her to their rendezvous.

Knowing that the police will be on their trail at any moment, the crooks prepare to flee. Donegal plans to punish the Girl Detective for her terachery. Tying her to a chair, the scoundrel lights a fuse and places it in a can of gunpowder. This he stands beneath the chair. Hogan attempts to interfere but proves no match for Donegal. In the meantime, the police have been liberated. They trace the crooks to the den. A wild encounter ensues. Hogan is the first to be subdued. He informs Warrington of the Girl Detective's terrible peril. Dashing into the den, Warrington seizes the powder and hurls it outside. An instant later a terrific explosion testified to the girl's narrow escape.

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DESPERATE DUD, THE PLUMBER (March 12).—Philander and Dud, who both love Lizzie, are deadly enemies. Observing Dud spooning in the park with Lizzie, Philander joins them. He attemps to rout his rival by jabbing him in the back with a hat pin. Philander's aim is bad. He sticks Lizzie instead. A fight results. The rivals use paint as weapons. Poor Lizzie, like all bystanders, gets the worst of this encounter. While the battle rages, the girl hastens home to remove the paint from her person. As luck would have it, something has gone wrong with the water supply.

Lizzie sends to Dud's shop for a plumber. Handsome Dick answers the call. Shouldering a huge pipe, he heads for Lizzie's house. The pipe does fearful damage before he arrives at his destination. While endeavoring to locate the cause of the trouble, Dick connects the electric light wires to the water pipes. Lizzie happens to touch one of the faucets and is almost shot through the side of the house. Dud arrives and learns of the trouble which Dick is causing. He invades the cellar where he finds his assistant soulfully playing on a flute and taking things easy. Dud speedily ends the concert and puts Dick to work. This time, the man is more successful. Proceeding up to the bath room to test out the water system, Dick turns on the faucet. The result is a stream of water which hurls him to the ceiling, pins him there, and floods the house.

THE NIGHT OPERATOR AT BUXTON (Episode 18 of the Hazards of Helen Railroad Series—March 13).—Although his daughter is desperately ill, Bob, an express messenger, fears to absent himself from duty. Knowing the child's condition, Helen volunteers to take Bob's place for the run. The express messenger accepts the girl's offer. Tracy, a member of the Blackhall gang, learns that his chief plots to wreck the train at Dark Hollow for the purpose of securing the shipment of gold contained in the express car. Tracy, who owes a debt of gratitude to Helen, refuses to take part in the villainous scheme. Thrashed by Blackhall, the man determines to obtain vengeance by betraying the band.

He carries his story to Bob. The latter immediately phones to the express superintendent. Accompanied by a posse, the latter boards a locomotive and pursues the train. Bob and Tracy commandeer an auto and make a dash for Dark Hollow. In the meantime, Helen discovers a tramp concealed in a chest in her car. Leveling a pistol at him, the girls makes him come forth. The tramp disarms her, but after a desperate struggle, Helen breaks from his grasp. A keg standing in a corner, gives her an idea. Springing towards it, Helen lights a match. She informs the terrified tramp that the keg contains gunpowder.

Bob and Tracy arrive at Dark Hollow and flag the train. The tramp leaps from the train but is captured after a desperate fight. The pursuing engine arrives and the posse capture Blackhall and his gang just as they are about to explode a charge of dynamite under the rails.

BIOGRAPH.

TESS OF THE HILLS (March 1).—Jilted by her lover, she nurses her vengeance until fate gives her an opportunity. Alone on the hillside one day, she sees a man accidentlly killed by the discharge of his own rifle. Circumstances connected her former lover with the affair, and he is tried for murder. The dead man's brother swears to wreak vengeance upon the prisoner if the law permits him to escape. Tess, in a conflict of emotions, is drawn to the courthouse. She alone can save the accused man, for she was the sole witness of the tragedy. But she will not speak; indeed, she has had an opportunity to clear him; but at thought of the other woman she has sealed her lips. Now conscience urges her to tell the truth. She learns that the jury has brought in a verdict of "not guilty" and that the prisoner has started for home. Following swiftly, she is in time to intercept the bullet of the avenger. And later she finds happiness in the love of the dead man's brother, whose dramatic entrance into her life came so near to bringing disaster.

COLOMBA (Special—Two Parts—March 2).—Colomba, daughter of a Corsican landowner, finds her father dead at his table, with a paper before him on which, apparently, he has scrawled the name of his murderer. It is the name of Agostini, a millwright, over whose leasehold there has been a bitter quarrel between her father and a rival landowner. The latter's two sons have committed the crime and sought to fasten suspicion upon Agostini, but Colomba is not deceived. Her brother, Orso, is not so sure as she, however, and refuses to execute summary vengeance. The girl summons her lover, a bandit chief, and declares that her father's murderers have attacked her. Orso then sends his enemies word to beware of his vengeance. They attempt to waylay him in the mountains, and are killed by the bandit chief. Soldiers seek Orso in the mountains to arrest him, but he is warned by Colomba and his sweetheart. Lydia, daughter of General Nevil. He decides

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to surrender, however, and accompanied by the bandit chief, returns home. There the aged father of the murderers, worn out with grief and futility of vendetta, tells the truth and saves Orso from arrest. Colomba triumphs alike in love and hatred of her enemies.

THE WARD OF THE MISSION (March 4).—Reared in a mission to which his mother entrusted him as a child, the young man wishes to enter the order; but the monks wisely decide that he must first see something of the world, and he is sent forth with a round sum of money. Fate leads him to an inn where he loses all to a gambler. The gambler's wife pities him and learns his story. She is horrified to recognize in him her own son, whom she left in care of the monks so that he might never know his unworthy father. While attempting to return his money, she is discovered by her husband, and in the ensuing struggle she accidentally kills him. The boy, still ignorant of his mother's twofold sacrifice, returns to the mission, and she finds peace at last in a cloister.

THE DEPUTY'S DUTY (March 5).—The cowboy, who has missed his wallet, suddenly sees it in the hands of a greaser who has found it outside the saloon. An argument ensues, weapons are drawn, and the greaser falls. A newly appointed deputy accompanies the sheriff on the cowboy's trail. They pursue him to the home of the deputy's sweetheart, where, on his plea that the affair was an accident, and that there is a girl waiting for him "back there," she hides the cowoby in a closet and denies having seen him. After the sheriff and his deputy have ridden away, the girl returns to the house and discovers that her money is gone. The cowboy, fleeing through the woods, pauses to count the money and discovers in the little bag a note from the girl's aunt, enclosing her savings to purchase a wedding dress. Conscience stricken, he returns and asks the girl to forgive him. The deputy also returns and, seeing his man attempt to escape, fires—for that is his duty.

BLOWN INTO CUSTODY (March 6).—The desperado robs the bank and takes to the open country. The banker and the sheriff's posse give chase. After many amusing incidents the robber eludes them and, taking them unawares, sweeps them off a cliff with a big boulder. Unknown to him, a construction gang has mined the cliff with dynamite. As he is gloating over his coup, the blast goes off, and he is literally blown into the arms of the posse.

NEAR EDUCATIONAL SERIES—The Soup Industry (March 6).—Number 2 in the amusing Near-Educational series. Visitors to the soup factory are conducted through the plant, where they see the raw materials prepared by pretty girls and conveyed to the macerators, whence the chopped ingredients go to the big caldrons for boiling. The visitors' eagerness to see every detail of the process gets them into many amusing scrapes, and finally they land literally "in the soup."

SELIG.

HEARST-SELIG NEWS PICTORIAL NO. 14 (February 18).—San Francisco—Seven Japanese girls, who have won beauty contests in own country, arrive for Panama fair.

Upper Newton Falls, Mass.—Ice in Charles River is dynamited in search for child's body.

Washington.—Baron Admiral Dewa, of Japan, commissioner to Panama Fair is received in Washington by high officials.

New York.—Grace Darling starts on voyage to San Francisco via Panama Canal. She is entrusted with letters from Mayor Mitchell and Gov. Whitman to be delivered to Mayor Rolph of San Francisco and Gov. Johnson of California.

Chicago.—Members of Merchant Tailors' Association, to display spring styles for men, slide on ice on Michigan avenue while dressed in July flannels and straw hats.

Sussin Prison Camp, Germany.—More pictures from staff photographer Wallace show how prisoners in camps are forced by Germans to take daily exercises so that they may keep in good physical condition. Other interesting scenes.

Sora, Italy.—Ariel Varges, staff photographer of the Hearst-Selig News Pictorial is first American camera operator to reach scene of great Italian earthquake. Scenes made at Sora and Avezzano bring home vividly the great catastrophe that cost the lives of 88,000 persons and left hundreds of towns and villages in ruins.

HEARST-SELIG NEWS PICTORIAL NO. 15 (Feb 22).—Camden, N. J.—Torpedo Boat Destroyer Winslow is launched at Cramp Ship Yard.

W. Orange, N. J.—Thomas A. Edison, famed inventor, poses for Hearst-Selig News Pictorial on his 68th birthday.

Hanover, N. H.—College athletes meet at Dartmouth mid-winter carnival in skiing and snowshoe events.

Washington, D. C.—Cornerstone is laid for Lincoln Memorial in Potomac Park.

Colusa, Calif.—Floods sweep Sacramento valley and cause heavy property damage. Electric line is undermined by current.

Boston, Mass.—Elks greet Exalted Grand Ruler Benjamin.

Johannesburg, South Africa.—Novel scenes from South Africa, where British troops are rushed to front to put down revolt of Boers.

Palm Beach, Fla.—Richard Croker, former Tammany chief, posed with his bride at their cottage, "The Wigwam."

New Orleans, La.—King Rex lands in New Orleans and holds sway in the city during the Mardi Gras.

Boston, Mass.—Prize gunners of the navy receive $2,200 in gold as rewards for their ability at target practice.

HEARST-SELIG NEWS PICTORIAL NO. 16 (Feb 25).—New York—Hattie, Central Park elephant and children's favorite, is manicured by Keeper "Bill" Schneider. It is a sure sign winter is over.

St. Louis—Pioneers of Missouri honored in tablet unveiled in Forest Park by National Society United Daughters of 1812 on hundredth anniversary of peace with Great Britain.

Tampa, Fla.—Gasparilla, with his outlaw crew, demands surrender of city in tenth annual carnival in his honor. The queen goes to meet Gasparilla, now made King of the Carnival.

Boston—Private school stars race in meet at Harvard Stadium while mothers and sisters watch with interest. Many society leaders are present.

Chicago—Successful men who started as newsies resume old stands for day and cry "extras" for charity. Some who helped.

Grace Darling on board the Almirante enroute to Panama is a favorite among the passengers and crew and is shown about the ship. Shows her at the steering wheel. Examining sextant. The Angelo Parodа, a ship that had been drifting without coal for two weeks is sighted and seeks help through the Almirante's wireless station.

Harvard's classy base ball squad and Coach Sexton are the first collegiate nine to come out of winter quarters for spring practice.

Jersey City, N. J.—Flames delay Italian ship Re d'Italia laden with cotton. Firemen take cotton out of ship and pour water on it.

New York—Suffragists, clothed in half-and-half garments incite interest in their grand rally by parading Fifth Avenue.

Marion, N. J.—Lackawanna express train of nine well filled cars leaves rails without injury to any of the passengers. The steel coaches remaining upright.

New York—State starts inquiry into boost of bread price. Borough President Marcus M. Marks who started inquiry and his secretary. Other men prominent in this probe.

Washington, D. C.—American Boy Scouts demonstrate first aid drills at annual meeting. Boys who received the eagle medal.

Star Athletes of All-American team train at University of Southern California. Fred Kelly, world's champion at 120 yard hurdles; Howard Drew, world's champion at 100 yard dash in trial sprint.

A CHILD OF THE PRAIRIE (Special—Two Parts—March 1).—Tom Martin, a young rancher, has a wife and small child. Unknown to Tom, his wife has become infatuated with a gambler, who, during Tom's absence from home, calls on the wife and tries to persuade her to leave with him. She refuses, and the gambler plots to get rid of Tom.

He hires a team of horses and a buggy and goes to the gambling room of the saloon. Under a table he places a revolver with the barrel through a hole, ties a string to the trigger and when Tom enters later, he is invited to play cards. The gambler forces a quarrel, and Tom starts to pull his revolver when the gambler pulls the string and Tom is shot from under the table. The gambler then goes to Tom's home, tells Tom's wife her husband has been killed and takes her and the little one away.

In packing her household goods, Tom's wife drops a baby dress, and the gambler tears up and leaves behind unthinkingly, an old photograph of himself. In the hurried escape the baby wanders away and becomes lost, and as the gambler fears to remain and search for the child, he forces the woman into the buggy and drives away. Later, cowboys find the lost child. Tom recovers, goes to his home and finds the dress and the torn photograph of the gambler. He makes up his mind that some day he will find the despoiler of his home.

Fifteen years later Tom is sheriff of the county and he receives a letter telling him to arrest the man whose picture is enclosed. He recognizes the photograph as that of the gambler. He starts out to find the man when he sees a young girl in a runaway team. He rides to the side of the onrushing wagon and at his

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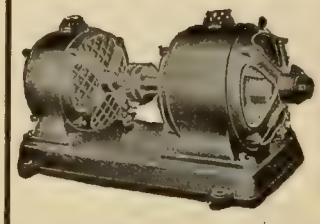

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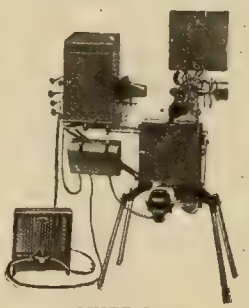

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command the girl jumps to his arms. He sees in her a resemblance to his lost baby and tells her of it.

Later, Tom encounters the gambler in town. There is an exchange of shots, and the bullet from the gambler's revolver shatters a lamp just above Tom's head, while the bullet Tom fires reaches the mark. The dying crook tells Tom of how the child was lost, and so father and child are finally reunited.

THE MAN FROM TEXAS (March 2).—The sister of "The Man from Texas," supposedly married to an unscrupulous gambler, is deserted, and before death relieves her, she writes a letter to her brother, who is a cowboy, enclosing a picture of the man who had betrayed her. The brother leaves at once for the little frontier town, but arrives too late, for death had won in the race.

The gambler goes forth and arrives on a Montana ranch, where, in search of a new victim, he meets a beautiful girl. He makes love to her and they go horseback riding together. At an isolated spot, he endeavors to force his attentions upon the girl and his action is seen by "The Man from Texas.' He rushes to the girl's assistance, fells the brute and escorts her safely home. The gambler and the Texan later meet, and in self-preservation, the gambler meets death from a bullet fired by "The Man from Texas."

THE MISSING RUBY (March 3).—Bessie Blake, detective, saves the life of Tom Sterling, the son of a millionaire broker. Thrown in each other's society, Tom's admiration ripens into love, but Bessie is ambitious to rise in her profession, and anticipating Tom's proposal, leaves for the city without divulging her occupation or giving her address.

Tom's sister, Marion, on her wedding day receives from a wealthy uncle, an antique box, containing a single unset ruby. Felix La Trobe, a friend of Tom, suggests that the stone be carefully watched during the wedding reception, and Bessie Blake is assigned to the case.

Bessie poses as a maid in the Sterling home and renews her acquaintance with Tom. Felix La Trobe constitutes himself the guardian of the ruby, and convinces himself that the precious stone is safe. The next morning the ruby has disappeared. Felix investigates, and accuses Bessie. She, however, astounds them all by disclosing the fact that Marion had unconsciously pressed a hidden spring, which caused the ruby to drop into a secret compartment.

THE KIDNAPPED LOVER (March 5).—Nadine Blair is a confirmed heart-breaker, and her father realizes the only cure for her proclivity is to find a man who will not make love to her. He contracts with Jack Harris, a young Englishman. Jack is to receive $100.00 weekly, but if he makes love to Nadine he is to forfeit all moneys paid him.

Jack is taken to the Blair estate, and attends a house party where Nadine at once tries her charms. Jack falls head over heels in love with Nadine, but pretends to ignore her despite her every inducement. Finally offended by his pretended indifference, knowing he does love her, and prevented for the first time in her life from having her own way, Nadine kidnaps Jack with the assistance of her guests, and imprisons him in a small garden house, there to stay until he asks her to marry him. His attempts to escape and his final surrender to the inevitable, are treated in active farcical fashion.

THE GUARDIAN'S DILEMMA (March 6).—Prof. Jaquin Delano joins a circus to study practical zoology. Old man Cummings is the guardian of Anita, a beautiful girl. Cummings rages because the circus tents are pitched so near his palatial home. Anita visits the menagerie tent, sees Jaquin and is impressed with his kind treatment of the wild beasts. Thinking he is only a trainer, she talks to him without an introduction.

Jaquin falls in love with Anita. Cummings searches for his ward, and finding her with Jaquin, takes her home. Jaquin searches for a runaway monkey and finds the pet with Anita. She discovers that Jaquin is a man of education and culture.

Cummings awakens one night and finds wild animals at large in his garden. He climbs a tree, yells for help, but Jaquin, the trainer, reminds him that he was ordered to keep out of the place. Cummings invites Jaquin to get the animals. His identity is disclosed and Cummings gives Anita's hand in marriage to Jaquin.

MINA.

AS HE BLEW HE BLEW (Feb. 18).—Homeless Harry, ensconced in a cosy corner of a freight car, is stealing a ride and a bit of sleep. The freighter stops at its destination and Homeless Harry is obliged to change cars.

At the Opera House, Battling Mike, the demon of pugdom, is meeting all comers; offering a prize of $5,000.00 to whomsoever should win over him. Homeless Harry reads the glaring announcement and decides to make a goal for the $5,000.00; but, not having finished his nap, he sits down by a tree to sleep, perchance to dream. No sooner has Homeless Harry dozed off than Smart Aleck, the boy wonder, places a toy balloon between the sleeper's lips and scampers away. As Homeless Harry sleeps, his rythmic breathing starts inflating the balloon, and, as the balloon swells, he dreams that he is in the ring with Battling Mike and that after two rounds of carnage he has vanquished the pugilistic terror, and earned a big roll, which Homeless Harry proceeds to "blow." Homeless Harry has spent nearly all his dream-money when the toy balloon, inflated to its limit, bursts open and punctures Homeless Harry's "blowing" career.

THE DOVE OF PEACE. (Feb 18).—A timely cartoon picture by Harry Palmer, showing the trials of the wandering Dove of Peace and its ultimate haven of rest.

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INDEPENDENT FILM STORIES

UNIVERSAL
ECLAIR.

VALOR'S REWARD (March 10).—Dolly Grey, heiress, is courted by Frank Kley, her guardian's choice. While driving in the park her horse runs away. She is saved by Hurley, a handsome young officer. A mutual affection springs up between the two and Dolly's guardian, Miss Pierce, also becomes attracted to Hurley. He is invited to a lawn party. Dolly's marked preference for his company makes Kley jealous and arouses Miss Pierce's fury.

Kley and Hurley become rivals. Dolly refuses the former. He and Miss Pierce plot to abduct the girl. On a supposed slumming trip she is seized and told she will be held prisoner until she consents to marry Kley.

The following night Hurley visits the Gray home and learns of her absence. Leaving the house he sees Kley enter and, being suspicious, listens at an open window to the conversation. He determines to find the girl and eventually locates the room where she is held. He overpowers both her guards but on the way out is attacked by a gang. Hurley manages to escape with Dolly by means of a fire escape. Swinging head downward, he drops Dolly to the street. Meanwhile Kley and the guardian have been drinking heavily. They drive off in an automobile to visit Dolly and narrowly escape a collision with the taxi containing the officer and the girl. In swerving out of the way they dash over an embankment. When Hurley reaches the scene he finds the two bodies under the overturned machine.

BISON.

DIANA OF EAGLE MOUNTAIN (Two Parts—March 13).—Doctor Goring is on a vacation in the Kentucky mountains. Moran, the proprietor of the still to which the doctor comes, sends his daughter, Kate, to head the stranger off. The doctor and she engage in conversation. They are watched by Bill Driver, one of the moonshiners, who is in love with Kate.

Later the still is raided. The old man is wounded and taken prisoner. Kate flirts with the leader of the officers and while the latter's attention is off his prisoners, she jumps on the horse on which her father has been placed and dashes down the mountainside to safety. She discovers that her father has been seriously wounded. Kate then rides desperately through a cordon of officers and returns to the cave with Goring. The doctor attends to the old man and stays several days at the cave.

Kate and the doctor are attracted to each other. Her gratitude turns to love and she consents to become Goring's wife. Later we find her married to Goring. Her husband is wealthy and she is the leader of an ultra-smart social set. For a while she is contented with the novelty of her surroundings, but soon her heart hungers for the wild life of the mountains. Her old lover has served a prison term; on his release he seeks Kate in her city home. A ball is being given in her honor. Kate wanders out to the terrace, and indulges in reveries. Driver, her old lover suddenly appears through the shrubbery.

Goring has become more and more wrapped up in his profession. His love has never faltered, but he detests the butterfly life his wife is leading. There have been scenes, many and violent, between them. Goring goes into the garden to smoke a cigar and witnesses the scene between Driver and Kate.

He hears her tell Driver how she longs for the old life as well as her promise to Driver to go back to the mountains.

He does not know that Driver has brought a message from her dying father. He hears her tell Driver to meet her later with an extra horse. Later Kate discovers her husband seated at his desk. He does not notice her entry into the room. She tells him of her proposed journey. Goring does not reply. Kate upbraids him for not coming to the ball, for his neglect and his coldness. Then she changes her mood and speaks gently to him. Angered at his failure to reply, she tells him she is going back to the life she has always longed for. She enacts again the wild scenes in her life and lashes herself to a passion where her husband looks at her in contemptuous silence. She then tears down the curtains, smashes the bric-a-brac and leaves in a mad tempest of rage for the mountains.

She arrives at her old home in the cave in time to ease the last hours of her dying father. She and Bill Driver bury the old man in the cave.

Goring has followed his wife to the mountains, and finds her and Driver together. At first his rage overcomes him and he starts to kill Driver. When he learns of the death of Kate's father, however, a reconciliation takes place in the cave over the grave of the old man.

NESTOR.

HIS WIFE'S HUSBAND (March 12).—Jack and Billie are secretly married and start housekeeping. Jack's college chum comes to visit them. Everything is happy until word is received from Jack's parents that they are coming to visit him, bringing with them the girl they expect him to marry.

To save his inheritance, Jack persuades his chum to pose as the husband of his own bride. Many amusing complications ensue. Finally the college chum secretly weds the girl whom Jack's parents have brought with them.

The dilemma is finally straightened out and the two married couples receive the blessings of the old people.

STERLING.

THE KNOCKOUT WALLOP (March 12).—Louie, the candy puller, gets into an argument with his helper. So great is the argument that they finally decide to settle in a prize ring. A fight fan takes charge of Louie and secretly puts him through some training stunts.

The helper is handled by the candy shop flunky in like manner. At length both are ready for battle.

In the fight that follows, Louie and his gang meet the helper and his backers in the "Knockout Club." Louie puts it all over his helper till the flunky, who is accustomed to an occasional injection, gives him a shot in the arm from a hypodermic loaded with tobacco sauce.

The helper grows strong immediately and knocks out Louie with one wallop. He cannot stop with that, and cleans out the seconds in Louie's corner, wrecks the place and rushes outside where he pushes in the wall of a building, completely submerging those remaining inside. He then shakes a pillar, causing the roof to fall on his own head. When the building collapses the helper is buried in the ruins.

JOKER.

SOME NIGHTMARE (March 6).—Ernie loves that dream-producing pipe. But he won't work, and consequently has no money. He has a friend, however, who always has some bright suggestion to make. This time his pal has a wrong idea and tells Ernie to ask the wife for a loan. She kicks him out of her house. They are very nervous and go out on the street to take a desperate chance.

They successfully rob a poor blind man, and with the money go to Hong Hee, who rents them two pipes. They go floating away on a wonderful cloud and dream of riches and beautiful women, whom they fall in love with; but always the terrible spectre of Ernie's wife appears to spoil the dream, which grows more weird each passing minute. When all seems lost they awake. Happy to know it was not true, they both resolve to let the pipe alone in future.

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BACK TO SCHOOL DAYS (March 8).—The sprightly widow and her daughter, Betty, are city boarders on the old farm. The village school master loses his heart to the widow, who considers herself too good for him.

Betty is bored with the "dry old place" and longs for some "nice young feller" to come along. She has her wish. Tom, a dapper city chap, comes to board at the farm. The widow "falls" for Tom. She places Betty in the background and walks off with him. The young folks are not so soft, and soon find a way to get together. Mamma tries to put Betty out of the running by making her daughter wear the clothes of a ten-year-old. She then frisks herself up to appear girlish.

Tom sees through the widow's schemes. He makes violent love to Betty, despite her "youth." Mamma is left in the cold. She plays another card, rushing Betty to the village school and turns her over to the old school master. But what's the use? Tom gets wind of this move, diguises himself as a pupil and joins Betty.

Mamma now thinks the field clear and hunts for Tom. Learning of his actions she rushes to the school where she finds Tom and Betty leading the youngsters through outlandish pranks against the infuriated school master.

Trained bears belonging to an Italian faker escape and enter the school. They are helping themselves to the kids' lunches when discovered. There is wild excitement and a rush from the school. In the confusion, Tom and Betty again escape the widow. They meet a parson and induce him to tie the marital knot. He is hastily complying when discovered by the widow from the school house window. She faints into the school master's arms. The warmth of his arms feel good after all and the widow forgets all about Tom and Betty when the school master proposes to her.

SHULTZ'S LADY FRIEND (March 13).—Shultz invests in a barber shop. But he makes an awful mistake. The men folks of Cow Flat shave themselves and all grow whiskers and long hair, with the exception of the bald-headed ones. The hair question soon becomes a serious matter to Shultz. Starvation looms ahead. At last his end becomes so apparent, that, to hasten matters, he hikes down to the railroad crossing and lays his neck across the rail. Coming along the ties to Cow Flat is "The Dancing Girl" dramatic troupe via the "Shanks' Mare Limited." Gail, the sweet leading lady of the outfit, spots the desperate Shultz. She also sees with horror the oncoming train.

It was a narrow squeak, but Gail saves Shultz. Then each see something of interest in the other. She feeds him with a string of frankfurters and gives him a pass to the afternoon matinee. The whole population of Cow Flat turns out to witness the performance of "The Dancing Girl." Gail becomes mighty popular with the men folks.

The troupe, however, goes broke when their manager skips out with their coin. Poor Gail is left in an awful fix. Her position without one cent is horrible. But she again meets Shultz, who has a brilliant inspiration. "With you as my manicurist, business would hum!" declares Shultz. The bargain is sealed.

Does busines hum? Well, you should see the maddening jam of the long-haired Cow Flatters scrambling for their turn to have their "paws" scraped by the "late leadin' lady." But the "late leadin' lady" will not stand for their disgusting whiskers. She refuses to touch a "paw" until all their faces are shaved clean. Shultz, therefore, does a rushing business. Along come a pair of expert French barbers. They are looking for a likely investment. They see the apparently immense business Shultz controls and lose no time closing a deal with him for five thousand dollars.

The overjoyed Shultz and Gail then make a getaway. "I'm elopin' with the leadin' lady," is the contents of the note the disgusted chagrined Cow Flatters find after Shultz flees. And the pair of Frenchies then scratch their chins in bewilderment at the sudden exodus of customers from the barber shop.

GOLD SEAL.

THE PHANTOM OF THE VIOLIN (Three Parts—March 9).—Elis Zehring, the violinist, through the magic of his marvelous music wins the love of the little convent-bred girl, Rose Retina. After their marriage he continues his work as orchestra leader, which leaves her alone throughout the long evenings. It is at this time she is approached by her husband's dearest

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friend and told of the gay life she is missing.

After several evenings she becomes infatuated with him and yields to his protestations of love. Her husband finally arranges for her appearance on the stage, he having trained her until she has become a wonderful artist on the violin. The false friend meets her behind the scenes and goes to her dressing room.

The husband goes behind to see his wife and finds her in the arms of her lover, his own treacherous friend. The wife returns home, arriving shortly before her husband. By the time he has staggered home, his mind has turned and he is a raving maniac.

UNIVERSAL.

ANIMATED WEEKLY, NO. 15 (Feb. 24).—Straw Hats in February.—Wearers of first summer headgear this season parade in San Diego, Cal.

Governor Opens Hospital.—Governor Whitman dedicates Volunteer Hospital headed by General Ballington Booth.—New York City.

Gasparilla Carnival.—Celebration named after famous pirate enlivens Tampa, Florida.

In Washington.—Admiral Dewa, Japan's representative to the Panama Pacific Exposition, welcomed by Vice-President Marshall. Sub-title: Boy scouts who were awarded medals by President Wilson.

Queen of the Fair.—Miss Gladys Nicholson nominated by the motion picture industry as beauty queen of the Panama Exposition—Los Angeles, Cal.

Next Summer's Garb.—National Fashion Convention members wear next summer styles midst wintry blasts in the Windy City.—Chicago, Ill. Sub-title: New Russian Cossack riding suit.

"Remember the Maine."—Dead of ill-fated battleship remembered at monument of the Maine's anchor and military mast.—Washington, D. C.

German Refugees Here.—Driven from their homes in the South Seas by the Allies, 167 Germans arrive at San Francisco, Cal.

Hardening for War.—Canadian army recruits being toughened by winter sports for war service.—Montreal, Canada. Sub-title: Montreal Park Slide.

War, the Destroyer.—The beneficent products of labor, money and brains annihilated by war. For what? Sub-title: Belgians prefer burning oil to its capture.

Drilling Ground Flooded.—English army transport section finds wet going when floods sweep Salisbury Plain, England.

Death Head Hussars.—Maneouvres by celebrated German cavalry regiment commanded by Crown Prince Frederich Wilhelm.—Danzig, Germany. Sub-titles: The dreaded charge. Practicing trench leaping.

Cartoons by the world-famous caricaturist Hy. Mayer of Puck.

POWERS.

THE FATE OF PERSISTENT PETE (March 13).—Count Peterhof is attracted by Daisy, the daughter of Duke Delinquent, Daisy while on board ship flirts with the count, much to her father's displeasure. She tells the count that if he really loves her he will wash the decks beneath her feet. The count is a game bird and makes the deck spotless for her to walk upon despite the jeers of Daisy's friends. Later Daisy throws her handkerchief overboard and asks the count to dive for it to prove his love. The count again complies and is nearly drowned.

The count is a persistent lover and follows Daisy to San Francisco where he is thrown from the running board of her auto by her irate father. The following day Daisy and her father, the duke, start for the Sutro baths. The count trails them and also gets into the swimming pool. Complications then follow thick and fast. The count is afflicted with the Gallic habit of kissing everybody and everything in sight. The bath house attendants resent his osculatory practise and make things so hot for him that he finally is forced to flee for his life. Daisy enjoys the first good laugh she has had in months and even her battle-scarred dad, the duke, sees the humor of the situation.

LAEMMLE.

MARTIN LOWE, FINANCIER (March 14).—Mother Benson receives a letter from her daughter. The letter states that if the daughter's husband fails to raise $2,000 within a month, it will mean his ruin. The young bride asks help for her mother. The old lady has no such an amount of her own but she knows that her friend and neighbor, Martin Lowe, a bachelor, has a small sum of money. Mother Benson tells the bachelor of her trouble. Old Martin Loge is touched by Mother Benson's story and, having only $500, the savings of a lifetime, he is at his wits' end trying to think of a way to secure the necessary $2,000, to aid the the old lady. By chance his eye falls upon the advertisement of John Elder, a "Wolf of Wall Street," in which it is advertised that by investing a few hundred dollars in stocks and bonds, it is possible to make a fortune.

Martin decides to try his luck and mails the broker his savings, asking that he convert it into $2,000 within a month if possible. The broker has landed another victim. John Elder, the broker, has a daughter, who is in love with his secretary. The latter takes a little joy ride with his sweetheart. Later Elder and his wife become worried at their daughter's absence.

The young people speed far into the country. The young man becomes rather reckless and his machine is ditched in front of old Martin Lowe's little home. Martin and Mother Benson go to the rescue of the broker's daughter, who is soon in Martin's parlor near death's door. Martin summons a doctor at once. The secretary having informed Mr. and Mrs. Elder of the accident, arrives upon the scene in company with them. They enter Martin's little cottage. The broker gives Martin his card.

Martin is delighted to meet the broker and exhibits the worthless bonds he has purchased from him. Elder knows the bonds are valueless and realizes that he has been about to swindle the man who has saved his daughter's life. He lies and tells the old man the bonds have risen in value and that he will send him a check in the morning. The next day Elder desiring to repay Lowe's kindness, makes good the worthless stock and sends Martin $2,000, which he states is the price he has secured from the bonds.

Old Martin tells Mother Benson of his good luck. Silently he hands her the money, while she is unrestrained in her praise of his marvelous ability.

L-KO.

IN AND OUT OF SOCIETY (March 10).—The father attempts to cut into society with a flourish, but he comes out much faster than he goes in. His fields of conquest are the lobby and ball room of a fashionable hotel, where he attempts to charm a pretty woman. In so doing he neglects to ascertain whether she has a husband or not. Accordingly when the lady offers to loan him a pair of trousers for the ball, he does not know they are her husband's until the latter discovers him.

Reuben loses his trousers and gets into the ball room minus his dignity. He contrives to get out of this safely and the whole affair might have blown over had he not unknowingly gotten back into the husband's room and into his disappearing bed just as the latter was about to retire.

Any inclination between the two to make up was, of course, shattered by this event. Attempting to escape, Reuben runs into a lady's bath room and is then chased by her husband who is armed with two big revolvers.

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VICTOR.

A ROMANCE OF THE BACK WOODS (March 12).—Rosemary, a visitor from the city, wandering through the woods, is accidentally struck by a low-hanging tree branch. She tries to break the branch off, but finding it too strong, takes the sheath knife from her companion's belt and starts to wreck havoc with the offending limb.

The knife suddenly slips, causing a slight wound in her finger. Shaw, her companion who has fallen in love with her, leads her to Harry's cabin, where the finger is bandaged. Rosebary starts a flirtation with Harry, much to Shaw's displeasure, who, later upbraids her for her conduct. She reminds him of Harry's unshaven face and ragged clothes and tells him she was only having a little fun with "the poor hick." Harry overhears her remark and decides to retaliate. As a matter of fact, Harry is a wealthy sportsman from New York.

Rosemary rises early next morning, and decides to visit Harry. She finds a very different man. He is now shaved and wearing a fine suit of clothes. Rosemary is now more than ever desirous of completing her conquest. Harry has changed his tactics and holds himself very much in reserve. This gets on her nerves. Although she displays her art as a coquette there are no results.

Meantime, Shaw has followed and arrives just in time to see the flirtation. Rosemary becomes disgusted and tells Harry he had better go shoot his dinner and leaves him to meet Shaw, who is worked up to a jealous rage and starts to strangle her. Harry hears the quarreling and shoots Shaw in the arm. He then takes the repentant Rosemary back to the cabin, where he finds a note telling him to return home. Rosemary, finding herself in love with the man she supposed to be a hick, agrees to return to the city with him.

REX.

SIX OR NINE (March 11).—Here is the evidence the police secured against Jack Darcy within half an hour:

At a late hour at night he was seen climbing up the fire escape of the Hotel Magnificent, but before the woman who spied him could recover from her terror sufficiently to give the alarm, he had clambered in the open window of room 310. The next moment a pistol shot was heard. Darcy dashed out through the window, but was captured at the foot of the fire escape. He declined to give any explanation regarding his movements. Investigation showed that the occupant of room 310, a wealthy Westerner named Henry Grayson, had been shot to death in his bed. His daughter, who was in another room in the same suite, broke down when she was told of the tragedy. The police had no chance to question her. They figured they had enough evidence to hang young Darcy.

The Commissioner of Police took a personal interest in the case, for Grayson and his father had been boyhood pals. The elder men had planned that their children should marry and Grayson's trip East had been partly with that end in view.

At first the Commissioner believed Darcy guilty, then he began to doubt and finally proved the young man's innocence. His first clue was a card found in Darcy's pocket, an ordinary blank card with the figure 6 scrawled upon it. But when the card was turned the other way, it looked like a 9. His next clue was a severed electric light wire, his third a photograph.

Finally he reconstructed the tragedy and proved that the case was not one that the law could take cognizance of.

And the starting point was the card. Did it mean *"six"* or *"nine?"* When that was established the rest was easy. At least it was a simple problem for the bright young Commissioner of Police.

OUTSIDE THE GATES (Two Parts—March 14).—Sister Ursula is a novice in a convent in Southern Spain. Being sent to open the door to Perez, a peddler who comes with materials for the new altar cloth the nuns are embroidering, she sees Manuel, a young cavalier, riding by and is attracted by his youth. She struggles against the feeling but as Perez is showing his wares to the Abbess he throws about Sister Ursula, the better to display it, a length of beautiful fabric and she is thrilled with delight at contact with the rich stuff.

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Perez, a sneering fellow, notes this and laughs at her behind the Abbess' back.

Having sold his goods he departs and Sister Ursula, left alone to wrap up the altar cloth, yields to temptation and wraps it about her like a gown, thrilled by a vision of Manuel and the realization of her own beauty. Horrified at her sin, she tears it from her and rushes to the Abbess to confess. In penance she is bidden to kneel in vigil before the altar all night. She keeps her vigil but is overcome with weariness and falls asleep on the altar steps. She dreams that she is back in the convent hall, decked in the altar cloth. Perez appears at her side. She tries to tear it, but it clings to her and turns into a gorgeous gown. Perez drags her to the window and shows her Manuel riding by. If she will come away with him he will give her dresses and jewelry and Manuel for a lover. She tries to resist, but the temptation is too strong. The gown changes to boy's attire and she leaves the convent as Perez's attendant.

Traveling with pack donkeys they come to the camp of some brigands in a rocky defile. Perez is welcomed as an old friend by the brigands and makes himself at home while Ursula tries to play the boy.

Manuel is described riding along up the pass. The robbers ambush him, and in the struggle he is dragged from his horse and knocked senseless. Ursula sees this from a distance and tries in vain to warn him. The brigands decide to kill him, but Ursula seizes a knife and springs to his defense. Her fierceness so amuses the robber chief that he spares Manuel's life and has him tied to a tree. Perez drugs the wine that Ursula is made to serve to the robbers and when they are asleep he takes Manuel and Ursula away. She binds up the wounded man's hurts and holds him in her arms all night, during which he never regains consciousness. As the dawn breaks Perez bids her come and gives her a medallion of herself in the grotesque gown to which the altar cloth turned. This she hangs round Manuel's neck before leaving him. He wakes, finds the medallion, falls in love with it and rides off to seek the original.

He comes to a posada, where a troupe of dancing girls, under the lad of Carmela, are entertaining the guests. Perez and Ursula also arrive there. Perez is hailed by the dancing girls as an old acquaintance and his supposed boy attendant, shy and awkward, is rallied by them. Manuel notices him, laughs and tells him he must be bold with the ladies. Carmela is doing her best to fascinate Manuel but he is secretly adoring the miniature that Ursula left behind her.

The girls jeer at Carmela for her failure. She, in fury, attempts to stab Manuel but Ursula rushes between and receives the knife in her arm. Manuel, touched by the devotion of the supposed boy, tries to examine the wound, but Ursula draws back in confusion. Manuel suspects her secret and pulls off her hat and her hair falls about her.

The girls rush to her aid and carry her off into the inn. Perez approaches Manuel, tells him that this is the lady whose portrait he has been adoring and offers him rich dresses. Manuel buys recklessly, the girls array Ursula and lead her out to him and he proclaims a feast. In the midst of it Ursula is mounted on a table and as all are acclaiming her the Abbess and her attendants, who have been seeking her and whom Carmela, in revenge, has put upon the track, enter and denounce her.

The people all draw away from her as a renegade nun. She drags herself to Manuel and appeals to him, but he turns from her in horror. She tries to denounce Perez as the real author of the trouble, but he vanishes in a puff of smoke. The people set upon her, beating her. She falls and is nearly dying.

Suddenly she wakes on the altar steps with the Abbess kneeling beside her and shaking her. She clings to the Abbess in terrified relief and they both kneel before the altar together in prayer.

BIG U.

THE TRUTH ABOUT DAN DEERING (Two Parts March 11).—Roger and Mary Lee hear the reading of their father's will by which Roger receives an undeveloped mining claim in Placer County, California. Roger leaves by the night stage for the mine. On his journey he becomes acquainted with "Piker" Brown, a decoy for the famous Dan Deering of Placer County. Deering is the proprietor of a typical Western gambling house.

It is claimed by those who have visited Dan's place that he is a cheat, but no one ever has been found to bring forth proof to support his allegations. The sheriff is worried about Dan Deering's outfit, but can get no conclusive evidence upon which to convict him. Finally a reward is offered for $500 to be paid to any one who can convict Deering of being a cheat.

"Poker" Brown and Roger Lee travel on together. "Poker" tells the boy of the great times to be had at a place called "The Miners' Rest," and invites him to stop there. Roger meets Dan Deering, who, apparently, proves to be his friend, with the result, however, that he is fleeced like the rest. An argument follows in which he treacherously attempts to kill Dan. To save himself Dan is forced to kill the youngster, who is secretly buried in a shallow grave on the hillside.

Mary Lee, alarmed at the continued absence of her brother, decides to follow him and save him if possible from the perils he is bound to encounter. She, too, meets "Poker," who impresses her with his gallantry. "Poker" informs her that "The Miners' Rest" is about the only place in that section at which she can stop. She takes his advice and accompanies him into the gambling house, where she is bewildered at sight of rough miners gambling and drinking, flashy girls singing, and whisky spilled everywhere.

She meets Dan Deering and is much impressed by his real manhood. "Poker" informs Dan that the girl apparently possesses a large amount of money and broaches a plan to get it. Dan, however, thinks differently. A quarrel ensues between them.

Dan makes the girl comfortable in his bunk room. Later he overhears "Poker" plotting with a gang of rough miners to break into the bunk room and steal the girl's money.

Even then they are approaching "The Miners' Rest." Dan loses no time. He rushes and together they keep off the infuriated miners. "Poker" is brought to his senses by the loss of two of his men and, fearful of the menacing guns in the hands of Dan and the girl, he and his companions withdraw. Next morning Mary tells Dan of her search for her missing brother and shows him his picture.

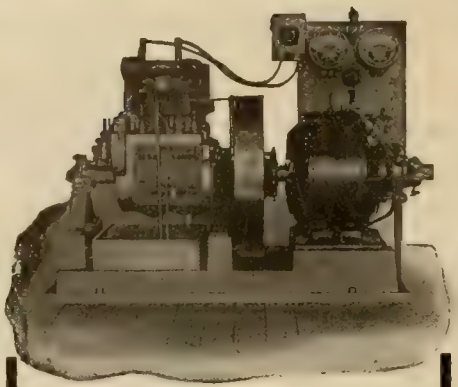
"Poker" overhears her story. Calling Dan to one side he tells Dan either to hand over his share of the girl's money or he, "Poker," will tell the girl that her brother met his death at the hands of Dan Deering.

To please "Poker," he having insufficient money to meet "Poker's" demand himself, Dan formulates a plan to which "Poker" agrees. Dan then tells the girl a lie regarding her brother and "Poker" backs him up. Later Dan signs a confession which will enable "Poker" to collect the reward offered for his conviction. Dan then tells the girl that her brother, Roger, met death accidentally by the explosion of his revolver and that he is buried upon the mountain side. Mary is heartbroken at the news. Together they visit the grave.

Later Mary prepares to leave by the stage for home. Dan leaves a note telling her he has been called away on important business and will not be able to see her before the stage pulls out. He then leaves "The Miners' Rest" forever. "Poker" rides at top speed for the sheriff's office armed with Dan's confession. Mary finds the note and is overwhelmed with grief at the thought of not seeing again the stalwart hero whom she has learned to admire. "Porker" Brown, in company with the sheriff and a deputy, rides back toward "The Miner's Rest." They hear a shot and turn aside from the mountain trail to investigate. They come to Roger's grave. Across it lies the body of Dan Deering.

IMP.

THE FIVE-POUND NOTE (Two Parts—March 12).—Avon Ledgard, scion of a titled English family, engages in a friendly quarrel at his fashionable club with Reggie Chesterton, who declares that Ledgard has never earned a penny and never could if thrown upon his own resources. Avon lays a wager of 1,000 pounds that he can earn 5 pounds within ten days. Meanwhile Nell Faddon, the daughter of "Jock" Faddon, is receiving attentions from Haggard, a brutal sailor of the "Nancy Day." Haggard is



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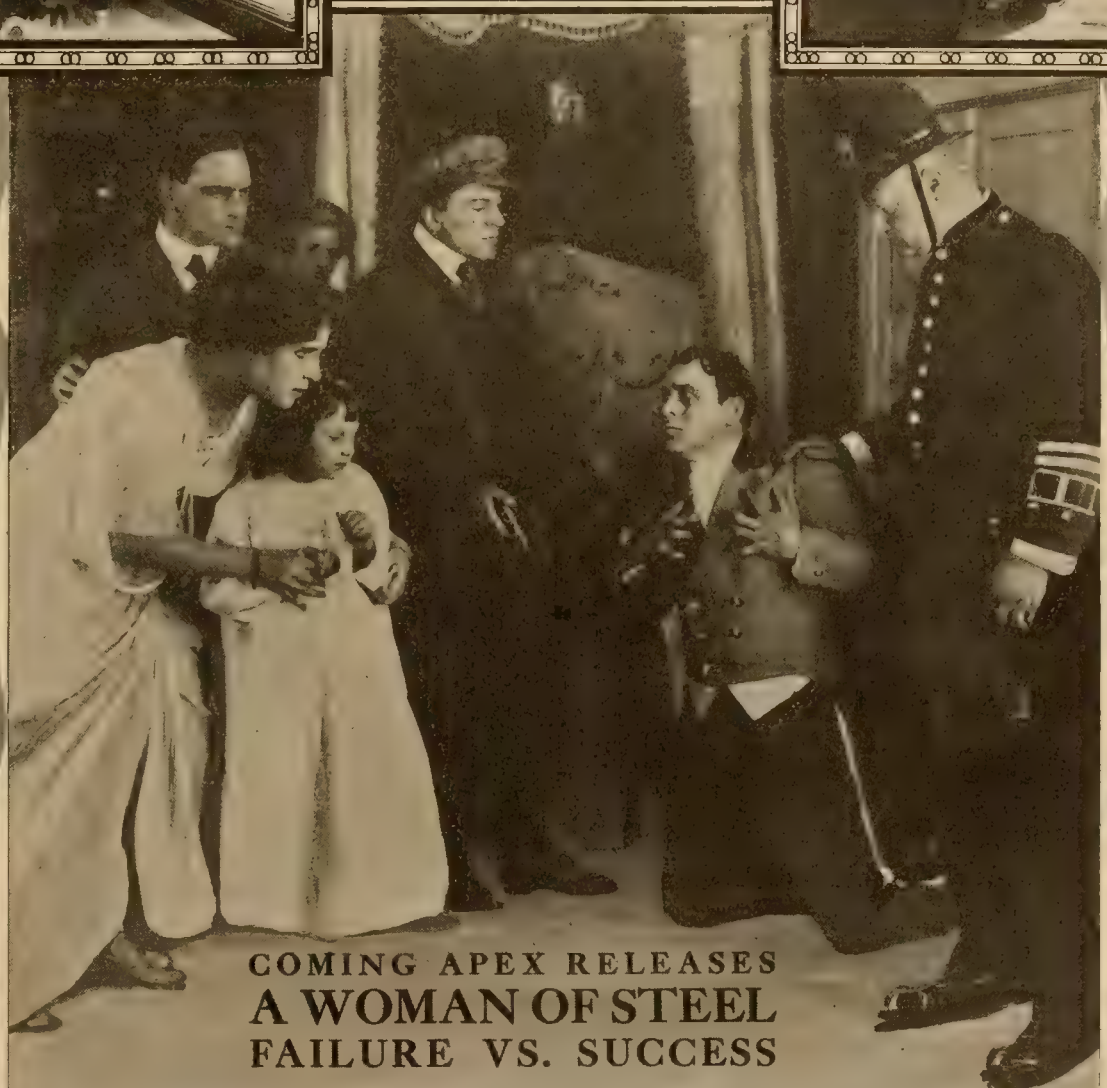

COMING APEX RELEASES

A WOMAN OF STEEL

FAILURE VS. SUCCESS

APEX FILM COMPANY

145 WEST 45th STREET—NEW YORK—P. P. CRAFT, MANAGER
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determined that Nell shall accompany him as his wife when the "Nancy Day" sails.

Ledgard secures a donkey-cart and sets out for West View to win his wager. While there he meets Nell and falls in love with her. Avon encounters Haggard and wonders how he is connected with the girl. Later Reggie and his friends decide to visit West View to see their aristocratic friend at work and, finding him, proceed to have some fun. They are suddenly assaulted by Nell's father, who think Ledgard is a brother tradesman in distress. Faddon takes Ledgard to his home to escape a possible arrest and there Nell and Ledgard continue their friendship.

Haggard while drunk chokes old Jock and Nell runs away. Realizing what a mistake he has made, Haggard decides to beg forgiveness with a fiendish plan in mind. As the "Nancy Day" is about to sail, Haggard plans to drug old Jock and to force Nell to accompany him. That night the drunken crew, finding themselves short of a man, shanghai Ledgard and drag him to "The Humming Bird," a notorious taproom on the docks, where they cast him in a back room bound hand and foot.

At the same time Haggard visits the coster's home, gives old Jock the drugged rum and forces Nell to accompany him to "The Humming Bird," where the drunken crew are celebrating. Haggard clouts a few of the more curious and then casts Nell into the side room, unmindful of the shanghaied "Coster," Ledgard.

Finding her sweetheart a prisoner, Nell cuts his bonds with a piece of glass from a broken bottle. When the gang outside batter at the door she puts out the lights and steals out when the door gives way and the gang burst in. In a desperate battle, Ledgard is overpowered but, later, taking them by surprise, makes his escape. Hurrying to his club, Ledgard tells his friends that he has lost his wager, but— Meanwhile Nell has returned and sent her father to look for her lover, but the latter returns empty-handed. Nell is in tears when Ledgard, in fashionable attire and silk hat, appears looking for his donkey.

Nell is dumfounded at meeting such a "fine gentleman," but Ledgard seizes her in his arms and kisses her over the head of his donkey while old "Jock" shouts approvingly from his cabin door. Ledgard puts dad up in a good business and later educates Nell to the station in life which she occupies with grace and distinction.

THE DESTROYER (March 8).—Willard Foster becomes an idler and gambler. Owing to his family and social connections, he is able to retain his membership in several exclusive clubs, and has entree to the best society. Summer finds him in the country, where he meets Dorothy Trask. He wins her love and promises to marry her. The summer passes and Dorothy finds herself deserted. Under cover of night she steals away to hide herself and her tragedy in the city. Foster, too, is back in the city gambling.

Edgar Trask, Dorothy's brother, is an eminently successful young business man married to Helen Jordan, daughter of his wealthy partner. They have one child, little Billy, whom Trask worships. Helen devotes her time to society. Trask is notified by his mother (who is still living "back home" in the country) of Dorothy's disappearance and the cause. Trask confides his sister's story to no one. He employs Ray Hamilton, one of the shrewdest detectives in the city, to aid him in finding Dorothy. His wife overhears part of their conference. Her suspicions and jealousy are aroused and she accuses Trask of spending time and money on another woman. He refuses to explain. This precipitates a quarrel.

Trask is introduced to Foster at the club and not only detects Foster cheating at cards, but also discovers that he is a thief. Rather than have a row, Trask lets the matter drop; but Foster, after the manner of his kind, hates the man who has found him out and vows to be revenged. The following week Foster meets Helen, Trask's wife, at a reception. They are mutually attracted to each other and, unknown to Trask, they become friends.

Dorothy secures work in a department store. One day, owing to a chance meeting, Foster accompanies Helen on a shopping expedition. Dorothy sees them coming down the aisle. To avoid recognition by Foster, she turns her back. Helen, with the importance of persons of her class, complains to the manager of Dorothy's lack of attention. Dorothy is discharged.

The friendship between Helen and Foster progresses rapidly. Helen thoughtlessly accepts the many little attentions which Foster knows so well how to bestow. He calls frequently to see her. One evening Trask returns home unexpectedly and finds them under rather suspicious circumstances. He denounces Foster as a gambler and a thief, orders him from the house and forbids Helen to see him again.

The same night Trask receives a note from Detective Hamilton stating he has at last discovered Dorothy's hiding place. Trask thoughtlessly tosses the note in the waste-basket and hurries away to find his sister. His wife finds the note and, thinking it has reference to "the other woman" of her imagination, becomes insanely jealous. Foster, who has seen Trask leaving the house, calls again. Helen, angry, jealous, and in a reckless mood, is now willing to listen to him. Using the note as proof, Foster convinces Helen that her husband is false to her. Renewing his declarations of love Foster urges her to go away with him that night.

Dorothy is unable to find other employment. Her savings are soon exhausted. She is without food and unable to pay her room rent. She is on the point of ending it all when Trask finds her. Fearing she will repeat the attempt to take her life if she is left alone again, he induces her to go home with him.

Helen, dressed for traveling, is packing her satchel and preparing to leave. Foster, waiting for her, is impatiently pacing the living room. There Dorothy and Trask find him. When Trask discovers that this man who is trying to wreck his home is also the one responsible for the tragedy which has clouded his sister's life, his fury knows no bounds. Helen and Dorothy, mute with terror, witness the desperate fight between the two men, in which the furniture and the house are nearly wrecked.

Foster is thrown down the steps and his hat and cane thrown after him. Helen slips away to her room. With a prayer of thanksgiving that she has been saved from an abyss of shame, she hastily removes all trace of her intended departure. Picking sleepy little Billy up in her arms, she joins her husband and his sister in the beautiful scene of reconciliation with which the picture closes.

MUTUAL FILM CORP.

BEAUTY.

THE HAUNTING MEMORY (March 2).—By the bedside of his sick mother, young "Roderigo Perragini," an Italian lad in his fifteenth year, declares that he will always remember his father's face, although it is six years since the husband and father left Italy for parts unknown. The stricken mother, recalling the happy days when the father taught young "Roderigo" to play the violin, asks that she may hear the favorite selection of her husband's, which the lad plays so beautifully. Complimenting him on his playing, the mother implores that he continue to study and become a great musician. In a few years he is an accomplished player, and at the age of thirty years his fame has reached to America. Going to the United States under the nom-de-plume "Nicholas Celia," he becomes the rage.

While playing at a large social function he recognizes his father as the husband of his wealthy hostess, and learns that "Perragini, Sr.," has prospered beyond his imagination. The memory of his boyhood days inspires him to play as he never did before, which, coupled with his good looks and manly bearing, makes a strong impression on his hostess. Following the recital a flirtation is carried on between the young musician and his hostess, which leads to their being surprised by the husband, who tells his wife to return to their guests. On returning to his hotel, young "Perragini," with his mother's picture before him, vainly seeks a solution for his troubles. Next morning he decides to pay a visit to his father's house, and by telephone arranges an interview. Upon arrival he receives a more than friendly reception. When the voice of the father is heard in the lower hall, the hostess hurriedly hides her guest behind the portiers. The husband enters; and the instrument case which had been overlooked is lying in full view of any one entering the room.

The husband explains that he became ill at the office. Discovering the instrument case and his wife's agitation, he accuses her of intimacy with the young musician. Listening intently behind the portiers, young "Perrigini" decides

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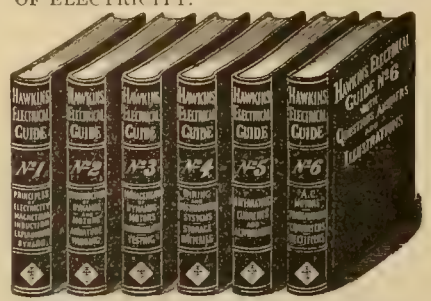

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to play his boyhood selection, which the father recognizes, and by his queer actions drives the wife from the room. Seeing the portiers move, "Perrigini, Sr.," draws them apart. His frightened gaze meets the calm features of his son's face. The father demands where he learned that selection. The son's reply that "it was my father's favorite when I was a boy" recalls the wrongs which he can never right to the now distracted father. His plea for forgiveness is unheeded by both his wife and his son, who leave him to suffer alone, broken in heart and spirit.

MAJESTIC.

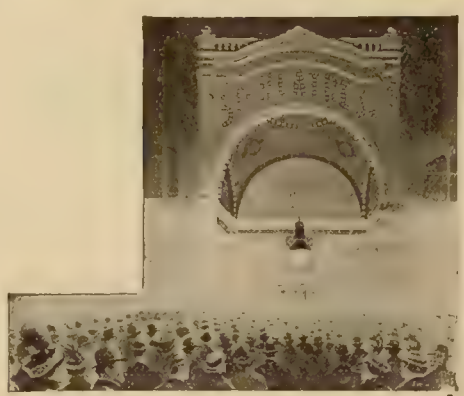
A DAY THAT IS DEAD (Two Parts—Feb 28.)—Edward Grey visits a fishing town, where he wins the love of Elaine, a simple girl, living with her brother. Grey and Elaine are married. The young husband, however, grows weary of the humdrum fisher existence, and his attitude toward his bride changes. Then Enid, a woman from the sphere of life in the city, which he has left behind him, comes upon the scene. It ends with Grey deserting Elaine for Enid. The fishergirl, in her despair, tries to drown herself, but is saved by her brother. Grey soon finds that Enid is of a shallow, fickle nature. He quarrels with a rival and disgraces himself on her account. When Enid goes away with the other man, Grey returns to the fishing village to beg Elaine's forgiveness. He finds her brother alone, in inconsolable grief. Elaine is dead.

BOBBY'S BANDIT (March 2).—Bobby and Sally start out on a fishing expedition. But Sally's father, the village constable, sends his young daughter home, and Bobby is obliged to go alone. As he sits hauling in the catch he does not see a rough-looking man skulking in the woods just behind him. When he is ready to go home, the stranger takes away from the boy his two fine bass, and Bobby returns, disconsolate, to the village. There he sees the sheriff tacking up a sign offering 500 reward for the capture of a dangerous bandit. Bobby decides to join the search. Meanwhile, Sally's father, putting on a disguise, has made up his mind that he, too, will capture the outlaw. Bobby, seeing a man in rough clothes go into Crawford's carriage house, runs and locks him in. Then he and Sally get the sheriff and posse. They surround the barn, and when they open the door out rolls the constable. Bobby gets a scolding. But then suddenly he remembers the man who took away his fish. This time he puts the sheriff and the constable on the right track.

HIS RETURN (March 5).—Harry is a wild youth; he drinks a bit and gambles. His father is wealthy and tries to curb the boy, but is unable to. His ward, a girl of fifteen, too young to really love, but who greatly admires Harry. He, being older, is very condescending; she, mutely adoring. One day after a debauch, Harry quarrels with his father, and, much to the sorrow of the ward and his father, runs away.

Some years pass with no word from Harry. The ward, now grown, loves Harry deeply and repels the advances of a young swain of the neighborhood. The father finally dies, leaving a will in favor of Harry, provided he returns within a certain time. In case he does not appear within that time the money goes to the ward. On the last day of grace Harry turns up from his wanderings, very shabby, very much in love with the memory of the ward, and still swaggering as of old, in spite of his shabby, almost ragged clothes. He learns of the will and its conditions. He sees the ward and is madly in love with the girl, the promise of whose beauty as a child is now more than fulfilled in womanhood. He sees (as he mistakenly thinks) her lover kissing her hand, and is angered. He wants her himself, as well as the fortune. However, he keeps his presence a secret. He is ragged, unkempt, unfit for such a girl. The old swaggering manner sloughs off and he goes away, leaving his father's ward to the fortune she deserves and to the prospects of a worthier marriage.

MINERVA'S MISSION (Two Parts—March 7).—Minerva comes home from school filled with the idea that she has a great mission in life. All society needs reformation. She has her maiden aunt come to live with her as chaperon, and Minerva immediately starts in by reconstructing her. The trust company that has charge of her fortune is represented by young Mr. Grant, who looks on with dismay at the operations of Minerva and tries to dissuade her, but without success. She stops him from smoking and he complies—when she isn't looking. She discovers this and quarrels with him. A laborer making some repairs at the house attracts her attention when she finds him drinking a pail of beer with his lunch. She remonstrates with him and questions him about his home life. As a result she visits his mother's home and tries to educate the family, much against their will, lavishing money on them. The boorish workman, misconstruing Minerva's interest, puts on his Sunday best when she calls, and at last insults her. When she repulses him, his cupidity makes him covet her money and he resorts to force to get it. She manages to get word to the banker's son, who comes with policemen and rescues her.



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A TEMPERANCE LESSON (March 9).—John Hammond is a wealthy gentleman of advanced years who has married a young and pretty wife. Shortly after their marriage an old friend of Hammond sends him two bottles of very choice liquor as a present. Mr. Hammond calls the servants in and cautions them against any one of them daring to touch a drop of this precious fluid. No sooner has he gone to his office when the servants, one at a time, come in to test the liquor, with the result that each becomes not ingloriously, but quite obviously, under the influence.

On his return home, he finds the household in a sad condition and one of the bottles empty. Rescuing the second bottle, which has not yet been taken from its wrapper, he takes it to his office and locks it in the safe. That night his wife is taken sick and the doctor prescribes a dose of this particular brand of liquor. Mr. Hammond hastens to his office, opens his safe, and secures the bottle, but is mistaken for a burglar by a watchful policeman, and is pursued to his home. Arriving there, he explains to the officer. Finding that his wife in the meantime has recovered, and convinced that intoxicants are not proper things to have in the house, he makes the officer a present of the bottle. Outside the officer and a friend proceed to open the precious package, only to find that the bottle is grape juice.

RELIANCE.

THE DOUBLE CROSSING OF SLIM (Feb. 24).—Mr. Brooks, a young millionaire, shows his wife a diamond, which he has recently bought. While she is finishing packing his traveling bag for a short business trip, Mrs. Brooks hears her husband go to the safe and then to his desk in the library. At the station Brooks is recognized by Croaky and Slim, who have read in the paper about the purchase of the diamond. They plot to meet that night at Brooks' house. Croaky buys a fake gem, scheming to deceive his pal. The crooks enter Brooks' home and force Mrs. Brooks to open the safe. But first she has been able to phone the police, who arrive just as the burglars are about to make their escape. Croaky has handed Slim the false diamond, and, thinking to double cross him, he gives the slip. Slim is captured and the gem examined. When he learns that he has been duped, he tells the police where Croaky will dispose of the real diamond. The detectives surprise Croaky in the act of selling his loot—and then it is discovered that his gem also is paste. Mr. Brooks reaches home to find his wife in hysterics. Learning that the safe has been robbed, he laughingly consoles her. And then, going to his desk, he unlocks a drawer and takes out the genuine diamond.

THE MAN WITH A RECORD (Two Parts—Feb. 27).—Jim Doyle, an ex-convict, is unable, on account of his record, to keep a job. His mother sends him to sell her watch, and the pawnbroker by mistake enters his name opposite the number and description of another watch which has been stolen. Murphy, a detective, and an enemy of Doyle, is put on the trace of the stolen watch. He investigates the pawnshop records and arrests Doyle, who receives a speedy trial and is sent back to prison for five years. The mother's watch disappears. Three years later, Doyle gets word from his sister that his mother is dying. He manages to escape from prison, and again Murphy is put on his track. Doyle evades the detective, but while trying to rescue a young girl from injury, he is run down by the governor's automobile. The governor's daughter has Doyle taken to a hospital, where later he is placed under arrest. At his request the governor's daughter goes with a doctor to Mrs. Doyle's bedside. The dying woman recognizes in the watch the doctor has the one she sent her son to pawn three years before. The doctor tells how he bought it at the pawnshop in his student days. The governor's daughter takes up the case with the board of pardons and before his mother dies Doyle is reprieved.

YOUR BABY AND MINE (March 3).—The joy of living disappeared for Bob Sands when his baby brother came. Not that his parents purposely neglected him—but, of course, the new baby claimed most of their attention. When Bob played noisily, he was warned not to wake the baby and was made to play far from the house. Expecting sympathy, he tells his playmate, Hilda, about the new arrival. Hilda's

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maternal instinct was aroused and, much to Bobbie's disgust, when she is taken to see the baby, fondles it with great delight. Hilda is the proud possessor of a child's auto. So later when Bobbie offers to give her 25 cents and his baby for the auto, she gladly accepts his offer.

Unseen, Bobbie manages to take the baby from the house and the trade is made. Mr. and Mrs. Sands are frantic when they discover the baby gone, and Sands hurries out to inform the police. Mr. and Mrs. Crane are also the parents of a new baby, and Crane is so joyous that when the doctor presents his bill he gladly pays it, although it leaves him with only one dollar in the world. He tells his wife to make the money go as far as possible. Mrs. Crane buys some potatoes from a peddler, who gives her a quarter with other change for the dollar. She puts the money carelessly on the table, then with the baby on her lap starts to peel the potatoes.

The baby shows distress, and Mrs. Crane, seeing that the quarter is missing, thinks the baby has swallowed it. She hastily wraps the baby in a white shawl and sends her husband with it on the run to the doctor. Mr. Sands, on his way to the police station, sees Crane running with a baby. As his baby also had on a white shawl, he takes Crane for a kidnapper, takes the baby from him and beats him up. As Sands is on his way home with the wrong baby, Hilda, who has the baby with her and has been spending her money in the candy shop, comes out of the shop and puts the baby on the stoop while she opens the bag of candy. Crane, in pursuit of Sands, sees the baby in the white shawl on the steps and, thinking it is his own child, hurries with it to the doctor. Mrs. Crane finds the missing quarter and hurries to the doctor to prevent an operation. She arrives in time, but faints as she is presented with the wrong child. Mrs. Sands' joy turns to sorrow when her husband presents her with the wrong baby. She is hysterical and Sands 'phones for the doctor. A few explanations and the doctor understands how the mix-up occurred. He soon straightens out matters and everyone is happy except Bobbie, who expects to be punished for his misdeed, but his parents realize that he is only a boy and resolve in the future to treat him with a little more consideration.

THE LUCKY TRANSFER (March 10).—Jim Dodson, a poor workman, has been in the habit of begging a street car transfer in town, in order to ride home each night from work.

Ford and Ransom, a couple of crooks, rob a store and among the things taken are a quantity of stamped envelopes with the name and address of the firm printed thereon. Helen, of the "Herald," tries to ferret out the robbery, but is unsuccessful, until one day Ford writes a letter and gives it to a passing little girl to mail, first scratching out the name on the stamped envelope. Helen bumps into the little girl, knocking the letter to the ground. Picking it up for her, Helen notes the scratched-out name and address, and follows the child to the crook's shack. There she discovers part of the loot, but is captured and tied up by one of them. Leaving her securely tied, Ford goes down town to meet his pal, and on a street car they plan their getaway.

Ford gives Ransom the address of the shack, and the hiding place of the loot, and writes it on a transfer slip, to be sure he doesn't forget it. Getting off the car at the transfer point, he drops the transfer and Jim hurriedly picks it up and gets on the car. The conductor is talking to Fields, a detective, also working on the case, and shows the transfer with its message to Fields. The latter, reading the message on it, leads a run to the rendezvous, rescues Helen and captures the crooks and the loot.

EX-CONVICT 4287 (Two Parts—March 13).—Malcolm Forbes is sent to state's prison for forgery, serves eighteen months and is known at the prison as prisoner No. 4287. Scotty Decker, a hold-up man and thief, known as prisoner 4163, is discharged the same time as Forbes. They part at the prison gate and ten long years pass. Forbes has prospered and under the name of Herbert Bradford is a very successful business man. Happily married, he works and thinks only of his wife and six-year old baby. One of his clients sends him some stocks to take care of during his absence. Bradford, placing them in his safe, finds his old discharge letter, given to him the day he left state's prison. It comes like a ghost from the grave to him, and he determines to destroy it. He is about to set fire to it when he is interrupted, and quickly places it in his pocket. Under the stress of business he forgets he placed it in his pocket.

The next morning, when leaving hime for his office, a button falls from his coat. His wife gives him another coat. Arriving at his office he is seen and recognized by his old fellow prisoner, Scotty Decker, who is very much on the down road. Scotty gets mad and, finding a card with Bradford's home address on it, goes there intending to blackmail the wife with her husband's secret. In the meantime Mrs. Bradford in mending the coat finds the prison letter that falls from the pocket. Though heartbroken at the discovery, she determines to keep the secret from her husband.

But Scotty arrives at the home and, entering the library, sees the letter and gets possession of it and beats it back to the office. Bradford's interview with Scotty made him think of the letter he left in the coat pocket, and, much worried for fear his wife should see it, rushes home, only to discover the secret is known by those he loves. He determines to die and end it all, but is prevented by the minister. Scotty is struck by an automobile and carried to the hospital, where he does, but before doing so, sends for the minister and, giving him the prison letter, asks forgiveness. The minister returns to the Bradford home and brings the letter, which Bradford burns. Happiness is supreme in the household thereafter.

THANHOUSER.

$1,000 REWARD (Feb. 26).—Madeline's mother is a widow and her twin sister, Marion, is crippled. Mrs. Goddard takes in sewing, and Madeline sells newspapers. The daughter of a wealthy man becomes interested in the little newsgirl, and on further acquaintance, May Gordon persuades her father to pay for an operation on Marion Goddard's hip. They take Marion home to their beautiful house to recuperate. Meanwhile, Red Hogan, wanted for burglary, breaks into the Gordon mansion with Whitey, his pal. Marion blocks his operations and effects his arrest. Mr. Gordon has offered $1,000 for Hogan's capture and this he now insists upon awarding to Marion. But she will not take the money. Mr. Gordon retaliates by making Mrs. Goddard and both Madeline and Marion members of his own household.

A NEWSPAPER NEMESIS (Feb. 28).—Spike, a desperate character, wanted by the police, breaks into a jewelry store in the early morning, where he is surprised by Smith, the proprietor. The crook kills the jeweler and makes his escape. The authorities are completely at a loss to trace the murderer. Molly Sayre, a reporter, intensely pitying Smith's widow and child, determines herself to bring the guilty man to justice. In disguise she frequents the slums of the town, where she meets Spike. Instantly she suspects him. At last she wins from him

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a confession, and he shows her the plunder. But the crook suddenly is seized with mistrust of Molly. He lays hands on her—and she barely is saved by the timely arrival of Sergeant Jack Grant, who loves her and has been following her for her own protection. Molly gets a clean scoop for her paper. Grant receives credit for a daring arrest, and he and Molly are married.

ON THE BRINK OF THE ABYSS (Two Parts—March 2).—Jim Watson has but one redeeming trait—his love for his sister. Thinking that he has killed a man, he escapes to New York, where he becomes the leader of a band of gentlemen crooks. Mary Watson marries John Strong and moves to the metropolis. Strong becomes rich through an invention he has perfected. Absorbed in his work, he unintentionally neglects Mary, who becomes infatuated with one of her husband's business associates. Then the Iago steps in. Jim Watson enters Strong's house, and discovers that it is his sister's home. He overhears her being tempted. He realizes that it is a trap and that her husband is on the point of catching her in a compromising position. It is a choice between making his own get-away and saving his sister. He chooses the latter. When Strong comes into his wife's room he finds that her caller is her brother. Meanwhile the police arrive, and Watson, in trying to escape, is shot.

ROYAL.

SELF-HYPNOTIZED (Feb. 27).—A doctor shows his wife a poison bottle which he has taken away in the nick of time from a would-be suicide. He empties it, and then answers a hurry call out of town. His wife, alone in the house, surprises a burglar at work. At the point of his gun he makes her serve him with a cup of coffee. But she contrives to work in the poison bottle in such a way that he believes he has swallowed the contents and becomes very ill. The doctor returns, pretends the case is serious and telephones for an assistant to help him perform an operation. The "assistant" proves to be a policeman, and the "operation" is handcuffing the thief.

PRINCESS.

ON ACCOUNT OF A DOG (Feb. 26).—John Blake cannot abide dogs. His young wife and Bob Mitchell, his partner, are very fond of them, however, and when the partner takes Marie to the dog show there begins to be trouble. Blake happens upon a note from Bob to his wife, telling her that he has a plan whereby she can find happiness, without her husband's knowledge. Furious, Blake follows Marie and Bob to a hotel. There, to his chagrin, he sees through a keyhole his wife fondling a poodle pup. Thoroughly ashamed of himself, he tells Marie that hereafter she may have all the pets she wants.

AMERICAN.

HEART OF FLAME (Two Parts—March 1).—Keith Gordon, a young violinist, the protege of Von Esdorf, an old music teacher, has acquired the magic touch, but lacks "the heart of flame." His teacher tells him it will surely come. Maylenheimer, the impresario, through long friendship for Von Ezdorf, agrees to hear young Keith play, and is so impressed that he offers to contract for a concert tour which will bring both fame and fortune to the young violinist. Keith, longing for the open, begs his teacher to take a trip to the top of a nearby mountain.

Proceeding on horseback, they stop at the "Silver Star Inn," a rough log cabin, conducted by Nita, an old gypsy woman. Keith, while fishing in the woods, meets Zira, a mountain girl. While roaming the woods together they meet Checo, a savage gypsy knife thrower, in love with Zira, who vows vengeance on Keith and plots with old Nita, the inn keeper, for his destruction. Von Ezdorf, coming upon Keith and Zira in the mountain wildness, is enraptured with the wild melody Keith is playing. Von Ezdorf claims it is genius, but Keith claims he is inspired by "his heart of flame" as he calls Zira. Having outstayed their time, Von Ezdorf receives a letter from Malenheimer demanding their immediate return, and Keith reluctantly departs, promising Zira that he will return. They exchange tokens, vowing their love.

Returning to the city, Keith makes his debut, playing his own composition, The Heart of Flame. His success is assured and Von Ezdorf is happy, but Keith turns indifferent to the praise showered upon him. Continually thinking of Zira, he decides that he will return to the mountain, and so tells Von Ezdorf. Thinking only of Keith's career, Von Ezdorf determines to thwart his plans by informing Zira that his genius belongs to the public, and that if she really loves him she should give him up. This she agrees to do.

True to her promise, Zira informs Keith that she has made a great mistake and really loves Sheco. Keith departs, bewildered and downhearted, and Checo, who overheard their conversation, advances his unwelcome love. During a struggle Checo accidentally received a slight knife wound, which so enrages him that he vows to kill Keith at once. Beppo, a gypsy girl, who is jealous of Zira, overheard Checo and Nita plotting, and informs Zira of Keith's danger. Zira follows Checo to the city, and at the stage entrance finds him with drawn knife making his way through the crowd of admirers which surround Keith. As he raises his arm to throw his knife Zira springs upon Checo, and in the struggle he stabs her.

Keith, advancing to the prostrate form, recognizes his sweetheart, and, gathering the body in his arms, carries her to his dressing room. Overcome with grief, Keith acts as if in a trance, unconscious of all around him. Not knowing the delay, the audience clamors for Keith's appearance. Von Ezdorf and Maylenheimer plead with Keith to go on, as the audience is leaving. Von Ezdorf's pleadings stir Keith to his duty, and he consents to appear on the stage.

With a heart full of sorrow he renders his selections to the delight of his audience. Returning to the dressing room, his grief is complete, and closing the door he gives vent to his sorrow over the body of his "heart of flame."

KOMIC.

A COSTLY EXCHANGE (Feb. 28).—Fred Moore and Ned Bates have new fall overcoats just alike. For the rest, Moore has a jealous wife, and Bates an engagement ring, which he intends to present to Miss Clara Morrison. Ned meets Clara to take her to the matinee. She gives him her gloves to hold and he puts them in his overcoat pocket. He has forgotten the ring and they stop at the office for it. Ned slips the solitaire into his pocket, and then, it being a warm day, takes off the coat and throws it over his arm. As he passes the door, Moore calls Ned into his office to sign a legal paper. The latter throws down his coat. Moore's overcoat is hanging across a chair. In hurrying off, Ned exchanges the overcoats. After the theater, Ned and Clara discover that the ring and the gloves are not in the overcoat. They notify the police. Moore comes home late that night, after a gay evening at the club. In the morning his wife discovers a pair of white gloves dangling from a pocket of his overcoat. There is an unhappy scene at the breakfast table—and Moore rushes off to the office without his coat. He drops into Ned's office and absent-mindedly helps himself to the identical overcoat. Mrs. Moore threatens divorce over the phone. A call from Clara, who recognizes her gloves, only rouses that lady's jealousy the more. Meanwhile Ned and the detectives, whom he has put on the trail of the lost overcoat, arrive at Moore's house. Moore has returned and is trying in vain to explain. Then the two men find the two coats, just alike—and a light breaks upon four distracted minds.

MUTUAL.

MUTUAL WEEKLY NO. 8 (Feb. 25).—Latest Pictures from the Seat of War—French Troops Reviewed at the Front by President Poincare. Water Soaked Trenches. Actual Fighting at Ramscapelle. Ramscapelle Church and Cemetery After the Battle. Letters from Home. Convalescent Wounded. Leaving for Home.

Dartmouth College Holds Annual Winter Carnival at Hanover, N. H.

Submarine Tender "Bushnell" Takes to the Water at Seattle, Wash. Subtitle—Miss Esculine Warwick Bushnell, the Sponsor.

Storms and Floods Devastate California's Beautiful Sacramento and San Joaquin Valleys.

Massachusetts Women Celebrate Passing of Suffrage Bill at Boston.

Winter Golf Course Atop New York's Hotel Astor.

New Orleans Makes Merry at Annual Mardi Gras Festival.

Admiral Shigeto Dewa, Japan's Representative to the Panama-Pacific Exposition, is Entertained at Washington, D. C., by High Government Official.

N. Y.'s Juvenile Police Aid "Widows' Pension Fund."

Tenth Annual Gasparilla Carnival at Tampa, Fla.

Governor Whitman Dedicates New Volunteer Hospital at N. Y. City.

KAY-BEE.

ON THE HIGH SEAS (Two Parts—March 5).—Dirk Morgan, one of the trusted members of a powerful band of international crooks, received word that the steamer Empress left Melbourne with a secret consignment of gold; the letter also contains plans of the steamer's hold and cabins. Dirk books passage for himself and Anne and they board the steamer at Sidney. Anne, who has deserted her husband and baby a year before to go with Dirk, is now tiring of the life she is leading and is filled with remorse when she thinks of her little daughter, Stella, and her husband. Dirk manages to secure the bow cabin and cuts a hole through the partition, thereby working his way to the vault wherein the gold is secured. By means of an electric drill he gains entrance to the vault and removes the gold. This he places in a canvas bag. He also fills a pillow case with provisions from the ship's stores room, through which he passes on his way to the vault. These he stows in the life boat of the bow cabin and plans to cut same loose and drift away in the dark that night. He also plans to blow up the boat by means of an electric fuse to prevent himself and Anne being overtaken.

That night the ship gives a party for children and Anne, while waiting on the deck for Dirk hears a voice which she thinks she recognizes. She creeps to the dining saloon and there sees her little daughter singing, and learns that both her husband and child are passengers on the ship. This decides her; she cannot go through with Dirk's plans and murder her own child. She rushes into the cabin and, grabbing the electric bomb, makes for the deck and after a fierce struggle with Dirk, who meets her as she is leaving the cabin, she throws the bomb into the water, thus causing an explosion. The passengers and ship's officers rush from the saloon to learn the trouble. They come upon Dirk and Anne struggling. Dirk has a pistol and is firing shots at Anne. He is held by two sailors and he and Anne taken to the saloon. Stella and her father come on with the rest of the passengers and Stella sees and recognizes her mother. She runs to her, calling mama. In the excitement Dirk breaks away from the sailors who are holding him and clambers up the mast to the main deck. The sailors rush on deck to look for Dirk and, discovering him, begin to fire at him. He is hit and falls from the main mast into the sea. In the saloon a reconciliation takes place between Anne and her husband through Stella, who refuses to be separated from her mother.

BRONCHO.

WINNING BACK (Two Parts—March 3).—Ruth Castle plans to surprise her husband on their fifth wedding anniversary with a very elaborate dinner and promises their two little children that they may eat at the big table that night. Rex, her husband, is infatuated with Yvette, a dancer, and, having forgotten all about the anniversary, has a date with Yvette, whose birthday it is. He buys Yvette a beautiful diamond necklace which he leaves in his overcoat pocket. Ruth peeks in his pocket for her expected present and discovers the necklace. She is much surprised when Rex leaves without having given it to her. She goes to the theater and sees Yvette there with the necklace on. She realizes the truth. Ruth goes to Rex's brother, Wallace, and tells him her troubles, insisting that he take her to a brilliant Bohemian cafe. There she becomes reckless and smokes and sings in spite of Wallace's protestations. She makes a hit with one of the frequenters of the cafe and goes to his table which is filled with friends where she is the life of the crowd. Rex and Yvette come in and Rex is amazed to see his wife. He knocks her admirer down and out and drags Ruth home. There Ruth tells him she does not want to be good if it means losing his companionship. Rex realizes how dear Ruth is to him and they become reconciled.

DOMINO.

IN THE WARDEN'S GARDEN (Two Parts—March 4).—Jim Haley, an ex-crook, unable to get work, cannot support his wife and child, Thelma. Jim runs across Shifty Anderson, a crook stool pigeon for the police, and Shifty persuades Jim to return to his old trade and burglarize a residence that Shifty has picked out. Jim consents, since it is a case of life or death for his wife. Shifty tips off the police and Jim is pinched and caught with the goods and sentenced to the penitentiary for ten years.

Jim's wife dies, leaving Thelma a dependent child. Unable to support Thelma, a kindly neighbor woman takes the child to an orphan asylum. Jim is heart broken and swears to kill Shifty for his treachery if fate ever throws him in his path. The warden of the penitentiary to which Jim is sent and his wife have lost a child by death and they resolve to adopt another to raise. They visit the orphanage and adopt Jim's child, not knowing that she is the daughter of a convict. Shifty gets in bad and is sent to the same prison where Jim is. Jim sees Shifty one noon in the prison mess room and tries to kill him but guards prevent him.

Shortly afterward word reaches the warden of an attempted prison outbreak. The warden searches for the ring leaders to punish them. Shifty tells him that Jim is one of the ring leaders, though Jim is innocent. The warden throws Jim into the prison dungeon and laces him in the "jacket," a terrible instrument of torture, to make him confess and betray his fellow-companions in the plot. The following morning Jim escapes from the jacket and by impersonating the guard he has overpowered, escapes from the prison, though wounded in his getaway. The hunt for the fugitive has no more than started when the real outbreak occurs within the walls. Shifty joins the mutineers and is shot down by a guard. Jim gets away from the prison and takes refuge in the warden's garden, unawares of where he is. Thelma, playing in the garden, finds Jim unconscious and revives him. Jim recognizes her as his own child. She aids Jim to escape. He tells her before he leaves that her Daddy will come back for her some day.

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RUNAWAY JUNE (Episode 6 -Two Parts—Feb. 17).—As June is fleeing from the gambling house, she is glimpsed by Ned from a street car. But the conductor refuses to stop in the middle of the block, and by the time Warner has alighted and rushed back, the runaway bride is nowhere to be seen. Meanwhile she has reached in safety the home of Mrs. O'Keefe, the hotel bell boy's mother, and her protector. Mrs. O'Keefe, being the widow of the most popular patrolman on New York's police force, instructs some of her departed husband's friends, whose beats are in that neighborhood, that Marie and June are good friends of hers, who do not wish to be found. Enough! When Blye and Warner appear in the vicinity and question the policemen about a young girl, they are deliberately sent on a wild goose chase. But, as so often before, Blye at length calls upon Tommy Thomas. She drives around to the neighborhood, in which the man with the black vandyke has reason to believe his quarry is in hiding, and is lucky enough to see June coming out of Mrs. O'Keefe's.

Already Tommy Thomas has arranged with a Mrs. Villard, who wants a companion, to let her bring June to her. She invites the runaway bride into her car, and they drive to an employment agency with which Tommy Thomas has had an understanding. The farce is put through, and June is taken to the magnificent estate of Mrs. Villard, a young and handsome woman of clearly good intentions. That same evening June has an adventure. She overhears some tenants of Mrs. Villard's quarrelling, and hurries over to the squalid home of the Groggs. She finds Groggs in a drunken frenzy, his wife beside herself, hurling pots and pans. And then June lets herself go and her fiery denunciation of the drunkard soon sobers Groggs. He promises to reform, and the runaway bride realizes that there was but another symptom of the man-wife-money problem, which so besets her.

Returning to Mr. Villard's house to dinner, June meets Charles Cunningham. Tommy Thomas also is one of the guests. Once, she fancies, she sees through the velvet curtains of the room the sombre visage of the man with black vandyke.

RUNAWAY JUNE (Episode 7—2 Parts—"The Tormentors").—June returns to Mrs. O'Keefe's for her clothing and Marie. Scarcely have they taken their farewells of the widow when Ned Warner, the Moores and the Bletherings arrive—to find the detectives and the policemen battling on the stoop, and no sign of the runaway bride. Meanwhile the two girls have driven to Mrs. Villard's. Unknown to them, Gilbert Blye is in the house. He observes their arrival with satisfaction, and as soon as the girls have gone upstairs he instructs their hostess and leaves. That afternoon Mrs. Villard tells June that they are going downtown. She takes her unsuspecting companion to Garrigue and Co., marine brokers. There she explains to her that Mr. Blye is planning a yachting trip to southern waters and that he has invited them to join the party. This announcement throws June into a panic. She refuses to go. Presently Blye, Cunningham and Edwards reach the office, Tommy Thomas with them. All their efforts to persuade June, however, are vain. Across the court, Bobby Blethering from his office window sees June arguing with the man with the black vandyke. He phones Ned. Before the distraught bridegroom can get there, June and Mrs. Villard are fleeing in a taxi, pursued by Blye and his companions in Cunningham's limousine.

WORLD FILM CORP

"ALIAS JIMMY VALENTINE" (Lieber—Five Parts).—Rose Fay one day is riding in a railroad parlor car and suffers an insult by a fellow-passenger, from whose brutality she is defended and saved by a handsome young stranger, who, assured that she will not be further molested, disappears from the scene. But Rose has fallen in love with her savior, and her love does not diminish by the lapse of three years. One day she is visiting Sing Sing in company of her father, the Lieutenant Governor of the State, and among the convicts she recognizes her deliverer in the person of Lee Randall alias Jimmy Valentine, who is suffering imprisonment for a crime of which he so vehemently and convincingly pleads his ignorance that the Lieutenant Governor secures his release.

He is given a chance of retrieving his reputation; his appointment to a position in a bank of which Mr. Lane is president is the means. He goes straight. His old associates are after him, but he wards them off. The detectives try to pounce on him for offences of which he may be convicted, but he adroitly proves an alibi every time.

Jimmy enjoys a reputation of being the most expert safe opener known. The touch of his delicate, sensitive finger tips is irresistible. One day a little girl, sister to Rose Fay, his fiancee, is accidentally locked in the bank safe. Nobody is at hand who knows the combination that will open it. The child seems doomed to suffocation. In the crisis Lee Randall comes forward. With finger tips that have been pared to the quick for the work, he toils steadfastly and silently until he opens the safe. The child is released. But on the evidence of his marvelously nefarious skill the waititng detective arrests him. The intervention of Rose, however, secures Lee's final deliverance as the detective concedes that she has more need of him than the State of Massachusetts.

GREAT NORTHERN.

A DEAL WITH THE DEVIL (Three Parts—Feb. 15).—In the hope of becoming rich and famous, Walter Fabre, a medical student, devotes all his time to study and refuses the invitation of his fellow-students to join them in merry-making. Walter falls asleep and dreams that Mephistopheles appears and tells him that he can make his fame and fortune by giving him the power to foretell the death or recovery of a patient; in the event of death Mephisto will appear at the head, and in case of recovery he will appear at the feet of the patient. To prove his superhuman power he tells Walter that he will save the life of the King, who has been given up by all authorities. Walter gains admission to the King's bedside and while diagnosing the case, Mephistopheles appears at the foot. The King recovers and Walter becomes famous.

Some time later a beautiful young Baroness and her mother are out driving and the latter is fatally injured in an accident. The young Baroness, Ida Shinting, summons Walter and when he arrives at the bedside he sees Mephisto at the head, and knows the meaning thereof. He is so charmed with Ida's beauty that he beseeches his master to spare the Baroness' life. Mephisto agrees, but warns Walter that in return he will some day take from him his dearest.

Ida and Walter are married; five years later their little daughter is taken seriously ill. Finding Mephisto at her head Walter tries to thwart him by turning the child around. Again Mephisto takes his place at the head. Then the father, trying to cheat him again, places his daughter in a chair. She dies, however, and shortly after the funeral Walter himself becomes sick; he discovers by his head Mephisto, who says that he has come to exact punishment for the attempts Walter made to deceive him. Walter awakes with a start, and realizing that fame and wealth are not the only things in life, merrily joins his colleagues.

THANHOUSER SYNDICATE CORP.

THE $20,000,000 MYSTERY (Episode Fifteen—Reels 29 and 30—"The Robbery of the Ruby Coronet").—In spite of the temporary balking of her plans, as set forth in Episode Fourteen, Madame Duval does not swerve from her design to get Zudora in her power. It happens that the band have learned of a ruby coronet, presented to Mrs. Copeland, a wealthy society leader, as a birthday gift. Through the secret influence, that she possesses in many widely separated classes of society, Madame Duval obtains an invitation for herself, Captain Radcliffe and Bruce to a birthday ball, which Mrs. Copeland is planning to give. From a similar source, she obtains the combination of that lady's private safe, where the jewels are wont to be kept.

Mrs. Copeland's maid and her butler also have designs on the jewels, and on the morning of the ball, the former manages to get the combination of the safe for her confederate. In the evening, just as Captain Radcliffe and Bruce are about to inspect Mrs. Copeland's boudoir they are disturbed by Hook, the butler, who is bent on the same mission. The conspirators are not aware of this, although Bruce suspects something. A night or two after the ball, Madame Duval directs her "strong-arm" lieutenants, Bill and Ike, to steal the jewels from the hiding-place, previously located by Captain Radcliffe and Bruce. But the worthy pair reach the house only in time to give chase to Hook, the unscrupulous butler, who disappears over the garden wall with the jewel-filled boxes, just as they appear on the scene. Unfortunately for him, he lands almost in the arms of Bruce, who is on watch.

Meanwhile, the Copelands, returning from a late function at a friend's, discover the robbery, and Tom Hunt is called in to trace the thieves. With Jim Baird he sets out after Hook, toward whom suspicion points with deadly certainty, and the couple locate the butler in a nearby house. By leaping from a second story window, however, their quarry eludes them, and they then turn their attention toward Bruce, whom they have reason to think has also had a hand in spiriting away the prized coronet. The trail leads them to the old Blaisdell mansion. Before they reach it, however, Bruce has already come and secreted the stolen coronet behind a spreading pair of stag antlers that hang in the library of the old house. It has happened also, that Madame Duval, never neglecting a chance to make Zudora captive, has already planned to use the old house as a prison for her prey.

Fortune favors this latest plan of the band's chieftainess, for Storm, motoring with Zudora, has an accident happen to his steering gear, his automobile becomes unmanageable, and dashes into a tree, just as Madame Duval, Captain Radcliffe and Bruce, who have been trailing them, drive up. In the collision Zudora is thrown out, and Storm, striving to restore her to consciousness, is only too glad to accept the proffered aid of Madame Duval, whom he does not recognize in the darkness. Without a moment's hesitation Storm lifts his inanimate sweetheart into Captain Radcliffe's car, and they drive off to the old Blaisdell mansion, where Storm carries her into the library and places her in a big Morris chair, while the others pretend to send for a doctor.

As Storm stands solicitously beside the stunned girl, Bill and Ike steal noiselessly up behind him and pinion his arms. A moment later, in spite of his desperate struggles he is borne away, leaving Zudora to her fate.

But it is not to be for long. Baird and Hunt, suspecting Bruce of some hand in the robbery of the coronet, have trailed him to the house, and after a spectacular struggle they rescue Zudora and recover the much-sought coronet.

KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, March 1, to Saturday, March 6, inclusive).

THE STAGE OF LIFE (Alhambra—Two Parts).—Mercedes Hoover, star of a theatrical company, considers her baby an unwelcome burden. Her neglect of the child is the cause of many bitter quarrels with her husband. At the home of Hal Bickfort, an actor in the same company, a baby has been born dead and the grief and disappointment have bereft the mother of her reason. After a particularly heated quarrel, during which the baby has been accidentally struck with a bottle, leaving an ugly scar on its neck, Hoover takes the child and leaves it with the Bickforts—where the joy of holding the little one in her arms restores Mrs. Bickfort's sanity.

During rehearsal, a shooting scene is being enacted and a "prop" gun is required. After some search, one is found and Mercedes again tries the scene, fires the shot and the next moment her husband, who has been playing opposite her, drops dead to the ground, the gun having been loaded.

Years pass and the child has grown into a beautiful girl, and developed talent as a moving picture actress. She is very happy with the Bickforts, who she believes are her real parents. Time has not dealt well with Mercedes. Lines of poverty and dissipation mark her face and she is forced to earn her living by doing menial work in a cheap road house. While taking some outdoor scenes, the moving picture company stop near the road house, and Marie goes in for a glass of water. It is brought her by Mercedes and something about the woman moves Marie to pity and she places some money in her hands as she leaves.

The next day, Mercedes arrives late for work and is discharged. Aimlessly she wanders about and at length secures a position as "an extra woman" with the moving picture concern. She is put in a scene with Marie, and while bending over her, she suddenly catches sight of the scar on her neck, and at once recognizes her child. She falls in a faint and is carried away by Bickfort, who is standing nearby. He recognizes Mercedes and offers her money, pleading with her to go away and not reveal the fact that she is Marie's mother. Refusing the money, Mercedes sorrowfully leaves the studio and goes wearily to her poorly furnished room. There she writes a letter full of self accusation and repentance and addresses it to Bickfort. The next morning she is found dead by neighbors.

BACK OF THE SHADOWS (Two Parts—Santa Barbara).—Jim Arnold, a dope fiend, calls on Quan Ming, a Chinese servant employed in the household of Dr. Franklin, to obtain some "hop." The Chinaman takes him up to his room and there provides Jim with a "layout." A little while later, the doctor smells smoke and rushing upstairs finds Jim surrounded by flames, the bed having caught on fire. He drags the unconscious man out of the room, quenches the fire and telephones the police who call and take Jim away. Finding some opium on his servant, he immediately discharges the Chinaman.

The doctor shows the opium to his wife, who is very much impressed by what has taken

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place. The doctor is called to go to visit a patient. While he is away, his wife picks up a piece of opium and examines it. Her curiosity aroused, she tastes it. Suddenly a peculiar drowsiness overwhelms her. The discharged servant steathily enters the room and sprinkles some opium into the fire. The fumes fill the air, and Mrs. Franklin is unable to shake off their effect. The Chinaman silently slips a card in her hand and leaves. The card reads: "Private Smoking Parlor for Veiled Ladies—Conducted by Hong Yee."

The next day she cannot resist the temptation to visit the place designated on the card. Heavily veiled, she calls and is admitted into an Orientally furnished room by Hong Yee, the proprietor. The discharged servant then proceeds to tell the other Chinamen who the woman is, and Hong Yee becomes very much interested. They plan to keep her prisoner, and while she is under the influence of the drug they tatoo a dragon on her left cheek. Quan Ming takes some of her clothing and her pocketbok and drops them on a dock near a sleeping tramp, who delivers them to the police. The next day the papers contain accounts of Mrs. Franklin's suicide suggested by the furs and pocketbook which were found near the water's edge, and her husband is heartbroken at her disappearance.

Years pass and the doctor's wife is now a confirmed fiend, unable to tear herself away from the habit. Time has robbed her of her beauty and she has become haggard and aged-looking Hong Yee who has tired of her, has her put out, and she gets into a quarrel on the streets, is arrested and put into prison. Her daughter, Ruth, is interested in slum work. While visiting the prisons, she sees Mrs. Franklin and takes pity on the wretched woman. Before she leaves, Ruth gives her a Bible. After Ruth has gone, the doctor's wife picks up the Bible and discovers her daughter's name on the flyleaf. She is overcome with grief that her own child should find her under such circumstances, and collapses. The prison guards enter and roughly drag her out of the prison and push her into a chair. She looks about her wearily. Suddenly she sees her hubsand leaning over her and her child beside her. Her husband smiles and then she realizes she has been asleep.

THE CRUMPLED LETTER (Two Parts—Monty).—While on a two week's vacation, True, a bookkeeper employed by Mr. Fuller, a well-to-do banker, meets his employer's daughter, Dora, at a summer resort where the two fall in love. Mr. Fuller comes out to spend a week-end with his family and takes his manager with him. The manager, who has been watching True and Dora dancing all evening, resents the bookkeeper's attentions. He takes Dora aside and tells her she has been dancing with her father's bookkeeper. This does not change her regard for True, and when the time comes for him to go back to work, she gives him one of her photographs.

The manager has been planning to rob his employer's safe, and has hired a crook whom he has met in a saloon to do the work for him. The saloon is raided and "Slim" sends the manager a note, telling him he "was unable to do the robbing that night, on account of the raid, but would be on the job very soon." Soon after, the bookkeeper and the manager gets into a quarrel which soon leads to blows. As the manager falls to the ground from one of True's punches, the letter falls out of his hand and True picks it up and reads it, just as Mr. Fuller walks into the office. He will listen to no explanations, refuses to read the letter which True shows him, and the bookkeeper is discharged. Eventually the safe is robbed by the manager's accomplice, and the blame put on the bookkeeper.

"True" decides to try his luck in the Alaskan goldfields, and sends his sweetheart a note telling her he will take the 11 o'clock boat. Dora rushes into an auto but arrives on the pier just as the boat is pulling out. She collapses into the arm's of True's mother who has come to see him off, and together they return to the girl's home. She becomes ill and the woman is kept as her nurse.

Several weeks later, ill fortune overtakes the Fullers and their palatial home is seized by the sheriff. The bookkeeper has struck luck and returns home with his pockets full of gold nuggets. He calls at Dora's home just as the sheriff is taking possession. Fuller at first demands his arrest for his supposed robbery of the safe, but True again presents him with the crumpled letter, and when Fuller reads it, he turns on his manager angrily. As that gentleman is endeavoring to slip out quietly, he is caught and placed in the sheriff's hands. True then relates his good fortune and offers to buy the home back. Fuller extends his hand and apologizes to his one time bookkeeper, and Dora rushes into the room and in his arms. And no one interferes with their happiness.

THE SAND RAT (Two Parts—Kriterion).—Jim Neal and Mollie Wells are sweethearts. Molly is living with her mother in a small cabin out West. The mother is devoted to her daughter; she is lamentably poor, ekeing out a miserable existence by taking in washing. She realizes that she cannot give her daughter the advantages she would like to and finally she determines to rob for the sake of her child. Disguised as a man, she robs the paymaster of the smelter works of a large sum of money. During the robbery, she drops her handkerchief, which is found later by the sheriff and gives him a clue to her identity.

Buck Carter, another sweetheart of Molly's, is as equally favored by Molly as Jim Neal. The employees of the smelter works roast Jim, the sheriff, for his failure to arrest the thief. Jim's great love for Molly prevents his arresting her mother. The name the men have given the robber is the Sand Rat. Jim happens upon a tender love scene between Buck and Molly and after the withdrawal of Buck, he upbraids Molly for her fickleness. She, in turn, tells Jim that he should have spoken to Buck, not to her, branding Jim as a coward. Owing to the failure of Jim to arrest the Sand Rat, the manager of the smelter company seeks outside aid. The Sand Rat is almost trapped and wounded, but makes her escape, subsequently hiding in a cave, the location of which is known to Jim. He finds the woman wounded to death and finally takes her home; he places her on a bed and leaves a letter for Molly telling her of the circumstances of her mother's death and his knowledge of the crime. The girl's heart goes out in gratitude to Jim. The identity of the Sand Rat is never revealed but the men are led to the cave which she inhabited by Jim, and are satisfied by the evidence they discover there that the Sand Rat is dead.

DIRTY DAN'S DEMISE (Thistle).—Little Sarah, an innocent country girl, is betrothed to Handsome Frank, the hired man, and all indications point to a happy marriage and a peaceful life, when Dirty Dan, the city chap, stops at the farm while riding through the country and asks for a night's lodging, an accommodation the simple country folk readily offer him.

Little Sarah attracts Dirty Dan's attentions and he attempts to win her away from Frank, without success. Little Sarah remains true to the love of her youth and repulses him. Dan's anger is aroused and he lures Sarah away from home in the dead of night by leading her favorite cow past her window and coaxing her to moo as though in need of aid. Little Sarah goes in search of her and this affords Dan the opportunity desired.

He seizes her as soon as she gets away from the house and attempts to carry her away. Frank, however, is also aroused and together with father, starts to the rescue. Dan has a mile start but he has failed to reckon on Frank's machine, which rapidly overtakes him. At last Dan's horse shys, throwing him and little Sarah in front of the oncoming car. Leaving Sarah to her fate, Dan seeks safety in a tree, but Sarah is saved by Frank, who then starts his revenge. Several rushes against the tree shake Dan's grip and at last he falls to the road, where the machine puts an end to him and his villainous work.

RESOURCEFUL BILLY (Santa Barbara).—Billy is not looked upon with approval by his girl's father, who orders him out of the house. Nothing daunted, Billy writes him a letter saying that he will still succeed in marrying the girl, despite all objections. Father accepts the challenge and replies that he will offer $50,000 if he can carry out his boast.

The girl's father has the house closely watched by detectives and the girl guarded. The cook leaves and a new one is advertised for. Billy is on the job. He disguises himself as a cook and is hired. The next day the new cook is taken sick and sends for a doctor (his friend), who advises him to send for a minister.

The minister is brought into the cook's room and Billy and Bee are married right then and there. They then face papa and claim the $50,000. As he writes the check, he cannot help smiling at resourceful Billy.

IN RAW COLOR (Two Parts—Trump).—Henry Gore, a man of no integrity, practically sells his daughter, Alice, in marriage to Alfred Jackson. Although Jackson realizes that he is buying the girl, his affection for her is decent enough and it may be that he figures he is doing Alice a good turn in taking her away from her father. He does not know, however, that between the girl and a certain Allesandro Ettori, instructor in a drawing school to which Alice has been going, there has sprung up a great attraction. Alice cannot force herself to break off her relations—innocent enough—with the young Italian. She does not tell him of the marriage her father has arranged for her, yet she is frightened because of the obvious passion the drawing instructor shows toward her. Ettori's attentions to Alice have aroused the jealousy of Maria Ferone, the model of the school. This young woman is a simple sort of person who has worshipped Ettori for a long time, and who, although really expecting no return for her devotion, is happy when she can serve him slavishly and follow him about with dog-like care.

Alice finally leaves the school and her fellow-students give her a farewell supper. To this affair she brings Jackson and for the first time announces her approaching marriage. The students rejoice, but Ettori is thunder-struck. Maria is pleased, because she now feels that Ettori will have more thought for her. Ettori, in his own chamber, where he has erected a sort of shrine to Alice, upbraids the girl for her faithlessness. She almost succumbs to his reproaches and advances, but the entrance of Jackson saves her.

Later they are married and, as she soon finds out, unhappily. Maria also suffers, in spite of the fact that she and Ettori would now be closer together. Once Ettori, supposedly sketching her, is so obessed with the thought of Alice, that he draws her instead of the model. Unable to be without a sight of her, he rushes to her house and finds her in her own studio hard at work to forget the incompatability that lies between herself and her husband. Ettori's attractions again overpower her; she realizes her love for him but sends him away. Jackson, learning of Ettori's visit, is overcome with jealousy. He accuses his wife of loving Ettori and, moreover, in a rough marital way, forces her to kiss him, whereupon she breaks from him and, going to her room, writes him a note that she does love Ettori and that she is going to him.

Meanwhile Ettori has returned to his room to find the shrine he has erected to Alice destroyed. Maria, in a jealous fit, has wrecked it. Maria hides behind a curtain and in terror watches Ettori's rage. Suddenly Alice comes in and tells Ettori she is ready to go with him. He rejoices and makes preparations to leave. Maria comes from hiding, locks the door and confronts Alice. Finding Alice unmoved, Maria pleads for Ettori, his career, his future but Alice is still unmoved. Ettori returns and to prevent his leaving with Alice, Maria stabs her. Maria slinks out of the studio and meets Jackson, hastening to find his wife and ask for forgiveness. When he asks for his wife, Maria can only point to the room, where she lies dying. He rushes into the room and sees his wife dying and hears her prayer for forgiveness.

FATE'S VENGEANCE (Paragon—Two Parts).—Unknown to John Anderson, wealthy land owner, Jane Warren and her invalid mother are threatened with eviction from their humble cottage by Anderson's agent. Later, Jane almost forced to beggary in an effort to secure supplies and medicines, meets Harry Anderson, John's younger son, also personally unknown to her, and in pity for her destitute condition, he gives temporary aid. Jane hastens home with the supplies only to find the house in the hands of Anderson's agents and her mother in a dying condition.

Walter Anderson, the elder son, dissipated and an habitue of gambling clubs, loses heavily and forges a note in his father's name. Harry learns of the note but shields his brother in the hope that some way of meeting the note before it is due may relieve Walter of the stigma of forgery. Meanwhile, Jane, embittered and hateful of the upper classes generally, has found temporary shelter in the tenements where she has met and becomes associated with a band of anarchists.

During a slumming expedition, Walter sees and is enamored of Jane. Fearing arrest, he dons old clothes and takes rooms in the neighborhood. He meets Jane and eventually learns of her connection with the band, for which he professes sympathy. Later just before the maturity of the note, he returns to his father and asks for money with which to meet it. Angered, Anderson, Sr., refuses the advance and tells Walter that he must raise the money himself within twenty-four hours or else be disinherited. Walter returns to his rooms in the slums.

A meeting of the anarchist band takes place that night at which chance is to determine which member of the association is to be chosen to put out of the way some wealthy oppressor of the masses. Walter takes the opportunity to stop the wheel of chance by trick opposite Jane's number. According to the law of the band, the loser is permitted to choose the victim and Walter suggests to Jane that the man who had them evicted from their home be made to pay. Later, she leaves for Anderson's home to carry out her mission. Walter accompanies her to Anderson's home ostensibly to aid and keep watch for her while she is within the house.

Anderson, Sr., about to retire, is suddenly aware of some one present in the room. He glances up to find himself looking in the muzzle of Jane's revolver. Behind the curtains, eagerly watching is Walter. Jane tells Anderson of what his grinding, money grabbing policies have brought upon her. Looking over Jane's shoulder, he suddenly calls behind her. She turns

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for a fraction of a moment and he seizes the hand holding the revolver. They struggle. Walter emerges slightly from behind the curtains, half inclined to join in the fight, when suddenly the revolver explodes and he receives the bullet meant for his father.

Harry, entering the front door, comes upon the scene. Jane, appalled at what she has done and horror-struck, moreover at the broken figure of the old man before her. She recognizes Harry as being the one of all who has aided her. In a few words the situation is explained. Jane tells them of Walter's part in the plot against his father and the old man, realizing the enormity of the hardships the girl has had to bear, forgives her. As a further appreciation of the conditions she has related, Anderson, Sr., endows an institution for the investigation and alleviation of such cases as hers and places Jane at the head of it. Later she and Harry become engaged and take up their new work together.

THE POWER OF MUSIC (Alhambra).—A miner sends home a box of gold dust to his wife with a note telling her he has struck it rich. This so excites his son that he leaves home to seek his fortune in the West. The boy reaches an Indian encampment where his skill at playing the mouth organ is regarded with superstitious awe by the Indians, and the chief, who is enchanted with the music, has the boy fed and well taken care of.

The boy's mother, anxious over him, goes out West with her little girl. Her approach is observed by a half-breed who leads a band of Indians out to capture the "white squaw." She is dragged from the wagon and taken to the encampment, while the little girl who has been overlooked, wanders about by herself.

On seeing his mother being brought in by the Indians the boy rushes to her and embraces her, then explains to the chief that she is his mother. The chief, who has taken a great liking to the boy, angrily dismisses the half-breed and, giving the boy a gun, tells him to go with his mother in search for his little sister. The half-breed stealthily follows them as they leave and finally attacks the boy from behind, choking him and trying to wrench the gun away from him.

In the meantime the little girl has been found by her father and together they go to look for mother. They arrive near the spot where the half-breed is strangling the boy and a shot aimed from above by the father succeeds in putting the half-breed out of commission and soon the family is again reunited.

SYD AND HIS SWEETHEARTS (CK).—Syd, the village Beau Brummel, is preparing to go and call on his sweetheart when his nephew pushes him into a tub of water where his aunt is washing some clothes. Syd leaves the house with the back of his pants wet and meets Ann, a girl friend of his. They talk a few minutes and then Syd continues to his sweetheart's house. He asks her father on the porch where Marty is and the father tells him that she is out in the yard feeding the chickens, where Syd promptly goes to find her. He frightens the chickens and she throws some chicken feed in his face. Later Syd asks Marty to go for a walk. The father objects, so Syd straps him into his invalid wheel-chair and takes him along by force.

In the meantime a tramp has robbed Ann and she tries to find Syd to tell him. While Syd is trying to steal a kiss from Marty, a cowboy in an automobile lassoes the wheel chair, dragging it along with Marty's father in it. As Syd and Marty see what has happened, Ann comes up and all start after the chair. Finally the chair becomes loose from the auto and continues its flight into a creek. Syd and Ann fall in after it and get it out. The father beats Syd and he and his daughter leave Syd and Ann, who say goodbye and go home.

In the meantime the tramp has come to Syd's home and attempted to steal a pie but is frightened away by the dog. Syd, on arriving home, eats the pie and blames it on the tramp, whereupon his Aunt drives the tramp away with a hose. The tramp returns and steals Syd's pants while they are out to dry and Syd is compelled to wear one of his Aunt's dresses when he goes out to make an apology to Marty and her father. They drive him away, however, and Syd then goes to Ann's house. She receives him encouragingly. Whereupon Syd and Ann embrace and Syd pops the question.

SHADOWS (Punchinello).—Mr. and Mrs. Jones' home adjoins that of Mr. and Mrs. Busybody and a side window of the latter's home faces the dining room window of the Jones' of which the blind remains always lowered. Therefore every evening, when Mr. Jones embraces his wife their shadows are projected upon the blind and always witnessed by envious Mrs. Busybody.

One evening Jones tells his wife that important business will detain him at the office, although in reality he and two friends engage in an absorbing game of poker. To dispel the loneliness, Mrs. Jones goes to the theater with a lady friend.

Sue, her maid, seeing the coast clear, brings her sweetheart, Joe, in the dining room, and they embrace and kiss in fashion "a la Jones." Mrs. Busybody, seeing the slim shadow of a man and the graceful shadow of a woman upon the blind, concludes that Mrs. Jones is entertaining a strange man, as she is familiar with Jones' shadow which is a bulky one. In consequence, she waits for Mr. Jones to arrive and fills his mind with suspicions of his wife.

Mr. Jones, on reaching the dining room finds cigarette smoke, and a mysterious pair of pants Suffice it to be said that a serious disruption takes place in the Jones' household. Mr. Jones goes to Mrs. Jones' bedroom and drags her out of bed. He accuses her of infidelity. Following this the fun waxes fast and furious to a most ludicrous finish.

ALLIANCE.

JACK CHANTY (Masterpiece—Five Parts).—Malcolm Piers, a son of an old and aristocratic family, after losing his wealth as a stock broker, turns over valuable securities belonging to his clients to Garrod, his secretary, and, without saying farrewell to his friends, sets out alone for the land of forests and gold in Northwest Canada. The secretary, false to his trust, gambles with these securities left in his charge, foses them and allows his departed employer to be accused of being an absconder.

Piers arrives with but the assets of a merry heart, a banjo and the determination to carve out of the wild a new fortune for himself. Dropping his old name, he is daubed Jack Chanty by his new associates and because of his good fellowship, wit and honesty is looked up to by miner, woodsman and half breed.

Jack was on his way down Spirit River floating with the tide, his banjo plunking and heart beating with joy, for at Fort Cheecer lived Mary Cranston, his quarter-breed sweetheart. The twice-a-year steamboat arrived at the Fort and simultaneously with Chanty, having as passengers Sir Bryson Trangmar,lieutenant governor, his daughter and entourage. In the party is Chanty's old secretary, Garrod, now in the service of Sir Bryson. The sight of the party stirs up old memories in Chanty's heart and, much to the

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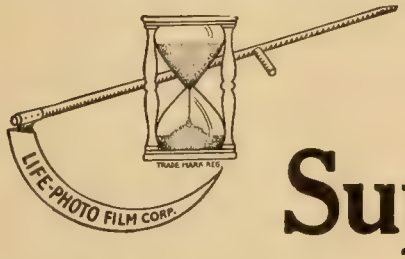

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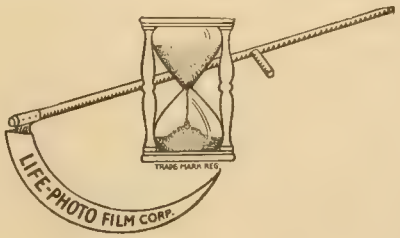

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discomfort of Mary, he allows Luedd, the lieutenant governor's daughter, to carry on a flirtation. Sir Bryson is secretly on his way to worthless placer claims which he has purchased, and engages Jack as guide and Ascota, an evil-hearted half-breed, as camp manager.

It is an old truth that we hate the object which we fear and such was Garrod's sentiment toward Chanty, whom he refused to recognize. Ascota, who is in love with Mary, bears Jack a jealous hate, and both he and Garrod plot the guide's undoing. The party reaches the claims and find them utterly worthless when Garrod stumbles upon Chanty's rich diggings. Here he tells of the crime which Jack is falsely accused of, and the governor "jumps" the claims, substantiating his pretensions by citing the law which bars legal fugitives from working gold lands, and orders that Chanty be arrested.

Chanty's ire is aroused. Defying the governor, he sets out to prove himself innocent. Garrod escapes, and, through the aid of Mary and her brother, Jack, after a series of thrilling escapes, exonerates himself. Garrod meets his death from exhaustion while Ascota jumps from a mountain peak to escape the vengeance of Chanty. Jack returns to civilization lured by the governor's daughter. Disgusted by the shallowness of these people, back to the wilderness he flies to Mary Cranston, who is waiting for him.

PATHE EXCHANGE, INC.

THE HOUND OF THE BASKERVILLES (A drama adapted from the novel by the famous author, Sir A. Conan Doyle—Four Parts).—All who have read the celebrated novel remember the Great Dane that terrorized the superstitious community surrounding the home of the Earl of Baskerville. The death of Sir Charles of Baskerville was connected by the tenantry with the reported appearance of the dreaded hound. Subsequent to the Earl's death, his nephew, Henry, fell heir to the estate. He was notified by the attorney to come to Baskerville but received a warning from another source to remain away. Despite the warning, Sir Henry goes to the manor where he meets Mr. Stapleton, the caretaker. He also learns of his uncle's animosity against Roger, another nephew who was disinherited. Following his coming, Sir Henry soon has cause to fear the hound. He sends an urgent sall to Sherlock Holmes, a great detective. The call is intercepted by Stapleton, who impersonates Holmes. The real Holmes learns of the interloper and goes to Baskerville to investigate. A series of remarkable and terrifying events follow, which almost result in the death of Holmes as well as the Earl and his entire household. Even Miss Lyons, Sir Henry's charming neighbor, nearly becomes a victim of the evil genius who is plotting the ruin of Baskerville. After a harrowing experience, the detective succeeds in killing the monstrous hound.

Holmes doubles his efforts to unravel the dreadful mystery and enlists the aid of Barrymore, a discharged servant. Barrymore informs Holmes that Stapleton is the author of all the deviltry. The detective lays a trap for Stapleton, who unwittingly falls into it. After a terrific struggle he is overcome by Holmes and Barrymore. Not until his confession is it discovered that Stapleton is in realty the disgraced nephew, Roger, who, for revenge, planned the destruction of Sir Henry in a desperate endeavor to gain control of the Baskerville estate.

THE TROUBLES OF RUFUS.—Rufus and Rastus, sons of Ham, and blacker than the ace of spades, roll into town in a side-door "pullman." Times are mighty hard, but being an ambitious coon, Rufus soon lands a job with Hiram Jones, a rube. Mandy, an ebony-hued Venus of elephantine proportions, who also "shirks" for Hiram, kindles the spark of love in the breast of Rufus, the dusky Romeo. Rastus, learning that Rufus has landed a job, decides to become a "son of rest" and sponge on his friend. Rufus' love dream gets an awful jolt when he learns of Lothario, a rival smoke. But Mandy picks the darker shade of black and decides to support Rufus for the rest of his natural life.

Meantime Rastus waxes fat on the bounty of his pal who regularly deals out a generous amount of pie. Rastus, however, goes on a hunger strike for chicken. Rufus and he raid Jones' hen-roost but are seen by Lothario, who sees a good chance for revenge against his successful rival. He squeals to Jones, but the foxy coons bury their feast when they see the angry farmer approaching.

Mandy's wedding day rolls round. She and her "man" hie themselves to the parson's to hear the fatal words which will make them man and slave. Lothario, however, decides on desperate measures. He informs the constable that Rufus is "de perloiner ob dem chickens," and leads the way to the minister's house. Rufus is pinched by the constable before the final words are spoken. This, of course, leaves Mandy without a husband. The difficulty is solved, however, when the blushing Lothario is elected.

PATHE NEWS NO. 14, 1915 (February 17).—Amazing Feats at Dartmouth Winter Carnival.

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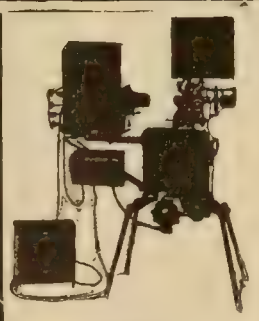
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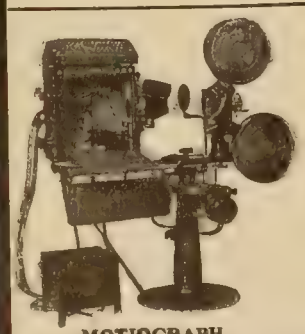
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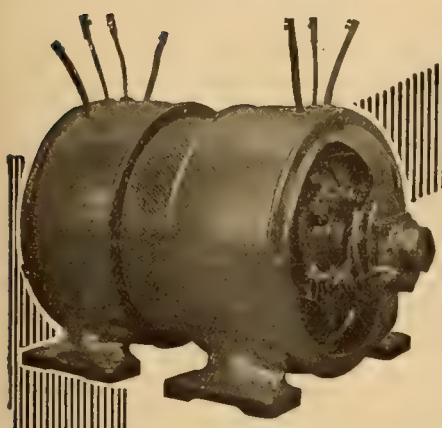

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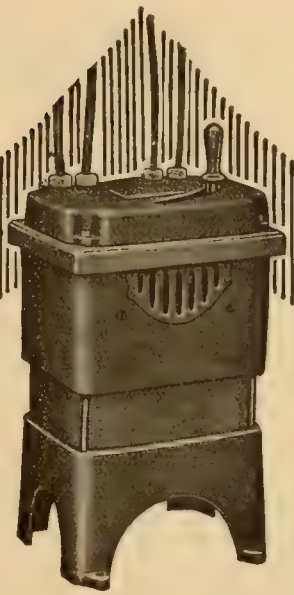

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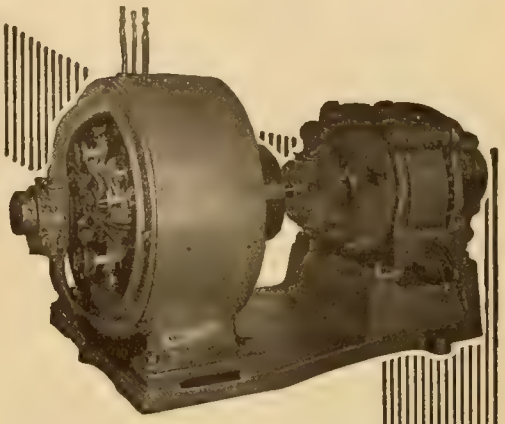

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Feb. 27—The Curse of the Desert (Two parts—British—Sepoy—Drama).
Mar. 6—The Lost Ledge (Two parts—Mining—Drama).
March 13—Diana of Eagle Mountain (Two parts—Kentucky Mountains—Drama).

ECLAIR.

Feb. 14—Sight of the Blind (Drama).
Feb. 17—A Voice in the Night (Two parts—Mystery—Drama).
Feb. 21—The New Dress (Drama).
Feb. 24—The Answer (Two parts—Western—Drama).
Feb. 28—A Bit o' Heaven (Drama).
Mar. 3—The Oath of Smoky Joe (Two parts—Western—Drama).
March 10—Valor's Reward (Two parts—Drama).

GOLD SEAL.

Feb. 23—Haunted Hearts (Two parts—Drama).
Mar. 2—Their Hour (Two parts—Drama of Life).
March 9—The Phantom of the Violin (Three parts—Melo-Drama).

IMP.

Feb. 22—The Fibber and the Girl (Comedy—Drama).
Feb. 26—The Treason of Anatole (Two parts—Domestic & War Drama).
Mar. 1—Pressing His Suit (Comedy-Drama).
Mar. 5—A Photoplay Without a Name, $50.00 Reward.
March 8—The Destroyer (Drama).
March 12—The Five Pound Note (Two parts—English—Costermonger—Drama).

JOKER.

Feb. 27—Saved by a Shower (Comedy).
Mar. 1—The Water Cure (Comedy).
Mar. 6—Some Nightmare (Comedy).—All for the Movies, Universal City, California, The Wonder City of the World (Educational).
March 8—Back to School Days (Comedy).
March 13—Schultz's Lady Friend (Comedy).

LAEMMLE.

Mar. 7—His Last Serenade (Drama).
March 14—Martin Lowe, Financier (Drama).

L-KO.

Feb. 24—Fatty's Infatuation (Juvenile Comedy).
Feb. 28—The Avenging Dentist (Two parts—Comedy).
Mar. 3—Bill's New Pal (Comedy).
Mar. 7—In and Out of Society (Comedy).
March 10—Title Not Announced.
March 14—No Release this Day.

NESTOR.

Mar. 5—No Release this day.
March 9—A Coat's A Coat (Comedy).
March 12—His Wife's Husband (Comedy).

POWERS.

Feb. 27—The Unknown Brother (Western—Drama).
Mar. 6—A Matter of Parentage (Drama).
March 13—The Fate of Persistent Pete (Comedy).

REX.

Feb. 25—The Mystery of the Man Who Slept (Detective—Drama).
Feb. 28—When the Gods Played a Badger Game (Drama).
Mar. 4—Such is Life (Comedy-Drama).
Mar. 7—Where the Forest Ends (Two parts—Rural and Society—Drama).
March 11—Six or Nine (Detective—Drama).
March 14—Outside the Gates (Two parts—Drama).

STERLING.

Feb. 18—The Fox Trot Craze (Comedy).
Feb. 25—The Runaway Closet (Comedy).—Millions for Movey Making (Educ.).
Mar. 4—When Snitz Was "Marriaged" (Com.).
March 11—The Knockout Wallop (Comedy).

VICTOR.

Feb. 22—The Hard Road (Three parts—Emotional—Drama).
Feb. 26—The Laugh that Died (Drama).
Mar. 1—The Smouldering Fires (Two parts—Western—Drama).
Mar. 5—Rooms for Rent (Comedy).
March 8—The Unhidden Treasure (Two parts—Mystery—Comedy-Drama).
March 12—A Romance of the Backwoods (Drama).

UNIVERSAL SPECIAL RELEASE.

Jan. 25—The Master Key, No. 10 (Two Parts—Drama).
Feb. 1—The Master Key, No. 11 (Two Parts—Drama).
Feb. 8—The Master Key, No. 12 (Two Parts—Drama).
Feb. 14—The Master Key, No. 13 (Two Parts—Drama).
Feb. 21—The Master Key, No. 14 (Two parts—Drama).
Feb. 28—The Master Key, No. 15 (Two parts—Drama).
March 14—The Black Box (Episode No. 1—"An Apartment House Mystery"—Two parts—Drama).

MUTUAL RELEASE DAYS.
Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Feb. 24—She Never Knew (Drama).
Mar. 1—Heart of Flame (Two parts—Drama).
Mar. 3—The Derelict (Drama).
March 8—The Truth of Fiction (Two parts—Drama).
Marcsh 10—The Echo (Drama).
March 12—His Mysterious Neighbor (Drama).

BEAUTY.

Feb. 23—The Constable's Daughter (Comedy-Drama).
Mar. 2—The Haunting Memory (Drama).
March 9—The Doctor's Strategy (Comedy-Drama).

BRONCHO.

Mar. 24—In the Switch Tower (Two parts—Drama).
Mar. 31—Shorty Among the Cannibals (Two parts—Drama).
April 7—Molly of the Mountains (Two parts—Drama).

DOMINO.

Mar. 18—The Mill by the Zuyder Zee (Two parts—Drama).
Mar. 25—Tricked (Two parts—Drama).
April 1—The Fakir (Two parts—Drama).
parts—Drama).

KAY-BEE.

Mar. 12—The Girl Who Might Have Been (Two Parts—Drama).
Mar. 19—Phantom on the Hearth (Two parts—Drama).
Mar. 26—His Brother's Keeper (Two parts—Drama).
April 2—The Spirit of the Bell (Two parts—Drama).
April 9—The Roughneck (Two parts—Drama).

KEYSTONE.

Feb. 11—Mabel and Fatty's Married Life (Com.).
Feb. 15—Hogan's Aristocratic Dream (Two parts—Comedy).
Feb 18—Ye Olden Grafter (Comedy).—A Glimpse of the San Diego Exposition (Educational).
Feb 20—Hearts and Plants (Comedy).
Feb 22—A Lucky Leap (Comedy).
Feb 25—That Springtime Feeling (Comedy).
Feb 27—Hogan Out West (Comedy).
March 1—Ambrose's Sour Grapes (Two parts—Comedy).

KOMIC.

Feb. 21—Ethel Gets Consent (No. 17 of the "Bill" Series—Comedy).
Feb. 28—A Costly Exchange (Comedy).
Mar. 7—Bill Gives a Smoker (No. 18 of the "Bill" Series—Comedy).
March 14—Caught by the Handle (Comedy).

MAJESTIC.

Mar. 2—Bobby's Bandit (Comedy-Drama).
Mar. 5—His Return (Drama).
Mar. 7—Minerva's Mission (Two parts—Comedy-Drama).
March 9—A Temperance Lesson (Comedy).
March 14—Her Buried Past (Two parts—Drama).

PRINCESS.

Feb. 26—On Account of a Dog (Comedy-Drama).
Mar. 5—And He Never Knew (Com.-Dr.).
March 12—Joe Harkin's Ward (Drama).

RELIANCE.

Feb. 22—The Muffled Bell (Detective—Drama).
Feb. 24—The Double Crossing of Slim (Drama).
Feb. 27—The Man With a Record (Two parts—Drama).
Mar. 1—The Lawbreakers (Underworld—Dr.).
Mar. 3—Your Baby and Mine (Com.-Dr.).
March 8—The Hen's Duckling (Drama).
March 10—The Lucky Transfer (Drama).
March 13—Ex-Convict 4287 (Two parts—Drama).

ROYAL.

Feb. 15—The Hobo's Invention (Comedy).
Feb. 20—Two Jones' (Comedy).
Feb. 27—Self-Hypnotized (Comedy).
Mar. 6—Checked Through (Comedy).
March 13—In Wrong (Comedy).

THANHOUSER.

Feb. 23—The Adventure of Florence (Two parts—Romantic—Drama).
Feb. 26—$1,000 Reward (Underworld Drama).
Feb. 28—A Newspaper Nemesis (Drama).
Mar. 2—On the Brink of the Abyss (Two parts—Drama).
Mar. 7—Mishap of Marceline (Comedy).
March 9—The Final Reckoning (Two parts—Drama).
March 14—Little Bobby (Comedy).

SERIAL PUBLICATION CORP.

Feb. 17—Runaway June (Episode No. 6—"The Siege of the House of O'Keefe"—Two parts—Drama).
Feb. 24—Runaway June (Episode No. 7—"The Tormentors"—Two parts—Drama).

THANHOUSER SYNDICATE CORP. ....

Feb. 1—Zudora, Episode No. 11, "A Message From the Heart" (Two Parts—Drama).
Feb. 8—Zudora, Episode 12, "A Bag of Diamonds" (Two parts—Drama).
Feb. 15—Zudora, Episode No. 13, "The Secret of Dr. Munn's Sanatarium" (Two
Feb. 22—The $20,000,000 Mystery, Episode No. 14, "The Missing Million" (Two parts—Drama).
March 1—The $20,000,000 Mystery, Episode No. 15 (Two parts—Drama).

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MISCELLANEOUS INDEPENDENT and FEATURE RELEASES

ALCO FILM CORP.
Jan. 4—The Garden of Lies (Five Parts—Dr.).

ALLIANCE FILM CORP.
Feb.—The Wizard of Oz (Drama).
March—The Higher Hand (Favorite Players—Six parts—Drama).
March—Jack Chanty (Masterpiece Five parts—Drama).

APEX.
Jan—The Vultures of the Coast (Three parts—Drama).
Jan. —Revolutionist (Drama).
Feb.—The Last Round (Drama).

BOX OFFICE ATTRACTIONS CO.
Jan—The World and His Wife (Drama).
Jan. —Gertie (Comedy).

BROADWAY FILM CO.
March The Bridge of Sighs (Four parts—Drama).

COSMOFOTOFILM CO.
Feb.—Incomparable Mistress Bellairs (Four parts—Comedy).
Feb.—"1914," by "Rita" (Two parts—Drama).
Feb.—Liberty Hall (Three parts—Drama).
Feb.—Lil O' London (Four parts—Drama).

COSMOS FEATURE FILM CORP.
Jan. 11—The Little Girl That He Forgot (Five Parts—Drama).

FICTION PICTURES, INC.
Feb.—The Spanish Jade (Drama).

GLORIA AMERICAN CO.
Jan. —Souls Enchained (Five Parts—Drama).

GREAT NORTHERN FILM CO.
Feb.—The Fight for Fortune (Three parts—Drama).

HEPWORTH.
Feb.—Barnaby Rudge (Six parts—Drama).

K. F. CARTER, INC.
Feb.—When the Mountains Call (Scenic).

KRITERION SERVICE.
(Releases for week of February 22 to 27 inclusive.)
A Tale of the Hills (Paragon—Two parts—Drama).
Billy's Strategem (Santa Barbara—Comedy).
The Secret Formula (Alhambra—Two parts—Drama).
Have You Seen My Girl? (Thistle—Comedy).
Syd's Love Affair (C. K.—Comedy).
The Frame Up (Monty—Two parts—Drama).
Lost, Strayed or Stolen (Punchinello—Com.)
A Courageous Coward (Trump—Two parts—Drama).
Kriterion Komic Kartoon (Pyramid—Cartoons).
The Men Who Run Our Government (Nolege—Educational).
The Border Runner (Navajo—Two parts—Dr.).
When Is a Cousin? (Alhambra—Comedy).
Releases for week of March 1 to March 6, inclusive.
Fate's Vengeance (Paragon—Two parts—Drama).
Feb.—Uncle Sam's Money Shop (Two parts—Topical).
Feb. 17—Pathe News No. 14, 1915 (News).
Feb. 20—Pathe News No. 15, 1915 (News).
Resourceful Billy (Santa Barbara-Comedy).
Stage of Life (Alhambra—Two parts—Drama).
Dirty Dan's Demise (Thistle—Comedy).
Back of the Shadows (Santa Barbara—Two parts—Drama).
Syd and His Sweethearts (C. K.—Comedy).
The Crumpled Letter (Monty—Two parts—Drama).
Shadows (Punchinello—Comedy).
In Raw Color (Trump—Two parts—Drama).
Kriterion Komic Kartoons (Pyramid—Cartoon—Split Reel).
—Coronation of the Shah (Nolege—Educacational).
The Sand Rat (Kriterion—Two parts—Drama).
The Power of Music (Alhambra—Comedy).

PARAMOUNT PICTURES CORP.
March 1—A Gentleman of Leisure (Lasky-Belasco—Five parts—Drama).
MARCH 4—Rule "G" (Blazon—Five parts—Drama).
March 8—Caprices of Kitty (Bosworth—Comedy—Drama).
March 11—The Commanding Officer (Famous Players—Four parts).
March 15—Governor's Lady (Lasky-Belasco—Drama).
March 18—Sunshine Molly (Bosworth—Comedy—Drama).
March 22—Are You a Mason? (Famous Players—Comedy).
March 25—My Lady Peggy (Famous Players—Comedy—Drama).
March 29—Pretty Mrs. Smith (Morosco—Comedy—Drama).

PATHE EXCHANGE, INC.
Feb. 15—The Exploits of Elaine (Episode 8, "The Hidden Voice"—Two parts—Drama).
Feb.—For Her People (Four parts—Drama).
Feb.—The Betraying Mark (Three parts—Dr.).
Feb.—Col. Heeza Liar, Ghost Breaker (Cartoon—Comedy).
—The Great Eared Bat (Madagascar—Educational).
Feb 22—The Exploits of Elaine (Episode 9—"The Death Ray"—Two parts—Drama).
Feb. —The Rods of Wrath (Three parts—Drama).
Feb 24—Pathe News No. 16, 1915 (News).
Feb 27—Pathe News No. 17, 1915 (News).
March 1—The Exploits of Elaine (Episode 10—"The Life Current"—Two parts—Drama).

PHOTO DRAMA CO., INC.
Jan.—Time Lock Number 776 (Six Parts—Dr.).
March —P-r-o-h-i-b-i-t-i-o-n (Drama).

PICTURE PLAYHOUSE FILM CO.
Jan. 22—The Three Black Trumps (Four Parts—Drama).
Jan. 27—The Explosion of Fort B 2 (Five Parts—Drama).
Feb. 2—The Black Envelope (Four Parts—Drama).

SAWYER.
As a Man Sows (Aquilla—Five Parts—Drama).
A Factory Magdalen (Five Parts—Drama).
The Lady of Lyons (Five Parts—Drama).
Jan. 31—The Sibyl of the Film (Comedy Dr.).

SUNSET MOTION PICTURE CO.
Jan.—Rescue of the Steffansson Arctic Expedition (Topical).

TRUE FEATURE CO.
Feb.—Gems of Foscarina (Five parts—Drama).

UNITED WARNERS.
Jan. 27—Her Lesson (Starlight—Comedy).
Jan. 28—Hickville's Diamond Mystery (Luna—Comedy).
Jan. 29—Courting Trouble (Gaumont—Comedy)
Jan. 30—Her Phoney Lovers (Jupiter—Comedy).
Feb. 7—Target Practice (Superba—Comedy).
—Such a Picnic (Superba—Comedy).
Feb. 8—Ach Louie (Starlight—Comedy).
Feb. 9—Love Thy Neighbors (Lotus—Comedy).
Feb. 10—Convict's Conspiracy (Features Ideal—Three Parts—Drama).
Feb. 11—Wheeled Into Matrimony (Luna—Comedy).
Feb. 12—Automatic House (Empress—Comedy)
Feb. 13—With a Girl at Stake (Premier—Drama).

WORLD FILM CORP.
March 1—The Fairy and the Waif (Frohman—Drama).
March 8—M'liss (Shubert—Five parts—Drama).
March 15—The Arrival of Perpetua (Shubert—Drama).
March 22—The Man Who Found Himself (Brady—Drama).
March 29—Hearts In Exile (Shubert—Drama)

WORLD FILM SPECIAL RELEASES.
Feb. 17—In the Land of the Head Hunters (Curtis—Drama).
March 3—Salambo, a $100,000 Spectacle (Six parts—Drama).

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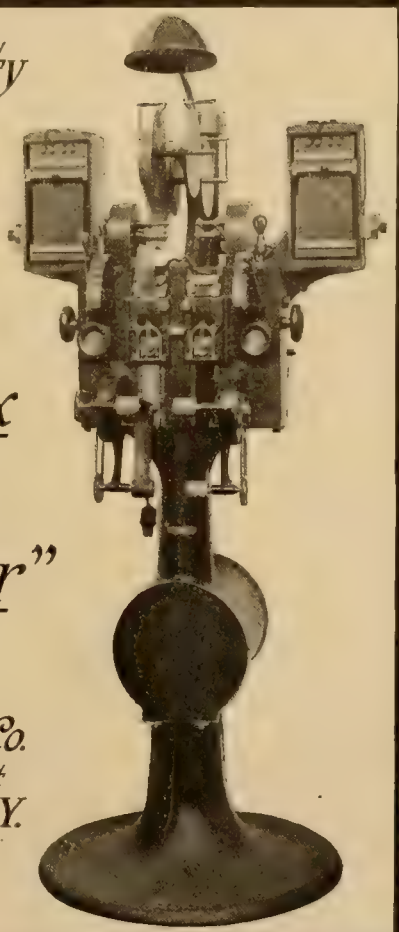

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 22—The Heart of a Bandit (Drama).
Feb. 23—His Romany Wife (Special (Two parts—Drama).
Feb. 25—The Call of Her Child (Drama).
Feb. 26—The Boob and the Magician (Farce-Comedy).
Feb. 27—Rose o' the Shore (Drama).
March 8—The Beautiful Lady (Drama).
March 9—Aurora Floyd (Special—Two parts—Drama).
March 11—His Own Hero (Comedy).
—Mud and Matrimony (Comedy).
March 12—Where Enmity Dies (Drama).
March 13—The Bandit and the Baby (Drama).

EDISON.

Feb. 27—The Experiment (Drama).
Mar. 1—In Spite of All (Special—Three Parts—Drama).
Mar. 2—Hypno and Trance Subjects (Com.).
Mar. 3—That Heavenly Cook (Comedy).
Mar. 5—A Tragedy of the Rails (Special—Two parts—Drama).
Mar. 6—The Portrait in the Attic (Drama).
March 8—The Mission of Mr. Foo (Drama).
March 9—Rooney the Bride (Comedy).
March 10—A Pipe Dream (Comedy).
March 12—On the Stroke of Twelve (Special—Three Parts—Drama).
March 13—The Family Bible (Drama).

ESSANAY.

Feb. 23—The Surprise of My Life (Drama).
Feb. 24—The Fable of "the Bachelor and the Back Pedal" (Comedy).
Feb. 25—Sophie Changes Her Mind (Western—Comedy).
Feb. 26—Stars Their Courses Change (Special Three parts—Drama).
Feb. 27—Broncho Billy's Brother (Reg. in U. S. Patent Office) (Western—Drama).
Mar. 1—Sweedie's Hopeless Love (Comedy).
Mar. 2—The Dance at Aleck Fontaine's (Dr.).
Mar. 3—A Couple of Side-Order Fables (Com.).
Mar. 4—Slippery Slim's Wedding Day (Western—Comedy).
Mar. 5—The Strength of the Weak (Special—Two parts—Drama).
Mar. 6—Broncho Billy's Vengeance (Reg. in U. S. Patent Office—Western—Dr.).
March 8—Father's New Maid (Comedy).
March 9—The Man in Motley (Drama).
March 10—The Fable of "The Divine Spark That Had a Short Circuit" (Comedy).
March 11—Mustang Pete's Pressing Engagement (Western Comedy).
March 12—Mr. Buttles (Special—Three parts—Drama).
March 13—Broncho Billy's Teachings (Western Drama). Reg. in U. S. Pat. Office.

KALEM.

Feb. 24—Old Isaacson's Diamonds (Episode No. 4 of "The Girl Detective" Series—Special—Two parts—Drama).
Feb. 26—Ham and the Jitney Bus (Comedy).
Feb. 27—The Open Drawbridge (Sixteenth of the "Hazards of Helen" Railroad Series—Drama).
Mar. 1—Barriers Swept Aside (Special—Two parts—Drama).
Mar. 2—Flirtatious Lizzie (Comedy).
Mar. 3—Jared Fairfax's Millions (Episode No. 6 of "The Girl Detective" Series—Special—Two parts—Drama).
—Lightning Sculpture (Animated—Cartoon).
Mar. 5—How Ida Got a Husband (Comedy).
Mar. 6—The Death Train (Seventeenth of the "Hazards of Helen" Railroad Series—Drama).
March 8—The White Goddess (Special—Three parts—Drama).
March 9—Wooed by a Wildman (Comedy).
March 10—Following a Clue (Episode No. 7 of "The Girl Detective" Series—Special—Two parts—Drama).
March 12—Desperate Dud, the Plumber (Comedy).
March 13—The Night Operator at Buxton (Eighteenth of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 24—The Love of Women (Special—Three Parts—Drama).
Feb. 25—Beneath the Sea (Special—Two parts—Drama).
Feb. 26—The Human Investment (Drama).
Feb. 27—The Millinery Man (Comedy).
Mar. 1—Patsy Bolivar No. 10 (Patsy Among the Fairies—Comedy).
Mar. 2—When Mother Visited Nellie (Comedy).
Mar. 3—A Woman Went Forth (Special—Two parts—Drama).
Mar. 4—The Hermit of Bird Island (Special—Three parts—Drama).
Mar. 5—The Good in Him (Drama).
Mar. 6—Socially Ambitious (Comedy).
March 8—Patsy Bolivar (Series No. 11 "Patsy In Town"—Comedy).
March 9—Winning Winsome Winnie (Comedy).
March 10—A Siren of Corsica (Special—Three Parts—Drama).
March 11—In the Dragon's Claws (Special—Two parts—Drama).
March 12—The Wintrop Diamonds (Drama).
March 13—Margie Puts One Over (Comedy).

MINA.

Feb. 25—Paste and Paper (Comedy).
Mar. 4—Love and Limbo (Comedy).
Mar. 11—Where's My Husband? (Comedy).
March 18—As He Blew He Blew (Comedy).
—The Dove of Peace (Cartoon—Topical).

SELIG.

Feb. 23—Slim Higgins (Western—Drama).
Feb. 24—Scars (Mining Camp—Drama).
Feb. 25—Hearst-Selig News Pictorial No. 16, 1915 (News).
Feb. 26—The Millionaire Cabby (Comedy).
Feb. 27—Hearts of the Jungle (Jungle-Zoo Wild Animal Picture).
Mar. 1—A Child of the Prairie (Special—Two parts—Melodrama).
Mar. 1—Hearst-Selig News Pictorial No. 17, 1915 (News).
Mar. 2—The Man from Texas (Western—Dr.).
Mar. 3—The Missing Ruby (Drama).
Mar. 4—Hearst-Selig News Pictorial No. 18. 1915 (News).
Mar. 5—The Kidnapped Lover (Farce-Comedy).
Mar. 6—The Guardian's Dilemma (Jungle-Zoo Wild Animal—Comedy).
March 8—The Lady of the Cyclamen (Special—Two parts—Drama).
March 8—Hearst Selig News Pictorial No. 19, 1915 (News).
March 9—The Stage Coach Driver and the Girl (Western—Drama).
March 10—The Eagle and the Sparrow (Drama).
March 11—Hearst-Selig News Pictorial No. 20, 1915 (News).
March 11—The Champion (Special—Two parts—Comedy).
March 12—And Then It Happened (Comedy).
March 13—Come 'Round an' Take That Elephant Away (Jungle-Zoo Wild Animal—Comedy).

VITAGRAPH.

Feb. 24—The Young Man Who "Figgered" (Comedy).
—Sports in Baltic Archipelago (Sports).
Feb. 25—The Worthier Man (Drama).
Feb. 26—A Man of Parts (Comedy).
Feb. 27—A Daughter's Strange Inheritance (Broadway Star Feature—Special—Three parts—Drama).
Mar. 1—Burglarious Billy (Comedy).
Mar. 2—The Silent Plea (Broadway Star Feature—Special—Three parts—Dr.).
Mar. 3—The Girl at Nolan's (Comedy-Drama).
Mar. 4—Peggy of Fifth Avenue (Drama).
Mar. 5—Two and Two (Comedy).
Mar. 6—Roselyn (Special—Two parts—Dr.).
March 8—The Jarr Family Series No. 1, "The Jarr Family Discovers Harlem" (Comedy.)
March 9—Snatched from a Burning Death—(Special—Two parts—Drama).
March 10—A Study in Tramps (Comedy).
—A Very Rare Companionship (Educational).
March 11—The Black Wallet (Drama).
March 12—Cupid's Column (Comedy).
March 13—The Radium Thieves (Broadway Star Feature—Special—Three parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BIOGRAPH.

Nov.—The Woman in Black (Four Parts—Dr.).
Nov.—Under the Gaslight (Four Parts—Dr.).

BROADWAY STAR FEATURE.

Jan. 19—The Evil Men Do (Three parts—Dr.).
Jan. 30—Underneath the Paint (Three parts—Drama).
Feb. 2—How Cissy Made Good (Three parts—Comedy).
Feb. 13—Mother's Roses (Three parts—Dr.)
Feb. 16—O'Garry of the Royal Mounted (Special—Three parts—Drama).
Feb. 27—A Daughter's Strange Inheritance (Special—Three parts—Drama).
Mar. 2—The Silent Plea (Special—Three parts—Drama).
March 13—The Radium Thieves (Special—Three parts—Drama).

EDISON.

Dec. 19—Fantasma (Five parts—Drama).

ESSANAY.

Dec. 19—The Battle of Love (Drama).
Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).

GEORGE KLEINE.

Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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Possessed of a Demon	Deu Bios	4800	100
Satan	Ambrosio	5200	150
Hand of Fate	Monarch	3000	100
Honeymoon Under Difficulties	Ideal	4000	100
Great Python Robbery	Detec. Finn.	4000	125
Seven Capital Sins	Gaumont Colored	3000	100
An Aeronautical Intrigue	Asta Nielsen	4000	200
Hari Kari	Apex	3000	100
Detective Finn	Apex	3200	100
Sensation of the Age	Chariot	3000	125
Zigomar No. 1	Eclair	3000	75
Mystery of the Death Head	Monarch	3000	100
Victims of White Terror	Beacon	4000	80
Reunited at the Coffin	Asta Nielsen	2700	60
Escape from Bardmoor	Trans Oceanic	3000	100
Golden Beetle	Cines	4000	175
And There Was Light	Helen Gardner	4000	100
Mexico	Mexca	4000	100

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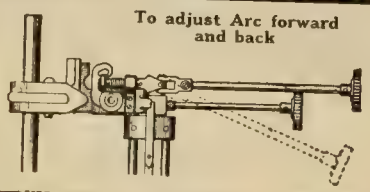

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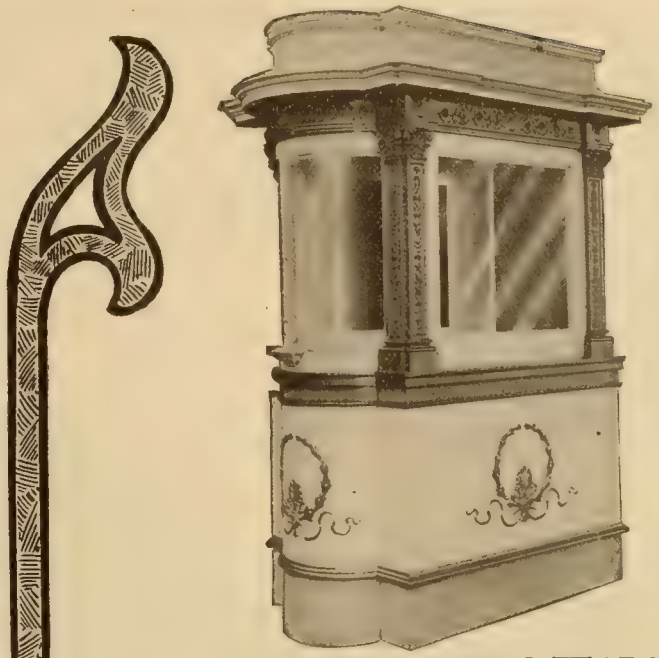

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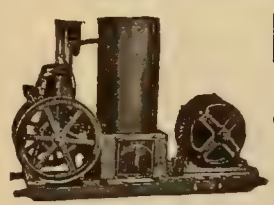

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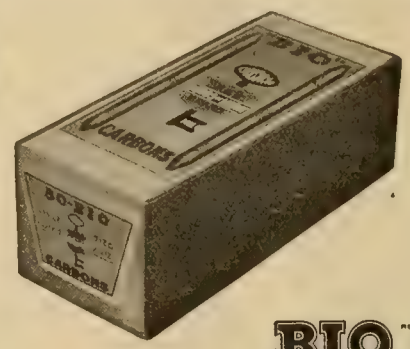

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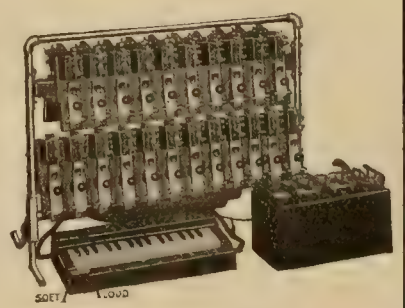
(Signed) J. H. MARTIN,
Feature Films.



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Feature Films.

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1942 West 21st St. Chicago, Ill.

Grace Darling

Is Traveling to the

Panama Exposition

for the

HEARST-SELIG NEWS PICTORIAL

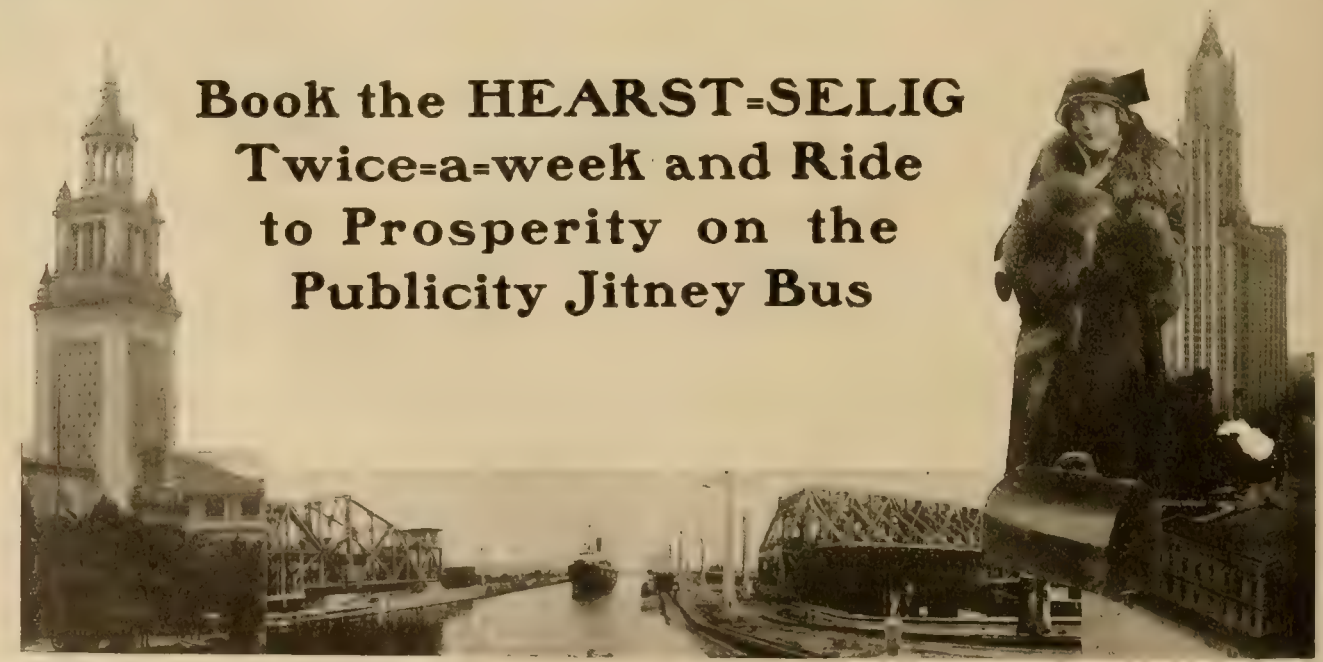
GRACE DARLING is probably the most popular young lady in the wide world. She has been commissioned by the Editor of the Hearst-Selig News Pictorial to visit strange places and peoples, and to report her observations and adventures, both on the motion picture screen and on the printed newspaper page.

Unquestionably, the publicity given to Grace Darling is universal in its extent. **The publicity will drive people into your theatre just as it has on the serial motion picture plays.**

Simultaneously with written accounts of her travels that appear in the great Hearst newspapers every Thursday, there also appear picturized versions of her travels in the Hearst-Selig News Pictorial. **The publicity is invaluable to every exhibitor of motion pictures.**

Everyone is anxious to follow Grace Darling's journey both on the screen and in the newspapers. The idea means increased financial revenue for the exhibitor. The brains of the most versatile newspaper men, journalists who have made the tremendous circulation of the Hearst newspapers, are combined with the brains of the men who have made the Selig Polyscope Company's Pictureplays famous, to make this the ONLY feature department in a news reel of greatest possible benefit to YOU, Mr. Exhibitor.

Book the HEARST-SELIG Twice-a-week and Ride to Prosperity on the Publicity Jitney Bus



Selig

NOAH'S ARK

And THE ANIMAL BOOK

WHEN YOU WERE ABOUT KNEE HIGH TO A GRASSHOPPER DO YOU REMEMBER HOW TICKLED YOU WERE TO FIND A NOAH'S ARK WHEN YOU HOPPED out of bed on Christmas morning? Sure, you do! Noah was the first to take an interest in animals, and since the flood, everybody has followed his example. The Selig complete Zoo is at your disposal. The beasts of the field and the fowls of the air disport for your pleasure and profit. **Demand Selig Jungle-Zoo Wild Animal Pictures! For heaven's sake, get wise!**

Book the Hearst-Selig News Pictorial

HEARST-SELIG NEWS PICTORIAL NO. 19, released Monday, March 8th, presents latest scenes from European battlefields and other events of educational value.

HEARST-SELIG NEWS PICTORIAL NO. 20, released Thursday, March 11th, follows the journey of Grace Darling, who visits strange places and peoples.

Grace Darling's Personality Means CASH for the Wise Exhibitor!

THE ANIMAL PICTURE FOR THE WEEK OF MARCH 8TH

Is a Jungle-Zoo Wild Animal Comedy—

COME 'ROUND AN' TAKE Y'R ELEPHANT AWAY

Released Saturday, March 13th—One Reel.

The Lady of the Cyclamen

A two-reel Selig Drama, **released Monday, March 8th.** It is an appealing story of the ways of the Infinite. Stella Razeto, Guy Oliver, Lamar Johnstone and others are featured. A gripping plot with an unusual climax.

The Stage Coach Driver and the Girl

featuring Tom Mix in daring exploits, is a one-reel Selig Western Drama, **released Tuesday, March 9th.**

THE EAGLE AND THE SPARROW

Released Wednesday, March 10th—One reel. A story of a reformation. Outside the beaten paths

AND THEN IT HAPPENED

Released Friday, March 12th—A one-reel comedy, guaranteed to incite chuckles, giggles and laughs.

THE SELIG POLYSCOPE COMPANY

Executive Offices
20 East Randolph St.

"THE DEPENDABLE SERVICE"

CHICAGO ILLINOIS

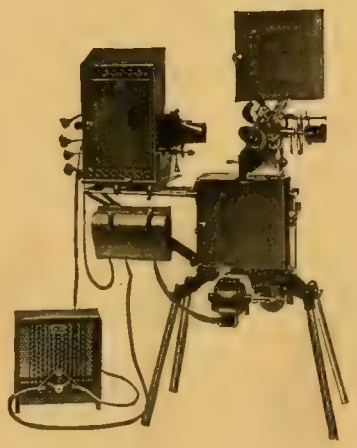
TRADE S MARK

"Meets the exacting conditions brisk competition enforces in the moving picture field"

THE PREEMINENCE OF

Power's Cameragraph No. 6A

Conclusively Demonstrated



SAFETY—Awarded the Grand Prize Second International Exposition of Safety at Grand Central Palace, New York City.

EFFICIENT—Embodies many vital improvements and features that make it the highest attainment in motion picture machine design and operation.

PERFECT PROJECTION—POWER'S INTERMITTENT MOVEMENT eliminates all flicker and assures definition in the picture.

Built by a firm possessing the experience gained in over fifteen years in design and construction of motion picture apparatus, occupying the largest factory of its kind in the world and doing a large majority of the moving picture business of the American continent and with a large and constantly growing trade throughout the civilized world.

You owe it to yourself to own a copy of our illustrated Catalog G, telling the facts concerning Perfect Safety, Perfect Projection.

Where shall we send your copy?

NICHOLAS POWER COMPANY

NINETY GOLD STREET, NEW YORK CITY

Vol. 23, No. 11 March 13, 1915 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Fakir" (Domino).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

Thanhouser

Photoplays of Quality

Mr. Edwin Thanhouser is back again! His return to the managership of the firm that bears his name will be accepted throughout the film world as a promise of things well worth watching for. The name THANHOUSER has meant great things in film production. It will mean even greater things.

The Final Reckoning

(Two Reels) Released Tuesday, March 9th.

This thrilling drama of love and adventure has its climax in a fearful fight between a desperate gang-leader and the police-official hero on the dizzy top of a giant dam 175 feet from the ground. Florence LaBadie in the leading role. Cast also includes Morris Foster, Justus D. Barnes and Ernest C. Warde.

Little Bobby

(One Reel) Released Sunday, March 14th.

Six-year-old Bob's love for his father-cobbler is so great as to inspire him to forsake his toys and go out to earn money in order that his father's wish for home might be realized. Bob gets the money. It is a sweet comedy-drama admirably interpreted by Helen Badgley, the Thanhouser kidlet, and Ethel Cooke and Harris Gordon.

Princess Films

"DO UNTO OTHERS"—One-Reel Drama. Released Friday, March 12th. With Helen Badgley, Leland Benham, Harris Gordon, Ethel Cooke.

THE TWENTY MILLION DOLLAR MYSTERY

By Harold MacGrath

A New Two-Reel Episode Released Each Week. Book this tremendously successful photoplay serial at the nearest Mutual Film Exchange.

Thanhouser Syndicate Corp., 71 W. 23rd St., New York, N. Y.

Produced by Thanhouser Film Corporation, New Rochelle, N. Y.

Thanhouser Film Corporation

New Rochelle, N. Y.

"The Million Dollar Mystery" can be booked at any Mutual Exchange in America

How to Make Money

by Lewis J. Selznick

No. 7

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Beatriz Michelena in "Mignon," has been very successful because of the beauty and daintiness of the star and the interesting, well acted play taken from the famous opera by Ambroise Thomas, which is to-day part of the repertoire of the Metropolitan Opera House, New York City.

The Cosmo Theatre in Gary, Ind., ran a good sized advertisement on the play calling special attention to the five-piece orchestra, its director and a well-known singer who sang excerpts from the opera. At no time during the history of the Cosmo Theatre has the original price of admission, 10c, been raised, no matter how important the attraction.

Even when photoplays which were shown in Metropolitan theatres at from 25c to $1.00 admission were shown the Cosmo price remained unchanged.

But by advertising Beatriz Michelena in "Mignon" as they did—by giving it proper musical setting, the Cosmo Theatre made the showing of this film so important an event that they made the price 20c, and played to packed houses at that price.

Ideas like this are the things that make profits for live exhibitors.

In no other program are there so many opportunities to do unusual things as there are in the World Film program.

Any exhibitor can use this method of handling "Mignon" and can use ideas along similar lines for other World Film features.

We shall be glad to hear from exhibitors who have done unusual things like this with World features so that we can tell our other exhibitors what they have done, for the mutual benefit of everybody concerned.

A Phenomenal

SUCCESS

Already Proven by the Greatest Advance Bookings Ever Known in the History of Serials —

Another smashing triumph for the Universal.

When the Universal says a serial is GREAT—every exhibitor on earth knows it's true.

The very first announcement of the Universal's masterpiece, "THE BLACK BOX," made exhibitors everywhere prick up their ears.

Next came the word that this greatest of all photoplay serials, by E. Phillips Oppenheim, the world's greatest writer of mystery stories, produced by the greatest of directors, Otis Turner, at the world's greatest studios, Universal City, Cal., was backed by

THE GREATEST ADVERTISING CAMPAIGN EVER CONCEIVED AND PRODUCED TO MAKE A PHOTOPLAY SERIAL A WHIRLWIND SUCCESS FOR EXHIBITORS.

THEN the BOOKINGS POURED IN. From cities, towns and villages all over the country they came. An overwhelming stream of bookings by telephone, by wire and by mail. A torrent, a sweeping avalanche of appreciation never before equalled. And all because Exhibitors KNOW that

When the Universal does it, it's BIG.
When the Universal says it, it's SO.

We urge those who have not kept in touch with the big doings in the moving picture field to BOOK "THE BLACK BOX" NOW. Tomorrow may be too late. Wire or write your Exchange immediately while there is time

Universal Film Manufacturing Company

Carl Laemmle, Pres.

1600 Broadway *"The largest film manufacturing concern in the universe"* **New York**

It's the Exhibitor's Bible

It's crammed full of money making ideas every week---52 weeks in the year

Thousands Read It--- *Do You?*

Thousands Take Advice From It--- *Do You?*

Thousands of Exhibitors are winning success becau se this wonderful weekly points the way---*Are You?*

Do You Read It?

If Not, Why Not?

THE Universal Weekly sets the pace for them all. It smashes idols and shatters traditions to do it. It goes straight to the raw to give the facts about the moving picture business for the benefit of exhibitors. It doesn't toy with fads and fancies. It hits straight from the shoulder in the interest of TRUTH. It tells you things that are necessary to your success. Thousands of Exhibitors throughout the world would almost as soon miss their weekly program as to miss their copy of The Universal Weekly. You will find in it news of the greatest, most varied and interesting program in the world. You will find guides to success told without fear or favor. You will feel that there is one film concern in the universe that has the exhibitor's interest at heart.

YOU can have this red-blooded magazine FREE for three months if you are a bona-fide Exhibitor. If you will write to The EDITOR, Universal Weekly, 1600 Broadway, New York, and give him your name, address and the name of your theatre, he will put your name on the mailing list for a three months' subscription FREE. After that you will look forward to its coming every week, and get sore if it doesn't reach you. **It gives you news you can get nowhere else.** It keeps you in touch with your own business in your own town. It tells you how to advertise, how to make and keep your house the popular theatre in your town. Forty big pages filled full of interest every week. Write today to the editor. Mention the name of your theatre to be sure to get this splendid magazine FREE for three months.

Universal Film Manufacturing Company

Carl Laemmle, Pres.

1600 Broadway *"The largest film manufacturing company in the universe"* **New York**

"READ THE UNIVERSAL WEEKLY"

MISS RUTH STONEHOUSE

Clever Essanay actress who interprets the wonderful dance of "The Wood-Nymph" in the Essanay two-act photoplay of that title. Released March 19.

Trademark
Reg. U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

MR. FRANCIS X. BUSHMAN

is presented in

"THE GREAT SILENCE"

(In Three Acts)

By H. Tipton Steck

The latest complete prize mystery drama, to be released March 26th, in conjunction with The Ladies' World.

Watch for CHARLES CHAPLIN'S great knockout

"THE CHAMPION"

Released Thursday, March 11

"A Night Out" and "His New Job" are the two greatest comedy successes of the year.

Released Monday, March 15

"Love and Trouble"

Sweedie and her swain plunge disastrously into the social whirl.

Released Tuesday, March 16

"When the Fates Spin"

By KITTY KELLY

In which the Fates fix the course of true love.

Released Wednesday, March 17

"The Fable of the Galumptious Girl"

By GEORGE ADE

The Heathen are Seldom Grateful for the Efforts of the Missionaries.

Released Friday, March 19

"The Wood-Nymph"

(In Two Acts)

By ELEANOR TALBOT KINKEAD

Richard C. Travers and Ruth Stonehouse are featured in this beautiful love romance.

Released Saturday, March 20

"The Western Way"

(Featuring Mr. G. M. Anderson)

A highwayman turns Good Samaritan.

Mr. G. M. Anderson

("Broncho Billy") is presented in the great three-reel prize mystery plays,
"WHEN LOVE AND HONOR CALLED" and "THE TELL-TALE HAND."

Mr. Francis X. Bushman

Is Presented in
"THE ACCOUNTING," "THE BATTLE OF LOVE," "IN THE GLARE OF THE LIGHTS" and "THE PLUM TREE."

Released through the Feature Department of the General Film Co.

Trademark
Reg. U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

HAM COMEDY

Featuring

Lloyd V. Hamilton and Bud Duncan

Here's one important characteristic of "HAM" Comedies. Although they are funny—the funniest produced—they are CLEAN!

In producing "HAM" Comedies, we have in mind those people who see nothing amusing in vulgarity. This is one of the reasons why these burlesques have attained such tremendous popularity in so short a time.

"HAM" Comedies will be released through General Film Company's regular service

EVERY TUESDAY
Commencing March 16th

"HAM at the Garbage Gentlemen's Ball," will be the comedy issued on the above date. Arrange for it NOW.

Striking 1 and 3-Sheet, 4-color Lithographs for every "HAM" Comedy

KALEM COMPANY

235-39 West 23rd Street New York City, N. Y.

THE FIRST COMMANDMENT

One of the Weekly Three-Act Kalem Feature Productions Released in General Film's Regular Service

"*Thou shalt have none other gods before me.*"—A power-mad financial giant is taught the significance of this commandment in this remarkable three-act production, in which Tom Moore, Marguerite Courtot and Robert Ellis enact the leading roles.

"The First Commandment," released in Regular Service on

FRIDAY, MARCH 19th

is the first of a series of Three-Act dramas, each of which shows the application of one of the Ten Commandments to modern conditions. It is one of the WEEKLY Kalem three-act feature attractions which every Licensed Exhibitor is entitled to receive without extra cost.

Get the 1, 3 and 6-Sheet, 4-Color Lithographs and Advertise This Feature in Advance

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.

PARAMOUNT

DANIEL FROHMAN
Presents
The fascinating stage and screen favorite,

MARGUERITE CLARK

In the celebrated romantic comedy,

"GRETNA GREEN,"

By Grace Livingston Furniss.

An idyllic blending of comedy and sentiment,

"I'LL BE YOUR WIFE ONLY UNTIL I CAN GET A DIVORCE." "AND EVER AFTER!"

IN FOUR PARTS
RELEASED MARCH 18TH.

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM

36 FAMOUS FEATURES A YEAR

PROGRAM

Forthcoming Attractions

March

"Forward March" in importance of subjects, standard of production and general distinctiveness.

MARGUERITE CLARK

In Grace Livingston Furniss' charming and picturesque comedy romance,

"GRETNA GREEN"

Released March 18th

JOHN BARRYMORE

In Leo Ditrichstein's celebrated farce,

"ARE YOU A MASON?"

Released March 22nd

Theodore Burt Sayre's famous military drama,

"THE COMMANDING OFFICER"

with

ALICE DOVEY

Released March 25th

A trio distinguished for their consistency of merit, and variety of appeal, marking the return to the screen of those two supreme favorites, Marguerite Clark and John Barrymore.

FILM COMPANY

Executive Offices

213~229 WEST 26TH ST.

NEW YORK

SERVICE, LTD. CALGARY—MONTREAL—TORONTO

36 FAMOUS FEATURES A YEAR

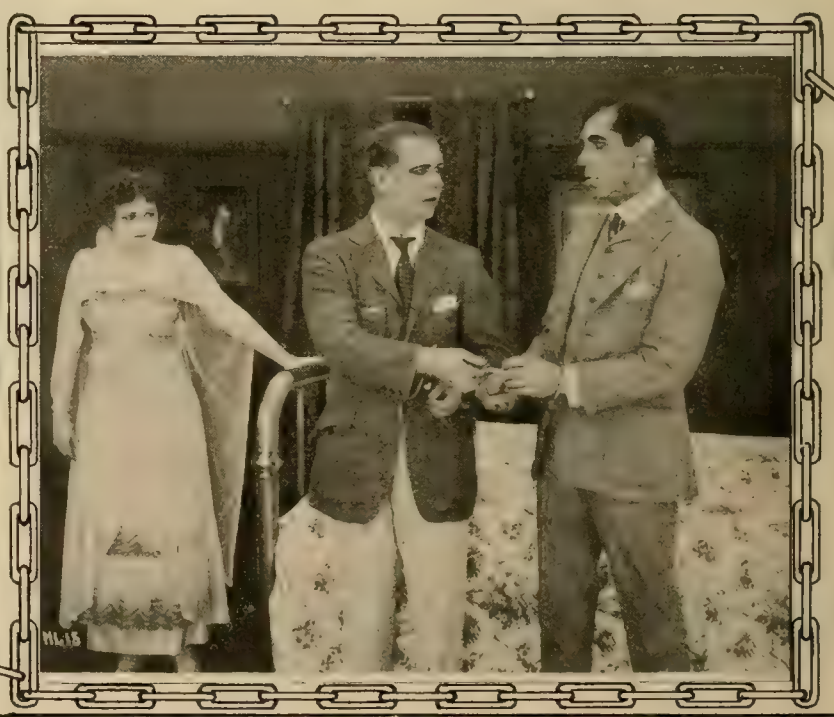
JESSE L. LASKY PRESENTS

WALLACE

IN A PICTURIZATION OF THE

A GENTLEMAN

AN AMAZING COMEDY DEALING WITH THE ROMANCE AND ADVENTURES OF A YOUNG SOCIETY MAN WHO COMMITS BURGLARY ON A BET



JESSE L. LASKY

220 WEST 48TH STREET

JESSE L. LASKY, Pres. SAMUEL GOLDFISH

THE FAVORITE BROADWAY STAR

EDDINGER

GREAT COMEDY HIT

OF LEISURE

BY JOHN STAPLETON & P.G. WOODHOUSE

RELEASED MAR. 1 ST

THROUGH PARAMOUNT PICTURES CORP'N

CANADIAN DISTRIBUTORS – THE FAMOUS PLAYERS FILM SERVICE LTD. MONTREAL, TORONTO, CALGARY

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

Paramount Program

The *Paramount Efficiency System*
and
Paramount Program

Have produced remarkable results in the first six months of operation.

These results are taken from *Paramount Efficiency Records*---they prove the rightness of the *Paramount Plan.*

Quality Pictures,
A regular system of releases,
Paramount National Advertising and
Paramount Cooperation—these are steadily increasing the earnings of *Paramount Exhibitors.*

Write our nearest exchange for information about *Paramount Service and its many benefits.*

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Program

Paramount Program

Paramount Program

PARAMOUNT PICTURES

BOSWORTH INC. PRESENTS

LOIS WEBER AND PHILLIPS SMALLEY

IN

SUNSHINE MOLLY

THIS GRIPPING DRAMA OF LIFE IN THE OILFIELD IS NOT LACKING IN ITS COMEDY ELEMENT. HUMOR, PATHOS AND LOVE IN AN UNUSUAL SETTING

RELEASED, MARCH 11TH

BOSWORTH INC.
IN ASSOCIATION WITH
OLIVER MOROSCO PHOTOPLAY CO.

211 NORTH OCCIDENTAL AVE. LOS ANGELES, CAL.

220 WEST 42ND STREET NEW YORK, N.Y.

BOSWORTH INC.

Majestic Motion Picture Co.

Two part feature for release SUNDAY, MARCH 14

"Her Buried Past"

With IRENE HUNT

Majestic Advertising Methods Endorsed

(William A. Johnston in the "Motion Picture News")

THE "Majestic" policy of advertising, in my opinion, not only is ethical, but it is mighty good advertising—good for the exhibitor, good for the producing company. I have but one criticism to make of this advertising. I would play up—and continue to—with all the emphasis type can give—the line that reads:

"Majestic and Komic Guide for Exhibitors—in which we aim to tell only the truth about all Majestic and Komic releases." EACH "Majestic" advertisement gives the release date and a very brief synopsis of each of the current releases. Then is added a frank criticism, sometimes adverse, as, for instance, "not as well acted or produced, as would be believed for a Majestic."

If these criticisms are always fair, as I assume they are, then this is downright good advertising.

It is not only truthful advertising, but it is clever advertising, because it secures the very best result advertising can accomplish, namely the customer's confidence.

It does great credit to the business acumen and producing ideals of the man who inaugurated it.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

BOBBY'S BANDIT (1 Reel Majestic). Release date Tuesday, March 2. A laughable as well as interesting story of the village boy who captured an outlaw, featuring Bobby Feuhrer and "Teddy" Sampson.

HIS RETURN (1 Reel Majestic). Release date Friday, March 5. A pathetic story of a young man's return and his renunciation of the waiting girl of whom he knew himself unworthy. Featuring Miriam Cooper and Elmer Clifton.

MINERVA'S MISSION (2 Reel Majestic). Release date Sunday, March 7. A satire on people who think they have special missions in life, featuring Dorothy Gish. Minerva sets out to reform everybody and gets herself into trouble.

BILL GIVES A SMOKER (1 Reel Komic). Release date Sunday, March 7. No. 18 of the Paul West "Bill" stories. This is a story of cigarette smoking that makes a good average number.

A TEMPERANCE LESSON (1 Reel Majestic). Release date Tuesday, March 9. A comedy featuring Spottiswoode Aitken, showing how a man and his wife came to realize the value of total abstinence in their household.

HER BURIED PAST (2 Reel Majestic). Release date Sunday, March 14. A strong dramatic story, not produced quite up to Majestic standard, but holding interest throughout. A girl reporter discovers through a tragedy the secret in a wealthy woman's life and later suppresses the story.

CAUGHT BY THE HANDLE (1 Reel Komic). Release date Sunday, March 14. Fay Tincher in a brand new characterization as the awkward slavey who finally discovers the smuggled diamonds.

MAJESTIC MOTION PICTURE COMPANY

Studios, 4500 Sunset Blvd., Los Angeles, Cal.

Business Office, 29 Union Square West, New York City

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

TOP ATTAINED!

DOMINO

THURSDAY MAR 11

Released Exclusively through the Mutual Film Corporation

BRONCHO

WED MAR 10

KAY-BEE

LEONA HUTTON & FRANK BORZAGE IN
THE GIRL WHO MIGHT HAVE BEEN

FRIDAY MAR. 12

KEYSTONE

Three One Part Comedies
Released Every Week
Monday
Thursday
Saturday
A Two Part Comedy
Released every Two Weeks
Every Other Monday.

8-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one - 50 Cents for set of 4.

A WONDERFUL LOBBY DISPLAY

22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

NEW YORK MOTION PICTURE CORPORATION

KESSEL & BAUMANN, MANAGERS.

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK.

The Remaining Episodes

of the Great Serial

Runaway June

By George Randolph Chester

will be laid in

Beautiful Bermuda

and will include

Pirate Plots, Shipwrecks and Submarine Wonders

Serial Publication Corporation, 29 Union Square, N. Y. City

PRODUCED BY RELIANCE

THIS WILL DRAW BUSINESS

TO YOUR HOUSE

Runaway June

IS ABOUT TO START

A Great Voting Contest

50—Free Trips for Women—50

To the Panama-Pacific Exposition and California

WATCH FOR DETAILS

AWARDED AN

By Public Sentiment for Tremendous Pulling

THE EXPLOITS

THE PATHE EXCHANGE, INC.

IRON CROSS

Power in the Face of Fierce Competition

OF ELAINE

25 W. 45th St., New York City EXECUTIVE OFFICES

THE PARDON

A three part American Drama produced by DONALD MC KENZIE in the PATHÉ STUDIOS, and presenting a splendid cast headed by

MISS THAIS LAWTON

Popular star of the legitimate stage,

PERCY STANDING,

W. T. CARLETON

AND HOWARD

HALL.

This fine picture forcibly argues for the Widowed Mothers Pension Bill.

1-3-6 sheet posters.

THE PATHE EXCHANGE INC.

25 WEST 45 TH STREET

NEW YORK

Tiffany Motion Picture Corp'n

ANNOUNCES
The forthcoming release of
DAVID BELASCO'S
most popular and best known play

THE HEART of MARYLAND

A sumptuous and stupendous photo drama
In Six Parts

STARRING

Mrs. LESLIE CARTER

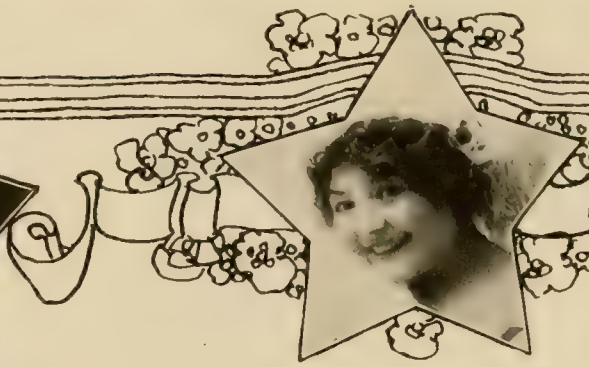
Original star in the role she created and made famous and supported by an all-star cast

DIRECTED BY THE PRODUCER OF
NEPTUNE'S DAUGHTER
HERBERT BRENON

Tiffany Motion Picture Corp'n

1465 BROADWAY, Room 302, NEW YORK CITY

JEFFERSON DE ANGELIS



KATHRYN OSTERMAN

RICHARD CARLE

WORLD FILM CORPORATION

Lewis J. Selznick, Vice-President and General Manager

ANNOUNCES

The Exclusive Distribution of the One-Reel STAR COMEDIES of

World Comedy Stars Film Corporation

After prolonged negotiations with every possible distributing company, Mr. Lewis J. Selznick had no trouble in convincing Mr. Philip Gleichman, President of the World Comedy Stars Film Corp., that this was the greatest, and most thoroughly organized marketing organization that could most advantageously distribute an unusual program like this.

These star features are specially written for such famous stars as

Lew Fields

Now appearing as a star in the "High Cost of Loving," famous for his associations with Weber and Fields, and one of the best known comedians on the stage, who made his debut before the camera in "Old Dutch."

Richard Carle

Now co-starring with Marie Cahill in "90 in the Shade," at the Knickerbocker Theatre, N. Y., formerly star of "The Tenderfoot," and later co-star with Hattie Williams in "The Doll Girl."

Tom Wise

enjoyed in "A Gentleman from Mississippi," and now in "The Song of Songs" at the Eltinge Theatre, New York.

Jeff de Angelis

Star of "Fantana" and "The Beauty Spot"

Kathryn Osterman

Recently starred in "A Persian Garden," and "Piff, Paff, Pouff."

Lulu Glaser

Famous as "Dolly Varden," "The Madcap Duchess," and "Dolly Dollars."

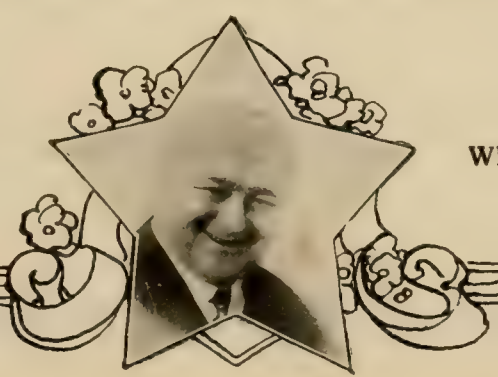
Florence Tempest

The most fascinating boy in vaudeville, noted for her work with "Tempest and Sunshine."

Paula Edwardes

who as "Winsome Winnie" and "The Princess Beggar" is pleasantly remembered.

AND OTHER STARS SOON TO BE ANNOUNCED



TOM WISE

PAULA EDWARDES

LULU GLASER

FLORENCE TEMPEST

SCENARIOS SPECIALLY WRITTEN BY

Roy McCardell **Herbert Hall Winslow** **Mark Swan**
Paul Arlington **Robert Broderick**

These one-reel feature comedies open up a new field of exploitation for live exhibitors.

They enable you to offer a box office attraction—a real comedy with a well known author and a famous star—a play that every one in your neighborhood will want to see.

At very little cost you get the benefit of the wonderful publicity which these stars have enjoyed—to strengthen your regular features—or to add as a feature to a regular program.

WORLD FILM CORPORATION

Lewis J. Selznick, Vice-President and General Manager

Home Office, 130 W. 46th St. **New York**

LEW

FIELDS

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The story reaches from Nevada to Southern California, introducing some wonderfully beautiful scenery and a conflagration at the oil wells that is a marvel of picturization.

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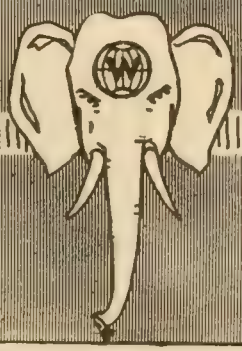

Margaret Wycherly and
John E. Kellerd
in the New York Hudson
Theatre Sensation

"THE FIGHT"

By BAYARD VEILLER

Author of "Within the Law."
Produced by George W. Lederer's Stage Filmotions, Inc.

In 5 Acts
Released March 15

Vivian Martin
in
"The Arrival of Perpetua"

A SHUBERT FEATURE

Vivian Martin's work in "The Wishing Ring" and with Lew Fields in "Old Dutch" is your assurance of the popularity and interest of this dainty and delightful play.

There's a New Film in Town!

AND

LEWIS J. SELZNICK

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Has Acquired It

THE PICTURE: "The Fight"

THE STARS: Margaret Wycherly and John E. Kellerd

THE AUTHOR: Bayard Veiller
Author of "Within The Law," Etc.

THE PRODUCER: George W. Lederer's Stage Filmotions

The New York Herald's Review of "THE FIGHT"

"THE FIGHT" IN FILMS.

Mr. George W. Lederer gave a private view yesterday afternoon at No. 126 West Forty-sixth street of the result of his first effort as a producer in the motion picture field, a screen version of "The Fight," by Mr. Bayard Veiller. It is in six acts. Mr. Lederer has striven for originality in his production.

The characters speak their lines just as they do on the legitimate stage, the spectators being able to understand from the movement of the lips a great deal that is said. He has insisted upon all being natural, no theatric poses being permitted, and the action is well brought out. Explanatory lines are flashed on the screen just before they are spoken, and the spectator always keeps the thread of the story.

"The Fight" was written for Miss Margaret Wycherly, who appeared in it in the Hudson Theatre last season. The unpleasant features that characterized the theatre production have been eliminated, the play dealing now with the intrigues of professional politicians, hypocritical reformers and the various elements of the vicious world, to prevent the election of a woman candidate for mayor who has promised to sweep clean the town.

Miss Wycherly is featured in conjunction with Mr. John E. Kellerd, and they are ably supported by Miss Katherine La Salle, Mr. Charles Trowbridge, leading juvenile in "Daddy Long-Legs"; Miss Edna Hibbard, Messrs. Albert Gran, "Tim" Cronin, Wilbur C. Hudson and Ernest Carr.

Mr. Lederer is to start the production of another feature film drama at once.

ADAPTED FOR THE SCREEN BY HERBERT HALL WINSLOW

Staged By Mr. Lederer

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"A SIREN OF CORSICA"—Three Reel Drama, Wednesday, March 10th

"IN THE DRAGON'S CLAWS"—Two Reel Drama, Thursday, March 11th

"THE WINTHROP DIAMONDS"—Drama, Friday, March 12th

"MAZIE PUTS ONE OVER"—Comedy, Saturday, March 13th

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This feature, splendidly produced for the masterpiece feature service, now cut down to three brilliant reels, is drama intensified. Taken from the absorbing and vivid-action book of that master plotter, E. Phillips Oppenheim, it affords the talented Mary Fuller great opportunities that she rises to with rare emotional power and with compelling sincerity. As the Princess, robbed of her throne, hounded by desperate conspirators and forced into poverty—but finding love—this gripper has a universal appeal.

Mabelle Trunnelle and Edward Earle

in

"For the Man She Loved"

(Released Saturday, March 20—1000 feet)

As the poor girl stenographer whose silent love for her rich employer stops at no sacrifice for his sake, Mabelle Trunnelle, with the sincere naturalness of her art, presents a strikingly true figure with an unfailing sympathetic and suspenseful response. Wholesome yet wholly absorbing in action.

"The Animated Grouch Chaser"

is a warranted laugh getter

By the clever cartoonist, Raoul Barre

It will be released March 17 and 550 feet of it will immediately start chasing away the most confirmed grouch ever hatched. These lively, animated (moving) cartoons are so human-like in funniness but more funny than any mortal ever could be. Try it on yourself and get infected with laughs.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program.

THE NEW E DRAMAS BOTH HOLD AND PULL

EDWARD EARLE AND BESSIE LEARN

in a remarkable 2-act play

"In the Shadow of Death"

(Released March 19—2000 feet)

This highly dramatic version of Mary Imlay Taylor's story, "Fate and the Pomegranate," is tenseful in the pathetic plight of two young lovers wrapped in the death-grip of circumstantial but damning evidence. The undercurrent of the Parisian world of thievery seethes around them and drags them down to the vortex of ignominious death by the bloody guillotine. Even its simplest scenes hold as do all of Director Ridgely's work when he has such capable emotional exponents as Edward Earle and Bessie Learn to work with.

Yes—Ha! Ha! Here they are—"WADDY AND ARTY" IN

A Double-barreled Bill of Fun

"HER COUNTRY COUSIN"

(Released March 16—1000 feet)

"SEEN THROUGH THE MAKE-UP"

(Released March 17—450 feet)

"ARTY"

"Arty" (Housman) in "Her Country Cousin" is the confoundedest boob that ever blurbed and the ridiculous fun he kicks up in trying to copy the city ways of "Waddy" (Wadsworth) would get a laugh in any language. "Arty" gets "learnt" all right, but Waddy gets burnt.

"Waddy," in "Seen Through the Make-up" seeks a wife whose face will both fry an egg and look like one. His joy frolic with the widow who, though beautiful, would marry him, is a merry fun maker. "Arty's" there, too, with his convulsing foolishness.

"WADDY"

EDISON SPECIAL SERVICE FEATURES

Walter E. Perkins, in all his sprightly quaintness, is seen in the three-part "My Friend From India" that brought him fame and fortune through his fun. The original Hanlon in Hanlon Brothers' most famous fantasy of 27 years' run, "Fantasma," in five parts. Now ready and procurable through the masterpiece service of the General Film Company.

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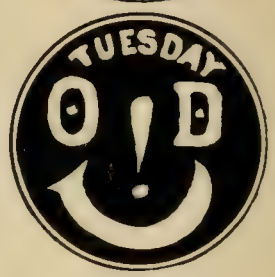
C. O. D. IN FOUR PARTS

FROM THE PLAY BY FREDERIC CHAPIN



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AND THE EXHIBITORS

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Comedy .....MONDAY, MARCH 8

They give a housewarming. It's the funniest thing ever happened and breaks up too soon. HARRY DAVENPORT, ROSE TAPLEY and other Vitagraph favorites.

"Snatched From a Burning Death"

2-Part Melodrama Extravaganza..TUESDAY, MARCH 9

Vengeance and jealousy wreak havoc with fire and terrible hatred. The objects of this malignity are saved to enjoy the love that endures. HELEN GARDNER as the heroine.

"A Study in Tramps"

Comedy .....WEDNESDAY, MARCH 10

Two young lovers solve a great social problem. They furnish a big surprise and an explosion of laughter. BILLY QUIRK, CONSTANCE TALMADGE and others.

"The Black Wallet"

Drama .....THURSDAY, MARCH 11

The deed it contains brings death and false accusation. It leads, finally, to joy and happiness. ESTELLE ALLEN, ALFRED VOSBURGH, GEORGE STANLEY and star cast.

"Cupid's Column"

Comedy .....FRIDAY, MARCH 12

Through it he greatly deceives his wife. She discovers his hypocrisy and teaches him a lesson. SIDNEY DREW as the gay deceiver.

"The Radium Thieves"

Drama. 3-Part B'way Star Feature
SATURDAY, MARCH 13

To possess the precious mineral, robbery, abduction and murder are attempted. The woman who recovers it marries one of the men she saved. An all-star cast of Vitagraph favorites. LEAH BAIRD, CHARLES KENT, LEO DELANEY and many others.

Six a Week, including a Three-Part Broadway Star Feature

"MR. JARR BRINGS HOME A TURKEY"
Comedy .....Monday, March 15

"FROM HEADQUARTERS"
Drama. 3-Part B'way Star Feature.....Tuesday, March 16

"POSTPONED"
Comedy .....Wednesday, March 17

"THE BATTLE OF FRENCHMAN'S RUN"
Comedy .....Thursday, March 18

"THE CAPITULATION OF THE MAJOR"
Comedy .....Friday, March 19

"THE MILLIONAIRE'S HUNDRED DOLLAR BILL"
Two-Part Drama .....Saturday, March 20

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Miss Joyce has never appeared to better advantage than in the role of Ida, the chorus girl who achieves success in spite of almost insurmountable obstacles. The climax of this production, the fight to death in the music hall between the "bouncer" and the faithless artist, is as sensational as anything we have ever done. Licensed exhibitors are entitled to receive this topliner as part of their REGULAR service.

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HAM AMONG THE REDSKINS

Strategy! that's the thing to use in fighting redskins. At least, so Ham and Bud decide. Laughs? This "HAM" comedy is full of 'em. Get it!

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THE TALE OF A HAT

It was only a bonnet—an ordinary, everyday bonnet—but it got a jealous husband into the most awful mix-up imaginable. The outcome is as funny as it is unexpected.

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THE GIRL AT LONE POINT

Saturday, March 27th. Episode of the

Hazards of Helen Railroad Series

Helen's work in bringing about the capture of a couple of yeggmen is simply immense. Just see her escape from the express car, leap aboard a speeding train and engage the crooks in a hand-to-hand fight! A sure-fire hit.

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

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(*The Index for this issue will be found on page* 1684.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, March 13, 1915.

Facts and Comments

IT IS always a delicate matter for an exhiibtor to admonish a patron. Where the proper atmosphere has been obtained a rebuke for objectionable conduct is never necessary, and wherever the exhibitor has failed to create the right atmosphere a rebuke is, in nine cases out of ten, worse than useless. We have seen audiences in poorly managed theaters where the disorderly element had the upper hand and where a riot was imminent at all times. On the other hand we have seen audiences which would have repressed even the slightest manifestation of disorder in the most summary way. There is one sort of nuisance greatly afflicting the exhibitor and the public. We refer to the persons who insist on reading the titles out loud or rather of shouting them at their hapless neighbors. The persons who have this habit are of course without even a pretense of good breeding, and they ought to be dealt with severely either by a warning on a slide or by a vigorous personal remonstrance. A party of film men sat next to one of these pests in a big theater on Broadway. Just as one of the suffering neighbors was searching for a bottle of ammonia a long series of Russian names in a war film brought the offender to a standstill.

* * *

FEW of us realize it, but the fact is that we have a great responsibility in providing titles for our pictures. Thousands and tens of thousands learn their English from the screen and they are not all immigrants. Titles are always carefully read and their style and composition are bound to have an influence on the millions who go to motion picture theaters. For these millions the screen is the only dictionary. Where Webster instructs his thousands the screen teaches its tens of thousands. It is plain, therefore, that we should at all times strive for the greatest possible degree of correctness in grammar and accuracy in spelling. Too many of our newspapers, especially the "yellow" brand, descend far below accepted standards and create a language which is full of vulgar words and bad grammar. The screen ought at all times to maintain the purity of the King's English.

* * *

THE co-operation of exhibitor and producer is constantly bringing the most desirable results. Years ago the exhibitor was left to his own devices after being furnished with his "show." Then the producers began to help him with "literature" which was good as far as it went. Today, more than one of the great producers has a bureau which makes a specialty of aiding the exhibitor with suggestions and with good advertising matter such as slides, press notices, photos, and often some entirely new ideas for getting the money. The exhibitor encouraged by the spirit which animates the producer, is put on his mettle and the results are most satisfactory both to the producer and to the exhibitor. This spirit of co-operation is growing, we are glad to say.

* * *

WE KNEW that the absurdities and perils of censorship would come like a train following folly and here is another striking proof. In Ontario a Catholic Archbishop has appointed a man to watch the motion picture for any features that might be objectionable from a Catholic point of view. The Orangemen of the district are up in arms over this appointment and now want a censor that will judge the pictures from the viewpoint of the Orangemen. Thus the seed of dragon's teeth is growing as it did of old whenever human folly prevailed over reason.

* * *

THE MOVING PICTURE WORLD in this issue prints more material which we hope will be of service to the exhibitor in the campaign against censorship We refer also to page 1418 of the last issue dated March 6. We propose to aid in the campaign in the future as we have in the past. There has been no battle against censorship in which THE MOVING PICTURE WORLD was not in the forefront asserting the rights of producer exchangeman and exhibitor. In these columns, in public meetings before legislative committees THE MOVING PICTURE WORLD has fought and will fight for what it ardently believes to be the best interests of the entire industry. We are glad to observe that producers, exchangemen and exhibitors are rallying for the support of the position long ago outlined in these columns. The day will come when censorship will no longer be a vital issue, but the day is not near at hand and we will have to present an united and courageous opposition before we can intone the paean of victory.

Truth Crushed to Earth

By Louis Reeves Harrison.

THERE was once a man called Count Cagliostro, no relation of Ananias, nor even second cousin to Baron Munchausen, but he was quite as distinguished in the noble art of lying. He utilized the gifts of science to hurt people rather than to help them, preying upon those whose faith he had enlisted by billboard methods. All the energies of his mind were bent upon getting something for nothing. He did not, like Get-Rich-Quick-Wallingford, awaken to a realization that he could have done just as well, if not better, if he had used his talents in lines strictly legitimate—he died ignominiously in prison, universally detested. *Sic semper Cagliostro communi consensu.* In plain English, instead of bad Latin, common consent would send the modern charlatans the same way, to the betterment of the race. Especially in moving pictures could we get along very well without those who pretend to knowledge, skill and importance they do not possess and prey on a generous public.

Men who are worth while prove it in the unconscious expressions of themselves. They try to help fellow-creatures within their immediate reach and thus become world factors, contributing their little mite to the realization of human hopes. We all realize that false ideas exist in the minds of millions, that the world would be better off at this moment if millions of those minds in Europe were rightly adjusted, but we can do very little as individuals to bring about finer sense of natural justice because of limited fields of influence. What goes on the screen is quite another matter. Audiences should not be shown what is obviously false in characterization and deduction.

We are asked to swallow stuff that would choke a hippopotamus. We are asked to believe that criminals divide their booty near an unshaded window, where any passer-by could look in, that they discuss their plans where they can be easily overheard, that whenever one character has an important communication to make to another they do not take the precaution to make sure they are not overheard—they do not even look around to see if some eavesdropper is listening. Picture characters do not burn up compromising letters and documents—they drop them where they will be most easily found. If a gentleman in good standing is convicted of crime on evidence that would not incriminate an occupant of Hotel de Gink, no intelligent effort to save him, even to get at the motive and find the real criminal. He will change his dress suit for the stripes unless the real villain opportunely dies confessing the deed.

Though most of us would prefer to construct foundations of intelligence for the next generation to stand upon, there are plenty of Cagliostros left, men who care nothing about misrepresentation so long as it brings in a little money, but it is possible for the best element in production to sharply scrutinize screen stories before they are enacted in the studio. They might refuse to sanction what is false, just as they would refuse the stamp of approval to any legislative act opposed to the best interests of our people. These screen visualizations enable us to make truth so attractive and error so repulsive that releases seen by millions will take on tremendous social value. With truth ever beckoning to higher planes of enlightenment, why permit the widespread circulation of what is false and misleading in this splendid new art of expression.

Day after day moving picture audiences are called upon to witness the eternal triangle, an old theatrical expedient copied from French plays, in which it is set forth that the cause of married unhappiness is the presence of a lover in the relation. Nearly all of the drawing-room stories and practically all the divorce situations present the triangle complication, varied only by unimportant incidents and reaching a favorable solution only when the child puts papa's hand in mama's hand and they embrace.

All very well as an occasional dish, but wearisome as a regular diet. A close second is mama's flights in society and papa's selfish devotion to business. Now why not ask writers to give us stories portraying the true reasons of misunderstanding in married life? Such a course would furnish abundant comedy as well as some intense dramas, and the plays would have that holding fascination always endowed by truth. There are thousands of interesting stories bearing on disagreement or unsuitability among husbands and wives, from a hundred different viewpoints, which would be far more satisfactory than the infernal triangle. It ought to be barred for a while.

Then there is the painted actor from Los Angeles or from Lobster Square impersonating an Indian. It is useless to idealize that degraded specimen of humanity. Use redmen as Ince does, real Indians, in portrayals of their savagery. It is almost as disgusting to see a sweet white girl made up as one of these copper-faced aborigines. There is nothing truthful about the representation and it is so obviously false as to sicken intelligent people in an audience when it does not excite derision. If there is to be any realism express it in characterization. Show people as they actually are in all the acts of their lives. That gives a story the vigor of plain truth.

There is nothing more inane in the pictured story than a forced situation. We have a young and inexperienced girl set out to discover a crime. She changes her clothes—that is all she really does—and walks straight to a tough resort and sits down at a table next to one where the criminal is nervously reading an account of his deed in the morning paper. We have the author who becomes famous a few weeks after submitting his novel to the publisher. We have the prospector strike gold and become a millionaire before it is satisfactorily determined that he has found a true vein or merely a "pocket." Most of us have to struggle for years to accomplish anything and nearly every inch of that struggle is strewn with difficulties. The solution of problems by rational methods, the subjugation of difficulties by courage and intelligence, constitute one of the strongest attractions of a play. Bar out the impossible and a good deal else that is a strain upon our powers of belief.

I would eliminate all plays that beg the question. Once a problem is presented, it must be solved by natural methods, excepting always farce comedy. Stories which assume an order of things far removed from the realms of physical reality should be, at least, logically faithful in their assumptions. Above all things the photodrama should place within the reach of human nature the best that human nature is capable of producing. We have come a long way out of the gloomy darkness of error into the bright encouragement of trtuh, but there is still a journey before us, and moving pictures should not set false and misleading lights on our course.

The Philadelphia Plan

By W. Stephen Bush.

THE organized exhibitors of Philadelphia deserve no little credit for starting a novel and most effective plan to win the support of the public in the fight against censorship.

For an account of their mass meeting and entertainment we refer the reader to the news columns of The Moving Picture World. We think it well, however to outline a few general rules which might with profit be observed in other cities where similar entertainments and mass meetings are to be held.

In the first place it seems to us that the entertainment which is offered as an inducement to the public to come and attend the meeting ought to be as near to perfection as possible. There should be at least one rehearsal. In most cases two, or even three, rehearsals would be better. Particular attention should be given to the kind of program offered on such an occasion. An ordinary motion picture program will not be half as effective as a program selected with special reference to the objects and purposes of the meeting.

Let us remember that the object is to win the public support in the fight against censorship. We must, therefore, show pictures which emphasize in a peculiarly emphatic manner the power of expression which resides in the screen. The main part of the program, therefore, ought to be serious and full of moral and dramatic power. If we can get a picture which advocates some great social reform and advocates it skilfully. we ought to give the preference to such a picture. The Philadelphia exhibitors most wisely selected the striking Vitagraph feature "The Silent Plea." A picture of this kind and quality shows for what noble purposes the screen can be used, and is in itself the strongst kind of an argument against censorship. I do not say that there are no other pictures which may not serve the same purpose. I remember Edison pictures dealing with social reforms and Universal pictures dealing with similar suitable themes The Vitagraph Company donated the use of the picture and I have no doubt that it will entertain other applications. In fact, the exhibitors may be assured of the advice and co-operation of the producers, who no doubt will be able to make many good suggestions for the program and who will be found willing to donate the pictures for this particular use. A fine scenic picture, preferably colored, ought to be on such a program without fail. The market abounds in fine subjects of this character, and there is scarcely an exhibitor who does not immediately recall some particular splendid picture of this sort which has lingered in his memory. The comedy, which is as important as the rest of the program must, above all things, be absolutely clean and free from even the faintest suggestion of vulgarity.

Not enough stress can be laid on the importance of music. It is ridiculous to think of offering just a piano. The music ought to consist of at least a modest orchestra, and it ought to be thoroughly rehearsed. Too much attention cannot be paid to the light and the projection It seems strange that on so many important occasions the matter of projection is largely left to take care of itself. It often happens that a meeting of the kind we have in mind cannot be held in a regular motion picture theater, and that no booth is available and wiring, etc., has to be attended to in every detail. All these facts should be carefully noted and acted upon by the committee in charge of the entertainment. If the entertainment is to take place at two o'clock, it is foolish to expect a smooth performance if the operator does not begin to try out his light and examine his reels until one-thirty. None but thoroughly competent and excuse-proof operators should be employed. The most beautiful excuse will not help in "delivering the goods."

Another thing that should receive the most careful attention of the committee is the decoration of the stage and the environment of the screen. A small sum will be found sufficient to buy enough flowers and decorations. Here, too, a competent man of acknowledged taste and experience should be employed. The object of the entertainment is to please the public, to put them in good humor and make them well disposed toward the speakers. It is an ancient rule of oratory that the speaker must win his audience in his opening. The old Romans used to call this the "captatio benevolentiae." There is no "captatio benevolentiae" comparable to a good entertainment.

It is well not to overload the program with speakers. Pictures and speeches should follow each other according to a well-arranged and well-tried plan. Three speakers are enough. If they know what they want to say the audience will give them the needful attention It would be well to have programs printed and distributed, showing the sequence of pictures and speeches.

There is one thing which the speakers will do well to remember. As a rule a man who has become absorbed in a subject and who has viewed it from every angle, is apt to forget that his audience may not know even the first principles of the subject. Now, the safe way is to assume that your audience knows nothing about censorship. Before they can appreciate your arguments against censorship you must be sure that they understand what censorship is. Do not hesitate, therefore, to go into the first principles of the subject and explain what is meant by censorship. The simpler and plainer your definition is the better your audience will follow you. Stick to elementary things. The most beautiful flight of oratory will be wasted on the desert air if your auditors have only the vaguest notion of what you are talking about. Go along the line of least resistance. It is well to have at least one speaker of local prominence. If you can get all local speakers so much the better. People always listen with more attention to a man whom they know.

You will reap but a part of the benefits of such a mass meeting and entertainment if you fail to get your proper share of publicity in the daily press. The Philadelphia affair, successful as it was, had no regular publicity man, but it received ample notice in every Philadelphia daily. The way to get to the people and lay your grievances before them is through the platform and through the press. It is also suggested that a set of strong anti-censorship resolutions be ready and submitted to the meeting for approval at the end of the performance. The Moving Picture World has good literature for anti-censorship meetings which may be distributed among the audience and which they can take home for a more careful reading. This literature will be sent on application to any exhibitor who cares to ask for it.

Let us remember, too, that some good results will follow from such meetings immediately even if censorship is not killed outright. The public likes to become acquainted with the motion picture and all its connections. They will go away with more respect and more affection for this form of entertainment. You are planting a seed that in nine cases out of ten will bear fruit

How to Fight Censorship

What the Exhibitor is Able to Do With a View to Educating the Public on the Meaning and the Evils of Censorship—Some Suggestions for Publication in Local Newspapers—Subjects for Slides

By W. Stephen Bush.

NOW that exhibitors are taking up the question of fighting censorship with so much energy and determination, The Moving Picture World desires to aid them in every way possible. We think that much good may result from a judicious distribution of the article in our last issue entitled, "The True Catechism of Censorship" and printed on page 1418 of that issue.

We note with great satisfaction that the press is beginning to grasp the danger of censorship as far as its own welfare is concerned. We have always pointed out that censorship of motion pictures is an entering wedge for the curtailment of the freedom of expression in general. It is therefore suggested that the exhibitors strive to gain the active cooperation of the press in their respective localities. This may be done by sending items to the papers specially dwelling on the menace of censorship to the press.

Let us give the readers an example of how an intelligent campaign against censorship will at once enlist the aid of the press. The great mass meeting of protest held recently in Philadelphia and reported in this issue, was fully and sympathetically reported in the daily papers. Now comes one of the oldest and influential Philadelphia newspapers, The Evening Telegraph, and comments on the question editorially in the following concise and forceful article, which we reprint verbatim:

WHY THIS CENSOR?

Why should a special department to censor moving pictures be supported by this State? If such censorship is necessary why are not ordinary theaters, and even newspapers, subject to special censorship?

Between the public and improper films there stands always the common law. This authority may be invoked at any time and by any person who questions the propriety of a picture. Americans possess an instinctive hostility toward censorships which has kept the press and the platform free. Why are motion pictures held in a special class?

This short and pithy comment would probably never have been published if the mass meeting of exhibitors had not made a public issue of censorship and called the general attention to the subject. We hope to see this article reprinted on as many programs in Pennsylvania and Ohio as possible.

It would be a practical step toward the eventual abolition of censorship if exhibitors everywhere enlighten their patrons on the evils of censorship and supply to the press such articles as will most probably be published. We, therefore, print here four paragraphs or articles on censorship containing special references to the danger which threatens the freedo mof the press.

"The motion picture is the most powerful medium of expression through which knowledge or amusement may be conveyed to the human mind. It is more direct than the alphabet. Being such a valuable medium of expression it ought to be free like the press. We do not confound liberty with license. The men behind the picture want the same legal status which is accorded to the press: liberty, with law and order. Regulation of the motion picture ought not to go one inch further than regulation of the press. This means the picture ought to be free from previous restraint, but held fully accountable for any abuse of its liberty."

Another paragraph of about equal length and likely to find a place in the daily press is this:

"The late Mayor Gaynor of New York, one of the most learned jurists in the history of America, said that in all his researches he had been unable to find an American statute, whether Federal or State, which even attempted to abridge the liberty of the press. He attributed this remarkable fact to the inborn American repugnance to interfere with the press in the lawful and useful exercise of its functions. Americans do not believe that the press is infallible or impeccable, but they have found out in the course of two centuries that with all its evils it is the most powerful agency for the preservation of our political freedom. Why does not the same rule apply to motion pictures, which are the most powerful medium of expression known in the history of mankind."

We subjoin another and somewhat longer article:

"Censorship of any kind, whether applied to newspapers or to motion pictures or to the stage, runs counter to all the traditions of the American people. It took nearly two hundred years to establish the freedom of the press. There was a time when the Government of Great Britain demanded to see and know and to control all printed matter of any kind. Printing presses could only be maintained by the express permission of the government. The first voice raised in favor of unlicensed printing was the voice of John Milton, who pointed out that censorship of any kind was incompatible with the freedom of the State and the liberties of the people. He called it an 'engine of oppression and tyranny, which could never accomplish any good under any circumstances.' The 'licensing' of papers and printing shops continued, however, for pretty nearly a century after Milton's immortal plea. The freedom of the press was fully established and vindicated in the colonies a decade or so before it came to pass in the mother country. Censorship for the press is, or at least seems, impossible in this country to-day, but it is true nevertheless that the 'price of liberty is eternal vigilance.' If the doctrine is upheld that motion pictures must be submitted to the police or other state or local officials it may prove an entering wedge to abridge the liberty of the press. Russia is to-day imposing a censorship upon the press and it makes no distinction as to any other medium of expression. Every newspaper and every picture must have the stamped approval of the Czar before the subjects are permitted to read it."

We add a fourth article, somewhat longer. The idea is to offer articles of varying length. If the long article is rejected the short one may be acceptable:

"A great danger which confronts the freedom of the press and the platform is the doctrine that the state has the right to control in advance every public expression of opinion, etc. Agitation for censorship of motion pictures may lead to just such a result. The American way is to let the people enjoy the utmost freedom of discussion. Open and unrestricted discussion leads to the best and strongest action. Now there is no finer forum for discussion than the motion picture screen. We are too apt to think of the motion picture as just an amusement. The motion picture is far more than a mere form of entertainment. It may and it often has been used as a means to advocate important social reforms or to show the evil consequences of social abuses. Recently the so-called motion picture censors of Ohio condemned a picture, not because it was immoral or obscene or because it tended to corrupt the young, but because it showed a wealthy employer of labor stinting his employees and giving largely to well advertised charities. Surely that was a legitimate subject for a play or a screen performance. We may disagree with the idea of the author. In that case the screen is open to us on equal terms to show our side and to refute him. That would be the American way. In Ohio this play fully allowed in every other state, was summarily suppressed because, forsooth, 'it encouraged class hatred,' according to the view of a lady censor. The vesting of such tremendous arbitrary power in the hands of one or two individuals is repugnant to the spirit of our laws, and our traditions. If indecent or immoral pictures are shown the law now on the statute books is quite sufficient to deal with the evil. Two men who showed so-called 'white slave' films in New York were indicted, arrested and tried before a jury. The jury looked at the picture and found the men guilty of an indecent exhibition, which is a misdemeanor at common law in every state in the Union. The pictures are under the constant supervision of millions of patrons who take their wives and children to their favorite motion picture theatre. That is all the supervision necessary. A warrant for the showing of an unlawful picture can be sworn out by any one."

We suggest that these articles be offered for publication in the local papers. They might also profitably be printed either wholly or in part in the programs which are distributed to the patrons.

The Moving Picture World will soon be ready to dis-

tribute anti-censorship slides at cost, probably in a week. Slides of course can be had anywhere almost, and we hope that exhibitors will have their own slides made wherever facilities for doing so exist. In the meantime we offer another set of anti-censorship slides which are subjoined herewith:

If you want to get the "meat" of the censorship question and find out just what it means to you as a friend of the pictures and as an American citizen, ask for the pamphlet, free at the door.

If you believe in the motion picture and its free development, write to your legislators to vote against censorship.

Do you realize that the Moving Picture is the entertainment of the People? Why should the amusements of the people be restricted?

Censorship means Inquisition. Americans want no Inquisition. Vote against Moving Picture Censorship.

In Russia the government prescribes the amusements of the people, American freemen are their own judges. Why go backwards and permit censorship?

Public opinion favors laws against bad pictures but it abhors the tyranny of censorship.

Censorship places the motion picture industry with its big investment and its vast army of employees at the mercy of cranks and politicians.

Of all amusements the motion picture is closest to the people. The people watch over its morality and they need no salaried politicians or censors to tell them which is which.

The present law is ample to deal with objectionable pictures in every town, city or state. Censorship is an unnecessary burden upon the taxpayers.

Pictures are the best way of expressing thought. They were here before the alphabet. They are the most direct way of reaching and teaching the mind. Why hamper the picture with censorship?

Objectionable Publicity

Motion Picture Man Characterizes Article in Saturday Evening Post as Injurious to Business.

A RECENT issue of the Saturday Evening Post—the one published in Philadelphia by the Curtis Publishing Company—contained an article on the motion picture business under the signature of William A. Brady, a New York theatrical manager of some standing. While all good publicity men in the picture business agree that Mr. Brady put over a good story for the World Film Corporation, with which he is affiliated, they have little else than criticism for the publishers of the Saturday Evening Post for printing so many erroneous statements regarding the motion picture business. The Moving Picture World has it from reliable sources that the publishers of the Philadelphia weekly have been deluged with letters of protest from the motion picture trade and are said to be trying to "square" themselves for the evident "slip-up" on their part.

How the article in question impressed the members of the motion picture trade is shown in a leter to the Moving Picture World by Herbert C. Hoagland, of the Selig Company, which we print in full:

Chicago, Ill., Feb. 24, 1915.

Editor Moving Picture World, New York City.

Dear Sir:—Will you permit me space in the valuable columns of your publication to call attention to a new annoyance that must be born by the long-suffering manufacturers of Motion Pictures? Not only are the business men, engaged in a great and important industry, badgered by special taxes, state and local censors, reformers, so-called, etc., but great injury is also given to their business by the misleading articles and stories that are appearing more and more frequently in the magazines and other publications.

It seems that the higher classed the publication, the more ready and willing is the editor thereof to accept and pay for at highest rates the work of some writer, who, with superficial knowledge of the film game, nevertheless takes his pen in hand and dashes off a page or two of the "inside history" of the motion picture art.

The American people have been given the false conception by such articles that every motion picture manufacturer is rolling in wealth; and "millionaires made over night" is a most common and favorite expression. It should be stated here that motion picture manufacturers of the better class are business men who worked onward and upward and builded their industries after the manner followed by any other line of trade. Few of them are millionaires and one manufacturer reputed to have made a million dollars in eight years, has been in the motion picture game for nearly twenty years.

Articles purporting to present facts as to the wonderful prosperity to be uncovered in the motion picture industry are not only misleading, but they tempt the unwary to invest in stock promotion schemes. Many have invested their savings in some "wild cat" concern only to lose their money.

A recent article in the Saturday Evening Post has created amusement among those who have long been affiliated in the motion picture industry. Here are a few pearls:

"* * * One can do in pantomime in a foot or so of film more than he could do in ten minutes if his characters talked." (That is to say, allowing 150 minutes of actual open stage to an average play, all the business of that play could be put over in fifteen or thirty feet of film!)

To quote again: "Until then (eighteen months ago) none of the stars of the American stage, no good writers, and not any of the better plays had been exploited. * * * The one-reel comedies and two-reel plays of the professional picture playwriter have small vogue today, though some of the smaller houses still stick to them."

Another statement: "* * * Apart from the aforesaid feature companies are * * * and the Lubin Company. These companies have ceased producing short films and are now doing features."

Again: "* * * The General and Universal Film Companies have also dropped the shorter film and entered the feature field."

And finally: "* * * The vogue of the old moving picture actor has gone. His place has been taken by such favorites as Ethel Barrymore. * * *"

In view of the wide circulation of the Post, we think such statements are injurious to the film companies. The General Film Company has not dropped the short film. The Selig Company, not only produces special features known throughout the civilized world, but we also specialize in one and two reel pictureplays. There will always be a demand for the shorter length releases of worth, for they add variety to the programs. Eighteen months ago, many elaborate productions had been produced, including stage plays. The professional writer of motion pictures never enjoyed the prosperity that he does today. When the playwrights of the legitimate stage, the novelists, and the short fiction writers submit work, in nine times out of ten, it must be put in shape by the "professional moving picture 'playwriter,'" so-called. There is also a great demand for his original work.

The vogue for the "old" moving picture actor is decidedly not gone. What actor or actress who today enters the motion picture work can claim popularity with Kathlyn Williams, Thomas Santschi, Bessie Eyton, Stella Razeto, Maurice Costello, Crane Wilbur, Arthur Johnson, Francis Bushman and half a hundred other motion picture players?

The Lubin Company and the Universal Company have not dropped shorter film, but rather specialize in releases of one and two reels.

There are many axes to grind in any profession, but it ill behooves editors of standard publications to be deceived by the incorrect, misleading and frequently unjust statements of those writers who are in no position to speak authoritatively of the great profession of motion pictures.

Yours very truly,

THE SELIG POLYSCOPE COMPANY,
Per H. C. HOAGLAND.

Felix Malitz-Pathe Guiding Spirit

FELIX MALITZ, vice-president and managing director of Pathe Freres and the Pathe Exchange, Inc., was seen the other day at the fine new offices of the Pathe organization at 25 West 45th street, New York, and asked to make a brief biographical statement for the benefit of our readers. Mr. Malitz was modestly disinclined to talk about himself, but the following was learned from some of his associates:

He was born in Brandenburg, Germany, January 10, 1876, and received his education in the famous "Gymnasium Zum Grauen Kloster," where Bismarck was a student. He early became identified with French business life and for twelve years was the managing director of a very large French company. His chosen field was the organization and direction of a large force of salesmen and other employees, and he is recognized as an expert in that field.

Felix Malitz.

The value of Mr. Malitz' services to the houses he was identified with is proven by the fact that repeatedly after he left them and at long intervals apart efforts were made to bring him back, surely the sincerest form of praise.

Under his direction the Pathe American business has been put upon a scientific basis of commercial efficiency, and his ideas have already borne fruit in a largely increased business.

VITAGRAPH TO SHOW EXPOSITION PICTURES.

At a private showing before the public commissioners and other public officers, the Vitagraph Company will present the following program at the Vitagraph Theatre, 44th Street and Broadway, Sunday morning, March 14, at 10 o'clock: "Park Honeymooners," "Children's School Farm," "Public School Athletic League," "Young Engineer," "Human Cauldron," "Fire Fighters," "Sonny Jim at the Mardi Gras," "John Jay Park and Scenes in Prospect Park," "Historical New York," or "The Matchmaking Professor," "The Locked Door," "Board of Education."

These are the films made by the Vitagraph Company for exhibition at the Panama Exposition in San Francisco, Cal.

David Horsley's Big Plans

Pioneer Producer on Way to Los Angeles to Open New Studio for His Productions.

DAVID HORSLEY left New York Thursday, March 4, for Los Angeles, where he will personally direct the work of laying out new studios for his productions. Mr. Horsley has evolved a brand new idea in studio construction, highly original, and fraught with possibilities heretofore undreamed of by the men behind the camera. Regarding his trip Mr. Horsley said:

"I have some wonderful advantages on my side now, and I'm going to put everyone of them to work with a view to making my films the most unusual and desirable pictures on the market. In the first place, I have a long lease on a plot of ground nearly six blocks square right in the heart of Los Angeles. Properties of all sorts, and city scenes of most any description are right outside my gates. Next I have the world famous Bostock Animals, unquestionably the most highly trained and select specimens in captivity. The twelve original trainers whom Bostock acquired in various corners of the earth, including Captain Bonavita, the king of all lion tamers, and Harry E. Tudor, who has managed the wonderful outfit for the last twelve years, are all under contract to me and now with the animals, which are already established as an independent show enterprise on my Los Angeles studio property. Then comes my new Duplex Double Exposure Camera which permits of trick work and double exposure photography such as have never before been possible with other cameras invented up to this time. Some enthusiastic director who saw this device in operation called it "the Wonder Box"—well, it certainly does work wonders, if I may with modesty say so myself. Why, I can put over some performances between animals and human actors that will cause an audience to sit up and gasp. And all this highly mystifying and seemingly perilous action, through the use of the trick camera, becomes a hundred times more safe and simple than picture making under the methods now necessarily practiced by the producers of animal films. In addition to this, my camera saves no end of time for the director. The possibilities for comedy production along brand new lines are almost beyond calculation. All scenarios must be constructed especially to fit this camera, and consequently I have had to devise an entirely different style of studio.

"The plans which I have just perfected call for an arrangement totally different from any now in use. My long association with the producing side of motion pictures has taught me the weaknesses and drawbacks of the average studio, and I have been able to overcome these in my new layout and to effect a great economy of time and space."

Mr. Horsley expects to have his new studio finished and to start his new productions in them within six weeks from date. His plans call for an outdoor Jungle allowing seven different sets and including an artificial brook, waterfall and lake. The interior studio is to be so arranged that six duplex sets can be set up in rotation, with the camera mounted in the centre on a rock steady, automatically adjusted pedestal, with the foregrounds, lens angles, focal depths, etc., all diagramed and laid out. The director is thus enabled to work in rotation without the loss of a moment for the setting or resetting of scenes. Clever mechanical traps permit the entrance of any kind of animal at any part of a scene at the required instance, both in the Jungle and interior sets, with covered passage ways connecting the arena and dens of the animals in their permanent quarters in the Bostock Arena which adjoins the studios. A bridge which may be dressed in any style from rustic to bascule, for use in scenes, will be used for the safe passage of the people ensconsed in the productions. Elaborate scene docks, dressing rooms, laboratories and office buildings will form the boundaries of the Court.

Mrs. Horsley and their two children, Stanley and John, the latter having earned the title of "youngest film star" by appearing in a special picture last October at the age of seven days, accompanied Mr. Horsley to California. They expect to be away about two months.

GLADYS HANSON AND WALTER HITCHCOCK IN "THE CLIMBERS."

Miss Gladys Hanson recently arrived at the Lubin studio in Philadelphia. She will be starred in Clyde Fitch's "The Climbers" under the direction of Barry O'Neil. Walter Hitchcock, who has been leading man for some of the best known stars in the country, will play one of the principal parts in this photoplay, the scenario of which was made by Clay M. Greene.

Big Send-Off for Laemmle

Universal Employes Will Wave Flags in Grand Central As Party Begins Its Journey to Universal City.

CARL LAEMMLE, president of the Universal Manufacturing Company, is to be given a hearty send-off by Universal players and officers of the company when, on March 5, he with a large party takes the train for the transcontinental trip to formally open "Universal City," of which he is the founder and which is to be exclusively devoted to the making of motion pictures. There will be a procession with a band down Broadway from the head offices, 1600 Broadway, to the station. The faces of Mr. Laemmle and his players are so well known that few indeed who see the string of automobiles pass will need to ask what is going on.

Among those who are to leave with Mr. Laemmle are Mrs. Laemmle, their two children and maid; Louis Laemmle, his brother; F. Schrader; P. A. Powers, treasurer of the Universal; Mr. and Mrs. M. H. Hoffman; Hy Mayer, the cartoonist; Homer Croy, the humorist, and Mrs. Croy; M. Fishel; Mr. Milton I. D. Einstein; Mr. and Mrs. Harry Wolf; Mr. and Mrs. Robert Grau; and George Magee.

The party is due to arrive in Chicago Saturday and on Sunday evening they will board the Universal Special, a train which has been chartered by the Universal and will pull out of the Dearborn Street Station over the Santa Fe route at 6 o'clock.

This train will consist of four Pullmans and a dining-car and the Laemmle party will be increased by a large number of moving picture exchange men and exhibitors, newspaper men and representatives of the Universal scattered throughout the middle west.

Bookings have been reserved on this train for over two hundred of the leading moving picture men of the country, among whom are: C. D. Mattingly, Oklahoma City; R. C. Cropper, Kansas City; W. J. Page, Cincinnati; C. Hague, Toronto, Canada; E. F. Dardine, Charlotte, N. C.; W. A. Paterson, Chicago; J. Schnitzer, Indianapolis; C. A. Clegg, Calgary; Mr. Metzger, Portland, Ore.; A. F. Beck, St. Louis; A. A. Schmidt, Buffalo; J. A. Eslow, Boston; Witt Cochrane, Chicago; Mr. Hopkins, Buffalo; Mr. Thompson, Cleveland; Mr. Lux, Cincinnati; Mr. and Mrs. N. Depinet, Dallas, Tex.; Mr. and Mrs. Van Husen, Omaha, Neb.; Mr. and Mrs. Bryson, Minneapolis, Minn.; Mr. and Mrs. Carrick, Philadelphia; Mr. and Mrs. Swaab, Philadelphia; Mr. and Mrs. W. A. Johnson, New York City; Mr. and Mrs. E. J. Mock, Chicago; Messrs. Plough & Flaherty, Chicago; Mr. and Mrs. Lederman, Des Moines, Iowa; Mr. and Mrs. George Weegs, Detroit, Mich.; Mr. Oldknow, Atlanta, Ga.; Mr. and Mrs. Fitchenberg, New Orleans, La.; N. F. Brentlinger, Indianapolis, Ind.; and P. J. Morgan, Cleveland.

On Monday the Universal Special is due to arrive at Kansas City and will leave that city at 9.10 in the morning for Denver, where they are scheduled to arrive at 10 o'clock on Tuesday morning. At Denver they will be met by the mayor and other city officials and will be entertained by them until evening when they will once again board the special and start for Grand Canyon at 7.45 o'clock. They are due to arrive at Grand Canyon at 3.40 Thursday afternoon and will remain there for twenty-four hours viewing the grand sights of the Grand Canyon, leaving again Friday evening for Los Angeles.

The party will rest from their long trip on Sunday, the 14th, and on the following Monday amid the blaring of trumpets, playing of bands and flying of banners President Laemmle, at 3 o'clock in the afternoon will officially open the first and only municipality of its kind in the world.

BEYFUSS COMING EAST.

Alex. E. Beyfuss, general manager of the California Motion Picture Corporation, is expected to arrive in New York City in the near future to conclude some important negotiations in the interests of his company. The California Corporation's next feature-production, "Lily of Poverty Flat," based on Bret Harte's famous poems, will be released on the World Film program during the month of April, and is expected to equal, if not to surpass, the same producer's initial effort, "Salomy Jane."

AUGUSTUS CARNEY WITH MUTUAL.

Augustus Carney, perhaps better known as "Alkali Ike," is now a member of the Mutual Hollywood studios.

He will appear in comedy roles in forthcoming Reliance and Majestic photoplays.

Before joining the Mutual ranks, Augustus Carney worked in Essanay and Universal pictures.

Big Doings With Bosworth

West Coast Producers Double Ground Space—Secure Oscar Apfel and Obtain Contracts for New Stars and Plays.

IT was announced the early part of this week by Julian M. Solomon, Jr., Vice-Special Representative of Bosworth, Inc., at the company's New York offices, that extensive improvements affecting this concern's future output are in the course of preparation and that several new and important plans are now being perfected.

Deeds were passed on Saturday, February 27th, whereby the concern doubles its ground space and a large force of laborers, workmen and mechanics are now busily engaged in making additions to the present plant. Building permits have also been issued for additional store rooms, scene docks, paint frames, etc., and a new stage measuring sixty by ninety feet has just been completed.

On Monday, March 1st, Oliver Morosco returned to the studios bringing with him several new contracts covering the motion picture rights on new plays and stars and work will immediately be taken up in preparation for the production of these additional acquisitions about which more will be announced in the near future.

Oscar Apfel, for the past year associated with the Lasky studios and who has been directly responsible for the production of such successes as "The Squawman," "The Master Mind," "The Circus Man," "The Ghost Breaker" and "Cameo Kirby," joined the Bosworth producing forces on March 4th. Mr. Apfel was formerly director for Pathe, Reliance, Majestic and Edison Companies, and has met with great success in the production of big subjects for Lasky since his affiliation with that company a little over a year ago. Bosworth, Inc., is to be congratulated on the acquisition of such an able film producer and with such stars and plays at his disposal as Bosworth, Inc., are obtaining, big things are to be expected as a result of this combine.

Bosworth, Inc., has shown great activity since its association, several months ago, with Oliver Morosco, the well known theatrical producer, who now heads the Oliver Morosco Photoplay Company, and many important announcements have emanated from the officers of this organization, including those of contracts with such stars as Elsie Janis, Maclyn Arbuckle, Fritzi Scheff, Dustin Farnum and other theatrical people of equal prominence, as well as the acquiring of motion picture rights to many recent triumphs of the legitimate stage. The work of production has been going on with ever increasing magnitude during the past few months with the result that despite frequent additions, the premises have been found entirely too small to accommodate the activities of the concern. With the area of the plant now doubled, the producers will be able to take care of the increased volume of work in connection with the fulfillment of the new plans.

Owing to the heavy strain of work caused by the many recent releases, the doctors have ordered Hobart Bosworth to take a complete rest. He will take an extended vacation, probably a long sea voyage, and as a consequence may possibly dispose of his financial interest in the firm. In this event there will be no change in the business policy of the company, except to produce more society dramas and well known plays with stars in the leading roles. No more of the western type of drama will be produced.

"HEART OF MARYLAND" IN DEMAND.

Ever since the Tiffany Motion Picture Corporation completed their production of Belasco's famous stage play, "The Heart of Maryland," with Mrs. Leslie Carter in the role she created, and showed the finished picture to a few friends at the Longacre Theatre, there has been an insistent demand from prominent distributing concerns and service corporations trying to procure the rights.

A director of the Tiffany organization has stated that to his knowledge every big distributing concern had made an effort to secure the picture, but that before the Tiffany people would dispose of the rights to any firm, they wanted to investigate and would then, if agreeable terms could be arranged, grant the rights to the distributing organization catering to the largest number of high class exhibitors and with the largest following.

"The Heart of Maryland" was staged at Los Angeles by the Tiffany Motion Picture Corporation under the personal direction of Herbert Brenon and Mrs. Leslie Carter. Numerous big scenes punctuate the six reels. In additions to Mrs. Carter there are several others of the original cast in the production. Before "Heart of Maryland" was staged, other producing companies announced that they had bought the screen rights to the play, but Tiffany and Mrs. Carter proved they had the rights by going right ahead with the staging.

Sing Sing Gets New Projector

Owners of New York's Strand Theater Present Prison with New Simplex Equipment.

SINCE Thomas Mott Osborne has been Warden of Sing Sing Prison much interest has been displayed throughout the country in his work of uplifting the prisoner. The methods adapted by Mr. Osborne are unique and yet matter of fact. Entertainments are now given in the prison chapel for the purpose of broadening and educating the minds of inmates, who attend these entertainments unaccompanied by guards.

The inmates, of course, look forward with much pleasure to these shows, and an entertainment committee has been appointed who make up the various programs.

Moving pictures are the favorite form of entertainment, and it is declared by officials at the prison that the inmates learn more from the great variety of subjects shown on the screen than they possibly could by other form of instruction. The majority of the inmates do not care to read books, and there are also a great number of foreigners who are unable to read the English language. The moving pictures therefore in connection with the lessons given the inmates at school have great educational value.

The owners of the Strand Theater have sent film subjects to the prison from time to time and learned that they have had much trouble with the moving picture machine. Accordingly, Max Spiegel, secretary of the Mark Strand Theater Company, sent R. Alfred Jones and J. Victor Wilson, of the Strand's executive staff, to the prison to see if anything could be done to improve the moving picture entertainment there. The managers reported that a new picture machine and full electrical equipment was required. Mr. Spiegel at once ordered a new Simplex machine with full electrical equipment sent to the prison.

When the projector arrived at the prison Mr. Osborne telephoned to the Strand, and S. L. Rothapfel, the managing director, took the Strand's chief operator to the prison and installed the instrument. Mr. Rothapfel will go to the prison and put on the first moving picture show given with the new machine, and he says that it will be done in regular Strand Theater style.

Edison to Have Theater

The Claremont Will Devote One Night Each Week to the Weekly Program.

THE Edison Company has completed arrangements with Manager Fred Dollinger of the Claremont Theatre, 135th Street and Broadway, New York, whereby that theatre will be given over Thursday night of every week to the Edison Company and the complete Edison weekly releases for the week previous will be shown.

The first such night was Thursday, March 4th, and the event was planned as a gala occasion. About twenty of the Edison artists were present. Manager Dollinger advertised the night widely and extended most cordial invitations to all fellow exhibitors to see, at one theatre and on one night, all the releases of the Edison Company for one week.

The following releases, from Wednesday to Friday, were shown: "The Life of Abraham Lincoln," 2,000 feet; "The Experiment," a drama, 1,000 feet; "In Spite of All," the Fiske play, in three reels; "Hypno and Trance," a 1,000-foot Wadsworth and Housman comedy, and "That Heavenly Cook," a 1,000-foot comedy.

Frank McGlynn, who took the part of Lincoln, appeared on the stage in exactly the same position as "Lincoln," in his costume and makeup. The same idea will be followed out with Gertrude McCoy and Robert Conness who take the lead in "In Spite of All."

The Claremont is one of the finest theaters in the Washington Heights section and is of the best type of a well-appointed motion picture theater. It seats 1,500, and is beautifully decorated. Manager Dollinger is one of the most progressive of managers and is enthusiastic that his departure will bring returns and prestige as unusual as the time and thought put into the plan.

KRITERION EXCHANGE OPENED IN MINNEAPOLIS.

Fred S. Meyers, formerly of the Laemmle Film Service, and one of the best known exchange men in the West, has enrolled under the Kriterion banner and has opened his offices in the Palace Exchange Building, Minneapolis, Minnesota, under the name of the Minnesota Kriterion Film Exchange. Mr. Meyers is one of those "on-the-go" men, and Kriterion Service is fortunate in securing such an able representative.

"The Birth of a Nation"

The D. W. Griffith Feature Film Company Makes Its Debut With a Most Sensational and Spectacular Production, Dealing with the Civil War and the Period of Reconstruction.

Reviewed by W. Stephen Bush.

THE two outstanding features of Griffith's remarkable production, "The Birth of a Nation," are its controversial spirit (especially obvious in the titles), and the splendor and magnificence of its spectacles. Based in the main on "The Clansman," it breathes the spirit of that well-known book. "The Clansman" was a special plea for the South in the forum of history. The screen-adaptation has made the plea far more passionate and I might say partisan than the book or the play. It is impossible to give the reader a good idea of this production without sketching at least briefly the views and sentiments expressed and sharply emphasized and reiterated by the distinguished author. The very introduction tells us that the South never had a fair record made of its trials in the Reconstruction Period. We are told both in pictures and in titles that African slaves were brought to this country by Northern traders who sold them to the South. Puritan divines blessed the traffic, but when slave trading was no longer profitable to the North the "traders of the seventeenth century became the abolitionists of the nineteenth century."

We next see a typical Northern congregation assembled to hear a sermon. About the platform from which the preacher addresses his audience stands a group of colored children. The preacher takes a young colored boy and passes with him through the congregation. A motherly looking old lady stretches out her arms in sympathy toward the child of the black race, but immediately repulses him with every manifestation of disgust caused by the odor which we must assume the boy carries around with him. Much is then said in titles about "state sovereignty" and we are reminded of what we read in school of Southern statesmen like Calhoun and Toombs and Northern statesmen like Vallandigham.

Allegorical Scene Illustrating the Horrors of War (Griffith).

Mr. Griffith then unfolds a picture of conditions in the South before the Civil War, showing both in titles and pictures that the slaves had easy hours, plenty of time for recreation, comfortable quarters and kind masters. Here a strange and puzzling character is introduced in the person of a man said "to have risen to great prominence in the House of Representatives in 1860." This man, who plays a very prominent part all through the production, is called "Austin Stoneman." The titles make it plain that this is a fictitious name. Stoneman has a daughter who is never allowed to enter his library. The reason for this must be found in the illicit relations between Stoneman and a mulatto woman. The latter is "insulted" by Charles Sumner. She works herself into a fury of passion. Stoneman enters to find her with part of her upper body exposed. The scene ends with Stoneman kissing the mulatto and with this title: "Thus the fatal weakness of one man blights the nation." The man called Stoneman bears a striking facial and physical resemblance to the man who succeeded Lincoln in the presidential chair. The description of him in the titles forbid the belief that he is identical with President Andrew Johnson. He is an altogether mystical and apocryphal personage whose identity remains veiled to the very end.

It would be difficult to overpraise the spectacular part of these reels. Mr. Griffith has given us a sample of what he can do in staging military spectacles in his wonderful picture of "the Battle," released in the summer of 1911. Here he surpasses himself. The march of Sherman from Atlanta to the sea made the audience gasp with wonder and admiration. Nothing more impressive has ever been seen on the screen and I have to refer to "Cabiria" for a standard of comparison. Nor are the war spectacles the only impressive spectacular features. Two of the most wonderful pictures ever seen on the screen are Lincoln, signing the first call for volunteers and the surrender of Lee to Grant at Appomatox. It may be said in passing that a finer impersonation of Lincoln has never been witnessed on any screen or on any stage. The audience was deeply stirred by the inspired portrayal of Lincoln and when it became known that the artist who had given the portrayal was present the audience gave him an impromptu ovation between the first and second part. He lived up to the best of Lincoln traditions both in appearance and in action. The assassination of the martyred president is shown in full detail on the screen. It was a task full of difficulties and one misstep might have proved fatal. The great tragedy is "acted o'er" in the most irreproachable and touching manner.

It must be mentioned too that Mr. Griffith has again shown himself a master in creating and prolonging suspense to the agonizing point. His favorite method of chasing pursued and pursuer through one room after another is still effective and always has the desired effect on the audience. When speaking of the spectacular features of "The Birth of a Nation," I must not forget his treatment of the Ku-Klux Klan. The weird and mystical garb of these defenders of "Aryan race supremacy" has given the director splendid opportunities which he utilized to fullest. When these "crusaders of the South" are seen mounted on superb horses, dashing furiously through field and forest and river to rescue innocent maidens from brutal assault or to punish "wicked Africans," the audience never fails to respond, but applauds while the spectacle lasts.

It is scarcely necessary to say that the photography is exceptionally fine in a production to which Griffith lends his name. He shows a good deal of his renowned skill in working "close-ups," creating many tense and thrilling situations.

The acting is such as might have been expected with a director of the type and power of Griffith. He has the art of bending his intruments to his uses. They work in strictest obedience to his orders and as a result the Griffith idea is always transferred to the screen with a negligible loss of power and directness. Mr. Walthall's performance was particularly fine. This gifted artist invariably succeeds in merging his personality into his part. He might at times have shown a little trace of the grime and the hardship of soldiering. It seemed somewhat improbable that a soldier could look so trim and spick and span after what "the little Colonel" passed through. The parts of Stoneman and Silas Lynch were well taken care of, the old "southron" was a piece of very clever character acting. Not enough praise can be given to the settings, both exterior and interior. Mr. Griffith is justly famous for his ability in these things.

The audience which saw the play at the private exhibition in the Liberty Theater was a most friendly one. It was significant that on more than one occasion during the showing of the films there were hisses mingled with the applause. These hisses were not, of course, directed against the artistic quality of the film. They were evoked by the undisguised appeal to race prejudices. The tendency of the second part is to inflame race hatred. The negroes are shown as horrible brutes, given over to beastly excesses, defiant and criminal in their attitude toward the whites and lusting after white women. Some of the details are plainly morbid and repulsive The film having roused the disgust and hatred of the white

against the black to the highest pitch, suggests as a remedy of the racial question the transportation of the negroes to Liberia, which Mr. Griffith assures us was Lincoln's idea.

Scene from "The Birth of a Nation" (Griffith).

Whatever fault might be found with the argumentative spirit found in both the titles and the pictures there can be no question that the appeal to the imagination will carry the picture a good way toward popular success. In the South of course where memories of Reconstruction horrors are still vivid, the picture will have an immense vogue. It is altogether probable that its many fine points will outweigh its disadvantages in every other section of the country.

Griffith Film Scores

"The Birth of a Nation" Is Enthusiastically Received by Capacity Audience at the Liberty Theater.

D. W. GRIFFITH'S much-heralded "The Birth of a Nation," founded on Thomas Dixon's story, "The Clansman," had its initial public presentation in New York at the Liberty Theatre on March third, before a capacity audience, including many listed in the Who's Who of filmdom and a large number of men and women prominent in literary and society circles. No picture presented in New York has been viewed by more exacting spectators and few, if any, have elicited such spontaneous and frequent applause.

D. W. Griffith.

At the close of the first of the two acts into which the production is divided, Mr. Dixon responded to calls for a speech. He said that he considered the picture superior to his book and likewise to his play, staged eight years ago. He declared that no one save the son of a soldier and a Southerner could have made such a picture, and introduced Mr. Griffith as the greatest director in the world.

Mr. Griffith stepped just far enough beyond the wings to be visible from all parts of the house. In a few concise sentences, delivered clearly and with dignity, he said that his aim was to place pictures on a par with the spoken word as a medium for artistic expression appealing to thinking people. He voiced the conviction that important advances are being made in that direction and thanked the audience for the reception being given "The Birth of a Nation."

The first general showing of approval came early in the picture with the depiction of thickly peopled street scenes in a Southern village previous to the war. Then, with the spectacles of towns burning at night, and a succession of battles, some of which were fought by the light of bon-fires, the applause was nearly incessant for a full half hour. In the second act it was evident that the audience felt the grip of the story and sympathized with the work of the Ku Klux Klan battling against negro domination. The dramatic points of the story scored, as did a number of comedy incidents. The audience was quickly moved from suspense to laughter and back again to suspense.

In showing the film, the stage at the Liberty Theatre appeared merely as a black background on which the screen was placed. Mr. Griffith, it is said, refused all suggestions for scenic decorations, holding that attention should not be distracted from the picture. The music on Wednesday evening, supplied by an orchestra, with the occasional singing of popular melodies by a chorus, was well in keeping with the action of the screen and particularly inspiring in the battle scenes. It was composed by Joseph Carl Briel. To lend an appropriate touch to the surroundings as one entered the theater, were men in the uniforms of Union and Confederate soldiers, while the girl ushers were costumed after the fashion of young ladies in the South of 1860.

The dramatic critics of all of the New York daily papers attended the premiere and in almost every instance the picture was reported at length and in glowing terms. H. E. Aitken and Edwin Thanhouser headed the delegation of Mutual officers, directors and actors present, and there was a liberal representation of men prominent in the artistic and business departments of other companies. The demand for seats so far exceeded the supply that hundreds of people were turned away at the box office and behind the loge chairs the line was three deep throughout the evening. As a popular attraction, "The Birth of a Nation" looks like a sensational success.

Hazel Dawn Returns to Famous Players

HAZEL DAWN, who has just returned to New York from her successful starring tour in "The Debutante," in which she has won a phenomenal personal triumph, will return immediately to the management of the Famous Players Film Company, who control her exclusive film services, to appear in an elaborate film version of the famous stage success, "Niobe," by Harry and Edward A. Paulton, the comedy of a Greek statue that comes to life and has a great deal of amusement at the expense of contemporary mortals.

Hazel Dawn.

Maude Odell, the popular actress, who had an important part in "The Debutante," will also appear in the star's support in the film subject.

The humor of the play is derived from the fact that the president of an insurance company brings to his own house, for safekeeping, the precious statue of Niobe, which his company has heavily insured. Electricians wiring the house at the time inadvertently wrap the electric coils about the feet of the statue, and the current passing through the wire brings the statue to life. The perfectly moral president finds himself in a delicate and amusing position in trying to explain to his shocked wife and other members of his household the presence of the scantily clad maid running wildly through his home. All ends well, however, when the owner of the statue calls for Niobe, who, with the assistance of the electricians, returns to her ancient and peaceful condition.

Hazel Dawn made her debut in motion pictures, it will be pleasantly recalled, in "One of Our Girls," a former Famous Players production.

Making Big Battle Scenes

How the Producers of "The Heart of Maryland" Sought Correctness in Details.

A DIRECTOR makes forty-nine scenes without an obvious slip, an anachronism mars the fiftieth scene and unholy is the joy of those who detect it. The discovery produces a comforting glow of superiority, it bears out faith in the sharpness of one's perceptions and is altogether gratifying to self esteem. It is easy to overlook the thought, the pains and the money expended in the making of the forty-nine other scenes.

Probably Herbert Brenon was not guiltless of errors when he directed "The Heart of Maryland," with Mrs. Leslie Carter in the role that she played 3,500 times on the stage. Soon the Tiffany Company will release the picture and then somebody, no doubt, will point out his sins of omission and commission. Meanwhile it is interesting to record a few incidents in the production of this six-reel film. They are worth it.

Imagine that the party, numbering twelve and including Mrs. Carter, Mr. Brenon, William E. Shay and Joseph Mac-

Tiffany Director Brenon Instructing Mrs. Leslie Carter in the Belfry Scene of "The Heart of Maryland."

Donald, has left the special car chartered between Chicago and Los Angeles, and that it has journeyed to the Tiffany ranch, a broad sweep of plains and rolling hills beyond the city limits. A full-fledged church is being erected with real glass windows, a belfry and a bell; for "The Heart of Maryland" without the bell that didn't toll would be something quite different. In due time the church is completed at a cost of $3,000 and utilized as a storage room for uniforms, cameras and the countless appurtenances of a motion picture troupe. Also, in due time it is burned.

Awaiting the actors are nine camera men who have ten weeks of work and three days of active warfare before them. The peaceful fields are broken by lines of trenches in which the soldiers are to lie. There are 600 of them, drawn from the state militia and divided into the armies of the North and the South. Even in the 350 tents for the conflicting forces, there are differences in design, such as existed during the Civil War. Among the cavalry horses gathered from various California cities are fifteen trick horses loaned by the Miller Brothers 101 Ranch. They know how to fall and play dead, and to mount them a like number of trick riders has been engaged.

Commanding the cavalry is Captain Gunn, Major Light of the National Guard is in charge of the infantry, whereas the artillery is under Captain Ford. For a week preceding the battles these officers meet for conferences with Director Brenon and every detail of the campaign is discussed. Tests are made of seven kinds of powder, to learn which produces the most spectacular effect when exploded. Previous to the charge, the soldiers are assembled and the full meaning of the day's action is explained that they may obey commands intelligently.

On the day of the big scenes—a mild Sunday in the middle of December—twelve deputy sheriffs are on the side lines to control a crowd of 10,000 spectators, and in case of accidents, three ambulances with a corps of nurses are within call. The sky is clear, each man knows precisely what he is expected to do and without so much as a sprained anke being suffered by the combatants, two great battles of the Civil War are fought and won and lost. Then a banquet for the men, another for the officers and everybody is ready to call it a day's work.

And these scenes are by no means all of "The Heart of Maryland." During the ten weeks that Mrs. Carter remained in Los Angeles, 24,000 feet of film were photographed, just four times the length of the completed picture. Whether the cameras were focused on rushing troops, a burning church, or merely a simple interior, Director Brenon took the time and spent the money needed to get things right. If you have a fondness for figures, the estimated cost of the production is $100,000. If you want to know whether Mrs. Carter actually clasped the clapper of the bell and swung from the belfry tower, the producers say she did.

PRIOR BROS. WILL OPEN ANOTHER HOUSE.

J. F. Pryor, vice-president, and George W. Prior, secretary-treasurer, respectively, of the Southern Amusement Company, Inc., of Danville, Va., will open another moving picture theater in the new brick building that L. M. Francisco is erecting in that city. It is contemplated that the auditorium will house 640 persons when completed. The dimensions will be 30 by 145 feet. The orchestra instead of being in the conventional pit will be placed upon the stage, surrounded by greenery. The name of the new house will probably be the Paramount. The Southern Amusement Company runs the Bijou and Majestic theaters in Danville and the Bijou in Greensboro, N. C. C. M. Vanstory is president of the company. Upon opening the new house, the company might abandon the use of the Majestic as it does not lend itself so readily to exploitation of moving pictures and is better for legitimate shows.

BLEICH LEASES PEOPLE'S THEATER.

Adding another moving picture theater to his list of photoplay houses, G. A. Bleich, of Owensboro, Ky., has taken a long lease on the People's Theater, a once famous play house in that city. The structure will at once be rehabilitated and converted into a first-class moving picture theater. No name has yet been selected for the place, and it is Mr. Bleich's intention to select one by a voting contest. It is expected that within the next two months or so the renovated theater will be ready for the big business that it is destined to receive under the management of Mr. Bleich. While vaudeville will also be booked, moving pictures will be the main attraction. Besides owning the Empress and the Princess in Owensboro, Mr. Bleich is also the proprietor of the Princess in Henderson, Ky.

EDMUND HAYES TO HEAD OWN FEATURE CO.

Edmund Hayes, the well known vaudeville star, is to head a feature film producing company of his own in the manufacture of five-part comedy films featuring himself and other famous stage comedians whom he has engaged. The first release will be "The Wise Guy," a play he has acted over the American continent for years and one that is known to thousands of theater goers. A well known motion picture director who is now with a big feature company, will produce the pictures under the personal direction of Mr. Hayes, who is backing the venture with his own capital.

"WAS HE A COWARD" (I. S. P. CO.)

The I. S. Plaut Company releases a feature entitled "Was He a Coward" in which Miss Margaret Vale, niece of President Wilson, plays a prominent part. The picture contains a number of thrilling incidents contributed by "Dare Devil" McPhee, who jumps from bridges, cliffs and upon moving railroad trains. These events are shaid to be of a most startling nature. The feature is advertised in this issue of the Moving Picture World.

The Motion Picture Exhibitor

PENNSYLVANIA'S PROTEST.

Public Mass Meeting Held in The Forrest Theater at Philadelphia to Agitate for Repeal of Censorship Law—A Fine Entertainment Brought Large Crowds, Which Listened Eagerly to the Speakers on Censorship—Other Meetings are Planned in Various Parts of the State.

A NEW plan of gaining the support and the sympathy of the public in the fight against censorship was carried into effect in Philadelphia when a mass meeting of protest and a motion picture entertainment were held on Friday, Febrary 26, in the Forrest Theater on Broad Street. The Forrest Theater is easily the best known and the most prominent theater in the Quaker City.

Several thousand tickets of invitation had been sent out for the mass meeting which was scheduled for two o'clock in the afternoon. The invitation read as follows:

INVITATION

to attend

FREE EXHIBITION OF MOTION PICTURES

Forrest Theater, Broad and Sansom Sts.

Friday, February 26, 1915, 2 P. M.

The purpose of this Entertainment is to afford the public an opportunity of seeing a high grade motion picture exhibition and hearing noted speakers discuss the law governing the Censorship of Motion Pictures in Pennsylvania.

Before you reach a conclusion as to whether or not you wish to have your constitutional "Right of Freedom of Expression" restrained by law, permit us to give you our side of this most important question.

MOTION PICTURE EXHIBITORS' LEAGUE,
CHARLES SEGALL, President.

In response to this invitation about two thousand people came to the theater. It was indeed a representative gathering of Philadelphians from all walks of life. A splendid program had been arranged. It was short, but the interest of the public never lagged for an instant.

The proceedings were opened by Charles Segall, the President of the Philadelphia local organization of exhibitors. He bade the spectators a hearty welcome and briefly explained the object of the meeting, which he said was to assert and vindicate the freedom of the screen. He devoted a few minutes to describing the power of the screen, assuring his hearers that the subject of censorship would be handled later in the meeting by competent speakers. He thereupon gave way to the first picture, a two-reel Keystone comedy, which soon had the entire house in high good humor. Everybody was seemingly glad to be there and there were salvos of laughter galore. At the end of the picture Mr. Segall introduced as the first speaker of the afternoon, W. Stephen Bush of the Moving Picture World.

Mr. Bush spoke at some length. He said that the exhibitors not only in Philadelphia but in every other part of the country felt sure of the support of the public in their fight against censorship. He explained what consorship really meant by an illustration. A man, he said under our law had the right to buy type and paper and ink and set up a newspaper office or a printing shop and no person in his senses would ask him to submit the proofs of his articles or his pamphlets to the police or to some other official authority before putting his articles or pamphlets into general circulation. Censorship meant a previous legal restraint. Censorship meant asking permission of the government before publishing a paper or a picture or a book. English-speaking nations have now enjoyed the freedom of the press for more than 150 years and it has worked so well that no man in public life would dare to come forward with a measure to abridge the liberty of the press. There is no difference whatever between the blank films and the blank page in a book or a newspaper. Both were mediums used for expressing thoughts, opinions and ideas. The printing press was used for one medium, photography was used for the other. The comparison was perfect in every way. The men in the moving picture industry asked for no immunities or exemptions from the operation of the laws which regulate and restrict the freedom of expression. The press, though free, is responsible for any abuse of its freedom. Freedom of the press cannot be pleaded in defense where an editor has committed a libel or has printed some lewd, obscene and immoral matter. The motion picture is ready to assume the responsibilities of the press. Indeed, at the present time the motion picture is considered a publication when such a view would be to its disadvantage and it is at the same time denied the privilege extended to publications. The speaker mentioned the case of a man who considered himself damaged because a producing company had published his portrait on the screen without his permission. He recovered a heavy verdict on the ground that the showing of his picture on the screen was a publication just the same as if the screen had been a book or a newspaper. The present law is ample to deal with bad pictures. A couple of promoters who had shown objectionable pictures in a Broadway theater had been arrested and charged with maintaining an immoral exhibition which was an offense at common law. They demanded and received a jury trial, were convicted and sentenced under the existing statutes. Censorship, therefore, is not necessary to vindicate the law. The speaker pointed out the immense arbitrary power which was vested in the man who could open or shut the door of the motion picture theater. He said that this meeing was in no sense a warfare on individuals.

"I readily concede," said the speaker, "that the censors here and in Ohio are actuated by good motives and are entirely above temptation. How do we know that this state of affairs will continue? How do we know that their successors in office will be able to boast the same rugged moral health as the present incumbents of the office? No one can deny that the temptation to abuse such great power is hard to resist. Aside from all this who will stand before you on this platform, put his hand on his heart and say: 'I am so much better than the rest of mankind, so much wiser and so much more enlightened than the rest of mankind. I feel that I can tell the rest of my fellows what is good for them to see and what is not.' I have seen and conversed with all the live American censors and I must say that on first acquaintance they seemed to me to be moulded out of much the same clay as you and I. This law was put on the statute books of this commonwealth without discussion, without even an attempt to consult the interests which are so vitally affected by censorship and all its attendant consequences. It is difficult for me to say that such a noble invention which derives its source from the heavens above and which is providentially destined to spread light and drive away darkness will ever be put under such a galling yoke as censorship. The genius of the American people is against any such interference. We intend to get acquainted with the plain people, with the voters everywhere and we appeal to you as to a jury which has the fate and the progress of the motion picture in its hands."

After Mr. Bush had finished the Vitagraph picture, "The Silent Plea," which the producers had donated for the occasion, was put on the screen. It was not long before the sublime pathos of this feature had begun to grip the audience. They followed the picture with the tensest attention and many a tear was shed when Edith Story so masterfully portrayed the agonies of a mother's soul. Few pictures finish as strongly as this and a wave of electric applause ran through the theater when the climax came.

After this picture Samuel F. Wheeler, former secretary of the League in Philadelphia and the owner of a number of motion picture theaters, spoke against censorship. He criticized the chief censor for his attempt to raise his salary from $1,500 to $4,000 per annum. He said that the liquor interests were opposed to motion pictures for obvious reasons and that these interests were really behind the present law for censoring motion pictures. Mr. Wheeler made many witty sallies at the expense of the chief censor. They were keenly enjoyed by the audience. Mr. Breitinger, the chief censor, had been invited to attend the meeting, but failed to put in an appearance.

Mr. Wheeler was followed by Jacob William Binder, of the National Board of Censors. Mr. Binder explained in

detail the workings of his board, which he said represented the highest efficiency in voluntary censorship. The question of passing on pictures, he said, was not left to a few individuals, but was referred to the opinions of advisers, who were taken from every walk of life and whose judgments in nine cases out of ten were really representative of public opinion. Mr. Binder was followed very attentively and frequently interrupted by applause.

The exhibitors state organization, it is understood, proposes to hold similar meetings in other large cities of the commonwealth in the immediate future.

HORSTMANN LEADS FIGHT.

Arousing Massachusetts Exhibitors Against Federal Censorship.—An Example for all Picture Men.

ERNEST H. HORSTMANN, president of the Massachusetts Exhibitors' League, spent two days of last week in New York City, where he was in consultation with Executive Secretary Maguire of the National Board of Censorship regarding the Smith-Hughes Federal Censorship bill, which the National House Committee on Education has reported as favorable.

President Horstmann has displayed great interest in this bill and realizes the dangers that will result from its passage. He has already aroused the Massachusetts exhibitors to voice their protests on the bill to the congressmen from their respective districts. It was Horstmann himself who started this ball rolling when the Olympia Theatres Company of Lynn, of which he is a member, wrote to three members of Congress and have already received replies from them in which they have stated that they will give this bill their consideration. If all exhibitors throughout the country displayed as much interest in the welfare of the motion picture industry as is displayed by the head of the Massachusetts League it is a certainty that the bill for Federal Censorship would meet an ignominious death.

For three years, Mr. Horstmann has led fights in the Massachusetts legislature against bills favoring state and municipal censorship of films. Not once during this entire period has he received the support of the entire body of exhibitors in the Bay State. This work has not only meant a sacrifice of valuable time, but a financial loss as well.

At the present time, President Horstmann is actively engaged in fighting one of the worst censorship bills which has ever been submitted for legislative consideration in his home state. Last year, a large number of bills adverse to the industry were defeated in the Massachusetts legislature only through the efforts of Mr. Horstmann and a few of his associates in the league.

It is men of the Horstmann type that are needed to bring about the defeat of the Smith-Hughes bill. To attain this end all exhibitors should work as a unit. Petty business grievances should be laid aside and all the exhibitors in the Bay State should immediately pledge themselves to give their assistance to Ernest H. Horstmann not only in his fight against state censorship in Massachusetts, but in the country-wide fight against the greatest of all dangers, the Smith-Hughes Federal Censorship bill.

Remember, the National House Committee on Education has reported it favorably.

ST. LOUIS EXHIBITORS' LEAGUE GROWING.

The Theater Managers' and Motion Picture Exhibitors' Protective Association, which was formed in St. Louis recently, has added five new members during the past two weeks, bringing the total up to seventy-five, which is almost one hundred per cent. of the managers of the city. John Gentner, president of the Association, says the affairs of the body are in a healthy and vigorous condition, that every member is taking great interest, and already much good has been accomplished, and many things that will tend to elevate the moving picture business in general will be taken up and pushed vigorously in the near future.

SECRETARY CORY RESIGNS.

W. A. Cory, for some time secretary of the Motion Picture Exhibitors' League of California, has resigned his position owing to the fact that he has disposed of his interests in both houses formerly conducted by Cory Bros. and is now in the employ of a prominent film exchange. Frank R. McCaulay, vice-president of the San Francisco Local, has been appointed to the position and has assumed his duties. Plans are being made for removing the headquarters of the state and local organization from the Phelan Building early in March to quarters to be chosen shortly.

STARTING THINGS IN CLEVELAND.

Local Exhibitors Propose to Fight Over-Legislation.—Officers Elected.

CLEVELAND exhibitors have taken a direct stand in the problem of over-legislation against the moving picture theatre and have concluded to "put the shoe on the other foot." The latest disaffection between the exhibitors of Ohio and state legislators and city lawmakers appears in a recent order for the abolition of motors from projecting machines of theatres built since 1911.

As a means of ascertaining the attitude of Cleveland's councilmen regarding the motion picture theatre and the legislation that is in store, Moving Picture Exhibitors' League, Local No. 1, at the last meeting, passed a resolution calling upon councilmen to attend an open session for the discussion of the various problems. Each member of the league then agreed to write the councilman in his ward, personally calling upon him to be present.

At the recent state convention of the exhibitors in Columbus they were given to understand in a speech by T. P. Kerns, state inspector of theatres, factories and workshops, that motors were safe and permissible. A few days later the state industrial commission ordered the city building departments of all Ohio cities to enforce laws for the removal of motors in theatres built after building code regulations of 1911. A committee of the Cleveland local sought explanation of the situation at the city building department and were told that even though the state legislature passed an amendment to the building code permitting motors, the city still retains the right of home rule on the question and by act of council can exert police power.

By calling the council in on the situation at the outset the exhibitors feel they will have a perfect understanding of future attitude toward so-called regulation. With election date on the immediate horizon they feel the power of the screen will play a considerable part in making up the next body of local lawmakers.

At the meeting all the incumbent officers of the league were re-elected by acclamation, with the exception of S. H. Bullock as vice-president, to succeed Robert Manchester, Elyria, non-resident member. The roster includes: President, S. E. Morris; vice-president, S. H. Bullock; secretary, Walter H. Horsey; treasurer, Frank N. Kinney. A board of five directors also was named.

The league inaugurated its membership campaign, with the view to making the Cleveland local the largest single body of the kind in the country.

NEW YORK UNITED AT LAST.

All Faction Differences Buried Out of Sight—New Officers Elected—Important Programs Are to Be Worked Out Immediately.

AN IMPORTANT meeting of New York exhibitors took place on Thursday, February 25, at the Candler Theater on Forty-second Street. There had been efforts for a long time past to perfect the New York branches into one strong organization and have this organization be part of the National League. These efforts have now at last culminated in an unqualified success. It all came about at the Candler Theater meeting. At this meeting were represented The Motion Picture Exhibitors' Association of Greater New York, The Motion Picture Exhibitors' League of American, Local No. 1, and the Cinema Club of the Bronx. The call for the meeting had been issued by Adolph Weiss, J. J. Wittman and Maurice L. Fleischman, representing the organizations above named.

The meeting was called to order by Mr. Wittman, who briefly stated the objects. After some informal talk the following temporary officers were elected by acclamation: Leo E. Ochs, president; M. Oestreicher, vice-president; Adolph Weiss, secretary, and Philip Rosenson, treasurer. Many of the old officers who had been asked to enter the field refused, saying that they wished new blood in the organization, Several of the speakers expressed the gratitude of the exhibitors for the good work done by such men as Samuel Trigger and William Hilkemeier.

National President Pearce, who had come from Baltimore to be a witness to the good work of amalgamation, then made an address to the exhibitors which was full of good wishes for the future and which was very well received. He said it had long been an ardent desire of his heart to see union and co-operation prevail in New York. He complimented the old officers for the faithful work they had done in the past and then congratulated the united organization on their new officers who he said were all energetic men possessed

of a sincere desire to be useful and willing to work hard for the common cause.

A finance committee, composed of three members, one from the Bronx, one from Manhattan, and one from Brooklyn, was then chosen. Messrs. Wittman, Hirsh and Hollender being elected to this committee. On a motion proposed by Mr. Wittman and passed by the meeting, Mr. Ochs, acting in his capacity of president, appointed two exhibitors from each of ther three boroughs to meet and confer with the temporary officers. The representatives appointed are: Messrs. Martineau and Hartstall, for Brooklyn; Goldreyer and Samelson, for the Bronx; Needle and Valensi for Manhattan.

The committee which had been appointed to interview the mayor of the city concerning the ordinances dealing with so-called standees and the question of the admission of children reported that it had been unable to see the mayor, but promised to use its best efforts to get the mayor to either veto the ordinances or to work for their substantial modification before affixing his signature to them. It is believed that the mayor is in sympathy with the exhibitors on this subject. An executive session of the newly elected officers and the specially appointed members from the various boroughs was held at headquarters in the World's Tower Building on Tuesday, March 2.

TO ARRANGE FOR KENTUCKY CONVENTION.

A meeting of the executive committee of the Moving Picture Exhibitors League of Kentucky, was scheduled to take place at the Phoenix Hotel, at Lexington, on February 23. The meeting had to be postponed, however, as L. J. Dittmar of Louisville, President of the League, and several other members were unable to attend on the specified date. It has been reported that Lexington is very anxious to secure the convention which is to be held on April 23, or thereabouts. The Lexington men are very anxious to bring up the Lexington Sunday closing proposition which has been giving them a good deal of trouble during the past year. An arrangement will probably be made whereby the league will retain its own counsel in the future to look after such matters. Lexington stands a good chance to get the convention as the city is centrally located and would draw a better crowd of delegates than a number of the other large cities of the state.

PENNSYLVANIA EXHIBITORS IN TOWN.

Fred J. Herrington, the National Vice-President of the Pennsylvania State League, and Vice-President G. W. Sahner arrived in New York from Pittsburgh on Wednesday, March 3, and called at the offices of The Moving Picture World. They said that the fight against censorship was well under way. A formidable delegation of film men will be present at Harrisburg on March 9th, when a hearing on the Repeal Bill is to take place. Ben Zerr, the State President, and Charles Segall of Philadelphia are expected to join Herrington and Sahner, who plan an early conference with the manufacturers to obtain their support in the fight against censorship in Pennsylvania.

INDIANA LEAGUE INCORPORATED.

The Indiana Motion Picture League, which was recently formed at a meeting held by the moving picture show operators of Indiana has been incorporated. The incorporators are: L. H. O'Donnell, president of the league; J. M. Rhodes, who is secretary of the league, and W. E. Keating. A club will be formed for the benefit of the league members. There will be another convention in Indianapolis in June.

KANSAS CONVENTION AT EMPORIA.

Secretary P. J. Concannon of the Kansas Branch of the Motion Picture Exhibitors' League, announces that the next convention of the Kansas Branch will be held at Emporia on Monday and Tuesday, March 15 and 16. Exhibitors are urged to attend and all will be admitted to the sessions on Monday. Tuesday's sessions will be for members only.

DENVER WANTS THE EXHIBITORS' CONVENTION.

Harry N. Burhans, secretary of the Denver Convention Association, Denver, Colo., and H. H.. Buckwalter, popular Denver motion picture man, have wired The Moving Picture World extolling the beauties of Denver and urging that the annual convention of the Motion Picture Exhibitors' League be held in that city. The advantages offered are numerous.

"THE JUGGERNAUT" AT VITAGRAPH THEATER.

Up-to-Date Railroad Story in Thrilling Picture Drama Featuring Vitagraph Star Players.

"THE JUGGERNAUT," of which one scene alone cost the Vitagraph Company $25,000, will be the feature of the Vitagraph Theater program for the week commencing Sunday, March 7th. "The Juggernaut" tells a powerful story of modern life and was written by Donald I. Buchanan and Ralph W. Ince and is said to be more potent in the intensity of its dramatic appeal than any picture yet shown at the Vitagraph Theater.

"The Juggernaut," which is in five parts, was produced under the direction of Ralph W. Ince, who selected for its enactment a cast of principals that included Anita Stewart, Earle Williams, Julia Swayne Gordon, William Dunn, Eulalie Jensen and Frank Currier. It is conceded to be Mr. Ince's greatest achievement in motion picture productions and his greatest triumph being the staging of the scene, in which an entire train crashes through a trestle, the climax of the picture.

The story of "The Juggernaut" contrasts the life history of a young man born to riches, who becomes a railroad president and that of a poor boy, who, through his own exertions works his way to the office of District Attorney. These two powers clash when the District Attorney makes demand of the financial power for the betterment of a railroad that greed has practically ruined and that through neglect endangers the lives of its patrons. Fate intervenes with a fatal accident which is responsible for the death of the President and his wife, passengers on the ill-fated train.

Preceding the feature picture the Vitagraph Company has selected for presentation four unroariously funny one-part comedies, "Mr. Jarr Brings Home a Turkey," the second in the famous Jarr Family Series by Roy L. McCardell; "Postponed," the story of a race for a wife in which both contestants win; "The Battle of Frenchman's Run," featuring Dorothy Kelly and James Morrison, and "The Capitulation of the Major," a story in which Cupid wars on military rule and wins a decisive victory.

K. & E. TO RESUME.

Big Theater Concern Soon to Re-Enter the Picture Field—P. L. Waters Interested in Plan.

A DIRECT outgrowth of the Biograph—Klaw & Erlanger alliance for the purpose of producing feature pictures will be a new booking company to handle th Klaw & Erlanger films already on the shelves and to market new products, according to Percy L. Waters, general manager of the General Film Company, who is financially interested in the present venture and probably will leave the General Film Company to devote all of his time to its direction.

When seen by a Moving Picture World reporter a few days ago, Mr. Waters said that it was too soon to make any definite announcement, or even forecast the probable policy of the new concern, for its organization is still in the early stages. Even the officers have yet to be selected and it is not known what films will be used to supplement the Klaw & Erlanger releases. It seems likely, however, that arrangements will be made with several producers of elaborate features, whereby their output will be booked in large theaters and handled much after the method used with stage attractions. Mr. Water said that he did not know whether or not exchanges would be opened throughout the country.

Associated with the general manager of the General Film Company is Pat Casey, head of the Pat Casey vaudeville agency, who has been intimately connected with Klaw & Erlanger since they began adapting their plays to pictures. Mr. Waters asserted emphatically that the proposed concern is in no way affiliated with the Equitable Film Corporation, rumors to the contrary notwithstanding.

It may be recalled that at the time Klaw & Erlanger entered the film business, the company was incorporated in Albany for $100,000 and that since then only a small part of the pictures made with their co-operation at the Biograph studio have been released. The new organization may be expected to carry through and enlarge upon the work that never was completed by the original promoters.

EDISON PLAYERS AT STRAND ROOF GARDEN.

On Tuesday evening, March 9, a company of Edison players will be the guests of the management of the Strand Roof Garden, atop the Strand theatre, Broadway and 47th Street, New York.

CHICAGO LETTER

BY JAS. S. McQUADE

The Staging of Moving Pictures.

THERE is little use in attempting to treat the making of moving pictures as an art while we have rampant so many glaring cases of butchery in their staging. I do not for a moment believe, however, that the evil is to be attributed to wilful omissions and commissions on the part of the director. Indeed, I am inclined to sympathize with directors in this matter; for the man higher up is more responsible for the tawdry, unfit settings given to many really worthy pictures. And he can partly rid himself of the burden of responsibility by casting it on the shoulders of the exhibitors, who have failed to educate their patrons rightly in the matter of programs.

The truth is we shall have no true art in moving pictures until unwearied, patient and loving attention is paid to their making, throughout every department. The tremendous rush now prevailing in moving picture making is killing the very soul of artistic effort. Often a director is not given the proper time to stage his pictures, as his sense of art dictates, even if he be allowed the necessary expenditure. The output per week must be so many at all hazards—art or no art.

What is the result? Many fine film subjects ruined, when judged from the artistic standpoint.

I have often wondered at the extravagance of exhibitors in the programs they offer, not only so far as the number of reels is concerned but—what is far worse—for the daily change of program. A great subject, that has cost $50,000 or $100,000 or more, is shown for one day only! Be assured a day of reckoning is coming.

I have always held—and I am borne out in my stand by the experience of many intelligent exhibitors—that an exhibitor can mould and educate his patrons along sane lines in the matter of programs. He can make them see as he sees, so long as he is consistent and fair.

Down in Columbus, O., at the late convention, I found that the Majestic theater was giving about two changes of program per week and getting 10 and 20 cents admission. And the house was crowded every night I visited it by the best people in the city. Yet other houses there were charging only five cents and changing daily.

The present tendency of the business, and one that is inevitable, is towards a higher standard of intelligence in the great exhibiting department of the trade. When this daily change of program is done away with and the consequent rush in production is relieved, there will be, and must be, a right revealment of art in moving pictures. There will then be no reason for such malignant flings at the settings of moving pictures as are contained in the following article, which recently appeared in the "House Beautiful":

"It is with considerable surprise that we follow these plays from their outdoor scenes to their interiors, and see hideous rooms crowded with grotesque furniture, with sentimental pictures in gingerbread frames, with tawdry curtains and glaring carpets. The wall paper shrieks aloud; and sometimes the mantelpieces are covered with tasseled plush and surmounted by supercentennial monstrosities of china and bronze.

"One gauges the wealth of a character in the 'movies' by the amount of statuary in his drawing room.

"And in almost every case, whether the house represented be that of a millionaire or of the impoverished hero, bad taste reigns. Few realize the aesthetic influence of the 'movies.' One shudders to think what an obstacle to good taste these object lessons in the rococo must be, and how the nouveau riche of the future, brought up on the movies, will arrange his house.

"One thing is certain: bronze nymphs will parade their nudity from every available vantage point, for has not the decree gone out from the Lubins and Edisons and Kalems that this is art?"

Concerning War Pictures.

The Ontario board of censors, following instructions from the Dominion military department, has notified all film exchanges and manufacturers that all war pictures will be condemned entirely, and that no eliminations will be made.

"The prohibition rests on the assumption that the display of war pictures is likely to have a bad effect on recruiting," says the Chicago Tribune, by way of comment. "War romanticized might be stimulating, but the camera has been getting scenes which are about as little factitious as the cockpit of an old-fashioned frigate in action.

War is one of the many things disagreeable to sight and hearing which have been conventionalized in popular thought. It is an enduring euphemism for folk who do not encounter it and it further is not hideous in the recollections of men who have gone through it. Concepts of horror wear out, as if the mind were protecting itself against accumulating a burden under which it would stagger.

Inasmuch as war has not been avoidable, it probably is a protective device of the mind to conventionalize it, make it factitious, romanticize it, euphemize it.

Endeavors to get it out of the factitious and into the real may fail because of the protective device which prevents the mind from retaining vividly and effectively a concept of horror. If experience will not put a restraint on action it is likely to be beyond the power of any art, however stark, to set up prohibitions.

Nevertheless, the first reaction to the picturing of the realities of war might easily be in the direction of timidity and reluctance. If Andrew Carnegie were able not only to produce in every city and small town of this country daily moving pictures of the work in field and hospitals and of the work and of the results of work in trenches, but also able to compel the attendance of every resident of these cities and towns, he might maintain the force of a revulsion.

There being no force to compel attendance, there will be no spectators at theaters showing such pictures. Across the street a man, knowing how strictly humanity guards its illusions, will display reels showing the pomp and glory of war, marching bodies, the neat and antiseptic bayonet charge, the spick and span shock of cavalry, the noble wounded, none of them intestinally injured, and the folk will pack that theater and they will leave the realistic theater vacant.

It is, we see, a factitious world, and it has to be to sustain its burden, which is life. When a human ceases to live in the factitious world and insists upon living in the real world, the physicians say it is a case of neuroticism and that, unless the patient shakes off his mental burdens, there is no hope. The burdens are the weight of undissolved horror.

The law of life, therefore, seems to be primarily a denial of experience and probability and, if that be the case, what hope may there be placed in the theory that war will teach humanity to avoid war? Human mental processes immediately are started to minimize the effect of experience and observation and to regain an equipoise undisturbed by the horrible event which threatened to overthrow mental and spiritual peace.

When all these considerations are taken into account it may be seen that the order of the Canadian censors was based, as most censorship is based, upon a misunderstanding of human impulses and reactions. The mind is its own censor. It rejects more than censorship could.

Photodrama Club of Chicago.

Clarence A. Frambers, organizer and president of the Photodrama Club of Chicago, has furnished the following interesting items concerning the club:

The Photodrama Club of Chicago is now conducting its meetings on the second and fourth Monday evenings of the month in the John Crerar Library Hall, 110 No. Wabash avenue, under the supervision of the president and of Secretary C. J. Caine.

At the last meeting Mr. Frambers gave an interesting lecture on sub-titles, cut-backs, fades, etc., and several scripts were dissected.

Congratulations were extended to the club's valued member, Mrs. Maud Moore Clement, winner of the first prize in the Swan-Dramatic Mirror contest.

The club was well represented at the recent Reel Fellows' Club Ball at the Hotel Sherman, and several applications for membership were received.

The splendid work of the club so far accomplished is Mr. Van Petten's reason for selling his first script to Vitagraph —a two-reeler, too.

Two more writers with a literary reputation were added to the roll last meeting, and the club has a promise from Maibelle Heikes Justice to be present next meeting, which will be held on Monday evening, March 8, at 7:30 p. m.

Chicago Film Brevities.

A special exhibition of "The Eagle's Nest," a six-part Lubin production, was given at Fulton's projection room, 154 W. Lake street, Wednesday, February 24. Mr. Lubin brought this feature along with him, on his way to the Reel Fellows' Club Ball, and was present at the presentation, so that he might satisfy himself as to how the subject appealed to the exhibitors present. Before the presentation Mr. Lubin gave a brief address, during which he said in part: "I want to get acquainted with exhibitors. I want to know what you think about a picture and I want you to send in your complaints to me. These complaints serve to help a manufacturer to make better pictures, and I want to know what you really think. I want you to have good copies of my pictures, no matter how old they are. It is foolishness for a man to take a worn, scratched film when he might just as well have a good one. I don't want you to run marred copies, for it isn't good for your theaters nor is it good for my reputation. Maybe you won't like this picture, but you can look at it and see what you think. Romaine Fielding, who made it, is supposed to be one of the best boys in the production of western pictures." Mr. Lubin left for Philadelphia the same afternoon, on the 5:30 train.

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John Hardin, manager of the Chicago branch of Pathe, Inc., has resigned that position and has been succeeded by

A. W. Goff, formerly manager of the Pittsburgh branch, and recently district manager for the Middle West.

* * *

F. G. Honeck, booking manager of the Chicago branch of Pathe, Inc., has also resigned his position. He has purchased one-half of the capital stock of the Treble-Cleff Musical Movie Co., of Illinois, Inc., with headquarters at 32 S. Wabash avenue.

* * *

Arthur Lowry, proprietor and manager of Lowry's Theater, 740 Milwaukee avenue, this city, made a call at the World office last week. The Lowry seats 680 people, and 10 cents is charged for programs of six reels of General Film service. Mr. Lowry stated that he ran "The Escape," D. W. Griffith's famous picture subject, on February 10 and 17. The crowds were so large that he had to telephone for three policemen to control the people. Patrons were obliged to make their exits through the rear door, owing to the dense crowds waiting to get in, in front. Mr. Lowry stated that he drew just as large crowds with "Tillie's Punctured Romance," which he ran Monday, February 22. It is his intention to install a large pipe organ in his house, in the near future. Mr. Lowry informed me that he was approached, on or about February 6, by W. A. Deere, whose printed matter showed that he was advertising manager of the Photogram Publishing Co., 610 Fisher Bldg., this city. He stated that Mr. Deere drew up a contract for delivering weekly 8,000 programs, consisting of 28 pages, 6 by 6 inches in size, and promised 16 pages on each of these programs to him every week, the remaining pages to be devoted by Mr. Deere to national advertisers. Mr. Deere asked for $2 in advance from Mr. Lowry, and on Mr. Lowry's refusal he then asked for a check dated ahead. This Mr. Lowry also refused, asking him to bring his programs according to contract, and that he would get his money on delivery. Mr. Lowry having heard no more about the matter called at the address given and found that Room 610 Fisher Bldg. was used as an office by the Delaware, Lackawanna & Western Co. If any Chicago exhibitors have been losers in like propositions made to them, they are requested to communicate with the Chicago office of the Moving Picture World.

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Fred S. Meyer, formerly assistant manager of the Laemmle Film Service, in the Minneapolis branch, arrived in the city Friday, February 26, and called at this office. He was then en route from New York City to Minneapolis, where he will open an office for the Kriterion Company and take charge of its bookings. The Minneapolis office will attend to the bookings in Minnesota, Wisconsin, North and South Dakota, the northwestern part of Iowa and the Peninsula of Michigan. The office will be opened on March 8, Mr. Meyer stated, with 21 releases per week. Mr. Meyer also informed me that he had made arrangements, when in New York, with the Leading Players Film Corporation for the handling of their output in the Minneapolis office of the Kriterion. The first release of this product will be ready about March 15.

* * *

Charles Rysdon, son of E. A. Rysdon, owner of the E. A. R. Theater, 6839 Wentworth avenue, and of the Glamour Theater, 63rd street and Wentworth avenue, called last week and renewed his subscription for the Moving Picture World. E. A. Rysdon manages the Glamour, which seats 300, and his son is manager of the E. A. R. Theater, which seats 900 people. The Glamour charges five cents for six reels of General Film and Mutual service. The E. A. R. charges five and ten cents for a program of eight reels of General Film, Mutual and Paramount service. Good business at both houses was reported. The E. A. R., a new house, was built about a year ago and is up to date in every respect, including the latest ventilating and fireproof systems. I cannot forebear to express the opinion that eight reels of General Film, Mutual and Paramount service is outrageously cheap for the admission prices charged.

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The Star Film Co., with headquarters in the Schultz Bldg., Columbus, O., has been launched under the ownership and management of M. A. Neff. Among the pictures offered by the company are "The Pilgrim's Progress," in four parts; "The Crusaders," in four parts; "The Paul Rainey Pictures," in six parts; "Traffic in Souls," and about 70 other subjects, some of which are features. "Traffic in Souls" will be shown the first and second of March to the delegates attending the American Civic Reform Union, which will be held at the Auditorium, Columbus. Mr. Neff showed "Traffic in Souls" at the Empress Theater, Columbus, Sunday, February 21, and broke all records with it in that city, although it had been shown for three weeks at the Southern Theater, some time ago. On February 25 an exhibition of "The Pilgrim's Progress' was given at the Hartman Theater, Columbus, the audience being composed of members of the charitable and civic institutions of Columbus, and also of ministers of various denominations. The audience was very enthusiastic. Lee Boda, manager of the Hartman, Columbus; the Victoria, Dayton, and the leading theater in Springfield, after seeing the pictures, gave them a week each in Columbus and Dayton and four days at Springfield, which was all the open time he had for the last town.

* * *

The scenario contest conducted by the Chicago Sunday Tribune for some time past was concluded Thursday, February 26, when three, out of the many thousands of manuscripts submitted, were selected as winners by Miss Kitty Kelly, photoplay editor of the Tribune, and Victor Eubank, publicity of Essanay. Even the winning manuscripts were mediocre in merit, which serves to show that photodramatic scenarios have long since passed beyond the power of amateur writers.

* * *

Edward A. Salisbury's Wild Life Film, an extended review of which (by W. Stephen Bush) appeared in the issue of March 6, of the World, opened a run at the Studebaker Theater Monday, March 1, under the management of Jones, Linick & Schaefer. What with these remarkable educational pictures at the Studebaker, and that other great multiple-reel educational, "Uncle Sam at Work," at the Auditorium, Chicago, patrons of moving pictures are getting a veritable feast.

* * *

Safe blowers entered the Halsted Theater, 320 S. Halsted street, early on Tuesday, February 23, and blew open the safe. They took over $175 and fled. Max Tesselton, owner of the theater, discovered the robbery at noon Tuesday and expressed the belief that the robbers had concealed themselves in the theater after the final exhibition the night before.

* * *

Alfred Hamburger announces that the Pine Grove, a new theater in course of erection at 717-19 Sheridan Road, and which will cost about $100,000, will be opened by him on its completion. The programs offered at the Pine Grove will be confined to first-run photoplays, consisting of the best productions among regular releases and multiple-reel features. This house will be the first theater on the North Side controlled by Mr. Hamburger.

* * *

Carlyle Blackwell, former star in Kalem photoplays, and at present head of the Favorite Players' Film Co., passed through the city one day last week on his way to New York from the Coast. Mr. Blackwell visited the Celebrated Players' Film Co. (which has contracted for all of his productions) during his short stay here.

* * *

A wail of woe is arising at the present time from Hinsdale and Berwyn, two of Chicago's western suburbs. The wail comes from the good housewives of these villages, owing to the fact that servant girls will not stay in either burgh, and that the good ladies are obliged to do the housework themselves. The reason is that there are no moving picture shows in either Hinsdale or Berwyn. Hinsdale residents do not patronize picture shows and the servant girls combined are not able to support one. In Berwyn, the puritanical town board is to blame, as they have put a ban on pictures.

* * *

William N. Selig returned from Panama Friday, February 26, at midnight. He was accompanied by Miss Kathlyn Williams and Mr. and Mrs. Colin Campbell. The other twelve members of the "Ne'er Do Well" company proceeded to Los Angeles direct when New Orleans was reached. The voyage from Colon to New Orleans was made by way of Havana, where the party stopped over for a few hours. Mrs. Campbell went on to Toronto, Saturday, to visit relatives. Miss Williams and Director Campbell departed for Los Angeles, by the Santa Fe Limited, Tuesday evening, March 2, after an enjoyable stay in this city.

* * *

"Who Will Be Sue " will be answered Sunday, March 7, when the summing up of the votes of the leading contestants will be made public. As it is very probable that the Essanay Film Mfg. Co. will select the first eight girls in the contest to appear in a photoplay, the standing of the eight at the head of the list, on Sunday, February 28, was as follows: Dorothy Warshauer, 1,119,695; Florence Tighe, 692,250; Gladys Swain 458,190; Myrtle Johnson, 408,505; Beatrice Brown, 311,550; Elizabeth Garry, 263,180; Marguerite Foster, 240,345, and Alice McChesney, 226,310.

Doings at Los Angeles

AFTER nearly a full week of rain and heavy fogs, the directors here are again working, and every bright hour is utilized by most every company. The past ten days have definitely shown the value of glass studios, and as a result of this, together with the inconvenience in transportation and the distance from the city, Inceville will lose a part of its little city in the mountains. The move is now only tentative, but will probably be put through in a short time. Mr. Ince will establish a working hearquarters nearer or in Los Angeles, retaining the ranch for outside work—but this is not definite.

* * *

"As Caesar's Wife" is the name of a new film society drama featuring Robert Edeson who has joined the Mutual forces after leaving a run of "Cinders" in New York.

* * *

Their wedding day starting in with sunshine and ending with a torrential rain, causing superstition in the minds of the simple village folk, is one of the features of Frank Grandin's first picture at the Mutual, "On the Bread Line," which is the story of a young couple who are married out in the wilds of the west.

* * *

A company of Lasky players have sailed across the channel to the beautiful island of Catalina, to film some scenes for "The Woman." This lone island abounds in many artistic settings which will be seen in the picture.

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The opening of the 1915 fair is shown in the pictures which J. A. Quinn is now running at Quinn's Superba Theater. He secured the sole right to show these films in Los Angeles. They are run in addition to the regular bill.

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Huge boulders, real ones, weighing from fifty to four hundred pounds, were used in a Features Ideal picture this week in the story from "The Long Shift," a well known dramatic piece. Webster Cullison directed the play, and in the mining scenes where the shaft is wrecked by a cave-in the big rocks fly and smash everything. It was dangerous work, but the effect was there and no prop boulders rolled down the earth.

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After a whirlwind in comedy at the Hollywood Kalem studio, Marin Sais has gone back to the drama company in Glendaly under the direction of James Horne.

* * *

John Sheehan, who worked with the Favorite Players, has been loaned to the Keystone company for a comic picture. Owen Moore, who was with Bosworth, has also joined this company.

* * *

After seventeen years in Alaska, which is comparatively honest, Dr. Leonard S. Sugden, whose wonderful films are now running here, left his apartment unlocked the other day and a kind gentleman of the unwritten trade entered and made off with some valuable relics, jewelry and money.

* * *

Four months to the feature is the time Thomas H. Ince will use on his new line of big pictures from well known novels. The departure from a chance release was made after Messrs. Kessel and Baumann had gone over the matter with the producer. This means that each picture will have sufficient time spent on it so as to make it a genuine feature, and with one of the greatest producers spending his time on but three pictures a year, something good ought to result.

* * *

"The Dream Baby" is the title of a picture, the sequel to "Motherhood," which is being produced at the American with a cast of star actors. The story is by Olga Printzlau Clark, and is told in verse. It will be in four reels and is said to be a coming release which will be greatly appreciated for its story.

* * *

"The High Hand" is finished and Carlyle Blackwell is already in New York, while his director, William D. Taylor, is preparing for the next picture, "Jason," by Justice Miles Forman, even a few scenes have been taken.

* * *

Hoot Mon! With a faint and distant fragrance of the Scotch heather in the air, bagpipers dancing and droning, and a wealth of good fellowship spirit pervading the atmosphere, Robert Ross presided at the dinner this week as toast master. Though it poured outside, the interior of the club was crowded with sunshine and jollity.

* * *

Hunting locations near the Rancho del Lasky, Jeanne MacPherson, actress and author, stumbled on the trail and rolled down an embankment in a small canyon. For two hours she lay unconscious and was found by Blanche Sweet and a searching party which went out to hunt for her. But for a bad bump on her head and several cuts and bruises, Miss MacPherson is now all right.

* * *

The White Silence, skudded snow, five feet deep, was used in the last few scenes of "The Sign of the Rose," an Ince feature, and the whole company appearing in this film went up to the wastes of Mount Baldy, where few travelers go at this time of the year. The scenes were taken amid great snow drifts, showing the reindeer and Santy on his way to the city.

* * *

Members of the club chipped in and bought some kind of a sciatica Persian rug to go on the floor near the head of the stairs. There is a story connected with the rug, and it is highly prized by the members. It is a remembrance of an action made by those present at the dinner this week.

* * *

The California Moving Picture Manufacturers' candidate for Queen of the 1915 Fiesta to be held here during the year, is certainly being boosted by the film makers, from owner of studio to extra employees. Benefits and all kinds of stunts to raise money with which to buy votes for her have been given of late, and the first week of the contest she was leading. The men who make the pictures elected a candidate who is not in pictures because of the hot rivalry between companies and players. The Firemen have a queen and so have the police and other organizations, and they all have outside candidates. Miss Gladys Nicholson, the moving picture candidate, is a society woman, and her winning chances are quite favorable. A benefit ball was given at the Ocean Park dancing pavilion this week and a neat sum was cleaned up to buy votes with.

* * *

A new club has been organized in Los Angeles. It is called the "Scream Club," and is a fraternity composed of authors, writers and publicity men. The rules and other data are being arranged for release in a short time.

* * *

As Neptune, at a charitable entertainment given in Venice last week, Barney Sherry, the well known Inceville character man, made a hit. He was made up exactly like the pictures one sees of the god of the ocean, and he certainly helped draw a crowd.

* * *

The Mutual's publicity expert, Bennie of Lubinville, dug up some data on his players for this month. In February more players have birthdays, and here they are: Francelia Billington, first; Geirge Seigmann, eighth; Jack Adolfi, nineteenth; Irene Hunt, same as Washington's.

* * *

Mack Sennett is going back into pictures. He will act in one feature which he is producing with Mabel Normand. It is a "ye olden" time story and is a high class comedy of a selected variety. Building continues at this busy place.

CLARKE IRVINE.

MISS DAMON GETS THANHOUSER PRIZE.

Miss Ida Damon, winner of the $10,000 prize solution of "The Million Dollar Mystery," Thanhouser's great photoplay, has received the money from the hands of his honor, the Mayor of St. Louis, Monday, February 22. The unexpected fortune which has thus come to Miss Damon was celebrated out of a spirit of civic pride by half the population of the "show me" metropolis. The theater in which Miss Damon was awarded the capital prize by St. Louis's chief executive, was thronged hours before the appearance of the lucky girl.

The 23d episode, Miss Damon's solution, was thrown upon the screen, and the crowd cheered itself hoarse. Then a commotion at the rear of the theater bespoke the arrival of the winner. Leaning on the arm of her aged father, and surrounded by a cordon of police, fighting a passage through the crowd, Miss Damon finally reached the stage.

The Mayor of St. Louis and other city officials awaited her coming. Then the entire party appeared before the audience, the Mayor paying a graceful tribute to the girlhood of St. Louis, then handed over the check, making a nice nest egg for Miss Damon.

PITTSBURGH EXCHANGEMAN IN TOWN.

Mayer Silverman, of the Liberty Film Renting Company, Pittsburgh, has been in New York for a few days buying film and looking over the field. He returned to his home town on Tuesday March 2d.

Motion Pictures at the Exposition

Nations, States, Railway and Manufacturing Companies Will Give Motion Picture Exhibits.

By W. L. Stern, Sales Manager for G. A. Metcalfe.

IN THE motion pictures at the Panama-Pacific International Exposition, we have a new world factor. There will be in the neighborhood of seventy-five projection machines used at the exposition at San Francisco, and this augurs well for the future of the picture as an educator and an advertiser. Practically every machine will display pictures for which no charge will be made, and this conclusively shows the trend of motion pictures away from commercialism into the realms of public welfare work. The problem confronted hundreds of exhibitors as to the best method of placing their story before the public, and that the unanimous choice was moving pictures is attested to by the great number of exhibits using this means of exploiting their proposition.

The writer has personally visited every building within the exposition grounds and has spent a considerable part of his time in conference with the heads of most of the State and National Commissions, to say nothing of large industrial corporations, and they are enthusiastic in their verdict that they will be better able to demonstrate in a brief interval of time the advantages of their propositions through the medium of the screen, than they could otherwise do through volumes of literature or an army of salesmen. The film contains the crux—the heart—the very meat of what they desire to convey—of the theme they are exploiting—clothed in an acceptable manner in order to "put over" and thus will the thousands who visit the wonderful garden of palaces at San Francisco not only be entertained while they rest from wearying walks through the thousands of exhibits, but they will be educated as well, and it would be unnatural for them to fail to absorb the tale that is being unfolded to them before their eyes on the screen.

As an indication of the use of pictures at the fair the writer mentions a list of exhibitors that comes to mind offhand.

Such nations will use motion pictures as their chief educational adjunct of their exploitation bureaus as Argentine Republic, Norway, Netherlands, Sweden, Bolivia, Canada, Cuba, France, and our own Government of the United States, which has secured six high-grade projectors to be placed in theaters built in three of the large palaces, namely, Liberal Arts, Manufactures and Mining.

Many of the individual states are also seeking aid of the film to demonstrate the advantages and resources of their individual localities. Among these are Georgia, Iowa, Idaho, Wisconsin, Massachusetts, Oregon, Washington, Ohio, New York, Pennsylvania, West Virginia and California. The individual county groups of California have also combined for the purpose of using pictures and screen demonstrations and projectors are installed in Sacramento Valley Counties' Exhibit, San Joaquin Valley County Exhibit, Southern California Counties Exhibit, Redwood Counties Exhibit, Alameda Counties Exhibit and others.

Large corporations whose advertising departments carefully analyze the psychology of advertising and the best way to present their proposition according to the particular circumstances, have come to the shrewd conclusion—no doubt, based on experience at other expositions—that the ideal manner in which to exploit their product is when their audience is at rest, with an open mind ready to absorb all that is placed before them. Expositions are usually very fatiguing, and with this thought before them, such advertising experts have hit upon the motion picture as the ideal solution of the advertising problem at an exposition. Wandering through the countless beautiful byways of such an elaborate setting as the Panama-Pacific Exposition, while never wearying to the brain, causes bodily discomfort that makes a seat in a well-ventilated, comfortable auditorium a pleasant relief and that very time is the psychological moment to display to the public such educational features as the manufacture of steel and steel products, for instance, by the United States Steel Products Company in their very elaborate theater in which nothing but steel is used throughout, including walls, chairs, operating room, and complete equipment. Other industrial firms to use motion pictures will be Wells-Fargo Express Company, which will follow the handling of an express parcel through its tangled route by means of the detecting eye of the motion picture camera. John Rapp and Son, local brewers; Sperry Flour Mills, Corticelli Silk Company, Good Roads Association, National Cash Register Company, Shredded Wheat Company, and the United Shoe Machinery Co., as well as Hunt Brothers, canners of California fruit, are some of the well-known mercantile companies which have sought the screen to tell their tale.

The railroads have been advocates of projection of their scenic wonders for some time past, and a person visiting transportation hall can travel all over the United States on the Film Railroad, unlimited. The Pennsylvania Railway is equipping two special cars as an auditorium to display its views in addition to a very handsome exhibit. The Grand Trunk Railway, in a booth of its own, will show Canadian views and the Canadian Pacific Railway, as well as Great Northern of Canada also contemplate installation of projectors for this work. The Union Pacific Railway and Santa Fe Railways each have huge amusement concessions on the "Zone"—the avenue which coincides with the Pike, the Midway, and other pleasure streets of bye-gone fairs, and both of these railroads have many feet of film to reel off to the public, depicting the scenic wonders of their highways. The Southern Pacific Railway has a permanent motion picture department which will spend 1915 in San Francisco, instead of throughout the country, as San Francisco expects the entire World to appear there; present indications seem to point to even an excess of realization over anticipation.

Among other institutions that will use moving pictures might be mentioned the Young Women's Christian Association, which will call pictures in to aid it in welfare work as well as amusement and educational subjects.

The cinematograph concession at the fair has been sold to local capitalists, and they contemplate an exhibit which will amply satisfy the abnormal appetite of the public in general to learn all of the ins and outs and byways of the motion picture business. This concession, however, will charge admission. It will consist of a motion picture theater in which films will be projected and a studio in which films will be manufactured; also a display room exhibiting all of the appliances and machines used in connection with the manufacture and projection of films. This exhibit will assuredly meet with a cordial reception.

In reviewing motion pictures and the Exposition at San Francisco we must not forget the work that the film has already done for the Panama-Pacific Exposition—something never before equaled in the history of the world—and that is the exploitation and advertisement of the Fair itself on the screen of every picture theater of the wide, wide world. The natives of all lands—civilized, savage and warring—and it is difficult to classify the battling nations into civilized or savage; all these varicolored, cosmopolitan people know that San Francisco is going to stage the grandest, most wonderful exposition of the works of man ever conceived or placed before the world; old and young alike, from China to England, from Iceland to Argentina have gazed on the progress of a Fairy City in the building; the Tower of Jewels, the Court of the Four Seasons, the Avenue of Palms have been seen from snowland to sunland. No advertising through press, no publicity through print, can equal the wonderful task that has been accomplished through the medium of the picture, the fluttering film, in the accomplishment of the huge task of heralding an exposition. It stands today pre-eminent as the greatest advertising factor in all of the wide world.

You, who read this article, have doubtless viewed in Pathe's weekly or the Hearst-Selig Periodical, or any one of the many film papers, some view of the Exposition, but the only drawback that the writer can see in such publicity is the failure of the film to register color. For you who come to San Francisco to see for yourself what an exposition of genius really is, a dream awaits you. The surprise comes in the color scheme; it is a riot of loveliness, of harmony and of beauty unsurpassed.

LA BADIE HEADS CAST IN "FINAL RECKONING."

Florence La Badie is at the head of a well-balanced cast impersonating the characters in a new two-reeler released in the Mutual program by Thanhouser and called "The Final Reckoning." The story is an exciting one. It is concerned chiefly with the activities of a band of Italian blackmailers. Supporting Miss La Badie are Morris Foster, Justus D. Barnes and Ernest C. Warde.

RUTH STONEHOUSE DANCES FOR CHARITY.

Miss Ruth Stonehouse, the pretty Essanay actress, was given an ovation at the Bryn Mawr Theater, when she danced "The Passing of Salome" at the charity show given by the Edgewater Catholic Woman's Club for the benefit of the Home of the Friendless and other charities. Harry Dunkinson and Royal Douglas presented "The Battle of Too Soon."

Motion Picture Laws*

(Continued.)

Collated by W. Stephen Bush.

Maine.

THE State of Maine levies no licenses on motion picture exhibitions. Licenses must be obtained from the municipal officers of the city or town where the exhibitions are given. The amounts of the licenses vary, according to the size of the city. There are no laws on the statute books of Maine dealing specifically with motion pictures.

Massachusetts.

Great changes were made in the motion picture laws by the last legislature of Massachusetts. We are enabled to publish all the latest amendments of the law, including every provision now on the statute book applicable to motion pictures in the State of Massachusetts:

LAWS
RELATING TO
EXHIBITION OF MOVING PICTURES.

Acts of 1914, Chapter 791.

An Act relative to the Operation of the Cinematograph and to the Exhibition of Motion Pictures.

Section 1. No cinematograph, or similar apparatus, involving the use of a combustible film more than ten inches in length, shall be kept or used for the purpose of exhibiting such films in or upon the premises of a public building, public or private institution, schoolhouse, church theater, special hall, public hall, miscellaneous hall, place of assembage, or place of public resort, until such cinematograph or similar apparatus has been inspected and approved by an inspector of the building inspection department of the district police, who shall have placed thereon a numbered metal tag; nor until a booth, or enclosure, which has been inspected and approved by such an inspector and his certificate issued therefor, has been provided for said apparatus; nor until such precautions against fire as the chief of the district police may specify have been taken by the owner, user or exhibitor therefor, *provided, however,* that no such cinematograph or similar apparatus shall be operated with oxyhydrogen gas, so-called, or with limelight. In addition, in the city of Boston, the location of any booth or enclosure surrounding said apparatus, shall be approved by the building commissioner, who may order such additional precautions against fire as he may deem necessary.

Section 2. The inspectors of the building inspection department of the district police are hereby empowered and directed to inspect any cinematograph or similar apparatus involving the use of a combustible film more than ten inches in length, which is to be kept or used in or upon any of the premises defined in section one of this act; and also to inspect any booth or enclosure provided for the same; and the chief of the district police shall make such rules and regulations as he may deem necessary for the safe use thereof.

Section 3. For the inspection of a cinematograph or similar apparatus, or for the inspection of a booth or enclosure, as provided by section one of this act, a fee of two dollars shall be paid by the owner or user thereof.

Section 4. Except as provided for in section six of this act, no person shall exhibit or operate any cinematograph or similar apparatus involving the use of a combustible film more than ten inches in length, in or upon any of the premises defined in section one of this act, until he has received a special or first-class license so to do from an inspector of the building inspection department of the district police. No such license shall be granted until the applicant has passed an examination proving him to be thoroughly skilled in the working of the mechanical and electrical apparatus or devices used in, or connected with, the operation of a cinematograph or similar apparatus, as hereinbefore defined, and no person under twenty-one years of age shall be eligible for such examination. The fee for the examination shall be three dollars and shall accompany the application for license. The first-class license shall be for the term of one year from the date thereof, but may be renewed yearly without examination, by an inspector of the building inspection department of the district police, upon the payment of a fee of one dollar.

Secion 5. Any person eighteen years of age or over, desiring to act as an assistant to a holder of a special or first-class license, shall register his name, age and address on a form furnished for the purpose by the chief of the district police; and, upon the payment of a fee of one dollar, the said chief may issue a permit allowing such person to assist such a licensed operator in a booth or enclosure; but such person shall not himself operate the cinematograph or similar apparatus. The permit shall be for the term of one year from the date thereof, but may be renewed yearly by the chief of the district police upon the payment of a fee of fifty cents.

Section 6. A second-class license giving the right to operate a hand-driven cinematograph or similar apparatus, but only in the presence of a holder of a special or first-class license, may be granted to any person who is not less than twenty years of age and who has been employed for three months as an assistant under the supervision of a licensee or licenses in or upon any of the premises defined in section one of this act. The applicant, as a condition of receiving the said second-class license, shall pass an examination satisfactory to an inspector of the building inspection department of the district police and shall present to the chief of the district police an affidavit signed and sworn to by him, stating that he has so worked for said period. The chief of the district police may require that the affidavit be corroborated. The fee for the examination shall be two dollars and shall accompany the application for license. The license shall be for the term of one year from the date thereof, but may be renewed yearly by an inspector of the building inspection department of the district police upon the payment of a fee of fifty cents.

Section 7. Any person over twenty-one years of age who has held a second-class license for three months or more and has worked regularly during that period in a booth or enclosure in or upon any of the premises defined in section one of this act, may receive a license of the first class upon presenting to the chief of the district police an affidavit signed and sworn to by him stating that he has so worked for the said period and upon passing the examination and payment of the fee as provided for in section four of this act.

Section 8. Any person who has operated a cinematograph or similar apparatus under a license issued by the district police under any preceding act and any person over twenty-one years of age who presents to the chief of the district police an affidavit signed and sworn to by him stating that he has operated a cinematograph or similar apparatus in a booth or enclosure, in a theater or hall devoted to public exhibitions of moving pictures outside the commonwealth for a period of three months or more shall be eligible for the examination for a special or a first-class license as provided in sections four and ten of this act.

Section 9. A first-class license shall apply only to the operation of a hand-driven cinematograph or similar apparatus.

Section 10. The holder of a first-class license as defined in this act, or any person designated in section eight of this act who passes an examination satisfactory to the district police, may be granted a special license to operate by hand or by motor any cinematograph or similar apparatus which has been inspected and tagged by the district police. The fee for the examination shall be three dollars and shall accompany the application for a license. The license shall be for the term of one year from the date thereof, but may be renewed yearly by an inspector of the building inspection department of the district police upon the payment of a fee of one dollar.

Section 11. An operator's license or an assistant's permit issued under this act may be suspended or revoked for cause at any time by an inspector of the building inspection department of the district police, but the person whose license or permit is so suspended or revoked may appeal to the chief of the district police, whose decision in the matter shall be final.

Section 12. Except in the city of Boston, the chief of the district police may grant permits for the special exhibition of pictures by the use of a cinematograph or similar apparatus in or upon any of the premises defined in section one of this act, which, in his opinion, are in safe condition for such exhibitions, and he may prescribe such regulations as he may deem necessary for the presentation of the same. A fee of two dollars shall accompany the application for each permit.

Section 13. The provisons of sections one to five, inclusive, of this act shall not apply to any cinematograph or similar apparatus operated with only cellulose acetate films not more than one inch and one-fourth in width and requiring not more than five hundred watts of electric current to operate the arc; PROVIDED, HOWEVER, that such machines shall not be kept or used in or upon any of the premises defined in section one of this act except under such regulations as the chief of the district police shall prescribe.

Section 14. This act shall not apply to licenses or special licenses to operate cinematographs or similar apparatus issued by the district police and now in force, but upon the expiration of any such licenses the holder of a special license shall be entitled to a special license under this act upon the payment of the renewal fee as provided for in section ten, and the holder of a license shall be entitled to a first-class license under this act upon the payment of the renewal fee as provided in section four of this act.

Section 15. Any person, firm, corporation or association of persons, keeping or using a cinematograph or similar apparatus contrary to the provisions hereof, or in violation of any rule or regulation made by the chief of the district police, or, in the city of Boston, in violation of any regulation or requirement made by the building commissioner in accordance with the provisions hereof, shall be punished by a fine of not less than fifty nor more than five hundred dollars.

Section 16. Chapters five hundred and sixty-five and five hundred and sixty-six of the acts of the year nineteen hundred and eight; chapter two hundred and eighty-one of the acts of the year nineteen hundred and nine; chapters forty-eight and four hundred and forty of the acts of the year nineteen hundred and eleven; chapter one hundred and eighty-two of the acts of the year nineteen hundred and twelve and all acts and parts of acts inconsistent herewith are hereby repealed.

Section 17. Notwithstanding any of the provisions of this act, the chief of the district police may grant special licenses for operators of moving pictures in churches, schoolhouses, or public institutions in the cities and towns of the commonwealth, except Boston, which in his opinion are in safe condition for said exhibitions, and he may prescribe regulations for the proper conduct of the same. A fee of two dollars shall accompany each application for such special license. (Approved July 7, 1914.)

ACTS OF 1913, CHAPTER 280.

AN ACT TO AUTHORIZE THE MAYOR OF THE CITY OF BOSTON TO GRANT PERMITS FOR SPECIAL MOVING PICTURE EXHIBITIONS IN CHURCHES, HALLS OR OTHER BUILDINGS.

Section 1. The mayor of the city of Boston may grant permits in writing for special exhibitions of moving pictures in churches, halls or other buildings in that city which, in his opinion, are in safe condition for such exhibitions, and he may prescribe regulations for the proper conduct of the same: Provided, however, that such special exhibitions shall be subject to the laws of the commonwealth and the regulation of the district police relating to the use of the cinematograph or similar apparatus.

Section 2. A fee of two dollars shall accompany each application for a permit hereunder.

Section 3. This act shall take effect upon its passage. (Approved March 12, 1913.)

REGULATIONS RELATING TO THE EXHIBITION OF MOVING PICTURES—ACT WENT INTO EFFECT AUGUST 7, 1914.

Booths or Enclosures.

Section 1. A booth or enclosure, as required by chapter 791, Acts of 1914, and as specified in these regulations, shall be provided and shall be so located as not to obstruct or render dangerous any aisle, passageway or egress. Proper access to the booth or enclosure shall be provided.

Section 2. The Standard Booth shall be at least 7′ 0″ in height, the size to vary according to the number of machines, as follows: No. 1 booth, for one picture machine, not less than 6′ 0″ in width x 8′ 0″ in depth; No. 2 booth, for two picture machines, or one picture machine and one stereopticon, not less than 9′ 0″ in width x 8′ 0″ in depth; No. 3 booth, for two picture machines and one stereopticon, not less than 12′ 0″ in width x 8′ 0″ in depth.

Section 3. The frame shall be made of iron or steel, as follows:

(A) Angles forming the framework of the panels shall be 1¼″x1¼″x 3/16″.

(B) Tees may be substituted for angles, provided the tees are equal to the combined size of two angles.

(C) Angles for door frame shall be 1″x1″x3/16″.

(D) Gusset plates at joints shall be 3/16″ thick, and shall be riveted or bolted to each angle or tee by at least two ¼″ rivets or bolts at each end.

*The first article of this series appeared in issue of Nov. 21.

(E) Strap iron pieces for covering horizontal joints shall be 2"x⅛" (offset the thickness of the angles or tees so as to give a full bearing across the asbestos sheets), and shall be riveted to the angles or tees by at least two ¼" rivets, at each end, and bolted to each asbestos sheet approximately every 6".

(F) Angles for rewind bench brackets shall be not less than 1"x1"x 3/16".

Section 4. The sides and top of booth and door shall be covered with asbestos wood or asbestos building lumber of at least ¼" in thickness, the sheets to be so cut and arranged that there will be no vertical joints in the panels, and that the horizontal joints shall come over the strap iron, as hereinfore provided. The asbestos sheets shall be secured to the angle or tee framework and to the strap iron strips by 3/16" bolts, nuts and washers, spaced approximately 6" on centers. The exposed joints between the asbestos sheets in the ceiling of the booth shall be covered on the under side, as well as on the upper side, by strap irons, 2" x ⅛", bolted through.

Section 5. The floor of the booth shall consist of sheets of asbestos wood or asbestos building lumber of at least ⅜" in thickness, cut in between the walls of the booth, placed upon tight ⅞" underflooring or platform, and securely screwed in place. Joints in flooring sheets must be filled with asbestos plastic cement.

Section 6. There shall be two apertures for each moving-picture machine in the booth or enclosure, one for projection not more than 6" in height x 12" in width, and one for the operator not more than 12" in height x 6" in width. When a double lamp stereopticon or dissolver is used, the aperture for projection may be 5" square or 5" in diameter, and the aperture for the operator of the same dimension as for the moving-picture machine.

Section 7. All the apertures shall have gravity slides set in metal runs of No. 28 B. & S. gauge galvanized iron, the runs to be placed flush with the sides and bottoms of openings and so formed that they will lap over the slides 1" on back and front. The slides shall be bound with the same material so that metal will run freely within metal in all cases; and there shall also be a special approved releasing device, with fusible link inserted, within easy reach of the operator, by which the combustible cord holding the slides may be quickly released by hand.

Section 8. The door shall be 2' 0" in width x 6' 0" in height; shall have a substantial spring or gravity weight sufficient to keep it closed; shall be hinged to the frame or construction, so that it will swing freely; shall have strap iron 2" x ⅛" extending the entire height and across the top for a stop, and shall be provided with a lock.

Section 9. The rewind bench shall have two shelves made of slate or of ⅞" boards painted with at least three coats of asbestos paint and have a covering on top of asbestos wood or asbestos building lumber ¼" in thickness. The bench shall be not more than 4' 0" in length x 1' 0" in width, the upper shelf to be used for rewinding and repairing films and the lower shelf for the storage of films.

Section 10. The portable feature of the booth, with frame made of angles, is secured by making the sides and top in panel form. The panels are fastened together with ¼" bolts spaced not more than 2' 0" on centers. After bolting the panels together, the joints shall be filled with asbestos plastic cement. The panels forming the sides of the booth are interchangeable, and thus the panel containing the door may be placed on either the right or the left side of the booth, but shall not be placed in front of the center of the booth, except by written permission of the inspector. On premises where it is undesirable to keep the booth permanently erected, the joints where the wall panels come together shall be covered on the inside with 2" x ⅛" strap iron pieces securely bolted, as provided in (e) of section 3, and the joints at the junction of the walls and ceiling shall be covered by 1¼"x1¼"x3/16" angles, permanently secured to the roof panels, and bolted through the wall panels when booth is erected. The certificate of approval of a booth used as herein described shall be void, unless the owner or user thereof notifies the inspector having jurisdiction, at least three days in advance, of his intention to re-erect the same.

Section 11. Nothing in the foregoing shall be construed as prohibiting the erection of an enclosure of strictly fireproof material: *provided, however,* that no such enclosure shall be erected until plans and specifications of the same have been filed with and approved by the inspector of the district in which it is to be erected.

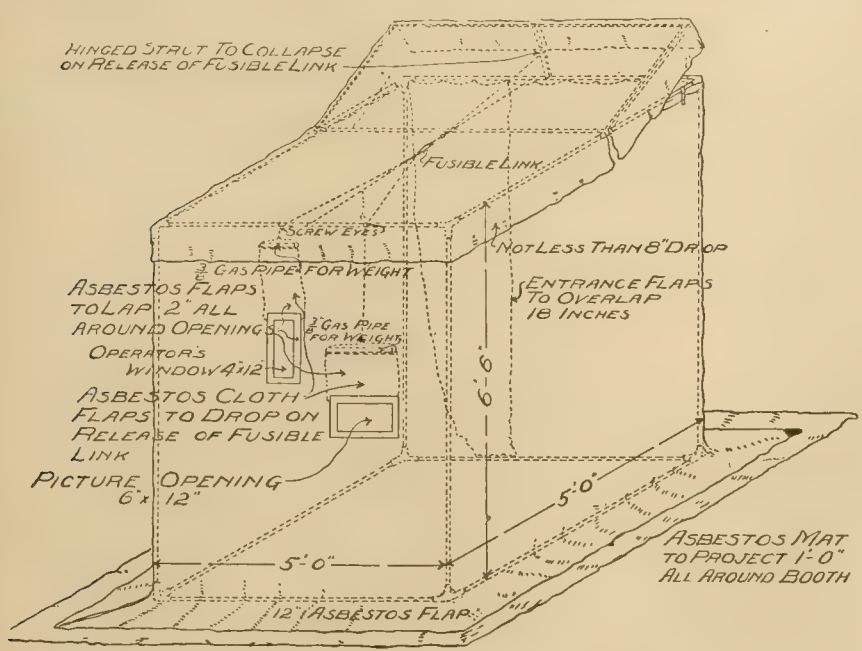
Section 12. For ventilation, a booth or enclosure shall be provided with an inlet in each of the four sides, 1' 3" in width x 3" in height; such inlet shall be covered on the inside by wire netting of not more than ¼" mesh, and the lower side shall be not more than 2½" above the floor. The netting shall be firmly secured to the asbestos board by means of iron strips and bolts. If the inspector so directs, there shall be an inlet in the floor, or in the side or rear near the floor line. Said inlet shall be not less than 100 square inches in area for a No. 1, 200 square inches for a No. 2, and 280 square inches for a No. 3 booth or enclosure, shall be connected with the outside air by a galvanized-iron pipe having a pitch downward if possible to the outside of the building, and shall be provided with a regulating hood, or its equivalent, so arranged as to keep out the storm, and the inside shall be provided with a register face over ½" wire mesh if in the floor, or with a ½" wire mesh if in the side or rear. The mesh and grating shall be securely fastened in place, those in the walls to be bolted on as specified for the smaller inlets. In case this provision is required, all apertures in the booth or enclosure shall be provided with plate glass attached in such manner as not to interfere with the gravity slides, and the small inlets at bottom of booth or enclosure may be omitted, or supplied with sliding covers of ¼" asbestos board.

Section 13. Near the center of the top of the booth or enclosure there shall be a circular opening of sufficient diameter, the upper side of which shall be provided with an iron flange securely fastened to the tees supporting the roof or ceiling construction. Securely fastened to this flange shall be a vent pipe of No. 26 B. & S. gauge galvanized iron, or other noncombustible material, not less than 12" in diameter for a No. 1, 16" for a No. 2, and 18" for a No. 3 booth or enclosure, said pipe leading to the outside of the building or to a special incombustible vent flue. In this vent pipe shall be placed an electric exhaust fan of approved size, so fitted as to permit of its examination or removal, and so connected that it can be controlled from within the booth or enclosure. The location of the fan, in all cases, shall be as the inspector may direct.

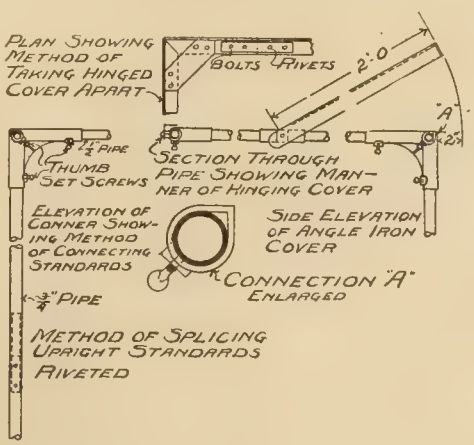
Section 14. For the exhibition of moving pictures in the open air, other than in a summer theater, the following specified Special Booth may be installed in place of the Standard Booth. The inside dimensions shall be not less than those of a No. 1 Standard Booth. The walls, ceiling and roof may be constructed of wood studding, ceiling joists and rafters, not less than 2"x4" and spaced not more than 2' 0" on centers; the walls and roof to be covered on the outside so as to be weatherproof. The interior shall be covered with sheets of asbestos wood or asbestos building lumber not less than ¼" in thickness, secured to the wall studding, ceiling joists and headers with 1" No. 10 round head screws with washers, spaced approximately 6" on centers, and all joints in the asbestos shall be filled with asbestos plastic cement. The floor, apertures and ventilation of booth shall be as specified for the Standard Booth. The booth shall be elevated at least 3' 6" above the ground and securely braced.

Section 15. The Portable Asbestos Booth shall be at least 6' 6" in height by 5' 0" square, and is designed for temporary use for one picture machine only. The frame shall be of standard pipe, angle ventilator trap and fittings, shall conform to the specifications herein set forth, and in each case shall be approved by the inspector. The four corner posts shall be of ¾" standard pipe, the eight horizontal members of ½" standard pipe, and the eight corner fittings of malleable iron or bronze casting, with braced corners. The ventilator trap shall be made of 1"x1"x⅛" angles on all sides, shall extend the full width of the top and 2" beyond the front of the top pipe, shall be securely hinged 1' 10" from the front, and the corners shall be braced with ⅛" gusset plate bolted to each angle with 3/16" bolts.

Section 16. The sides shall be of plain commercially pure asbestos cloth weighing not less than two pounds to the square yard, which shall be in one piece, long enough to lap over not less than 2' 0" where it comes together around the booth, and shall be not less than 7' 6"


HINGED STRUT TO COLLAPSE ON RELEASE OF FUSIBLE LINK
FUSIBLE LINK
SCREW EYES
NOT LESS THAN 8" DROP
¾ GAS PIPE FOR WEIGHT
ENTRANCE FLAPS TO OVERLAP 18 INCHES
ASBESTOS FLAPS TO LAP 2" ALL AROUND OPENING
¾ GAS PIPE FOR WEIGHTS
OPERATOR'S WINDOW AI12
ASBESTOS CLOTH FLAPS TO DROP ON RELEASE OF FUSIBLE LINK
PICTURE OPENING 6" x 12"
6'-6"
5'-0"
5'-0"
ASBESTOS MAT TO PROJECT 1'-0" ALL AROUND BOOTH
12" ASBESTOS FLAP

ISOMETRICAL VIEW OF BOOTH.



Plan of Official Massachusetts Booth.

in width so as to lap on the floor; it shall be held in place by substantial metal hooks over the top pipe and with snap catches or asbestos cord on the bottom pipe, such hooks, bottom catches or cord to be not more than 8" on centers. The top shall be covered with asbestos cloth of the same quality as the sides, which shall be of sufficient size to hang down on all sides at least 8"; it shall be provided with metal hooks or asbestos cord which shall hook or lace onto the pipe, to hold it in place. The floor shall be covered with an asbestos mat of the same material not less than 1' 0" larger than the booth on all sides, and held in place when in use with heavy thumb tacks.

Section 17. The overlapping sides shall form the entrance and exit of the booth. All raw edges of asbestos cloth shall be bound or hemmed at least 1" deep.

Section 18. The angle ventilator described in section 15 shall be so arranged that it may be raised at least 1' 0" above the top pipe of the booth, and held by a toggle joint, or other approved device whereby, in case of accident, it can be instantly dropped.

Section 19. The apertures, two in number, one for the machine not more than 6" in height x 12" in width, and one for the operator not more than 12" in height x 6" in width, shall be provided with shutters sewed to curtain at the top of opening, and the lower edges of the same shall be weighted with 3/8" gas pipe, which shall be long enough to go the whole horizontal length of the shutter, and provided with cord and fusible link, as specified for the standard booth, running through a screw eye, or a ring attached to the pipe frame over the openings. All shutters shall be of size to lap over curtain at least 1½" on all sides.

Section 20. The inspector's certificate of approval of a standard booth or enclosure, together with a copy of the regulations, shall be conspicuously posted therein at all times, and no changes shall be made in the booth or enclosure, or in the apparatus without the approval of the inspector.

Section 21. Each portable booth shall be distinctly marked with the maker's name and the serial number in 2" block letters and figures, and the certificate of approval, together with a copy of the regulations, shall be in the care of the operator whenever the booth is being installed or used.

MACHINES AND WIRING.

Section 22. Where more than one machine is used they shall be placed as near as practicable to 3' 6" on centers, but the center of a machine shall be not less than 2' 0" from the wall of the booth. All machines shall be securely fastened to the floor, and no part shall come in contact with any inflammable or combustible material.

Section 23. The upper and lower magazines of a machine shall be constructed of sheet metal, shall be made tight without the use of solder, and shall each have two sets of metal rollers which shall fit as tightly as practicable to the film, as it passes out or in. The door to each shall be hinged and provided with a catch to hold it tightly closed.

Section 24. The arc lamp shall be covered with an iron box, so arranged as to catch all sparks and hot pieces of carbon, and all other lights in the booth or enclosure shall be covered by wire guards.

Section 25. The film reels shall be operated by a crank firmly secured to the spindle or shaft on head of the machine except on motor-driven machines.

Section 26. A shutter shall be placed in front of the arc, so as to be instantly closed when necessary.

Section 27. Electric motors may be used for operating only on such machines as are especially fitted and approved for such use, in accordance with the following requirements:

(A) The motor shall be securely attached to machine support, be satisfactorily enclosed, and separately fused and placed below the bottom line of lamp house.

(B) Electric current to operate both arc light and motor shall be controlled by one switch; an additional switch to control current to motor shall be installed, and so constructed as to spring open when not held closed by the operator.

(C) Both switches and the starting box shall be securely mounted on incombustible supports attached to the machine on the operating side, enclosed satisfactorily to the inspector and placed at least 1' 0" back from a perpendicular line of film exposure.

(D) The machine shall be so constructed or protected that while in operation, displaying a picture, the film cannot escape from the head enclosure or elsewhere except as the same is taken up by the lower magazine, and the crank shall be removed when motor-driven.

Section 28. Any change in the mechanism, or the alteration of any moving-picture machine, after it has been approved, tagged and sealed by an inspector, shall be cause for removal of the inspector's tag; and the removal of the inspector's tag shall prohibit the use of the machine in the Commonwealth.

Section 29. If auditorium lights are controlled from within the booth or enclosure, an additional emergency control shall be provided near the main exit of the auditorium, and kept at all times in good condition. All wires in booth or enclosure, except jumpers from the switch to rheostat, rheostat to lamp, and switch to lamp, shall be run in conduit with terminal bushings, junction boxes, outlet boxes and fuse boxes, with covers; all wire for machine lights to be not smaller than No. 6 for each arc, and, if more than one arc, are to be rated for 40 amperes per arc, and size figured by the latest underwriter's code. All jumpers above mentioned shall be asbestos-covered, stranded wire of size above mentioned, and fitted with terminals. One incandescent light will be allowed for each machine and one for the rewinding bench. All wire conduits in the booth or enclosure shall have porclain outlets and junction boxes, with covers screwed on. All angles, and where the conduit enters the junction box, shall be fitted with bushings. None but cartridge type of fuse shall be used inside the booth or enclosure, and of not over 45 amperes, unless by special permission of the inspector.

Section 30. Where wires for conveying electricity pass into, through, or rest upon any structure around the machine, ample insulation must be provided by the use of conduits, porcelain tubes or other insulating substance.

Section 31. All rheostats, resistance coils or other devices substituted for that purpose shall be properly insulated and secured in place, so that there will be no danger by overturning or short-circuiting the same. Such devices may be located in an accessible place outside the booth or enclosure, provided they are protected from all combustible material for a distance of 2' 0" on all sides by ¼" asbestos board, or that they are in a ¼" asbestos board box.

Section 32. No rotary converter, motor generator, or mercury arc rectifier will be allowed in any booth or enclosure, and no water rheostat shall be placed in any part of the building in which the machine is located.

OPERATOR.

Section 33. The wire attachments shall be inspected by the operator before every exhibition, and 125 volts shall be the maximum permitted for use in operating the machine.

Section 34. A switch for shutting off or controlling the electric current shall be provided, and so placed as to be ready for instant use by the operator.

Section 35. No pieces of films or loose combustible material shall be allowed to remain in the booth or enclosure, unless kept in a metal box made without solder; the booth or enclosure must be kept in a clean condition at all times.

Section 36. No smoking shall be permitted in the booth or enclosure, and no matches shall be allowed therein.

Section 37. No person shall be allowed within the booth or enclosure, except the owner, manager, operators or assistants employed therein, and the door of the booth or enclosure shall be kept closed during the time the public are admitted to the auditorium.

Section 38. Moving picture operators and assistants shall have their licenses or permits with them when employed in the booth or enclosure.

Section 39. Within twenty-four hours after the occurrence of any fire or accident within a booth or enclosure, the operator and manager of the exhibition shall send a written notice of said fire or accident to the chief of the district police, State House, Boston; and also to the inspector of the district in which the fire or accident occurred.

GENERAL PROVISIONS.

Section 40. No moving-picture exhibition shall be allowed in or upon any of the premises defined in section 1, chapter 791, Acts of 1914, until a license from the chief of the district police, or a certificate from an inspector, has been obtained for such premises; except, in the city of Boston, the license, certificate or permit is issued by the city authorities.

Section 41. A separate metal case, made without solder, and with tightly fitting cover, shall be provided for each reel of film when the same is not in the magazine or in the process of rewinding; or a combination box approved by the chief of the district police shall be provided for this purpose. All films must be repaired and rewound within the booth or enclosure.

Section 42. A fire extinguisher of the carbonic acid pattern shall be provided and located inside the booth or enclosure, ready for instant use.

Section 43. Carbon receptacles made of metal shall be used in the booth or enclosure, under such conditions and in such a way as the inspector shall direct.

Section 44. A spot-light may be allowed in the booth or enclosure upon special permission of the inspector, but the aperture for the same shall be not more than 12" square, and shall be supplied with a shutter, the same as the other apertures, hung with a separate cord and fusible link, and so arranged as to shut separately. This shutter shall be kept closed except when in actual use. No film shall be exposed in the booth during the time the spot-light is in operation.

Section 45. All members of the building inspection department of the district police are directed to enforce these regulations, and any violation of the laws of this Commonwealth relating to the exhibition of moving pictures, or of these regulations, shall be sufficient cause for prosecution, or for the immediate suspension or revocation of the license of the operator in charge of the second-class operator, or of the permit of the assistant.

Section 46. Permits in accordance with the provisions of section 12, chapter 791, Acts of 1914, may be granted by the chief of the district police for the special exhibition of moving pictures where the portable booth hereinbefore described is to be used: Provided, however, that only two such exhibitions may be given on any one date, one in the afternoon and one in the evening; that no one such exhibition shall exceed two and one-half hours in duration; and that no permit will be granted for any such building oftener than onee in any seven days. The application for a permit shall be made to the chief of the district police upon blanks to be furnished by him, and should be in his office at least one week before the date on which the exhibition is to be given. In the city of Boston, application should be made to the mayor, who may grant such permits in accordance with the provisions of chapter 280, Acts of the year 1913.

Section 47. When a cinematograph or similar apparatus, operated with only cellulose acetate films not more than 1¼" in width and requiring not more than 500 watts of electric current for the arc, is exhibited in or upon any of the premises defined in section 1, chapter 791, Acts of 1914, a mat made of plain commercially pure asbestos cloth, weighing not less than two pounds to the square yard, or its approved equivalent, shall be provided and placed under the machine; the mat to be of sufficient size to completely envelop the machine in case of accident.

Section 48. These regulations supersede all regulations heretofore promulgated relating to the exhibition of moving pictures.

The law specifically describes plans for "Standard and Portable Booths" cuts of which are subjoined.

101 BISON TO PRODUCE "OTHELLO."

William Clifford, leading man with the 101 Bison Company, and Sherman Bainbridge, heavy character with the same company, are busy rehearsing for an open-air production of "Othello," which is soon to be given at a garden fete on the lawn before the Hollywood mansions. In addition to overseeing the work of preparation and the rehearsing of the other members of the cast, Mr. Clifford is to appear in the part of Othello and Mr. Bainbridge in that of Iago, parts in which both players formerly worked before deserting the speaking stage.

KEANOGRAPH DINES SELZNICK.

During the recent Western trip of Louis J. Selznick a dinner was given in his honor by the officers and stockholders of the United Keanograph Film Manufacturing Company in San Francisco, Cal. C. R. Seeley, chief of the World Film sales department, was also present. Mr. Selznick talked of business conditions and the information he imparted was greatly appreciated.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

One Reason Why.

SEVERAL times we have had someone express wonder that the feature companies should have gotten so much business from the old line exchanges, even where the latter offer multiples. This extract from Real Reels answers:

> In the interests of your success we have a publicity man who will sit down with you in our office for an hour, if you need him, and thrash out with you your advertising problems.

Advertising is a special gift that not many exhibitors possess. The feature exchanges give advertising as well as film service. They help the exhibitor to make money with the stuff they rent him, in order that he may pay the larger rentals that features require. Of course that is not the only reason. Greater care in production is another and there are more, but being only human, the exhibitor appreciates the interest taken in his business.

The paragraph quoted, by the way, is taken from an "Extra" announcing the addition of a second string company, the Mountain States Features, to handle the Life Photo productions without confusing them with the Paramount and Notable handled by the Notable Feature Film Co. George Carpenter is the press agent meant, and he certainly makes good on his job, as most readers of this department already know.

Changed.

John R. Oldfield, who runs the Spotlight, the organ of the four Toomey and Demara enterprises in Lawrence, Mass., writes that he is changing from the page-to-a-theater make up, though the advertisers, who support the publication, like it better with all the house stuff on one page. We do not see what interest the advertisers have, unless it is that there are some who prefer the page given the dramatic house to that allotted one of the picture theaters or the vaudeville. At that each house has a headed page with the underline announcements, and that is all they need for a preferred position, while the use of one or more paragraphs for each house on every page gives all the theaters more of a chance. Mr. Oldfield sends in some of the more recent issues to show the improvement—and proves our point. He writes that he will be glad to exchange with other house organs. Steve Farrar, Colonial theater, Eldorado, Ill., recently asked exchanges so there is one to start with. Steve can get some good ideas from Mr. Oldfield's better make up and each will enjoy reading the other's personal shots.

One thing we like about Mr. Oldfield's house paragraphs is that they are not cut and dried. They do not start out: "Shot in the Spine, which is the feature at the Broadway next Tuesday," as too many do, but such a paragraph might begin: "There are said to be fifty men living in New York whose necks have been broken, although this injury is generally immediately fatal, but to live with a bullet imbedded in the spinal column is a more unusual medical phenomenon." These are mixed with local items and are read to the point of interest before the advertising becomes apparent. With a paper of such generous size it is possible to use many items that have no bearing on the house.

Overdone.

Perhaps an old circus man is doing the advertisement for the Apollo theater, Dayton, Ohio. Whoever is doing it overshoots the mark and gets so strong that he will not make appeal. Announcing the transfer to his house of the Universal service he styles them "The most live and paramount." Now Paramount is a perfectly good and non-copyrightable word and, we believe that it was not used to suggest the use of the Paramount Program as well, but perhaps some of the readers will be drawn by the Paramount announcement and, not finding them, will question all the statements made, just as others will not be impressed by the announcement that "The king dramatist, King Baggot, the romance absolute monarch, J. W. Kerrigan, the lovely Witch Girl, Mary Fuller," and other similarly adjectived stars "decide to play first at this beautiful theater."

That is too much straining for effect. Most persons will realize that the players have nothing whatever to do with the booking of the films, and instead of being impressive, the announcement of their "decision" will be a boomerang.

The greatest asset an advertisement writer can have is sincerity. It is all right to play up strongly proffered attractions but not to the point where the truthfulness of the writer will be questioned.

Been Cruising with Cabiria.

Now and then Frank Montgomery gets away from Jacksonville. He has been back in his old home town of Memphis with Cabiria, which was made the opening bill at Bridges & Tarleton's New Majestic. And he gleefully sends in a clipping from the Appeal-Avalanche, in which the film is played up above Nat Goodwin in person at a dramatic house. The Appeal-Avalanche is one of the conservatives and this relative placement is something of an achievement. Mr. Montgomery has reason for being proud. He adds:

> The New Majestic is the prettiest house I have ever seen, seating one thousand. The same owners have four houses here, all doing well under the proper sort of management. I had arranged for Memphis for Cabiria which accounts for my being here. Harry Raver treated me very nicely by sending on a new print. He certainly has adroitly handled this feature in America. Our new 1,500 seat house in Jax will open about March 15. Drop down and look it over.

We wish we could, but are afraid we shall have to send a telegram. Mr. Montgomery does not need even that to know we wish him all the luck possible, which is no more than he deserves.

He has done splendid work in putting pictures on their proper plane in the South Atlantic states.

Mystery Stuff.

Andrew M. Welliver, of the Grand theater, Williamsport, Pa., who has contributed several excellent ideas, sends in a layout for a recent "mystery" advertisement. The first, on Saturday, was the name of the house, the date for the following Thursday, a "?" and "Watch the daily papers next week." Monday the two column advertisement started off with title and Tuesday date and then: "On this day the management is spending a considerable sum of money to give the people of this city the biggest treat ever offered in Williamsport." This was three lines in six point and below the left hand side read in display, "We are going to give you," while on the right were sixteen items, one to a line, preceded by a "no," making each line read: "We are going to give you no cash prizes," or free tickets or automobile, or similar "business getter." The following day the "We are going to give you" was retained, but this time it was "something" and nine promises that piqued interest without explaining. The next day it was explained that the mysterious offering was a bill of two Broadway Star Features (five reels in all) and a Tom Mix Selig. The "today" advertisement was so set that "413," the title of one of the releases, and a large 3 and 2 indicating the number of reels, were the prominent feature, the effect of the numbers standing out from the mostly six and eight point stuff, being unusual and eye compelling. The second title was also shown in 24 point, but a condensed letter that showed but did not obtrude. This, of course, calls for a number instead of a word title, but it can be adapted to other uses where the number of reels can be played

TODAY ONLY **THE GRAND** TODAY ONLY

PRESENTS TODAY THE LARGEST AND MOST MAGNIFICENT COLLECTION OF VITAGRAPH FEATURES EVER PRESENTED BEFORE THE PUBLIC

All Vitagraph Broadway

STAR FEATURES

In which all the most famous Vitagraph stars appear.

Featuring Harry Moren, Harry Northrup — **'413'** — Featuring Anita Stewart, Julia Swayne Gordon

And Many Other Stars. This Gripping and Sensational Feature

IN MASSIVE PARTS **3** IN MASSIVE PARTS

ALL BROADWAY FEATURES

Featuring Wm. Burke, Alfred Vosburgh — **"THE GAME OF LIFE"** — Featuring Wm. Duncan, Myrtle Gonzales

Other Noted Stars Will Appear—Excellent Broadway Success

IN SUPERB PARTS **2** IN SUPERB PARTS

In addition to the above one of TOM MIX'S Comedies will be shown.

SPECIAL MUSIC THROUGHOUT THE ENTIRE SHOW.

ADMISSION, ALL SEATS ..... 5¢

up. The one thing we do not like is that they only ask five cents for the quarter show. It would be all right to start the specials at five cents with the understanding that the next would be ten or twenty-five cents; indeed, in most instances it would work better this way than the free showing that many employ, but this stamps the Broadway features as of the five-cent grade in Williamsport.

The main point is that they did a capacity business.

Should Add Two.

Harry H. Rush sends in some of the programs he is getting out for the Broadway theater, Philadelphia, and asks for comment. He says he knows that a cream tint paper printed in brown would be better but that the house will not stand for the small advance in price.

We do not hold for any particular tint of paper and ink, though the combination mentioned is excellent, but we note that the advertisers have only lately been invited in and would suggest that the better the appearance of the program, the easier it is to procure advertising support. At that good advertising can be had for a black and white issue, if the medium is there.

Before the foreign advertising was run the issue was four pages. Now it is a six-page railroad. It would be better to make it an eight, even if it has to be pasted and stitched at an extra expense. The railroad

folder is good form for a card not too large, but the Broadway has a paper program with pages six by nine inches. This is too large for the railroad style.

The titles are well displayed, standing well out from the page, but too much type is used and it is too badly crowded into the space. Only a pronounced fan will read all of the lines, and these do not matter as much as the occasional patron who is to be tempted. One reason for the forbidding look of the page is that it is all display instead of reading. One face and possibly two heights for titles and straight reading looks better on a full page program than a jumble of several faces and heights. If Mr. Rush will take the program for the week of February 15th for example and compare the section for the 18th with that for the 19th or 20th he will get an idea of what we mean, not that the former is good, but is better than the latter. Fewer styles of type, fewer breaks and more straight matter will help more than a change of stock and ink. The advantage of straight matter is that while it might contain a greater number of words, the uniformity makes it easier to read and the mind does not instinctively recoil from what seems to be a task.

Another "Outsider."

Another outside program is to be added to the growing list. Miss Reda S. Rauch, of Des Moines, gets out an eight page program for the Garden theater, calling it Garden Chat. The weekly issue is 3,000 distributed in the house on Saturday and Sunday. Her profit comes from the advertising and she writes that so large a percentage of the issue is taken home that it is not difficult to obtain the outside advertisements. The house gets the text on the two middle pages under the general head of "What's Comin' to You," and mention in the notes. Each title is uniformly set and boxed in with one point rule, the letter press being ten point roman. Department store initials are used to start each story. On pages six and seven are a few notes, local or general, as circumstances seem to require, and on the second and third pages she runs a "colyum" of personal chat. The text is well written and here the only suggestion to be offered is that it be set in eight point to let more in on the personal chat and notes, leaving the theater notes as they stand. Of course this means more money for the printer, but in the long run it should mean more money for advertising space, for the matter is brightly written and, given more of it, the public will like it even better. Now it is too short. The writer (and reader, too) comes to the end before the interest can be fully developed. Miss Rauch writes briskly, and there is no reason why presently she should not have a larger issue covering more of the theaters. As it stands she could save a little money on her paper stock. It is better than is necessary either for effect or endurance. It is a nice, clean looking issue, without an excess of black type in the advertisements and yet with excellent display. The only thing we really do not like about it is the piano insert. Inserts are messy. This insert splits the house stuff, which is always bad. But at that, it is not as bad as the beer label insert that programs in several towns employ. This clip will give an idea of the style of the announcements. It is different from lifting the manufacturers' announcements and then leaving half out because there is not room for all of it:

> If George Randolph Chester had consulted me when he wrote "Runaway June," he would have named it "Disappearing June," or "The Thirty-first of June." You think it is the last of June when the curtain drops on each episode. At the end of Episode Three, which will be reeled off at the Garden this Thursday, June has made another escape from a cheap boarding house, the man with the Van Dyke (whose taxi bill must be enormous unless he is where they have those new jitney busses) is still following faint clues and June's husband is also on the trail. This installment of "Runaway June" marks a period in the story where any uncertainty as to the permanent interest of the serial vanishes. Be prepared for a breathless run.

Better, Yes?

Don't you think that this, from the Haynic D. K., is better than the time-honored "perfect projection?" It drives it home. Use it, then make good for it:

> He stood in the lobby watching the picture one evening last week and then he said, "Why is it that in some theaters I have to move around until I find the right spot where my eyes focus with the picture, while in the Haynic I can sit in any part of the house and get a beautifully clear picture without a trace of flicker or eye strain? Do you get that? Focusing his eyes with the picture! Ouch! We felt like calling for help to try to recapture our goat. When we recovered our breath we explained to him that in the Haynic, we focus the picture; that for his fifteen cents we furnish him something in addition to a well balanced program of excellent pictures—pictures in good condition—good stories eloquently told in wordless langauge by the world's greatest delineators of character—and that something is projection. That means that we use intelligent effort to make our pictures clear, distinct, steady and flickerless. That our efforts are crowned with success is amply proven when you compare Haynic pictures with those shown anywhere else on earth.

Scrapping with Kell.

John William Kellette takes issue with us on the comment that he was not playing the Thanhouser players up strong enough in his billing. He says:

> Taking issue with you on the 60 point stuff. To New Rochelleans Thanhouserites are *not* the drawing power that any one of them would be in a place where they have been seen but not heard. And this is the reason:
>
> Take Harry Benham, for instanceee. Every kid, even, in the city knows Harry. Their daddies know him. Harry is an Elk and a Mason. Every night that he can get away he is at one place or another. At their functions he sings. His singing is not a drawing power to those who know him, yet he has a wonderful baritone voice—so good that he was lead in Madame Sherry and other productions of like character. I play faces up bigger than names. Sixty point screams. It looks like an advertisement for a blacksmith shop.
>
> Now. Give me Mary Pickford, Clara Kimball Young, or any other player WHO DOES NOT LIVE IN, EAT IN, MINGLE, PLAY and FRATERNIZE in NEW ROCHELLE life, and I'll give them a ten-line spread.
>
> I won't use a billboard in the residential section near the theater. The inhabitants therein would resent it. I may be wrong, but the crowds coming show that I am right. I have, for steady patrons, Dr. Read and his family. He never attended a picture show regularly before. He takes his tickets and simply says: "I expect to be called." An usher takes him to his seat. If it is an urgent call, we break the picture and flash a slide—"Dr. Read is wanted." The picture is resumed. Dr. Read comes back again because he knows that he'll be called to the phone if he's wanted. If the call is not urgent, an usher goes to him and whispers. It's up to the doctor to do as he thinks best in that case. Get me?
>
> On the outside, at the window, I have a sheet hung up—"Time Table":
>
> 7:30—The Double Deception—Majestic.
> 7:50—Sammy's Moving Day—Gaumont.
> 8:00—Mr. Week's Nightmare— Gaumont.
> 8:10—Hogan, the Porter—Keystone.
> 8:30—Through the Murk, 2 reels—Domino.
> 9:06—The Double Deception.
> 9:24—Sammy's Moving Day.
> 9:31—Mr. Week's Nightmare.
> 9:40—Through the Murk.
>
> This tip came from you and it's a good one. The difference in time comes from running slides on the house and changing pictures.
>
> I have a union pianist, and she's a good one. I have taught her to add to the pictures, rather than to detract from. Her music is simply a suggestion, and is never loud. She plays in the dark, except when she plays overtures, which come previous to all performances, and lasts about five minutes. Her overtures range from Wieniawski's "Valse de Concert," "Valse Brilliante," Chopin, Moszkowski's "Orchestra de Suite," "Valse, op. 34, No. 1," to Medley of ballads.
>
> It's "highbrow" stuff, but the audience likes it, if applause means anything.
>
> Go to me hard. I want it. I like it. If we can agree, I'll adopt the suggestion. If I cannot, I'll sit down and tell you why not. Isn't that fair enough? Yours attentively, "Kell."

Why?

Taking up that suppositious Dr. Read, first of all, we don't like the idea. We don't see why Dr. Read should be permitted to stop the show and advertise his business. If he wants to be called, let him register at the box office. Let the usher note where he sits on a card. If a call comes, tell him. Not meaning to throw rocks at the medical profession, *calls are not so apt to come in if they are not advertised on the screen.* If Dr. Read is a new patron and comes in without letting the manager know, then, perhaps, it is well enough to flash the slide, but a sign on the box office window to the effect that physicians are requested to register would do the trick. Since seats are not reserved, perhaps it would be well to give the physician a card which he hands to the usher, after filling in his name. The usher seats him, notes on the card that he is sitting in the tenth row, right hand side of the center aisle and returns the card to the person at the phone. The rest is easy.

As to the popular players, the argument Mr. Kellette makes is well taken, but we think that he knows the players so intimately that he does not realize that even in a small town like New Rochelle there are many who might want to see the players and who do not know them. Kell knows them, but he doesn't pay to get in.

The stand on bill boards is well taken, but surely there are some locations where they could be used. The best point is that the pianist does not play obtrusively. Even now we recall with a shudder about five years ago when we had to visit one of the Keith houses daily and listen to the pianist and drummer racing each other on "Turkey in the Straw" or something like that, no matter what was on the screen. The idea seemed to be that whoever got sixteen bars ahead of the other first won that heat. It was torture.

Realism.

S. C. Saffiell, of the Talbot theater, Indianapolis, worked in a bit of realism when he started the Runaway June Series. It will be remembered that the story starts with a wedding, and so he found a couple who were willing to be married on the stage to get the audience in the proper frame of mind. Of course the marriage on the stage idea is old, but it gets a new punch when handled in this fashion. We hope the idea is held to weddings and not run over to funerals and things.

Follows Copy.

T. C. Breene, of the Gamble theater, Huntingdon, W. Va., sends in the first issue of the program he is getting out for the house, which is under the management of T. A. Westbrooke. He asks for comment, but, as it is a Hennegan cover with a close following of the Hennegan model layout inside, there seems to be no need for comment. About all that can be said is that they have closely followed an excellent model, which is more than some have done with Hennegan covers.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

At the Inquest.

FOR the last three meetings the weather has been against the Inquest Club, but a fairly decent panel of jurymen showed up for the inquiry the other night and were rewarded with a couple of dramas that were comedies, and a comedy that was anything but funny. Marc Edmund Jones was in Bermuda, but his latest "light" story was properly pulled to pieces and he was also indirectly responsible for one of the amusing dramas, because he had his back turned while it was being made and didn't kill the director when he saw the mess. Miss Maibelle Heikes Justice made her adieux to the club, as she is leaving for the west and was given the best wishes of the members. An interesting but not notable discussion was had and the club adjourned to meet at the Savoy theater Monday, March 1.

More Selig Hints.

Here are more suggestions from the Selig Company that apply to more than this company. They should be read with interest. Too many, far too many, persons write stories rather than photoplays.

There seems to be a hit-or-miss policy in vogue with many authors of motion picture comedies and dramas. Not enough study is given the requirements of the screen. For example, the requirements of the Board of Censors of Motion Pictures are very important and hundreds of otherwise excellent stories are rejected because the demands of the censors have not been realized by the authors. The sooner the writers realize that writing for motion pictures is not a lottery but a profession, the better it will be for many ambitious to succeed along this line.

Physicians, lawyers, chemists and other professionals keep up-to-date in the details of their vocations. The writer of the motion picture story must do likewise if he wishes to achieve unusual success.

The policies of the manufacturers are constantly changing. The type of story in demand today may be rejected tomorrow. Many conditions go to cause this fact, but public inclination seems to be the prime factor.

"We cannot urge too strongly upon the writers to make a careful study of the requirements of the various Boards of Motion Picture Censors," said the head of the Selig Polyscope Company editorial department recently. There is the National Board of Censors and also the State Boards in Pennsylvania, Ohio and elsewhere. Exaggerated scenes of the underworld, murders, stabbings, shootings and other violent action must be handled most carefully to be at all available. In fact, it is preferred that such action be eliminated absolutely. There are enough appealing and forceful plots to be found in other walks of life without descending to the depths in the fond but mistaken belief that such atmosphere lends force to a story. Cruelty to animals is another subject that should be watched with care. Scenes in which it is believed animals of any kind are harshly treated are not counterbalanced by the Ohio censors, and others. Although the Selig Company releases many animal stories, action in which animals are abused and otherwise mistreated is not desirable.

The Selig Company is in the market for unusual dramas and comedies of all kinds. So-called slap-stick comedy, carrying a series of supposedly funny incidents and no plot, are not wanted. First readings are required by this company, which pays highest market prices and gives screen credit to the deserving.

He's Wrong.

Now and then William Lord Wright will step on a banana peel and slip up. He says the question most frequently asked is how to write scripts. This is not so. That is question number two. The most frequent one—and we think he will agree with us—is "I have just written a photoplay. Where can I sell it?" This is before they even begin to dream that what they have done is not a photoplay.

It Is Confusing.

Lately a chap wrote that he was going to study the pictures on the screen. He did. This is the result, suppressing names, since these are no worse than the others, and therefore not deserving of being singled out:

Speaking of photoplay writing, did you ever go through the starvation period when your best ones are prisoners and your worst ones are tourists? I'm hitting it strong right now—just after a period of sales, last summer. Just the same, I've got some mighty nice letters of honest criticism from the editors, and expect I shall turn it to good account later on.

Summarizing the criticism, however, I find I have been guilty of "Improbable Plot," Insufficient Action, Slapstick Comedy (no more wanted), "Has been done before," "Too many reels."

Happy thought. I will go to a picture show and analyze the pictures carefully and find just how to correct these defects. Analysis of the show:

Rivals for girl. Play cards for her—one cheats—the other catches him—later. The wronged one is caught in a burning yacht—wireless for aid caught but ignored by No. 1. No. 1 gets girl. Drowned man operates wireless and promises presence on wedding day. Makes good, forces No. 1 to shoot the deck again for the girl. No. 2 wins. Girl drowned in accident. Last scene—2 drowned ones go back arm in arm into the ocean.

Comment—I shall hereafter confine myself to probable plots like the above.

An old maid in an attic ruminates over her past, which consists of her lover abandoning her and marrying the city girl. Reverie too much for the old maid, who perishes.

Comment—My scripts shall hereafter be an allegro type like this. No more "Insufficient action."

Leak in the bathroom. Plumber calls, steals all the liquor available, when tanked he manages to melt more pipes, floods the cellar, and attempts to drown all who object to his mild co(a)rse of action.

Comment—I shall produce comedy scripts which combine laughable situations with dignity of action—like the above.

Farmer discovers he's an orator and gets elected to Congress. His wife doesn't keep pace with him socially until a modish dressmaker gets hold of her, and makes a bird out of her.

Comment—I really must cultivate the expansive quality of mind that can make four reels out of this very original idea.

The writer does not explain that there may have been a reason for the trouble, but it is confusing to be told not to do a thing and then see that self-same editor doing it. Sometimes it is because the boss wants it, sometimes because the producer puts one over. Lately we saw an excessively poor story, and the excuse was that the editor was busy with other stuff and the producer and his assistant wrote and produced the story. If we had that company there would be two complete vacancies, but nothing was done.

When you see the junk remember that there must be the stated number of releases a week and that manufacturers have the foolish idea that everything that gets to the negative stage must be released, to save money. Sometimes more would be saved were a release passed.

Just Imagine.

Here is part of the opening of a late Elbert Moore letter, which follows his "positively last" chance to become a millionaire:

Let me warn you!

Of course you are the best judge of what is best for you, but REMEMBER THIS . . .

If you postpone answering this letter you will be giving up *forever* all chance of entering the most interesting and profitable profession in the world—writing photoplays.

The idea of being that if you do not send your money right away he'll get mad at you and refuse you as a pupil and you'll never learn how to write. Surely not even the boobs will be impressed by this supreme example of egotism.

Fatal.

We know a man who used to write excellent comedies, but he fell in love and since then his comedies have been passed up, but his dramas are more in demand. There must be a moral in here somewhere, but we leave it to the reader to decide whether it is stay single and write comedy or fall in love and do dramas.

That Essanay Contest.

Several writers have made inquiry about the delayed decision in the Essanay-Tribune prize contest. Mrs. Parsons, of the Essanay staff, writes, in reply to an inquiry:

We have had so many manuscripts come in for the Tribune-Essanay Contest, that it has been impossible to give a decision on the prize winning scenario by February 1st. We feel in fairness to the contributors, that we must read carefuly all of the scenario submitted, and we expect to announce the winner just as soon as the judges decide which is the best scenario. The contest will undoubtedly be settled within a few weeks. I believe the Tribune intends to run an article in next Sunday's paper explaining this.

Stung Again.

Replying to an advertisement in the Motion Picture Story Magazine, we had a friend send forty-five cents to R. J. Hyde, Morton Building, Chicago, for a book purchased by him "at an absurd price." What came back was an eight page pamphlet of which one page and three lines were devoted to advice and the rest to the reproduction of a sample script, with this fine climax:

39—Gate or pretty exterior. Hugh enters—disconsolate—Alicia enters—reconciliation.

It is the number two book of the Enterprise company, and is about as helpful as an old-fashioned high wheel bicycle to an armless and legless wonder. They have a second book, "How to Write Photoplays that Sell," instead of the plain "How to Write Photoplays." We wonder what the difference is—outside of 65 cents.

Universal Stuff.

No, this does not refer to the wants of the Universal company, but to the idea so many have that a good story is equally good anywhere. They are not. Most writers, practically all, have a style or type of story they prefer to write, just as most companies, in spite of their efforts to get out a general program, prefer certain lines. If the authors match their style with the company they find a good market, but too many try to sell on the hit and miss plan of sending everywhere in the hope of selling somewhere. A traveling salesman for a shoe manufacturer does not visit all of the groceries in the towns he "makes." He prefers to show his line to those dealing in shoes, but an author will send the same story to Biograph that he does to Keystone, not realizing that a Biograph drama and a Keystone comedy are two different things. For that matter, Biograph and Keystone comedies are not on the same structural lines, and the same story seldom appeals to both. Study the production, see if you cannot sense the underlying thought and you may save a lot of postage stamps. There is no such thing as a story that will appeal to all companies.

Direct Action.

Be direct in your action. Keep along. Don't take three scenes where one will do. One recent release showed the homecoming of a prodigal brother. There was the girl he loved before he went to the city and married the right woman. There were also the girl's sister, his brother (married to the sister), their child and the wanderer's child. The wanderer comes up to the window and listens to a song that brings back old memories. The scenes look something like this:

A—Window—Wanderer enters. Listens.
B—Living room—Brother, wife, sister and children listening to phonograph.
C Window as in A—Wanderer listening—moved to tears—about to move away.
D—Living room—Brother hears noise—goes to window. Looks out.
E Window—Wanderer turning away—Brother appears in window—recognition—Brother tells wanderer to wait.
F—Living room—Brother turns from window—speaks to others—leaves room.
G—Window—Brother comes up—greets Wanderer—leads him out.
H—Living room—Brother leads Wanderer in—&c.

This makes eight scenes required to get the man into the house. It is too long. Better would have been this:

A—Window—Wanderer enters—listens at window—
B—Living room—Family on listening to phonograph—
C—Window—Wanderer moved to tears—about to move away—Brother appears at window—recognition—Brother shouts—others to window—all call him to enter—Brother helps wanderer in.
D—Living room—the action is played to its conclusion.

This cuts the number of scenes in half and cuts down some, but not all, of the surplus footage. But the closing scene is the reunion of the Wanderer with the girl he has earlier spurned, while the other family occupy the other half of the stage. It might have been better yet to have worked the action more like this:

A—Front of house—Mother enters with phonograph—sister follows with children—the mother starts the machine.
Leader—"Love's Old, Sweet Song."
B—Gateway—Wanderer comes in—stands at gate—moved by sounds.
C—Front of house—Flash of scene as above.
D—Back to B—Wanderer weeps—Brother enters, coming to house—surprised to see supposed tramp—Wanderer rouses—turns—they confront each other—recognition—Brother throws arm about other's shoulders—starts to lead him to house—Wanderer unwilling, but still wants to go. They exit to house.
E—Front of house—all rise and look curiously as Brother and Wanderer enter—Sister retreats behind vines on porch—Wanderer greets Mother—and his little niece—looks at other—half guesses—"Yes, it is your little daughter"—Wanderer kneels and embraces child—Brother looks about—sees sister—goes and gets her—brings her down—Wanderer sees—hardly dare hope for forgiveness—stands—Brother takes child and wife—into house—slowly Sister relaxes—takes outstretched hands of Wanderer—they sink to their knees with the child between them—fade out.

Here the suggestion of eavesdropping and the awkward situation of the entrance are replaced by more proper and more natural action, and a better climax is worked up, too, better because it is more direct. See if you cannot change some of your plays.

Acquitted.

Replying to a late comment regarding a political story in which an author supposedly had his Mayor-elect hero appoint a secretary after his induction into office, the writer of the story submits a carbon of his script where it is shown that the appointment immediately follows the election. It is evident that the error crept in when these scenes were out to get inside the footage and were not replaced by any other explanatory matter.

This is one explanation of the lapses that so frequently occur. The author may have his facts properly lined up, but some cutting man drops a scene without realizing its importance, and the story is killed. The cutting should be a work performed with the most extreme care. Too often it is done by some minor employee with no sense of literary or dramatic values.

And then some manufacturers wonder why their stuff is not as popular as they think it should be.

Several Ways.

No writer who cannot think of more than one way to swing a story will ever become a good writer. We've been wrestling with a chap who thought that by showing a party he would avoid time leaders and breaks in action. Because he started out thinking so, we are still arguing with him. To him this is the one and only way. He'll never be a writer until he can forget his party and see that the girl's sweetheart coming to visit her will be just as good, for all practical purposes, as a lot of extra people at three dollars each.

Your story is never finished until it is sold and produced, and in that period there is no time when it cannot be changed, and most always to advantage, but if you have a narrow gauge, one-track brain you'll not be able to see more than one idea at a time, and so you'll not do really good work. The most valuable asset an author can have, next to imagination, is an adaptable mind. If you start to write a cowboy story that really should be a society play, be able to change it. Don't be capable of but a single thought.

If you were in a room in a burning house with windows on three sides and the window you always told yourself you would escape by in case of fire was stuck, would you burn up or try one of the other windows? It is the same way with ideas. Have more than one way out.

Just a Dream.

Sometimes we wish we could judge of the Photoplay Circuit Court. We would enjoy sitting on the bench in a black silk gown and saying:

"Author at the bar, you are charged with using a 'terrible" snow storm as a reason for your heroine getting lost. Your sole plea is that it looked picturesque. You are hereby sentenced to put on your own picture and make a retake if there is static in your camera."

After a few shrieking wretches were dragged out of court we imagine that the rest of the authors would rush home and do a lot of changing on their scripts.

And by that token we saw that "terrible snow storm" in a script not an hour ago and the only real excuse for it was laziness—if laziness of imagination can be called an excuse. Snow storms are easy to write, but if you had to produce them, too, it would be another matter.

Just the Reason.

"Because the theme is so improbable, I did not suppose that I needed to bother about the action," is the excuse an author makes for not giving probability to the action of a story.

He is wrong. Precisely because he does offer a wildly improbable theme, which we are asked to accept seriously is just the reason why. *The more highly improbable a story is, the more reasonable should it be made to SOUND.*

The story that offers true-to-life suggestions in every factor of itself carries conviction, but where an extravagant idea is to be made as convincing as possible, it is necessary to get convincingness through the seriousness of its treatment. Of course a frankly extravagant theme should be treated as a fantasy. Such stories as the Oz series gain in effect through the absolute unreality of the atmosphere, but an idea wildly improbable that can be funny only if accepted as the most serious fact must be given the most careful treatment in order that the local color shall supply as far as possible the lack inherent in the idea.

Fact stories almost automatically supply their own convincingness, but if you write a story of a man who makes a fortune selling a patent filling for charlotte russe out of the second hand soap bubbles that he buys cheap at barber shops and laundries, you must treat the action with the utmost gravity, making the story all the funnier through the semblance of probability.

Studying.

Perhaps he does not mean it just that way, but a correspondent writes that he has read our "Technique of the Photoplay" twice and can we recommend to him some good book on photoplay writing. In view of the fact that he also says he has found Technique an excellent book, we gather that he wants to do more reading, so we suggested that he read Technique through several times. It is not *reading* but *study* that counts. Often a reader will not assimilate a book under a dozen readings. Some never get the real message. They read the words but do not get the sense. It is not so much the number of books you read but the thoroughness with which you study any good book that really counts. One book mastered is better than a whole shelf full of books read through, but hardly understood.

Those Clipped Scripts.

Only four readers have responded to the request for examples of clipped stories, and of the four but one exhibit really qualifies. The offer is withdrawn.

At the same time we are glad to be able to announce that it is likely that the chief offender in this respect will presently show a change.

Please do not send in clipped scripts.

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. The second half of the questions, seventy-six in number, will be ready for distribution within a few days. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without study.

Question No. 75.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is meant by a temperature co-efficient, and how would you apply it? For instance: If your rheostat at 76 degrees F., offers 2 ohms resistance, what will its resistance be when its temperature is 500, the wire being "climax," having a resistance fifty times that of copper, with a temperature co-efficient of .0004? What would be the working limit of temperature in a rheostat. At what temperature will resistance begin to show red in a dark room?

Roll of Honor on Question No. 69.

The Roll of Honor on Question 69 consists of Joseph H. M. Smith, Fort Worth, Texas; G. D. Bullock, Gallup, New Mexico; M. W. Larmour, Waco, Texas; W. C. Crawford, Brooklyn, New York; J. I. Roberts, Nashville, Tennessee; Harry W. Seward, Reading, Pennsylvania; J. J. Kam, Lancaster, Pennsylvania; George Rowley, Austin, Texas; F. W. Carter, Nashville, Tennessee; Homer Ducharme, Springfield, Massachusetts; W. H. Brooks, Canton, Pennsylvania; J. D. Maddux, Spokane, Washington; C. W. Brown, East Dedham, Massachusetts, and P. S. Sanford, Sacramento, California.

I have selected the reply of Brother Larmour, supplemented by Friend Crawford's reply because he differentiates between the necessary and unnecessary loss in rheostatic resistance.

Reply to Question No. 69.

By M. W. Larmour, Waco, Texas.

The Question:

Speaking of a projection circuit, what is meant by the "loss in the resistance"? Explain in detail. Can this loss be entirely avoided? Is resistance always necessary? Explain in detail.

The Answer:

The pressure lost or dissipated in delivering the required amperage to the arc at arc voltage constitutes the "loss in resistance" within the meaning of the question. For example: Let us assume a line voltage of 110, and that 45 amperes D. C. is required at the arc. Taking 48 as the arc voltage we have a loss in resistance equal to 110 — 48 = 62 volts, which represents the voltage broken down by or dissipated in the resistance. If we multiply this voltage loss by the amperage we will have the loss expressed in watts, or multiplying 110 × 45 we have a total wattage consumption of 4950, of which we only get the benefit in light of 48 (arc voltage) × 45 = 2160 watts, the difference, 2790, being consumed or dissipated in the resistance. This loss cannot be entirely avoided, though it is possible to materially reduce it in several ways. When using A. C. it may be very nearly eliminated by the use of a transformer, known as a compensarc, inductor, or economizer, or other apparatus of similar nature which steps the line voltage down to the arc voltage with but very slight loss. It is also possible to accomplish the same end by means of a choke coil, although the choke coil is not quite as economical as the transformer, nor are the general results from it as desirable as from the transformer. It is also possible when using A. C. to employ a mercury arc rectifier or motor generator set, which, by different methods, reduce the line to the arc voltage. But, in these machines, while there is no direct loss in resistance, there is still considerable loss nevertheless, averaging from 25 to 35 per cent. With D. C. the only practical method, aside from rheostatic resistance, is to install a D. C. to D. C. "economizer," or "compensarc," a device which reduces line voltage to arc voltage without any resistance in series with the arc. The loss in these machines is 25 to 45 per cent., caused by mechanical and electrical friction in the machine itself. It is also possible to use an ordinary generator of 60 volt pressure and thus very largely reduce the loss as against higher line voltage, but not less than 60 volts is necessary because of the fact that with the ordinary generator it is necessary to have some resistance in series with the arc in order to form a "cushion" therefore, otherwise, when the carbons were brought together when striking the arc a dead short circuit would be established, which would create trouble, and, moreover, it would be impossible to handle the arc in a way to produce good, steady projection light, and this necessary resistance together with the internal loss within the machine itself would amount to almost, if not quite, as much as loss in a rheostat taking current from a 110 volt line, provided the generator is being driven by power from service lines.

Recapitulation: "Loss in resistance," within the meaning of the question, means the energy dissipated in the rheostat. This loss cannot be entirely avoided, particularly with direct current. Resistance, as such, within the meaning of the question, is not necessary (use transformer instead) with alternating current, but is always necessary with direct current, except where a generator of special design is employed. The loss with A. C. may be reduced to about 3 per cent. but with D. C. it will of necessity be much greater.

Reply to Question No. 69.

By W. C. Crawford, Brooklyn, N. Y.

The Answer:

My reply is confined to D. C., since the use of rheostatic resistance on A. C. is altogether too wasteful to even be considered. Accepting 48 as the average D. C. arc voltage, it is necessary to furnish a cushioning, or steadying resistance for the arc, and this cannot be accomplished except the pressure of the supply be not less than 60 to 70 volts, but all pressure above 60 to 70 volts is unnecessary in a projection circuit, and must be reduced in a rheostat. This unnecessary energy dissipates itself in the form of heat. It is registered on the meter and must be paid for by the consumer, therefore it represents loss. I call the energy above 60 to 70 volts *real* loss, but the dissipation of energy below 60 to 70 volts is necessary to the proper handling of the projection arc, therefore, since it serves an excellent purpose, and is, in fact, imperative, this dissipation of voltage does not constitute real loss. The real loss can be entirely avoided by the use of a motor generator set which will furnish pressure at the 60 to 70 volts needed. But resistance is not always necessary, since there is one type of generator which furnishes current at arc voltage and automatically controls the arc without the aid of resistance.

I have quoted Brother Crawford's reply by reason of the fact that he differentiates between "real loss" and "necessary loss," which is a very good point, but he is, nevertheless, in error if he means that the real loss can be entirely avoided by the use of a motor generator set. That is not true, by reason of the fact that there is internal loss in such sets amounting to from 25 to 45 per cent., as set forth by Friend Larmour. No motor generator set is made which will show an efficiency greater than 75 per cent., I believe, and very few, if any of them, will reach that high standard.

From a Picture Fan.

Topeka, Kansas, has the following to say:

Have just read your article, January 16th issue, entitled "Twelve Reels for a Nickel," and note your comment. I am only a picture fan, but I read the World every week, and must say here in Topeka things are very nearly as bad as they are in Syracuse. There is only one real photoplay house in the city, viz.: the "Iris." I have yet to see a poor picture in that particular theater. They are always bright and clear, and the management never rushes them, although I have several times had to wait outside for half an hour or longer. Enclosed find page of daily paper showing moving picture theaters' advertisements. We have a twelve-reel show at one of our theaters, scheduled to run two hours. You can imagine the kind of shoot-em-through proposition it is. (I should say so. Twelve reels in 120 minutes—10 minutes to the reel. Good morning, Carrie! *Some* show—I don't think.—Ed.) In your comment on Syracuse you refer to a two ring circus. Well in one of the advertisements you will note we have that identical animal in this city. Another theater runs five reels and two vaudeville acts for a nickel. Were it not for the Iris I don't know what we picture fans would do for a first class show. I don't know anything about projection, but I will say that the Iris should compliment itself on the excellence of their operator. He runs his pictures so that they are produced more nearly true to life than any I have yet seen; also they run straight through without a break, as if they were all in one roll. I don't know how this is done, but the pictures are certainly put on in good shape. I apologize for taking your time, but I am a lover of first class pictures and believe these things should be taken care of. The motion picture industry seems to be in need of a Pure Food Law. The idea of taking a man's money and then grinding the film through in a man-

ner which turns the whole thing into a farce is outrageous, and ought to be against the law. I hope your good work will eventually better these conditions.

"The Best Theater" advertises: "Only Two Ring Picture Circus in America. Continuous 11 A. M. to 11 P. M. Nine big silent acts. Five cents." I do not wish to comment on this matter at this time, more than to say that while the writer wishes his name withheld for business reasons, still it is appended to the letter, which bears every evidence of being written in good faith. Moreover, I have had criticisms of Topeka before. I compliment the Iris and its operator. That is the kind of a report that makes me feel good. I bet dollars to doughnuts the Iris does not have to put on twelve reels for a nickel to get business. The continuous performance is made possible by using two projectors, very carefully framing the picture when threading the idle machine and starting one machine as the other is projecting the last few feet of its film.

Heat Waves Again.

S. E. Shaw, Ithaca, New York, writes:

Friend Daly, issue January 16th, is correct as to the disturbance on the screen caused by heat waves. I believe the following is the explanation. Heated air from the radiator rises because its density is less than that of the surrounding colder air. The hot air rises in more or less irregular masses and, as every operator who has followed the department must by this time know, when a ray of light passes from a medium of one density to a medium of different density, it is refracted, or, in other words, its direction is changed. But for this fact there could not be any such thing as a lens. In this case the rays of light coming from the projector must pass through hot air of different density than the medium in which it has been traveling, with resultant deflection, the effect of which is shown on the screen. Since the heated air is traveling upward, and constantly changing its path, the effect on the screen is peculiar. It is more noticeable in light subjects than in dark ones, this by reason that the contrast of the dark lines and screen intensity is greater. With a dense film its motion blends into the motion of the subject on the screen, and thus reduces its conspicuousness. One possible remedy would be to place a fan near the radiator in such a way that the hot air would be forced one side, and thus rise out of the field of the projector. In closing let me wish to you and your department every possible success.

The fan scheme would work, of course, but it is hardly practicable in the theater, because the air would be of necessity driven to one side against a portion of the audience, which would be very disagreeable. Brother Shaw's explanation is very complete, and, although we have something like a dozen others, we will, I think, call the subject closed.

Architect Complains.

L. B. Weinman, architect, Fort Worth, Texas, complains that he was not treated justly in the article headed "Another High Class Operating Room," page 218, January 9th issue. Mr. Weinman says, regarding the theater in question:

The plans were made for a 50-foot throw and a 14.4-foot picture, lens 3⅜ inches; operating room is on the roof, facing entrance; main screen over entrance; house is two stories, and very similar to Philips' Theater No. 1, on which the State Code of Texas of moving pictures was modeled. On this house I was the architect, without interference from others, and the throw is practically the same as that originally laid out for the house criticised, and in this house the picture is perfect, and the critic, on the face of his knowledge of Philips' No. 1, is ready to "knock" the architect. In his article he is lavish in his praise of the house and the operating room particularly, which contradicts his statement that architects should not be consulted in the erection of a moving picture house, but the planning should be left to the judgment of a cub operator and manager. I would be pleased if this intelligent soul would pick out the faults and accompany it with a more thorough explanation of how he would have remedied them. The writer says that various parts of the house construction should be left to the manager, a policy which I have followed in the past, where the manager's ideas were within reason, but in this instance the manager has caused changes to be made against the wishes of the architect, and these changes have always been detrimental to the building in general; also to the discredit of the architect. For instance, the manager caused the floor to be raised towards the rear 8 inches, thereby changing the sight lines so as to cut the view of the screen from the rear of the house 18 inches. after he had done this he caused the screen to be lowered and brought forward 5 feet 6 inches, and this is the cause of the 4½ inch to the foot drop. Also the lens of the machines were made for a 50-foot throw, so that the rays are out of focus 5 feet 6 inches.

I do not think that Friend Weinman states things correctly when he says that the writer of the letter in question intimated that architects should not be consulted in the erection of moving picture theaters, but that the erection should be left to "cub operators and the manager." For Mr. Weinman's benefit, let me say that all operators and managers are not cubs—far from it. I venture the assertion that we have both operators and managers who can tell Mr. Weinman a great many things concerning correct operating room planning and locating that he has never even thought of. I would like to not only question, but dispute, Mr. Weinman's statement that the effect in Philips' Theater is "perfect." That is an optical and physical impossibility, since projection can only be perfect when the lens is exactly central with the screen, up and down and sideways, and when the audience views the picture as nearly as possible from the plane of projection. Mr. Weinman also displays a weakness in optical knowledge when he says "the lens was made for a 50-foot throw; therefore, the rays are out of focus 5 feet 6 inches." It is hardly worth while explaining in detail to Mr. Weinman the reason why his statement on this point is not only incorrect, but absolutely wrong. However, I am not out for Brother Weinman's scalp at all. Here is the proposition as viewed by the editor of this department.

Nobody wants the architect ignored in the planning of moving picture theaters. In the large houses, at least, the architect is a very necessary part of the proceedings, but *we do want the architect to, instead of assuming a lot of things he don't know, consult those who do know, and thus avoid making the absolutely idiotic mistakes which have been made by architects in literally thousands of instances.*

Another thing: All too many architects have failed in recognition of the fact that *the operating room is, after all, the one most important feature of the whole theater.* I can show you instances right here in New York City where a cub architect (pardon the expression, Friend Weinman, but I cannot resist the temptation to "get back") has planned theaters costing many thousands of dollars; in fact, in many instances, many tens of thousands of dollars, and have placed in those theaters little, narrow, contracted, poorly located "coops," and in one instance at least this miscalled operating room was made so ridiculously small they had to raise the ceiling before they could get the machine in, although this "architect" had plenty of space to make an operating room ten feet high by almost any dimensions he desired.

No, Neighbor Weinman, you will find that, as a general proposition the architect will be treated even more than fairly, but that he sadly needs to come to a realization of the fact that in order to plan an operating room intelligently he must have a good knowledge of applied geometrical optics, of the optical system of the projector, and of several other highly important things to do with projection, whereas in all too many instances architects are engaged to draw plans for a moving picture theater, and, although absolutely ignorant of practical, or even theoretical projection instead of asking advice from those who do know butt ahead and build an operating room which will forever handicap the operator in his work, if not absolutely prevent him from securing high class results. There is one man here in New York City whom I can recommend as having a good knowledge of all these things, and that is Mr. Simon Arkin, a corréspondent of this department, whose professional card appears elsewhere. Mr. Arkin will not plan any operating room monstrosities; of that I am sure. Also this department will be willing to criticise the plans of architects and, for a very reasonable fee, suggest such changes as may be necessary. If no changes be necessary, then only the usual $1 fee need be sent to cover expense of repacking, remailing, etc.

Question of Resistance.

C. V. Caver, Stephenville, Texas, writes:

Am using d. c. from a 6 k. w. generator pulled by a 12 h. p. gasoline engine. Arc and lights will not total over 6 h. p., and the engine pulls almost to capacity. The wiring is the only thing I suspect. Am using No. 8. Will you kindly advise me if this is large enough? If not what size should be used? Arcs are about 100 feet from the generator.

Six h. p. would mean 4,476 watts, but, inasmuch as wire capacity depends on amperage, and the amperes would be the watts divided by the volts, how can I answer as to necessary wire size without knowing the generator voltage? I would suggest, however, that you first see whether that engine is or is not delivering its 12 horse power. Quite possibly you will find it is a long ways from doing that. In fact I am inclined to think your trouble lies there, at least in part. To test the brake horse power of the engine (actual horse power delivered to the dynamo), see page 1536, June 13, 1914, issue, which you presumably have; if not, send ten cents to the Moving Picture World and get it. Meanwhile, however, if your generator is a 60 volt machine, then 6 h. p. consumed would mean almost 75 amperes, for which you ought to have No. 5 weatherproof, or No. 3 rubber covered wire, No. 8 R. C. only having a capacity of 35 and weatherproof 50 amperes. If your generator is a 110 volt machine, then No. 6 wire would be large enough. It is also quite possible that you have a heavy ground. You can test this matter by attaching wires to an incandescent lamp socket, containing a lamp of the voltage of your system, fastening one end of the wire to some known ground, such as a water pipe, and touching the other to first one and then the other of the wires. If there is a spark at the end of the wire, when contact is made or broken, or if the lamp lights, there is a ground, which should be immediately located and eliminated.

Gives Them a Chance.

Arthur W. Turner, East Templeton, Massachusetts, after making several remarks about the refraction-kinks-the-light-rays business, says:

Your department gives we smaller fellows a chance to see what a real operator ought to be. It also tends to raise the ideas and requirements of managers, which naturally will help very largely in placing operating on a higher basis. I enclose four cents in stamps for carbon reply of the light ray matter, if there is any, if not apply it to your one thousand dollar fund, which will leave you a balance of nine hundred and ninety-nine dollars and ninety-six cents to raise. No, I am not poking fun, because I do not see how you can accomplish that amount of work for that sum of money.

With regard to the one thousand dollars, why I have cut that down very largely. The Moving Picture World is going to stand the electrical expense, I will stand the photographic end of it, which will not be any small item let me tell you, the General Electric Company has loaned a new 50 ampere rectifier, the Powers Co. has made me a very fine optical bench, the Simplex has supplied lamp, lamp house, etc., and the American Standard Machine has given $25 cash, so that I think all I will now need will be three or four hundred dollars to pay

the salary of one or two men I have in mind, whom I desire to employ to assist me in making the tests, but this amount I will first endeavor to secure from film producers and manufacturers. If they don't loosen up it will be up to three or four hundred of you fellows to come across with one perfectly good dollar each.

Fuse Testing.

J. F. Heise, Fort Totten, New York, says:

> Brother Bullock's way of testing fuses, page 363, January 23d issue, is correct in one sense of the word, but in another sense he is wrong, because, as you say, if he was testing a three wire system and either outside wire on the neutral was grounded the lamp would light, regardless of whether the fuse was blown or not. If he would test his fuses by placing the test lamp in series with the line, instead of in parallel, he could instantly tell which fuse was blown. Place test lamp leads on either side of the fuse being tested and if the fuse is O. K. the test lamp will not burn if the other fuse is blown, but if it is on the fuse that is blown the lamp will light.

Correct you are, Brother Heise, but when testing projection circuit these carbons of arc lamp must be frozen. Take down your cap from the peg, arrange your books nicely under your arm, and pass up to the head of the class.

From Saginaw.

B. C. Evans, Saginaw, Michigan, says:

> Will removing the cone from a Powers SixA lamphouse decrease the light on the screen? A certain manager claims it will, whereas I claim it would make no difference at all, except that if you remove the cone and slide carrier there would be an increase in illumination, though in my opinion the rays added would be of little use, due to the heavy spherical aberration they carry. Projection in this city compares favorably with the best. We have d. c. and up-to-date equipment. I will soon order another Handbook, as I have loaned mine to others and the leaves are coming out, and I certainly need that book in my business.

Your understanding of the light matter is correct all the way through, and the manager in question is in error. It is a pleasure to know that projection in your city is high class. Keep it that way.

A Knock and a Boost.

H. J. Wilitz, Kewanee, Illinois, writes:

> Just returned from a trip through the South. While there applied at a number of theaters for position as operator, but nothing doing. A great many of the boys are lined up in the union, and some are getting fair salaries, though many are far from making what they should. For this, however, I sometimes think they are themselves to blame, because in most of the places I visited projection was punk, and I found but few who had any interest whatever in anything except to "get more money." In some of the houses the flicker was awful. I advised every operator I met to invest in a Handbook, subscribe to the World and put the pictures on the screen as they should be put on, and then see if the manager would not be inclined to loosen up. There are some fine theaters in San Antonio, but their managers seem to have entirely overlooked the fact that good projection is essential to success. Fort Worth has some excellent projection, as has Dallas, in some of its houses. In Sherman I found a card man who put the pictures on very good, though his work could be improved. There are six shows in that town, and I think he was the only card man there. In Denison they all have cards, but (Fireworks from Denison.—Ed.) if they cannot put up better projection than that I saw they could not get a job as rewind boy in Chicago. (That's a fearful knock for Denison, or a big boost for Chicago—maybe both.—Ed.) One theater in Denison, however, the Mirror, is there with the goods. I asked the young lady at the ticket window if I could see the operator, but she said I could not until he came out to supper. I went back at 8 and met the manager, who invited me in, and I sure did see some high class work. They gave three reels for five cents. The projection was beyond criticism. I asked the manager if I could go back and see the equipment and operator. He refused and said he did not allow any visitors in the operating room, but that he would come and take me back after the show was over. It was Saturday night, however, and he certainly was one busy man, for they came in droves. I remained for two shows and the projection was as nearly perfect as any one could wish to see. I think I am something of an operator myself, but I wish I could put them on the way that chap did. In the end I did not get to see him, because the manager was so busy he forgot me, and when the show was over I had to run for a train. He told me that the operator's name was O. P. Sammons, and I noticed the manager's eye was on the screen pretty regularly, also that the operator had no light in the operating room, except when threading up. I would have liked to have seen the equipment.

I have written to the manager of the Mirror, asking him or his operator to contribute an article to the department. Those are the kind of men I like to hear from; men who are delivering the goods on the screen. Now don't jump to the conclusion that I don't want to hear from the fellow who is not able to put up high class work. I'm glad to hear from that lad, too, and to help him too if I can, but the operator who can and who has a manager who allows him to put on projection beyond criticism is up-to-date, almost in a class to himself. You will note the manager of the Mirror would not even allow an operator to go into the operating room, *in which he is absolutely correct.* You will also note that the operator had no light in the operating room, except when threading, and that is also absolutely correct, and absolutely necessary, too, to high class projection. As to San Antonio, when I was a manager of a film exchange in Memphis, I had some customers in San Antonio for a short time, but they wanted fourteen reels, changed every day, so I kissed them a sad good-bye. I was in hopes matters there had improved by now.

A Relic.

Recently I paid a visit to Mr. Thomas A. Edison and in conversation, asked for a sample of the old wide film that was used by him for a short time in the beginning. Mr. Edison complied by mailing me a sample which is reproduced herewith full size.

Upon receiving this I wrote Mr. Edison requesting him to write a short statement of why this particular size of film was adopted, and why its use was discontinued, in fact, a short resume of the history of the film. Mr. Edison replied that his every energy was just now concentrated on the rehabilitation of his plant, and that it would not be right to allow his mind to be distracted by anything until that was completed, but intimated that when this was done he would favor us.

I think this relic will be of great interest to many thousands of operators and managers. In looking at it, remember it is two pictures from the film produced exactly full size, in other words, it is just as the film was.

Whee! We're All Wrong.

George Van Deurs, Brooklyn, New York, says:

> Under heading "Lenses," January 16th issue, you advise J. A. Mitchell to use two 7¼ condensers, placed 13¾ inches from film center of condenser combination. I do not agree with you, and believe Brother Griffiths is way off too. I have nearly the same conditions, viz.: 88 foot throw, 15 foot picture, 5½ e. f. lenses, 30 amperes d. c. Tried out Friend Griffiths' combination, but could not get good results. Found I would have to carry too small a spot, say 1¼ inches in diameter, to keep the ghost out. Don't see how he can use that combination and carry the 2 inch spot he claims. I am now using two 6½ condensers, ⅛ inch space between them, 15½ inches from the center of the combination to the film, and can make a spot 3 inches in diameter without a ghost. I would suggest that Brother Mitchell try out the above and let us hear the result. In my opinion it is better to have the e. f. of the combination of the condensers shorter than that of the objective, as I find the e. f. of two 6½ condensers to be 3.72 inches, which gives a fine illumination when working with a 5½ e. f. objective. What about the second list of questions?

The second list of questions is coming. I will get them to you just as quickly as I can. I referred the first part of the brother's letter to Mr. Arkin, who says:

"I think he (Van Deurs) has taken a theoretical case, instead of actual measurements of his place. He says his e. f. objective is 5.5 inches, throw 88 feet, and he gets a 11 x 15 picture. Assuming his aperture is $^{11}/_{16}$ x $^{15}/_{16}$, we have 5.5 : $^{15}/_{16}$: : 88 : 15 and 5.5 : $^{11}/_{16}$: : 88 : 11, a case which rarely happens in actual practice. The e. f. of the condenser combination is always shorter than the e. f. of the objective, except on very short throws—where an objective of less than 3 inches is used. The distance 13.75, as you advised Mr. Mitchell, is correct. It should

be in any case 2.5 times the focal length of the objective. In this case it is $2.5 \times 5.5 = 13.75$. The only thing I differ from you in is this: I make it 13.75 inches from the center of the front condenser, or about 13.25 from the face of the condenser to the film. Mr. Van Deurs says he uses two 6.5 condensers and their e. f. is equal to 3.72. This is not so. $(6.5 \times 6.5) \div 13 = 3.25$, which is the true e. f. of his combination. In any case, when you take two lenses of the same focal length, the e. f. of the combination is equal to half the focal length of either of them. The condenser I would advise in this case would be, and is, figured as follows: Let the distance from the arc to the center of the back condenser be 4 inches, the light cone be equal to three and a half times the focal length of the objective, or $5.5 \times 3.5 = 19.25$ (Three and a half times the focal length of the objective.—Ed.). Then $1 \div 19.25 = .0520$ which is the reciprocal of 19.25, or, to go back to other articles, the equal of F. Next divide 1 by 4 (4 being the distance from center of back lens to arc.—Ed.) which gives us .2500. Then add .0520 and .2500, which gives .3020. Now, if we use a 6½ lens for the back condenser we will have as its reciprocal $1 \div 6.5 = .1538$, which, subtracted from .3020, leaves .1482, the reciprocal of the front condenser, and dividing 1 by .1482 we get 6.75 as the focal length of the front condenser. In practice a 7-inch condenser could be used."

Well, there you are. I am giving a lot of this stuff just now in order to get operators accustomed to figuring the focal length of condensing lenses by reciprocals, as it seems that is the right way to do it. I have told you how and explained it to you as clearly as I can. I do not even pretend to know *why* all this is so, but, anyway, it seems to work out, and I am glad to know even that much about it at this stage of the game. I, personally think that friend Van Deurs has not actually and accurately measured his condenser lenses, but has accepted the lens he bought at its face value, which is more often than not, far from being correct.

Various Things.

Washington sends in the following:

> As regards the identations between the sprocket holes of film, I have been watching pretty closely lately, and find that on my Powers machines a poorly made splice has a tendency to cause the film to jump, and invariably it is the teeth on the right end of the lower sprocket (crank side of the machine) which do not engage properly. It will sometimes, if I let it, run for twenty inches before engaging, or running off altogether. I am not using loop setter. This trouble is almost always caused by a long, lapped patch. With regard to the Film Waxer, page 364, January 16th issue. I find that wax is almost as necessary on the celluloid side as on the other. Recently I ran "Samson," one of the Fox Box Office films, and the deposit on the track of the aperture plate was fully as great as it was on the tension springs, therefore I was compelled to wax it on both sides. It seems to me the inception of this trouble is quite recent—that is in such quantities. Questioning the correctness of Brother Bullock's reply to Question 61: Floor receptacles should be fused two or three and a half times as high as he suggests; not less than 50 and possibly 60 is better, for the reason that, especially in vaudeville, some acts have twin spots and floods, possibly suspended, for fire dances, etc., and each lamp will draw 14 to 20 amperes, also bank bunches and strips have no business being plugged directly into floor pockets, as the cable feeding them is seldom of one-half capacity of the fuses of the pocket. The better practice, and the kind demanded in your city are plugging boxes which have No. 4 stage cable leading from the floor receptacle, then each hole of the plugging box is fused for the load it must carry. Some time ago some nut called on my manager and handled him a bundle, against my protest, in the form of a second-hand rewound generator. Well, the manager would not take my advice and is the loser, so there you are.

As to buying second-hand machinery, usually, it is a pretty poor proposition, unless one is thoroughly posted as to exactly what one wants, and capable of judging whether or not the device offered is in good order and will fill the bill. As to the stage matter, why, frankly, I am not in position to speak with authority. Roughly speaking, I am well acquainted with stage practice, but not in the details of wiring a large stage. As to the film matter, it seems to be pretty thoroughly settled that the lower sprocket is doing the damage, and I, personally, am inclined to think that it is largely due to the lack of rigidity of the idler, meaning by this, that most idlers are held, or supported, at one side only and this support is not sufficiently rigid to prevent the idler roller from springing out of line with this sprocket. This is not necessarily the seat of the whole difficulty, but I think, nevertheless, it is very largely responsible, and that the form of the lower idler bracket on the majority of projectors should be changed.

Film Damage.

Chicago, Illinois, says:

> Many letters have appeared in our department concerning damage done by sprocket teeth indenting the spaces between perforations, but none has as yet offered any real explanation as to the cause. I have watched that very thing happen on a Simplex. A bad splice was, of course, the source of the trouble, but the machine itself was also at fault. The lower sprocket idler proved, on examination, not to be exactly parallel to the sprocket; the end away from the bracket being much farther from the face of the sprocket than the other, thus permitting the edge of the film to ride upon the points of the teeth. As you are aware the spindle of the idler on the Simplex forms a handle for the bracket, and it is very likely to get sprung by rough or careless usage, thus throwing the idler out of adjustment on one side. Moreover, the spring holding the bracket, roll arm (the manufacturers call it), exerts too much pressure, and tends to pull the idler away from the sprocket if the bearing on the roll arm is not quite tight, besides making damage to the film more certain if it should get off the teeth. The Simplex, however, is not the only machine that can do the damage if the idlers are out of adjustment, but if the Simplex is guilty, that fact is readily proven by the fact that the identatations are on the emulsion side of the film.

The brother then goes on and speaks at considerable length on another matter which, however, he says is "for your eye only." As I said in commenting on one other similar letter, I think we have finally reached the real basis of this trouble, which is the weakness of the lower sprocket idler bracket. I have called certain manufacturers attention to the need of strengthening this particular feature of their projector, and have no doubt but that in due course it will be done.

Film Fault.

Russell Griffin, Rochester, New York, writes:

> Sample of film I enclose is from Essanay two reel special "Dear Old Girl," released January 15. The faults contained therein make it appear as if the projection machine had slid over a trifle. We get this in Kalem films too. Notice on sample the scene following is all right; this was the case throughout the entire two reels, in almost every scene where Francis Bushman appears. In several of these we got the bell for bad light, but, as you know, the matter was beyond our control. The very best work in the operating room cannot compensate for bulls in the photography. Will you kindly explain through the department the reason for this.

As nearly as I can make it out the camera operator has put a cone in his lens to shield it from light rays, and the cone was too narrow. I am not positive that this is the explanation, but that is what it looks like. Any way, I am sending the sample to the Essanay Company with the suggestion that they give their inspection department a jacking up. It sometimes is not an easy thing to explain the whys and wherefores of faults. It might be due to so many different things. In this case, I think it is in the photography, rather than the printing, and it cannot be in development.

Look Out for It.

F. R. Culbert, Athol, Massachusetts, writes a lengthy letter complaining of patches made by exchanges. He sends in the wrong and right kind of patch, with the request that I illustrate the same in the department, but for his benefit, let me say that a film patch cannot very will be photographed; that is to say you can *photograph* it, but it would not show much of anything, particularly if it was made right. Brother Culbert then gives a tip to operators who are going to run the series "Exploits of Elaine." This subject is printed on non-inflammable film and they will have to have Pathe cement to make patches stick.

I do not know where Friend Culbert got this tip from, but if it is true the "Exploits of Elaine" is to be printed on non-inflammable stock, then is a mighty good one, for if you get caught with non-inflammable film and ordinary cement you will be in a very bad fix.

Edison Machine.

F. J. Becker, Weston, New Jersey, orders a Handbook and asks:

> (a) Do you know when the new Edison projector will be on the market and what its price will be? (b) Is the American Projectograph, manufactured by Charles Dressler still being made? In closing, I would wish the Moving Picture World, and particularly the projection department and its editor, good luck. May the good work go on. There is not a particle of doubt but that the projection department has done more to benefit projection than anything else.

(a) The Edison plant was practically entirely destroyed by fire about a month ago. The new machine will not be on the market for several months yet. (b) As to the Dressler machine, it has not been built since 1909. Many thanks for your kind words. The constant aim of the Moving Picture World is to serve the industry, as a whole, to the very best of its ability, and it is always a pleasure to know that others besides ourselves think we are succeeding in our aim.

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Comments on the Films

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FROM A LIFE OF CRIME (Edison), Feb. 23.—An underworld melodrama, written by Lee Arthur and acted by Nellie Grant, Jean Dumar, Frank McGlynn, Augustus Phillips and Marjorie Ellison. One or two incidents in the life of the orphan girl, who is obliged to become a thief, lack a plausible introduction, otherwise it is a generally satisfactory offering likely to touch the sympathies.

THE SURPRISE OF MY LIFE (Essanay), Feb. 23.—It might have been wise to keep the audience more in suspense about the identity of the thief at the house party figuring in this picture. The spectator guesses almost from the start which one of the guests walks in his sleep and unconsciously appropriates the valuables of his friends. The plot is taken from a Munsey Magazine story and presented on the screen by Bryant Washburn, Thomas Commerford, Frank Dayton, Lester Cuneo and Ruth Stonehouse.

SHE WOULD BE A COWBOY (Kalem), Feb. 23.—A very slight farce in which a woman dressed as a cowboy finds the excitement she craves. There is no plot to speak of and the action is not particularly funny in itself. Opening a reel with "Tomboys."

TOMBOYS (Kalem), Feb. 23.—The tomboys in question are a number of women who go camping with their husbands and are nearly drowned while in bathing. Scenes on the rock-bound shore may be attractive, but cloudy photography does not do them justice. A disappointing subject on a reel with "She Would Be a Cowboy."

POET AND PEASANT (Lubin), Feb. 23.—As a household drudge, shabbily clothed and with her hair drawn back in unbecoming fashion, Lottie Briscoe may not be recognized during the first few moments of this comedy. She plays the part in the proper spirit, however, as does Arthur V. Johnson the character of the poor poet. The picture is reasonably entertaining without being exactly humorous. Howard Mitchell and Eleanor Blanchard are in the cast.

SLIM HIGGINS (Selig), Feb. 23.—The story of a western bandit reformed by a pretty girl is made exciting during the earlier scenes by reasons of the dare-devil stunts of Slim Higgins. He rides into a saloon on horseback, frightens the cowboys and shoots the bottles off the bar. Later happenings are less stirring, but the film at all times profits by beautiful mountain scenery well photographed.

THE MANUFACTURING OF BIG GUNS (Edison), Feb. 24.—This presents an interesting illustration of how the big guns for the nation's defense are manufactured at the U. S. Arsenal, Watervliet, N. Y. It is a splendidly photographed series of views—some 28 or 30—of the interior of the manufactory and its powerful machinery.

THE PEST OF THE NEIGHBORHOOD (Edison), Feb. 24.—A comedy that seemed to please the audience. William Fables impersonates a goat in quite a clever manner. Of course he is the pest of the neighborhood and cuts up all sorts of pranks which set the populace mad. On the same reel with the foregoing.

THE FABLE OF "THE BACHELOR AND THE BACK PEDAL" (Essanay), Feb. 24.—The point of this George Ade fable is contained in one sub-title, "He realized that he would never have money enough to keep her in Talcum powder." There is not much action, but Sidney Ainsworth and Lillian Drew, with the help of Ade sub-titles, make the film entertaining.

SCARS (Selig), Feb. 24.—As a matter of entertainment this film cannot be commended very highly. The situations and the incidents are in a large measure ridiculous, and scars predominate good sense. The story is of the visit of two young women to their father in the west. One of them falls in love with a young man who is addicted to liquor, takes a fall from a cliff in some unexplainable manner, and carries a ridiculous scar about on her face for life. She also later marries the man, parts from him, and does considerable shooting, before the final reconciliation.

THE YOUNG MAN WHO "FIGGERED" (Vitagraph), Feb. 24.—Billy Quirk is the young man who "figgered," and Constance Talmadge, William Shea, and Florence Natol are the people who benefited by Billy's apparently useless figuring on the receipts of the lottery prize that he hoped for so much that it came. There is some very good comedy in this offering, which will be found acceptable to most audiences.

HARE SHOOTING ON THE BALTIC ARCHIPELAGO (Vitagraph), Feb. 24.—On the same reel with "The Young Man Who Figgered," this is, for those who love sports, an intensely interesting film subject.

THE CALL OF HER CHILD (Biograph), Feb. 25.—A woman, enamored by a fashionable artist, is recalled to a sense of duty by a portrait of her child. Obviously, there is nothing startlingly fresh about such a story, yet it may be placed above the average one-reel drama. A tasteful production and the intelligent acting of Robert Nolan and Augusta Anderson may be thanked for this.

SOPHIE CHANGES HER MIND (Essanay), Feb. 25.—First rate farce, especially toward the close, when Mustang Pete impersonates Sophie and becomes the bride at a hastily arranged wedding with Slippery Slim as the groom. Victor Potel, Harry Todd, Margaret Joslin and Ernest Van Pelt make the best of incidents in a plot that answers requirements.

THE WORTHIER MAN (Vitagraph), Feb. 25.—Western melodrama presenting the usual expense of wild country and the accustomed number of hard-riding cowboys. The poorest scene in the story comes with the suicide of the jilted Indian maiden. It is too obvious that she did not jump into the shallow water supposed to cover her. Jack Mower, George Stanley and Jane Novak are in the cast.

HAM AND THE JITNEY BUS (Kalem), Feb. 26.—Lloyd Hamilton and Bud Duncan, Kalem's slapstick comedians, find their best opportunity toward the close of this subject. After much trouble, passengers are secured for their jitney bus, which cuts up mad capers and then explodes. Most of the laughs are in the last 300 feet of the film.

THE HUMAN INVESTMENT (Lubin), Feb. 26.—Having induced her father to invest his money in the finery needed to make her feel at home among fashionable people, a girl proceeds to fulfill her end of the bargain by becoming the wife of a wealthy man. She ends by marrying her country sweetheart, who, fortunately, has struck oil. The most entertaining scenes show the rehearsal of a musical comedy chorus. Ormi Hawley and Earl Metcalfe are in the cast of this passable picture, the scenario for which was written by George W. Terwilliger.

THE MILLIONAIRE CABBY (Selig), Feb. 26.—A rich man impersonates a cabby and a cabby is passed off as an English lord, just for one eventful night. Extravagant farce in idea and development is made quite amusing, for there is plenty of brisk action and the plot reveals some originality, no mean virtue in itself.

A MAN OF PARTS (Vitagraph), Feb. 26.—Amateur theatricals in a small town are the subject of this burlesque, brightly acted by Wally Van, Hughie Mack and others. When the cast refuses to appear for the performance, Wally Van undertakes to act most of the characters himself. An acceptable release for the comedy end of a program.

Licensed Specials.

HIS ROMANY WIFE (Biograph), Feb. 23.—This two-part drama was reviewed by George Blaisdell in the Moving Picture World of February 27th, page 1267.

THE STILL, SMALL VOICE (Vitagraph), Feb. 23.—Helen Gardner puts considerable emotional force into her playing of the dumb, half-witted heroine in this two-part drama produced by Charles L. Gaskill. The total impression created is that of a morbid, rather spooky picture. In a western village two men are rivals for the hand of the dumb girl when they learn that she has inherited a fortune. Most of the last reels shows the girl's struggle with a conscience that prompts her to confess the murder of one of the suitors, for which the other man is to be hung. There is a laudable attempt to express feeling and character.

OLD ISAACSON'S DIAMONDS (Kalem), Feb. 24.—A two-reel production that is a good one, forming an episode of The Girl Detective series. It is a melodrama, well produced. Ruth Roland plays the feminine lead as the young woman whose love for detective work leads her into hard and fast places. The theft of the old diamond broker's diamonds makes an excellent opportunity to get in some good sensational action. The scenes in the saloon where Ruth foils the crook, gets him arrested and secures the diamonds, are exceptionally interesting.

BENEATH THE SEA (Lubin), Feb. 25.—It takes a long while to lead up to the situation that gives this two-reel drama its name, and when the situation does arrive, it is not particularly exciting. A torpedo boat is sunk and the designer of the craft has himself shot through the torpedo tube that he may swim to a near-by yacht for assistance. The same idea was developed with greater detail in a melodrama of some months ago. Of the story there is little to be said, save that it is conventional and well enough acted by Charles Fowler, Melvin Mayo, Velma Whitman, W. E. Parsons and George Routh.

THE LIFE OF ABRAHAM LINCOLN (Edison), Feb. 26.—Under the direction of Langdon West, who used a scenario by James Oppenheim, a conscientious effort has been made to depict the principal happenings in the life of Lincoln, played by Frank McGlynn. Grant, Lee, Stanton, Judge Davis and other important figures of the time are presented by actors for the most part successfully in suggesting historical personages in appearance and manner. Naturally, the picture is episodic in construction and interesting chiefly as a visualization of events about which every schoolboy has read. Those two reels will be of particular value to young people.

STARS AND THEIR COURSES CHANGE (Essanay), Feb. 26.—Edward T. Lowe, Jr., is credited with the scenario for this three-part drama featuring Francis X. Bushman. Admirers of Mr. Bushman will find it a highly satisfactory picture presenting their hero in a favorable light. As a photoplay, apart from the personality of the leading player, the chief defect is a shortage of genuinely dramatic incidents with which to fill three reels. In regard to settings and details of production

the film is excellent and the cast is competent, with Edna Mayo and Bryant Washburn in conspicuous roles.

Independent

PATHE'S DAILY NEWS, NO. 15, 1915 (Pathe Exc.), Feb. 20.—An animated cartoon by J. M. Bray, illustrating what might happen in the arena of battle should the U. S. find it necessary to take a hand is decidedly interesting and apropos at the present moment. An enthusiastic demonstration at the passage of the Suffrage bill by the Legislature in Massachusetts is another interesting item of this issue.

ANIMATED WEEKLY, NO. 155 (Universal), Feb. 24.—Governor Whitman dedicating a hospital in New York State, boy scouts wearing medals presented by President Wilson, winter sports in Canada, the Crown Prince leading a charge of the Death's Head Hussars, and other interesting features appear in this number.

THE CHAMELEON (Pathe), Feb. 24.—An intensely interesting study at close range of this peculiar little animal, showing the manner in which it gathers food with its abnormally long tongue, its adaptability to domestic life, etc.

A COSTLY EXCHANGE (Komic), February 28.—The story of two newlyweds and two soon-to-be-weds. The young men get their overcoats mixed up. A correspondence school detective unravels the difficulties. This is old in plot but the action is good and the situations are quite amusing.

THE LAWBREAKER (Reliance), March 1.—The daughter of the candidate for mayor meets the sister of Jerry, a young crook. Later Jerry enters her house to steal some papers incriminating her father as a bribe taker. Jerry keeps the facts from her, but the father confesses that he is the real lawbreaker and refuses to run for office. This makes quite a dramatic little story and is handled with a fair degree of strength.

THE HAUNTING MEMORY (Beauty), March 2.—A good number with Joseph Harris, Irving Cummings and Virginia Kirtley in the cast. It is the story of a young celloist who takes a neat revenge upon his father, who had abandoned his mother years before. The social atmosphere of the piece is unusually good and the photography excellent.

AND HE NEVER KNEW (Princess), March 5.—The girl's father insists on her marrying a title, but she does not like the count. Later she sees to it that her poor lover inherits a fortune and marries him. A bright little comedy number, the plot of which is not intended to be taken at all seriously.

MISHAPS OF MARCELINE (Thanhouser), March 7.—This features the famous Hippodrome clown in some amusing knockabout work. He starts out with a ladder and bucket and stumbles into a great deal of trouble en route. The antics and chase are funny.

HIS LAST SERENADE (Laemmle), March 7.—A pretty story of the friendship between an invalid girl and an aged violinist, with Helen Leslie and Frank Lloyd in the leading parts. The girl's father drives the old musician away, but when the girl is lying at death's door he returns and, by his playing, brings back her interest in life. This has a touch of good sentiment in it.

IN AND OUT OF SOCIETY (L-KO), March 7.—An eccentric number featuring a rube character who rips his pants at a dance and runs about in his B. V. D.'s while they are being mended. Some of the situations are quite funny but it is a rather coarse type of humor.

BACK TO SCHOOL DAYS (Joker), March 8.—This burlesque of a country school is not the most elevating type of humor, but it brings a good many laughs. Max Asher is school master. The widow dresses her grown daughter as a little girl, being jealous of her. But the lover puts on knee pants and goes to school also. The photography is good and the action funny.

A COAT'S A COAT (Nestor), March 9.—Eddie Lyons and Lee Moran appear as an engaged man and a married man respectively. They get their overcoats mixed up and the sweetheart and wife become greatly agitated over the error. The action is good and the cast pleasing, but the plot has not much novelty, as the overcoat exchange has been used frequently.

SIX OR NINE (Rex), March 11.—A clever mystery picture, with Ben Wilson, Dorothy Phillips and Reggie Morris in the leading roles. The hero is accused of shooting the girl's father, but the police commissioner proves that a mouse had gnawed an electric wire so that it discharged the weapon. This is handled in such a way as to make an improbable circumstances seem plausible and makes an entertaining offering.

THE KNOCKOUT WALLOP (Sterling), March 11.—The general uncleanliness of the settings interfere with the humor of the first part of this eccentric comedy. The fighting scenes are better, but as a whole it is not very successful.

HIS WIFE'S HUSBAND (Nestor), March 12.—A comedy number in which the young married man pretends his wife is married to his best friend in order to fool father. Another girl arrives, whom the father has selected for him to wed. The complications prove fairly amusing, though they follow familiar lines.

ROMANCE OF THE BACKWOODS (Victor), March 12.—Rosemary Theby appears as an engaged girl on a trip to the woods with her lover. She meets a backwoodsman, portrayed by Henry C. Myers. She calls him a "Hick," but he turns out to be a rich young man on a vacation. This is only fairly convincing in places, but has some touches of interest.

SHULTZ'S LADY FRIEND (Joker), March 13.—An eccentric comedy number, with Max Asher, Gale Henry and Wm. Franey in the cast. The action centers about the visit of a show troupe to a mountain town. The situations contain some rough humor, but proves quite entertaining as a whole.

IN WRONG (Royal), March 13.—The juggling butler gets a laugh at the beginning of this reel and more was expected from him. The story, however, drifts off into a conventional burglary and does not hold up in interest very strongly.

THE TROUBLES OF RUFUS (Pathe Exc.), March.—This is a comedy in which the principal characters are supposedly colored folks. Rufus is one of those people with whom most things go wrong. His principles are not proof against the temptations of a chicken yard; neither does true love run smooth. A very acceptable comedy for most audiences.

SOME JAPANESE WORKMEN (Pathe), March.—On the same reel with "The Troubles of Rufus" will be found this most interesting industrial subject which shows the deftness and enthusiasm with which the Japanese ply their varied trades. The carpenter, the tub maker and the baker are the chief entertainers of the film.

WILD WALES (Pathe Exc.), March.—An especially beautiful colored scenic, in which is shown also a specimen of ancient and well-preserved architecture, namely, Conway Castle, built by Edward I of England in the year 1284.

A BUDDHIST TEMPLE (Pathe), March.—This subject on the same reel with the foregoing is also of extraordinary interest, showing abandoned palaces of the worshippers of Buddha, at Pekin, China. About these beautiful edifices the gardens, once cultivated with the greatest care, are now confused masses of wild vegetation.

Independent Specials.

THE MAN WITH A RECORD (Reliance), Feb. 27.—The story of a young convict whose footsteps are dogged by a detective. The latter succeeds in having him railroaded back to the penitentiary, but the governor's daughter aids in bringing about proof of his innocence. Wm. Henneberry, Billie West and Walter Long are in the cast. The story has a conventional opening, but becomes very interesting. The escape was a good feature and the later plot complications are worked out skilfully. The construction is good throughout.

THE MASTER KEY (Universal Special), Episode No. 15, Feb. 28.—This final episode brings to a satisfactory close this successful serial by John Fleming Wilson, Robert Leonard and Ella Hall, as hero and heroine, emerge happily from their long series of adventures and are married. Harry Carter, as the villainous Wilkerson, dies by his own hand, imagining he is being pursued by the Hindu. Mrs. Darnell, the sole survivor of the conspirators, repents of her sins. The closing scenes are very effective.

HEART OF FLAME (American), March 1.—A two-reel subject with David Lythgoe and Vivian Rich in the leading parts. He is a young violinist and falls in love with a mountain girl, whom he calls the "Heart of Flame." He leaves her to go to the city; she follows and likewise her mountain lover, portrayed by Jack Richardson. It is the familiar story of love versus art. The mountain lover stabs the girl just outside the theater and the violinist plays to the audience while she is dying. The scenic effects in the first reel are particularly good and the photography pleasing. The story follows familiar lines but the actors have put considerable feeling into their work. This is quite strong.

THE ROBBERY OF THE RUBY CORONET (Thanhouser), March 1.—Episode No. 15 of The $20,000,000 Mystery. In this two-reel instalment Zudora and the conspirators are invited to a ball given by the Copelands. The conspirators plan to get the valuable coronet. The butler also has a similar intention. He steals the coronet, but Bruce gets it and hides it in a house. Zudora and Storm are lured there and made captives, but later released and the coronet recovered. This is an entertaining yarn, though none too convincing in places. The action is good, though the plot is of course not very new.

ON THE BRINK OF THE ABYSS (Thanhouser), March 2.—A two-reel number with Sydney Bracey, Frank Farrington and Minnie Berlin in the cast. Sid is fond of drink and cares for nothing but his sister. She marries an inventor and Sid goes to the city, where he becomes leader of a band of crooks. In later years the sister and her husband move to the city. She is neglected by her husband and permits one of his friends to call upon her. The husband returns unexpectedly. His friend beats a retreat and the erring brother, who has entered the house as a burglar, is discovered. This works up to a strongly dramatic situation and on the whole proves quite absorbing.

RUNAWAY JUNE (Reliance), March 3.—Instalment Eight, with the special title "Her Husband's Enemies." This opens with the scene of the automobile accident. Blye rescues June and the others, having them all sent to a sanitarium. June speedily recovers and later becomes a nurse in the institution. Here she learns the financial details of the chauffeur's family. Ned finally gets a line on June's whereabouts and takes the trail just as they are all preparing to leave Bermuda. He is grabbed by a mysterious hand at the close of the reel. This number does not advance the plot greatly, but followers of the story have great hopes that the Bermuda experiences will bring interesting developments.

WHERE THE FOREST ENDS (Rex), March 7.—A two-reel number produced by Jos. Degrasse, who plays a leading part. Pauline Bush appears as a waif of the hills and Wm. Dowlin and Lon Chaney are hero and villain respectively. The girl dresses in wild grapevines and dances over the hills. The artist lures her to the city, but when her moral awakening comes she flees back to the mountains. He pursues her and some dramatic scenes occur toward the close. This is a crude production in some respects and quite artistic in others. The plucking of the rose ws an excellent symbolic touch. This has more than average strength.

UNHIDDEN TREASURES (Victor), March 8.—A pleasing comedy number in two reels, with Mary Fuller and Matt Moore in the leads. If the girl's guardian and young man's father had found some other

means for disappearing than the false announcement of their deaths, it would have been more convincing and answered the purpose. The search of the lovers for the alleged treasure on the Bacon Gables estate contains quite a number of amusing situations. Also the ghostly visits of the missing guardian and father. They at last find that the treasure referred to is love. This makes a good light number and holds the interest well.

THE FINAL RECKONING (Thanhouser), March 9.—Another two-reel number in which Florence LaBadie does some detective work. She aids an Italian woman in the recovery of her child. Later her own father is stabbed by Pietro, for revenge. The girl then undertakes to discover the murderer and succeeds in rounding him up. Morris Foster plays the part of the young captain of mounted police. The scenic features in the second reel, presumably taken along the construction work of the Croton acqueduct, are very fine. The fire scene is also unusually good and some genuine thrills are achieved toward the close.

THE PHANTOM OF THE VIOLIN (Gold Seal), March 9.—This production staged by Francis Ford will be presented to the public in three or four parts, and is in some respects unusual. The story of the picture has been written by Grace Cunard, who has evidently aimed at the unusual, and who has also played the feminine lead. The subject is not exactly original, having as its centerpiece a woman of the vampire type, but its final development, it must be confessed, is somewhat out of the ordinary. When at last the woman has tired of the man, he goes insane, makes his way by a secret passage to the sub-cellar of an old mission which is being used as a cabaret, and where he has learned of the perfidy of his lady love. In this sub-cellar are skeletons and skulls galore. Here he continues to play weird strains on his violin, and later goes above and captures the woman, and a couple of her admirers, all of whom are either killed in the descent to the cellar, or go mad from the surroundings and the music after being taken thither. The scene of the story is laid in Paris, and it is not certain that the exteriors taken in lower California are always authentic. However, the picture will doubtless please from the very fact of its unusual development. Francis Ford appears in the masculine lead.

THE WELLS OF PARADISE (Broncho), March 10.—A two-reel western story, in which a widow and her son trade their home for some land near the town of Paradise. This turns out to be a rich oil field. The son falls in love with the daughter of the agent who tried to swindle them. The scenic effects are attractive and the fight at the dam was well put on. In bringing the story to its close, years later, the treatment was rather conventional and lacked the suspense it might have had. The story is an entertaining one, though not as strong as it might have been in places.

VALOR'S REWARD (Eclair), March 10.—A two-reel number, featuring George and Dolly Larkin. She is a wealthy girl with a scheming guardian who plots with an adventuress to get the girl's fortune. The opening scenes are of a society type and contain numerous pleasing features. Later the story drifts off into melodrama and sensationalism and loses its convincing quality. Some of the sensational features were interesting, but the story as a whole is not very strong.

THE TRUTH ABOUT DAN DEERING (Big U), March 11. A two-reel western number featuring Murdock MacQuarrie as a gentleman gambler of the old type. He cheats the girl's brother at cards and later repents of the action. He defends her from robbery and later sacrifices himself as a card cheat for her sake. This theme has been worked over many times in about this same way. Mr. MacQuarrie's work is the most distinguishing feature of the number, which on the whole is one of about average interest.

SATAN McALLISTER'S HEIR (Domino), March 11.—A strong two-reel production, featuring Walter Edwards as "the richest, meanest and most despised ranchman in Wyoming Valley." The story of how his heart is touched by the rebellious little daughter of the nesters, and his subsequent saving of her life at the cost of his own is full of human sympathy. This has a rare touch of pathos in several places and gets a strong hold upon the observer. The scenes are pleasing, action good and the production as a whole unusually strong.

THE GIRL WHO MIGHT HAVE BEEN (Kaybee), March 12.—Another two-reel western subject dealing very frankly with the conditions existing in border settlements where civilization had not yet penetrated. Leona Hutton gives a strong presentation of a girl cast out of a dance hall because she was tired and had lost her beauty. A young ranchman takes her to his cabin, where her health is restored. He "treats her like a lady" and she learns to love him. Her sacrifice comes when she goes back to the dance hall to earn money to bring his wife west, after bandits had stolen his savings. Taken as a picture of rough conditions this is very well done and handles the various situations acceptably. A strong offering of its type.

THE FIVE POUND NOTE (Imp), March 12.—A two-reel number with some interesting character work in it. King Baggot plays the part of a dissolute young English clubman who makes a bet that he can earn five pounds by real work. He dresses as a costermonegr and starts out as a peddler with a burro and cart. He meets the coster girl and her father, portrayed by Arline Pretty and Frank Smith. He defends the girl from a drunken sea captain and falls in love with her. Later he loses the five pound note he has earned, but still considers himself winner as he has the girl's love. This has a romantic flavor and possesses numerous entertaining features.

DIANA OF EAGLE MOUNTAIN (Bison), March 13.—This offering is based on familiar lines but is handled in a pleasing manner. The young doctor meets the mountain girl, whose male relatives operate an illicit still. He is mistaken for a revenue man, but she saves him from death. The big tree and other scenic touches add greatly to the interest. The transition to city life, after their marriage, was rather hurried and made something of a break in the story. Later the interest becomes stronger again and the manner in which the girl goes back to be with her dying father makes a good situation. This is an entertaining number.

Gertrude McCoy

GERTRUDE McCOY, a native of the Sunny South, entered upon her vocation in life at a very early age. While a theatrical troupe was passing through her home town, Oxford, Tenn., the little miss—only eight years old—wandered along and was given a part suited to her years for the matinee performance. Upon her return home, in time for the evening meal, she related her experience to the amazement of all the members of the family. The theatrical seed had been planted and a few years later Miss McCoy joined the Lulu Glaser company, with which she remained for two seasons. The next engagement was with Eddie Foy in "The Hammers of Broadway," and later we see her as Hazel, the motherless little girl, in "The Fair Co-ed."

Gertrude McCoy.

Miss McCoy's entire motion picture experience has been with the Edison Company, which she joined about four years ago.

She makes instantaneous appeal through her personal beauty, but her final charm lies in the deep sincerity with which she plays every part. Miss McCoy has taken prominent parts in many multiple reel features, as in the "Witness to the Will" and "Peg of the Movies," but is at her best in such powerful dramas as "The Impersonator" and "The Man in the Street," adaptations from the novels by Mary Imlay Taylor. Miss McCoy is a conscientious worker, striving always for the best in everything she attempts, and her ability has put her in the rank of active film players.

Aside from the keen interest she takes in her work before the camera, she is a scenario writer, having written such Edison dramas as "United in Danger" and "Kitty's Hold-up," in both of which she played the leading role.

The pleasing personality, youth and beauty she possesses, combined with sincerity of action, have contributed to her present enviable position among the leading actresses of the photoplay world.

HUDSON COUNTY OPERATORS DANCE.

The first annual ball and entertainment of the Motion Picture Operators' Association of Hudson Co., N. J., took place at Scheutzen Park, Union Hill, N. J., on Saturday night, February 13. The members of the above association are recruited from the prominent picture houses of Hudson County, and though only a comparatively young organization, it has proven its popularity by the splendid showing on the night of their first venture before the limelight of the public. Invitations had been issued to prominent photoplayers, who, with but few exceptions, accepted. Those who did not appear were King Baggot and Miss Mary Fuller, who, however, sent their regrets in writing.

Everything favored this event, and the crowds began to fill the immense ballroom as early as 8 p. m. The guests, visitors and friends were entertained with special photoplays, special singing and dancing of prominent cabaret performers from New York, and when the first strains of Firenzi's double band were heard the ballroom floor had a congestion of dancers seldom equalled at other social events. Shadow and calcium dancing varied the order of dancing, and in between dances the crowds were regaled with an exhibition of modern society dances by Doliy Hayes and Edward Clifford, direct from the Grand Central Palace, in New York City.

The grand march was the feature upon which all eyes were focussed, as that was the opportunity to view in person many of the screen favorites with whom no doubt every one present had in one way or another familiarized themselves. The addition of the guests was centered on the leaders of the march, who represented prominent figures of the screen, and the crowds showed their appreciation of being permitted to view their favorites at close quarters by continued applause and cheering.

British Notes

THE RECENT dispute between the Governments of the United States and Great Britain, although fundamentally a technical one involving only points of maritime import, has led one scribe to exercise his imagination somewhat freely on the question. The vast and complicated relationship between the two countries in this one industry is well nigh impregnable, for each is to a considerable extent dependent upon the other, whether it be on the side of supply or demand. While the daily press has conjectured fearful possibilities those Americans connected with the moving picture industry I have seen during the last few days manifested an optimistic indifference as to the outcome. But someone with a burning thirst for blood (or possibly something milder) discovered the trade in a state of hypothetical tension the other day and did not hesitate to make the discovery public property. If there are any further communications even though declared upon both sides to be an amicable character, we may perhaps expect to see announced through the same source a formal declaration of war.

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The Samuelson Film Company, of Isleworth, near London, has developed a new conception of film drama. For the story a serial entitled "A Cinema Girl's Romance," which recently ran its course in a daily paper has been taken, but the notable feature is that the production was acted mainly by members of the British moving picture trade. Many familiar faces from Gerrard street and vicinity figure in the scenes. most of whom are said to be renters. T. H. Davison, who has only been back from New York a couple of weeks, has secured world's rights.

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J. D. Walker, who works in collaboration with the Famous Players and Lasky Companies, is now up again after his recent trying illness.

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Princess Mary and Prince George visited the Scala Theater, London, last Saturday, on the occasion of an exhibition of war and military subjects. By their special request a series of pictures showing the King's recent visit to Belgium were projected.

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The London County Council licensing committee has just terminated another solemn conclave for the purpose of enacting revised regulations for moving picture halls in the metropolitan area. In future windows must be provided in all new buildings for kinematographic purposes. New licenses have been issued to eight applicants and eleven exisiting ones cancelled. Two of the latter, the West End Cinema, near Leicester Square, and the Palaise de Luxe, off Piccadilly Circus, are well known to American visitors on account of their elaborated style of decoration.

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Mr. Percy Bishop, of the firm of Bishop, Pessers & Company, Limited, who recently returned from New York, has several British agencies for the Balboa Company, Nemo Films, White Star Company, the Life Photo Film Corporation, Sawyer's Films, Inc., the Picture Playhouse Film Company, Flamingo Film Company and the Sterling Camera Company.

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Not very long ago the fashionable hotels and theaters of London were afflicted with a craze known as "Tango Teas." As New York was blamed for their existence I do not think I should be justified in describing them in detail; furthermore, it always was controversial whether they were created as a new excuse to eat or to kill time. Someone is now trying to set a fashion, presumably in anticipation of it spreading, of "Kinema Teas" where the patron can spend his afternoon in cushioned luxury, either to see the pictures or without so much as changing his seat indulge in mixed refections. So far it has not invaded the moving picture theater and, fortunately, is not likely to.

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A. B. Carrick, of the Trans-Oceanic Film Company, of New York, arrived in London a day or two ago. His mission is the representation upon the British film market of his company's products and his stay in the Metropolis is likely to be protracted.

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Apparently the question of the advisability of issuing house organs is demanding much attention from different people in the trade. Since the outbreak of war, this form of advertising the different wares of manufacturer and renter has been very much curtailed, but the number of these miniature journals previously in existence was truly phenomenal and must have exceeded fifty or more. The weekly "house organ" has even accommodated itself in the moving picture theater, a Manchester exhibitor being the first to take the venture. There are many men in the trade who regard house organs as unnecessary, and it certainly is a debatable point whether one-half of them are ever taken out of their wrappers. Perhaps a word or two can be recorded in favor of the idea for the exhibitor. The Manchester theater in question is situated off the main road and its immediate surroundings do not lend themselves to billposting. In short, there was no medium of intercourse between exhibitor and patron and so the house organ suggested itself. It is distributed each week free and its proprietor assures me each number is awaited with eager anticipation by his patrons.

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To Liverpool belongs the unenviable distinction of being the motion picture exhibitor's cold douche. It would be a hard American city that exacted from its moving picture shows the impositions Liverpool demands from the exhibitor within its gates. Scarcely a month passes but some new regulation is drafted into existence by the licensing authorities and never is a new regulation enacted but what its instigators make use of the occasion to censure some imaginary defect of the screened play. Films as pure in motive as any ever produced, that have won the approval of ecclesiastical centers like Bath, Winchester and Edinburgh, have been banned at Liverpool, while the list of things its exhibitors "may not do" is longer and more terrifying than the Apocrypha. Liverpool's latest move appears to be to induce Manchester, its neighbor, into a similar attitude. Between the two cities overtures are in progress, not only to exercise what powers they already possess over moving picture theaters, but to seek fresh parliamentary authority to become the absolute dictators to license-holders under their rule. A formidable resistance to these drastic and obnoxious proposals is at the moment in process of augmentation with Manchester exhibitors.

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For the entertainment of the British forces in Belgium a moving picture show has been opened practically within the firing line. The Hepworth Company is supplying films free of charge for the exhibition. The lieutenant promoting the venture says that the Kinema has a most soothing and beneficial effect upon the men after their hard work in the trenches.

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Any American producers contemplating liberating their energies upon war dramas with an eye to catering for the British consumer would do well to think twice before commencing. We have already had about sufficient war dramas and as an exhibitor in the "Daily Citizen" expresses himself: "I am not uninterested in the war, but I do not want it thrust upon me wherever I go. I see war dramas only because I am paid to do so; for pleasure I go to the theater that will take me away from the war." Many regular patrons of the pictures here are regarding the military motion picture anything but favorably.

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Henry Tress, the leading spirit of the Tress Company, of London, moving picture mechanics, is shortly to market an invention to abolish handle-turning for cameramen. His idea is a camera fitted in the customary fashion, but propelled by a clock work motor which must be wound up previous to the taking of the picture. The film is automatically unspooled and taken up in the empty box below by a chain from the clock-work motion, which is carefully enclosed separately in the interior of the camera. A lever for regulating the speed of the motor is fixed outside the camera along with the usual accessories such as an indicator showing how much negative has been made, etc. By another supplementary device an incandescent electric globe can be interposed behind the gate so that the camera can be readily converted into a projector.

* * *

Mrs. Desmond Humphreys, perhaps better known under the pseudonym of "Rita," has adapted to the screen a story of the present war with the arresting title "1914." The London Film Company has produced the picture, which features Jane Gail and Gerald Ames.

* * *

The Nordisk Film Co., of Copenhagen, are making a bold bid to captivate the English market for films hitherto imported from the eastern states on the Continent. Within a week they have asserted their presence by extensive publicity and the occupation of commodious premises in Cecil Court, London. Starting next week they are also to run periodical trade shows in chief provincial centers.

J. B. SUTCLIFFE.

Mr. Buttles.

A Three-Reel Comedy, Brimful of Laughter, by Essanay, With Richard C. Travers, Edna Mayo and Harry Dunkinson in the Leading Roles.

Reviewed by James S. McQuade.

CAST.

Mr. Buttles	Harry Dunkinson
The Earl of Everdun	Richard C. Travers
Huggins, the Earl's chauffeur	Richard C. Travers
Sallie Flighter	Edna Mayo
Her mother	Helen Dunbar
Mr. Flighter	Thos. Commerford
Gwendolyn	Dorothy Granville
Capt. Billy Flatsaddle	Ernest Maupain
Mrs. Flatsaddle	Lillian Drew
Sir Percy Palmerston	Sydney Ainsworth
Dottie Dorrington	Betty Brown
Mrs. Tipton	Betty Scott
James Bagshot, M.P	John Archer Curtis
Mrs. Wiggles, housekeeper	Mae Edwards

A CLEVER adaptation of Frederick Arnold Kummer's novelette, "Mr. Buttles," which appeared in the Smart Set magazine, some time ago, has been successfully done in moving pictures by one of Essanay's crack companies under the able direction of Joseph Byron Totten.

The action is swift and complicated at times, and it required exceptional care and foresight to escape gaps, or

Scene from "Mr. Buttles" (Essanay).

disconnections, in the visualized version. Besides, as will be seen from the cast given, double exposure was frequently resorted to, seeing that Richard C. Travers takes the characters of the Earl of Everdeen and his chauffeur, Huggins, compelling extreme nicety in the timing of certain incidents in the filming. The settings, both interior and exterior, of Everdeen Towers, a stately old residence of an English nobleman, are not just fitting in my opinion. These defects, however, will be overlooked because of the excellent acting of everyone in the entire cast and by reason of the many sprightly comedy incidents.

Mr. Buttles, one of the many generations of that name which had furnished butlers to the Everdeen family, is the center from which most of the mirth radiates. In a conversation with Mrs. Wiggles, the housekeeper, he reveals a most laughable condition of affairs in Everdeen Towers. "I pays his lordship two pounds a week to serve as butler, 'ere. With the Towers full of guests, my tips are 'andsome. With the Towers closed, I'm ruined, madam, ruined!"

To prevent the closing of the Towers, he forms a stock company, composed of the servants, under the name of Buttles, Limited. "Let me run the Towers, me Lord," he says to the impecunious Earl of Everdun. "Your Lordship furnishes the guests, and for the use of the premises and your Lordship's services, we agree to pay five hundred pounds for the season." The nerve of Buttles fairly sweeps the earl off his feet and he replies: "I'm going to accept your offer, Buttles, at least by proxy. Huggins, my chauffeur, shall take my place."

Huggins, by the way, resembles the Earl in appearance and features very closely; and it turns out that he has only assumed the name of Huggins, his real name being Hemingway, and his chosen profession that of novelist and newspaper correspondent. His Lordship leaves for Paris, after duly installing Huggins as master of the Towers.

The fun is fast and furious after the Earl disappears. Among the guests are pretty Sallie Flighter, and her mother, rich Americans, thanks to the popularity of a certain brand of canned goods manufactured by the head of the Flighter family. The real Earl, before his departure for Paris, had already selected Sallie in his mind's eye for mistress of the Towers; but Huggins falls in love with her at first sight and so does Sallie with him, thinking, of course, that he is the master of Everdun. Mrs. Wiggles, the anxious housekeeper, sends a warning message to the Earl in Paris and he arrives to prevent the marriage—just in time, however, to meet the irate Mr. Flighter, who holds in special abomination a titled son-in-law and who berates him roundly.

In the meantime Huggins reveals his identity to Sallie, and although that young lady is at first shocked to learn that she must forego a title, she finally grows proud of her love and her choice, more especially when a favorite of the real Earl, by the name of Gwendolyn, arrives at the Towers and proclaims her relationship to his Lordship.

Space forbids dwelling on the numerous side issues to the main story, which reveal Buttles as a veritable Machiavelli and an astounding plotter, by means of which he fleeces his guests in a most mirthful manner for the benefit of the Buttles, Limited. His handling of the affairs of the eloping parties, guests of the Towers, will furnish laughter of the most catching kind.

Mr. Travers has long since proved his versatility in photodramatic parts. In this instance he is at one and the same time, at least to the spectator, the Earl of Everdun and Huggins, his chauffeur. The keen observer will see at once the wide divergence between the two characters, as impersonated by Mr. Travers. The Earl has all the well-bred superiority of his social standing when conversing with his servant, the chauffeur, and the chauffeur has the respectful manner and deference due to his superior.

One of the best comedy situations in the photoplay, and one that Mr. Travers sustains with fine comedy intuition, is that in which he is about to reveal his identity to Sallie Fletcher, when Buttles approaches with the telegram from Gwendolyn, the real Earl's mistress, who demands monetary assistance for herself and child. Mr. Dunkinson is also a perfect opposite in this scene, as Mr. Buttles. His acting in the various scenes, where Buttles is waxing fat from the forced contributions from the guests, will stir the risibilities of everyone who views these pictures.

Miss Mayo presents Sallie Flighter with fine spirit. She is duly vivacious, sentimental and stern as the occasion demands. The peculiar style of coiffure adopted by Miss Mayo in this character mars the natural beauty of her face in the pictures. The forehead is almost completely hidden.

Miss Helen Dunbar and Thomas Commerford give finished characterizations of Mr. and Mrs. Flighter. Mr. Commerford does not overdo the true American snap of a self-made millionaire under the Stars and Stripes. Ernest Maupain and Sydney Ainsworth contribute largely to the mirth furnished, by their impersonations of Captain Billy Flatsaddle and Sir Percy Palmerston. The scene in a sequestered room in the Towers, where both men indulge copiously in beverages that inebriate, after the acknowledgement by Sir Percy that he was about to elope with the wife of the Captain, and by the Captain that he was about to elope with Dottie Dorrington, on the same night and on the same train, is a big laugh-making hit. It turns out right after all, for the Captain elopes with his own wife and Sir Percy with Dottie.

DRESNER IS MANAGER OF INDIANAPOLIS KRITERION.

A. Dresner, who has been connected with many of the leading exchanges of the South, has been appointed manager of the Indianapolis Kriterion Film Service. This exchange recently moved into new quarters at 129 Washington street, where they occupy a large floor space containing all modern equipment.

Mr. Dresner is well acquainted throughout the South with the motion picture people and theater owners.

KLEINE'S "DU BARRY" MAKES REMARKABLE RECORD.

George Kleine's "Du Barry," featuring Mrs. Leslie Carter in the title role, made a remarkable record at the big Regent Theater, Paterson, N. J., last week, when it played to more than $1,400 in two days. The Regent is one of the most beautiful theaters in the East and seats 2,500 people.

"The Pardon"

Pathe Three-Reel Release Which May Serve Directly and Indirectly As Propaganda for Widowed Mothers' Pension Bill.

Reviewed by Margaret I. MacDonald.

IN MAKING a production such as the one in question it is exceedingly difficult to fit every circumstance. Nevertheless, the one vital point must be ever the same, and the question asked "Is it better to pay a mother the necessary amount to care for her child, or to pay an institution to care for it for her?" must, except in a few minor cases, merit the answer which this film practically gives.

The story upon which the production is based is not a strong story; nor is it adequate to every instance. It does, however, show one side of the question, and the one big, human reason why the human mother differs from the other mothers of creation, which difference entitles her to the consideration that would leave in her care the offspring which she loves with more than a mere animal love.

Scene from "The Pardon" (Pathe).

Thais Lawton makes her bow to the film public for the first time in this production; and playing opposite her is Percy Standing, whose face is now pleasantly reminiscent on the screen. As the mother and widow who has refused all kinds of evil proposals for earning the money necessary to the maintenance of her baby girl, and later, after her release from the institution which did its best to fill a mother's place with the child, shoots and kills the man, who, having previously hounded the mother seeks to morally ruin the child now grown to be a woman. Thais Lawton is most convincing, and does not at any time protrude her own personality past the point where it fits the individual character of the mother.

The pardon for the woman who is in prison waiting to pay the penalty for self-confessed murder, is obtained by laying before the Governor the true facts of the case.

The big point evidently intended to be made in the picture is the necessity of a mother's love and care in order to properly nourish moral principles and a regard for home ties, the strength of which may aid in deterring the young from yielding to temptation.

The production was made at the Pathe Studios, and will no doubt strike a vibrant chord in the public heart. Others who have figured in the making of the picture are Mabel Trencer, W. T. Carlton, Howard Hall, and its director Donald MacKenzie.

SELIG'S "NE'ER-DO-WELL" COMPANY RETURNS.

The special company of Selig Polyscope players who have been in the Panama Canal Zone filming scenes called for in Rex Beach's novel "The Ne'er-Do-Well," are en route home. They were accompanied by William N. Selig. The company was afforded every convenience and courtesy while on the Isthmus, and Government officials afforded the players every opportunity to obtain interesting scenes along Uncle Sam's great waterway. Strange nooks and corners in Colon, Panama City and elsewhere were filmed and several interiors of the homes of Spanish aristocracy were also secured. The company of players which include Kathlyn Williams and others, are expected to arrive at Los Angeles, Cal., in the near future. "The Ne'er-Do-Well" will be released in the future as a Spectacular Special.

Marc McDermott

IN THE dual role of twins, one a disreputable epileptic and the other brother an honorable man, Marc McDermott, in the forthcoming Edison three-reeler, "The Deadly Hate," is afforded a splendid chance for characterization and an opportunity to give a sort of a Dr. Jekyl and Mr. Hyde to the screen. Because of the physical requirements, the role of the epileptic is an especially trying one. When to this is added the fact that some of the strongest scenes are played with himself—in the picture—but acted alone without the spontaneous support of a fellow player, the artistic difficulties of the part are realized.

Marc McDermott.

But that Mr. McDermott will meet those widely-differing characterizations is to be expected of a player whose stage career has extended over three continents with some of the most distinguished stars, ranging from Shakespearian tragedies to the lightest comedy. Mr. McDermott is a fine type of the actor that the film has attracted and held with credit to both. So long has he been with Edison and has appeared in so many Edison plays that one name almost suggests the other.

With a face, striking even when in repose, Mr. MacDermott's finished art enables him to express the subtlest character shadings to the deepest and strongest emotion with unerring skill. While he is especially partial to parts that are quietly tense with emotional power, he is as well known for his parts in dramas of melodramatic force and action and for his delightful comedy characterizations.

Just before the Edison pictures called, Mr. McDermott had toured the United States, the British Isles and Australia with well known stars. He came to this country with Mrs. Patrick Campbell from England, his native country, then touring this country with her as Doctor Von Keller in "Magda." Later, in Sudermann's "Joy of Living," "The Second Mrs. Tanqueray," and the original of Kuhleborn in Courtney's "Undine." He has appeared under Charles Frohman's management, playing "Sherlock Holmes" here and abroad, then in London with Marie Dainton and Dennis O'Sullivan after which came a year with Richard Mansfield and another with Joseph Brooks.

ADA KESSLER IN PARAGON PICTURES.

Miss Ada Kessler, daughter of Jacob Kessler, the well known Hebrew actor who recently appeared in New York City and who is well known all over the United States as one of the greatest Hebrew actors of this continent, made her debut in Kriterion photoplays in a comedy which will soon be released under the Paragon brand. Miss Kessler demonstrates some of her histronic talent and shows traits which are evident in her father's acting. She has a splendid personality which makes her work stand out as something strong and gives it an individuality. It is expected that considerable will be seen of Miss Kessler in the future on the screen.

JEFFERSON DE ANGELIS IN "THE FUNNY SIDE OF JEALOUSY."

Jefferson De Angelis, the highest salaried musical comedy star who ever has entered the motion picture field, appears in the leading role of the two-reel Big U comedy, "The Funny Side of Jealousy," to be released by the Universal on March 18.

Patrons of the "legitimate" have paid $2.00 a seat to see Mr. De Angelis in the flesh, but hereafter moving picture patrons will be given the opportunity to view this famous comedian on the screen for a ten-cent admission price on week days and from fifteen to twenty-five cents on Saturdays and Sundays.

"The Jarr Family Discovers Harlem"

Number One of a Series by Roy L. McCardell.

Reviewed by Louis Reeves Harrison.

Cast.

Mr. Jarr.....Harry Davenport
Mrs. Jarr .....Rose E. Tapley
Emma Jarr .....Audrey Berry
Willie Jarr .....Paul Kelly
Mr. Rangle .....George Stevens
Mrs. Rangle .....Edwina Robbins
Clara Mudridge .....Eulalie Jensen
Jabez Smith .....Charles Eldredge

THROUGH a delightful reality of environment and of character we are drawn right into the heart of this comedy instead of being compelled to stand aloof by theatrical settings and conventional interpretation. Instead of being compelled to suspend belief and accord dramatic license, we are permitted to view life in its true physiognomy. Less witty than another comedy in the same program, "The Jarr Family Discovers Harlem" is more humorous. Audiences will laugh at both, but Mr. McCardell's story will catch more sympathetic attention. The amusing incidents and situations are easily within the recognition of people who live in this neighborhood, and they will furnish a sort of self-congratulatory delight to those who do not—all America chuckles when there is a joke on New York.

Scene from "The Jarr Family Discovers Harlem": (Vitagraph).

Sharper delineation of character will be needed to strongly enforce the Jarr Family comedies upon public attention. Charles Eldredge carries off the honors, and both Mr. Davenport and Miss Tapley perform in creditable fashion, but we are not given a close enough view of what is passing in their minds. The whole drift of story visualization is towards psychology—it is even delightful in farce. It is plain to be seen that Mr. McCardle has furnished abundant material in this first number of the Jarr series, but he has also put something over that will help to improve moving pictures in general. His clear view of what is passing before our very eyes, his kindly sense of humor, and his distinctive ability to utilize what he observes promise to give us some delightful examples of sensible realism.

Nothing that is really human is alien from human sympathy. The appeal of realism which is not used as a cover to probe low moral depths is very strong because we are all deeply interested in ourselves and ever ready to laugh at our own vanity. Truth that is drawn from the ordinary experiences of life will come as a refreshing relief from theatrical artificiality.

HALL WROTE LUBIN'S NEW SERIAL.

The announcement recently made by the Lubin Company of a new fifteen-reel serial to be called "Road o' Strife" has created much interest in the moving picture world. The author of this new serial is Emmett Campbell Hall. To everyone familiar with the photoplay, this statement of authorship is an assurance not only that the story will be of dramatic merit, but that it will embody some new and striking characteristics, and, most important from the standpoint of manufacturer and exhibitor, exactly meet the popular taste of the moment. The ability of this author to keep his fingers upon the public pulse and anticipate and comply with the rapidly shifting preferences of the picture fans has been a very large factor in his success.

Rosemary Theby

ROSEMARY THEBY, who plays leads with Harry Myers in the Victor (Universal) Company is a St. Louis girl. Five years ago she left St. Louis and came to New York, as many other western girls have done and are doing, to see fame and—mayhap—fortune.

For a time she studied at the Sargent School of Acting and then completed a course of individual instruction in pantomime with Mme. Alberti. For about a year she worked very hard, intent upon securing an engagement on the legitimate stage.

Rosemary Theby.

Then began the weary round of the agencies seeking the engagement that never was secured. Everywhere she went Miss Theby met with the same question:

"What experience have you had?"

"Not having had any, Miss Theby found herself up again a stone wall. Finally, however, a friend suggested that she apply at the Vitagraph studios. At first she demurred, thinking that moving picture work would require much greater training than she possessed. Miss Theby believed that the standard of acting required to make a debut in legitimate work was far below that of motion pictures and trembled lest the moving picture directors would laugh at her preparations for work on the speaking stage.

Her training with Mme. Alberti in pantomime stood Miss Theby in good stead, however, and the Vitagraph company soon realized that it had developed a star of the first magnitude. After serving a year's apprenticeship with the Vitagraph Company Miss Theby went to the Reliance Company and then over to the Lubin works in Philadelphia. When her artistic powers were fully developed the Universal, always in the market for the stars of the industry, bid for her services. The salary offered Miss Theby made other companies who were after her think twice before bidding against the Big U and the result was that Miss Theby came over to New York where she has been appearing in the Victor photoplays ever since.

CATHERINE HENRY AND RALPH LEWIS IN "EX-CONVICT 4287."

In the Reliance release, "Ex-Convict 4287," Catherine Henry and Ralph Lewis display their ability as artists. The story, which deals with an ex-convict, is one that contains a number of tense dramatic situations. The true love of a wife and her husband's fear of his wife's discovery of his past, forms the basis of "Ex-Convict 4287."

JACQUES JACCARD RECOVERING.

Jacques Jaccard, director of the Kerrigan-Victor company, who for the past week has been confined to his bed by a nervous breakdown resulting from too close application to work, has so far recovered as to be able to attend to his duties as director.

DILIGENT TRIO, THIS.

Determined that their dressing room would serve them more than for mere dressing and putting on makeup purposes, money was invested by Alfred Paget, Wallace Reid and William Hinckley, the Reliance and Majestic trio, for curtains, draperies and choice carpets.

When any of the three are not actively appearing in Majestic and Reliance photoplays, they secure an extra copy of the manuscript and their their own little rehearsals of the important registering scenes.

"Mary's Duke."

Three Reel Victor Presented With a Strong Cast Scores Heavily as a Comedy Production.

Reviewed by Margaret I. MacDonald.

IN THESE days when motion picture production is at its most prolific stage, the author who is able to turn out a scenario with all its parts normal, and which can appeal successfully to the intelligent mind, is a most useful and welcome member of the profession. Welcome most of all no doubt to the over-wrought director who frequently has to do his best with a story too insipid for public print. Therefore those who have the good fortune to view "The Duke and the Dinner" must surely feel that they owe a debt of gratitude to Miss Elaine Stern, the talented young writer from whose pen the scenario for this and many other notable productions has evolved.

Scene from "Mary's Duke" (Victor).

Neither must the producer, Lucius Henderson, and his efficient cast of players be forgotten in the passing about of honors. Mary Fuller is the featured star of the production, and her work is quite up to the usual mark. It must be acceded, however, that so well do the other members of the cast acquit themselves, that the impression received is that the picture rather than being merely a one star production, has been played with an all-star cast. Among those whose work stands out in this commendable manner, are Mrs. Charles G. Craig, who as the rich soap manufacturer's widow is a delight; Matt Moore, as Teddy Van Duysen, the son of an aristocratic family, and Etienne Girardot, whose impersonation of Duke Alphonso D'Enfetti, negotiating through a marriage bureau for the hand of the soap manufacturer's daughter (Mary Fuller) is a masterly piece of work.

Reverting again to the story, its form tends toward legitimate comedy, but at the same time it is a delicious sort of a burlesque on the type of European aristocracy that barters his title for wealth, and that other equally undesirable individual who falls an easy prey to such a bargain, implicating at the same time the flower of her offspring.

The production as presented is a rare comedy with not a trace of vulgarity of any sort to mar its entertaining qualities and it is greatly to be desired that a more frequent occurrence of comedies of this calibre may be met with.

CARLYLE BLACKWELL VISITS NEW YORK.

Carlyle Blackwell, of the Favorite Players, is making his long promised trip to New York, and with him has brought the film for "The High Hand." He contemplates staying for a few days, and when seen at the office of the Favorite Players remarked that it felt good to be back in "dear old New York." On his way east, Carlyle paid a visit to his mother who is ill and had expressed a desire to see him.

Carlyle regrets that his time is so limited, as there are so many people he should like to see. During his absence from the studio preparations are being made for the next production, and on Carlyle's return everything will be in readiness.

LOUISE GLAUM IN "THE CITY OF THE DEAD."

Louise Glaum is enjoying one of the triumphs of her career in "The City of the Dead," an Arabian story, at the studios of the New York Motion Picture Corporation at Santa Monica. In the play she has the part of Ameera, a priestess.

"A Modern Magdalen."

Life Photo Five-Reel Melodrama Based Upon C. Hadden Chamber's Play.

Reviewed by Edward Weitzel.

THE eternal contrast between povery and riches is the foundation of the human appeal in "The Modern Magdalen," the five-reel picture based upon the play of that name, by C. Hadden Chambers, the English dramatist. The story is one that is familiar to the patrons of the photoplay—the young girl who is forced by the grind of poverty and the greed of an unnatural father to leave home and who drifts into a life of shame. It is in the working out of this familiar theme that the author demonstrates his ability to give a new interest to well-tried situations. Katinka Jenkins, the heroine of "The Modern Magdalen," becomes the mistress of a wealthy mill owner in order that she may send home money to help support her father and invalid sister. She goes through the usual experience of a woman in such a case, and pays for her life of luxury with bitter tears. The manner of her reformation is novel. She does not at once marry the sturdy young workman who helps her to regain her womanhood, but enlists as an army nurse and serves bravely during an outbreak of yellow fever, the hero being one of the victims.

Chief among the merits of the picture is the steady interest of the story and the skilful weaving of the main threads into a closely knit and fairly consistent drama of modern life. The heroine's fall from virtue and the scenes devoted to that portion of her career are handled with excellent judgment, all unpleasant detail having been avoided. Treating of life in a factory town among both the rich and the poor, the two extremes of existence are shown in sharp contrast, the exterior scenes being particularly well done. The burning of the mill, the mob scenes, and the escape of the mill owner from the strikers, are all parts of "The Modern Magdalen" that reflect credit upon the producer and the actors under his direction.

The acting is excellent throughout. Catherine Countess in the leading role plays with feeling and a sure grasp of its dramatic possibilities. Lionel Barrymore is the mill owner

Scene from "A Modern Magdalen" (Life Photo).

who starts Katinka on the wrong road. He realizes the character both in looks and acting. William H. Tooker plays a conventional part with a degree of sincerity and ease of method that makes Joe Mercer doubly convincing. Charles Graham's deft touches of comedy are a great aid to the character of the father.

MUTUAL MAJESTIC DRAMA BY THOMAS NELSON PAGE.

Thomas Nelson Page, the famous novelist and present United States Ambassador to Italy, has written a story for production in moving pictures. Mr. Page's contribution is called "The Outcast" and has been filmed by Majestic and released in the Mutual program with several of the best members of the Hollywood stock company appearing in the various roles. The directing was done by John B. O'Brien.

As the girl, whose identity is unknown in the dive where she is dancing, Mae Marsh gives a performance of unusual dramatic value. Robert Harron appears as the lover, Ralph Lewis, Mary Alden, Spottiswoode Aitken and Jack Dillon are also in the cast.

"The Little Band of Gold"

Two-Reel Keystone of Hilarity in High Life, Marking Also the Return of Ford Sterling.

Reviewed by Louis Reeves Harrison.

Cast.

Hubby .....Roscoe Arbuckle.
Wifey .....Mabel Normand.
Gassy Gotrox .....Ford Sterling.
Maud Brightlights .....Ethel Madison.

THE entire audience of a veritable theater plays an active part in "The Little Band of Gold." Possibly a thousand people, quite as possibly more or less than a thousand, participate with enthusiasm, for Roscoe and Mabel as husband and wife are in a box at one side, with Ford, Ethel and a secondary beauty in a box at the other, and psychology runs rampant on account of Ethel. Roscoe is slightly intoxicated when he brings his wife and her

Scene from "The Little Band of Gold" (Keystone).

mother to an operatic performance and he evinces languid interest about all that is going on until he notices his former partner in crime, Ford, in the opposite box with a new and ravishing beauty. Ethel is not only a handsome woman but her figure is of the kind that caused Helen of Troy to be abducted by Paris. Ethel is superb enough to cause another Trojan war, and one actually takes place in miniature when Roscoe forgets "The Little Band of Gold."

The self-revelation of Roscoe when he ceases to remember charming Mabel and becomes absorbed in studying the stunning creature with Ford raises the farce to comedy—characterization dominates the plot. In fact, the plot is so entirely made by the characters that "The Little Band of Gold" is genuine comedy rather than farce, and it is the more delightful to those weary of knockdown slapstick of clowns and acrobats. Roscoe notes that decollete Ethel—she is not demi-decollete, but the whole thing—is a splendid specimen of womanhood, corresponding closely to the average man's idealization, and his primitive instincts become hectic. She is entirely too good for Gassy Gotrox—besides he has a chaser along—so Roscoe motions "See you outside." He excuses himself to wife and mama-in-law and meets Ford with his Brightlight ladies in the lobby. Still actuated by the primordial, Roscoe steals the stunning beauty from under her escort's eyes and carries her off to a lobster palace, where the customary discovery and riot follows. The story leads on to a definite and entirely natural conclusion with a deft finishing touch that is an inspiration.

Ford Sterling will be welcomed—he strengthens the cast—but it is about time for him to dispense with so much artificiality of grimace. It has a forced appearance from the front that could be relieved by more refinement of interpretation. The funniest thing in the world is not the monkey, but his noble prototype, just plain man, and he keeps on growing funnier the more seriously he takes himself.

ALFRED PAGET WITH GRIFFITH-MUTUAL.

A recent acquisition to the Griffith-Mutual forces at their studio in Hollywood, Cal., is Alfred Paget, an erstwhile member of the Biograph Company. During the time that Mr. Griffith was affiliated with the Biograph Company he engaged Mr. Paget, who remained with them five years. He is appearing in the title role of "Enoch Arden," which is being produced at the Mutual studios by Director Cabanne.

Harry Weiss

HARRY WEISS, who is just entering his 27th year, is the youngest of the Chicago Film Exchange managers. What he is short in years, he has made up in experience. Graduating from St. Vaitors College, at Kankakee, Illinois, in 1902, Mr. Weiss put in two years studying electricity, and in 1904 was employed by the Chicago Edison Company, as calibrater, having charge of the meter department of the entire south side division of the City of Chicago.

Harry Weiss.

Early in 1905 whenever there was moving picture machine trouble in Chicago (and in those days there were but six or seven machines in operation at two of the theaters in Chicago, and a few of the Colleges), the work had a fascination for Mr. Weiss, as it coupled electricity with mechanics, and the year 1906 showed him to be a full-fledged member of the old Chicago Moving Picture Operators' Local, having one of the first cards issued in Chicago.

Between 1906 and 1908 Mr. Weiss in short succession became operator and then owner of a string of moving picture theaters. In 1908 he became associated with the Chicago Film Exchange, working for them in their various offices throughout the country. Mr. Weiss has also been manager of the Duluth Film Exchange of Duluth, Minnesota, the Minneapolis Feature Exchange of Minneapolis, the Feature Film Sales Company of Chicago, and was associated with the General Film Company of Minneapolis. Mr. Weiss, being a Chicago man, finally drifted back to his old home town in 1911. Early in 1914 he met Lewis J. Selznick, General Manager of the World Film Corporation, and on the 29th of April, 1914, took charge of the Chicago office, which then boasted of 600 square feet of space and two employees. Today the same office occupies an entire floor, has twenty-one employees, and is doing exactly twenty times the business that it did when Mr. Weiss took charge. In fact, the Chicago office is today the second office in point of business of the World Film Corporation, with a margin so close to the leading office, that it is a case of neck and neck for the first honors.

There is not a customer on the World Film Corporation's books in the Chicago office, but what is personally acquainted and speaks the highest words of praise for "Hustling Harry," as he is more popularly known in Chicago circles.

JACK DILLON JOINS UNIVERSAL.

J. Francis Dillon, known to the theatrical world as Jack Dillon, has joined the Universal West Coast forces and will hereafter be seen in Nestor comedies. Mr. Dillon was born in New York City twenty-six years ago. He has been on the stage for ten years, playing with Adelaide Keim, Harry Tighe and in many well known stock companies. Of the well known productions in which Mr. Dillon has been featured are "The Rosary," "The Right of Way," "Officer 666" and "A Gentleman of France." Previous to his joining the Universal company Mr. Dillon acted as director for Carlyle Blackwell. Mr. Dillon will be under the direction of Al Christie and will play juvenile leads.

A MAJESTIC "TEMPERANCE LESSON."

"A Temperance Lesson" is the title of a domestic comedy written and produced at the Majestic studio by Director John B. O'Brien.

This comedy theme deals with a wealthy aged gentleman who, in order to keep a remaining bottle of choice liquor for his wife, from his servants, locks it in his office safe. During that night his pretty young wife becomes ill. The physician prescribes the bottle of liquor. He starts for the office to get it, where he is mistaken for a burglar by a watchful policeman and is pursued to his home.

"M'liss"

Bret Harte Story Is Made Into Five Reel Picture by the World Film Corporation.

Reviewed by Lynde Denig.

THE charm, the drama and distinctly individual characters conceived by Bret Harte and given literary expression in his story, "M'liss"—acted on the stage by Annie Pixley, some twenty-five years ago—offered photoplay possibilities that inspired this five part production of the World Film Corporation. Besides directing the picture, O. A. C. Lund played Don Jose, the villain, with Howard Estabrook cast as Gray, the schoolmaster, and Barbara Tennant in the title role. Supporting these actors is a quite numerous company that traveled from New Jersey to St. Augustine, Fla., and on to Asheville, N. C., in order to get the proper variety of settings for a colorful subject.

It is colorful, and no mistake, with the tropical luxuriance of Spanish gardens as a rich background for the second period of Melissa's career, when she has learned to dance and flirt and wear pretty clothes, and when the lean days of poverty in Smith's Pocket are but a remembrance. In the transition from the barren uselessness of a deserted Nevada claim to the splendor of a rich estate, there is a welcome contrast of environment and accompanying it, of course, is the development of the character of "M'liss." We find her a ragged, tempestuous little daughter of the wild, and leave her in silks and laces, the owner of productive lands and about to become the wife of the schoolmaster, whom she never quite forgot.

Miss Tennant has by far the most difficult part in the picture and despite a personality not especially well suited to M'liss, as a child, she presents the character with praiseworthy sincerity. There is no little appeal in her portrayal of the unhappy girl, whose father dies a drunkard and whose best friend, really her only friend, is Gray. Mr. Estabrook is manly, likable and an altogether satisfactory figure as the stalwart young American engaged in training the rising generation of Smith's Pocket. There is no serious fault to be found with the performances given by these players, nor, for that matter, with the acting of the remainder of the cast.

In the earlier reels showing with much detail the primitive

Scene from "M'liss" (World Film).

life in the Nevada community and later on, when the action is supposed to transpire in Southern California, there are a number of scenes of individual excellence—M'liss attending the country circus, then in after years, the fete given in her honor, and best of all the spectacular burning of Gray's oil wells. But the dramatic possibility of these incidents is at times discounted by a construction which permits annoying jumps at vital moments of the story. For example, we see M'liss, still a ragged child, in the room with Don Jose, who has come to take her to California, and the very next scene, without an intervening sub-title, shows her to be a much changed girl in her new home.

The virtues of the story and its picturesque presentation are sufficient, however, to more than counterbalance defects and make "M'liss" a pleasing film, reminiscent of the romantic period of which Bret Harte wrote. Without question, the romance lends itself well to photoplay adaptation, for it deals with a phase of American life that naturally suggests a pictorial narrative of dramatic incidents.

Caruso Turns Universal Cameraman

For a few moments the other day Enrico Caruso, the King of Tenors, was a cameraman for the Universal Animated Weekly. Surrounded by a battery of reporters who hurled questions at the rate of about a dozen a second, and smiling, singing and kissing good-byes to a screaming, yivaing horde of fellow countrymen on the shore, Caruso was more occupied than he is in his role in "La Boheme." He blew kisses here and he blew kisses there and as his lips smacked

Caruso Taking Motion Picture of His Farewell Crowd.

against his swarthy palm it sounded like the threat of a German submarine.

And while he was being besmudged with return kisses and the members of the little Italian group were draping themselves about his shoulders, Jack Cohn and Cameraman U. K. Whipple, of the Universal Animated Weekly, suggested to the youthful spirited idol that he turn the tables and the camera on the army of photographers who were busier at that moment than a one-armed paperhanger with the itch.

Caruso met the suggestion with a burst of enthusiasm. Under the direction of Whipple the big tenor aimed the Animated Weekly camera at the battery of photographers and ground away at the handle like a Neapolitan organ-grinder in a charitable neighborhood.

The novelty went over with a yelp and every big newspaper carried photographs of Caruso in the role of cameraman and with his hat pitched on the side of his head he filled the role perfectly.

At the conclusion of the session Caruso congratulated Messrs. Cohn and Whipple on their ability as teachers. However, it is a matter of regret that after developing the film Caruso had taken the teachers could not speak as enthusiastically of Caruso's ability as a cameraman.

Among the poses filmed of Caruso by the Animated Weekly was a near close-up of the vocal organs which carol forth the $2,000 notes with as little exertion as it takes to eat a forkful of spaghetti.

CABANNE PRODUCES "THE LOST HOUSE."

"The Lost House," from the pen of Richard Harding Davis, serves as the basis for a Majestic release of the same title.

"The Lost House" was produced by W. Christy Cabanne, in four parts. In it appears a well-known cast of the Mutual studios, which includes Lillian Gish as Dosia Dale, F. A. Turner as her uncle, Wallace Reid in the role of Ford, his pal, Elmer Clifton, and Dr. Protheroe is played by A. D. Sears.

"The First Commandment"

Fine Three-Reel Drama of Money God's Rule and How It Was Broken—Carefully Made Story Exceptional Offering.

Reviewed by Hanford C. Judson.

THIS is the first of the three-act stories that the Kalem Company is releasing on Fridays. It is a picture full of substance and high merit, promising well for other offerings of this series. The author is Harry O. Hoyt and the tale appeared first in "The American Woman." Put on the screen by Tom Moore, the humanity of it is made to come out strong by skillful acting. The cast, with a single doubtful exception, is happily chosen and the characters are doubly pleasing on account of their convincing as well as attractive presentation. Among the many excellently drawn human entities it is hard to be sure where the honors lie; but, of this, one can be certain, that Marguerite

Scene from "The First Commandment" (Kalem).

Courtot, as the money worshiper's daughter, has as far as this reviewer can see, outdone herself. She has been doing praiseworthy work; but it is plain that she is growing very speedily into an actress of more than ordinary power. She has in this picture drawn a young girl, simple, fresh and lovable on whose heart strings the changing situation plays as on a harp notes of true-hearted filial and sisterly comradeship and sympathy, full of minor chords and joyous strains, moments of pleading, tears, laughter and love. That early scene by her father's chair in its delicacy and its girlhood is perfect, but not more so than the scene in which she receives her first foolish lover, who is a joke to her. There is no lost sympathy and no petulance; she packs him off just as a girl of that kind would. The highest kind of humor is in it.

The foolish boy, son of her father's business rival, is played by Lowell R. Stark, and is "in character" all the way, although it has been impossible for the actor to disguise his eyes and forehead that show him as, in actuality, of a diametrically different kind. Austin Webb, as the rich man, carries his stage business with the assurance of the finished actor, and the scenes in which he contends with his more or less dissolute son (Tom Moore), who marries a stage woman (Marie Wells), are full of convincing and restrained playing by all concerned. Robert Ellis, who plays the accepted lover of the girl, is aceptable, yet seems to find some difficulty in keeping within the measure of his part and in tune with the story—there is little romance in him. William Calhoun, as the business rival of the rich man, who tries to force him to bring about a marriage with his foolish son, has a role that is in the background.

There is nothing startling or new in the plot; but it amply justifies its use in a three-reel picture, its chief merit being that it furnishes many unusually human scenes. One may suspect that the quality of the whole comes largely from the players and their director. The staging and photography are all that one could want.

LESTER AND RAY IN "THE CITY OF THE DEAD."

Louise Lester and Charles Ray are seen in "The City of the Dead," a punchy Mutual release from Inceville. Charles Swickard did the directing. The settings are Oriental, and Ray plays the part of a young American traveller.

Sallie Crute

WHEN an actress is able to be really funny in comedy when she doesn't care a bit for that kind of work, when she is able to swing to the opposite extreme and play, with dramatic force and convincing power, the fascinating vampire, around which the burden of such a play revolves, it is safe to say that the actress is uncommonly versatile and talented. Such, briefly, is a sketchy outline of Sallie Crute, the Edison favorite.

Sallie Crute.

With the sunniest of natures and smiles, it at first might seem strange that she is so often cast in that role—so often as to be known as "the Edison adventuress." But when the picture must give good and logical evidence why men are fascinated, the reason is obvious.

Miss Crute hails from away down South and has all the sunny liveliness of the typical Southern girl. When the Southern Minstrels, on her plantation home near Huntsville, Ala., were finished, the darky performers with one voice would shout for "Miss Sallie," and up would get the nine-year-old whom the blessed fairies had endowed with gifts and "speak her piece." Her ambition spread with her reputation and she soon was found in the Elitch-Long Stock Company of Denver.

For various motion picture companies she then played juvenile leads, and in the latter part of 1911 and in 1912 she was the lead in the stage success, "The Rosary." Miss Crute thereafter appeared with Amelia Bingham as the ingenue in in "The Climbers;" the Widow Winters in "The Three Twins;" Dorothy in "The Deep Purple;" Agy Lynch in "Within the Law;" in "Brewster's Millions;" "Officer 666," and in other well-known plays.

Miss Crute puts her heart and soul in everything she does and is known as one of the most "natural" actresses on the screen. Her charm lies in spontaneity of interpretation, which seems to spring from the impulse of the moment, but is, in fact, the spontaneity that comes when technique is so absorbed as to be a part of one's nature. Her impersonations are always infused with infectious good nature—and personality—except when she plays the adventuress or vampire and then we do see art, for she seems the subtle, sinuous charmer incarnate. Although these parts are essentially not the kind that win sympathy and popularity, Miss Crute is a favorite and is easily in the forefront when it comes to depicting a fascinating vampire, such as her character of "Stella," the dancer, in the Edison three-reel, "In Spite of All," the play made famous by Mrs. Fiske.

MARSHALL AND FARRINGTON IN PRINCESS DRAMA.

Boyd Marshall and Rene Farrington play the leading roles in "And He Never Knew," by Arthur Ellert, a Princess release in the Mutual program. Others in the cast are Kenneth Clarendon, John Reinhard, Edward N. Hoyt and F. White. The story tells how, by a clever ruse, a wealthy girl made a poor man feel that he had enough money to marry her.

CAPT. BONAVITA JOINS HORSLEY.

Capt. Jack Bonavita, for many years the most celebrated lion-tamer and trainer of wild animals in the world, has been engaged by David Horsley, and has already joined the Bostock Arena and Jungle at Los Angeles.

Arrangements have already been completed whereby Capt. Bonavita will appear in and assist in the production of Mina Films. The releases of this new licensed brand have heretofore been confined to one reel comedies, so that the announcement that Bonavita would be associated with them has given rise to much speculation as to the further policies of the manufacturer.

Blackwell and Actresses.

Favorite Players' Star Crossed the Continent to Find Two—Sees Big Future for Polite Comedies.

By Lynde Denig.

CARLYLE BLACKWELL, star of the Favorite Players Film Company, crossed the continent in quest of two actresses. Since February twenty-sixth he has received possibilities in the offices of the Alliance Corporation on Forty-sixth street, and between calls his time has been utilized in closing contracts with authors and publishers for the photoplay rights to books and plays. He needs a lot of good material, for the Favorite Players have outlined a program requiring sixteen multiple reel pictures a year and two busy companies instead of one at the Los Angeles studio. A few days ago his inroads on the literary market were about completed; he had approved the printing of the delicate light effects in his latest production, "The High Hand," and he was almost, but not quite, ready to announce the capture of two actresses worth traveling a few thousand miles to find.

Mr. Blackwell has no intention of making the return journey alone. To feel that the trip has been an entire success, he must look across the dining-car table and see an actress whose name will not appear strange in big type. He will tell her of the star parts she is to have in two forthcoming productions, while at his right hand will be seated a new leading lady for the pictures in which he is to feature himself. It is rather likely that whether Mr. Blackwell looks across the table or glances at his right-hand neighbor his eyes will rest on a pleasing countenance topped by dark hair, or, if not exactly dark, say hair of a nondescript brown.

Carlyle Blackwell.

You see he doesn't take much stock in the popular notions about the physical requirements of a woman who is to be photographed in dramatic action. He admits that a pronounced blond takes a good picture and that by all the laws of photoplay mating he should be linked with feminine fairness—but. And after the "but," with its indecisive suggestion of some mental conviction, one may gather from guarded comments that Mr. Blackwell is not predisposed to look for emotional expressiveness under a particularly light marcelle wave. Such is the opinion of a man whose youth has been a somewhat disconcerting dream of fair women, and he is gallant enough to say (for publication) that all of his leading ladies were wonderful.

Reminiscing about these wonderful leading ladies, Mr. Blackwell recalled the days, back in 1909, when he enjoyed playing light comedies in the Vitagraph studio with Florence Turner, Lillian Walker, Mary Fuller, Norma Talmadge and Virginia Pearson. After that came two years of Western drama with Alice Joyce and two more years, still with Alice Joyce, when society dramas were wanted by the Kalem Company. Following the long stay with Kalem, he played with Mary Pickford in "Such a Little Queen" and with Violet Mersereau in "The Spitfire," and more recently Edna Mayo, Ruth Hartman and Neva Gerber have been in his own companies.

In considering the subjects he has in mind, Mr. Blackwell declared that he sees no reason why straight comedies should not be made in multiple reels; that he knows there is a market for them, and that he intends to have a hand in supplying the market. He cited "Tillie's Punctured Romance" as a striking instance of the success of slapstick comedy in extended form, and held with apparent conviction that more refined humor has equal possibilities.

"With the actors we have now, with those I am going to get, and with William D. Taylor to look after the direction," he said, "we will be finely equipped for just such work." As a producer, he is a stickler for the careful handling of a film after it has been photographed, and acts on the assumption that a director's task is not complete until a picture is cut, sub-titled and properly printed and toned. Having concluded that two men generally have two ideas about the important points of a story—one right, the other wrong—he cuts his own film.

Mr. Blackwell will leave for Los Angeles on March sixth, his pockets bulged by contracts with authors and his hands laden with the baggage of a star and a leading woman—perhaps.

"Snatched From a Burning Death."

Vitagraph Two-Reel Romantic Melodrama.

Reviewed by Louis Reeves Harrison.

CAST.

Joan Le Grande.....Helen Gardner
Le Grande .....James Lewis
Samson .....Nicholas Dunaew
Chandler .....Rex Hitchcock.
Sancherezza .....Enid Hunt
Luigi .....John Costello

THIS play is selected from an unusually fine program for many reasons, and first of these is its hold on the audience. Like many productions that fascinate the spectator from beginning almost to the last moment, "Snatched from a Burning Death" lacks an original, or a strikingly artistic, conclusion. It will not win open commendation on that account, but its holding power is beyond question. Though nominated a melodrama, the story is romantic in depicting heroic, idealistic and poetic phases of human character—it has a sympathetic story value attained through superior characterization, and it reminds us of the terrible issues at stake when our ancestors blazed the trail of American civilization.

Supported by strong company, every member an admirable type, Helen Gardner easily carries off the honors—it has never been necessary to force pre-eminence upon Miss Gardner—and she demonstrates her ability in the rude attire of a frontiersman's daughter instead of through the distractions of clinging draperies. Her finest work is purely psychological—she has an artistic combination of imagination and intelligence that enables her to reveal varied aspects of a woman's heart and mind. In some of her past efforts to brace up weak plays she has been led into an excess of acting that destroys its own purpose by overemphasis of detail. In "Snatched from a Burning Death" she departs entirely from theatricalism and adheres to a realistic delineation without injuring its poesy.

Scene from "Snatched from a Burning Death" (Vitagraph).

The story as presented has that Autumn-like haze of old romance about it, that pathos of distance, which arouses a sensation of viewing awakened spirits of the past. The charm of the piece is atmospheric, just as much of its beauty is topographical. It is a picture of primitive characters releasing primitive emotions during the frontier pre-emption of land in this fair country of ours, with that logic of cause and effect which makes the screen portrayal more convincing than the stage play. It is to be especially commended because it is on the right lines of motion picture evolution.

"A Gentleman of Leisure"

Wallace Eddinger Featured by Jesse L. Lasky Feature Play Co., in a Well Known Broadway Production.

Reviewed by W. Stephen Bush.

"A GENTLEMAN OF LEISURE," a Lasky feature, went well at The Strand theater. There is no reason to doubt that it will go equally well elsewhere. Wallace Eddinger has a pleasing personality, he seems well fitted for his part, and he certainly is the centre of things every time he appears upon the screen. He was well supported on the whole. The most valuable thing in a screen adaptation of a play like "The Gentleman of Leisure" is, of course, the humor as it grows out of natural situations. It seems to me that at times there is just the suspicion of a "drag," but just then something really funny happens and we resume our interest at once. As usual with Lasky films the titles always hit the right psychological moment, which means a whole

Scene from "A Gentleman of Leisure" (Lasky).

lot when we remember that often the best part of a comedy is dialogue and that not all dialogue can be effectively translated into screen action.

The painstaking attention to detail which has become a distinguishing mark of all the Lasky films, is apparent all through this production and most pleasantly apparent. The subject was full of pitfalls for the average director, but the direction here has triumphed over them all. There is in the settings and in the groupings that touch of art and beauty which reviewers of Lasky films have had occasion to comment upon favorably and frequently.

"A Gentleman of Leisure" was by no means as filmable as other plays taken from the legitimate stage, the plot though interesting enough is spun out over something of a distance. In spite of these handicaps the filmed version has been made most acceptable. There is a lot of good characterization in the play, of which the actor who played the part of the burglar gave the most convincing demonstration. "Molly Creedon" had no easy task and at times the art of the actress was strained to the breaking point. Creedon, the deputy commissioner of New York in the days before the Lexow Committee was a clever impersonation. That he was spared from all consequences of his grafting just because he made a promise never to do it again seemed to many an abuse of dramatic license. The acting of the two men who rendered the part of the Englishman and his son was decidedly good. Taken all in all this production averages well.

ELAINE IVANS AT LIBERTY.

Miss Elaine Ivans, a most dainty little actress of the ingenue type, would like an engagement with some motion picture company working in a New York studio. Miss Ivans has had considerable experience in pictures, having appeared in Biograph, Imp, Lubin, Reliance, Pathe and Centaur subjects to the entire satisfaction of the directors under whom she worked. Owing to the fact that she is the sole support of a widowed mother and younger brother living in Brooklyn she has been compelled repeatedly to give up engagements which would take her out of New York. Miss Ivans picture training has been under such directors as Griffith, Kirkwood, Fahrney, Fitzmaurice and Powell, and her work has been highly commended.

PHOTOPLAYS FOR HIPPODROME.

While the Shuberts intend to offer feature photoplays as the chief attraction at the Hippodrome during the spring and summer, there will be much besides films to make the entertainment interesting, according to the plans that A. Toxen Worm, general press representative for the Shuberts, outlined recently.

The new policy, to be inaugurated March 22d, calls for a series of spectacular pictures that will be presented to the accompaniment of a symphony orchestra and in many instances with novel stage devices, permitted by the exceptional equipment at the Hippodrome. In one way or another it is probable that use will be made of the celebrated tank and where the action on the screen may be supplemented by figures on the stage, it is likely that they will be supplied. The details of such embellishments will, of course, be changed to suit each production.

In addition to the symphony orchestra of one hundred players, a singing chorus of three hundred voices will assist in interpreting the music, and the pipe organ, already installed in the Hippodrome, will be used at each performance. Grand opera singers from the leading companies in this country and abroad, are being engaged for solo work.

There will be four performances daily, the evening prices to range from fifteen cents to one dollar, whereas in the afternoon the best seats will be twenty-five cents. A number of photoplays are under consideration for the initial offering, but as yet no decision has been reached.

LUBIN SPECIALS DIRECT.

In order to improve its service to exhibitors and, incidentally, to satisfy innumerable requests, the Lubin Company has adopted a new policy in regard to some of its special features and will handle them direct. The first of the big reelers to be sent out is "Eagle's Nest," a thrilling drama of Western life in which Edwin Arden, the author, is featured.

"Eagle's Nest" has unanimously been called by the photoplay critics one of the best pictures of its type ever filmed. It was made by Romaine Fielding in Colorado and most of the big scenes take place in the Garden of the Gods, which gives the story a wonderful background. "Eagle's Nest," as a play, was a great success some years ago and earned for its author a fortune of over $75,000. As a screen play its possibilities were unlimited and Arden and Fielding in cooperation obtained wonderful results with it. One thing for which "Eagle's Nest" will long be remembered is the vividly realistic battle between Indians and emigrants which takes place on a picturesque plain close to rugged mountains, and in which the old Western warfare is reproduced with historical accuracy.

Lubin is at present making a number of special productions, all of which were big successes on the legitimate stage. In each one of these plays a widely known star will be featured and supported by a strong cast of Lubin players.

GLORIA REPRESENTATIVE IN TOWN.

B. Blumenthal, the general representative of the Gloria Film Company of Torino, Italy, has just arrived in New York. He is staying at the McAlpin Hotel. Mr. Blumenthal has with him a number of excellent feature films which are considered the cream of the Gloria's recent productions. He has a five reel feature called "The Pearl of the Ganges," which had a great run in Europe. He is looking for a suitable agency to distribute the Gloria product for the United States and Canada. Mr. Blumenthal, who has the world's rights for the Milano, will later go to Mexico where he will seek a good distributing station for the output of that company in South America.

JAMES SALTER NEW WORLD FILM CHICAGO SALESMAN.

Pursuant with his policy of promoting the people who work in his office, Harry Weiss, manager of the Chicago branch of the World Film Corporation has promoted James Salter, formerly shipping clerk of that branch, to City Salesman. Jimmy, who was formerly a champion bundle heaver of the Powers Building, started out on his first day by bringing in a yearly contract.

COSMOS FEATURES IN NEW OFFICE.

The Cosmos Feature Film Company, until recently in the Leavitt Building, 126 West 46th Street, New York, has moved its offices to suite 511 in the Longacre Building, 42d Street and Broadway.

"Affinities"

United Film Service Releases Two Reel Grandin Comedy in Which the Affinity Idea Runs Riot.

Reviewed by Margaret I. MacDonald.

IN SPITE of the fact that "Affinities" persists in being classed as a comedy-drama, we will release it from the latter term because the gravity of the situation is so slight as to be scarcely noticeable. On the other hand, the comedy side, which, as already inferred, is almost all of it, has been developed logically and well.

Pretty Ethel Grandin plays the role of the much-distressed young wife, while William O'Neil impersonates well the equally distressed husband. There are several women and men who figure innocently enough in luring on a divorce case. There is a detective who, as a type, stands forth with a thick-skulled assurance that aids the comedy of the play considerably. And there are complications which follow

Scene from "Affinities" (Smallwood).

thick and fast on one another, and which, we are glad to say, are brought about in the most remorselessly natural manner.

It is a perfectly natural happening that the husband should work after hours trying to reconcile a discrepancy in his books, and that the telephone repair man should drop in late to look the telephone over. And it is quite as natural that the young wife, uneasy at her spouse's deferred arrival for dinner, should ring him up to find out the reason. Neither was it an unexpected sequence that caused suspicion to enter the mind of the wife at receiving no answer to her call; nor that the same unhealthy train of thought should find its way into the gray matter of the husband when the naughty little wife, receiving a call from hubby shortly afterward, in a fit of pique fails to respond. Then finally comes the first real fuss, when more misunderstandings bring with them the employment of a detective, who proceeds to bungle things generally, and a couple of attorneys who finally succeed in giving the case a speedy entry before the judge, who all too speedily grants the divorce, while those who would rectify the mistake and ameliorate the situation clamor before the door in vain. And then comes the grand climax, when the true facts of the case are laid bare to the divorcees, when they fall on each other's necks, rush for another license, and before the judge has left the courtroom prevail upon him to repair the damage.

The production is one that will meet with success in any theater in which it may be presented. It is well photographed, well staged and, above all, is presented with a good cast.

PICTURE PLAYHOUSE DECLARES DIVIDEND.

An event not at all common in the feature film business was recorded Tuesday of last week when the Picture Playhouse Film Co., Inc., with offices in the World Tower Bldg., 110 West 40th St., New York City, declared a semi-annual dividend of four per cent. on the preferred stock of the corporation.

FOUR NEW MUTUAL DIRECTORS.

Among the most recent additions to the directors' forces at the Reliance and Majestic studios are Baldy Belmont, Tod Browning, George Nichols and Lloyd Ingraham.

The Mutual Directors' list is now a pretty big one.

Paul Panzer Popular

Old Pathe Player Receives Royal Reception From Photoplay Fans.

AS EVIDENCE of the popularity of the picture play among the very best class of the theater going public, the present tour of Paul Panzer, the popular Pathe star, is even stronger than the dollar prices asked and willingly paid on Broadway.

Mr. Panzer has been appearing in person at the picture houses in the East and Middle West, since the completion of the Pauline series, and the outstanding features of his appearances in the different cities, has been the receptions tendered him by the best social organizations, business men's clubs, and high public officials; the newspapers have devoted space on their front pages to his engagements, and in their society columns, to the events planned in his honor.

On the occasion of his visit to Boston, Governor David I. Walsh of Massachusetts, expressed the intention of attending his performance, but business preventing, the Governor invited him to visit at the capitol, and a picture of the Pathe star, now occupies a prominent place on the walls of the Executive Chambers.

In one of the cities in Massachusetts, the name of which Mr. Panzer does not wish mentioned, a banquet was tendered him by the Manufacturers Club, every member of which is a millionaire; at the close of the reception, each member present, removed an article of jewelry from his person and presented it to him as a memento of the occasion.

Mr. Panzer will bring his tour to a close in a few weeks, and resume work before the camera in the Pathe studios.

Crane Wilbur Joins Lubin

CRANE WILBUR, widely known as a leading man and photoplay star, has joined the Lubin Company in Philadelphia and is to be featured in a number of novel productions that the Lubin Company began making this week. Wilbur will have as his leading woman Miss Mary Charleson and will be directed by John Ince.

Crane Wilbur.

As a photoplayer, Mr. Wilbur has made an enviable reputation for himself, not merely through his good looks, but by his versatility as an actor as well. He began his theatrical career some fifteen years ago as a fifty-cent super in the old Manhattan Theater in New York with Mrs. Fiske. Six months afterwards he was assistant stage manager, and for four seasons he played various parts with Mrs. Fiske in all her notable productions.

Following his engagement with Mrs. Fiske, Wilbur went into stock and met with much success. For two seasons he had a stock company of his own and toured extensively. His advent into pictures was rather unusual. The Pathe Company wanted a certain type of player for a picture they were making, and someone running across a photograph of Wilbur it was unanimously decided that he was the very man they wanted. After quite a hunt, they found Wilbur rehearsing for "The Girl in the Taxi" and persuaded him to go into pictures. He was with Pathe for four years and is widely known for his work in "The Perils of Pauline." Previous to joining the Lubin forces, Wilbur toured in vaudeville.

Wilbur is a type particularly adapted for screen acting, his clean-cut features, lithe, athletic figure and ability as an actor making him a valuable asset in photoplays. In the new plays in which he will appear for the Lubin Company Wilbur will have one of the best opportunities of his career.

"The Great Italian Earthquake"

Some of the Most Startling Scenes Ever Shown Are in These Pictures of Terror and Suffering That Followed the Recent Great Earthquake in Italy (True Feature).

By Hanford C. Judson.

THERE is somewhat over two reels of this offering which was taken by cameramen happening to be in the neighborhood of the catastrophe with cameras ready. The scenes of destruction and misery were taken in and about the towns of Avezzano, Paterno, San Bennetto and Artuchio. Some of these places were populous and prosperous cities and their remains are in truth less than heaps of ruins; they look as though the years had shaken them down into dust heaps.

It is not the shapes of these dust heaps that yesterday were dwellings that makes this offering startling; but the pictures of stunned and still weeping humanity that it gives. And of all things shown in it the most terribly astonishing

"Avezzano Before the Earthquake" (True Feature).

is the sight that it gives of a young girl being literally dug up from living burial under the fallen wall of her former home. We are told that she had been there five days. The beams of the wall had felled her and had then protected her from the debris above. We see her uncovered before she could be drawn out of her close prison. The very taking of such a scene was cold hearted and the impression that looking at it leaves is unpleasant, especially in spectators with the keen and unblunted sensibilities of those who as in this happy community, see few scenes of pain and very few of horror.

The picture shows the irrepressible light heartedness of the children playing among the ruins of their homes. It shows the tears of those who not yet being attended to, still suffer from wounds and fear. It shows the tears of the old women who have lost everything they cherished and who turn their heads towards the camera as though sending a message out to the world as to some who are friendly, telling them of their pain.

The photography is very fair; it is all that could be expected under the circumstances. The subjects were chosen to interest and instruct. It is a powerful plea for help.

JAY HUNT IN KAY-BEE DRAMA.

Jay Hunt, the veteran director and actor of the Ince forces, who is affectionately known as "Daddy," will soon be seen in what is expected to prove the greatest triumph of his screen career in a two-part rural drama entitled "His Brother's Keeper," which will be released by the Kay-Bee-New York Motion Picture Corporation. Mr. Hunt portrays the part of David with a skill that makes the character fairly breathe on the screen. He is capably supported by Violet MacMillan in the role of Amanda and Joseph Dowling and Gertrude Claire and Jeremiah and his wife. In addition to playing the principal part, Mr. Hunt directed the production.

RUBE MILLER WITH KRITERION.

A. M. Kennedy, general manager of productions of Kriterion Service, has succeeded in obtaining the services of Rube Miller, who for the past year has been directing comedies for the Keystone Company. Mr. Miller will have a company working in Santa Barbara, and his productions will be released through the Kriterion Service in the near future, under the Kriterion Star Comedy Brand. Great credit to Mr. Kennedy, as much was due to his personal efforts in securing this able director.

Irene Fenwick

PRETTY blue-eyed, brown-haired, magnetic Irene Fenwick, present sensation of Broadway, has signed a contract for a term of years with George Kleine to appear exclusively in pictures for him. Just how important this announcement is you can learn only by a fairy visit into the private haunts of New York film magnates, who for more than a year have unsuccessfully tried to lure this slender slip of a girl into motion pictures.

Irene Fenwick is the star of the "Song of Songs," Al. Woods' latest play, now breaking records at the Eltinge Theater, New York. Her newly signed contract with George Kleine will in no way interfere with Miss Fenwick's extraordinary stage career. While playing in New York, she will be engaged in film work in the Kleine studio. Miss Fenwick, therefore, will continue to be seen in the life in Manhattan and in film everywhere. In this way her wonderful stage reputation will be preserved and enhanced.

Irene Fenwick.

Miss Fenwick is a Chicago girl in the early twenties, but her professional career dates back to the days of "Peggy from Paris," in which she found her first "bit" part. She has appeared successively under five of the best-known managements on Broadway and has starred in several internationally known comedies and dramas. Henry W. Savage, Charles Frohman, William A. Brady, Cohan & Harris and Al. H. Woods have featured dainty Miss Fenwick at different times in recent years.

Following her success in small parts in "Peggy from Paris," "The Office Boy" and "Just One of the Boys," Charles Frohman gave her the first really serious work of her career in the role of Sylvia Futvoye, the leading feminine part in "The Brass Bottle." In this she scored an instant hit and the following season appeared in Frohman's "The Speckled Band," a detective story by A. Conan Doyle. "The Importance of Being Earnest," that clever skit by Oscar Wilde, was her next success and in this she toured the principal cities of England. "Kiki" in the French farce, "The Zebra," followed under management of Frohman. Hamilton Revelle, who plays DeCosse Brissac in the Kleine film, "Du Barry," appeared with her in this production.

Miss Fenwick's next triumph was the role of Beatrice Lind in "The Million," that delightful farce which proved one of the most popular of Savage's many comedies. Next came what many regard as the best work of her career, that of the Princess Irma in "Hawthorne of the U. S. A." with Douglass Fairbanks. In this she fairly covered herself with glory, the pensive, dutiful, loving princess being much to her liking and well suited to her capabilities. "Hawthorne of the U. S. A." proved an exceptionally popular play, and Miss Fenwick has been seen in it in all the principal cities of the United States. This she followed with the Kitty May of Owen Davis' "The Family Cupboard."

But it is her present work in Al. Woods' latest production, "The Song of Songs," that has shot Miss Fenwick over night into the upper realms of stardom. In this she has proven herself an actress of remarkable powers and great promise. The role of Lilly Kardos calls for a rare quality of histrionic ability, and the expression of emotion more subtle than the confines of word and gesture. New York has been quick to recognize the extraordinary distinction of her work, as the daily crowded Eltinge Theater well testifies.

Miss Fenwick will be seen in a number of big Kleine features this year. Already elaborate plans are being made to star her in some of the well-known successes in which she has played. At the present time she is busily engaged at the Kleine studios, where Director Fitzmaurice is filming that popular Forbes comedy, "The Commuters."

Manufacturers' Advance Notes

"THE BLOOD OF THE CHILDREN." (Gold Seal)

No industrial drama, perhaps, has aroused more discussion in the South than has "The Blood of the Children," a two-reel Gold Seal (Universal) release featuring William Clifford and Marie Walcamp. Prints of the drama, which is to be

Scene from "The Blood of the Children" (Gold Seal).

released on March 16, were privately sent to Atlanta and New Orleans for exhibition to audiences of cotton men.

Many of the cotton men admitted that the conditions depicted in the drama were only too faithfully drawn to life and not a few, upon the conclusion of the private exhibition, announced their intention of showing the film in "cotton towns" along the Mississippi Valley. One cotton gin man declared that he would buy a print of the film for continuous free exhibition at frequent intervals by the local motion picture exhibitor in his town. Hundreds of children, this cotton man said, were employed in a great factory in the small Southern village in the midst of the cotton belt and each year the local cemetery numbered among its victims at least seven or eight emaciated child factory-workers whose lungs had been affected by the lint from the cotton sorting machines.

"The Blood of the Children" is a startling expose of the conditions in cotton factories both in the South and in New England where the deadly lint is constantly in the air. The Universal points out that it is criminal to employ children in these factories and, in fact, the production of the film followed a visit made to a Southern cotton factory by President Carl Laemmle on one of his frequent tours among small-town exhibitors.

In the drama, scenes showing the interior of a cotton ginning mill are depicted with great faithfulness in mechanical details to the original factory upon which the studio set was modeled. Some of the studio constructed sets cannot be told from the real factory scenes which are interspersed through the film. The drama, as a whole, is a powerful argument against the employment of child labor in factories.

EDISON COLLEGE CONTEST DECISION.

After careful consideration of every scenario submitted, Horace G. Plimpton, manager of Edison studio, has decided upon the winning manuscripts in the scenario contest for college students inaugurated by the Edison Company, May 19, 1914, and running till December 1, 1914. Out of 337 scenarios submitted from ten colleges only eight were found acceptable, and of these eight the winning one was written by William Marston, Harvard. His script, "Jack Kennard, Coward," the plot of which was original and full of suspense. This play, to be released shortly, will be advertised as "The Prize Winner of the Edison College Contest."

SIEGEL, OF CLEVELAND, GOING EAST.

A. E. Siegel, very prominent in the trade as the feature film man of the middle states, with offices formerly at Cleveland, notifies us of change of address. Mr. Siegel has spent almost three years of his time with the exhibitors in Ohio, and not saying a word about the many friends he leaves behind, he takes with him a reputation for being one of the most reliable and successful film men known in that section. Mr. Siegel has not made known his future plans, but advises that he will locate in Philadelphia or New York. At the present time he is enjoying a much-needed rest in Philadelphia and his definite plans will be announced later.

LIFE PHOTO PURCHASES "THE UNBROKEN ROAD."

Contract has been entered into between Thomas Dickinson and the Life Photo Film Corporation, through the agency of Alice Kauser, for the exclusive world's motion picture rights of the successful drama, "The Unbroken Road." This production will follow the release of "The Curious Conduct of Judge Legarde," now nearing completion, and depicts a story both unusual and tense in its dramatic interest.

"PATSY IN TOWN." (Lubin)

In this number of the series, Patsy in town with money in his pocket is a ripe member for plucking. He has a big heart and falls for the hard-luck story of a professional crook, who, with his associates, find it easy to squeeze him out of his last quarter. The ever faithful Jane, who is the one bright star in Patsy's life, however, bobs up to save him from desperation. Through a personal in the daily paper she locates him and with Jack and his wife, Mary, reach the city in time to block several various attempts of suicide that Patsy contrives to end his continuous misfortunes. He, as a last effort at destruction, makes his way to the dock where

Scene from "Patsy in Town" (Lubin).

he finds a gang of crooks attempting to kill Officer Flinn. After a fight they succeed in throwing Flinn in the river. Patsy leaps in and forgetting the fact that he came down with the intention of drowning himself, rescues the officer. For this he is dragged to the station house and enlisted as a member of the force. His first job as a policeman is a veritable success as he rescues Mary and Jane from the gang of yeggmen. Here it is that for the first time he takes the faithful Jane in his arms. The act, though melodramatic, is fun fast and furious and played with a vim by the excellent cast.

"THE FORK IN THE ROAD" (Selig).

"The Fork in the Road" is a Selig drama in two reels, to be released Monday, March 15. This production was directed by Thomas Santschi, and features Bessie Eyton. It is a story possessing medieval atmosphere and shows how fate came with bravery.

Elsa, the pretty daughter of the inn-keeper, refuses to elope with Rudolph, the inn-keepere's assistant, and he goes forth to seek his fortune. He reaches a fork in the road, and sitting down to rest, he falls asleep. In his dreams, he arrives at a beautiful city, becomes a soldier, and by his deeds of valor, obtains supreme command of the army. The King offers him the Princess' hand in marriage. After the wedding ceremony, Rudolph sees Elsa and her father in the crowd of onlookers. He stops and gives the inn-keeper a purse, leaving Elsa sobbing in her father's arms.

Rudolph's dream then changes, and he finds himself taking

Scene from "The Fork in the Road" (Selig).

the other path in the road. It is a gloomy, desolate pathway and leads to a forbidding city. A dying citizen accuses Rudolph of having slain him. He is condemned to execution. He repents now having left the love and comfort of the old inn, and the more, when, mounting to the block, he sees Elsa and her father among those gathered to witness his fate.

Awakening at the road-side, Rudolph finds himself unable to decide which path to take. He, therefore, determines to return home. He arrives in time to save Elsa and her father from an attack of three thieves. The prophecy of a soothsayer that Rudolph's fate would come through his bravery is realized when the inn-keeper gives his glad consent to his marriage to Elsa.

MINERVA'S MISSION (Majestic).

Minerva, young and pretty, comes home from school filled with a great mission in life. All society needs reformation. Her maiden aunt comes to live with her as chaperon and Minerva immediately starts reconstructing her. The trust company that has charge of her fortune is represented by young Mr. Grant, who tries to dissuade her, but without success. She stops him from smoking and quarrels with him. A laborer making some repairs at the house drinks a pail of beer with his lunch. She remonstrates with him and questions him about his home life. As a result she visits his mother's home and tried to educate the family. The boorish workman, misconstruing Minerva's interest, puts on his Sunday best when she calls, and at last insults her. When she repulses him, his cupidity makes him covet her money, and he resorts to force to get it. She manages to get word to the banker's son, who comes with policemen and rescues her.

KLEINE'S "OFFICER 666" OPENS BIG, NEW LIBERTY.

The New Liberty theater, Spokane's (Wash.) latest and largest addition to its list of representative picture houses, opened its doors recently with much ceremony. The mayor of Spokane officially opened the doors with a welcome speech, responded to by the manager of the house. There were selections by a male trio and any amount of instrumental music. Flowers were passed out at the door and uniformed attendants showed the visitors to their seats. George Kleine's "Officer 666" was the attraction selected after many features had been viewed by the management. The New Liberty has a thousand seats.

"THE CURIOUS CONDUCT OF JUDGE LEGARDE" NEARING COMPLETION.

The five part feature, "The Curious Conduct of Judge Legarde," by Victor Mapes, is nearing completion at the studios of the Life Photo Film Corporation. The photodrama deals with the dual personality of Judge Legarde, and numerous striking and unusual double exposures and light effects are employed throughout the picture. Mr. Lionel Barrymore takes the leading role, supported by William H. Tooker, Charles Graham and Edna Pendleton.

This production is the first in which a spot light, invented by John Arnold, head cameraman of the Life Photo, was used. This spot is of one and one-half the power of any spot light now on the market. It is portable, and of such size and weight as to permit of a child seven years of age to carry it about.

COMMERCIAL MOTION PICTURES COMPANY'S COLOR REEL.

The success of the Commercial Motion Pictures Company at its laboratories at Grantwood, N. J., in turning out prints with unusual color effects, has prompted Mr. Charles Hirliman, the superintendent of the laboratories, in conjunction with Edward M. Roskam, the president of the company, to make, for the benefit of the trade, a Commercial M. P. Color reel which contains every conceivable form of tint and tone that it is possible to use in motion picture prints.

BEN WILSON IN "THE RIDER OF SILHOUETTE." (Rex)

Eighteen Esquimaux and forty Esquimaux dogs which were used by Admiral Robert E. Peary on his dash to the North Pole take part in "The Rider of Silhouette," a two-reel Canadian northwest drama featuring Ben Wilson and Dorothy Phillips, to be released on March 21 under the Rex brand of the Universal program.

The scenes in the drama were filmed high up on the crests of two mountain peaks in the Adirondacks during the recent blizzards which swept the range. An old colonial inn was chosen from many other lodges and logcabins offered for the purpose as a background for the photodrama.

In one of the scenes twenty dogs were used to pull the 14-foot mail sledge which has seen service in Alaska and the far Canadian northwest. Real lumberjacks played the

Scene from "The Rider of Silhouette" (Rex).

minor roles under Ben Wilson's direction. Wilson, during the drama, used a powerful black stallion which when silhouetted against the sky at the top of the range afforded a splendid spectacle.

Dorothy Phillips appears in the picture in snowshoes and from the way she covers the ground in the clumsy impedimenta one would think she had spent all her life in the snow country. While in the Adirondacks Mr. Wilson and Miss Phillips visited Saranaca Lake where they met Cameraman U. K. Whipple filming the winter carnival scenes. Miss Phillips mounted her first pair of skiis and, profiting by her snowshoe experience, retained her equilibrium even on some of the steepest descents.

"The Rider of Silhouette," by Anthony P. Kelly, tells the story of life in a Canadian trading post. Tex Davis, bad man and ranger, wounds the sheriff. Later he rescues the sheriff's baby and saves his wife from death in the woods, and, out of gratitude, the sheriff lets bygones be bygones.

"HER BURIED PAST" (Majestic).

How Muriel, a clever newspaper girl, tracked down a baffling murder mystery is told in two reels of action under the title of "Her Buried Past." The scenario is by William Parker, and the drama was produced by F. A. Kelsey and released by Majestic in the Mutual program. Irene Hunt plays the part of Muriel and she is ably supported by Florence Crawford, Jennie Lee and W. H. Brown.

Receiving the bad news that a $500 mortgage is about to be foreclosed on her aged father's home, Muriel Manning, of "The Evening Statesman," resolves to win the prize of $500 offered by the paper to any reporter who discovers the author of a murder then engaging the interest of the city. Shortly after learning the murder has been committed by the

Scene from "Her Buried Past" (Majestic).

wife of the man who is holding the mortgage over her father's head, she goes straight to the woman. The woman tells a pitiful story of blackmail and lost reputation, and Muriel spares her after a struggle with herself. The release date is March 14.

"THE WOOD NYMPH" (Essanay).

A love romance with exceptionally beautiful scenic effects are found in Essanay's two reel photoplay, "The Wood Nymph," written by Eleanor Talbot Kinkead. One of the

Scene from "The Wood Nymph" (Essanay).

features of the play is the dance of the wood nymph at a garden party. This dance is performed by Miss Ruth Stonehouse, who plays that part. Miss Stonehouse was a professional dancer of rare talent before going into motion pictures, and has originated several dances of great beauty. She consequently portrays this part with exceptional skill. The scene in which she appears to her sweetheart in the woods, pinning a rose on him while he sleeps, also makes a charming picture. The attachment between this girl, left alone in the world, and a great poet, is a touching love story. After many seemingly impossible barriers are surmounted the couple are united.

MARGARET WYCHERLEY IN "THE FIGHT."

The Jane Thomas of the Lederer production, "The Fight," which the World Film Corporation releases on March 8th, is Margaret Wycherly, who like so many other artistes of the regular stage finds that the stellar glory of the screen far transcends the uncertain radiance of "the legitimate."

Miss Wycherley came into prominence as one of Lady Gregory's band of Irish players. Then she was a member of Ben Greet's famous organization of outdoor Thespians.

"Within the Law" found her prominent in its cast; and she also played in "The Thief," taking the part created by Margaret Illington. "The Force" was another play she was cast in. There were others, of course, all helping Miss Wycherley to make one of the best known names on the American stage.

The original Jane Thomas of Bayard Vieller's stage play, "The Fight," she repeats the fine performance she gave in that production before the camera.

Miss Wycherley's restrained, not to say suppressed, method of interpretation will come, perhaps, as a novelty to students of film acting, accustomed as a rule to more assertive styles; but it will undoubtedly be popular.

As a World Film star she becomes famous; whereas, before, she was merely well known.

"A SIREN OF CORSICA." (Lubin)

This story, written by Clay M. Greene, is a powerful one and doubtless will be a sensational success. The Corsican woman, played by Lilie Leslie, is an intense role and the clever and beautiful actress is eminently fitted to depict the fierceness of the latin race. It is a romantic tale with scenes laid in America and at Nice, in the south of France. The keynote of the story is the passion of an unworthy love,

Scene from "A Siren of Corsica" (Lubin).

which, however, ends in a tragedy that secures the happiness of the worthy ones. The cast is a very unusual one including Jack Standing, Florence Hackett, Raymond Hackett, Herbert Fortier, Florence Williams and Lilie Leslie, who is the star. With a wonderful story and the powerful cast, Col. Joseph Smiley has been able to evolve a beautiful photoplay.

SCHEDULE OF SELIG ZOO PICTURES.

The Selig Jungle-Zoo wild animal pictureplays have won deserved popularity with all lovers of the screen. Every Saturday the Selig Company releases a wild animal pictureplay in one reel and they are always eagerly anticipated. A variety of wild beasts perform and the plots are convincing. The wild animal picture play program for March follows:

Saturday, March 6—The Guardian's Dilemma, a story of circus life. Wild animals roam at large in Old Man Cummings garden spot and he climbs a tree.

Saturday, March 13—Come 'Round and Take That Elephant Away. Rajah and two other elephants take leading parts in this funny picture play and an elephant discovers a gold mine.

Saturday, March 20—Jack's Pals are wild animals in a Zoo. They miss him when he loses his job through the machinations of an enemy and they welcome him when he rescues them from a fire. A variety of wild animals perform.

Saturday, March 27—Another entertaining wild animal picture play in which the animals perform naturally in developing and carrying out the plot.

"JULES POREL—SERPENT" (Itala).

Man's wild scramble for wealth has developed the brute, the ruffian, the vandal, and every form of evil-doer. Jules Porel was of the serpent type, however. He used the methods of the viper to attain his end—he owned no conscience and knew no form of mercy.

Two beautiful children stood in his path to fortune. Did he hesitate to strike at the opportune time because of the youth and innocence of these babies? Not Jules Porel. But fate, or Providence, or both, intervened, after days of frightful suspense in which a tender-hearted, lonely old man looked in vain for a sign of the little ones, and the devilish calculations of the serpent, Jules, were overthrown, just in the nick of time.

Jules was young, handsome and tall. His rascally accomplice was of the wine bibbling yet crafty type one recalls having seen as the Incendiary in "The Palace of Flames"

Scene from "Jules Porel—Serpent" (Itala).

and, as in the former story, this love for wine proved the undoing of both men. The lovable old Grandpa as portrayed by the grand old man, "Archimedes" in "Cabiria," is an exceptionally strong character.

Delightful scenic backgrounds and other touches of the beauties in nature form a happy contrast to the scenes of intensity and suspense.

"DAMON AND PYTHIAS" CAMPAIGN.

The latest Universal feature, namely, "Damon and Pythias," which was recently exploited at the New York Theater, New York, and the Fine Arts Theater, Chicago, and received splendid criticism from the trade and daily papers, is now working in all sections of the United States and Canada, through the seventy Universal Exchanges.

The advertising and publicity campaign in connection with this picture has been unusual. We are in receipt of a 20-page book 12 in. x 16 in. in size, profusely illustrated and carrying six color insert reproductions of all the lithograph matter furnished for this attraction. This book also contains all the criticisms, reviews, endorsements and complete line of suggestions which will enable the exhibitor to boom this picture in a showmanlike manner.

The Universal Booking Office has a figure of $200,000 to reach in gross the bookings from this picture, before it has run its course.

PICTURE PLAYHOUSE OPENS ST. LOUIS BRANCH.

Arthur Lee, special representative of the Picture Playhouse Film Company, Inc., is now in St. Louis, where he has opened the eleventh branch office of the Picture Playhouse Film Company, Inc., at 3431 Olive Street, and has sent in some very good contracts.

Mr. Lee was formerly manager for the General Film Company at Toronto, Ontario, of their special feature department, resigning the latter part of July to accept his present position. Few young men in the film business have had the vast experience in booking that he has had, having visited every city in the Dominion of Canada and the principal cities in the United States, always securing good business.

INDEPENDENT MANUFACTURERS FORM THEIR OWN PROGRAM.

As the result of the success obtained by the Life Photo Film Corporation in contracting for its entire output for a year with the leading exchanges throughout the United States, which achievement, prior to the results obtained, was considered almost impossible by the larger number of feature photoplay manufacturers, several of the independent feature manufacturers not allied with program releasing concerns have been in communication with the officers of the Life Photo Film Corporation, in an endeavor to interest them, and through them, their exchanges, in tying up the releases of these other manufacturers for the same territory and with the same exchanges and upon the same terms as those secured by the Life Photo Film Corporation.

The plan is that three other reputable and well known feature manufacturers, together with the Life Photo Film Corporation, shall between them all, agree to supply the exchanges with one feature a week for six months, making one feature a month from each manufacturer and thereafter two features from each manufacturer a month, making a total release of two features a week, each manufacturer to attend to its own lithographs, heralds, slides and publicity matter, but the four manufacturers agreeing upon release dates, and from the Board of Directors of each concern, one gentleman to be chosen to act as a committee to pass upon each play, the star, the scenario, and finally the production itself when completed, before permitting its release, to the exchanges

"SUNSHINE MOLLY" (Bosworth).

Closely following Elsie Janis in "The Caprices of Kitty," Bosworth, Inc., announces as a March release, "Sunshine Molly," a photoplay of unusual qualities, both spectacular and dramatic, and a picture which, judging from the advance reports, will register another triumph for the producers.

"Sunshine Molly" is the product of that well-known couple Lois Weber and Phillips Smalley and will undoubtedly prove one of the most notable successes resulting from the efforts of these directors, who also portray the principal parts of the play in a manner that will add greatly to their laurels.

The story, although presenting a thrilling drama of life in the California oil fields, will not be found wanting in its comedy element. Adele Farrington, Herbert Standing, Vera

Scene from "Sunshine Molly" (Bosworth).

Lewis and Roberta Hickman, as well as Margaret Edwards, whose appearance in the dainty part of "Truth" in "Hypocrites" has already placed her among the prominent stars of the screen, attend to the humorous side of the story and give the film added merit through their able characterizations.

Outside of the high merit of the subject itself the picture boasts of other features that are out of the ordinary such as the burning of three large oil wells at night, with the accompanying pandemonium, offering picturesque panoramic, as well as gripping close-up views of the demolition of an entire oil plant and presenting various photographic effects of rare beauty. Other clever tricks in photography are successfully put over by "Dal" Clawson.

With an exceptional cast headed and directed by such able artists as Lois Weber and Phillips Smalley, a strong story that will hold interest to the very end, and the usual high grade of technical merit evident that is noticeable in all Bosworth productions, this Paramount release certainly seems to face a roseate future.

VENGEANCE (Majestic).

Circumstantial evidence and blackmailing play important parts in "Vengeance," by Paul West, which was picturized by the Majestic as a three-reel subject.

In prison, Bobby Harron, as Frank Hastings, in the role of the falsely accused victim, who is a locksmith, plans to escape from his unjust fate. He is almost successful in picking the lock, when the guilty party, for whom he is serving a term in jail, and who had been arrested for another crime, discovers this and threatens to inform the keepers, unless he takes him out with him. Forced to do this, they both leave prison together. The falsely accused escaped prisoner and the guilty one part, when they reach the exterior of the prison. Hastings goes to another town, where, under an assumed name, he obtains employment in a lock factory, and rises. He marries Mary Curtis, without telling her of his past. The other fellow, who is naturally bad, turns up a little later with the intention of causing trouble. Hastings, knowing this, moves with his family to New York, where he greatly prospers. He is followed to New York by his enemy. Mae Marsh takes the part of Hastings' wife. Eugene Pallette plays the heavy. George Siegmann is taking unusual pains in the production.

SCENERY TO TALK ABOUT.

The All-Celtic Film Corporation has, it is stated, secured interior scenic art that heretofore, outside of the legitimate stage, has never been seen in pictures. The work is being done by the Physioc Studio, 624 West 24th Street, New York, which has furnished the majority of the scenes for the leading Broadway productions. This work will be shown in the coming comedy series entitled "Peaceful Rafferty," written by Charles C. O'Hara, president of the All-Celtic Film Corporation, Inc.

Physioc productions are masterful handling of big themes; the architecture, perspective and color schemes with well balanced composition of subjects and attention to detail, all show the work of a master hand. These scenes and all to follow in the series are the design of William McNulty, who looks after this end of the productions, aside from acting in the capacity of general director under Mr. O'Hara. Even the exterior locations will be judged by their composition, setting and balance of subject to meet the critical eye of the public before presentation on the screen.

"THE BLACK SHEEP" (Reliance).

"The Black Sheep," by Will H. Ellis, serves as the title for a well constructed Reliance one-reel subject. The treatment given this story in the scenario results in several intense situations. In one of the many strong scenes a terrific fight takes place. It is between the husband of the Black Sheep's sister and a gang of hold-up thugs.

The Black Sheep, ignorant as to the identity of the attacked man, shows that there is at least one tiny spark of manhood left in him, by siding with the under dog.

The splendid acting part of the Black Sheep is capably handled by Joseph Hennaberry, his sister, Loretta Blake and brother-in-law, Mr. Elmore.

Director Joseph Belmont has shown excellent results with the subject.

SELIG'S WEEKLY PRESS SHEET.

A commendable method of releasing stories of its pictures and its accomplishments and accounts of its producing companies, has been inaugurated by the Selig Polyscope Company, of Chicago, Ill., which is getting out each week a press sheet full of useful information to the theater manager, editors of photoplay departments of dailies and other newspapers and magazines which devote space to the moving picture. The matter is printed in type which is readily readable, and its columns are of the standard newspaper width. The page is printed on one side of the leaf only, so that in clipping any of the material nothing will be mutilated on the other side. The press sheet is four pages in size.

KRITERION ADDED TO THE "BRIGHT LIGHTS."

The "Gay White Way" is flashing a brand new message to the millions of people in New York City. The big, towering sign, with its thousands of blinking bulbs, on the building at Broadway and Forty-seventh street, flashes its message every night from dusk until dawn that "Kriterion Motion Pictures are Decidedly Distinctive." Its location is but a half block from the Kriterion offices, and overlooks the busy portion of Broadway from Forty-second street to Forty-seventh.

BOWMAN FINDS BUSINESS GOOD.

E. S. Bowman, of the Automatic Ticket Selling and Cash Register Co., has just returned from a trip covering the middle west and established several agencies. He found the moving picture industry very much alive and reports excellent business.

H. C. Smeral, special representative of the Automatic Ticket Selling and Cash Register for Ohio, reports exceptionally good business. With the introduction of their electric machine the Automatic is rapidly gaining and promises to be a leader in the field. It is now being used by the biggest theater chains in the country.

Notes of the Trade

RALPH LEWIS, the talented photoplayer, who appears in features produced by D. W. Griffith, received word of his mother's death. It is with deep regret that his associates at the Reliance and Majestic Studios learned of his misfortune.

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Miriam Cooper and Elmer Clifton are featured in the one reel Majestic drama, "His Return," written by Russell E. Smith and produced by R. A. Walsh. A pretty romance is interwoven into the plot.

* * *

Theodore Marston, the Vitagraph director, will take a trip to the woods of northern New York in quest of some snow pictures. Dorothy Kelly, James Morrison, George Copper, Carl Ladenhaupt, Mr. Bell, Reggie Lyons, the camera man, and others will accompany him to portray these scenes.

* * *

"The Balance," produced by Mr. Belmont at the Reliance studio, deals with a rich manufacturer, a crook, his jealous sweetheart, and a little flower girl. The cast includes Mae Gaston and Mr. Stone.

* * *

Manager Jacobs of the Star Family theater of 443 Third avenue, New York City, writes the following: "Last week I ran the Vitagraph feature "Underneath the Paint," which had Gladden James, the popular player as its star, and did over twenty dollars worth of extra business. I intend to feature all releases that my exchanges gives me with this star as my patrons liked his work immensely."

* * *

Georgia and Parker Oliver are the names of two clever children who are appearing in Reliance and Majestic photoplays. "Sheriff" Arthur Mackley just completed "Your Baby and Mine," in which the Olivers played. They appeared in a number of Kinemacolor children pictures before coming to the Mutual studios.

* * *

As the little girl in the Edison "The Portrait in the Attic," whose father brings her home a "new mother," Viola Dale finds a role closely allied to the child role in the Broadway success, "The Poor Little Rich Girl," in which she was starred not long ago.

* * *

Norval MacGregor, the Selig director, who has produced many of the Selig jungle-zoo wild animal comedies says: "All dumb animals are treacherous and we are constantly on the look out for the unexpected."

* * *

George J. Beihoff, who has been the World Film Corporation manager in Indianapolis and Philadelphia, has been appointed personal representative for Lewis J. Selznick, general manager of the World Film Corporation.

* * *

No. 19 of the Paul West "Bill" series, "Ethel's Doggone Luck," is a sparkling one-reel Komic. A mix-up in dogs causes many embarrassing situations. The usual clever Komic cast of comedians all appear to advantage in Edward Dillon's latest comedy effort. Fay Tincher is supported by Chester Withey, Bobby Feuhrer, and Max Davidson.

* * *

A Majestic two-reeler which is bound to hold the interest is "The Last Car," by Will E. Ellis, which contains several novel situations. The acting is in capable hands, with Augustus Carney, Frank Bennett, Billie West, Jennie Lee, and Tom Wilson in the cast, with Lloyd Ingraham as the director.

* * *

The latest additions to the Chicago office of the World Film Corporation are Miss Emma Boas, formerly with the General Film Company, and Mr. Al. Rosenthal will be city representative. The World Film office force in Chicago now numbers twenty-one employes.

* * *

Lloyd Ingram, the Majestic director, has completed a one reeler entitled "The Emerald Brooch," by Paul West. There is an interesting plot in "The Emerald Brooch," in which Billie West, Eugene Pallette, Vester Perry, Tom Wilson and W. E. Lowery play important parts.

* * *

George Wright, a face new to the Edison films, is cast for the exacting role of the Parisian "rat" in the forthcoming "In the Shadow," an adaptation of Mary Imlay Taylor's "Fate and the Pomegranate." As the hunted thief, he does some splendid work.

* * *

"The Forged Testament," a two-reel Majestic subject deals with a gentleman of leisure, who endeavors to part a rich but passe widow from her vast fortune. A female reporter and the widow's daughters also figure prominently in the plot. In the cast are Charles Cleary, Cora Drew, Olga Grey and Signe Auen. The director is George Nichols.

* * *

In "Winning Back," a Broncho release in the Mutual program, a scene inside a theater is shown. On the mammoth stage at Inceville

they constructed a special theater interior and stage and drilled a chorus for two weeks just to take part in it.

* * *

Kathlyn Williams, well known actress in Selig photoplays, says she likes to play with leopards above all other members of the wild animal family.

* * *

Chet Withey, who succeeded Tod Browning when the latter assumed directorship as James Hadley in the Paul West "Bill" series, now being produced by Edward Dillon, at the Komic studio, has other accomplishments, in addition to being a good comedian. As an author of photoplays, he has quite a number of successful scenarios to his credit.

* * *

In anticipation of putting on an additional company, Captain Wilbert Melville, manager of the Lubin West Company at Los Angeles, has been gradually adding to his list of artists. Among the new ones who have joined are George Berreil, the well known actor, and Jay Morley, who will be remembered for his work with the Lubin Western Company some time ago.

Picture Theaters Projected

LOS ANGELES, CAL.—Richard Arenz has opened his new Empire theater. The building covers an area of 50 by 130 feet and cost $92,000.

ATLANTA, GA.—Arthur S. Hyman has leased the Grand theater for a term of two years.

BURLINGTON, IA.—L. S. Jacobs heads a company which has been formed for the purpose of erecting a new moving picture theater to be known as the Palace. The structure will be 60 by 118 feet, have seating capacity for about 900 persons and cost $50,000.

CEDAR RAPIDS, IA.—M. Ford, 1900 Linden drive, will erect a theater and store building, 50 feet high, 60 by 140 feet, to cost $35,000.

DAVENPORT, IA.—S. E. Greenbaum and A. H. Blank, will erect a four-story moving picture theater, 40 by 150 feet, to cost $30,000.

LOUISVILLE, KY.—T. J. Dolle, of the Broadway Amusement Company, has purchased the interest of Michael Switow in the new Alamo theater.

LOUISVILLE, KY.—South End Amusement Company will erect a new brick moving picture theater in Shelby st, covering an area of 47 by 140 feet and cost about $12,000.

BALTIMORE, MD.—Edward Wilkins, 4104 Kate avenue, contemplates building a one-story moving picture theater, to cost $10,000.

DULUTH, MINN.—About $10,000 will be expended for interior improvements to the Empress theater. The box seats will also be rearranged.

LAKE CRYSTAL, MINN.—Mark Barney will build a two-story moving picture theater, 34 by 100 feet, to cost $7,000.

ASBURY PARK, N. J.—J. Walter Butcher, 301 First avenue, will build a one-story stone moving picture theater, 100 by 118 feet, to cost $75,000.

ROCKAWAY PARK, L. I., N. Y.—W. C. Ormand is having plans prepared for a one-story moving picture theater, 30 by 110 feet, to cost $5,000.

DANVILLE, O.—The Luna theater has been opened as an exclusively moving picture house.

BELLEVUE, PA.—The Avenue theater is being enlarged and redecorated. The seating capacity will also be increased several hundred.

CHARLEROI, PA.—Harry C. Helper and C. J. Matthews have leased the first floor of the Fau building and will conduct a first-class moving picture theater as soon as the structure is completed.

DURYEA, PA.—Stanley R. Alterowski will build a one-story addition to his moving picture theater, 50 by 44 feet, to cost $5,000.

ERIE, PA.—Deutsch & Dudenhofer have been awarded the contract to erect a $6,000 moving picture theater for Leo Guerrein.

ERIE, PA.—John N. Sapper, 1114 State street, is having plans prepared for a one-story moving picture theatre, 25 by 150 feet.

MT. WASHINGTON, PA.—Henry Polk and Jacob Minsinger are planning to erect a one-story moving picture theater, 50 by 100 feet.

PHILADELPHIA, PA.—Joseph W. Gardiner has purchased the Empire theater at the northeast corner of Broad street and Fairmount avenue, subject to a first mortgage of $100,000. The present assessed valuation is $150,000.

PITTSBURGH, PA.—William E. Snaman, Empire building, is preparing plans and specifications for a one and three-story moving picture theater and apartment building, to cost $20,000.

PITTSBURGH, PA.—H. J. Heinz Co., 1062 Main street, North Side, are having plans prepared for a one-story moving picture theater, 50 by 100 feet, to cost $15,000.

PITTSBURGH, PA.—Isaac Benedict has purchased the " Band B" theater, located at 722-24 Beaver avenue.

WILKES-BARRE, PA.—Savoy Amusement Company are having plans and specifications prepared for a three-story moving picture theater and store building, 60 by 200 feet, to cost, $85,000.

WHEELING, W. VA.—W. H. Shaw and A. P. Brinkmeier have purchased the Southern States theater, located at Thirty-third and Eoff streets. The house will hereafter be conducted as a moving picture theater.

MARSHFIELD, WIS.—W. H. Kamps is planning to build a $15,000 moving picture theater in the near future..

PLAYER SLIDES.
Sample 15c—$1.75 per dozen
Why Pay More?
NIAGARA SLIDE COMPANY, Lockport, N. Y.

Order Now

The Complete List of

Educational Film Releases

FOR 1914

Compiled by Dr. Stockton, of the staff of the **Moving Picture World,** as published in our issues of February 6th and 13th. Published in pamphlet form together with an article on the method of cataloging.

Bound in paper covers and selling at 20c each, they will form a ready and handy reference list.

Only a limited number have been printed.

Orders and remittances should be addressed

MOVING PICTURE WORLD
17 Madison Avenue, New York

Two cent postage stamps most convenient form of remittance

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

St. Louis Girl Wins Prize

Ida Damon, Popular St. Louis Stenographer, Receives $10,000 Check Offered by Thanhouser Company for Solution of Million Dollar Mystery—Mayor of St. Louis Hands the Bit of Paper to Winner in Grand Central Theater—What She Will Do With Money.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

MISS IDA DAMON, a stenographer living at 3731 Minnesota avenue, St. Louis, wrote the scenario for the concluding scene of the Thanhouser serial, "The Million Dollar Mystery," and a check for ten thousand dollars was presented to her by Mayor Henry Kiel at the Grand Central theater on Monday afternoon, February 22d.

Ida Damon.

Miss Damon is only twenty-four years old. She was forced to leave school at thirteen on account of sickness in the family, and at sixteen she was earning wages as cashier in a store. She studied at night school, and a year later graduated in stenography and shorthand. She is now employed in a responsible position in the advertising department of the General Roofing Manufacturing Company.

The fact that Miss Damon was denied many of the so-called advantages had no effect on her ability to analyse and write the solution of a mystery play and win ten thousand dollars in competition with thousands of people all over the world. In fact, Ida Damon is a splendid example of the self-reliant and self-educated American girl. She has read the lessons of human life at first hand.

Miss Damon lives with her parents and a brother, who is a traveling salesman, and she is entirely unspoiled by the fortune that dropped out of the sky into her hand. She says she will be back at her desk in the office as usual, and her greatest happiness seems to lie in the fact that she will be able to build a nice home for parents, both of whom are somewhat advanced in years.

EUGENE COX TALKS ON CENSORSHIP IN ST. LOUIS

National Board Man Points Out Danger of Censorship Lacking in Uniformity.

The Social Service Conference, whose aim is to study various civic and social questions, learned that Eugene Cox, of the National Board of Censorship, was to pass through St. Louis, and invited him to address the members of the conference at a luncheon held at Lippe's Restaurant, on February 18th. More than a hundred persons interested in various phases of social welfare attended the meeting, and Mr. Cox gave an interesting and illuminating talk on the work of the National Board of Censorship.

He explained the work of the Board in detail, and spoke of the sixteen thousand moving picture theaters in the country, and the great educational value they have been to the people, and he dilated on the fact that when the moving picture show comes in a neighborhood the saloon goes out. He also explained the fact that pictures may reach St. Louis that are not sanctioned by the board, by way of Ohio or Illinois, since neither of these states will submit to the ruling of the National Board.

Mr. Cox also spoke of the attitude of the people who want to censor things, who do not try to censor books, periodicals, or vaudeville. Moving pictures, he said, awake the neighborhood conscience, and are an element for good, at the same time he warned against too much of the uplift kind, as that would soon become distasteful to the public.

ST. LOUIS TO HAVE FACTORY.

Minusa Gold Fiber Screen Factory to Be Opened by American Theater Curtain People.

The Minusa Cine Products Company have opened offices at 300 North Broadway, and a factory is being fitted up for the manufacture of the Minusa Gold Fibre Screen, which is to be the chief output of the company. The Minusa Company is composed of the members of the old American Theater Curtain & Supply Company, which formerly operated here before their amalgamation with the Atsco Inc., when the offices were removed to New York. Nat I. Brown, E. R. Anderson, Charles Hetzel and William Schoenning comprise the official personnel of the firm, and as many of the old-time salesmen and office help as can be secured are being brought together. An office will also be maintained at 814 Times Building, New York City, where a projection room has been established for the demonstration of the screens. Mr. Anderson declares that the business of the Minusa Company will be conducted with the same policy that made the American Theater Curtain & Supply Company so many friends in the past.

PICTURE PLAYHOUSE FILM CO. OPENS EXCHANGE.

The Picture Playhouse Film Company, Inc., have opened a roomy and handsomely appointed exchange in the 3500 block on Olive street. Arthur A. Lee, the special representative of the company, is in charge, and will be until a local manager has been appointed. The exchange will handle only large features.

THE BANNER SPECTATOR.

August Roettger, owner and manager of the Fairy theater, at 5640 Easton avenue, claims to have the champion moving picture devotee as a patron of his theater in the person of a lady who has missed only two programs in five years. The Fairy has another unique distinction in the fact that it is operated by Roettger, his wife and children. Mrs. Roettger sells tickets in the box office, and the children form the three-piece orchestra of cornet, piano and violin, that furnishes music for the theater. The Fairy gives a five-reel program for five cents, and the Roettger family are in the house personally at every performance, all giving their best interest to the enterprise, which is paying them handsomely.

OTHER ST. LOUIS NOTES.

Henry Scherer, of Scherer Brothers Theatrical Managers, who took over the active management of the Mikado theater, 5955 Easton avenue, several months ago, has built up a large and enthusiastic following for moving pictures. Before Mr. Scherer took charge of the Mikado the house had been devoted to vaudeville, local dramatic stock and tabloid musical comedy. Mr. Scherer says the people responded at once to an all-picture program, and seemed to like it much better than the former bill. Paramount features and Shubert & Brady releases are used.

C. S. Edwards, district manager of Pathe Exchanges, visited the St. Louis office, and E. W. Dustin, the manager in charge, during the week ending February 20th.

BUFFALO'S NEW VICTORIA OPENS.

By Billy Bison, 23 Victoria avenue, Buffalo Correspondent of Moving Picture World.

THE New Victoria moving picture theater, Ferry and Grant streets, Buffalo, opened for the first time Saturday evening, February 20. This $250,000 house was built by Mitchell H. Mark. The managing director is Mrs. Lillian M. Hastings. Fifteen minutes after the opening everyone of the 2,500 seats was filled and a large crowd was waiting outside the theater. The New Victoria has many attractive features, including a comfortable palm room with fire place and lounging chairs, and a spacious smoking room. Entrance to the seats in the front of the house is gained by wide areaways. The balcony is eliminated. Sloping from the roof the loges, automobile seats, boxes and general seats are grouped effectively. The color scheme of champagne and buff shades blend with the red rose plush of the seats. A medley of national airs by a 12-piece orchestra marked the opening. The players were seated on the stage, the scene representing a Japanese garden. Mitchell H. Mark, owner of the New Victoria, and Mrs. Hastings, managing director, received various floral tributes and congratulations.

ERDMANN POPULAR BUFFALO EXHIBITOR.

G. W. Erdmann, manager of the Elmwood moving picture theater, Buffalo, recently gave a benefit performance for the children of the Buffalo Orphan Asylum and the Deaf and Dumb Asylum of that city. Mr. Erdmann recently addressed the Women's Federation of Clubs on "The Educational Possibilities of Moving Pictures." He also spoke at the University Club on "How Moving Pictures Are Made." As he is an experienced camera man he was able to give complete details. He used his camera for the benefit of his hearers, who asked him many questions.

WORKS TOWARD TEMPERANCE.

The Elmira, N. Y., Gazette, in a recent editorial, stated that there are various powerful factors working toward temperance and that not the least of these is the moving picture theater.

NEW THEATER FOR SYRACUSE.

The United Booking Offices of America (Keith's) will build a $500,000 theater and office building at 410-412 South Salina street, Syracuse. The house will be of the Hippodrome type and seat 2,700 to 3,000. The building will be of steel and concrete construction with an ornamental terra cotta front.

SHORTER BUFFALO NOTES.

The new Palace theater, which has an expensive location on Main street, Buffalo, opened to the public Saturday, February 27. The house is a marked improvement to the downtown section. Harold Edel is managing director and Deshler Welch, house manager. Full details of the opening will be given later.

A. P. Anthony projected a series of pictures for Prof. C. B. Connelly, of the Carnegie Technical Institute of Pittsburgh, at the Builders' Exchange, Cleveland, Friday night.

Manager S. E. Morris, of the Crown theater, East 105th street and Kempton avenue, Cleveland, has arranged a booking of Paramount Pictures, in addition to Box Office Attraction features in midweek.

The Ray theater, Prospect avenue, Cleveland, is using a seven-piece orchestra as an added attraction of its Sunday entertainment.

Architect A. F. Moyer, Dayton, is preparing sketches for a two-story brick picture theater building to be erected for Albert Arnold, Germantown, O.

George Hare, cameraman for the Buffalo Express, recently took moving pictures at the J. N. Adam memorial hospital.

The new Columbia moving picture theater, Genesee and Mortimer streets, Buffalo, will open in two months. This house is owned by the Model Theater Co.

Charles M. Johnston is manager of the Ellen Terry moving picture theater, Grant street, Buffalo, which opened recently. This is a homelike house, seating 1,200. Mr. Johnston uses a general program, and special features. His printed programs are noted for their pleasing color effects. He gives his press work personal attention. His recent attractions were "The Black Box" and "The Spoilers."

G. Morton Wolfe has taken over the Globe theater, Buffalo. The price of admission has been reduced to five cents.

George A. Keating is manager of the Jubilee theater, 1882 Niagara street, Buffalo. He uses the World Film Corporation's features. His recent attractions were "Wild Fire" and "Deep Purple."

Mr. and Mrs. George Eisele have taken over the management of the Empire theater, Buffalo, which reopened recently. Mrs. Leo A. Lutz has charge of the music.

The M. A. Myers Amusement Co. has leased the old Victoria theater, Buffalo, and the name has been changed to the Airovict. A complete orchestra has been installed.

A public hearing was recently held in Buffalo on the proposed ordinance calling for the licensing of moving picture operators. The ordinance would also create a board of paid examiners.

Buffalo Aldermen are considering an ordinance by which proprietors of moving picture theaters, in obtaining licenses, would be charged $10 for each 100 seats. This plan, it is said, would raise the license fee.

A moving picture theater in the Roe building, Canisteo, N. Y., may be opened shortly.

Builders are figuring on plans for the new moving picture theater to be built in Geneva, N. Y., by E. D. O'Reilly and C. H. Sweeney. The house will seat 1,250.

Plans are being prepared for the theater to be built on East Water street, Elmira, N. Y., by the T. M. Harton Co., Pittsburgh.

There is an agitation in Fulton, N. Y., to close the theaters there on Sunday.

MISCELLANEOUS ITEMS.

By Midwest Special Moving Picture World Service.

GREAT children's matinees from 10:30 to 1 o'clock "with films especially suited to childhood" are an innovation for the Salon Rojo. Twenty cents admission is secured.

General Alavaro Obregon recently issued orders to the chief of police to close the cinematograph shows which were giving immoral exhibitions with the restriction "For Men Only."

Annette Kellermann in "Neptune's Daughter" was one of the biggest feature attractions ever shown at the Empire theater.

Moving pictures were on the program of the meeting of the joint company section of the employees of the Manila Electric Railroad and Light Company.

At the Willis Wood

Kansas City's Leading Picture House Earns Its Place By Up-to-Date Business Methods—Brilliant Example of What Can Be Done and How to Do It—Effect of Professional Advertising.

Special to Moving Picture World from Kansas City News Service.

THE Lappe-Tighe Amusement Co., owners, and Jos. H. Gilday, manager, of the Willis Wood theater in Kansas City, already a very successful high-class moving picture house on the most elaborate scale that has ever been attempted, at least in the West, have recently adopted some rather new ideas in management and policy. In connection with this change, which is an advance, Mr. G. W. Bauerlein has been engaged as advertising specialist.

The Willis Wood has, since its opening as a high-class moving picture house, been very aggressive in advertising. Until the opening of the regular stage theater season it spent more money in display advertising in the newspapers than all the other theaters combined; and it now spends more than any one theater in Kansas City. A new feature of its advertising methods is its use of billboards. It has fourteen de luxe lighted billboards in various parts

of Kansas City, distributed in such a manner that every person who rides a street car or automobile must see the billboard advertising the Willis Wood if he takes his eyes off the middle of the road. This is the only theater having lighted-painted billboards. An additional feature of these boards is that they are painted—every week the new attraction is exploited by fresh painting. This phase of advertising is expensive, but it is proving very effective.

One of Mr. Bauerlein's new features is a de luxe souvenir program. The new program is of a novel form and appearance. It consists of only four pages. This de luxe program is more than paying its way; and wherever anybody sees it, it can be recognized even without close examination as the Willis Wood program.

The Willis Wood last week included in the program a short number of the new society dances by a couple who appeared under the "auspices" of Mr. Bauerlein. It was a high-class number and was used because it fit so admirably into the scenic arrangements for the principal attraction that week—Lew Fields in "Old Dutch." The idea in this plan is to give a slight variety, especially when the moving picture shown is a drama.

In connection with the enterprise of the Willis Wood management, both in this pretty new program and in their extensive advertising campaigns previously, mention might be made of the very broad benefit to good films and to the moving picture business which has resulted from this company's expenditure of money. Throughout the southwest, where the Kansas City newspapers circulate, and where stage plays heretofore have been received with open arms because they appeared "at the Shubert" or "at the Willis Wood" in Kansas City, now films are being advertised as "shown last week at the Willis Wood in Kansas City," or with other phrases suggesting the endorsement of appearance at the Willis Wood. While this reference to the theater is, of course, a big advertisement for that moving picture house, the conviction cannot be avoided that it is also doing a great deal of good for films generally.

Incidentally, such deference to the Kansas City moving picture house puts a large responsibility upon it in the selection of films.

KANSAS CITY PICTURE BUSINESS HEALTHY

Exhibitors In City and Neighborhood Have Felt Depression, But Are Recovering.

KANSAS CITY is a big distributing point in the heart of a large farming and manufacturing district. For some time business here has been doing everything except booming. Many bankruptcies have occurred, and as they happened new theaters opened up to take their places. Several trades have been making good profits; many have not; yet the people here realize that everything will be running smoothly in a short while. The moving picture theaters have been drawing large crowds, especially those houses devoted to feature pictures, and all the owners have been adding to them to be better able to take care of the patronage which is sure to increase with the increase of better business. The people are not spending large sums for amusements, and recently one theater that leads all the others in Kansas City in the production of good plays drew only 50 people to the seats on its main floor. That same evening every picture house in the city showing feature films was crowded, and it has been the same in the territory surrounding the city. The film exchanges here report excellent bookings on their feature films for the city and its territory.

MRS. MARGARET KEANE DEAD.

Mrs. Margaret Keane, forewoman in the film department of the General Film Company's branch office here, died Friday night, February 19. Mrs. Keane leaves five children. She was one of those efficient workers that make themselves loved by those with whom they work. She and her family were well known in Kansas City film circles, and the General Film Company as well as the others extend their sympathies to those who survive.

OTHER KANSAS CITY NOTES.

The Willis Wood theater had the biggest audience it has ever had last Tuesday night when it was showing the New York Sun's war pictures.

The Twelfth Street theater, which has been showing only feature films for the last two months, will show a film of vital interest to the public, one that has been heartily endorsed by the censor boards, "The Drug Terror."

The Globe theater at Kansas City, which produces vaudeville and moving pictures, staged one of the cleverest little acts last week that has been seen on the vaudeville stage of Kansas City. A vaudeville team sung and performed antics of "Pity, Pity Poor Pauline," while the moving picture operator threw extracts of the "Perils of Pauline" on the screen.

At the Benton, Lillian Russell in "Wildfire" featured the program last week. "The Attorney for the Defense" is the chief attraction this week.

The eleventh episode of "Zudora" will be shown at the Star theater at Hannibal, Mo., this week.

For Better Credit System

Pittsburgh Exchangemen Endeavor to Formulate New System for Giving Theaters in City and Vicinity Credit on Films—Much Money Has Been Lost Through Irresponsible Exhibitors Who Decamp With Unpaid Bills—Meeting Held in Lincoln Hotel.

Special to Moving Picture World from Pittsburgh News Service.

A MEETING of a large and enthusiastic crowd of exchange men of Pittsburgh was held Tuesday night, February 23d, at the Lincoln Hotel, for the purpose of establishing a new credit system covering the entire Pittsburgh and surrounding territory.

A practice has been going on for a considerable length of time whereby film renting exchanges have been suffering great financial losses, due to unreliable, irresponsible exhibitors, and exhibitors with no purpose other than to obtain as much service from the indivdiual exchanges as was possible to get, and then leave for parts unknown, owing as many exchanges as would extend credit without restrictions.

This practice has been carried to such a large extent, due to no organization for the protection of the exchanges, that the Pittsburgh managers propose to deal with the situation as nearly as possible upon a cash basis plan.

There were some very enthusiastic speeches made, and the purpose is being received with such hearty favor that it is very probable that this new plan will become effective in the Pittsburgh district within the very near future.

ARREST HEAD OF PITTOGRAPH SCHOOL.

The moving picture producing plant and school for moving picture actors and actresses conducted by the Pittograph Company of America in Fourth avenue, near Smithfield street, Pittsburgh, Pa., was raided last week by the police, and Marquis Chisholm, alias Marcus Scott, an actor, the alleged proprietor, was lodged in Central Police Station charged with being a suspicious person. The raid followed several complaints made to Acting Captain Homer Crooks of the Secret Service Bureau, as a result of which an investigation was made by a policewoman posing as a would-be star.

AMERICAN PLAYERS TO MAKE PITTSBURGH PICTURES.

The American Film Company of Los Angeles is preparing to bring to Pittsburgh actors, camera men, light operators and full equipment to put the steel city into a motion picture drama. Advance representatives of this company are already in the city going over the local ground preparatory to beginning the production of this screen drama.

Local scenes and personages will figure prominently in the Pittsburgh film, the title of which is "A Twentieth Century Courtship." Marie Post, formerly with the Kalem and Lubin companies, will enact the leading role.

FAMOUS PLAYERS FILM SERVICE CHOOSES OFFICE BUILDING.

James Steele, General Manager of the Famous Players Film Service, Pittsburgh, Pa., recently announced that he had secured a five-year lease on the five-story building now being erected at Twelfth street and Penn avenue, this city. The building is 25 by 100 feet, built of white brick, and fire-proof. Film vaults will also be installed to insure against any danger of fire.

It is thought Mr. Steele will use the first floor for a projection room and for offices, and the fourth and fifth floors for the film, poster and shipping departments. It has not been decided as to what use the second and third floors will be put to, but it is rumored that they will be sublet to two reliable film companies. The building is expected to be completed and ready for occupancy in about five weeks.

NO UNLICENSED OPERATOR CAN TAKE CHARGE.

The Department of Public Safety of Pittsburgh, Pa., recently issued an order warning operators to remain in their booths over the supper hour or to provide for relief a licensed operator. Hereafter the assistant operator cannot take charge of the booth unless he has passed the examination required by the city and been granted a license.

EXCHANGE MEN HAD TO FIND NEW FILM ROOMS.

On account of a notice that was recently served on Al. W. Cross, of the Hudson Feature Film Company, and D. L. Dennison, of the George Kleine Attractions, located in the Lyceum building, Pittsburgh, Pa., that films cannot be stored in that building on account of the large increase in insurance rates, these gentlemen had to get out and hunt new quarters. They both secured film rooms in the building at 212 Fourth avenue, Dennison on the first floor and Cross on the third. The offices of these concerns will remain in the Lyceum building.

OPENED AGAIN SUNDAY NIGHT.

A motion picture show in the Majestic theater, 1215 Fifth avenue, Pittsburgh, Pa., was in progress from 10 o'clock Sunday morning until 4:30 o'clock in the afternoon, when Patrolman John McClucky, after inquiry, communicated with his superiors and received orders to close the theater. Nevertheless the theater was open in the evening, and films depicting European war scenes were shown until late in the night. No admission was charged, a donation being made. Attendants at the door welcomed patrons, of whom there were many. Nobody could be found who could tell how the theater came to be open after being notified to close. Patrolman McClucky was told in the afternoon that permission for the Sunday performance had been received. The proceeds of the performance were said to be intended for the relief of Jewish sufferers in the war zone.

SHOWS HOW IRON PIPE IS MADE.

Films showing the manufacture of the iron pipe in the factories of the National Tube Company was shown the class in scientific shop management in the Y. M. C. A., Pittsburgh, Pa., last week.

OTHER PITTSBURGH ITEMS.

Three hundred persons in the Pearl moving picture theater, at 1108 Fifth avenue, Pittsburgh, Pa., were marched out in perfect order at 10 o'clock Friday evening, February 19, while the smoke from a fire next door filled the theater. That there was not a panic is due to the coolness of Peter Alderman, who warned the audience.

Fire of unknown origin in the store of J. and T. Shehab, at 1106 Fifth avenue, was discovered by Alderman. He sent another man to notify the fire department while he ran into the theater. Jumping onto the stage he told the audience to stand up and march out. One woman started to scream, and he warned the audience that the only danger was in a rush for the door. The fire was soon controlled.

James Steele, General Manager of the Famous Players Film Service, Pittsburgh, Pa., recently reported that his office in Chicago closed a contract for Paramount pictures with one house for $30,000 per year. The service covers only one picture a week. Mr. Steele says his firm has quite a few customers who are paying better than $20,000 per year.

Statements were made that moving pictures do not constitute a menace to the eye-sight and are not a particular strain on vision in a general discussion of modern lighting effects at a meeting last week of the Engineering Society, in the Engineers' Society auditorium, Henry W. Oliver Building, Pittsburgh, Pa. The paper of the meeting, dealing with illuminants and eye fatigue, was given by Prof. Francis C. Caldwell of Ohio State University.

A Pennsylvania State charter of incorporation has been granted to the Coliseum Amusement Company of New Castle, Pa., with a capital of $70,000; incorporators, Benjamin Robins, Walter Hanitch and Mark L. Rabinowitz, New Castle.

A Pennsylvania State charter of incorporation has been granted to the United Film Service Company of Pittsburgh, Pa., with a stock $5,000 to $60,000.

In the future vaudeville and moving pictures will constitute the program of the Imperial theater, Beaver avenue, North Side, Pittsburgh, Pa. A. R. Cherry, formerly of the Variety theater, this city, is now manager of this house. Carl Carleton of Butler, Pa., is the owner.

The Eastern Booking Office reports that they have closed their Cleveland branch and will in the future make all shipments from the Pittsburgh, Pa., office. A. Parke, who was in charge in Cleveland, will be affiliated with Mr. Marcus in Pittsburgh.

Wolf & Brown, owners of the Happy Hour theater at Evansburg, Pa., recently purchased the Moose theater at Cresson.

A. P. Brinkmeier of the Castel theater in Wheeling, W. Va., was in Pittsburgh last week and closed a contract for "Runaway June."

P. L. Guthrie, formerly of the Jefferson theater at Punxsutawney, Pa., recently leased that house to Joseph Weist.

N. W. Treggessor of the Grand theater at Ambridge, Pa., reports that he has had the largest crowds ever taken care of with "Runaway June."

Cameraphone theater in Fifth avenue, Pittsburgh, Pa., reports better business than ever with the "Twenty Million Dollar Mystery."

The twenty-five members of Local No. 342, Theatrical Employes and Moving Picture Operators' Association, quit work February 19 in four of the vaudeville and picture houses in Butler, Pa. Recognition of the union was demanded by the strikers. The two picture show houses signed the scale, but the two vaudeville houses held out. All four houses opened the same day with non-union help.

The Feature Film & Calcium Light Company, Pittsburgh, Pa., has a new carrying case for films, which meets the requirements of the railroads, and for which they have the exclusive agency in this city. It is lined with tin and can be supplied in either four or six-reel sizes. In either size there is ample space for accommodating the specified number of reels and also the tin cans, or containers, which is also a requirement demanded by the railroads.

John Murray, of the Morgan-Grand theater, Sharon, Pa., is remodeling that theater at an expense of $10,000.

Lew R. Palmer, chief fire inspector of the State, and James Patterson, an inspector of the first grade, were in New Castle, Pa., last week. The two men devoted one solid day in inspecting the moving picture houses. In a number of cases they specified changes that must be made by the movie proprietors. The changes are relative to exits and arrangements for seats.

Mr. Palmer was impressed by the number of picture houses in New Castle. He publicly stated that the city had as many establishments of this sort as many other cities of a much greater population.

PHILADELPHIA REEL FELLOWS HAVE GOOD TIME

Screen Organization in City of Brotherly Affection Give Good Fellowship Party.

Special to Moving Picture World from Philadelphia News Service.

A NOVEL entertainment was recently given by the Reel Fellows of Philadelphia, an organization formed for the promotion of good fellowship in film circles, at the Alhambra theater, Twelfth street and Passayunk avenue. A varied program was offered to entertain the gathering. Music was furnished by an orchestra, and several clever turns were given by vaudeville entertainers. Moving pictures were also shown. Last, but not least, came the eats. It was one wonderful layout of all that came under the heading of eats. The committee in charge of the entertainment consisted of Jay Emanuel, Dave Sabolosky and Steve Talbott. The Alhambra theater was furnished through the courtesy of Mr. Stanley Mastbaum, at the suggestion of Abe Einstein, manager of the Stanley Publicity Bureau, both of whom are Reel Fellows in good standing.

THEATER AT LAMBERTVILLE.

Preparation for New House Under Way —Will Seat 1,000 Persons.

Charles C. Hildinger and Philip Papier, of Trenton, have closed a deal whereby the Van Horn property on Coryell street, Lambertville, N. J., passed into their hands for the purpose of erecting a large moving picture theater.

The property has a frontage of 76 feet, with a depth of 200 feet, and, therefore, is of sufficient size to permit the erection of one of the largest houses in the State. The proposed theater will have a seating capacity of 1,000, and will be known as the Strand theater. The work of demolishing the buildings which now occupy the site will be prosecuted with all possible haste, and the work of construction will be started in time to allow for the completion of the theater in time for an opening some time in the early spring.

It is the intention of the two promoters to open the new house with the Vitagraph Company's famous picture, "The Christian," and to thereafter exhibit the feature films of the Paramount program, which has already been booked. A small stage will be erected to provide for the convenience of speakers and lecturers who happen to be passing through Lambertville.

PHILADELPHIA BRIEFS.

Lewis Swaab and R. V. Carrick are looking forward to their trip to the Panama Exposition and the Universal City with great expectations, and are busily completing preparations for the journey.

George J. Bischoff, special representative of the World Film Corporation, upon returning from a highly successful trip throughout the middle and western States and as far as the Pacific coast, was recently appointed the personal representative of Vice-President Lewis J. Selznick of the World Film Corporation.

The newly-built Imperial theater on 60th street, below Walnut, West Philadelphia, lot 80 feet by 200 feet, and assessed at $65,000, has been sold by Mastbaum Brothers and Fleisher and Albert M. Greenfield, representing the Active Real Estate Company, to Meyer Magill, subject to a mortgage of $72,500.

The good citizens of Millington, Md., are being entertained during the winter months by a series of moving picture shows which are being shown at Comegy's Hall. Along with the moving pictures several acts of vaudeville are interspersed.

Building Inspector A. J. Grove, of Reading, Pa., is at present making a tour of inspection of the moving picture theaters in and about town, and reports that he finds that the majority of the managers are running their respective establishlishments in perfect accordance with the regulations required by law.

Rigorous Censorship

Tennessee's Proposed Censorship Measure Will Give Full Authority to One or More Censors In Each City to Forbid Showing of Any Film—Provides for Supervisor, His Secretary and Censors—Salaries and Fees—Will Disorganize Business.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

A CENSORSHIP Bill now before the Tennessee Legislature is said to be one of the most drastic measures ever introduced, and a number of Tennessee moving picture men are making a vigorous fight to prevent this bill from becoming a law. This bill provides for a State supervisor of censors, who will draw a salary of $1,500 a year, with a secretary, who will draw $1,200. The supervisor will have authority to name one or more assistants in each city with authority to prevent the showing of any film, whether approved by the National Board or not. A fee of fifty cents will be charged by the censors for watching a picture, this fee to be assessed against the theater owners. Exhibitors claim that it will be necessary to raise the price of admission at every picture house in the State if the bill goes through. It has passed one reading of both houses, and is in charge of the senatorial and legislative judiciary committees. The bill is said to have the support of Gov. Rye.

According to moving picture men, the bill would severely handicap all of the houses in the State, as all pictures shipped in would have to be censored before they could be run. In many cases the films are received from the express offices and rushed to the theaters just in time for the first morning performance, which in some cases are several hours late as it is. If the new bill becomes a law it would probably be necessary to start the shows later in the day or the exhibitors and exchange men would have to figure out some system whereby a day or more would be lost before the pictures would be charged to the exhibitors' account. Taking into consideration the fact that it takes an hour and a half to run off a six or eight-reel production, it would almost be necessary to have a censor for each and every theater in the city running first-run productions.

CHATTANOOGA CENSORSHIP.

Some of the moving picture men of Chattanooga, Tenn., have sided with Mayor Thompson in approving local censorship of motion picture films. This change in attitude is probably brought about to some extent by the State censorship plan, as local censorship would be far more favored than a State law on the matter. A number of the exhibitors were recently present at a meeting of the city commission for the purpose of presenting their opinion on the censorship ordinance introduced by Mayor Thompson at the last meeting of the board. This measure has passed one reading. The proposed ordinance prohibits the showing of films in the city that have not been approved by the National Board of Censorship. Some of the theater men have expressed a desire to see the ordinance go into effect, but all of the exhibitors will be given an opportunity to discuss the measure before it is passed in the second or third readings. It has been stated that about ninety-five per cent of the pictures sent to the Chattanooga theaters have been approved by the National Board of Censorship, and that but few would be effected by the new ordinance.

PREFER HUGHES BILL.

A good deal of interest is also being displayed in the Hughes Bill for a federal motion picture commission. This bill, as is very well known, provides for five commissioners to license films which go into interstate commerce, and provides that films not so licensed might not be transferred from State to State nor copyrighted. A favorable report was recently filed in the House of Representatives at Washington, in which it was stated that State or municipal censorship of moving picture films cannot be adequate because of the character of the moving picture industry. The exhibitors are generally of the opinion that strict national censorship would be far superior to State censorship, as the films would be censored before being released, and it would take all of the petty worry, strife with inspectors, etc., off the hands of the exhibitors.

SUNDAY PICTURES.

Editorial in Chattanooga News Fears Effect of Sunday Pictures.

The Chattanooga News, one of the leading Tennessee papers, which is very influential throughout the State and has a big circulation, recently handled an editorial on "Movies on Sunday." The article follows: "Possibly the objection to Sunday picture shows is not that there is any moral harm in going to such entertainments on the Sabbath. It may be argued with force that there is no more innocent amusement, provided the exhibitions are of wholesome character. But the opening of these cheap theaters of the people, without doubt, means the breaking down of the bars for other forms of amusement which are not in the same class, and soon the observance of the Sabbath, in the manner of the earlier days of America, will be abandoned, and we shall make of Sunday a gala day, as it is in continental Europe. If public sentiment approves this, then the picture shows should be open on Sundays. But if there is any widespread feeling that Sunday ought in all respects to be different from other days and be observed in the old-fashioned way, then this sentiment of good Christian people ought to be regarded with due respect.

"It is true the moving picture play and other exhibitions have proved among the most powerful of educational forces in the world. Some day perhaps they possibly may be used as an adjunct of the work of the church on the Sabbath and without commercial profit. Sentiment then may be modified. But if now the Christian people oppose the exhibitions on the Sabbath it would be an indignity to this large element to have them operated."

TENNESSEE BRIEFS.

Moving pictures in girls' schools showing canning operations are the latest thing in the educational way in Tennessee. Arrangements have been made whereby a number of pictures showing complete canning operations will be shown at the University of Tennessee during the week of May 10 to 15, at which time members of girls' canning clubs of various counties in the State will be present. Miss Virginia Pearl Moore, State agent, will be assisted in giving instruction by experts from the bureau of chemistry, the Bureau of Chemistry and the National Canners' Association, besides members of the faculty of the University of Tennessee.

Joe Goldberg, former owner and manager of the Lillian Theater, of Clarksville, Tenn., has started a stock company which is to be incorporated for $20,000 to rebuild the theater which was recently burned. He has agreed to take stock for his property and salvage to the amount of $4,000, and also agreed to subscribe $6,000 additional if the people of Clarksville would subscribe $10,000 or that portion of it necessary to erect and operate the theater. The plan is meeting with considerable favor on the part of the people and stock is being subscribed.

Is Applause Doomed?

Louisville Times Sees Possibility of Our Growing Unresponsive As Result of Cold Way We View Films—Legitimate Actors Said to Be Already Noticing Difference in Chilly Way Audiences Respond to Their Efforts—They May Be to Blame, Who Knows.

By C. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

THE Louisville Times, one of the leading afternoon dailies of Louisville, is giving a good deal of attention to editorials concerning photoplays just now, and the moving picture business in general. A recent editorial under the title of "Photoplays and Applause" was very interesting from the viewpoint of the exhibitor and the public at large. The editorial is as follows: "The silent drama, otherwise the motion picture, will create silent audiences for the spoken drama in the future, say prominent actresses and actors. The effect of the picture play already is noticeable on the spectators who witness the dramatic productions, they claim, and the time is not far off when audiences will stare at Maude Adams, Mrs. Patrick Campbell and John Drew in the same unresponsive manner as they gaze upon Mary Pickford and Francis X. Bushman.

"That the motion picture has had some effect upon the heartiness and spontaneity of applause as bestowed upon the acted drama is obvious from the expression now frequently heard among stage hands to the effect that their theater has a 'motion picture audience.' The motion picture has had a tendency to stifle expressions of emotion in every city of the country, and actors are beginning to feel that, in spite of their best efforts, a pall has settled down over things and audiences are beginning to regard their work with stony indifference.

Concerning the commercialization of motion pictures, Mr. Cox said: "The difficulties that lie in the way of producing the kind of pictures we should like to make are very real. And yet the fault is our own. We have let this business grow up 'commercialized' under our very eyes. We might have known that it would happen if the churches, the universities and the libraries did not start out and do the work themselves, but they did not. They let a number of ambitious and clear-headed business men get to work on the problem, with the result that a wonderful system of circulating films has been worked out. At the same time the motion picture has become commercialized, and now we want to stop it all, raise standards, eliminate what we do not like and change the whole industry. It can't be done in one year or two." Mr. Cox said that "the by-products of the motion picture are its ability to keep children off the streets, men out of saloons, and to preserve the family tie." Of the Louisville children's programs Mr. Cox said: "You have been working on a problem that commands our attention, for it is the first and best type in the United States of constructive effort to get wholesome, high-grade entertainment for children. We shall co-operate with you in every way possible and watch your progress with the greatest interest. If you succeed, the results of your work will go to children in all parts of the country." Mr. Cox said it is almost impossible to realize the hold which the motion picture has taken upon the public or the influence that it exerts. There are now about 1,700 motion picture theaters in the United States, and about 900,000 persons daily attend the shows in New York City, with the proportion much the same in other cities and towns. Mr. Cox commented upon the fact that the motion picture activity is the only form of recreational activity which is held in check by a national force. "You cannot go beyond a certain limit," remarked the speaker. He spoke in this connection of the license of the stage, stating that from New York vaudeville companies were sent out representing exactly the same stunt in five forms, Nos. 1, 2, 3, 4 or 5, according to the moral standard of the town in which it was shown. Mr. Cox mentioned several popular authors who have, for the sake of money, descended far below the level of morality, but who have been read just the same.

ORIN COCKS TALKS TO LOUISVILLE CENSORS

Gives Exceptionally Interesting Talk On What National Body Is Trying To Do.

Some exceptionally interesting facts regarding the work of the National Board of Censorship of motion pictures were disclosed when Orin L. Cocks, advisory secretary, addressed the Louisville Board of Censors for Children's Motion Pictures at the Louisville Y. M. C. A. "The National Board has been working on basic morality," said Mr. Cocks. "Its members have tried to establish a moral medium below which producers may not go. We have reached the point where we may say to the great industry: 'You cannot do this thing.' Now, in Louisville you may not think that we have done very much; certainly, we have not done all that we can do. But the National Board has managed to gather to itself by steady, sane, conservative effort the power to say to the producers that if they make the film that we call bad, we shall kill it." Mr. Cocks emphasized the fact that the board is constructive. "Motion pictures are cheap, wholesome and fairly clean amusement—for the whole people. The National Board has, therefore, put individual opinion in the background, in order to give all classes of people in all sorts of places the kind of picture they want. Thousands of pictures are passed which individual members of the board would throw into the discard if their own opinions were consulted.

"I feel that, in the present state of film development, it is not possible to establish standards of perfection. Even here in Louisville you will find it extremely difficult to get the kind of pictures you want, for children, if you insist upon a certain definite standard." Mr. Cox defended the comic picture and urged the Louisville board to give it space on the program. "The local work will fail if you try to give a purely educational or uplift performance. Comedy is necessary and good comedy is hard to get."

OTHER LOUISVILLE ITEMS.

J. L. Thomas, of Cleaton, Ky., was recently in Louisville arranging for film service. Mr. Thomas maintains a picture show on the second floor of his general store at Cleaton, and is doing nicely with a proposition which would never draw in the larger towns.

C. C. McClure, of Clearfield, Ky., who has been suffering from an attack of pneumonia for several weeks, has nearly recovered and will shortly resume active management of his theater.

H. A. Faith, of Elizabethtown, Ind., was recently in Louisville buying supplies and making arrangements for feature films.

August Mueller, of Cincinnati, a well-known film man, was recently in Louisville visiting the local exchanges.

L. J. Dittman, secretary of the Central Amusement Company of Louisville, has filed notice stating that, pursuant to consent of its stockholders and directors, the company is closing up its business. All persons with claims against the company are notified to present them to Mr. Dittmar at once for settlement.

Consternation reigned at the Walnut theater a few days ago when a crying baby was found in one of the dressing rooms and the owner could not be located. Announcement was made from the stage that a baby was crying in the dressing room and that the owner would please take charge of it. The company has become rather scared of crying babies since a few weeks ago when one was discovered in a chip basket and the owner could not be located. In the first case the baby was turned over to one of the local foundling institutes. In the second case this means of disposing of the "chile" was not necessary, as the young mother blew in a few minutes later from the street after finding out that she was minus her offspring.

The Lancaster Picture Show Company, of Lancaster, Ky., has been incorporated with a capital stock of $1,500. The incorporators are F. H. Anderson, D. H. Marsee, R. P. Gregory and L. E. Herron.

W. L. Salyers, of Carrollton, Ky., recently awarded a contract for erection of a new airdome which will have a seating capacity of 600 persons. Mr. Salyers is the leading motion picture man of the town and has other houses in operation. A period of prosperity has hit the city and business is humming just now.

Rowland Clark, manager of the Arista theater, of Lebanon, Ky., recently offered to the Ladies' Chautauqua Auxiliary half the proceeds of an entire day and night's performance at the popular photoplay house. The offer was readily accepted, and a big crowd was present to help swell the funds. "Her Ladyship" was the play shown. Misses Goodwin and Bosley and Dr. Charles McCord rendered vocal selections at the special performances, and Mrs. Merrill, Lillian Jackson and Frances Crenshaw delivered recitations.

George Bleich, of the Empress and Princess theaters, of Owensboro, Ky., and the Princess theater, of Henderson, Ky., will, inside of sixty days, be at the head of another theater which will be quite up to his present Empress in Owensboro. A lease has been taken on a large building on Third street in Henderson, and work will shortly start. The building will be remodeled, renovated and complete equipment, heating plant, ventilation apparatus, etc., installed. A stucco front will be erected and a system of columns will be erected to give the Colonial effect. An extensive lighting equipment will feature the front of the building. The house in Second street will be closed when the new theater is completed. The name will be selected through the popular voting system. Some vaudeville will be handled at the new house, and big features will command a better price than the old reliable one dime.

Negotiations which have been pending for some time were recently closed whereby the Phoenix Amusement Company takes over a large brick building in Lexington, Ky., which will be converted into a motion picture house, at an expense of about $35,000. The new amusement company has just been incorporated with a capital stock of $40,000 by Mr. Switow, of Louisville, as president; James H. Button, also of Louisville, vice-president, and Louis Zahler, of Chicago, secretary-treasurer. Mr. Zahler will be in active charge of the theater when it is completed. The debt limit the company is authorized to incur is placed at $25,000.

Mr. Switow has had experience in the moving picture business during the past ten years in Louisville and through Kentucky and Tennessee, and is president of several large companies operating in the district. The capacity of the new theater will be about 1,500.

The Kentucky Amusement Company, of Louisville, has filed articles of incorporation listing its capital stock at $20,000, and is authorized to incur liabilities of a like amount. The stock is divided into shares of $100. The incorporators holding three shares each are M. Switow, A. Rothstein and R. A. McDowell. The company will take over and operate the Novelty theater on Fourth street, near Green, which was recently purchased by M. Switow from D. Levenson, who purchased it about two years ago from Mr. Switow.

IN NORTHWEST.

Manager Kelley of the Empress theater at Salida, Col., has been trying some of the big features with a view to having every Thursday night a feature night at 15 and 10 cents.

Films of Governor Hanna's (North Dakota) Norwegian trip went well at the Strand in St. Paul.

The Grand, at Duluith, Minn., got the local pictures of the big ski tournament held near Duluth.

It was announced that cold weather delays would not allow the new Alhambra theater at Ogden, Utah, to open on March 1, as planned. The big pipe organ has been installed.

Aside from the theaters films are serving many purposes in the northwest. "Evangeline" was shown at the First M. E. church, in Colorado Springs, Col., by the Epworth League. Films of the South Dakota State College and of Brookings, S. D., were features of the program of the South Dakota Good Roads Association at Aberdeen. An industrialog of slate industry helped students at the state normal school at Winona, Minn. Harvard men in Minnesota saw the 1914 Yale-Harvard football game again, in film, at their annual banquet in Minneapolis.

A. C. Bosel opened the Empress at Crosby, Minn., with "The Littlest Rebel."

A. J. French and S. W. Montague, of Huron, S. D., have purchased the Gale theater, in Salem, S. D.

Harry Woodruff, of Minneapolis, Minn., has taken over W. W. Davey's lease on the opera house at Lansford, N. D., and will operate a picture show.

Joseph Anderson has opened a moving picture show in the opera house at Hatton, N. D., making the second show for that place.

W. M. and W. L. Danes have leased the Baker opera house at Fort Benton, Mont., for a 10 and 20-cent picture show.

Howard Atz has started a twice-a-week show in the opera house at Hancock, Minn.

E. L. Houk and Edward Lamp, of Harrington, who bought the Princess theater, at Garfield, Wash., from L. E. Logan, will seek a more central location for the house.

A new moving picture theater will be opened in Long Prairie, Minn., in the spring, it is reported.

A new front and increased seating capacity are among the plans of R. H. Sanders, of Bismarck, N. D., who recently purchased the Family theater, at Mandan, N. D., from Fred Domeyer.

Mr. and Mrs. R. L. Banta have sold the Princess theater, at Kennewick, Wash., to M. W. Mattecheck, formerly cashier of the bank there.

Gust Swenson, of Minneapolis, has assumed the management of the Lyric, at Atwater, Minn.

I. S. Mistachkin, new manager of the Zelda theater, at Duluth, Minn., for W. M. Abrahamson, has booked many features.

Cedric Laing has opened a picture house at Scotland, S. D.

Preparations have been made to open a new house—the Idle Hour—in Longmont, Col.

A. A. Green has entered the exhibition field at Pillager, Minn.

Henry Lokken is the proprietor of a new theater at Boyd, Minn.

Buffalo Lake, Minn., has been added to the field of operations of C. J. Thomas, conducting shows at Stewart, Lester Prairie and elsewhere.

The opera house in Hartford, S. D., burned a year ago, will be replaced in the spring.

G. H. Ostrander and C. P. Bussing, of Denver, have remodeled and reopened in the Empress at Boulder, Col.

G. I. Richards is back in the picture business at Windsor, Col., having leased a building for a theater.

J. F. Parks, of Hot Springs, S. D., has taken over the Morris Grand theater, which has been operated there by Grant Robinson. His son Walter will help him manage it. Theatrical attractions may be added.

Wisdom in Minnesota

Co-operation Between Women's Clubs and Picture Exhibitors Advocated At Big Federation Breakfast in St. Paul—Interesting Account of Place of Pictures in Modern Life and Their Value—Truths That Should Not Be Lost Sight of.

By F. H. Madison, Northwestern Correspondent of Moving Picture World.

CO-OPERATION between federated women's clubs and moving picture exhibitors seems to be the likeliest plan for Minnesota. This was the method advocated by Miss Mary Gray Peck at the midwinter breakfast of the Minnesota Federation of Women's Clubs in St. Paul and which is now being developed in that organization.

"Of all the mistakes and fool notions I ever heard of for dealing with motion pictures," said Miss Peck, "Federal and State censorship is the worst. Who would you have censor the motion pictures? If you were to have one man do it, who would it be—Anthony Comstock? Consider if Anthony Comstock lived in the days of Shakespeare. He certainly would have ruled out Falstaff and put the stamp of his approval on Little Lord Fauntleroy." In her definition of the moving picture as the poor man's theater, library and school, she said: "They are making good literature known as never known before. Books by the best authors are being dramatized and people are reading 'Les Miserables,' the Odyssey and the Bible who were not interested in them before."

There is an over-emphasized notion that there is a widespread hostility to moving pictures, Miss Peck declared. Those who believe the photoplays are deteriorating the morals and tastes of the public were termed a little too sensitive on the subject because of their concern for the 600,000 children attending the shows daily.

Mrs. Charles W. Cartwright, of Minneapolis, who has been appointed chairman of the Drama Committee of the General Federation of Women's Clubs, has sent out the following statement:

"Individual club centers have seriously taken up the moving picture problem for children, but we feel that it is only by concerted action that the greatest good can be obtained. The drama committee of the G. F. W. C. has drawn up the following plan by which it hopes a Children's Show will be inaugurated. Our object is not educational, but recreational, and the children must be influenced to go to the better picture houses by choice. Co-operation with the managers is necessary, and they must be shown that good films for children will play as well, if not better, than poor ones.

"It is hoped that each club center will form a committee of club women who will attend the picture houses in their vicinity and pass judgment upon the films exhibited; that the names of the films and of the film manufacturers of those they find suitable for children be sent to the chairman of the drama committee, G. F. W. C., by which means a clearing house will be formed and information accumulated and classified which may be easily accessible to all; that these women in local centers co-operate with the managers so that a program of their choosing may be given once a week, if possible, preferably Saturday afternoon, and that they endeavor to interest a local newspaper to obtain expression from the children themselves of the pictures they like best, so that in framing programs the children may be given the best of the pictures they enjoy most.

"The personal interest of the child will enter into the selection of the moving pictures and will develop discrimination.

"As a standard, to be followed by club women in passing on a film, the following is drawn up by Mr. C. V. Newton, chairman of the educational committee, Minneapolis center of the Drama League, after an interesting survey of the children's opinions, undertaken by the Minneapolis Tribune, and Ida May Ferguson of the public library.

"Types wanted:

"Amusing pictures. Interesting educational pictures. Athletic. Animal. Historical. Scientific. Adventures. Wholesome stories.

"Types barred:

"Scenes in bar and wine rooms. Featuring drunkenness. Murders and robberies. Luring of girls and similar sex pictures, including trashy love stories.

"Inducements to be offered to managers to give children's shows conforming to the above standards:

"1—Reference to those shows at meetings of associations and patronage of them through the efforts of schools, settlements, associations and women's clubs.

"2—Announcement of programs, put in attractive form through school, settlement, library and club bulletins.

"3—Co-operation of women's clubs with Drama League and other civic associations.

"It is hoped that this plan will receive immediate attention. It is not wholly experimental, but is already working successfully in at least one community. If it can be made a nation-wide co-operative movement of club women, it will produce definite and helpful results in the bettering of children's standards of art and morals."

STRIKE IN DULUTH CALLED UNFAIR.

Illegal tactics by Union pickets at Thomas Furniss' Rex and Lyric theaters in Duluth, Minn., will be prosecuted, it was announced. A conference was held at which members of the Commercial Club, the Builders' Exchange, Real Estate Exchange and the Rotary Club protested to city officials against unfairness in the strike. The chief of police promised to personally investigate specific complaints. The labor troubles arose over the alleged failure to employ union operators and musicians.

NORTHWESTERN BRIEFS.

Chisholm, Minn., high school is the first in that state to get on the visual instruction circuit of the University of Wisconsin. The films and slides sent out by the Wisconsin school have been shown in a Chisholm theater, but arrangements have been made to install projection apparatus in the public library where adults of the village may share in the educational benefits.

A new phase of the moving picture question in St. Paul is the suggestion of the municipal censorship of motion picture theaters made in the report of Cyrus F. Stimson, playground specialist. He advocates a five-member board of recreation to supervise amusement, including commercialized forms.

Many unsafe moving picture theater buildings are found in Utah, according to State Sanitary Inspector Emery and legislation to remedy the evil is being sought. Buildings in Topele were reported in bad condition and the owners were instructed to remodel them.

Grand Junction, Col., residents will vote, probably next November, on the Sunday theater closing proposition. The ordinance requested by the church people, barring Sunday shows was passed, but a petition signed by 1,400 persons delays its operation until a vote has been taken.

Does Sioux Falls, S. D., need a picture censor? Let a local paper quote Jack Toohey. "With my wife I attended two moving picture houses Sunday night, and there were pictures shown which should have been suppressed. They were a disgrace, and I stopped at each box office and not only protested against their character, but said several other things which would not sound well before a Sunday school class."

Churches and Sunday Shows

Illinois Exhibitors Hear Some Interesting Propositions to Solve Sunday Opening Question—Galesburg Alderman Wants Churches to Run Sabbath Shows—Other Cities Throughout State Actively Taking Up Picture Theater Questions.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE Sunday closing issue still looms large in certain Illinois cities. Just at the time that there were indications that the petition to vote on the question in Galesburg might not be legally sufficient there came a suggestion from Alderman Charles Miller. He would have the churches of Galesburg take over the moving picture houses on Sunday afternoons and give films based on Biblical stories. Tickets for the afternoon exhibitions would be distributed at the morning services.

The alderman's suggestion is akin to that made in an address by George Woodruff, president of the First National Bank at Joliet, before members of St. John's English Lutheran Church, in that city. "Put moving pictures in the churches and advertise their programs as the theaters do," he advocated, "and I will wager they will outdraw and successfully compete with any theater this city ever saw. Run the church picture shows free and make the church a club house * * * Put the church on a modern basis and advertise as the theaters do in the daily papers. Not now and then, but consistently, every day."

The Galesburg petition contained 1,890 signatures. The law requires 1,748, and the opponents of Sunday shows hoped to disqualify enough to render it invalid.

Opposition to the movement for Sunday shows has developed in Danville. The Ministerial Association has appointed a committee to inquire into the legal phases of the question and individually some of the clergymen announce they would fight the plan from the pulpit.

In other cities municipal action regarding the picture houses has been taken. Clinton has passed an ordinance prohibiting the sale of more tickets than there are seats and offenders will be prosecuted.

In Moline a morals censorship committee consisting of Chief of Police O. M. Bisant, Rev. J. C. Connor, pastor of the First Methodist Church, and Mrs. C. J. Seymour, made a quiet tour of investigation of the picture houses. This was done at the request of the Ministerial Union, which objected to films showing white slavery, dope fiends and criminals.

Complaint was made at Carthage that the opera house was over a garage and steps toward adequate fire protection were taken.

La Harpe's City Council has passed a new license ordinance fixing the picture show rate at $25 a year or $15 for six months. Benefits, religious and educational shows are exempt.

MUNICIPAL SHOWS AND DANCES.

Dr. Taylor of Chicago Advocates Theaters and Dance Halls Run By Community.

"Municipal moving picture shows and municipal dance halls are needed in every city," said Dr. Graham Taylor, of Chicago, one of the most prominent social welfare workers in the middle-west, in an address before the Federated Brotherhood at Galesburg. "Every citizen must concentrate on the welfare of his town, and it is the commercialization of innocent recreations such as these that brings us to the present predicament."

BENEFITS AND NEIGHBORHOOD ACTIVITIES AID EXHIBITORS

What Illinois Picture Houses Are Doing In Way of Comm unity Work.

That variety in programs, which exhibitors in most Illinois cities find essential, has not been lacking. Benefits have changed the make-up of the crowds and the friendly co-operation in local affairs has proved profitable. The Vitagraph at White Hall showed for the benefit of the town band's treasury Washington's Birthday. A Francis X. Bushman feature went along with the senior class play in the opera house at Collinsville. Y. M. C. A. members at Carthage had a contest to see who could sell the most tickets for their revenue-sharing show at the American.

In Belleville the poor and unemployed were helped when the Washington turned over a day's receipts to the local Welfare Association. Manager Roy MacMullen of the Colonial, at Joliet, had a private show of "The Escape" for the medical fraternity, prominent club women and leaders in civic affairs. In Dixon, St. Agnes' Guild, of the Episcopal church, supplemented the picture bill at the Family with some special numbers. Again "The Spoilers" has been booked for Springfield, this time at the Capitol.

Names of Waukegan residents were hidden in the want ads of a local paper and the finders were given four tickets. The young men of Somonauk who promoted "The Perils of Pauline" complete in three shows at the Elite sold season tickets at $1. The Metropolitan, at Plymouth, showed "Satan" on Sunday, but in the afternoon to avoid conflict with church services. "Damon and Pythias," at the Elite, in Petersburg, was sponsored by the local lodge Knights of Pythias. The Pythians at Winchester gave over half of their minstrel show at the opera house to the three-reel Vitagraph "Love, Luck and Gasoline." The Bureau of Mines safety pictures, under the auspices of the Illinois Miners and Mechanics Institute, were shown free at the opera house in Collinsville, and the Labor Temple in Staunton. The Colonial, at Galesburg, has announced daily programs of features averaging five reels instead of shorter length subjects.

The new West theater, in Galesburg, has the slogan "House of Quality." Local snapshots enlivened the shows at the Princess in Kankakee. The Court, in Kankakee, is issuing a weekly program distributed every Saturday. The Grand, at Oakland, finds serials pay and "The Trey o' Hearts" is following "Lucille Love." The Capitol, at Pekin, has been enlarging its stage for occasional theatrical attractions.

OTHER ILLINOIS ITEMS.

The Meridian Amusement Company of Illinois, with headquarters at Danville, has been incorporated with capital stock of $2,100 to operate moving picture shows and amusements. The incorporators are William J. Vesey, Nate Erber, Gottlieb H. Heine, Fred C. Heine, Arthur Beuke, A. E. Heine and C. J. Scheimann.

Frank McGuire, who formerly operated the Princess at Macomb, has started a picture show at Mt. Pleasant, Ia.

Pastor Russell's photo-drama of "Creation" ran recently at the opera house in Rivington.

Burr Swan, of Pittsfield, is not giving up his serials on account of the lecture course he is running, but gives two picture shows at 6.30 and 7.20 on these busy nights.

The Majestic, vaudeville house, in Springfield, is opposition for the picture theaters on Monday and Thursday afternoons. A coupon and 5 cents is the admission then. This house has adopted the "pay day" stunt sometimes used to bolster up business by photoplay theaters.

The Princess theater, at Watseka, has been closed, at least temporarily. Mearl Eastburn, former proprietor of the Star, has purchased the equipment.

Monday and Thursday night shows have been dropped by the Lakin theater at St. David. As a balm Tuesday night is a big feature night.

JACKSONVILLE STUDIO NOTES.

By Leon Louiso, Jacksonville Correspondent of Moving Picture World.

Director Robert G. Vignola found it necessary for a slight operation and he was recently operated on at De Soto hospital by Dr. Sandusky. The operation was a slight one and he will not be inconvenienced greatly by it.

F. J. Marion, secretary-treasurer of the Kalem Company, has returned to New York City. His family remain here for the remainder of the winter.

Some of the Kalem people attended the masque ball at the Germania Club this week. Some of the best makeups at the affair were those of the Kalemites. John E. Mackin was made up as "The Clutching Hand." Jere Austin as "Beau Brummel," in colonial costume. Director Robert G. Vignola was made up in a kid character costume. Tisdale J. Dowe made a good country constable. Jack Macomber used a "Ford Sterling" make-up. Miss J. K. Reed wore a hoop skirt and was made up as a Southern, before the war girl, character. Others from the company, who were not made up, were Miss Dorothy Benard, Miss Anna Nillson, Mr. Guy Coombs and Geo. Lanning.

Arthur Albertson, of the Kalem, put on a dance number with a partner at the Hotel Mason at the Associated Charities Society Cabaret. He received excellent press notice and was considered one of the best dancers on the list of entertainers.

The Lubin Southern studio here closed Feb. 13, and Mr. Hotaling left the following Monday for New York City. The future plans for the use of the local studio have not been given out. Mr. Hotaling has not returned to Jacksonville as yet, at this writing. Raymond McGee, juvenile man with company, has left for New York City. Norwell "Babe" Hardy, who has been playing comedy "fatman" leads, has also gone to New York City. Jerold Hevener, character and lead man, and Garry Hotaling, cameraman, went to Philadelphia. Miss Mae Hotely, comedienne and star of the company, is taking a vacation. Other members of the company are still in Jacksonville.

The Lubin dramatic company, under the direction of Geo. Terwilliger, is at St. Augustine, and will likely be there for about six weeks.

Storm V. Boyd, stage manager of the Kalem studio, executed the decorative scheme for the society cabaret at the Mason. The work was perhaps the best of its kind at a local charity entertainment and the ladies who promoted the affair were very grateful to Mr. Boyd for his excellent work.

From Palatka, Fla., comes the following. Mr. H. D. Blauvelt, of the C. L. Chester Company, Inc., New York, now on a world tour making pictures, has just made the Ocklawaha trip on the Hart line steamer Hiawatha making pictures of the river, orange groves, alligators and the steamer in motion and at rest.

JACKSONVILLE THEATERS.

The walls of the new Montgomery theater, under construction, are going up rapidly and the building will soon be ready for the opening. The theater will have a capacity of more than a thousand and it will be the largest picture theater in Jacksonville, or in the state.

The Republic showed Lillian Russell in "Wildfire" this week, and the picture proved to be a winner. Signor De Maria is the novelty singer.

The Doric Trio are furnishing the entertainment to the picture patrons at the Imperial theater this week. The theater has undergone entire redecorating and the interior is now very cozy, with its newly decorated walls and interior.

"Spartacus," the eight-reel feature picture, was shown at the Grand this week at popular prices. It was well patronized. "Exploits of Elaine" are going well at the Grand.

At the Savoy "Runaway June" is an attraction on Fridays.

IOWA CITIES CAN NOT OWN MUNICIPAL THEATRES.

By Midwest Special Moving Picture World Service.

HE lower house of the Iowa Legislature defeated by a vote of 59 to 20 the Bremer bill to allow cities and towns to own and operate municipal theaters.

DES MOINES PRESS CLUB HAS MELODRAMA.

The plot of a novel moving picture made for the Press Club of Des Moines was woven around a session of the State Legislature.

The hero is a member, who defied a Big Boss lobbyist and refused to report out of a committee one of his corporation bills. There are several thrills, including a jump for life from a five-story building. The film will be sent on a tour of Iowa after it runs in Des Moines. The picture, a portion of which was made in the State House, shows Governor Clarke, Lieut.-Gov. Harding, other State officials, Miss Vernal Patterson, the telephone girl who won second prize in the Essanay's beauty contest, and Miss Anna Pierce, daughter of J. M. Pierce, prominent farm paper publisher.

IOWA ITEMS.

"At the risk of running up against some orthodox opinions," says the Tama News, "we are going to say that we, in a measure, fail to see just exactly how the local picture shows can lower the morals of the goers. We have attended a few of the shows and candidly have seen nothing that we could condemn."

D. C. Johnson has taken over the Princess theater at Ida Grove, which has been operated by Joseph Goedert, and will give pictures and vaudeville. The Bennett orchestra will be used for the musical program.

H. R. Bygel has sold the Electric theater at Union to J. S. Skillen. The latter's son, George Skillen, will be manager.

Edward Killian of Algona has purchased a moving picture theater at Whittemore, assuming charge March 15.

A company has been formed at Russell to operate a moving picture show.

The Knights of Pythias opera house at Pacific Junction is now under the management of Merritt Mendenhall and Marvin Moore.

J. L. Bandy of Redfield has purchased the Gem Photoshow at Corydon.

G. W. Curtis has leased the People's theater at Redfield to E. H. Holmes.

J. W. Hadley is reported to be contemplating the erection of a new home for the New Orpheum theater at North English next spring.

The editor of the Sentinel at Maquoketa gave "The Christian" a strong boost when the Pastime ran the picture. He had seen it in Chicago, adding, "We climbed five flights of stairs, sat up under the rafters and paid twenty-five cents for the seat, but it was worth it."

A moving picture show has been opened in Castle Hall at Walcott.

A. L. Belding's opera house at Van Wert was destroyed by fire.

Moving pictures of the Iowa National Guard have been shown at the A-Muse-U in Muscatine and the Crystal in Cedar Rapids.

SOUTHERN ITEMS OF INTEREST.

By Midwest Special Moving Picture World Service.

MISS CLAIRE WHITNEY, who was in Augusta, Ga., producing "The New Governor," appeared in person at the Grand theater and talked about "The Walls of Jericho," a current attraction in which she was featured.

Ben R. Harley of Brunswick, Ga., is manager of the Pastime.

W. W. White has opened the Mutual theater at Commerce, Ga.

Manager Chapelle of the Dreamland theater at Mobile, Ala., has leased the Cozy theater at Bay Minette, Ala.

R. E. Martin, who is having the new Grand theater erected at Columbus, Ga., has sold the Bonita theater.

The Jewel City

Panama-Pacific Exposition Opens—Called the Jewel City—Located in Heart of Big Metropolis It Is Bound To Help Picture Business There—Opening Day Left Shows But Slightly Attended; But Entertainment Grows In Demand—Picture Men In Parade.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE Panama-Pacific International Exposition at San Francisco, to celebrate the completion of the Panama Canal, was opened in a completed form on February 20th, with an attendance but little short of a half a million. Despite the fact that the greatest war in history is now waging in Europe and the entire world for two years has been feeling the effects of a financial depression, this exposition enjoys the distinction of being by far the most costly of any ever planned, with more foreign countries and states participating.

The exposition differs from any others ever held in that it is located in the heart of a great city, instead of in an outlying district; in that it fronts upon deep water, enabling vessels to discharge cargoes of exhibits directly at the grounds; in the adoption of a court plan for buildings, instead of having them scattered; in the following out of a definite color plan for buildings, statues and roads, and in the use of motion pictures for educational purposes. On the opening day more than fifty moving picture machines were in operation on the grounds and within a few days this will be swelled to a total of at least seventy-five. The free exhibitions offered proved to be popular from the opening of the gates on the morning of February 20th and promise to be one of the great features of the Exposition.

The regular moving picture houses thrughout the city did but a very light business on the opening day of the Exposition, and some eliminated their customary matinee. It is anticipated that for a few days business will be interfered with, but that after the initial excitement wears offs the attendance will be heavier than ever, owing to the vast crowds of visitors that will be here throughout the year.

Many prominent exhibitors and exchange men took part in the great parade held on the morning of the opening day. There were no automobiles, carriages or other vehicles in this, it being the march of public citizens to the "Jewel City" they had assisted in creating. Dozens of moving picture cameras were posted at leading vantage points to secure views of what is probably the greatest public demonstration ever made.

ORGAN RECITAL AT U. S. STEEL EXHIBIT.

A very interesting organ recital was given on the opening day of the Panama-Pacific International Exposition at San Francisco in the moving picture demonstration hall of the United States Steel Corporation in the Palace of Mines and Metallurgy, by Henry Spiller, organist. This concern has fitted up one of the finest moving picture halls on the grounds and has prepared a wide range of subjects illustrating processes of manufacture. A Wurlitzer Unit Orchestra has been installed to furnish music and the organist is qualified to explain the workings of the instrument to those who may be interested.

STUDIO AT OAKLAND

The Macograph Moving Picture Company, Claus Spreckels Building, San Francisco, is preparing to erect a studio at East Oakland, to be operated in conjunction with the school that is being conducted. The work there will be in charge

STANDARD FILM CO. OPENS OFFICE.

The Standard Film Company, recently formed at San Francisco, has opened offices in rooms 620-21, Mechanics Bank Building, Market and Mason streets, and is now ready to make bookings. J. L. Warner is general manager of the concern, which has on hand a large stock of Keystone comedies, two and three reel features, and which has the California rights for the five-reel feature "Alone in New York."

AL. WOODS MAKES THE OCEAN TRIP.

Al. H. Woods, well known in Eastern moving picture circles, arrived here recently on the steamship Great Northern which made her maiden trip through the Panama Canal. Grace Darling, of the Hearst-Selig service was also a passenger on this boat.

OTHER SAN FRANCISCO ITEMS.

The Cosy theater has been opened on Fillmore street, near Golden Gate avenue, by a Mr. Blackwell. The new house has a seating capacity of about 300.

The Realty Rebuilding Company has taken out a building permit for the moving of the old Chutes theater on Fillmore street, near Eddy, and will remodel this at a cost of about $5,000.

The Globe Film Exchange, Inc., Pantages Building, has added to its office and storage space by taking on another room.

The Sunset theater at Irving and Seventh avenue, formerly known as the Parnassus theater, has been reopened under the direction of Messrs. Ritchie, Earl and Arens.

Irving Lesser has returned from a trip through Northern California in the interests of the Golden Gate Film Exchange. He found conditions greatly improved there, with the prospect for immense crops.

G. A. Metcalfe has been appointed exclusive distributor for Powers machines throughout the Pacific Coast, except Southern California. A large stock will be carried at San Francisco to meet immediate requirements.

The American-Hawaiian Steamship Co., upon which Coast supply houses depend to a marked degree for the transportation of moving picture house equipment, has advised that it can accept no more west bound freight for the month of March. There is now a scarcity of equipment owing to the demands for Exposition needs, and it may be necessary to send stocks by rail.

M. N. Zar, who has filled the position of general manager for the Berkeley theater, Berkeley, Cal., since this house was taken over by C. W. Reavis, has resigned and the management is now in the hands of the owner.

Mark Hanna has sold his interests in the White theater, Salinas, Cal., and his former partner, Mr. Barrier, is preparing to open Brown's opera house at that place.

Dan Wolf, who conducts a moving picture house at San Luis Obispo, Cal., has taken over a theater at Santa Maria, a prominent city in the oil fields.

The Dreamland theater at Fort Bragg, Cal., is to be opened under the direction of Tom Kuhn. A Powers Cameragraph No. 6A and a mercury arc rectifier have been installed.

The Unique Amusement Co. has installed a new motor-generator set at its house at Santa Cruz, Cal., under the direction of the operator and part owner, A. Higgins.

Arthur E. Miller, formerly of New York and San Francisco, has succeeded Wm. Timmins as manager of the T. D. theater at Sacramento, Cal.

Deputies Close Theaters

Michigan State Fire Marshal's Semi-Annual Inspection of Detroit Results in Temporary Closing of Two Picture Houses—Department Is Allowing Time for Changes Needed to Comply With Law—Larger Theaters Commended by Deputy Schaefer.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETERMINED that Michigan moving picture theaters shall comply with the law, wires leading into seven Detroit motion picture theaters were cut by deputies of the state fire marshal's office on Wednesday morning, Feb. 24, but before night five of them carried out the orders of Thomas C. Schafer, deputy state fire marshal, and were permitted to give their shows. Two theaters remained closed and up to the time of writing are still closed. Mr. Schaefer said that many other theaters in Detroit will be closed unless the owners comply with the state law. The theaters closed were the Pekin, 574 St. Antoine street, and the Columbus, 326 Watson street.

There are at the present time an even 140 theaters in Detroit devoted to moving pictures. The semi-annual inspection under the state fire law started February 1. Although but five days are allowed for owners to make changes ordered by the inspectors, in many cases two weeks have been granted, it being the aim of the department to give every latitude to the owners and managers of the theaters. Last fall when the department made its inspection in Detroit, the Edison company, which supplies the current to local theaters, removed its meters and connections when informed that certain houses were disobeying the law, but this year, to save the company trouble and expense, only the wires were cut. Soon after this was done, the fire marshal's office in the Majestic building was thronged with owners and managers of theaters and their attorneys. Officers of the Motion Picture Exhibitors' League were also present. But the deputy was emphatic in his orders and told the picture men that as soon as they complied with the laws and paid the $10 inspection fee, they could continue to do business and not before. "Every year we seem to have trouble with some of the theater men," said Mr. Schafer, the man responsible for the wires being cut. "They refuse to do anything until we stop them from giving shows. Then they toe the mark. They have all been given plenty of notice and it was up to them to obey the law. The law is there and until such time as it is repealed, this department will see that the law is enforced. As for the moving picture men, they have no right to take it upon themselves to disobey the law or to dictate what should be done. A law is a law and their individual opinion cannot change it. I didn't make the law. It is up to our department to enforce its provisions and we are determined to do it. We find that in some instances men are handling moving picture theaters here who have just purchased them. They don't know that the changes have been ordered, and after they have paid over the money they find out that the conditions have been misrepresented by the sellers. In two or three cases I gave them permission to continue giving performances, with a promise that the necessary changes would have to be made at once.

"The trouble with the moving picture theaters is that there are a lot of men running them who don't know the first thing about how they should be conducted. Many of them were formerly salesmen, meat market owners, or in some other line of business. They have an idea that owning a picture house is like having a mint. The men who sell the theaters to them, in many cases, exaggerate the possibilities of the business, and when they step in they find out that things are not so rosy. They are constantly in 'hot water.' They are not making the money they expected; in fact, ofttimes the theaters are losing propositions. When we come along and order changes that cost dollars and cents naturally they resent it. But that is not our fault.

"We find that the owners of the larger theaters are living up to every letter of the law. We have not the least complaint to make against them. They are always willing to co-operate with our department because they are men of experience and know that it is only for their own welfare."

On Thursday, Feb. 25, wires to three more motion picture theaters were cut by deputies of the state fire marshal's office, and the fuses were taken from a fourth theater.

The deputies claim that many of the exhibitors have refused to pay their inspection fees, while the exhibitors claim that the deputies have been unreasonable in their demands.

It is believed that by the time this issue of the Moving Picture World is in the hands of our readers, conditions in Michigan will have been amicably adjusted. The state association is certain that before the year has elapsed Michigan will have not more than one annual inspection.

PATHESCOPE FILMS CAUSE STIR IN DETROIT

Deputy of State Fire Marshal Closes Department Store Pathescope Show —Injunction Demanded.

On Feb. 23 a deputy from the State Fire Marshal's office of Michigan ordered Heyns Bazaar, a Detroit department store, to stop selling the Pathescope and giving exhibitions; also the Detroit City Gas Company from giving Pathescope exhibitions. The next day Heyns Bazaar, who sold the machine to the gas company, applied for a temporary injunction in Judge Codd's court in Detroit, restraining the state fire marshal's office from prohibiting motion picture exhibitions in churches, factories, etc. The application sets forth that the Heyn concern sells Pathescope machines to Detroit schools, churches and private families, apparatus not subject to the state laws governing the picture theaters, because celluloid films are not used, that these films are shipped by mail and express without a danger label. The company states that the films have been pronounced not inflammable by United States experts and the New York city board of fire underwriters. It claims that the films are made of a composition having cellulose acetate as its base, that they are slow burning and do not come under the law for the regulation of celluloid films.

MANY CHANGES IN THEATER OWNERSHIP.

February Sees Several Changes of Ownership Among Smaller Houses.

The month of February was an extremely busy one for the change in ownership of moving picture theaters. It is doubtful if ever there was more activitity in this respect during one month. Most of the theaters selling have been of the smaller capacity, the reasons being that the managers or proprietors desired to enter some other line of business or that they found the percentage of profits too small for the time involved. Here are a few of the changes: The Louis theater, 710 Mt. Elliott avenue, sold by Bertram Boyd to Edward Beardsley, the lease and equipment; the Kercheval theater, sold by George W. Weeks, to the Widner-Johnson Company of Alpena, Mich., for $1,500; and the Colonial, sold by Lou and Ben Cohen to J. W. Quoitter.

Following are the theaters which have closed down entirely owing to poor business, and the buildings will either be remodeled or leased to other parties: Woodward theater, on Woodward avenue, near Milwaukee avenue, one of the pioneer picture houses in Detroit; the Hamilton theater, at Hamilton Boulevard and Pennsylvania avenue; the Calvert theater, on Woodward avenue, operated by the Calvert Theater Company, and the Ideal theater, Field and Mack avenue. The latter house is closed for alterations.

NO SECOND STORY SHOWS.

Fireproof Buildings Can't Have Shows Up Stairs—Lawmakers Fear Panics.

The attempt of Representative Palmer, of Detroit, to have passed by the Michigan legislature a bill to permit moving pictures being shown on the second floors of fireproof buildings, on permit of the state fire marshal, was defeated on Feb. 24. An amendment was made to the bill to include basement halls, but this was defeated before the bill was given its quietus by members who feared that they would be blamed for passing such a law if a panic ever occurred in a second-story hall. The bill was intended principally to allow the Detroit Y. M. C. A. to show moving pictures in its second floor auditorium.

MICHIGAN EXHIBITORS WILL OPPOSE NEW CENSOR BILL

Measure Proposed by Representative Kooyers of Holland Not Acceptable to Exhibitors.

A board of censors for moving pictures is provided in a bill introduced into the Michigan legislature on Feb. 25. It calls for three censors, to work under the labor commissioner, and to be paid out of that department's funds. The board would have its headquarters in Lansing, and would collect a fee of $1 for every 1,000 feet of film inspected. No film could be shown publicly anywhere in the state until it had the board's official O.K. The bill further provides a fine of anywhere from $25 to $300 for any one who fraudulently marks a film "approved by the Michigan Board of Censors."

The fact cannot be denied that the requirements of the above bill are drastic, to say the least. The bill was introduced by one Representative Hooyers of Holland. It is needless to add that the above bill will be vigorously opposed by the exhibitors as well as the exchange men of Michigan.

CLOSE CHURCH PICTURE SHOW.

On Feb. 22 the state fire marshal's office ordered that motion picture entertainments in the Fort Street Presbyterian Church, Fort and Third streets, be discontinued. The pastor of this church stated that the motion picture machine had been installed with the approval of local officials. Other churches had planned to install machines, but none had done so up to the time of the deputy fire marshal's order. "My primary object in closing up these entertainments is to safeguard the public," said Deputy Inspector Thomas C. Schafer. "The state laws provide the kind of booths that must be built about the motion picture machine, the width of the aisles in the auditorium, the number of exits, the electric wiring, as well as other safety details. Detroit theaters who comply with these laws pay a license fee every six months of $10. There is no reason why the churches and public halls should not do likewise."

DETROIT LEAGUE TO DANCE.

It has been decided to hold a ball on Thursday evening, April 15, at the Arcadia Dancing Academy, under the auspices of the Detroit Motion Picture Exhibitors' League. The Arcadia can take care of 3,000 people. Howard O. Pierce, chairman of the dance committee, is mak-

ing all necessary arrangements. The members are taking a great deal of interest in this coming event and are working hard to make it a success from every standpoint. The committee promises many unique and novel entertainment features.

WORK TO BEGIN ON NEW REGENT.

William F. Klatt, of the Detroit Theater, Inc., announces that work will start soon on the erection of the Regent theater at the southeast corner of Woodward and Horton avenues, which is just a stone's throw from the proposed Duplex theater on the East Grand Boulevard. Mr. Klatt states that the Regent will seat 3,500 people, while the duplex will take care of about 2,500. The first floor of the Regent alone will handle 2,000. The estimated cost of this structure is about $150,000, and its owners promise that it will embody all that is best in modern theater construction. The main entrance will be on Woodward avenue. The foyer will be 35 by 100 feet.

DETROIT BRIEFS.

A new theater opened on Monday, Feb. 22, at 1090 Third avenue, under the name of the Merrick. It seats 300 and is an attractive and cosy playhouse. The owners are B. L. Booth and James Dunwoody. The company owns 65 feet of property in the rear of the theater, and if business warrants it, they will enlarge the theater later on. The Mutual program is being used at present.

R. H. Riddell is erecting a theater at the corner of Kirby and Greenwood avenues, which will be completed within 90 days.

About March 20 is the date set for the opening of the new Majestic theater, Woodward avenue, near Willis avenue.

Alterations are now being made to the Broadway theater on Broadway. When completed the name will be changed to the Broadway Strand. The new lessee, Harry I. Garson, told a representative of the Moving Picture World that thousands of dollars were being spent by the owner of the building to make it one of the finest and prettiest houses in the United States. An entire new front will be installed; there will be a new entrance into the balcony; new scheme of decorating and electric lighting, so that it will practically be a new theater. Mr. Garson contemplates having the house ready some time in April.

Starting Sunday, Feb. 28, the Washington theater inaugurated a new scale of prices, making the entire house at night 25 cents down stairs and 10 and 15 in the balcony, with matinee prices the same. By reason of this change, the Washington will hereafter be the home of the big features to be handled through the Selected Film company, such as the first Mary Pickford releases, the Eternal City, etc. "Hypocrites" started an indefinite run at this playhouse on Feb. 28. Manager Starr of the Washington has been given permission by the lessee, Mr. John U. Kunsky, to enlarge the orchestra, to go more elaborately into scenic effects, and in other ways to make improvements in the matter of presentation of these big features.

SOUTHWESTERN ITEMS.

By Midwest Special Moving Picture World Service.

"FREE Will Offering" is the Sunday admission price of the Gem at Little Rock, Ark., and the Palace in the same city advertises, "Donation at the Door." These are among the houses battling with the problem of keeping open on Sunday and avoiding a clash with the statutes.

Manager J. M. Vivion has installed a second Simplex machine in the Princess at Denton, Tex., to avoid waits.

The Pope and Happy Hour theaters at McKinney, Tex., are now using four reels a day, each.

The Wigwam theater at El Paso, Tex., gave a private showing of Elephant Butte dam pictures to irrigation officials.

Filling Dark Nights

Cincinnati's Leading Theater Gives Mid-Season Week to Moving Pictures—Five Reels of War Film With Prices Ten to Twenty-Five Cents—Business Depression and Bad Theatrical Season Cause of Innovation—Other Houses May Follow.

By Kenneth C. Craine, Cincinnati Corresp ondent of the Moving Picture World.

DURING all of last week the Grand Opera House, one of Cincinnati's leading theaters, which has shown some of the biggest hits of the current theatrical season, including "A Pair of Sixes," "Potash & Perlmutter," "Under Cover," etc., was devoted to moving pictures. Under the auspices of a local newspaper a very good set of war pictures, taken in various parts of the war zone, on both sides of the line, were exhibited, five reels constituting the program, with prices ranging from 10 to 25 cents. Four performances a day were given, and excellent houses were the rule. The real importance of the event, however, lay not so much in the fact that these pictures were shown, but in the fact that a leading playhouse was given over to them. A bad theatrical season, due to the business depression, coupled with the steady and unswerving advance of moving pictures, is of course responsible for this significant development, and to the minds of keen observers foreshadows what is going to happen quite generally during the next few years.

Already it is understood that Cincinnati theaters will be given over to moving pictures this summer quite as generally as they were last summer, which is to say that all of them will show pictures, either exclusively or in connection with vaudeville programs. The Empress and B. F. Keith's, of course, use pictures regularly, winter and summer alike, while the Grand, the Lyric and the Walnut, all of which were devoted to pictures exclusively during parts of last spring and summer, are said to be contemplating the same step this year. The Gayety of last summer, one of the burlesque houses, has for several months been the Strand, one of the largest exclusive picture theaters in the city, which will make the thing pretty nearly unanimous this summer.

BOARD PROSECUTES EXHIBITOR.

Showed Film Without Board's Approval Mark—Claims Picture Has Been Passed.

One of the first definite steps taken by the Ohio Board of Censors toward the enforcement of its censorship authority, in Dayton, at least, was the arrest last week of Theodore Chifos, an exhibitor, on the charge of showing a film not bearing the boards' approval. Inspector S. E. May, of the board, made the charge, Chifo's defense being that the picture had been duly approved by the board, but that the approval mark had been torn off in transit. As in other cases where this point has come up, the board has run up against a difficulty involved in its inability to prove that the picture has actually not been approved by it, as this is the charge always made, and the burden of proof rests on the prosecution. The absence of the approval mark does not complete the case, and it is thus somewhat troublesome for the board to furnish the necessary proof.

SPRINGFIELD MINISTERS AGITATE SUNDAY CLOSING

Exhibitors Through the Press Present to the People Their Case.

Motion picture exhibitors of Springfield, O., have been placed on the alert recently by the agitation started by the Ministerial Association, composed of Protestant ministers, to obtain the closing of picture shows on Sunday. The matter has not yet been brought before the city commission, but it is the object of the exhibitors to head it off effectually before it gets that far. To that end they have vigorously presented their case to the public through the press, not that they fear the result of a fair hearing, as they point out, but rather that they want the truth to be known, in order to avoid possible prejudice resulting from the attitude of the ministers. They state that not only are the theaters not open in the morning, so as to prevent church attendance, but that the films shown are usually of a character selected especially with reference to being shown on Sunday. Furthermore, they point out that the moving picture theaters are now paying a part of their receipts over to the Anti-Tuberculosis League in Springfield, enabling a visiting nurse to be maintained and other phases of the organization's excellent work to be continued, and that this contribution might be impossible if the Sunday revenue were cut off.

NEIGHBORS RESTRICT THEATER.

A victory for Joseph H. Thal, of Dayton, who proposed to build a moving picture theater in Dayton View, resulted from the attempt of certain residents of that suburb to have the project enjoined. A temporary restraining order was issued, which was dissolved by the court after the hearing last week, and a permanent injunction against the theater was refused. The objectors made a small point or two, however, as the court made his order such as to restrict the operation of the theater to the hours between 10 a. m. and 10.30 p. m. daily, and between 7.30 and 10.30 p. m. on Sunday. It was held that the district where the theater is to be located is not strictly residential, and that therefore an injunction could not be obtained.

CINCINNATI BRIEFS.

M. N. Wear, of Charleston, W. Va., manager of the Colonial Amusement Co.'s two theaters at Charleston and Huntington, was in Cincinnati last week, calling on the General Film Co. on matters connected with service for the theaters. Both of the houses are among the leaders in their two cities, with 10-cent admission charges and a generally high level of business. Mr. Wear states that business has been excellent.

The Chamber of Commerce of Canton, O., was entertained at its recent annual dinner by a series of moving pictures showing scenes and incidents in the Glacier National Park, in connection with the movement, backed by civic organizations all over the country, to "See America First." The screen was so arranged as to give all the diners a good view while the dinner was going on, saving time and adding interest to the occasion.

The seating capacity of the Dome theater, of Youngstown, will be increased by the addition of about 500 balcony seats, according to Messrs. Deibel and Renner, the proprietors. Other alterations, the whole involving an expenditure of about $10,000, will make the theater much larger and more convenient in every way.

FILMS SHOW HOW ELECTRICITY HELPED DIG BIG CANAL.

A striking evidence of the extent to which moving pictures are appreciated nowadays by large industrial corporations, as a means of preserving a record of work done, as well as of demonstrating the operation of their machinery, was given in Cincinnati recently in the several displays of the series of pictures taken by the General Electric Co. of work on the Panama Canal.

Showing Too Many Films

Washington, D. C., Director of Playgrounds Martin, Predicts Many Houses Will Be Crowded Out of Business Because They Show Too Many Reels—Advocates Novel Measure of Licensing Manufacturers of Pictures—Wants Pictures in Schools.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

MANY moving picture houses in Washington will be crowded out of business because of the attempt to show too many reels, was the prediction made by E. S. Martin, director of playgrounds of the District of Columbia, in an address before one of the Parents' Leagues of this city. Mr. Martin also expressed himself as in favor of the licensing of manufacturers of moving picture films as well as operators of the theaters and asked the co-operation of his audience in bringing this about. He declared that a rigid censorship is necessary and that the present board of examiners find it impossible to do the work. He favored the use of motion pictures in schools as an aid to education. An investigation conducted by the playgrounds department, according to Mr. Martin, revealed the fact that the average child of the city visits the moving picture show at least once each week.

SUNDAY REGULATIONS WAIT ON SUPREME COURT.

The District Commissioners, it is said, will not endeavor to make any Sunday regulations until their power to do so has been fully determined. This decision was communicated by them to Rev. G. G. Johnson, pastor of Immanuel Baptist church, who recently suggested to the Commissioners that regulations preventing the giving of motion picture exhibitions in the theaters of the District of Columbia on Sundays should be enacted. The suggestion was referred to the Corporation Counsel who advised the Commissioners that he understood the decision of the District Court of Appeals sustaining the power of the Commissioners to make Sunday regulations was to be carried to the United States Supreme Court for review. Mr. Syme advised against the promulgation of any new regulations until it was known beyond all question what the rights of the Commissioners in this matter are.

DRUM TO MANAGE WORLD FILM BRANCH OFFICE.

Ben E. Drum has arrived from Denver, Colo., to assume the management of the local branch of the World Special Film Corporation, succeeding W. H. Irvine. Mr. Drum was at one time booker in the Chicago and later in the Minneapolis offices of the General Film Company. He became manager of the Denver branch, remaining in charge in that city for about two years when he accepted a similar position with his present employers. Because of the high altitude of Denver he was forced to leave that section of the country. District Manager Swain, whose headquarters are in Atlanta, Ga., is in the city aiding Mr. Drum in picking up the lines where Mr. Irvine dropped them.

TICKET AND TURNIP.

Alan Bachrach, manager of the Casino theater, running vaudeville and moving pictures, and of several of the exclusive motion picture houses in the Brylawski chain, has adopted a number of unique schemes to attract patronage to the Casino. The latest novelty is the use of cardboard tickets distributed among the school children of Washington, which states that "This Ticket, a Turnip and Five Cents Will Aumit Any Child to Casino theater, Saturday Matinee, Feb. 20. * * *$2.00 in cash will be given to the child bringing the largest turnip." The card further admonishes the entrants to "write your name and tie on turnip." The previous week it was potatoes and some enormous specimens were turned in, the winning fruit weighing more than seven pounds, and the total amount obtained approximated three bushels which were divided among two charitable institutions. Next week it will be carrots.

OPERATORS' UNION GIVES DANCE.

The Motion Picture Operators' Union of this city enjoyed themselves immensely last week dancing. A film was taken of the boys at the annual ball, which film is to be exhibited at a number of the local theaters. Dancing was indulged in until a late hour and in view of the large number of people who attended it the ball was declared a decided success.

DISTRICT OF COLUMBIA NOTES.

L. G. R. Hitchins, who operates a motion picture exhibition in the Opera House, Frostburg, Md., and L. A. DeHoff, of the New theater, Baltimore, Md., visited Washington last week.

Leo Garner made a trip through Virginia last week in the interests of the United Film Service Company. This concern reports good business with the feature films "The Price He Paid," which was booked for a three days' run at the Blue Mouse theater in Baltimore and later extended so as to run for a straight week, and "Are They Born or Made." Both of these were privately exhibited to the theater men of Washington and elicited much favorable comment.

A. Dresner, who at one time was the manager of the Washington Film Exchange of the Universal Film Manufacturing Company, in this city, and later manager of the Pittsburgh, Pa., branch of Warner's Features, Inc., has gone to Indianapolis, Ind., to open a branch for the Kriterion service.

The Electric Theater Supply Company will no longer maintain a distributing branch in this city and last week the entire equipment of the two rooms in the Bank of Commerce and Savings Building, at Seventh and E Streets, Northwest, was shipped to the Philadelphia office. George W. Smiler, the local manager, will maintain his offices at rooms 204 and 205 in the building, but will accept bookings only, the shipments being made direct from Philadelphia. The Baltimore office will also be put on a booking basis in the same manner.

A bi-weekly motion picture exhibition is to be given in the town hall at Warrenton, Va., by W. A. Garner and J. J. Jeffries.

Strange Bros. have secured control of the Colonial theater in Annapolis, Md., formerly owned by Mr. Boyer, of Hagerstown, Md.

Fred Hable, who operates the Auditorium theater in Winchester, Va., as well as the Gem theater in Washington, and the Masonic theater in Clifton Forge, Va., has under way a fourth theater which will have a seating capacity of approximately 1,500. The new venture is to be named the Strand Motion Picture theater, and will be located in a building now undergoing construction, the upper part of which will be used for office purposes. It is not expected that the house will be ready for opening until September next. It will be used for vaudeville and road-show purposes, as well as for motion pictures.

Mr. Smith, of the Empire, in Frederick, Md., is running big features with an admission charge of ten cents. The city opera house is running vaudeville as well as pictures.

D. P. Wein, of the New Virginia theater, in Harrisonburg, Va., and George Karanicholas, of the American theater, in Norfolk, Va., were visitors here during the week.

Lieutenant Jim P. Anderson is busy changing the signs around his headquarters following the change in name from the Box Office Attraction Company to the Fox Film Corporation.

It is reported that M. E. Lindsay, of the Bijou Dream, in Havre-de-Gras, Md., is running a ten-cent show one day a week, using features at that time.

An open air motion picture show has been established at Elkton, Md., although it is rather early to embark on such an enterprise.

Charles G. Wells, of Elkton, Md., reports good business with serial stories, particularly with the "Exploits of Elaine."

KANSAS LEGISLATURE CONSIDERS NEW LICENSE BILL

Provides Licensing of Picture Theaters —Fees That May Be Imoosed.

Special to Moving Picture World by Kansas City News Service.

A BILL to stop display of crimes in moving pictures was introduced in the house of the Kansas Legislature last week by Representative Pierce, of Wyandotte county. The bill provides for a county license of all moving picture houses. The license fee is to be $300 a year; $250 to go to the city and $50 to the county road fund, if the theater is within the city limits and all to go to the county if the picture house is without the city limits.

BEESONS PLAN NEW THEATER.

An up-to-date opera house, one of the finest in Kansas, is planned for Dodge City by Ote and Merritt Beeson, sons of the late Chalk Beeson. The house will cost about $30,000. It will have a stage 25 feet deep and 32 feet wide. The main floor will seat 700, and the balcony 300. The building is to be of reinforced concrete with stucco trimmings. The announcement is made now that moving pictures will be featured frequently, although good shows will be obtained when possible. The Beeson family is well known in Kansas, and the name will not be attached to any enterprise that will not be first class in every respect.

OTHER KANSAS NOTES.

The Daily Tribune at Great Bend is offering the great unheard-of inducement to the people to subscribe to their paper and two tickets free to either of the moving picture theaters in Great Bend.

"413" is the feature on the program of the De Luxe theater at Hutchinson. The De Luxe theater has been showing many of the Keystone, De Luxe and Vitagraph comedies.

The Iris theater at Hutchinson is showing the two-act Biograph "A Scrap of Paper." The Iris is one of the most up-to-date theaters in Kansas and shows some of the best pictures produced.

"The Morals of Marcus" is the picture occupying the title role on the program of the Orpheum theater at Leavenworth last week.

The Hippodrome at Leavenworth is advertising the coming of the "Master Key" and the "Heart of Lincoln."

"The Chinatown Mystery" drew a good audience at the Lyceum theater at Leavenworth last week.

The Victoria theater, 505 Kansas avenue, Kansas City, Kan., is delighting its patrons with the elaborate and varied music of a Fotoplayer.

The Elks theater, Parsons, Kan., has installed an electrically-operated piano player, with numerous orchestral features, to provide music for the performances.

AFTER TEN O'CLOCK AT NIGHT.

Minister Preaches Sensational Sermon About Beloit Pictures After That Hour.

By F. H. Madison, Wisconsin Correspondent of Moving Picture World.

"BELOIT'S Biggest Blunder or the Menace of the Movies." This was the title of Rev. George E. Lockhart's recent sermon at the First Baptist Church in Beloit. Aside from remarking that his observation of Beloit film shows led him to wish he could have changed his topic to "Beloit's Biggest Crime," his methods of handling the question were to apply the adjectives "vicious," "salacious," "suggestive" and "melodramatic fraud." And to suggest a local censorship board appointed by the city council of volunteer citizens which would "give the men who run these shows to understand that if they want the patronage of the city they will have to show nothing but that passingly decent and to a degree educative."

A film to which he objected showed:

"A little girl in a den of outlaws, the leader of whom was her foster-father. Detectives surprise them at their gambling and the little girl is hidden away. In the gun fight which follows, the leader of the gamblers is shot and the little girl runs from her place of hiding and lolls the head of the dead outlaw in her lap.

"And a little girl in the audience screamed with delight, and not a single person objected. This happened not in Chicago, but in Beloit. This is my challenge to the citizenship of Beloit: that the cultured persons on the West Side and Piety Hill come down out of their smugness and see what is going on in this city after 10 o'clock at night."

WISCONSIN NOTES.

Otto Weber, who managed the Orpheum theater in West Bend, and Alex Yahr of the Harmony orchestra of that city have purchased the Mermac moving picture house, and West Bend will have but one theater. The orchestra will be a feature at the Mermac.

A company has been organized at Kewaskum to give moving picture shows in Groeschel's opera house.

It is reported a new moving picture house may be opened in Fall Creek.

Frank McCarthy, original owner of the Lyric theater at Eau Claire, has bought that house from Tilton Brothers.

Mr. and Mrs. Robert Collins and John David of Bruce have opened the Isis theater at Osceola.

Joseph Guenther and Julius Schoblaska have let the contract at Antigo for a new $20,000 two-story 53x120 steel and brick moving picture theater, seating 1,000. It will be completed May 1.

The Pastime theater has been opened at Cascade.

August Tegge, proprietor of the Tegge Opera house at Edgar, has purchased the Gem theater at that place.

F. M. Rehfuss has again assumed the management of the Star theater at La Crosse.

J. B. De Lorenzo, photoplay theater owner of North Milwaukee, got $300 damages from the village for false arrest, and now Floyd M. Hardy, vaudeville performer, is suing for $10,000. The authorities claimed the license did not include vaudeville.

G. W. Turner has opened the Savoy theater at Park Falls.

Walter Gnatzig of Palmyra has opened a moving picture show at Dousman.

Plans have been drawn for the $350,000 Palace Hippodrome, seating 3,000, to be erected next spring at Grand avenue and Sixth street in Milwaukee by Milwaukee and Chicago capitalists. Martin Beck vaudeville will be used.

Alderman Alford of Madison has introduced an ordinance providing that no machines in that city shall be operated by other than skilled operators. The city electrical inspector shall decide who is skilled. Assistants, not thoroughly qualified, may operate under the supervision of a licensed operator. Only motors approved by the national board of underwriters may be used. Smoking in booths is forbidden.

Religion and Censorship

Ontario Board of Censors Has New Advisory Member Suggested by Archbishop McNeil—Will Advise Board on Matters of Interest to Roman Catholic Church—Orangemen Jealous of Advantage May Also Demand a Place Among the Censors.

By David K. Billings, Toronto Correspondent of Moving Picture World.

ONTARIO now has a new member on its censor board. The latest addition is a member of the Catholic church and was appointed upon the suggestion of Archbishop McNeil. His principal duty will be to look after the interests of the Catholic church and to prevent pictures obnoxious to Catholics from appearing on the screen. The new censor is John Burns, formerly chief clerk in the sleeping car department of the Canadian Pacific Railroad and he started his duties immediately after his appointment. It seems that the new censor will have no actual authority on the board, but will act as an advisory member, supported by the Catholic church. Considerable interest was excited among the Orangemen of the city by the announcement and numerous objections were made, some of which inferred that the Orangemen should also have an official representative on the board. There have been no steps taken to bring about the change.

TORONTO EXHIBITORS' ASSOCIATION CHARTERED

Toronto Motion Picture Exhibitors' Protective Association Has Provincial Charter—Elects Directors.

At a meeting of the Toronto Motion Picture Exhibitors' Protective Association held on February 26, it was announced that a provincial charter had been obtained for the new society, and instead of the executive committee a Board of Directors was elected. The membership of the society now includes practically every exhibitor in Toronto.

TORONTO CONSIDERING THEATER TICKET TAX

Tax of Cent on Each Ticket Proposed —Burdensome Measure In a Bad Season.

There is considerable talk in official circles of imposing a ticket war tax on all theaters in Toronto such as has been inaugurated in Montreal. The new rate would probably be one cent on all tickets up to 25 cents and five cents on all higher priced tickets. The tax would mean that there would be an increased curtailment of the business which is already poor and would, without doubt, put some houses out of business altogether. As yet opposition has prevented any definite action.

JOHN BARLEYCORN TO BE SHOWN.

Phil Kauffman, general manager of the Famous Players Film Service, has just returned from a trip through the eastern provinces and while in Montreal made arrangements with Mrs. Waycott, president of the Woman's Temperance League, to show the anti-liquor film, "John Barleycorn," in that city under the auspices of the league. Tickets will be sold by members of the league and a regular advertising campaign will be instituted. Similar arrangements have been made with the president of the W. C. T. U. in Toronto where the film will be shown after its Montreal engagement.

OTHER TORONTO ITEMS.

Next week will be "Pythian" week in Toronto. Under the auspices of the Knights of Pythias the Universal special feature, Damon and Pythias, will be shown at the Grand theater.

C. H. Hague, general manager of the Canadian Universal Film Company, is leaving for Universal City next week to look over things there.

The weekly feature releases of the Conness-Till Film Company are attracting a lot of favorable comment and are exerting pull in houses all over Canada. There are many predictions that the venture will be a failure, but at present indications are otherwise.

Loew's Winter Garden has abandoned its policy of playing vaudeville, and has booked with the Famous Players Film Service to show Paramount pictures. The first week under the new program was a huge success, the theater being packed day and night.

W. F. Reid has been appointed assistant general manager of the Famous Players Film Service, and started his duties last week.

Feature plays seem to have lost some of their pulling power unless they are shown in one of the big downtown theaters, judging from the results obtained from Julius Caesar, which failed to draw more than a normal crowd at the Garden theater.

The opening of the Legislature and the proposed legislation affecting the moving picture business, which will be passed at this session, are keeping the moving picture men on edge, as some of the laws, especially that relating to children, are especially important.

MICHIGAN NEWS LETTER.

By Midwest Special Moving Picture World Service.

THE Gladstone opera house at Gladstone, Mich., has been sold to R. C. Diggins of the Regent Theater Company of Chicago, who will operate it as a moving picture house. New projection apparatus has been installed.

Roy Hough has sold the Princess theater at Blissfield to Adrian parties.

M. R. Williams, who formerly operated the City opera house in Port Huron until its destruction by fire, has leased the Auditorium in that city and will operate it as a moving picture house, to be known as The Strand. It has been re-equipped. Williams will have 1,000 seats at ten cents and a few at fifteen. The house will be operated in conjunction with his other Michigan and Ohio enterprises.

W. S. Butterfield plans a new vaudeville house, seating 1,400, for Flint. When it is done the Bijou on First street will become a high-class feature picture theater. Butterfield also has been making plans to increase the seating capacity of his Saginaw house, the Bijou, to 1,200, and to add vaudeville to the moving picture bill. The improvements will convert it into a house of the garden type.

Manager Stoffer of the Family theater at Iona has increased his seating capacity to 400 and installed a stage.

A. M. Renne has bought Million's Family theater at Ipsilanti and will operate it as a three-reel five-cent picture house. A new ventilating system has been installed.

E. N. Hennessy sold his interest in the Garden theater at Cheboygan to Walter C. Gregg, local manager of the house, who now is sole owner.

Oscar Price, formerly of Rochester, Minn., new owner of the Electric theater at Traverse City, will use a good many features.

S. S. Fraser is remodeling a building in Durand to be used as a moving picture theater.

More expensive feature pictures will come to the new Princess theater at Albion with the completion of a new house.

The Marquette opera house at Marquette had a special feature week with a "season ticket" at forty cents. Such features as "Samson," "An Odyssey of the North," "Across the Pacific" and "As Ye Sow" were included.

NEW COQUILLE OFFICERS.

New Orleans Company Changes Its Executive Staff.

Special to Moving Picture World from Southern Newspaper Bureau.

AN entire new staff of executive officers has been put in charge of the work of the Coquille Film Co., New Orleans. This move, according to announcement from the company, is a development of the recent growth of the company, with particular reference to the contract previously noted as having been signed by Pathe Freres, whereby that organization takes over the product of the company.

W. J. Hannon, one of New Orleans' wealthy men, largely interested in the producing company, is president, succeeding J. F. Carter. Mr. Hannon will now devote his entire time to the affairs of the film company, it having come to a sufficiently sound basis to make it worth his while to give up his other activities.

Rene Plaissetty, director-general of the company, has been made first vice-president, a new office for the company. Mr. Plaissetty has produced for Pathe previously and will, as before, have active charge of the plant.

William Morgan Hannon, prominent lawyer and son of W. J. Hannon, the president, has been made second vice-president, a new office. He will continue to act as general counsel for the company, and as scenario editor.

M. B. Trezevant, until recently general manager of the New Orleans Association of Commerce, has been made secretary, succeeding N. C. Barnett, who is now made treasurer. Mr. Trezevant, in addition to his duties as secretary, is director of publicity under the new regime.

J. E. Pearce, Southern manager of the Pearce interests, returned recently from Shreveport, where he went to look over the exhibiting situation and to confer with his Shreveport associates, the Saenger interests. Mr. Pearce says he is well pleased with the general situation in the north Louisiana city, especially with the new policy of exhibitors in showing features at feature prices.

SHE'S G'WINE COOK.

The Coquille Film Co., New Orleans, has added a real "black mammy," a Creole cook, to its staff. Whether "Aunt Pauline Batiste," that being her name, will be seen in the films can not be announced at this time. It is not in her contract. It is thought likely, however, that she may be used by way of "local color."

"Aunt Batiste's" initial effort, a knockout in seven reels, was presented one day last week to the very pleasantly surprised members of the company and attaches. The big scene was a daube file, riz a la Evangeline and the fade out was real Creole dripped coffee.

The luncheons are served in a big sunlit room of the executive building, the old Spanish mansion on Bayou St. John adjoining the new glass enclosed studio, so considerable precious time is saved by the new arrangement, and besides Director Plaissetty believes that "Aunt Batiste's" efforts will go far toward keeping the morale of his company up to par—he subscribes to Napoleon's dictum that "An army (moving picture company) travels on its stomach," esthetics to the contrary notwithstanding.

KEEN RIVALRY IN GRETNA.

Pictures appeared as instruments of political rivalry last week with the reopening of the remodeled "Mound City" at Gretna, a suburb of New Orleans. Evans and Zimmer, proprietors of the new house, are leaders of the reform faction which is now in power in the town of Gretna. Andrew Gugle, proprietor of the "Jefferson," is strong with the "regular" faction which holds, and has held for a long time, about all the power there is in Jefferson Parish, otherwise known as the "Free State of Jefferson," in which Gretna is situated. The "people" of Gretna are said to be getting somewhat more than their money's worth as a result of the politicians' efforts to please.

SELIG'S PANAMAIANS BACK.

The Selig company which went to Panama five weeks ago to film the closing scenes of Rex Beach's novel, "The Ne'er Do Well," returned to New Orleans February 23 aboard the United Fruit ship "Heredia." Only one member of the company which sailed away from New Orleans in January was missing. That was Miss Helen Castle. Miss Castle was taken sick before leaving for Panama. In Colon she became worse and at Mr. Selig's direction was brought back to New Orleans and given every attention at one of the sanitariums. Despite every effort she died. Her brother, who had come on being told of her severe illness, took the body back to Los Angeles, their home.

It had been the intention of the Selig company to film the local scenes in a "Lafitte the Pirate" film while in Louisiana, but it was learned when the boat docked that the company would wait until the Spring before taking up this work. Most of the company has left for Chicago; others will follow.

NEW ORLEANS BRIEFS.

Pathe's New Orleans exchange reports that it has booked 65 per cent. of the houses in the Louisiana and Mississippi territory for the "Exploits of Elaine." Pearce's Tudor will have first release for the territory of "Queen Margaret," a big color feature.

The William Fox Film Attraction Co. (formerly Box Office), has, through its New Orleans office, closed a year's contract with the "Princess" at Memphis, Tenn., S. Dembow, supervising manager for the South.

W. H. Gueringer, representing the Fichtenberg interests, left New Orleans recently for Dallas, Houston and other Texas points to secure film for the Fichtenberg houses in that territory and to look over the general exhibiting situation.

The old Majestic theater at Elysian Fields and Dauphine streets, New Orleans, was sold at auction one day last week to Steve Ciolina, the price paid being $9,500. The Majestic will continue in the pictures.

Foster E. Simmons, manager of the Dreamland theater, 703 Euclid Evenue, has added one more reason for making that popular little playhouse more attractive to the hundreds that pass it each day. He has installed a Bartola player. The Dreamland is running Mutual releases, with features occasionally.

OHIO NEWS LETTER.

By J. D. Raridan, Special Correspondent of Moving Picture World.

THE Market Square theater, 7640 Broadway, Cleveland, has established a reputation for its feature programs. S. H. Barck, manager, adopted this attitude in determining the policy of his theater: first, to learn what his patrons desire in the way of moving pictures; second, to provide for them exactly the sort of entertainment they want. As a result the house runs a new feature every day. A four-piece orchestra contributes musical entertainment.

Harry Vestal, Columbus, member of the state board of censors, a recent visitor in Cleveland, found himself the victim of such an excellent valve-handle wheeze he couldn't keep from telling it. Harry's seven-year-old son had been hearing so much about "cleaning up the movies" he took it seriously. He read the newspapers and learned anew that pictures were to undergo a clean-up. Finally the youngster could resist no longer. Perfectly serious and with the best intent he bought a dustpan.

"Here, Pap, now you can clean up the pictures," said Master Vestal as he handed his censor-parent the pan.

Among the progressive feature film exchange men who have succeeded in Cleveland by an aggressive policy is S. N. Lichter, manager of the Liberty Film Renting Company, Columbia building. Among his recent releases distributed throughout Ohio, are "Should a Woman Tell?" and "The Devil's Eye."

Walter W. Culp, manager of the Cleveland exchange for the World Film Corporation, 320 Columbia building, received a message from New York headquarters to the effect that eight more stage stars had been secured for single reel productions. Contracts include those with Richard Carle, Jefferson De Angelis, Lew Fields, Thomas A. Wise, Lulu Glaser, Florence Tempest, Kathryn Osterman and Paula Edwardes. Mr. Culp has notified his clients that the first release of this list will be Richard Carle in "The Dancing Beetle" on March 8.

NEW PALACE THEATER.

Buffalo's New Picture House Attracts Large, Enthusiastic Crowd on Opening Night.

By Billy Bison, Special Correspondent of Moving Picture World, 23 Victoria Avenue, Buffalo, N. Y.

THE Palace, Buffalo's newest moving picture house, located on Main Street, between North and South Division Streets, opened auspiciously Saturday, February 27. This house has one of the most expensive and central locations in Buffalo. If the opening crowds indicate those of the future at the Palace the marked success of the theater is assured. The Palace is owned by the Mitchel H. Mark Realty Co., which has a chain of live moving picture theaters. Many congratulations were received by Mr. Mark, Harold Edel, managing director, and Deshler Welch, manager. Mr. Edel is also managing director of the Strand theater, Buffalo. Several leading lights of the theatrical world were present at the opening.

Yellow, white and gold comprise the decorative scheme, which is simple in design. Rest rooms, located at the front of the house, are elaborately equipped in these colors. The lobby walls are constructed of highly polished, solid marble. Brand, the noted Chicago artist, supplied the rural paintings for the proscenium arch and walls. The Palace has all the latest safety devices and is absolutely fireproof. On each side of the theater is a large, outside court. The ventilating system supplies plenty of pure air and there is an indirect lighting system. Another pleasing feature is a series of long gradual approaches leading to the first and second balconies. Thos A. Edison's Super Kinetoscope furnishes perfect projection.

Ivan Shapiro, former first violinist of the St. Louis Symphony orchestra, is director of the Palace orchestra. His opening programme was delightful. The Paramount service is featured at the Palace. The opening production was "The Girl of the Golden West." Coming attractions are Gaby Deslys in "Her Triumph," William H. Crane in "David Harum," Mary Ryan and Harry Mestayer in "Stop Thief," and Elsie Janis in "The Caprices of Kitty."

TO MAKE LOCAL NEWS FILMS.

A. R. Sherry, manager of the Family theater, Buffalo, will manage, in conjunction with the theater, the Kinetic Films, Inc., recently organized in that city. According to Mr. Sherry the concern, for the present, will confine itself to taking pictures of important local events. He says a news service will be a feature of the pictures. A studio will be built at 619 Michigan Street, Buffalo. Oscar A. Simon is president of the company and L. J. Lesch, treasurer. Mr. Sherry announces that later the company will produce plays. He recently showed the audience at the Family theater how moving pictures are taken.

From a box an operator took pictures of an act given by "Earle's Six Diving Beauties." The pictures were shown at a later performance.

PLAN TO LICENSE BUFFALO PICTURE OPERATORS.

A plan to license moving picture show operators in Buffalo and appoint a board of three to pass on their qualifications was proposed at a recent aldermanic meeting in that city. A fee of $5 a year for each operator is also proposed. The ordinance provides that the operator must be 21 years old and have had an experience of six months. Among those who opposed the plan was Eugene L. Falk, Frederick Ullman, Frank Minor, J. F. Miller, Jacob Rosen, Charles H. Kertz, Charles Riehl, Joseph Welte and Charles C. Page. Several union operators were in favor of the ordinance.

BUFFALO BRIEFS.

Moving pictures intended to promote safety for persons crossing crowded streets were recently shown at the Rochester, N. Y., Chamber of Commerce.

A. B. Hilkert, of Geneva, N. Y., has leased the Sampson theater at Penn Yan, N. Y., and appointed L. E. Barger manager.

Fire recently damaged the Sattler moving picture theater, Buffalo.

The Shubert theater, Utica, N. Y., has ben closed by the Phoenix Amusement Co.

At a parents' meeting in Yonkers, N. Y., last week, Gustave Desgrey, Jr., city court stenographer, read a paper on "The Advantages and Disadvantages of Moving Pictures."

"Forty-five years of Movies" was the subject of a recent editorial in the Jamestown, N. Y., Journal.

B. I. Newman, of Canandaigua, N. Y., has been taking moving pictures of schools, scenery and business plants of Seneca Falls, N. Y.

David Cohen and Ned Kornblite, proprietors, will double the seating capacity of the Symphony theater, of Binghamton, N. Y.

The New Colonial Theater Co., which conducts amusement enterprises, has been formed in Elmira, N. Y.

In Utica, N. Y., recently the Rev. John Lowe Forte said the money spent on moving pictures in the United States in 1913 was twenty-five times the amount given in this country for foreign missions.

District Attorney Culkin, of Oswego, N. Y., has ordered the arrest of any proprietor who would open his moving picture theater in that city on Sunday.

HAWAII NEWS ITEMS.

By Midwest Special Service.

THE local film, "Honolulu in Midwinter," made for Sam Blair of the Popular theater in Honolulu, did not turn out well, and the pictures were not shown because of the lack of clearness.

A. K. Nawhai, proprietor of the Waikea moving picture theater at Hilo, mourns the death of his wife, who died in giving birth to a baby son.

Sam Blair's Popular theater in Honolulu has added a Cabaret De Luxe to its moving picture program.

Edward C. Hayman, prominent because of his connection with the Kedzie and Kedzie Annex theaters on West Madison street in Chicago, and F. B. Malcolm, personal representative of Martin Beck, were recent visitors in Honolulu. Hayman has disposed of his Chicago interests and gave out a statement that Honolulu would have some good vaudeville and pictures, possibly becoming a part of the Beck circuit. Tentative plans called for two shows a night, with four acts and two reels of pictures at not more than fifty cents admission. The name of Sam Blair, proprietor of the Popular in Honolulu, was connected with the projects.

INDIANA SENATE COMMITTEE FAVORS SUNDAY OPENING

Senate Bill Legalizes Only Picture Shows—Lower House, Too, Has Bill.

Special to Moving Picture World from Indiana Trade News Service.

THE senate committee on public morals made a favorable report on the bill introduced by Senator Zearing, of Indianapolis, for legalizing moving picture shows on Sunday, and the report was concurred in. The bill is a modification of the one he introduced two years ago, and which would have legalized all kinds of theatrical performances on Sunday. The present bill applies only to moving picture shows and musical concerts.

Representative Friend has introduced a bill in the Indiana Legislature legalizing the operation of theaters on Sunday and providing for payment by each theatrical house so operating of ten per cent. of the gross receipts into the county road fund to be used for gravel road improvements.

POSTPONE JUDKINS BILL.

The Judkins bill, creating a state board of moving picture censors, which the picture exhibitors are opposed to and which was brought up in the Indiana Legislature, has been indefinitely postponed by that body, which means practically that it has been "killed."

INDIANA BRIEFS.

Mr. and Mrs. W. A. Tate have opened their new moving picture theater in North Vernon. Fred Haney has been secured as pianist and Oliver Simmonds will run the machine. Vernal Tate, son of the proprietors, will sing at every performance and Curtis Crimm, of Detroit, Mich., will dance and do other vaudeville stunts at special performances, which will be given once or twice a week. At the opening exhibition the lady patrons were presented with flowers. Mr. and Mrs. Tate formerly owned and conducted the Starr theater at Anderson.

With the idea of having all the unemployed in the city, as well as the poor, and those who seldom witness a show, forget their misfortune for the time being, David Maurice, manager of the Family theater, Lafayette, has had printed several thousand complimentary tickets, which will be distributed by the police and the charity organization of that city.

Returning home from a farewell lodge banquet given in his honor, Edward J. Addy, Indianapolis, was stricken with acute indigestion and died within a few hours. He had just sold a moving picture house he operated at Udell and Clifton streets and was preparing to removed to Kentucky.

Affidavits have been filed by constables in a justice of the peace court, in Indianapolis, against R. H. Hunt, proprietor of the Mystic theater, in that city, charging Hunt and three employees with violating the law by following their usual vocations on Sunday.

A moving picture film, showing Columbus chilren at play in the public playgrounds, is to be exhibited at numerous places throughout Indiana to stimulate interest in play-grounds.

An airdome is to be opened in Clinton for the summer season.

The Animated Film Company of Cincinnati has arranged to make a film of scenes in Brookville. The picture will be shown in that city at the Crystal theater.

The Indianapolis Kriterion Film Service has been incorporated in Indianapolis with $100,000 capital. The incorporators are L. J. Meyberg, E. A. Behning and E. C. Butterworth.

A branch of the Mutual Film Corporation of Virginia, has been incorporated in Indianapolis. The incorporators are A. E. Watts, H. K. Wood and J. W. Urisen.

Virgil La Verne, who operates the picture machine at the Theato theater, Washington, "put one over" on his friends and eloped with Miss Myrtle Cole, of the Maysville road.

HARVARD MAN WINS EDISON SCENARIO PRIZE

William Marsten's Picture Story of Undergraduate Life Wins First Prize in Edison Contest.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

WILLIAM MOULTON MARSTON, a Harvard College senior, living in Saugus, Mass., has been awarded the first prize in a scenario contest of the Edison Motion Picture Company. The winning play is entitled "Jack Kennard, Coward," and depicts Harvard life, Harvard athletics and Harvard gambling. It is claimed that when this photoplay is released that it will give the famous Cambridge educational institution the largest amount of gossip matter that it has had for many years.

The author has worked his way through college by selling scenarios. He claims that the prize play deals directly with the adventures of star football players who are now in college. He also declares that the play has been written so that the students of the institution will recognize the men at whom the thrusts are directed.

ESLOW'S FRIENDS MAKE HIM A PRESENT.

Manager J. A. Eslow, of the New England Universal Film Exchange, was pleasantly surprised by a number of exhibitors at the weekly runoff, last week, when he was presented with an imported deerskin traveling bag in anticipation of his trip to Universal City. Mr. Eslow was seated in his office when a few of the exhibitors, who were in on the surprise, entered, ostensibly to complain of their service. While he was attempting to right matters Samuel Mosco, of the Eastern Theaters Company, entered and made the presentation speech. Mr. Eslow was so overcome that he was barely able to respond.

JOHN FORTIER HAS COOL HEAD.

Pianist Keeps Playing While Audience Files Out from Fire—Praised as Hero.

A PRACTICAL demonstration of how easily a burning moving picture theater can be emptied without loss of life when the management remains calm and collected was given at Quincy on Washington's Birthday, when fire was discovered on the floor underneath the Music Hall on Hancock Street, Quincy, Mass.

Smoke was pouring through the theater floor when Manager Bert Ashley appeared on the stage and asked an audience of 700 persons, most of whom were children, to leave the building to the tune of "Tipperary," which was played by Pianist John Fortier, who remained at his post until the hall was emptied and he was almost overcome by the dense volumes of smoke which were pouring around him.

Not one person in that audience was injured in the least. Mayor Chester I. Campbell of the city and Building Commissioner Patrick J. O'Hearn of Boston have stated that it was one of the most remarkable demonstrations of cool headedness that they had ever heard of.

BRIEF BOSTON NOTES.

General Manager John M. Carney of the Goldstein Bros. Amusement enterprises announces that on March 15th the foundation for the new Plaza theater, seating 1,000 persons, will be dug at Hampton Beach, N. H.

A rumor has been in circulation for the past week that Manager J. A. Eslow of the New England Universal Film Service is negotiating for the purchase of the property extending from Nos. 194 to 206 Pleasant Street, Boston. It is claimed that he will erect a new building of three stories on this site. This building will be used as a film exchange to include one entire floor of vaults and another entire floor for a theater to seat 600 persons.

Stanley Sumner, of the Eastern Theaters Company, reports that Salem is the hive of industry. He further states that as a

consequence of this rebuilding of burned city the theatrical business, and business at the Plaza theater, of which he is the manager, is wonderfully good.

The Cooper boys have assumed the management of the beautiful Dexter Theater at Central Falls, R. I.

The Bristol, R. I., Y. M. C. A. has booked, through W. D. Foster and Manager Fred B. Murphy of the United Film Service, all the educational and children's features released through the United program.

Nate Goldstein, of Goldstein's Brothers, made a tour of his company's houses during the past week, which includes theaters in Springfield, Northampton, Holyoke and Westfield, Mass.; Exeter and Hampton, N. H.

Glover Ware, of Beverly, is organizing a party to be composed exclusively of exhibitors, to make a trip by water to the Provinces during the month of July. The trip will be made in a ninety-foot boat.

H. I. Wasserman, George M. Rosen and Benjamin H. Ludwig, who control the Eagle theater, Roxbury, Mass., and the Orpheum theater, Haverhill, Mass., have added the Victoria Theater at Lawrence, Mass., to their list. Albert McCauley will be house manager.

The third anniversary of the Eagle theater, Roxbury, was observed last week.

H. J. Rome has purchased the Majestic theater at Fitchburg, Mass.

Alden Washburn, of the Unique theater, Boston, entertained about one hundred friends at an informal luncheon and dance in Rathbone Hall on Washington's Birthday night. Several professional persons were in attendance and a pleasant evening was enjoyed.

David F. Cowan, of the Precision Machine Company, manufacturers of the Simplex projector, will have entire charge of the projection of the new $300,000 theater which is to be erected at the corner of Massachusetts avenue and Boylston Street, Boston, Mass.

Mr. F. H. Cook, who recently purchased the Glendale Square theater, Everett, Mass., was entertained by several friends at a complimentary dinner at a Boston hotel after the matinee on Washington's Birthday.

Charlie Hodgdon, of the Princess theater, Wakefield, Mass., is the leader of a bowling aggregation which is yet to meet defeat. Every member of the team is a high-roller and are ready to meet all comers.

John H. Bartlett, of the New theater, Portsmouth, N. H., has arranged with Manager Edward J. Farrell for the use of General Film Service.

Alden Kelly, proprietor of the Broadway theater, at Derry N. H., is believed to be the original "nothing to do 'til to-morrow" gentleman in this territory. In addition to owning a theater, Mr. Kelly is postmaster, selectman and undertaker. Alphonsus Cote is the manager of the playhouse.

Louis Levine, formerly manager of the New England office of the William Fox enterprises, is now connected with the Iron City branch at Pittsburgh, Pa.

Lee Rhodenheiser, of White's Opera House at Concord, N. H., has left for a two weeks' trip to Florida. Everybody says that business at the opera house must be exceptionally good when Lee can make this trip in addition to buying a new automobile recently.

William J. Ankletelle, formerly connected with the New England office of Warners Features, is now affiliated with the feature booking department of the United Booking Office.

Manager Harry F. Campbell, of the Fox Film Corporation, which recently absorbed the Box Office Attraction Company, is busily engaged these days in changing the signs on his building in Piedmont Street, Boston.

John Zanft, of the Fox Film Corporation, headquarters in New York, was a visitor to Manager Harry F. Campbell of the local office during the past week. He was registered at the Hotel Touraine.

Manager Al Somerbee, of the Bowdoin Square theater, Boston, has contracted for several features of the Box Office Attraction Company, each of which will be run for an entire week.

Manager Arthur B. McEvoy, of the Olympic theater in Pleasant Street, Leominster, is planning to enlarge his house with the intention of using vaudeville in addition to the pictures. The plans call for an addition of one story to the present structure in order to erect a balcony and also to have an extension built on several feet in the rear.

Two thousand Boston newsboys were the guests of the Boston Evening Record at a special performance of war pictures in Tremont Temple on Washington's Birthday. The inmates of the Massachusetts State Prison at Charleston were entertained at a moving picture show on Washington's Birthday.

Bert Avery, of the Opera House, Pittsfield, N. H., has opened his new Depot Street theater in Bridgeton, Maine.

The Blivens Opera House at Westerly, R. I., has been taken over by the Mason Amusement Company, of which Oscar J. Mason of the Grand theater, Chicopee, Mass., is the general manager. This company now controls four houses and intended to add six more to their list.

The Milano production, "The Shadows of Nazareth," which is released through the United Film Service, has been in great demand since the opening of the Lenten season.

Manager Shea, of the Opera House at Turner's Falls, Mass., has made arrangements with Manager Edward J. Farrell, of the General Film Company, for the use of General Service.

MAINE EXCHANGES DENY BOOKING OBJECTIONABLE FILM

Universal and General Film Representatives Claim Aroostook Complaints Do Not Touch Them.

THE Bangor moving picture exchanges have been receiving letters during the week from an Aroostook county editor and club women regarding the quality of pictures shown in Caribou and other Aroostook county towns. The Bangor exchanges have promptly stated their side of the question.

Manager Charles M. Stern, of the New England Universal Film Exchange, and A. L. Ehrgott, of the General Film Company, both deny that any of the films supplied by their exchanges are the least bit objectionable. Mr. Stern said every picture released by the Universal Company is passed by the National Board of Censorship, and nothing is released that is objectionable.

Mr. Ehrgott said that at the time the complaint was made the General Film Company was not furnishing any reels in that town. He added that the Bangor branch has never had a complaint from any exhibitor in this section that General Film pictures did not meet with the approval of the most critical.

OTHER MAINE NOTES.

Manager Guy M. Farmer, of the Palace theater, of Bangor, who took on the Pathe Exchange service for a shore time, has again returned to Universal service.

Complaints were made to Mayor Utterback, of Bangor, by a Bangor woman recently that "The Beautiful Unknown," a three-reel feature shown at one of the Bangor theaters, was immodest, and asked him to have it removed from exhibition. Mayor Utterback sent Deputy Police Chief Mackie to the theater and he viewed the film, enjoyed it and said that there was nothing the matter with it as far as he could see.

Rev. A. Ross, pastor of the Methodist Episcopal Church at Ellsworth, is arranging with Manager Charles M. Stern, of the New England Universal Film Exchange, for the installation of a moving picture service at his church on Sunday evenings.

F. N. Sawyer has opened a show at Bryant's Hall, McKinley, Maine, and will use Universal service one night a week.

Paul Demmons, of Machias, was in Bangor during the week and states that he has opened up again in the town hall after having been closed for some time, and runs every Saturday night, Universal service.

Mrs. I. W. Pettengill was a visitor to Bangor during the present week and booked some big Universal features.

John Goodwin, general manager of the Acme Amusement Company, with theaters at Hallowell, Winthrop, Kennebunk, Vinal Haven and Gardiner, is the biggest moving picture man in the State of Maine in more than one sense of the word. Mr. Goodwin is of the President Taft type of man and is not worried over the fact that he is still gaining weight. Mr. Goodwin has friends in the moving picture business all over the state. He makes them easily and keeps them. He reports that his theaters are doing profitable business.

Mrs. G. W. Brown, proprietor of the New Pastime theater, at Wiscasset, which has been closed for the winter, has just reopened, running three nights a week, with Universal service.

The new Lewiston theater, at Lewiston, Maine, has started in Pathe Exchange service.

John McKinnon, son of Pope D. McKinnon, owner of the Palace theater at Bangor, was hurt in a street car accident this week and had his right arm amputated. Mr. McKinnon himself is confined to the hospital with illness and is receiving the sympathy of friends.

Lewiston is the only city in the state where Sunday moving pictures are being shown. European war pictures with descriptive talk were shown at the Empire theater in Lewiston last Sunday, 50 per cent. of the proceeds going to the Belgian Red Cross.

O. B. FERNANDEZ.

Among the most successful moving picture men in the state of Maine is O. B. Fernandez, of Old Town, manager of the New Central theater, and who is to become manager of another Old Town theater, that in Masonic Temple, to be completed some time during the coming summer.

O. B. Fernandez.

Mr. Fernandez came to Old Town twenty years ago and engaged in the printing and bill posting business, and is still in that line. He has also been prominently identified with local politics. He is popular among all classes of Old Town people, and it was only natural when he assumed the management of the New Central theater that he would make a success in that venture. Since taking it over he made many improvements and increased the attendance materially.

The new theater in the Masonic Temple will be constructed of stone and brick, the theater occupying the two lower floors, and will seat about 800. The estimated cost of the building is about $60,000. Mr. Fernandez is a patron of General Film service and will probably use that service in the new theater.

LICENSED FILM STORIES

EDISON.

THE MASTER MUMMER (An adaptation of the novel by E. Phillips Oppenheim—Special—Three Parts—Mar. 15).—At the court of Waldenburg appears Feurgeres, an actor in "The Master Mummer," who gives a performance of Hamlet. He meets the Princess Isobel, a young widow with a small daughter, and falls deeply in love with her. His love is returned and they marry, the Princess abrogating her rights to the throne. Their married happiness is short lived, as after a few months the Princess dies, leaving Feurgeres desolate with the young child. It develops that, by the ancient law of Waldenburg, this child still retains her rights of succession to the throne, and as the Duchess of Britslau has a daughter of her own, who would otherwise succeed, she plots to have the young Isobel removed to a convent and lost to the world. This she does under the plea to Feurgeres that the child must be taken to court for her education.

When the child has grown to young womanhood, however, the Archduchess is fearful of discovery and engages the services of a notorious character, Major Delahaye, to take Isobel away from the convent and place her in domestic service, or otherwise dispose of her. Feurgeres, however, has kept track of her, through the years, and frustrates the plot by disguising himself and shooting Delahaye in a London restaurant, using a silencer so that his deed is not discovered. He does not dare to take Isobel himself and manages so that she is thrown on the kindness of three young men occupying a studio together in Trilby fashion. They, with their big-hearted housekeeper, give the girl every comfort. Each in turn falls in love with her, but knowing her helpless position refrains from declaring himself. Attempts, ranging from trickery to violence, are made by the scheming Duchess to get her away, but each fails until finally she is tricked by a false note and spirited away. Pursuit follows immediately, Feurgeres being in the party. Isobel is rescued, but Feurgeres is mortally wounded in the fight. On his deathbed, he writes the old King of Waldenburg, apprising him of the fact that his granddaughter is living and of the schemes against her. The conspirators are punished and Isobel restored to her proper place in court—but not for long. The leader of the studio trio, Greatson, an author, has captured her affections, so she gives up the throne, as her mother did, and returns to him in London.

HER COUNTRY COUSIN (March 16).—Waddy Wise's wife has been living with him in their fine urban home for some time, but for some reason or other, she had not imbibed the "civilized" atmosphere and was still the awkward, gasping rustic she was when Waddy rescued her from an almost certain social death in the little country place, called Tanktown. It was one of those delightfully quiet places, where grandfathers rock their great-grandfathers to sleep every night, the sidewalks are hauled in at eight o'clock each evening and the beautiful Jersey cow comes up to the back door each morning, knocks, and holds its hand out for its breakfast. The geese hold converse with the farmer and the horses feed the chickens. In short, it was one big family, and Mrs. Wise was a member of that family. Her cousin, Artie, one of those over bright and intelligent products of the farm who sleep on their face all night and in the morning wonder how they got wrinkled overnight, writes her a letter, a precursor of his visit to the city. He says "a feller can't lead no fast life way up here anyway, cuz there's a cop on duty all the time."

When he lands in the city, Mrs. Wise tells him to imitate her husband so that Artie will make no breaks, which might betray him. Consequently, whatever Waddy does, Artie follows suit. Waddy is enraged, and wonders whether he is sober or Artie foolish. Artie follows him all over the house, doing exactly as he does. The situations are extremely ludicrous. Waddy is somewhat of an exercise enthusiast and his home contains a fully equipped gymnasium. Both men enter and the contortions that Artie goes through are very amusing. Waddy, by this time, is thoroughly disgusted with the visitor. He decides to put on the boxing-gloves with Artie, and after the bout has progressed a bit, sends across a dream producer. They start and hardly has the match started, when Artie lands a full swing on Waddy's jaw. Waddy is knocked out of the room. When he sees what he has done, Artie punches himself, and he is also knocked from the room. They both roll downstairs together. After that, Waddy respects the farmer and tells his wife he is the best pal he ever had.

SEEN THROUGH THE MAKEUP (March 17).—Jane is a young and fastcinating widow whose face is her fortune. It's some months since she has had a soul-mate and it is with a half-lonesome and half-forlorn look that she notices a unique advertisement in a newspaper asking for a very homely widow. The advertisement is signed by Jay Brown, a wealthy widower. She immediately answers it with the information that she is often mistaken for an escaped circus exhibit because of the unattractive contour of her face. Brown falls and hastens to her home, where he is ushered into Jane's presence. She has had an actor paint her face and otherwise disguise her so that she looks like a cross between the missing link and a lachrymose billiken. Jay asks her whether she can cook, and she tells him her name was Cook before she was married. That settles it. He leaves to get an engagement ring. While he is gone, Jane is sorry that she cannot be both pretty and rich, and decides to approach Brown as a beauty, first devising an idea whereby the path will be made clear. She places her photograph in view on the table, and sure enough, Jay sees it and is anxious to see the person it represents. At the proper moment, Jane walks through the room dressed elaborately. She gives him an encouraging smile and he kisses her. She flees to leave him alone adoring the photograph. Hastily donning her wig and painting her face again, she returns and chides him for kissing her "sister."

Jay is all apologies and is about to give her the ring when Jane takes off her wig. He is charmed, to say the least, and a minister is sent for. Instead, an undertaken comes in with some embalming fluid. The actor and the maid in Jane's house also become attached to each other, making another romance in the house.

THE ANIMATED GROUCH CHASER (On same reel as foregoing—March 17).—Dyspeptic Daniel is seated in a restaurant where he proceeds to make it uncomfortable and disagreeable for the rest of the diners. Magazines and papers which are handed him as temper emollients, are thrown aside by the irascible Daniel. Finally a copy of "The Animated Grouch Chaser" is placed before him. One glance at the cover serves to supplant clouds with sunshine and Daniel begins to delve into the book.

The first cartoon series which meets his gaze is "Jones' Hair Tonic will Grow Hair Instantaneously." We are at once made acquainted with a congenial bald-headed man, who, in his youth, had never been warned against patent-medicines, hair restorers, and bust reducers, and our new friend rubs his shining pate generously with the restorer. The result is prodigious. Hair immediately crops out, and following a second application, the hair grows out and down over the victim's face. He resembles the wild man from Borneo under a circus tent when his wife sees him. She shears the hair off with difficulty.

By this time Dyspeptic Daniel is convulsed with laughter. He turns a page and finds another series, "A Duckling's Repast." A curious duckling, knowing that it was a cat and not a duckling that was at one time killed by curiosity, swims around a cake of soap which has been left on a stone in the lake. Little Ducky eats the concentrated bubbles and the agony she goes through is cleverly depicted on the screen. Finally, the duckling starts to blow out soap bubbles. Mother Duck is alarmed and to prevent her charge from getting into more trouble, makes a meal of her. Of course, this is only a cartoon and the little duckling will be regenerated soon and entertain us some more. At the conclusion, Dyspeptic Daniel is so elated that he eats everything in sight.

IN THE SHADOW OF DEATH (Adapted from "Fate and Pomegranate" by Mary Imlay Taylor Special—Two Parts—March 19).—In answer to a query by a priest who is browsing about his curiosity shop, Monsieur Felix explains that the large clock in his place is not for sale, but that he will give its history. Thereupon, he launches upon his story, the scene of which is in the home of the beautiful Lizette, in Paris. Lizette is alone with her grandfather, who gives her a handsome brooch set with pearls for her birthday. Louis Spencer, a young Englishman, in love with Lizette, comes to the house, and is persuaded by her to ask her grandfather, who is her guardian, for Lizette's hand in marriage. When the grandfather learns that Louis' income is small, he refuses and a sharp verbal battle ensues. The housekeeper, eavesdropping, hears the argument.

Jacques, the Rat, enters the house soon after, and after a scuffle with Lizette's grandfather, kills him and steals, among other things, a pearl which had dropped from the brooch. Louis had, the same day, taken the brooch to Monsieur Felix to have the catch repaired. Louis, Lizette and the housekeeper rush into the room at the sound of the scuffle, the housekeeper arriving upon the scene just in time to see Louis hold up the bloody knife with which the old man has been murdered. When the gendarmes arrive, summoned at her call, she accuses Louis of murdering her master, and after Louis has been taken away, tells the officers that the brooch has been stolen, ignorant herself of the fact that her employer had given the brooch to Lizette the night before.

The following day Lizette goes to Felix's to get the brooch. She hides and when Felix closes up the place, she breaks a case and withdraws the brooch, intending to keep it, as Felix would tell the police that her sweetheart left it there, and he would be branded as the thief and murderer. Felix is aroused by the sound of the case breaking, and comes downstairs. He sees nothing out of the ordinary, as Lizette had taken refuge in the large clock. The next morning gendarmes come to see whether the brooch has been left there, and they find Lizette in the clock. She is arrested for theft and she and Louis are convicted of their respective crimes in the police court. Jacques goes to Felix's to get his watch repaired and leaves a small chamois case, containing a pearl, in the place by mistake. Felix recognizes it as one missing from the brooch. Jacques is traced to his abode, where he is found dead, having committed suicide. Louis and Lizette are released. The picture fades into the men in Felix's shop, showing him completing the story.

FOR THE MAN SHE LOVED (March 20).—Although she loved him with an undying, intrinsic love, Emma Gray, a bookkeeper, would not evince her feeling toward Joseph Ridpath, her employer, a clean, prepossessing young man, who was paying assiduous attention to her despite her comparative frigidity and indifference. She accepts his tokens of regard and respect, as if they were given to her by a lukewarm acquaintance. She maintains this attitude toward him because she fears she will be thought a fortune hunter.

Mr. Ridpath has been expecting a large remittance from Joseph Thompson, a business man, who is usually dilatory in his payments. Emma looks over each mail carefully, but a letter from the debtor is not forthcoming. Mr. Ridpath decides to see Mr. Thompson and collect the money in person if he can. Before he goes, he calls Emma's attention to the new fire alarm which has been installed in the office. While he is gone, Jim Furston, the foreman, asks Emma out to dinner, and when she refuses him, he forgets himself with the result that she rebukes him and strikes him in the face. He swears revenge. Mr. Thompson subsequently calls at the Ridpath office and pays the money to Emma, who gives him a receipt. She hurries to bank but is too late, and returning to the office, puts it into the safe. She turns away to get something and Furston slips in and hides behind the safe. The door is open and he sees his chance. Emma, in trying to reach some files on a high shelf in the next room, pulls several down upon her head and she is rendered unconscious. Furston goes out, leaving the safe door open, intending to return

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later with a disguise and a satchel. The night watchman, in making his rounds, finds the safe open and calls Mr. Ridpath's house on the telephone. As the watchman is about to leave Furston enters and there is a hand to hand struggle. Furston overcomes the watchman, and as he is about to make his get away, Emma enters from the next room with a revolver she has taken from her employer's desk. Furston seizes her hand and the shot goes wild, breaking the glass in the fire alarm. The two are struggling when Ridpath rushes in, and after a fierce hand to hand struggle, Furston is overpowered.

In the meantime the fire department has been aroused by the alarm in the office and the firemen pour into the office looking for the fire. Emma is forced to show her hand and the barrier of indifference which has been separating them is broken.

BIOGRAPH.

THE BEAUTIFUL LADY (March 8).—She was Mrs. De Puyster, wife of a wealthy young business man; but to Pedro she was always "the beautiful lady." She first noticed him when he saved her friend's child from drowning. The young pottery painter had fine eyes and such an air. His admiration amused her. She did not know that Maddalena, who loved Pedro, was eating out her heart. Then one evening the De Puyster car was held up by robbers, and it was Pedro who came to the rescue. He had overheard his stepfather plotting the crime, and had tried to stop him. All this he told in gasps before he drew out the beautiful lady's handkerchief and kissed it for the last time. For the bullet from his stepfather's pistol had entered Pedro's breast. He had given his life for the beautiful lady.

HIS OWN REWARD (March 11).—The boob, a picture patron, arrives at the theater before it is opened. Informed that the show will start in thirty minutes, he sits down near by and falls asleep. In his dreams he is the hero of an adventure which is a jumble of all the exciting pictures he has ever seen. He rescues a beautiful girl from the bandits and is himself captured. Just as the desperados are about to hurl him over a cliff, he awakes to find the showman and a policeman shaking him vigorously.

MUD AND MATRIMONY (March 11).—The wedding is to be a quiet affair—just the bride and groom with one attendant for each, and no guests. They start out in an automobile and find the roads in very bad condition owing to recent heavy rains. The skidding car knocks down a cyclist, who in his turn has run over two pedestrians. The crowd gives chase. At first the car outdistances them, but eventually it is stuck in a deep pool of water which has collected at the bottom of a hill, and resists all efforts to extricate it. Men and girls are wringing wet when they reach the parsonage, after getting rid of the crowd, which has caught up with them again.

WHERE ENMITY DIES (March 12).—On the desert, where all trails are lost—that is where enmity dies. It was there that Tom King suddenly discovered himself alone with his enemy. Believing the victim of the explosion to be his pal, Bill Thorpe, he had volunteered to take him to the hospital across the desert. Only when the man began to rave did Tom learn that Jess Benson was helpless and in his power. Meanwhile Bill Thorpe and the girl who loved Tom were following in fear.

THE BANDIT AND THE BABY (March 13). Fleeing from the posse, the bandit enters a house where a demented woman is laughing over a dead baby. He recognizes in her the girl who, some years before, spurned him and married his rival, now sheriff of the county. Unable to help her, he rides on and comes upon a scene of desolation. An emigrant family has been attacked by Indians and wiped out. A baby's cry arrests the bandit's attention; and between the pity for the helpless infant and love for the sheriff's wife, he reaches a conclusion. With the baby in his arms, he rides back to the house and effects a substitution which presently restores the woman's reason. He is still there, watching over her, when the posse rides up and the sheriff, entering, covers him with a gun. When the sheriff learns what has kept the bandit from reaching the border and safety, he permits him to go unscathed, happy in the thought that the woman he loves in vain has been spared through his intervention. She will never know that the child she loves so devotedly is not her own, but that of an unknown woman who gave her life for it.

AURORA FLOYD (Special—Two Parts—March 9).—James Conyers, a horse trainer, wins the heart of his employer's impulsive daughter, Aurora, and persuades her to elope with him. All too soon she learns his true nature, and returns to her father. Conyers follows and Matthew Floyd buys his promise to leave the country and never return. John Mellish, a wealthy squire, pays court to Aurora. She loves him but dares not encourage him. Suddenly she learns that her husband is dead in Australia. She marries Mellish, without disclosing the secret of her past. This is her father's advice. Conyers is not dead; he returns from Australia and proceeds to blackmail his wife. First he obtains a post as head of Mellish's stables. Aurora has incurred the enmity of a half-witted stable boy. Conyers sends this lad to the house with a note. Alone in the library, he steals an old muzzle-loading pistol. Aurora, still unnerved by Conyers' sudden reappearance, leaves the note on a table. The housekeeper finds it and takes it to her master. Aurora borrows money from her father and meets Conyers at the trysting place. The half-wit follows her with murder in his heart; but the sight of the money arouses his cupidity and he shoots Conyers instead. Aurora, hearing the shot, returns and finds Conyers dead. Mellish also hears the shot and discovers his wife kneeling beside the murdered man with the pistol in her hand. Nearby is the marriage certificate of James Conyers and Aurora Floyd. Believing Aurora guilty, Mellish is in despair. At the autopsy it is discovered that the bullet which killed Conyers is a button. Mellish rushes to find Aurora and learns that she is gone. Hunting for her, he enters the lodge and discovers the half-wit chuckling over the money and the waistcoat from which the fatal button was torn. The murderer grapples with him and draws a knife. Mellish is rapidly being overpowered by his antagonist when Aurora, who is in the grounds, hears his shouts and arrives in time to stay the murderer's hand. Explanations follow, and the ruin of Aurora's happiness is forever averted.

ESSANAY.

LOVE AND TROUBLE (March 15).—Sweedie holds a clandestine meeting with her beau in the kitchen of her employers, a young married couple. Her love affair influences her cooking and the bread she serves that evening is a little harder than granite. The young husband loses his temper and Sweedie loses her job. A flying bit of paper catches her attention and she picks it up. It is an invitation to a soiree in one of the most exclusive homes in town. Sweedie and her beau borrow her former employers' finery and appear at the reception. A suspicious butler is reassured by their card and they shake hands with the hostess and stop at the punch bowl. The punch has strength and it influences but two social climbers. They jump in a fountain and throw water on each other. The former mistress appears and calls the police. Sweedie and her sweetheart run for it, using bicycles and a rope attached to a speedy automobile. But finally they are caught and lodged in jail.

THE FABLE OF THE GALUMPTIOUS GIRL (March 17).—Madeline lived in an E flat town. It was not dead but sleeping. Every time she sized up the local group of town cut-ups, she put the soubrette's curse on Home Sweet Home. She accepted an invitation to visit her city cousin and she didn't break up and cry when she left home. Her city cousin feared that the country cousin would be a kill-joy, but she discovered that Madeline was simply aching for excitement. She sent home for money every twenty minutes. The tango instructor said she was a bird. At a farewell party she made her city friends promise to come into the wilderness and give the village rummies a taste of high life. When the swells arrived there was much excitement. They put on a regular tango party at the town hall. It was some party. The refreshments included a large punch bowl. Enough said. Along about midnight the colored lemonade began to work. The members of the married woman's league held an indignation meeting. Madeline had to get her trained troupe out of town. She was disgraced forever. She has to live in the city as the wife of a dissolute millionaire.

THE WESTERN WAY (March 20).—The highwayman, watching through the window of the ramshackle express office, sees the messenger pass a large sum of money under the charge of the agent. A few minute later the messenger, an old man, is held up and robbed by the highwayman. His pursuing shots attract the attention of the sheriff and he starts in pursuit. The highwayman is wounded and drags himself to the barn of a rancher. The rancher saves him from his pursuers and earns his gratitude. A few days later the rancher learns that the police are on his trail for a crime he had committeed years before. He confides his troubles to the highwayman, and in his gratitude the highwayman takes his place and saves the wife and child of his benefactor from the disgrace of being the family of a criminal.

THE WOOD NYMPH (Special—Two Parts—March 19).—Meta, the wood nymph, left alone in the world, goes to live with the Vandeveers,

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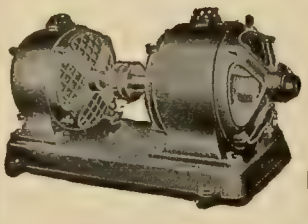

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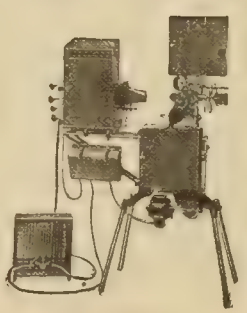

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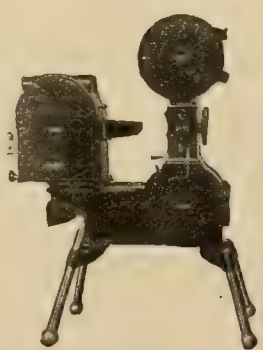

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friends of her father. George Vandeveer, the son, falls in love with the dainty maid. They become engaged. Norman McPherson, a poet, is invited as guest of honor to a lawn party given by the Vandeveers. George introduces his friend to his fiancee and Meta feels the age-old song in her heart. Meta dances for the guests as a wood nymph. McPherson thrills to the rhythm of her dancing and knows that he loves her, but learns that she is engaged to Vandeveer. The three stroll down one of the garden walks. McPherson returns to the house for something he has forgotten, and while he is away Meta is attacked by a madman. George is overcome with fear and stands shaking. McPherson writes a novel in which he reveals his love for Meta. George finds the manuscript in the office of a stenographer and bribes her to destroy it. She consents, but does not keep her bargain. She sends McPherson the typed story and puts the original in her trunk. George steals the typed copy while McPherson is assisting an old woman who has fallen. She is the typist's mother. When Norman learns that his novel is lost, he is stricken with nervous prostration. The girl confesses to Meta and they confront George with his villainy. Meta and Norman then declare their love.

WHEN THE FATES SPIN (March 16).—Jim, in love with Marcia, sadly tells old Mr. Long that his granddaughter is going to marry another man. The old man, looking into the flames of the open fireplace, tells him to cheer up and that the fates will pick his mate for him. By way of illustration he tells his romance. He was a young Southerner almost affianced to Eleanor, a girl whom he had known all his life. Their marriage was almost inevitable But Pauline Marston, a northern girl, came on a visit and Long read his fate in her eyes. Financial reverses came upon him and he went north to work in an office. One day he learned that his employer's daughter was the girl of his dreams. They were married. As the old man completes his story, the granddaughter comes and tells her lover that she loves him.

VITAGRAPH.

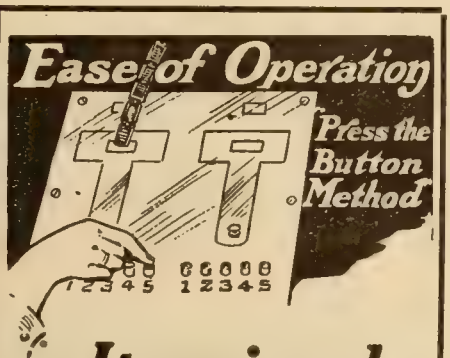
THE JARR FAMILY SERIES (No. 2—Mr. Jarr Brings Home a Turkey—Mar. 15).—Although hardly settled in Harlem, nor thoroughly conversant with the joys of living there, Mrs. Jarr sets the whole Jarr Family agog by starting house-cleaning. This is not a pleasant occupation, nor conducive to quiet and peace, as every one knows, but the Jarrs seem to be particularly unfortunate in having things go wrong. Mr. Jarr, pushing the grand piano around, slips on the newly-scrubbed floor and nearly breaks his neck, but as if their troubles were not enough, Mrs. Jarr's mother visits them from Brooklyn, to help them "get nicely settled!" She gets them nicely settled, with a vengeance! Mother-in-law is a brisk, vixenish woman. Trouble starts, and after a free-for-all wordy war, Jarr slams on his hat and goes out, while Mrs. Jarr weeps and mother comforts her by calling Mr. Jarr a wretch and a brute. Finding people in neighboring apartments enjoying the jars with the aid of opera glasses, she hangs up some of Mr. Jarr's nether garments to curtain the windows. Meanwhile, Jarr is inveigled by Rangle and some of his friends into participating in a turkey raffle at Gus's place on the corner. He wins the turkey, and Gus, greatly chagrined, plays a low-down trick on Jarr by substituting a "dummy" turkey in place of the real bird. Returning, as he thinks, with the prize, Jarr finds his militant mother-in-law has nailed up the front door, so he climbs the fire-escape. On the way he creates havoc among the scattered debris, is shot at for a burglar and has a general hard time getting into his domicile. Proudly exhibiting his "prize" as a peace-offering, Jarr is totally crushed when mother-in-law discloses the "mock turk," but Mrs. Jarr's sympathies are aroused, and her exhibition of tenderness so enrages mother that she packs up and goes home that evening.

FROM HEADQUARTERS (Broadway Star Feature—Three Parts—Mar. 16).—Rose Peters, the daughter of a detective who believes there is no such thing as an excuse for crime, falls in love with her employer, William Brown. He devotes himself to her exclusively, despite the anger of her father. Matters change when Belle Waring is engaged to fill a position in his employ. Brown turns to the new beauty, ignoring the pleadings of his former charmer, who is becoming an object of derision to her fellow-workers. Things come to a crisis when Rose enters the private office unexpectedly and finds Belle Waring in Brown's embrace. A stormy scene follows. Rose, in a frenzy, impulsively grabs a paper-knife and stabs her employer. Thinking him dead, she makes her escape from the office, but is seen by Edward Temple, a client. Rose arrives home just as her father receives detailed information from the Police Sergeant in his district of the Brown assault case. Rose begs her father not to take up the case, pleading for the unknown girl who was so cruelly wronged. In her excitement, Rose goes through the motions enacted when she stabbed Brown. Her father's suspicions are aroused, and when he goes to Brown's office as an officer of the law, he becomes convinced that his own daughter committed the crime. He is about to do his duty and arrest her when word reaches him from headquarters to drop the case. Brown, repentent and finding his wound is not fatal, has halted further investigation. He sends for Peters, confesses all, and the father returns home to his daughter with a glad heart. Brown's old love for Rose returns and he makes her his wife.

POSTPONED (Mar. 17).—Although a little fellow, Jimmie is a professional "strong-arm" and in love with Lillian, whom he persuades to elope when her parents' objections prove insurmountable, although he has not been able to secure a theatrical engagement for over six months. On his assurance that he expects an engagement any minute, she consents and they get away to the minister's. That reverend gentleman, however, demands his fee in advance, so Jimmie hurries back to his room to borrow the necessary five-spot from his pal, Jack, who says he is broke, but hands Jimmy a telegram advising him of a high-salaried engagement awaiting him in Chicago. Asking Jack to explain to Lillian, he catches the next train for the West. Jack is not over-tactful in excusing his friend, so Lillian in a huff determines to marry Peter Hedge, a millionaire of seventy, whose matrimonial ad she had seen in the newspaper. A week later, Jimmie returns from Chicago with a fat bankroll and is horrified to learn of Lillian's plans. He is desperate until Jack comes to his assistance and helps him make up as a decrepit old man. Jack introduces himself to Lillian as the millionaire, when in strides a big six-footer who announces he is the millionaire from the West. She had imagined him to be an old fellow with one foot in the grave and nearly faints from surprise. When Jimmie speaks up to the big man, he lets loose. Jimmie and Lillian have to flee for their lives, and after a hair-raising chase, arrive at the home of the Justice of the Peace, where Angelica, the Judge's maiden-lady sister, recognizes in Hedge her sweetheart of years ago. A general "making-up" follows and the Justice earns a double marriage fee.

THE BATTLE OF FRENCHMAN'S RUN (Mar. 18).—After making a fortune in lumber, Brady determines to give his wife and daughter, Bella, a trip to New York. John, a friend of Brady's, in love with Bella, works in the woods with a broadaxe, with which he is an expert. While the girl in reality loves big, honest John, she teases him to the point of distraction, and finally tells him she will marry him only when he has shown his heroism in something. John is all broken up when Bella and her parents leave for the city, especially when she writes to him of Count Martini, a dapper little Frenchman, and describes how delightfully he kisses her hand. This stirs John to action, and hastily packing up, he starts for the city, determined to "wring that d—— Frenchman's neck!" When he finds the Count proposing to Bella, what he doesn't do to the Count's nose isn't worth doing. The Count challenges John to a duel, and when tried out by one of the young men he chooses as a second, John is advised to skip, as the Count being a crack swordsman as well as pistol shot will surely kill him. In despair, the young woodsman is about to take the advice, when he happens to think of a clever idea. He hurries back to his friend and announces he is going to fight just the same. On arrival at the duelling grounds, all are appalled to discover that as John has the choice of weapons, he intends to fight with American broadaxes! Protests are useless and the Count is made to stand up with an axe, almost too heavy for him to lift. When John makes a rush for him, the Frenchman's nerve deserts him and he runs like a deer. Bella sees them racing past her, the Count's breath coming in sobbing gasps, and she stops John, begging him to tell her what it all means. Just then he would rather keep on after the Frenchman, but she throws her arms about him and asks him to take her back to the Northwest with him.

THE CAPITULATION OF THE MAJOR (Mar. 19).—A gouty and retired military officer, Major Andrews, governs his household with strict military discipline and, being a widower, feels double responsibility for his vivacious daughter, Lillian. Every morning before breakfast he has the butler blow Reveille on the bugle, while the gardener fires a small cannon and hoists the American flag on the lawn. The Major has a strong aversion to young men. Jack is deeply in love with Lillian and she with him, but the Major has little use for him. The Major "entertains" the young man by explaining very earnestly to him by means of a large map the progress of the war in Europe. Finally, poor Jack



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manages to escape and join Lillian, while the old fellow is hunting his misplaced glasses. They start to play golf, but when the Major discovers their absence, he starts out after them, wild with rage, and commands Lillian to march herself into the house. She is inclined to mutiny, but habit proves too strong, and saluting, military fashion, she ruefully obeys, while Jack makes himself scarce. He holds a small court-martial and announces that Lillian must never speak to Jack again without permission. She tries tears and temper to move the old fellow, but without avail. Suddenly, she thinks of his great fondness for smoking and a long, cool drink. The "medical corps" is pressed into service and unduly influenced by Lillian, the doctor tells the Major he is in very bad condition and must stop both habits. This method proves very effective, and when his rations go down to crackers and milk he soon cries "Nuff." Lillian and Jack remember his command and do not speak to each other, but when they bring in cigars and liquors the Major, although he blusters some at first, surrenders, giving Jack and Lillian his blessing. He then sits down to his war map and enjoys his first mint julep and cigar for many days, while Jack collects the "war indemnity" by stealing a kiss from Lillian.

THE MILLIONAIRE'S HUNDRED DOLLAR BILL (Special—Two parts—March 20).—To back up his contention that human nature in general is selfish and dishonest, Ralph Brewster, a millionaire clubman, cynically wagers a dinner with John Preston, the District Attorney and a fellow member, that he can prove it. Brewster encloses a $100 bill in an envelope with the inscription, "Will finder please put this bill to some good use." He and Preston then go to a public park where they drop the envelope on the ground. Strolling through the park and pondering upon the bitter fact that her father is unable to afford a new gown for her coming week-end visit, Helen Wynfort finds the envelope. Upon discovering its contents, she is delighted and hastens at once to the modiste's where she orders a new dress. Brewster and Preston, hidden nearby, follow her, and, with a sardonic laugh, the millionaire tells his friend, "You owe me a dinner!" During Helen's stay at the modiste's, Milly, a shop assistant faints, and on learning that hunger is the cause of the trouble, Helen takes the girl into a nearby tea room and orders a repast. She gives Milly a two-dollar bill. Brewster and Preston, happening into the tea room, see the incident and think it is the 100-dollar bill. Ralph pleasantly surprised, agrees that the District Attorney has won the bet. Afterwards, Helen feels she has been selfish with Milly, so early in the morning she goes to the girl's tenement home, just in time to proffer the big bill to the landlord and prevent eviction. The family's gratitude is almost overwhelming, but Helen leaves as soon as possible and rescinds the order for the gown. She attends the week-end party in her everyday clothes, and there meets Brewster. They are mutually attracted, and Helen tells him the story of the $100 bill, confessing that she did not at first give the $100 bill to Milly. Appreciating her splendid character, the millionaire proposes, and, upon her acceptance, he begs that she be married in the $100 gown she had unselfishly denied herself. She cannot deny his request.

MINA.

A TITLED TRIO (March 25).—Wilful Nettie is bound to marry a count and, accordingly, turns up her nose at her mother's choice, Handsome Harry, and also snubs her father's entry, Educated Ed. But pater and mater were born before Nettie and they, of course, know a thing or two. Unknown to each other they proceed to carry out a well-conceived plan. Pa advises Ed to "become" a count and thus win the would-be countess; Ma convinces Harry that to wed Nettie he must first get countship. The boys like the idea and, separately, go their way to transformation and success. Nettie, however, is a chip of the old block, and she has some ideas of her own. She promptly gets in touch with the Royal Matrimonial Bureau and is promised the count she yearns for.

"Count" Ed is first to call on Nettie, who, believing him to be a real count, makes a dainty fuss over him. "Count" Harry comes next, and Ed is unceremoniously shelved. Harry's fervent wooing does not carry Nettie by storm, and when Count de Blink (of the matrimonial bureau) arrives, she eagerly shelves Harry. De Blink's polished manners make a big impression on Nettie, who rejoices over her good fortune. Harry and Ed fight it out in true count fashion and finish by removing each other's disguise. When the fracas is at its height, Pa and Ma take a hand, also the cook and her cop admirer. The earthquake outside of the drawing-room makes Count de Blink yearn for the peaceful interior of his barber shop; but he can't get away from Nettie. She must have her hour of triumph and forthwith announces her marriage to de Blink. The cop exposes the barber and Nettie is still unwed.

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KALEM.

UNFAITHFUL TO THE TRUST (A Two-Act Feature of the Alice Joyce Series—March 15).—Unfaithful to his trust, Joynes, cashier of the Baldwin Bank, defrauds the institution of a large sum of money. When the crash comes, Joynes makes it appear that Burbank, the elderly president, had known the condition of affairs. The two men are indicted and placed on trial. Eugenia, Burbank's daughter, is engaged to Floyd, the prosecuting attorney. Although he knows it will cost him his sweetheart, Floyd performs his duty. As the trial progresses, it becomes apparent that Burbank has been used as a tool by the real scoundrel. He is released on suspended sentence, while Joynes receives ten years.

His fortune wiped out in the crash, Burbank and Eugenia leave for the South. They make their home in a lodge at the edge of a forest. His heart torn by the loss of his sweetheart, Floyd seeks forgetfulness in work. This brings about his breakdown. Floyd's physician orders him South for a rest. The doctor gives his patient the address of a hunting lodge. Ignorant of the fact that it is now occupied by Eugenia and her father, Floyd promises to board at that cottage. Eugenia learns of Floyd's coming. The girl contrives to keep the invalid from meeting either her father or herself.

As the days pass, Floyd is mystified at his inability to meet the girl who he knows lives in the same cottage. Later, while out hunting, Eugenia shoots at what she thinks is a deer—and finds that her bullet has hit Floyd. Her frantic cries bring assistance and the unconscious man is carried to the house. It is dircovered that the wound is superficial. When Floyd regains consciousness he finds that the bullet which laid him low, had also levelled the obstacles that prevented his marriage to Eugenia.

HAM AT THE GARBAGE GENTLEMEN'S BALL (March 16).—Poor Bud! in vain he strives to win a smile from Mary, the mascot of the Garbage Gentlemen's Association. Ham is the favored suitor. As mad as a hatter, Bud heaves bricks at the fickle dame and his rival. Mary presents Ham with a ticket for the ball which the Garbage Gentlemen are to give the following night. Bud, however, steals the ticket from the envelope in which Ham has put it, replacing it with a pawn ticket.

On the night of the ball, Bud hastens to the hall and is admitted. When Ham arrives, he presents the pawn ticket—only to be put out on his ear. He tries to sneak in by the back way, but is almost drowned when one of the waiters throws a bucket of dirty water out of the windows. Resorting to strategy, Ham induces the bouncer-in-chief to step outside for a moment. Calling the man's attention to something down the street, Ham hits him behind the ear and knocks the bouncer unconscious. Stealing the man's badge of office, Ham pins it to his own coat and thus gains admission.

The first thing that greets his eyes is the sight of Bud dancing with Mary. The next instant, Bud imagines a ton of bricks has hit hime over the head. In the meantime, the bouncer revives and tears into the hall on vengeance bent. Ham and Bud see him coming. A riot ensues and the two flee for their lives. Every man in the hall takes up the chase. This leads through a brick yard and for a while it rains bricks. Ham and Bud, armed with huge sledge hammers, finally take their places on both sides of a narrow alley formed by rows of bricks. As each of the pursuers passes through the alley, Ham and Bud knock him flat. Mary is the last to emerge. Bud hits her and she falls. Furious, Ham knocks Bud out with his sledge. Then, in his great grief, he brings the sledge down on his own head.

THE TRAP DOOR (Special—Two Parts—No. 8 of "The Girl Detective Series"—March 17).—As Mrs. Churchill, carrying her pet dog, emerges from Marsden's jewelry shop, Fourteen-Carat Tommy steals her handbag. Although the act was seen by Jean and her assistant, Warrington, Mrs. Churchill denies having being robbed. Mystified, the detectives shadow Tommy and Mrs. Churchill. They see Tommy meet the woman and get into her automobile.

Convinced that something is amiss, Jean and Warrington follow. Tommy alights when the auto reaches a house in the suburbs. While Jean endeavors to get into the building, Warrington follows Mrs. Churchill to her home. Tommy becomes aware of Jean's presence. Aided by Jones, a pal, he makes her a prisoner. Warrington enters Mrs. Churchill's home and confronts her. The man discovers that the dainty little coat worn by Mrs.

Churchill's dog, contains a large quantity of stolen jewelry and that the woman is a member of a gang of jewel thieves.

Warrington incautiously steps on a rug in the center of Mrs. Churchill's library. The next instant, the detective tumbles into a cell under the house. To his horror, he discovers that the cell is being flooded. Rats of tremendous size leave their holes to attack him. Warrington becomes crazed with fear.

Mrs. Churchill 'phones Tommy and Jones of how she has trapped the detective. The crooks jeeringly inform Jean of her assistant's fate. In desperation, the Girl Detective snatches a pistol from Jones' pocket and shoots, wounding both men. The shots bring officers to the scene. Jean's story causes them to hasten to Mrs. Churchill's home. The woman is placed under arrest. Warrington is saved just as he is about to die.

THE FIRST COMMANDMENT (Special—Three Parts—March 19).—A giant in the financial world, John Marshall imagines himself all-powerful. Although he contributes towards the church, he refuses to set foot within its doors. Marshall has two children, Walter, dissolute and worthless; Marguerite, sweet and wholesome. The girl realizes that Walter is wrecking his life. She pleads with her father, but the latter is too deeply engrossed in business to pay attention to his son's habits. Marshall remembers his daughter's plea when Walter later asks him for money. He informs the boy that it is up to him to earn his own living for awhile. Walter pours his troubles into the ears of Mazie, a show girl. This gives Mazie an idea. Cleverly worming a proposal out of him, she becomes his wife.

The news of his son's marriage comes as a staggering blow to Marshall. For the first time in his life his plans have met with failure. In anger, he disinherits Walter. As time passes, Marshall determines to have his son divorce Mazie. Poverty, however, has brought out the fine qualities in the woman and she grows to love her husband. In the meantime, Marguerite falls in love with Tom Pierson, son of an independent manufacturer. The financial giant has attempted to crush Pierson upon several occasions.

In his effort to separate Walter and his wife, Marshall concocts a scheme to cast a bad light upon Mazie. Not only does the unscrupulous man's plot fail, but Marguerite is innocently caught in the trap. This crushes Marshall. Taking advantage of his condition, the man's rival, Eddy, plans to ruin him. Only by a supreme effort, does Marshall out-general his foe. The man finds it advisable to conciliate Eddy. The latter consents to join forces with Marshall upon condition that Marguerite be compelled to marry his son, Franklyn, and that Marshall shall ruin Pierson. In the meantime, Walter has reformed and now occupies an important position in the Pierson factory. Walter has become a father.

Marguerite, refusing to marry Franklyn, elopes and becomes Tom's wife. Embittered and feeling as though the world is against him, Marshall forbids her ever to enter his home. Eddy learns of what has occurred. In rage, he demands that Marshall crush Tom's father immediately. His fortune hanging in the balance, Marshall agrees. The surest way to accomplish this would be to destroy the Pierson plant. But the man's attempt to bring this about is frustrated by his son. Sure of himself, Walter strips his father's soul and shows him what his worship of power and money have brought him to. Marshall sees a light. He returns home with Walter.

Although the following Sunday finds the father a ruined man, it also finds him really happy for the first time in years. As he sits beside his children in church, he realizes the significance of the sermon delivered by the preacher, who has taken for his text the First Commandment—"Thou shalt have no other gods before me!"

THE RAILROAD RAIDERS OF '62 (Episode No. 19 of the "Hazards of Helen" Railroad Series—March 20).—Helen, the telegrapher at Lone Point, and Lockwood, the old one-armed crossing flagman, are great friends. While Helen is conversing with Lockwood, Harcourt, a young soldier approaches. The sight of the uniform causes the old flagman to tell of the manner in which he lost his arm. According to Lockwood, he took part in the Civil War. The general in command of the division of the Federal Army to which Lockwood was attached, decided upon a railroad raiding expedition within the Confederate lines. To Captain Andrews, an intrepid officer, was entrusted the honor of commanding the volunteers.

The little party evaded the enemy's patrol, swarm a river and arrived in the Confederate territory. At Big Shanty, the raiders captured an engine and flat car from a train crew. Running out upon the line, they tore up the track. The Confederates, however, were notified of what was taking place and another engine and car carrying a force of soldiers were sent in pursuit. The raiders made a wild race for life. Fuel gave out and the Federal soldiers were compelled to abandon their engine. The Confederates came up and a desperate battle ensued. Although outnumbered, the Union soldiers fought until overwhelmed. It was in this battle that Lockwood sustained the wound that cost him his arm. The few Union soldiers that that survived were taken to the prison at Atlanta. There several were executed while the rest were thrown into prison. Later, eight of the Andrews Raiders made their escape. Lockwood was one of the eight.

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SELIG.

THE LADY OF THE CYCLAMEN (Special—Two Parts—March 8).—David Hoyt, a rich American patron of arts, is traveling in Europe with his daughter, Phyllis, and makes a tour of the Paris "Quartier" in search of a struggling artist. He encounters Curtis Barton, who answers all requirements, for he is living in poverty until he finishes his picture to enter at the great salon. The Hoyts visit Barton's studio, and a love spark kindles between Barton and Phyllis. Some days later while Barton and some fellow students are waiting for news of the salon awards, one of them bursts in, exclaiming that Barton's picture has been accepted, also "the portrait of Willard." Willard is not present. Williard's painting is known as "The Lady of the Cyclamen."

Barton takes Phyllis to see "The Lady of the Cyclamen," and he explains that the identity of the lady is a mystery. Phyllis is amazed to recognize the subject as an American girl. She begs Barton to take her to Ulrica, the subject, at once, only to hear that she is dead. Barton relates to her the story of the coming of Uldica amongst them; of her beautiful passing, and of the marvelous love-story which is yet the talk of the Quartier. In the picture, which he relates, one follows Ulrica and Willard through their studio life to where they ran away together into Normandy to make "wonderful sketches." Some months later the life of Ulrica went out as simply and naturally as the flickering taper. Willard, alone, had painted from memory the portrait of Ulrica.

Barton takes Phyllis to see Willard. She tells him she knew Ulrica at home and Willard begins to lean upon her friendship. David Hoyt takes Willard along as their guest to a summer home. Phyllis and Barton are now engaged to be married. Willard continues to decline in health, and Phyllis, through pity and strange fascination, falls in love with him. One evening, Hoyt, Phyllis, Barton and Willard observe a young woman coming toward them across the lawn. Hoyt, as host, rises to welcome the stranger, but what was a living woman, now in a flash is nothing. They turn to Willard and find he has passed away. His spirit went out to meet that of Ulrica, who called for him.

THE STAGE-COACH DRIVER AND THE GIRL (March 9).—Edythe, an eastern girl, receives an invitation from Alice, her school days' chum, to visit her in the west. Alice sends a photograph of her brother Tom, who is a stage-coach driver.

The gambler finds a letter lost by Tom, telling of the arrival of a shipment of money. With the aid of bandits he resolves to overtake the stage-coach on its return trip.

Tom meets Edythe at the station, and gets the express box, and they start on their homeward journey. In the wilderness a wheel is broken, and as Tom is fixing it, he spies the bandits on a distant hill. There is a wild drive, and the pursuing bandits shoot down a horse. The horse is taken from the harness and the journey is continued with three horses until the front wheel comes off and the stage-coach upsets throwing Edythe and Tom to the ground. Bullets are flying around Tom and Edythe and one strikes Tom in the arm.

However, the stage-coach guard gets the sheriff and posse in time capturing two of the bandits. The stage-coach driver is rewarded by the affections of his beautiful girl passenger.

THE EAGLE AND THE SPARROW (March 10).—The "eagle" lives amidst wealth and swoops down upon the unwary. The "sparrow" lives in poverty and cannot keep his wife and little one from want. The "eagle" moves in high society and steals the jewels and money from rich homes. The "sparrow" does not wish to steal, but is driven to desperation by hunger. He selects the home of the "eagle" for his first depredation, and while in the dwelling the "eagle" comes home with his prey in the shape of a valuable necklace.

The "eagle" discovers the "sparrow" and is about to hand him over to the authorities when the "sparrow's" plea touches his heart, and he gives him food and money for another start in life.

Later the "eagle" sees the happy results of his kindliness. Conscience-stricken, he throws away the implements of his nefarious profession and resolves to lead a better life.

(Continued on page 1652.)

Calendar of Licensed Releases

Releases for Weeks Ending March 13 and March 20

Current Releases

MONDAY, MARCH 8, 1915.

BIOGRAPH—The Beautiful Lady (Drama).
EDISON—The Mission of Mr. Foo (Drama).
ESSANAY—Father's New Maid (Comedy).
KALEM—The White Goddess (Special—Three parts—Drama).
LUBIN—Patsy Bolivar Series No. 11 "Patsy in Town" (Comedy).
SELIG—The Lady of the Cyclamen (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 19, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 1, "The Jarr Family Discovers Harlem" (Comedy).

TUESDAY, MARCH 9, 1915.

BIOGRAPH—Aurora Floyd (Special—Two parts—Drama).
EDISON—Rooney the Bride (Comedy).
ESSANAY—The Man in Motley (Drama).
KALEM—Wooed by a Wild Man (Comedy).
LUBIN—Winning Winsome Winnie (Comedy).
SELIG—The Stage-Coach Driver and the Girl (Western—Drama).
VITAGRAPH—Snatched From a Burning Death (Special—Two parts—Melodrama).

WEDNESDAY, MARCH 10, 1915.

EDISON—A Pipe Dream (Comedy).
ESSANAY—The Fable of "The Divine Spark that Had a Short Circuit" (Comedy).
KALEM—Following a Clue, Episode No. 7 of "The Girl Detective" Series (Special—Two parts—Drama).
LUBIN—A Siren of Corsica (Special—Three parts—Drama).
SELIG—The Eagle and the Sparrow (Drama).
VITAGRAPH—A Study in Tramps (Comedy).
—A Very Rare Companionship (Educational).

THURSDAY, MARCH 11, 1915.

BIOGRAPH—His Own Hero (Comedy).
ESSANAY—Mustang Pete's Pressing Engagement (Western—Comedy).
ESSANAY—The Champion (Special—Two parts—Comedy).
LUBIN—In the Dragon's Claws (Special—Two parts—Drama).
MINA—Where's My Husband? (Comedy).
SELIG—Hearst-Selig News Pictorial No. 20, 1915 (News).
VITAGRAPH—The Black Wallet (Drama).

FRIDAY, MARCH 12, 1915.

BIOGRAPH—Where Enmity Dies (Drama).
EDISON—On the Stroke of Twelve (Special—Three parts—Drama).
ESSANAY—Mr. Buttles (Special—Three parts—Drama).
KALEM—Desperate Dud, the Plumber (Comedy).
LUBIN—The Winthrop Diamonds (Drama).
SELIG—And Then It Happened (Comedy).
VITAGRAPH—Cupid's Column (Comedy).

SATURDAY, MARCH 13, 1915.

BIOGRAPH—The Bandit and the Baby (Drama).
EDISON—The Family Bible (Drama).
ESSANAY—Broncho Billy's Teachings (Western—Drama). Reg. in U. S. Patent Office.
KALEM—The Night Operator at Buxton (Eighteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Mazie Puts One Over (Comedy).
SELIG—Come 'Round an' Take That Elephant Away (Jungle-Zoo—Wild Animal—Comedy).
VITAGRAPH—The Radium Thieves (Broadway Star Feature—Special—Three parts—Drama).

Advance Releases

MONDAY, MARCH 15, 1915.

BIOGRAPH—Saved from the Vampire (Burlesque—Melodrama).
EDISON—The Master Mummer (Special—Three parts—Drama).
ESSANAY—Love and Trouble (Comedy).
KALEM—Unfaithful to His Trust (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series No. 12, "Patsy Among the Smugglers" (Comedy).
SELIG—The Fork in the Road (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 21, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 2, "Mr. Jarr Brings Home a Turkey" (Comedy).

TUESDAY, MARCH 16, 1915.

BIOGRAPH—After the Storm (Special—Two parts—Drama).
EDISON—Her Country Cousin (Comedy).
ESSANAY—When the Fates Spin (Drama).
KALEM—Ham at the Garbage Gentlemen's Ball (Comedy).
LUBIN—Here Comes the Bride (Comedy).
SELIG—Sage-Brush Tom (Western—Comedy).
VITAGRAPH—From Headquarters (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, MARCH 17, 1915.

EDISON—The Animated Grouch Chaser (Cartoon—Comedy).
EDISON—Seen Through the Make-Up (Comedy).
ESSANAY—The Fable of "The Galumptious Girl" (Comedy).
KALEM—The Trap Door (Episode No. 8 of "The Girl Detective" Series) (Special—Two parts—Drama).
LUBIN—A Tragedy of the Hills (Special—Two parts—Drama).
SELIG—The Puny Soul of Peter Rand (Drama).
VITAGRAPH—Postponed (Comedy).

THURSDAY, MARCH 18, 1915.

BIOGRAPH—His Desperate Deed (Drama).
ESSANAY—Title not announced.
LUBIN—The Only Way Out (Special—Three parts—Drama).
MINA—As He Blew He Blew (Comedy).
MINA—The Dove of Peace (Cartoon—Comedy).
SELIG—Hearst-Selig News Pictorial No. 22, 1915 (News).
VITAGRAPH—The Battle of Frenchman's Run (Comedy).

FRIDAY, MARCH 19, 1915.

BIOGRAPH—Seekers After Romance (Drama).
EDISON—In the Shadow of Death (Special—Two parts—Drama).
ESSANAY—The Wood Nymph (Special—Two parts—Drama).
KALEM—The First Commandment (Special—Three parts—Drama).
LUBIN—One Law Breaker (Drama).
SELIG—Why Billings Was Late (Comedy).
VITAGRAPH—The Capitulation of the Major (Comedy).

SATURDAY, MARCH 20, 1915.

BIOGRAPH—When the Tide Turns (Drama).
EDISON—For the Man She Loved (Drama).
ESSANAY—The Western Way (Western—Drama).
KALEM—The Railroad Raiders of '62 (Nineteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Wayville Slumber Party (Comedy).
LUBIN—On the Road to Reno (Comedy).
SELIG—Jack's Pal (Jungle Zoo Wild Animal—Drama).
VITAGRAPH—The Millionaire's Hundred Dollar Bill (Special—Two parts—Drama).

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Calendar of Independent Releases

Releases for Weeks Ending March 13 and March 20

Universal Film Mfg. Co.

SUNDAY, MARCH 7, 1915.

LAEMMLE—His Last Serenade (Drama).
L-KO—In and Out of Society (Comedy).
REX—Where the Forest Ends (Two parts—Rural and Society—Drama).

MONDAY, MARCH 8, 1915.

IMP—The Destroyer (Drama).
JOKER—Back to School Days (Comedy).
VICTOR—The Unhidden Treasure (Two parts—Mystery—Comedy—Drama).

TUESDAY, MARCH 9, 1915.

BIG "U"—Her Adopted Mother (Drama).
GOLD SEAL—The Phantom of the Violin (Three parts—Melodrama).
NESTOR—A Coat's a Coat (Comedy).

WEDNESDAY, MARCH 10, 1915.

ANIMATED WEEKLY—Number 157 (News).
ECLAIR—Valor's Reward (Two parts—Drama).
L-KO—Not Yet Announced.

THURSDAY, MARCH 11, 1915.

BIG "U"—The Truth About Dan Deering (Two parts—Western—Drama).
REX—Six or Nine (Detective—Drama).
STERLING—The Knockout Wallop (Comedy).

FRIDAY, MARCH 12, 1915.

IMP—The Five-Pound Note (Two parts—English Costermonger—Drama).
NESTOR—His Wife's Husband (Comedy).
VICTOR—A Romance of the Backwoods (Drama).

SATURDAY, MARCH 13, 1915.

BISON—Diana of Eagle Mountain (Two parts—Kentucky Mountain—Drama).
JOKER—Schultz's Lady Friend (Comedy).
POWERS—The Fate of Persistent Pete (Comedy).

SUNDAY, MARCH 14, 1915.

LAEMMLE—Martin Lowe, Financier (Drama).
L-KO—No release this day.
REX—Outside the Gates (Two parts—Drama).

MONDAY, MARCH 15, 1915.

IMP—Wifey's Fling (Drama).
JOKER—The Refugees (Comedy).
VICTOR—The Storm (Two parts—Society—Melodrama).

TUESDAY, MARCH 16, 1915.

BIG "U"—At His Own Terms (Northwestern—Drama).
GOLD SEAL—The Blood of the Children (Two parts—Human Interest—Drama).
NESTOR—The Mix-Up At Maxims (Comedy).

WEDNESDAY, MARCH 17, 1915.

ANIMATED WEEKLY—Number 158 (News).
ECLAIR—Save by Telephone (Two parts—Drama).
L-KO—Rough, but Romantic (Comedy).

THURSDAY, MARCH 18, 1915.

BIG "U"—The Funny Side of Jealousy (Two parts—Comedy).
REX—All for Peggy (Racetrack—Drama).
STERLING—Raindrops and Girls (Comedy).

FRIDAY, MARCH 19, 1915.

IMP—The Black Pearl (Two parts—Melodrama).
NESTOR—Down on the Farm (Comedy).
VICTOR—The Golden Spider (Drama).

SATURDAY, MARCH 20, 1915.

BISON—Madonna of the Moon (Three parts—Drama).
JOKER—The Rejuvenation of 'Liza Jane (Comedy).
POWERS—No release this week.

Mutual Film Corporation

SUNDAY, MARCH 7, 1915.

KOMIC—Bill Gives a Smoker (No. 18 of the "Bill" Series—Comedy).
MAJESTIC—Minerva's Mission (Two parts—Comedy—Drama).
THANHOUSER—Mishaps of Marceline (Comedy).

MONDAY, MARCH 8, 1915.

AMERICAN—The Truth of Fiction (Two parts—Drama).
KEYSTONE—Not Yet Announced.
RELIANCE—The Hen's Duckling (Drama).

TUESDAY, MARCH 9, 1915.

BEAUTY—The Doctor's Strategy (Comedy—Drama).
MAJESTIC—A Temperance Lesson (Comedy).
THANHOUSER—The Final Reckoning (Two parts—Drama).

WEDNESDAY, MARCH 10, 1915.

AMERICAN—The Echo (Drama).
BRONCHO—The Wells of Paradise (Two parts—Drama).
RELIANCE—The Lucky Transfer (Drama).

THURSDAY, MARCH 11, 1915.

DOMINO—Satan McAllister's Heir (Two parts—Drama).
KEYSTONE—Not Yet Announced.
MUTUAL WEEKLY—Number 10, 1915 (News).

FRIDAY, MARCH 12, 1915.

AMERICAN—His Mysterious Neighbor (Drama).
KAY-BEE—The Girl Who Might Have Been (Two parts—Drama).
PRINCESS—Joe Harkin's Ward (Drama).

SATURDAY, MARCH 13, 1915.

KEYSTONE—Not Yet Announced.
RELIANCE—Ex-Convict 4287 (Two parts—Drama).
ROYAL—In Wrong (Comedy).

SUNDAY, MARCH 14, 1915.

KOMIC—Caught by the Handle (Comic).
MAJESTIC—Her Buried Past—(Two parts—Drama).
THANHOUSER—Little Bobby (Comedy).

MONDAY, MARCH 15, 1915.

AMERICAN—The Two Sentences (Two parts—Drama).
KEYSTONE—Not yet announced.
RELIANCE—The Reward (Drama).

TUESDAY, MARCH 16, 1915.

BEAUTY—In the Mansion of Loneliness (Comedy—Drama).
MAJESTIC—The Emerald Brooch (Drama).
THANHOUSER—The Master's Model (Two parts—Drama).

WEDNESDAY, MARCH 17, 1915.

AMERICAN—Competition (Drama).
BRONCHO—A Case of Poison (Two parts—Comedy—Drama).
RELIANCE—The Balance (Drama).

THURSDAY, MARCH 18, 1915.

DOMINO—The Mill by the Zuyder Zee (Two parts—Drama).
KEYSTONE—Not yet announced.
MUTUAL WEEKLY—Number 11, 1915 (News).

FRIDAY, MARCH 19, 1915.

KAY-BEE—The Phantom on the Hearth (Two parts—Drama).
PRINCESS—Joe Harkin's Ward (Drama).
RELIANCE—Only a Tramp (Drama).

SATURDAY, MARCH 20, 1915.

KEYSTONE—Not yet announced.
RELIANCE—The Slave Girl (Two parts—Drama).
ROYAL—Doggone It (Comedy).

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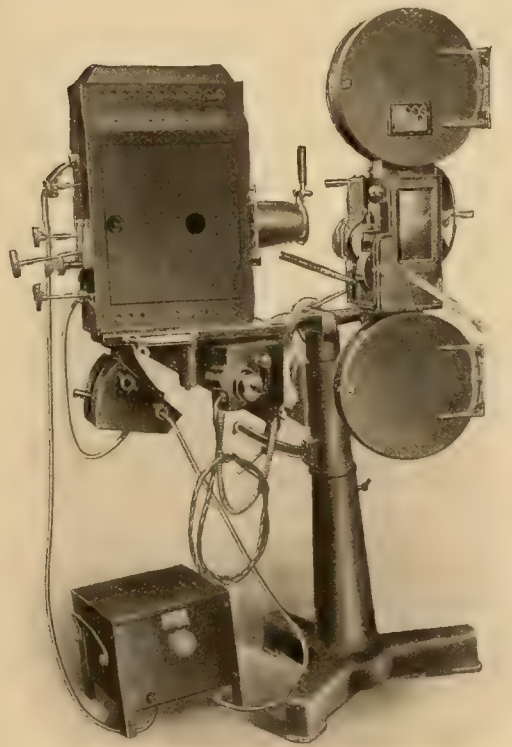

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(Continued from page 1647.)

AND THEN IT HAPPENED (March 12).—Spiff Beekins owns a restaurant and the remuneration therefrom is very small. He is desirous of selling it and Lee and John are desirous of buying it. In order to clinch the bargain, Biff arranges with the workmen of a factory to crowd into the restaurant at the dinner hour, appear to pay for the food and give the place an air of prosperity. Lee and John are favorably impressed by the outfit, which includes a cuckoo clock and cash register. Lee and John know nothing about the restaurant business, and they have their troubles right from the start. In despair, one of the new proprietors starts to work the cash register. Beekins' cashier wanders into the restaurant, opens the cash register and sees by the figures that an enormous sum of money has ostensibly been received. She hustles out to tell the amazing news to Beekins.

In the meantime, the workmen think they are doing Beekins a favor, and commence to break up the furniture, and havoc is created. Lee and John flee the restaurant, are encountered by Beekins who buys it back, and when he gets there finds that little remains of the original establishment.

COME ROUND AND TAKE THAT ELEPHANT AWAY (March 13).—Sandstrom Smith, a western mine owner, buys one of three elephants, which were stranded in a neighboring town when a patent medicine vender went broke. He takes one home with him, and puts it in the barn. "Pills," the elephant, escapes.

Smith and Sammy Harbin, his pard, take a load of dynamite out to the mine. This mine has not been so very productive. Sammy places the basket of dynamite aside while performing an errand, and "Pills" takes possession of it and starts on his travels. He causes a stampede in many and divers places. "Pills," finding that the owner does not wish the dynamite returns it to the place where he found it. There is an explosion, and the elephant rises from the debris unscathed. Smith and Sammy rush into the scene and find that the dynamite has uncovered a rich vein of gold ore. It is cream puffs for "Pills" thereafter.

THE FORK IN THE ROAD (Special—Two Parts—March 15).—In the prophecy of a palm-reading hag that he will find his fate through his bravery, Rudolph, the inn-keeper's assistant, obtains encouragement for his fond fancy that he was born to a noble career. Elsa, the pretty daughter of the inn-keeper, refuses to elope with Rudolph, and he seeks his fortune in the great world. He reaches a fork in the road, and uncertain which path to follow, he sits down to rest, and, overcome by fatigue, falls asleep. In his dreams he arrives in a beautiful city. He joins an army and as a soldier, performs prodigies of valor, wins promotion and finally rides back in supreme command of the army. He is thanked by the King, who offers him the Princess' hand in marriage. Emerging from the cathedral in which he has been married, with the Princess on his arm, he sees Elsa and her father in the crowd of on-lookers. He stops and gives the inn-keeper a purse, leaving Elsa sobbing in her father's arms.

Rudolph's dream changes. He finds himself taking the other path of the fork. It is a gloomy desolate road, leading to a gloomy and desolate town. A dying citizen accuses Rudolph of having murdered him. He is condemned to execution. He repents now having left the love and comfort of the old inn, and the more when, mounting to the block, he sees Elsa and her father among those gathered to witness his fate. Awakening at the road-side, Rudolph finds himself unable to decide which path led to glory and fame and which to misery. With a returning thought of how Elsa and her father miss him, he determined on a safe plan of returning. His choice is a fortunate one for all concerned, for he arrives in time to save Elsa and her father from an attack by three thieves, who are sons of the old palm-reading hag. The prophecy of the old crone that Rudolph's fate would come through his bravery is realized when the inn-keeper gives his glad consent to Rudolph's marriage to Elsa.

SAGE BRUSH TOM (March 16).—Sage-Brush Tom admires a moving picture actress. He buys a postal card photograph and worships it. Her company is engaged to take some motion pictures on the ranch where Sage-Brush works. He runs into the leading lady, and falls more in love with her, but the heavy-man objects, and they have a spirited fight.

Tom wants to qualify as an actor, and is told that he must seize a bull by the horns and throw the animal like Ursus did in Quo Vadis Tom ties a stuffed figure to the horns of a powerful young bull, and then practices trying to throw the bull, in which effort he is unsuccessful. His friends peer through the corral fence and joke him about his failure to throw the bull.

Then Tom learns that the leading actress is already married; so he destroys her photograph and returns to cowpunching.

THE PUNY SOUL OF PETER RAND (March 17).—Peter Rand, a vaudeville actor playing on a "small time circuit" of the cheapest type writes bragging letters to his mother and only brother telling them how great he is and of his imaginary large salary. His mother, whom he has never assisted in any way, is suddenly stricken blind. Being a laborer, his brother is unable to help her much; so he finally writes Peter telling him of his mother's condition, and asking him to hurry home and spend some of his enormous savings in caring for her.

Peter's acting is so bad that he is told to vacate the stage at the theater, and when the letter from William arrives he is penniless. However, to make good his bragging declarations, he boards a freight train and finally arrives home. Unable to secure work as an actor, he finally secures employment in a restaurant kitchen. He sends his blind mother flowers and fruits and as she breathes her last she believes her favorite son is a wonderful and successful Thespian. After the funeral Peter again returns to the bright lights.

WHY BILLINGS WAS LATE (March 19).—James Billings is a man who always prides himself on being either on time or a trifle ahead of any appointment or train that he may be obliged to make. His wife has the exasperating habit of apparently taking her time and yet is always on hand at the appointed hour. She will always make a train by a hair, never seems to hurry, while Billings is in constant fever until he is at the designated place.

The Wesleys have bought a place in the country and the Billings are going to spend a week with them. The train leaves at 2 P. M. sharp. Billings warns his wife that she must be on time. He finishes dressing long before she does, and in order to kill time he resolves to take the little dog out for a run. He does so and the dog runs away. While Billings is chasing it, Mrs. Billings is calmly dressing, orders a taxi, arrives at the station, and Billings gets there just in time to see the train pull out with his wife gaily waiving her hand at him.

JACK'S PALS (March 20).—Jack Murphy is an animal keeper at the City Zoo. Bill Morgan, the head animal man, dislikes Murphy, and wishes to put another man in his place, but as

(Continued on page 1656.)

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"Decidedly" KP "Distinctive"

(Continued from page 1652.)

the superintendent has no cause to discharge him, Morgan plots to have Murphy discharged. Enticing him into a saloon, he manages to induce Murphy to drink until he becomes intoxicated. The next morning Morgan informs the superintendent of Murphy's weakness, and Murphy is discharged. Through a friend Murphy obtains employment in the city fire department.

One night Morgan carelessly throws a lighted match into the hay-barn and a few moments later it becomes a mass of flames. Murphy's company gets the alarm and answers the call. The Zoo is in danger of complete destruction and the animal men have disappeared. The superintendent appeals to Murphy to save his animals, and Murphy thinking only of his pets, rushes through the flames and reaches his beloved pals. He saves the frightened animals, and later is made head animal man of the new City Zoo, while Morgan is dismissed.

PATSY BOLIVAR NO. 12, PATSY AMONG THE SMUGGLERS (March 15).—After his heroic rescue of Number 11, Patsy becomes a member of the force, but receives a reprimand for having permitted private matters to interfere with duty in the arrest of his old enemy Sykesy for insulting an officer. On the following day a Secret Service agent visits police headquarters and requests to have the biggest rube on the force assigned to him, for the purpose of using him in the apprehension of some opium smugglers who have been operating between ship and shore on the river. To this duty, Patsy is at once assigned, and sent to the smuggler's, but disguised as a tramp. In this guise he succeeds in ingratiating himself into the good graces of the smugglers, and is given lodging in their lair.

Dreamer that he is, his first sleep among the smugglers is visited by an awful nightmare. He is transported to the days of smuggling in the 16th Century, in which Grace becomes the Smuggler Chief, Sykesy his Lieutenant, and these capture the beloved women of the story and carry her off to their lair. Patsy and Jack bravely armed as swashbucklers fight fiercely to rescue the fair prisoners. Patsy awakens, just as Jack is made to walk the plank, and he is being hanged to the yard arm, only to find that in his dream the sheet has become wrapped about his neck and his outcries cause him to be thrown bodily out of the hut by his new smuggler friends. Here he encounters his Secret Service employer, who, with assistants, has been on the watch all night. While he is giving evidence to the Secret Service agent, the chief of the smugglers shoots him in the leg, and none of the glory of arresting the band comes to him. The next day we find him in the hospital surrounded by his father, mother, sister and the ever faithful Jane.

HERE COMES THE BRIDE (March 16).—Young Attorney Reed is a paragon of forgetfulness. His Uncle Judd has made him his heir, only upon condition that he is married, and when the story opens Uncle believes that he has had a wife for months. Reed receives a telegram that Uncle Judd is coming from Los Angeles to visit him and wife. There is only five days to commit the deed, and James, his butler, takes the situation in hand. He remonstrates with Reed, who replies all right, "I'll do it." James sees a photograph of an old country sweetheart and suggests that the young lady be sent for forthwith. On Thursday Reed, vaguely conscious that he has to be married quick, lays in a stock of engagement rings. While dictating a letter to his stenographer, May, he asks her if she will marry him and quickly places one of the rings on her finger. On Friday Reed attends a ball given by the Smythe's. Helen, the daughter, has him in her mind's eye and, cornering him in the conservatory, spoons him into proposing. On Saturday, the genial widow, Anna, who lives next door with her six children, visits him, and Reed, abstracted, remembering that he must be married by Monday, hastily proposes. Monday night, forgetting everything else but his law work, he goes to the club to do an hour's work. Remembering the wedding, he hastily corrals Lee, a wealthy friend, and rushes to his apartments. The several prospective brides arrive with their friends. Reed is paralyzed and resorts to the "enney-meeney-miney-mo" scheme, and selects May, really forgetting that he always loved her. The disappointed girls all swoon in the arms of the male guests and each find that he is satisfied to hold on for good and the composite ceremony starts.

A TRAGEDY OF THE HILLS (Special—Two Parts—March 17).—Although everyone thought Harry to be the son of Judge Marshall Tingley, he was really the child of Tom Drook, an unscrupulous outlaw, and leader of the clan of the Drooks, who had held sway in the mountains twenty years earlier. At that time, the Tingleys rose against the Drooks and all but Tom was shot. He attempted to escape by jumping from the top of the cliff into the water below, and was given up as drowned. The baby, Harry, was found by John Gray, the hermit of the hills, and was taken to Marshall Tingley, who consented to adopt him, but who kept his identity secret. At the age of twenty-two, Harry is the companion of his supposed sister, June, the daughter of Judge Tingley. She is greatly attached to him, and when Judge Tingley notes their attitude toward each other, he tells them of Harry's identity. June is embarrassed by the disclosure, and to hide her confusion, welcomes her dissolute cousin, Burr Tingley. When Harry objects and engages in a fight with Burr, the Judge interferes, and Harry, thinking the Judge is against him, because he is a Drook, leaves. Burr writes Harry a challenge to a pistol duel at a mountain plateau known as "Hell's Half-Acre." At first Harry refuses to accept the challenge, and tears the note in two, then, reconsidering, he writes an acceptance, naming John Gray, the old hermit, as his second.

In the mountain cabin, Gray, the hermit, finds a stranger hiding and in him he recognizes the long-missing Tom Drook, Harry's father. The shock of the recognition proves too much for the weak heart of the old hermit and he sinks to the floor. Tom Drook finds him dead, and, hard pressed by a western sheriff wanting him for murder, he disguises himself as the hermit. When Harry arrives to ask Gray to act as his second, Tom, thinking the boy the son of his enemy, agrees. Blake, the sheriff, who is following Tom, learns of a threat against the life of Judge Tingley, and secretly guards the house at night. He is seen by the Judge, who searches the lawn the next morning for signs of him. There he and June find the torn challenge, and hurry to the Half-Acre to prevent the duel. Tom Drook, planning a crafty vengeance, kills Burr Tingley, in a way to give the impression that Harry has shot him from ambush, and when June and her father reach the Half-Acre they find the boy in custody. That night the Tingleys, intent on vengeance for Burr's death, take Harry from the jail and plan a lynching at the plateau. In the cabin of the hermit Tom Drook sees his own son pass to his death, gloating in the thought that it is the son of his enemy. June and her father learn of the lynching and start out to save Harry. In the cabin Tom finds the diary of the old hermit and in it he reads proof that Harry is his own son. Horror-stricken by his act, he starts for the plateau to save him. The Tingleys place Harry against a rock, raise their guns and fire. When the smoke clears away they find the hermit, sinking to the ground, and Harry unhurt. It is Tom Drook, who has rushed in and taken the bullets intended for his son. June and her father reach the Half-Acre just as Tom breathes his last, and though Harry has lost a father, in June he has won a wife.

THE ONLY WAY OUT (Special—Three Parts—March 18).—Bertha Holt, a stenographer, is alone in New York. She becomes acquainted with John Rawls, who tricks her into going to a hotel with him telling her he will get a minister to marry them. Bertha, who believes in Rawls, agrees. Rawls returns without the minister and Bertha guesses his real purpose. She struggles with Rawls and escapes, leaving her pocketbook with her name card behind.

A year later Bertha is engaged as stenographer by Edward Gray and they are deeply in love. Gray proposes to her one day, her face clouding, as a vision of her escape from Rawls appears. Gray pleads with Bertha and she finally accepts him. Four years later Bertha, now happily married, has a little daughter, Clara. Rawls writes a note to Bertha, telling her if she will come to his apartments he will return her pocketbook. Bertha receives the note and decides to go. As Bertha enters, Rawls' landlady, who is working in the kitchen, hears a shot and runs to the door of the apartment. Not receiving an answer, she rushes to the street and tells the crowd. They break down the door and find Rawls dead. A policeman telephones and Reed and Green, two detectives are detailed. They arrive and investigate the case, everything points to suicide.

Reed, after all have gone, finds a lady's pocketbook, with Bertha's name in it. He decides that Bertha knows something about the case and he telephones to her that he will come to dinner. Reed arrives and sees that Bertha and Gray are nervous about something. After the meal is finished they go to the library where, in the absence of Gray he gets Bertha to confess that she killed Rawls. Gray, who has been listening behind the curtains, tells Reed that he killed him. Reed, who is a friend of Gray's is about to give him a chance to escape when a maid enters with a card announcing Green, the other detective, and Reed is forced to arrest Gray. At the trial Gray takes the stand and tells how Rawls tricked Bertha into going to a hotel; why he gave him a position of trust in his business; how Rawls tried to force himself on his wife; how he betrayed his business secrets and one day he found a note from Rawls to his wife and went to Rawls' den. In the struggle that followed, Rawls drew a revolver to kill Gray but he grabbed his wrist. The gun was discharged and Rawls was killed. How to save his wife's name he strengthened the evidence of suicide. The jury bring in a verdict of not guilty.

ONE LAW BREAKER (March 19).—Tom Jordan, one of the deserving army of the unemployed in a great city, and his five-year-old daughter, Allie, are thrown out of their dilapidated shack because the rent is not forthcoming. The little one's mother is dead. Deprived of a home, the man leaves the tired child in a park while he again seeks work in vain. Two sneak thieves snatch a suit from a clothing store; then finding they are pursued, the crooks, by a clever dodge, fasten the crime on the innocent Jordan. The latter is arrested and when taken before the young police judge, swears he is not guilty and begs to be allowed to get his baby from the park. The judge sends a policeman to the park with Jordan. The weeping, frightened Allie, however, had been picked up by a kind-hearted and wealthy young widow and when Jordan arrives at the park there is no trace of his baby. Crazed with grief, Jordan attempts to escape from the policeman, but is recaptured and given a limit sentence by the angry judge. Jordan swears vengeance against the judge. Allie only knows her father as "Daddy." The widow decides to keep the little one. Judge Ellers becomes interested in the widow and succumbs to the charms of Allie, ignorant of the fact that she is Jordan's child. Jordan is free at last. He buys a revolver, trails the judge to the widow's home and hides in the shrubbery, awaiting a chance to shoot down Ellers. An innocent game of hide and seek brings both Ellers and Allie near the ambush; but the child stumbles on her father first and saves him from the stain of murder.

ON THE ROAD TO RENO (March 20).—Jack and Amy are still young enough and newly married enough to take their little domestic spats seriously, and after a little tiff at the breakfast table, each decides that he and she can find happiness only if parted. Each sends the other a note stating that he and she, respectively, is on the road to Reno, but neither note is received. Unknowingly they catch the same train for the West. Amy has bought her Pullman ticket, and his berth No. 8 in car 1, but Jack, barely catching the train, is without a ticket, and when he applies to the conductor, is told that every berth is sold. A good-natured traveler tells him he may share his birth, No. 8 in car 2. The traveler goes to bed, but Jack decides to sit up a while in the club car.

When Jack decides to turn in, he makes a mistake in cars, going to car 1. He puts on his pajamas in the dressing room, then crawls into berth No. 8. Amy suddenly awakens, finds a man in the berth with her, and alarms the car with her cries. Passengers, in scanty attire, rush to her aid, and the bewildered and frightened Jack is seized upon and dragged to the rear platform of the train, the enraged passengers being intent upon pitching him off.

Amy recognizes Jack just in time, and throws her arms protectingly about him, declaring him to be her husband. The passengers furiously demand to know why, if he is her husband, there has been so much commotion and why they have had their rest disturbed. No satisfactory explanation being offered, they stop the train and bundle off the pair of them, leaving them, in pajamas and night gown, beside the track in a lonely land, a situation which does not impress itself upon them just yet as they are busily engaged in effecting a tender reconciliation.

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POWERS.

A MATTER OF PARENTAGE (March 6).—Deyton Blair returns from college to his sweetheart. He asks her father, David Harrison, for permission to marry his daughter. Mr. Harrison is president of the Pine Dome Oil Company and offers young Blair a position as foreman of the company. When he makes good Claire is to be free to choose him. Blair takes up his work in the oil fields. He befriends a driller by the name of Myers who has been failing in health for some time. Myers finally dies leaving his baby girl, Blossom, to be cared for by the college boy foreman.

Claire Harrison accompanies her father on one of his trips to the oil fields. Blair has made the little one at home in his cabin, in fact he has adopted her as his own. He is absent from his shack when the president's daughter arrives. She finds no one within except the child. She asks the child to whom she belongs and the child smilingly points to a photograph of young Blair. Claire at once believes that her sweetheart has been false to her and falls weeping into her father's arms. She leaves the shack. Blair meets his sweetheart but is coldly ignored. Mr. Harrison is indignant when his daughter tells him that Blair has a child.

Returning to the shack, Blair asks the child what has happened. She explains to him how she told the strange lady he was her father. Later he is putting the little one to sleep, when Hopkins, another driller, approaches the shack. He hears Blair singing a lullaby and not wishing to enter, peeps in at the window. A pretty sight meets his eyes. Harrison and his daughter plan to bring their knowledge of Blair's deception to the supposed guilty man. As they approach the cabin they see Hopkins peering in at the window. Hopkins asks them to look in. Hopkins then explains how Blair adopted the little orphan and Claire and her father realize their mistake. They slip quietly into the cabin and find Blair asleep with the child in his lap. Clair kneels down beside him and kisses her sweetheart. He wakens and a happy reconciliation follows.

BIG "U."

WHEELS WITHIN WHEELS (March 2).—The story opens in the darkened library of Von Ludwig, the spy. A man with a bullseye lantern moves about the room, and Von Ludwig, seated in his den, hears the noise, takes his gun and starts down to investigate. The figure hears footsteps and, grasping a chair, crashes the window, and then secretes himself behind the curtain, just as Von Ludwig enters and switches on the light. The man hiding behind the curtains steps forward and accidentally, apparently, knocks over a pedestal. With an oath, Von Ludwig grasps his gun and leads the man out. The man, frightened, pleads for mercy. Von Ludwig catches sight of the time, one minute to twelve, and conceives the idea of forcing the man to rob Hartzburg of the papers. In return Von Ludwig offers him his freedom.

The man consents, finds Hartzburg, fights him and obtains the papers. He returns, and as Von Ludwig starts to take them, he pulls his gun and blows a whistle. Two men from outside enter. The "burglar" takes the papers and reveals himself as John Matthews, of the secret service. Then "Matthews," with an elaborate bow, picks up the papers and prepares to leave. Vere, amazed, asks Hartzburg who he is. He replies that "Matthews" is Ravall, the French spy. "Matthews" acknowledges it, and, smiling triumphantly, leaves with his booty.

HER ADOPTED MOTHER (March 9).—Edna Ellis, a lonely orphan, is employed by Charles Manville, a well-to-do business man. Mrs. Manville, the mother of Charles, is a widow who is neglected by her son and who has no other living relation. She lives in an old ladies' home. Edna is more than ordinarily attractive and appeals strongly to her employer. But his efforts at further acquaintance are continually rebuffed, the girl feeling intuitively that his intentions are not good. A type of woman who does not "mix" with others, she becomes exceedingly lonely and in a fit of despondency, pours out her heart-ache to her only close friend, Mrs. Wilson, a director of the old ladies' home.

After unfolding the secret of her loneliness, Mrs. Wilson recalls a little old lady who is especially unhappy in the home. She proposes that Edna adopt the little old lady. Mrs. Manville demurs, but is finally persuaded to try the experiment. Mrs. Wilson brings her to Edna's apartment and places her in a big rocker with her knitting in her lap. As the hour for Edna's return draws near, Mrs. Wilson quietly leaves. A few minutes later the girl opens her door. Before her sits a little old lady, placidly knitting. It is like a vision of her mother long since passed away. With a stifled sob, she runs to the rocker and throwing her arms about the little woman, kneels at her side.

The experiment is a success. Mrs. Manville remains with Edna,, who is happier than she has been for months. Her changed manner even affects her employer, whose attitude toward her seems different, though he is more persistent than ever in his attentions. Finally, after pleading with her to be allowed to call, she consents. As he enters the apartment, he sees a little old lady. He moves closer. A cry of joy and Charles takes his mother into his arms. Explanations follow and the story fades out, leaving the possibility of a romance to the imagination.

THE FUNNY SIDE OF JEALOUSY (Two Part—March 18).—Mr. Jack Corona is an impulsive and nervous individual possessed of a beautiful wife of whom he is insanely jealous. Mrs. Corona has a brother whom she has not seen for years and one day receives a letter unexpectedly announcing his arrival. The letter is signed "Lovingly Ned." This leads the husband to infer when he finds the letter, that it is a clandestine meeting between some unknown lover and his wife. He immediately sets about to destroy this supposed lover. He disguises himself as an anarchist and secures a time clock bomb. Returning to the house, he discovers that his wife and her supposed lover have gone aboard a yacht lying at a dock not far distant. The infuriated husband trails them to the aforesaid yacht, where he meets a friendly steward. He bribes the latter to change places with him to enable him to serve refreshments to his supposed erring wife and her lover in the cabin of the yacht.

While serving them his efforts to conceal his identity and also his rage and jealousy bring about the most laughable situations imaginable. Everything seems to go wrong and at an opportune moment he places the bomb under the supposed lover's chair. After a few more complications, a fight ensues and in the mix up he loses his disguise and his identity is discovered by his wife. Due explanations follow and Mr. Corona meets his brother-in-law for the first time. He now realizes what a fool he has made of himself and flops unthinkingly into the chair under which is the bomb. An explosion follows, igniting Mr. Corona's clothes. He madly dashes about hither and thither trying to extinguish himself. There is nothing left to do but to jump overboard which he promptly does. After some difficulty he is rescued from a watery grave and in this bedraggled condition he promises never to be jealous again.

ECLAIR.

SAVED BY TELEPHONE (Two Parts—March 17).—Belle Stanley, a pretty, young school teacher, lives with her widowed mother, in a little cottage close by a sea-side resort. Harvey Randall, a loose living and reckless young fellow, is struck by Belle's beauty and takes her to the band concerts at the beach on Sundays. The girl is offered a position at the country school some miles inland and there meets Jim Young, a telephone lineman who has charge of the district wires. He falls in love with Belle and, knowing her fondness for music, installs a telephone in her room, through which she can hear the Sunday concerts at the beach, through a horn receiver placed in front of the band stand.

Randall follows the girl, and in a fight between the rivals, Harvey is worsted. Some time later, Randall and his gang plan to loot several freight cars and with the money therefrom plot to abduct the girl and carry her off on a yacht. Jim Young hears of the plan and rides to warn the school teacher. Randall shoots Young but the lineman climbs a telephone pole to tap the wire. In his wounded condition, he tangles the wires and the girl is awakened by the sound of her mother's voice in the room praying for her safety. She arouses the owner of the house and he repulses Randall and the gang. Afterward when Jim has recovered, Mrs. Stanley explains that she had left the 'phone receiver off the hook and knelt in prayer near the telephone. Jim had so crossed the wires that they connected with the wire from the beach in Belle's room and through this remarkable circumstance the girl had been saved from Randall and his gang.

VICTOR.

THE UNHIDDEN TREASURE (Two parts—March 8).—Phylis Bacon, ward of an eccentric uncle, Thomas, is informed by the latter that she must marry Billie Ingle, the son of her uncle's best friend, whom Phylis has never seen. Phylis refuses and leaves the house to spend a few days with a girl friend. Meanwhile, Billie Ingle receives the same orders from his father that he must marry Phylis Bacon. Jefferson Ingle calls upon Thomas Bacon and the two arrange a clever plot. One week later, Phylis is called home by the news that her beloved uncle has been drowned. His body is not recovered. At the same time Billie is told of a similar happening and is wild with grief.

The lawyer calls on Phylis and shows her a strange codicil, which provides that she must search for the fortune left by Thomas Bacon which the latter had carefully hidden somewhere on the "Bacon Cables" homestead. At the same time, Billie Ingle, rummaging through his father's effects discovers a will almost identical with the one left behind by Bacon. Billie cannot find another thing to aid him, except a few old rusty keys in the same drawer which he pockets. They both set out for "Bacon Cables." Phylis arrives and finds the old house deserted save for an old grey-haired caretaker and wife. The girl sets forth on a tour of inspection and makes discoveries of strange mounds in the earth and a locked and barricaded summer kitchen, an old well and a dirty and grimy cellar with strange old trunks and boxes. Phylis returns to eat a hasty meal when she discovers that there is a stranger at hand, Billie Ingle, who calls himself Jack Brown. Phylis is not exactly pleased at his presence, and after the meal she offers a curt excuse and departs, while Billie, shown to an old-fashioned room on the upper floor, makes an immediate investigation of the walls and floors. Phylis confines her operations to the ground. She unearths a package wrapped and sealed with much care. In the package she finds a note which reads: "You have shown yourself to be interested. The treasure lies near at hand."

Phylis bursts into tears and Billie, hearing the sounds, asks if he can be of assistance. Phylis is angry and cuts him but afterward is sorry.

Billie makes the discovery that the house contains an attic, which is securely locked and nailed. He decides that the treasure must be hidden there. Noticing a wall piece, he looks behind it and finds a huge brass key. Remembering those he has in his pocket, Billie tries them on all the doors but without success. Meanwhile, Phylis awakens and discovers a large key and a note in her pillow, telling her not to give up as she is proceeding along right lines. She comes out of her room and sees Billie stealing alone and examining every nook. She is alarmed and thinks him an intruder, but determines to watch him until he finds the treasure, intending then to demand half. She watches his operations in the library, when from behind a tall painting he pulls a leather wallet and another tantalizing note which reads: "There is no need to smash things to get the treasure. It is accessible without much effort."

Billie's patience is exhausted and he is about to hurl a chair into the old master when Phylis appears and halts him, telling him that he has no right to destroy what is hers. They quarrel and neither will give in. That night Phylis retires tired but feeling that Billie is rather nice, while Billie retires feeling that Phylis is the one and only woman. Just after the hall clock has struck 1 a. m., sombre figures come down from the attic, and gliding along the halls let themselves into Phylis's room. Phylis is frozen with fear. She screams loudly for help and the intruders dance about the room. Billie hurries to Phylis's side to see the intruders vanish into the cedar chest. A thorough search fails to reveal them.

Phylis falls ill. Billie feels lonesome when she does not appear. Phylis for the first time examines her own room to find just a solitary slip of soiled paper which reads: "Two heads are always better than one." Phylis begins to realize that if they are to accomplish anything

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they best work together. That afternoon both set out togeher and find a quiet spot where Billie tells Phylis he loves her.

On their return to the house the two proceed to the library and sit before the fireplace. Suddenly Phylis looks inot a mirror and calls Billie's attention to the head and shoulders of a man whose face and features are covered by a hooded mask. Billlie would arise and attack him but Phylis bids him wait. Then another masked head appears and a gloved hand gives the first one a key. They unlock a wall cabinet, place something therein and then vanish. Billie makes a wild dash for the room only to find it vacant. Billie then explains to Phyllis his purpose at the "Bacon Cables."

Billie begs Phylis to run away with him and give up all of the treasure. Phylis is willing Again thinking of the cabinet, Billie rushes to it, finding this time something which he had overlooked, a key with a tag attached which reads: "You may search the world for treasure which oftimes is hidden within your own grasp." Hearing sounds within, Billie tears off the wall cabinet, disclosing a secret panel. The panel opens and to their terror, out of the interior walks two masked figures. While the lovers are quivering in terror, the two remove their strange make-up, revealing the laughing faces of Thomas Bacon and Jefferson Ingle. Explanations follow and the young couple care not for the mirth poked at them from the older men in their own complete happiness.

THE STORM (Two Parts—March 15).—John Marvin becomes engaged to Helen Cartwright. One evening as he is calling upon her, her brother, Frank, who has just returned from abroad, enters the room. Helen introduces her brother to Marvin, but Marvin refuses to acknowledge the introduction, as Frank Cartwright is the man who once desired his, John Marvin's, widowed mother. In his library that night John Marvin ponders over the course he shall pursue. He recalls the death of his mother and his own vow to kill at first sight the man responsible for her degradation.

He realizes what it will mean to him to perform this criminal act, but nevertheless, takes his revolver and going to the Cartwright home, asks for his victim. The two men come face to face. John Marvin is about to kill Cartwright when a sudden flash of lightning from the storm outside, strikes and kills the villain. Thus is Marvin saved from committing a murder.

UNIVERSAL.

ANIMATED WEEKLY NO. 156 (March 3).—The Poor Man's Auto—Jitney busses with women conductors make their appearance—New York City.

Hands Across the Continent—Delegation from California and Secretaries Garrison, Daniels, McAdoo and Bryan witness President Wilson press button opening Panama-Pacific Exposition—Washington, D. C.

2,000-Mile Walk—Pack burrow travels with owner from Chicago to the Panama Fair in 105 days—San Francisco, Cal.

Farewell, Caruso—King of tenors bids adieu to America through the Animated Weekly before leaving for his native land—New York City.

Some Walking—Members of the Walkers' Club of America make record time in annual hike from City Hall to Coney Island, N. Y.. Sub-title—Panos Anthony, winner.

Ho, for King Carnival!—Greatest Mardi Gras festival and parade ever seen in New Orleans, La. Sub-titles—Arrival of King Rex. Receiving the keys of the city.

Ready for the Trenches—Last manoeuvres of Canadian troops before leaving for real fighting across the ocean—St. John, Canada. Subtitle—Charging.

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"Don't Shoot, We're Neutral!"—Bound for war zone, ships have their names painted in huge letters to avoid being torpedoed—New York City.

Outwardly Calm—Panorama of capital of Germany shows few signs of war—Berlin, Germany.

The Saddest Hour in London—Daily at 1 p. m. a train full of troops departs for the firing line from London, England.

Off to the Firing Line—Last of Canadian troops leaving for the battle front on the continent—Salisbury Plain, England.

News at the Front—German soldiers receiving news from home as eagerly as their families receive news from them—East Prussia. Sub-title—Destroyed railroad station.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

L-KO.

BILL'S NEW PAL (March 3).—The cafe oven, the proprietor's watch, the cashier and the chef's irritable temper were among the things that made life unpleasant for the waiter. He and the chef were room mates, but the chef weighed 300 pounds and had a weakness for all the blankets on the bed, so the waiter usually found himself sleeping out where the breeze blew.

Both the chef and the waiter loved the cashier. Neither realized his heart affair would interfere with business, but it did to the annoyance of patrons and the displeasure of the proprietor. The climax came when the proprietor's watch wandered into the chef's pocket and the waiter tried to put his mitts into the cash register. On top of this the waiter tried to talk to the cashier when the chef wasn't looking. The latter saw this from among his choppers and saws and started throwing instruments about.

He did not realize these things cut until he thought he had killed a man and proceeded to put the body in a barrel. Proprietor, patrons and waiters all start chasing the chef. All of them fall down cellar except the waiter. He seeks safety in the oven, and is almost incinerated before he is rescued.

EASY MONEY (March 10).—Fresh from his home town was Reuben, and when the card experts laid eyes on him, they sent up a hymn of thanksgiving. Here was some really, truly "easy picking" and times were hard. Reuben, however, had ideas of his own regarding the national indoor game, and it was not until Gertie, the siren, was turned loose on him, that the gamblers felt at all easy about prying him loose from the old stocking. A dispute between Gertie and the gamblers over the spoils, however, was Reuben's salvation, as Gertie informed the police and they interrupted the game. This did not stop Reuben from getting hands on the jack-pot and exiting through the skylight. When the excitement had subsided, the farmer was the one who had the best of things. Even the gamblers acknowledged that he was a devil, both abroad and "in his own home town."

ROUGH BUT ROMANTIC (March 17).—Father was going to be married, but his bride-to-be was not exactly beautiful. Accordingly when his son's sweetheart came to attend the ceremony, father set eyes on her, and then and there forgot his own waiting bride and his parental duty. Son, however, saw this interest, and told the waiting bride's brother, who was six feet tall and had an ugly disposition.

This gentleman saw that father came back to his plain but indignant sister. Father was compelled to order son's sweetheart out of the house, but he did not neglect to observe where

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she lived. When his own mistreated fiancee came to plead with the pretty one to leave her man alone, father was also lurking about the house waiting for an opportunity to carry off the girl who had so infatuated him.

Unfortunately his henchmen mistook his own sweetheart for the son's, and carried her off in a sack. Father did not discover his mistake until too late, when a runaway auto, some police and a cliff, made him realize it. Meantime son got the pretty one.

STERLING.

RAINDROP AND GIRLS (March 18).—Snoopy and his wife go shopping. They enter a shoe store where a young lady is purchasing a pair of shoes. Mrs. Snoopy wants a pair but the clerk sells them to the young girl. Mrs. Snoopy is angered and cleans out the store. The Snoopys then start home but are caught in a shower and Mrs. Snoopy waits while Snoopy goes for an umbrella.

He finds one in a nearby saloon, and getting away with it starts back for his wife. He comes upon the young lady of the shoe store adventure, however, and gallantly carries her across a water puddle, which act is seen by his wife. He is made to perform a like gallantry for her. He drops her in the puddle, however, and both get soaked while Mrs. Snoopy loses her hat. Snoopy, thinking to "square" it, takes her to a hat store and while making her selection, they come upon the lady of the shoes again. Snoopy starts a flirtation while his wife watches him with one eye. She soon gets "on" and in the battle that follows the store is completely wrecked and the Snoopy family knocked out.

NESTOR.

THE MIX-UP AT MAXIM'S (March 16).—Gason is only a waiter at Maxim's but he is a peer among those of his class. He is the most popular waiter in the establishment, which causes the head waiter to become jealous. Everyone is strong for Gason, even the cashier and the dishwasher. When wealthy patrons visit the restaurant, they demand that they shall be waited upon by the peerless Gason. In vain the head waiter tries to work off some of his other men. The head waiter, himself, sees much to admire in the pretty cashier, but, alas, he stands no chance with Gason, the favorite. Vainly the head waiter tries to give Gason his orders. Gason takes his time and garners the largest tips. In vain the head waiter tries to have him split the profits.

A fight finally ensues over the pretty cashier. The head waiter tries to have Gason discharged but the proprietor will not hear of it. Another quarrel follows over Gason's inability to take orders from the head waiter, which results in the head waiter being discharged and Gason put in his place. Gason reigns supreme while the displaced former head waiter plans his revenge. With three bad men he plots to put an end to his former rival. They prepare a bomb and take a table in the restaurant. They toss the bomb where it will do the most good but the wily Gason frustrates their plans. Gason becomes the hero of the hour. The conspirators are much damaged in the explosion. The cashier telephones for the police and after an exciting chase the old head waiter and his companions are arrested and sent to the lock up. Thereafter the course of Gason's love for the pretty cashier flows on uninterrupted.

DOWN ON THE FARM (March 19).—The farmer boy is madly in love with his sweetheart and they decide on a speedy marriage, but, as in days of old, her father demands that she marry a wealthy squire. Of course she refuses. Whereupon father tries to force her into the match. The farmer boy, however, interferes. Several laughable complications ensue, resulting in a mad chase, which ends in the marriage ceremony being performed by the parson as the couple are being pursued by the girl's irate father.

LAEMMLE.

HIS LAST SERENADE (March 7).—In a fine residence on the avenue, lives a wealthy man and his wife. They have a little daughter who is an invalid.

The doctor on leaving, sees the Italian lingering outside the house and asks him his business, whereupon Beppo shows his violin and tells the doctor of his little friend and the happy times they spent together. The doctor tells him his little friend is sinking fast and seems to miss something. Beppo looks at his violin and brightens. He begins to play. The child hears and the mother and father are startled.

The child's face brightens at once with joy. She calls for Beppo and sends her father to bring him in. Beppo plays again and again the tunes which have been the child's delight. The doctor notes a change in the child's condition and tells the distressed parents that their daughter will recover.

AN ARRANGEMENT WITH FATE (March 21).—George Carr is a wealthy young artist of romantic tendencies. His elder sister, Gretchen, refuses to marry the man who loves her, Frank Conway, until the artist really falls in love with some suitable girl and settles down. Frank immediately lays his plans. The arrival of his pretty niece from the East for a visit comes opportunely.

The next day he tells Carr that he has found a gypsy camp near town which might offer good material for the jaded imagination of the artist. Together they auto to the camp, where Carr immediately becomes infatuated with the daughter of the gypsy chief. Her father allows her to pose for the artist upon the payment of a goodly sum. Several sittings are necessary before the picture is finished, but Carr is prevented from any lovemaking by the constant presence of the old hag, "mother" of the girl. The finished canvas is much admired, but Carr is not satisfied. He suddenly realizes that he truly loves the girl. Frank appears with a paper relating that the gypsies have been arrested for thieving, and are to be thrown into jail as they cannot pay their fine. George decides to pay the fine himself and to ask the girl to marry him. His sister enters a fierce, but pretended, protest, but it serves only to strengthen his determination.

He goes with Frank to the police court and pays the fine. Then, turning to speak to the gypsy girl, he encounters the old chief, his hag of a wife, and a strange ugly girl whom they call their daughter. He asks in vain for information of the girl who posed for him. The chief pretends he cannot understand. Carr is disturbed. Later he goes to the camping place to find nothing but ashes left. Back at home he mopes before the picture which smiles mockingly at him. That night Frank arrives with his niece. Carr is in the studio and Frank goes to call on him, inviting him to meet his niece. Reluctant to leave his dreams of the gypsy maid, the artist accompanies Frank to Gretchen's sitting room to find that Frank's niece is the gypsy girl herself. Carr is puzzled for a moment, but forgives the little "Arrangement with Fate" because of the delightful results. Frank receives his reward and everyone is happy.

BISON.

THE MOTHER INSTINCT (Three Parts—March 20).—Marion Summers, in love with Curlew, comes to the notice of Gordon Barnes, who is much impressed with her. Curlew is intimate with Mamie We Voux, a demimondaine. When he informs her of his engagement to Marion, Mamie is very angry at being thus cast aside, and determines to make trouble. She, accordingly, brings Curlew's true character to the knowledge of Marion, who orders him out of the house. Marion, to get away from it all, accepts a friend's invitation to join a party on a yachting cruise. Barnes happens also to be one of the party. Marion thinks continually of Curlew and for that reason has no more than a passing interest in the gentlemanly Barnes. A storm arises and the yacht is wrecked. The only survivors are Marion and Barnes. They are cast upon a desert island and Barnes constitutes himself a guardian of Marion in the barren wilderness. He constructs a rude shelter, which they occupy, and both daily scan the horizon for a ship to take them back to civilization.

Curlew hears of the loss of the yacht with all on board and is much affected by the news, for he really loves Marion Summers. The lonely pair remain upon the island for two months without a sign of an approaching sail. Barnes learns to love Marion, but she will have nothing to do with him. Finally one evening, being unable to control his passion for his beautiful companion, Barnes seizes Marion and covers her face with feverish kisses, against which she is unable to defend herself. When he again approaches her she seizes his knife and threatens to do him injury if he repeats his actions. Marion from that time on develops an intense hatred for Barnes.

Months roll by and finally Marion informs Barnes of a life that is to come. Marion's hate continues to grow after the child is born. Barnes begs to be allowed to hold and fondle the baby, but Marion repulses his every advance with scorn. Curlew, meanwhile, leaves on an exploring expedition and by chance they land on the island of which Marion, Barnes and the baby are the only inhabitants. Marion is planning to kill Barnes, but at the last moment realizes she will be afraid to be alone, and controls her hatred. Curlew discovers Marion and tries to question her, but she is silent. She makes an appointment to meet him that night, however, and leaves him mystified.

Curlew keeps the appointment, but Marion does not come. At last she sees Barnes holding their baby in his arms and is torn with conflicting emotion; whether to flee with the man she believes she loves, and to tell him of the child, or to turn to the man who has forcibly made her his wife. Marion keeps her appointment later and Curlew finally begs her to come with him. She tells him that if her camp fire is left burning it shall be the sign to him that she will leave the island with him. Curlew accepts the ultimatum and watches for the appointed signal. Marion, returning to their little camp, has a struggle with herself. After waiting for some time, Curlew seeks her out and tries to force her to come with him. Barnes appears and the two have a hand-to-hand struggle. Curlew's companions join in the fight and Marion, desperate and realizing that, after all, it is Barnes she loves for the man that he is, runs into the hut and returns with their baby. Curlew, at sight of it, leaves abashed. Later, Curlew sends Marion a note, promising to care for her and the child if she will keep the appointed signal and leave with him. She hands it to Barnes. He expects that she will accept, but she only smiles, then deliberately picks up the loose earth and smothers the camp fire. Then, turning to him she gives herself into his arms.

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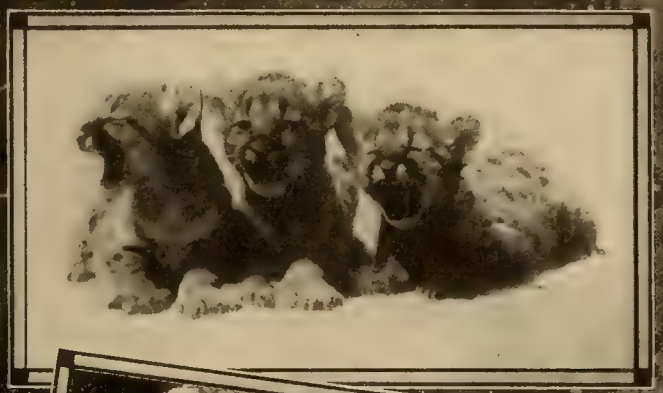

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JOKER.

THE WATER CURE (March 1).—Shultz and his wife go to the beach to spend the week-end with the Steins. The two men witness the distress of a fair damsel. She has cut her foot on a shell. While the men are aiding her they are seen by their horrified wives. Now Mrs. Shultz has been studying the art of making up, hoping to become a picture actress. She schemes with Mrs. Stein to avenge themselves on their hubbys. They make up their scrawny features to appear like blushing beauties. Then, in the niftiest of bathing suits, they sally forth.

The beach Johnnies spot them. They become annoyed and stick like glue. The hubbys spot the supposed damsels in distress and rush to the rescue, teaching the Johnnies a good lesson. The men are enchanted with the fair creatures and invite them clam digging on the sand spit. It is low tide. The wives now see a chance to secure revenge and, revealing themselves to their hubbys, row away, leaving the men stranded. The tide has started to come in. The wives only intended to scare them and did not reckon on the police who are out under orders to arrest all persons wearing abbreviated bathing suits.

The wives are now caught in the police net and thrown into jail. And the tide is fast coming in. The wives in jail fully realize the dreadful position of their hubbys. Their pleadings are useless. But they finally manage to escape. Then comes a wild chase. The wives row like mad to save their hubbys from the wild waves, with which they are now struggling, hotly pursued by the police launch. The imperiled hubbys are rescued in the nick of time.

THE REFUGEES (March 15).—"Dusty Mike" and his pal, "Overland Pete," are bemoaning the lack of charity usually accorded them in their wanderings, and, of course, they blame it on the war. Mike finally develops a brilliant idea and without making known his plans to Pete, sets out to work the village. As luck is with him, he happens to visit Aunt Sis Thompson's back door while this good lady is the hostess of a party engaged in knitting socks for the soldiers in Europe. Mike makes it known that he is a Belgian refugee, and soon becomes the hero of the hour. He relates a sad story and Aunt Sis promises to take him in and give him a home.

An hour later Mike sees Pete and explains how easy he worked the villagers and Pete sets out to try the same game. Neither of the two tramps have reckoned with young Jimmie Hicks, editor of the town's weekly paper. Jimmy is in love with Aunt Sis's niece, Nellie, and feeling sure that there is something wrong about these supposed Belgians, watches every move they make. Pete is heartily welcomed by Mrs. Jones, who is one of Aunt Sis's social rivals, he having explained that, he also, is a Belgian refugee. That night Mrs. Jones gives a "refugee party." Hicks, the young editor, nearly spoils everything by denouncing the two supposed Belgians as rank impostors and hoodlums. For his pains he in turn is denounced by his sweetheart and the engagement between them is broken. Determined to watch the impostors, Jimmy keeps a late vigil near the Thompson home. His patience is rewarded when he finds the two tramps together and sees them slink off through an alley to meet one of the town's outcasts who sells them a jug of whiskey.

Jimmy watches them return to the Thompson home and enter upon a wild debauch. Then he hastens to his office and gets out an extra. The next morning the villagers are shocked to read the scandalous news, but believe it is only a scheme on the part of the jilted Hicks to get even with his sweetheart. A crowd of them set off for the editor's office, fully determined to lynch the young man for his libelous attacks against the "refugees," but after some argument and partly with the aid of a ferocious six-shooter, young Hicks convinces them that he is telling the truth and leads them back to the Thompson house, where he promises to prove his assertions. The delegation finds the two tramps quite dead to the world from their previous night's celebration. The two of them are arrested by the town constable and the young editor makes it up with his sweetheart.

THE REJUVENATION OF LIZA JANE (March 20).—For many years shy Hezekiah had courted 'Liza Jane. And many were the subtle schemes Jane tried, without success, to induce Hezekiah to propose marriage. At the crucial moment, however, something always happened to upset her schemes. Love did not seem to have a part in Hezekiah. He always talked of crops or of the weather. At last, at the Squire's dance, Hezekiah woke up. But not with love. It was the new dances, the tango, the hugs, and the trots, that did the work. He learned to perform these gymnastic stunts, and nothing could stop him. Besides, he was taught by a charmingly pretty girl. Poor Jane was left in the lurch. The dances were simply horrid to her. Moreover, no one would take the trouble to teach her, anyway. So she was left to go home alone. And her heart was nearly broken.

But who should come then, but sister Kate! And sister Kate was city bred and up-to-date. To her Jane pours out her woeful tale. Kate sizes things up in no time. She advises Jane to "unkink" her spine and learn the dances. Jane gives in and allows sister Kate to rejuvenate her. She learns how to tango until Kate declares she has no equal. At the next ball Jane's tango steps and jaunty carriage amaze the elite of Corn Center! The rest of the belles are left in the cold as the men crowd about Jane! And Hezekiah! Well, Hezekiah insisted on getting married the same night.

REX.

SUCH IS LIFE (March 4).—Polly, maid of all work at Mrs. Jennings', forms a romantic attachment for Will Deming, popular actor, for he is the only one who has bestowed even a kindly look on Polly. In her spare moments she dreams of herself as a great lady loved by Deming. Olive Trent, a young girl seeking a theatrical career, takes lodgings at Mrs. Jennings'. Her attempts to get an engagement meet with failure. Will sees her one day in an agency and is filled with admiration for her fresh young beauty. He sympathizes with her in her distress. She repulses him, mistaking his motive. Will little dreams that they live in the same house.

Tod Wilkes, a burlesque performer living at Mrs. Jennings', has seen Olive come and go. At last he manages to meet her and, thinking her a find, offers her an engagement in the burlesque company of which he is a member. It is an offer so far below Olive's aspirations that she refuses. The last of Olive's money goes to satisfy her landlady and she is desperate. She decides to accept Tod's offer, and goes to tell him so. He invites her to his room to run over her part.

Tod's rehearsal with Olive is over, but he still detains her. Before she is aware of his intentions he has seized her in his arms and kisses her fervently. Olive fights herself free. Enraged as well as humiliated, she goes to her room, too overcome with the shock of her experience to observe Will and Polly. Will recognizes her and offers her work in his company, a position which fulfils her highest ambitions. They leave the next day for Syracuse with never a good-bye or a glance at poor little Polly, who was the humble instrument in bringing them together. Polly shakes her head sadly and murmurs, "Such is Life."

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ALL FOR PEGGY (March 18).—James Brandon owns the famous racing horse, Ladybird. He backs her heavily for the last race of the season. His son, Will, is in love with Peggy Baldwin, the daughter of his father's head groom. The Brandon family opposes the marriage on account of Peggy's low origin. One night, however, Will, finding his father in good spirits over the prospective winning of the race on the morrow, gives him a detailed account of Peggy's virtues. The story is interrupted by the entrance of a servant with a telegram for the father. "Ladybird in fine form—looks sure winner." Brandon is so elated that he asks his son to make a wager staking his happiness on the outcome of the race. In the event of Ladybird's winning Will consents to give up the girl. Will finally consents to this, believing his chances are as good as his father's. Later, however, he overhears Brandon tell his wife of the wager, and of the telegram, which makes his bet a sure one. Will becomes very angry at being tricked, and decides to turn the tables on the old folks.

Will persuades Ted Baldwin, Ladybird's jockey, to feign intoxication, knowing that with any other rider, Ladybird's chances are slim. He explains to Ted that his sister Peggy's happiness depends on Ladybird's losing, and as Ted idolizes his sister, he yields. It is within an hour of the race and Ladybird's owner is anxiously awaiting the coming of his jockey. Peggy has tried in vain to rouse Ted, and the situation is desperate. Peggy looks at Ted's new jockey suit, and decides to take his place. She has often ridden Ladybird and understands her. There is no time to lose, so Peggy hastily dresses, and gallops off to the race-track. She arrives just in time to weigh in, mount Ladybird and ride up to the starting post.

After an exciting race, Ladybird wins by a length, and the crowd gathers around the winner and her jockey, but Peggy hastily dismounts and slips away. When out of sight, she sinks on a bench overcome by exhaustion. It is here that Brandon and his son, Will, find her. Brandon comes to congratulate the jockey and Will to demand an explanation of Ted's apparent betrayal. They are surprised to discover that Peggy was the rider. Explanations follow and the father is so tickled at his son's defeat in trying to foil him, and at Peggy's gameness in entering the race, that he consents to their marriage.

THE RIDER OF SILHOUETTE (Two Parts—March 21).—Tex Davis, a bad man of the Northwest, is caught unaware one day by the sheriff. A gun fight ensues, during which the sheriff is hit hart and pitched down the mountain side to land at the feet of a ranchman. Davis, coming down the mountain side, is discovered by the ranchman and before he can reach his horse, he is forced to flee, with the ranchman pursuing him. The rancher runs into a deputy and orders him to take charge of the sheriff. The deputy does so and takes the sheriff to the trading post, where the kindly owner takes him in.

Deep in the great Canadian forest, in the center of a clearing, lives the sheriff's wife and their four-year-old baby girl. The little girl, one day while playing in front of the cabin, sees a rabbit run across the clearing. She follows it into the forest. The mother discovers the absence of the child and searches for it for hours, but returns to the cabin, brokenhearted and in despair, after a fruitless search. In the meantime Davis, pursued by the rancher, takes to the forest. He eludes his pursuer for the time and, weak and exhausted, plunges on into the thicket. Night falls and he builds himself a fire, when suddenly his operations are interrupted by the sound of someone crying. He discovers the sheriff's baby almost dead from exposure and crying bitterly. Davis' heart is touched, and he cares for the babe.

Later, Davis, weakened from the long strain, staggers into the clearing in front of the home the babe in his arms. The door of the cabin is opened and the overjoyed mother rushes out, takes the babe from Davis and leads them both into the house. Thus it happens that Davis takes refuge and finds succor in the house and from the wife of the man whom he thinks he has killed, though he does not know it is his wife. Davis, looking through the window, catches sight of the rancher riding toward the house. In alarm, he turns to the woman and tells her that he has killed a man and for her to hide him. She conceals him and tells the rancher, who does not know her, that she has seen no one pass that way. The rancher thanks her and rides on. The woman returns to the interior of the cabin and is thanked by the grateful Davis. She gives him food and traps, the better to enable him to live while in hiding. Davis leaves and enters the great forest. The sheriff, in the meantime, has recovered slightly and a messenger is despatched for his wife. The messenger arrives several days later. The wife sends the baby with him to a neighbor, while she rides to town alone.

Davis, in the meantime, has taken to the woods and trapping. One day while making the rounds of his traps, he is surprised to see a woman riding in the distance. The horse slips and falls. The woman is thrown heavily to the ground, where she lies inert. Davis finds her there and discovers it to be the woman who befriended him. He bathes her face and brings her to. It is discovered that the woman's ankle is broken and that she must get to town as soon as possible. The horse is a hopeless cripple. The only thing remaining for Davis is to carry her to the town, many miles away. Then he discovers that she is going to her husband, the sheriff, who lies at death's door in the town. Davis determines to tell the woman of the shooting and then his intentions to carry her to town. She pleads with him not to, knowing that it will mean prison to him. But he shakes his head and against her wishes takes her into his arms and starts on the long march to the post. He arrives in town at night and is almost dead as he staggers to the door of the post.

The sheriff, who has recovered, is seated with the owner at the fireside when they hear the noise on the stoop. The owner opens the door and admits Davis and the wife. The sheriff is startled, then angered. He seizes a gun and is about to kill Davis, when his wife saves Davis by telling him of Davis' sacrifice and bravery. The sheriff is at first obdurate, but then the better side of him shows itself and he extends the hand of a man to Davis. Davis grips it and vows to turn over a new leaf. Then the sheriff returns his horse to him. Davis takes his leave and the sheriff and his wife from the window of the little trading post see him swing to the crest of the neighboring hill, stand silhouetted against the night sky for a moment and then ride off toward the forest.

IMP.

PRESSING HIS SUIT (March 11).—King and Flo are in love with each other. She asks him to take her to a ball. He promises, but does not know how he will raise the money to do so, as he is broke. While meditating on this in his room, a bright idea strikes him. He decides to pawn his two extra suits, which he immediately does. He buys the ball tickets and a bunch of roses. After reaching his room, he notices how wrinkled his trousers are and decides to have them pressed. He calls a boy from the street, gives him the box of flowers with a note to his sweetheart and a box with the trousers in, with a note to the tailor. The boy gets the packages and notes mixed up, so that the tailor get the roses with instructions to press and return them immediately.

Flo gets the trousers with the request to wear them that night, and King, after waiting in vain for the return of his aforesaid pants, rushes over to the tailor's in his pajamas, only to find him busy pressing the roses. Snatching a pair of pants from the rack and unheeding the fact that they are five sizes too big for him, he makes his way to his sweetheart's home to offer his apologies. Flo is highly indignant and throws the trousers in King's face. She then orders him from the house. He goes out on the front stoop and meditates on the frailties of human nature in general, until Flo's friend, Fanny, patches up their little differences. Flo makes amends by pressing the trousers—and the scene fades out just as the iron, left to its own devices, burns a hole in them.

THE BLACK PEARL (Two Parts—March 19).—Among the curios brought from India by Colonel Marsden is a black pearl. Margaret, his daughter, fancies the jewel and asks for it, but father replies that it is an occult jewel and can only be possessed by one showing supreme faith. Phil, the colonel's nephew, is heavily in debt to Benson, a gambler. Benson renews his importunities for his money and finally forces Phil to introduce him into Colonel Marsden's family as a friend. Benson inveigles Phil into more gambling games. Phil finally agrees to Benson's proposal that they rob his father's safe and put the blame on someone else.

In the meantime, Jack North, who is friendly with Margaret, fears he will lose her because of the fascinations of Benson. To humor her he again asked the Colonel for the black pearl for Margaret, but the Colonel refuses. Returning home North writes to Margaret telling her of his failure to get the pearl, but adding that he "will get it yet." Benson and Phil steal the keys from the Colonel and rifle the safe. North is decoyed to the house by a note with Margaret's signature forged. He is assaulted by Benson and Phil and is carried, bound and gagged, into an unused room in the house. The unmailed letter to Margaret is found in North's pocket and this with the keys are placed in front of the safe.

The robbery is discovered. The police fail to find North, who, of course, is suspected. In the attic above, his muscles bound, North crawls to the washstand. He bursts the faucet with his feet and with his heel blocks the drain hole. Rapidly the water rises, flooding the

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floor. A maid, in the room below sees the ceiling dampen and then the rush of water falling in cascades about her. She notifies the police who are in conference with Colonel Marsden at whose side sits Margaret, stoutly defending her absent lover and declaring her implicit faith in his innocence.

In the library, Benson and Phil, realizing by the commotion above, that North has been found, stand indecisively. Benson makes a break for the balcony with Phil close behind him. But Benson's revolver stares at Phil sinisterly. Determined that Benson shall take the medicine with him, Phil grapples with him. The police, breaking in upon North, find him nearly submerged in the rising flood. Asked to explain, North says that the Colonel's nephew can best do that. A shot from Benson's revolver aimed at Phil, but diverted by the latter's quickness, attracts them below. The struggle is still on with Benson gradually wearing down his opponent when the police pull him off. Phil confesses. Not long after the Colonel approaches North and Margaret and hands to Margaret the black pearl.

GOLD SEAL.

THE BLOOD OF THE CHILDREN (Two Parts—March 16).—The story opens with Senator Woodward speaking on the night before the Child Labor Bill is passed. He pleads earnestly to abolish child labor. His opponents, mill owners, Hewitt, Davis and others, sitting in the audience, are alarmed at the enthusiasm of the crowd. Woodward returns home and bids his wife Alice to retire, as he must work late. Meanwhile, Hewitt, Davis and the others, knowing that the bill comes up in the morning, determine to bribe Woodward. They leave for his home. Woodward is alone in the library when the men are announced. Hewitt offers him $100,000 to be absent from the house the following morning. Woodward, in a fury, starts to turn them out, then thinks better and asks them to listen to him while he tells them what the bill means to him. Grumbingly they consent. Woodward starts to talk.

The story goes back twenty years. He tells how he, Woodward, was a worker in the mills and his sweetheart, Alice, and his little sister were employed there also. His sister had consumption, a disease prevalent among the workers, caused by the lint entering their lungs. The foreman, who also loves Alice, begs her to marry him, promising to take her out of the mills. Alice's sister dies, and the doctor advises Alice, too, to leave the mills at once. Woodward hears the doctor's verdict and realizes he cannot help her. With a cry of horror Alice rushes away and promises the foreman she will marry him. Woodward takes to drinking after Alice marries.

Ten years later he owns one of the biggest mills in the South and employs, for the most part, child labor. One day as he sits in his office, they bring in a little boy, who has been caught in the machinery and Woodward orders them to take the child away, merely commenting on the carelessness of children.

Later he overturns a red ink bottle and imagines the ink is blood. A factory child is brought home dying to her mother, who was Alice. Alice's husband has died, leaving her destitute. When she sees her child is dying she is crazed by grief and rushes to the mills. There, for the first time, she meets Woodward. She turns on him and calls him a murderer, saying he has killed her child and a hundred more.

Woodward follows her home in time to see her child die with her eyes fixed accusingly on him. Stupefied, he walks away, always trying to remove the imaginary blood stains from his fingers. He wanders into a swamp and sinks down exhausted. Suddenly the faces of hundreds of sickly, mutilated children appeared to him and pointed accusingly at him. The swamp turns to blood and he sinks lower and lower into it, until Alice's child, glorified and radiant, rushes up and leads him away. Again he stumbles, and as he reaches for her she vanishes, but in her place appears the accusing children. Again Alice's child leads him forth, and this time he stands on the edge of a wood, where the children all glorified and happy, run about and play. The child leaves him and joins the others, but as he starts to follow an angel with a flaming sword appears and holds him back, saying he has murdered the children's bodies on earth, and, therefore, he should not be permitted to touch their souls. With a groan he sinks to the ground where they find him, hours later, a babbling idiot. They take him to Alice's home. She nurses him back to health. Then he sells his mills and gives himself up to the task of abolishing child labor.

Woodward finishes his recital. Davis asks to be allowed to give the $100,000 "bribe fund" to "help the kids."

MUTUAL FILM CORP.

RELIANCE.

THE LAWBREAKERS (March 1).—Jerry Miles, leader of a gang in the tenement district, is influenced to reform by Ruth Parker, who visits Jerry's lame sister, Kate. Later, Ruth's father, the Judge, runs for mayor. His political opponent, Black, by threats compels Jerry to steal for him certain incriminating papers from the Judge's library. Ruth catches him in the act. The gangster cannot explain himself without revealing to Ruth her father's crookedness, so he is silent. He is captured by the Judge's campaign leader, who leads him away out of Ruth's life forever.

THE GREEN IDOL (Two parts—March 6).—Dorothy Blake disgusts her father and Ted Bowden, her fiancee, by becoming fascinated with Ahmed Akbar, the propounder of a new cult. She buys from him for a very large sum an idol, and afterwards, discovering it to be a fake, is greatly humiliated at the easy fashion in which she has been buncoed. She goes to the Hindoo's rooms and demands that he return her money. Meanwhile the police are on the track of the impostor. Akbar, greatly alarmed, puts Dorothy under the influence of an Indian narcotic, giving a note to the driver of Dorothy's car, saying that he need not wait. The man drives home, where Bowden chances to call, recognizes the note as not being in Dorothy's handwriting, and drives immediately back to the Hindoo's quarters. He confronts the rogue, just as he and his servants are on the point of leaving with the unconscious girl. Bowden is overpowered and bound. The police squad, however, arrive and the Orientals are forced to make a hasty exit. A doctor, who is called in to resuscitate Dorothy, tells Bowden that only a Hindoo will know the antidote for the narcotic. He joins the police hunt. The Hindoo's automobile is plunged down a steep embankment, killing the two servants and mortally injuring Akbar. Bowden rushes him back barely in time to produce the antidote before he dies.

THE HEN'S DUCKLING (March 8).—Vivienne, the little daughter of Philip Charleroi, the district attorney, is neglected by her busy father and her mother, a society leader. She makes a friend and confidante of Marcelle, her mother's maid. Marcelle tells Vivienne how her uncle Bonfil is out of work and his wife lying sick in bed. Knowing that she cannot expect her mother to interest herself in the affairs of the servants, the little girl helps herself to a large sum of money in Mrs. Charleroi's desk and slips it under the door of Bonfil's house. The loss is discovered, and detectives are em-

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ployer. They become suspicious of Marcelle and follow her to her uncle's house, where both of them are arrested. The money is found on Bontil. When Vivienne hears that her beloved Marcelle is in danger of being sent to prison, she throws herself on her father's mercy and confesses to the theft. To her great surprise, her father is very gentle with her and forgives her, telling her that in the future she shall be his pet and comrade. Mrs. Charleroi also appreciates what has happened through her neglect of her child. And the family are drawn together in a new bond of love.

THE BALANCE (March 17).—Mr. Merwin, a rich manufacturer, is a pillar of the church. Fearing that his end is near and wishing to atone for his lack of charity in the past and being very much impressed by a sermon delivered by Rev. Smug, he decides to donate a large amount of money for the benefit of the heathens. Rev. Smug is very successful in his appeal to his congregation on behalf of foreign missions. Red Mike and Curly, two crooks, read in the papers of the money that is pouring in for the benefit of the foreign missions. Believing that they could possibly use some of the money and recognizing the fact that they are heathens, they decide to rob the house of Rev. Smug. But Red Mike's woman, Madge, gets jealous of Mike's attentions to another woman. In her jealous rage, she informs the police of the intended robbery. The police lay a trap for the two crooks. Madge, truly loving her man and repenting of her action, follows Mike to the scene of the robbery. The crooks fall into the trap laid by the police. Madge helps Red Mike to escape. Mike makes his getaway all right and would have been perfectly safe, but his tender heart is touched by the appeal of a little flower girl who has been unsuccessful in selling her flowers. She tells him that her stepmother will not allow her to return home until she has at least a dollar. This good action on Mike's part, allows the police who have been pursuing to catch up with him.

There is a battle. Mike is mortally wounded and dies in Madge's arms. Merwin, the rich man, also dies. The recording angel weighs in the balance the various acts of the two dead men. Red Mike's sins have been varied and many. Merwin's sins have also been many, but always committed under the cloak of respectability. The recording angel weighs in the balance the last act in their lives. He puts the check for $50,000 donated by Mr. Merwin, in the hope of saving his soul in one scale, then counter-balances it with the crumpled dollar bill that Red Mike, the thief, gave the little girl. Knowing God's ways, he is not at all surprised to discover that the crumpled dollar bill, that Red Mike gave, outbalances by far the check for $50,000 so nobly donated by Mr. Merwin.

ROYAL.

CHECKED THROUGH (March 6).—Kitty, an actress, is stranded in a small town, when she receives a telegram urging her to come home for her sister's wedding. She gets into her trunk and bribes the porter to take it to the station. The bridegroom is leaving from the same station and has a trunk like Kitty's. So she changes the check from his baggage to hers and is put on the train. Thus she reaches home. The ceremony takes place, and Kitty from her hiding place, plays innumerable pranks on the unhappy couple, almost alienating their affections—until she is discovered.

KOMIC.

BILL GIVES A SMOKER ("Bill," No. 18 March 7).—Bill is addicted to cigarettes. When Mr. Hadley has been given a present of a large box of monogramed cigarettes, Bill helps himself. Later in the day, Mr. Hadley leaves his gold watch on his desk and Bill accidentally knocks it off onto the floor. He hastily takes it to the jewelers to be repaired.

Mr. Hadley misses the watch and supposes it to have been stolen. He also misses some of the monogramed cigarettes and inquires of Ethel if she knows anything about it. Bill overhears Ethel being quizzed and slyly slips his remaining cigarettes into Ethel's purse. Later he takes some more for himself and is afraid to tell of the broken watch. The police are notified and told to look for someone smoking or having in his possession the missing monogramed cigarettes.

Bill, smoking in the alley, is relieved of his cigarette by a sneak thief who is promptly arrested when seen smoking it. Ethel meets a young man and in taking out her handkerchief the hidden cigarettes fall to the ground and are appropriated by the young man who is also arrested with Ethel as an accomplice. At the office, Mr. Hadley finds Bill giving a smoker to his boy friends and the mystery of the broken watch is satisfactorily explained.

THANHOUSER.

THE MISHAPS OF MARCELINE (March 7).—Marceline is a professional window washer. He goes from store to store with his mop and pail. First he gets a job cleaning a jeweler's plate glass front, where he works havoc among the priceless valuables on display. Next he applies at a grocery, where he deluges the goods with soapy water. At last he winds up in a saloon and is set to washing the mirrors in the back bar. His ladder slips, and a hundred dollars' worth of glasses goes crashing to its ruin. Marceline is arrested and arraigned in court, where he has many other laughable adventures.

THE FINAL RECKONING (Two parts—March 9).—Florence Granger's father, Judge Granger, incurs the enmity of Pietro, an Italian, and when the Judge is found mysteriously murdered, Captain Ross of the Aqueduct police arrests the foreigner on suspicion. Unable to prove anything against him, however, Ross is obliged to release Pietro. Florence, who some time before had promised to marry the young police captain, is so chagrined at his failure to discover the slayer of her father, that she breaks her engagement to him. Disguised as an Italian girl, and aided by her perfect knowledge of the language, she contrives to hide herself in the meeting place of Pietro and his band, where she overhears him describe in detail how he murdered Judge Granger. The shock causes her to faint. This leads to her discovery and bound hand and foot, she is left by the men in care of a woman confederate. During the woman's absence from the shanty the place gets afire, and Florence barely is rescued by Captain Ross. The following day, Ross traps the Italian in dramatic fashion at the top of the aqueduct, where a fight ensues in which the captain risks his life. It is Pietro, however, who makes the mis-step, which sends him to his death at the bottom of the dam one hundred and seventy-five feet below. Florence forgives her lover.

PRINCESS.

AND HE NEVER KNEW (March 5).—Beresford, president of the National City Bank, has Rene and Kenneth for daughter and son. Rene is in love with her father's financial clerk and he with her. His lack of means, however, he feels bars him from a wealthy man's daughter. Her brother, meanwhile, brings a fortune-hunting count to the house but Rene finds him out and has him ejected. When the uncle of Boyd, the clerk, dies suddenly, Rene sees her chance. She goes to a lawyer and puts up $50,000. The lawyer then writes Boyd that his uncle has left him this sum, and he promptly proposes to Rene. The two are married. Boyd takes his wife to this same lawyer after the ceremony and says that he wants to settle his $50,000 on her. When the lawyer is about to protest, Rene gives him the wink and thus she gets man and money both.

MAJESTIC.

THE EMERALD BROOCH (March 16). Hayden, diamond merchant in Denton's, the fashionable jeweler's, grabs a man for stealing a diamond ring and hauls him to the office. To his surprise the thief is set free by the proprietor who tells him that the rule of Denton's is that it is better to let a thousand thieves get away than have the public dream that such a thing as a theft is possible in Denton's establishment. He warns Hayden on this point.

A few days later a woman with a forged letter of introduction from a society women calls and wants to buy an emerald brooch. Hayden shows her one worth $15,000, and while she is looking at others, slips it into her bag. He is about to raise an alarm, but remembers his employer's reproof. So he lets her go, follows her, bound to get that brooch back somehow. On the street a pickpocket tries to steal his watch and he grabs the man. He makes him go after Mrs. Delavan and pick her bag of the brooch. Then Hayden seizes it from him, and gets it back to the store, whence he telephones Mrs. Delavan, and gloats over what he has done to her chagrin.

AMERICAN.

THE DERELICT (March 3).—Louise Wilke remarks in the hearing of Leo Holmes, her fiance, and Bruce Morgan, Leo's friend, that never could she marry a man who was a drunkard. Morgan, who is secretly Holmes's rival, at the next club dinner gets his friend under the influence of wine, and then has him receive an urgent message to go at once to Louise's home. When she sees Holmes intoxicated, Louise breaks the engagement. Morgan presses his suit. With her thoughts divided between the two young men, Louise is visited by a dream in which is shown to her a life of misery with Morgan. In her dream she sees him turn out to be a worse drunkard than Holmes, and selfish and brutal in addition. In trying to defend herself from him she kills him with a pair of shears. Holmes, a poor derelict, poking about in the refuse barrels below, hears her scream. He rushes to her rescue, taking upon himself her guilt. Louise awakes. She sends for Holmes and they are reconciled.

THE TRUTH OF FICTION (Two parts—March 8).—Following a big roundup, Rancher Burton gives the cowboys a holiday. They entertain Margaret Terry, a writer of fiction, who is in search of local color for a story with daring feats of horsemanship. During the entertainment May, the rancher's daughter, becomes jealous of the attention paid Miss Terry by Charles, and in a moment of pique, agrees to elope with Jack, the ranch foreman, to spite her lover. The authoress, returning to the ranchhouse, is in time to intercept the impulsive May.

In the meantime the sheriff arrives with papers for the arrest of Jack on a charge of wife abandonment and cattle stealing in another state. Jack escapes. Returning to her studio, Miss Terry uses her observations at the ranch as the theme for a novel using Charles as the hero and May and the foreman as two characters, calling the story "A Game of Three." Copies of the first edition arrive at the ranch and both Charles and May in reading them find visualized in the pages of the story their own love affair, and they are brought together.

THE ECHO (March 10).—To regain her health, Violet, the young daughter of a rich man, is sent to the country where she forms a childish attraction for John, the eleven-year-old son of the farmer at whose house she is left. While exploring the surrounding country her curiosity is aroused by hearing an echo which John explains is the voice of an illusive woman who lives over the ferry. They plan a trip in search of this mysterious woman which proves to be one long remembered, although its purpose is not accomplished, for John with the simplicity of youth on this day tells her he loves her. On their return to the farmhouse they find the father waiting to take Violet back to the city. A proceeding which nearly breaks both their hearts.

A few days later John is happy in the possession of his first love letter written in the childish hand of Violet in which she states that when she grows up she will return and marry him. As the years go by John becomes the village schoolmaster and Violet a reigning society belle with many suitors. Among the latter is an elderly nobleman who, on account of misfortune and title, has been selected by her father as a future husband. While walking along a rocky shore the nobleman proposes and is rejected. Angered and disgusted he calls for the chauffeur of the car from which they have alighted. The girl hearing the echo becomes conscious of the only happy period of her life and not daring to tell her father she pens a note, packs her things and flees to the country, where she again meets her childhood lover and finds happiness although her father disinherits her.

THE TWO SENTENCES (Two parts—March 15).—By winning a lawsuit against the Traction Company, Jim Rodgers, a country lawyer, attracts the attention of Ford, a city attorney defending the suit, who persuades Jim to turn to a city practice assuring him he will become famous. Jim's sweetheart, Helen Wade, promises to wait for him, but during his absence another young man, Tom Carter, wins her love not knowing she was betrothed, and when Jim returns he arrives just as the happy pair are leaving the church as man and wife. Jim's whole life is ruined so far as love and women are concerned.

Devoting all his efforts to his practice, Jim quickly mounts the ladder of success, becoming a judge of the Criminal Court and is called on to try Tom Carter on a charge of assault to kill. Tom is found guilty and Helen, knowing that Jim can sentence her husband to from one to twenty years, calls on the judge asking that he have pity and make the sentence only one year. Jim asks her why he should do so when she had not hesitated to give Jim a life sentence. He sends her away telling her she will hear his decision the next day in court. Tom is sentenced to twenty years but no sooner has the sentence been pronounced than Jim repents. His decision preys on his mind and the vision of Tom in prison is always before him, until he prays for a way to undo what he has done.

Two years later he becomes a candidate for governor with his whole heart set on winning, thereby securing the power to pardon Tom. Helen, thinking that Jim is striving for the governorship only, vows that he shall not be elected, even if she has to disgrace herself by circulating reports that will not only kill his chances but ruin his reputation as well. Election day when the other candidates seem certain of winning, Helen informs Jim that she is the one who has worked for his defeat. As-

(Continued on page 1676)

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(Continued from page 1672.)

tounded Jim informs her of his reasons for wanting to win. Helen tries to retract her statements as the returns come in they show that Jim has won. As governor, Jim pardons Tom and the husband and wife are reunited.

COMPETITION (March 17).—Farmer Stubbs does not approve of his daughter at all when she returns from school dressed in the latest fashion. When the most prosperous farmer in Pike County proposes and is rejected he approves much less of her and decides to put her to work.

Jim Daley, a city sweetheart, is on his way to propose to her. He hopes the parents will approve as his raising has made him utterly against elopement. He arrives at an inopportune time and is refused with more dispatch than courtesy. The old man asserts that his daughter will marry a farmer or no one. Things are despondent when a bright idea strikes Jim. He decides to lease the adjacent farm, disguise himself as a farmer and by competition bring not only Dad but Josh to his terms.

After a month or two Jos and Dad offer to buy him out to get rid of him, such inroads has he made into their dairy business. He brings them to his terms and then adds that the consent of the old man to the marriage of Myra will be thrown in. This does not displease the old man so much as he thinks he is giving her to a prosperous farmer. He is bowled over when his son-in-law discloses his identity, but he has to accept the situation.

BEAUTY.

THE DOCTOR'S STRATEGY (March 9).—Objecting to Jack Bedford's attentions to his daughter, Lucy, Mr. Jones drives the would-be son-in-law from his estate, in the presence of young Dr. Glow, Jack's friend, and prepares a will disinheriting Lucy if she ever marries him. Dr. Glow offers a plan to break the father's power of resistance by the use of mental suggestion. To do this a conspiracy is formed involving Lucy, her mother, and the father's work-day associates, even the janitor. Next morning, Lucy's reference to her father's sickly appearance spoils the old breakfast. On his way to the office, other conspirators are concerned about his "looking badly," but when his office help and the janitor advise seeing a doctor, he becomes convinced that his case is deplorable. Fortunately he picks out Dr. Glow who diagnoses his malady as "slopecia," an incurable disease and orders him to bed at once. Still Jack's condolences are rejected, whereupon he prepares and delivers letters from undertakers and florists soliciting business. These letters have the desired effect and when the doctor confides that Jack has a secret cure for the dread malady, he is sent for, the will is changed in Lucy's favor and a father's consent to the marriage is received. After the marriage and when Jack and Lucy are on their honeymoon the father discovers that "slopecia" the supposed incurable disease is nothing more than "dandruff." Unable to control his anger at being "stung" he vows vengeance on the head of the conspirators and we leave him waiting at the doctor's office gun in hand.

IN THE MANSION OF LONELINESS (Mar. 16).—Although surrounded by every luxury, Mrs. Lane longs for the companionship of little children, but being childless and on account of her husband's dislike for the annoying "brats," she can only watch the neighborhood children. One day she notes that the children have been driven away by her own butler, and seeking the cause, is told by her husband that he does not intend to be annoyed by noisy children.

Soon after Lane is called out of town by the illness of a dear friend. In his absence his wife sees the opportunity to satisfy her love for children and arranges a party for them each day until her husband's return. Reaching the bedside of his friend, Lane finds him dying. As a last request the sick man asks that Jim accept the guardianship of his six-year-old daughter and raise her as his own. Astounded, Lane is about to assert his abhorrence for children, when the little girl climbs upon his knee and, putting her arms around his neck, endorses her father's approval by a kiss. The child's affection strikes a tender chord in Lane's character. Without notifying his wife he brings his future ward to his home, and unexpectedly discovers his wife in the midst of a merry throng of children, who she is entertaining in her boudoir. The startled wife, expecting an outburst of rage, is surprised when her husband, leading her to his study, presents his little companion and explains the situation.

KAY-BEE.

THE GIRL WHO MIGHT HAVE BEEN (Two Parts—March 12).—Daisy Wellington, a dance-hall girl, becomes broken in health, having contracted a slight affection of the lungs, and is dismissed by the proprietor as being of no more use to him. Daisy is heart-broken, as the dance hall has been her home and sole means of support for almost as long as she can remember, and she has no place to go to.

As she stands in the street crying bitterly, George Fowler, a prospector, comes along and on learning of her plight, offers her a home with him in his cabin in the mountains. Daisy gratefully accepts this offer and returns to the mountains with George, where the mountain air and wholesome life restore her shattered health. Daisy learns to love George, but he is wholly absorbed getting enough "dust" to enable him to send for his wife. At last this is done but the stage on which his gold goes out is robbed. George has gone on a short prospecting trip and Daisy is informed of the loss. She determines to repay the debt she feels she owes him and returns to the dance hall, where she succeeds in gathering enough spoils to replace the money lost by George. This she sends to George's wife. On the day of his wife's arrival, George goes happily forth to meet her. He tells Daisy that he wants her to stay and live with them as one of the family, but she, realizing this would not be possible or right, leaves during his absence.

BRONCHO.

THE WELLS OF PARADISE (Two Parts—March 10).—Widow Dolan and her son, Tom, fall for the scheme of a real estate dealer and trade the old homestead for 1,000 acres of barren country in Paradise, Cal. Upon arrival they find they have been swindled, but being very poor, they determine to make the best of it. They strike oil on the premises and become wealthy. Marley has the section adjoining. The widow Dolan dams up the creek to seek revenge on Marley and his cattle die. A battle ensues between the ranchers of Marley and the widow's men, in which the latter are repulsed and Tom Dolan is wounded. The dam is released and the cattle are saved. Meanwhile Alice Madley returns to Paradise from boarding school. She picks up the wounded Tom. A love affair ensues and they are married in spite of the opposition of their parents.

Years elapse. The couple have a child. The old people, grieving for their children, return to the cottage where they live and a reunion takes place between them.

DOMINO.

SATAN McALLISTER'S HEIR (Two Parts—March 11).—Satan McAllister, a wealthy ranchman, generally feared and hated for his cruelty and bullying ways, objects to Bob Ellis taking up a claim adjoining his ranch. He visits Ellis and tells him to get out or take the consequences—death. Ellis refuses to leave and when McAllister again visits his home and finds him there, he is wild with rage. While he is threatening Ellis and his wife, Dolly, their little daughter overhears him. She takes an instant dislike to him and when he kicks her pet puppy, Rags, she hits him in the eye with a stone. She is so absolutely unafraid of him and so bitter against him that McAllister's admiration is aroused. For her sake he does not insist that Ellis leave, but the two men remain bitter enemies.

A dry spell falls over the section and Ellis' cattle, crazed by thirst, wander afar. The efforts of both Ellis and his wife are required to trace them and Dolly is left alone in the cabin. Her dog, Rags, runs away and in following him she is lost. Ellis, in his sorrow, appeals to McAllister to help find her, and because of his love for the little girl, McAllister consents. He strays away from the rest of the searching party and with the dawn finds Dolly and her dog, exhausted and fast asleep. The meeting results in her forgiving him.

On his way back with the little girl, McAllister is ambushed by a small band of drunken Indians. He realizes he cannot make the settlement and sacrifices his chances that the girl may live. Binding her and the dog to a horse he sends them down the ravine while he holds the Indians at bay. His ammunition exhausted he hides in a cave but is found and mortally wounded. Dolly reaches the settlement in safety and when the rescuing party arrive at the cave they find McAllister dead with the body of the Indian who shot him, lying close by. On the wall, traced in rough characters on the stone, is his last will in which he leaves everything he owns to Dolly Ellis, his friend.

MUTUAL.

MUTUAL WEEKLY, NO. 9 (March 4).—Latest pictures from the seat of war. Nurses for the Front. General Joffre Decorates a Hero of the Franco-Prussian War (1870). Belgium's Volunteer Sons. Belgians Capture a 6-Inch Gun and Use It Against Their Foe.

Breaking Through an Ice Jam in the Columbia River.

Prairie Schooner Starts from N. Y. to San Francisco.

"Toyland" at San Francisco's Big Exposition Has a Woman "Cop." Sub-title: Her First Arrest.

N. Y. National Guardsmen Learn Campaigning Under Supervision of U. S. Army Officers.

Harvard Varsity Eight Takes First Trial Paddle on Charles River.

Unique Roller Skating Marathon Is Held on New York's Busy Streets.

The President, Cabinet and Foreign Diplomats Honor First American Executive.

Caruso Bids Good-Bye to Admiring Friends As He Departs to Fulfill Engagements at Monte Carlo.

Big Panama-Pacific Exposition Opens to the World at San Francisco.

The Aristocrats of Dogdom Reign at Westminster Dog Show Held in Madison Square Garden, N. Y. City. Sub-title: Mr. Vernon Castle.

Washington, D. C., Society Folk Give "Soiree Artistique" for Benefit of Soldier Artists of France.

New York City—Acid Explosion in Factory Traps 50 Girls.

The "Kroonland" and the "Great Northern" Passing Through the Panama Canal.

FEATURE FILM STORIES

UNIVERSAL SPECIAL FEATURE.

THE BLACK BOX (Two parts)—Episode No. 1—The Apartment House Case—March 8).—Installment number one introduces Lord John Ashleigh of Hamblin House, Dorset, England. In compliance with the advice of her teacher, Lord and Lady Ashleigh have decided to send their only child, Ella, to New York, for the season. The girl's one ambition in life is to study music. Mr. and Mrs. Cecil Raleigh have agreed to chaperon the girl in the American metropolis. As a final gift Lord Ashleigh presents his daughter with the famous Ashleigh diamond necklace. As Lord and Lady Ashleigh cannot leave England at the present time, they send Lenora, Ella's personal attendant, and the maid's husband, Ian MacDougal, butler at Hamblin House, to accompany the girl to New York. Six months pass delightfully for the young Englishwoman. At last she is having her fill of music. Next morning the hotel at which they are staying is aroused by Leonora's wild shrieks of alarm. The hallmen, rushing in, find Ella's body upon the floor and the famous diamonds missing. The maid is hysterical. Inspector French, of the police detectives, is called but can make nothing of the affair. He calls in the services of Sanford Quest. The criminologist traps the maid into an expression of terror and informs her that she must go to his office. She tries to communicate with MacDougal, but Quest interferes.

By means of hypnotism Quest draws from the girl a confession that the crime was committed by MacDougal, that he took the jewels and that she was to meet him, and escape with him to South America. Satisfied by her story and manner that she is merely a tool of the stronger-minded MacDougal, Quest turns the girl loose, after commanding her to return to his study with the jewels at 7 p. m.

She joins MacDougal in their rendezvous. Quest has tracked her and, by means of a trap, is thrown by MacDougal into the cellar. Then the villain turns on a poisonous gas to stifle the criminologist. The power of Quest's suggestion comes over the receptive mind of Lenora. She mechanically obeys his order, takes up the jewels and leaves the rendezvous, going straight to his study. MacDougal has discovered her absence and that of the jewels. He suspects that he has been double-crossed and swears he will get her yet, since Quest is done for. But Quest is not done for. He has a little instrument in his hand attached by wires to capsules of Anishidyte. Anishidyte's most valuable quality is that it exerts a tremendous force only in the direction towards which it is pointed. By the aid of this explosive Quest escapes and returns to his office to find Lenora already there. Seeing she is an excellent subject, he ventures another experiment: that of electro-thought transference.

Before a highly sensitized mirror he seats the girl and gently puts her in a state of hypnosis. A paper-thin steel band is fitted around her temples. This band is connected through a series of coils with the mirror by a fine wire, through which runs a high charge of electricity. The hypnosis induces perfect mental concentration. The criminologist then commands the girl to observe by means of telepathy what MacDougal is doing. Anxiously, Quest watches the mirror. For a moment nothing happens. Then its surface seems ruffled and slowly there emerges from the grayness a scene showing the interior of a low groggery.

MacDougal enters, confers with the proprietor and is directed to a room where, for a little while, he can be safe from the police. In the little attic MacDougal throws down his hat and swears by all the gods he knows to get even with Lenora. The experiment is finished. Quest quickly brings the girl back to full consciousness and turns her over to his assistant, Laura.

A week passes. MacDougal threatens Lenora in a note and Quest decides to draw him at once into the trap. Hypnotizing the girl he bids her lay her head upon her arms on his table. From the window he has seen MacDougal approach stealthily. Quest and his men apparently leave the house. MacDougal creeps in. He sees the bowed figure in the half-light bringing a heavy blackjack down upon the head of the figure. The next instant the lights flash up. MacDougal is handcuffed and Lenora, frightened and trembling, is led in from another room.

MacDougal stares at her, his throat contracting. Then he looks toward the table. A detective is picking up the dummy figure. The black wig drops to the floor. A steel rod shows above the dummy hand. MacDougal, the clever criminal, has been caught by a trick.

Lord Ashleigh arrives to find his daughter's slayer in the law's hands. He demands also the arrest of Lenora as an accomplice of MacDougal, but Quest, knowing well the American law, that a wife cannot testify against her husband, and wishing to keep the girl as an assistant, persuades Lord Ashleigh that she was only a tool of the real criminal.

And down in South America Prof. Edgar Ashleigh, anthropologist, a twin brother of Lord John, is caring for his fever-stricken servant, John Craig. Their researches, through the dense jungles have led them into dangerous climates and Craig has succumbed. Ashleigh decides that the man will not die and leaves him alone for a moment. The fever-crazed brain has but one thought, apparently. Cunningly waiting till the scientist has gone from the tent, the servant feels under his pillow and brings out a small black box. With glazed eyes staring, he fondles the box and then hides it once more.

THE BLACK BOX (Installment No. 2—March 15—"The Hidden Hands"—Two Parts).—The weeks have passed. Ian MacDougal's trial for the slaying of Ella Ashleigh has not occupied the court for long. The hour is set for sentence. Lord Ashleigh and his twin brother, Edgar, are leaving the latter's home in Yonkers, for the anthropologist hastened back to the United States when he heard of his niece's cruel death. Alike in every respect physically, save that Edgar is clean-shaven, the two brothers have been close friends since boyhood. Lord Ashleigh is higher strung, more warm-blooded; Edgar, the typical scientist and explorer, keen in every way, while in the open, slightly stooped, thoughtful, and studious.

Edgar's body servant, John Craig, has come, through long service and close companionship, to be more of an intimate than is accorded to most English servants. The man has a secretive, almost furtive air which might alarm anyone less suspicious than the simple, sincere scholar. After the brothers leave, Craig comes to the library with the small black box in his hand. MacDougal is sentenced to life imprisonment and taken away to prison. Quest meets Prof. Ashleigh with warm expressions of friendliness, for the two had known each other in years gone by.

Upon returning to his home, Edgar Ashleigh finds a message from the manager of the American Museum. The message says that the skeleton of an anthropoid ape which Ashleigh had sent to the museum for safe keeping has been stolen. Ashleigh is greatly agitated and calls in Quest's services. Lenora finds on the window sill a small bone which Ashleigh pronounces the minor digit of the ape's right hand. Not long after this Ashleigh is invited to attend a reception at the home of Mrs. Bruce Reinholdt, whose son was a former pupil of the anthropologist. A storm blows up and Craig comes to the house with Ashleigh's raincoat. A footman invites the servant to have a bit of supper in the pantry and later sends him out through the conservatory and garden gate, saving quite a distance.

Five minutes later Mrs. Reinholdt, who has been alone in the reception room, hysterically shrieks that two hands have floated out of midair and wrenched from her throat a wonderful necklace which all of the guests had been freely admiring. No trace of the robber is found and Quest is summoned at Ashleigh's suggestion. Outside the garden gate Craig crouches listening to the hubbub inside. Then a look of white fear appears on his face and he rushes away. Quest can make nothing from the hysterical woman's words, as she maintains that the hands which stole her necklace had no body.

Meanwhile, in a strange little hut, a weird character is being drawn in by the weaving tentacles of the black box. Heavily built, his great limbs hang loosely together. He is hairy, and with his jaw primitively undershot the man is a wild, uncouth figure. Gibberingly, he talks to the chained leopard and tiny monkeys who are his companions, waiting until his cue shall be called. And while he waits a mysterious hand serves him with food. Lenora is no longer safe from her wrathful husband, for Ian MacDougal bested his guard on the way to the penitentiary and escaped from the rapidly moving train. Craig, some terrible fear urging him on, wanders about the city until at last he drifts into a Salvation Army hall where a pretty lassie is pleading with the sinners to confess. But as he drops to his knees some awful force seems to grasp him by the throat.

KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, March 8, to Saturday, March 13, inclusive).

HOTEL DE HOBO (C K).—Percy de Gink decides to give the Hotel de Hobo a trial. He registers and is shown to his room by the head bellboy. Well satisfied with the interior of his future domain, he looks out of the window to observe his outside surroundings. He is soon absorbed in watching an old maid across the way relieving herself of several interesting articles of her wearing apparel, but she catches him spying and hurls a pitcher at him. He is just about to get back at her when somebody above drops a bottle on de Gink's projecting head and he quickly withdraws to safety. Percy then desires a bath but when he reaches the bathroom he finds Harold de Hobo has beat him to it, and has fallen asleep in the tub. He throws a wet sponge in his face, but Harold resents such harsh treatment and chases Percy. They run into a scrubwoman who throws her pail of water at them.

After this excitement, Percy returns to his room, and looks out of the window to get some air. Three bottles of beer standing in a row on the windowsill below catch his eye. He gets an idea. Tying one end of the sheet to the bed post and the other to his left foot, he lowers himself out of the window, head first, reaches out for the beer and soon empties the bottles. But he doesn't know how to get back to his room, and there he hangs in midair all night. Next morning, Harold sees him there and saws the sheet from the bed post, whereupon Percy drops into the snow on top of a sleeping policeman. The cop chases him, but has a hard time catching Percy. De Gink stops to call up the fire department, and merrily continues on his way, but at last the cop catches him and treats him to a good walloping.

BILLY'S SCOOP (Santa Barbara).—Billy is employed in the office of the "Daily Howler." He is entrusted with a special assignment but fails to turn in his "copy" on time, the lapse from duty being caused by a charming girl, the daughter of a mighty local magnate, whom Billy has wooed and won, and through whom he forgets the care of the office. The following day Billy loses his job. He learns that his former boss is making strenuous efforts to obtain "copy" from the millionaire father of his sweetheart. The millionaire has stood off the beseiging pressmen with the aid of a stalwart gardener. The latter, armed with a hose, has deluged the reporters with great liberality and Billy, happening on the scene on one of these occasions, is apprised of the fact that a big "scoop" is to be had from the father of his girl. Knowing that the old man will not stand for an interview, and not desiring to share the fate of his fellow-reporters, Billy obtains a complete fireman's outfit, which he dons and thus fortified, he storms the citadel. Billy wrestles with the gardener and takes the offending hose away from him. He turns the water on the reporters, the gardener and finally holds the millionaire up at the nozzle of the hose until he obtains from him the items which go to make one of the biggest scoops of the season. Billy proudly turns his "copy" in to his former boss and is immediately re-engaged.

The millionaire learns from his daughter that the daring young pressman who so cleverly held him up and succeeded where so many others had failed, is her lover. After a momentary fit of anger, Billy is sent for. He and the victim of the ruse meet. The millionaire looks from the glowing face of his daughter to the expectant Billy, and finally extends his arms to both.

A TERRIBLE TRAGEDY (Punchinello).—Mrs. Spreckles makes a huckleberry pie and decides that she will take it to the city and give it to her daughter whom she intends visiting. When she gets there she finds her daughter is not at home, so, leaving directions and the pie with her daughter's maid, she goes out on a shopping tour.

It happens that Mr. Crum, Mrs. Spreckles' son-in-law, after somewhat of a tiff with his wife, has sought solace to such an extent that he arrives home somewhat unsteady on his legs. He rummages about the apartment and involves himself to such a degree with the pie that he breaks it all to pieces and covers himself with the juice. Then he goes to sleep.

Mrs. Crum arrives home and finds her husband supposedly blood-covered, and naturally assumes it is suicide. The maid hears her lamentations, sees her also daubed with the pie juice and, waving a paper knife, and concludes that she has committed the murder. The police are summoned, but before they take Mrs. Crum off to jail, Mrs. Spreckles arrives. She examines the "corpse" and discovers that the blood is only huckleberry juice, whereupon Mrs. Crum is cleared of the murder.

SYD'S BUSY DAY (Alhambra).—Dan gets a letter advising him of the arrival of Lizzie, who is to marry him in order to inherit some money left them. He leaves the letter on the table and goes to meet her.

A wire from Lizzie arrives which says she will leave earlier and come direct to the house. The butler gets the telegram, opens it, sees the letter which tells of a fortune and decides to impersonate Dan and cop the girl, who has never seen Dan. He does so and serious complications follow, in which Mag, the butler's self-appointed affinity, takes a heavy hand. Things fairly hum till Dan returns and finally the two conspirators, as well as the love-sick Mag, land in a convenient fountain.

THE SKEIN OF LIFE (Paragon—Two Parts).—George Crews, struggling young architect, and Fred Stevens, a poor lawyer, have been friends since boyhood. Stevens and Grace Martin, an orphan, have been engaged for several years, but are unable to marry on account of their poverty. Grace has since ceased caring for Stevens and prefers George, but, although he is deeply in love with the girl, George conceals his feelings out of friendship for Stevens. Stevens is unexpectedly left heir to $10 000 and rushes to tell his friends of his good fortune. Arriving at the Crews cottage, he finds Grace in Crew's arms. In a rage, he leaves them and on his return home, suffers a severe stroke. A doctor who is summoned gives him but a few days to live. Thereupon, Stevens conceives of a diabolic plot. In a final effort he dresses and writes a note which he places in the box where he has his money and buries it in a vacant lot. He suffers a second stroke on his return and George is sent for. He gives George a chart and tells him of the buried money, and soon after dies.

On his return home, George meets Ryder, a wealthy builder, who gives him his first commission for work. George eagerly throws off his coat and enters into a discussion of the plans. His grandmother, who is knitting nearby, picks up the folded chart and uses it as a foundation to roll a ball of yarn over. Later, George searches in vain for the chart and finally gives up looking for the money. Work is commenced on the new building and a laborer, while digging, discovers the box. He opens it just as George and Ryder come over to superintend the work and an explosion occurs, wherein the laborer is killed, thus meeting the fate intended for George. A letter found among the fragments leaves Stevens' money to Grace, but it is not so necessary now, as Ryder has given George large orders and he is now in a position to marry Grace.

THE BROKEN GLASS (Santa Barbara—Two Parts).—The murderer of Craig MacDonald, a wealthy bachelor, is discovered by Jack Wright, a sculptor, some months after the police have arrested and the State has sentenced to death his chum, Malcolm, Craig's nephew.

Circumstantial evidence pointed strongly to Malcolm. He was known to have been in urgent need of money and to have quarreled with his uncle about his debts the night of the murder, and to have used threatening language; to have been much disturbed by the announcement the same evening at a house party given by Craig, of the latter's engagement to Geraldine, a society girl, since the marriage would mean not only a new interest for his uncle but the legal invalidating of the latter's will which made Malcolm his heir, and lastly, because he was found beside his dead uncle's body with the knife in his hand.

Geraldine is in reality an adventuress in league with St .Clair. The pair are in imminent danger of arrest unless they can raise a large sum of money immediately to cover a "phony" check ,they have passed. Geraldine has seen a large package of bills in Craig's safe and has taken advantage of her stay in his house during the party to attempt to steal the money, and, being discovered, she accidentally kills Craig while trying to escape without recognition. Inadvertently she left a thumb print behind her and Wright ingeniously trapped her into making another one with her subsequent confession. Malcolm is brought from the shadow of death into the sunlight and to his waiting sweetheart.

LOVE'S VENDETTA (Two Parts—Monty).—Richard Cameron, a wealthy broker, idolizes his daughter, Muriel, granting her every whim. One day while out in her car, she accidentally meets Jim Bannister, a young gambler, and love at first sight results. Her father suddenly meets with financial difficulties and through the aid of his valet, gets admission into a fashionable gambling club, of which young Bannister is the head. He loses steadily. Muriel, who is giving a party, is worried over the non-appearance of her father, and confides her anxiety to her maid. The maid prevails on the valet to go for Cameron, but when he arrives at the gambling resort, the broker has just about lost everything.

Cameron, now desperate and heartbroken at not being able to supply his daughter with the luxuries she has been accustomed to, reaches out for a gun which he sees in Bannister's hip pocket and attempts to shoot himself, but Bannister sees the act and tries to prevent the tragedy with the result that, in the scuffle Cameron succeeds in accomplishing his purpose and drops to the floor dead. Shortly after the house is raided and the valet, Bannister and the gamblers make their escape. Just then Muriel and her maid arrive and Bannister, recognizing her as the girl he saw in the park, resolves to change his mode of life, and goes West to seek his fortune along better lines. Muriel swears she will never let up until she has found the slayer of her father.

Two years elapse and Muriel is obliged to support herself by selling books. One day she calls at the offices of Bannister, who has now returned from the West and is a successful business man. He recognizes her as the girl whom he met and has never forgotten. Due to the beard he has grown, she does not know who he is, but gradually she falls in love with him. One day while calling on her, he avows his love. She tells him that although she loves him, too, she cannot marry him until she has found and avenged her father's death. He tells her he will help her clear the mystery. In the meantime, the valet who has fallen down to the dregs of life, turns up and annoys his old sweetheart, the maid, who has stayed with Muriel ever since. Muriel tells Bannister about it. This gives him a clew. He hunts up and finds the valet, persuades him to come and tell the true facts to the police regarding the accidental shooting. Bannister tells Muriel that he will turn over the man who owned the gun to her on the morrow. He gets himself arrested as a suspect and before being taken to jail, phones her to come to the trial. When she sees her lover on the dock accused of killing her father, Muriel is heartbroken, but the testimony of the valet soon clears up everything and proves her lover entirely innocent.

KIDNAPPED (Two Parts—Trump).—While a son is born to Joseph Conway, he is overjoyed. Not so his cousin, Dr. Brennan, who, by the advent of the child, has been kept out of a fortune which would ultimately have come to him. The doctor talks over his ill luck with his housekeeper, a hard, grim woman, who suggests getting the child out of the way. Being in financial difficulties, the doctor calls on Conway to borrow some money which his cousin gladly consents to do, and accompanies him to a bank so he can get the cash immediately. Before they reach the bank, however, Conway is run down by an auto and taken to the doctor's house. Here the housekeeper gets hold of him and before Dr. Brennan realizes what has happened, poisons him. The housekeeper then calmly suggests to the shocked doctor that the baby now alone remains between him and the fortune.

Dr. Brennan, apparently, in all sympathy for the bereaved Mrs. Conway, suggests her going to a hotel in the suburbs with her baby to get over her grief and tells her he will accompany her. The hotel has been annoyed by sneak thieves and a woman detective, Miss Kate Graham, has been employed. The coast being clear, one evening, the doctor kidnaps the baby and hides it in a dog bag which he carries away the next morning and delivers over to the housekeeper. Her suspicions being aroused, Kate gets on the job and traces a tag which came from the bag to the doctor. She succeeds in rescuing the child after several thrilling experiences, one of which culminates in the accidental death of the housekeeper and brings the baby to Mrs. Conway, who is being comforted by her false relative. Kate confronts him with his guilt and he is not strong enough to deny it. The mother and child are reunited and Kate is showered with thanks.

ALL ON ACCOUNT OF A SNEEZE (Pyramid).—At the Hotel Unrest there have been numerous thefts made by a man masquerading in women's attire and a reward of $25 for his capture is posted in the lobby. Sniffins, one of the bellboys, makes up his mind to win it. Among the arrivals on the 4.26 train are an old maid and her cat and a young married couple. Through a porter's stupidity, their suit cases get mixed, but the mistake is not discovered until the young husband has a violent sneezing fit in his room. Wifey opens one of the suitcases, and finds it contains woman's apparel. She insists her husband put on the flannel wrapper which he does and then their telephone rings and she is told a friend of hers is waiting to see her downstairs. Giving hubby a bottle of medicine, which he agrees to take, she goes down to see her friend. Not finding a spoon in the room, hubby phones for one and Sniffins brings it up. The husband, realizing his costume is a peculiar one, hides in the closet and tells the boy to come in. Sniffins sees the woman's apparel in the suit case and catches a glimpse of hubby in the flannel wrapper. That is enough! He tells the clerk that he has discovered the burglar. Then the pursuit starts. They go from room to room, collecting the occupants, even the old maid and her cat. Finally, hubby is caught and about to get a "beating up" when wifey appears and the tangle is unraveled.

PRINTING U. S. STAMPS.—On the same reel as the foregoing is an educational picture depicting how Uncle Sam prints his stamps.

THE BOND OF FRIENDSHIP (Two Parts—Alhambra).—Jack Benton, superintendent of the Knowlton Construction Company, and his chum, Dick Aves, go to meet the president of the company and his daughter, Jean, who have called on a visit of inspection. While viewing the scenery from a high bluff, the girl loses her balance and falls over the edge. Jack and Dick secure a rope and go to her rescue, but the weight of the two men threatens to split the rope, so to save his friends, Jack cuts it just above him and drops to the ground below, where Jean lies.

Following the accident, Jack proposes to Jean and is accepted. Dick, who has just learned from the president that he is to supersede Jack, who is to be sent East, rushes into the room just in time to hear Jean's acceptance of Jack's proposal. Although he loves Jean himself, he hides his bitterness and makes the best of things for the sake of friendship. Jack and Jean are married and go East to live.

Five years elapse. Jack is so engrossed in business matters that he thoughtlessly neglects his wife. Jean feels this keenly but says nothing. A letter from Dick arrives, saying that at last he will have a vacation and is coming East to visit them. Dick arrives and soon takes in the situation. He and Jean are left in each other's company a great deal and gradually an intimacy grows between them, and Jean confides in him of her husband's neglect. One evening Dick suggests they go to a theater, but Jack declines to go along, telling them to go without him. Something about their attitude, as Dick helps Jean on with her wrap, causes Jack a momentary twinge of jealousy, but he returns to his den and is soon wrapped up in his books. Finally he falls asleep and dreams that he receives warning from a friend to the effect that Dick and Jean are planning to elope. Jack rushes to the place his friend said the two were to be found and a tragedy results. Later, Jack awakens, but the vivid memory of the dream clings to him. Dick and Jean return from the theater and Jack, realizing the possible ending of his continued neglect, goes to Jean with the promise of a different life.

COUSIN FLUFFY (Thistle).—Frank and Billy pull a big party while their wives are in the mountains on a vacation. The wives, however, tire of the lonesome resort and decide to return home and surprise their husbands. Meanwhile Frank and Billy have met Rena, a well-known actress, and are giving the dinner of their lives, when their wives walk in. Frank's wife, however, recognizes in Rena a long-lost cousin, which saves the situation for the boys.

THE SORORITY SISTER (Kriterion—Two Parts).—Every girl in a fashionable finishing school belongs to one of two rival sororities. The membership is equal in numbers until a new girl arrives, and she is snapped up by the Eta Betas. Marian Whiteman, an heiress and president of the Nu Pi, is informed of this and seeks a way to add another member to her own bunch to even things up. She has an idea when she sees Judy, the Swedish maid, cleaning her room. She slips Judy some money and tells her to go to the city, buy some clothes and come back and enter the seminary as a pupil. This appeals to Judy and she does so, not even telling Fritz, the janitor, of her intention.

When Judy returns she is not recognized by anyone. Marian takes her in charge, pledges her to Nu Pi, and fearing her Swedish dialect will give her away, orders her not to speak to a soul until she is initiated. Judy obeys. The Eta Betas are consequently much jealous of the new Nu Pi and keep a close eye on the Nu Pi girls to seek a chance to gum their initiation ceremonies. Fritz, the janitor, is called in to aid the Nu Pi bunch the night of their initiation and banquet. He smuggles in the eats for them. One of the Eta Betas sees him enter Marian's room and meeting Marian's sweetheart, later tells him for a joke that there is a man calling on Marian. Jack becomes jealous and climbs the fire escape to investigate. Fritz and the girls hear him coming, think he is the principal and all hide. When Jack enters the room, all he finds is Fritz's hat which lends color to his suspicions. He, in turn, hides under the bed to await developments.

The girls believe the intruder has left and go on with the initiation and banquet, forgetting Fritz cooped up in the wardrobe. All goes well until Fritz sees Judy eat, recognizes a familiar mannerism in the way she wields her knife and comes forth to greet her. Jack sees Fritz and thinks he has found his rival. He emerges from beneath the bed and the fight is on. The Eta Betas gather in the hall to enjoy the mixup. It finally winds up in the bathroom with Fritz in the tub and the water running and then Marian explains to Jack while Judy rescues Fritz. Meanwhile, the principal has heard the row and comes to investigate. The four of them, Jack, Marian, Judy and Fritz, have barely time to climb out and down the fire escape, when the principal enters. While she surveys the wrecked suite, the two couples seek a minister, where a double ceremony is quickly performed.

I. S. P. CO.

WAS HE A COWARD? (Multiple Reels).—Mr. Crawford, tired of meeting the ever-increasing bills contracted by his spendthrift son, Barney, orders him from his home. He embarks on a tempestuous career and is ultimately enmeshed in the clutches of the law for pocket-picking, and confined in jail. Barney makes a spectacular escape and returns to his old haunts. While in a Chinatown resort, he prevents the robbery of Lois Jordan, who, with a party of friends, is sightseeing. She is the pampered daughter of a millionaire mining man. In the fray that follows, Barney is shot. Mr. Jordan, the girl's father, takes him to a hospital, and while there during his confinement, Lois frequently visits him.

Barney determines to turn over a new leaf and lead an honorable life, and, on his recovery, departs, leaving no clue as to his whereabouts. Despondent at his futile effort to find work, he meanders along Marble Hill Bridge, when he sees a woman fall overboard. He plunges into the stream and brings her safely to shore. Among the spectators are Lois and her father, who greet him cordially and invite him home with them. Jordan gives him a position in his office. The friendship between Lois and Barney ripens into love. Storms, a clerk in the same office and an inveterate gambler, has been systematically tapping the safe. When Jordan discovers his losses, Storms lays the blame on Barney, who vehemently denies his guilt. A detective is sent for, and Barney, recognizing him as the one who arrested him before, jumps from the window, followed by the detective. Barney is captured and taken to the Jordan home. In the meantime, Storms, in the shadow of impending death, confesses his guilt. Jordan gleefully informs the detective of this, to free Barney, as he is innocent.

The officer refuses, explaining that Barney is an escaped convict and must serve his term. Through the entire ordeal, Lois steadfastly remains true. Barney is remanded to prison, and Lois is ordered to forget him. During his incarceration Barney's father and mother visit him and forgive him. Barney is pardoned. Upon regaining his liberty the first thing he does is to visit Lois. They are in one another's arms when Jordan enters and bids Barney to leave his house. Barney departs sadly, and in reflection he realizes the selfish motives which prompt him in asking Lois to sacrifice her home to become the wife of a discredited outcast and a social pariah. Meditating as to what course to pursue, his moral sense convinces him of the gross iniquity to urge her to leave her present surroundings. A note arrives from Lois, asking him to come to her immediately, protesting her love and desire to go with him. Finding her waiting and ready to leave, his inner conscience rises and asserts itself, professing himself to be unworthy of her, and, against her pleadings, he departs, while Lois is sobbing bitterly. Was this the act of a coward?

ALLIANCE.

THE HIGH HAND (Favorite Players—Six Parts).—Up through the din and murk of the steel works, up by brawn and brain until he took his place behind the superintendent's desk came Jim Warren, but his heart was still with the strugglers in the glare of the furnaces. Here he had time to think and here he conceived the "big idea." The "big idea" required an established political position and he started out to get it.

Francques, the henchman of Lewis, the political boss, saw in the young reformer a tool through which he could treacherously ruin his superior. Warren was running for the legislature as well as Lewis, and fortified with incriminating evidence against his opponent supplied by Francques, Warren entered the field as an independent candidate and was elected. Lewis took his defeat calmly and made friendly overtures to the newly elected member. Through the influence of Lewis, Warren was invited to visit the speaker of the House, Mr. Tillinghast.

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Here he was introduced to the girl of his life; the girl he had first seen, as a curious child visitor at the steel works. Several other times fate brought them together. It had been a secret love and he was astounded when he learned from her own lips that she was engaged to marry Lewis.

Lewis' wedding to Edna was to occur as soon as Tillinghast was elected governor of the state. Edna admired Lewis and thought she loved him until one day after a talk with Jim Warren she realized the sordid contrast to which she, her father, and Lewis were parties. She told her father that she would not marry Lewis and remained firm in her decision against every argument that her ambitious parent offered. From that moment Warren battled for two loves—the love of a woman and the love of truth.

Lewis, behind a smiling face, plotted Warren's undoing. Bribes came from every source. Marked bills, stocks and bonds were lavished by the clique upon the supposed unsuspecting assemblyman. At last they thought the trap ready to spring. He was arested. He trembled not but unafraid played the last card of his high hand. He calmly led his captors to the vaults of the National Bank and there neatly docketed each in its separate envelope under seal of the bank were the bribes untouched together with the names of the givers and evidence that sent many of them to prison cells. The newspapers went wild. Jim Warren played the game and he was the man of the hour.

Weeks later when the state convention had just gone wild over the nomination of Warren for governor, he and Edna were talking. "I think," said Edna, "that as long as I can't be the daughter of the governor, that I will be far happier as the governor's wife."

APEX.

THE LAST ROUND.—Captain Jack Fordyce, a young army officer and a fine fighter, wins the army middleweight championship. In his dressing room he receives a letter from his sweetheart, Mary Mollet, asking him to dine with her that evening. Colonel Mollet, Mary's father, is in the grip of Ralph Morton, a money lender, and receives a letter from him advising him that a bill for $10,000 is due that day, and that he is coming down to talk the matter over. Just as dinner is announced, Morton is ushered in. The Colonel invites him to dinner, and during the meal, Morton takes no pain to disguise the admiration he feels for Mary, and Jack has a hard struggle to keep his temper. After the meal, the Colonel begs to be left alone with Morton to talk over a little business, and Morton tells him that the bill must be met, or he will foreclose, thus ruining his old victim. The Colonel pleads for a little more time in which to find the money. Morton thinks for a while, then drawing the Colonel to the window, points to where, in the garden, Jack and Mary are walking, and tells him that if he will persuade his daughter to marry him, he will drop the bill; if not, he will foreclose immediately.

Next day, the Colonel, preferring death rather than to force his daughter into a marriage with Morton, is about to shoot himself, when Mary bursts into the room. She hears her father's story with horror. In her bedroom, after a mental struggle with herself, she resolves to marry Morton. She writes a pitiful note to Jack telling him that circumstances have arisen which make it impossible for her to marry him. On the third day, Morton arrives for his answer, and Mary informs him that she will marry him to save her father's name. That afternoon Mary meets Jack and tells him that $10,000 alone can save her from the embraces of Morton.

A few days later Jack receives a letter from his trainer to the effect that he has discovered a good middleweight. Jack goes down to the trainer's quarters, and meets Jim Connor, who is indeed a discovery. That night at the club, Morton, who is also interested in boxing, boasts that he has found a man whom he will back for any amount to beat all comers. Jack is taunted into finding a man, and also makes a bet, which, if he wins, will clear off the Colonel's debt, and save Mary from Morton. Jim Connor is engaged by Jack to fight against Morton's man, and enters into training. A few days before the event, Morton hears of Jack's discovery, and fearing for his man, determines to see how things stand. He goes to where Jim Connor is training, and finds that his worst fears are realized—his man is the inferior of the two. He tries to bribe him, but is roughly handled, then he resorts to treachery, and by that means disables him. On the morning of the fight, Jack receives a wire telling him of Jim's disablement. For a moment he is stunned, then he resolves to enter the ring himself.

At the club all is excitement. Morton's man is in the ring, but neither Jack nor his man have yet arrived. At last Jack enters in fighting kit. He explains to the astonished members that as he did not name his man, he himself is at liberty to defend the bet. With that, he springs into the ring, and the fight commences. Jack is in the ring fighting for all his worth, for the man against him is no mean opponent. Finally, in the tenth round, Morton's man is knocked out. Then follows the discomfiture of Morton; he is accused of murderous assault by Jim. The clearing of the Colonel's debt closes the picture with Mary clasped in the arms of Captain Jack.

PARAMOUNT.

THE CAPRICES OF KITTY (Bosworth).—Katherine Bradley, known as "Kit," is an orphan and heiress. At an early age she is placed in a fashionable and select seminary for young women. Kit, by means of her fascinating daring, her unlimited cash, and her lovable personality, enlists the cooperation of all the girls in any affair which she undertakes. She so impresses the principal of the school with her open-heartedness that she is given permission to drive her car from four to five o'clock each day. The story opens on the day of the annual play given by the young women of Miss Smythe's Select Seminary. The question passes from mouth to mouth, "Where's Kit Brauley? She's our leading man." A search is instituted which results in finding a note in Kit's room saying that she has taken her car out for a drive. The principal is horrified that her charge should be out without a chaperon, and determines that such an action shall not be repeated.

In the meantime, Kit, speeding along the country roads far from home, has an accident. A tire is blown. Kit is perplexed! Then a handsome young man comes along and offers assistance. She accepts it, and promises to meet him on the next afternoon. This arrangement is not carried out quite as Kit planned. Arriving at school very late in the evening, she finds it necessary to enter through an open window. Quickly slipping into a kimono to cover her street clothes and getting into bed, Kit faces an indignant principal who enters her room, with a story of a nerve-racking toothache which keeps her awake. The next afternoon when Kit would take her usual spin, Miss Smythe reminds her that she must take a chaperon. Kit takes her, but makes the ride so hazardous that the chaperon, when told that the car is not the kind that can go slowly, is glad to be left by the wayside, while "Kit" takes a spin and returns for her.

Kit keeps her tryst. Among the trees she and Cameron enjoy a picnic luncheon, but while this meal is in progress a passing tramp sees Kit's classy new roadster, likes it, and takes it. Cameron takes her in his car and on the wayside they pick up the outraged chaperon, who believes not a word of the little story and hurries the culprit to Kit's guardian. To save herself, Kit announces that she is engaged to the artist, and this is confirmed by Cameron. Brought before the guardian, he recognizes in Cameron an old time friend, gives his consent, and after reciting a passage from the will of Kit's father that her fiance must not see her for six months after the engagement, disappears in time for Kit and Cameron to become really and truly engaged.

The idea of not seeing her newly found fiancee for six months, is not to Kit's liking; besides, she is just a bit jealous—for he is an artist. So Kit persuades her guardian to take her to a performance of Elsie Janis in "The Fair Co-Ed." From the production she obtains an inspiration that determines her future course of action. Kit changes clothes with a servant and enters Cameron's studio as a slavey. Toddling back and forth in the performance of her menial duties of serving and dusting, she keeps an eye on Cameron and notes those who are constantly coming and going. They are stylish; they are beautiful; they are cultured. Then, too, there is in the studio a fascinating blonde model. Kit must change her tactics and be some or all of these things. She will be beautiful. For surely he, with his artistic temperament and taste, will most appreciate that quality! She, too, will be a model! As Carlotta, the Queen of Italian beauties, she agrees to pose for Cameron. And then—just for the sheer joy of it, and because in Miss Smythe's select school she had learned the art as "leading man," Kit arrayed herself in all the paraphernalia of an up-to-the-minute "chap." She visits the studio and by flashing unlimited coin and even boasting about the large sums she has "on" her, Kit proceeds to win the affections of the beautiful blonde who has been flirting with Cameron. Cameron has seen through the little disguises all the while, but now that he is confronted by a "man," he feels licensed to treat him as a man. He smokes a vicious cigar, blows smoke in Kit's face, and presses her to drink with him. This is too much! She will reveal her identity at once, will or no will.

"Guardy," passing Cameron's studio, recognizes Kit's car standing outside, and without ceremony enters and stands behind the young couple as Kit commences to reveal to Cameron her real identity. He sees the lay of the land and makes to them an unexpected and startling disclosure. There probably never was such a wedding! What an assembling of rarely beautiful girls and brave courtly men; a canopy of unflecked blue, mountains standing black against the sky and extending off into misty nothingness and great stretches of green and flowers. Kitty was at last married to Cameron.

DAVID HARUM (Famous Players).—David Harum, country banker, horse trader, and philosopher, lives comfortably, if not extravagantly, with his sister Polly, familiarly known as "Aunt Polly" to her host of admirers, in a little rural village of central New York. On account of his oddities and gruffness, he enjoys the reputation of a grouchy miser, but is in reality a philanthropist, who will not have his charities known. He is being systematically robbed, cheated and insulted by his bookkeeper, Chet Timson, so David writes his friend, General Wolsey, in the city, to send him an honest young man, who can stand his odd ways, to clerk for him, and keep books in Chief Timson's place. The general replies that he is sending him a young man who has recently lost his father and fortune, John Lennox, who should come up to David's demands, and David gives Chet notice to leave. Chet is furious, and when John arrives, posts him before hand, as to David's rough and unbearable nature, his "sharp" practices in horse trading, and his stinginess in money matters. But John takes the railings of the surly ex-clerk with a grain of salt, and he and the eccentric David become great friends, John eventually being persuaded to come from the dilapidated hotel to David's home, where Aunt Polly hovers over him and mothers him to her heart's content. Some weeks before coming to the little village, John had met, and fallen in love with a pretty young heiress, Mary Blake, but, feeling that he is not her equal in wealth, John does not dare follow up his little romance. Mary determines to win independence and make her own living, and asks the General to help her get a position. The General speaks to David Harum with the result that Mary becomes the new "school-marm" in his home town, and John and Mary meet again, to David's delight, when he finds they are old friends. Their romance ripens into an engagement, when the envious Chief Timson, who has been meddling with counterfeit bills, plots to ruin John, and nearly does so. The crime of counterfeiting is thrown upon John, to whom all circumstantial evidence points as the criminal, when David happens to overhear the real crooks plotting, and steps in to take a hand in the affair. Just as a vengeful crowd of citizens are surrounding the jail in which John is imprisoned, David comes up with Chet, from whom he compels a confession, and John is freed, regaining at once his liberty and love. David celebrates his success as detective and match-maker by giving a poor widow back her mortgage on the home she supposes forfeited, and treating his favorite horse to an extra currying and a fine dinner of oats.

WORLD FILM CORP.

THE FAIRY AND THE WAIF (Frohman Amusement Corp.—Five Parts).—Viola Drayton wants to be a real fairy for she is a pretty girl and the fairy's dress makes her look even prettier. Her father, Colonel Drayton, is suddenly called to the European war, and he entrusts his daughter to the care of friends, Mr. and Mrs. Nevinson, placing with them a check for $30,000 to be invested for the benefit of the girl.

At this time Nevinson is commercially embarrassed. Shortly after Colonel Drayton's arrival in Europe, news comes that he has been killed in battle. Nevinson appropriates Viola Drayton's money, but this does not prevent him from failing in business and his wife is obliged to take in boarders to pay expenses. The girl's position in the household becomes intolerable and she runs away and gets a position in a theater, where she finds that her job as a fairy is a hard one. In her despair she leaves the theater and meets a waif who takes her for a real fairy, as she is still wearing her stage dress. Meanwhile, news comes that her father has not been killed. He returns to New York and a reward is offered for the recovery of his lost daughter. A policeman sees this offer and, recognizing the girl from the published description, restores her to her father.

SALAMBO (Salambo Corp.—Six Parts).—The story relates how Salambo, daughter of Amilcar, ruler of Carthage, and Priestess of Tanit, is the keeper of the Sacred Veil "on which human eyes must not gaze." She falls in love with Matho, a slave, who becomes the leader of a band of mercenaries, fighting for Carthage against Rome. Matho steals the sacred veil and Salambo is ordered by the priests to reclaim it. The lovers meet in Matho's tent and Salambo recovers the sacred veil. Matho is made a prisoner by the Carthaginians through the treachery of Narr Havas, who is rewarded by Amilcar for his treachery by the hand of his daughter, Salambo. Matho escapes from prison and death, and the

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Private Exhibition at American Theatre, 42nd St. and 8th Ave., Wednesday, March 10, 1915, at 10 A. M. Exhibitors cordially invited

Oracle of Tanit is made to declare, by the instrumentality of Spendius, Matho's faithful slave, that Matho is acceptable to the God and one day shall govern Carthage. Salambo, who has protested against her marriage to Narr Havas, whom she does not love, is thereupon given by Amilcar, her father, to Matho and the marriage ceremony is celebrated with much pomp.

GLORIA FILM CO.

PAGES FROM LIFE (Four Parts).—Fanny, an orphan, drifted with the flotsam and jetsam upon the highways and by-ways of the world. Hers was an affectionate nature. When she grew old enough to love she wasted the riches of her heart on Tony, a worthless scoundrel. He forced her into the underworld. Though she mingled with vile and wretched creatures she remained pure in heart. One day the police raided a den to which her husband had dragged her. She was arrested and cast into prison. At the moment when her degradation seemed to be accomplished a ray of sunshine broke through the bars of her prison. The sentinel who stood on guard in the front of the prison had seen her and had been attracted by her look of sweet patience and suffering. When she regained her liberty, she quickly found employment and a strong love for the sentinel, whom she had met after her release, grew up in her heart. The feeling was deeply reciprocated. Fanny resisted the impulse of this love. She remembered that she was married, although her husband was a worthless scoundrel. One day as she was bringing the work she had done at home to the shop of her employer, she was seen by her husband. He followed her to her room and then asserted his legal rights. He compelled her to live with him, and a child was born to her.

She did not know of the plans of her husband, and soon she learned she was to be a spy and that some military men had paid her husband to obtain plans of certain fortifications. She was forced to go in an automobile with her husband and his friends and obtain the plans. Imagine her surprise and horror when she found that the officer commanding the fort was none other than the soldier whom she had loved. What joy and sorrow mingled in their hearts when they recognized each other, after so many years. Outside the fort was the automobile in which her husband, his confederates and her child were waiting. For a moment the officer left the room. Fanny felt conflicting emotions. As she gazed down the road she saw her child. They threatened to take the child away from her if she failed to get the plans. The mother's fear and love conquered. She stole the plans, but before she could conceal them the officer returned and discovered what he must have considered an act of shameless perfidy. She was tried and condemned. On her deathbed she handed a last message to the sister in charge. From this last message the story of this picture has been taken.

SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode 8—Two Reels—March 3).—The taxi, in which June and Mrs. Villard were escaping kept steadily ahead of Cunningham's car. Suddenly the conspirators saw it plunge across a sidewalk and down a steep embankment. They speeded to overtake the demolished machine. Blye and Cunningham went to the rescue of June. Edwards and Tommy Thomas helped Mrs. Villard. Both women were unconscious and were carried to a sanitarium, where a Dr. Remert took them in charge. When June recovered she found a confidante in Mary, the head nurse. Finding that she was suffering mainly from shock, her spirits revived, began to talk with the nurse about the possibility of her entering Mary's vocation. Dr. Remert approved and promised to speak to the chief about June. It developed that "the chief" was none other than Gilbert Blye. June refused to have anything to do with the hospital and was persuaded to return home with Mrs. Villard, as her companion.

Meanwhile, Ned's detective, Burton, had been putting in some good work. He had traced Blye to his club; seen him in conference with Mr. Villard, who suddenly returned to New York, and the result was that on the evening the Villard party was motoring home Ned Warner lay in wait near the estate. Just as he would have intercepted the automobile in which rode Blye, June, Mrs. Villard and the others, two pairs of strong arms reached out and seized him. The motor rushed past.

PATHE EXCHANGE, INC.

THE EXPLOITS OF ELAINE (Episode 12—Two Parts—"The Blood Crystals").—Wong Sin, a Chinese adventurer, decides to recoup his fortune by playing on the credulity of Elaine Dodge, the daughter and only heiress of the late Taylor Dodge, slain by the Clutching Hand. He gets in touch with Mary Carson, a social outcast, and together they hatch a plan for blackmailing Elaine. Through Mary, Elaine becomes interested in the Belgian Relief Committee, and accepts an invitation from a society leader to become one of the helpers. Elaine and Mary arrive at Wong Sin's apartment, and Mary discovers (after all the doors are locked) that they are not in Mrs. Belmont's rooms. Mary simulates as much dread as Elaine, whose fear is inspired by the strange Orientalism of the place. Wong Sin approaches Mary, who faints with fear and is carried out. Elaine, cornered, and with worse than death as the price of her life, snatches up a dagger close at hand and plunges it into the heart of the heathen. His secretary, far from holding the girls for the murder, urges them to escape, and they do so.

As soon as they go, Wong Sin, a crafty smile on his usually inscrutable face, rises, flicks the dust from his clothes, and looks pleased with the plausible effect of his trick dagger and bag of dog's blood. He is interrupted by the entrance of the Clutching Hand, who informs him that any trespassing on his rights to hound Elaine Dodge will meet his disfavor. Wong Sin, cowed by his sinister visitor, discloses his plans to the master criminal who, for a share in the profits, promises his co-operation. Elaine is again visited by Mary Carson, who explains that for $10,000 cash the secretary will agree to do away with the evidence. A scientific analysis of the blood crystals on Elaine's handkerchief shows Kennedy that the blood was not that of a human. He advises Elaine to go to the designated hotel with the indemnity. She does so, Kennedy and Jameson following. A desperate and intense battle of wits follows, when Wong Sin discovers the presence of the detectives in the hotel. With the aid of the detecta-scope, enabling him to see through the wall of his room into the one in which Elaine is transferring the money to Mary Carson, and with the further aid of the telautograph, enabling him to intercept the Carson woman on her way out of the hotel, the scientific detective manages to defeat the well-laid plans of the conspirators, and to regain Elaine's favor.

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See Special Review, Page 842, Moving Picture World, Issue of Feb. 6th

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Extract from NEW YORK SUNDAY AMERICAN, Jan. 24th, 1915:

"* * * pursued by detectives, he climbs a telegraph pole and makes his way, hand over hand, along the wires until he reaches a 'tell-tale,' then hangs on the swinging 'tell-tale' and drops onto a fast moving express train."

Extract from NEW YORK SUN, Jan. 6th, 1915:

"To escape the detective, Dare-Devil McPhee makes a jump for life from a cliff 100 feet high into the Harlem River."

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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.
Sunday—Eclair, Laemmle, L-KO, **Rex.**
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

March 9—Her Adopted Mother (Drama).
March 11—The Truth About Dan Deering (Two parts—Western-Drama).
March 16—At His Own Terms (Northwestern—Drama).
March 18—The Funny Side of Jealousy (Two Parts—Comedy).

BISON.

Mar. 6—The Lost Ledge (Two parts—Mining—Drama).
March 13—Diana of Eagle Mountain (Two parts—Kentucky Mountains—Drama).
March 20—Madonna of the Moon (Three Parts—Drama).

ECLAIR.

Feb. 17—A Voice in the Night (Two parts—Mystery—Drama).
Feb. 21—The New Dress (Drama).
Feb. 24—The Answer (Two parts—Western—Drama).
Feb. 28—A Bit o' Heaven (Drama).
Mar. 3—The Oath of Smoky Joe (Two parts—Western—Drama).
March 10—Valor's Reward (Two parts—Drama).
March 17—Saved by Telephone (Two Parts—Drama).

GOLD SEAL.

Mar. 2—Their Hour (Two parts—Drama of Life).
March 9—The Phantom of the Violin (Three parts—Melo-Drama).
March 16—The Blood of the Children (Two Parts—Human Interest—Drama).

IMP.

Mar. 1—Pressing His Suit (Comedy-Drama).
Mar. 5—A Photoplay Without a Name, $50.00 Reward.
March 8—The Destroyer (Drama).
March 12—The Five Pound Note (Two parts—English—Costermonger—Drama).
March 15—Wifey's Fling (Drama).
March 19—The Black Pearl (Two Parts—Melo-Drama).

JOKER.

Mar. 6—Some Nightmare (Comedy).—All for the Movies, Universal City, California, The Wonder City of the World (Educational).
March 8—Back to School Days (Comedy).
March 13—Schultz's Lady Friend (Comedy).
March 15—The Refugees (Comedy).
March 20—The Rejuvenation of 'Lisa Jane (Comedy).

LAEMMLE.

March 14—Martin Lowe, Financier (Drama).
March 21—An Arrangement with Fate (Drama).

L-KO.

Mar. 3—Bill's New Pal (Comedy).
Mar. 7—In and Out of Society (Comedy).
March 10—Title Not Announced.
March 14—No Release this Day.
March 17—Rough But Romantic (Comedy).
March 21—Too Many Bachelors (Comedy).

NESTOR.

March 12—His Wife's Husband (Comedy).
March 16—The Mix-Up at Maxim's (Comedy).
March 19—Down on the Farm (Comedy).

POWERS.

Mar. 6—A Matter of Parentage (Drama).
March 13—The Fate of Persistent Pete (Comedy).
March 20—No Release This Day.

REX.

Mar. 4—Such is Life (Comedy-Drama).
Mar. 7—Where the Forest Ends (Two parts—Rural and Society—Drama).
March 11—Six or Nine (Detective—Drama).
March 14—Outside the Gates (Two parts—Drama).
March 18—All for Peggy (Racetrack—Drama).
March 21—The Rider of Silhouette (Two Parts—Canadian N. W. Drama).

STERLING.

Feb. 25—The Runaway Closet (Comedy).—Millions for Movey Making (Educ.).
Mar. 4—When Snitz Was "Marriaged" (Com.).
March 11—The Knockout Wallop (Comedy).
March 18—Raindrops and Girls (Comedy).

VICTOR.

Mar. 1—The Smouldering Fires (Two parts—Western—Drama).
Mar. 5—Rooms for Rent (Comedy).
March 8—The Unhidden Treasure (Two parts—Mystery—Comedy-Drama).
March 12—A Romance of the Backwoods (Drama).
March 15—The Storm (Two Parts—Society—Melo-Drama).
March 19—The Golden Spider (Drama).

UNIVERSAL SPECIAL RELEASE.

Feb. 1—The Master Key, No. 11 (Two Parts—Drama).
Feb. 8—The Master Key, No. 12 (Two Parts—Drama).
Feb. 14—The Master Key, No. 13 (Two Parts—Drama).
Feb. 21—The Master Key, No. 14 (Two parts—Drama).
Feb. 28—The Master Key, No. 15 (Two parts—Drama).
March 14—The Black Box (Episode No. 1—"An Apartment House Mystery"—Two parts—Drama).
March 21—The Black Box (Episode 2 "The Hidden Hands" (Two Parts—Drama).

MUTUAL RELEASE DAYS.
Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

Mar. 3—The Derelict (Drama).
March 8—The Truth of Fiction (Two parts—Drama).
March 10—The Echo (Drama).
March 12—His Mysterious Neighbor (Drama).
March 15—The Two Sentences (Two Parts—Drama).
March 17—Competition (Drama).

BEAUTY.

Mar. 2—The Haunting Memory (Drama).
March 9—The Doctor's Strategy (Comedy-Drama).
March 16—In the Mansion of Loneliness (Comedy-Drama).

BRONCHO.

Mar. 31—Shorty Among the Cannibals (Two parts—Drama).
April 7—Molly of the Mountains (Two parts—Drama).
April 14—Shorty Turns Actor (Two Parts—Comedy).

DOMINO.

April 8—The Winged Messenger (Two Parts—Drama).
April 15—The Sons of Toil (Two Parts—Drama).
April 22.—The Artist's Model (Two Parts—Drama).

KAY-BEE.

Mar. 19—Phantom on the Hearth (Two parts—Drama).
Mar. 26—His Brother's Keeper (Two parts—Drama).
April 2—The Spirit of the Bell (Two parts—Drama).
April 9—The Roughneck (Two parts—Drama).
April 16.—The Taking of Luke McVane (Two Parts—Drama).

KEYSTONE.

Feb 22—A Lucky Leap (Comedy).
Feb 25—That Springtime Feeling (Comedy).
Feb 27—Hogan Out West (Comedy).
March 1—Ambrose's Sour Grapes (Two parts—Comedy).
March 1—Wilful Ambrose (Comedy).
March 4—Fatty's Reckless Fling (Comedy).
March 6—From Patches to Plenty (Comedy).
March 15—That Little Band of Gold (Two Parts Drama).

KOMIC.

Feb. 28—A Costly Exchange (Comedy).
Mar. 7—Bill Gives a Smoker (No. 18 of the "Bill" Series—Comedy).
March 14—Caught by the Handle (Comedy).
March 21—Ethel's Doggone Luck (Comedy).

MAJESTIC.

Mar. 7—Minerva's Mission (Two parts—Comedy-Drama).
March 9—A Temperance Lesson (Comedy).
March 14—Her Buried Past (Two parts—Drama).
March 16—The Emerald Brooch (Drama).
March 21—The Forged Testament (Two Parts—Drama).

PRINCESS.

Mar. 5—And He Never Knew (Com.-Dr.).
March 12—Do Unto Others (Drama).
March 19—Joe Harkin's Ward (Drama).

RELIANCE.

Mar. 3—Your Baby and Mine (Com.-Dr.).
March 8—The Hen's Duckling (Drama).
March 10—The Lucky Transfer (Drama).
March 13—Ex-Convict 4287 (Two parts—Drama).
March 15—The Reward (Drama).
March 17—The Balance (Drama).
March 19—Only a Tramp (Drama).
March 20—The Slave Girl (Two Parts—Drama).

ROYAL.

Feb. 20—Two Jones' (Comedy).
Feb. 27—Self-Hypnotized (Comedy).
Mar. 6—Checked Through (Comedy).
March 13—In Wrong (Comedy).
March 20—Doggone It (Comedy).

THANHOUSER.

Mar. 2—On the Brink of the Abyss (Two parts—Drama).
Mar. 7—Mishap of Marceline (Comedy).
March 9—The Final Reckoning (Two parts—Drama).
March 14—Little Bobby (Comedy).
March 16—The Master's Model (Two Parts—Drama).
March 21—The Stolen Jewels (Drama).

SERIAL PUBLICATION CORPORATION.

Feb. 24—Runaway June (Episode No. 7—"The Tormentors"—Two parts—Drama).
March 3 Runaway June (Episode No. 8 "Her Enemies" Two Pars—Drama).

THANHOUSER SYNDICATE CORP.

Feb. 8—Zudora, Episode 12, "A Bag of Diamonds" (Two parts—Drama).
Feb. 15—Zudora, Episode No. 13, "The Secret of Dr. Munn's Sanatarium" (Two
Feb. 22—The $20,000,000 Mystery, Episode No. 14, "The Missing Million" (Two parts—Drama).
March 1—The $20,000,000 Mystery, Episode No. 15 ("The Robbery of the Ruby Coronet"—Two parts—Dr.).
March 8—The $20,000,000 Mystery (Episode No. 16 "The Battle of the Bridge"

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CHICAGO

MISCELLANEOUS INDEPENDENT and FEATURE RELEASES

ALLIANCE FILM CORP.

March—The Higher Hand (Favorite Players—Six parts—Drama).
March Jack Chanty (Masterpiece—Five parts—Drama).

APEX.

[illegible]ch—The Last Round (Drama).
March—The Man Who Vanished (Drama).

BROADWAY FILM CO.

March—The Bridge of Sighs (Four parts—Drama).

COSMOFOTOFILM CO.

Feb.—Incomparable Mistress Bellairs (Four parts—Comedy).
Feb.—"1914," by "Rita" (Two parts—Drama).
Feb.—Liberty Hall (Three parts—Drama).
Feb.—Lil O' London (Four parts—Drama).

FICTION PICTURES, INC.

Feb.—The Spanish Jade (Drama).

GREAT NORTHERN FILM CO.

March—A Deal with the Devil (Three Parts—Drama).

HEPWORTH

Feb.—Barnaby Rudge (Six parts—Drama).

KAISER FILM CO.

March—The Great Italian Earthquake (Two Parts—Topical).

K. F. CARTER, INC.

Feb.—When the Mountains Call (Scenic).

KRITERION SERVICE.

Releases for week of March 1 to March 6, inclusive.
Fate's Vengeance (Paragon—Two parts—Drama).
Resourceful Billy (Santa Barbara-Comedy).
Stage of Life (Alhambra—Two parts—Drama).
Dirty Dan's Demise (Thistle—Comedy).
Back of the Shadows (Santa Barbara—Two parts—Drama).
Syd and His Sweethearts (C. K.—Comedy).
The Crumpled Letter (Monty—Two parts—Drama).
Shadows (Punchinello—Comedy).
In Raw Color (Trump—Two parts—Drama).
Kriterion Komic Kartoons (Pyramid—Cartoon—Split Reel).
—Coronation of the Shah (Nolege—Educacational).
The Sand Rat (Kriterion—Two parts—Drama).
The Power of Music (Alhambra—Comedy).
[Releases for week of March 8 to 13, inclusive:]
The Skein of Life (Two Parts—Drama).
Billy's Scoop (Santa Barbara—Comedy).
The Broken Glass (Santa Barbara—Two Parts—Drama).
Cousin Fluffy (Thistle—Comedy).
Kidnapped (Trump—Two Parts—Drama).
Hotel de Hobo (C. K.—Comedy).
The Bond of Friendship (Alhambra—Two Parts—Drama).
A Terrible Tragedy (Punchinello—Comedy).
Love's Vendetta (Monty—Two Parts—Drama).
All on Account of a Sneeze (Pyramid—Comedy).
Printing U. S. Stamps (Nolege—Educational).
The Sorority Sister (Kriterion—Two Parts—Comedy).
Syd's Busy Day (Alhambra—Comedy).

PARAMOUNT PICTURES CORP.

March 1—A Gentleman of Leisure (Lasky-Belasco—Five parts—Drama).
March 4—Rule "G" (Blazon—Five parts—Drama).
March 8—Caprices of Kitty (Bosworth—Comedy—Drama).
March 11—The Commanding Officer (Famous Players—Four parts).
March 15—Governor's Lady (Lasky-Belasco—Drama).
March 18—Sunshine Molly (Bosworth—Comedy—Drama).
March 22—Are You a Mason? (Famous Players—Comedy).
March 25—My Lady Peggy (Famous Players—Comedy—Drama).
March 29—Pretty Mrs. Smith (Morosco—Comedy—Drama).

PATHE EXCHANGE, INC.

Feb 22—The Exploits of Elaine (Episode 9—"The Death Ray"—Two parts—Drama).
Feb. —The Rods of Wrath (Three parts—Drama).
Feb 24—Pathe News No. 16, 1915 (News).
March 1—Pathe News No. 17, 1915 (News).
March 1—The Exploits of Elaine (Episode 10—"The Life Current"—Two parts—Drama).
March—The Hound of the Baskersvilles (Four Parts—Drama).
March—Then the Iceman Came (Drama).
March A Trip to Madeira (Scenic—Colored—Picture).
—Wild Birds (Scotland—Educational—Colored—Picture).
March 3—Pathe News No. 18, 1915 (News).
March 8—Pathe News No. 19, 1915 (News).
March 8—The Exploits of Elaine (Episode 11 "The Hour of Three" (Two Parts—Drama).

PHOTO DRAMA CO., INC.

Jan.—Time Lock Number 776 (Six Parts—Dr.)
March —P-r-o-h-i-b-i-t-i-o-n (Drama).

PICTURE PLAYHOUSE FILM CO.

Feb. 2—The Black Envelope (Four Parts—Drama).

SAWYER.

The Lady of Lyons (Five Parts—Drama).
Jan. 31—The Sibyl of the Film (Comedy Dr.).

TRUE FEATURE CO.

Feb.—Gems of Foscarina (Five parts—Drama).

UNITED FILM SERVICE.

March 8—Convict's Conspiracy (Ideal—Three Parts—Drama).
March 9—Hicksville's Diamond Mystery (Luna—Comedy).
March 10—Strength of the Weak (Premier—Drama).
March 11—Novelty in Servants (Superba—Comedy).
—Haunted (Superba—Comedy).
March 12—The Greater Barrier (Lariat—Two Parts—Drama).
March 13—Her Lesson (Regent—Drama).
March 14—A Mix-Up (Starlight—Comedy).
March 15—Retrieving the Past (Ideal—Two Parts—Drama).
March 16—Lady Audley's Secret (Superba—Comedy).
March 16—With a Girl at Stake (Premier—Drama).
March 17—The Verdict (Grandin—Two Parts—Drama).
March 18—I'm Crazy to Be Married (Starlight—Comedy).
March 18—With Daddy's Aid (Luna—Comedy).
—Ye Gods What a Cast (Luna—Comedy).
March 19—Courting Trouble (Empress—Comedy).
March 20—The House on "E" Street (Regent—Two Parts—Drama).
March 21—Married in Disguise (United—Comedy).
March 22—Their Delayed Honeymoon (Ideal—Two Parts—Comedy-Drama).
March 23—Target Practice (Superba—Comedy).
—Such a Picnic (Superba—Comedy).
March 24—Affinities (Grandin—Two Parts—Comedy-Drama).
March 25—Ach Louie (Comedy).
March 25—Wheeled into Matrimony (Luna—Comedy).
March 26—A Double Deception (Empress—Comedy).
March 27—The White Trail (Lariat—Two Parts—Drama).
March 28—Her Phoney Lovers (Jupiter—Comedy).

WORLD FILM CORP.

March 1—The Fairy and the Waif (Frohman—Drama).
March 8—M'liss (Shubert—Five parts—Drama).
March 15—The Arrival of Perpetua (Shubert—Drama).
March 22—The Man Who Found Himself (Brady—Drama).
March 29—Hearts In Exile (Shubert—Drama)

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March 3—Salambo, a $100,000 Spectacle (Six parts—Drama).

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Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

March 1—Tess of the Hill (Drama).
March 2—Colomba (Special — Two Parts — Drama).
March 4—The Ward of the Mission (Drama).
March 5—The Deputy's Duty (Drama).
March 6—Blown into Custody (Comedy).
—Near Educational Series—The Soup Industry (Comedy).
March 8—The Beautiful Lady (Drama).
March 9—Aurora Floyd (Special—Two parts—Drama).
March 11—His Own Hero (Comedy).
—Mud and Matrimony (Comedy).
March 12—Where Enmity Dies (Drama).
March 13—The Bandit and the Baby (Drama).
March 15—Saved from the Vampire (Burlesque—Melodrama).
March 16—After the Storm (Special—Two Parts—Drama).
March 18—His Desperate Deed (Drama).
March 19—Seekers After Romance (Drama).
March 20——When the Tide Turns (Drama).

EDISON.

March 8—The Mission of Mr. Foo (Drama).
March 9—Rooney the Bride (Comedy).
March 10—A Pipe Dream (Comedy).
March 12—On the Stroke of Twelve (Special—Three Parts—Drama).
March 13—The Family Bible (Drama).
March 15—The Master Mummer (Special—Three Parts—Drama).
March 16—Her Country Cousin (Comedy).
March 17—The Animated Grouch Chaser (Cartoon-Comedy).
March 17—Seen through the Make-Up (Comedy).
March 19—In the Shadow of Death (Special—Two Parts—Drama).
March 20——For the Man She Loved (Drama).

ESSANAY.

Mar. 2—The Dance at Aleck Fontaine's (Dr.).
Mar. 3—A Couple of Side-Order Fables (Com.).
Mar. 4—Slippery Slim's Wedding Day (Western—Comedy).
Mar. 5—The Strength of the Weak (Special—Two parts—Drama).
Mar. 6—Broncho Billy's Vengeance (Reg. in U. S. Patent Office—Western—Dr.).
March 8—Father's New Maid (Comedy).
March 9—The Man in Motley (Drama).
March 10—The Fable of "The Divine Spark That Had a Short Circuit" (Comedy).
March 11—Mustang Pete's Pressing Engagement (Western Comedy).
March 12—Mr. Buttles (Special—Three parts—Drama).
March 13—Broncho Billy's Teachings (Western Drama). Reg. in U. S. Pat. Office.
March 15—Love and Trouble (Comedy).
March 16—When the Fates Spin (Drama).
March 17—The Fable of the Galumptious Girl (Comedy).
March 18—Title Not Announced.
March 19—The Wood Nymph (Special—Two Parts—Drama).
March 20—The Western Way (Drama).

KALEM.

Mar. 1—Barriers Swept Aside (Special—Two parts—Drama).
Mar. 2—Flirtatious Lizzie (Comedy).
Mar. 3—Jared Fairfax's Millions (Episode No. 6 of "The Girl Detective" Series—Special—Two parts—Drama).
—Lightning Sculpture (Animated—Cartoon).
Mar. 5—How Ida Got a Husband (Comedy).
Mar. 6—The Death Train (Seventeenth of the "Hazards of Helen" Railroad Series—Drama).
March 8—The White Goddess (Special—Three parts—Drama).
March 9—Wooed by a Wildman (Comedy).
March 10—Following a Clue (Episode No. 7 of "The Girl Detective" Series—Special—Two parts—Drama).
March 12—Desperate Dud, the Plumber (Comedy).
March 13—The Night Operator at Buxton (Eighteenth of the "Hazards of Helen" Railroad Series—Drama).
March 15—Unfaithful to His Trust (Special—Two Parts—Drama).
March 16—Ham at the Garbage Gentlemen's Ball (Comedy).
March 17—The Trap Door (Episode No. 8 of The Girl Detective series—Special Two Parts—Drama).
March 19—The First Commandment (Special—Three Parts—Drama).
March 20—The Railroad Raiders of '62 (Episode No. 19 of the "Hazards of Helen" Railroad Series (Drama).

LUBIN.

Mar. 4—The Hermit of Bird Island (Special—Three parts—Drama).
Mar. 5—The Good in Him (Drama).
Mar. 6—Socially Ambitious (Comedy).
March 8—Patsy Bolivar (Series No. 11 "Patsy In Town"—Comedy).
March 9—Winning Winsome Winnie (Comedy).
March 10—A Siren of Corsica (Special—Three Parts—Drama).
March 11—In the Dragon's Claws (Special—Two parts—Drama).
March 12—The Wintrop Diamonds (Drama).
March 13—Margie Puts One Over (Comedy).
March 15—Patsy Bolivar Series No. 12 "Patsy Among the Smugglers" (Comedy).
March 16—Here Comes the Bride (Comedy).
March 17—A Tragedy of the Hills (Special—Two Parts—Drama).
March 18—The Only Way Out (Special—Three Parts—Drama).
March 19—One Law Breaker (Drama).
March 20—The Wayville Slumber Party (Comedy).
—On the Road to Reno (Comedy).

MINA.

Mar. 4—Love and Limbo (Comedy).
Mar. 11—Where's My Husband? (Comedy).
March 18—As He Blew He Blew (Comedy).
—The Dove of Peace (Cartoon—Comedy).
March 25—A Titled Trio (Comedy).

SELIG.

Mar. 2—The Man from Texas (Western—Dr.).
Mar. 3—The Missing Ruby (Drama).
Mar. 4—Hearst-Selig News Pictorial No. 18, 1915 (News).
Mar. 5—The Kidnapped Lover (Farce-Comedy).
Mar. 6—The Guardian's Dilemma (Jungle-Zoo Wild Animal—Comedy).
March 8—The Lady of the Cyclamen (Special—Two parts—Drama).
March 8—Hearst Selig News Pictorial No. 19, 1915 (News).
March 9—The Stage Coach Driver and the Girl (Western—Drama).
March 10—The Eagle and the Sparrow (Drama).
March 11—Hearst-Selig News Pictorial No. 20, 1915 (News).
March 11—The Champion (Special—Two parts—Comedy).
March 12—And Then It Happened (Comedy).
March 13—Come 'Round an' Take That Elephant Away (Jungle-Zoo Wild Animal—Comedy).
March 15—The Fork in the Road (Special—Two parts—Drama).
March 15—Hearst-Selig News Pictorial No. 21, 1915 (News).
March 16—Sage-Brush Tom (Western—Comedy).
March 17—The Puny Soul of Peter Rand (Drama).
March 18—Hearst-Selig News Pictorial No. 22, 1915 (News).
March 19—Why Billings Was Late (Comedy).
March 20—Jack's Pal (Jungle-Zoo—Wild Animal—Drama).

VITAGRAPH.

Mar. 3—The Girl at Nolan's (Comedy-Drama).
Mar. 4—Peggy of Fifth Avenue (Drama).
Mar. 5—Two and Two (Comedy).
Mar. 6—Roselyn (Special—Two parts—Dr.).
March 8—The Jarr Family Series No. 1, "The Jarr Family Discovers Harlem" (Comedy.)
March 9—Snatched from a Burning Death—(Special—Two parts—Drama).
March 10—A Study in Tramps(Comedy).
—A Very Rare Companionship (Educational).
March 11—The Black Wallet (Drama).
March 12—Cupid's Column (Comedy).
March 13—The Radium Thieves (Broadway Star Feature—Special—Three parts—Drama).
March 15—The Jarr Family Series, No. 2, "Mr. Jarr Brings Home a Turkey" (Comedy).
March 16—From Headquarters (Broadway Star Feature — Special — Three Parts — Drama).
March 17—Postponed (Comedy).
March 18——The Battle of Frenchman's Run (Comedy).
March 19—The Capitulation of the Major (Comedy).
March 20—The Millionaire's Hundred Dollar Bill (Special—Two Parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BROADWAY STAR FEATURE.

Jan. 30—Underneath the Paint (Three parts—Drama).
Feb. 2—How Cissy Made Good (Three parts—Comedy).
Feb. 13—Mother's Roses (Three parts—Dr.)
Feb. 16—O'Garry of the Royal Mounted (Special—Three parts—Drama).
Feb. 27—A Daughter's Strange Inheritance (Special—Three parts—Drama).
Mar. 2—The Silent Plea (Special—Three parts—Drama).
March 13—The Radium Thieves (Special—Three parts—Drama).
March 16—From Headquarters (Special—Three Parts—Drama).

ESSANAY.

Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).
March 12—The Lady of the Snows (Special—Three Parts—Drama).

GEORGE KLEINE.

Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy)
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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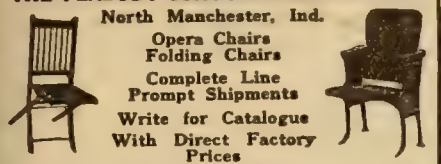

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To aid those who wish to guard against the formation of bad writing habits, or who wish to estimate their progress, I offer the following service:

Script Criticism For a fee of two dollars for each reel, I will read your manuscript and write a personal letter, pointing out the faults of plotting, technical development, manuscript preparation, etc. Sometimes I can help you to make the script salable, but I do not guarantee a sale. I do not revise manuscript; I do not typewrite it, nor do I offer it for sale. I simply write you a letter that tells you what the trouble is.

Plot Estimates If your stories do not sell and you want to know why, send me five synopses and one full script. I will criticise the script and tell you whether it is your plot or your development that is wrong. The fee for this service is $5 for the five synopses and additional plot. Synopses must not run more than 300 words each. Send a synopsis of your undeveloped plot and fee of one dollar and you will be advised as to whether it will pay you to develop the same.

Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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Number 19

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MR. MICAWBER WAS ALWAYS WAITING FOR SOMETHING TO TURN UP. ***He died in poverty.*** There are, by far, too many Mr. Micawbers in the motion picture business today. They are invariably waiting for something to turn up. ***Lissun:*** When Old Opportunity knocks at your door ***don't be in the back part of the house.*** Don't wait—don't Micawberize—***make*** something turn up—make ***business*** turn up with Selig animal stories and all the rest of the Selig ***above the average*** releases.

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THE FORK IN THE ROAD

This drama of medieval atmosphere abounds in exciting situations and possesses a wealth of beautiful scenic backgrounds.

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RELEASED TUESDAY, MARCH 16th. A one-reel Western comedy with a laugh in every inch of film.

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RELEASED WEDNESDAY, MARCH 17th. A one-reel Selig drama, showing how mother love refined a braggart.

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RELEASED FRIDAY, MARCH 19th. A Selig one-reel comedy written by CYRUS TOWNSEND BRADY. Proving that it is better to be late than never.

JACK'S PALS

RELEASED SATURDAY, MARCH 20th. A Selig Jungle-Zoo Wild Animal drama in one reel. Many wild beasts perform in this picture play.

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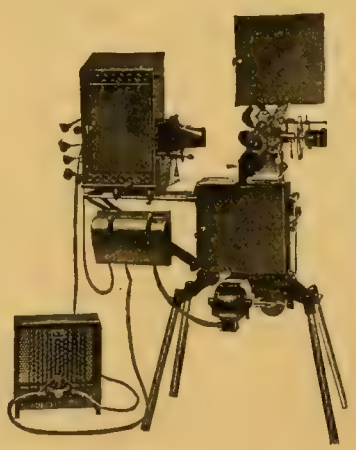

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "A Theft in the Dark" (Edison).

Post Office Box 226
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Telephone Madison Square 3510

A Personal Message to Motion Picture Exhibitors

By Edwin Thanhouser

I am back where you knew me for years—at the head of the Thanhouser Film Corporation of New Rochelle, New York, which I founded in 1908.

After three years of travel and study abroad, the men who bought out my interest in the studio I started persuaded me to return.

Naturally, it will be some little time before the pictures bearing my personal indorsement will be released.

In the meantime, I request that my friends recall the reputation which the Thanhouser productions enjoyed during the period from 1908 until 1912, when I was personally in charge.

I am a showman and know your needs; I am a producer and will meet your needs; I am a guarantee against unrest among your patrons.

I never cheated a negative, I put into a picture every dollar necessary to make it a great picture.

I am an exponent of the natural length film. I thus give you strength of story, strength of production.

I promise you the best motion pictures that can be produced—quality in every particular.

I will announce later when these pictures bearing my name will be released.

Next week I will tell you of some specific changes that will make for better quality, better satisfaction, and better relationship between yourselves and the Thanhouser Film Corporation.

Edwin Thanhouser

Watch for the Date of the First EDWIN THANHOUSER Releases

The Thanhouser Three-a-Week

"The Master's Model" (two reels), released March 16th. Heart-interest drama, with Nolan Gane and Fan Bourke.

"The Stolen Jewels" (one reel) drama, released March 21st, with Harris Gordon, Ernest Warde and Morgan Jones.

Princess: **"Joe Harkin's Ward,"** released March 19th, with Rene Farrington and Boyd Marshall.

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

Book The Twenty-Million Dollar Mystery

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All Star Cast Includes

James Cruze	**Sidney Bracy**	**Harry Benham**
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Thanhouser Film Corp., New Rochelle, N. Y.

Producers of "The Million Dollar Mystery."

How to Make Money

by Lewis J. Selznick

No. 8

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

The Woman's Home Companion, with a circulation second only to the Ladies' Home Journal, started a movement for better films in their March issue.

The first article is a strong appeal to mothers, teachers, etc., advising them and their children to attend the theatres that show the better grade of photoplays AND MENTIONING A LIST OF 40 FEATURE PHOTOPLAYS WHICH THEY RECOMMEND AS THE BEST TYPE OF PHOTOPLAY.

Four of this list, or 10%, are WORLD FILM FEATURES. Our nearest schedule competitor has only three films recommended.

Here is proof, from an absolutely unbiased source, that what we say is true—THAT WORLD FILM FEATURES GIVE YOU THE LARGEST PERCENTAGE OF DESIRABLE, AND SUCCESSFUL PLAYS.

The way to build up your clientele for good photoplays is to run and advertise a brand of features which will give your theatre a reputation and an identity in your locality as THE theatre that runs the best features made.

Here is a letter from Chattanooga, Tenn., that will give you further proof of the character of World Film Features.

World Film Corporation,
130 West 46th Street, New York City.

Gentlemen:—

On December 11th we ran "LOLA," which, with the possible exception of "THE PIT," is the most beautiful film we have had the pleasure of showing. Some days ago we secured a return booking for this wonderful feature, and yesterday was the day—a comfortable house the first time and an uncomfortably jammed one yesterday.

We take this opportunity also to recommend most highly the services we are securing through your Exchange.

Wishing you every success and assuring you of our earnest efforts to this end in appreciation for the favors you have extended, we are,

Courteously yours,
ALCAZAR THEATRE,
(Signed) F. H. DOWLER, Jr.,
Acting Manager.

Oh yes-

It took some PERSUADING to get America's Highest Salaried Musical Comedy Star

JEFF DE ANGELIS

Into the Movies

Of Course a MOVING UNIVERSAL PICTURES Triumph!

Wake Up, Split-Program Exhibitors! Here's Jeff De Angelis, Broadway's highest salaried musical comedy star, in a screaming two-reel comedy that is released on the regular **Universal Weekly Program** without extra charge. Why don't you get wise to the fact that the only one, perfect, varied, interesting program in the world is the Universal Program? It includes more big features, more high-class photoplays featuring the most popular stars, than you could ever afford to book (even if you could get them), from anywhere as separate features. Investigate and you will find that this is the truth.

Jeff De Angelis is known throughout the United States as one of the greatest of all musical comedy stars. He can't help being funny. He has made millions of people laugh till they cried. His name is known from coast to coast. If you are not booked for the Universal Program, get a taste of its quality by booking this record-breaking feature for a try-out. You'll find, as 70 per cent. of all Exhibitors have found, that you can always crowd your house with the Universal Program. Outside features that cost you a barrel of money because the producers need the money are unnecessary. The Universal Program gives you a complete, well-balanced show of comedy, comedy-drama, human interest drama, melodrama, stirring Western thrillers, superb scenic spectacles, and the greatest of them all—The Animated Weekly. Get in line. Wire or write your Exchange now. Get busy and begin to pack your house at every performance and then collect the profits that belong to you.

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CARL LAEMMLE, President

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The story of "THE BLACK BOX" was written by E. Phillips Oppenheim, the highest priced writer of mystery fiction in the entire world;—whose forty novels have been read and enjoyed by countless millions of people, whose name alone insures a supremely thrilling mystery story.

"THE BLACK BOX" serial photoplay was produced under the personal direction of the Dean of Moving Picture Directors—Otis Turner, who possesses a matchless record for the production of some of the world's greatest photoplay successes.

"THE BLACK BOX" serial was staged, filmed and produced at Universal City, Cal., an entire city devoted to nothing but the manufacture of Universal Moving Pictures—so huge, so vast and so enormous in its extent that all the other plants and studios of all other serial manufacturers or photoplay manufacturers in the business could be tucked away in one corner of Universal City and never be noticed.

"THE BLACK BOX" was conceived, brought into being and offered to Exhibitors as the Photoplay Serial Supreme by the greatest power in the moving picture world today—the Universal Film Manufacturing Company, of whom it is rightly said:

WHEN THE UNIVERSAL DOES IT—IT'S HUGE WHEN THE UNIVERSAL SAYS IT—IT'S TRUE

From Maine to California; from Oregon to Florida; from Canada to the Gulf of Mexico, the bookings began to swiftly pour in as soon as the release date of this wonderful new serial, "THE BLACK BOX," was announced.

By telephone, by wire and by mail there came a steady stream of bookings; when the complete announcement was made the stream became a torrent, and then a resistless avalanche of orders, that kept the Universal's Exchanges and Booking Forces working like trojans—and this is merely the beginning.

If you, Mr. Exhibitor, have not profited by the Universal's former supreme successes in serial photoplays, here's your chance. Get in touch with your Exchange now, today, tomorrow may be too late. This is an opportunity that no wide-awake Exhibitor can afford to overlook. Wire your Exchange instantly for "THE BLACK BOX," the most fascinating serial photoplay to date.

"THE BLACK BOX" is backed by the Universal's Mighty Helping Hand—the Universal Advertising Service, that has the interest of every Exhibitor at heart, and which planned and executed the greatest Advertising and Publicity Campaign ever known in the history of the trade—all for the benefit of Universal Exhibitors.

It would require pages and pages in this Trade Paper to even show a fractional part of all the bookings for "THE BLACK BOX," in just the United States, alone, but to give you an idea how swiftly this great photoplay has already achieved its success in Greater New York alone, "THE BLACK BOX" was booked weeks in advance of the first episode by all the William Fox Theaters, by the United Booking offices, by Proctor's, by the B. S. Moss Circuit, by Keith's, and a tremendously large list of other wide awake progressive theaters, who understand all of the advantages in a Universal Serial.

Wire your Exchange within the hour.

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EDITOR—Universal Weekly, 1600 Broadway, New York

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is presented in

"THE CHAMPION"

The great two-reel knockout, released March 11

★ ★ ★ ★

Mr. Francis X. Bushman

is presented in

"THE GREAT SILENCE"

By H. Tipton Steck *(In 3 acts)*

The latest complete prize mystery play released March 26, in conjunction with The Ladies' World

★ ★ ★ ★

"MR. BUTTLES"

By Frederick Arnold Kummer

A three-reel farce comedy featuring Richard C. Travers, Edna Mayo and Harry Dunkinson. Released March 9

★ ★ ★ ★

Released Friday, March 19

"THE CONFLICT"
(In 2 acts)
Two men fight for a woman and the best man wins
Featuring Richard C. Travers and Ruth Stonehouse

Released Tuesday, March 23

"THE LITTLE STRAW WIFE"
(In 3 acts)
By Margaret Belle Houston
A touching romance in which a wife falls in love with her husband, featuring Bryant Washburn and Edna Mayo
Adapted from The Ladies' World Magazine

Released Monday, March 22

"SWEEDIE LEARNS TO RIDE"
A riding habit does not make a rider

Released Wednesday, March 24

"THE FABLE OF THE STRUGGLE BETWEEN PERSONAL LIBERTY AND THE WAVE OF REFORM"
By GEORGE ADE
You might as well learn to like tennis and golf

Released Thursday, March 25

"TWO BOLD BAD MEN"
A screamingly funny western comedy

Released Saturday, March 27

"THE OUTLAW'S AWAKENING"
Featuring Mr. G. M. Anderson

Released through the General Film Co.

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the phenomenal comedy triumph
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JOHN BARRYMORE

In Leo Ditrichstein's celebrated farce,

"ARE YOU A MASON?"

Released March 22nd

Theodore Burt Sayre's famous military drama,

"THE COMMANDING OFFICER"

with

ALICE DOVEY

Released March 25th

A trio distinguished for their consistency of merit, and variety of appeal, marking the return to the screen of those two supreme favorites, Marguerite Clark and John Barrymore.

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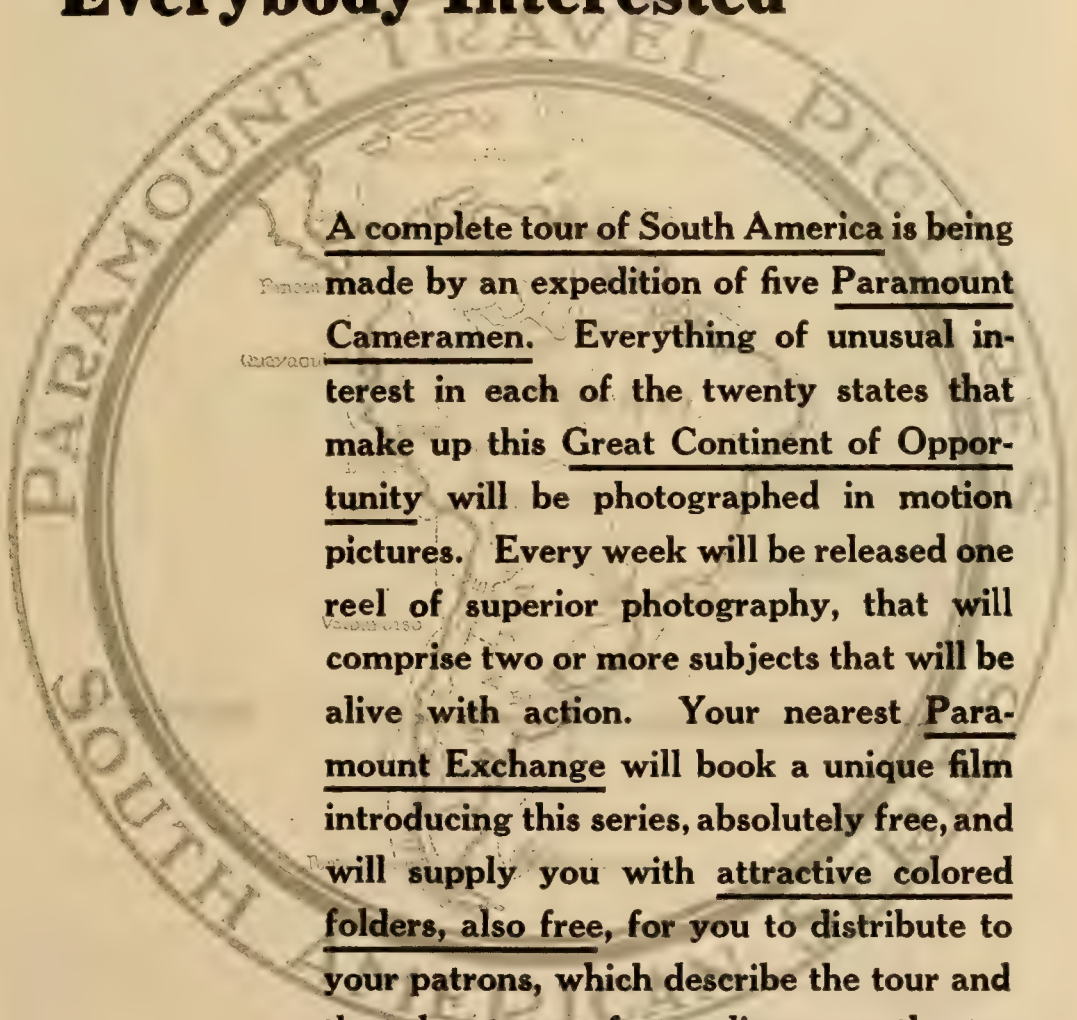

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SIGNE AUEN

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Featuring Charles Clary, Signe Auen, Olga Gray and Cora Drew.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

A TEMPERANCE LESSON (1 Reel Majestic). Release date Tuesday, March 9. A comedy, featuring Spottiswoode Aitken, showing how a man and his wife came to realize the value of total abstinence in their household.

HER BURIED PAST (2 Reel Majestic). Release date Sunday, March 14. A strong dramatic story, not produced quite up to Majestic standard, but holding interest throughout. A girl reporter discovers through a tragedy the secret in a wealthy woman's life and later suppresses the story.

CAUGHT BY THE HANDLE (1 Reel Komic). Release date Sunday, March 14. Fay Tincher in a brand new characterization as the awkward slavey who finally discovers the smuggled diamonds.

THE EMERALD BROOCH (1 Reel Majestic). Release date Tuesday, March 16. A detective drama with one unusual twist; quite well put on.

THE FORGED TESTAMENT (2 Reel Majestic). Release date Sunday, March 21. A society drama, in which the forgery of a will is exposed by the clever discovery of a girl reporter. A fairly good picture.

ETHEL'S DOG GONE LUCK (1 Reel Komic). Release date Sunday, March 21. This is No. 19 of the "Bill" series, and quite up to the average.

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MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

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KEYSTONE
Mabel, Fatty & Ford IN
That Little Band of Gold
MONDAY, MARCH 15.
K
KAY-BEE
Violet McMillan IN
The Phantom of the Hearth
FRIDAY, MARCH 19.
KB
8"-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one - 50 Cents for set of 4
A WONDERFUL LOBBY DISPLAY
22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each.
BRONCHO
Louise Glaum & Jack Nelson IN
A Case of Poison
WEDNESDAY, MARCH 17.
BRONCHO
DOMINO
Borzage, Hollingsworth & Mayall IN
The Mill by the Zuyder Zee
THURSDAY, MARCH 18.
D

NEW YORK MOTION PICTURE CORPORATION

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The contest will be heavily advertised in

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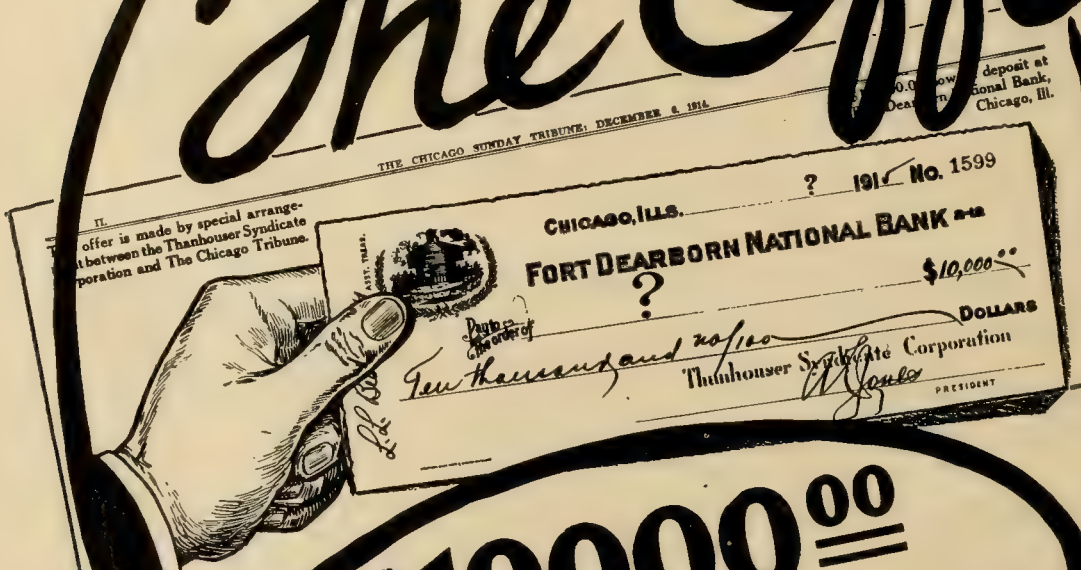

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TEN Thousand Dollars—*a fortune*—is offered by the Thanhouser Syndicate Corporation and The Chicago Tribune for a photoplay *serial* story! This is a straightforward offer, without any strings or qualifications. It is made by two great American institutions—the Thanhouser Syndicate Corporation and The Chicago Tribune. We are seeking a big idea for a new photoplay serial story and offer $10,000.00 to the person who can create it. The $10,000.00 is now on deposit at the Fort Dearborn National Bank of Chicago.

Everybody Is Eligible

Everybody is eligible to this prize. *It doesn't matter WHO you are*, or whether you have ever written a photoplay or *any kind of a play before*—you are eligible to earn this $10,000.00. The only persons barred from this offer are those who are connected either directly or indirectly with the Thanhouser Syndicate Corporation or The Chicago Tribune.

You who have longed to write a novel or a play—you who have sought a chance to secure recognition for your efforts—that is YOUR opportunity!

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The accepted photoplay in this $10,000 prize offer will be produced by two of the greatest American Film Companies—the Thanhouser Film Corporation (studios at New Rochelle, N. Y.) and the American Film Manufacturing Co. (studios at Chicago, Illinois, and Santa Barbara, California).

CONDITIONS:

$10,000.00 to be paid to the man, woman or child ... writing ... the best ... of a photoplay serial story ... Manuscripts must be ... by the Thanhouser Syndicate Corporation and The Chicago Tribune, and ... the decision of the judges ... Only ... be submitted to each person ... Manuscripts must not be less than ... words, double spaced, typewritten ... Manuscripts must be ... with the author's name and address ... Manuscripts may be submitted at ... time ... Manuscripts ... be typewritten ... Manuscripts ... be addressed ... Scenario Dept. ... Chicago Tribune ... Manuscripts ... be sent ... Thanhouser Syndicate Corporation ... Chicago Tribune ... Manuscripts ... be

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—enacted by an all-star cast—

—a new two-reel Episode each week—

—the story to appear in the Chicago Tribune and 500 allied newspapers—

—a real story, throbbing with life and action, full of heart-interest—

—an *inspired* story, unique, absorbing, REALLY TRUE—

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—watch for the big announcement of this new serial *next week.*

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A PULSING BREATH FROM THE ROMANTIC REBELLION, STUDDED WITH GRIPPING SITUATIONS AND POIGNANT CLIMAXES.

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PRODUCER OF "NEPTUNE'S DAUGHTER"

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Featuring

Lloyd V. Hamilton and Bud Duncan

Commencing March 16th, every Tuesday will be a

"HAM" COMEDY DAY

The first of these laugh-creators is

"HAM" at the Garbage Gentlemen's Ball

Here is an important point to remember in connection with "HAM" Comedies. Although they are funny—the funniest slap-stick comedies produced —they are CLEAN!

"HAM" Comedies will be released through General Film Company's regular service. Arrange for them NOW.

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Tom Moore and Marguerite Courtot

Two of Kalem's most popular Stars

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POISON!

A Two-Act Story of the Food Fakirs produced in cooperation with Professor Allyn and "The Ladies' World"

RELEASED MONDAY, MARCH 29th

(IN GENERAL FILM'S REGULAR SERVICE)

300 leading newspapers will run the fiction story simultaneously with the release of the photoplay. Pure food organizations everywhere have endorsed this subject. The publicity campaign conducted in connection with "POISON!" makes it the strongest attraction you could possibly secure

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A one part American Comedy produced by Donald MacKenzie. It rarely happens that a one reel Comedy is good enough to be FEATURED but this one is. IT'S ONE RIOT OF LAUGHTER! TAKE A TIP—BOOK IT!

1 sheet posters.

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A three part Drama featuring the great stars GABRIELLE ROBINNE and RENÉ ALEXANDRE.

1-3-6 sheet posters.

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A colored Educational combined with PICTURESQUE SWEDEN (ANGERMAN RIVER)

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A one reel American Comedy. 1 sheet posters.

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EXECUTIVE OFFICES 25 W. 45TH ST., NEW YORK.

Richard Carle

The famous Broadway Star, who is remembered for his clever work in the "Spring Chicken" and the "Mayor of Tokio" and who is now starring in "Ninety in the Shade"

Will Appear in a Series of 12 One Reel Comedies for the World Comedy Stars Film Corporation—Released through the World Film Corporation.

The first release starring Richard Carle is "THE DANCING BEETLE," Released March 15.

Here is a star one-reel feature to brighten up a regular program with the pulling power of a Broadway name—or to add to a feature program to make it a "night of features."

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Margaret Wycherly
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in the New York Hudson Theatre
Sensation.

"The Fight"

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Author of "Within the Law," etc.

Produced by
George W. Lederer's
Stage Filmotions, Inc.

Staged originally by the
Henry B. Harris Estate

In 5 Acts

Released March 15

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FEATURES

Wm. A. Brady Picture Plays, Inc., presents
George Broadhurst's famous comedy

"What Happened To Jones"

with

Fred Mace, Josie Sadler, Mary Charleson and an all star cast.

In 5 Acts

Released March 22

Vivian Martin

IN

"The Arrival of Perpetua"

A Shubert feature in 5 acts with the dainty heroine of "The Wishing Ring" as Perpetua.

Released March 29

FOR RELEASE MARCH 15

THE GIFTED ARTISTE

MISS FRANCESCA BERTINI

In a delightful, Timely Drama of the Continental Spy System

"The Woman Who Dared"

FIVE PARTS

A drama of unusual power, conspicuous for its remarkable qualities of sustained interest and unique situations.

ONE OF THE VERY FINEST DRAMAS WE HAVE EVER OFFERED, featuring a gifted and beautiful woman in the best work of her career.

When the army mobilization plans entrusted to her husband are stolen, she follows the thieving spy through many adventures. One adventure treads upon another in rapid, sparkling sequence, ever heightening the interest, always leaving the final issue shrouded in expectant doubt.

AND THERE ARE THRILLS GALORE for folks who like thrills. The inspiring, sensational race between a flying automobile and a passenger train and the daring ruse of the woman when she penetrates the home of the spy, afford dramatic moments to a story founded more on wit than violence.

Bookings Commence March 15 Through the Following Kleine Offices

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Denver
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Los Angeles
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Minneapolis
210 Temple Court Bldg.

Philadelphia
1309 Vine St.

Pittsburgh
509 Lyceum Theatre Bldg.

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MISS IRENE FENWICK

Star of A. H. Wood's "The Song of Songs" now playing at the Eltinge Theatre, New York

Will Be Seen *Exclusively* in

GEORGE KLEINE FILM

UNDER AN AGREEMENT COVERING HER **EXCLUSIVE MOTION PICTURE SERVICES** FOR A TERM OF YEARS.

MISS FENWICK WILL CONTINUE HER PHENOMENAL STAGE CAREER AS HERETOFORE; ALSO APPEARING FROM TIME TO TIME IN FEATURES TO BE MADE IN OUR AMERICAN, AND RECENTLY COMPLETED, ITALIAN STUDIOS.

MISS FENWICK IS ONE OF THE MOST GIFTED ARTISTES OF THE PRESENT DAY—AND FOR HER FILM ENGAGEMENTS WE CONFIDENTLY PREDICT THE SAME EXTRAORDINARY SUCCESS THAT HAS ATTENDED HER PROFESSIONAL ACHIEVEMENTS.

OUR FIRST PRODUCTION FEATURING MISS FENWICK WILL BE "THE COMMUTERS," IN FIVE PARTS, BY JAMES FORBES, FOUNDED ON THE POPULAR COMEDY OF THAT NAME.

GEORGE KLEINE

166 N. State St., Chicago
226 W. 42nd St., New York

(Photo by White)

STIRRING EDISON FEATURE WEEKLY

That inimitable pair of artists

Marc MacDermott Miriam Nesbitt

in

The 3-Act Feature---"A THEFT IN THE DARK"

(Released March 26—3000 feet)

A play swift with action and strong in cast, ably supported by the finished Edward Earle and the talented little Viola Dana. Another hard-hitting example of the Edison cut-down policy of piling the action into moments of holding strength and not stringing it out by the foot. A thief in high society who stops not at jewels but steals hearts as well.

Waddy and Arty, Trouble Chasers Extraordinary

in

The Funny "Hans and His Boss"

(Let Loose March 23—1000 feet of fun)

Arty (Housman) is caught with the goods—a full cargo aboard—when he tells the widder with money that "Hans," his by-side friend, is his boss with whom he **must** imbibe or lose his job. And then off "Hans" (Waddy) starts the fun by the foot full that would chase the greatest grouch ever hatched. Waddy as the Dutchman boss, scores more home runs than all the men who ever returned at 3 A. M. Waddy and Arty's fun is the kind that giggles the kid, pleases the high-brows and just "tickles to death" the fan—for it's real, good-natured but gingery, laugh-getting stuff that's made fresh every foot. Hitch this team to your program and let 'em pull for you. There are over a dozen of Waddy and Arty comedies now. Book 'em and laugh.

Herbert Prior and Carleton King

in

"The Newly Rich"

(Released March 24—1000 funny feet)

Carleton King, as the lover, is left by the wayside by the Newlyriches who would a title marry—or bust. And out blossoms Billy, the tramp, as a royally rich Lord, by Jove, who busts into such society, doncherknow! As the made-over tramp, Herbert Prior makes every foot a merry reel with the infectious fun that needs no subtitles to "get it over." It just bubbles over.

COMEDY FEATURE IN SPECIAL SERVICE

Walter E. Perkins, the boy that banished boredom on blase Broadway when he dished up "My Friend from India" for a phenomenal run, is the same quaint merrymaker in the three-part Edison convulsion, now offered through the special masterpiece service of the General Film Company.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program

BOOK THE PERFECT PLAY---THE PRIZE PLAY

Gertrude McCoy and Edward Earle

in the much-talked-about

EDISON-DRAMATIC MIRROR PRIZE PLAY

"The Phantom Thief"

(Released March 27—1000 feet **of action)**

This, "The Phantom Thief," is the play that excited so much discussion as the play of skilful plot, closely-knit and absorbing interest, drawing one to the mystifying question, "Who stole the portrait?"—the play by Mark Swan, the highly successful dramatist, which drew a large number of scenario endings, trying to solve the perplexing question. Everybody is interested in it as it is much advertised—everybody wants to see the perfect play of action and dramatic situations. Go with the tide—and book it.

Marie La Manna, Sally Crute and Duncan McRae

in the gripping

"Only the Maid"

(Released Monday, March 22—1000 feet)

No sparring for attention or spending of footage in this drama of doings—for it starts right off with gripping interest with the crack of the pistol that makes a wily creature a murderer and a hunted man. Safe in the affections of an innocent confiding girl, the unrecognized murderer is in the midst of an elopement when he comes upon "only the maid" who matches wits with the murderer—a great scene this! McRae as the murderer—enough said. Miss La Manna is "only the maid," and Miss Crute, the ever-fascinating Miss that she always is.

HANLON BROTHERS' FAMOUS "FANTASMA"

In Special Service

"Fantasma," made more fanciful and beautiful by beautiful photography and illusions, in the film is even more absorbing than this famous fantasy that has the unequalled run of 27 years' popularity. "Fantasma" is a treasured memory by millions who have seen it and give it the welcome of the small boy to the circus. In five parts, with the original Hanlon. Ready. Secured through the special service of the General Film Company.

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239 Lakeside Avenue, Orange, N. J.

All Edison Films are passed upon by the National Board of Censorship and released through the General Film Co.'s Program

THE PERFECTION OF PHOTOPLAYS

SIX RELEASES EVERY WEEK

Monday, March 15th
PATSY BOLIVAR NO. 12

Patsy Among the Smugglers
(Comedy)

More troubles for Patsy, but the worst is only a dream and a bullet in his leg.

Featuring **Clarence Jay Elmer**

Tuesday, March 16th

"Here Comes the Bride"
(Comedy)

The awful predicament of an absent-minded man, who proposes to four women but cleverly picks his affinity.

Featuring **Ethel Clayton** and **Joseph Kaufman**

Wednesday, March 17th

"A Tragedy of the Hills"
(Two-Reel Drama)

Very dramatic story of the Kentucky Hills. A feud which ends in a supreme sacrifice.

Featuring **Lilie Leslie** and **Joseph Smiley**

Thursday, March 18th

"The Only Way Out"
(Three-Reel Drama)

A pretty stenographer falls into the toils of a roue, but escapes and is later happily married. The roue continues his persecution which costs him his life.

Featuring **Rosetta Brice** and **John Ince**

Friday, March 19th

"One Law Breaker"
(Drama)

Beautiful story of a lost child. Her father is innocently convicted of a crime and after years finds his little daughter and happiness.

Featuring **Velma Whitman** and **George Routh**

Saturday, March 20th

"The Prize Baby"
"On the Road to Reno"
(Split Reel Comedies)

A charming but foolish young married couple resolve to part by the Reno route. By accident on the train the husband gets into his wife's berth. A riot and reconciliation.

Featuring **Arthur Johnson** and **Lottie Briscoe**

SPECIALS AND MASTERPIECES

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"EAGLE'S NEST" — With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

"THE SPORTING DUCHESS" — With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" — Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" — With Gladys Hanson and George Soule Spencer
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
(By Arrangement with Fred Mace)

EVELYN NESBIT THAW and her son, Russell William Thaw.
in "THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY

and The Laughing Hit of the Year

PATSY BOLIVAR
A Series of 14 Reels, One Every Monday
By CLAY M. GREENE — Direction PERCY WINTER

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CHICAGO OFFICE
154 LAKE STREET

A THREE PART BROADWAY STAR FEATURE EVERY ALTERNATE Tuesday and Saturday

VITAGRAPH

A THREE PART BROADWAY STAR FEATURE EVERY ALTERNATE Tuesday and Saturday

"Mr. Jarr Brings Home a Turkey"

Comedy .....MONDAY, MAR. 15

His mother-in-law asserts herself. He hopes the turkey will prove a bird of peace. It starts a riot, but routs the enemy. ROSE TAPLEY, HARRY DAVENPORT and selected cast.

"From Headquarters"

Drama. 3-Part B'way Star Feature TUESDAY, MAR. 16

Seeking his own daughter for assault with intent to kill, she reveals all. Her good name is protected by Headquarters. EARLE WILLIAMS, ANITA STEWART and ANDERS RANDOLF in the leads.

"Postponed"

Comedy .....WEDNESDAY, MAR. 17

Youth postpones the wedding to catch up with "old money bags." The latter catches up with the former and a double wedding takes place. WALLY VAN and selected company.

"The Battle of Frenchman's Run"

Comedy .....THURSDAY, MAR. 18

He who fights and runs away lives to fight another day. What's the use? He's running yet. Cast includes DOROTHY KELLY, GEORGE COOPER and ALBERT ROCCARDI.

"The Capitulation of the Major"

Comedy .....FRIDAY, MAR. 19

He puts his daughter and her beau under military rule. Short rations induce him to capitulate and surrender to Cupid. LILLIAN WALKER and star cast.

"The Millionaire's Hundred-Dollar Bill"

Two-Part Drama....SATURDAY, MAR. 20

Helen's self-denial disabuses Ralph's mind of universal selfishness. The result brings happiness to both. LEAH BAIRD, LEO DELANEY and LOUISE BEAUDET are the principals.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"MR. JARR AND THE LADY REFORMER"
Comedy .....Monday, Mar. 22

"A WIRELESS RESCUE"
Two-Part Drama .....Tuesday, Mar. 23

"THE MASTER OF HIS HOUSE"
Comedy .....Wednesday, Mar. 24

"THE OTHER MAN'S WIFE"
Drama .....Thursday, Mar. 25

"THE LADY OF SHALOTT"
Comedy .....Friday, Mar. 26

"LIFTING THE BAN OF COVENTRY"
3-Part Military Drama. Broadway Star Feature .....Saturday, Mar. 27

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5-PART DRAMA
A Million Bid

3-PART COMEDY
Goodness Gracious

6-PART MASTERPIECE
Mr. Barnes of New York

3-PART SPEED COMEDY
Love, Luck and Gasolene

6-PART WAR DRAMA
Capt. Alvarez

3-PART DRAMA
Shadows of the Past

3-PART COMEDY
Bingles' Melodrama

5-PART RUSSIAN DRAMA
My Official Wife

3-PART COMEDY
Uncle Bill

3-PART DRAMA
The Painted World

5-PART ROMANCE
Florida Enchantment

3-PART DRAMA
413

4-PART COMEDY
The Win(k)some Widow

4-PART MILITARY DRAMA
The Tangle

3-PART FIRE ROMANCE
The Locked Door

4-PART PSYCHIC DRAMA
Sylvia Gray

5-PART DRAMA
The Little Angel of Canyon Creek
FROM THE BOOK

4-PART COMEDY
The Man Behind the Door

4-PART COMEDY
C. O. D.
Picturized from Fred. Chapin's Play

PRODUCED BY THE VITAGRAPH COMPANY AND PRESENTED AT THE VITAGRAPH THEATRE, N. Y. CITY

GENERAL FILM COMPANY'S SPECIAL SERVICE

By Arrangement with Broadway Star Feature Co. (Inc.)

POISON!

A Two-Act Story of the Food Fakirs, produced in co-operation with Professor Lewis B. Allyn, of Westfield, Mass., and "The Ladies' World."

Professor Lewis B. Allyn, the foremost of all pure food champions, personally appears in this remarkable story. The nation-wide publicity it is receiving will fill every theatre in which it is featured. Tom Moore and Marguerite Courtot are the Kalem stars who appear with Professor Allyn in this production. It's a REGULAR RELEASE!

Released Monday, March 29th. Money-making scenes on the 1, 3 and 6-Sheet, 4-color Lithographs.

A "HAM" COMEDY

Ham in the Harem

For sheer, unalloyed fun, we don't think the adventures of Ham and Bud in Turkey have ever been equalled. Their experience in the Sultan's harem would make the Sphinx laugh.

Released Tuesday, March 30th. 1 and 3-Sheet, 4-color Lithographs for all "HAM" Comedies.

The Writing on the Wall

Wednesday, March 31st, Two-Act Episode of

The Girl Detective Series

The present activity of the anarchists makes this story of the "F. O. B. A." of unusual interest. How this organization attempts to force a millionaire to divide his money with the poor will command attention from the very first scene.

We've put the strongest incidents on the 1, 3 and 6-Sheet, 4-color Lithographs.

The Siren's Reign

Alice Hollister and Anna Nillson in a Powerful Three-Act Modern Drama.

The terrible fate which overtakes the woman who has deliberately wrecked her husband's life is shown in the smashing climax of this great story—one of the strongest we have ever filmed. It's released in REGULAR SERVICE!

Released Friday, April 2nd.

Striking 1, 3 and 6-Sheet, 4-color Lithographs.

A Life in the Balance

Saturday, April 3rd, Episode of the

Hazards of Helen Railroad Series

For sheer daring and absolute indifference to danger, nothing that Helen Holmes has done in previous episodes can compare with the hazard she takes in this story. You will agree with us when you see it.

1 and 3-Sheet, 4-color Lithographs that are great attention-attractors.

Kalem Company

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1848.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, March 20, 1915.

Facts and Comments

WE ask our readers to carefully peruse the Cincinnati censor story on page 1743. It ought to remove the last doubt as to the folly of the claim that this state censorship does away with local censorship. THE MOVING PICTURE WORLD has been at pains to make this plain to its friends and readers and has but very recently pointed out that Ohio state censorship was no protection whatever against municipal censorship. Right on top of this statement comes the news that the Mayor of Cincinnati has suppressed the exhibition of a film which deals with a most unsavory subject. THE MOVING PICTURE WORLD refused to accept any advertising for this film because we believed that its showing would tarnish the good name of the screen. The exhibitor who showed the production felt safe in so doing because the state board of censorship had given it its deliberate and solemn approval. When he found the police ready to close his theater if he did not stop exhibiting the film he wanted to know what good state censorship was any way. He said that both he and other Ohio exhibitors had favored state censorship merely as a lesser evil and that in principle they were opposed to all censorship. We are sincerely sorry for the predicament in which this exhibitor finds himself. He had reasonable ground for believing that he was safe in running the film. At the same time we must point out to him and to all others that censorship is not a question of brands but solely a question of principle. The only sound and logical and American attitude toward censorship is one of uncompromising hostility. It makes no difference whatever whether the brand of censorship is of the municipal or the state or the federal variety.

* * *

THE experience of film men in bestowing heavy advertising patronage on daily and weekly publications of a general circulation has been neither flattering nor fortunate. One large concern spent considerable money advertising in a widely circulated weekly journal. "In scorn as it were" of this advertising the publication printed a budget of choice misinformation regarding motion pictures in general and the motion pictures of the advertiser in particular. There has been naturally enough a perfect flood of protests. We fear that the protests, except as they stimulate the circulation of the protestants, will have precious little value. It is true that the press in general is more kindly disposed toward motion pictures than ever before. Money for advertising deposited in the counting room had a remarkable effect in enlightening the editors. We are very glad to know that the press is trying to give the motion picture its due, but we also believe that a little more care in the treatment of the subject is imperatively demanded. There is still an excess of flap-doodle and misinformation. Few papers it seems are able to resist the man who peddles a sensational story about motion pictures. Whatever is absurd or freaky is, in many quarters, given the preference over honest facts. No paper has the sense of loyalty which characterizes the publications specially devoted to motion picture interests. Men who have their money invested in any branch of the industry will consult their own interests in reciprocating the loyalty of the moving picture journals.

* * *

TO a greater extent than ever before has commercialism penetrated the counsels of journalism. Less than a quarter of a century ago the business office and the editorial room were two entirely different departments and one never interfered with the other. To-day advertising often affects in a greater or lesser degree the editorial and even the news columns. The founder of this paper used to say that if a man came to him with a good picture, but with no money to advertise it would feel it a duty to the exhibitor to print an account of it as a matter of information to the reader. On the other hand no amount of advertising could have purchased immunity from fair and impartial criticism.

* * *

We thank the many friends and readers of THE MOVING PICTURE WORLD who have been kind enough to write us and assure us of their approval of our campaign against censorship. We are naturally cheered by such assurances and we propose to stay in the fight to the end. Co-operation and harmony in all branches of the industry are indispensable to ultimate success in the fight against the gravest peril that has ever threatened the industry. Our motto must be No Surrender and No Compromise. We can defeat all freak legislation based on ignorance and prejudice if we stand together. Our cause is just.

Lost Fortunes

By Louis Reeves Harrison.

HOW many fortunes have been squandered in the production of moving pictures? That side of the question has rarely been touched upon for obvious reasons—we dislike to confess our errors. Yet it is of the deepest interest to men investing money in the manufacture and distribution of films to know what they should avoid. Yankee-like, I will answer the question by asking another. How many men have carefully studied this new field before attempting its development? I know one who did. He even read the Moving Picture World for six months before deciding upon a permanent expenditure of time and money. If I am not misquoting him, he is Daniel Frohman. His efforts have met with unqualified success.

It would be manifestly unfair to name those who have failed, or those who plunged with more enthusiasm than wisdom. They have suffered enough. I know some of them and have heard of others. Some of them have lost out completely and others are merely so many thousands or tens of thousands poorer for leaping without looking. The singular part about it is that they are men who would exercise caution and common sense in any other line of business. They would make inquiries as to trade requirements and closely examine all departments of production. Many of them are still in need of information.

There exists such a diversity of opinion about distribution methods that discussion of their respective merits can be left to special articles on the subject. As to the demand, it may be summed up in the brief statement of a well-known distributor. "The outlook for poor pictures was never worse, and, considering general trade conditions, the prospect for really good ones has never been better than at the present moment. The exact value of this or that product, however, is about as easy to determine as its intrinsic merit. On that account we give weight to the drawing power of names prominent in public attention."

I am not betraying confidences to quote the opinions of two other prominent men, one of whom has lost heavily in the game and the other about to enter it under unusual advantages. I asked the latter about his future policy. "Our future policy," he replied, "is not entirely in accord with my judgment nor with a deduction from general experience. We have not adopted it. It is forced upon us for the present. We must produce from authors of established reputation through one or more well-known theatrical stars. That is an imposed condition of distribution."

Why are such conditions imposed? According to Mr. William A. Brady in the Saturday Evening Post, "Moving pictures, up to about eighteen months ago, depended upon amateur scenario writers and what were known as moving picture actors. But all that is changed now." "The vogue of the old moving picture actor has gone. His place has been taken by such favorites as——" Mr. Brady here quotes a list of star theatrical performers. The article is frank, bright and thoroughly readable, and Mr. Brady is sincere to the core. I will not comment on his statements further than to say that he is apparently under the impression that the production of motion pictures is purely a reflective art. My main purpose in quoting from his article is to answer the question, "Why are such conditons imposed?"

Instead of offering a comment I will revert to the producer who lost heavily in the game. The first thing he did was to purchase a play written by one of the most noted dramatists in the world. I refused to transform it for five-reel screen visualization, principally because it lacked vitality of theme, and secondly because there was not enough meat in it for two good reels. I know, and every one knows who has written scenarios for five-reel presentations, that not one stage play in ten contains the necessary elements for a five-reel photodrama.

To consider this new art of expression as merely one reflecting what has succeded in another art, I have repeatedly pointed out is a serious error of judgment. Uttered language, devised by fine creative minds, given life and soul by capable performers, may hold us spellbound at the theater devoted to stage production, even if the skeleton libretto has little more to recommend it than the plot triangular. Stripped of verbiage, many stage successes can be easily shown in a reel or two. Their attenuation to five reels means artistic failure and financial disappointment.

This new art owes a great deal to the old one, especially in the matter of well-trained interpreters of strong personality. It owes much to literature. It is in debt to painting and sculpture. But it was high in popular favor many years ago for reasons seldom fully considered, and one of them is that it is closer to the heart of nature. Through it a great theme may be more truly and universally presented than through any medium where words are employed. I am reiterating for the purpose of suggestion. Why not consider the theme as of greatest importance?

How shall that theme be adequately treated? By the roundabout route of artificial theatricalism or by methods peculiar to screen production? Let us engage one or more stars, particularly if they have the right sort of personality and have grasped the essentials of visualizing thought. What then? That theme must be incorporated in a veritable thesis, inasmuch as it must be most carefully formulated in advance of the proposition. The scenario, instead of being a mere rearrangement, a simple working plan of action, enters into the most remote cost of production. Upon it actually depends whether a five-reel feature, aside from the sum paid for star performers, is to cost anywhere from five thousand to twenty-five thousand dollars.

Able to cite from actual cases, yet restrained by business courtesy, I am justified in assuming that no great and highly profitable photodramatic structure will ever be built that is not worked out in the plans. Given a scenario carefully formulated in advance of the main proposition, in itself a work of art, so much depends upon the highest kind of inspirational treatment that the combination will be rare indeed. Inadequate treatment, too, nearly always means unintelligent handling at a cost far beyond the necessary.

Full comprehension of all the requirements of photodrama production, including psychological revelation and that demand which grows from universal interest, is necessary from the outset, and it is not to be acquired in a day or two. Lavish expenditure becomes mere folly when undirected by profound knowledge and trained intelligence in every artistic department of production. It is supreme folly in the light of experience, for some of the biggest money winners have been the least costly, their drawing power depending upon vitality of subject matter and inspired visualization. Meanwhile, on with the corpse revivals—let joy be unconfined.

More Fool Legislation

By W. Stephen Bush.

I WISH that the scenes at the hearing on the proposed censorship measure now pending in Albany could be filmed and provided with proper subtitles and then sent first to the producers, distributors and exhibitors and afterward circulated on the screen for the benefit of all the people. It might rouse us all out of an apathy and indifference which will do the industry incalculable harm, not alone in dollars and cents, but also in its present legal and moral standing and in its future development.

The property interests represented in this industry mount into the billions. Studios and technical plants in New York state alone have a value which can only be computed in millions. Millions of dollars are invested in theaters from the little show in the village hall or the firemen's building to the great show houses on Broadway.

A measure is introduced in Albany affecting all these interests vitally and directly. It is referred to a committee and a hearing is arranged. Nobody in particular is notified of the hearing, but somehow some of the producers learn of it or their attorneys learn of it and a reasonably strong delegation representing all branches of the industry appear before the committee to oppose the bill. Has the committee any information on motion pictures? Is there one member of the committee who knows more than any casual visitor to a motion picture theater may be credited with knowing? Has any effort been made to enlighten the members? Have the members made any effort in that direction? Have they gathered statistics and like intelligent and conscientious legislators procured at least the most essential data? Absolutely NO. In the first place but three members of the committee are present. One of them retires early and the other two listen in a more or less perfunctory way. Their knowledge of the industry which they propose to make laws for does not rise above the "knowledge" at the village store or the street corner. None of them has ever been in a studio, none of them has attempted even the slightest investigation. These men have it in their power to shackle and retard the industry; they have it in their power to ruin hundreds of exhibitors, to put exchanges out of business and to interfere in the most arbitrary and oppressive manner with the producer. Holding this sword in their hands and poising it above the heads of the whole industry they may strike at any time and cause untold havoc.

It is true that there were men in opposition to the bill who spoke ably and eloquently. It may be said that the interests represented by these speakers should have acted sooner and that a campaign of public education on censorship should have been started long ago with producer, exchangeman and exhibitor co-operating for the sake of the common cause. Let us hope we are not too late. The point I am trying to make now is this: What good have these speakers been able to do in view of the profound ignorance of these members of the legislative committee? Not one of these members posssesed even the most rudimentary knowledge of motion picture matters. Their ignorance was heart-breaking and in view of their power it may yet prove disastrous to the industry in New York state.

Let me give a concrete sample or two of their ignorance. Canon Chase, the venerable advocate of censorship, brought with him a lady who said she was interested in the welfare of sailors. She was asked by the committee to speak and delivered a speech in the course of which she deplored the fact that motion picture producers showed sailors visiting dance halls. She then went into motion pictures generally and mentioned with expressions of horror a certain comedy in which she said dogs were converted into sausages. A member of the committee indignantly demanded to know whether this comedy had been approved by the National Board of Censors. He seemed to consider the exhibition of this picture sufficient reason for immediate drastic measures against motion pictures. He then went on to say that all motion pictures ought to be licensed or approved by the state superintendent of education "because the picture had educational power."

The introducer of the bill providing for censorship then rose up and delivered a "philippic" against the "trusts" in the motion picture industry. He said that the trusts had made the exhibitor take whatever they wanted to give him. I could not stand this any longer and for the sake of getting the facts straight attempted to enlighten him and the members of the committee on the real facts asking at the same time what in the name of common sense the trust question had to do with censorship. The introducer of the bill then arose once more and informed the committee that he was going to read something from a speech by Frank Dyer, who, he added sententiously, was "the president of the General Film Company, the biggest trust of them all." Gently informed that Mr. Dyer had some time ago severed his connection with the General Film Company, the statesman went on to read this sentence from one of the arguments which Mr. Dyer had made against legalized censorship some time ago. Here is the sentence quoted: "The parents and guardians are charged with the care and custody of the children not the state." "You see,' 'the assemblyman went on, "these producers care nothing for the public welfare. They make their films and say we will go as far as we can or as far as the law will permit us and if the money comes in that is all we want."

This absurd and unjust statement was listened to with the greatest respect and attention. When the attorney for one of the producing companies declared that the margin of profit on a successful picture was moderate enough one youthful member who had at some time or other represented an exhibitor in the fight against Sunday closing smiled in a superior way and said with an air of finality: "You cannot tell me anything about that, I know a thing or two." Half an hour or more was wasted listening to the wholly irrelevant speech of the woman who said she was interested in the sailors' welfare, but great impatience was shown when the opponents of the measure wanted to put in their final arguments and it cost no little effort to procure another hearing.

What we want to do at once and as thoroughly as possible is to enlighten these men. The Moving Picture World has sent good literature on the subject to every member of the committee with a respectful request to read and consider it before taking any action. The next thing is to make these men and legislators and politicians generally respect the motion picture and the men behind the picture. We are entitled to respect. The picture today is the most important factor in the world of amusements and its future as an educational power is a vast field of opportunities.

World Man on Tour

Blaisdell, "Seeing America First," Calls on Picture Men of Atlanta, Ga.—Finds a Strong Delegation in the Southern Trade Center.

NOTE.—George Blaisdell, of the staff of the Moving Picture World, left New York on March 2 on a grand tour of the United States. His first stop was Atlanta where he visited many exchange men and exhibitors of whom he tells an interesting story. New Orleans was his next stop which will be the subject of his next letter. From there he will go to San Antonio, and El Paso, Texas, and thence to Los Angeles, Cal., where he will remain for several weeks visiting the various studios in that city and vicinity, after which he will visit San Francisco, Portland, Seattle, Spokane and return by way of Salt Lake, Denver, Kansas City, St. Louis and Chicago. This week's letter is the first of a series which will appear each week in the Moving Picture World during Mr. Blaisdell's tour.

New Orleans, Saturday.

WHEN last Monday I said good-bye to my good friend Bruenner, the watchdog of the treasury in the big Biograph establishment up in the Bronx, his parting injunction, or rather one of a series, was not to fail to look in on Antoine's in New Orleans and just sample his Huitres en Coquille, Rockefeller. I arrived from Atlanta this morning, looked up the film boys—but that's another story—and later, at 1 o'clock, went gunning for the aforesaid oysters. I found them.

Bruenner must have thought I was going on a vacation. Certainly he was the cause of putting me into a mood where even the idlest rich did seem pikers. A long stroll in the near summer sun, a peek or two at the muddy and rumpled surface of the Father of Waters, another long look at the great Brazilian date palms, a step or two on real green turf, and here we are on a Saturday afternoon seated at a window where may be seen row upon row of buildings fading into a haze that is almost sultry, trying to remember there is back in New York a man beginning to get uneasy—I can see him tugging at that goatee.

I arrived in Atlanta late Wednesday afternoon. It seemed surprising to find New York weather so far south; an overcoat was essential to comfort. It must be borne in mind that Atlanta has an altitude of something over 1,100 feet. It may be this fact that is responsible partly for the hustling characteristics of the Atlantans. It is said the town has more skyscrapers than any other community of its size in the world. Very likely the statement is true.

What is of immediate interest is the outstanding fact that the film business is most worthily represented in the Georgian metropolis. There are here a bunch of keen men, striving for business for their respective companies, but never losing sight of the fact that stability depends on pursuing business methods. There would seem to be real fraternity among them.

Wednesday evening we took a stroll down Peachtree street. You know in Atlanta you may be sure of one of two things—you are either on Peachtree street or you are not. If there are street signs only a native can find them. The electric blaze of "The Strand" loomed up and we went in. B. Lee Smith was named as the manager. Mr. Smith had been a newspaper man all his life up to last December, when he took up his present position. He had conducted a motion picture department on the Journal, and in that way came in close touch with the trade of the city. He had been successful. When he took hold of the Strand, with its 700 seats, he got advice aplenty, but he decided to try something different. He announced that he would run no features. Up to date nothing has been shown under his management that in length exceeded two reels. His program is Mutual service and always contains three subjects, all first runs. Mr. Smith admits that when the new features of the Mutual come along he may modify his policy.

One factor that has helped to build up the Strand has been the giving out of tickets to school children. One school is taken at a time. The admissions are good from 11 a. m. to 6 p. m. The result has shown that in innumerable instances each free ticket has brought in with it two or three paid admissions. When Mr. Smith began sending out the free tickets his matinee houses included on an average about 40 children. Now there are frequently 500 nickels represented by the younger picturegoers. The charge for adults is 10 cents. Mr. Smith gets out his own publicity, and he knows how.

The Grand theater, under the general direction of Jake Wells, has just been converted from the speaking stage to pictures. H. L. Cordoza is the house manager and H. G. Cassidy is his assistant. Mr. Wells is to open another house of the same seating capacity in Macon, the initial production to be "Hypocrites."

When we saw "The Montgomery" we inquired for the manager. R. H. De Bruler proved to be the man, and he announced by way of introduction that he had read the Moving Picture World "ever since it was." The Montgomery has a capacity of 400. The price of admission is 10 cents. It shows feature pictures only, from 11 to 11. Music is provided by a Seeburg photoplayer. "David Harum" was one of the recent subjects shown by Mr. De Bruler, and he said already there were requests for its return.

Mr. De Bruler took the writer on a little stroll over to the Vaudette, owned by the Vaudette Amusement Company, of which J. G. Evins is president. Mr. Evins' company has been doing business since November 18, 1908. He uses a licensed service, and the president seems to be the pioneer exhibitor of Atlanta. It was a pleasure to meet the two operators of the Vaudette, L. F. Henderson and J. M. Henderson. The former has been with the Vaudette company since its organization and the latter over four years.

Thursday morning by appointment we met Mr. Smith and he introduced us to the Mutual Exchange men. A. C. Bromberg is the manager of the Southeastern division. He said business in his territory was picking up. Of course, the slump in cotton had affected business generally, but many of the mills that had been closed were now opening. In La Grange plans were under way for the construction of a half-million-dollar cotton mill. A. B. Cheatham represents the Serial Publication Corporation, which means particularly "Runaway June." Another Mutualite we met was C. E. Kessnich, who is connected with the feature department, handling "The Million Dollar Mystery," "The Twenty Million Dollar Mystery" and the Keystone Specials.

H. E. Stahler is the manager of the World Film Corporation's Atlanta office, which has been open about a year. Mr. Stabler has been in charge since December. He said there had been a marked improvement in general conditions in the last four weeks.

It must have been about this time we dropped up on the sixth floor of the Rhodes Building to call on the Consolidated Film & Supply Company, the concern that in Atlanta, Memphis, Dallas, San Antonio, New Orleans and Jacksonville represents the Universal Program. William Oldknow, the vice-president and general manager, had left for the big shindig at Universal City on the fifteenth. Joe L. Marentette, the manager of the Atlanta office, ignored the card of the pilgrim from New York. "You don't have to show me that," he said. "Why didn't you call me up last night? You are leaving town tonight? No, you are not." Somehow it turned out that we didn't. There was placed at our disposal a large room and a fine typewriting machine after our own heart—but somehow also not a key of it did we get around to touch.

The Consolidated has a fine up-to-date office, even to the white rats that keep guard in the poster department. Walter Price is the efficient assistant manager. We were introduced to Exhibitor Guggenheimer, owner of two large houses in Savannah, who seemed to be keen in finding out what the public wanted and getting it to them.

Through the kindness of Mr. Marentette we had the pleasure of meeting A. D. Grant, of the motion picture department of the Atlanta Journal. Mr. Grant took the pains to come over from his office to the Consolidated and also to volunteer any assistance in his power to the World man. He said his paper was giving a great deal of attention to the publication of motion picture news, and that the Sunday announcements were of undoubted interest to their readers and of benefit to the paper. Pictures were treated the same as any dramatic amusement. Each Sunday there are printed the entire programs of the different theaters for the coming week and each day the announcements for the day following. Mr. Grant said he believed the Journal to be one of the first papers in the country to realize the news value of comment on motion pictures.

O. P. Hall, manager of the Fox Film Corporation in Atlanta, has had seven years' experience in his present territory. He is said to have a personal acquaintance with 75 per cent. of the exhibitors in seven states. Mr. Hall said his office had been open but three weeks, but good business was being done. Mr. Hall has strong ideas on the poster situation and is endeavoring to minimize what he construes as evils. He said: "A Fool There Was" had done enormous business in Nashville, as well as in Atlanta. He had also had many inquiries in regard to the Betty Nansen productions. Mr. Hall's territory takes in from Key West to the Virginia line—five and a half states.

M. C. Hughes, at the head of the General Film Offices in

Atlanta, escorted the World man through his well-equipped establishment.

R. M. Savini, president and general manager of the United Program Film Service of Louisiana, has his offices in Atlanta. The branches are in New Orleans, Memphis and Tampa. Mr. Savini said Atlanta was a notable film center by reason of its accessibility to many towns of fifty or sixty thousand population. He said the war tax had wiped out quite a number of the smaller houses unable to pay the $25 annually, enough to count in the aggregate.

George R. Allison, Southern manager of the Pathe Film Exchange, jocularly remarked that he guessed Atlanta stood pretty well as a big film town. He said with eighteen or twenty branch managers, handling about 275 reels a week, it surely ought to be.

Harry K. Lucas has a big supply house at 69 Walton street. He has everything for the theater. He has recently equipped a big house in Columbus, Ga., with two Simplex machines, screen and nearly a thousand chairs.

C. E. Tandy, general manager of the Southern Paramount Pictures Company, has his eye on eight states. He has been in Atlanta less than three months, but says he has been very successful in closing contracts. The film business, both from the exchange and the exhibiting side, is showing a marked improvement in his opinion. Mr. Tandy deplores the use of the words "game," "movie" and "legitimate" as applied to motion pictures in the two instances and as to the latter in indicating the speaking stage.

C. E. Buchanan said bad weather had militated against the picture business in Georgia. He believes, however, this summer and fall will see a big boom. Mr. Buchanan said the South had learned much through its experiences during the European war. Heretofore the farmers had plunged in planting cotton—perhaps on account of its ready convertibility to money—to the neglect of other crops. This meant the raisers were getting less for cotton and were compelled to pay high prices for the neglected commodities. In future there was every reason to believe the planting would be equalized, with great benefit to the South in general.

Mr. Buchanan, by the way, is president of the Atlanta Motion Picture Trades Club, a social organization of the exchangemen of the town. G. R. Allison is vice-president, H. E. Stahler is treasurer and Joseph L. Marentette is secretary. There are fifteen members, who get together for a dinner at stated periods.

In the office of Mr. Marentette on Friday we met E. J. Sparks, of the Strand Theater of Augusta, seating 400, and the Bijou, seating 900. Mr. Sparks spoke of the recent visit to Augusta of two producing companies. The players and directors, among whom were William Farnum, George De Carlton, Edgar Lewis, Harry Springler, Claire Whitney and Miss Clemens, were anxious to show their appreciation of the courtesies extended to them by the local merchants. Mr. Sparks secured the Grand Theater for a night, and the picture players were given a reception. Mr. Farnum's speech made a marked impression on his audience. The proceeds of the evening were devoted to local charities.

Just before breaking away, or tearing away, if you will, on Friday afternoon we dropped in on W. T. Murray of the Alamo. Mr. Murray's house seats about 400. He shows three reels of first run pictures and does a big business. Admission is 5 cents. With Charlie Chaplin's "A Night Out" Mr. Murray played to 5,400 persons in one day. This record was exceeded by the Frank Bushman Essanay "Dear Old Girl," when 6,900 saw it in one day—and this in spite of the fact that the subject was not new. Without knowledge of the circumstances we hazard a guess it was a reissue, as we saw the splendidly dramatic subject many months ago. Mr. Murray seems to be enthusiastic over the advance the Essanay is making.

We came near not mentioning the pleasant meeting up with James F. Jackson of the Savoy theater. That's perhaps because the collision was outside the theater in company with Joe Marenette—and any one is entitled to be pardoned for forgetting things in that company.

There's no two ways about it: Atlanta is a big film town and it's got a lot of big film men in it. More power to all of them.

BLAISDELL.

Among the prominent exchangemen in New York this week are George Grombacher of Portland, Ore.; Louis B. Mayer, Boston; Otto N. Davies, Minneapolis; James B. Clarke, of Pittsburgh, and Mr. Allenbaugh, of Baltimore. A board meeting of the Metro Pictures Corporation was the attraction.

Another Play Decision

Where the Sole Right to Produce a Play Is Vested in a Certain Person, the Author Cannot Dispose of Motion Picture Rights.

ANOTHER important decision affecting the question of rights to plays, has been handed down by the Supreme Court, New York County, Justice Samuel Greenbaum writing the decision. Jacob Gordin, deceased, was the author of numerous plays in the Yiddish dialect, his best known work being a dramatization of the Kreutzer Sonata. Like most of the east side jargon dramatists, he was a prolific writer. Many of his plays were sold outright to Mme. Kenny Lipzin, a well known dramatic star, who for some years gave her name to the old London theater.

One of these was "Die Schechite," the rights to which were purchased for Mme. Lipzin by Michael Mintz, the terms of the contract reading that she was to have sole right to produce the play for a period of twenty-four years, except that the author was to have the right to produce the play once each year "in his own name and for his own benefit." There were no other reservations.

Two or three years ago Gordin died and last summer his estate sought to dispose of the motion picture rights to "Die Schechite." Kauffman and Gisnet, acting for Mme. Lipzin, then procured a temporary injunction which is now made permanent by Justice Greenbaum's decision.

This decision is to the effect that since there are no reservations other than the one mentioned above, there is nothing to show that the rights of Mme. Lipzin were limited to the presentation of the play in Yiddish, or that the author reserved any rights to translate the play into other languages. As the transaction was completed before the change in the Copyright Act gave the motion picture production an individual status, the sale of the play rights carried with it the motion picture rights as in the case of Frohman vs. Fitch.

The decision holds good on all of the plays written by Gordin for Mme. Lipzin, of which there are about a dozen to which she holds the exclusive rights.

The decision is interesting as defining the status of the jargon plays, a few of which as (to-day) have found their way to the English speaking stage, and many more of which would lend themselves even better to film production than to the speaking stage in a foreign tongue. Adler, Thomashefsky and others all own rights to plays of native strength and vigor and this decision in advance of their discovery will do much to make the way clear to negotiation.

In the jargon theater the management reserves for itself the Saturday and Sunday performances, when the "house bill" or exclusive play, is given. The other five nights the house is generally sold to some organization which nominates the bill from a list of some three or four hundred plays.

"Edison Night" at the Claremont

Moving Picture Actors Appear in Person and Are Warmly Greeted.

"EDISON NIGHT" was inaugurated at the Claremont theater, Thursday, March 4, Frank A. Banner, of the Edison publicity department, acting as master of ceremonies. The pictures shown consisted of "In Spite of All," "Hypno and Trance Subjects," "The Experiment," "That Heavenly Cook" and "The Life of Abraham Lincoln." The theater was crowded, and at the conclusion of the Lincoln film a remarkable demonstration took place. As Frank A. McGlynn walked out on the stage in the make-up of the Great Emancipator the entire audience started to its feet and greeted him with applause. Later in the evening, when with the other members of the Edison Company Mr. McGlynn appeared in his proper person, he made a brief reference to the difficulty of assuming a personality so overpowering and so revered as Abraham Lincoln's.

Augustus Phillips recited an amusing bit of verse about a friend of his—a dog. Robert Brower was another of the company to make a few remarks and received a hearty round of applause when he "assured his hearers" (an uncommon phrase to apply to a moving picture actor) that he was an excelent specimen of the pulchritude and distinction so plentiful in the personnel of the Edison forces. Little Andy Clark, by using Mr. Banner as a mouthpiece, told how he came to go with the pictures and thereby lost the chance of becoming a famous ball player.

John C. Graham

New Head of the United Film Service.—One of the "Old Timers."—Has Had Varied Career.

By Lynde Denig.

THE class prophet at the University of Nebraska probably made a big mistake when John C. Graham was graduated. There was nothing to lead him to suppose that in the year 1915 his fellow classmate would be a business man seated in the partition-protected office of a motion picture company, and that the lettering on the door would spell president. Time has played unexpected pranks with the career of this same John C. Graham, who intended to be a college professor, instead of the man in the front room of the United Film Service's offices in the Leavitt Building. He might have become an erudite student, or he might have remained a dealer in lumber; but if you visit him in his new quarters he will be simply a film man, keen, aggressive and anxious to settle the business at hand.

Mr. Graham is not fond of talking about himself. His eyes are cool, his manner is reserved and impersonal, but he thinks in a straight line and having been persuaded that a sketch of his career is wanted, he goes about it systematically, picking out the things that count and marking them in consecutive order, so that when he is through one has a sufficiently definite conception of how John C. Graham became one of the most experienced exchange men in the business, the general manager of the Universal Company, and now the president of the United Film Service. Without once saying, "I accomplished this," or "I accomplished that," he presents a record void of emotional coloring and lets it go at that.

John C. Graham.

Having been asked to begin at the very beginning of things, Mr. Graham said that on good authority he could claim Canada as his birthplace. Before he had any say in the matter, however, he was removed to Lincoln, Neb., where his father conducted a lumber business. In Lincoln he stayed until he became a thorough-going Westerner, and he regards himself as such even to this day. At preparatory schools, young Graham acquitted himself so well in studies that he went to the University of Nebraska with the intention of qualifying as a professor of languages; but the more he studied, the more he realized that his real tendencies were commercial and the biggest business in sight just then was the lumber business. He deserted a scholastic career to follow in the footsteps of his father. That marked the commercial debut of John C. Graham.

If motion pictures hadn't been discovered in this generation, or if he hadn't happened to become a friend of H. E. Aitken, Mr. Graham probably would have lived and died a lumber dealer, for having acquired the experience of a salesman in Nebraska, Kansas, Idaho, South Dakota and other Western States, he became the guiding spirit in the home office of the first concern to convert yellow pine into marketable lumber; then the secretary and general manager of another St. Louis company; and altogether he had no reason to think of changing his occupation until Mr. Aitken, also located in St. Louis at the time, began to talk pictures.

Mr. Aitken must have talked convincingly of "the infant industry with boundless possibilities," for in 1908, about two years prior to the formation of the General Film Company, he persuaded Mr. Graham that it would pay him to enter the film renting business. At that time licenses were secured from the Motion Picture Patents Company, and under these licenses Mr. Aitken and Mr. Graham successfully operated the Western Film Exchange and held a controlling interest in the O. T. Crawford Film Exchange.

Then one fine morning they received a communication that virtually left them without a business. The custom of the General Film Company was to take over prosperous exchanges; but for various reasons the usual procedure was altered in the case of the St. Louis concerns and they were squelched by a withdrawal of licenses. Mr. Aitken and Mr. Graham promptly re-entered the game with the Motion Picture Sales Company, handling the Imp, Champion, Nestor and allied brands, and with the General Film exchanges for rivals, the independent distributors faced the necessity of outselling the very pictures they had been boosting a short time before. A later development was the Swanson-Crawford Film Company, of which Mr. Graham became general manager.

Gradually Mr. Aitken relinquished his active hold on the western exchange business, and leaving Mr. Graham in charge, came to New York, where he purchased the Reliance brand. When he needed assistance he sent for his old partner, who, with J. V. Ritchey, was placed in charge of the Reliance output. All went well until dissension arose among the independent manufacturers distributing through the Sales Company which brings the career of Mr. Graham down to comparatively recent history—the split resulting in the formation of the Mutual and Universal companies. For about a year Mr. Graham remained with the Mutual in charge of the Eastern exchanges, including New York City. His next step brought him into the chair of general manager for Universal, and his last into the office of the United Film Service. Such is the past of a man who doesn't have much time to think about it because he is busy preparing for the future, especially right now.

The change in administration that came with the resignations of P. A. Powers and Joseph A. McKinney was made imperative, according to the United Service directors, by an enlarged business requiring the individual attention of its executive heads. The retirement of Mr. Powers as president, however, does not indicate a lessening of his interest in the affairs of the United, whereas Mr. McKinney retains his seat as a director. Besides Mr. McKinney the board comprises W. D. Campbell, H. W. Warner, J. E. Baum and Ludwig G. B. Erb. O. S. Goan, who was in charge of the sales department under the Powers regime, has been elected vice president and treasurer of the corporation, while P. A. Chase becomes secretary. Mr. Goan was a director of the National Biscuit Company, and one of the chief men concerned in the amalgamation of the biscuit making concerns which formed the powerful trust. Mr. Chase is the oldest official, in point of service, now with the company, having entered the film business with A. Warner when the Warners Features concern was organized more than two and a half years ago.

With these men to help him, Mr. Graham says he is preparing to put out a strong program that will include two and occasionally three-reel subjects. Features will be marketed as well, new exchanges will be opened wherever they are needed, and the United Film Service will have its share of the space on the motion picture map of America.

IMPORTANT VITAGRAPH ANNOUNCEMENT.

On page 1844 of this issue will be found a highly important announcement by the Vitagraph Company to the effect that it will hereafter release its justly famous Broadway Star Features direct to the exhibitor. This service will be handled by the Broadway Star Feature Co., Inc., from offices at 44th Street and Broadway, New York City. Interesting Vitagraph announcements regarding this service will subsequently be made.

Against Censorship in New York

Strong Arguments Against the Mitchell Measure Providing for Censorship in this State. Only Three Members Listen to Protests. Mitchell Talks in Favor of His Bill. Rev. Canon Chase Listens to Some Plain Words from a New York City Exhibitor. Committee Will Have More Arguments on March 11

THE Judiciary Committee of the Assembly gave a hearing at Albany on the Censorship Bill introduced by Mr. Mitchell of New York on Thursday, March 4. The committee consists of thirteen members: Frank B. Thorn of Erie, Chairman; John Leo Sullivan of Chautauqua, Howard Conkling of New York, Charles O. Pratt of Washington, Charles J. Fuess of Oneida, J. Leslie Kincaid of Onondaga, Edwin A. Mackey of Delaware, R. Hunter McQuistian of Kings, Leonard W. Gibbs of Erie, Charles E. Rice, Jr., of New York, Charles D. Donohue of New York, Henry Schimmel of New York and Salvatore Cotillo of New York.

Only the chairman and two members of the committee were present when the hearing began and one of the two members left long before the hearing was fully under way.

The Forces Against Censorship.

The following persons appeared in opposition to the bill: Ligon Johnson, representing the theatrical interests, I. N. Schechter, looking after the Universal and Mutual; Walter W. Irwin, for the Vitagraph; Charles Shea, representing various labor organizations; W. D. Meguire, from the National Censor Board; Lee A. Ochs, the newly elected president of the New York Exhibitors' organization; Dr. Hamilton, of the same body; Mrs. Lillian Betts for a prominent Brooklyn Civic organization; Mr. J. Price, of the Civic Club of New York, and W. Stephen Bush of The Moving Picture World. Commissioner Licenses George H. Bell had also come up to Albany to urge his opposition to the bill and as the duties of his office compelled a speedy return to New York he was heard first. He said he was opposed to the bill because it was in his judgment entirely unnecessary. All the problems presented by the situation in New York, he said, had so far been successfully met by an intelligent co-operation between his office and the National Board of Censors. He detailed the method of this co-operation very briefly and then gave way to the next speaker, W. Stephen Bush. Mr. Bush said that he was not financially interested in any of the branches of the industry and never owned any films except a few educational pictures he had taken in Rome about two years ago. He said he spoke solely from the viewpoint of a friend of the picture men and as a citizen and taxpayer of New York.

Censorship Not Needed.

"The present laws," Mr. Bush continued, "are amply sufficient to protect the community against objectionable pictures. I am stating facts, not theories. When some time ago two promoters of an objectionable film hired a theater and started to exhibit them they were promptly arrested, tried by a jury and found guilty. There have been no objectionable pictures on Broadway since that time. I contend that there never has been any real public demand for the censoring of pictures. That demand has invariably proceeded from sources that were in no way representative of public opinion. Individuals and small groups of individuals have agitated censorship. These men and women knew nothing about motion pictures, but felt an abnormal desire to regulate their neighbor's business. The motion picture has improved wonderfully and has shown itself capable of satisfying public sentiment and public morality. The producers as well as the exhibitors in their overwhelming majority are reputable business men, fully conscious of their responsibility and eager to meet it in the light that God gave them. Censorship in Ohio originated in a mistaken belief that censoring by the state would free the exhibitor from petty annoyances by rustic constables; censorship in Pennsylvania originated in the mind of one man who is now holding office under the law. As far as this bill is concerned it actually discriminates against motion pictures of an educational nature. Such pictures under Mr. Mitchell's proposed law would be exempt from censorship only if shown for scientific purposes and in schools. If the educational picture is good enough for the school and college, why not facilitate its being shown on the screen in the theater. Dr. Leipziger, one of the best educators in America, a man who has given his life to the cause of instruction, says that the great need of the country today is better and more adult education. There is no better medium for reaching the adult mind than the motion picture. I see a provision in this bill creating the office of an attorney for the board at a salary of $3,000 a year. This would be a plain imposition on the taxpayers. Prosecutions under the act could be attended to by the District Attorneys or the Attorney General and the special attorney of the board would have little to do except draw his salary."

The Mitchell Bill "Impossible."

Mr. Bush was followed by Mr. Price of the Civic Club. Mr. Price analyzed the Mitchill Bill and found it impossible in many respects. He called attention to the harmonious co-operation between the National Board and the License Commissioner which had resulted in the suppression of a film, not because it was immoral, but because it was apt to incite to racial hatreds and because it violated both the spirit and letter of the President's proclamation of neutrality. Mr. Price called attention to the fact that the Mitchell bill provided for no such contingency.

He was followed by Walter W. Irwin, the attorney for the Vitagraph Company. Mr. Irwin made an extended and eloquent plea against the Mitchell Bill. He called attention to the workings of the National Board of Censorship, which he said had in the past well represented public opinion. "There are names on that committee,' the speaker said, "that stand very high in New York. These men and women could not be hired for money to do the work which they are now doing without claim of reward and solely from a sense of public duty."

He dwelt on the work of the Vitagraph and pointed out that censorship there really began at the studio. He read a number of rules and standards adopted by the Vitagraph. The National Board of Censors, Mr. Irwin said, was not really a board of censors, but rather an advisory committee co-operating with the manufacturers to discover and to satisfy sound public sentiment. Mr. Irwin read from the report of the National Board showing that the Board had done a vast amount of work which could never be done by one or two or three censors. Mr. Irwin gave way to Mr. Shea, the labor representative, who declared that the censorship bill would result in the closing of many motion picture theaters and in adding to the army of the unemployed. He ridiculed the contention of Mr. Mitchell that the National Board saw the films at the plants of the manufacturers because the manufacturers paid them."

Rev. S. Chase of Brooklyn Urges Censorship.

At this juncture Canon Chase, the Episcopal divine from Brooklyn rose up and declared that too much time had been given to the opponents of the bill and he would like to be heard in favor of the measure. Permission was given to the Canon and he launched forth into his old arguments which by this time are pretty well known. He said that the Congressional Committe on Education had reported in favor of Federal Censorship and then read the report in extenso. He also distributed the little green pamphlet which contains the discussion between him and Frank L. Dyer, former president of the General Film Company.

The reverend gentleman seemed to be much provoked about certain motion pictures which showed sailors visiting dance halls. He said that sailors in the United States Navy resented such pictures and he then read a lengthy correspondence between himself and the Commissioner of Licenses of the City of New York concerning this subject.

Mr. Maguire of the National Board brought the fact that the National Board had in deference to the suggestion of the Canon and of Commissioner Bell written to all the producers asking them to keep sailors away from dance halls on the screen. Mr. Maguire had even written to the Secretary of the United States Navy inviting him to address the producers on the subject and Mr. Daniels had actually written a circular letter to all the producers. All this did not satisfy the venerable Canon who kept on talking at great length about the efforts of the sailors to raise their moral standard and to keep away from dance halls. When he was done he said that he had brought a lady with him who took a special interest in the welfare of sailors.

A "Plea for Sailors."

This lady, he said, would like to address the committee on the subject of sailors. Thereupon a middleaged woman, apparently laboring under a nervous strain, arose and told of her work on behalf of the sailors. She went into the subject at considerable length and was then asked by the venerable Canon to vent her mind on the subject of motion pictures in general. She replied that she had not expected to go into the subject at this time, but she said she had lately seen something like forty-eight pictures of which six were not to her liking. She then severely condemned the producers of a comedy which showed or pretended to show how dogs were converted into sausages. She added that she had been wondering ever since whether this film had been approved by the National Board. Mr. Maguire replied that he did not know, but he thought it very likely. Whether people liked to see a film showing the transformation of dogs into sausage depended largely on taste. The lady's appeal on behalf of the dogs and her effort to preserve them from such an ignoble destiny on the screen at least after a while caused some laughter, though one of the members of the committee appeared to be quite indignant. When the lady who had spoken against the dog-sausage film was through, Dr. Hamilton, who is informally connected with the National Board spoke in favor of the National Board and against legalized censorship. He was severely catechized by the Canon who wound up by saying that all the motion picture men would after a while share his views and unite for censorship.

"Censorship," the Canon exclaimed, "will result in a wave of prosperity for the motion picture interests."

Plain Talk From an Exhibitor.

Lee A. Ochs, the newly elected president of the New York Exhibitors' League, arose at this point and plainly told the reverend gentleman he did not know what he was talking about. Mr. Ochs for the next ten minutes held the close attention of the committee and all present.

"Why," he said, thoroughly aroused by the Canon's preposterous statement, "there are mighty few houses in New York today making any money. Many of them are on the ragged edge and the war tax closed more than a hundred of them. The impression has gone abroad that all the men in the motion picture business are becoming millionaires and we have to suffer for it. Who do you think will pay the censorship fee? We will pay it. It is human nature for the producer to shift it along to us; its the line of least resistance. I do not know why you want such a bill. Pictures are cleaner and better than ever before. We exhibitors do not want to run pictures that we would not be willing to show to our own children. I think as much of my children as you do of yours. We are suffering from overlegislation and let me tell you we are getting tired of it. If there is too much of this political interference with a legitimate calling like ours we will know how to get back at the politicians. I know Mr. Mitchell and I think that the bill is not his, but the Canon's. The Canon has by this time discovered that he can get more free advertising out of his agitation for censorship than he ever got by his preaching."

Canon Chase denied that he had the slightest connection with the Mitchell measure.

It was now getting late and there were signs of impatience around the committee table. Two of the attorneys, Mr. Johnson and Mr. Schechter had not been heard and both were anxious to be heard. Mr. Bush asked for the floor long enough to remind the committee that they were considering legislation involving millions of dollars and affecting the welfare of thousands of employes and he suggested that they get all the light and information possible. They owed that much to the people of the state and to themselves. The chairman of the committee then declared he would hear the two lawyers at some later time and it was agreed to adjourn the hearing to March 11 when both attorneys will be heard on the legal phases of the situation.

KLEINE HAS UNIQUE DISPLAY IN FRISCO.

Visitors at the San Francisco Fair as well as home exhibitors cannot well avoid seeing an immense and novel advertisement of the George Kleine attractions which appears in the heart of town just opposite the new Kleine offices on the sixth floor of the Pacific Building. This is in the form of a gigantic illuminated billboard display on top of a two-story building running from Market to Jessie Streets. When an exhibitor drops in on Tom North, the Kleine manager, and asks to see a line of paper, he is requested to step to the window and observe the display across the street. This consists of practically all the various styles of lithographs issued for all the Kleine attractions from "Quo Vadis" to "Stop Thief." The display is startling as well as novel.

No Compromise With Censorship

Exhibitors Everywhere Becoming Aroused to the Dangers of Unjust and Troublesome Interference—The Value of the Screen As the Most Powerful Antidote Against Official Tyranny Is Being Widely Recognized—Useful Suggestions Offered and Invited.

THE fight which the motion picture industry must make and maintain against censorship admits of no compromise whatever. We cannot make this too plain or repeat it too often. Censorship of one kind has been offered to us as a relief from censorship of some other kind. The offer is a snare and delusion. The principle of censorship is vicious, incurably vicious. We have heard it whispered that censorship might be tolerated as an unavoidable evil if only the inspection fees could be reduced and if one fee could be made to cover all the copies of the one subject. Such whisperings arise from ignorance of the radical wrongfulness of censorship. It is not at all a question of dollars and cents. We would have to fight censorship just as hard if the censor agreed to-morrow to do his work free of charge.

Nor is censorship in any sense of the word a fight on individuals. We are bound in principle to oppose legalized censorship, even if the censors were saints, their heads encircled with a halo. The voice of the people as a whole, the sentiment crystallized from a million units we are bound to respect and do respect, as a matter of fact, every day in the year. By that sentiment we are constantly surrounded and influenced and we yield to it sometimes consciously and sometimes unconsciously. The opinions of one or two or three, or even a dozen, or a score of individuals, appointed by the state never rise above the dignity of personal opinions. They cannot impose their tastes and their notions upon millions and millions of their fellow-citizens. The world—the old world especially—has been governed in that way for centuries and is largely governed that way even to-day, but in our country censorship and inquisitions have always been exotic plants. These ideas and forms of government do not thrive on the free democratic soil of the New World. Here public opinion is supreme. Sometimes this public opinion is crystallized into law, sometimes it is just public opinion. It is a well known fact that no law unsupported by public opinion can be enforced in the long run. Public opinion is the source of all law and no stream can rise above its source.

That is why we must fight on unrelenting and unafraid. All of us must do our share. The producers have not always done their full share in the past. Too often they have acted as if the question had only an academic interest for them and as if they did not really care. They are waking up, but there are still traces of somnolence and they must lose these traces and be keyed up to action at all times. The exhibitors must do their share. Not much fault can be found with them. They have often at some personal sacrifice devoted themselves to the campaign against the common enemy. Their task, however, has really just begun. They have a weapon in their hands which they are just beginning to wield. It is the 42-centimetre gun of publicity, before whose persistent hammering every fort of Prejudice and Bigotry and Graft is bound to crumble away. The slide and the screen form a combination that is irresistible. The exhibitors can do two things with their slides: They can put a quietus on the political aspirations of any man who comes out in the open with a proposition to shackle the industry with the rusty chains of censorship. They can educate the public as to the meaning and the dangers of censorship. You exhibitors can teach the citizenship of this country that censorship must be forever resisted until finally destroyed, not alone because it does a grave wrong to the motion picture industry, but because it forms the entering wedge for an agitation against freedom of expression. Let censorship of motion pictures come into legislative fashion, unchallenged by public opinion and it will not be long before devices will be invented for curbing the freedom of the press, of the pulpit and of the platform. All meddlers travel along the line of least resistance. Batter down the freedom of the screen, hamper the motion picture with a lot of oppressive red tape and you will leave the way open to attack the liberty of the press. Eternal vigilance is the price of liberty.

Let no exhibitor think that censorship will never come to bother him. Whether he lives in a state where censorship is still unknown or whether he finds himself bothered by actual censorship at every turn, he is bound to fight for the cause which is the common cause. Who can estimate the power of the collective force behind a concerted campaign of slides? Think about it just for a moment. Millions see the slides every day everywhere, they read anti-censorship litera-

ture distributed to them by the exhibitors. In every American there is that indestructible love of political liberty which has placed this country in the forefront of progress and prosperity. Rouse that sentiment, kindle it into flame, then give it something to act upon and woe to the force or influence that dares to confront or seeks to halt it. It will sweep the country like the unchained elements of nature. It will come to battle with censorship and censorship will be no more.

We must get busy. We must start the creation of public sentiment this very minute. We want to do our full share to aid the fight. We have done it in the past and will do it in the future, but the issue is really in the hands of the exhibitor who should receive generous aid from producer and distributor.

We have ordered a set of twelve slides with appropriate texts. The texts are herewith subjoined and numbered:

1. What do you think about motion pictures? Is there any reason for showing them to the police or the censor before they go on the screen? Newspapers are free, pictures ought to be equally free.

2. Official censorship is the judgment of one or two men or women. It does not reflect public opinion, but often flies in the face of it. Do the American people want it?

3. If you believe in motion pictures write to your assemblyman or senator to vote against censorship.

4. Do you realize that the moving picture is the entertainment of the people? Why should the amusements of the people be restricted?

5. Censorship means inquisition. Americans want no inquisition. Vote against moving picture censorship.

6. In Russia the government prescribes the amusements of the people. American freemen are their own judges. Why go backward and permit censorship?

7. Public opinion favors laws against bad pictures, but it abhors the tyranny of censorship.

8. Censorship places the motion picture industry with its big investment and its vast army of employees at the mercy of cranks and politicians.

9. Of all amusements the motion picture is closest to the people. The people watch over its morality and they need no salaried politicians or censors to tell them which is which.

10. The present law is ample to deal with objectionable pictures in every town, city or state. Censorship is an unnecessary burden upon the tax-payers.

11. Pictures are the best way of expressing thought. They were here before the alphabet. They are the most direct way of reaching and teaching the mind. Why hamper the picture with censorship?

12. We have gone along without censorship since 1776. Why do we want it now? Who wants it now?

We advise exhibitors to have the texts made by slide-makers in their vicinity whenever possible. There is no occasion for exhibitors at points distant from New York to send to us for their slides. They can get their slides made by local concerns at probably the same rates. Where this is impossible or where for any reason the exhibitor prefers to apply to us we will send him one slide for 18 cents, two for 35 cents, three for 50 cents, six for $1, a dozen for $1.90 and one hundred for $15. We request that exhibitors order by number. Orders should be accompanied by remittance. The prices include cost of careful packing and mailing. We are not going into the slide business; our readers do not have to be told that we are offering these slides strictly at cost and with no margin of profit whatever. We do it to get the campaign under way, to get things moving. That is our only object.

We want to say in conclusion that we will be glad to receive suggestions for good slide-texts from our friends and readers. In fact we want to solicit such texts. No doubt many an exhibitor has given much thought to the subject. He may have evolved a peculiarly strong and striking text. His suggestion may have a good deal of originality in it and we, on behalf of the readers of the Moving Picture World, would be glad to have it. We may thus be able to publish in a later edition a new and strong set of texts in addition to what are published here.

Co-operation, harmony, an intelligent recognition of community of interest are the watchwords of to-day. We must concentrate all our strength on this one issue. Until we can reasonably feel that censorship, with all its injustice and its damage, is dead and buried there can be neither truce nor peace. We are bound to win, but it will be a long fight and a tough one. It is a fight that cannot be evaded by maneuvering. The victory will cost us much sweating, but its results will compensate for every drop of perspiration. For every dollar invested the return will be a thousand fold.

Cincinnati Mayor Plays Censor.

Objects to Exhibition of "Three Weeks" in Queen City, Though Passed by State Censor Board—Starts Big Row.

By Kenneth C. Crain, Special Correspondent Moving Picture World.

A TRULY extraordinary situation has arisen in Cincinnati, growing out of the exercise by Mayor Spiegel of arbitrary powers of censorship over moving pictures shown in the city, the particular film involved in this instance being the Reliable production of a film version of Elinor Glyn's much-discussed novel, "Three Weeks." The film received the approval of the Ohio State Board of Censors, being utterly unobjectionable, and was advertised by the Alhambra, Charles Weigel's Fifth Street house, for the week of March 1. It was shown there to excellent houses during the first half of the week, when Mayor Spiegel, after taking the advice of the city solicitor, who informed him that he had absolute power to stop the exhibition of any objectionable film, notified Manager Weigel that "Three Weeks" must not be shown any longer. Mr. Weigel was naturally rather put out at this, pointing to the approval of the state board as shown in the picture; but the mayor was obdurate, although he stated, as a compromise, that if the state board would again approve the picture, as shown, he would withdraw his objection. Inasmuch as the state board's approval was duly shown by its runner, this appeared to Mr. Weigel to be rather useless, but it seems that there was a suspicion somewhere that certain eliminations ordered by the board had not been made.

Inasmuch as the film has been shown all over Ohio during the past month, this seems improbable, but it was the only apparent ground left to the mayor, as indicated by his compromise offer. Mrs. Maude Murray Miller, of the state board, is quoted as saying that there was nothing objectionable seen in the picture when it was brought before the board, either by any member of the board or by any of the twelve women or the ministers who were specially asked in to see it. She suggests that the notoriety gained by the book has done an injustice to the picture, which, as she points out, contains absolutely nothing objectionable in itself, and is much less subject to criticism than many others which pass the board and are never held up to criticism at all.

The following statement is attributed to Mayor Spiegel, in his assumption of authority to censor any picture shown in Cincinnati: "As mayor of the city I feel that I am the conservor of public morals, and consequently having been informed by City Solicitor Schoenle of my rights in the premises, I have ordered that the exhibition of the film known as 'Three Weeks,' now being exhibited in a downtown theater, be discontinued forthwith. The film, based upon the book of that name, is nothing but a glorification of the crime of adultery. The latter is no less a crime when, as in this instance, it is committed by a royal princess who resents the brutality of her royal husband."

Mr. Weigel, who was the spokesman of the Ohio exhibitors at their recent meeting at Columbus, when they went before the Legislature for the purpose of presenting their view on the subject of censorship, stated at that time, he says, that he favored state censorship, not because he believed it to be desirable in itself, but because he considered it as a lesser evil than municipal censorship; and this identical ground has been taken by a large number of Ohio exhibitors, including many in Cincinnati, as well as by many film men. It has a good deal of reason on its face, especially since the Ohio board has become expert and rapid in its work.

If, however, as appears from the action of Mayor Spiegel, which was taken after the legal opinion of the city solicitor was asked, and had been duly rendered upon mature consideration, the mayor of every municipality is himself legally endowed with censorship powers, this position has little left to support it. Notwithstanding the state board and its approval of pictures, the mayor of any city in the state may exercise unchallenged powers of censorship which are absolutely arbitrary. This obviously complicates the Ohio situation to an amazing extent, as it is not to be questioned that other city executives will follow Mr. Spiegel's example.

In fact, it has already been proved that this example will be followed. Across the river, in Kentucky, where there is no state board, the city authorities of Covington have ordered "Three Weeks" to be withdrawn from one of the houses of that city, taking their cue from Mayor Spiegel's action, and evidently they have that power, if the Cincinnati mayor has it, on general legal grounds. Moreover, exhibitors point to the fact that if this absolute arbitrary power may be exercised by a mayor as to one film, even though it might be highly objectionable, there is nothing to prevent him from exercising

it with reference to any other, inasmuch as there is no means by which this discretionary power can readily be legally reviewed, if at all.

In fact, unless Mayor Spiegel backs down promptly and gracefully—which it may be his intention to do, in view of the compromise suggestion extended to Mr. Weigel—the situation in Ohio, the storm center of censorship for some time, will undoubtedly be immensely complicated. Even in case of an amicable settlement of the present instance, the power of censorship has already been exercised under legal approval, and the example will stand until the matter is finally passed upon by the Supreme Court of the state, which must eventually be called upon to decide whether the State Board of Censors is supreme in its field, or whether in spite of its statutory authority municipal authorities can act independently of it. If they can, it is pretty plain that the position of the average exhibitor will not be enviable.

The Cincinnati Exhibitors' League held an informal meeting to consider the question raised by the action of the mayor, in view of its importance to every member, but no plan of action was arrived at. It was suggested that the occasion was opportune to make a test case for decision by the courts, in order that the point might be cleared up once and for all, but it has not yet been decided whether anything will be done. In fact, it is stated by Mr. Weigel that an attorney close to the local league gave it as his opinion that the city attorney was correct when he advised the mayor of his censoring powers.

Mrs. Maude Murray Miller, of the state board, who is quoted above, is reported as having charged that the mayor's action is part of a plan to discredit the state board. Mayor Spiegel, who is understood to have received the letter containing this charge, refused to make its contents in full public, stating that it involved another administration. This obviously referred to that of Henry T. Hunt, who preceded Mr. Spiegel as mayor, and who, as stated by himself in a letter recently published in a local paper, is attorney for the National Board of Censors. Mr. Hunt made this public statement in refutation of a statement made in some paper to the effect that he represented the film manufacturers. He pointed out in his letter the high character of the national board and the handicap imposed on the development of the moving picture art by the operations of numerous state boards of censors.

However, the charge that the national board is in any way responsible for the action of the Cincinnati authorities is not taken seriously. For the present the matter rests as detailed above, and, in the meantime, Manager Weigel loses the revenue of the latter half of the week, including Saturday and Sunday, apparently without any "come-back" whatever, unless the legal lights are all wrong.

A rather interesting sidelight on the turmoil caused in Cincinnati by the action of the mayor in ordering the withdrawal of the Reliable production of "Three Weeks" is cast by a report from Lima, Ohio, following the Cincinnati development. The Lima chief of police felt that it was his duty to investigate the film, following the Cincinnati idea, as it was showing in his city, and accordingly went to the local theater where it was on exhibition and "censored" it, as the news dispatch put it. However, he gave it a clean bill of health, based upon the O. K. of the State Board of Censors, and permitted it to continue.

Select Film Booking Agency

New Booking Organization Created for Distribution of Big Features on Novel Plan Begins Operations.

THE Select Film Booking Agency, recently created to pursue an organized and definite plan for the distribution and booking of pretentious feature productions, is to assume immediate activity, with general offices in the Times Building, New York. George M. Welty, one of the best known booking managers in the theatrical profession, associated for many years with the Liebler company, will be in direct charge of the booking department.

The elementary object of the Select Film Booking Agency will be to create and maintain a standard of distribution not before attempted, and said to be far in advance of the booking methods now in vogue. The promoters explain that it is apparent that at the present time no single feature production of unusual magnitude or attractive power can obtain the proper exploitation or specialization necessary for subjects that involve great expenditures of money and months of preparation. It is in order to provide a greater incentive to producers of big feature subjects that the Select Film Booking Agency was organized, and it is, therefore, obvious that the essential purpose of the agency will be to establish such conditions as will enable progressive feature-producers to book their subjects in accordance with the relative merits of each production.

Toward this aim a systematic campaign has been inaugurated to align a number of important theaters throughout the country that are prepared and equipped to book a series of elaborate feature productions for indefinite engagements to be determined by the endurance of the popularity of each subject. To this end a complete organization has been perfected to conduct a national booking system operated on the same basis upon which the foremost theatrical attractions are booked and at the instant service of producers of features sufficiently distinctive to warrant extraordinary exploitation.

The first subject to be exploited by the Select will be the Famous Players Film Co.'s superb photo-spectacle, "The Eternal City," which is now playing an engagement of an indefinite run at the Chestnut Street Opera House, Philadelphia. This subject will be followed by other elaborate feature productions of a similar reputation and importance to be secured from the foremost feature producers of the world.

"Wen" Milligan Weds

IT IS always the unexpected that happens. Surely no one ever suspected that "Wen" Milligan harbored matrimonial designs upon any woman, but he "done got married" the other day, which proves the rule. You never can tell. "Wen" has many friends in the trade. He came in touch with the motion picture business when, nearly three years ago, he became understudy for Joe Farnham on the Morning Telegraph. After a kindergarten experience with the "near" picture paper, he follow Farnham on the Billboard. All this time he went about in single blessedness, adored alike by the fair sex in and out of the trade, but believed to be quite immune and altogether "halter shy." But, as was observed before, you never can tell. Wherefore the news that the Rev. Cornelius Woelfkin, pastor of the Fifth Avenue Baptist Church (John D. Rockefeller's church), pronounced the words that bound in holy matrimony Wendel C. Milligan and Mildred McC. Schultz, on Thursday, March the Fourth.

Wendel C. Milligan.

Present at the wedding ceremony were William Barry, publicity man for the Nicholas Power Company, and Ken Renaud of Stamford. The bride is the daughter of Mr. and Mrs. Fred W. Schultz of New York City. It appears that the young folks have been friends for some time, but no one suspected that the friendship was of so serious a nature. There are no further particulars at hand at this writing as Mr. and Mrs. Milligan are serene in the belief that they have all the "info" securely corked up and shelved for the time being.

That is why it happens that we are able to present here only the likeness of the groom—handsome fellow, isn't he? really can't blame the bride for choosing him. But, after all, the young lady is to be congratulated, for we know "Wen" Milligan to be a splendid fellow and a hustler who will be heard from in whatever undertaking he eventually determines upon. Good luck and best wishes to Mr. and Mrs. Milligan.

SACRAMENTO VALLEY LOCAL ELECTS OFFICERS.

Sacramento Valley Local, M. P. E. L., recently held its annual meeting at Sacramento, Cal., and elected officers as follows: President, Charles Goddard; vice-president, C. A. Nathan; secretary, Louis Marks; treasurer, J. W. Di Stasio, and sergeant-at-arms, Wm. Chaplin. President J. Ray Williams declined to serve longer as an officer, as he had plans in consideration for retiring from the business.

Metro Controls Productions

Richard A. Rowland Outlines the Novel Plan of the New Organization of Exchange Men.

RICHARD A. ROWLAND and Joseph W. Engel are two of the youngest old men in motion pictures. Both are under thirty-five, both started to face the problems of exchange men nine years ago and now, in the Metro Pictures Corporation, they are offering an answer.

Mr. Rowland sat near a window in the Heidelberg Building. Looking at the Knickerbocker Hotel, across the way, he pointed skyward and remarked that the time had come to lower the photoplay business from the shifting clouds and give it a solid, commonsense foundation.. The Metro Corporation, he intimated, has reserved space on the ground floor. Mr. Engel, seated at a desk near by, added that the space is paid for, that no more money is needed from anyone and that the doors are open to customers. Harry L. Reichenbach, advertising and publicity manager for the Metro, searched for a phrase that would express the purpose of the new concern and discovered: "It will bring the studio to the portals of the picture house."

Before recounting the exact scope of the corporation which he heads, Mr. Rowland recalled the shifting fortunes of exchange men during the last decade, how history had repeated itself each time a successful business was built up only to be purchased by the General Film, Mutual, or Univ rsal, and how the exchange men generally were obliged to sell whether they wished to or not. On three previous occasions exchange men have attempted to combine along lines resembling those of the Metro; but the plans came to nothing because money was not forthcoming. This time $75,000 was subscribed at the first meeting and Messrs. Rowland and Engel, as trustees of the fund, went ahead with the project.

Two premises were acepted—the unsatisfactory conditions in the open market and the necessity for quality in pictures handled by Metro. As the plan has been worked out the exchange men, including George A. Grumbacher, James B. Clarke, Louis B. Mayer, Otto N. Davies and James A. Fitzgerald, are virtually in partnership with the producers, in addition to being stockholders and directors in the distributing company. They will have a say in the choice of subjects to be produced and there should be no reason for complaints concerning an inability to get what they want, hence Mr. Reichenbach's catch phrase about bringing the studio to the portals of the picture house.

Mr. Rowland is free to admit that if they cannot turn out good pictures the scheme will fail; but he is certain that good pictures can be turned out and that the system of distribution, eliminating many of the heaviest overhead charges, will enable them to place money where it is most effective—in the productions. If exhibitors find that the films are not to their liking, they may take advantage of a thirty-day cancellation clause.

Soon the Tiffany Corporation, B. A. Rolfe and the Popular Plays and Players companies will be supplemented by two more producing organizations in which the Metro Corporation will retain a financial interest. The Metro officers hold the right to pass on subjects considered for production, also on the completed scenarios and to O. K. the selection of directors. Each picture when made will be viewed by a board comprising three exchange men, three exhibitors and three laymen, and suggestions for alterations will be considered. Shipping expenses, totalling approximately $2,000 a month, will be borne by the company making the film, which in every instance will be guaranteed to cost of the negative. Mr. Rowland refers to the arrangement as a gamble for profits, rather than the customary gamble for a percentage. And this, he adds, applies to everyone connected with Metro. It is essentially a partnership affair.

The first release will be "Satan Sanderson" on March 29th, followed by "Shadows of a Great City," "The Cowboy and The Lady," and "The Heart of a Painted Lady" at weekly intervals. For these pictures and the many to follow, a broad publicity campaign has been outlined, which will include a weekly story arrangement with 200 large city newspapers, besides many small town dailies.

PARAMOUNT INCREASES ITS CAPITAL.

It was announced at the offices of the Paramount Pictures Corporation that the capital of the Corporation has been increased to $10,000,000. The corporation will take over all its exchanges except a few not members of the Paramount. The latter constitute about twenty per cent. of the total. Other big and important developments will be announced later.

Baumann in Optimistic Mood

Back From the Coast, He Tells of the New York Motion Picture Corporation's Ambitious Prospects.

AFTER two months on the Coast, Charles O. Baumann is back at his desk in the New York office of the New York Motion Picture Corporation, while his partner, Ad. Kessel, remains in California to complete plans for an increase in production all along the line. Mr. Kessel will come East in about two weeks, for by that time the fresh undertakings of the company will have been fairly launched and placed in the hands of men competent to carry them through.

Mr. Baumann is reticent about announcing events in advance of their realization, but he admits a policy of enlargement affecting, in particular, the activities of Thomas H. Ince and Mack Sennett. In view of the great popularity of Keystone comedies new buildings are being added to the Keystone studios and Director Sennett is being given greater facilities and a more liberal choice of actors for use in his productions. Some of the recently engaged comedians will be introduced in a multiple reel comedy that will surpass "Tillie's Punctured Romance," unless Mr. Baumann is very much mistaken. Whatever he may have heard about the story and the manner of its presentation, it has been enough to kindle his enthusiasm, for he doesn't hesitate to prophesy that it is going to be the best thing Sennett has done and that, of course, is saying a good deal.

Then, beginning in April, the Mutual program will contain two feature pictures every month, for which Mr. Ince will be responsible. And in connection with the place these features and others are destined to occupy in the average theater it is interesting to note Mr. Baumann's estimate of the tendency of the market. "Long pictures with single reels for fillers are wanted by exhibitors," he said, and then to avoid the possibility of being misunderstood, he made it clear that he has no intention of slighting short subjects on that account. Because it goes without saying, he did not bother to declare that there is plenty of room for both.

Producing companies at all advantageous locations in America, that the backgrounds may meet the requirements of any story selected, is an aim on the point of being fulfilled by the New York Motion Picture Corporation. The studios at Edendale and Santa Monica having proved inadequate for the present program, additional quarters have been secured at Hollywood. As a result of a trip to Florida made by Mr. Baumann and Mr. Ince a new studio will be opened there, and at Fort Lee, N. J., in what was formerly the Willet studio, pictures will be made the year round.

When asked about his impression of conditions as he observed them on his trip through the West and South, Mr. Baumann said that he didn't have time to talk to many exhibitors, but that so far as he could see there was no reason for anybody to complain. It was apparent enough that theaters were being filled and that exhibitors were on the look-out for entertaining pictures. This being true the concern of a producer is to turn out enough films of the right kind. With studios scattered about the country and a big force of actors kept busy all the while, Mr. Baumann may well indulge in an optimistic smile as he remarks that business is very good indeed.

"WEST WIND" A COMING VITAGRAPH FEATURE.

"West Wind," a four-reel feature with Darwin Karr and Eleanor Woodruff in the leading roles, in a Vitagraph production now nearing completion in Texas. This picture has been staged with the full co-operation of the United States Army officials, so that, aside from its dramatic value, the picture should prove of interest as an accurate portrayal of military life. "West Wind" is said to contain some thrilling scenes of horseback riding, as Darwin Karr is reckoned as among the most daring of screen horsemen, and, if what one hears is true, the officers at Fort Clarke, Texas, have not idly permitted Eleanor Woodruff to be without the services of willing teachers in the art of taming the peppery Texas steeds.

EDMUND HAYES TO BUILD STUDIO.

Edmund Hayes, the leading light of the Edmund Hayes Feature Film Company, with temporary offices at 1431 Broadway, New York, will build a studio in this city. He has several desirable sites under consideration. The first release of this company will be George M. Cohan's first stage success, "The Wise Guy," a play that is known around the Globe, and one in which Hayes has played for years.

With the "Universal Special" Party

President Laemmle and His Guests Arrive in Chicago and Continue the Journey On Board the Special Train.

"It's a long way to California,
A long way to go—"

BUT there isn't the slightest doubt that the "Universal Special" will make it in good form, and that Universal City will be "right there" ready for its dedication on the arrival of the big party. The start from Universal headquarters, at 1600 Broadway, New York, Friday, March 5, was an enthusiastic affair indeed. Banners were waving, autos were tooting, and excited individuals were running about trying to get into the pictures which Jack Cohn was taking for the Animated Weekly. And it is a safe bet that a considerable number of Manhattan's five million got their smiling faces registered on the film.

Even Broadway was shocked by the procession of autos which swept from headquarters over to the Grand Central station. The band was playing and everybody stopped to wave at the departing travelers.

President Carle Laemmle and family boarded the train; likewise Louis Laemmle, F. Schraeder, P. A. Powers, Mr. and Mrs. H. M. Hoffman, Hy Mayer, the cartoonist, Homer Croy the humorist and his bride, Joe Brandt, Mr. Eisenstein, Mr. and Mrs. Robert Grau, Mr. and Mrs. Harry Wolf, George McGee and others. The special itself was to be made up in Chicago, where guests from all parts of the country were converging for the 'cross continent journey.

The long journey was begun under the happiest of auspices. The weather was bright and mild; but winter had one of its surprises in store and it was not long before the flakes were beating against the windows of the Lake Shore Limited that bore them westward. There was no sign of frost or cold inside though; cosy jollity and good comradeship were the rule in the bright cars and the party in the best of spirits were enjoying every moment of the evening. At breakfast time next morning the train was plugging through the drifts of Ohio. The pictures of the country, farms, villages, cities and bare forest trees, were set off in that clean fresh white that lifted everyone into even more companionable frame. On Sunday the train pulled into Chicago.

Many Universalites met the party at the depot and while they were in the city they were entertained by Witt Cochrane, of the Cochrane Advertising Agency, and E. J. Mock, Editor of Motography. After a few hours in the Lake Metropolis, they boarded the "Universal Special," their number greatly augmented by a large party of exchangemen and exhibitors, guests of the president of the Universal Manufacturing Company, and began the second lap of the journey to Universal City, a new incorporated community in San Fernando valley, one of the loveliest spots in all California and not more than ten miles from Los Angeles. It is 750 acres in extent; has over 1,500 population, a mayor to govern it and all the facilities and comforts of the best modern cities, including schools, churches, efficient police, firemen, and health board. The party is to help in the inaugural ceremonies when the new city will be officially set on its feet on March 15.

About the Chicago Dearborn street railroad station, as they set forth, there were flags waving and banners floating on the breeze. A band was playing "California and You" and a battery of motion picture cameras were working all the time.

The train will run over the Santa Fe route making four stops: at Kansas City, where the party is due Monday morning; Denver, where they are scheduled to arrive Tuesday morning; Grand Canyon, at which sight-seeing stop they are due Thursday evening and Los Angeles, where they are due to arrive Saturday evening. From Los Angeles they will go directly to Universal City.

The following were added to the party's manifest of sight-seers: Witt Cochrane, E. J. Mock and wife, Messrs. Plough and Flaherty, Watterson R. Rothacker, W. J. Page of Cincinnati; C. Hague, of Toronto; E. F. Dardine, of Charlotte, N. C.; J. Schnitzer of Indianapolis; C. A. Clegg of Calgary; A. A. Schmidt of Buffalo; J. A. Eslow of Boston; Mr. Hopkins of Buffalo; Mr. Thompson of Cleveland; Mr. Lux of Cincinnati; Mr. Bryson and wife, of Minneapolis; Mr. Carrick and wife, of Philadelphia; Mr. Swaab and wife, of Philadelphia; George Weeks and wife, of Detroit; Mr. Oldknow, of Atlanta; Mr. Fichtenberg and wife, of New Orleans; N. F. Brentlinger and J. Warren Kerrigan Mustard, of St. Paul.

Mr. Joe Brandt, manager of the Universal Home Office who accompanied the Laemmle party to Chicago on the Twentieth Century, and who has been Mr. Laemmle's right hand man in the hard labor which has been attached to the planning and construction of Universal City, is returning to New York, to manage things at 1600 Broadway during Mr. Laemmle's absence.

Universal Special Leaving Chicago, Sunday Evening, March 7.

The Motion Picture Exhibitor

THE LEAGUE IN INDIANA.

Dr. Rhodes, Secretary, Relates Some Facts About the New Organization—All Film Men Admitted.

The Indiana Motion Picture League was reorganized Wednesday, Feb. 17th, at the Claypool Hotel, Indianapolis, Ind. Formerly Indianapolis had as strong a league as any state in the Union, having enrolled 500 members. Then the split came in the National League at the New York Convention in 1913. Indiana stood divided, and from that time there has been two factions in this state. At the meeting Wednesday, Feb. 17th, leaders and strong men from both sides were present and we decided to bury the hatchet and reorganize as one strong association.

The new officers elected were L. O. O'Donnell, Washington, Ind., president; Wm. A. Keating, Terre Haute, Ind.,

Officers of the Indiana Motion Picture League. Jos. Gavin, Treas., L. H. O'Donnell, Pres., J. M. Rhodes, Sec.

vice-president; J. M. Rhodes, Indianapolis, secretary; Jos. H. Gavin, Indianapolis, treasurer. The board of directors consist of the officers and A. C. Zaring, Indianapolis; F. M. Mouser, Indianapolis; F. J. Rembusch, Shelbyville, Ind.; B. A. Rodabaugh, Dunkirk, Ind., and Wm. Lipps, Alexandria, Ind.

At a recent directors' meeting it was decided that the Indiana organization should be an organization for all exhibitors, exchange men, feature film men, manufacturers, and in fact anybody who is connected in any way with the motion picture industry. The board of directors felt that if all who were connected with the industry were united as one strong organization, there would be a better feeling and more harmony among all so connected. The board of directors felt that the exhibitors haven't any fight with the exchange men, nor the exchange men with the exhibitors. We are all working together for one common cause, and an injury to one is an injury to all; therefore, by banding ourselves together, we will work for mutual interests.

Robert Lieber of the General Film Exchange, Joseph Schnitzer of the Universal Exchange, H. A. Bandy of the Mutual Exchange, M. M. Miller of "Runaway June," Mr. Conners of the "Twenty Million Dollar Mystery," I. Beitman of the American Feature Film Co., Mr. Bingham of the Empress Film Exchange and Mr. Schraeder of the Box Office Attractions Co., paid their initiation fee and joined the League with the exhibitors when it was decided that their membership and co-operation was desired.

A very dangerous bill was presented in the Indiana Legislature last week known as the Judkins censorship bill, which, had it passed, would have created a state censorship board for Indiana. The new state League immediately got active and demonstrated to the members of the Legislature that this bill was unjust, un-American and unnecessary and the bill was killed. At the convention a resolution was passed condemning all state censorship and all municipal censorship laws and ordinances as unjust, un-American and unnecessary, and the work of the National Board of Censorship was indorsed as adequate fair censorship against undesirable films.

There are 700 exhibitors in the state of Indiana and we expect to have 500 members in the next three months.

THE INDIANA MOTION PICTURE LEAGUE,
J. M. Rhodes, Secretary.

HARRISBURG EXHIBITORS ARE ON THE JOB.

There was a recent meeting of the moving picture exhibitors of Harrisburg and Dauphin County, Pa., at which a large membership was present. The main business transacted was the election of a committee, with Peter Magaro as chairman, the purpose of which is to visit the members of the legislature and the senators of that district.

On the 25th of February the entire committee called on Hon. E. E. Beidleman in a body and asked him to stand by them in endeavoring to have this censorship bill repealed which is to be introduced on the 2d of March. There was quite a lengthy discussion of the subject, at the conclusion of which it was found that Mr. Beidleman is very much in favor of having the bill repealed.

Mr. Breitinger, the censor, wanted Senator Beidleman, senator of Dauphin county, to present a bill before the senate to raise his salary from $1,500 to $4,000, and that of clerks who are now getting $1,000, to $2,000; that of rewinders to $600 and that of operators who work only a short time during the day to $100 a month, but he refused to handle the bill, having too many moving picture friends in his district.

NEW CALIFORNIA LEAGUE QUARTERS.

The offices of the California State branch of the Motion Picture Exhibitors' League and the San Francisco Local have been removed from the Phelan Building, where they have been located for a long time, to the third floor of the Mechanics Building, 948 Market street. The new location is near the center of the film exchange district and is also in the heart of the Market street amusement center, making it convenient of access. Plans for the reorganization of the San Francisco Local are now under consideration, and President Beach of the State League will shortly issue a call for a special meeting. The annual election of officers of this organization has been postponed, but will be held at an early date.

MASSACHUSETTS EXHIBITORS PREPARE FOR NEXT BALL.

At a meeting of the Massachusetts Motion Picture Exhibitors' League, which was held in Rathbone Hall on Wednesday, Colonel Henry Kincaid, of Kincaid's Theater, Quincy, Mass., and Herman L. Sivovolos, of the Dreamland Theater, Boston, were added to the board of directors. A ball committee, comprising Samuel Grant, of the Eastern Theaters Company; J. Laurie, of the Modern and Beacon Theaters, Boston, and Herman L. Sivovolos, of the Dreamland Theater, was appointed to start making arrangements for the annual ball. Mr. Grant was chairman of last year's committee and the success of this affair was largely due to his untiring energy.

CHICAGO LETTER

BY JAS. S. McQUADE

The Way of the Transgressor.

F. A. RICHEIMER, of the Great Northern Manufacturing Co., of this city, returned from Harriman, Tenn., Sunday, March 7, where he had spent a week attending the trial of C. H. Rose, with aliases E. H. Boehm, Edward A. Bohn, Count Edward von Wallstatton and E. V. Wall.

On Tuesday, Dec. 8, at the instance of W. C. Scott, owner of the Edsonia theater, in Harriman, the man was arrested on the charge of obtaining money under false pretenses. Mr. Scott had read, in the Dec. 5 issue of the Moving Picture World, an article warning exhibitors against a man who purported to represent the Great Northern Manufacturing Co. and taking orders for dinner ware to be used for premiums, usually collecting some money in advance on each order. The description printed in the World fitted the man C. H. Rose. A search at the police station showed that the linen of the prisoner was marked E. A. Boehm, while the letters in his pocket bore the name of C. H. Rose. The prisoner was arraigned in the police court and held by the magistrate to await the arrival of the Great Northern Company's representative from Chicago.

"Rose" was given his hearing on Dec. 17, and was bound over in a bond of $1,000 to await the action of the grand jury on the first Monday in March. In default of bail he was committed to prison until the day of trial.

Mr. Richeimer appeared before the grand jury Tuesday, March 2, and Rose was indicted, the trial being set for March 6. Judge Hicks, of the state district court, presided at the trial. The jury brought in the verdict of guilty, on the charge originally made by Mr. Scott, the penalty for which by statute is from three to ten years, according to the behavior of the prisoner.

The prisoner will be compelled to work in a coal mine, with murderers and other criminals, white and colored, during his term.

Miss Dorothy Warshauer Wins in "Sue" Contest.

The ten weeks' contest for the honor of being the leading woman in an Essanay photoplay ended Thursday, March 4, and the result was announced in the Chicago Herald in Sunday's issue, March 7.

Miss Dorothy Warshauer, after a most spirited contest, in which Miss Florence Tighe made a tremendous spurt in the last week's running, has been declared "Sue."

More than three months ago the Herald decided to start a contest to find the most popular girl in Chicago with moving picture patrons. An agreement was entered into with the Essanay Co. to write a scenario so that moving picture patrons, not only of Chicago, but of the entire world, will have the opportunity of seeing Chicago's most popular girl in a film play.

More than 800 girls were entered in the contest. A board of five judges selected forty-two from the list to be voted upon by the Herald family. The voting was close and heavy for ten weeks, and ended Thursday night, March 4, with Miss Warshauer's selection. She will be awarded the "Sue" diamond which has been on exhibition in the window of Peacock's jewelry store for several months past, and a portrait to be modeled by Hoffman, the famous Chicago sculptor.

Miss Warshauer was notified of her victory after the votes were counted. She was so pleased she was hardly able to express her joy over capturing the honors.

"Just say for me I do not really know how to thank the Herald and the people who elected me by clipping coupons and voting," she said. "I wanted to be 'Sue,' but did not know I had so many friends or would win the chance to represent Chicago in the motion pictures. I worked hard, but am sure the other girls worked just as hard. I wish we all could have won.

"I only hope I will be able to justify the selection and that the Herald and my friends will not be disappointed when the photoplay is shown on the screen. I never have had any motion picture experience, but I intend to work hard and do anything and everything the directors of the Essanay company request. I am sure that with their coaching the photoplay will be a success."

The Essanay Company has finally decided on taking the first ten on the voting list and they will be notified when to appear for the production of the "Sue" picture. They will be coached by directors of the Essanay Company, and the photoplay will not be produced until they have become perfect in their parts.

Following are the names of the ten girls with the votes secured in the contest: Dorothy Warshauer, 1,653,355; Florence Tige, 1,263,930; Gladys Swain, 574,655; Myrtle Johnson, 523,800; Beatrice Brown, 432,000; Marguerite Foster, 397,050; Elizabeth Garry, 368,770; Alice McChesney, 289,280; June Price, 256,900, and Hazel Daly, 215,975.

Following is a brief synopsis of the "Sue" photoplay: The photoplay opens in the office of the city editor of the Herald. He is swamped with pictures of pretty girls who desire to play the part of Sue. The scene changes to the home of Senator Howland.

Sue Newland, his pretty daughter, is alone in the library. She is bored to death. She picks up a copy of the Herald and sees an advertisement about the contest for "Sue." She decides to enter. She sends her photo to the newspaper and is informed that she has been chosen among a number of others to pose at the Essanay studios for a trial film. Jack Rankin, one of the Herald's star reporters, is assigned to cover the story at the Essanay plant.

He goes about it very peevishly. J. Mortimer Rose, son of a millionaire, is a suitor for Miss Newland's hand. He learns she has entered the contest and is very angry. He accompanies Jack to the studios, where he remonstrates with her. Jack falls in love with her at first sight. Rose is given the cold shoulder. Later Rose enters the newspaper office and fights with Jack. The next evening Rose is taken in a gambling-house raid. Jack, because of Sue, gets the police captain to let him go. Rose leaves the city, and the next morning the Herald announces Miss Newland has won the contest. Jack hurries to tell her the good news. There is a happy love scene and the photoplay ends.

Respect the Men of Our Navy.

I have before me a circular letter to moving picture producing companies and others interested, concerning the depiction of enlisted men of the navy in moving pictures in an unfavorable light, from Josephus Daniels, secretary of the navy, and another from George H. Bell, commissioner of the department of licenses of New York City.

Commissioner Bells' letter states that a short time ago a delegation of blue jackets of the United States navy called on him and asked that action be taken prohibiting the showing of moving pictures of blue jackets in various vicious resorts. Mr. Bell further states that they brought to his attention one specific film and informed him that it was the regular practice of film manufacturers in the productions of scenes in dives, saloons and other low places, to display blue jackets prominently among those present. They complained that very often in the worse resorts the audience was almost exclusively blue jackets. Commissioner Bell in closing his letter says:

"I believe that if the attention of the manufacturers of motion picture films were drawn to this matter they would be glad to do their share in helping the blue jackets, and I am writing to ask if you will be good enough to present it to them. It means no sacrifice to the manufacturers to comply, and a great number of high grade young men in the service of which we are all proud will be grateful to them."

Secretary of the Navy Daniels, in his circular letter, says in part:

"The Department requests that scenes be not incorporated in pictures which present in an unfavorable light men in the uniform of the Navy, or in a uniform that is similar to the regulation uniform.

"At the present time there are some 51,000 enlisted men in the Navy, serving on board our ships in all parts of the world. This body of men is as moral and self respecting as any class of men in the country, and is drawn from among the best young men that our citizenship affords. During the past year out of approximately 83,775 applicants for enlistment in the Navy only 13,780 were accepted, which indicates the care with which men for the Navy are selected. The uniform is, of course, distinctive, and to depict scenes of drunkenness, immorality or debauchery in which men wearing this distinctive uniform are shown as participants reflects upon all men who wear that uniform. This is not only an affront to the splendid body of men themselves, and to the parents and relatives of men who are honorably serving their country, but it gives all people who see the objectionable pictures a false idea of our Navy and the class of men that are rightly considered the nation's defenders.

"Aside from this, which pertains to men already in the service, such pictures would have the effect of deterring many self respecting young men who see them from entering the Navy if they thought that life in it were as depicted in dissolute and immoral scenes; parents would not want their sons to enlist under such circumstances; and many people would become prejudiced against the Navy and its fine and manly body of enlisted men.

"It may be further explained that in the last generation the character of the enlisted men of the Navy has undergone a great change. Terms such as "drunk as a sailor," etc., the idea that the Navy is a reformatory, and other ideas of a like nature, are no longer justified in connection with sailors of these days in general—they certainly are not justified as pertaining to the class of men that now constitute the enlisted personnel of the United States Navy.

"The Department will appreciate any action which you may take that will remove such scenes from your photoplays."

The extracts quoted require but little comment. The personnel of our navy is superior to that of any other nation. The men are drawn from better social circles, as a rule, than the naval forces of any other country. Many of these men have had university training, and quite a number of them are men of fortune and of good families, who take advantage of the training on board our warships to make healthier and better men of them all around. Most of the men are of good character, good habits and clean living, and have been carefully selected on these grounds as well as because of their sound physique.

Manufacturers and directors of moving pictures should, therefore, be careful to excise all scenes reflecting on the good name and moral standing of our men of the navy.

Chicago Film Brevities.

James Martin, manager of the Magic Theater, Fort Dodge, Ia., writes me that Miss Ruth Stonehouse, of the Essanay Company, will appear at that theater on Mar. 20 and 21. She will be the third star of the General Film Company's films to appear at the Magic, Mr. Bushman having appeared in it about a year ago, and Miss Lillian Walker in the month of November last. Mr. Martin states that business has been very good for the past month and that everything points to exceptional business this spring.

* * *

G. P. Hamilton, president and general manager of the Albuquerque Film Mfg. Co., Los Angeles, Cal., stopped over in Chicago one day last week, on his way from New York to the Coast, and paid this office a call. Mr. Hamilton left Los Angeles for New York on Feb. 20 to look over the situation created by the reorganization of Warner's Features and, as vice-president of the United Motion Picture Producers, Inc., was naturally interested in knowing just how the affiliation with the United Film Service will be effected. He stated that he was happy to report that the organization has brought about splendid results. He spoke in praise of Mr. Graham, who succeeded Mr. Power as president, and stated that the United Motion Picture Producers, Inc., are stanchly behind Mr. Graham and willing to assist him in every way necessary. He stated that his company is producing at the present time two comedies every week, bearing the Luna brand and featuring Miss Dot Farley.

* * *

"Uncle Sam at Work" has made such a hit at the Auditorium that its booking has been extended for another week.

* * *

Edward A. Salisbury's Wild Life pictures are having remarkable and deserved success at the Studebaker.

* * *

The week beginning Saturday, March 6, at the Ziegfeld, will be marked by the presentation of "The Caprices of Kitty," a Bosworth, Inc., picture of five-reel length, in which Elsie Janis appears in the titular role.

* * *

One thousand editors in the United States, asked by the Photoplay Magazine as to whether the word "movie" shall be entered in the dictionaries and used as pure English, have decided in the affirmative. Of the 733 who voted, 511 voted "yes" and 222 "no."

* * *

A new house, the Lawrence, located on the northwest corner of Kedzie and Lawrence avenues, is under construction, and when completed will be leased by Alfred Hamburger. The new house will represent an investment of about $165,000. This is Mr. Hamburger's second venture in moving picture theaters on the North Side, the Pine Grove, on Sheridan Road, being the other.

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David E. Russell, formerly general manager of the Frank L. Talbot Hippodrome & Theater Booking Association, of St. Louis, has been appointed manager of the New York & Western Booking Association by Alfred Hamburger. The appointment has been made by Mr. Hamburger to give him more time for the enlargement of his chain of moving picture theaters.

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Herbert Griffin, traveling representative of the Nicholas Power Co., was in the city last week in the interest of his firm. He reported satisfactory business.

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David Horsley, manufacturer of films of the MinA brand, passed through the city from New York on his way to Los Angeles, Thursday, March 4. He called at the World office, but I was engaged elsewhere at the time. Mr. Horsley succeeded in getting considerable publicity from the daily press of Chicago during his stop-over. A long article by Kitty Kelly in the Chicago Tribune was devoted to the text announced by Mr. Horsley, "I have to do things differently. I don't follow after other men; they have to follow my trail." Kitty closed her article with the following tribute: "Mr. Horsley, in the variety and extent of his ideas, with their practical and humorous tinge, is like nothing so much as a moving picture himself."

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Luman C. Mann, who successfully lectured on the Williamson Submarine pictures at the Fine Arts and Studebaker theaters here, also lectured on them for the week of Feb. 28, at the Orpheum theater, Milwaukee, a Saxe vaudeville house. Mr. Mann stated that nearly $4,000 for the week was the result. He has also been engaged to lecture on these pictures for a run of two weeks in a Minneapolis theater, in the near future.

* * *

Miss Grace Darling, of the Hearst-Selig News Pictorial, arrived in Chicago from the Frisco exposition, Saturday, March 6. One of the trips she made while here was out to the big Selig plant on the Northwest Side, where she was shown all the mysteries of film making by Mr. Selig himself. A cameraman took a snapshot of Miss Darling and the head of the Selig plant when they were humorously engaged in conversation. Miss Darling was effusive in her praises of the expositions at San Francisco and San Diego. "The Panama-Pacific is so massive, so impressive," said Miss Darling. "I'm still in a daze over all I saw. And the San Diego fair is so dainty, so artistic, it just couldn't be prettier." Accompanying Miss Darling was Miss Hazel Deyo, whose pen name is "Jane McLean," and whose stories on married life, in the Hearst evening papers, have attracted widespread attention.

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The regular Sunday religious services at the Oregon state penitentiary was dispensed with, temporarily, on March 8, with the approval of Governor Withycombe, in favor of a moving picture program. For the succeeding four Sundays prisoners will attend moving picture shows instead of religious services.

MAX C. ANDERSON IS DEAD.

Max C. Anderson, best known to the show world as one partner of Henry M. Ziegler, in conducting vaudeville enterprises, died at his home, 88 Central Park West, New York, on March 8th. Death was due to a complication of diseases, of which anaemia was the most serious. Mr. Anderson was 54 years old and had been in the show business thirty-five years.

As a motion picture man he first came into prominence as the organizer of the French-American Film Company, through which he handled the Sarah Bernhardt films on the state rights basis. He was one of the first to sell state rights to a picture, and his profits, first with the Bernhardt pictures and later with the Mendel Beiliss and other films were large. He died a wealthy man. Funeral services were held at the Elks' clubhouse on March 10th. The honorary pallbearers were E. F. Albee, A. Paul Keith, Martin Beck, John Ringling, A. S. Stern, John Omwake, John Havlin, George H. Nichols, Henry M. Ziegeln and J. J. Murdock.

BATTLE CREEK THEATER FASHIONED AFTER STRAND.

The Strand theater of New York City is being used as a model by Glenn Cross and H. E. Lipp, who are proposing to open a moving picture theater in Battle Creek, Mich. While the proposed structure will not be as big as the theater which Messrs. Cross and Lipp are using as an example of a beautiful picture house, it will be erected along similar lines. A three-story fireproof structure is to be built by Charles E. Kolb, which will cost something like $30,000. Negotiations were completed recently by Messrs. Cross and Lipp for a 15-year lease of the building. The plans call for the theater to occupy the whole building, and it will contain about 600 seats. A pipe organ has already been bought. The width of the building will be 40 feet.

WHO KNOWS WHERE WM. FENN IS?

A party by the name of Wm. Fenn secured a copy of our Hagenbeck-Wallace Circus Film and has not returned same. Would greatly appreciate it if you would mention same in your paper and suggest that anyone hearing of this film to notify the Trenton Film Exchange, 7 S. Broad St., Trenton, N. J.

Doings at Los Angeles

A SAD fatality occurred here this week when Clarence Chandler, aged 30, a cowboy rider for the Lasky company, was shot and instantly killed by a bullet fired from some gun in a battle scene at the Lasky ranch. An attack was being made and Chandler was one of the attacking party. Blanks were being used, but some guns were really loaded with bullets so that the scene would be realistic with splintering timbers. Suddenly Chandler dropped to the ground, and it was seen that he was dead. It was not ascertained from whose gun the fatal pellet of lead issued, but accidental was the verdict. Deceased leaves a widow and three children, living at 1614 North Alvarado street, and the western film world is in deep sympathy with the survivors.

* * *

As was stated in last week's doings, the New York Motion Picture Company is to move the larger part of Inceville in to town. This was officially announced a few days ago. Here are the facts: A twelve-acre tract has been leased. It lies between Sunset and Santa Monica boulevards, and is bounded on the other three sides by Fountain avenue, and Hoover and Delmar streets. It was stated that at least $100,000 would be expended in a complete and down-to-the-minute studio, including every department and branch for the making of moving pictures. Contracts have been made and, within a week, a small army will be busy on the field. It will take two months to complete. The firm also has an option, and may eventually buy the land. It is well suited for a studio site, with its long slopes, level stretches, and a small gully. There will be eight stages, a glass covered studio, 100 dressing rooms, and all the other necessary buildings and divisions. It is between Hollywood and Los Angles and is right on the car line.

* * *

Historians will be surprised to learn that "The Clansman" is now in its fourth week at Clune's Auditorium, and there is no sign of a let up. Draw your own conclusions, advice is unmentionable.

* * *

Elmer Booth is now a member of the Mutual-Komic Company and is to be seen in a peculiarly funny comedy concerning a phoney diamond and a real one.

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The Seligites have returned from their Panamanian expedition with a trunkful of film. The trip was a most pleasurable one, they say.

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List of new puncture hunters who are now out going over the country boulevards includes George Reehm, Biograph director, who bought a smart Maxwell roadster, and Mary Alden, who invested in a sturdy Stutz.

* * *

Henry King, of Balboa fame, received the sad news this week that his mother had passed away at their Roanoke, Va., home. He first received a wire that she was suddenly stricken with pneumonia, and was about to leave for the east when the end came. Mr. King has the heartfelt sympathy of the entire photoplay colony.

* * *

Topsy turvey is no word for the condition of the Keystone. Ad Kessel hardly speaks to a soul, he is so busy directing the erection of buildings, stages, dressing rooms, and a thousand other additions. Everyone is working hard and fast and the place is one bunch of debris out of which will loom up a studio, new, big, and modern in all ways. Mae Busch who played the star part in Lasky's Beauties on the Orpheum, has been engaged here and is being featured in a new picture.

* * *

Cuisine unexcelled! Entertainment de luxe! Goodfellowship unbounded! That is what William D. Taylor, Carlyle Blackwell's director, gave the regular fellows at the dinner Wednesday evening. As a toastmaster "Bill" is a grand man, and the event will go down in club history as one of the big times of the season.

* * *

Thomas H. Ince and Raymond B. West are way up on the top of a snow-clad mountain somewhere in the high Sierras getting some Christmas scenes for "The Sign of the Rose," in which George Beban is featured.

* * *

Immortalized is to be Fay Tincher's famous black and white striped dress, for a duplicate of the stenographer's well known dress has been sent to the Fair for exposition purposes after an agent came and bought it.

"Industry" is the title of a story being put on at the American by Henry Otto. It is a strong and powerful drama written by Irving Cummings. Work is progressing nicely here except for a few downpours, but now the rainy season is practically over, the players are brightening up for the oncoming summer season.

* * *

John Emerson and "The Conspiracy" will be remembered together for he starred in that production, but now he is here and working in a four-reel piece at the Mutual studio, the title of which has not yet been selected. Pretty little Betty Marsh, a sister of our Mae Marsh, is working at this place in "Vengeance," a three-reeler by Paul West.

* * *

The F. P. has started on another Pickford story, "Little Pal," written by Marshal Neilan, who plays with Miss Pickford. The company went up north to Truckee to get appropriate scenes.

* * *

"The Times" of recent date says in its Film Flams:

Sincere Note.

The scenes in Congress which occur in "The Woman," are shortly to be staged.

William de Mille said yesterday: "We are waiting for Congress to adjourn on March 4, in order to get the real Senators in the picture. We shall bring them out in a special train."

[Ed. Note: Someway we doubt this.]

(Re-Ed. Note: Why doubt his word—perhaps the real Senators will come west, but they may be the ball artists for all we know.)

* * *

"The Dream Baby," the four-reel feature being produced by Harry Pollard at the American, has been changed to "The Divinity of Motherhood," and was written by Olga Printzlau Clark. The story is an allegorical one and teaches a lesson which will strike home.

* * *

"The Empty Rifle," being put on by Ed LeSaint at Selig's, is a good one with animals and excitement. Nearly the whole list of ferocious denizens of the dark jungles will be brought into the play which features Stella Razeto. The new Selig entrance to the zoo is nearly completed and the last touches will be put on in a short time.

* * *

J. P. McGowan and Helen Holmes and all the other railroaders are back from Nevada after having had a grand trip.

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Just because D. W. Griffith tasted some candy, made a comment, and the manufacturer heard it, a new brand of chocolates have appeared on the market. He can make good candy as well as good pictures it would seem, anyway, the man who makes the candy says the new kind sells faster than any other line.

* * *

Oliver Morosco returned from the east this week to look after his interests both in the moving picture and in the theatrical games.

* * *

The Crown City Film Company, in Pasadena, is going after the business sure. The studio is now completed and everything is shipshape and orderly and the grounds are cleaned up and gardened like a regular state house. The several companies are busy on productions and everything is running smoothly.

* * *

Hot rivalry it is between the Queens of the Southland, and the picture queen is leading them all it seems. Last week the Evening Herald feted the beauties at Venice with an afternoon on the bench, a banquet in the famous Ship cafe, and a ball in the dancing pavilion. The picture queen was the distinctive one, and everywhere she went a generous following trailed her. This week a ball was given in her honor at Ocean Park and many photoplayers were there. Frank Goode, of the Mutual, one of the star cameramen, snapped some good pictures of the queenly aspirants to the big throne.

* * *

Here is a really, truly honest story. Bruce Mitchell, doing a Thistle comedy for the Crown City Co., with Allan Fralick and Rena Rogers, is treasuring a wad of confederate bills. The comedy "The Hidden Treasure of Hiram Scroggs," calls for Fralick to jump in a window of the farm house and shoot at the clock which was fixed with a roll of money. He tripped, fell and smashed into an old horsehair couch which had been loaned the company. He went clear through and when they pulled him out it was found that a treasure had been discovered in the inside of the couch. The roll of old bills had been uncovered, by accident, and the camera got the whole show.

CLARKE IRVINE.

Mawson Antarctic Pictures

Afford Laughter, Thrills, Tears and Scenes of Wondrous Beauty—Twenty-Five Thousand Comedians.

"ROYAL penguin tastes like canvas-back duck—flavored with kerosene oil." Sir Douglas Mawson made this statement at Weber's Theater last Monday night during his illustrated lecture, "Racing with Death in Antarctic Blizzards." Two years spent in Adelie Land upon a restricted diet of imported food gave the explorer an excellent opportunity to prove the truth of his remark. Sir Douglas

Royal Penguins on Beach.

told many other interesting facts about his expedition and was listened to with the closest attention for nearly two hours and a half. His quaint touches of humor awoke hearty laughter; the courage and hardihood displayed by him and his companions, filled his hearers with admiration; the story of the death of Lieutenant Ninnis and Dr. Mertz, and the miraculous escape of Mawson himself, held everyone breathless with awe and compassion; and the still and moving pictures thrown upon the screen furnished many scenes of beauty and grandeur; moonlit icebergs in form like gigantic mushrooms; fierce blizzards that blotted out the sight of a man's hand held before his face; terrific winds that blew two hundred miles an hour and drove everything before them; and, last of all, wonderful views of bird and animal life in the frozen seas and desolate lands about the South Pole.

The whole civilized world is familiar with the exploits of this intrepid Englishman and his brave companions. Sir

A Mushroom Island.

Douglas has a most likable personality, an excellent speaking voice and shared equally with his pictures the favor of the audience. This, in itself, was a remarkable achievement, as nothing more novel and interesting in photographic art has ever been show in public. From the moment the explorer's ship, "Aurora," leaves Hobart, Tasmania, and is seen plunging through seas that roll and tumble to the height of sixty feet and are never still, until the last view fades away, the work of the cameraman is a source of astonishment and delight. The audience was especially enthusiastic over the moving views of the ship forcing her way through the ice. These pictures were obtained by lowering Mr. Frank Hurley and his machine from the bowsprit of the vessel, by ropes, the result more than justifying the risk.

Of the seascapes, the glorious lighting on the icebergs, it is difficult to write without dealing in superlatives, their use being demanded by the beauty of the pictures. Educationally the views are also of the highest vaue. The living records of the animals and birds of this desolate region; the sea lions and sea elephants; the royal gray and the snow petrels—those cliff-dwellers of the Frozen South—are beyond price.

The penguins deserve a paragraph by themselves. The lamented J. H. Haverly, of minstrel fame, was wont to advertise his troupe thus: "Forty—Count 'em." Imagine twenty-five thousand comedians in one group, each actor endowed with an unctuous and grotesque personality, whose every movement excites laughter and who are unconsciously but incessantly performing and a fair conception of a colony of penguins may be obtained. Add to this that every one of the birds is a high-diver of unsuspected skill, and to see them play "Follow your leader" into the water, then out again, landing with a surprising leap upon the ice, is to behold a "stunt" that sets "advanced vaudeville," even when aided by Emma Calve, a difficult pace to follow.

The baby elephants are another group of finished comedians. John Bunny at his best never excited greater laughter than one of the young elephants when he awoke from a day dream, assumed an expression of pained surprise, and scratched his nose with his flipper.

A striking example of the marvelous utility of wireless telegraphy was given when the Mawson party from its hut buried beneath the snows of an Antarctic winter, kept in touch with civilization by the aid of the Marconi invention. Hardly less marvelous is the bringing back to the inhabited globe the indisputable proofs by means of the moving picture machine, of Mawson's account of life and adventure at the South Pole.

Little Madge Evans in "Alias Jimmy Valentine"

MILLIONS of people on both sides of the Atlantic know little Madge Evans, aged five, by sight; she is one of the most pictured, most photographed, most filmed little girls in the world.

Typically English in appearance, this child has caught the fancy of illustrators, poster designers, advertising experts on both sides of the Atlantic, and the result is that her beautiful face and features are familiar by sight to millions.

In the World Film Corporation's five part photoplay, "Alias Jimmy Valentine," released February twenty-second, Madge Evans plays a small, but vital, part. She is the little sister of Rose Fay, to whom the reformed Jimmy is engaged. A detective is after Jimmy. The child is accidentally locked in a safe, which Jimmy opens to save her life. In proving his ability to open the safe, he furnishes a waiting detective with evidence against him, and he is in danger of arrest. But love beats the law, and Jimmy goes free and the child's life is saved.

Madge Evans.

Madge Evans is an ideal small sister—lovely, supple, plastic and intelligent. She likes acting in the pictures, and her intelligence makes her easy of direction.

And she is not merely pretty to look on, but also a natural actress—unaffected and graceful—sensitive and expressive.

Success and celebrity have not spoiled her; she is entirely unconscious, in speech and action, of her beauty and other gifts.

Pawtucket Has Civic Theater

Moving Pictures Employed in Teaching Foreigners—Institution Realized by Rev. J. D. Dingwell—Is Non-Sectarian, Non-Political, Uncommercial.

THE use of moving pictures as an aid to better citizenship is not a new idea in itself. In fact, it is just this idea that hundreds of advocates of the silent drama have put forward as one of their strongest arguments for moving pictures in the public schools, and such has been one of the factors in the development of the educational film. Moving pictures used to make more intelligent "citizens" of those who are not yet naturalized, who in many cases cannot even speak the English language, is a new idea. This is the object of the Civic theater of Pawtucket, R. I., and much has been accomplished in this direction since the inauguration of the plan in 1913.

Rev. J. D. Dingwell.

The Civic theater was conceived by Rev. James D. Dingwell, pastor of the Broad Street Congregational Church of Pawtucket. A remarkable field for such an institution is found in that city of 52,000 inhabitants, separated as it is from the city of Central Falls, R. I., by a line that passes through thickly settled districts in which the occupant of a Pawtucket residence goes to Central Falls to reach his garage a hundred feet at the rear of his house. Central Falls has a population of nearly 53,000 persons. Thus there is found here a densely settled community of 105,000 persons of which nine out of every ten are foreigners. These foreigners, workers in the cotton and lace mills of this section, speak at least twenty different languages and probably forty different dialects. Such are the conditions to be met in furnishing an educational entertainment for the public.

The Pawtucket Civic theater is unique in many respects. There are, of course, various municipal entertainments

The Star at Pawtucket, R. I., Used as a Civic Theater.

throughout the United States and numerous charitable and what may be called semi-charitable forms of amusement are provided for the poor in certain communities, but none of these holds the position of the Pawtucket theater, which is non-sectarian, non-political and uncommercial. The theater found its birth in the Men's Forum of the Broad Street Congregational Church. It came as the result of a discussion brought up by the pastor as to the best method of Americanizing the foreign population of the community. In order that the necessary co-operation in the project could be had, the suggestion of the theater was submitted to various religious organizations, and public officials were consulted in an effort to obtain the opinions of those whose endorsement would help to make the success of the work possible.

Before the experiment was launched, the object of the theater was endorsed by the Governor of Rhode Island, the Rhode Island Commissioner of Education, the president of the North American Civic League for Immigrants and many other prominent persons. In every case those who were asked to give expression to their opinion as to the success of the plan said that they believed the idea was unique and that the plan would have far-reaching results. During the first season the theater was conducted on Sunday evenings for five weeks. The program was composed chiefly of moving pictures, as this was the only means of reaching all of the nationalities represented in the audiences at a single entertainment. The visual translation of the pictures was made possible to hundreds of immigrants, and the entertainment was open to all persons as no admission was charged.

In an effort to pick the popular pictures and yet not offend any of the spectators, and further keeping in mind that education was the real object of the program, the committee that chose the films from the lists submitted by various producing companies found itself at a loss frequently in making its selection. It did not take long to discover that war pictures were the biggest hits from the standpoint of the audience. However, the committee believes that psychologically such reels should be avoided as far as possible. The wild west scenes were next in popularity, but there was a marked dislike for an overdose of this type of film. An explanation of the pictures always precedes their projection upon the screen. This is spoken to the audience by several interpreters who take five minutes each in his own language to outline the scenes that are to be shown. The interpreters include men whose native tongues are Polish, Syrian, Italian, Armenian, Yiddish, Greek and some of the dialects. Although this does not reach all of the persons in the audience, it furnishes a word picture of the films to the majority of those present.

The co-operation of the citizens of Pawtucket and Central Falls contributed to the financial success of the enterprise from the start, but not a little co-operation on the part of the manufacturers of films has resulted in making it possible to present the variety of pictures that was needed. In spite of the interest in the theater taken by a number of the moving picture companies, it was found that the available subjects for exhibition before the mixed audiences were scarcely enough to supply the needs of the performances. At the close of the series of programs given in 1913 a set of resolutions was drawn up by the committee in charge of the selection of films in which the manufacturers were asked to prepare "films that will deal with every moral and educational phase of our civic life—historical, biographical, sociological, hygienic and scenic." The resolutions further petitioned the companies to translate the story of the films from English into Polish, Italian, Syrian, Hebrew, etc.

The moving picture companies which received the petition considered the requests seriously, but they agreed that the translation of the stories of the films into several different languages would be impracticable. However, several firms prepared special reels showing the pictures that it was thought the Civic theater desired. The Civic theater is entering upon its second year. The natural development of the film industry has furnished many new pictures of the variety that will be of greatest assistance in increasing the efficiency of the theater. The historical subjects have increased in number to such an extent that the committee in charge of the selection of the programs anticipates little difficulty in finding a series of reels that will prove interesting and at the same time will be instructive along the lines upon which the theater is run.

NEAL BURNS WITH NESTOR.

Neal Burns, the well-known musical comedy comedian, has joined the Nestor Company in Universal City, Cal. Al. Christie, the Nestor director, visited the Gaiety theater and was so impressed with his work that he offered him an engagement in the pictures. It was accepted, and film fans can look forward to seeing this well-known comedian on the screen.

HANK MANN JOINS L-KO.

Hank Mann, of Keystone comedy fame, has joined the L-Ko Company at the Universal Coast studios.

Hallberg's Business Expanding.

Economizer Man Transfers Office and Salesroom to More Commodious Quarters on the Same Floor.

PRESSURE of business has compelled J. H. Hallberg, the man whose establishment is known as "the house of quality," to transfer his office and salesroom from the front of his floor at 36 East Twenty-third street to the rear, where in a room 25 by 30 feet he is most comfortably situated. The accompanying illustrations show how Mr. Hallberg gets abundance of natural light. His former office and salesroom have been transformed into a testing and an experimental department, and a most complete one it is. On the floor below is a large storeroom, and it is Mr. Hallberg's intention to secure additional space there as soon as possible.

Business Office of J. H. Hallberg.

Mr. Hallberg has been in his present business since 1906, when he put his Electric Economizer on the market. It was the manufacture and sale of that much-used instrument that marked the beginning of the present extensive business. Mr. Hallberg just prior to the time named had been consulting engineer for the Beck Flaming Arc Company. He was a member of the International Association of Electrical Engineers, the National Electric Light Association and the Swedish Engineers' Club of America. For four years he has been at the present address.

In the testing department Mr. Hallberg has installed every instrument he knows for testing of electrical energy. There are here volt meters, ampere meters, watt meters, and frequency meters and other necessary instruments, and, in fact, all kinds of apparatus for taking tests of apparatus. To a visiting exhibitor Mr. Hallberg is able to show him just what the various instruments will accomplish under all sorts of circumstances. For instance, if he desires to see for himself how a picture will look on a mirror screen, or a mirroroide, or a gold fibre or a day and night, it is a simple matter to put up one of these and throw on the current. Or if a visitor may be anxious to see in operation the A. C. to D. C. economizer in conjunction with the ampere meter, the volt meter and the light regulator, but a moment is required to begin the demonstration.

Sales Room of J. H. Hallberg.

Mr. Hallberg makes a point of the fact that no instrument or apparatus is placed on sale in his store until he has personally tested it and is satisfied as to its qualifications to do just what it is said to be able to do. Here will be found every make of projection machine. So, too, there are calcium gas making outfits and acetylene gas generators, which upon request are put into actual operation to show any intending purchaser just what may be done with these in comparison with electric current.

The former private office of Mr. Hallberg has been transformed into a storeroom for many of the smaller requirements of a motion picture theater. There are lamp colorings, film cements, oils, film cleaning liquids and a large assortment of the new fire-proof reel cases. Of tickets there is a stock of three million, ranging all the way from 5 cents to 50 cents. There is a big stock of carbons, ranging in steps from a quarter inch in diameter to one inch, and in length from four inches to twelve. So, too, there are condensing lenses, reels, and fittings of all kinds.

In this room also there are many pieces of used apparatus which have been taken in exchange for new and up-to-date equipment. Mr. Hallberg remarked how oftentimes a man starting in a small way, and especially if he had no competition, would begin business with second-hand apparatus, but very shortly after increasing his bank account would return looking for the latest and best. In the storeroom on the floor below there is an interesting lamphouse which was formerly in use on one of the battleships. It was made on shipboard, of heavy galvanized iron to withstand salt water, and was well made. It is hardly likely the government compels its sailors these days to use the home-made article on anything connected with the projection of motion pictures, but the old relic is proof that things were not always as they are today.

In the salesroom is a wide variety of motion picture apparatus. Lenses there are in large numbers, any kind an exhibitor desires; spot-lights, picture frames, machine parts, etc. There is a motion picture camera here which with the ordinary lense sells at $100 and with a Bausch & Lomb lens at $125. The magazine holds but 150 feet, on account of its small dimensions, but Mr. Hallberg says the instrument will do the best of work.

It is altogether a most shipshape and comfortable establishment Mr. Hallberg has, one that spells progress and progressiveness.

CHANGE IN BOSWORTH MARCH RELEASE SCHEDULE.

Bosworth, Inc., announces a change in its release schedule during the month of March which will affect the release of "Sunshine Molly," which was originally listed for distribution commencing March 18. The date of release for this production has been placed forward one week and in accordance "Sunshine Molly" will appear on the Paramount Program beginning March 11.

Bosworth has three releases for the month of March, the first being Elsie Janis in "The Caprices of Kitty." on the 8th, followed by "Sunshine Molly," featuring Lois Weber and Phillips Smalley on the 11th, and Fritzi Scheff in "Pretty Mrs. Smith" on the 29th, the last-mentioned being a Morosco subject produced in association with Bosworth.

"Sunshine Molly,' with Lois Weber and Phillips Smalley in the principal characters, has just been finished and, judging from the glowing accounts of the film received from the coast, the picture promises to score another success for Bosworth, Inc. The film offers a thrilling dramatic story concerning the history of the discovery of oil in California and presents several spectacular incidents including the burning of three large oil wells. The stars are supported by such capable payers as Herbert Standing, Vera Lewis, Roberta Hickman, Frank Elliott and Adele Farrington.

INDUSTRIAL MOVING PICTURE SERVICE.

Edwin L. Barker and P. W. Swan, formerly connected with the I. H. C. Service Bureau, announce the formation of the Barker-Swan Service. They are located in the People's Gas Building, Chicago. This service will make and circulate industrial and educational moving pictures and slides and act as an agency for manufacturers and all others who desire proper circulation for industrial, educational, health or civic pictures. The increasing interest and number of available films along this line shows one of the largest increases of any branch of the great moving picture industry.

KLEINE RELEASES THREE-REELER.

"The Crimson Clue" is the title of a new three-reel subject to be released under the Kleine standard in the near future. The story deals with a so-called incurable disease and the mistaken gratitude of a victim saved by a doctor who afterward uses his patient to commit a crime for him. The story is excellently told and highly spectacular.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE EDITOR of a local dramatic newspaper warns vaudeville performers not to make appearances before motion picture cameras if they do not wish to suffer a big cut in their salaries by the booking agents for the vaudeville circuits. It is claimed that vaudeville managers in many parts of the country have caused their agents to cancel contracts with performers whose pictures have been run in moving pictures. It is also claimed that a prominent actress had her contract price for a vaudeville tour cut down from $2,500 to $1,500 a week because she posed for a motion picture company before starting upon the tour.

* * *

This is an old theme in new dress and, while the protest has some color of justification and is worthy of endorsement, the warning will not have any particular bearing upon the motion picture producers. It will not deprive them of talent that cannot be replaced readily, especially so when the complaining editor says two-dollar legitimate stars may pose for the pictures without depreciating their standing with the theaters, but vaudeville artists cannot.

* * *

Several years ago, before the story motion pictures were produced and manufacturers were pressed for subjects, overtures were made to performers having novelties such as trapeze and horizontal-bar acts and contortion and muscular demonstrations, tumbling and acrobatic groups, and other vaudeville performers having acts that were new and out of the ordinary were sought to pose before the camera. The vaudeville people very sensibly then, as they no doubt do now, turned down the offers because they realized that a picture presentation of their acts would precede them throughout the country, and make their personal appearance stale. Very few took this risk. Performers of magical acts readily offered their services, but the picture makers refused to accept them after a few trials, because the audiences "got wise" to trick camera work and, no matter how good the act was, the people said it was not genuine, but only the creation of camera chicanery. If the writer is not mistaken, the vaudeville acts at that time were limited to the Four Lukins, acrobats; Sandow, the strong man, and three or four others. Later on Little Tische, with big shoes, and Harry Lauder appeared upon the screen. But that line of work soon dropped from sight, so far as the motion picture people were concerned. The returns from the subjects did not justify the expenditures made to get the acts.

* * *

It is difficult to understand the distinction that is attempted to be made between the legitimate star and the vaudeville artist with regard to their appearances upon the screen. It seems that if a warning should be sounded it applies more appropriately to the former. The great exodus from the theatrical profession to the motion picture studios has been on the part of the legitimate people. All featuring in films has been with them. The argument that the class of people who attend the two-dollar shows is usually not the class that patronize the motion picture houses will not hold good now. The fact that the reverse is the case accounts for so many of the "legitimate stars" going into the motion picture plays. This attempt to make exception in behalf of the legitimate people creates a suspicion that the vaudeville magnates are trying to use the motion pictures for another big cut in salaries.

* * *

It must be admitted that recently some very clever performers on the vaudeville stage have turned their attention to the motion picures, but not with their acts. They are not wanted. The people themselves are acceptable because of their value in comedy pictures. This is the field in which nearly all of them are found and it is they, as a rule, excel the people that come from the legitimate stage. It has been suggested that possibly the protest against these vaudeville performers has been instigated by their less successful legitimate rivals. It is well known that since the introduction into pictures of that style of comedy known as "slapstick" the comedians from the vaudeville stage have gradually been displacing the more dignified funny men.

The time will probably come when there will be a falling off in the demand for the style of comedy in motion pictures that has been so popular during the past year or so, and the vaudeville comedians who furnish it may be obliged to return to their original bread-winning line. Should that time come it would be an injustice to claim that because they have appeared in pictures their drawing power in the vaudeville field has dropped a third or more. So far as any particular act is concerned, the argument will hold good, but ability remaining the same with new acts should leave their value the same, if not better. The advertising they receive through the pictures must be reckoned.

* * *

An old vaudeville performer now working in motion pictures said the other day: "I don't take much stock in that protest. It is in reality a threat to keep some of the old-timers and other good people in line. The growth of combination vaudeville and picture houses has been so great that the booking agents have a hard time to get a sufficient number of new and good acts. The so-called second circuit are tempting the big circuit performers to try and get some new faces over their circuits once in a while and the big circuits have a hard time to keep up a line of attractions that will compare with what they offered before the second circuits were started. They want the good people who can create new acts to stay with them. If I had my choice I would never return to the vaudeville stage, but I realize that I may be obliged to do so some time. If I am, why should I be discriminated against? Look at the people who have left the legitimate stage for the vaudeville circuits and have gone from there to motion pictures, and back again to the legitimate houses along the White Way. Their faces and performances have appeared upon the screen as well as mine, and the elevation of the picture houses to the standard of today have made them appear on the same screens that I have. Let me tell you, my son, that if the time comes when I must return to the vaudeville stage I will be better equipped to make good than I was before I left it. Motion picture studios are affording the best training performers ever had, whether they be 'legitimate stars' or vaudeville performers. Scores in the profession will tell you this. Few managers and patrons of the picture houses may realize it, but when a good director—and there are many of them in the motion picture business—completes a picture and it is presented upon the screen it reflects the best that is in the actors and actresses appearing in it. You do not always get that in stage productions. Indispositions, worrying, the hardships attending travel from city to city and scores of other things frequently interfere with stage performances being uniform. The picture house patrons see in California what the patrons in New York see. Nothing better, nothing less. The director has given his best and the players have done likewise in the original production, and the audiences get the benefit of it. Why, I have been on the stage for years, and in my particular line have always considered myself the best that ever happened. Experience and care to see that I did the right thing at the right time made me think I was one of the best self-made comedians on the stage. I was—to an extent. Gee! What a surprise I received when I was put under a motion picture director to show how funny I could be. In appearance he was more like a funeral director but what he showed me made me look like thirty cents. I was like a house badly in need of repairs and improvements. What he brought out of me would make a brand new comedian. 'You're all right, but there has been considerable latent talent in you. Now go to it,' and I did—and made good. Under such circumstances would it be reasonable for anyone to say that I would not be worth as much to the vaudeville stage as I was before I left it?"

* * *

A booking agent says that the real cause of complaint against vaudevillians entering the picture game is that picture-house managers by deceptive advertising create the impression that the actors are appearing in person. The same thing applies to the legitimate people. Why select the vaudeville people for condemnation? There are laws against deceptive advertising schemes and exhibitors who resort to them should be called to account. The five and ten-cent houses are not alone in the scheme. A circuit of the higher priced houses is not only doing the same thing by outside billing, but is also misleading the public by screen announcements. The trick is to display the names of the players and date of the show so much that reading at a distance the fact that they appear in pictures is shielded from the public.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Helping Exhibitors.

PROBABLY no small part of the success of the Universal has been due to the help it has given the exhibitors showing that program. They have helped the exhibitor to make money by providing him with paper, cuts and press stuff, the latter without cost and the former items at just about cost. But now they are doing something more. They are offering a series of advertisements which can be reproduced by the local printer or set by him in connection with some white-letter cuts, constituting a campaign for a decent price of admission. The same matter can also be had on slides for fifteen cents each, the cuts costing twelve cents each. It is the most helpful thing they have yet done. Their ready-made advertisements for releases have been more than helpful and now they are broadening their scope.

And Now Selig.

And now Selig has come back to a style of stuff that reminds us of the old Stanley Twist days, and Twist was the first to give the exhibitor a complete layout of stuff for a special release. The Selig matter now consists of two sections. One of these is a press sheet for the newspapers, giving a weekly letter signed by William Lord Wright, and some scattered paragraphs. Most towns have at least one newspaper department and in some places all the papers carry the stuff Sundays, at least. The exhibitor's end is looked after by a monthly herald with a handsomely lithographed cover that can be used for lobby work, items not duplicated in the press sheet, press items for each release (which was originated by Sam Spedon of the Vitagraph) and stories and casts of all the releases. With Selig it is a return to early practise, but it is none the less welcome on that account.

Not Up to Date.

The Spotlight, the general program for Galesburg, Ill., gives a short list of addresses of companies wanting photoplays. Among these it lists the defunct Eaco company. It does a local program no good to give out unreliable addresses, as when scripts get lost the publication will be blamed. One of the other addresses is that of a wildcat that wants 200 foot lengths. Huh!

Steve Suspends.

Steve Farrar has had to drop his Casino News because the owners think that it costs too much money, and while the local advertisers want to come in they do not want to pay more than a dollar an inch, and some not that. Mr. Farrar has been getting out a snappy little sheet and we do not see how advertising money can be more advantageously spent. It is not what a thing costs but what it brings in that tells the story. And the trouble is that you never know you've lost ten dollars until it isn't in your pocket any more. It is not so much that a house organ advertises your programs. The daily paper can do that for you, or you can put it on cheap throwaways. The house organ is a personal chat with your patrons. It helps you to shape their ideas and form their loyalty to you, and that is worth something more than twelve dollars in hard money.

Swagger.

James H. Gilday, who is an exile in Kansas City, where he is at the Willis Wood, sends in a "program de luxe" that is precisely that. It is cream printed in green and brown, four pages, with an inch and a half strip that folds over the top page from the bottom half of the sheet. It offers nothing startlingly new, but it is the proper thing perfectly done.

Sprouted.

B. A. Holway, of the Proctor house in Elizabeth, N. J., writes:

> Here is what is left of The Proctor News. Practically nothing, but from the ashes has risen what I think will turn out to be a bigger and better house organ of more value to us in every day. I have changed the name for two reasons: The greater number are circulated away from the theater and I argue that the title, The Motion Picture Guide, will excite curiosity more quickly than the old one, which stamps the publication as pre-eminently an advertising proposition. Secondly, inasmuch as I hope to make it in a measure self supporting I have argued to myself that a non-commital name will have more effect with prospective advertisers than one which inseparably stamps it as a purely advertising proposition (which brings us back to reason No. 1).

It should have written, "here's what we've grown to overnight." In place of the program-style sheet it is now a four page ten by fourteen inch paper, printed, set and written in newspaper style. The change in title is a happy one, since, as suggested, the house is held back until interest is gained. There is some clip stuff, some original matter and a lot of house stuff set up in such a way that it looks important and will be read. The only danger with a snappy sheet of this sort is that they find it hard, as time goes by, to resist the appeal of the advertiser and sacrifice the space rightly belonging to the reader to the business manager. If they keep up with not more than thirty per cent. advertising, they will soon get to be eight pages and still more profitable. It is a capital start, and we want to enter our subscription right here. There is an editorial column that is going to become mighty useful if it is properly handled—and it promises to be from the start.

Changed and Likes It.

J. N. Cason has come over to our side with a dated day for his program and writes:

> Here's another copy of one of our Programs, and we would like to know what you think of it.
>
> Both myself and printer concluded that you were correct in the criticism you had made in regard to omission of dates on the days, and the use of "stereotyped" phrases and adjectives in describing the various pictures, and so, you will note that our program has profited thereby.
>
> We think this is just about the neatest yet.
>
> Your favorable criticism of the program forwarded you, published in your issue of January 23d, was greatly appreciated by both myself and the printer, who has used your comment in a piece of advertising for his shop. Also, we have received quite a few requests from New York to Oklahoma, for copies of our programs, which demonstrates the interest and value of your "Advertising for Exhibitors" department.
>
> Again thanking you for the favorable comment and the valuable suggestions we find in your column, and awaiting the verdict on this program, we remain, with best wishes for the Moving Picture World.

This is the program of the Opera House, Sylacauga, Alabama. The new issue runs some type that might be described as a "readable old English," were such a thing possible. The novelty is a special cut for the front page. This is a white letter on black for about two-fifths of the page, then the rest is mortised for type. The permanent text is the familiar "There's one man who doesn't care for the movies. He's dead and buried." It is distinctive and effective. Now that they are dating the days they spell out the date, and it looks very much better as well as increasing the value of the program. We are glad that Mr. Cason is complying with requests for samples, for it is an excellent model.

Alas, too Late!

The bars are up on reproductions of photographs of men made up in imitation of Ford Sterling or Charles Chaplin. Samuel Kressing, of Philadelphia, does Sterling, Chaplin and Ritchie (same as Chaplin) and Louis Rubin, of the Hippodrome, Louisville, makes a pretty good Chaplin. It is a capital stunt—but no more photographs, please.

Too Much Display.

Glynne and Ward, of the Alhambra, Brooklyn, issue a weekly program that runs too much display. The eye gets discouraged at the sight of so much type of so many various sorts, and does not know what to pick up first. It would be better to run titles in display and straight type for the rest. A program in all display is seldom more than 25 per cent. efficient. It doesn't stick.

At Last.

At last the Third Street theater, Easton, Pa., has completed alterations and has opened the enlarged house. They now have a floor space 120 by 73 feet. And they seem to need all of it.

Had the Orphans.

B. A. Holway, of Proctor's Broad Street theater, Elizabeth, had Alice in Wonderland the other day and did a deed of kindness and got some good advertising out of it by inviting the orphans to a private morning showing. That's the best sort of advertising. He writes that the new advertising sheet is suspended—which is a pity. Also he reports good success with the boy scout picture, turning an excess admission price back to the boys. He puts up a strenuous kick because we located his house in Newark, lately. We don't blame him.

Nice.

The Maxine theater, Detroit, sends in a very pretty card-calendar. The card is a regular stock design with a color paster and tied with ribbon. The interesting part is the use of the space. The calendar is on the back and only the name and address of the house appears on the front, under the vignette. Inside is a cut of the house, times, prices and all other germane information and not much else. Because they had a lot of space they did not try to use it all. They told all they had to tell and stopped. It is a great art and worthy of cultivation.

A Little Late.

Someone around the Reel theater, Cleveland, must be delegated to sit up nights and think out ideas. We lately spoke of some novel blotters. Now they come in with some new schemes. One is rather late in the day; a block of shaving paper on a card that tells the re-

cipient to get a real shave and then go to the Reel theater. The safety razor has robbed the shaving paper of its old charm. It would have been better to have issued the same thing in the guise of a memorandum pad. It still can be done by others. It is a card 5½ by 9½ inches, on which is stapled about 50 sheets of cheap news paper about 5 by 6 inches, the reading being at the top. The lower third of the card is a coupon good for more paper if the name and address are signed and the card is presented at the theater. The changed text might read: Jot it down here, then go to the Blank."

A second issue is a vest pocket sized book asserted to be the list of theaters where you can see a better performance than that offered at the Reel. The pages are blank and can be used for memoranda. The idea is not new, but the adaptation is.

Now After That.

Clyde D. Klinger, of the Palace theater, Harrisburg, Pa., writes:

> I am a subscriber and reader of The Moving Picture World, which I feel that no exhibitor or manager can be without if he has the moving picture industry at heart. I find that the World is the only guide that I can follow and will say that it is one, and the only one, that the advertisements as well as the news paragraphs are read. As to your different departments, wish to say the projection department is fine, but, as a manager, find the Advertising for Exhibitors department the best I have ever come across and it is the first thing I read when receiving my World every Monday. Am enclosing you two of my latest programs and would like you to give your opinion on them.

After that pat on our bald spot it would be tough to have to throw rocks at Mr. Klinger's programs, but fortunately we do not have to poke any holes of consequence. He has an eight pager, a day to the page, days dated. He uses about all the type he can get on a page after the cuts are laid in, but someone knows how to lay the cuts and set the type around them so the lines can be read. This is because there is not much use made of display stuff. It is an orderly arrangement that leads the eye from one paragraph to the next instead of throwing them all up at once. Mr. Klinger seems to believe in cuts, for there are two or three to the page, scene cuts or portraits, anything to get the pictorial effect and hold the eye. The front page layout for the week of February 15 is better than that for the preceding week. All of the pages have a rule border, mostly linotype work, but good. It gives a finished effect to a small page (6 by 9) that helps throw up the type. One thing that helps make the crowded page readable is the careful use of cut off rule that keeps the items apart, and this is a matter worth watching.

Again.

Now and then the Academy of Music, Selma, Ala., drops into print again. This time it announces a slight raise in price for features with a careful explanation as to why. There is no exaggeration, just a simple statement of fact, and a list of coming releases to prove the point. Like other recent issues it is a nice thing to look at. The cover is dark green with yellow ink—an odd, but effective, if not overstrong combination. Inside the pages are heavy cream enamel stock printed in brown with a border rule letting in the Paramount trade mark at the top and the name of the house at the bottom. Everything that comes from the house is marked with an air of quiet elegance that cannot help but be convincing. We are sorry we do not see more of it, but such work costs money -also it makes money.

Backs It Up.

J. H. Henry, of the Empire theater, Winchester, Va., sends in a blank he gave out recently. He didn't merely give them out. He stood at the door and gave them out personally and asked his patrons to fill them out. The sheet lists twelve styles of pictures, of which three are to be checked and 27 brands, five of which are to be marked. Below the list continues:

WRITE THE NAMES OF A FEW OF YOUR FAVORITE PLAYERS.

.....

.....

.....

How many in family who attend pictures?.....
Would you rather see ordinary pictures at 5c.....
Or Big Photo-plays at 10c.....
Is there any special picture you would like us to run. Answer on back.
Can you suggest any thing to make the Empire more to your liking. Answer on back.
Kindly sign name and address.....
If child is filling out this form also give parents name.....
If others in your family wish to give answers we will gladly furnish the blanks.

Of course the result will be a jumble of three services and some specials, but it will give a line on what is wanted and, done properly, it creates the impression that the manager is trying to give the fullest service.

Mr. Henry's whole letter breathes the same spirit of desire to please and show the patron that this is the desire of the management. It is that spirit that makes for the permanent patron. A manager is not a little tin god on a papier mache throne. He is, or should be, a caterer to the public taste, even while he tries to lead that taste in the direction of what is good.

Prints His Own.

A. H. Blair, of the National theater, Toledo, part of the chain of the Toledo Motion Picture Company, writes, enclosing a throwaway, explaining that they have their own power press and are planning to print their own house program. It is pretty clean typesetting, with very few breaks, even of a minor sort such as a f and an in instead of the logotype. The type is well selected for its use, being clean and readable, and the impression is good—which is where most of the home-made printers fail.

It advertises the last section of the Million Dollar Mystery and rehearses all of the questions left unsettled at the end of the twenty-second Episode, freshening curiosity and pulling the patron, if anything can. Merely announcing the showing of the solution might attract, but reminding the patron of all the things that puzzled him gets much more out of the booking. The questions may interest those who get the subject late. Here they are:

> The Black Hundred attempt once more to secure possession of the Million Dollars. Their chiefs—Braine and Countess Olga—get into the Hargreave home,
> Do they succeed in finding the million?
> Are they foiled again?
> Does Jimmy Norton marry the charming Florence?
> Who is the butler—Jones?
> What has become of Hargreave?
> Where is the million found?
> Who wins the $10,000.00 prize for the best solution of the mystery.
> These questions are answered in the final Episode of The Million Dollar Mystery.

Haynic Help.

Here's another helpful hint from the Haynic doorknob. It can be adapted to any serial release.

JUST BECAUSE YOU WERE LATE FOR THE SOUP COURSE YOU NEEDN'T MISS YOUR DINNER.

> If you were invited to a fifteen course banquet, and it so happened that you couldn't get there in time for the soup and other preliminary inconsequentials, would you stay away entirely and miss the whole feast?
> We fear that some of you are doing just that with the Master Key, which is the greatest Fifteen Course Entertainment ever devised by experienced caterers to the public taste. But it isn't too late even now to sit down to the first table. The preliminaries are disposed of, but the real substantials, are now being served up. Sit down at the table now; get your share of the good things yet to come; it is a shame to go hungry when such a feast is so easily obtainable.

For Serials.

Charles W. Mahone, of Cordell, Oklahoma, sends in a card he is using for The Master Key, but which is useful for any serial. The prices for the serial are fifteen cents, but for several weeks before it came, all of the advance advertising carried the announcement that a season ticket for the fifteen parts could be purchased in advance for $1.50 or ten cents a performance. Mr. Mahone writes that the sale put him in the clear. More than that, he is guaranteed against the weather. They can stay away, if the weather is inclement, but their money is already in the bank. The purchaser's name is written on the card that it may be replaced if lost and the old card taken up if it shows up at the door. The form is suggested in the type production given below:

$1.50 SEASON TICKET. $1.50

THE MASTER KEY

Sold to .....

Good for the entire Fifteen weeks of this Great Serial—

COMMENCING TUESDAY, DEC. 29th.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

The ticket should be given as many numbers as there are parts to the serial, and each number should be punched as presented. It might be well to announce that unpunched numbers cannot be used on other nights if the management desires to hold the admissions to that night. It is often well to sign the tickets, as well, to serve as a check.

Three Times a Week.

L. M. Carroll, who signs himself "operator and advertising manager" of the Opera House, Lancaster, N. H., sends in some throwaways for criticism, explaining that the house runs but three nights a week against the opposition's six, but they run a feature and two other reels and get the crowd.

One bill states that the public is (the bill says "are") invited to see a certain new brand "and criticize it freely, that the management may know whether more are desired." It seems to us that this is coaxing trouble. The idea is all right, but don't beg them to take up the maul. The same effect could be gotten by saying "This is a brand that has not been shown before. On the way out tell us how you like it. If you approve, we'll have more." That gives them the opportunity to express an opinion and help run the house, but it does not urge them to dig up the hatchet. A second sheet looks more like a program than a throwaway with only titles and casts. If this was on the street it would have been better had the cast been set in six point or merely the names of the players used, the rest of the space being given to snappy explanatory lines. At that the advertising is not badly done. It gets the message over.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Cutting Back.

CUTTING back seems to be one of the chief difficulties of the beginner and yet cutting back is quite simple once the mechanism of the idea is understood.

Suppose that Bill has fallen down the cliff and Lottie wants to drag him up with a rope. Of course Lottie could not do this in real life without the aid of a pulley, but we'll forget that side of it for a moment. The novice would write the scene something like this:

19—Cliff—Bill at bottom hurt—Lottie looking over the top—calls to him to be patient—gets lariat from Bill's saddle—lowers down—Bill puts under arms—she pulls him part way up—tired—stops to spit on her hands—Bill drops to bottom again—dies.

We'll suppose that this is a nice, easy little cliff with a drop of only about forty feet. Played as one scene, the camera would have to be so far away from the cliff in order to get in both top and bottom that the players would be about two inches high on a big picture. The expression could not be seen and practically none of the details of the action. But by cutting back we can get, each time, the full detail and at the same time get the suggestion of height. Look at this:

19—Bottom of cliff. Bill on ground—apparently badly hurt.

20—Top of cliff—Lottie cautiously approaches the edge—looks over.

21—Bottom of cliff—Bill hears Lottie—looks up—calls.—

22—Top of cliff—Lottie rises—in despair—undecided—has an idea runs out of scene.

23—Cliff near No. 20—Horses (Bill's and Lottie's) picketed—Lottie runs in—snatches lariat from the pommel of Bill's saddle—runs out—

24—Top of cliff—Lottie runs in with lariat—drops end over cliff.

25—Bottom of cliff—lariat comes into picture from above. Bill seizes—starts to put under arms.

26—Top of cliff—close-up of Lottie watching Bill—her face shows intense anxiety.

27—Bottom of cliff—Bill now has lariat under arms—gives signal—rises slowly out of scene.

28—Top of cliff—Lottie braced—pulling on rope—strain almost too much for her—stops—breathing heavily—afraid she cannot hold on.

29—Flash of Bill, suspended by rope, hanging in the air—shoot out to get clear sky, or suggestion of great height.

30—Top of cliff—Lottie rallies—fresh determination—lets go rope to spit on her hands—rope whips out of scene.—Lottie realizes.

31—Bottom of cliff—Dummy dropped into scene—cut.

32—Top of cliff—Lottie looks down—calls—

33—Bottom of cliff—Bill lying there—dead.

34—Top of cliff—Lottie realizes it is all over—starts for home.

This is sixteen scenes instead of one, but the actions run very little longer, and the dramatic tensity is greatly increased. Scene 26 is cut in to give Bill time to adjust the rope under his shoulders. Instead of waiting there to see him perform the operation, taking possibly ten or fifteen feet we run three feet of Lottie at the top of the cliff and come back to him with the rope under his shoulders, a saving in footage of from seven to twelve feet. In scene 31 the much abused "cut" is properly used. Some novices use cut at the end of each scene. Properly it is needed only when a scene should be stopped at the precise moment indicated. In this instance the cut is called for to end the scene before the dummy fairly lands, and before the audience can have time to see that it is a dummy and not the real player. The next time we come to the scene the actor playing Bill has taken the place of the dummy.

Working the cut back in this fashion, we get all close up scenes, we make each action show clearly, avoid waits and increase the general effect. We do not get increased dramatic suspense, because this is gained through cutting back to contrast. In contrast cut backs it might work like this.

23—Location—Bill and Jim fighting—Bill gets the better of Jim—binds him to tree—pulls out revolver—gloatingly taunts him—pretends to shoot—refined torture—finally grows serious—going to shoot—steps back—Sam and Harry rush in—capture Bill—free Jim.

Here the action all takes place in one scene. But if we flashed or cut back from Jim and Bill to Sam and Harry coming to his rescue, we might heighten the suspense and condense the action at the same time.

23—Location—Bill and Jim struggling.

24—Trail—Sam and Harry riding desperately.

25—Location—Bill bests Jim—starts to tie him to tree.

26—Trail II—Sam and Harry ride through.

27—Location—Jim tied to tree—Bill takes gun from holster—aims Harry braced for shot.

28—Trail III—Sam and Harry ride through.

29—Location—Bill laughs—lowers gun—goes to Jim—slaps his face.

30—Close up of Jim struggling to break loose and resent the insult—calls Bill names—Bill gets angry.

31—Back to big scene—Bill backs away—raises gun again—going to shoot this time.

32—Trail IV—Sam and Harry ride in rein up horses—Harry wants to turn back—they wheel horses—Sam turns—let's ride a little longer—they continue toward camera.

33—Location—Bill fingering gun—shoots—no result—shoots again—laughs—speaks.

Cut-in—"The sixth shot kills."

Back to scene—Bill goes to Harry—shows gun—four more cartridges.

34—Trail V—Sam and Harry rein in—look at each other—shooting! They urge their horses on.

35—Location—Bill shoots twice more—Jim half crazy with rage and the torment of the delay—calls on Jim to shoot home—Bill laughs.

36—Trail VI—Sam and Harry ride through—loosen guns.

37—Location—Jim about to shoot—lowers gun—looks about him—Sam and Harry dash in—shooting as they come in—Bill runs—Harry pursues—Sam goes to Jim—starts to untie.

38—Near above—Bill runs in—Harry follows—captures him—drags from scene.

39—Back to No. 37—Harry drags Bill in—Jim, now untied, and Sam help bind him—all exit.

Here, too, there is little more footage than there would be to the single scene, and a heightened suspense for, in spite of the fact that we know that heroes always are rescued, there is still the sugestion that they may be too late. Of course mere alternation of scenes is not always cutting back, but it is not difficult to cut back intelligently after very little study, but like all other points the practice work is what perfects the writer.

Mrs. Parsons Retires.

Mrs. Louella O. Parsons (as was) for several years editor for the Essanay company, has retired from that position following her marriage to Jack Murray McCaffrey. Mrs. McCaffrey (as is) will still do scripts and has the major portion of a year's contract with the Chicago Herald to fill, but the bossy half of the firm insisted that she give up her routine work. Mrs. Breuil. Mrs. Parsons. Who will be the third? Many writers have good reason to be grateful to Mrs. Parsons, and she will be missed by all.

A Newark Inquest.

A member of the New York Inquest, living in Newark, has obtained a charter for that city and will hold meetings the second and fourth Thursdays of each month. If you live in Newark or nearby and wish to join, his address will be supplied if you will send a stamped and addressed envelope.

We Have a Gun.

We have recently purchased a gun and are going to use it on the very next person who wants us to decide that the judges were unfair in any of the very numerous prize contests. The last straw was a script badly scrawled on eight pages from an old account book. The writer contended that this solution of the "Million Dollar Mystery" was more worthy the award than the ending the judges accepted. It was not, but that is beside the case. We have something better to do than to encourage people in the belief that they have been hardly used. We are not judging in any contest and will not judge in any contest and the only contest in which our name has been used that was run really on the level was the recent Universal Contest for the best theater lobbies. That was the one case where we even saw the entries, let alone having any voice. In that contest we were not only permitted to vote but the vote was counted.

We're In.

At the Feburary meeting of the Board of Control of the Photoplay Authors' League we were elected to membership. We proffered our application because we believe that the league is now doing good work and is deserving of the support of all writers who want to help others.

In Agreement.

This letter from Emily Brown Heininger should be read by a number who feel that there is no reason why they cannot write plays:

> Just a line to say that I think your page in the last issue of "The World" is one of the best on the subject of photoplay writing I have ever read. I only wish that all newspapers and magazines which devote any space to this sort of thing would copy that article on "Why all intelligent men and women cannot learn to write photoplays."
>
> It would save a great number of aspirants a lot of trouble and disappointment. I receive a number of letters from people whom I have never known, but who get hold of my name as being connected with this business, asking me "How to write scenarios." They seem to think that it is just about as easy as picking up a basket of chips. While I do not believe in crushing anybody's hopes or throwing cold water on their ambitions before they know whether or not they can write, I always tell them what I consider to be the truth: That is requires a bit of talent and literary ability as well as a world full of work, determination and "sticktoitiveness" to become a writer of photoplays.
>
> All this talk about its being easy to earn money during "spare time" is a crime and should be punished with penitentiary imprisonment. I always end my letters to these young

hopefuls by telling them to buy a book on the subject, and if they can't afford the price to buy the book, to go find it at the public library. It is easy enough to learn the form of a scenario; but to be able to build up worthwhile plots, is quite another thing. I tell them it is something like writing poetry—anybody can learn how poetry ought to look to deserve its name, but how to put real thoughts and sentiments into poetic form is an art that only those who are born with a poet's talent can acquire.

An Offer.

If the gentleman who sought to hurt our feelings by telling what he thought of a recent release with our name on it will send his address we will send him some second hand and perfectly unmailable adjectives we used on the same subject and that are much more picturesque than the ones he employed.

Skipped.

Out in Denver a man was teaching a lot of boys and girls to become picture actors. At least one pupil paid her three dollars a week in the idea she would learn to write better stories through knowing the acting end. The man skipped out of town three jumps across the state line ahead of the sheriff, and before the lady learned more than to keep a tighter grip on her money.

There is only one way to learn to write scripts, and that is not by studying acting, by mail or otherwise.

Room for Work.

Sending in a practice script, an authoress wrote that she had spent a lot of time searching for a happy ending, but that she had decided that one could not be gained. To that extent she was right. The story would have been inartistic with a last-scene switch, but the author did not see that the fault of the story was lack of clear motivation. She knew why her people acted as they did, but she did not put it down in the script and so it became a rather disjointed series of fact establishments rather than a running story. She had so much that was mental she was not able to get these mental processes and a story as well into the single reel the idea was worth, and so she had some of each but not enough of either. It is seldom safe to try and write in too much of the mental. It must all go into leader or elaborate action and there is then little space—not enough—for the story these mental matter evolve.

Wants the Earth.

A recent correspondent wrote five scripts and sold two. Lately she has sold none, so she is becoming discouraged. If we had sold two of our first five fiction stories we would probably be driving a truck now for the same reason that we would have hit the chute. The lady wanted to know whether to keep on or to keep on being discouraged. She likes to write scripts. We told her if she really had in her the makings of an author nothing could stop her. Nothing can. It's bound to come out. Don't expect the earth, at least not the first year.

Discouraging.

Comes another who wants to know why we spend so much time "discouraging" young authors. We are not discouraging young authors and we are not trying to. If you get discouraged it's because you are not an author but a misfit. A man who is writing for something besides the checks cannot be discouraged. What we are trying to do is to help some of the hopeless get wise to themselves. There's a difference.

Baby Early's Play.

Baby Early is a kiddie, but she has done a lot of acting. She is with the Kriterion program and Jack Byrne sends in a synopsis she turned in to the editorial department. She is a little weak on capitalization, but she is better at spelling than some of the older folk. This is her story:

THE HEART OF THE SQUAW.

Once upon a time there lived an Indian girl. Her name was Minnie ha ha one day She got the idea to kill the white people and get the while girl for a slave. one day Alice ran away from the Indian tribe and tried to find her mother while doing the search she was captured by the soldiers and she told them of her fortune So they started off to fight the Indian. the Americans won five years later the girl and boy said thank God and minister bless you both.

She knows the need of a love interest better than those who crave the unhappy ending because it is artistic.

Proportion.

Clayton Hamilton, in an article, "Proportion in the Drama," in the February Bookman, condenses a very large truth into these words:

> When a play with an obviously interesting theme fails to hold the attention and to satisfy the interest, the fault may nearly always be ascribed to some error of proportion. Too much time has been devoted to secondary material, too little to material that at the moment seemed more worthy of attention. The serious plot of "Much Ado About Nothing," for example, tends to bore the audience, because they have grown to care so much for Beatrice and Benedick that they can no longer take any personal interest in what happens to Hero.

Now stop a moment and see how closely that applies to photoplay. You have lots of plays that did not satisfy because you grew more interested in some minor character than in the star.

Earlier in the article he writes:

> Considering the entire story of "Hamlet," for instance, it would be possible to make an interesting play in which the climax should be the seduction of Queen Gertrude by her handsome and unscrupulous brother-in-law, and the murder of the king by Claudius should constitute the catastrophe. In this play, the young prince Hamlet, remaining ignorant of what was going on about him, would play but a minor part and would be dramatically interesting only as a potential menace to the machinations of his plausible but wicked uncle. Many other plays might be selected from the entire drift of narrative from which Shakespeare derived the specific dramatization that we know so well; and it is by no means illogical to assume that the same great dramatist might have made as great a tragedy of one of these innumerable other hypothetic plays.
>
> But after the dramatist has made a definite selection of events to be exhibited, the nature of his play will still depend on the sense of proposition with which he develops the materials selected. What characters, what motives, what incidents shall he emphasize, and what others shall he merely shadow forth in the dim limbo of his background? Suppose the dramatist of "Hamlet" to have decided to begin his play after the murder of the king and to end it with the retributive execution of the murderer. It would still be possible to project Claudius as the central and most interesting figure in the tragedy. He might be exhibited as a man self-tortured by the gnawing of remorse, harrowed by an ever-growing doubt of the security of his assumed position, wounded to the quick by the defection of his queen, and ultimately welcoming the stroke that cut the knot intrinsicate of all his tortures. In a dramatization so conceived, the young prince Hamlet would once more be relegated to a minor role. A shift in the proportions of the narrative would alter the entire aspect of the tragedy.
>
> Whenever we go to a play, we witness only one of a myriad possible dramatizations of the entire story that the playwright has imagined. If we are dissatisfied with the drama, this dissatisfaction may frequently be traced to a disagreement with the playwright concerning his selection of material.

All this has been written of the drama of the stage, but it applies with equal force to photoplay. When you think of a plot, you do not merely conceive a single idea. You evolve a situation around which perhaps a dozen plays may be written. Be certain that your selection is the one that gives you the fullest opportunity.

And by the same token, in your reading, do not confine your interest to photoplay matters. Be broad and much that you meet will help, even though it is not written about photoplays.

A New Rule.

There are as many scenes to the reel as will go into a thousand feet, but you can't possibly measure a scene until it is made, so don't ask how many that is—or are.

Stolen Stuff.

The other day an author hot-footed a letter into the office pointing out that a story scheduled for production was precisely like one he had sent the company releasing it. He just dropped a line to get his information in, adding that he had written the company. And the company wrote him sending a check for the story. There had been a mix-up and that was all. That's the way so many charges of theft creep up. The author yells "Thief" without first asking the alleged thief if he really is one. If you have reason to suppose a story stolen, first write the company and find out what is wrong. A fifty dollar check is a lot better than a tale of woe, and it will buy more things.

Diagram.

Touching on interest, we wrote recently that while the incident might look like this: vvvvvvvvvvv, the interest must always be in a straight line like this: ————————. In other words, the interest must be constant to the point aimed at, no matter how the incidents moves, in incident you may have alternate fits of elevation and depression, of rising and falling action, but always the interest must be held to the central character and given the others only as they affect the leading personage. It is not possible, for instance, to center the interest on Jim through half the film and suddenly switch the appeal to his mother or his sweetheart. From the start all of the heart appeal must be made for the selected character, and this interest should not be divided. If Jim is the central character, his mother and his sweetheart are interesting only because they, as the ones most intimately in contact with Jim. They may have appealing personalities, and they may make *personal* appeal, but the *plot* appeal must all be thrown to Jim if you would have your story a success.

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Important Notice.

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The first seventy-four questions are now ready and printed in neat booklet form. The second half of the questions, seventy-six in number, are now ready for distribution to our readers. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without study.

Question No. 76.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men do well to watch the Roll of Honor.

What gauge is used when measuring resistance wire? What difference is there, both mechanical and electrical, when using a rheostat on D. C. and on A. C.? Explain fully. With a given voltage will a rheostat deliver more current when working on A. C. or D. C.? Suppose there be no arc, but that the rheostat be connected directly between the wires. Would it then deliver more current on A. C. or D. C.? Explain fully.

Roll of Honor on Question No. 70.

The Roll of Honor on question 70 consists of Joseph H. M. Smith, Fort Worth, Texas; G. D. Bullock, Gallup, New Mexico; John Solar, Watertown, New York; M. W. Larmour, Waco, Texas; Baltimore, Maryland; C. W. Brown, E. Dedham, Massachusetts; E. G. Mayer, Waterbury, Connecticut; Rhode Island; Montreal, Canada; R. E. Sivley, San Antonio, Texas; Joe Guraddux, Spokane, Washington; W. H. Brooks, Canton, Pennsylvania; J. I. Roberts, Nashville, Tennessee; and one written in lead pencil without any name attached. When answering questions you should *always put your name on the answer itself*, not on the letter attached thereto, since the answer is filed in one place and the letter in another, and when I come to consider the answer, if the name is not on it there is no way of resurrecting it.

I have selected the reply of E. G. Mayer as best, everything considered, though some of the others were just as correct, but they would take up more space without giving additional information, and believe me, space in this department is at a great, big premium.

Reply to Question No. 70.

By E. G. Meyer, Waterbury, Conn.

The Question:

It is possible to substitute a motor generator set, called a d. c. to d. c. economizer, for rheostative resistance. The generator of such a set is so wound that a projection arc can be successfully handled without any resistance in series herewith. There being no resistance, is the energy taken from the line all reproduced in light at the arc? Is waste eliminated by these sets? Using a rheostat, there is a certain and large difference in wattage taken from the line and wattage at the arc. Using the above named economizer, how does the wattage taken from the line compare with the wattage at the arc? Explain fully.

The Answer:

Waste will not be entirely eliminated by the substitution of a motor generator set for a rheostatic resistance, even though the generator of the set be specially designed to allow the successful handling of a projection arc without resistance in series therewith. All the energy taken from the line will not all be reproduced at the arc, but nevertheless, considerable saving will be effected, as may be seen by the following comparison of the two methods.

Assuming that current is supplied at 110 volts and the arc drawing 40 amperes, with an arc voltage of 50. With rheostatic resistance, the energy taken from the line will be 110 x 40, or 4.4 k.w., and the consumption at the arc will be 50 x 40, or 2 k.w. The energy lost in resistance is therefore 110 — 50 = 60 x 40 = 2.4 k.w. This method shows itself to be very inefficient, as it will be seen that over half the energy is used in resistance. And now to consider the motor generator. A two k.w. machine would be required, consisting of a motor taking current from the line at 110 volts, the same being direct connected to a dynamo delivering current to the arc at arc voltage. The efficiency of the motor and generator may be taken at 82 per cent each, hence the efficiency of the set will be .82 x .82 = 67, or, 67%. By "efficiency" is meant the energy delivered at the arc divided by the energy taken from the mains. The energy required to operate the economizer would therefore be (50 x 40) ÷ .67, or about 3 k.w., which shows a saving of approximately 1.4 k.w. as against resistance. With current at 7 cents per k.w. hour the saving amounts to 9.8 cents per hour, or nearly 60 cents per day of six hours—quite a considerable item.

While it is not a portion of the question, still I would like to call your attention to the saving effected where a gas engine is used for power. A generator of correct voltage to supply the projection arc may be belted to the fly-wheel and an electrical efficiency of about 82 per cent obtained. In addition to this relatively high efficiency the power obtained is much cheaper than that supplied from the central station, as is more clearly set forth in the appended tables. In computing comparison costs power plant current figured as 7 cents per k.w. hour, city gas at one dollar per thousand cubic feet, and the engine is considered as consuming 22 cubic feet of gas for each h.p. hour—a very conservative estimate.

Method	Energy consumption at projector, arc-watts	Electrical efficiency, per cent	Total energy consumption, watts	Cost per hour, cents
Resistance in series.....	2,000	45.5	4,400	30.8
Motor-generator.	2,000	67	3,000	21
Gas engine and 50-60 volt compound-wound generator.....	2,000	82	2,450	7.2

I will ask our readers to kindly check the correctness of Friend Mayer's reply. I am swamped with work, and, moreover, I believe that is the better way anyhow. At a glance I do not see anything wrong with it except that in so far as his remarks regarding the gas engine outfit be concerned. I would call attention to the fact that unless he had a generator made for that particular purpose he could not operate at less than 60 volts, which would cut down his efficiency considerably, and, by-the-way, while we are on this subject, what is the reason manufacturers of small isolated plants cannot use the same kind of generator used in motor generator sets, and thus avoid all loss through resistance? Possibly it is on account of the incandescent lighting. I have not given the matter any thought.

Illuminating Large and Small Pictures.

The following is a very interesting table. Beginning with a 6-foot picture and ending with a 20, Simon Arkin has figured out the increased percentage of light made necessary by increasing size of picture, for instance: If you have a 6-foot picture and desire to increase it to 7 feet. The area of your 6-foot picture is 26.4, and the area of your 7-foot picture is 35.9 square feet, an increased area of 9.5 square feet, which will require 36 per cent. more light. In other words to illuminate a 7-foot picture to the same brilliancy as a 6-foot picture would require 36 per cent. more light. The percentage, however, decreases as the size of the picture increases; that is to say, there is a less percentage between the 10 and 13-foot than between 8 and 12-foot picture. This table ought to form a very interesting study for operators. It is based on the $^{15}/_{16}$" aperture:

Width in feet.	Height in feet.	Area, sq. feet.	Area increase in sq. feet.	Percentage of increase area.
6	4.40	26.4	....	..
7	5.13	35.9	9.5	36
8	5.87	4.69	11.0	31
9	6.60	59.4	12.5	26
10	7.33	73.3	13.9	23
11	8.07	88.7	15.4	21
12	8.80	105.6	16.9	19
13	9.53	123.9	18.3	18
14	10.27	143.7	19.8	16
15	11.00	165.0	21.2	15
16	11.73	187.7	22.7	14
17	12.47	212.0	24.2	13
18	13.20	237.6	25.6	12
19	13.93	264.7	27.1	11
20	14.67	293.3	28.6	11

Should Have Begun Sooner.

An operator in Nashville, Tennessee, says:

> Operators in this city are going to have to stand an examination, and, being new in the business, I realize the necessity for getting busy if I want to pass. Can't you give me the most likely questions, with answers to them? I trust you will help me out in this instance.

Nope, sorry Old Man, but I cannot accommodate you. You should have begun studying quite some time ago and should have served an apprenticeship, yet, although you have presumably been operating a machine, you only order a Handbook and "get busy" when you find that society is going to *compel* you to prove that you have knowledge of your profession. If you are competent you will pass, if you are not competent, you ought not to pass and I sincerely hope you do not. I could not help you anyhow, however, even if I wanted to, because I do

not know what questions will be asked, and it would take a whole issue of this paper to consider the possible ones even briefly. Then, too, each question might be put in several different ways. If the examiners know their business they won't ask each applicant the same questions. They will start out by asking a question, the answer to which will give them a pretty good idea of the range of knowledge the applicant has on that particular subject. For instance: there should be a dummy equipment in the examination room. I, being the examiner, might point to a switch on the wall and ask you "What kind of a switch is that, and would it be a proper switch for you to use on your projection circuit?" Now that is a very simple question, but it would surprise you the number of men who fall down on it. My idea of your knowledge of that particular subject, however, would be formed first by the promptness of your answer and the certainty with which you made it, and by how you went about ascertaining whether that particular switch could or could not be used, assuming it to be a double-pole, single-throw knife switch.

Incidentally, if Nashville expects to get any real benefit from an examination of their moving picture machine operators it is essential that an examining board be appointed who themselves have a good working knowledge of practical projection. This thing of appointing a building inspector, for instance, as examiner makes one inclined to smile. A building inspector may be a perfectly scrumptious building inspector, and yet not know any more about the practical projection of pictures than a two-year-old-child knows about trigonometry. If the examiner has no practical knowledge of the subject, will some good friend kindly arise and explain how he is going to examine an applicant and ascertain his competency? It seems to me that sort of proposition is an aggravated case of the blind leading the blind, and yet we find many cities where the examining board for operators is composed of a building inspector, the chief of the fire department and the city electrician, which means that two-thirds of the board have no knowledge whatever of projection, and, to all intents and purposes, mighty little other knowledge that would be of any practical value in the examination of a moving picture operator, which throws the whole thing on the electrician, who, however excellent an electrician, may or may not be competent to even pass judgment on the operator's electrical knowledge *as applied to projection.* To sum this whole matter up, I would very strongly advise Nashville to make a very careful selection of one of their moving picture operators, and place him on the examining board, at least in an advisory capacity.

But out of the examination, in any event, good is going to come; that is proven by the letter which has brought out this comment, and you can gamble your last summer's mackintosh against your best friend's wife's side combs that this anxious seeker after knowledge is not the only good Nashville brother who is "getting busy" about now, doing what he should have done long ago, viz.: Studying good and hard.

From Fort Worth, Texas.

I recently gave space to an article by one, Warren, who visited various theaters in Fort Worth, Texas, and criticised the projection. I sent a carbon of this article to Fort Worth, and Joseph H. M. Smith has the following to say:

> I have no doubt but that Warren (he has not given you the right name, the correct dope is Werran) was in our city, but he must have not been feeling well. As to the Gem and Healy, which the gentleman criticised severely, I have nothing to say. They don't hire union men, therefore I do not care to comment on their projection. I am glad to know Werran agrees that the Hippodrome, Egypt, Philips and Orpheum have high class projection, and let me say that, with the exception of a few, every operator in Fort Worth gets above the scale. As to the number of reels run, why I cannot vouch for any except the Egypt and Philips, which run three reels for ten cents. If more than three reels are run the price is twenty cents, this being for features of not more than six reels. There is something wrong with his comment on the Odeon. The manager of that house is a man 42 years of age and a prince to work for, too. I, myself, worked for him three years and he leaves it to the operator to purchase anything needed, but demands high class results. What Werran may have seen was the assistant manager, but I do not believe he saw what he claims, because the manager does not allow that, and *neither does the operator.* I also want to say that ever since I worked with Archie Shephard first in 1896 I have seen no better projection than there is in the union theaters of Fort Worth. Show me any city in the country where the men get more than the scale and I will undertake to show you high class projection. A critic should be very careful to be just and fair, and to always consider the conditions under which the operator is obliged to work. I have handed the carbon copy to the business agent, and he is going to look carefully into the faults complained of.

I agree with Brother Smith. I regard the Fort Worth boys as a high class, progressive lot of men. I published the criticism, however, because it does all of us good to get a little jolt once in a while. It may hurt our feelings, but it invariably makes us sit up and look around and examine ourselves for faults. The Fort Worth boys may feel a little angry and hurt, but, even so, I venture the assertion that the effect will be beneficial.

Visit Us Again.

J. L. Beck, Faribault, Minnesota, says:

> I was one of the first to get a Handbook, and it is the best investment I ever made. Also have a set of "Hawkins' Electrical Guide." If any operator wants real knowledge on electricity he will not go wrong by purchasing set of these books. I also have a set called "Cyclopedia of Motion Picture Work," in two volumes, put out by the American School of Correspondence; concerning them all I can say is I wish I had my $9.80 back. I certainly get my share of benefit out of the department, therefore feel it my duty to help a brother out if I can, and that is the real cause of this letter. Page 512, January 25th issue, Charleston, Ill., is having trouble with his Powers A friction drive. I had the same with mine for the first couple of months, and here is what I did: Removed the motor and friction plate. Back of this I found three washers, the center one being a ball bearing. I took the balls out, filed the washer smooth, put the washers back minus the bails, and my machine has been in use fourteen months, and I have not had a particle of trouble. It works perfectly smooth. I believe the balls cut a groove in the washers on either side, which, of course, cause trouble. I find that by using resin on the fibre gear about once a week very little pressure is required.

Of course, if the balls of the bearings cut into the washer it would probably cause trouble, since ball bearings seldom wear metal evenly. Undoubtedly removing the ball bearing and substituting a washer of equal thickness would be an effective remedy, but it would require more power to drive the machine. I believe the resin proposition is a good one. I will call the Nicholas Power Company's attention to this matter. Later: The Powers Company informs me that there was some little trouble of this sort with ball bearings at this point, but that it has been entirely eliminated.

Light Rays.

T. H. Williams, Buxton, Iowa, writes:

> With relation to "Light Ray Action," page 514, January 23d issue, one is led to think from the contents of Mr. Griffiths' article that the diameter of the lens (its effective aperture) has nothing to do with the amount of light it will transmit. From the article one is led to believe that a lens is not really needed, since a pin hole would carry all the light that passed through a lens. Such is not the case. The amount of light transmitted by a lens, all other conditions being equal, depends entirely upon the size of the opening in the lens, as compared to its focal length, which brings us to the consideration of the most important qualification, and to one of the most important items in a photographic lens, viz.: its "speed." Take two motion picture cameras, close the lens diaphragm until it is as small as it can be made, which will still be larger than a pin, but will serve. Open the lens of the other full, run a piece of negative through each, taking the same view with the same light, develop these samples and you will find that the pin hole dope, as set forth by Friend Griffiths, is not the pure stuff. If the full opening produces a rightly exposed negative the pin hole one will most likely be entirely blank, which shows that the light don't get through in the way it should have done according to Griffiths, and this, in turn, shows that at least some light passes through a lens without being brought to a focus before entering. In speaking of pin hole photography, perhaps Brother Griffiths refers to the photographer. I admit there are some photographers who seem rather pin-headed, though no one would, for an instant, think of applying that proposition to Griffiths, so he need not get insulted.

Now, do not believe you have caught Brother Griffiths' idea at all, but I have not time to look up that article, read it and dope it out, preferring to leave the matter to Griffiths, who will attend to your criticism in any event better than I could.

Light Rays.

Simon Arkin, New York City, says:

> Referring to Friend Griffiths' article, February 13th issue, I will say, poor man, "geometrical optics" has got the best of him, and led him astray. In simple language, this is the course the light takes from the arc to the screen. From the crater rays of light radiate in all directions, but most strongly forward, forming a sphere of light of varying intensity, which means that certain portions of the sphere are brighter than other portions. The relative brightness of this sphere is shown in photometric charts made by electrical testing laboratories. The first principle of projection is to place the brightest portion of this sphere perpendicular to and facing the condenser. The rear condenser receives the rays which diverge from the arc, and sends them forward in cylindrical shape to the front condenser. When the slide carrier and hood are not used the rays from the front condenser form a cone, the base of which is at the surface of the condenser and of equal size with it. The cone converges towards the aperture, and the diameter of the cone at the aperature should not be more than 1.20 inches. when slide carrier and hood are used, the cone at the front condenser takes the shape of the slide carrier and retains this shape for a couple of inches, when they strike the sides of the hood, and some of the outer rays are thus deflected and lost. Incidentally I have seen no projection machine to date in which the hood was designed on scientific principles. I am willing to take this matter up with any manufacturer and design a hood which will not cut the rays of light. From the hood to the aperture the rays have the shape of a cone, the base of which is at the hood when the smaller end is at the aperture, this latter being called "the spot," and the smaller the spot the brighter the light. The importance of concentrating the light on the spot is illustrated by the following fact: the light intensity on a 15-foot picture is only 1 ÷ 40,000 of the spot intensity, without considering the absorption of light by the film and lens. From the film to the objective the light travels

in the shape of a pyramid whose base is at the aperture and whose apex, as well as apex of the big pyramid, called the "throw," is at the center of the objective, the base of the big pyramid being the picture screen. From the lens to the screen we have not one or two cones, as Mr. Griffiths says, but one pyramid of light, called the throw, which is similar in shape to the small pyramid whose shape and base is the aperture. It is not necessary to take my word for this. Just examine a ray of light as it leaves the operating room. The shape of the lens has nothing to do with the shape of the light beam, because the rays do not touch the edge or perimeter, but pass through its center. I hope I have thus proven that Mr. Griffiths is on a limb of a tree, whence we will help him to descend as gracefully as possible.

Well, I don't know, Griffiths is a pretty good climber, all right. But you wait until we get this experimental plant installed and we will see who is who, and what is what, where is where and which is which, or we will know the reason why.

Well, I Don't Know.

New York City contributes the following:

I have been an operator for eight years, two on the road and six in New York. Have been reading the department ever since you started it, also I have your Handbook. I will admit they are both a great help to the operator, *but* a condition exists in New York at the present time for which remedy you will have to do some hard thinking. I have no axe to grind. I neither condemn owner, manager, or operator. Take the Hamilton theater, for instance, for the reason that it is near you. (You have another guess coming. I have my wigwam within one mile of Coney Island.—Ed.) This theater is one belonging to a circuit controlled by B. S. Moss. It is situated at 146th street and Broadway, Manhattan, one of the best sections in New York. It cost approximately $170,000. Show consists of pictures and vaudeville. Manager, E. Blockhaus. There are two operators; and a Simplex and Powers machine, both hand grind. One operator is also house electrician, taking care of the whole theater and the dance hall above. He receives the tremendous salary of eighteen dollars weekly, and the other, who does nearly all the actual operating, receives twelve. Now here is the point: I don't blame the manager. Why should he pay more when the projection he gets at this price *is as good as in other houses which pay the union scale.* See it for yourself. Don't take my word for it. After studying this proposition, I have come to this conclusion: the public cannot see the difference between a *good* picture and a *fairly* good picture. So far as the projection is concerned, they are satisfied as long as the picture is steady, in focus, has no flicker or travel ghost, fair light and fair speed. Yesterday I, myself, ran a part of the "Master Key," two reels, to about three thousand people. It was way out of focus, except the titles, of which there were many, therefore I could not focus the whole picture. My manager always asks our steady patrons how they liked the show, and, would you believe it, *not one remarked about the picture being out of focus.* It is the same with Vitagraph reels of late. They move up and down, owing to being improperly dried at the factory. (No. Trouble was with a perforator. It has been located and eliminated.—Ed.) Yet not one person has complained, which proves that so long as the story is there they don't seem to care. There seems to me only two ways, either use force to stop these operators from working for such ridiculously low salaries, or else stop issuing licenses for awhile. Now, don't imagine I am one of those don't-care kind, for I am not. Have been operator in about the fifth largest picture theater in New York City for the past three years, and believe I can compare my work with anyone's in the city. I am getting a good salary, but, between you and me, I do not think my work is appreciated, at least, as much as it ought to be. For instance: I am sorry to say, that if my light was not as well handled, nor my speed as well attended to as it is, the audience would be just about as well satisfied. Of course, there is a limit. I understand that. Also, please don't give me the Strand for an example of what good projection will do. There are many other reasons for the success of this house, also let us wait for a couple of years and see if the novelty don't wear off. I hope you will be able to offer some suggestion, but, first please look at it from all angles, that is, the exhibitor, manager and operator's viewpoint.

This is a big proposition, and the worst of it is, there is a lot of truth, or near-truth, behind what the brother says. However, I personally don't take quite the view he does. In the first place one of his remedies is being pretty well applied now, the shutting off of licensing. There is only about one applicant in ten passing. As to using force, why it is possible in a small way that method would succeed in the end, but *it is not a good proposition just the same,* nor is it one that could or would have the support of this department, except that I would certainly support the New York operators, or any other body of operators in striking for better conditions, provided there was nothing *unreasonable* in their demands. The inclination of the manager is, of course, to get the operator as cheaply as he can, but many of the managers carry this to the extent of making the question of wages paramount to the question of ability, and that is exceedingly bad. The work of this department has been very largely educational, in the sense that it has induced many, many managers to very largely abandon that idea, and has modified the extreme views of a host of other managers. In other words, it has sought to teach and has taught many managers the idea of extreme cheapness is not a good idea as applied to the operator, and I believe I can conscientiously say that the department has, in many hundreds of instances, convinced managers that the well paid operator is, in the end, the best operator from a purely business point of view. It is not the time to become discouraged. Five or six years ago ninety-nine managers out of every hundred had only one idea as applied to the operator, and that was *how cheaply will he work;* the item of ability, to all intents and purposes, cut no figure at all. I have already said that idea has been considerably modified. The department does not claim by any manner of means all the credit for this. In very many places the union itself has done a big work in educating managers to the fact that low salaries are not a thing to be altogether desired, but in other places unions have (I am glad ot say these instances are few) by their strong-arm tactics antagonized managers unnecessarily, and while in some instances they have raised wages, still all and more than they have accomplished could have been done by other and better tactics. Mind you, I am not referring to strikes, but to what is known as "strong-arm" tactics. As to the public: I do not believe your statement is true, though it may *appear* to be true. You need not tell me your audience did not notice that out-of-focus effect, nor that it was not annoyed by the same; *they simply did not know what to do about it,* but you can gamble your last summer underwear they would have been far better satisfied if it had not been present. Of course, we must grant that the public does not discriminate between perfect projection and fair projection, as you say, but remember this, old man, *just a very few years ago right here in New York city projection which would be howled down by an audience now was accepted as the real thing,* because there was no other kind, therefore, you see we are making progress, and we are making lots of it, too, so don't be too badly discouraged. If the facts set forth by you are true, the operator and the manager of the Hamilton ought to be ashamed of themselves. The idea of a man in charge of the projection in a $170,000 theater working for twelve dollars a week in these days of high cost of both living and loving is outrageous. I cannot excuse the manager for taking advantage of a man to that extent, any more than I can excuse the man himself for taking a job at such a ridiculous figure. I suppose the manager would reply by saying: It is a vaudeville and picture house and he does not have many pictures to project. That is not the point at all. *The man has to make his living at his work,* and, while twelve may be considered a "living" by the newly-arrived emmigrant wop, who cannot even speak English, it is NOT a living, at least, here in New York City, for a decent American citizen. I, personally, would as soon think of offering a man twelve dollars a week, when the cheapest eggs are forty cents a dozen and the cheapest meat something like twenty cents a pound, as I would of asking him to work for nothing. The New York operator who works for twelve dollars a week ought to have a couple of long ears glued to his skull, have hoofs instead of feet, and a black stripe extending across his back just abaft where his front legs join his body, for he is an ass, in fact, if not in form.

Flash in Lamphouse.

Levi NaVarre, Flint, Michigan, says:

With regard to the item in February 6th issue, the flash is in the lamphouse. What gets me is that it does not happen when I use my compensarc. When I put in a new trim, bring the carbons together and strike the arc the flash occurs when I spring the arc quickly.

In this connection I have a letter from A. L. Chocklett, Roanoke, Virginia, which says:

With regard to Mr. NaVarre's trouble, February 6th issue, I have found two causes for the flash and smoke on new trims. One, as you say, is caused by carbon being grounded to the lamphouse; the other is the top carbon being slightly in advance of the lower, with result that when the arc is struck there is a flash and smoke.

Well, I do not see why the second cause would obtain. I never struck anything of that kind myself, and never heard of it before, and—there you are. I don't mean, Brother Chocklett isn't telling the truth, but that I don't see any earthly reason for the thing.

From a Traveling Man.

W. P. Hayes, a traveling salesman, writes from Pensacola, Florida, as follows:

I am a traveling man and a picture fan from the heart out. Just recently my territory was changed and I arrived in Pensacola, Fla., the morning of February 8th. There are only two picture shows in the town. I was told there had been three, but one had closed. Directly across from the hotel was the Isis theater, and a very beautiful house it is. The picture, "Cabiria," which was billed for that day, I had already seen at the Lafayette in New Orleans, and a most wonderful piece of photography it is. Anxious to see the interior of the Isis, I decided to view "Cabiria" once more. The doors did not open until 8 P. M., and if you had seen the crowd waiting to pay their admission you would have thought Barnum & Bailey's Circus had struck town. As already said, "Cabiria" is a most wonderful production, and at the Isis the projection was also wonderful. The way that picture was put on the screen was really a marvel. Clear, bright, and steady as a dial. The show started at 8.15, and so steady was the picture and so perfectly was it projected that when I thought I had seen only one reel when I had seen four, and it was 9.20 and intermission time. The operator (Rubin, by name, as I later discovered) had made the changes without my being able to detect it. I had been fooled, and I sat through the rest of that show in wonder. Never for an instant was there a flaw in the

projection of the eleven reels. I am still ignorant as to when the changes from one reel to the next were made. Had I been told projection could mean so much I would not have believed it. I wonder how many other people in that audience gave Mr. Rubin a thought. Both Mr. Fichterberg, the proprietor, and Mr. Daveson, the manager, should be proud to have a man like Rubin in charge of their projection. Men of his kind are worth their weight in gold to the moving picture exhibitor. I especially recommend people with sore eyes to take the Isis treatment. If I don't stop I will write a book, but I feel as though I cannot praise Mr. Rubin too highly. I intend to open a show myself soon and will probably be in a town where the power house refuses to furnish me with D. C. What converter is, in your opinion, best to change A. C. to D. C.? You can bet when I open my house I will search far and wide for Mr. Rubin's duplicate.

In the first place I, too, must compliment Friend Rubin. A man who can put on projection that will bring forth this kind of letter is a man after my own heart. Shake, Brother Rubin! You are the real goods. I will be glad to hear from you when you feel disposed to write. I do not think, Friend Hayes, you will have any large difficulty in finding an operator who will duplicate Brother Rubin's performance, *provided you are willing to pay for that kind of work,* and also are willing, not only to *allow* the operator to do his best work on the screen, but to *encourage him to do it,* and, in fact, *insist upon his doing it.* As to the converter, why you will have to write me personally. I could not answer questions of that kind in the department without creating a riot. There are a number of good machines on the market, both motor generator sets and mercury arc rectifiers.

Amount of Light Needed.

A. M. Ericson, manager and owner, Palace theater, Hector, Minnesota, says:

> Am projecting a 12-foot picture 66 feet, using a. c. through a compensarc, the maximum output of which is 60 amperes. Am under the impression that this size picture, at the distance given, would require 67 amperes, in which case I would be unable to properly illuminate the picture with the equipment at hand. Will direct current in all cases produce a noticeable effect in the light and by lessening the so-called flicker give more general satisfaction in projection than a. c.? This is, no doubt, of too elementary a nature to be of value to the department, but I shall be pleased to have your opinion of the matter and thank you in advance for the same.

Brother Ericson, without any intention of offending you, I will say that if I made replies by mail, accepting thanks in payment, I would very quickly be called upon to handle an enormous correspondence, therefore, replies by mail are one dollar. Don't overlook that little item. Now to get down to brass tacks. No, this is not of too elementary nature for the department, by reason of the fact that there are constantly new men entering the business as managers, owners and as operators, and to these men this question is by no means elementary. The policy of the Moving Picture World is to serve all branches of the industry to the best of its ability, and we don't forget the fact and don't intend to forget the fact that the new men are entitled to due consideration and help. We can remember the time when we were new to the business, and would have felt mighty bad, and terribly injured, if we had been refused knowledge. Some of the present operators, for instance, who object to the new men being told anything, would have put up a howl that would have waked up the recording angel in Heaven, and have disturbed the slumbers of his Satanic Majesty in the other place had they been refused the right to "learn how to operate." Having learned, however (possibly not any too well, but still sufficient to get by after a fashion), they promptly and very conveniently proceed to forget the time when *they* were new and needed knowledge, and put up a vigorous protest against anyone supplying the "new men" with any knowledge whatever. Rats; and likewise raus mit 'em!

Yes, direct current is always better than alternating for projection. There is a purer and more mellow tone to the light produced by d. c. The flicker is not caused by the *kind* of current, but by the revolving shutter of the mechanism. Strike your arc, open the gate of the machine and turn the crank of your projector very slowly, without a film in, projecting a clear, white light to the screen. This will show you where flicker comes from. Also, you will find the matter explained very carefully in the Handbook, a copy of which you should have. This, however, must be qualified by the fact that where 25-cycle current is used the cycle is so low that there really is a perceptible alternating flicker on the screen—a flicker due to the use of very low cycle a. c., and not to the machine shutter. This, though, is not the case with 60-cycle current. You can get a very good illumination of a 12-foot picture with 60 amperes, but if it is not sufficiently brilliant to suit, and you are using a plaster or cloth screen, I would advise you to substitute a metallic surface screen of one of the types advertised in our columns.

New Lubin Machinery.

A few days ago we wrote the Lubin Manufacturing Company, Philadelphia, concerning complaints as to their film splices. We now have a letter from Mr. Lowry, general manager, which says:

> We have shaken up our inspection department, and will certainly see if something cannot be done. With regard to the number of splices in our films, we now have in operation our new printing machine, which is the most marvelous mechanism of the kind ever made, or at least we think it is. It is a continuous printer, which necessitates only the making of six to eight patches in a thousand feet. We expect very shortly to put out our entire production on this kind of machine. We have just finished making our new six-reel feature, "The Eagle's Nest," on the new machine. The entire six reels only contain sixty-six patches, whereas the first copy made on the old machine has four hundred and sixty-six splices. We know this will be good news to the exhibitors and to yourself as well.

All of which is indeed good news. The Lubin production is too high class a proposition to be marred by excessive and poorly made splices. Our compliments to Brothers Lowry and "Pop" Lubin. We have never known them to not make good when a fault was called to their attention.

Nashville Examination.

The Nashville American's issue of February 23d contains an article a portion of which reads: "An examination of applicants for license for moving picture machine operators will be held at the office of the building inspector beginning next Monday morning. The examination, for which a list of fifty questions have been prepared, will be conducted by a board consisting of Mr. Yeamans, building inspector, A. A. Rosetta, chief of the fire department, and C. P. Cochrane, city electrical inspector."

Now, really, I do not like to criticise. The very fact that a license is required is a step in the right direction, but might I, provided I approach with cap in hand, pull my forelock, and make a deep bow, inquire of the "building inspector" and the "chief of the fire department" how much they know, if anything at all, about projection, and wherein they feel themselves competent to pass judgment on the competency of a moving picture operator? The proof of their incompetency as examiners lies in the fact (provided the paper states matters correctly) that "a list of fifty questions have been prepared." An examination that starts off with a list of questions to be asked is not worth much more than the value of the match it would take to set fire to the paper the questions are written on. If the examiners don't know enough to formulate their own questions impromptu, then it's a cinch they don't know enough to hold an examination upon the result of which depends the right of men to earn their daily bread.

Film Renovator.

The Gitchil Chemical Company, New York City, has presented to the department their product, the Gitchil Film Renovator, for examination and approval.

The renovator consists of a liquid which sells at $7.00 per gallon. I have examined, made test, and find the liquid may be used in conjunction with felt pad cleaners, such as the Mortimer Film Cleaner, or it can be used successfully simply by holding the film between a cloth moistened with the liquid in process of rewinding, but this should be followed by an application of a clean, dry cloth. I find that the renovating liquid is not inflammable; that it evaporates very rapidly, therefore the film is dry almost instantly; that it has no tendency whatever to curl the film; that it cuts oil and dirt off and cleans the film thoroughly, but that in the case of very dirty films they should first have a heavy application, or two or three applications. I find the renovator has no effect whatever in softening the emulsion, nor any other apparent ill effect of any kind whatsoever.

There is no question but that the intelligent use of this liquid would very greatly improve projection. If film exchanges would liberally use it their films would not be full of rain in a few days. The first application to a very dirty film would be comparatively expensive, say something between five and ten cents, but once the film was cleaned future applications would be very cheap, probably between two and four cents a reel, or, possibly even less.

To sum this whole matter up, I find that the Gitchil film renovator is good. It is an article to which I am glad to say I can give the hearty approval and recommendation of the projection department. It is a thing which ought to be used by the exchanges every time a film comes in. In my opinion it would more than pay for the cost and trouble if the theater itself put in a stock, and used it liberally.

Condensed Questions.

W. L. Henderson, Reardan, Washington, uses a 1912 motiograph; four reels three nights a week; town 900 population; 110 volt, 60 cycle A. C. through economizer; 8 foot 10 inch picture at 56 feet. Thinks he has a 6½ and a 7½ condenser, but when placed in mount they touch. On light scenes there is a blue streak across the screen and instead of one spot there are two.

Measure your lenses as per page 357 of Handbook. Probably two 6½; try 7½ next screen. Be sure lenses are square with each other and that your optical system of projector is in line. See page 227 of Handbook, and that your carbons are properly set. See page 209.

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Comments on the Films

Licensed

THE BOOB AND THE MAGICIAN (Biograph), Feb. 26. Burlesque with settings intended to represent a theater in which a magician performs wonderful tricks until the boob comes to his assistance. Then everything goes wrong. While the action is hardly sufficient for a full reel, it is enlivened every once in a while by touches of broad comedy that please an audience.

ROSE O' THE SHORE (Biograph), Feb. 27.—Rather a pretty bit of romance acted in the picturesque seaside locations near the Biograph western studio. A girl drops a flower over a cliff, promising to marry the fisherman lover who returns it. For the first use of this idea one may turn to the pages of ancient history. The present version is satisfactory as unfolded by May Malatista, Jack Mulhall and Charles Perley.

BRONCHO BILLY'S BROTHER (Essanay), Feb. 27.—Playing the hero, as usual, Broncho Billy is falsely accused of shooting his ne'r-do-well brother. Guilt finally is fastened on the true culprit. As in many of the Essanay subjects, sub-titles are omitted entirely. The story here is obvious enough without them. A well produced melodrama in which G. M. Anderson is assisted by Evelyn Selbie and Ernest Van Pelt.

THE OPEN DRAWBRIDGE (Kalem), Feb. 27.—The sixteenth episode in the "Hazards of Helen" series offers at least three thrills—a man being dragged by a train and two perilous dives—and a very fair melodramatic story in the bargain. There can be no question about the interest with which this reel is followed from beginning to end. The excitement is nicely distributed and the production in its entirety shows the result of careful direction.

THE MILLINERY MAN (Lubin) Feb. 27.—Ethel Clayton deserves better material than Nobert Lusk offers her in this scenario. The story of the man who becomes a milliner and ruins the business of his rival across the way misses fire as a comedy. The acting of Miss Clayton, however, is pleasing and there is no fault to be found with others in the cast, including Joseph Kaufman, Mildred Gregory and William Turner.

HEARTS OF THE JUNGLE (Selig), Feb. 27.—A leopard and two leopard cubs attract first attention in this film. The apparent intention of the story is to present the animals on the screen and in that it is successful. Scenes in which the leopards figure are well contrived.

HYPNO AND STRANGE SUBJECTS (Edison), March 2.—Hypnotism is the base upon which this one-reel farce is built. It contains a number of very amusing situations, but the action can be quickened to advantage—the waits are too long between the laughs.

THE DANCE AT ALECK FONTAINE'S (Essanay), March 2.—Richard Travers, Ralph Johnson and Ruth Stonehouse are in the cast of this fairly dramatic one-reel film, which is well acted and introduces a number of striking winter scenes, the backwoods of western Canada furnishing the locale. The story does not present any novel features, but grips the beholder by its steady progress and strong climax. One situation is lead up to too quickly: where the "heavy" thinks he sees the ghost of the man he supposes he had murdered: he should show feelings of remorse and apprehension, prior to this scene.

FLIRTATIOUS LIZZIE (Kalem), March 2.—One of the rapid-fire farces that the Kalem Co. produces so successfully. The laughs in this "comic" are as thick as plums in a Christmas pudding. All of the parts are played with the real farce "punch."

WHEN MOTHER VISITED NELLIE (Lubin), March 2.—The complications in this one-reel comedy have served the purpose of all kinds and conditions of playwrights, but in this case have been handled with such deftness—so much of the "touch-and-go" of farce, without its irresponsibility of motive—that they have all the freshness and novelty of a newly discovered theme. No audience, in a normal state, will fail to find amusement in generous measure as the story on the film is rapidly unwound. The staging and acting are artistic to a high degree.

THE MAN FROM TEXAS (Selix), March 2.—A one-reel western drama that makes its strongest appeal through the sincere playing of the actor intrusted with the name part. The story of a brother's love and his revenge upon his sister's wronger, it clings closely to its theme, and is lifted out of the plane of melodrama by the artistic work of the entire cast. Not since Dustin Farnum made playgoers familiar with "The Virginian" has anyone approached quite so close to the hero of the Owen Wister novel, as the man from the Lone Star State.

THAT HEAVENLY COOK (Edison), March 3.—Lou Gorey is the star of this comedy by J. E. Hungerford, which is a domestic tragedy to the people concerned and a laughable affair to everyone else. The play remains within the boundary lines of comedy all through, and is cleverly acted by Harry Beaumont, Bessie Learn, and Dan Mason, in addition to Miss Gorey.

A COUPLE OF SIDE-ORDER FABLES (Essanay), March 3.—A pair of George Ade fables, illustrated on one reel. The first is called "Fastidious Fanny;" the second, "Azalea and Her Celebrities." Two very human phases of woman's nature, satirized after the approved and highly amusing Ade manner. An out-of-the-ordinary offering.

THE MISSING RUBY (Selig), March 3.—Another lady-detective drama—without the crooks. Nevertheless, a very valuable ruby disappears from a jewel case belonging to a young heiress, and a female Sherlock Holmes is called in to solve the mystery. This she does, with neatness and dispatch. Bessie Eyton, as the detective, continued to look like a lady, even in her maid's costume.

THE GIRL AT NOLAN'S (Vitagraph), March 3.—The old and always reliable mortgage bobbed up bright and early in this one-reel comedy-drama of the West. However, the adventures it lead to are quick of action, often novel and amusing, and never devoid of interest. The laugh and the thrill follow hard upon the other's heels, and the playing of the company is full of vigorous skill.

THE WARD OF THE MISSION (Biograph), March 4.—Author, producer, and actors are to be congratulated upon this film, which is one of the finest achievements of the photo drama; strongly contrasted in motives, sincere during every second of its unswerving action; gripping, and beautifully human. In point of fact, it rises to the dignity of a tragedy, and should be ranked with such gems of the dramatist's art as "The Light From St. Agnes'," and kindred works. A film classic, in one reel.

SLIPPERY SLIM'S WEDDING DAY (Essanay), March 4.—Humor of the broadest type has full play, as usual, in this one-reel of Slippery Slim's venture upon the stormy sea of matrimony. Victor Potel's grotesque antics will earn their customary reward of unrestrained mirth on the part of his large following among patrons of the photoplay. (One reel.)

HEARST-SELIG NEWS PICTORIAL, No. 18, 1915 (Selig), March 4.—Sailors of the Argentine warships guests of the American Navy; children of New York paying tribute to Washington; American women helping wounded soldiers in Paris; clay bird shooting in New York; loyal British women forming a reserve force to defend their country; and Grace Darling leaving Jamaica for Colon, are the live topics shown on this reel.

PEGGY OF FIFTH AVENUE (Vitagraph), March 4.—Charles Reade's "Peg Woffington" is the foundation of this modern drama of high life. The interest would be maintained more strongly, however, if the secret of the Russian's marriage were not disclosed so early in the story. Lillian Walker looked a picture in the title role, and was especially good in the portrait scene.

THE DEPUTY'S DUTY (Biograph), March 5.—Gun play and a number of thrilling situations are contained in this one-reel story of the West. The plot calls for quick action, and shows the termination of an outlaw's career. The work of the actors gave full value to the material furnished them.

HOW IDA GOT A HUSBAND (Kalem), March 5.—There is good fun in the unfolding of the plan by which the young woman of the title enters the married state. She endeavors to capture a husband by mailing the gentleman who advertises for a wife, the picture of her mistress, a much prettier woman. An old device! Perhaps! but still vigorous, and capable of exciting honest laughter in the hands of experts of the Kalem calibre. The table scene, as played by Ida, Slippery Jim and the Westerner, is farce of the merriest and swiftest kind.

THE GOOD IN HIM (Lubin), March 5.—The West again furnishes the background for the exploits of an outlaw who tries to square his account by doing one good action before he dies. The story starts off with a rush and keeps up the same fast pace to the end. The scenes of the fight and the death of the bad man are especially well done. George Routh, Velma Whitman, and Marvin Mayo, have the leading characters.

THE KIDNAPPED LOVER (Selig), March 5.—Farce comedy of the quick moving and diverting sort is to be found in this one-reel picture. The incidents are funny without being foolish. The young man who enacts the lover is a nicely built chap, but his bathing suit is rather scanty.

TWO AND TWO (Vitagraph), March 5.—The suffragette cause receives a comic handling in the one-reel play, "Two and Two." The domestic strife that agitates two households, and the efforts of the wives to rule at any cost, furnish a series of laughable mishaps, during which a clever doctor and a bottle of supposed poison help on the fun-making. Flora Finch is one of the comedy better-halves, and is assisted by Kate Price, William Shea, and Nicholas Duneaw.

LOVE AND LIMBO (Mina), March 4.—The only drawback to this one-reel comedy is the title. The story, acting, staging and photography leave nothing to be desired. More artistic work by everyone concerned in the making of a picture, has seldom been shown on a screen. The comic adventures of two brothers who look alike and are mistaken for each other, leads up to a hilarious climax.

THE GUARDIAN'S DILEMMA (Selig), (Jungle-Zoo Wild Animal Comedy), March 6.—Children will find this one-reel comedy a treat, as

all the wild animals of the Selig Zoo have important roles in the conspiracy against the heroine's guardian. The story allows the animals to be introduced naturally, and the four-footed actors never miss a cue.

SOCIALLY AMBITIOUS (Lubin), March 6.—One of the popular farces of the Mid-Victorian period was known to that motion-pictureless age as "Cousin Joe." It was considered capital fun, and can now claim cousinship with the Lubin one-reel comedy in which Lottie Briscoe gives a meritorious portrayal of a country girl and her introduction to city society. Arthur V. Johnson plays a country boy, and ranks with Miss Briscoe in the truth of his impersonation.

THE DEATH TRAIN (Kalem), Seventh of the "Hazards of Helen" Railroad Series, March 6.—Quick action, that reaches railroad speed at times, is maintained while the girl telegraph operator defeats the attempt of a gang of counterfeiters to get a trunkful of bad bills out of her custody. Being swung like a pendulum from a bridge while a train dashes by overhead, is but one of the exciting moments in reel seventeen. Helen's existence is just one hair's breadth escape after another, but like all good heroines of melodrama, she holds the winning hand, at the end of the reel.

BRONCHO BILLY'S VENGEANCE (Essanay), March 6.—The many admirers of G. M. Anderson will be delighted at the latest exploits of their favorite moving picture hero. As usual, Broncho Billy poses as the champion and protector of the opposite sex, and starts to take a terrible revenge upon an unworthy rival, who steals his wife and leaves her to die alone. Just as Billy is about to brand the man's forehead with the word "Cain," he is stopped by a vision of his dead wife. The incidents leading up to this situation are not many, but the repose and quiet force of Mr. Anderson make this one-reel drama a thing of life and strength.

THE PORTRAIT IN THE ATTIC (Edison), March 6.—Viola Dana, who created the title roll in "The Poor Little Rich Girl," has the leading part in this well acted and nicely staged drama. Wm. Bechtel, Miriam Nesbett, Robert Conness, Mrs. Wm. Bechtel, Margaret Prussing and a knowing Boston bull assist Miss Dana in working out the story of a young girl who resents the coming of a stepmother into her life. Although somewhat older than the right age for the character, Miss Dana brings out the different moods of the willful little miss with skill, and makes her surrender at the finish with charming conviction. It is rather difficult to understand, however, why the portrait of a man's first wife should have been lugged up into the attic and thrown into a corner, just because he is going to bring home a new wife.

BLOWN INTO CUSTODY (Biograph), March 6.—The stage bank robber is cleverly burlesqued in this split-reel comedy, the exciting adventures of the handsome villain, which commence at the opening scene, causing much laughter. A bank president who refuses to stop a game of cards with a messenger boy, even when a robber is carrying off the contents of his strong-room, is one of the amusing situations. When it is taken into consideration that the cast is made up from members of the regular Biograph company, players who do not make a specialty of burlesque acting, the result of their efforts is quite commendable.

NEAR EDUCATIONAL SERIES—THE SOUP INDUSTRY (Biograph), March 6.—On the reel with "Blown into Custody." Some people will find no end of fun in this broad caricature of the soup industry; others will not relish it at all. Many a man has surrounded a bowl of soup; the spectacle of a number of human beings swimming in a tank of Mulligatawny or Chicken Gumbo, is quite a different matter.

Licensed Specials.

THE LOVE OF WOMEN (Lubin), Feb. 24.—The story of a youth's infatuation for an actress and his ultimate regeneration has been extended into three reels with some skill by Director Joseph W. Smiley. The picture's chief defects are the lack of an idea meriting extended treatment and some scenes which might be curtailed without sacrificing anything vital in the plot. Lillie Leslie, Jack Standing, William Cahill, Justina Huff and Mr. Smiley play leading parts.

A DAUGHTER'S STRANGE INHERITANCE (Vitagraph), Feb. 27.—Norma Talmadge, first as a woman addicted to drink, then as the daughter who inherits an ungovernable nature and with it a taste for liquor, does some capital acting in this three-part drama directed by VanDyke Brooke. It is a strong picture, particularly in the opening reel, and profits by the presentation of an idea which is at least open to discussion—the idea that a child inherits intemperate tendencies. Telling performances are given by Donald Hall and Director Brooke, and the production is thoroughly artistic.

COLOMBA (Biograph), March 2.—A spirited and skillful two-part adaptation from Prosper Merimee's romance of the time of Napoleon. The interest is caught at the start and held to the finish. Lighting, costuming and grouping are all excellent. The scenes which introduce the character of Napoleon are the only ones in the picture that are not thoroughly convincing. Almost the entire cast show to great advantage; Gretchen Hartman, Joseph McDermott and Edward Cecil being particularly effective. This photoplay should command the respect of audiences of every class.

THE SILENT PLEA (Vitagraph), March 2.—Written to aid the movement for granting pensions to mothers. A strong argument in favor of the widow and her children being helped by the state to keep their home, and shield the little ones from the half-hearted care given them in public institutions. The plea receives point and force from a vital and moving three-part drama that shows the struggles made by one devoted mother when poverty sends her out to work in a factory and her children are left to run the streets. Edith Story, Mary Anderson, and Harry Morey play the chief characters.

JARED FAIRFAX'S MILLIONS (Kalem), March 3.—(Episode No. 6 of "The Girl Detective Series.") A strong-room in the cellar of a millionaire's home, figures very prominently in this film. The doings of the lady-detective, in her battle with a band of crooks, supply plenty of excitement, but reflect small credit upon the opposite sex. Every male spectator will be gallant enough not to resent it when the young woman demonstrates her possession of all the brains in her party—which includes three strong men; but, when she exhibits all the courage as well—the masculine trio permits her to lead the attack on the safe-robbers—it is time for the rest of mankind to enter a protest. Ruth Roland's impersonation of the dauntless damsel is as spirited as ever.

A WOMAN WENT FORTH (Lubin), March 3.—"Into the Land of Dreams" would be a better title for this two-part drama. The plot is refreshingly original in many of its incidents and is well articulated, except that the housekeeper's child should have been given more prominence at the opening. The atmosphere of wealth and refinment that pervades the scenes, reflects credit upon the producer. Ethel Clayton, Joseph Kaufman, Walter Law and Florence Hackett, set an excellent example for the rest of the cast.

THE HERMIT OF BIRD ISLAND (Lubin), March 4.—A romance, almost fantastic in theme, that moves along pleasantly and placidly to the usual happy ending, this three-reel picture belongs to the Anthony Hope school of fiction, and will delight maiden ladies of every age. Scenically, it is a delight. Earl Metcalfe invests the title role with the true spirit of a Hope hero. A competent cast throughout .

A TRAGEDY OF THE RAILS (Edison), March 5.—A new handling of the railroad drama, resulting in a very successful two-reel photoplay. The characters are drawn from life, and the rivalry of the engineer and the section boss for the hand of the pretty telegraph operator leads to a situation that take a strong hold on the spectator. Five minutes are devoted to a race on the rail that has never been surpassed, for tense interest. Gertrude McCoy, Augustus Phillips, Carleton King, Julian Reed and Edward Lawrence are in the cast.

ROSELYN (Vitagraph), March 6.—A beautiful actress who is loved by an ambitious young lawyer; the marriage of the lawyer to another woman, whose father can further his interests; the accepting of the lawyer's rival by the actress in a moment of pique; and the near wrecking of the four lives later on when the lawyer tries to again make love to the actress and both families are saved by her sense of honor; these are the salient points of the drama. A familiar theme, that is given no great moments by the author, but plenty of interesting ones. Naomi Childers makes the actress a beautiful woman and realizes her acting possibilities. Charles Wellesley, Edwina Robbins, Joseph Halpin, George Stevens and Mae Halpin complete the cast. (Two reels.)

Independent

THE STRENGTH OF THE WEAK (Essanay), March 5.—A modern version of Ibsen's "Ghosts," without its terrible ending. A son inherits the drug curse from his father, and is helped by his mother and his sweetheart to conquer the habit. The theme is handled powerfully, and with excellent judgment. Some of the winter scenes are very beautiful. Bryant Washburn, Greda Holmes, Helen Dunbar, Lester Cueno, and Camille D'Arcy, all do fine work.

SHE NEVER KNEW (American), Feb. 24.—Only moderate praise can be given this one reel drama. The story is that of a mother, who, believing that she is shooting at a burglar, shoots and kills her own son who has been a wanderer from home. The body of the son is quickly removed by friendly hands, and the mother never discovers the terrible truth.

PATHE NEWS NO. 16, 1915 (Pathe Exc.), Feb. 24.—Interesting items of this issue are: The Panama Fair opened by President Wilson by the pressing of a button at Washington; old newsboys sell papers in Chicago for Charity; Harvard Oarsmen row amid floating ice; Pathe cartoon "Hands Across the Sea"; the Mardi Gras at New Orleans, and interesting war items, including some scenes in British East Africa, when the troops were called to the colors.

THAT SPRINGTIME FEELING (Keystone), Feb. 25.—One of the Keystone comedies that has special laugh-getting qualities. It has plenty of strenuous action, and abounds with good situations. Syd Chaplin is the funny man, supported by various other funny people.

HOGAN OUT WEST (Keystone) Feb. 27.—An acceptable number of the "Hogan" series, wherein Hogan meets with difficulties in the shape of a tribe of Indians on the war path. Plenty of western color helps to make the production an attractive one apart from its comic attributes. In this film Charles Murray as Hogan is his usual comical self.

MUTUAL WEEKLY NO. 8, 1915 (Mutual), Feb. 25.—President Poincaire reviews the French troops at the battle front; Rampscapelle after bombardment; annual winter sports carnival at Dartmouth College; submarine tender "Bushnell" taking the water at Seattle. These are interesting items of this number.

PATHE NEWS, NO. 17, 1915 (Pathe Exc.), March 1.—The Staten Island "Prairie Schooner" starting on its trip across the continent with a message from Mayor Mitchel to the Mayor of San Francisco, Madame Sarah Bernhardt as she appeared in "Queen Elizabeth," by courtesy of the Famous Players; a new type biplane tested in Ithaca; British recruits starting for the front; German prisoners being brought to England, and other items of interest comprise this number.

KRITERION COMIC CARTOONS (Kriterion-Pyramid), March 1-6.—Showing "The National Industrial Show visited by Mr. Common," "The Fishing Season for Presidential Nomination Will Open Early This Year," "The Baseball Training Season, North and South." On the same reel with the "Coronation of the Shah of Persia."

CORONATION OF THE SHAH OF PERSIA (Kriterion-Noglege), March 1-6.—On the same reel with the foregoing is this interesting illustration of the homage paid to the Shah of Persia by his subjects on the event of his coronation, showing the street parades, the Shah reviewing his troops, etc.

BOBBY'S BANDIT (Majestic), March 2.—Fred A. Kelsey has made this comedy with Bobby Fenhrer, Teddy Samson, Tom Wilson and Fred Burns playing. Bobby's over-anxiety to win the $500 for the discovery of the Bandit's lair, leads him through rough ways at last to the coveted prize. The production is a good one and will be accepted by any audience.

THE DERELICT (American), March 3.—The thread of the story of "The Derelict" is not very clear, and is therefore somewhat difficult to follow. The production is not what would be termed a strong one. Winifred Greenwood, Ed Coxen, George Field, and John Steppling do their best with a rather weak story.

ANIMATED WEEKLY, No. 156 (Universal), March 3.—Photos of the jitney bus, San Francisco Exposition, Mardi Gras at New Orleans, war manoeuvers and Hy Mayer's drawings are included in this number.

YOUR BABY AND MINE (Reliance), March 3.—An Arthur Mackley production that is a good one. George Hennesy has written the scenario, and has made good comedy out of an old situation, which has been produced by the director with some new clothes by way of adornment. An accidental exchange of babies affords much amusement. Mrs. Mackley, Baldy Belmont, and Mae Gaston figure in the cast.

MUTUAL WEEKLY NO. 9, 1915 (Mutual), March 4.—One of the most interesting of current events in this number is the opening of the Panama Exposition, showing a part of the street parade, and also a panoramic view of a portion of the grounds. It is interesting also to see a group of evidently happy nurses at the battle front. Other interesting items are: Breaking through the ice jam in the Columbia River, Belgian volunteers testing a captured gun, and N. Y. Guardsmen learning campaigning under the guidance of U. S. Army.

HIS RETURN (Majestic), March 5.—This is an exceedingly good one-reel drama, which has been developed with a pretty Colonial atmosphere. Mirian Cooper, Elmer Clifton and Howard Gay play the leads in a manner that is above reproach. The story is of a young man, who, having developed the drinking habit, becomes piqued at his father's admonishments, and interference with his plan to marry his father's pretty ward, and leaves home. When he has sunk to the depths of his drunken career, one day he sees a newspaper notice with regard to his father's death and fortune, which is left to the ward in the event of the failure of the son to put in an appearance. On his return to the old home he sees the young woman in the grounds, and realizing his own miserable condition, and what life might mean to her in the event of their marriage, he steals away without letting any one know that he has been there.

FROM PATCHES TO PLENTY (Keystone), March 6.—Murphy is the leading character in this number. He steals a grip full of bonds and proceeds to enjoy life. He plays polo and entertains his friends on a yacht. All goes well till the theft is discovered. There are funny spots in this and the final scenes are of the knockabout type.

BILL GIVES A SMOKER (Komic), March 7.—No. 18 of the "Bill" series. Bobby Fuehrer and Fay Tincher are again very pleasing in their familiar character parts. Bill creates no end of trouble by placing the watch and cigarettes in Ethel's bag. This is full of good humor and nicely pictured.

THE HEN'S DUCKLING (Reliance), March 8.—The story of a neglected child who climbs out of her bed at night to carry money to some poor people. The mother becomes alarmed and when the child is recovered realizes that she has been too indifferent. Not very strong in plot, but has a good human touch at the close.

THE DOCTOR'S STRATEGY (Beauty), March 9.—A light comedy number, with Irving Cummings, Joseph Harris and Virginia Kirtley in the cast. The doctor scares Mr. Jones by telling him he has alopecia, which turns out to be a simple disease of the scalp. This is fairly successful and has a laugh at the end.

A TEMPERANCE LESSON (Majestic), March 9.—This is rather a difficult picture to define. It is, of course, a comedy, and it has the semblance of a moral in its makeup; yet to some minds it might not appeal as being the best sort of comedy on account of the scenes showing the servants all dead drunk through sipping too freely at a bottle of wine which has been presented to their master. With one or two eliminations, however, it will no doubt pass as a good comedy.

THE ECHO (American), March 10.—Based on a pleasant theme, "The Echo" is pretty sure to please. The picture opens with two children chasing an echo through a pretty wooded valley. Later in life when the little girl has grown to young womanhood in the city, and the boy has become a country school teacher, the echo of the childhood days in the country comes back to the girl, and responding to its call she goes to the companion of former years, and at the edge of the lake in the valley they plight their troth. Vivian Rich and David Lythgoe, Reaves Eason and Byron Thornberg are noticeable in the cast.

THE LUCKY TRANSFER (Reliance), March 10.—The story of a girl reporter, with Mary Alden in the leading role. She discovers the facts in a jewelry store robbery and procures the release of an innocent clerk. The story is well-photographed; the plot is of average interest and leads up to a stirring close.

DO UNTO OTHERS (Princess), March 12.—The Kidlet finds a playmate in the poor ragpicker's son. The boy takes her home and they have a series of interesting adventures. This is a good little story with a touch of heart interest in it.

MARTIN LOWE—FINANCIER (Laemmle), March 14.—A Frank Lloyd number, telling a well-rounded story and with some good character work in it. Mr. Lloyd, Mrs. Benson, Marc Robbins, Helen Leslie and others are in the attractive cast. The story tells how the tricky broker changed his mind about fleecing the old man after he had saved his daughter's life. A pleasing story, excellently put on.

LITTLE BOBBY (Thanhouser), March 14.—The Kidlet starts out in this number to collect money for the new home her parents want to build. She is dressed in boy's clothes and has many adventures. She puts out a fire, catches a burglar and finally finds a necklace for which a large reward is offered. This makes a pleasing story of its kind.

THE REFUGEES (Joker), March 15.—Ernest Shield and his pal appear as two hoboes who palm themselves off on the unsuspecting ladies of Hicksville as Belgian refugees. They are finally run out of town. This idea is quite amusing at first but does not develop much novelty later in the reel.

AT HIS OWN TERMS (Big U), March 16.—A film story featuring Murdock MacQuarrie as a squatter on some land desired by a lumber company. He stays in spite of the evacuation notice, defending his cabin with a shotgun. Later he saves the lumber president's child and is allowed to remain. This is picturesque in its outdoor scenes, well-photographed and quite pleasing in its story.

THE MIXUP AT MAXIM'S (Nestor), March 16.—Eddie Lyons, Lee Moran and Victoria Forde appear as employes in a restaurant. The men clash over the girl and the whole place is turned upside down in the subsequent happenings. This is a slapstick number without much plot and proves fairly strong.

ROUGH BUT ROMANTIC (L-KO), March 17.—This eccentric comedy number deals with the matrimonial adventures of Mr. Nappy and his son. The chase scenes with an auto and bike are funny and the acrobatics with ropes over the side of the cliff combine laughter and thrills. A good low comedy offering.

ALL FOR PEGGY (Rex), March 18.—A pleasing number in which Pauline Bush appears as the daughter of a groom. She takes her brother's part in a big race, when the latter has been doped, and rides the horse to victory. The scenes lack the suspense they might have had, but the characterizations and action are good.

DOWN ON THE FARM (Nestor), March 19.—Billie Rhoades and Jack Dillon appear in this as a couple of burlesque country lovers. Neal Burns plays the squire, whose suit is favored by the girl's father. There is an elopement and a chase. The humor in this is only fairly strong.

THE GOLDEN SPIDER (Victor), March 19.—Charles Ogle appears in this as a white slaver. He makes away with the younger sister and the older one, portrayed by Mary Fuller, goes to prison for attempting his life. Upon her release she renews the attempt and frightens her victim so that he dies of heart disease. This is well handled but the plot is sordid in character and not of very great appeal.

THE REJUVENATION OF 'LISA JANE (Joker), March 20.—A low comedy number with poetical subtitles. Gale Henry appears as an old maid whose heart is set on marrying Hezekiah, portrayed by Max Asher. She fails to attract his attention strongly until her sister comes from the city and transforms her into a beauty. This is well-photographed and proves quite amusing.

DOGGONE IT! (Royal), March 20.—A comedy number featuring a correspondence school detective very similar to a character appearing in a series of stories written by Ellis Parker Butler. There is humorous material in this but it is handled here with only a fair degree of strength.

EMMA JANE MAKES GOOD (Kriterion-Alhambra) March.—An exceptionally pleasant comedy made by H. C. Matthews, in which Baby Early appears to advantage. Baby Early plays the role of a little girl taken from an Orphan Asylum to a farm where the mistress, disappointed at her spouse bringing a girl instead of a boy, to do chores, insists that she be returned at once to the Asylum. The man in the case pits his wits against his wife's, and dressing Emmy in boy's clothes, works a deception with a satisfactory result.

IMA SIMP HAS A DREAM (Pathe Exc.) March.—The first of a series of four or five comedies in which Simp will figure. In this number his dream mingles with reality in the most marvellous fashion. Considerable trick work has been utilized in the making of the film. The series promises to be a good one, and evidently will supply something original in the way of comedy.

THE HORSE INDUSTRY IN FRANCE (Pathe Exc.), March.—Constituting a general demonstration of the Percheron breed of horses, including their importation to America.

THE TALE OF A SHIRT (Pathe Exc.), March.—This is a bit of farce comedy that is rather good. In fact most audiences would consider it particularly laughable. The story is about a bridegroom whose wedding clothes failed to put in an appearance even up to the hour set for the ceremony. The mad search for a shirt implicates many others, and causes considerable amusement.

WASHINGTON RELICS (Pathe Exc.), March.—Showing Washington's birth place at Wakefield on the Potomac River, the sword and scabbard used by him when he served in the British Army, Independence Hall, Philadelphia, where the Declaration of Independence was signed, the Betsy Ross house, Philadelphia, his camp kit, Mount Vernon, and the entrance gate that he always used, the uniform worn by him when he bid farewell to his soldiers, and other interesting relics of the life of this great man.

THE GIRL AND THE BUTTERFLY (United-Premier), March.—About the commencement of this picture there is something prettily spontaneous; but its ending is extremely tragic. It is a well staged film, produced among the orange groves of California; and it contains a lesson for hasty but well-meaning fathers. The tragic point of the story is that the father, angered at the persistent attentions of an easterner to his daughter, a pretty girl who is pictured frequently in the course of the production chasing butterflies with a net, one day shoots at the young man and kills his daughter instead.

Independent Specials

A DAY THAT IS DEAD (Majestic), Feb. 28.—This two-reel production founded on Tennyson's "Break, break, break" is somewhat of a disappointment. Some very beautiful coast scenery is shown in the course of the picture; but apart from this the production is not a particularly strong one. The players, Charles Clary, Signe Auen and Olga Gray do well with what opportunity is afforded them.

EXPLOITS OF ELAINE NO. 10 (Pathe Exc.), March 1.—"The Life Current" supplied by the Electric Resucitator, a rare instrument recently invented, is the scientific significance of this episode. Elaine is stolen away and placed in an old sewer where the poisonous gases have suspended life which is restored by the wonderful "Life Current." This episode may seem to lack the snap of some of the previous numbers, but we are evidently being prepared for something especially startling to follow in the next issue.

IN RAW COLOR (Kriterion-Trump), March 1-6.—Alex Frank has made this picture, which, although it lacks merit in subject matter, at the same time reflects credit on its producer. It is artistic in almost every particular, but the story is sentimental to the point of impossibility in these days of practical things. Neither is it exactly healthy in color. Craufurd Kent and Justina Wayne play the leads. The story treats of the lover of a woman artist who has already a young woman of good family, in the shape of a model, hovering about him, and also of the artist, whose father insists on her marrying another. The affair results in the young wife leaving her husband to follow the artist, only to be stabbed to death by the model.

THE CRUMPLED LETTER (Kriterion-Monty), March 1-6.—Not out of the ordinary, but, nevertheless, of fairly good quality, is this two-reel production made by Frank Montgomery. It is the story of an attempt to shift the blame of a safe robbery on an innocent party. The young man goes to the Nome gold fields and comes back just in time to save the home of his former employer and his daughter (his sweetheart) from the sheriff.

THE SAND RAT (Kriterion), March 1-6.—A two-reel Robert Daly production, featuring Fritizi Brunette and Edward Alexander. The story of this film has rather an original turn, and is in many ways interesting. It is, of course, primarily a love story, and the Sand Rat is a woman bandit, the mother of the younger woman, the sweetheart of the sheriff. The holdups in the picture have not been especially well done, and there is an oversight in the matter of the Sand Rat's house being light instead of dark when the sheriff carries her dead body into the empty house at night. With these two exceptions the production is well made and attractive. Florine Garland plays the role of the Sand Rat, and Joe Massey appears to advantage in one of the minor roles.

THE GREEN IDOL (Reliance), March 6.—A two-reel production, with J. E. Henneberry, Francelia Billington and others in the cast. The story is comparatively simple in plot. It shows how a young girl falls under the influence of a Hindoo prophet who sells her a fake idol. She returns to get her money back and is rendered unconscious by a narcotic. The latter scenes show her lover coming to the rescue, followed by the police. The Hindoo and his accomplices escape but are killed in a fall in an auto down a high cliff. This latter scene was very realistic. Not very new in plot but has numerous entertaining qualities.

MINERVA'S MISSION (Majestic), March 7.—The cast in this excellent two-reel comedy-drama are Dorothy Gish, Cora Drew, W. E. Lawrence and James Gorman. Minerva, back from college, has peculiar ideas of propriety, which results in the suffering of all with whom she comes in contact. Her chaperone is converted by her into a veritable old woman by way of hair dressing and attire, the gardner must chew no more tobacco, the plumber must drink no more beer, the housemaid must chew no more gum. Eventually Minerva's self-assumed mission leads her into the slums where she lives to rue her demonstration of interest in plumbers. Said interest misconstrued makes it necessary to dispatch a temporarily well-meaning crook to bring the much-despised, cigarette smoking Harry, Minerva's cast-off lover, to the rescue. The final shock strikes Minerva when Aunt Jane is discovered indulging in a quiet smoke in the parlor. Probably the last scene might be easily be dispensed with, but this would be a matter of opinion entirely.

THE TRUTH OF FICTION (American), March 8.—This two-reel production contains some splendid western color, presenting truly delightful perspectives on a cattle ranch. The story, however, does not amount to much, although it is played with a good cast who are worthy of better things, namely, Winnifred Greenwood, Pete Morrison, John Steppling, George Field, Anna Kromann, Frank Nicely, Karl Morrison and William Bertram. The story treats of how a young woman novelist in search of inspiration for a new novel finds it on a cattle ranch. Through the book, which is published shortly afterward, a couple of lovers whom she has met on the ranch are made to understand their own love story.

$20,000.000 MYSTERY, EPISODE NO. 16 (Thanhouser), March 8.—This episode of the usual two parts is entitled "The Battle of the Bridge," and holds considerable that is interesting. Photographically speaking, it may be felt that better effects might have been obtained with more attention paid to the illumination and camera work. In this number Zudora's room is entered in her absence by Captain Radcliffe, and in the false bottom of the half-burned trunk of Zudora is found a map made by Zudora's father showing the location of a rich deposit in the South African diamond fields. Meantime Baird and Hunt are planning to discover the secret of the Duval band. Following a ruse through which Hunt in disguise enters Madame Duval's home a thrilling struggle takes place between Baird, who is waiting outside, and members of the gang, which ends in Baird and one of the men falling from a bridge. Baird is rescued by Storm, and so the episode closes.

RUNAWAY JUNE (Reliance), March 10.—Instalment No. IX.—This number shows the manner in which Blye and his friends finally induce June to accompany them to Bermuda. He tells her of the many beauties of the place and some splendid scenic features are shown prior to their departure. The number also contains many references to the domestic affairs of the Villards, and Villard himself tries to make love to June. She is saved by the dog, and promises to maintain silence only in the event that Villard remains behind. This he agrees to and they take the steamer without him. The instalment is a characteristic one and holds the interest fairly well.

THE BLACK BOX (Universal Special), "The Apartment House Case," March 14.—This first instalment of the new Oppenheim serial opens in a decidedly interesting manner. It has been carefully staged by Otis Turner and the cast includes Herbert Rawlinson, Anna Little, Wm. Worthington, Frank Lloyd and others. The story commences with thrills and they continue with absorbing complications through both reels. Sanford Quest, the expert criminologist, unravels a murder in an apartment house, employing various modern methods, such as a secret explosive, electro thought transference and the like. The series promises to be frankly sensational, but is handled carefully and excellently photographed.

THE TWO SENTENCES (American), March 15.—A two-reel story of love and politics. The hero is a young lawyer, Jim Rodgers, in love with a girl named Helen. He goes to the city and she promises to wait for him. But she falls in love with another and marries him. Five years later Jim is a judge and the husband is tried before him for murder. He sentences him to twenty years in prison for manslaughter. Later he repents and runs for governor in order to be in a position to pardon him, feeling that his sentence was unjust. The election scenes at the close are put on in spirited fashion and are the strongest feature of the production. The photography is good throughout.

THAT LITTLE BAND OF GOLD (Keystone), March 15.—A two-reel farce comedy subject which finds Ford Sterling again with his former associates, Fatty and Mabel. The men take their ladies to the theater, Fatty and Mabel having been married but a short time before. Ford then lures his corpulent friend into a restaurant where they wine and dine Ford's friends, to the neglect of Fatty's wife. When Mabel appears there is trouble. A divorce follows and then both repent and they marry again. This is a breezy number, but escapes anything of a decidedly risque character. The photography is very fine.

THE STORM (Victor), March 15.—A two-reel number, featuring J. Warren Kerrigan and Vera Sisson. The construction is odd and a little involved, though the story is there and quite entertaining in its way. The hero is seen musing over the pages of his mother's diary and scene after scene is pictured in this desultory way, all leading up to his determination to kill the man who wronged his mother. A stroke of lightning saves him from committing this act. This sort of construction is novel but interferes with the natural suspense of the story. George Periolat did some good work in the part of the father.

THE MASTER'S MODEL (Thanhouser), March 16.—A two-reel photoplay by Nolan Gane, who plays the role of the artist. Fan Bourke plays the part of the girl model. He picks her up in the slums where she is living a fast life, and poses her as the Blessed Damosel. The picture wins a prize at an art show and is presented to a church by the artist. The chief interest in the story is in the way the posing for this picture changes the girl's life. She deserts her former companions and finally saves it from destruction by Tony, her former lover. This makes a fairly strong offering.

A CASE OF POISON (Broncho), March 17.—The two-reel story of a jealous young wife who sees her husband at a matinee with another. She is overcome with anger and tries to kill herself in many ways, something preventing each time. The druggist substitutes salt and water for the poison ordered, and both she and her husband, who appears later, are foiled in their efforts to commit suicide. This is well put on and has some laughable moments; its worst fault is that it has a familiar plot and the humor has a rather grewsome note in it. The photography and acting are good.

SAVED BY TELEPHONE (Eclair), March 17.—A two-reel western offering of about ordinary interest,with Norbert A. Myers, Edna Payne and H. Stanley in the cast. The hero is a telephone repair man and the plot hinges upon crossed telephone wires. The girl has taken a position as substitute teacher in a country school and is annoyed by the young ne'erdowell and his gang. She overhears her mother's prayer over the wires. The photography is not very clear in places and as a whole the offering is only fairly strong.

THE FUNNY SIDE OF JEALOUSY (Big "U"), March 18.—A two-reel farce-comedy, with Jefferson De Angelis, the comic opera comedian, in the leading role. He plays the part of a jealous husband following his wife and another man with a bomb. He impersonates a waiter on board the yacht in order to be near them. He spills the soup, squirts seltzer water on them and does a multitude of farcical stunts of a familiar and somewhat old-fashioned sort. The man turns out to be his wife's brother. The plot has been worked over numerous times and much of the humor seemed forced, but will amuse those who have particular liking for farce.

THE MILL BY THE ZUYDER ZEE (Domino), March 18.—A remarkably attractive two-reel production, with Dutch settings. The action occurs during a war between the Dutch and Spanish. Many characters participate, all in good costume; the village settings are also fine. While the Spanish are in temporary control of the Dutch village one of the officers makes advances to the pretty wife of Dereck. The latter leads a surprise attack upon the invaders and rescues his wife after some intensely dramatic scenes at the mill. The photography is clear and altogether this makes a very pleasing release.

THE BLACK PEARL (Imp), March 19.—A two-reel story by Stuart Paton, with Frances Nelson, Howard Crampton, Alan Holubar and Hobart Henley in the cast. The plot concerns the theft of a valuable jewel by the brother and his pal. The hero is suspected, but found tied upstairs. The turning on of the water made an interesting feature, though not a very probable method of summoning help. The cast and photography are the most pleasing features in this number, though the story has quite a little interest.

PHANTOM OF THE HEARTH (Kaybee), March 19.—A two-reel circus story with a number of thrilling moments. The pastor's daughter succumbs to the lure of circus life, as her mother had done, and runs away to join the young balloonist in his act. The father follows and arrives during the balloon ascension. This feature is put on with striking effect and has strong suspense. The balloon is struck by lightning and falls to earth, but the father discovers that after all his daughter was not making the trip. The circus atmosphere is very apparent throughout this offering. It is very successful in its way.

THE MOTHER INSTINCT (Bison), March 20.—An unconventional story of two lovers on an island, in three reels. Cleo Madison, Joe King and Edward Sloman play the leading parts. The girl is at first engaged to Curlew, who has a mistress from whom she receives an indignant call. Later she goes on a yachting party. Gordon, the hero, is on board and becomes interested in her. The yacht is wrecked in a realistic manner. They are cast on an island. He wooes her, against her wishes, and their child is born out of wedlock. Later Curlew and some friends show up, but she decides to remain with Gordon and the child. This is strong in interest, but the plot is lacking in delicacy and may shock some observers. The scenic features and photography are good.

THE SHADOW OF DOUBT (Pathe Exc.).—March.—Gabrielle Robinne of the Comedy Francaise, Paris, France, is featured in this three-reel production, which was made at the Paris studios of the Pathe Freres. The story, which is one of the "eternal triangle" sort, has been beautifully developed in the film. The picture conveys little that is in any way suggestive, and care has been taken to develop the cleanest and best principles. Much of the story is made to center around the child of two of the triangle. Special attention should be drawn to the beauty of some of the sets of the picture, and the exquisitely beautiful exterior locations which have been chosen.

UNCLE SAM'S MONEY SHOP (Pathe Exc.), March.—This interesting subject released by the Pathe Freres in two instalments of two reels each is well worth the seeing. The first instalment illustrates in detail the manner in which the coin and paper money of the Union is made at Washington, D. C., and also the blank checks used by the Government. From the molding of the metal, the preparation of the paper, the making of the ink, the sizing, cutting, sorting and counting of the paper money, to its transportation in policed conveyances to the Treasury Building. The second instalment shows how the postage stamps is made by machinery which has the capacity to turn out 45,000 sheets of 200 stamps each per day. This is one of the most complete and best photographed subjects of the kind ever turned out.

THE COST (United-Lariat), March.—This two-reel western is not by any means a masterpiece. It has, however, some interesting points. Its chief fault is that the story is not clearly defined. It does not lack action—there is in fact almost a super-abundance of it. The theme of the story is based on a disagreement between two brothers in the western wilds, which brings considerable sorrow to all concerned. It would be difficult to give an intelligent outline of the story on the impression received by the reviewer.

THE DEVIL (New York Motion Picture Corp), March.—This five-reel screen production of Franz Molnar's well-known play by the same title is even better than the play in certain respects. The appearance of the devil, as impersonated very cleverly by Edw. J. Connelly, gains a certain sinister quality in the pantomime. He flits from one character to another sowing the seeds of jealousy and unhappiness. The production is not one for prudish people; Bessie Barriscale's abbreviated costumes makes a very free exposure of the upper portion of her anatomy. But it is all artistically done and free from vulgarity. The moral is easily seen and it carries a lesson to those who are inclined to play with the fire. Particularly the latter scenes, which occur in the infernal regions and rival Dore's paintings in realism. This is a strong production, beautifully pictured.

Miss Kathlyn Williams, the Selig star, will enact the role of Mrs. Van Courtland, in Rex Beach's "The Ne'er Do Well," to be released by the Selig Company.

A. Warner

Founder of Warner's Features, the First Feature Exchange, Again Starts Business For Himself.

IT IS hardly necessary to introduce Abe Warner to the motion picture men of this country; he has been in the business for so many active years that he is known personally to most of them. From the proprietor of a film exchange in Pittsburgh, Pa., in the early days he has grown with the development of pictures until he stands among the few men who are credited with knowing the "game" in all its ramifications.

Abe Warner.

After selling a prosperous exchange to the General Film Co. a few years ago, Mr. Warner came to New York and got into the feature business when "state rights" were first offered. After placing several features on that plan he realized that there was an opening for a "feature exchange" and Warner's Features was the first organization formed for the purpose of renting feature subjects direct to the exhibitor. Under Mr. Warner's management the plan was successful and soon had many imitators, in fact, the most startling development of the motion picture business during the past year has been along the lines laid down by him.

Developments during the past year have led Mr. Warner to sever his connections with the corporation he organized and now that the management has changed he has decided to make another start for himself, beginning at the beginning as he did about three years ago when Warner's Features was launched, regretting only the time that has been lost.

In making a new start Mr. Warner has an unblemished record to recommend him to consideration. His plans have not been fully determined, but it is his purpose to handle feature productions. He wishes the trade to know that he has severed all connection with the United Film Service, the name by which the old Warner's Features is now known, and that he will do business in his own name. He will have something interesting to say to the trade soon.

BILLIARDISTS APPROVE SELIG FILM.

The National Billiard Protective League has written to 80,000 proprietors of billiard halls in the United States, commending the forthcoming Athletic and Physical Culture films which will be released every Monday by the Selig Polyscope Company beginning with April 5. Among the films to be shown are scenes showing the scientific shots in billiards exemplified by Schaefer, Hoppe and others. These films will do much to popularize and further elevate the science of billiards.

This Realistic Siberian Scene Was Staged at Fort Lee, N. J., by the World Film Players.

"The Spanish Jade"

A Strong Drama Set in the Quaint Environments of Spanish Life of Fifty Years Ago.

Reviewed by W. Stephen Bush.

WHOEVER delights in what is quaint and novel and far removed from the well-trodden path will be greatly charmed and entertained by this feature which has been acquired by the Paramount Pictures Corporation from a newly formed producing company called the Fiction Pictures, Inc.

The film is based on a book entitled "The Spanish Jade" and written by Maurice Hewlett. The novel has been dramatized by Louis Joseph Vance and the filmed version closely follows the lines of the original dramatization.

Few film plays have a stronger, more consistent and more

Scene from "The Spanish Jade" (Fiction Pictures, Inc.).

gripping plot than "The Spanish Jade." If the production had no other merit than the strength of its plot it would deserve to rank high, but the strength of the plot is not its only point of merit. The types and the atmosphere in the film story measure up to the highest expectations. One cannot run through ten pages of Spanish literature without encountering the very types and the very atmosphere which make this film so different from the general run of film plays. There are many of the exterior scenes which are obviously "faked," but the imitation is always clever, and though we all abhor artificial exteriors in a film we must admit that the designer worked with a good original before his eyes. Nor are all the exteriors artificial. Some are wonderfully fine; so much so that one regrets that there was any necessity for artificial props anywhere in the film.

The elements, mystery, adventure and pathos have been most skilfully woven into a story which is bound to hold the interest of the spectator every part of the way from start to finish. The visualization of the characters is perfect in every detail. This means first that the acting is brilliant and second that the spectator is able to understand the character almost the very instant it appears on the screen. The Spanish grandees feeding on dry bread and an onion and spicing the frugal meal with recollections of past glory, the cringingly faithful servant, the unbridled youth scorning discipline and flattering impulses of passion, the blond Spanish beauty (there are such beauties), graceful with a womanly dignity all her own, the Englishman disappointed in love and traveling in Spain to forget his disappointment—all these are figures that might have stepped from the pages of any old Spanish book of fiction. It must be noted, too, that all the minor characters—and there are many of them, are as finely drawn and as true to life as the leading parts. In this perfection of detail lies one of the great charms of the picture; the other is the powerful, well-developed plot, which never lags or halts or digresses for a moment.

LUBIN PRODUCES "THE DREAM DANCE."

The production of "The Dream Dance" at the Lubin Western Company at Los Angeles marks a new era in the history of that studio. The play is an unusually strong one dramatically, and in order to produce it it was necessary to spend several days with an extra force of workmen preparing the special staging and scenery. L. C. Shumway and Miss Velma Whitman have the leading roles.

Tom Terriss Heading Own Company

Well Known Actor to Make High Class Photoplays for Organization Capitalized at $50,000—Will Adapt from Big Successes Which He Controls.

AN ANNOUNCEMENT of unusual interest to motion picture people in general which has been made within the past few days is to the effect that Tom Terriss, well known English actor and producer, has embarked in the business of motion picture production on a large and high class scale at the head of his own company to be known as the Terriss Feature Film Co. Articles of incorporation have been prepared and the statement filed shows that the new organization not only has particularly strong financial backing, but also has the support of some of the shrewdest and best known business men in New York City. Mr. Terriss is named as president, L. T. Smith as vice president, and James H. McLean as secretary-treasurer. The capital interested is for the most part that of men who have achieved success in lines of work other than the motion picture business.

Tom Terriss.

Tom Terriss is easily one of the most widely advertised actors of the present generation and that he has turned his attention exclusively to the picture field will be gratifying to motion picture exhibitors throughout the country who will see at a glance the benefits to be derived from the association of his name and talents with feature pictures to be produced by the new company. Within the past few years Mr. Terriss has been particularly active in the delineation of characters drawn from the intensely human narratives of Charles Dickens and with such results that he is conceded to be the foremost Dickensian exponent of the present day. Lovers of Dickens—and these number practically every lover of books—have enjoyed Mr. Terriss' work in vaudeville and in more pretentious offerings on the so-called legitimate stage. At the head of his own company Mr. Terriss has but recently concluded a successful tour of the important cities in the United States and Canada under the direction of Klaw & Erlanger.

By reason of his lengthy service on the legitimate stage and his association with his father, the late William Terriss, who came to the United States from England as leading man with Sir Henry Irving, Mr. Terriss not only has a splendid knowledge of the better things in the way of theatrical entertainment which are popular, but also controls the rights to many plays which have proved their worth in this country and in Europe. It is from these big successes controlled by Mr. Terriss that some of the early feature photoplays planned by the Terriss Feature Film Co. are to be adapted.

Mr. Terriss is, of course, no stranger to the motion picture field in view of the fact that he has made a number of important productions under the direction of big producing companies, including the World Film Corporation and the more recently organized Cort Film Corporation. His present venture, however, is the most pretentious thing in the picture line which he has attempted and the organization of his company has been effected for the purpose of providing something entirely new—and, Mr. Terriss thinks, better—than has yet been done in the line of high class photoplay production.

The company of players who will support Mr. Terriss has about been completed and the first releases are expected to be ready within the next six weeks. The company is making a particularly careful investigation of the releasing field with the idea of selecting the best possible organization to place their finished product on the market and announcement as to this matter is to be made in the near future.

"The Woman Who Dared"

A Powerful Story in Five Reels, With the Talented Actress, Francesca Bertini, in the Titular Role, to Be Released by George Kleine, March 17.

Reviewed by James S. McQuade.

I WAS deeply impressed and all the time much pleased while viewing two private presentations of "The Woman Who Dared," a photoplay in five reels that will be booked by George Kleine's various exchanges throughout the country on March 17. The story has a powerful grip, and is so well constructed that interest never wanes until the final fade-out.

The production is marked by fine acting, costuming, settings and photography. A nice regard for art is always apparent, and I can commend it as a model of its type without reservation.

The acting of Francesca Bertini is always admirable. I remember seeing her for the first time in the character of

Scene from "The Woman Who Dared" (Kleine).

the rural Egyptian maiden in "Rameses, King of Egypt," and still have clear recollections of her beauty and nice histrionic art. I saw her also as Pierrot in "The History of Pierrot," and that characterization was as delicately and gracefully poised as a butterfly on the petal of a flower. She has also scored hits in "The Song of the Soul," "Venomous Tongues," and other film subjects. As the Countess Bertrand, she appears at her best; for the calls on her talent are complex. As the loving wife in the happy days of home life, she is exquisitely charming, and when the dark days come and her innocent husband is condemned to twelve years' imprisonment, she is a very tigress in her fury and courage to set him free. Contrasted with this aspect, she appears in melting emotional scenes where the normal woman's heart is laid bare in the most appealing sense. I shall always remember Signorina Bertini for the apparent ease with which she simulates the varied whims and passions of human life. And her depictions are not confined to types of her own sex; for Pierrot was a man, and a very complex type of man at that.

Alexander Ivanhoff, the spy, is well impersonated by Emilo Ghione. The makeup assists materially in the virile characterization. Count Bertrand has a worthy double in Albert Collins, and Signor Ciaffi is to be complimented for praiseworthy character work in the role of Alexis, the servant. One of the best sustained parts in the cast is that of Naida, the gypsy wife of Ivanhoff, by Leda Gys. The costuming and makeup are beyond criticism.

The story is by no means new, but it is better told than any other of this type that I have read. Count Bertrand is a lieutenant in the army of his country, and is entrusted with mobilization plans by the major general for the purpose of preparing a full report. Ivanhoff, a spy in the service of a neighboring state, assisted by his wife, Naida, drugs the Count and secures the plans. Count Bernard is commanded to return the plans to headquarters and discovers that they have been stolen. He reports accordingly to the Major General and is placed under arrest. Court martial follows and he is condemned to prison for twelve years.

The Countess determines to clear her husband. A clue is obtained when Alexis finds a cuff button near the safe from which the plans had been stolen. He takes it to his mistress, who, after much thinking, remembers that the initials on the button are those of Alexander Ivanhoff. Immediately she plans to place him in her power. She is a fearless and accomplished equestrienne and appears as one of the riders in the Hippodrome, in the capital of the country where Ivanhoff resides. She wears a mask and attracts many admirers by her striking appearance and feats of horsemanship. Ivanhoff becomes her slave, but is held at arm's length. Finally she prevails on him to lend her the key to his house, where she has promised to meet him on the pledge that he will send all his servants out of his home on the appointed evening. She unmasks at his urgent request, and before he recovers from surprise he finds himself covered with a revolver and given just one minute in which to produce papers that will prove his complicity in stealing the plans from her husband. She secures these papers and rushes out of the house, the faithful Alexis being stationed at the door to prevent pursuit by Ivanhoff. As she rushes past her servant, one of the papers drops on the threshold of the door. Ivanhoff attempts to rush out, but is thrown back by Alexis, who again stands on guard. At this juncture Alexis sees the piece of paper and places it in his pocket.

Ivanhoff escapes through a window and after securing papers from a high official for the arrest of the Countess on the border, he starts off in an auto of high motor power to intercept her by outracing the train on which she travels. He succeeds in doing this and regains the papers.

The paper held by Alexis, however, turns out to give sufficient proof that the Count is innocent, and husband and wife are reunited.

Ruth Blair

MISS RUTH BLAIR, whose photograph appears below, has been selected from among over a thousand applicants as leading woman of Smallwood brand comedies, shortly to be released through the United Film Service.

When the Smallwood Film Corporation decided that it was ready to secure a feature lead for its new brand, a contest was conducted with the idea of getting the typical American girl. The requirements demanded were that she be beautiful, have ability as an actress and screen well.

Of over 13,000 photographs secured from all parts of the country, a selection of eight girls was made who were called to New York City for the final test. A well known artist, a sculptor and a representative of the Smallwood Film Corporation made the final selection.

After all points were carefully weighed, Miss Blair was offered a contract for a period of three years, which she accepted.

Ruth Blair.

The new leading woman is five feet six inches in height, weighs one hundred and thirty-five pounds, and is a blonde with large brown eyes. She was born in Williamsport, Pa., twenty-two years ago of American parentage. After graduating from boarding school four years ago, where she was a recognized leader in amateur theatricals, she decided to make the stage her profession and with that end in view, spent a season with Mme. Courier, the well known dramatic coach, who, by the way, is the same Mme. Courier who taught and arranged for Julia Marlowe's debut. Miss Blair later spent two years in stock playing ingenue leads.

Miss Blair is an expert horsewoman, a good swimmer and in addition is considered an exceptionally good dancer. She is fond of all outdoor sports and takes especial delight in golf and tennis. Her beauty, ability and versatility are sure to make her popular with photoplay fans.

HARRY WEISS TAKES A VACATION.

As a guest of Lewis J. Selznick, with all expenses paid, Harry Weiss, Chicago manager of the World Film Corporation, came to New York recently for his first vacation in seven years. Mr. Weiss' only instructions are to enjoy himself and to be back in Chicago at the end of two weeks.

"Sunshine Molly"

Five-Reel Bosworth, Featuring Lois Weber and Phillips Smalley in a Stirring Tale of the Oil Fields.

Reviewed by Margaret I. MacDonald.

THE photographing of this production in the place where it belongs has a great deal to do with its enjoyment, although not by any means all. Nor is it the first time that the work of the "Smalleys," as we are wont to call them, has been looked upon with admiration.

Lois Weber has herself written the story of the film which classes favorably with some of the more pretentious of the red-blooded types that have gone before; and it is certain that not any one of them has given a truer portrayal of the human passions nourished by the strong, free air of the Western wilds. It is particularly pleasing to note the finesse with which the different types have been outlined; it is also interesting to note the psychological effects which occur in perfectly natural sequence throughout the course of the story. The story of the film represents what might be termed one of the rare selections of screen literature.

"Sunshine Molly," the role in the picture which has been played by Lois Weber, represents a splendid type of woman, one of those adamant types upon which the morality of our nation depends. "Bull" Forrest, on the other hand, is the great-hearted, passionate sort of child-man who knows no law of restraint, and whose spirit is quashed only by his evidently total failure to gain possession of the woman whose will proves equal to his own.

Then there is Pat O'Brien who strikes a "gusher" and takes his aspiring family to town, leaving Molly and the Widow Budd, a lovesick type, in charge of the eating house; and there is Old Pete on whose dying days Molly sheds her sunshine, giving "Bull" the sometimes irksome task of carrying the feeble old man into the chair set for his comfort at the door of the cabin. There is comedy, too, interspersed with the frequently tragic outlook of the story. Its placing has been tactfully done, and often aided by a fitting subtitle. The spectacular portion of the picture occurs when the old man who had formerly insulted Molly, and for whose chastisement she had spent some time in jail, appears on the scene and tries to mar her character. In revenge for her public denouncement of him, which prevents his gaining possession of Pat O'Brien's daughter and money, he sets the oil fields on fire. This is a remarkably realistic bit.

It would require too much space to mention all the

Scene from "Sunshine Molly" (Bosworth).

points of interest in the picture, the scenes in the eating house and those at the town house of Pat O'Brien being especially interesting in their comic element. The subtitles of the picture are frequently reverberant with excellent moral teachings in the shape of useful maxims, and the opening of each reel of the picture has been introduced by slowly turning the pages of a book, upon whose pages are written a simple synopsis of what is to follow. The production has been staged by Lois Weber and Phillips Smalley, the latter presenting in excellent style the character of "Bull" Forrest. Dal Clawson has done the photographic work, and others of the company, all of whom do good work, including the numerous supers, are Adele Farrington, as Widow Budd; Margaret Edwards, as the daughter who "can't grow up"; Herbert Standing, as Pat O'Brien; Vera Lewis, as Mrs. O'Brien; Roberta Hickman, as Patricia, Pat's daughter; Frank Elliott, as the society man, and Charles Marriott, as Old Pete.

The production was released on March 11 by Bosworth, Inc., in association with the Oliver Morosco Photoplay Co.

World Film Productions

Five-Part Adaptation of Bayard Vieller's "The Fight"—Three One-Reel Comedy Films.

Reviewed by Lynde Denig.

OUT of Bayard Vieller's underworld melodrama, "The Fight," George W. Lederer made a five-part picture which will be released by the World Film Corporation on March 15. In the total impression created; in the strength of the situations and the unpleasant light in which crooked politicians are placed, the photoplay is akin to the stage production. Two characters in particular are finely drawn—John E. Kellerd's Vance, the deformed, crafty owner of an illegal resort, and Jane Thomas, the woman reformer played with dignity and feeling by Margaret Wycherley. A third

Scene from "The Fight" (World Film).

member of the cast deserving of mention is Katherine La Salle, and a fourth is a remarkably well-trained collie.

The producer of the film showed commendable ingenuity in working up to moments of dramatic force—the attempt to compromise Jane, for one, the kidnapping of the Senator's daughter for another—and the plot development, from the time the militant young woman determines to rid the town of grafters until she is elected mayor, is sufficiently clear. The most elaborate settings are found in the home of Vance, connected with the dance hall by an underground passageway. It is in this passageway that the king of the grafters is laid low by a bullet and the story is brought to a satisfactory conclusion.

World Comedy Star Series.

First in the World Comedy Star Series of one-reel pictures will be Richard Carle in "The Dancing Beetle," a brightly played subject, ludicrous in idea and the manner of its development. Carle does very well as Professor Bugg, an erratic person who acquires a beetle whose bite causes the victim to dance violently and incessantly. When he thinks the beetle is lost and searches for it among a party of fashionably dressed ladies there are opportunities to admire the latest styles in hosiery. This film, to be released March 15, has enough humor to carry one reel.

Mark Swan wrote the scenario for "Health by the Year," in which Jefferson DeAngelis has a role of small novelty and limited comedy possibilities. According to the contract signed with a young physician, he must obey orders or forfeit his daughter and a considerable sum of money as well. The picture has little to offer beyond the personality of the famous comedian.

In "Housekeeping Under Cover," featuring Katherine Osterman, Mark Swan prepared a more original story, narrating the experiences of a family trying to live moderately without allowing others in an expensive apartment hotel to know of their economies. Smuggling provisions into the hotel is not an easy matter; but the greatest embarrassment is reserved for the morning that the rooms are set on fire when breakfast is being prepared. Of the three comedies this is the most human.

"The Juggernaut"

Five-Reel Vitagraph of Live Motive and Sensational Train Wreck.

Reviewed by Louis Reeves Harrison.

CAST.

Viola Ruskin.....Anita Stewart
John Ballard.....Earle Williams
Mrs. Ruskin.....Julia Swayne Gordon
Phillip Hardin.....William Dunn
James Hardin.....Frank Currier
Mrs. Ballard.....Eulalie Jensen
Alexander Jones.....Paul Scardon
Harry Reynolds.....Jack Brawn

THE wrecking of a locomotive and three passenger cars while crossing a high trestle, on which are defective railroad ties, provides the highly sensational incident which deserves and will win applause for "The Juggernaut,"

Scene from "The Juggernaut" (Vitagraph).

and the scenes leading up to the disaster arouse high suspense. There is also a live theme in the play, something unusual in stories constructed around mechanical accessories. The vital motive and the characterization, particularly that of Philip Hardin, raise "The Juggernaut" above the melodrama class to which it naturally belongs. It is directed against the greed and graft so rampant in railroad properties run as stock-jobbing propositions rather than in the public interest.

The central figure is Philip Hardin, the dissipated son of an old railroad magnate. The latter's death brings some of life's sweetest rewards to Phillip, including wealth and a beautiful wife. She dies and leaves him a daughter who becomes a maternal replica some twenty years later, at a time when Phillip has accepted a railroad presidency as the tool of a stock manipulating syndicate. Meanwhile, growing in the legal profession to become District Attorney is John Ballard. The lives of these two men are strangely interwoven at the beginning of their active careers when they were classmates at college, Ballard assisting Phillip to pass his examinations and extricating him from a manhandling experience in a gambling joint. Though the rescue was made at the peril of Ballard's own life, the death of one of the gamblers, supposedly at his hands, puts a weapon in the hands of Phillip in case he clashes with his friend.

There is nothing heroic about Phillip; he is very human; he accepts the wealth his father earned and the lovely girl his friend gave up as two of the prime essentials of happiness on earth. He loves his wife while she lives, and loves his daughter after the mother's death. He would even be scrupulous in business in response to District Attorney Ballard's personal pleading, but he is dominated by the Wall Street clique, and he reneges in favor of the clique at a time when public opinion runs high against the deadly economy of his road. He menaces the attorney with exposure of his supposed crime only to have his daughter reveal to Ballard that no such crime was committed.

The end is tragedy. A train bearing Phillip's daughter is wrecked in consequence of his business policy, and he dies of heart failure in sight of the wreck. Ballard is also on hand, and he attempts the rescue of Phillip's daughter, but she expires, and the attorney's closing act is to lay the girl, beautiful in death, by the side of her erring father—an artistic conclusion.

Frank J. Howard

VERY few states in the union to-day are able to boast of an exhibitor who has followed the wonderful growth of the moving picture industry from its infancy. Massachusetts can justly claim such a distinction in the person of Frank J. Howard, who is not only the pioneer exhibitor of the Bay State, but regarded by all as the dean of New England picture men. Mr. Howard's first connection with the industry was established in 1894, when he traveled throughout the country exhibiting the Kinetoscope at fairs and in stores. While engaged in this work he learned that a system of projecting pictures upon a screen had been invented. In 1896 he opened the first moving picture theater in New England in a store on part of the site now occupied by the Hotel Brewster, in Boston. In those days films ranged in length from fifty to one hundred and fifty feet. An admission of ten cents was charged for a show comprising six hundred feet of film. Among the films shown were "The May Irwin Kiss," "A Railroad Train Coming Out of a Tunnel" and "The Seminary Girls."

Frank J. Howard.

Within a few years after this Mr. Howard opened the first film exchange in Boston, with offices in the Jefferson Building. In 1910 he sold out his interests to the General Film company and is now president of the Olympia Theaters company, of Lynn and Gloucester, and Gordon's Olympia company, Boston. During the period that he was engaged in the exchange business Mr. Howard was responsible for many of the improvements in that line, most notable of which is the use of leatheroid for film-carrying cases.

The use of these cases was brought about in a most peculiar manner. Mr. Howard noticed that the theater managers were not very prompt in returning reels of films which they had booked. When he would call them on the telephone they would inform him that the reel was in their house, but they did not have any string or wrapping paper in which to return it. Then the idea came to him of supplying the exhibitors with a leatheroid case for the reel. A few of these cases were made and after that time all reels were promptly returned to the exchange. Mr. Howard was the first man in the country to make use of the magazine on a picture machine. He admits that he made a great mistake in not having this improvement patented. Frank Howard is undoubtedly known to the majority of exhibitors in the East. His fair and square methods of doing business made many friends, and although he retired from the exchange field five years ago, a large number of the exhibitors are often heard to ask whether he will ever return to that line.

EDISON PLAYERS AT STRAND ROOF.

On Tuesday evening, March 9 the Edison players were entertained at the Strand Roof Garden, atop the Strand theater, New York. Viola Dana, of the "Poor Little Rich Girl;" Gertrude McCoy, Sally Crute, Bessie Learn, Augustus Phillips, Edward Earle, Harry Beaumont, Yale Benner, the Edison Players stars, were present and seen at close range by the moving picture "fans" who filled the roof garden that evening.

CENTAUR CAMERA MAN SENT TO COAST.

Ross Fisher, one of the crack MinA Film camera men of the Centaur Film Company of Bayonne, New Jersey, has been sent to the Coast to undertake the difficult task of taking pictures of Mr. Horsley's latest acquisition, the Bostock Animals. Mr. Fisher has had experience in the handling of Mr. Horsley's trick double exposure camera and for this reason he is a necessary addition to his staff on the Coast.

"Poison"

Two-Part Kalem Picture Made in Co-operation With the Westfield Pure Food Movement.

Reviewed by Lynde Denig.

MADE in co-operation with the Westfield Pure Food Move, best known through the writings of Lewis B. Allyn, and intended to assist in the campaign of enlightenment being waged by The Ladies World, this two-part Kalem production is distinctly a picture with a purpose. In full, the title reads, "Poison, a Story of Food Fakers." The story prepared by the Kalem Company, done into fiction form and appropriately illustrated will be published in about 150 newspapers that housewives throughout the country may be impressed by the importance of looking for the endorsement of the Westfield Pure Food Movement when they purchase canned goods. The picture, to be released March 29th, will synchronize with the newspapers spreads.

Scene from "Poison" (Kalem).

Of the story not a great deal need be said. As acted by Tom Moore, Marguerite Courtot and others, it presents the danger of using carelessly preserved supplies. It shows how a poor woman is in danger of death after swallowing too much poison contained in one of the relishes prepared at the plant, and how the little daughter of the owner of the concern is made dangerously ill by coal tar dyes used to color jams. Finally the old buildings are burned and others of a very different type are to be erected in their stead. The manufacturer is no longer unscrupulous, for the lesson brought home to him in his own family is remembered.

Mr. Allyn, the pure food expert whose face is familiar to most readers of magazines, appears in a number of scenes as the representative of an important association whose favor cannot be purchased. The producer of impure foods believes otherwise; he maintains that money will buy anything and attempts to bargain for the Westfield endorsement; but Mr. Allyn tears his check in two and tells his visitor that he need not call again until he is able to show a complete change in factory methods.

Some of the foregrounds presenting a plant as it should not be conducted are vivid enough to take away a normal appetite for some little time, and then, by way of contrast, come views of model buildings where everything is neat and systematic. The latter pictures were photographed in the establishments of two New York manufacturers where the surroundings give every evidence of clean food. "Poison" offers a useful warning against buying tin cans and bottles without examining their labels.

ALL STAR CAST IN NEW THANHOUSER SERIAL.

The great popularity with which the new Thanhouser serial is meeting is due to three things. The elaborate scene plots, the phenomenal number of thrills and the great all star cast acting in the piece. The complete cast of the "Million-Dollar Mystery" are now working at the Thanhouser plant in New Rochelle, producing this new thriller under the direction of the same director that produced "The Mystery." Howell Hansel, the chief producer of the "Million-Dollar Mystery," is now supervising the production of "The $20,000,000 Mystery," and has as a cast James Cruze, Margaret Snow, Sidney Bracy, Frank Farrington, Harry Benham and Mary E. Forbes.

Harry Myers

HARRY MYERS, director and leading man of the Victor (Universal) company, was born thirty-two years ago. He comes from Yankee stock and has no record of having inherited his ability as an all around actor from any one but Harry C. Myers. He's a six footer, has blue-green eyes and weighs—but never mind what Harry weighs. He has been in pictures almost six years, being one of the first legitimate players to enter the picture field.

Harry Myers.

After graduating from the public schools of New Haven, Conn., Mr. Myers became a student at the La Salle College in Philadelphia. Soon after graduation he joined the old Girard Theater Stock Company in Philadelphia, played with it two years, and then joined the Forepaugh Stock Company in the same city, for a similar period. Then "rep" beckoned him, and for another two years he played through New England being featured in the company of Maude Hillman, who was the teacher and early sponsor of Edmund Breese, Edwin Arden and other prominent American actors.

This training proved of splendid advantage to the ambitious young actor, and after a period with Mamie Fleming, the prominent repertoire star, in which he played everything from "Uncle Tom" to Shakespeare on short notice, Mr. Myers played the leading role in "Graustark" for one season.

For ten months Mr. Myers directed with the Lubin Company, and for five years he was a Lubin leading man. "A Deal in Oil," his first picture straightway established him as a director but his chief laurels were won through his seven-reel picture. "The Drug Terror," which he produced in three weeks, and to which he brought a wealth of knowledge of the seamy side of life which evoked surprised interest and comment from sociologists the world over.

Since joining the Universal Mr. Myers has produced innumerable single feature productions, each one of which has borne the stamp of his own artistic conceptions of photoplay construction and staging. His latest production is "A Romance of the Backwoods," which he directed and played in himself with Rosemary Theby as co-star. "A Romance of the Backwoods" will be released under the Victor brand on March 13.

STORIES WRITTEN ON ALLIANCE FEATURES.

Grossett & Dunlap, the well known New York publishers are the first concern in the book business to reissue the novels from which successful photoplays have been made.

The first of these, "The Carlyle Blackwell" edition, of "The Key to Yesterday" is already upon the booksellers' shelves, and the Blackwell edition of "The High Hand" is now on the press and will shortly be placed before the public.

"Jack Chanty," another feature on the Alliance program, will be reissued in book form during the course of the month in a "Max Figman" edition. The books are profusely illustrated by "stills" from the photoplays.

HORSLEY NAMES YOUNG SON.

After much pondering and debating over a name for the latest arrival in the Horsley family, whose first view of the world was last Monday, the proud parents, Mr. and Mrs. William Horsley, have at last decided to call their young son George William Horsley, Jr. This young man, although he has had very little time to show his prowess except for the occasional testings of his lungs, bids fair to follow in the tracks of his grandfather, who built the new Universal City, and his uncle, Mr. David Horsley, in becoming a prominent moving picture magnet and a great asset to the MinA productions.

"The Boston Tea Party"

A Spirited Two-Reel Edison Drama of Colonial Times.

Reviewed by Louis Reeves Harrison.

QUITE timely, in view of present disputes with our dear Mother Country about shipping, is this portrayal of the spirited way in which our ancestors dealt with high-handed British methods. Far from being peace apologists, our Colonial ancestors had iron in their blood—they dared fight for their rights. "The Boston Tea Party" was one of the incidents immediately preceding the Revolution—it occurred December 17, 1773—which led to a war for the redress of wrongs and to a struggle for complete independence. The methods of Great Britain were so repressive that they became oppressive; with a result that we

Scene from "The Boston Tea Party" (Edison).

all now enjoy on ocean-to-ocean empire with no other emperor than a sovereign people.

Factors of merit in this release, aside from its historical value, are the attractive ensembles, particularly that of the Governor's Ball, and the spirited action of Maxine Brown. As "Barbara" in the story, she learns that her sweetheart, Ethan Ward, is in deadly peril. It is he who has been fomenting a rebellion among the Colonists, and his conduct has come to the attention of Captain Crews. From the moment that she learns of her sweetheart's danger, Barbara gives expression to all the energy and intelligence in her nature; she is a thoroughbred American girl. She is in ball dress when her suspicions are aroused that there is something in the air, but she ignores the hardest thing in the world for one of her sex to forget, particularly with her best clothes on, and spies on a meeting where her loved one's fate is under discussion. Before an order for his arrest can be put into the hands of British soldiers, she is away in her carriage with her maid under pretext of sudden indisposition.

Barbara reaches the home of her sweetheart in time to warn him, and she resorts to a strategem to pass him through the cordon being drawn around his house. He is sent on in her carriage disguised by her hood and cloak, while Barbara shifts to a boy's suit and rides away to divert pursuit. The dashing ride of Barbara, over hedges and stone fences, part of the time closely followed by British cavalry, is a fact, not a motion-picture presumption. Maxine Brown is not only an actress who can convey on the screen the state of her mind and heart in a characterization, but she is an accomplished equestrienne, handling her mount almost as if to the saddle born.

Ethan Ward escapes, rouses the Colonists, leads a band of them aboard the Monmouth, and we all know what happened to the chests of tea. That this country, of the people and for the people, is the social and political creation of true hearts and noble minds in days gone by we also know, but it is well to be reminded now and then "Lest We Forget."

FRANZ AND MORLEY MAKE CHANGE.

Jos. J. Franz, who has been directing for Premier, has left that company and is now with the Santa Barbara Motion Picture Company. Jay Morley has also closed with Premier, going over to Lubin Western.

Enid Markey

ENID MARKEY, the gifted young leading woman of the KayBee company, heads the strong cast that will soon be presented in "The Spirit of the Bell," a thrilling depiction of an incident in the Mexican revolution ready for release by the New York Motion Picture corporation on the Mutual program April 2.

Miss Markey interprets the part of Dolores De Oro, with whom Miguel Galvez, a sympathizer with the Federal cause, is in love. Dolores does not love him, because she is in sympathy with the rebels, but is in love with Pedro, her father's young ranch foreman. Refused the hand of Dolores, Miguel fires the ranch and kills Dolores' father, but not before the girl had been sent to the Mission for protection. Miguel compels a peon to reveal Dolores' hiding place. The padre refuses to deliver Dolores and Miguel threatens to destroy the Sacred Bell of Santa Maria and fire the Mission. Dolores leaves the Mission and conceals herself behind the bell. At sunset she arises like a spectre and the peon soldiers, thinking it the spirit of the bell, cease fighting. Dolores surrenders herself to Miguel, but an escaped peon prisoner warns Pedro of the danger and the foreman, with his men, kill Miguel, rout the band and rescue Dolores.

Enid Markey.

The production contains a number of sensational battle scenes in which five hundred men appear at the same time. Historic spots in the vicinity of the international boundary line also are prominent. Miss Markey is supported by Charles Ray as Pedro, Jack Nelson as Miguel and Herschel Mayall as Don Pasquale De Oro. The scenario was written by Thomas H. Ince and William H. Clifford. The production was directed by Jay Hunt.

FACTS ABOUT "THE JUGGERNAUT."

"The Juggernaut," a modern railroad drama, in five parts, written by Donald I. Buchanan and Ralph W. Ince, and produced by Mr. Ince, was the first picture, in the making, to attract the attention of the entire press of the city of Greater New York, every paper sending a representative to South River, New Jersey, where the principal scenes were taken, to get a picture and story of the big scene, the wreck and destruction of a fully equipped express train. Besides the newspaper men, Vitagraph officials and players—several thousand persons—witnessed this thrilling scene, which cost the Vitagraph Company over $25,000 and nearly cost the lives of a number of the actors engaged in its enactment. "The Juggernaut" is destined to be one of the big things in the film world and will add additional prestige to the reputation of the Vitagraph Company and to Anita Stewart, Earle Williams and Julia Swayne Gordon, who portray the principal characters.

BUSY SANTA BARBARA.

Just now, all eyes are turned towards Santa Barbara, the home of many of the companies producing films for the Kriterion program. Over four hundred people are employed at the present time and new companies will be added shortly, bringing the list up to six hundred. The following is the roster of six of the companies, not including the extra people:

William Robert (Bob) Daly, director; Fritzi Brunette, Edward Alexander, Jack Prescott, Joe Massey, L. B. Carleton, director; Betty Harte, Edw. D. Whiteman, Art Acord, Edyth Sterling, H. C. Matthews, director; Baby Early, Elsie Albert, Alfred Swanson, R. D. Clifton, Florine Garland, Jack Byrne, director; J. Franz, J. Davis, director; R. Miller, Sidney De Grey, Ann Kromann.

"The Long Shift"

First American Eclair Feature to Be Released Through the United Film Service.

Reviewed by Margaret I. MacDonald.

AN ATTRACTIVE production in two parts marks the introduction of the American Eclair product known as the Ideal brand into the program of the United Film Service. This two-reel subject is thoroughly western in atmosphere, has an unpleasant as well as a pleasant side, but is undoubtedly scheduled for a successful run.

Among the cast are players familiar to most of us, namely, Norbert Myles, H. Stanley, Edna Payne and Clara Horton. The story of the production centers about a jealousy, and contains the lesson of the old maxim of heaping coals of fire. A pretty school teacher is the bone of contention be-

Scene from "The Long Shift" (Eclair).

tween a young widower with a child, and one of the men working under his guidance in the mines. Between these two men there occurs an excellent fight, which will prove an acceptable sensationalism to most audiences. There is one exceptionally effective perspective in which is told a tale of deep anxiety mingled with excitement. And there is the big thrill of the picture, which is father to the previously mentioned scene, when, with his child in the tunnel with her cat and its new kittens, as well as several of the miners, the foreman accidentally discharges the blast, which by its force fills the mouth of the tunnel, shutting off all means of escape for the imprisoned victims.

Special attention may be drawn to the nicety of many of the details of the production, which, in spite of a few faults, is at the same time an attractive one.

"The Juggernaut" Repeats.

Big Feature Will Run Second Week at Vitagraph Theater—Other Interesting Subjects.

FOR the week commencing Sunday, March 14, the Vitagraph Theater will depart, temporarily, from its usual policy of presenting a new feature every week and continue the five-part modern railroad drama, "The Juggernaut." While the wreck scene is essentially the big feature of "The Juggernaut," the various scenes depicting the development of the story are strong enough to hold the undivided attention of the audience and it is this gripping interest and the expressed desire of numerous Vitagraph Theater patrons to see this picture a second time, that has induced the management to retain it for a second week's showing.

A complete change of shorter pictures embracing three comedy subjects will add variety to the program: "The Lady of Shalott," a one-part comedy, with an all-star cast, including Flora Finch, Kate Price, William Shea, Jay Dwiggins and Constance Talmadge. A two-part comedy, "Janet of the Chorus," or how the art of making-up wins over a woman-hater, presenting Van Dyke Brooke, Norma Talmadge and S. Rankin Drew, and No. 3 of Roy L. McCardell's famous Jarr Family Series, entitled "Mr. Jarr and the Lady Reformer," in which Mr. Jarr is accused by a suffragette of trying to abduct a three-hundred-pound lady. Harry Davenport, as the inimitable Mr. Jarr, Rose Tapley as his spouse and Julia Swayne Gordon as the lady reformer, are the headline fun-makers.

"The Exploits of Elaine"

Two Creditably Produced Episodes Entitled Respectively "The Hour of Three" and "The Blood Crystals."

Reviewed by Margaret I. MacDonald.

IT LOOKS now, with two more episodes to come, to complete the first intention and a decision to continue the Pathe-Hearst serial indefinitely, and with Edwin Arden introduced in the 15th episode in a startling characterization which will add color to coming events, as though the success of "The Exploits of Elaine" had been something more than a dream.

Episode 11, designated as "The Hour of Three," has more than its allotted share of suspense, for in it Craig Kennedy becomes for a few brief moments master of the situation, with the master criminal shivering at the point of his revolver. The danger in which, he learns from his cunning victim, Elaine is at that moment placed, causes him to desert his post, and rush madly to tear the wrist watch, supposed to be a present from the family lawyer, from the wrist of Elaine.

Episode 12 introduces a new angle of the situation with the appearance of Mary Carson, an adventuress, and the wily Chinaman, Wong Long Sin. The latter, with the aid of the former, his dagger, and a bag of dog's blood, makes an un-

Scene from "Exploits of Elaine" (Pathe).

successful attempt, thanks again to Craig Kennedy, to extract a large amount of money from Elaine to conceal her connection with the murder of himself which she believes she has committed.

These two episodes are exceptionally good ones, and we are now looking forward to the capture and revelation of the identity of the "Clutching Hand" in the near future.

ROTHAPFEL DENIES INTERVIEW.

Samuel L. Rothapfel, the managing director of the Strand Theatre, New York, has asked The Moving Picture World to deny on his behalf various interviews published in circulars and pamphlets attributing views and sentiments to him which he never held. Only a little while ago a trade circular printed such an interview which was wholly unauthorized. Mr. Rothapfel says he never saw the men who claims to have interviewed him. He wishes to announce that no interview with him is authentic unless it appears above his signature.

"THE WOMAN" TO BE NEXT LASKY-BELASCO RELEASE.

The next Lasky-Belasco photodramatic offering, following the production of Edith Wynne Mathison in "The Governor's Lady," will be an all-star production in picture form of "The Woman." This drama, based on contemporary American life, was written by Wm. C. De Mille, who is now chief photodramatist for the Lasky company, and is considered by the many experts to be his masterpiece. The work on this production is to begin in the immediate future. It will be the fifth in the series of Lasky-Belasco photo-masterpieces, which was inaugurated with "The Rose of the Rancho."

"The Island of Mystery"

Thanhouser's "$20,000,000 Mystery" Reaches Its Seventeenth Episode.

Reviewed by Lynde Denig.

UNLESS familiarly with preceding episodes in Zudora's career has made that young lady's friends and enemies recognizable at sight, a spectator may readily concede the mystery in these two reels. One concisely worded subtitle at the start might be made a serviceable guide to the characters and an indication of whether they are on the side of good or evil. For the benefit of those who do not carry the story in mind from week to week, some such an explanation is needed.

But, granting the preparation possible in an introductory title, the plot unfolded in "The Island of Mystery" might

Scene from "20 Million Dollar Mystery" (Thanhouser).

easily fall short of becoming convincing. It is so frankly artificial that interest in the picture must depend upon one's readiness to follow a succession of swiftly moving scenes without bothering to question their likelihood. There is, however, an abundance of action and physical conflict in which Zudora is kidnapped and a number of men seek wealth in a diamond mine in South Africa, and towards the close of the second reel there comes a startling scene that may be the making of the picture.

In his handling of a train wreck—the plunging of a traction engine and six cars down a high embankment—Director Howell Hansel accomplished a thrilling accident that must have been photographed under considerable difficulty. Apparently the cameras were not far from the track when the engine jumped the rails and rolled over and over until it lodged in a cloud of steam at the foot of the elevation. These scenes are the strong feature of the production.

Marguerite Snow, James Cruze and Harty Benham continue in a cast that is in all respects equal to the demands of the story.

FLAMINGO BEGINS PRODUCTION OF SERIES.

The Flamingo Film Company on Monday next begins the production of twelve two reel farce comedies under the general title of "The Feats of Felix." Each comedy will be complete in itself, although several of the leading characters will appear in each. The series will be released through the World Film Corporation.

J. A. Murphy, formerly of Lubin, has been engaged as director and has secured a number of clever comedians and comediennes for interpretation of the comedies. These include Charles Mason, Youna Laudowska, Elaine Ivans and Millicent Thomas.

The Imperial Studio in East 48th Street has been leased by the Flamingo Film Company and the finishing touches are being made to the plant this week. Everything will be in readiness for camera work Monday morning.

General Manager Hallett is enthusiastic over the value of the coming productions. He says "We have taken considerable time in preparing for the production of a series of unique farces that we believe will measure up as the funniest screen productions of the time. The stories are all from the pen of Frederick Upham Adams, the noted author and inventor and who, incidentally, is the president of the Flamingo Film Company. Mr. Adams has devoted several months of closest effort to the "Feats of Felix" and they represent his best work. The story of each farce radically differs from those familiar to the public.

"The Bridge of Sighs"

Jeff Davis, King of Hoboes and Boss of the Hotel de Gink Star of a Four-Reel Melodrama.

Reviewed by Edward Weitzel.

WHATEVER of success is accorded "The Bridge of Sighs," the latest output of the Broadway Film Co. Jeff Davis, that amazing gentleman, who seems to find little difficulty in rising to the top in whatever profession he elects to follow, will undoubtedly be justified in asseverating that his wide reputation and loud acclaim in the mouths of all men has been the chief factor in securing the ear of the public and directing its gaze at this four-reel film.

Not that "The Bridge of Sighs" is devoid of merit, on its own account. Quite the contrary! It is a melodrama of slum life, which it depicts with vigor and a reasonable regard for the truth. Aside from the Hotel de Gink, none of the scenes is novel, but they are all authentic and will hold the close attention of that class of theatergoers that are interested in the trials and struggles of the submerged Tenth.

The story opens with a prologue. Bill Stevens is beating his way to New York City on a freight train. He is thrown off by a trainhand, meets Jeff Davis, and is advised by the King of the Hoboes to head for the Hotel de Gink. Stevens does so. He next obtains a position as porter in a saloon; and is the means of preventing Tom Carroll, a yeggman, from making a victim of Mollie Browning, a young girl, out of work and the only support of her dying mother.

Aided by Davis, Stevens and Mollie keep out of trouble with the police, and so avoid a trip across "The Bridge of Sighs"—that famous passageway to the Halls of Justice. The king is also pleased to smile upon their prospective union.

A fight between Stevens and Carroll, that is spoken of in the vernacular of the Bowery sometimes as "fierce," is one of the best things in the drama.

Although the advertised star of the photoplay and entitled to all the prerogatives of the position, Davis does not attempt to monopolize the center of the stage. While on the boards, however, he compels attention to himself by his

Scene from "The Bridge of Sighs" (Broadway Film Co.).

dominant personality. His self-possession is a source of wonder, and he gives a good account of himself as an actor. Well, actors have turned tramps—if there be truth in the old jest about "counting the ties"—it will be but fair if Jeff reverses the condition.

Dorothy Welsh is an earnest and appealing Mollie, Richard Carlysle plays Bill Stevens in the right spirit, and Stephen Reardon makes Tom Carroll a most despicable but a very determined crook.

HOTALING TRIAL JUDGE.

Arthur D. Hotaling, of the Lubin staff, has closen the Jacksonville studio temporarily and is in Philadelphia trying out players for a new company. He has already completed double reels with Billy Reeves and Pat Rooney in the leading roles and is now at work on a third production. As soon as a selection is made he will return to Florida. Meantime the Jacksonville mechanical staff are building new sets and repainting old ones, against the coming of the stars. Mr. Hotaling manages to get over to New York a couple of times a week to give the place the once over.

"The Black Box" Ready For Release

Universal Special Serial Written by E. Phillips Oppenheim and Produced by Otis Turner With a Strong Cast.

THE next Universal serial is ready to be released and will make its first appearance on March 8. It is called "The Black Box" and will be released outside the regular Universal program as was "The Master Key," whach has just closed its fifteenth and last installment. "The Master Key," by John Fleming Wilson, was the best serial the Universal has ever produced, but "The Black Box" has ninety-nine chances out of a hundred of surpassing it.

E. Phillips Oppenheim.

"The Black Box" has many positive advantages of a decided character. It was written by E. Phillips Oppenheim, who is one of the world's greatest living novelists and writers of exciting stories. He excells in mystery situations and stories and he has outdone himself in "The Black Box." His name alone has been the means of making the newspaper syndicating proposition one of the easiest and most thorough pieces of business ever attempted. In New York it will commence in the Evening World on Monday, March 8, following a clever and effective teaser and advertising campaign. The papers of largest circulation in every city—more than 2,000 of them—will run it co-incidentally. With it there will appear one of the cleverest advertising campaigns ever put together. This advertising campaign is now complete and may be obtained by any exhibitor who has not already received a copy, either from his exchange or from the Advertising Department of the Universal. Posters on "The Black Box" have been made especially by the Morgan Lithograph Company and are of the most striking and effective character.

Herbert Rawlinson.

To moving picture sharps one of the greatest guarantees of the excellence of "The Black Box" is the fact that it is being produced by Otis Turner, one of the cleverest men who ever commanded "camera." It was his master hand which produced "Damon and Pythias" and he has a string of unbroken successes extending over almost as many years as pictures have been in existence. There is a Turner touch in every scene which marks the master hand; there is a Turner twist to every situation which stamps it as individual. And into "The Black Box" Otis Turner is putting every ounce of that ability and ingenuity which have made him famous.

The principal character is Sanford Quest, Criminologist, a modernized Sherlock Holmes. But where this world famous character detected crime and apprehended criminals by the force of his logic and observation alone, this new creation of the fertile brain of Mr. Oppenheim and Mr. Turner is far better equipped as far as moving pictures are concerned. Deduction and logic are difficult to represent on the screen. Sanford Quest brings to his aid all the modern and ultra-modern inventions of science. By an invention of his own he is able to see over the telephone wire the person who is talking to him. He has at his command the pocket wireless telephone; a compact and powerful explosive which balks any attempt to confine him, and a hundred other contrivances which will interest and thrill those who will see "The Black Box." Sanford Quest is a detective de luxe.

This central character will be played by Herbert Rawlinson. The role gives him an opportunity seldom held out to a moving picture star. Mr. Rawlinson came into prominence by his work in "The Spy," the Cooper novel which was filmed as a special feature by the Universal and was put on by Otis Turner. He also played the part of Pythias in "Damon and Pythias."

Herbert Rawlinson will be ably assisted by Anna Little, one of the most talented of screen stars, Frank Lloyd, who is now the director of the new Laemmle Brand of films, William Worthington, who played Damon and a number of other strong parts, Laura Oakley, Frank MacQuarrie and Mark Fenton. It is a cast of wonderful completeness and balance, and one which has proved itself in every way.

The title of the first episode is "An Apartment House Case,", a synopsis of which will be found on another page of The Moving Picture World, and from this episode to the last, there is a world of interest and suspense.

"The Black Box"

Big Universal Mystery Serial Begins—First Two Reel Installment Leaves Spectator Full of Interest and Still Guessing.

Reviewed by Hanford C. Judson.

THE latest serial offering to be released is the Universal mystery story, "The Black Box." There are to be fifteen installments of it, each of two reels, and issued once a week. The first installment has been run off for us and, judging by these two reels, we confidently expect that it will be perhaps even more popular than "The Master Key," or "The Trey o' Hearts." The author is E. Phillips Oppenheim, and Director Otis Turner has had charge of putting it on the screen.

One of the noticeable things in it is the scientific methods of its most certainly up-to-the-minute detective. He even compels one of the criminals whom he has captured to tell him all about what the worst villain of all is doing, and does this by electrical thought transference under hypnosis. The victim of this gives secrets away she doesn't know she knows. When the detective puts the apparatus on her head she tells him what her pal is doing at that very moment. Many people are deeply interested in such things as this, for such things give one something to wonder about and speculate over as to their probability. Such things seem to picture a mysterious background-life joining us all together. Things that do this are effective elements in stories. We believe that Rider Haggard was among the very first to make use of them.

Anna Little.

The good quality of the directing and staging usual in offerings made by Otis Turner has long been recognized. One is apt to find in them now and again scenes that wake one up with a prod to his attention and of such is a scene in the first reel where Lenora (Anna Little) is seen after the murder backing down the stairs with a face of terror and vague apprehension.

Another feature of the picture is the mechanical contrivances. For example, the criminal seeing the detective on his front door step, pulls a lever and lets him drop into the cellar. This detective is not the kind that lets his clothes

be rumpled by a little thing like that. He brushes himself off and when he gets ready puts a little pocket bomb with electric detonator against the cellar's trap door and blows a hole through the house and so escapes.

Hypnotism is worked a good deal and serves to help out the mystery the story weaves about its doings. The girl is hypnotized by the detective and told to do certain things at a certain time and then wakened from the trance. She is awake, walking about and conscious, but when the time comes she does just what is expected of her and obeys the detective's injunctions to the letter.

The cast of players indicates the quality of the acting. It is not quite even; but much of it is very well done indeed. Some of the types, for example, are fine. These are varied

Scene from "The Black Box" (Universal).

and though it can not be claimed that the leading roles are real characters, the lesser parts promise to be full of humanity. Staging, photographs and sets are worthy.

The cast is as follows:

Sanford Quest	Herbert Rawlinson
Lenora	Anna Little
Laura, Quest's assistant	Laura Oakley
Prof. Ashleigh } Lord Ashleigh }	Wm. Worthington
Lady Ashleigh	Helen Wright
The Lord's daughter	Beatrice Van
Ian MacDougal	Frank Lloyd
John Craig	Frank MacQuarrie
Inspector French	Marc Fenton

SPECIAL SELIG PICTURE PLAYS.

During the year 1915 the Selig Polyscope Company is planning the release of a number of special pictureplay feature films. The public has learned to appreciate that the name "Selig" attached to multiple reel pictureplays is synonymous with realism and elaborateness. Here are some points and punches in forthcoming specials:

A real sandstorm, real streets of Cairo, real caravans of camels, a real prayer rug valued at thousands of dollars, figure in "The Carpet from Bagdad."

Tyrone Power, star of the spoken drama, who has supported Irving, Faversham, Mrs. Fiske and others, assumes the role of "Maverick Brander," in Charles Hoyt's comedy of true American life, "A Texas Steer." Critics say his work in this picture play is the best in a long and distinguished career.

Kathlyn Williams headed a special company of players who went to the Panama Canal Zone to film scenes called for in Rex Beach's great novel "The Ne'er Do Well." Interesting scenes along Uncle Sam's great waterway were filmed. Government officials afforded every facility.

Edward E. Rose himself wrote the film adaptation of "The Rosary," his world-noted stage play. Action starts in Ireland and the Middle West and lower East Side of New York are presented. Wonderful lighting effects and beautiful scenic backgrounds.

In "The Crisis," one of Winston Churchill's most popular novels, scenes in old St. Louis immediately preceding and during the Civil War will be realistically presented. An all-star cast of players will portray many interesting character types.

Arthur Leeds

Edison's First Scenario Editor a Well Known Figure in the Motion Picture Field.

IN LINE with the infusion of new blood, the enlargement of the stage facilities and the addition to the weekly program of a three-reel feature, Edison has departed from its customary way of handling scenarios and has installed as its first scenario editor Arthur Leeds, well known as an authority on the photoplay and a man of much allied experience.

Heretofore Manager Horace G. Plimpton has acted as chief scenario editor with the associated help of all of the directors who, in weekly meetings, passed upon possible available scripts. But it is expected that with the centering of the editorship on one person—and one of such undoubted ability as Mr. Leeds—will enable that company to make more sure that no play with even an idea will slip through the net and also promote greater speed in handling of the scripts.

Arthur Leeds.

Manager Plimpton is enthusiastic about his good fortune in securing Mr. Leeds, as the latter brings to this new duty an uncommonly wide experience as actor, director, lecturer and writer on the scenario and photoplay and is a successful dramatist himself. He came to his new position from the position of editor of "The Photoplay Author," the well known monthly magazine devoted to photoplay-writing. Perhaps Mr. Leeds is best or most widely known as the author of "Writing the Photoplay" in collaboration with Dr. J. Berg Essenwin. Mr. Leeds is also a writer of short stories, many of his having appeared in the leading magazines. He is, therefore, broadly experienced and fully equipped to pass upon and prepare for production the class of photoplays which all thinking manufacturers now agree are demanded if the photoplay will fulfill its indicated function.

From the very beginning, Mr. Leeds started out with the predetermined plan of getting the broadest foundation for a bigger future, so we see him, some years ago now, as model scene maker and scene painter with the Cummings Stock company in Toronto, Canada, in which company he later became an actor. Leaving that, he then spent the summer of 1905 in stock, travelling throughout Canada and two seasons in repertoire. He then came upon what he declares to be the first real photoplay in motion pictures, the Edison "Great Train Robbery," in a middle western company with which he travelled, lecturing on the then marvelous new method and the story itself while it was being pictured. Mr. Leeds then went back into repertoire for about two years, acting also as stage manager until he returned to the motion pictures as a lecturer and manager of a motion picture house in Titusville, Pa. He again returned to the stage in musical comedy with the Mittenthal productions. He was, however, all the time devoting his spare time to writing for the stage and cinema.

About this time he entered the motion pictures as an actor with the Essanay and Selig, also writing plays for them. It was an article on the evolution of the motion picture that attracted Dr. Essenwin, then editor of Lippincott's magazine, that brought forth the offer from the Doctor for Mr. Leeds to co-operate on writing a book for the photoplay which resulted in "Writing for the Photoplay." Mr. Leeds aims to read every manuscript that comes into the Edison studio—a monumental task, but to one who knows Mr. Leeds' earnestness and conscientiousness, a task that will be faithfully performed.

UNIVERSAL NOT IN MARKET FOR SCENARIOS.

Under date of March 8, the Universal Film Mfg. Co. advise us that they are not in the market for scenarios and will not accept any, until further notice.

"The Broken Toy"

An Attractive Two-Reel Production Made by the Universal, Featuring Violet Mersereau.

Reviewed by Margaret I. MacDonald.

THE subject of this picture which will be released under the Imp Brand is one that could easily have been converted into a more pretentious story; and the fault of the production is that of many two-reel features that are being made today, namely, the attempt to cover an expansive story with an inadequate number of feet of film, which necessitates clumsy jumps, recourse to the vision idea, or the relating of a life story by the chief character of the main story, which gives excuse for the omission of a great deal.

Regardless of the fact that the picture may be technically or constructively faulty, a tribute is due somebody from the

Scene from "The Broken Toy" (Imp).

fact that it holds interest from first to last. Lucius Henderson has done much toward carrying the story over by tactful direction; and the appealing personality of Violet Mersereau protrudes another reason why we are bound to like the production.

The story has been written by Olga P. Clark and her idea is a good one. The symbolism of the broken toy has been made clear and although the primal thought in the story constitutes what is now one of the universal themes for picture plays, it will be found in this instance to have taken on another fresh hue.

The introduction of the story opens a question in the mind of the spectator as to the identity and relationship of the young woman and the child. The interpolation of a street scene with an organ grinder to whom the child runs with pennies, at the same time dancing to the music, affords an opportunity for reminiscences, which, in their turn, bring on the recital of the woman's early days, to a man who is enamoured of her dancing. Then the story drifts into its main theme, showing how the dancer listened to the wooing of the man, who, be it to his credit, weds her. One day she has a fall through which her foot is injured and her dancing capacity permanently destroyed. The man grows careless of his broken toy, and the woman in dispair from his neglect leaves him. Then we are brought back to that stage of the story to which the opening scene belongs, where we find the mother ill, and the little one evidently endowed with premature intuition, dressing in a ballet dress and going to find work in order to aid her mother. It so happens that she enters a ballroom where her father, whom she has never seen is enjoying himself. He recognizes the child as his own, and so the close of the picture leaves the spectator satisfied with the idealistic solution of the problem.

CARNEY WITH UNITED.

Augustus Carney, who is known to motion picture audiences throughout the country as "Alkali Ike," and who was for years one of the featured stars of Essanay, has been added to the all star roster of the United Film Service. He is making his first appearance under United auspices in a new release, a double-reel farce comedy entitled "Hickville's Diamond Mystery." That Hickville should possess such a luxury as a diamond is certainly a mystery, and Hickville being synonymous to "country town," the comic possibilities of the plot are easily discernible. That Alkali Ike takes full advantage of these possibilities for creating laughs is fairly certain to those who have watched his unfailing resourcefulness in the past.

Brabin Directing "Judge Not"

BESIDES being one of those once-in-a-lifetime instances where a play, complete and dramatic, can be lifted directly from real life, for the drama is produced without an iota of change, the story of how the forthcoming Edison "Judge Not" came into being as a play is as interesting as the drama itself.

Edison Director Charles Brabin best tells it in his own words: "I doubt if I ever saw an actor who had such control of his emotional powers as Charlie Ogle who could stop in the very height of a strong scene and in the most prosaic way ask whether, perhaps, 'Am I in the right place?' He didn't seem to feel at all, though he could thrill you. I said one day, 'Good Lord, Charlie, did you ever cry in your life?' 'Yes, once,' was all he said, and then he told me the story that so affected him. It was the simple, powerful story of a sweet, simple village girl who was lured away. Charlie Ogle's father was the minister who brought her back to her mother's home and her tragic death, it developed later.

Charles Brabin.

"The story so affected me that I was one day telling it at the Republican Club, New York, in company with the editor of the Metropolitan Magazine, the editor of The Ladies' World and James Oppenheim, the writer. When I had finished, Mr. Oppenheim asked me whether he could write it. The editor of the Metropolitan Magazine bought the story on the spot, and it has since come out as 'The Stoning,' later selling it to Edison. Strange to say, it so affected both Charlie and myself that we never thought of it as a play."

"Judge Not" will be something of a departure from the usual pleasant endings of plays as Viola Dana, who will play the village girl, is shown drowned and in her coffin, providing a simple but powerful play in its rugged simplicity. Director Brabin, realizing this departure, is putting his best work into it to prove that the public will like a play which is drawn so close to life, even if tragic in the ending.

LILLIAN ELLIOTT IN MOROSCO PHOTOPLAY.

Lillian Elliott, one of America's foremost character artists, has been engaged by the Oliver Morosco Photoplay Company to appear before the motion picture camera in "Help Wanted," which is now being prepared for the screen at the Bosworth-Morosco studios. Miss Elliott is recognized as the leading exponent of German dialect on the American stage and it was on that account that Mr. Morosco selected her to create the part of Mrs. Mayer in the original production which met with such success at the Cort Theater, Chicago, where it held the record for attendance and receipts. The success of this production at the Maxine Elliott Theater, New York City, a little over a year ago, as well as all over the country, is an item of note in theatrical history, and the fact that this able actress has been secured among others of the original cast, to appear in the picture speaks well for this release.

S. T. REYNOLDS PRODUCES PRISON FEATURE FOR CITAGRAPH CO.

The Citagraph Company of New York and Los Angeles, has recently completed the four reel feature "Life in a Western Penitentiary." The scenes are laid inside the walls of the Arizona State Prison through permission of Gov. W. P. Hunt and were produced by S. T. Reynolds. The Citagraph Corporation recently completed films of the trans-continental highway route from Los Angeles to Washington, D. C., under the auspices of the American Automobile Association and the United States Good Roads Department.

"Shadows"

Punchinello One-Reel Comedy in Which Shadows and Reality Each Have a Different Version of the Story to Tell.

Reviewed by Margaret I. MacDonald.

THE excellence of this little comedy released through the Kriterion Service, wins for it a review all to itself. It has been produced by Henry Travers, with Kathryn Sheldon and Tom Ward impersonating distinctive types. The comedy is built around the tell-tale quality of shadows, emphasizing with comic effect their remarkable tendency toward stretching the truth. The idea is a clever one, and the treatment given the subject in this particular instance is original.

The play is, strictly speaking, straight comedy, which

Scene from "Shadows" (Punchinello).

gets considerable of its fun out of a couple of eccentric types that have been introduced in the leading roles. Across from the Jones's there lives an old maid Busybody, whose window conveniently faces a window of one of the living rooms of the Jones's house. One evening Mr. Jones bidding his wife an affectionate goodbye hurries away to his club. Mrs. Jones shortly afterward accompanies a friend to the theater, thereby affording ample opportunity for the maid-of-all-work to entertain her beau who has been waiting patiently on the back doorsteps.

And now for the play of the shadows, which really starts at the departure of Mr. Jones. Busybody has witnessed the silhouette on the window shade, of the Jones's kissing, and being at the rear end of the house she has failed to note Mrs. Jones' departure. Hence the awful significance of the story of the shadows, which in the inflated imagination of Busybody is the prelude to a frightful matrimonial tangle. Her nerves withstand the shock of what the shadows tell, kissing, cigarette smoking, etc.; until the maid and the man rocking gaily back and forth, a sandwich in one hand and a glass in the other, accidentally topple backward off the couch, when propriety and the shadows part company altogether, and Busybody with a wild and ghastly glare reels from her seat by the window and falls in a heap on the floor. She recovers her equilibrium, however, in time to waylay Mr. Jones on his return, and reveal the dreadful truth. Following this are a series of incidents that can be easily imagined when Mrs. Jones is confronted with the debris of her supposed misdeeds, the real offenders are extricated, the one from the recesses of a box couch, and the other from a clothes closet, and angrily dismissed from the scene, and the shadows conclude their play with a duplicate of the opening scene, leaving Busybody to ponder on the idiosyncracies of human nature.

The production was made at the All Comedy studio, and is an early March release.

SESSUE HAYAKAWA TO SUPPORT INA CLAIRE.

Mr. Samuel Goldfish announces that the Jesse L. Lasky Feature Play Co. has engaged the famous Japanese photo-dramatic artist, Sessue Hayakawa, to play an important role in the production in which Miss Ina Claire is destined to make her screen debut. The title of this production and the entire cast will be announced in the near future.

Margaret Prussing

FROM the staid dignity of the acting of the old English plays of college dramatics to the dare-devil "stunts" of motion picture actress, is a leap, but one that Miss Margaret Prussing, the latest selected for leading roles in the Edison Stock Company, has successfully bridged with characteristic energy.

Her career is unique inasmuch as, after making a successful debut on the legitimate stage while still a college girl, she left the stage to go back to complete her course of two years more at Bryn Mawr. Eight or nine old English dramas are staged by the Bryn Mawr students for which they painstakingly prepare for during a whole year. The plays are given at the famous May Day spectacle. It was due to the marked talent for acting that Miss Prussing displayed in this exacting style of drama and acting that determined her stage career. During her college vacations she made her first stage appearance in Chicago as the stenographer in "The Gentleman from Mississippi," where she understudied the leading woman, and when the opportunity presented itself, played that role with accredited skill. That was five years ago. She dutifully spent the next two years in college when she left to join the Southern company playing in "Seven Days." Three months at home with an unsuccessful record as a housekeeper and she was back again in Belasco's "The Woman" as general understudy, where she gained a broad technical experience. Her first motion picture experience came in the summer with Eclair when she left to go with Charlotte Walker in "The Trail of the Lonesome Pine," later in "Loretty," and then a summer season with the Selig Stock, when Wm. A. Brady sent for her to play "Meg" in "Little Women," the stage drama.

Margaret Prussing.

She returned again to the screen to play leads with Kalem and various companies until she began with the Edison company last October where she did commendable work as the adventuress in "The Glory of Clementina," as "Priscilla" in "The Landing of the Pilgrims," and in the forthcoming "Arcadian Maid," where athletic agility is shown in riding. She is cast also for the lead in the Edison three-reeler, "The Deadly Hate," with Marc MacDermott.

Enthused still with all the direct and frankly engaging spirit of the college girl, and with a keen and quick susceptibility as to character values, there is good reason to believe that her large and expressive brown eyes and beauty will register well an individual personality and popularity.

GILLIGHAM PLANS $50,000 THEATER.

The United Theater Company of Grand Rapids, Mich., have had plans prepared for a big moving picture theater which it is to build in that city. It is estimated that $50,000 will be involved in erecting the house. Work on the building will begin early in next May, and the location of the structure will be on Monroe avenue, N. W. Both the interior and exterior will be handsomely decorated, and a big pipe-organ as well as an orchestra of several pieces will be used to furnish selections for the pictures. The United Company hope to have the theater in operation late in the summer or early in the fall. The Orpheum and the Columbia theaters are also owned and controlled by the United Theater Company.

COLUMBUS LYCEUM TO OPEN WITH "SATAN SANDERSON."

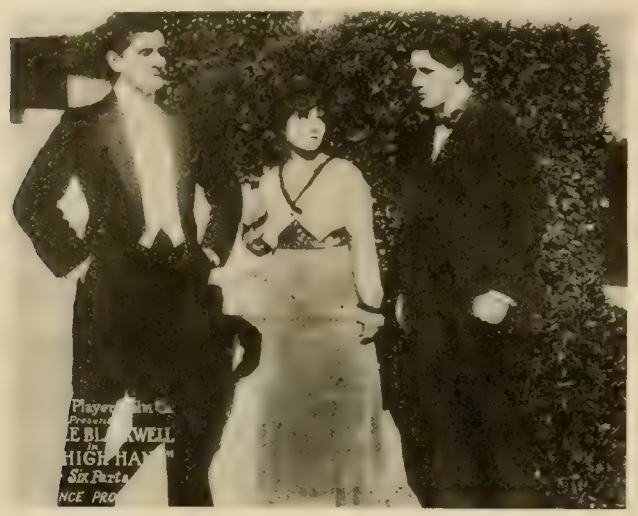
Anderson and Ziegler's Lyceum Theatre, Columbus, Ohio, will open as a motion picture theatre with "Satan Sanderson," the first release of the Metro Pictures Corporation. A magnificent stage setting, pipe organ and new projection equipment has been installed. Ten, fifteen and twenty-five cent admission prices prevail.

"The High Hand"

The Career of "Honest" Jim Warren from Foundryman to Governor Told in Six-Reel Favorite Players Film.

Reviewed by Hanford C. Judson.

A PICTURE that we can safely term as better than the average has been turned out by the Favorite Players Company from Jacques Futrelle's story of political life. Its hero is a labor leader who makes a successful fight against entrenched graft and wins the girl of his choice from his dishonest opponent. That he himself feeling unable to cope with political conditions by open-handed methods stoops to do the same kind of dirty work that his opponents do, even with the clean purpose of doing away with bad conditions, is the story's most hampering



Scene from "The High Hand" (Favorite Players).

burden. In real life the man might have done just that; but in this particular story our interest in him is the less on account of it; chiefly because we must count him less worthy of success and of the girl.

It is a beautifully staged picture, and there is very little of the acting that is not pleasing; much of it is good. The story does not convince one as more than perhaps possible; but it is free from foolish straining after melodramatic "effects" and, with its quite plausible love interest, its naturally directed, straightforward narrative holds interest. The plot is carefully constructed and builds up to the close without failure or anticlimax. One of the beauties of the offering is its convincing atmosphere, given by its well-chosen backgrounds and perfect sets. The lifelike, artistic photography helps not a little in the offering's final score of entertainment.

Among its specially interesting elements are the foundry scenes taken in some big steel plant and showing, as backgrounds for the early life of its hero, the great machine tools at which he works, the pouring of molten metal and the flying sparks that in the dusky shop scatter from the whirling emory wheels biting into the steel. There is a picture, in the later part of the story, of a millionaire's library full of dignified taste. The mob scene near the close was taken on the stone steps of the State Capitol at Sacramento, California. We also see glimpses of the legislative chamber. Seaside backgrounds and bits of mountain scenery add their bit to the whole. And all are perfectly in keeping and beautifully taken. An acceptable feature offering.

BECHTELS LEAVE EDISON.

After six years of work for the Edison company William Bechtel and Mrs. Bechtel resigned last Saturday, March 6, having given the customary two weeks' notice. Mr. and Mrs. Bechtel went with this company together in 1908 and formed the nucleus of the first stock company organized at this studio. They are the last of a notable list of actors working together at that time to leave the Edison company, including such screen names as J. Searle Dawley, Laura Sawyer, Edwin August, Guy Coombs, Charles Ogle and the late John R. Cumpson. After taking a much needed rest the Bechtels hope to begin work again about May 1, although it is not known that they have any definite contract in view.

Ouida Bergere in New Company

A NEW film company which is backed by prominent Wall Street banking interests has been incorporated to produce well known Broadway successes on the screen. Already two plays whose names are household words have been secured, and Walter Edwin, one of the best known directors in the field, has been engaged as producer. The organization will be managed by a woman, Ouida Bergere, who will be assisted by one of America's foremost authors.

Ouida Bergere.

Miss Bergere has been well known for some time in the picture field. For a long time with Pathe Freres as scenario editor she wrote stories in many of which she played leads and passed upon several thousand scripts. Since that time she has written special stories for such firms as Famous Players and Vitagraph.

Miss Bergere, who, by the way, is a southerner with a most delicious accent, is even better known on the speaking stage. She was the creator of several parts in the productions of Wilton Lackaye, with whom she appeared for several seasons and has appeared in a number of vaudeville sketches. She is well remembered by theatergoers in such plays as "The Brute," "Excuse Me," and "Via Wireless."

The name and plans of the new company will be announced shortly.

BABER RETURNS TO LONDON.

Sydney M. Baber, manager of the London office of the Famous Players Film company, who recently arrived on his first visit to this country to consult with the officers of the Famous Players on a foreign campaign for their product, sailed last Saturday for London on his return voyage. While in this country Mr. Baber accompanied Mr. Zukor to the Los Angeles studios of the Famous Players Film company, and for the first time saw some of this concern's features, which have enjoyed a tremendously popular vogue in England, in active course of production.

On his double tour across the continent, Mr. Baber was enabled to study film conditions in America from the exhibiting and exchange point of view at close range, and he returns to England with the mastery of the American film distributing and exhibiting principles that will undoubtedly culminate in many startling innovations in London motion picture circles.

While in California Mr. Baber, on behalf of hundreds of English exhibitors who authorized this request, invited Miss Mary Pickford to London, where they promise her the greatest reception ever accorded a foreign or native star.

FINE STELLAR CAST IN NEW ROBERT WARWICK PHOTOPLAY.

In the company selected to support Robert Warwick in the film version of the George Broadhurst story, "The Man Who Found Himself," a William A. Brady-World Film production, the following players are now at work under the direction of Frank Crane:

Arline Pretty, who has been King Baggot's leading woman in many productions; Douglas McLean, who is remembered for his playing in the "As Ye Sow" picture in which Alice Brady was starred; Ruth Finley, one of the most dependable actresses who had just finished an engagement in the William A. Brady organization, playing in "The Things that Count," and Paul McAllister, who has been starred in various productions, and whose most recent work has been with Clara Kimball Young in "Hearts in Exile."

Several scenes in connection with this production have been taken at Sing Sing, and as some one has said, "It seems that Bob Warwick likes his friends there." He spent three days in Warden Osborne's institution making "Alias Jimmy Valentine."

"The New Wizard of Oz"

Oz Film Company Presents New Wizard Picture in Five Reels.

Reviewed by Hanford C. Judson.

THE first "Wizard of Oz" which had a long popularity on the stage created a demand for pictures of the fantastical characters born in that bit of Kansas fairy land created by L. Frank Baum. The Scarecrow, the Tiny Woodman, the Donkey and the Princess are loved for themselves. They will be found very much the same in this "New Wizard of Oz," a five-reel picture by L. Frank Baum. It would be a fair offering even if it were unknown; but its name is a call to attract people.

One has to get into the atmosphere of the piece before

Scene from "New Wizard of Oz" (Oz).

he can fully enjoy its peculiarities, being as it is a child-like fantasy. At the close of the first reel he begins to feel its spell, and from that point enjoys the story, just a fairy tale, but a fairy tale with a touch of poignant humanity. Its showing of the affectionate Princess in whose breast the wicked witch has frozen her heart from all human love is truly interesting. The best part of the picture is not the scenes at the court of King Kruel, but the corn field scenes where the queer creatures are helping the poor bewitched Princess to get back her soft heart and her lover, changed by the Witch into a kangaroo. The Donkey is her first valiant champion and has a most amusing series of rounds with her Satanic highness, the Witch. Soon the Scarecrow and the Tin Man are with her. The cowardly Lion, the Wooden Horse, the Great Crow will come in for a share of the commendation. And there are many decidedly pretty scenes. It is clearly photographed and will make an accepable offering of entertainment, but more especially for children.

MARTIN TO OPEN NEW HOUSE.

R. E. Martin, proprietor and manager of the Bonita Theater, Columbus, Ga., will open on March 15 next the Grand in that city. The new structure was given its name by popular contest, and represents an investment of $60,000. The location of the theater is right in the heart of Columbus, and it is one of the best appointed picture houses in the South. There will be accommodation for 1,050 persons. Music will be furnished by a big pipe organ and an orchestra of six pieces. The musical program will be under the direction of George L. Hamrick, formerly of the "Montgomery" in Atlanta, Ga. As evidence that the Grand will be fitted with up-to-date equipment a few of the furnishings are enumerated—they are two motor-driven Simplex machines, a Mirror screen and an automatic ticket selling machine. The indirect lighting system will be used.

OPEN BIG HARVARD WITH KLEINE'S "STOP THIEF."

The new Harvard Theater at 63d and Harvard Sts., Chicago, opened its doors for the first time Saturday, February 27th, with George Kleine's "Stop Thief." The Harvard seats one thousand people and is one of the finest examples of theater building in the United States.

Neva Gerber

NEVA GERBER, playing opposite to Carlyle Blackwell in "The High Hand," the next Favorite Players production, is the daughter of the late S. Nelson Gerber, for years the most prominent criminal lawyer in Chicago. Miss Gerber is a daughter of the Sunny South, and granddaughter of the late William Younge, Governor of Kentucky, and a direct descendent of John Wentworth, first Governor of New Hampshire, appointed by the English crown. She is closely related to General Benjamin F. Butler.

Driving high-powered autos and aeroplanes is Miss Gerber's hobby. She has to her credit having driven the ninety-horsepower Mercedes car which the great racer, De Palma, drove, and in which he has braved death several times. She is but a slip of a girl, but is one of the most daring automobile drivers, and is well known among the auto jockeys of California.

Neva Gerber.

Miss Gerber is a graduate of the Convent of the Immaculate Heart, and a finished pianist. She is very fond of her very famous thoroughbred bull "Brutus," who is her constant companion.

Neva Gerber played opposite to Carlyle Blackwell in the Kalem Co., opposite to Hal August in the Edwin August Feature Films and was leading woman for William D. Taylor's Balboa Company. George Melford, now directing for the Lasky Company, is responsible for Miss Gerber's being in motion pictures, and he is justly proud of his find. She played leads in "Criminal Code" and "An Eye for an Eye" under the direction of William D. Taylor with the Balboa and "The Detective's Sister" with Carlyle Blackwell in the Kalem Company; also "The Great Secret" and "The Awakening" in the Edwin August Feature Films.

Coincidentally Miss Gerber finds herself again associated with William D. Taylor as her director and Carlyle Blackwell as her "hero."

FORBES BUYS CLEM THEATER.

L. Forbes of Seattle recently completed negotiations for the purchase of the Clem moving picture theater on Sprague avenue, between Post and Walnut streets, Spokane, Wash., from Dr. H. S. Clemmer. The consideration was approximately $10,000, it ic understood, and includes lease, location and good will, but not the name. The trade value of the name and its similarity to that of the new Clemmer theater which Dr. Clemmer has opened, make it an asset which the former proprietor is anxious to retain. While its seating capacity is only 450 it has enjoyed an exclusive clientele. A pipe organ and motor driven projection machines are among its up-to-date equipment.

PEGGY BURKE IN THANHOUSER MUTUAL DRAMA.

Peggy Burke, the beautiful model who posed for some of the girl's heads drawn by Howard Chandler Christy, Harrison Fisher and other famous illustrators, has become a moving picture star. She is appearing in a new newspaper release, "A Newspaper Nemesis," a production of the Thanhouser Mutual company.

As the daring young newspaper girl, Molly Sayre, Miss Burke distinguishes herself by running down Spike, a burglar, who has made a friend of hers a widow by his activity with a revolver.

FIRST MUNICIPALLY OWNED PICTURE THEATRE.

Riverside, Illinois, a suburb of Chicago, has established what is probably the first municipally owned picture theatre in the United States. The theatre will be owned and operated entirely in the public interest. The Kleine Optical Co., of Chicago, supplied the projection apparatus.

"Road of Strife"

New Lubin Serial by Emmet Campbell Hall, Has a Notable Cast.

ROAD O' STRIFE," the new fifteen-part serial by Emmett Campbell Hall, which the Lubin Company will shortly release, will have the strongest all-star cast of any series of dramas ever made by the Lubin Company. Over five hundred players will be used in the production, and the important parts will be played by men and women who have been starred in some of the biggest Lubin productions.

When John Ince began making "Road O' Strife," he was given carte blanche by Ira M. Lowry, general manager of the Lubin Company, to select any of the prominent Lubin

Mr. Hall, author, Miss Charleson, star, and Mr. Ince, Director in "Road O' Strife."

players and cast them for parts. Ince did so, and as a result the various characters in the dramas will be interpreted by players whose names are known wherever pictures are shown.

The three main leading roles throughout the series will be played by Mary Charleson, one of the most vivacious little leading women in the world of photoplayers, and Crane Wilbur and Jack Standing, two of the best-known and most popular of the Lubin leading men. Among the other well-known Lubin players who will play important roles are Rosetta Brice, John Ince, George Soule Spencer, Mrs. Daly, Percy Winter, Bernard Seigel, Florence Hackett, George Clark, James Cassady, Frank Smiley, Bart McCullum, Francis Joyner, Walter Law, John Smiley, William Turner, Ferdinand Tidmarsh, William Cohill, Charles Brandt, Clarence Jay Elmer, Flora Lea, Howard Mitchell, George Trimble, Gilbert Ely, Mrs. Sterling, Peter Lang, Douglas Sibole, Frankie Mann, Jack Delson, Jack McDonald, James Daly, Eleanor Blanchard and Josephine Longworth.

THE BALTIMORE MOTION PICTURE MEN HAVE LUNCHEON.

An informal luncheon was held recently by the World Film corporation at the Hotel Caswell, Baltimore, Md. The affair was arranged so that the local exhibitors of motion pictures would be afforded an opportunity to meet Lew Fields, the star in the famous World Film production of "Old Dutch," who was then appearing at the Academy; Ben E. Drum, manager of the World Film corporation of Washington and Baltimore, and C. W. Swan, district manager of the corporation. Among the local exhibitors present were T. J. Bohannan, Harry Lewy, Frank Durkee, Walter Pocy, Guy Wunders, Paul Emmart, Jake Schaub, Irvin Levine, W. M. Tyler, Jack Levine, Harry Bleachman, Bernard Depkin, J. H. Walraven and Lewis De Hoff.

SHANNON FIFE IS PROLIFIC.

Shannon Fife, one of the most versatile of the Lubin photoplaywrights, has made quite a record for himself as far as the regular March program of the Lubin Company is concerned, as five of his plays are released between the third and the thirty-first. The plays are "A Woman Went Forth," two-reel drama, featuring Ethel Clayton and Joseph Kaufman, March 3; "Winning Winsome Winnie," a one-reel comedy, featuring Arthur Johnson and Lottie Briscoe, March 9; "Here Comes the Bride," one-reel comedy, featuring Ethel Clayton and Joseph Kaufman, March 16; "The Only Way Out," a three-reel mystery drama, with Francis Joyner and Rosetta Brice, March 18, and "The Unmarried Husband," a two-reel drama, with Ethel Clayton and Joseph Kaufman, March 31.

H. H. Helbush

LAST week saw the addition of another new concern to to the producing units contributing to the Alliance program. Andrew J. Cobe, of the Alliance, remained in New York last week in order to personally conclude arrangements with the Pageant Film company. This concern has already completed its first picture, "The Pageant of San Francisco," which will be released through the recently organized special department of the Alliance Films corporation.

H. H. Helbush, a prominent San Francisco real estate operator, is the president of the new company. Geo. Albers is vice-president and William H. Gorgfeldt holds the offices of secretary and treasurer. Adolph Loessell has been retained as director-general.

Mr. Helbush made a special trip from the coast to close up negotiations and consult Andrew J. Cobe on subjects for his company's future productions. Several novels by notable American writers are under consideration, and as soon as a definite decision is made work will begin. Mr. Helbush is a keen business man and will be a valuable acquisition to the Alliance forces.

H. H. Helbush.

American Making Prize Picture.

Will Be Distributed by the North American Film Corporation Beginning May 3.

The $20,000 prize photoplay, which the American Film Mfg. Co. is producing for the North American Film Corporation, will have its first release on May 3. The writer of the scenario from which the new serial is being made was successful in a field of more than 9,000 contenders. This lucky person will receive $10,000 for the winning scenario.

Another $10,000 prize will be awarded to the person who successfully evolves a solution, which will be presented later. This is the largest amount ever offered to motion picture fans for a test of skill. The winning of the $10,000 prize offered for a solution of "The Million Dollar Mystery," by Miss Ida Damon, an unknown St. Louis amateur, has demonstrated that the most inexperienced writers may try for the prize and have a chance of success.

The big serial will be produced in California, under the personal direction of S. S. Hutchinson, president of the American Film Mfg. Co. The North American Film Corporation, 222 South State street, Chicago, will have the booking arrangements, which J. R. Frenler will supervise.

The newspaper novelization, which will run in more than 300 daily newspapers throughout the country, will be written by one of the country's best known authors.

The "Flying A" brand has never been seen on a serial, although many have been offered Messrs. Hutchinson and Frendler. Letters from exhibitors have time and again been received urging the American to make a serial. It has always been the intention for the American to make a serial when the right scenario was obtained.

It required the $10,000 prize offer to bring forth such a scenario, and now that it is in hand no effort will be spared to make the new serial a standard for other producing companies to attain in years to come.

THE CLAM SHELL SUFFRAGETTES (SELIG).

In the Selig farce comedy, The Clam-Shell Suffragettes, to be released March 26, W. E. Wing has struck an entirely new vein of farce comedy. The cave-men and women of the stone age have after theater dinners and burlesque shows just as do the people of to-day. Lyllian Brown Leighton takes the role of Tootsie Strongarm.

New Horsley Printer Successful

Device With Many Advantages Now Devoted to MinA Films May Later be Placed Upon the Market.

DAVID HORSLEY'S latest invention, a duplex automatic step printer, was perfected on March 1st, three days before the inventor left for Los Angeles, and is now in practical use in the Centaur Film Company at Bayonne, N. J. Mr. Horsley's new device is a development of the Horsley printer which has long been in use. It shows many radical departures from the original machine, and has certain definite advantages over printers of foreign manufacture. It is a solid and substantial affair which does away with the long slide frame-up and eliminates many of the old style exterior adjustments making the operators' work exceedingly simple and the whole machine fool-proof.

The new device is to be known as the Horsley printer No. 4, being the fourth in the series of Mr. Horsley's printer inventions. It is duplex in construction with an automatic light shift and "trouble preventer," which work upon a principle entirely different from any now in use.

Owing to the simplicity of the mechanism, one operator is able to take care of the duplex or double printer with greater surety and ease than is possible with the old style "single." The printers are arranged on hexagonal stand with six positions. The negative is assembled in a complete reel and adjusted in such a manner that the slack from the first machine is taken up in the second machine and so on in rotation through as many machines, up to 12, as prints of that negative may be required. The same lamp centrally arranged supplies the light for all the machines, so that there can be no variation in the quality or strength of the light, each machine of course having its independent automatic shifts. The time saved by this wizard-like device and its ingenious arrangement is in itself a highly valuable gain, but the quality of the work, its rock steadiness, perfect registration and easy adaptability will win it a place of honor among the greatest patents of the motion picture industry.

Mutual Masterpieces.

A Series of Four and Five-Reel Mutual Features with Leading Players.

THE Mutual Film Corporation announces a series of features for release twice a week, beginning March 22. These will be known as Mutual Masterpictures and will be four and five reels in length. The first release will be an American distinctive creation, "The Quest," a story of love and romance, with the South Seas as the chief setting for its scenes. In this picture Margarita Fischer will be featured with Harry Pollard, Joseph E. Singleton, Nan Christy and Lucille Ward in important roles. A burning ship, blown up by dynamite, is one of the more thrilling scenes. "The Quest" is a picture of singular beauty and was selected because of its merit to lead off the series.

The second Masterpicture will be "The Lost House," by Richard Harding Davis, a four-reel Majestic product, featuring Lillian Gish, Wallace Reid, F. A. Turner, A. D. Sears and Elmer Clifton. The story is a vital, vivid action picture, different from "The Quest" in type but like it in its love theme.

The Mutual Masterpictures will be participated in by the American Film Manufacturing Company, the Majestic Motion Picture Corporation, the New York Motion Picture Corporation, the Reliance Motion Picture Corporation and the Thanhouser Film Corporation. In these Masterpictures will appear a notable list of players, including Mae Marsh, Florence LaBadie, Francelia Billington, Marguerite Snow, Lillian Gish, Robert Edeson, Harry Pollard, Robert Harron, W. A. Hart, Sidney Bracy, Rhea Mitchell, Dorothy Gish, Lucille Ward, Thomas Jefferson, Margarita Fischer, James Cruze, Wallace Reid, John Emerson, Harry Woodruff, Joseph E. Singleton and many others well known to the screen.

The forthcoming releases include stories selected solely for their picture merit, and while great names are in the list of authors the "story" has been the thing in selection.

An extensive advertising and publicity campaign has been inaugurated in connection with Mutual Masterpictures in magazines, newspapers and the journals devoted to the film industry.

THE CLAM SHELL SUFFRAGETTES (Selig).

In the Selig farce comedy, The Clam-Shell Suffragettes, to be released March 26, W. E. Wing has struck an entirely new vein of farce comedy. The cave-men and women of the stone age have after theater dinners and burlesque shows just as do the people of to-day. Lyllian Brown Leighton takes the role of Tootsie Strongarm.

Clever Advertising

Crescent of Nashville Uses Attractive Display for Kalem Railroad Feature.

THE officials at the head of the Crescent Amusement Company, proprietors of a photoplay theatre down in Nashville, Tenn., are well aware of the advertising value which lies in novelty. This is proven by the accompanying illustration which shows the manner in which the theatre is decorated whenever an episode of Kalem's sensational "Hazards of Helen" Railroad Series is on the program.

The most ardent advocate of "atmosphere," will admit that the Crescent Amusement Company has imbued its theater with much of the railroad spirit contained in the episodes of the Kalem railroad series. And it was done at a comparatively small cost. The railroad bridge and locomotive which extended across the front of the entrance are merely painted flats. This device possesses the advantage of being set up or

Crescent Theater's "Hazards of Helen" Lobby Decorations.

dismantled in a jiffy. That it must add to the drawing power of the "Hazards of Helen" Railroad Series can be readily seen.

All in all, the Crescent Amusement Company must be given credit for one of the most strikingly original attention-attracting devices ever evolved by any exhibitor. We venture to assert that the returns which have attended the use of this device have amply repaid the management of this theater for whatever outlay of time and money was required to bring it into being.

"The Red Signal," was the particular episode featured at the Crescent Amusement Company's theatre at the time the accompanying photograph was taken. In this story, a washout imperils the Midnight Flyer. Helen, the heroine of the series, saves the train after numerous exciting adventures. The management added to the value of its device by placing a figure representing Helen in front of the engine. A clever mechanical contrivance caused the "Dummy" to wave a red lantern. It is needless to state that considerable comment resulted.

SOUTH AMERICAN TRAVEL PICTURES FOR PARAMOUNT.

The Paramount Pictures Corporation is about to release its first instalment of travel pictures showing interesting phases of South American views and glimpses of South American life. The first film which will be offered to the exhibitors free of cost and which really serves as an introductory to the entire series contains some very interesting views of alligator and bird life in the tropics and a number of very clever cartoons done by Charles R. Macaulay who is considered one of the best cartoonists in the country. The cartoons show the skilful mingling of the humorous and the impressive for which Macauly's cartoons are famous. The film also shows the departure of the steamer Kroonland from New York, and her arrival in the port of Havana. Altogether, this film is a very attractive bit of work and will undoubtedly be greatly welcome to all Paramount exhibitors.

"The Last of the Mafia"

First Offering of Neutral Company a Five-Reel Melodrama, Produced by Sidney M. Goldin.

Reviewed by Hanford C. Judson.

WITH a clear melodramatic story, speedy and well contrived suspense, the Neutral Company's five-reel picture, "The Last of the Mafia," is what may be termed a good offering. It will interest all, and the majority will be pleased. It is set among New York slums and the backgrounds are as good as the best; are perfect. The characters serve their purpose well. The situations are made sufficiently poignant and they are "old friends;" but let us

Scene from "The Last of the Mafia" (Neutral).

mark it out, we are still friendly to them. If we know them, we like them; they don't bore us a bit and we still find it a pleasant experience to flatter them with real tears. One of the emotional spots is the respect paid to an Italian policeman, one of the story's characters, who falls while performing his duty.

It is not improbable that this picture will pay as well as many that a reviewer could legitimately give much more space to. It can safely be termed a "popular" offering. Among the players, all of whom do good work, are Jack Clark, little Catherine Lee (of "Neptune's Daughter" fame) and William Conrad. The mechanical work is serviceable.

"THE LONE STAR RUSH" (Alliance).

"The Lone Star Rush," a film version of Edmund Mitchell's widely read novel, is scheduled as the next offering on the Alliance program. The scenic background of the story is laid in the arid gold fields of the Australian desert and deals with the romantic adventures of a party of prospectors.

One of the striking features of this picture is the really remarkable perspective view showing the mad rush of the army of prospectors, down the parched mountain-side into the alkali plains, under whose dust run the veins of gold ore. They come afoot, on horseback and in antiquated vehicles of the country.

The production was filmed under the direction of Mr. Mitchell, the author of the novel, and the leading parts are played by Robert Frazer, late leading man for Henry W. Savage, and Charles Arling, formerly associated with Francis Wilson. Rupert Julian, who appeared as Marc Antony in William Faversham's production of "Julius Caeser," at the Lyric theater, New York, also appears in a leading role. May Gaston, until recently leading woman in the Eclair-American companies essays, the stellar female part.

EDITH WYNNE MATHISON MAKES HER DEBUT ON THE SCREEN.

By many critical authorities, Edith Wynne Mathison, Sir Henry Irving's leading woman during his farewell tours and considered to be among the foremost dramatic artists upon the English-speaking legitimate stage, will make her first appearance on the screen Sunday, March 14, at the Strand theater in New York City, assuming the title role in the great Lasky-Belasco photodramatization of Belasco's hit, "The Governor's Lady." It is gratifying to learn that Miss Mathison photographs admirably, and that her part, in its most supreme expression is therefore destined to be immortalized.

Donald Brian With Lasky

THE distinguished romantic star, Donald Brian, is to make his photodramatic debut under the Lasky management. Mr. Brian, who acquired world-wide fame as the Prince in "The Merry Widow," is now starring in "The Girl from Utah," but will positively pose for his first photodrama immediately after the end of his present season.

Donald Brian.

The contract between the Lasky Feature Play Company and Mr. Brian, like the other contracts recently made with renowned legitimate artists, gives the Lasky Company the right to Mr. Brian's services not only for the one photodrama which will constitute the initial release but for a period of years to come. Word has been sent to Mr. Cecil B. De Mille at the Lasky studios in Hollywood, California, and preparations have already begun for providing Mr. Brian with a vehicle of extraordinary importance, especially adapted to his genius. Donald Brian was born at St. Johns, Newfoundland, and made his dramatic debut at Boston in "Shannon of the Sixth." The list of productions in which he has assumed notable roles includes "The Man from Mexico," "Three Little Lambs," "The Supper Club," "The Belles of Broadway," "Florodora," "Little Johnny Jones," "Forty-Five Minutes from Broadway," and "Fifty Miles from Boston." One of his most noteworthy recent hits was the stellar role in "The Dollar Princess."

Elliott With World Film

PAUL B. ELLIOTT, the latest recruit to Lewis J. Selznick's New York Exchange forces, is to occupy the position of Special Representative on the road for the New York office, his territory, including New York State, Connecticut, etc. Mr. Elliott was formerly associated with the Indianapolis branch of the World Film.

Paul B. Elliott.

For a number of years Mr. Elliott gained experience in the show business, being identified with many well-known people. He managed theaters in Western New York and Ontario, and worked in stock and repertoire. Breaking into the motion picture game, he did some valuable work in handling state right and feature films, and became known to exhibitors in various parts of the United States.

Conceiving that he could best succeed in his aims by joining a big progressive and aggressive organization, making the highest class features, and marketing them in a business-like way, Mr. Elliott saw that World Film gave him the opportunity he desired. Mr. Elliott knows the motion picture business thoroughly and may be trusted to give a good account of himself amongst exhibitors.

Manufacturers' Advance Notes

"THE GOVERNOR'S LADY" (Lasky).

Edith Wynne Mathison, the distinguished international dramatic star, will make her screen debut in New York at the Strand Theater on Sunday afternoon, March 14, when the Lasky-Belasco photoproduction of "The Governor's Lady" will be shown for the first time.

"The Governor's Lady," which deals with the experiences

Scene from "The Governor's Lady" (Lasky).

of an ambitious man who suddenly rises from poverty to wealth, and his home-loving wife, is one of the most absolutely modern and American of all the successes ever produced by Mr. Belasco. This play, which was written by Alice Bradley, in the original dramatic form, has made a most excellent scenario, for the element of human interest is especially keen from beginning to end, and the direction of George Melford is worthy of comment.

Though this may be described as essentially a domestic drama, it nevertheless contains some truly wonderful outdoor scenes, especially the mob scene on election night and the scenes showing the explosion in the mine and the rescue of the entombed miners.

Miss Mathison proves herself to be on the screen a supreme artist, just as on the stage, a truly remarkable woman with a great dramatic genius. Miss May Allison, who also makes her debut in this production, shows distinct talent in the role of the ambitious girl who almost brings about a rupture between husband and wife.

"BRED IN THE BONE" (Majestic).

Dorothy Gish charmingly impersonates the part of Mercy, the beautiful foundling taken in by a well-to-do Quaker family, in "Bred in the Bone," a three-reel Mutual drama produced by Majestic. The story of this play was written by Frank Kinsella. The argument tends to show that the hereditary trait or atavism generally runs its course, with more or less severity, before early invironment and education can assert their influence in a corrective and salutary way. In this drama Mercy is the daughter of theatrical parents. When eighteen she runs away with a theatrical company, but in the end returns to her foster parents. Others in the cast are Mary Alden, Eleanor Washington, W. E. Lawrence, Al Fillson and William Hinckley.

FORTHCOMING SELIG RELEASES.

Selig Spectacular Specials to be released in the near future include: "The Carpet from Bagdad," "A Texas Steer," "The Ne'er-Do-Well," and "The Rosary."

AMERICAN ORGANIZES NEW FEATURE COMPANY.

Under the personal supervision of S. S. Hutchinson, President of the American Film Manufacturing Company, the organizing of a second Mutual company is rapidly nearing completion. Its activities will be directed by Thomas Ricketts.

Harold Lockwood, lately with the Famous Players, and Elsie Jane Wilson, who played the title role in "Everywoman," will be assigned to the leads. Irving Cummings, now with the Beauty company, will be transferred to this organization and cast in juvenile and character parts. Hal Clements, William Ephe and Lucy Payton will appear also. The first production will be a film adaptation of "The Lure of the Mask," by Harold McGrath.

KLEINE INCREASES SALES FORCE.

Steadily increasing business has caused the addition of a number of new men to the force of traveling Kleine representatives. All branch Kleine offices have been compelled to put on additional help to care for the large volume of bookings now being handled. The Chicago force has been recently augmented by the addition of W. H. Jenner, Edward Salter and W. I. Sturman, who are dividing the road work with Frank Rutledge and E. W. Biederstadt.

"THE GREAT SILENCE" (Essanay).

"The Great Silence" is a thrilling three-reel photoplay of a red-blooded character of the great silence, the Alaskan mining camps. This character is one of the rugged, broad-minded types bred in the great out of doors. Immensely rich from unusual luck in mining he goes to the city where he is the prey of sharpers. He falls in love with a girl, who is practically forced to marry him by her father, who is seeking to get control of the mine of which the Alaskan is President. The miner finally detects the capitalist trying to

Scene from "The Great Silence" (Essanay).

manipulate stocks and accuses him of it. Facing financial ruin and exposure, the capitalist is stricken with apoplexy from the shock. The Alaskan tells his wife of the plot, but she, mourning for her father, refuses to believe it. He returns to the great silence, where she finally follows him, after learning from her brother that what her husband told her was true. She finds peace and love in the open spaces which she never had known in the city. Francis X. Bushman takes the part of the Alaskan miner.

JOHN BARRYMORE IN "ARE YOU A MASON?"

The prominent star, John Barrymore, who attained phenomenal popularity throughout the world as an irresistible screen comedian, in the two Famous Players Films Co.'s comedy triumphs, "An American Citizen," and "The Man from Mexico," surpasses both his former screen successes in the five-part film adaptation of Leo Ditrichstein's excruciatingly funny farce, "Are You a Mason?" to be released March 22. This subject was selected as the vehicle for Mr. Barrymore's return to the screen because it represents, more than any other comedy of similar reputation, the type of dramatic humor best adapted to the inimitable talents of this star.

Scene from "Are You a Mason?" (Famous Players).

In "Are You a Mason?" Mr. Barrymore portrays the character of Frank Perry, a dashing young married man of exuberant spirits and vivid imagination. When his wife announces that her chief desire in life is to have him become a Mason, Perry grasps the opportunity it affords for staying out several nights, explaining his numerous absences from home by the logical statement that he is spending his evenings at the Masonic Lodge, undergoing the ordeals of initiation.

One night wifey delightedly announces that her father, Grand Master of the Masons, is coming to visit them. Perry's agonized efforts to keep his father-in-law from discovering his deception, and the fearful tangles in which he becomes involved thereby, culminating in a situation which is one of the funniest climaxes ever conceived, furnish the humor of the farce, which is further heightened by the fact that the "Grand Master" has also deceived his family, is not a Mason, and is constantly manufacturing other deceptions to safeguard his first falsehood.

How he is finally caught and cornered by his clever son-in-law, who emerges victoriously from the chaos he has created, ends the comedy in a roaringly laughable manner.

HEDLUND FILM COMPANY ORGANIZES.

There was formally organized in New London, Conn., on February 4, the Hedlund Film Company. At its head is Guy Hedlund, a well-known film player. Theodore Bodenwein, for two terms secretary of state of Connecticut, is vice president. Sidney H. Miner is treasurer and Philip Z. Hankey is secretary. The company is capitalized at $50,000. One of the stockholders is former Governor Thomas Waller. A studio is now in course of erection at Hadlyme, Conn., on property adjoining the residence of Mr. Hedlund. The company has executed a lease of several thousand acres of picturesque property in the vicinity and locally known as "The Devil's Hopyard." The land includes Chapman's falls, the fame of which is state wide, and much big rock formation. The company is also negotiating for several thousand acres in addition. An old-time ferryboat has been secured for river work.

Production will begin immediately. Among the players to be featured are "Eddie" O'Connor, whose splendid work as a comedian in Edison subjects is familiar to all picturegoers, and Walter Stanhope. Louis Geleng will be in charge of the camera work, and this in itself is a guarantee of the photography of the Hedlund product. President Hedlund will direct. He has had wide experience on the screen, and his work with several of the leading film manufacturers is well known.

"SAFETY FIRST" PICTURES.

The Motion Picture Special Corporation of New York has just completed several thousand feet of motion pictures for the Delaware, Lackawanna & Western Railroad Company.

"The Price of Carelessness" is the title of the story portraying the daily life of a coal miner. All of the actors are coal miners or members of their families, which gives an added home interest throughout the entire picture. The acting throughout is surprisingly good.

The pictures were taken in and around Nanticoke, Pa., as well as about 2,000 feet under the town. Some twenty scenes were taken in the bowels of the earth, showing accidents and explosions due to carelessness and the violation of rules, and similar scenes in contrast showing how these accidents and explosions might have been avoided. These scenes, it is said, "contain more thrills to the foot than ever got clogged up in the aperture plate of any model moving picture machine."

The pictures will be used for educational purposes among the coal miners in the Pennsylvania coal regions.

"THE DOCTOR'S STRATEGY" (Beauty).

"The Doctor's Strategy," a one-reel Beauty release in the Mutual program, opens showing Mr. Jones preparing a will disinheriting his daughter, Lucy, if she marries Jack Bedford whom he has just kicked from the house. Dr. Clow suggests overcoming the old man's opposition by mental suggestion, and every one enters into a conspiracy to do this. Lucy spoils his breakfast by saying "How bad you look, Father." He is greeted similarly by his office force. They suggest a doctor, and he goes to Clow who tells him he has "alopecia." The old man takes to his bed, and is only convinced he is cured when Jack Bedford brings him a secret remedy. He then forgives Jack, and Jack and Lucy are married. Later Mr. Jones learns that "alopecia" is only dandruff, and he lays for the doctor with a gun. Virginia Kirtley, Fred Gamble, Irving Cummings and Joseph Harris are in the cast. The Release date was March 9.

RITA JOLIVET IN "THE UNAFRAID" WITH HOUSE PETERS.

Rita Jolivet, the beautiful young dramatic favorite of two continents, makes her film debut under the direction of the Jesse L. Lasky Feature Play Company in the picturization of Eleanor M. Ingram's romance, "The Unafraid," with House Peters featured in the leading male role.

One of the interesting phases of this production is that it goes into new fields for "settings." Most of the important action of the photodrama transpires in the mountains and castles of Montenegro, that little Balkan country of warriors who have for centuries preserved their independence by almost continuous warfare. The leading character, interpreted by Miss Jolivet, is that of an American heiress, "Delight Warren."

Scene from "The Unafraid" (Lasky).

In addition to Miss Jolivet and Mr. Peters, the company includes Page Peters, Billy Elmer, Lawrence Peyton, Theodore Roberts, Al Ernest Garcia, Marjorie Daw, Raymond Hatton and Gertrude Kellar. Mr. Cecil B. De Mille directed the production.

"PATSY AMONG THE SMUGGLERS" (Lubin).

Becoming a member of the police force, Patsy is again a somebody and selected to assist a secret service man in capturing a band of smugglers. Dressed as a rube, he is made welcome at the lair and, being made comfortable, falls asleep. He has a wonderful dream, in which he is carried back to the sixteenth century. He and Jack as swash-bucklers rescue the virtuous maiden the band have

"Scene from "Patsy Among the Smugglers" (Lubin).

captured. He and Jack, however, are caught and Jack is sentenced to walk the plank and Patsy to be hanged from the yard arm. With a yell he wakes up and is kicked out of the smugglers' den. He hastily gives information to the secret service men who capture the band; but in the battle he is shot through the leg. This sends him to the hospital without any glory of the enterprise. The setting of the act is extremely picturesque and the players eminently fitted to their roles. Of course, Clarence Jay Elmer, Percy Winter and Patsy De Forest are the features, with many others in support. There are only two or three more numbers of Clay Greene's excellent comedy, in which we hope to see Patsy Bolivar duly compensated for the many misfortunes fate and Sykesy have heaped upon him.

"THE GREAT BARRIER" A PIKE'S PEAK FEATURE.

The Pike's Peak Film company, which is responsible for the "Lariat" brand, recently came to notice among United releases. Lariat is a well chosen title for the series of pictures this new firm is manufacturing, inasmuch as these pictures deal with plays which have as their background the rugged mountains and the alkali-baked plains, the cacti and chaparral, the cloudless skies and the endless reaches that distinguish the abode of the miner and the cowboy. That Otis B. Thayer and George Gebhart, director and assistant director of the Pike's Peak company, have succeeded in reproducing the atmosphere of the west in their pictures is apparent when one views their latest output, "The Greater Barrier," which has just been released by the United Film Service. With Gebhart himself and Josephine West to maintain the dramatic interest in the story, a gripping drama, fairly pulsing with the virility of the west, is the result. "The Greater Barrier" is said to be the kind of a film which brings in the "repeaters" in hordes.

VITAGRAPH TO PRODUCE "THE SCARLET RUNNER."

The Vitagraph Company has purchased "The Scarlet Runner," or "The Twelve Adventures of Christopher Race," from C. N. and A. M. Williamson, the well-known authors of "The Lightning Conductor" and other popular books. "The Scarlet Runner" will be released in weekly installments in the regular service of the General Film Company in serial form. Each installment or adventure will comprise three parts or reels. Those who are familiar with the writings of the Williamsons can readily form conclusions as to the virility and intensity with which "The Scarlet Runner" will be studied, and the interest and enthusiasm they will create. Each adventure appears with more thrilling fervor and stronger dramatic action than its predecessor, working up to a tremendous and most satisfactory climax.

MOONSHINERS.

This one-reel MinA comedy, featuring Harry La Pearl, gives that notable funmaker many chances to show off his brilliant talent. The action is fast and one laugh follows another throughout the entire production.

Harry comes home rather late one night after having tried to get on the outside of all liquid refreshments in town. His servant meets him at the door and following many unsuccessful attempts finally gets his master to bed. Harry immediately goes into the land of dreams, where he encounters divers Moonshiners who all plot against his welfare. Harry has many hair-raising experiences with these lawless mountaineers, but owing to his deftness in handling his guns and his superhuman strength, by means of which he pulls up great trees by their roots, he finally gets the better of them and wins the woman of his choice.

As usual, Mr. La Pearl's interpretation of his part is excellent, and this clean comedy, while quite different from the slapstick brand the fans have been used to, is still very broad and farcical and stands out as one of the finest MinA films so far released.

METRO SECURES BIG FEATURES.

The New York Metro Film Service, Incorporated, distributing the service of the Metro Pictures Corporation, control the state rights throughout the Empire State of the big Selig features "The Spoilers" and "Les Miserables." The latter well remembered as having enjoyed a most prosperous engagement at Carnegie Lyceum. The former was selected as the opening attraction at the Strand Theater. In addition, this exchange has procured the rights in New York City and State of the Keystone Feature, "Tillie's Punctured Romance," all of which are now being booked in the territory controlled by them. "The Spoilers" is still one of the most potent box office attractions this office has handled and continues in great demand, as does "Tillie's Romance."

UNITED FILM SERVICE SCHEDULE.

The United Film service has made arrangements to release regularly certain brands on certain days of the week. The schedule, which will be adhered to will be as follows: Mondays, Ideal films; Tuesdays, Luna or Superba; Wednesdays, Premier; Thursdays, Grandin and Starlight; Fridays, Empress or Lariat; Saturdays, Lariat or Regent; Sundays, Jupiter. This arrangement will vary for a few weeks to come until sifted down to a settled order.

"RETRIBUTION." (Selig)

"Retribution" is the title of a Selig drama in two reels, to be released Monday, March 22. Edward J. Le Saint directed the production from the scenario written by James Oliver Curwood. Stella Razeto, Guy Oliver and others are featured.

"Retribution" is a story of political life in which Senator Cullom faces political and financial ruin, and finds himself in the power of the Governor. The Governor demands Mary, the Senator's daughter as the price of his assistance. Mary

Scene from "Retribution" (Selig).

loves Jim Howland, a newspaper reporter, but agrees to marry the Governor to save her father. How, just as the wedding is being performed, Waldo, a hunchback, saves Mary from a living death and repays her for past kindness done him is convincingly shown. The story is replete with tense situations and exciting action.

"THE PAGEANT OF SAN FRANCISCO" AN ALLIANCE SPECIAL.

"The Pageant of San Francisco" has been secured by Andrew J. Cobe, President of the Alliance Films Corporation, and was released March 15 through the newly organized Alliance special department.

This picture, which is in five parts, opens with the discovery of the Golden Gate by Spanish adventurers, over 200 years

Scene from "Pageant of San Francisco."

ago. All of the events that have made San Francisco one of the greatest of American cities and aided materially in the development of the Pacific slope are shown in this film.

The first settlement, the lawless days under Mexican rule, the arrival of the hustling Yankee, the rising of Old Glory, the discovery of gold, and the rush of '49 follow in historical sequence. The terrible earthquake, the heroic rise from the smouldering ashes into a new city follows, and the picture is brought to a fitting climax with the opening of the Panama-Pacific Exposition.

Mr. Cobe, in commenting upon the picture, said, "I expect great things of this film. Its romantic appeal and timeliness ought to make it a big winner."

"THE ONLY WAY OUT" (Lubin).

An excellent and gripping story from the pen of Shannon Fife which tells of the experiences of a pretty stenographer in the toils of an unscrupulous roue. For a while the girl escapes him and marries her well-to-do employer and is blessed with a baby girl, is happy, but again the roue follows her and the girl in a struggle kills him. She confesses to the

Scene from "The Only Way Out" (Lubin).

killing, but her husband denies it and takes the act upon himself. It is the only way out. At the trial the husband is acquitted and once more happiness comes to the worthy couple. The tale is well told by John E. Ince, Rosetta Brice and a very excellent company. The scenic setting is beautiful.

"BETWEEN THE TWO OF THEM."

The Vitagraph Company announces a three-part Broadway Star Feature, "Between the Two of Them," as one of the important April releases. Sidney Drew has just completed the production of the picture, which is described as a domestic drama, and, in the portrayal of the leading character, demonstrates his ability to enact roles of a serious nature. Mr. Drew's work in "Between the Two of Them" will be a revelation to those who have seen him only as a comedian, the story being full of dramatic episodes that require emotional and dramatic work of a high order. Mrs. Sidney Drew and Courtland Van Dusen, who have also become identified with comedy roles, will be seen in support of Mr. Drew, while other important members of the cast will include Mary Maurice and Paul Scardon.

"IN THE SWITCH TOWER" (Broncho).

"In the Switch Tower," released March 24, is a two-reel Mutual drama wearing the Broncho brand. It was written by C. Gardner Sullivan and Thomas H. Ince, and produced by Walter Edwards with a cast including Frank Borzage, Lewis Morrison, Gertrude Claire and Lewis Dunham. Edwards plays the part of Bill Wharton, the crack engineer, who loses everything through his slavery to drink. The story is one of those dramatic and realistic railroad stories for which the Broncho brand is famous.

"THE CRIMSON CLUE." (Kleine)

"The Crimson Clue," Kleine's latest three-reel subject, scheduled for immediate release, is an unusually interesting virile drama of the Paris underworld. Doctor John Gray and his cousin George, an inventor, are both friends of Jim Bullard, a young chemist. A bad case of fever, the victim of which is an underworld character, is brought to the atten-

Scene from "The Crimson Clue" (Kleine).

tion of Doctor Gray, who effects a remarkable cure. In this way he earns the undying gratitude of "Jimmie the Chink." George asks his uncle, a miser, for money to back an invention which the uncle refuses. About this time Doctor Gray finds himself in financial difficulties and hires "Jimmie the Chink" to do away with the old man, knowing that he will share, with George, the miser's fortune. George is thrown into prison for the deed and a detective is hired to solve the mystery. Blood stains on a broken window pane enables the detective to solve the mystery, but only after many adventures in the underworld and a long cross-country chase which ends in the death of "Jimmie the Chink." When the detective returns to confront Dr. Gray with the crime, he finds the doctor a suicide.

"TRICKED" (Domino).

"Tricked" is a two-reel Domino drama released March 25, designed for the Mutual program and interpreted by a cast headed by Edward Brennan, and including Jerome Storm, Elizabeth Burbridge, Virginia Philley and Gertrude Claire. The production was directed by Thomas Chatterton and the scenario written by William H. Clifford and Thomas H. Ince. The story deals with a rich and hard hearted brother's attitude toward his mother, who is taken care of by a younger son who is poor, and wants to marry. How the younger son's sweetheart saved him when he raised his brother's check from five to five hundred dollars makes a dramatic climax.

Notes of the Trade

"THE CHRISTIAN" is being booked in Ohio and Virginia by the American Booking Company, Roanoke, Virginia. They have an option on additional southern territory which may be closed in the near future.

* * *

The plant formerly operated by the National Film Products Company of Clifton and Dixmuth Avenues, Cincinnati, has been taken over and reorganized into The International Film Products Company. The officers of the corporation are John J. Vogelpohl, president; E. H. Thompson, vice president, and H. G. Kruse, secretary and treasurer.

* * *

The World Film Corporation will release "When It Strikes Home," the initial production of the Charles K. Harris Feature Film Company, the scenario for which was written by Mr. Harris. It is said to be the first photoplay he ever wrote. Muriel Ostriche and Grace Washburn are to play important roles.

* * *

The Trump (dramatic) Films, of which Alexander Frank is the director, and the Punchinello comedies, directed by Henry Travers, are being produced in the Centaur Studios at Bayonne. The Trump and Punchinello brands are released on the Kriterion Program.

* * *

In "The Magnet of Destruction," a Thanhouser drama designed for the Mutual program, a situation new to the pictures is skilfully developed. In the scene at the foundry the great magnet lifts the tons of rails into the air, and the audience sits spellbound, knowing Lyell's intention to drop that crushing weight on the head of an innocent young man and his father. Suddenly Mignon Anderson leaps into sight, pulls a lever and saves her menaced lover.

* * *

Fred N. Magrath, who has been the casting director for the Edison Studio, has been promoted to assistant to stage manager, E. C. Taylor. Alan C. Crosland succeeds Mr. Magrath in his former position.

* * *

Jack Dillon makes a sensational slide off a roof in "It Happened on Friday," a Nestor comedy with Billie Rhodes as one of the chief fun-makers. He came down with more force than he bargained for but continued with the scene while the camera clicked. Then he took a rest.

* * *

Dainty Elizabeth Burbridge has scored another hit by her work as the stenographer in "Tricked," a Mutual production made by the Domino Company at Inceville. Miss Burbridge plays opposite Jerome Storm and the pair make a pleasing combination.

* * *

A story showing life in the cotton mills where thousands of little children are literally worked to death every year is "The Blood of the Children," a marvelous Gold Seal Picture which Marie Walcamp and William Clifford have assisted in making famous.

* * *

No. 16 of the Komic "Bill, The Office Boy" series, taken from Paul West's humorous fiction stories, introduces in the part of "Bill" an intelligent, clever juvenile actor. His name in full—that is as he signs the pay roll at the Komic studio—is Wilhelm Robert McBain Feuhrer. But his director, Eddie Dillon, calls him Bobby.

* * *

A two-reel society drama featuring handsome Jack Kerrigan and pretty Vera Sisson with an unusual twist to an unusual plot is "The Storm," a Victor photoplay.

* * *

Walter Edwin Sterz has been engaged to play juvenile parts with the Majestic Company. He commenced out at the Hollywood Studio March 15.

* * *

Rhea Mitchell, the charming young leading woman of the Broncho forces, gives a fine emotional performance in "Molly of the Mountains," a forthcoming release of the Broncho New York Motion Picture Corporation on the Mutual Program. Miss Mitchell plays the title role—an innocent girl who is betrayed by a young married railroad superintendent—and her delicate interpretation in the big scenes with Frank Borzage are declared to be typical of her best efforts.

Picture Theaters Projected

MODESTO, CAL.—G. H. Umbsen, of San Francisco, has purchased a site upon which he intends to erect a modern moving picture theater.

AUGUSTA, KY.—The Pastime theater in this city has been purchased by Edward Breeze, of Maysville, Ky.

MT. STERLING, KY.—H. R. Callway has purchased the Gem theater, formerly conducted by a local stock company.

SCOTTSVILLE, KY.—T. B. Dixon has sold his interest in the White theater to J. E. Schlinker.

BOSTON, MASS.—J. W. Gorman, 100 Boylston street, will erect a one-story moving picture theater, 65 by 120 feet.

MARLBORO, MASS.—Rock & Hays have opened a new moving picture theater.

SOUTHBRIDGE, MASS.—E. F. Murphy is having plans prepared for a three-story theater building, 110 by 52 feet.

SAGINAW, MICH.—North End Amusement Company will erect a two-story theater and store building 53 by 110 feet, to cost $18,000.

MINNEAPOLIS, MINN.—Charles Johnson and B. Vetalis, 3216 Fifteenth avenue, will convert a residence into a moving picture theater.

ST. LOUIS, MO.—Teeniskoetter Realty Co., 5003 North Broadway, will erect a two-story theater and office building, 50 by 115 feet. Lessee, Adolph Blumenthal, 859 Cowan st.

WARRENSBURG, MO.—T. C. Goodnight will convert his store building into a moving picture theater.

NEWARK, N. J.—J. Frank Hatch Co., 53 Ingram place, will build a $60,000 moving picture theater.

NEWARK, N. J.—Columbia Theater Company will expend about $40,000 on alterations and improvements to their theater building.

ELMIRA, N. Y.—Harry S. Bair, Vandergrift building, Pittsburgh, Pa., is preparing plans for a new house to be known as the Strand theater.

NEW YORK, N. Y.—Eugene Schoen, 25 West 42d street, is preparing sketches for a new theater building, to cost $100,000.

LYONS, N. Y.—Freeburg & Fidler are preparing plans for a one-story moving picture theater, 50 by 100 feet, to cost $10,000.

PIQUA, O.—Young & Adler, will erect a three-story theater and office building, 60 by 90 feet, to cost $20,000.

YOUNGSTOWN, O.—E. E. Clepper & Co., 1005 Mahoning Bank building, are preparing plans for the remodeling of the first floor of a moving picture theater located in the business district.

PHILADELPHIA, PA.—The Imperial theater, located at 215-219 South 60th street, has been conveyed to Rose Magie, for a nominal consideration, subject to a mortgage of $72,500. The property is assessed at $70,-000.

PHILADELPHIA, PA.—Harry B. Hammond has purchased the Baltimore theater, located at 5026-28 Baltimore avenue, subject to mortgages aggregating $33,546. The theater is a substantial brick building and assessed at $25,000.

SUNBURY, PA.—Kaufman Brothers contemplate building an addition and remodeling the interior of their moving picture theater. The improvements, if carried out, will cost about $8,000.

STATE COLLEGE, PA.—R. W. Foster has opened a new moving picture theater here. The house has seating capacity for 400 persons.

VALLEY FALLS, R. I.—Joseph E. Shea, 330 High street, is having plans prepared for a three-story moving picture theater, 54 by 100 feet.

RHINELANDER, WIS.—H. T Liebert, Marathon County Bank building, is preparing plans for the remodeling and an addition to a moving picture theater here, to cost $15,000

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Tennessee Censorship

Drastic Bill Now Before State Legislature—Has Passed One Reading in Both Houses and Is in Senatorial and House Judiciary Committees—Governor Rye Said to Be in Favor of the Measure—Digest of Bill's Important Clauses.

By G. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

MOVING picture men of Tennessee are very much opposed to the censorship bill which has been introduced at the present session of the Legislature and is now pending. The exhibitors claim that the bill is very drastic in its measures and that, if passed, it would work a great hardship on the industry. Section 5 of the act is the one which is said to be the most drastic. The idea of creating a board to censor pictures and then make the exhibitor pay to have the films censored is not likely to meet with strong approval anywhere. The fees charged would be especially hard on exchanges handling large quantities of cheap reels which rent at prices ranging from fifty cents up.

The bill provides for the appointment by the governor of two persons, one male, who shall be known as chief censor, and one female, who shall be known as assistant censor, residents and citizens of Tennessee, to be known as the state board of censors, who shall be duly qualified by education and experience; who shall examine all moving picture films, to approve such as shall be moral and to withhold approval from such as shall tend to debase or corrupt the morals.

It also provides that the board shall keep a record of all pictures approved and not approved, with the reasons for withholding approval. It shall report annually, in writing, to the governor, and shall file a duplicate report with the secretary of state.

The chief censor shall receive an annual salary of $1,500, and the assistant censor shall receive an annual salary of $1,200, and be reimbursed for all expenses actually and necessarily incurred in the performance of the duties.

For each examination made the board shall receive, for the use of the state, a fee of $2.50 for each reel. No picture or view shall be examined until such fee shall be paid.

Any person, firm or corporation exhibiting or permitting to be exhibited any unapproved moving picture film, or reel, or stereopticon view, shall be sentenced to pay a fine of not less than $50 for the first offense, and not less than $100 for each subsequent offense. Each unapproved moving picture film, or reel, or stereopticon view exhibited, and each day that the same shall be exhibited, shall constitute a separate offense.

This bill has passed one reading in both houses and is now in the hands of the senate and house judiciary committees. The measure is said to have the support of Governor Rye. According to section 5 the state would obtain its fee for examining reels whether the board passed them or not.

DRINKING CUP AND TOWEL.

Head of Memphis Board of Health Says Common Towel and Cup Must Go.

"The common drinking cup and common towel must go, and there must be plenty of free, pure air in all motion picture show houses," declared Dr. John C. Bell, superintendent of the city health department of Memphis, Tenn., who has renewed his campaign to secure these results. Dr. Bell says he regards the common towel as even more dangerous than the drinking cup. He was astonished recently upon finding a roller towel in a Memphis show house. This towel was used by guests and employes. Investigation showed that many were still used in picture houses, hotels and other public places, where a considerable number of people had access to them. "The most virulent diseases can be communicated by the common towel," said Dr. Bell. "It is only necessary for an infected person to have a running sore and for the one that uses the towel after him to have an abrasion of the skin to secure transmission of the disease." Orders have recently been issued to several places where common drinking cups were in use for the management to provide fountains or furnish individual drinking cups. Regarding the fresh air proposition, Dr. Bell said that while many provided all that could be asked in this connection, he visited a number of houses which are dangerous to patronize until better ventilation is provided. One house in particular, he declared, was so poorly ventilated that he and a fellow physician were compelled to beat a retreat.

MANY NASHVILLE OPERATORS GET LICENSES.

Only Three or Four Applicants Turned Down—Shows High Standard of Intelligence.

Licenses have been issued to fifty-five motion picture machine operators at Nashville, Tenn., by the board of examiners, consisting of the city building inspector, the chief of the fire department and the city electrical inspector, according to a recent statement of City Building Inspector James Yeaman. Among operators to whom licenses have been issued are a number from nearby towns. Inspector Yeaman stated that in the event an applicant failed to answer in writing the questions propounded by the board he was examined orally, and in a number of cases it had been found that applicants who failed to pass the written examination, owing to their unfamiliarity with technical terms, had sufficient practical experience to answer oral questions satisfactorily and become good, practical operators. Only three or four men were turned down and they have been ordered to read up and will be given another chance to secure licenses. Machine rooms in some of the theaters did not comply with legal requirements, but the managers have agreed to make the necessary changes according to Mr. Yeaman.

SHORTER TENNESSE NOTES.

The Bohemian Amusement company, of Cleveland, Tenn., recently filed articles of incorporation and asked for a charter to operate a moving picture house. The company is incorporated with a capital stock of $10,000. The incorporators are W. C. Nevin, T. D. Sleed, G. A. Martin, M. L. Johnson, W. H. Stevens and others. Arrangements will be made whereby the company will start work on a new show house during the next few weeks

ATLANTA LETTER.

Special to Moving Picture World by A. M. Bratty, Atlanta Correspondent.

ATLANTA is the distributing station for all film companies for the Southern states. There is no film company which is not represented in this city. The very best of first releases are shown in Atlanta's theaters.

The Fox Film Corporation has opened headquarters for the South at 618 Rhodes Building. The agency is under the management of Mr. O. P. Hall, who is known not only in Atlanta, but over the South, for his fine business qualifications as well as his popularity among exhibitors.

The Mutual Master Picture corporation, recently organized in New York, has opened branch offices at 40½ Luckie street, Atlanta, and will book through this branch from two to four reels each week, including productions of the American, Majestic, New York, Reliance and Thanhouser companies.

The Elite, on Peachtree street, the oldest moving picture theater in Atlanta, is undergoing complete overhauling and when finished will be one of the coziest theaters in the city. It will be known as Alamo No. 1 and be under the management of Mr. W. T. Murray.

It is reported the Atlanta board of censorship ordered a private reviewal of Bosworth's filmic masterpiece, "The Hypocrites," one night last week, but gave it their stamp of approval.

The Hesser School of Motion Picture Acting has grown to such an extent that it has become necessary to secure larger quarters than they have been occupying in the Forsythe Building. New quarters have been engaged in the Allfriend Building, 98½ Peachtree street. During the past week over a thousand feet of film have been made under the direction of Mr. Hesser, with Carl Roundtree as the cameraman. The title is "Husband or Lover?" Miss Elaine Ivey is featured in the picture, with Mr. Hesser playing the leading man's part. This company announces that within three weeks the first film will be ready for local showing. Others will follow.

Manager DeBruler, of the Montgomery, is enjoying an unusual run of business with special features. "A Gentleman of Leisure," "Stop Thief," "Rule G" are being shown at this popular theater during this week.

The Lyric theater, on Carnegie Way, after passing through legitimate burlesque and vaudeville, has given way to the "movie." It opened Monday, March 1 with Bosworth's masterpiece, "The Hypocrites." All seats are reserved, matinee and evening, at 25 cents.

William Oldknow, vice-president and general manager of Consolidated Film and Supply company, Atlanta, exclusive distributors of Universal films throughout the Southern states, left Tuesday for New York, where he will join a special party for California to be present at the opening of Universal City.

SOUTHWEST NEWS LETTER.

By Midwest Special Moving Picture World News Service.

DAMAGE of $5,000 covered by insurance was caused by fire at the Queen theater at Texarkana, Ark. Julius Hatcher, operator, was burned about the hands and face. A film being rewound caught fire.

The Texas Free Amusement company of Houston, Tex., has been incorporated with capital stock of $5,000. The incorporators are A. E. Algelson, Edward Irvin and H. A. Wambold.

Lee Stroud, of Weatherford, Okla., opened his new picture show at Hydro, Okla., with a Saturday matine for which local merchants gave free tickets.

An outdoor theater, using pictures, vaudeville and athletic events, will be opened next summer at McGehee, Ark., by J. F. Avery, B. F. Miller and J. E. Hopson.

The Majestic at Little Rock, Ark., had Governor Hays and other state and city officials as guests at a special showing of the Arkansas films which go to the San Francisco fair.

Lina Cavalieri in "Manon Lascaut" was used by the Royal at Hot Springs, Ark., for a benefit show for the Moose. This house also had good business with some local films.

Manager William Meyer of the Queen at Brenham, Tex., has taken on the General Film service and plans a special comedy day each week.

The moving picture show at Devol, Okla., has been reopened.

IN CALIFORNIA.

A new theater is to be built at Modesto for W. B. Martin. Special care is being taken to have perfect projection and some novel features will be incorporated in its construction. The 725 seats will also be arranged to give a perfect view of the screen to each patron. It will be a much better house than the Star, at present owned by Mr. Martin, who has been in business in Modesto for two years. "I am very much interested," he says, "in pictures and can see a great future in the business." He is looking for the time of "strictly quality releases."

The Grand View theater at Daly City, Cal., is now being conducted by Mrs. Delia Mohr.

Gustave Bachstein will take charge of the Swastika theater at Sausalito, Cal., about April 1st, when Mr. Elliott, the present lessee, takes possession of a house now in course of erection.

H. M. Reece has disposed of the New theater at Colton, Cal., to Stanley Dyer.

A contract has been let by Joe Lewis for the erection of a brick moving picture house at Oak Park, Cal., to have a seating capacity of 650.

The Glazer-Webster Co. has been incorporated at Sacramento, Cal., with a capital stock of $10,000 by Dave and Sam Glazer of San Francisco, and W. S. Webster of Sacramento. The company has opened the Diepenbrock theater as a moving picture house.

The Comique Film Company has been incorporated at Santa Monica, Cal., by Julius Fried, John E. Brennan and Dorothy Fried. The capital stock is placed at $10,000.

Certified copies of the articles of incorporation of Features Ideal, Inc., of New York have been filled at Los Angeles, Cal.

The Rudolph Wurlitzer Company, which maintains a large branch at San Francisco, recently installed a fine orchestrion in the Regent theater at Alameda, Cal., and another in the Page theater, Medford, Ore.

Al. Levin is now managing the Haight Street theater, recently purchased by his brother, Sam Levin.

Walter Evans, of the Mission theater, Dinuba, Cal., was a recent visitor here and while in town purchased a Powers No. 6A Cameragraph through the Golden Gate Film Exchange.

G. A. Ackerman, representing the Kansas City Feature Film Company, of Kansas City, Mo., was a recent visitor in San Francisco and is planning to remain here. Mr. Ackerman was formerly in business at Salina, Kan., and was vice-president of the Exhibitors' Association of that state.

The Berkeley theater, Shattuck avenue and Haste street, Berkeley, Cal., recently featured George Kleine's masterpiece, "Julius Caesar," with great success, despite the fact that rain fell throughout the entire engagement. This city is the home of the State University and the audiences were made up largely of university folks, tickets having been purchased in blocks of from fifty to three hundred by students. Prof. Fordyce P. Cleaves, A. M., who lectured during the performances, was the guest of Prof. William Dallam Armes, of the State University, during his stay in the College City. The Berkeley theater is now owned by C. W. Reavis and is under the management of M. N. Zar.

The Colonial theater, Oakland, Cal., is now known as the Alcatraz theater.

W. McCoy has opened a moving picture house at Dutch Flat, Cal.

A moving picture theater has been opened at Cottonwood, Shasta County, by Jesse Saunders.

Lopez & Daras plan to open a moving picture theater at Amador City at an early date.

C. L. Marford has opened a moving picture house at Roseville, Cal., and is giving performances four nights a week.

The E. & R. Jungle Film Company has been incorporated at Los Angeles, Cal., with a capital stock of $25,000 by John Rounan, Elizabeth Rounan and Joseph S. Edwards.

Exposition a Help

San Francisco Picture Men Find That Visitors at Big Exposition Are Flocking into the Theaters—Full Houses Have Been Rule During First Week—Scenic and Industrial Films at Jewel City Do Not Compete with Regular Offerings.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE opening of the Panama-Pacific International Exposition at San Francisco has not interfered in the least with the attendance at moving picture theaters, as was feared by some exhibitors. It was anticipated that for a few days the attendance at theaters would be light, but the very reverse has proved to be the case, crowded houses being the rule during the past week, despite weather conditions. The attendance at the exposition has surpassed expectations, a quarter of a million persons having passed through the gates on the opening day, with an average of over 80,000 daily for the first week. Many free moving picture shows are running in the various buildings, but the views shown are mostly scenic and industrial subjects and, therefore, do not compete with the programs of the regular moving picture theaters throughout the city. Thousands of visitors are arriving daily in the Jewel City and exhibitors are now confident that they will enjoy the greatest run of business in the history of the industry.

MAY PROHIBIT BILLBOARDS.

The Woman's Council of Sacramento, Cal., has commenced a campaign of beautification and will appeal to the city commissioners to pass an ordinance prohibiting the erection of billboards within the city. Failing in this an initiative petition will be circulated with a view of presenting the ordinance to the voters at the May election.

MUNICIPAL SHOWS AT BIGGS.

Theater as Community Enterprise—Has Paid for Its Equipment and Made Surplus.

For over two years the chamber of commerce and the municipal authorities of Biggs, Cal., have been conducting a moving picture show in that city and the report of the committee in charge indicates that the venture has been a success from the beginning. A careful selection of pictures has been made and all children under fifteen years of age are admitted free. Two shows are given each week, on Tuesday and Saturday nights, the admission price for adults being 15 cents. In two years' time the committee has been able to pay for the entire plant and accumulate a surplus, although the town is a small one. The committee in charge is composed of J. M. Brough, G. L. Harvey and S. H. Goodenough.

As between municipal ventures of this kind and regular shows, the chance of success is higher with the individual exhibition, but only where he is the right man. The community show can hardly have the drawing power of a popular showman.

MOTIOGRAPHS FOR JAPAN.

K. Y. Toda, of Honolulu, T. H., was a recent visitor in San Francisco and while here purchased a Motiograph projection machine from Edw. H. Kemp for shipment to Japan. This exhibitor has four machines of this make in use at Honolulu and has taken an option on the Japanese agency.

INSPECT PHANTOSCOPE.

A demonstration of the possibilities of the Phantoscope for educational work was made recently in East Hall on the grounds of the University of California, before a large gathering of professors. It was agreed that for certain lines of work the machine was very valuable and several will be used at the state institution.

BOARD OF HEALTH REGULATION AFFECTS THEATERS.

The board of health of San Francisco has issued an order that no children under the age of fourteen years shall be permitted to attend moving picture shows or other entertainments in the North Beach district until the epidemic of diphtheria now prevalent there is checked. A tong war is on in the Chinese quarter, keeping visitors away from this section, and this, in conjunction with Lent, is proving to be a combination not relished by exhibitors.

OTHER SAN FRANCISCO NOTES.

The opening of the Cosy theater, on Fillmore street, near Golden Gate avenue, has been delayed, as the proper licenses had not been secured for the date originally set.

The Alcazar is to have a season of moving pictures, "The Clansman" being booked for an early presentation there.

Harry Leonhardt, general Western representative of the William Fox Film corporation, as the Box Office Attraction company is now known, is in San Francisco to make an extended stay at the local branch.

Fred Frisk, formerly owner of the Florence, Oakland, Cal., but who has been in the Northwest for several months, has returned to San Francisco and plans to open a moving picture house here.

H. C. Stevens, of the Globe Amusement company, of Portland, Ore., and at one time manager of the General Film company's interests there, is making a visit to San Francisco to arrange for service.

J. Ray Williams, of Sacramento, Cal., was here this week and announces that he has disposed of Ray's Photoplay to F. A. Richey and plans to engage in other lines of work. Mr. Richey was also here arranging for service.

W. J. Morgan, of the Union Film & Supply company, was here recently and has since left to establish branch exchanges at Seattle and Portland. This concern is also planning to open a film exchange at Honolulu.

W. V. Crone, formerly special representative in this territory for the "Runaway June" serial, is now with the Sierra Motion Picture Manufacturing company, 948 Market street. This concern has just booked the "Exposition Special" over the entire Orpheum circuit.

Three Powers Cameragraphs No. 6-A have been sold by the Golden Gate Film exchange to the Kahn and Greenfield circuit for installation at the New Fillmore. The operating room in this new house is to be a model of its kind.

The Movca Film Service, Inc., has given up its offices at 928 Market street.

The Vita-Slide company has increased the capacity of its slide-making plant by fifty per cent. and is still behind on orders.

The Avenue, located at 2721 San Pablo avenue, Oakland, Cal., is now being conducted by J. W. Jespersen and A. C. Dippo, the other partner, M. Murphy, having retired from the firm.

George Ellery of the Colonial theater, Willits, is visting Eureka and is considering the proposition of erecting a moving picture house there. A. G. Hall is in charge of the Willits house during his absence.

The Pastime theater at Hopland, Cal., has been leased to the owners of the Novelty theater at Cloverdale and will be conducted for one night each week.

Kansas Legislation

Kansas Law Makers Living Up To Reputation But Latest Tax and Censorship Measure in that State Killed—Asked $300 a Year as License Fee for Each Theater—President W. B. Moore of Kansas League Lines Exhibitors and Public Up to Fight.

Special to Moving Picture World from Kansas City News Service.

WHEN the Kansas Legislature starts to do anything it goes the limit. The most drastic law regulating moving picture exhibitions that could be conceived was proposed in Kansas at this session of the Legislature. But the Kansas branch of the Motion Picture Exhibitors' League of America was right on the job. The bill was killed in committee, and did not reach a vote.

This bill provided for a tax and for eliminating alleged detrimental films. The tax provided was $300 a year on every motion picture establishment. This would have put out of business about ninety per cent. of the houses in Kansas. Many shows in small towns do not net much more than that in a year, those in small towns showing two nights a week especially. Numerous others have incomes of around a thousand dollars, net, and a tax of $300 a year on them would have reduced the income below the point where men would care to devote their time and energies to the business. The tax would have been unjustly onerous on practically all the houses.

The "regulation" feature was even worse. It provided that any film which contained even the slightest display of an unlawful act could be condemned in toto—the whole film must be eliminated. If in the course of the picture one man struck at another, such an act could be construed as assault, which is an offense under the law, and the whole film could be condemned.

As soon as the bill was introduced Mr. W. B. Moore, Galena, Kan., president of the Kansas Branch of the Motion Picture Exhibitors' League of America, got busy. He wired many exhibitors, and sent special delivery letters to every exhibitor in the state, urging them to get in touch with their representatives in the Legislature and explain the onerous effects that such a bill would have. He outlined the plan of campaign, which they were quick to follow. Ministers, business men, citizens and voters were appealed to to assist in the defeat of the bill. And the public backed up the exhibitors heartily. Fred Savage, national vice-president, managed one end of the campaign for his hometown of Hutchinson, Kan. E. E. Frazier, first vice-president of the state association, worked around Pittsburg, Kan. Howard Dull, Augusta, Kan., second vice-president of the state body, was active night and day bringing his friends to the standard. The secretary, P. G. Concannon, Emporia, Kan., had his busiest month, and W. W. Willy, treasurer, Mulberry Kan., was a valuable officer in the war

All this activity and the representations to the legislators that the people saw evil in the bill had its effect. It became evident that the harm that might be done to the popular amusement, the one amusement in many communities, was tremendous; that it had not been fully realized when the measure was offered. The bill was killed in committee.

So pronounced was the demonstration of public favor for moving pictures that it is believed unfavorable legislation at least in the present session is unlikely.

PETITION FOR SUNDAY SHOWS IN HUTCHINSON.

There is being circulated in Hutchinson, Kan., a petition to allow the moving picture shows to operate on Sunday. The city recently had a special election, at which the amusement park was granted the privilege of keeping open on Sunday and showing pictures on Sunday also. The fact that the majority of citizens were willing to have the amusement park open on Sunday leads to the conclusion that the people would be glad to see the moving picture shows open Sunday also. So far the petition has met with strong support in the business as well as the residence section of the city. The exhibitors feel confident that if the subject is brought to a vote the ballots will be overwhelmingly in their favor. The state law puts it up to the citizens of a community as to whether amusement enterprises shall be allowed to operate on Sunday.

THEATER CONSOLIDATION IN HUTCHINSON.

Apparently the moving picture business of Hutchinson is under process of consolidation with a vengeance. Mr. Fred Savage, formerly owner of the De Luxe and Iris theaters, recently purchased the Elite theater. This adds up to three theaters. There are but five in the city.

TEN-CENT SHOWS IN WICHITA.

For many years Wichita, Kan., had the reputation among moving picture men of being a "cheap burg." Any suggestion that more than five cents was possibly obtainable as an admission charge was hooted at. Now it is quite different. Several exhibitors believe that the town can be raised to the ten-cent standard, and have the courage of their convictions. The Marple theater is running a Pathe feature every Friday afternoon and evening, charging ten cents. The Colonial theater is running a Box Office Attraction feature two days in each week at ten cents. The Holland theater is running Paramount program four days a week at ten and twenty cents. All have met with good success, and it looks now as though the improvement will continue.

NEIGHBORLY PICTURE MAN.

Mr. H. E. Herbert, Newton, Kan., has for several months been looking forward to opening his show in his new building about the first of March. But because Mr. Herbert has a great deal of "the milk of human kindness," and other kinds of unselfishness and fellow-feeling in his nature, he will not get into it until April 1. The explanation is well known to his friends in Newton, Kan., and is the kind of story that is a pleasure to circulate. Mr. Herbert's theater building was being erected by a contractor who was also working at the same time on a new store building for a hardware merchant. The hardware man's store was burned and he was left without a suitable place in which to do business. Mr. Herbert immediately instructed the contractor to expend all his time and energies on the merchant's store and let his go temporarily.

SHORTER KANSAS ITEMS.

Messrs. Hill & Miller, of Harper, Kan., are erecting a new theater which they will call the Gem. It will be admirably equipped and one of the best theaters in that part of the state.

Mr. J. A. Schnack, of Larned, Kan., is again on the job managing his theater after being laid up five weeks with the smallpox.

Belpre, Kan., is a town of 425 population, according to the latest census. However, one visiting the opera house managed by Mr. G. F. Clark any of the six nights a week that pictures are shown, would be confident that the town's population was at least a thousand or so.

The opera house at Spearville, Kan., is now running six nights a week, something that it has never done in the past. It is managed by Mr. H. F. Forbes, formerly a traveling feature man of Louisiana.

The Phoenix theater at Pratt, Kan., held a special matinee recently upon the presentation of the initial episode of "The Master Key."

Mr. John Beck, manager of the picture theater at Nickerson, Kan., has a unique way of advertising "The Master Key." Mr. Beck has a large cut-out of the master key hung in the middle of the main street of Nickerson.

GAS ENGINE PLANT FOR MISSOURI SMALL EXHIBITOR

Sibley Picture Man Finds That It Pays to Make His Own Electricity—What Can Be Done.

Special to Moving Picture World from Kansas City News Service.

WALTER HAINES, proprietor of a moving picture show at Sibley, Mo., has recently installed a "gas" engine burning a low-grade distillate, which can be run at full capacity for 10 hours at a cost of 20 cents, to operate a generator for the making of juice for his machine. The installation was due to the desire of Mr. Haines to provide his patrons with the music of a Fotoplayer, which is electrically operated. The picture show hall is now as up-to-date as any in the big cities—and Mr. Haines has the equipment for providing lights for other enterprises in which he is interested. There is also some negotiations for his supplying juice for neighbors and other business men in the small town.

The proprietors of the local picture shows in Missouri and Kansas villages usually keep quite as close up-to-date as anybody else—and in respect to electricity they keep a little ahead of the rest. If the municipality has no electric light plant, it is up to them to put one in. And they can usually arrange to make the sale of juice pay part of their own expenses of production. If the proprietor wants electricity he can see the advantage of a generating plant for many other purposes besides his immediate needs in the moving picture business. It is not drawing too long a bow to promise big possibilities along this line. A small generating plant may grow naturally to a big one that will light a whole town. A village with electric lights is apt to grow faster than one without. So the house and its patronage will in turn increase and the moving picture man may become the big factor of a thriving city.

MISSOURI NEWS ITEMS.

The Star theater at Columbia, Mo., recently had to sell standing room for the "Perils of Pauline."

"The Rose of the Rancho," the big Laskey release, is going to feature the program at the Majestic theater at Chillicothe, Mo., this week.

"Sealed Ordears" will be shown at the Calvin theater at Washington, Mo., this week.

The Star theater at Hannibal, Mo., has one of the best programs each week of any small town theater in Missouri. Last week the program contained the following pictures: The Jesse L. Laskey production, "After Five;" the Shubert feature, Lew Fields in "Old Dutch;" the Bosworth feature, "Buckshot John;" Mabel Taliaferro in "The Three of Us," and the World Film, "Mrs. Wiggs of the Cabbage Patch."

Howard E. Jameyson, traveling representative of the Pathe company, with headquarters at Wichita, Kan., was in the city last week. Mr. Jameyson reports that the conditions throughout his territory are very good.

The Broadway theater at 1027 Broadway recently installed a Wurlitzer theater orchestra.

L. A. Sheridan, who travels Kansas and

Oklahoma territory for the Pathe company, was in the city last week.

N. H. Spitzer, manager of the Fox Film corporation, is going to Chicago this week to confer with moving picture men there. The nature of the conference was not disclosed by Mr. Spitzer.

Last week it was stated that M. H. Good had been sent to take charge of the Mutual office at Omaha, Neb. This statement was in error, as Mr. Good was sent to take charge of the Fox Film corporation's office at 301 Hansen Building, Omaha, Neb.

William Fox, of the Fox Film company of Kansas City, instituted suit in the circuit court last week against E. Winstanley, sheriff, for $1,000 and the return of the seven films replevined, and now said to be in Winstanley's possession. The films, it is set forth, were seized under attachment proceedings by Mrs. Ray Isaacs of New York. N. H. Spitzer, manager of the office here, says that he knows nothing about Mrs. Isaacs and that the films were never out of his possession more than one-half hour.

The Fox Film compnay has enlarged its inspection department because of the increase in business. Miss Myrtle Koontz, formerly in charge of the inspection department of the Mutual company's branch here, has been secured to take charge of the department.

Members of the Modern Woodmen at Kansas City recently attended the Globe theater in a body to witness the one-reel feature showing the Modern Woodmen home near Colorado Springs, Col.

WISCONSIN PICTURE MAN SUES FOR DAMAGES

Booked Williamson Submarine Pictures, But Failed to Get Them.

By Midwest Special Moving Picture World News Service.

PROCEEDINGS to recover $5,000 damages because of failure to secure the Williamson submarine films were started in the circuit court at Milwaukee by Sherman Brown, manager of the Davidson theater in that city. He named as defendants the Saxe Amusement company, Thomas Saxe, William Mick, manager of the Orpheum theater; Jacob Stearns, New York, owner of the Wisconsin rights to the films; E. J. Jacobs, representative for Wisconsin, and Manager W. C. Brimmer, of the Milwaukee office of the Universal Film company.

Brown alleged he booked the submarine pictures for the Davidson for the week of April 25 through Manager Brimmer of the Milwaukee office of the Universal. Stearns secured the Wisconsin rights for the pictures and the Orpheum, Saxe's Milwaukee house, secured a booking for the week of February 28. This, Brown contends, is a violation of his contract with the Universal and he declared the pictures were unusually valuable. The Saxe company had the films removed to the Alhambra theater, placed in a safe and a watchman assigned to guard them for a week.

WISCONSIN BRIEFS.

The Orpheum had a special morning show of these pictures for principals and teachers of Milwaukee schools.

The Palace Amusement company of Milwaukee has been granted a charter by the secretary of state.

J. E. Kubat, who has purchased the Empire theater at Chippewa from N. E. Cannon, plans to remodel the house, it is reported.

Pertinent slides enlivened the special show given by the Rose theater at Sheboygan Falls for the delegates to the meeting of the Sheboygan County Rural Letter Carriers' association.

The American Photoplay corporation of Milwaukee has been incorporated with a capital stock of $50,000. The incorporators are Jean B. Olinger, Ben Ruben and Lewis B. Goulden.

"The Christian" was shown four days at Plankton hall in Milwaukee.

Association Amalgamates

Pittsburgh Chapter of Motion Picture Exhibitors' Association Ratifies Action of Recent State Cenvention Without Friction and Becomes Part of National League—Proposed Anti-Censorship Propaganda Plans May Be Dropped.

Special to Moving Picture World, from Pittsburgh News Service.

AT a recent semi-monthly meeting of the Motion Picture Exhibitors' Association of Pennsylvania, the action of the recent state convention amalgamating the two organizations in this state, was ratified, and the Pittsburg Association is now a part of the national body. The amalgamation was effected without the semblance of friction.

A matter was discussed for providing a series of lectures and pictures opposing censorship, to be given in various houses in Western Pennsylvania, but seems doomed to failure on account of inability of the committee to secure theaters in which to give the demonstration.

NEW SHILOH STREET THEATER.

Plans are now practically complete for the construction of a new place of amusement on Shiloh street, Mount Washington, Pittsburg, Pa., on the site of the present Shiloh theater. The proprietor, Henry Polk, expects to have completed by October next a place of amusement that will seat 1,500 to 1,600 people, which will be, unless other moving picture theaters are erected before that time, the largest number of people that can be seated in a picture house in this part of the state. The theater proper is now on the second floor. The owner will have the first floor torn out and patrons will not be obliged to use any runway under the new arrangement. The present seating capacity of the Shiloh is 700.

MAX W. HERRING WILL OPEN EXCHANGE.

Max W. Herring, road man for the United Film Service Company, Pittsburg, Pa., last week completed negotiations whereby he secures the complete stock of films owned by the old Imperial Feature Film Company, which started in business in this city about four years ago. In all there are about 100 features, from two to six reels each, and a large number of single reels. He has rented the room at 404 Ferry street, now occupied by the Famous Players Film Service, film department, where he will open an exchange on May 1.

HEART THEATER OPENS.

Newest Downtown Picture House Is Beautifully Decorated—Good Organ Music.

The Heart theater, Fifth avenue, Pittsburg, Pa., threw open its doors Saturday, Feb. 27, and the house was packed until the lights were turned out near midnight. The Heart is the newest of the downtown moving picture theaters. It is one of the coziest, comfiest and cleanest houses in the city. At a great expense the property at 243 Fifth avenue, where the theater is located, was remodeled to comply with the state laws. The decoration of the house is gold and bronze, with oil paintings that carry out the general color scheme. Frank Hart is the manager. The $5,000 Wurlitzer Theater Orchestra, Style K, together with the fact that they have been able to secure Thomas Fennell, the Wurlitzer official demonstrator, to play it, gives them the best of music.

SHORT PITTSBURGH ITEMS.

Jake Silverman, of Silverman Brothers, proprietors of the Pastime theater, at Altoona, Pa., was in Pittsburg recently and reported that his firm is having plans prepared and will begin work on the erection of a large picture house in that city. It will be located on Eleventh avenue, cost about $70,000, and have a capacity of 1,400.

James F. J. Archibald, the first war correspondent to return who has been exclusively with the German and Austrian forces under General von Hindenburg and Archduke Frederick since the first month of the war, will illustrate his lecture in Carnegie Music Hall, Pittsburg, Pa., March 5, with 150 colored views and 3,000 feet of motion pictures.

S. A. Nesbitt, the proprietor of the Home theater, at Rochester, Pa., has installed a Seeburg style M motion picture player in this house.

T. Harry Oliver, formerly of the Noted Plays Feature Company, is now manager of the National Feature Film Company, Weiland's branch, in Cleveland, Ohio.

Dr. J. Lorenz, who owns the building in which Horlick's news stand and Landau's shoe store is now located in Ambridge, Pa., has signed a contract with Architect H. A. Lord to draw plans for the remodeling of the building and convert what is now two stores into a moving picture theater.

Mr. Lord is to have the plans completed in time for the contract to be let and the work commenced by May 1.

It is understood that when completed it will be one of the finest show houses in this section.

Ralph Lardin, of Dickey street, took charge of the Luna theater, in Brackenridge avenue, Tarentum, Pa., last week, and will hereafter conduct the movie playhouse. Mr. Lardin purchased the theater from E. M. Bowers, who has operated the house for several months.

When William F. Ablett and John T. Ablett, sons of William Ablett, took charge of what is now known as the Abbrofam, on Shiloh street, Mount Washington, Pittsburg, Pa., they announced that suggestions in regard to a new name would be cordially received from their patrons, and Abbrofam, which stands for "Ablett Brothers' Family theater," was considered the best one offered and was acted upon.

Messrs. Shaheen & Thomas announces that they will open their new Clairton theater, at Clairton, Pa., this week. These gentlemen were in Pittsburg last week and placed an order for a Wurlitzer.

It is rumored that three of the Pittsburg downtown theaters will run moving pictures during the summer months. They are said to be booking subjects now for the undertaking.

The management of the Lyric theater, Fifth avenue, Pittsburg, Pa., it is said, will make extensive alterations during the summer. The seating capacity will be increased several hundred and many improvements will be made.

Mr. Burry, manager of the B. & B. theater, Beaver avenue, Northside, Pittsburg, Pa., reports that he is getting excellent satisfaction from the Marquette photoplayer which he installed a short time ago.

The Hudson Feature Film Company, Pittsburg, Pa., announces that they have added to its road force Edward Thompson and Jacob Brocius. These gentlemen are from New York and are experienced show and film men. They will cover the Western Pennsylvania and Ohio territory.

The new Quality theater, at 429 Fifth avenue, Pittsburg, Pa., announces that they have placed an order for a Seeburg Motion Picture Player with pipe organ combination to be installed in this house.

It has recently been announced by Charles Freeman, a well known exhibitor of Pittsburg, and James Lasky, a business man of Uniontown, Pa., that they will begin the erection of a $43,000 moving picture house in Brownsville, Pa. This house will have a seating capacity of 600 people.

Parker & Elder last week sold the Avalon theater, near Pittsburg, Pa., for the owner, W. G. Stern, to J. T. Partridge, of Hazelwood, Pa.

PATHE ASKS REVISION OF TAX ASSESSMENT

Big Picture Company of Bound Brook, N. J., Claims State Got More Taxes Than Were Due.

Special to Moving Picture World, from Philadelphia News Service.

PATHE FRERES, of this country and France, recently obtained a writ of certiorari from Supreme Court Justice Trenchard, of Trenton, N. J., to review of the action of the State Board of Assessors in assessing the company on its outstanding capital stock of $1,000,000 for the year of 1911, the Pathe Freres company claiming that they paid the State of New Jersey $1,000, to which the state was not entitled.

The application for the writ was made by Eldon R. Walker, of Trenton, as counsel for the Pathe Freres. The company has a plant located at Bound Brook, New Jersey, and is thus a New Jorsey corporation. It was claimed to the court that the Board of Assessors taxed the company upon a total of $1,000,000 outstanding stock in the year of 1911, when there was actually only $200,000 worth of stock paid for at that time.

It was further claimed by Mr. Walker that the company was entitled to exemption because it is an industrial concern doing business in the State of New Jersey. The suit is to recover the money which, it is alleged, has been wrongfully paid to the state.

STAR AT TRENTON CELEBRATES.

Picture Theater Managed by Philip Papier Seven Years Old—Its Policies.

The Star theater, situated on South Broad street, just below State street, Trenton, celebrated the seventh anniversary of its institution in that city on Washington's Birthday. The house, under the management of Philip Papier and the late Sol Papier, was initially opened for patronage on Feb. 22, 1908, when the scarcity of motion picture theaters in Trenton was very conspicuous.

Through enterprising methods and obliging practices, the Star has, during its seven years of existence, developed into one of the foremost film theaters in the State of New Jersey, and is now among the leading exponents of this class of entertainment in the city of Trenton. At the period of its organization, the Star gave what were then features in the photoplay business—half reel pictures. One reelers at that time were to the business what the four and five reelers are to-day. The house was and is the only theater in the city open continuously from morning until night, and was one of the first to install a pair of projecting machines. The admission price of 5 cents has been maintained during the entire seven years of its existence, although the program of to-day costs a good deal more than that of the past.

A distinguished feature in connection with the theater is the fact that only short feature films are presented—that is, the management books pictures of not more than two or three reels, in order to satisfy the patrons who desire to spend only a short time for entertainment.

Mr. Papier, the general manager, also plays a prominent part in the moving picture game at Lambertville, where he and Charles C. Hildinger are shortly to build a modern moving picture theater called the Strand. Mr. Papier is treasurer of the Trenton Screen Club, secretary of the Progress Club and otherwise affiliated commercially and socially about the city. He is married and is the father of one daughter, Marjorie Papier.

FILM PEOPLE EXCITED PRISON GUARDS.

Moving picture operators recently caused considerable excitement at the New Jersey state prison, when they visited there for the purpose of making films. The actions of the operators caused the deputies in the towers to halt them when they drove around the large institution in a carriage and stopped here and there to take a picture.

The moving picture men appeared at the prison shortly before noon and called upon Head Keeper Madden. When they made known their mission they were told that they would not be allowed to take pictures inside of the prison, but would be allowed to do so on the outside.

The keepers on the towers were not aware of the fact that they had been granted permission for the outside work and suspected them of being in a plot to assist in an escape.

PHILADELPHIA BRIEFS.

The Empire theater, Broad street and Fairmount avenue, has been sold by the Empire Theater Company to Joseph W. Gardiner, former real estate broker and owner of the Alhambra theater, Twelfth and Norris streets. The agreement of sale provides for settlement within sixty days, so that it is expected that the present owners will vacate before the 1st of May.

The first movement toward the establishment of rival moving picture theaters in Lambertville, N. J., on Coryell street, was recently made, when Surveyor Frank M. Wilson, from Trenton, took the measurements of the vacant lot belonging to Edgar T. Phillips. It is said that the building on this lot will be of frame construction, while the one to be erected by Charles C. Hildinger and Philip Papier, on the Van Horn lots, adjoining, will be of brick construction. It is expected that these new theaters will cause much additional travel in that section of the city.

Large audiences recently witnessed the submarine "movies" shown in the Grand Opera House, at South Bethlehem, Pa., and were delighted with the marvelous pictures.

Arrangements have been made by the Merchants' Amusement Ticket Company, Incorporated, whereby from 8,000 to 10,000 merchants in this city and vicinity will shortly be issuing free moving picture tickets with purchases. A large number of theaters now redeem at their ticket offices, equivalent admission tickets for these free moving picture tickets, a free moving picture ticket being equivalent to a five-cent admission price.

Francis C. Hennessy has sold to John Rantz the moving picture theater on the west side of Front street, north of Susquehanna avenue, lot 18 feet by 100 feet, with a plot of ground in the rear 100 feet by 186 feet, on which the theater is built.

In order to benefit the destitute of Avenzzano, Italy, one of the villages which was badly damaged and much suffering caused by the recent earthquake, a concert and moving picture entertainment was recently given in Saint Donato's Hall, Philadelphia.

Edmund J. Bamberger, who recently took title from the Active Real Estate Company to the Plaza theater, on Broad street, below Ritner, lot 180 feet by 80 feet, and to the Erie theater, at the northeast corner of Erie avenue and Marshall street, lot 75 feet by 132 feet, has conveyed both theaters to the Spiers Realty Company.

The Liberty Moving Picture Company, of Philadelphia, which applied for a charter some time past, was recently awarded said charter. The new company will manufacture and deal in motion pictures, films, photographs, etc. The capital of the company is $5,000, and among the incorporators is Colonel Sheldon Potter, former Director of Public Safety in Philadelphia, and a retired member of the Governor's military staff.

NEBRASKA NEWS LETTER.

By Midwest Special Moving Picture World News Service.

THE United States department of agriculture has become interested in and will circulate the films on "Bovine Tuberculosis and Milk Sanitation" made recently by Dr. L. C. Kigin, who resigned as state veterinarian. Request has been made to send the films to Washington so that copies may be made. Two states, Wyoming and New York, have asked for showings.

Plans are being drawn for the new Orpheum theater building in Lincoln.

I. G. Dunn, of Lincoln, has purchased the opera house at York.

Emil Cartsen has purchased the Orpheum theater at Spencer from F. L. Pock.

H. W. Chamberlain will be manager of the moving picture house at Plainview recently purchased by Fred Jewell.

The Radio theater at Kearney has been closed and P. H. Hopper, who operated it, is managing the Crescent in that city.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, Special Correspondent of Moving Picture World.

THE Melvin theater, 1912-14 Chippewa street, gave a very special performance on the night of March 1, running the last reel of "The Million Dollar Mystery," with moving pictures of Miss Ida Damon, winner of the $10,000 prize for the correct solution of the mystery, and the program arranged by Manager Joseph Halleman, included the appearance of Miss Damon in person.

The I. K. M. Film Corporation, which will distribute the Kriterion Program, have opened an exchange at 3217 Locust street, under the management of D. P. Roberts. A weekly output of twenty-one releases a week is announced.

C. S. Edwards, district manager of the Pathe exchanges, is temporarily in charge of the offices here, pending the appointment of a new manager, made necessary by the resignation of E. W. Dustin. Mr. Edwards announces a new plan of distribution through resident agents stationed at various points in the territory covered by the St. Louis office. Five agents, all St. Louis men, have been appointed. I. Leon Klaskey, Evansville, Ind.; Peter Riley, Cairo, Ill.; Jack O'Neill, Hannibal, Mo.; F. W. Gebhardt, St. Louis; L. Worsham, Little Rock, Ark. Mr. Edwards says that his office is making special efforts to win some of the prizes offered by the Pathe Company, who are celebrating the visit of M. Chas. Pathe, of Paris. These prizes are offered to the exchanges throughout the United States, in order to stimulate the representatives to increase the volume of business, as a testimonial of the good wishes extended to M. Pathe.

The Business Men's League of St. Louis has accepted an offer to become distributing bureau for Missouri of moving picture films sent out by the Bureau of Commercial Economics, Inc., of Philadelphia. The films are loaned to institutions for exhibitions at which admittance to the public is free. The bureau is an association of leading American institutions, manufacturers, producers and transportation lines, to engage in industrial and vocational information by showing how things in common use are made or produced. The different processes in the manufacture of an automobile, for instance, are shown. The films are loaned to colleges, schools, commercial clubs, and are operated from auto trucks in parks and playgrounds.

Mrs. L. B. Stoddard, proprietor of the Monroe theater, 2816 Chippewa street, who leased her theater to Joseph Sutherland some time ago, could not resist the lure of the theatrical business, and finding Mr. Sutherland willing to cancel his lease, she again resumed management of the Monroe.

A. Gutzman, former manager of the Melvin theater, who was forced to take a protracted leave of absence on account of sickness two months ago, is recovering and hopes to soon be back in amusement circles.

Joseph Mogler, manager of the Family theater, Broadway and Bremen avenue, recently gave a free matinee for mothers and children in that district. The house, which seats 2,600 persons, was packed to the doors.

NORTHWEST NOTES.

Knights of Pythias at Bonners Ferry, Ida., are discussing a project for a lodge building, a portion of which probably will be used as an opera house.

The theater building at Redfield, S. D., was destroyed by fire, causing a loss of about $35,000.

The new Elan moving picture show at Roosevelt, Utah, has been opened.

The recently incorporated Crews Amusement company of Walla Walla, Wash., has filed a list of officers. William P. Hooper is president, Daisy F. Hooper, secretary, and Clarence S. Crews, vice-president and treasurer.

W. R. Potter has added the Dream theater on Sherman avenue in Coeur d'Alene, Ida., to his string of houses, purchasing it from George Lamont. Potter formerly managed the Lyric in Coeur d'Alene.

Dr. H. R. Keylor has made arrangements to remodel the Keylor Grand at Walla Walla, Wash., at an expenditure of $5,000. A rest room, new front and more impressive lobby are among the improvements.

John Y. Breckenridge has sold the Home theater at Pine City, Minn., to W. E. Stoothoff, proprietor of the Family theater at North Branch, Minn. A new location, modernly equipped, is planned by the new owner.

Paul Kunert, who has leased and has been refitting the Wipperman building in Hankinson, N. D., for use as a moving picture show, is including a stage for vaudeville.

P. G. Winston has sold his moving picture show at Frederick, S. D., to a Mr. Steinke of Forman, N. D.

Carson Brothers have purchased an outfit and will give picture shows at Pine Bluffs, Wyo., every Saturday night.

The Star moving picture theater has been opened at Augusta, Mont.

Fire at the McIntosh opera house, at East Grand Forks, Minn. The estimated loss was $2,000.

Ray Fowler has been remodeling a building in Parker, S. D., for use as a moving picture theater.

Lewis J. Larson, of McIntosh, Minn., will assume charge of the Lyceum opera house at Fooston, Minn., March 1.

W. R. Chittenden, who was manager of the Marshall opera house at Marshall, Minn., has been selected by the Marshall Theater Company to manage the new Barrymore theater. Although the house was opened with a dramatic attraction, Manager Chittenden has installed projecting apparatus and will operate it primarily as a moving picture theater.

Claude S. Smith, proprietor of a moving picture theater at Gresham, Ore., recently suffered serious injuries to the spine when the taxicab in which he was riding and a 'bus collided in Portland, Ore.

Al Grant and Thomas Grogan have purchased the New Grand theater, at Lake City, Minn., from G. R. Swanson.

THE NEW CLEMMER.

Mary Pickford in "Mistress Nell" was the attraction for the holiday opening at the Clemmer. Construction features of the Clemmer include a gradually inclined passageway (instead of steps) leading to the balcony, making it possible to put a premium on these ordinarily hard-to-sell seats; coffered sounding board, painted in silver bronze, French gray and purple; structure, steel and concrete, fireproof; seating capacity, 1,000; walls wainscoted with Vermont marble, having base of dark verde entique and field of pink listavean; lobby floored with mosaic tile; automatic sprinklers; ventilation, heating and cooling by fan system, tempering and heating coils and motors, thermostat controlled; operating room, two Simplex machines, spotlinght, slide flasher, electric rewind, motor-driven curtain, vacuum cleaning system, pumps and generators. The four-manual organ, the only one of its kind in a northwestern picture house, has 3,000 pipes. It was built by W. W. Kimball.

Portland to Censor Films

City in Oregon Passes Ordinance Providing for Local Censorship—Salaried Secretary and Seven Members—Mayor Will Appoint Exhibitor and Exchangeman—Commissioner Bigelow Thinks Measure Unnecessary—List of Forbidden Subjects Is Arbitrary.

By Frank H. Madison, Northwest Correspondent of Moving Picture World.

THE Portland, Ore., City Council has passed an ordinance providing for a censorship board of seven members with a paid secretary at $100 a month. Mrs. E. B. Colwell, chairman of the present unlegalized board, is said to be slated for the secretaryship. Mayor Albee expects to name one exchange man, one exhibitor and five persons outside the trade as board members. The present board of appeals is abolished; the decision of the new censors is final. No picture is to be exhibited unless approved in writing by a majority of the members. Certificates of approval are to be issued with the films and unless exhibitors can produce these upon demand of police officers, the policemen may hold the films until action by the board is taken.

Forbidden subjects are films which show anything of an obscene, indecent, immoral nature; any film which presents any gruesome, revolting or disgusting scene or subject; any film which portrays (in such a manner to offend public decency or morality), any murder, suicide, robbery, hold-up, stabbing, assaulting, clubbing or beating; any film which depicts any cruelty to animals; any film which exhibits methods of committing crimes; any film which tends to disturb public peace.

Commissioner Bigelow, who cast the single dissenting vote, opposed a paid position. He believed a list of "Don'ts" and the penalty of revocation of licenses and arrest would result in proper exhibitions. Changes might be made later, but amendments offered by Melvin G. Winstock of the National, D. Solis Cohen of the Peoples and G. T. Holtzclaw of the Circle were not accepted.

PICTURE LEGISLATION IN NORTHWESTERN STATES

Censorship That Would Please Utah Capitalist—What Cowboys Want —Wisdom in Tacoma Paper.

State legislative action affecting moving pictures in the northwest has made little progress.

In the Utah Legislature Senator Chez has introduced Senate Bill No. 185, which provides for the licensing and regulating of operators of motion picture machines. The bill was referred to the committee on public institutions.

House Bill No. 398, introduced into the Montana Legislature by Representative Kelly, provides for the regulation of moving picture shows.

Moving pictures exploiting the differences between capital and labor were scored by J. Will Knight, a woolen manufacturer of Provo, Utah, when the workmen's compensation bill, up before the Utah Legislature, was the cause of a public hearing of men affected. He particularly decried the films which show capitalists kicking the laborer out of the house because he is unable to pay his rent.

A resolution recently was introduced before the South Dakota State Legislature asking Congress to provide a censorship of moving pictures which would eliminate the wild and woolly aspects of the western cowboy life films. Naturally the measure is being pooh-poohed by the press of the state, editors contending the West has made sufficient progress to stand on its present reputation. "Unless we are ready to abandon the drama, the popular novel and the photoplay altogether, we must continue to tolerate considerable artistic license, if we may so style it. * * * To put up such a proposition to Congress and expect that body to consider it with a sober face is more than the South Dakota Legislature has a right to demand of the statesmen at Washington."

The Tacoma, Wash., Tribune, one of the leading papers of the Northwest, says of the proposed national federal censorship bill: "It should be defeated. There is no more righteousness in a federal moving picture censor than in a federal censor of actual dramas. A moving picture dictator, established and maintained by the National government, would be un-American and rather ridiculous. There is the censorship of public opinion, to which both film manufacturers and exhibitors have proved readily responsive. The same intelligent and independent public opinion would doubtless resent the establishment of a federal censorship as it always resents unwarranted meddling."

PICTURE-SHOW CURFEW LAW.

Curfew laws in the Northwest are being brushed up, the allurements of the moving pictures being blamed for the infractions. Officers of the juvenile court at Salt Lake City, Utah, announced a "campaign" to see that minors not accompanied by parents or guardians would not be allowed in photoplay houses after 9 p. m. The proprietors of the picture houses and not the children and parents in Portland, Ore., would be to blame when youngsters forget the curfew hour and linger before the screen, if Chief Probation Officer McIntosh's suggestions are adopted. The city attorney was requested to draft this idea for the City Council's consideration.

NEW MOTION PICTURE STUDIO IN ST. PAUL.

The Raths-Seavolt Film Manufacturing Company, which has taken out its papers to become a $100,000 corporation, expects to open its new film plant on University avenue, near Avon street, in St. Paul, Minn., about June 1. A one-story concrete and brick building, 30x60, will be erected. In addition to the laboratory there will be open-air stages where pictures will be made under the direction of Edward F. Seavolt, one of the incorporators. Otto N. Raths is the other incorporator, the concern being an outgrowth of the Raths-Seavolt company. Besides the productions of pictures, a film exchange for the northwest will be operated, projecting machines for individuals will be handled, and the making of permanent family records will be exploited. The field of operations now includes twenty-seven states.

SNAP SHOTS OF PATRIOTIC HOLIDAY SHOWS.

On February 27, Manager Winstock of the National theater at Portland, Ore., gave a complimentary show to school children when "The Life of Abraham Lincoln" was shown. The Imperial at Great Falls, Mont., had "The Spy" and gave morning shows for the children. Home talent supplemented the holiday photoplay bill at the Scenic at Detroit, Minn. The New Grand at Lake City, Minn., had its showing of "Washington at Valley Forge" on the Friday preceding the holiday.

Almost on the eve of opening his new Clemmer theater, Sprague avenue and Lincoln streets in Spokane, Wash., H. S. Clemmer sold the Clem theater on Sprague avenue, between Post and Wall streets, to L. Forbes, of Seattle, Wash. The Paramount pictures were withdrawn as they will be used in the new Clemmer. The name "Clem" was not included in the bill of sale, it is understood, and the house will be known as the Class A.

New St. Denis Theater

Building of Montreal's New Quarter-of-a-Million Dollar Theater Now Begun by St. Denis Company—Will Have Larger Capacity by Several Hundred Seats Than Any Other House in Canadian City—It to Be Completed and Opened by September.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

WORK was commenced recently on the new theater building of the St. Denis theater company on St. Denis street. The sale of land from the previous owners to the St. Denis company was registered a fortnight ago, the price involved in the transaction being given as $175,000. Last week the contract for the erection of the building was awarded to Norcross Bros. The new theater will have a seating capacity several hundred in excess of any theater already existing in Montreal and will cost in the neighborhood of $225,000. It is generally known that the interests behind the project are identical with those of the Imperial theater, which has scored a remarkable success since its erection. The new house will be directly under the management of Messrs. Keith and Albee. The present local manager for Keith and Albee, Mr. J. W. Conover, who has achieved considerable success at the Imperial, will take over the management of the theater on its completion. An organ larger than that at the Imperial is to be installed. The building is expected to be completed by September next.

The successful launching of the St. Denis Company adds considerable to the laurels of the firm of J. A. Mackay & Co. The charter for the company was obtained only in September last, but in spite of the alleged "hard times" the firm was able to dispose of an issue of $375,000 preferred stock and commence the work of erection within six months.

BETTY NANSEN IN MONTREAL.

Famous Danish Actress Visits City to Get Snow Scenes for "Anna Karanina" Film.

Betty Nansen, with Producer J. Gordon Edwards, was in town recently taking some snow scenes in connection with a dramatization of Tolstoy's "Anna Karanina," for Fox Film Corporation. When the company arrived in town they must have been greatly disappointed, for it was raining heavily and we had only slush and mud to offer them in the form of settings. However, the wind veered overnight, and by morning the ground had a covering of about three inches of snow. Luckily the Montreal Ski Club was to hold a meet within a few days, and through its courtesy Mr. Edwards was afforded every opportunity for taking interesting scenes. According to the script, a ski meet is held, in which the hero competes with a Swedish champion. As there are many followers of the sport locally, and champions to boot, Mr. Edwards secured some interesting film.

MONTREAL SHORT NOTES.

The Domino theater, out on Mount Royal avenue east, is under new management. A fine line of photoplays is being screened.

That product of the Biograph studio which will never die, "Judith Bethulia," was again screened in this city at the Casino.

"Are They Born or Made," the four-part United Film feature which made a moving picture enthusiast of Ella Wheeler Wilcox, is now being handled by the local United office. It had first run at the Imperial here, playing to good business for two days.

The Strand has changed from Universal to General Film Service. In addition to this, some strong features are put on.

J. O. Hooley is pleased with business at the Francais these days. He has a setting of a drawing room, about fifty "guests" are gathered, and a Pathescope home projector gives both "guests" and regular audience an enjoyable time.

Messrs. Broy and Whitehead, the owner of the Canadian rights for "The Spoilers," Selig's eight-reel picture, announce that the film is booked solid for the next three months.

Recent features at local houses were: "C. O. D.," Broadway Star, Imperial theater; "Mignon," World Film, Globe theater; "His Last Dollar," Paramount Domino theater; "A Night Out," Essanay, Colonial theater; "More Than Queen," Pathe, Mount Royal theater; "Where the Trail Divides," Paramount, Tivoli theater; "Ridgeway of Montana," Universal, Fairyland theater; "Alias Jimmy Valentine," World Film, Strand theater; "An Example," Universal, London theater; "The Crucible," Paramount, Canada theater; "Old Dutch," World Film, Moulin Rouge theater.

THEATER STRING PROPOSITION WILL BE AGAIN TAKEN UP

Keith Interests Still Considering Formation of New String of Houses in Kentucky.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

FRED Levy, who is connected with the Keith interests in Louisville, has announced that J. J. Murdock will be in the city during the latter part of March, and that the proposed formation of a company to operate a string of ten motion picture houses will be again taken up. Mr. Levy was recently in New York, where he consulted executive officers of the Keith circuit concerning the proposition. Taking into consideration the rapid growth of the film industry in Louisville at this time the promotors haven't much time to lose in starting something, as good locations are being rapidly preempted by local men. A number of houses are now in course of construction, and it is rumored that a large number of airdomes and small outskirt houses are contemplated.

SPRING BUSINESS PROMISING.

Film concerns have been making numerous quotations on films, supplies, seats and machinery of late, and the prospects are for a very busy spring in the building line.

SEEKING A STAR.

Louisville Herald Starts Voting Contest to Select Star for City's Picture.

The Louisville Herald is attracting a good deal of attention among amateur moving picture actors through a special voting campaign conducted to select the star for the booster photoplay of the Louisville Commercial Club. This picture will be made by the Standard Motion Picture Company, of Chicago. The leading lady will be known as "Lou." On Sunday, February 28, a coupon appeared in the Sunday edition of the paper. This coupon was good for 100 votes in the contest, and the daily paper carries a coupon good for ten votes. A fifty dollar diamond ring will be given to "Lou" as a reward for winning the contest. The play will include a number of scenes staged in connection with business pursuits of the city.

STRAWBERRY GROWERS' FILMS.

Herbert B. Graham, general manager of the Warren County Strawberry Growers' Association, recently made arrangements with J. A. Evans, special agent of the Agricultural Department at Washington, D. C., whereby J. H. Carmody showed the films of the Warren County Strawberry Industry on February 26 and 27 at the Columbia theater. These pictures were also shown at Henderson, Ky., on February 23 to 25, during a meeting of the Farmers' Institute and the Fruit Growers' Association.

BRIEF LOUISVILLE NOTES.

The Oakdale Amusement Company, with an authorized capital stock of $10,000, divided into shares of the value of $100 each, has filed articles of incorporation. The company will operate a motion picture house in South Louisville at a location near the famous Churchill Downs race track. The company's debt limit is equal to the capital stock. The incorporators are E. N. Menar, five shares; J. M. Bywater and P. D. Crawford, fifteen shares each. The company expects to draw a big business from Oakdale and South Louisville and during the two race meetings in Louisville will undoubtedly draw large crowds from the racing element which makes its headquarters in the neighborhood. The concern has purchased two Powers 6A motion picture machines and 800 chairs already.

It has just come to light that the Preston Amusement Company, at Preston and Camp streets, was one of the heavy losers when a safe in the store of Droppleman & Tobe was robbed a few weeks ago. The moving picture concern had taken in fairly large receipts during Saturday and Sunday and for safe keeping had deposited them in the safe of the concern across the street. An indictment was returned against Bernard Fink, alias Fred Meyer, charging him with the theft of $825 in cash and some valuable jewelry belonging to other parties. Unable to locate important witnesses after weeks of patient endeavor, the Commonwealth has filed away the indictment with leave to reinstate later.

The Hippodrome theater recently showed a special local color picture at its theater, depicting L. T. Cooper, a patent medicine man, feeding the poor of Louisville by free distribution of bread. The scenes were unique and brought close to home the human interest side of life. A bread line was the main feature of the pictures and showed several hundred people begging for the "staff of life."

"A Day in the Germany Navy" was one of the very interesting films shown at the Children's Motion Picture show at the Mary Anderson theater on Saturday, February 27. Other pictures shown at the same performance were: "Yellowstone Park," "Life of the Circus," and "Danger of the Streets." Two performances are now given every Saturday morning.

C. H. Bleich, of the Bleich Amusement Company, of Hopkinsville, Ky., is now at Anderson, S. C., where he recently opened a moving picture house known as "The Anderson." The house was formally opened on February 18.

A. L. Ward, of Henderson, Ky., who has been in charge of the Princess theater since its opening over a year ago, tendered his resignation which became effective on March 1. He has been succeeded by Alfred F. Zelt, who was formerly manager of the Empress theater at Owensboro. Mr. Zelt is an experienced motion picture man and is moving his family to Henderson so as to be able to settle down on the job. The Princess has been closed while renovating and some small remodeling was under way, but is now open and again showing high class features.

A. J. Adams, of Bardstown, Ky., was recently in Louisville, where he purchased a Powers 6A machine and other equipment wherewith to open a new moving picture show.

B. B. Hammond, of Vevay, Ind., was recently in Louisville, where he purchased a machine and equipment with which to open a new theater.

The East Broadway Amusement company, of Louisville, has purchased two Powers 6A machines, equipped with motor drive, which it will install in the new theater at Shelby and Broadway.

W. J. Nuxol, of Louisville, and other business men are interested in organizing

a company to erect a large airdome in Germantown, a residence district of Louisville. This airdome, if built, will have a seating capacity of 1,600.

Charles O. Brown, of Middlesboro, Ky., was recently in Louisville purchasing a new machine and supplies for his theater.

Professor Weedon, of Waddy, Ky., was recently in Louisville and purchased a complete outfit with which to show moving pictures in the high school.

The Owl Feature Film company, of Louisville, has been very busy during the past few weeks and has handled a good deal of business in the city and out in the state. Machines have been moving well since February 1.

Hurley Brothers, of Providence, Ky., are installing a new lighting plant at the Dreamland theater. A number of the smaller theaters in Western Kentucky have to generate their own power or use the old style gas machines.

J. B. Adams, of Danville, Ky., recently closed a deal whereby he took charge of the Auditorium, which has since been renovated. It was opened on March 1 as a high class moving picture house.

Edward M. White, Assistant State Fire Marshal of Kentucky, was recently in Lancaster, Ky., where he inspected the two motion picture houses and gave them clean bills.

Joseph & Joseph, architects of Louisville, are working on plans for the new theater to be built at Lexington, Ky., by the Phoenix Amusement company, of which M. Switow, of the Switow Amusement company, of Louisville, is president.

The Nickelodeon Theater company, of Henderson, Ky., has sold its Main street amusement house to George W. Ragan and Louis Hayes, former owners of the property. The new owners will remodel the building from front to back, spending about $3,000 on the improvements.

Manager Stockley, of the Princess theater, of Hopkinsville, Ky., was recently in St. Louis, where he made arrangements with the General Film Company whereby he will receive thirty reels of the General program weekly.

The Irvine theater, of Irvine, Ky., is maintaining a policy whereby it shows Keystone comedies every Monday night and the Mutual Weekly on every Tuesday night. These pictures are proving very popular. The theater is also showing "Zudora."

"The Daughters of Men," a five-part Lubin feature, was recently shown at the Modern theater, of Ashland, Ky., and attracted a good deal of attention.

SOUTHERN GLEANINGS.

By Midwest Special Service.

E. W. Gould will operate the Dixie theater at Cartersville, Ga., as an exclusive motion picture house, having secured a lease on the Grand opera house to be used for vaudeville attractions. A. G. White, who has been associated with him in the Dixie, will be identified with the new enterprise.

The proprietor of the American theater at Columbus, Ga., is reported to have plans for a new $15,000 theater.

E. C. Pearce has given up his place as manager for the Dreamland theater at Winston-Salem, N. C., to again take charge of the Amuzu.

Merchants of Birmingham, Ala., offered a prize of $25 in gold for the best scenario for a local moving picture to be made during Fashion Week.

The Gossard corset-fitting moving pictures were shown at the Lyric theater in Birmingham, Ala.

IN ILLINOIS.

The reported sale of the Drexel, at Joliet or that it is even on the market was denied by Manager W. S. Clark.

H. A. Douglas, Elmer Darnell and R. M. Roosevelt leased the Fellis theater at Hillsboro for three Fridays, and booked "Neptune's Daughter," "The Squaw Man" and "Brewster's Millions," to be shown at 10 and 25 cents.

The Princess theater, at Anna, has been sold to C. A. Renfro, of Cairo.

The Harm in a Picture

A Certain Picture Is Means of Exciting New Wave of Censorship in Quincy, Ill. —Brings Attack on Dormant Board of Censorship in Editorial Columns of the "Whig"—Such Offierings Do Much Harm to the Business as a Whole.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

THE Whig, a morning newspaper at Quincy, made a determined attack upon the showing of the film, "The Smashing of the White Slave Trust," at the Star theater on Hampshire street.

In addition to a leading first page story the paper addressed an open letter style editorial to the mayor and to the dormant board of censors demanding action on this class of films. The board, according to the papers, has been relying largely upon synopses and reviews in photoplay trade papers, and censorship accounts in other cities instead of inspecting the films. That this method might work if all exhibitors had the same standard is indicated in the following:

"The Whig is glad that it is able to state that in general Quincy theaters have been careful about the character of picture shows. Many tendered films have been rejected. As a specific instance the disgusting film, 'Smashing of the White Slave Trust,' which disgraced Quincy and the Star theater the past week was tendered to another theater in Quincy first and was rejected by the manager. And then the Star accepted it, gathered in the shekels which curiosity is always willing to pay and stigmatized itself."

The Moving Picture World is continually drawing attention to the danger to exhibitors in showing such offerings as this.

EXHIBITORS AND MINISTERS IN GALESBURG.

In accordance with the suggestion of Alderman Charles Miller the managers of the Colonial, Auditorium, Empress, Elite and Princess theaters at Galesburg tendered the churches of the city the use of their houses for some Sunday—rent free. This is a phase of the fight in Galesburg to have Sunday shows.

The greater Galesburg League, just organized, will have a standing committee on entertainment and amusement.

ILLINOIS SHOW SNAP SHOTS.

What Exhibitors Throughout State Are Doing to Build Up Trade.

Illinois exhibitors have varied methods of getting new faces into the house. The Drexel at Joliet made an impression upon the friends of the local printing pressmen's union by two benefit nights. The Princess at Springfield featured piano duets. The stunt of showing slides made from snapshots of local residents was successfully used by the Grand Opera house at Aurora, the Electric theater at Manteno and the Elite at Peotone. The pictures which have special significance to lodge members, such as "Damon and Pythias" and the Modern Woodmen's antituberculosis story, "The Man Who Came Back," are good patronage recruiting agencies. The local lodges do a great deal of the advertising. Local co-operation was given the Pythian picture at the Labor Temple in Staunton, the Auditorium at Benton and the Princess at Gibson City. The Washington at Belleville not only ran the Pythian film, but interested the Mother's club in it as a fine picture for children. The Majestic at Chillicothe had a special show of the Woodmen picture for members of the order. The Princess at Lewistown ran Pastor Russell's "Creation" after the regular show free for four days. Boy Scouts in Edwardsville blazed a trail to the Wildey theater when a scout picture was shown. They shared in the proceeds. The Yale at Carbondale announced sacred music on the phonograph to accompany "Paradise Lost." The Princess at Canton featured Miss Bess Sheahan in "Jane Eyre" as a former Canton girl. The Haish Auditorium at De Kalb is now using vaudeville, changed twice a week and pictures changed daily. Manager Lamb of the Palm at Rockford had a fifty-foot film made of some local kids to sandwich between reels.

SHORTER ILLINOIS ITEMS.

The Police at Bloomington have notified an exhibitor that musical instruments in the lobby or located inside so as to throw the sound into the street will not be tolerated.

Eiler Jones, former owner of the Star theater at Lincoln, has entered the screen manufacturing business.

The El Dorado Amusement company of Eldorado has been incorporated with capital stock of $1,200 to do a moving picture and theatrical business. The incorporators are C. Phil Burnett, R. E. Burnett, J. E. Elder and Robert H. Davis.

Damage, estimated at $1,000, was caused to the Majestic theater at East St. Louis when fire attacked the block in which it is located.

The Atlas Educational Film company of Chicago has filed notice with the secretary of state at Springfield that its capital stock has been increased from $15,000 to $25,000.

Manager Hatcher of the Photoplay theater at Elmwood is planning to take a number of improvements to his house.

The Chicago Kriterion Film service has been incorporated with capital stock of $50,000. The incorporators are Charles R. Francis, Harvey E. Grace and Robert H. Farrell.

The Strand Theater company of Chicago has been granted a charter with capital stock of $25,000 to erect, lease and operate opera houses, theaters, etc. The incorporators are C. A. Baker, Joseph M. Griffen and H. I. Reetz.

Flora now has but one picture show. S. E. Jirtle has taken charge of the Casino theater and closed the Opera House.

By having an extinguisher in the booth Operator Rigg at the Photo-Play in Hamilton prevented a film fire, less than a foot of the picture being destroyed.

J. B. Dawson is reported to have let contract for construction of a theater seating 600 at Liberty and Chapin streets, in Morris.

Bath, one of the pioneer Illinois River towns, has a new picture show—in the opera house.

The scarlet fever scare has left Rushville and picture houses have reopened.

Camera men for the big companies have been out in the state. Francis X. Bushman, of the Essanay Company, recently was at Starved Rock, near La Salle, to do some work, and Wilmette residents were gratified at the advent of an industrious group from the Selig studio.

The Jayann Film Company, of Chicago, has been incorporated with capital stock of $50,000 to buy and manufacture films and to do a general picture play business.

Ray Atkins, of Anna, has opened a moving picture show at Vergennes.

Mrs. C. Wright has been fitting up the Solterman Building at Hopedale for use as a moving picture theater.

Contract has been awarded for the construction of the new La Petite moving picture theater at Kankakee, work to start March 1. W. H. Cadoret operates the house.

Newspapers and Censorship

Burlington Gazette, Leading Iowa Newspaper, Is Encouraging Exhibitors in Their Opposition to Lee State Censorship Bill—Draws a Good Likeness of the Kind of Man That May Be Appointed as Censor.

By Midwest Special Iowa Service to Moving Picture World.

EXHIBITORS who oppose the Lee bill for state censorship have the support of the Burlington Gazette, one of the leading Iowa papers. "This would make a fat job for some favorite of the state administration and would work a great hardship upon proprietors of moving picture theaters who, no doubt, would be compelled to pay the inspection fee," says the editor. "However, this measure is in line with many other equally fatuous, and its adoption would not be surprising in view of past performances. The general run of moving pictures are pretty well censored before they are placed on the market, and there is no occasion for the employment of a state censor. If a city desires to employ a censor, well and good, but the idea of the state supervising the picture morals of everybody is a joke. And we shudder to think of the kind of a censor that would likely be employed—one of those kind that could eat out of a boot."

SHORTER IOWA ITEMS.

Amusement places and business houses in Carroll have been ordered by the mayor to close on Sunday.

John Peterson, banker at Elk Horn, has had plans drawn by L. C. Larsen of Atlantic for a concrete moving picture theater and opera house, 46x80 feet.

Thomas Walsh has sold the Grand moving picture theater at Eldora to Joseph Fagg. George Still will be manager, it is reported.

George Crabtree, of Newton, who purchased the Lyric theater at Albia from Stewart R. Peake has made a number of improvements to the house. Peake has gone to Chillicothe, Ill., where he will engage in the picture business.

Leo Moore, formerly manager of the Orpheum, at Centerville, is again in charge of the house there, having secured control of the Majestic from Fleagle, Spillman & Lane.

Joseph Hopp, of Chicago, owner of the Princess theater at Dubuque, has taken a lease on the old Baptist church building at Twelfth and Main streets in that city and will expend $15,000 in converting it into a motion picture house, seating between 800 and 1,000 persons. The floor already is inclined. A new heating plant and a stage will be installed. It will be a five-cent house and the Princess will be devoted to feature pictures.

Frank Greene has sold his picture show at Victor to Otis Palmer, of Center Point, and will devote his time to his house at Brooklyn.

D. Jacobsen, of Des Moines, has purchased the Princess theater at Manchester from Virgil Thompson.

C. O. Larsen has sold the Electric theater at Burt to Elmer Nelson.

G. W. McLaughlin, who recently sold the Orpheum theater at Eau Claire, Wis., to Capt. E. S. Pearsall recently, was at Eagle Grove looking over the photoplay field there.

L. L. Dolson has sold his moving picture show at Decorah and returned to his home in Franklin county.

Walter Seaman sold the Majestic theater at Ossian to Frank Boeckman.

Manager J. A. Knight, of the Majestic at Columbus Junction, has leased the building occupied by the Lyric and that town will have but one show, except on Saturday nights, when extra bills will be given at Lyric.

The Englert theater at Iowa City offered a reward of $10 to those who failed to laugh at "Tillie's Punctured Romance."

George Dehlets has purchased the Mystic at Alton from A. M. Leitch.

W. H. Englert, proprietor of the Englert theater at Iowa City, has purchased the Maresh building on East Washington street in that city and will open another picture house.

Arthur Tesmer has purchased the interest of his partner, Dr. J. H. Nauerth, in the moving picture show at Traer.

FOX TROT TROPHY AT DETROIT LEAGUE BALL

Entertainment Committee Hard at Work—Ball to Be Held April 15 at the Arcadia.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

THE entertainment committee in charge of the coming ball to be given at the Arcadia, April 15, under the auspices of the Detroit Motion Picture Exhibitors' League, announce that they have arranged with Mayor Oscar E. Marx to lead the grand march with one of the feminine film stars who will be present. Among other unique features will be a handsome silver trophy as first prize for the winner of the Fox Trot dancing contest in which the public will be invited to take part. Moving pictures will be made of the various events, and afterwards will be shown in the local theaters. Chirman Howard O. Pierce, of the entertainment committee, states that at least six or more film stars will be on hand. Exhibitors all over Michigan are taking a great interest in this affair and it is expected that there will be a record-breaking attendance.

COMPLYING WITH LAW.

All the theaters that were closed by the state fire marshal's office in Detroit are again operating, the owners having complied with the law and paid the inspection fee.

NO MORE ADVERTISING SLIDES.

One of the first men in Michigan to be moved by the editorial in the Moving Picture World of February 27, "Follies of the Screen," on the exhibiting advertising slides in motion picture theaters is Bob Peltier, owner of the Bijou theater in Mt. Clemens. Mr. Peltier on March 1st discontinued the advertising slide feature, despite the fact that it brought him an annual revenue of $800. "It's not only because I am planning on improving my shows and not entirely because many of my patrons have considered the slides monotonous, but the demand has been increasing so steadily that I found I could not handle them all unless I necessarily made my show shorter," said Mr. Peltier.

APRIL OPENINGS.

When the Broadway-Strand theater reopens on Broadway, it will be one of the most handsome theaters in the country. One of the features will be a symphony orchestra. Feature pictures only will be shown at prices from 10 to 25 cents.

Other important openings in April will be the new Majestic theater, at Woodward and Willis avenues, seating approximately 2,000 people, and the new Knickerbocker theater, Jefferson avenue and the Belle Isle bridge.

UNITED FILM IN DETROIT.

The United Film Service Co. has incorporated in Michigan. It will furnish Michigan exhibitors with Warners features and the United program. Offices are in the Campau building, Detroit. The principal stockholders of the company are Nicholas Palley and Louis Schurrer. Mr. Palley is manager.

NEW LANCASTER THEATER.

A new moving picture theater is being built for seating 800 persons, to replace the Grande on West Jefferson avenue, near West End. Mrs. Emma Lancaster, owner of the Grande, which has been managed by her son, Joseph Lancaster, and which was found inadequate to care for increasing patronage of that district, is owner of the new house which will be known as the Emma Lancaster theater. E. Von Knopke is the architect. It will have a 32-foot proscenium arch. The equipment will cost about $10,000. It is planned to have the house opened by April 15. Mrs. Lancaster is one of the oldest residents of Detroit's Delrey district and was one of the pioneers in providing entertainment in that section. She established a small moving picture theater eight years ago.

DETROIT BRIEF NOTES.

"Hypocrites" at the Washington theater, Detroit, Sunday, Feb. 28, played to about 8,000 people at 25 and 15 cents, breaking all records.

Abraham Carlos, special representative of the Box Office Attraction Co., of New York City, was a Detroit visitor on March 3 and 4.

George Weeks, manager of the Detroit Universal Film Company, left Saturday, March 6, for Chicago. From there he went to Kansas City. He will be gone about four weeks during which time he will visit the cities of Denver, Grand Canyon, Los Angeles, San Diego, San Francisco and Salt Lake. During his absence Ray Branch, assistant manager, will have charge of the affairs at the Detroit Universal office.

The Metro Film Corporation, of New York, has incorporated in Michigan. The capital stock is $30,000, and the principal stockholders are C. N. Davies and J. A. Fitzgerald. Mr. Fitzgerald was one of the large stockholders of the original Detroit Universal Film Co. He is a member of the board of directors of the New York company.

John H. Kunsky has added another room to his suite of offices in the Dime Bank building. It is No. 2205. It is being occupied by the Publicity Department, and will also be the office of the Weekly Film News, a Kunsky house organ. Howard O. Pierce is in charge of these departments.

The Plaza Theater Company, Detroit, has been incorporated for $9,000 to operate the Plaza on East Jefferson avenue. The men controlling the stock are John P. Church (house manager) and Fred H. Parker.

"February was the biggest month the Globe, West Grand River avenue, has had since I opened," said Manager Roy Bishop. Before Mr. Bishop took the Globe, two companies had tried to operate it. Mr. Bishop took hold over a year ago and has been "doing things" ever since. Not only does he give them a good show for the money, but Mr. Bishop is himself one of the attractions. He is accommodating, courteous and so watchful of the little things that everybody in the district thinks that the Globe is the only bright spot on the west side of town. Men like Mr. Bishop are just what the motion picture industry needs.

Manager Smith of the New Empire is back after a four weeks' illness. Although he lost over 50 pounds in weight, he says he is feeling "finer than fiddlesticks."

Manager Kaliska of the Royal theater is gradually breaking away from the blood and thunder pictures which have been shown at that playhouse three weeks out of five. Instead he is showing the more educational and refined pictures, such as appears at the Liberty, Empress and Garden theaters. "I was under the impression that the class of people who came to the Royal would not appreciate the finer grade of films, but in the past two weeks the Royal has been doing capacity with Paramount pictures, which shows that the people do prefer the good things."

The Pallister Theater Co., Detroit, has incorporated for $10,000. The stockholders

are Julia H. Finster, L. M. Hoffman and C. G. Finster. The Pallister theater has been operating for several years. It is located in the North Woodward district of Detroit. The seating capacity is now being enlarged.

MICHIGAN PICTURE NOTES.

By the Northwest Special Moving Picture World News Service.

THE Venetian theater at Coldwater makes much of the point that it does not present inferior pictures under publicity given to high class pictures. Manager James McCabe gave a benefit at the Vaudette at Mt. Pleasant for the pipe organ fund of the M. E. church. The Princess at Albion has been giving a glass dish with each ticket sold to a woman. The Bijou at Benton Harbor is a member of the local chamber of commerce and thinks the fact is worth advertising. Knights of Pythias in Menominee sponsored the exhibition of "Damon and Pythias" at the Menominee theater.

CORUNNA BOARD BARS SUNDAY SHOWS.

Members of the Corunna Improvement Association, at a banquet, showed by a rising vote that they were willing that D. R. Salisbury, of Owosso, should operate his moving picture house in Corunna on Sundays, but unfortunately for Salisbury the majority of the members of the village board are opposed to seven-day shows.

MICHIGAN BRIEFS.

Negotiations had begun at Hartford whereby J. M. Meade probably would sell the Gem theater to Rev. J. Bennett, pastor of the Christian church.

F. E. Osborne has opened a moving picture show in the Hakes building at Reading.

Construction of A. J. Gilligham's new Strand in Grand Rapids is expected to begin about May 1. The theater will cost $50,000 and will have a fine pipe organ.

The Maxwell auto industrialog drew 1,000 persons to the Bijou at Iron Mountain.

C. S. Kuhlman, of the Rex theater at Jackson, has purchased a site at 138-140 West Main street upon which he eventually will erect a moving picture theater.

Construction of W. H. Arthur's new theater at Marshall has begun.

Lester E. Matt, formerly owner and manager of the Della theater in Flint will be the manager of the new picture house, which the Elk Photoplay company of that city will open at 507-509 South Saginaw. The theater will seat between 800 and 900. The Elk company has been granted a charter by the secretary of state to do business with a capital stock of $20,000.

A new opera house is to be constructed at Sebewaing, it is reported.

The Auditorium at St. Clair hereafter will be known as the Strand. A picture policy somewhat akin to that of the New York house of the same name will be attempted.

Joseph Nejem has purchased the Air Dome and Air Dome store on Washington street in Grand Haven.

The new policy of the Franklin theater at Saginaw, now a Marcus Loew house, is to give three shows daily at 10 cents for matinees. An hour and a half picture show will precede the afternoon vaudeville bill.

Leslie Mitchell's moving picture show at Galesburg has been closed. Local papers say he left hastily and creditors asked the aid of the sheriff.

Thomas F. Carter and Bert Beaudoin have opened a moving picture show in the town hall at Gay.

Lipp & Cross, owners of the Garden theater in Battle Creek, are planning the erection of a new house to be operated in conjunction with the Garden.

Fred Patterson has remodeled the Temple theater at Portland.

Manager McLaren of the Colonial at Jackson has inaugurated a series of Wednesday "Baby Matinees."

Cleveland Exhibitors Up

Moving Picture Men Have Decided to Make Stand Against Shackles of Over-Legislation—Threaten to Use Greatest Power in Cleveland, Their Curtains, Against Building Department's Non-Motor Clause.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

MOVING picture exhibitors and operators, at a meeting in Weber's hall, Superior avenue, Cleveland, called upon members of city council to remedy what they termed the "shackles of over-legislation." Though they have never previously found it necessary to take their business affairs before the people, the exhibitors made it plain they would use their curtains as a political measure unless discretion is used in ordinances tending to regulate the film theater.

The meeting was called, with special request for the presence of councilmen, in protest of a recent building department order that motors be detached from projecting machines in the operating booths of Cleveland's 175 picture theaters. Every theater in the city was represented by its owner or operator. At the meeting half of the council was present. S. E. Morris, president of the local Moving Picture Exhibitors' League, served as chairman.

For the edification of councilmen who are unfamiliar with the situation which has arisen concerning motor attachment, Ben J. Sawyer, proprietor of the Manhattan theater, delved into a brief history of the measure which the building department proposed to enforce. The clause for removal of motors was written into the state building code in the fall of 1911, he said, and since that time has remained figurative, until the notice just received by each manager.

"The building department construes this measure to affect theaters built since 1911," said Mr. Sawyer. "All picture shows built previous to that time can use their motors without disturbance. The department takes no cognizance of the fact that some of the greatest inventive minds in the world have been at work on and have perfected moving picture projecting machines to make them absolutely safe from fire or other danger since that time. The department maintains there is less danger with a hand-cranked machine than with a motor-driven. We absolutely refute this and the instance of nine out of ten mishaps in the state prove our stand."

Mr. Sawyer had just returned from Columbus, where he conferred with Thomas P. Kerns, state inspector of factories and workshops and with officials of the insurance department concerning the safety and practicability of motors. He cited to the state officials figures proving that the majority of fires in the booths were caused either by careless operators or difficulties encountered with a hand-cranked machine. Mr. Kerns and the insurance department officials agreed the non-motor clause should be dropped from the statutes in the building code revision now before the legislature.

"Our committee appared before the director of safety, the commissioner of buildings and his subordinates recently and was told that even though there was no state law against motors the city has the alternative of 'home rule' and can enact council legislation to force motors from our theaters," Mr. Sawyer continued. "No one familiar with picture projection can question the safety of the modern machines now in use. We simply ask each councilman to inspect the theaters, realize the advantages and safety of motor attachment and form their opinions afterward on the advisability of any measure which may be put before them at a later time."

The building department was sharply criticized by both managers and operators for laxity of examination of operators. Councilman Woods offered the suggestion that an examining board, composed of expert operators, theater proprietors and city appointees handle the licensing of operators, so that greater care may be exercised.

GENERAL FILM MAKES APPEAL.

Carries Its Fight With Lake Shore Film and Supply Company to Higher Court.

Cleveland exchange men and exhibitors are interested in the outcome of the legal battle between the Genral Film company of New York and the Lake Shore Film and Supply company of Cleveland. The case was recalled to mind a week ago by the appeal filed in United States district court of appeals, Cincinnati. The General Film company asks the upper court to reverse the finding of District Judge Clarke of Cleveland, who sustained a motion to dismiss a bill of discovery filed by the company against Joseph H. Sampliner, of Cleveland, to submit it the bill of assignment which was given him by the Lake Shore company. The bill calls for the payment of $303,000, which is three times the amount of the damage alleged by the Lake Shore Company as having been sustained from the General Film through an alleged violation of the Sherman anti-trust law. The suit for damages is still pending.

LITTLE LIGHT BUT BIG KICK.

Window panes were shattered and frames demolished while a number of employes had narrow escapes when seventy-five pounds of gunpowder exploded recently at the French China company plant, Sebring, Ohio. The pottery officials decided recently to send an exhibit to the Panama-Pacific Exposition. They concluded they would have moving pictures made of the work done in the plant. A film company was engaged to make the pictures and what was supposed to be flashlight powder was brought in large quantities. Used in minute quantity the powder failed to give the required light and the operators decided to test it. Throwing about seventy-five pounds on the ground outside the plant they touched it off with a long fuse. The explosion that followed put an abrupt end to the filming of the plant until some real flashlight substance was secured.

OTHER OHIO NOTES.

Lee's theater, Ravenna, is making a special play to theater parties from out of town, regulating its shows to the interurban car schedules.

The management of the Lyric theater, Lima, Ohio, contributed the proceeds of one night's show to Ralph Williams, a crippled youngster.

Moving pictures have been adopted in Youngstown schools as social center entertainment. Historical and geographical films were shown at the Princeton school entertainment a week ago.

The Family theater, Salem, Ohio, has secured a special set of stage scenery to be used in "framing" the pictures which that house shows.

The Youngstown Telegram entertained its newsboys at each of the picture and vaudeville theaters in that city recently.

The Grand, Mt. Vernon, has shifted its policy to feature pictures, starting March 1 with a Paramount.

The Bijou theater, Xenia, is nothing if not frank. In a recent advertisement in local newspapers the management announced: "People of Xenia don't seem to realize what kind of a show we have on Fridays. Why don't you take our word and come out to-night and see. We will have to show to more people than we have been showing to on Fridays or get a cheaper program for that day."

MAINE CONSIDERING BOOTH REGULATING ACT

Representative Bonney Introduces Bill to Compel Use of Fire-Proof Operating Booths.

By John P. Flanagan, Maine Correspondent to the Moving Picture World.

REPRESENTATIVE BONNEY, of Bowdoinham, has introduced into the Maine legislature an act relative to the use of the cinematograph. The act provides that no cinematograph or similar apparatus involving the use of a combustible film more than ten inches in length shall be exhibited in any building used for an entertainment, whether the building has been licensed or not, unless the apparatus shall be placed in an enclosure or booth consisting of a steel frame-covered with asbestos wood. This act shall not apply to any cinematograph operated with only cellulose acetate films not more than one and one-fourth inches in width and using only an enclosed incandescent lamp.

LENTEN ATTRACTION AT PARK THEATER, BANGOR.

The Park showed the seven-part motion picture of Pope Pius X and the Vatican last week as a special Lenten feature, and advertised the hours at which the picture would be presented so that those who had scruples about attending a non-religious entertainment in Lent could see this picture alone. There were many who took advantage of this offer, coming to the theater at the hours advertised, and leaving when the picture was finished. Manager Bogrett is contemplating an entire Lenten program for some week in the near future.

The Park theater distributed on a recent Saturday afternoon and night to every patron of the house, one of the latest puzzles, "T'zer." Prizes for its solution were given to the first ten adults and the first ten children who brought the correct answers to the box office Monday afternoon. For the first five correct answers handed in by adults and children, a ticket good for one month to the Park was awarded. The next five received free tickets for three weeks; the next five, free tickets for two weeks, and the last five, tickets for one week. The management of the Park bought 2,500 of these puzzles.

BABY DAY AT LEWISTON.

The Empire theater, at Lewiston, had a baby day last Wednesday afternoon and prizes were awarded to all sorts of pretty youngsters, including babies with the blackest hair, reddest hair, curliest hair, the blackest baby, the baby with the best physique, lightest weight baby for its age, heaviest baby for its age, baby who yelled the loudest, the comedian and the best behaved baby. The baby show certain was a great attraction for hundreds of mothers and other spectators.

BRIEFER NOTES FROM MAINE.

The Keith house, at Portland, reports that business keeps up at record clip. The accounts show that the first two months of 1915 have surpassed any two previous months in the history of the theater.

Bartley McCullum, of the Lubin Film company, of Philadelphia, is in Portland for a two weeks' visit with relatives.

Greely's theater, at Portland, is giving away souvenir spoons—the kind bearing the state seal. They are given away one afternoon of each week, and each state is selected for each week. The spoons are given to the first 200 ladies who enter the playhouse. Patrons are advised not to miss a single week, and to make the complete collection of all the forty-eight states.

The New Lewiston theater advertises eight big vaudeville acts and nine reels of pictures at the same popular price, matinees 10 cents, evenings 10 and 20 cents.

A new picture house to be erected in the western part of the state is the Gem theater, at Lisbon Falls. It will have 350 seats and will be one of the best smaller theaters in that part of the state.

The Park theater, at Bangor, managed by Stephen Bogrett, of the Keith company, is undergoing alterations on the outside. The pilasters will be adorned with twelve powerful arc lights, which will make that part of the city "the great white way" of Bangor.

Harry Stillwell, of Jackman, Me., has reopened his theater, which has been closed during the winter owing to lack of electric power, which could not be supplied owing to the fact that the water was too low in the river to supply it. Mr. Stillwell's theater is using General Film service.

The Star theater, at Corinna, has opened with Universal service two nights a week, Wednesday and Saturday.

F. N. Sawyer, of Southeast Harbor, proprietor of the Bryant theater, was in Bangor during the week and reports good business.

Charles Haines and Charles Wyman, managers of the Park theater, Dexter, were in Bangor during the week to attend "A Pair of Sixes" at the Bijou theater. They were accompanied by Mrs. Haines and Mrs. Wyman. Business is fine at the Park, they report.

F. W. Swett, of the Nicholas Power company, of New York, was a visitor to Bangor on business this week.

Mitchell Granby, representing the Fox Film corporation, of Boston, Mass., was a visitor to Bangor this week.

SONS OF PILGRIMS DISLIKE EDISON PICTURE OF FOREBEARS

Think "Landing of the Pilgrims," Misrepresents Historical Facts.

By Edwin H. McCloskey, Boston Correspondent of Moving Picture World.

MANY of the descendants of the Pilgrims who reside in and around Plymouth, Mass., are extremely indignant at what they claim is a misrepresentation of history in a moving picture film produced by the Edison company for exhibition at the Panama-Pacific Exposition and entitled "The Landing of the Pilgrims."

They claim that certain scenes in the film are historically inaccurate. Among them are:

First—Samoset, "the white man's friend," is shown on a roan mare, greeting Myles Standish, when, as a matter of fact, Plymouth residents claim, there were no horses in those days.

Second—Women are shown in the first boatload of landing Pilgrims, when, it is claimed, there were no women in the first party and the Mayflower came no nearer Plymouth than Provincetown Harbor.

Third—An Indian skirmish is one of the scenes, but Plymouth folks say that there were no Indian skirmishes, a peace treaty having been concluded with the Indians on Thursday, March 22, 1621, which lasted for fifty-five years.

The pictures were recently made at Plymouth, when an Edison director and a corps of actors invaded the town.

NEW MEDFORD SOCIETY WOMAN HELPS GOOD CAUSE.

The residents of West Medford, Mass., are divided in their opinions against the granting of a moving picture license to R. T. Brown, who had planned to give moving picture exhibitions in Holton Hall. The churches are practically unanimous against the introduction of pictures into the town because of the questionable influence they would have on the boys and girls of the community. Against these powerful town factors, Mrs. Sarah A. Connell, president of the West Medford Women's Club, representing a membership of seventy-five of the leading social workers and society women in the district, has come out unhesitatingly in favor of the granting of the license, and has offered her services as special city censor to see that the tone of the pictures is kept within the bounds of good taste and modesty.

WHAT THEY FEAR IN PICTURES.

Mrs. George O. Jenkins, a member of the State Federation of Women's Clubs legislative committee, says that the purpose of the proposed Massachusetts censorship bill is to prevent the dissemination of bad influences to the young people of Massachusetts. "Please don't let the impression get out that we don't see any good in the moving pictures," says Mrs. Jenkins. "They are a splendid thing and are fine as a means of keeping the children off the streets and out of the way of temptations and bad influences. We contend and we are ready to prove that some of the films run in the moving picture theaters of the state are harmful. Not all of them are bad, not even a large per cent, but enough of them are suggestive, vile, brutal and immoral enough to do great harm."

OTHER BOSTON NOTES.

A reduction in the prices of admission has been made at the Pleasant street theater, Worcester, Mass. Women and children can get seats in any part of the house during the day for five cents, while the price for men is ten cents. The night price is ten cents to all parts of the house, instead of fifteen cents, as in the past. E. W. Lynch, proprietor of the house, has installed a new staircase from the orchestra to the balcony.

It is rumored about Boston that the General Film company is seeking new quarters for their New England branch in the uptown district of Boston. Assistant General Manager Louis Reichert and New England Manager Edward J. Farrell were seen in company with a Boston real estate dealer viewing sites in the Pleasant street district. This will be pleasing to many of the exhibitors, as the present quarters of the company are miles away from the center of the city and are most difficult to reach.

The Fall River, Mass., Y. M. C. A. is exhibiting a larger number of moving pictures than any other Y. M. C. A. in New England, according to General Secretary H. E. Dodge. They show on an average of sixty reels a month. Afternoon and evening performances are given on each Saturday. At the conclusion of each show the patrons are given a small card advertising the show for the coming week.

Fire bells have been installed on each floor of the New England branch of the General Film company, at No. 218 Commercial street, Boston. This was done as the result of a suggestion of the investigators of the Massachusetts Fire Prevention commissioners.

Charles A. Howard has sold the Premier theater at Norwood, Mass., to O'Brien Brothers of that town.

John McHenry, who has been operator and manager of the Premier theater, Norwood, Mass., has taken up his new duties as assistant manager of the New theater, Portsmouth, N. H.

Nathan E. Goldstein, of the Goldstein Brothers Amusment company, of Springfield, Mass., was present at the runoff at the General Film company last week for the first time in two years. He announced to his many friends that he will be married on June 8 to Miss Anna Ginsburg, of Springfield, and contemplates a wedding trip to the Panama-Pacific Exposition.

During the absence of Manager J. A. Eslow, of the New England Universal Company, Assistant Manager Albert Shaller will direct the destinies of the office in a most capable manner.

Samuel Moscow, formerly proprietor of the Orpheum theater, North Cambridge, Mass., and more recently connected with the Eastern Theaters Company, of Boston, is now affiliated with the New England office of the United Film service, of which Fred B. Murphy is the proprietor.

Mr. Moscow will look out for the United interests throughout New Hampshire and Vermont.

Bill Gray, of the Gray and McDonough circuit, of Lewiston, Me., has added the Princess theater, Berlin, N. H., to his circuit of photoplay houses.

Kamuda and Lambert have taken over the Edisonia theater at Springfield, Mass., from the Globe Amusement company.

Sam Grand, of the Universal theater, Fitchburg, Mass., is preparing for the opening of his new house in Worcester, Mass.

Stanley Sumner is now picking the photoplays to be used by the houses controlled by the Eastern Theaters Company, in addition to his regular duties as manager of the Plaza theater at Salem, Mass.

D. R. Mahaffey, of the Proctor (Vt.) Y. M. C. A., has sent a complimentary letter to Fred B. Murphy, proprietor of the New England office of the United Film Service, congratulating him in the quality of the educational reels released through the United program.

"A Daughter of Old Ireland," "For Ireland's Sake" and "Come Back to Erin," all of which were produced in Ireland and feature Gene Gauntier, have been in great demand for St. Patrick's Day shows in New England.

It is rumored that the Goldstein Brothers, of Springfield, are contemplating the erection of a new theater in Chicopee Falls, Mass.

Manager L. M. Boas, of the Academy of Music, Fall River, reports that the Box Office Attraction Company feature, "A Fool There Was," broke all records during its run at his house.

Manager Herman Rifkin, of the Eastern Feature Film Company, spent a few days of last week in New York City.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

THE Lutz bill, providing for the organization, incorporation and management of mutual insurance corporations of certain classes, was passed by the Indiana House of Representatives. This measure is the outgrowth of the probable passage of the Sare workmen's compensation bill now awaiting passage in the senate. The bill provides a means by which employers may organize mutual benefit associations to protect themselves under the workmen's compensation bill. The compensation bill does not make this provision, although it permits the organization of such companies.

The Temple, a new moving picture house, has opened in Macy. The house is modern in every respect and played to capacity at each performance on the opening day.

If present plans materialize Mishawaka will have a new theater with a seating capacity of 800. A well known independent motion picture man of Chicago was recently there in consultation with members of the Masonic Temple association and wants the association to remodel the Masonic Temple block so as to make room for an up-to-date moving picture house. He desires to execute a long lease and show high grade independent pictures. This is the second time a like proposition has been made and it appears as though the deal would materialize. This would give Mishawaka three theaters, the new theater, the Century and the Princess. Business men of that city view the theater proposition with much favor, believing that with more amusement more business will be kept in the city.

The A. B. C. Comedy company, composed of ten persons, is giving a different show every night in connection with the three reels of pictures at the Switow theater in Martinsville. The prices remain the same, ten cents for adults and five cents for children.

Manager Dunn, of the K. of P. theater, Greensburg, will change the policy of the house and show high class moving pictures.

Featured Mitchel Mark

Buffalo Picture Magnate Praised By Leading Newspaper of His City—Controls Up-to-the-Minute Picture Houses from Gotham to Ottawa—Cities Where Mark-Brock Theatrical Enterprises Have Houses—Charitable Roof Garden Attractions.

By Billy Bison, Buffalo Correspondent of Moving Picture World, 23 Victoria Ave., Buffalo, N. Y.

A SPECIAL writer on the Buffalo Times, Kate Burr, recently devoted a page to Mitchel H. Mark of that city, who, according to Miss Burr, "now controls up-to-the-minute movies from Gotham to Ottawa." A picture of Mr. Mark and illustrations were used. Mr. Mark came from a prosperous family of Greenville, S. C. After various experiences he and his brother, Moe Mark, engaged in a successful hat business in Buffalo. In those days they amused the citizens by freak advertising. One time they advertised for a thousand cats. Another time they asked for a team of white horses to be driven about the streets by a red-haired young woman. Mitchel Mark later made a fortune in the automatic phonograph business, which he sold out in 1907. He then opened the Theater Comique, in Boston, one of the first moving picture houses in the country.

The writer says Mr. Mark depends on his own judgment rather than that of others. When his company proposed to build the Strand theater, New York, wiseacres predicted failure, but time has shown that the success of this project has exceeded his greatest expectations. The New Victoria and Palace, palatial moving picture theaters, are his latest Buffalo houses. The Mark-Brock Theatrical Enterprises have houses in Syracuse, Lynn, Mass.; Worcester, Boston, Philadelphia, Toronto, Ottawa, Montreal, Detroit and other cities. The Times writer paid a beautiful tribute to Mr. Mark's home life. She also explained his co-operation with the National Civic Federation in furnishing roof garden attractions to New York working girls at nominal prices. Mr. Mark says the picture show has a moral tendency, because father, mother and children may spend the evening together at the theater. He also believes the pictures will be used more extensively in schools.

In conclusion, Mr. Mark, in the interview, says in part: "In my theaters I show only clean plays, artistically staged, and voicing pure, clean sentiment. Also travel pictures which bring foreign countries to us, now that the war has stopped continental wanderings."

BUFFALO CHANGES LICENSE FEE FOR THEATERS.

Members of the Buffalo Aldermanic committee have voted in favor of an ordinance amendment so that moving picture and other theaters will pay a license fee based on seating capacity. This will make the license fee range from $50 to $100 instead of at a flat $100, as is now.

CRITICISES "THE LANDING OF THE PILGRIMS."

The Buffalo Enquirer says there are inaccuracies in a certain film showing the landing of the Pilgrims. These pictures were reproduced for exhibition at the Panama-Pacific Exposition.

The picture has also been criticised in Plymouth, Mass.

SHORTER BUFFALO ITEMS.

G. S. Schlesinger, manager of the Regent theater, Buffalo, has just given the Buffalo correspondent a subscription to the Moving Picture World. Mr. Schlesinger is an experienced show man and originates many successful plans to attract the crowds. His house draws from a prosperous residential district. His lobby displays are not sensational, but artistic and effective. His plan of using a series of photographs of moving picture stars on his programs is proving popular. Patrons are keeping a collection of these photographs and his idea is quite a fad in Buffalo.

F. S. Hopkins, manager of the Victor Film service of Buffalo, is on a month's visit at the Universal City, Los Angeles. In Mr. Hopkins' absence his place at the Victor headquarters is taken by E. M. Baird.

One hundred school children recently enjoyed "The Life of Abraham Lincoln," an Edison film in two parts, at the Happy Hour theater, Buffalo. They were the guests of Walter C. Moon, manager.

John Bunny, the famous Vitagraph artist, who appeared in person with his own company at the Star theater, Buffalo, visited St. Vincent's orphanage in that city. Mr. Bunny told the youngsters funny stories and treated them with his famous smiles. He also visited Elbert Hubbard, the Roycrofter, at East Aurora, N. Y. Dr. P. C. Cornell, manager of the Star, gave Mr. Bunny wide publicity in the Buffalo newspapers.

An ordinance has been introduced with a view to barring moving picture shows from Delaware avenue, Albany, N. Y.

Onmann Bros. have bought land for a theater in Lyons, N. Y. The house will cost about $10,000 and seat 750 persons.

At a test for moving picture operators in Rochester, N. Y., there were a series of written questions. The candidates also had to show their practical knowledge of a picture machine.

A. L. Merritt and Ralph Blouvet, of Friendship, N. Y., have bought the family theater in Le Roy, N. Y., from W. H. Hampton.

H. E. Hammond is building a moving picture theater in Eighteenth street, Erie, Pennsylvania.

A report from Phoenixville, Pa., says that Morris P. Kulp, proprietor of the Savoy theater, of that place, was recently assaulted by an employe, who had to pay a fine.

The Dunkirk, N. Y., Herald-Observer argues that a federal commission for censoring moving picture films is unnecessary.

The Grand theater at Ilion, N. Y., has been turned into bowling alleys, etc.

Mark Klaw, of Klaw & Erlanger, in a recent visit to Utica, N. Y., said there were too many theaters in that and other cities and as a result the show business was suffering.

A report from Newburgh, N. Y., says that at Walden, near there, a larger moving picture house may be erected on the site of the Majestic theater.

The Harton Theater Company, of Pittsburgh, will begin work this month on a new theater on Railroad avenue, Elmira, N. Y.

Max M. Oppenheim has prepared plans for a $25,000 moving picture theater at Niagara Falls, N. Y.

Buffalo recently had a public donation day to aid the unemployed there. The moving picture theaters carried advance announcements of the event.

Buffalo men are considering a plan to build a $75,000 moving picture theater at 119 Main street, Lockport, N. Y. A lease of the property has been secured.

The operation of moving pictures on Sundays in Fulton, N. Y., is being opposed.

Rev. Samuel W. Steele of Oswego, N. Y., is opposing Sunday shows in that city.

The Buffalo News recently said a certain Western man was planning to sell "Syndicated" sermons which would be deliver in phonographs and illustrated by means of moving pictures.

Capacity Basis Tax

Norfolk, Virginia, City Council Is Considering Adjusting License Tax on Theaters, As Is Done in Montreal, According to Number of Seats—Present Rate Is $150 a Year—Propose Levying Thirty-Five Cents a Seat—Will Produce Bigger Income.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

IT is probable that the tax as now levied on moving picture houses in Norfolk will be changed as the effect of a discussion held recently by the finance committee of the City Council. Theaters may be taxed according to the seating capacity and this, it is said, will increase rather than decrease the revenue from this source. The smaller houses will have to bear a lighter taxation while the larger theaters will yield a bigger tax. This will more than offset the decreased tax on smaller houses and will bring the total revenue somewhat over the present income. The graduated rate of taxation was advocated by Attorney Daniel Coleman, who represented five of the smaller theaters. He proposed a rate of approximately 35 cents a seat, and said that he didn't think it feasible to tax all theaters alike irrespective of their size, as some can seat 200, while others have seating accommodations for 1,500 or more. The present rate is $150 a year on all houses. Under the new rate a 200-seat house will pay $70 a year, while a 1,500-seat house will have to contribute $525. Definite action on this matter was deferred until a later meeting, when the opinions of the big theater properties will be heard.

TRAVEL PICTURE DE LUXE.

Many Thousand Feet of "Girl from Dixie" to Be Filmed—Shows Travel Scenes.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

WHAT is declared to be the largest commercial moving picture contract ever made in the history of the business, was closed recently by A. E. Irons, of the Cincinnati Motion Picture Company, which has done some large things in commercial work as well as in handling current news pictures. The contract is with the Louisville & Nashville Railroad Company, and is for 35,000 feet of film, which will picture the travels of a pretty girl, to be known as "The Girl from Dixie," from Mammoth Cave to places all over the world. The Mammoth Cave of Kentucky is the starting point of the trip, being located, of course, on a branch of the L. & N., and the travels of the "Girl from Dixie" thence all over the world via the railroad and its connections will be shown. The first film was taken recently and was exhibited last week at New Orleans, where it is said to have attracted much attention. J. Lawsipple is in charge of the project for the L. & N., and the serial promises to demonstrate new possibilities for commercial work of high advertising.

PARAMOUNT GIVES EXCLUSIVE LOCAL RIGHTS IN CINCINNATI.

A rather important and highly satisfactory arrangement, to both parties concerned, was effected in Cincinnati when A. M. Miller, in charge of the local branch of the Box Office Attraction Company, closed a contract giving to the association of leading houses in this city handling the Paramount program exclusive local service. This lands at a single blow a group of the leading houses for Mr. Miller, and gives to these houses, on the other hand, assurance of the use of the attractive features regularly released under the Box Office brand.

WILL MAKE PICTURES FOR USE OF SURGEONS.

The International Film Products Company, of Cincinnati, which has been doing some work in the commercial moving picture field, has been reorganized and new capital has been interested. John Vogelpohl, a well known master plumber, who is the principal owner of the Park theater, North Side, has become interested, and will be president of the company, with Dr. E. H. Thompson as vice-president and Harry Kruse, manager of the Park, as secretary and treasurer.

The company has made arrangements for taking moving pictures of the work of a considerable number of noted surgeons for the purpose of reproducing their methods for the benefit of other surgeons all over the world, as well as of students in medical colleges. Cincinnati is one of the great medical centers of the country and offers ample facilities for this particular branch of work. Other branches of scientific work will also be photographed.

ASKS GUIDANCE OF COURT.

In order to protect itself from the possibility of loss through the litigation involving the property which it leases, referred to some time ago in these columns, the Cincinnati Family Theater Company has applied to the United States district court for guidance. It sets forth the fact that it holds its lease of twenty years of the heirs in possession of the property, who have recently been adjudicated as not the true owners. The company's lease, according to its petition, began in August, 1910, the yearly rental being $17,000 for the first ten years and $20,000 thereafter, which indicates the high value placed upon the property, which is in the heart of the city.

The company has no interest in the outcome of the case, but desires to be protected in its payment of rental pending the final disposition of the litigation.

CINCINNATI BRIEFS.

A producer new in this vicinity has arranged for local representation in the person of Al W. Cross, of the Hudson Feature Film company, of Pittsburgh, Pa., who was recently in the city. The Faultless Feature Film company will act as Cincinnati branch of the Hudson company.

Edward Lux, manager of the Cincinnati Buckeye Film company and of the Universal Film company's local office, is one of the large group of film men who will be the guests of the Universal at Universal City on a visit to that part of the country, taking in the two California expositions as well.

Under the auspices of the Portsmouth Ohio, board of education, school children of that city had the opportunity recently to see moving pictures of the Panama Canal and of scenes around the San Diego and San Francisco expositions, free of charge. The same pictures were shown in the evening with an admission charge of ten cents. The high school auditorium was used and large audiences saw the pictures, whose educational value thus received the indorsement of the school authorities.

The Chamber of Commerce of Cincinnati has added its voice to the number of those raised on behalf of state censorship as enforced in Ohio, its board of directors approving the report of the legislative committee protesting against the proposed repeal of the censorship law.

Jacksonville, Fla., March 6, 1915.

J. L. Marentette, manager of the Atlanta office of the Universal Company, was in Jacksonville recently, paying a visit to the local office.

JACKSONVILLE NEWS LETTER.

By Leon Louis, Jacksonville Correspondent of Moving Picture World.

THE Strand Amusement Company is erecting a theater for colored people at the corner of Jefferson and Ashley streets here. The location is in the heart of the colored section of the city. The opening is to be held in next month or in May. Work is going along on the building and it will be ready in a few weeks for the interior work.

The structure is 70 feet frontage by 105 feet depth, facing on Ashley street. The capacity of the house is to be more than 1,000.

Frank T. Montgomery went to New Orleans this week on business.

Geo. Schmidt, manager of the Prince theater, has installed a motor driven three-sheet revolving announcer board in the front of his house. With this new device and the intensely high lighted lobby he will have one of the best display lobbies in the South.

The Pastime theater runs pictures with a program of vaudeville and musical numbers. Mr. Watt puts on a big show for the money and it is his aim to please all classes of patrons, both the ladies and the gentlemen.

The Phoenix has been playing to good business, with pictures.

The Theatrical Club will open on Tuesday evening next. Big preparations are being made for the opening. The ball players, members of the Sheesley Greater Shows carnival, and other transient members of the profession are to be present at the opening.

STUDIO JOTTINGS.

The weather the first of the week was bad but the last two days have been like spring weather should be and Florida seems to be settling into its ideal stride. The Kalem directors are busy at work, and it is thought that work will soon recommence at the Lubin Southern Studio in a few days, when Mr. A. D. Hotaling returns from Philadelphia. Carpenter work is being completed at the Lubin studio and some of the players are remaining here, including Miss Mae Hotely, who has been taking a rest for the last few weeks.

Director Robert G. Vibnola, of the Kalem, is recovering from the effects of a throat operation a few days ago. The operation was performed on the tonsils and palate of his mouth and for a number of days after Mr. Vibnola found eating very difficult, but he is well enough to be at work again. Mr. Harry Milarde directed during the absence of Mr. Vignola.

Some of the Kalem players appeared at the Mask Ball held by Mr. George Mason, in front of the Mason Hotel, on Julia street the latter part of February. The ball was given to boost the big State Fair project for Jacksonville and Florida and one block of the city pavement was roped off for the dancers. A band furnished the music. The distribution of prizes was postponed until another dance, which is to be given on the 17th of March. Two of the Kalem people would undoubtedly have won the major prize for the best dressed couple, had the prizes been awarded.

Miss Katharine La Salle is at the Kalem studio for the picture "An Innocent Sinner." Her mother, Mrs. Mary A. La Salle is with her. Miss La Salle has done good work on the professional stage, having appeared in "The Master Mind," with Edmund Breese, "The Yellow Ticket," and recently with John Mason in "Big Jim Garrity." Her work here has been considered excellent and she has made friends readily. Miss La Salle has spent a number of winters in Florida in past years, at St. Petersburg.

"Babe" Hardy, who was recently with the Lubin studio, has returned from two weeks' trip to New York City. Raymond McKee, with whom he went to New York, remained there.

NEW POLICY AT EMPIRE, MONTGOMERY'S LEADING THEATER

Alabama House Will Play Features—Experience With Posters—New Front and Lobby.

Special to Moving Picture World from Southern Newspaper Bureau.

Manager H. C. Farley, of the Empire theater, Montgomery, Ala., has announced a number of decided changes to be made in the physical appearance of that popular motion picture house as well as in the policy of the organization.

The policy heretofore has been to give big features four days each week and fill in the other three days with short reel pictures, with the famous Lewis Sisters orchestra as a daily feature. In the future nothing will be shown in the largest exclusive motion picture house of the State except feature films. In discussing rumored improvements in the theater, Manager Farley talked enthusiastically of the outlook of the future. The encroachments of the motion picture houses upon the field of the so-called legitimate theaters, Mr. Farley mentioned, has brought the pictures into decided popular favor and the legitimate plays are falling into neglect. This condition is explained, in a measure, in the fact that practically all of the old stage favorites are being rewritten into film plays, and the stars of the speaking stage (or the legitimate, as the professional player likes to refer to it), and the men and women who made the film plays popular, are busily engaged each week in acting before the camera the parts that have been favorably received by the people. These legitimate plays that have proven popular with the people are being made into film plays of numerous reels and the presentation of each play is accepted by the public as an adequate entertainment.

Heretofore, on feature days the pick of the feature films of the Paramount, World and Fox companies have been presented. In addition to these standard producers of film plays, Manager Farley has added the Alliance Company. Each day the general admission will be 10 cents, with children half price, and the gallery will be 5 cents.

Heretofore the feature days have been four out of the week. Each Saturday will be reserved for the representation of pictures that have proved popular with request returns of certain presentations and added new features. As an illustration of this policy, it was stated that the first return on request to be shown will be that of Vivian Martin in "The Wishing Ring." Another popular favorite that presents one of the greatest stars of the old legitimate stage that probably will be returned later is George Beban in "The Italian."

The posters provided for these filmed plays are survivors of the legitimate stage and do not appeal to the lovers of the "pictures." Numerous women, especially, recently looked over the posters of "The Italian" at the Empire theater and walked away. The posters failed to convey to them the splendid work of Beban and they did not care to go on the inside.

The entire front will be rearranged, the popular stucco work being a predominant feature. The present box office is to be eliminated, the office being placed directly in the center of the entrance way, with a commodious vestible in front and a roomy lobby between the vestibule and the actual entrance to the theater.

GLADSDEN, ALA., CITY COUNCIL PASSES THEATRE ORDINANCE.

The City Council of Gladsden, Ala., has passed a new theater and picture house ordinance. It is required that exits be opened at the rear of the auditorium and rules that standing room can not be sold without notifying the patron when the ticket is sold that he can not get a seat and that women must remove their hats after entering.

Managers are given 60 days in which to comply with the ordinance. The work of remodeling one theater was started to-day.

Society in Coquille Film

New Orleans Social Leaders Help Coquille Director Stage a Dance Scene—Creole Debutante Is Author of the Story and Society Responded to the Call—Social Tradition in Southern City Said to Be Unconventional.

Special to Moving Picture World from Southern Newspaper Bureau.

A MOVING picture play with members of the social smart set of New Orleans taking part in a pretty scene was recently accomplished by the Coquille Film company, of New Orleans. The writer of the scenario, Miss Caroline Wogan, debutante daughter of one of the old Creole families, was a participant in her own play, "Carnival in Black and White," a Mardi Gras comedy.

The tea garden of the St. Charles hotel, one of the social centers of the city, was the scene of this out of the ordinary event. A member of the company's board of directors, himself of the fashionable set in New Orleans, drew upon his friends and invited them to a "movie dansante" to participate as the animated background for the actors of the company.

Some forty of the most smartly gowned women and best dressed men in New Orleans, people whose names appear daily in the society columns of the newspapers, gladly responded and entered into the spirit of the occasion with full zest. Several were assigned parts, in which they acquitted themselves with credit. One couple in particular, arranged with the consent of the director, a little by-play that added to the scene.

In connection with the success of the Coquille company's presentation of "originals" in this society film it is noted that it is believed in New Orleans that no other city offers equal opportunity for such a portrayal, at least no other city in America, for New Orleans enjoys the reputation of having a society based on tradition, a very joyous, unconventional tradition.

NEW ORLEANS MAY HAVE IMMENSE PICTURE HOUSE

One of the Largest Theaters in This Country May Be Erected on Canal Street.

A 3,500 seat picture theater in Canal street is the newest thing for New Orleans, according to rumor, and the rumor is persistent. Whether it is one of the two powerful picture interests centered in New Orleans or a New York concern that is pushing the project so far has not been learned, though every indication points to a New Orleans firm, with the possible backing of outside capital.

C. R. Seelye, director general of sales for the World Film corporation, an efficiency expert, it was learned, recently made a report on the value of such an undertaking in New Orleans, this in line with his advocacy of big houses and big advertising to fill them. It is noted in this connection that New Orleans exhibitors at present do practically no advertising.

Mr. Seelye, while in New Orleans recently, was in conference with the interest said to contemplate the big venture. This interest had previously been reported to have under way plans for the erection of a picture house far in advance, both as to size and equipment, of present New Orleans houses. One of the biggest realty operators in the South has also been in conference with this interest, supposedly with reference to its acquisition of the site for the new house.

"THE GIRL FROM DIXIE" IN NEW ORLEANS.

Miss Marie Wilson, the "Dixie Girl" of the serial film being made by the Siple company for a big railroad, was in New Orleans last week en route to Cuba, where she will be filmed in that part of her travel story. On her return she will be seen in New Orleans, touring the vieux carre and being shown through the newer places of interest. Miss Wilson's travels are taking her through the South and it is expected that the film will prove of considerable value to that section in the way of advertising.

ITEMS FROM THE GULF STATES.

A. G. Shear, New Orleans manager for the Consolidated, has gone to Universal City to see, as he puts it, "how moving pictures are made." He joined Herman Fichtenberg, Southern exhibiting magnate, who has a large interest in the Consolidated in Chicago, and there took the Universal special to the new city. Mr. Shear will be away for four weeks.

The Mutual's New Orleans office has announced March 22 as the release date of the first of its Mutual "master pictures," two of which will be released each week. "The Quest," four reels, is the first of the new releases.

Manager Mumphrey, of the Majestic, which recently changed hands, has leased the Climatic, another suburban house, announcing that it would open under his management March 6. The house had been operating spasmodically for some time and had been closed for the last few weeks.

George Saik & Bros. have obtained control of the Majestic, one of the largest suburban houses in New Orleans, recently noted as having been sold at auction. March 27 is announced as the date for the opening under the new management.

J. L. Williams, of the Crescent City exchange, handling both machines and films, reports conditions good and rapidly improving, with a big boom due after Easter. Mr. Williams sees a bigger summer business than usual this year, reporting a number of summer houses preparing to reopen.

The first New Orleans suit by an exhibitor against a film house claiming damages resultant from alleged cancellation of contract, was filed in New Orleans last week. The suit is brought by Sid and Mose Levy against the William A. Fox Film corporation (formerly Box Office Attractions company), and is being watched with interest by film men, as its outcome will establish a precedent for their guidance no less than for the guidance of the exhibitors.

J. J. de Praslin, owner of the Princess, Lake Charles, La., and with interests in Orange, Tex., and elsewhere, is now planning a new picture house for Lake Charles, one which, he says, will be equal to any in any town the size of Lake Charles and superior to most. Mr. de Praslin's Lake Charles and Orange ventures have proven highly successful and it is on the strength of this success that he is extending.

The United Program Film service of Louisiana has signed "The Price He Paid" for a ten-day run in New Orleans, featuring Ella Wheeler Wilcox, on whose poem the play is built.

Louis E. Loeb, new manager of the Paramount, at New Orleans, is pushing Paramount Publicity. It was this feature of the Paramount service that he was specifically instructed to put within reach of the Southern exhibitors.

M. W. Lawrence, with Thanhouser, has just returned to New Orleans after a flying trip to Memphis. He is enthusiastic over conditions in general and in particular over "The Twenty-Million-Dollar Mystery," which he is now pushing. He is about to close for another big release, he says, and if his plans go through will put it on at the Crescent, regularly a legitimate house.

"Tillie's Punctured Romance," Bert Levy's feature, is at the Crescent.

Calendar of Licensed Releases

Releases for Weeks Ending March 20 and March 27

Current Releases

MONDAY, MARCH 15, 1915.

BIOGRAPH—Saved from the Vampire (Burlesque—Melodrama).
EDISON—The Master Mummer (Special—Three parts—Drama).
ESSANAY—Love and Trouble (Comedy).
KALEM—Unfaithful to His Trust (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series No. 12, "Patsy Among the Smugglers" (Comedy).
SELIG—The Fork in the Road (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 21, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 2, "Mr. Jarr Brings Home a Turkey" (Comedy).

TUESDAY, MARCH 16, 1915.

BIOGRAPH—After the Storm (Special—Two parts—Drama).
EDISON—Her Country Cousin (Comedy).
ESSANAY—When the Fates Spin (Drama).
KALEM—Ham at the Garbage Gentlemen's Ball (Comedy).
LUBIN—Here Comes the Bride (Comedy).
SELIG—Sage-Brush Tom (Western—Comedy).
VITAGRAPH—From Headquarters (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, MARCH 17, 1915.

EDISON—The Animated Grouch Chaser (Cartoon—Comedy).
EDISON—Seen Through the Make-Up (Comedy).
ESSANAY—The Fable of "The Galumptious Girl" (Comedy).
KALEM—The Trap Door (Episode No. 8 of "The Girl Detective" Series) (Special—Two parts—Drama).
LUBIN—A Tragedy of the Hills (Special—Two parts—Drama).
SELIG—The Puny Soul of Peter Rand (Drama).
VITAGRAPH—Postponed (Comedy).

THURSDAY, MARCH 18, 1915.

BIOGRAPH—His Desperate Deed (Drama).
ESSANAY—A Horse of Another Color (Western—Comedy).
LUBIN—The Only Way Out (Special—Three parts—Drama).
MINA—As He Blew He Blew (Comedy).
MINA—The Dove of Peace (Cartoon—Comedy).
SELIG—Hearst-Selig News Pictorial No. 22, 1915 (News).
VITAGRAPH—The Battle of Frenchman's Run (Comedy).

FRIDAY, MARCH 19, 1915.

BIOGRAPH—Seekers After Romance (Drama).
EDISON—In the Shadow of Death (Special—Two parts—Drama).
ESSANAY—The Wood Nymph (Special—Two parts—Drama).
KALEM—The First Commandment (Special—Three parts—Drama).
LUBIN—One Law Breaker (Drama).
SELIG—Why Billings Was Late (Comedy).
VITAGRAPH—The Capitulation of the Major (Comedy).

SATURDAY, MARCH 20, 1915.

BIOGRAPH—When the Tide Turns (Drama).
EDISON—For the Man She Loved (Drama).
ESSANAY—The Western Way (Western—Drama).
KALEM—The Railroad Raiders of '62 (Nineteenth of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—The Prize Baby (Comedy).
LUBIN—On the Road to Reno (Comedy).
SELIG—Jack's Pal (Jungle Zoo Wild Animal—Drama).
VITAGRAPH—The Millionaire's Hundred Dollar Bill (Special—Two parts—Drama).

Advance Releases

MONDAY, MARCH 22, 1915.

BIOGRAPH—The Maid of Romance (Drama).
EDISON—Only the Maid (Drama).
ESSANAY—Sweedie Learns to Ride (Comedy).
KALEM—The Girl of the Music Hall (Special—Three parts—Drama).
LUBIN—Patsy Bolivar Series No. 13, "Patsy on a Yacht" (Comedy).
SELIG—Retribution (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 23, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 3, "Mr. Jarr and the Lady Reformer" (Comedy).

TUESDAY, MARCH 23, 1915.

BIOGRAPH—His Brother's Keeper (Special—Two parts—Drama).
EDISON—Hans and His Boss (Comedy).
ESSANAY—The Little Straw Wife (Special—Three parts—Drama).
KALEM—Ham Among the Redskins (Comedy).
LUBIN—An Expensive Visit (Comedy).
SELIG—The Outlaw's Bride (Drama).
VITAGRAPH—A Wireless Rescue (Special—Two parts—Drama).

WEDNESDAY, MARCH 24, 1915.

EDISON—The Newly Rich (Comedy).
ESSANAY—The Fable of "The Struggle Between Personal Liberty and Wave Reform" (Comedy).
KALEM—The Diamond Broker (Episode No. 9 of "The Girl Detective Series" (Special—Two parts—Drama).
LUBIN—The Blessed Miracle (Special—Three parts—Drama).
SELIG—Alice of the Lake (Drama).
VITAGRAPH—The Master of His House (Comedy).

THURSDAY, MARCH 25, 1915.

BIOGRAPH—The Love Transcendent (Drama).
ESSANAY—Two Bold, Bad Men (Western—Comedy).
LUBIN—Men of the Mountains (Special—Two parts—Drama).
MINA—A Titled Trio (Comedy).
SELIG—Hearst-Selig News Pictorial No. 24, 1915 (News).
VITAGRAPH—The Other Man's Wife (Drama).

FRIDAY, MARCH 26, 1915.

BIOGRAPH—A Stop-Off in New Mexico (Comedy).
BIOGRAPH—A Hot-Foot Romance (Comedy).
EDISON—A Theft in the Dark (Special—Three parts—Drama).
ESSANAY—The Great Silence (Special—Three parts—Drama).
KALEM—The Tale of a Hat (Comedy).
LUBIN—The Theft in the Night (Drama).
SELIG—The Clam Shell Suffragette (Farce—Comedy).
VITAGRAPH—The Lady of Shalott (Comedy).

SATURDAY, MARCH 27, 1915.

BIOGRAPH—A Foothill Problem (Drama).
EDISON—The Phantom Thief (Drama).
ESSANAY—The Outlaw's Awakening (Western—Drama) (Reg. in U. S. Patent Office).
KALEM—The Girl at Lone Point (Episode No. 20 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—It Happened on Wash Day (Comedy).
LUBIN—Si and Sue—Acrobats (Comedy).
SELIG—Perils of the Jungle (Jungle—Zoo Wild Animals—Drama).
VITAGRAPH—Lifting the Ban of Coventry (Broadway Star Feature Special—Military—Three parts—Drama).

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For descriptions of all Biograph releases read THE BIOGRAPH mailed free each week

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Calendar of Independent Releases

Releases for Weeks Ending March 20 and March 27

Universal Film Mfg. Co.

SUNDAY, MARCH 14, 1915.

LAEMMLE—Martin Lowe, Financier (Drama).
L-KO—No release this day.
REX—Outside the Gates (Two parts—Drama).

MONDAY, MARCH 15, 1915.

IMP—Wifey's Fling (Drama).
JOKER—The Refugees (Comedy).
VICTOR—The Storm (Two parts—Society—Melodrama).

TUESDAY, MARCH 16, 1915.

BIG "U"—At His Own Terms (Northwestern—Drama).
GOLD SEAL—The Blood of the Children (Two parts—Human Interest—Drama).
NESTOR—The Mix-Up At Maxim's (Comedy).

WEDNESDAY, MARCH 17, 1915.

ANIMATED WEEKLY—Number 158 (News).
ECLAIR—Save by Telephone (Two parts—Drama).
L-KO—Rough, but Romantic (Comedy).

THURSDAY, MARCH 18, 1915.

BIG "U"—The Funny Side of Jealousy (Two parts—Comedy).
REX—All for Peggy (Racetrack—Drama).
STERLING—Raindrops and Girls (Comedy).

FRIDAY, MARCH 19, 1915.

IMP—The Black Pearl (Two parts—Melodrama).
NESTOR—Down on the Farm (Comedy).
VICTOR—The Golden Spider (Drama).

SATURDAY, MARCH 20, 1915.

BISON—Mother Instinct (Three parts—Drama).
JOKER—The Rejuvenation of 'Liza Jane (Comedy).
POWERS—No release this week.

SUNDAY, MARCH 21, 1915.

LAEMMLE—An Arrangement with Fate (Drama).
L-KO—Too Many Bachelors (Comedy).
REX—The Rider of Silhouette (Two parts—Canadian N. W. Drama).

MONDAY, MARCH 22, 1915.

IMP—One Night (Drama).
JOKER—The Wrong Address (Comedy).
VICTOR—Mary's Duke (Three parts—Comedy—Drama).

TUESDAY, MARCH 23, 1915.

BIG "U"—When Jealousy Tumbled (Comedy—Drama).
GOLD SEAL—The Human Menace (Two parts—Modern Drama).
NESTOR—It Happened on Friday (Comedy).

WEDNESDAY, MARCH 24, 1915.

ANIMATED WEEKLY—Number 159 (News).
LAEMMLE—To Redeem an Oath (Two parts—Heart Interest—Drama).
L-KO—No release this week.

THURSDAY, MARCH 25, 1915.

BIG "U"—No. 329 (Two parts—Melodrama).
REX—Six Months to Live (Comedy—Drama).
STERLING—Olive's Pet (Juvenile—Comedy).

FRIDAY, MARCH 26, 1915.

IMP—Uncle John (Two parts—Human Interest—Drama).
NESTOR—They Were on Their Honeymoon (Comedy).
VICTOR—The Danger Line (Drama of the Hills).

SATURDAY, MARCH 27, 1915.

BISON—The Hidden City (Two parts—British Sepoy—Drama).
JOKER—Dixie's Day Off (Comedy).
POWERS—The Ace of Clubs (Drama).

Mutual Film Corporation

SUNDAY, MARCH 14, 1915.

KOMIC—Caught by the Handle (Comic).
MAJESTIC—Her Buried Past—(Two parts—Drama).
THANHOUSER—Little Bobby (Comedy).

MONDAY, MARCH 15, 1915.

AMERICAN—The Two Sentences (Two parts—Drama).
KEYSTONE—The Little Band of Gold (Two parts—Comedy).
RELIANCE—The Reward (Drama).

TUESDAY, MARCH 16, 1915.

BEAUTY—In the Mansion of Loneliness (Comedy—Drama).
MAJESTIC—The Emerald Brooch (Drama).
THANHOUSER—The Master's Model (Two parts—Drama).

WEDNESDAY, MARCH 17, 1915.

AMERICAN—Competition (Drama).
BRONCHO—A Case of Poison (Two parts—Comedy—Drama).
RELIANCE—The Balance (Drama).

THURSDAY, MARCH 18, 1915.

DOMINO—The Mill by the Zuyder Zee (Two parts—Drama).
KEYSTONE—Not yet announced.
MUTUAL WEEKLY—Number 11, 1915 (News).

FRIDAY, MARCH 19, 1915.

KAY-BEE—The Phantom on the Hearth (Two parts—Drama).
PRINCESS—Joe Harkin's Ward (Drama).
RELIANCE—Only a Tramp (Drama).

SATURDAY, MARCH 20, 1915.

KEYSTONE—Not yet announced.
RELIANCE—The Slave Girl (Two parts—Drama).
ROYAL—Doggone It (Comedy).

SUNDAY, MARCH 21, 1915.

KOMIC—Ethel's Doggone Luck (Comedy).
MAJESTIC—The Forged Testament (Two parts—Drama).
THANHOUSER—The Stolen Jewels (Drama).

MONDAY, MARCH 22, 1915

AMERICAN—Ancestry (Two parts—Drama).
KEYSTONE—Not yet announced.
RELIANCE—The Game of Thrills (Drama).

TUESDAY, MARCH 23, 1915.

BEAUTY—When the Fire Bell Rang (Comedy—Drama).
MAJESTIC—The Greaser (Drama).
THANHOUSER—The Duel in the Dark (Two parts—Drama).

WEDNESDAY, MARCH 24, 1915.

AMERICAN—In the Heart of the Woods (Drama).
BRONCHO—In the Switch Tower (Two parts—Drama).
RELIANCE—The Black Sheep (Drama).

THURSDAY, MARCH 25, 1915.

DOMINO—Tricked (Two parts—Drama).
KEYSTONE—Not yet announced.
MUTUAL WEEKLY—Number 12, 1915 (News).

FRIDAY, MARCH 26, 1915.

KAY-BEE—His Brother's Keeper (Two parts—Drama).
PRINCESS—The Skinflint (Drama).
THANHOUSER—Jealousy (Drama).

SATURDAY, MARCH 27, 1915.

KEYSTONE—Not yet announced.
RELIANCE—Bubbling Water (Two parts—Drama).
ROYAL—Journey's End (Comedy).

Simplex

GLUED TO THE SCREEN

This is the comment of an exhibitor who saw the marvelous motion picture production, **The Birth of a Nation, at the Liberty Theatre** last week.

THE LIBERTY *and* THE STRAND

The two largest and finest moving picture theatres in the world are using Simplex Machines. When the BEST PROJECTION is wanted, SIMPLEX MACHINES are chosen.

Read what the critics have to say of the projection at the Liberty:

The Morning World:

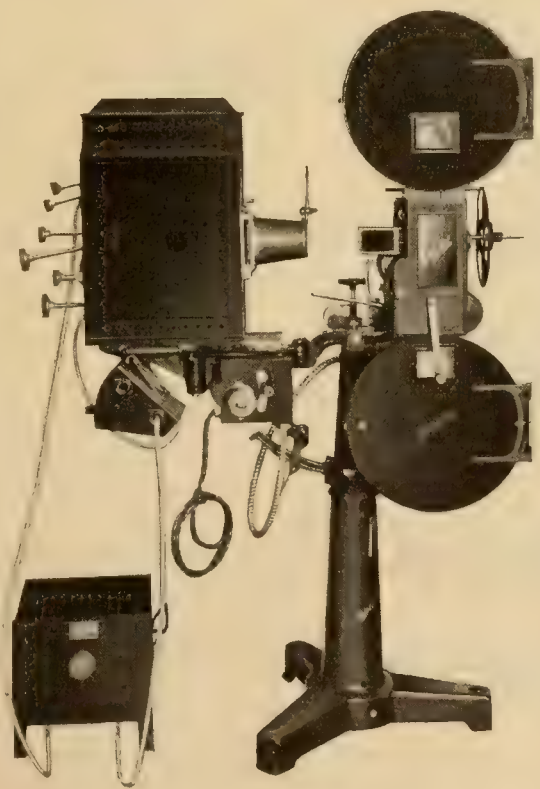
"Mechanically also the pictures seemed to have overcome many of the difficulties of previous screen plays. The pictures were steady, the lighting was excellent."

The New York Sun:

"A large audience which saw this first public showing last night went away with a belief that the production is a step forward in the demonstration of the scope and artistic values of the camera play."

The Morning Telegraph:

"Rev. Thomas Dixon proved to be an excellent press agent for his own wares, because he gave the film version an emphatic endorsement, remarking that it was the greatest moving picture ever produced in the entire world, 'either in this hemisphere or the other.' "



The Evening Mail:

"The Griffith pictures are given in two sections, and though they cover twelve reels, are so carefully projected and so wonderfully varied that they are not tiring. By the use of two projecting machines there are neither waits nor breaks in the films. As samples of photography alone these pictures are well worth seeing, many of them having the composition and depth and beauty of paintings."

The New York Times:

"The film as a film, it may be reported simply that it is an impressive new illustration of the scope of the motion picture camera."

The Evening World:

"This latest wonder of the camera assumes amazing proportions and acquires a sweep calculated to carry any audience off its feet."

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"I tell you, gentlemen—the thing can be done.

"People are learning the difference in motion pictures. You say to produce the type of picture I'm asking you for would cost you $20,000 a week.

"Well—what if it does!

"I will spend $5 000 a week to tell the truth about what you are doing—and the public will spend $50,000 a week to see your pictures."

THIS is a pretty literal report of a meeting in my office a good many months ago There were present, S. S. Hutchinson and J. R. Freuler, of the American Film Manufacturing Company; Adam Kessel and Charles O. Bauman, of the New York Motion Picture Corporation; D. W. Griffith, Chief Director of the Majestic Motion Picture Company; Felix E Kahn, of the Reliance Motion Picture Corporation, and Crawford Livingston, of the Thanhouser Film Corporation

When these men talk, it means action. They are not theorists—not men drawn into this business from other fields; they are men made rich by moving pictures—because they know how to make the pictures the public wants.

These men own fourteen of the best-known moving picture companies in the world.

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LICENSED FILM STORIES

EDISON.

ONLY THE MAID (March 22).—Ralph Stirling is a hard loser at a poker game and shoots one of the winners dead, escaping from the place to the street. He rushes around a corner almost colliding with Officer Carney, who looks carefully at him, and being ignorant of the murder, lets him pass. Stirling, in disguise, meets Beryl Tracy at the country club and they are attracted to each other, much to the discomfort of Hal Wright, who has been the favorite with Beryl. Under the name of Somers, Stirling gets into the girl's confidence and visits the Tracy house. Beryl's parents look with disfavor upon Somers, preferring Wright for their daughter. On the other hand, Beryl treats Wright indifferently and evidences her infatuation for Somers.

Maggie, the maid in the Tracy home, has a sweetheart, who is a policeman. Officer Carney is the blue-coated Romeo. Maggie tells him the family will be out to a dinner on the evening in question, and Carney says he will be on duty at the kitchen at the required time. As soon as Beryl and her parents leave to keep the dinner engagement, Maggie goes to Beryl's boudoir and tries on Beryl's new dress which Maggie has admired. She removes a letter which Beryl had tucked inside the folds of the dress. The letter is from Somers and to the effect that Beryl and he are to elope that evening. In the meantime, Beryl has left the dinner party using the pretext that she is ill. Maggie calls Wright on the telephone and tells him to hurry to Beryl's home at once. Then she calls in Carney who is near the back door. Heavily veiled, she allows Somers to embrace her, and when she knows that Carney is near, unmasks. Somers is taken aback. Carney enters, and after a hard battle, subdues Somers, whom he recognizes as a murderer. Beryl then realizes, and she goes to Wright's arms.

HANS AND HIS BOSS (March 23).—Just because the Widow Schmit has come into her husband's insurance money, Hans thought he would marry her. The widow didn't like him to the extent of marrying him, and liked him still less when he refused to dispose of a pail of beer with her. Her chance comes when, on the way to the bank to deposit her insurance money, she almost collides with Hans as he staggers out of a saloon with Carl, a friend, and also a mahogany polisher. She calls him to account when he visits her the next day, and to cover up matters, he tells her Carl is his boss, and he had to get intoxicated whenever Carl said so. She is incredulous and asks Hans to bring Carl to the house. In the meantime Hans has flirted with a pretty girl against the wishes of the widow.

When Carl comes to her home, the widow becomes infatuated by him. Hans is jealous, and when he attempts to assert himself, Carl, his "boss" tells him to leave the house, as there is much work to be done. Hans can do nothing but leave. He watches Carl and the widow exchange sweet nothings and picks up a stone to throw it through the window, but a policeman is conveniently at hand to prevent the stoning of the amorous Carl. Hans finally goes in and has an argument with Carl. Alternately they hide or are thrown into an empty flour barrel. Carl tells Hans he will witdraw from the race for $100, and Hans accepts the offer. Hans had previously taken the widow out for an auto ride and Hans was obliged to drive the car anywhere Carl directed, the "boss" having been picked up a short distance from the widow's house. Carl rode in the back seat with the widow while Hans acted as chauffeur. When the widow had been left at her house, Hans started the car toward the country. He stopped it in a lonely spot and the men engaged in fisticuffs for a while. Hans goes home and gets the $100 and brings it to Carl's store. Who does he see behind the counter but the pretty girl he flirted with on the street. His thoughts of the widow are banished forthwith and as Carl comes out and asks him for the hundred, Hans tells him he doesn't want the widow, because he is going to marry his clerk. Carl startles him by telling him the girl is his daughter, and if he wants her he will have to spend the hundred anyway. The widow then claims Carl and he tells her he is married and that his wife wouldn't stand for it. There is great excitement in the store, and the picture ends in a whirl of fun.

THE NEWLY RICH (March 24). The sudden acquisition of wealth invariably turns a person's head, and the Porters, now self-constituted "society" leaders and high "what-nots" in the codfish aristocracy of the town, would have nothing but a title marry their daughter. It didn't make any difference whether it was the heavyweight, lightweight or bantamweight title, so long as it was a title, so Thornton, who because of his ordinary name and pocketbook, had been denied the right to marry Mary Porter, decides to produce a titled personage for her. By an experiment, Thornton has found out that money is no object to the Porters. It must be a "dook" or a "barren" or a lord.

Bill, a tramp, looks good to Thornton, and he corrals Bill. Straightway, Bill is transformed into a titled European and is announced in the newspapers as "Lord Fitzpatrick." Of course, the Porters must entertain him at their home and Mr. Porter with "aristocratic" solicitude, goes to the Hotel Essex, where the Lord is staying, and invites him to his palatial home. Bill has made a great impression among the bell boys and pages and he is the cynosure of all eyes in the hotel. They agree on a day for the reception and Mr. Porter leaves, happy in the thought that he has roped the only lord that has visited the town in a generation.

Bill gets a limousine and goes to the Porter home, not before he has an argument over his hotel bill, however, as a result of which he barely escapes arrest. Thornton and his friends are invited to the reception and are there when Bill enters in all his finery. All are anxious to meet him, and for the moment Thornton is in the background. The table is set and the guests sit down. Despite his lessons in table manners given him by Thornton a day or so previous, Bill persists in playing a melody with his soup and drinking the water in the finger bowl. He is seated next to a very stout woman and in some manner or other he gets his feet tangled up with hers and there is trouble. When Bill mistakes a beauty spot for a fly and slaps her neck the guests leave in a hurry. Bill sleeps at the Porter home and in the morning, they are glad to get rid of him. Thornton is satisfied and after giving Bill back his old clothes is happy. Bill wends his way back to his old home—a side-door Pullman.

A THEFT IN THE DARK (Special—Three Parts—March 26).—Adventurous Lord Stranleigh has returned from Labrador, laden with the spoils, including a ship load of gold and the title to the mine. He is welcomed graciously by Lady Sinclair, who at once proposes a dinner and ball in Stranleigh's honor. He is introduced to Lady Sinclair's youngest sister, Genevieve, and also a a gay youngster known as Ralph Vernon. Stranleigh, who has been seeking a chance to propose to Lady Sinclair, thinks it the psychological time and puts the question, but Lady Sinclair cannot take him seriously and dispatches the matter with a tantalizing laugh. Lady Sinclair is called away to accompany a skating party and Lord Stranleigh is also invited. After a few contortions, uncontrollable, of course, he removes his skates and goes to a deserted part of the lake to nurse a few bruises. He is aroused by a sound in the hedge near him and upon investigating, sees Vernon and Genevieve engaged in amorous converse. Thinking he is intruding, he leaves the spot and the party eventually returns to Gaythorn Manor.

The ball in Stranleigh's honor is on New Year's Eve. A few seconds before twelve o'clock, the lights are dimmed, and on the stroke of the hour a beautiudl goddess steps from the large Michael Angelo clock, and tosses roses among the guests. She retreats to the clock and the lights are thrown up. Lady Sinclair interrupts the hand-shaking by suggesting that the dance go on. It is the Elizabethan period and Lady Sinclair is dressed as Elizabeth. She wears a handsome necklace of the purest pearls, valued at $10,000 pounds.

Lord Stranleigh and the hostess repair to the conservatory, and suddenly she discovers that her necklace has been stolen. A search of the vacated ballroom discloses nothing of the jewelry. Addressing the guests who are at dinner, Lord Stranleigh tells them that detectives from Scotland Yard will search everyone that morning, and although there are some remarks of protest against such a flagrant indignity which is certain to be caused the guests, all agree to the search. Soon after, Stranleigh overhears a telephone message from Vernon to a confederate in London, and by some clever work gets possession of the necklace which Vernon thinks he is handing to the confederate. To prevent an expose, Stranleigh promises Vernon immunity if he will leave the place. Vernon attempts to elope with Genevieve, but is frustrated. In appreciation, Lady Sinclair changes her name to Lady Stranleigh, and the Stranleigh series is pleasantly concluded.

THE PHANTOM THIEF.—Prize winner in "The Dramatic Mirror"-Edison Contest (March 27).—Among the many embryonic artists in the studio of M. Rafael in Paris, are Kenneth Turner and Ralph Cameron. Rafael, the master, passes from one to the other criticizing the work of his pupils. It is evident that he is displeased with the perfunctory work of Cameron, while he holds up Turner's drawing as a model for the class. With this the seeds of hatred and jealousy are sown in Cameron's vindictive self. In after years, in London, Turner and Cameron are thrown in contact by chance in an art gallery, where the latter coldly refuses to recognize an introduction to Turner.

Turner is in his studio painting, as his model, Nana, maintains a statuesque pose. It is very obvious that she is infatuated with Turner. As Lady Sylvia, with her parents, the Earl of Hawkesley and the Countess, are announced by his valet, Turner dismisses Nana for the day. As she leaves, Nana flashes a meaning glance at Sylvia. Turner is much impressed with Sylvia, whose apparent liking for him is just as intrinsic and strong. Subsequently, the portrait of Sylvia is completed, a masterpiece. Angered at the frequent visits of Sylvia to Turner's studio, Nana leaves and obtains a position as model in Cameron's studio. While there, she reads of the wonderful achievement of Turner in completing Sylvia's portrait, and of the rumor of a romance between Turner and his sitter. Nana and Cameron concoct a scheme by which they hope to get revenge. Nana goes to an East Side tenement and borrows a baby which she carries to Lady Sylvia telling her that she is Turner's deserted wife, and the baby is Turner's. Sylvia is horrified and sends a laconic note to Turner. When he calls for an explanation, she will not admit him. Turner is discouraged and breaking a promise made to Lady Sylvia that he would never allow her portrait out of his possession or exhibit it publicly, exhibits it at the salon at the Royal Academy, where Sylvia see it. The portrait is the cynosure of all eyes, and Cameron's ill feeling toward him has only been enhanced by Turner's added success. In the quiet of the midnight hour, a figure clothed in flowing garments with hood and mask, steals into the Academy, and steals the portrait. There is confusion and grief when the loss has been discovered.

As Nana is crossing a street she is knocked down by Sylvia's car. She is carried into Sylvia's home where she tells her she lied out of jealousy. At the same time, Sylvia receives her portrait with a note from Turner to the effect that his masterpiece is hers to do anything she pleases with it, as he has broken his promise to her. Sylvia is overjoyed and seeks out Turner, after she has placed the portrait back in its place in the Academy, however. They then come to an understanding.

KALEM.

THE GIRL OF THE MUSIC HALL (Special—Three Parts—March 22).—The opera which Fane considers his masterpiece turns out to be a flat failure. The man loses all interest in life. In an effort to divert Fane's thoughts from the subject, some friends compel him to accompany them on a slumming trip. The party visits an East Side music hall. The place is nothing more than a dive and Fane takes no interest in what passes until Ida, one of the singers, appears to do her "turn." To the composer's surprise, the girl has a marvelous voice.

Fane meets Ida later in the evening. His interest in her dies when he finds the girl uneducated and ignorant. Fane's indifference piques Ida and she watches him when he leaves the place. Her interest in Fane arouses the jealousy of Hagan, the "bouncer." In the quarrel which ensues, the man attempts to strike

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her. The following day, Ida appears before Fane and begs him to help her. In spite of himself, the girl interests the composer and he takes her in hand. While Fane undertakes her vocal training, Ida supports herself by securing a position in the chorus of a musical comedy company.

Hard work wins recognition for the girl. Hagan, meanwhile, has kept track of Ida. He follows her everywhere. Alan Glynn, an artist, and one of Fane's friends, returns from abroad. Glynn falls in love with Ida. The artist is ignorant of the girl's past. As time passes, Fane learns that he is also in love with Ida. Knowing of Glynn's affections for her, he keeps his own love secret. While the artist waits for the girl at the stage entrance one night, he meets Hagan. The latter informs Glynn about Ida's life in the East Side music hall.

Shortly afterwards, Ida, in discussing the future, informs her sweetheart of her desire to live in the country after their marriage. Glynn, however, declares that although he will always love her, he can never make her his wife. The man then tells her what he has learned from Hagan. Ida's love for Glynn turns to hate and loathing and she orders him away. Sick at heart, and feeling that the people of the slums cannot be worse than the friends she has made in her upward climb, Ida returns to the slums. Glynn and Hagan follow her. The men meet and a fight ensues. During the struggle, Glynn shoots and kills Hagan. With the murderer's arrest, he passes out of Ida's life forever. A few days later, Fane visits Ida in her old room in the East Side. He tells her of his love and asks her to be his wife. There comes to Ida the realization that it is Fane whom she has loved from the first and she becomes his wife.

HAM AMONG THE REDSKINS (March 23).—Because they accidentally save Mary from the Indians, Ham and Bud decide to become Indian fighters. To gain experience, the two plan to practice upon a small Indian as a starter. Finding an eight-year-old red-skin, they both attack him and almost succeed in licking the lad. Ham and Bud decide that strategy is the thing to use in fighting Indians. Bud thereupon arms himself with a horn, while Ham takes a warclub. Bud is to attract the Indians by blowing the horn. When the redskins appear, Ham is to finish them with his club.

But Bud falls asleep. Ham bumps into an Indian. He howls for Bud to blow his horn. Bud finally awakens and obeys. Upon hearing the horn, the redskin leaves off attacking Ham and turns toward the direction of the sound. Taking advantage of the opportunity, Ham telescopes him with the club. Satisfied with the scheme, the two change implements. This time Ham takes the horn. An Indian attacks Bud and the latter begs Ham to blow. Ham, however, feels tired and doesn't obey until the Indian is about to kill Bud. Blowing the horn, he distracts the redskin's attention whereupon Bud uses his club.

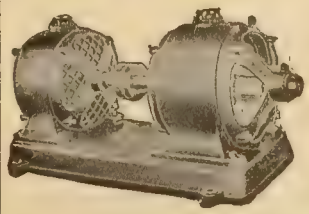
Ham disguises as an Indian and plans to kill all the red men by himself. Bud is stricken by the same idea. Later, the two meet. Each mistakes the other for an Indian. Nor do they discover their error until Ham has hit Bud a terrific blow over the head, and Bud has shot Ham with his bow and arrow.

THE DIAMOND BROKER (Episode No. 9 of the Girl Detective Series—March 24).—Although Ripert and Henri Bladeau are suspected of smuggling diamonds into the country, it is impossible to catch them in the act. Jean and Warrington are assigned to the case. Calling upon Ripert, the Girl Detective requests him to match the gems in her diamond necklace. Ripert promises to have the jewels shortly. The following day, his brother Henri arrives from Europe on the "Eastern." Although the sleuths watch the two closely, they are unable to detect anything suspicious.

Henri returns to Europe on the "Eastern's" next trip. His brother sees him off. The following day, Ripert informs Jean that he has secured the gems she desires. An investigation results in the discovery that Henri invariably occupies Stateroom No. 3 on his trips to and from Europe. The Girl Detective arranges to secure this room when the "Eastern" is about to make the voyage abroad several weeks later. Unaware of the trap laid for him, Henri enters the stateroom. Jean's presence astounds the man and his brother. The Girl Detective and Henri agree to see the steward and have the matter straightened out. Ripert remains behind. Warrington, who is watching him, sees the man remove a deckboard under the bunk and take a bag from a secret pocket in the deck.

Entering the room, Warrington places Ripert under arrest. The smuggler turns upon him and is in the act of throttling the sleuth when Jean, Henri and the steward return. Covering the smugglers with a revolver, the Girl Detective rescues Warrington. The bag in Ripert's possession is found to contain a quantity of gems. It is made plain to the detectives that Ripert, in seeing his brother off to Europe, would return to shore with the gems Henri had stowed away on the trip to America.

HALLBERG



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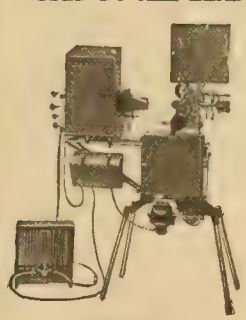

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J. H. HALLBERG SWEDISH ENGINEER

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THE TALE OF A HAT (March 26).—Fossell becomes intensely jealous when he sees his wife flirting with Dud. Later, Mrs. Fossell returns a hat which she had purchased from a fashionable millinery shop. This bonnet is subsequently bought by Mrs. Dud. When the Duds go out for a stroll, Fossell recognizes the bonnet and mistakes the wearer for his wife. In an effort to overhear the conversation between Dud and the supposed Mrs. Fossell, the jealous man hides in an ash can and closes the top. A careless garbage man knocks the can over and starts it rolling down hill. The ash can comes to a stop after it has been hit by a trolley car and bumped by an auto. Returning home, Fossell fancies he sees his wife's silhouette in the window of the Dud apartment. In his effort to spy upon the two, he hires men to lower him from his own window.

Dud sees the figure of a man dangling in front of his window. Leaning out, he shoots at the intruder. The noise frightens the men in the apartment below and they let go of the rope. As a result, Fossel comes down atop of Dud, who seizes him by the trousers. These come off. Clad only in his underwear, the jealous husband tumbles to the ground, pursued by Dud's bullets. Fossell is frightened out of his wits. He starts a running and accidentally joins the contestants in a marathon race. Thinking they are all pursuing him, Fossell runs with the speed of a deer. As the result, he beats the runners to the tape. To his intense surprise, Fossell is informed that he has broken the world's record. His wife arrives just as he is presented with the gold trophy. Bewildered and ignorant as to what it is all about, Fossell allows himself to be dragged home by his irate spouse.

THE GIRL AT LONE POINT (Episode No. 20 of the Hazards of Helen Railroad Series—March 27).—A hot box causes Billy's express car to be detached from the train upon its arrival at Lone Point. Instead of remaining on guard in the car, Billy slips over to the telegraph office for a chat with Helen, the operator. Frisco Tommy, and Spud Hogan, two yeggmen, mark this move and break into the car. Helen accompanies Billy back to his car. The two come upon the yeggmen in the act of rifling the safe. A furious fight follows. Billy is knocked unconscious by the crooks, who jump from the car and lock Helen inside. After reviving the express messenger, Helen chops her way out of the car.

The girl sees the yeggmen in the act of jumping aboard a passing freight. By a desperate run, Helen catches the caboose and swings aboard. The trainmen are notified and go over the cars toward the yeggs. Her fighting blood up, Helen follows. The thieves put up a vicious fight and break away from the trainmen. Helen sees Spud coming. Realizing that she cannot capture him unaided, the girl drops down one of the side ladders, turns the angle cocks in the airline and gives the cutting lever a yank. As the result the train parts. The yeggmen narrowly escape running off the end of the car to certain death. The cars close with the train and Spud is captured. Frisco Tommy jumps from the top of the train, followed by Helen. In the act of regaining his feet, the man is knocked out with a vigorous blow by Helen. The yeggmen are shackled together and taken to jail.

VITAGRAPH.

MR. JARR AND THE LADY REFORMER (The Jarr Family Series No. 3—March 22).—Mr. Jarr's boss, Jabez Smith, sends him out West on a business trip, and Fritz, the shipping clerk, asks him to chaperone his sister on his way back from Chicago, which will obviate the necessity of her coming on alone. Jarr promises to do so, but on his return is horrified to find that the sister is a side show fat lady—and of affectionate disposition. Miss Vera Grimms, a militant lecturer on social reforms, occupies a seat in the parlor car near Jarr and "Fatima," the stage name of Fritz's sister. She believes every man to be a fiend in human form, and becomes suspicious that Jarr is luring the fat girl away from her mother. She waits until every one has retired, then sneaks up to Jarr's berth and handcuffs him. If there is one thing Jarr dreads it is a public scene, and he beseeches the porter to help him out of his predicament. The porter happens to think of a man in his charge who is to be taken off at 3 a. m. at Poughkeepsie and turned over to the Inebriate Asylum officials. For a twenty-dollar tip the porter agrees to make a mistake, so when the train stops at Poughkeepsie the handcuffed Mr. Jarr hidden in his blanket, is wheeled off to the sanitarium. There Mr. Jarr finally convinces the doctors of the truth of his story, and his handcuffs are filed off. Meanwhile, the self-appointed reformer has warned the New York police, and a detective meets the train. Of course, Jarr is not found, and Miss Grimm accuses Fatima of aiding her alleged abductor to escape, but the fat lady proves to be somewhat of a militant herself and comes out decidedly victorious. The consequence is that when Jarr gets home his wife tells him that the lecture on social conditions they were going to hear has been indefinitely

postponed on account of the lady lecturer having been assaulted on the train.

A WIRELESS RESCUE (Special—Two Parts—March 23).—Filled with a desire to get square with the railroad, Engineer Jim Burke, discharged for drunkenness, tries to incite some of the other engineers to go on strike. Meeting with poor success, he and his gang then try to get Welch, the operator and towerman at the bridge across Clear River to quit, but he refuses. Angry words are passed and a fight is narrowly averted. Doubly enraged, Burke swears to be revenged on both the railroad and Welch. Several days later he and his gang attack Welch, bind him and throw him into the lower part of the tower. Then Burke, glancing at the clock, sees that the Flyer is due in five minutes, yanks over a lever which opens the bridge draw, and sets the semaphore signal at "Clear." Bringing her father's dinner from their home nearby, Polly Welch notices the open bridge and the signal indicating the track is clear. Realizing that something must be wrong, and knowing the Flyer is due in a few minutes, the girl starts for the tower, but seeing Burke and his men running angrily towards her, stops and races madly home, barricading the door just as Burke and the others arrive. She hurriedly adjusts the wireless apparatus in her room, with which she is very proficient, and frantically calls for help. Polly knows that the Flyer is equipped with a complete wireless outfit. Running at a high rate of speed, the train whistles for the bridge approach, and Polly has terrifying visions of the fearful wreck to follow if her message is not caught. Fortunately, the wireless operator on the Flyer hears the call, pulls the emergency cord and the train is brought to a jarring stop on the bridge itself. Meanwhile, Burke and his followers have broken into the house and are about to seize the girl, when Harry and Welch rush in with the trainmen to her assistance, and after a sharp battle capture Burke and his gang. With a shout of joy Polly is acclaimed a girl of nerve and courage.

THE MASTER OF HIS HOUSE (March 24).—Becoming extremely tired of his wife's propensity for indulging in bridge whist parties and other social functions, to the sad neglect of her domestic duties, Walter Greene determines to teach her a lesson. At dinner that evening, for the first time in their married life, Walter pushes away the bilious-looking plate of soup and, after bestowing a few pointed remarks upon the capabilities of the cook and his wife's ability to oversee the household he quits the room. Next day Mrs. Greene's lady friends arrive in force; they play cards all day; and on Greene's arrival home that evening he finds them still there. His wife does not know what to make of his coldness, and as it never occurs to her that she might be to blame, decides that he has the sulks. Walter peremptorily fires the cook and butler, whom he finds loafing around the kitchen, then sends for his wife and asks her in plain language if she can cook. She is astounded, but admits she cannot, so he grimly sets to work himself and gets up a very presentable meal. His wife's card friends stroll in when he has finished setting the table, and all seat themselves, ready to eat. Walter smiles to himself, brings in the food and, placing it all in front of him, proceeds to devour it himself. When he has finished he goes out, while the hungry women look at each other in consternation. For their next meal Mrs. Greene thinks, "I'll fool him; I'll have a caterer come in." But Walter finds this out and throws the caterer out of the house. He then sternly COMMANDS his wife to cook something. She succeeds admirably—in burning her fingers and making a mess of things—then breaks down and cries. After she penitently promises to give up her card-playing friends and devote her energies to her home, a joyous reconciliation takes place.

THE OTHER MAN'S WIFE (March 25).—Worn out from overwork, Governor Grant decides to take a vacation. Bidding farewell to his pretty young wife, Madge, he tells his Private Secretary to look after things, and starts incognito for the mountains. Becoming bored with hunting, etc., he amuses himself by flirting with the wife of his guide, Jake, arousing his jealousy. The mountaineer sees his wife in a man's embrace, and shoots him, thinking it is Grant. To his horror he finds that he has killed his wife's father, who had, during Jake's absence, arrived on a visit, the Governor having returned to the city the day before. Jake gives himself up to the authorities. Fortunately the father recovers. Meanwhile, the Governor plunges into work and becomes so completely absorbed in it he neglects his wife, who has found in the Secretary a sympathetic confidante. The Governor discovers her sobbing on the young man's shoulder, and, despite her tearful pleadings, orders her from his home and discharges the Secretary. Jake's wife decides to go and see her husband in jail, and the warden is so touched by their meeting that he suggests she visit the Governor about a pardon. She goes, and mutual recognition follows. Pointing accusingly at the Governor, she denounces him for breaking up her home and being indirectly the cause of Jack's incarceration. She then tells her story and he begins to realize he is to blame for it all. Another thought occurs to him: "Who am I that I should cast the first stone at my wife!" He accordingly writes out a pardon for Jake at once, gives it to the grateful little woman, then starts out to find Madge. When he finds her, each begs forgiveness of the other. After a thorough understanding of their mistakes, they agree to let the past bury itself and forget it all in the happiness of the future.

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THE LADY OF SHALOTT (March 26).—On discovering that their beau, Timothy, the village schoolmaster, is quite unable to choose between them for a life partner, Ivy and Lily Skinner, two maiden ladies, agree to draw lots. Ivy, who is of a romantic, novel-reading nature, loses and is broken hearted. She seeks solace in her favorite, Tennyson, and in reading "The Lady of Shalott" becomes imbued with the determination to die as did the heroine in the book. She puts on her best white dress, bedecks herself with a wreath of flowers takes her beloved Tennyson, and on her way out sees the ardent schoolmaster on his knees proposing to Lily. That breaks the last connecting link binding her to this life, and with a parting dramatic gesture she wanders down to the river bank. There Ivy finds a row-boat, and, after writing her name all over it, she gets in, pushes the boat off with an oar, and lies down in the bottom, leaving it to drift out to the raging sea or wherever it may. As it happens, the boat catches in an eddy and comes ashore, so Ivy, now weeping sotly and shivering with cold has to get up and push it off again. But death does not come easily, so she looks in the book for further particulars. She finds that the Lady of Shalott died singing, so Ivy decides that must have been what turned the trick. She accordingly lies down again in the boat and starts to sing a weird high key. Captain Starboard, their next-door neighbor, a grouchy old retired sea captain, hears the strange music, and although filled with superstitious fear, wades out and rescues the fair Ivy. He does not know what to make of it, but grumbingly carries her home, where she is put to bed by her sister. Next day, when the Captain calls to visit her, Ivy, who has an awful sore throat, greets him with a stocking wound around her neck. All ends blissfully when a few days later the local photographer takes photos of the four newlyweds, Ivy and the Captain, Lily and the schoolmaster.

SELIG.

RETRIBUTION (Special—Two Parts—March 22).—Senator Cullom faces not only political and financial ruin, but it is in the power of the Governor to send him to prison. The Governor demands Mary, the beautiful daughter of the Senator, as the price of his assistance. Broken-hearted and in despair, Mary's father tells her that he is ruined unless she marries the Governor. Mary says that she hates Rann and will nevery marry him. Jim, Mary's lover, has called, and while Mary is telling him about her father, the Governor is in his office with Waldo, a mysterious young hunchback, of whom the Governor seems to be afraid. He gives Waldo money and the hunchback exits sneeringly, showing that he is conscious of his power over the chief executive of the state.

Mary returns to her father just in time to prevent him from shooting himself. She compels him to tell her the whole story and then says she will marry the Governor in order to save her father. En route to the Governor to make a personal appeal to him, her automobile strikes down Waldo. She cares for him. Later she learns from the Governor that she must pay the price for her father's salvation. Returning home, she tells Jim that she cannot marry him. The Governor, while on his way to Mary's home, is spied upon by Waldo and followed. Jim, Mary's lover, is persistent, and has called to plead with Mary, and the two men meet, while the hunchback witnesses Mary's illy hidden despair.

Mary is sobbing in her grief when Waldo shyly approaches. He touches her shoulder, and in his dog-like devotion, comforts her. Touched by his sympathy, Mary tells him the cause of her grief—that she loves Jim and must marry the Governor. Waldo calls again at the Governor's office and tells him that he shall not marry Mary. Waldo is offered money, but will not accept it. The Governor's hired assassins follow Waldo and shoot him down at the door of his garret. He is not killed but remains in hiding until the day of the wedding. Just as Mary and the Governor are to be wedded, Waldo followed by Jim appears and cries: "He ruined my mother and then killed her and I have kept his secret—because I am his son." The Governor slips away, and in his private office takes his own life.

THE OUTLAW'S BRIDE (March 23).—Dan Calvert, an outlaw, comes with his plunder to the shack of old man Medford, who has a lovely daughter named Jessie. Calvert, in his plunder,

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finds money and a letter addressed to Richard Sharpe, who is on the outlaw's trail. Medford consents to the outlaw's marriage to his daughter in return for a sum of money. The outlaw gets the minister and Sharpe, the sheriff, follows them. While the minister marries the outlaw and Jessie, the sheriff, who has climbed the shack roof, falls through and is taken prisoner. Calvert and his followers take the sheriff into the mountains to dispose of him, and Jessie and a guard are left to watch the camp.

As the outlaws ride along a ridge, the sheriff jumps bound from his horse, rolls down hill and escapes. Jessie has managed to escape and encounters the sheriff. There is a gun battle in which the sheriff kills the outlaw's chief, and routs the others. Medford is remorseful and starts out to find Jessie. He meets her with the sheriff and begs her forgiveness. Reconciliation follows and Jessie and the sheriff plight their troth.

ALICE OF THE LAKE (March 24).—Kemp, a clubman, has three months to live. Arriving home from abroad, he finds a letter from an old pal, which reads: "I am passing on. Will you watch over my wild little Alice?" He assumes guardianship over his old friend's beautiful daughter.

Arthur, the town scamp, has won Alice's love, and he meets her surreptitiously despite the vigilance of her Aunt Clara, who endeavors to care for and watch over the orphan girl. Kemp soon learns to love Alice, and he suggests to Aunt Clara that if Alice will marry him, even though he has only three months to live, she will be provided for.

Arthur learns of Kemp's marriage proposal to Alice. He coaxes her to accept the clubman, telling her that he will marry her after Kemp's death. Following the ceremony, Alice seeks Arthur, and is detected in the action by Kemp, who asks her to respect his name while he is alive. Later, Arthur again seeks Alice, but she has finally realized the sterling worth of her husband and turns from the false to the true love.

THE CLAM-SHELL SUFFRAGETTES (March 26).—Willie marries a rich woman and enjoys a life of luxury and ease. He does nothing but smoke fine cigars and read the "six best sellers," while his wife secretly believes that he should get busy. Willie's wife, seated in the garden, has a dream. She imagines that it is the stone age, and that she is a Clam-Shell Suffragette. She, with others of the Silurian Society, decide to acquire husbands to do the suffering. They go forth armed with clubs and capture the unwilling men. These men are taken to the cave dwellings to do the housework.

The Burlesque Boys announce a dance at the Paleozoic Amphitheater, and all the "Johnnies" go there without their husbands, who are made to stay at home and take care of the children. Mrs. Willie awakens, makes a new resolve, gets Willie from his luxurious chair and starts him to work sawing wood.

ESSANAY.

SWEEDIE LEARNS TO RIDE (March 22) —Sweedie, with her arms splattered by dough, looks out the window and sees her mistress just mounting he horse for her morning ride. The simple, toilsome life straightway becomes monotonous and Sweedie prepares to go and do likewise. She calls up her Romeo, who is a captain of the mounted police squad, and tells him to come with two horses prepared for a canter. Her faithful swain obeys instructions. Sweedie dresses in a nondescript riding habit and starts. She finds it difficult to mount the steed and when she does she learns that riding is not as easy as it looks. Meanwhile her mistress returning to the house, finds Sweedie's absence annoying. She sends out a general alarm for Sweedie's arrest. Here Romeo comes in again, for he pursues her and brings her home under arrest. Sweedie is cured of her love for that sport.

THE LITTLE STRAW WIFE (Special -Three Parts—March 23).—Zoe Ballentyne, the nine-year-old daughter of an invalid mother, meets "Tuppy" Holt, a new neighbor's boy, and the children fall in love. "Tuppy" writes his proposal on an old piece of wrapping paper, which Zoe treasures all her life. Zoe's mother dies and Zoe goes to live with her aunt, who is a social climber. Fourteen years later, "Tuppy," now grown up and called by his real name, Dudley Holt, falls in love with Zoe, whom he does not recognize as his childhood sweetheart.

Zoe marries him under pressure of her aunt. Dudley on the wedding day suspects that Zoe doesn't love him and confronts the aunt with the lie she told him, that Zoe did love him. Zoe overhears, and disgusted at her aunt's treachery runs away from her husband and resumes her maiden name of Ballentyne. He pursues her and finds her in the city in time to save her twice from the attentions of two objectionable men. She thanks him but tells him she doesn't love him and that she will free him whenever he meets a girl he loves.

She goes to St. Louis as social secretary in the family of the Razors, a family of newly rich brewers. She finds them expecting the arrival of Dudley Holt, who is an old friend of the family and of whose marriage they have not heard. Mrs. Razor wants him to marry Claire, their daughter. Dudley, upon arriving agrees to help Claire to elope with Bret Jordon, a young man to whom Mrs. Rajor objects.

Zoe, seeing the development of the plot, thinks that Claire and Holt are going to elope. She warns the Razors just as Claire is escaping. Holt sees that at last his wife has realized that she loves him through her jealousy for Claire. He confronts her with her love for him. She denies it and shows him his boyish scrawl on the old brown wrapping paper, and says that she loves "Tuppy." He is delighted to inform her that he is "Tuppy," her childhood sweetheart.

THE FABLE OF THE STRUGGLE BETWEEN PERSONAL LIBERTY AND THE WAVE OF REFORM (March 24).—In the wide-open days the old Gam would go to his office in the morning and sell a bundle of green goods. At noon he would drop into a pool room and take a slant at the New Orleans entries. In the afternoon he would go out and yell at the ponies. After dinner he would attend a nice refined boxing show and see somebody knocked out. At midnight he would be working at his regular game—bucking the tiger. But a package of his green goods came back. When he got out he found all was changed. He attended an athletic exhibition and they wrestled. He bumped into the midnight closing ordinance. Even the "26" game went back on him. He and his pal swore to capture the ballot box and run the town to suit themselves. The reform element was to be but out of business. But when he arrived at the polling place the judge ordered them to remove their hats. She said that gentlemen should always be gentlemen.

THE GREAT SILENCE (Special—Three Parts—March 26).—John Landon, a young Alaskan, is president of the Nugget Gold Mine corporation, one of the richest in the Great Silence of the north. He is a fearless, untamed character of the mining camps. The lure of the outside world grips him and he goes to the city, where he is welcomed by Channing, an unscrupulous capitalist. Channing, with his dissolute son, Arthur, plots to recoup his lost fortune through Landon. The Alaskan, who has never before been in love, is captivated by Channing's daughter, Loyal. She is intensely interested in him as a man of a different type from the men she has known, but is not actually in love. When Landon proposes, she at first protests but practically is driven into the marriage through the crafty appeals of her father.

When she weds, the Alaskan gives her valuable shares of stock in his mine as a wedding present. Channing gets Loyal to transfer her shares to him, then secretly tries to "wildcat" them on the street. Landon discovers that Nugget stock is being secretly peddled. He traces the deal to Channing, whom he forces to confess. The shock of his exposure brings on a stroke and Channing dies. Landon tells his wife the whole story, but she in her grief for her father, refuses to believe his duplicity and denounces Landon. He leaves her for the great silence of the north. She already has found that she really loves Landon, however, and when her brother reveals the whole miserable story to her, she decides to follow her husband. Arthur, repentant, accompanies his sister to Alaska, where he is given a man's work and is happy, while Landon and Loyal find a new and glorified love.

THE OUTLAW'S AWAKENING (March 27). The Outlaw, preparing to rob the stage, receives a leter from his wife, telling him to lead a good life for the sake of her and his baby, and informing him that he may expect them any time. Filled by remorse, he refuses to accompany his companions on their hold-up. As he rides away, he sees a sign offering clemency to the unknown robber if he will give up his gun. He seeks out the sheriff, surrenders the gun and goes on his way. But the stage is held up and the pursuing posse arrests him. Rendered desperate, he makes his escape and prepares to resume his criminal career. But the posse captures the real bandit. His baby girl comes upon him as she wanders lost, and his wife following finds herself in his arms. He goes back to decent living.

TWO BOLD BAD MEN (March 25).—Two bold bad men desperate and ready for any criminal act, light into town and find the constable asleep. After taking his handcuffs away from him, they break into a house and start to rob it. One bad man waits outside and falls asleep. The other sees him sleeping when he comes out of the house and leaves him to his fate. In the

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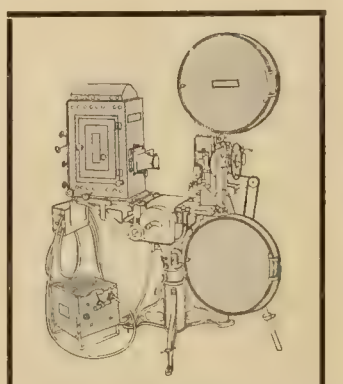

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house that they rob, the nagging husband picks on his wife till she gets mad and throws him out. The bad man runs into him and is taken captive. The husband then bribes him to steal everything in the house, and the pair of them start after the trunk. But the wife had seen them coming and calls the constable. The constable gets in the trunk. They carry the trunk away and bury it. But the constable breaks out with his pistol, digs himself out with his feet and arrests the whole bloomin' bunch.

A HORSE OF ANOTHER COLOR (March 18).—A beautiful lady arrives in Snakeville and is loved at sight by Mustang Pete. Slippery Slim also falls under her spell. Mustang Pete is baggage master at the stage and Slim is his assistant. They become rivals for the lady's hand. Now Pete has a pretty good horse and he asks the lady to go riding with him. Slim's horse is not very good and to make him worse, Pete gives him whiskey and the horse gets drunk. Both of them drive to the hotel where the beautiful lady is stopping. When Pete goes in, Slim substitutes his drunken horse for Pete's. When Pete comes out with the lady, the horse sinks down and refuses to move. Slim drives along with Pete's horse and steals the lady away. While they are arguing about which one is favored, the beautiful lady's husband arrives in town and the two friends comfort one another.

LUBIN.

PATSY BOLIVAR NO. 13—"PATSY ON A YACHT" (March 22).—After recovery from the mishap of No. 12, Patsy again sets out to seek employment, encouraged by the renewed vows of the faithful Jane. At the same time a new character appears in the story in the person of Mrs. Sykes' brother Tom, a man of wealth, who invites her and the remainder of the family for a cruise on his yacht. Tilly is now a member of the family, having become married to Sykesy and a temper in her, not before developed, amply punishes him for all the woes he has heaped upon unlucky Patsy.

The very morning when the Sykes' family depart for the yacht, by a curious coincident, Patsy secures the position of deck hand, but when the family comes aboard he does not recognize any of them, by previous secret agreement with Jane. Later in the day the party comes to an island and goes ashore for luncheon. After intentionally burning his old enemy, Grace, with hot coffee, and drenching Sykesy with a siphon of seltzer, he is sent aboard of the boat. Arriving at the landing, he finds there a clergyman who is anxious to go aboard of her, and he welcomes him. Jane steals away from the luncheon party, and before she can be caught by her pursuing brother, Patsy hurries her aboard the yacht. Just as it is moving away from the landing Grace and Sykesy attempt to board her when they are drawn into the water, and while they are being rescued Patsy and Jane are being married by the accommodating clergyman.

AN EXPENSIVE VISIT (March 23).—Jack, a gay college boy, is brokenhearted at receiving a note from Dad, stating that he has cut off his allowance and is coming to see where he spend all his money. Jack tells all his troubles to his pals. They feel sorry for him. Together they cook up a scheme and Dick, his chum, agrees to dress as a girl and put one over on the old man.

Later Dad arrives, only to find Jack buried in stacks of books. He is glad to see the old man, but complains of being too busy to entertain him and advises him to run around and see the town. Dad leaves and as he strolls through the park he meets Dick. "She" flirts with the old man and he falls for "her!" They go to a cafe. After having a hearty meal and refreshments, Dad expresses his desire to see "her" home. They reach the house. Shortly after, in the midst of an ardent love scene, Tom enters representing himself as the "girl's" husband and demands an explanation. Dad, looking into the muzzle of a six-shooter, buys his life with the contents of his wallet and is glad to get back to the farm away from the wicked city. Then the boys enjoy a splendid banquet at Dad's expense.

THE BLESSED MIRACLE (Special—Three Parts—March 24).—George and Gail Bowman were the happiest of young married couples. As a wedding present, George had given Gail a house, complete in every detail, even to one room fitted with tiny white furniture. "This," he said, "will be the nursery." But the passage of five years finds them childless, with few interests in common, disillusioned—already drifting apart. Then into their lives come Diane King, apparently an ingenuous girl, but in reality hiding beneath a mask of innocence, calculating and self-centered nature. In her untidy room in New York, Diane finds herself temporarily short of funds, and by a subterfuge induces Gail, her former school friend, to invite her on a visit at the Bowman home. When she arrives, George sees in her an attractive girl, and he soon realizes that she brings into his home a long absent gaiety.

Diane, however, is envious of Gail's happiness and wealth and plans to win George for herself. George is not happy with Gail, but he is true to her. He resists Diane, guessing nothing of her plans, and blaming himself only for the attraction she has for him. To escape himself, he leaves on a business trip. Diane learns of his departure and follows him. She has discovered the address of his hotel in New York, takes a suite of rooms there, and feigns great surprise when she sees George. He visits Diane in her parlor, but still resists her temptations. It is Diane's plan to cause a divorce and marry George, and she is careful to keep him at arms' length.

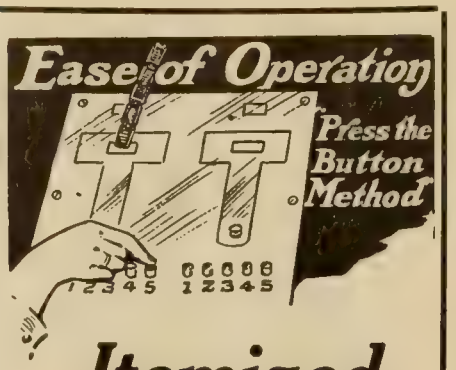
George is in a quandry. He knows that he and Gail would be happier apart, yet he wishes to be fair to her. At length he writes her, saying that if she wishes the divorce they have often discussed, she may have it. He is going to Europe and his lawyers will see her while he is away. Before the letter reaches, her, Gail realizes that a great happiness is to be hers. She believes that their child will bring them together, and writes George to come home. Then comes the letter suggesting the divorce. Gail's letter to George falls into Diane's hands, and she returns it, unopened. Gail believes that George is lost to her.

The months pass, and Gail learns from her lawyer that George is returning. In a last effort to see him, she goes to New York and takes a room at the hotel. Diane comes to the hotel and takes her old rooms. Shortly afterward a doctor is summoned to attend Gail. George arrives and learns of Diane's presence. He is also told that his wife is there and is ill. Now thinking only of Gail, he hurries to her. In the hall he finds that her room is opposite Diane's. He hesitates, then goes to Diane's door and raps. In Gail's room the nurse is bending over her with the baby. Diane opens the door to George, ready to yield to him, but he resists. He tells her that Gail is ill across the hall and needs him. Diane uses all her arts to keep him, but he is firm. Then she bursts into a rage. "Gail needs you, indeed! What is to become of me?" Then George sees the truth. Diane's false attractions mean nothing. He leaves her, storming at him in anger. In the room across the hall Gail smiles up at George as he places their little son in her arms.

MEN OF THE MOUNTAINS (Special—Two Parts—March 25).—Sam Hooper, a fierce and dictatorial old mountaineer, has promised the hand of his daughter, Meg, to Bill Jasper, owner of a gambling shack. Meg, however, is in love with Ned Davis, and in an effort to thwart the old man, the two plan to elope. They reach a minister's but the ceremony is interrupted by the arrival of Sam and Bill. Ned is overpowered, and Sam forced the immediate marriage of Meg to Bill. Ned leaves the settlement and goes into the lumber country, where he acquires a tract of timber land. Bill's gambling shack is raided, and he is forced to flee, taking Meg with him.

Two years later they are living in a poor cabin, when a returning miner stops for rest. Bill succeeds in getting him drunk, and robs him of his gold dust. Then he plans to leave at once for a distant part of the country, and again forces Meg to go with him, in spite off the illness of their infant, whom Bill would leave, but whom Meg insists on taking with them. Almost as they are leaving, Sam, Meg's father, starts on a visit to her with his two sons, to see the new baby. Meg and Bill, with the dying infant, reach Ned's cabin in the woods. Ned recognizes them, though his identity is hidden by his full beard. The baby dies, and Ned stands by, helplessly, as Bill brutally insists that it must be buried at once, that the journey may be continued. Bill learns that Ned has recently received a large sum from the sale of timber land, and suggests a game of cards, wagering his ill-gotten gold dust against Ned's money. Ned wins and at last suggests that Bill stake his wife, Meg. Bill agrees. Ned again wins, and Meg becomes his property. Ned forces her to mount her horse, and taking Bill's animal, he starts away, having obtained possession of Bill's revolver. Bill follows madly on foot.

Meanwhile, Meg's father and brothers have reached Bill's old cabin and there find his victim, the miner. He tells them of Bill's cruelty to Meg, and of the robbery. The four men set out in pursuit. In the lumber country, Meg secures Ned's pistol, eludes him, still unaware of his identity, and encounters Bill, who overcomes her and takes the gun. Leaving Meg, he starts in pursuit of Ned. Meg is overtaken by her father, brothers and the miner, and tells them of the circumstances. All hasten after Bill. Ned, seeing Bill coming, takes refuge in an abandoned shack, but is discovered by the gambler, and a fierce fight follows. Ned is unarmed and at length is overcome. Bill is raising his pistol to fire, when he is dropped by a bullet from Sam's rifle. Meg rushes into the scene with her father and brothers. Then Ned



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makes himself known, and is met with the outstretched hand of the father, and the promise in Meg's eyes for happiness in the future.

THE THIEF IN THE NIGHT (March 26).—A burglar, robbing a young society man's home, hears the man returning and hides behind the curtains. The man enters, haggard and worried. He turns up the lights and after a drink takes out a press clipping and reads of the failure of an illegal bucket shop run by a man named Adams. Arling is mentioned as being one of the creditors whose fortune had gone. The burglar, closely watching, sees Arling study the photo of a girl upon his desk, then read a letter from her which seems to cut deep. In the letter the girl tells him she can never marry him because of a tragedy in her life, the shadow of which is bound to come between them. The bitterness in his heart drives him to desperation. He gets a revolver from the desk and as he makes a move to shoot himself the burglar, sneaking up behind him, gets the gun.

Arling lowers his hands and tells the burglar to shoot, as he has nothing left to live for. The burglar reads both clipping and note, both of which he pockets, and studies the photograph. Arling does not notice the trembling hands that replace the photo. With quick decision the burglar turns from Arling then ties and gags him with the curtain cords. Telling Arling he will have reconsidered by morning he leaves, taking the other's gun and locking the door behind him. Fearing Arling may loose his bonds and then try the gas exit, the burglar cuts off the gas in the cellar. The burglar then goes to Adams' rooms where that gentleman is ready to make his getaway with the spoils of his stock gambling. Adams is panic-stricken when the burglar confronts him. The burglar tells him he has come back and threatens. Adams gives up the money and a note that is for his creditors.

The burglar next goes to the girl. She greets him half hysterically. He shows the letter she wrote Arling and explains. Then the girl writes a note telling Arling to come to her, that she has reconsidered. The burglar returns to Arling and finds him asleep, the gas turned on. Arling is finally awakened and learns he is not dead, as the gas was turned off. He is still of the same mind, however, until the burglar shows him the money and letters. The burglar is leaving when Arling calls him back and demands enlightening as to why he has done all this. The burglar then tells Arling that the girl is his sister and that the year before, when his father died, a fortune was left them. He invested his part in a mining proposition promoted by Adams and was swindled. In desperation he went to Adams' home, confronted him with the facts and instead of getting satisfaction was wounded in the head by a shot from a revolver. From that time until he picked up his sister's photo he remembered nothing. Rumors of a crooked life had come to his sister's ears and was the tragedy in her life. Arling makes the burglar understand that he has done him a wonderful service and he is now going to reciprocate.

IT HAPPENED ON WASH DAY (March 27).—Speedy Smith spends his last coin on a bottle of gin as a treat to Mattie, with whom he is in love. But when John enters and presents a bouquet borrowed from a pot on a neighboring porch, Smith can't be seen. Smith indulges in a little brain work and unbeknown to John makes of Mattie a target. Then he invites John to a little target practice. John shoots, Mattie falls, Smith tells Mattie that John did it, as he has the gun. Smith gets the gun and John hits on a scheme and accuses Smith of the shooting, but in the struggle that follows, Mattie is once more shot, and explains that John is trying to shoot her up. The officers chase John, but Mattie, being in a revengeful mood, gets a bomb and blows up the whole crowd.

SI AND SUE ACROBATS (March 27).—Si and Sue live on a farm, and the height of their ambition is to become circus performers. Instead of doing their work, they are always practicing acrobatic stunts. This meets with the disapproval of the father and mother, so Si and Sue decide to run away to the city and go into the show business.

One morning the old folks find a note informing them that their boy and girl have gone to the city in search of a theater job and for them not to worry. The young folks wend their way to a playhouse in search of an engagement. Not seeing anyone at the stage door, they walk in, unaware that a performance is going on. They walk on the stage before the audience and break up a scene that is being played. The actors are disgusted and rush off the stage, and, while they are in search of the manager, Si and Sue start in acting, much to the amusement of the audience.

Before the manager reaches the stage, Si and Sue have finished their act, but are forcibly ejected from the theater. It didn't take long for Si and Sue to make good, and after closing their first season's engagement, they make their first visit back home. They are the guests of honor of a large barbecue that the people of the country have arranged in honor of their home-coming. Neighbors come from far and near to welcome them. After the big dinner Si and Sue entertain the great crowd with marvelous feats of equilibrium.

MINA.

MOONSHINES (April 1).—Harry is a sport and having money to burn, he burns it freely. After an unusually strenuous night he rolls home in a palatial limousine and is assisted to bed by his manservant. A train is just leaving the railroad depot; Harry, high hat, evening clothes and all, hastily gets aboard. Armed to the teeth he roams the woodland wilds. A shrill feminine shriek startles him; presto! Fair Lunette is saved from the clutches of Tom, the Moonshine King. Heroic Harry promptly falls in love with the sweet girl but a polar bear who does not like to see Harry happy attacks him, however, the intruder is soon dispersed.

Tom makes an evil compact with Bum Bill, Lunette's father: plenty of booze in exchange for the girl. The Moonshine King and his gang capture Harry and tie him to a tree; Lunette, however, refuses to become Tom's wife, and is imprisoned in a deserted shack which is then set on fire. Cordelia Broad-face, a descendant of Pocahontas, comes upon Harry staggering away with the tree on his back; loves him at first sight; gnaws at the rope and frees him. Harry rushes to the aid of luckless Lunette and saves her in the nick of time. Cordelia, who has silently dogged Harry's footsteps, does not approve of Lunette's reposing in Harry's arms and savagely whacks him on the coco. Harry wakes up and takes the pledge.

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APRIL 5th

Adelaide Thurston and Thomas Jefferson

In Popular Plays and Players' Production of

"SHADOWS OF A GREAT CITY"

APRIL 12th

S. MILLER KENT

In B. A. Rolfe's Production of

"THE COWBOY AND THE LADY"

APRIL 19th

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BISON.

THE HIDDEN CITY (Two Parts—March 27).—The locale of the play is a mythical underground city in India. Lieut. Johns' sister and company are ready to make a trip across the desert. English soldiers wave good-bye to the travelers as the cavalcade starts. Meanwhile the minister of the hidden city is searching for plunder for his princess. He meets a party of native tribesmen on horseback in the desert and tells them about the English party who have just left the English garrison. The natives decide to capture the English and to hold them for ransom. The English see the natives coming and form a stockade. The English see that they are outnumbered and must soon succumb if they do not obtain help. Lieut. Johns' brother is sent for help.

The garrison is notified and soon fifty soldiers on horseback are galloping across the desert to the rescue of the beleaguered party. With the aid of the garrison soldiers the English soon put the natives to rout. Lieut. Johns chases the minister up to the rocky entrance to a city of which there is visible only a wall of stone with no apparent entrance. Riding up to this wall the English dismount and seek an entrance. While they are prowling about, the minister comes up to the wall and, believing that he is not being watched, presses a secret button which opens the gate. Within the walls the princess of the underground city reclines on a couch. Slaves minister to her wants. While she is being perfumed the minister and his men enter and kneel about her to make their reports.

Meanwhile Lieut. Johns has succeeded in getting into the hidden city after pushing the same secret button which enabled the minister to enter. After wandering aimlessly about he sees natives approaching and looks about for a place of concealment. He hides behind a curtain in a doorway and when a native starts to investigate, Lieut. Johns kills him with his sword. While he is trying to put the natives' clothes upon himself, Lieut. Johns is discovered by the queen's men and overpowered. Taken before the princess, Johns refuses to bow to her and is taken to the dungeons in the underground city. When Lieut Johns' horse returns riderless to the garrison his friends and sister believe him dead.

Meanwhile the Princess of the underground city is much impressed by Lieut. Johns' manly bearing. She visits him in his cell and orders the guard to unloosen his bonds. Then after dressing herself in her most gorgeous robes and jewels she calls in one of her slaves and sends for Lieut. Johns. When the guard brings Johns before her she tries to interest him, intending, after she has charmed him, to have him killed. Lieut. Johns, however, is indifferent to her caresses and she becomes angry. The minister of the hidden city, Poleau, becomes jealous of her attention to Johns. He is much pleased when the Princess, enraged at Johns' indifference, turns the Englishman over to him.

Poleau decides to offer up Lieut. Johns as a sacrifice to the sacred fire. The Princess, now a little sorry for her action, is horrified at the plot of her minister. She sees the native enter and kneel before the sacred fire into which the minister proposes to pitch Lieut. Johns. The Princess decides to save Johns and, going to his cell in the underground dungeon, she opens a secret panel and tells him to fly.

Johns thanks her and they shake hands while the Princess, forgetting her royal station, stoops and kisses his hand. Johns is hurrying down a secret passageway to safety when he hears the Princess accused of assisting him to escape. Hiding behind the wall, he hears the minister of the city tell the Princess that as she has robbed the fire god of its victim she, herself must be sacrificed.

Preparations continue for the sacrifice of the Princess. Lieut Johns hurriedly makes his escape from the dungeon and then dodges to the city's walls through which he escapes to the desert. Winding across the desert he finds a caravan led by British soldiers. Johns staggers toward them and tells them about the Princess.

The soldiers, led by Lieut. Johns, who is given a horse, gallop up to the city and through the walls. Meanwhile the slaves have put the sacrifice robes upon the Princess. The minister and other natives enter and offer up prayer at the fire pit. Just as the Princess is led up to the pit the English soldiers break into the palace. She jumps into the fire, however, before their arrival and when Lieut. Johns rushes in with his men, too late, he kneels down before the fire pit, heartbroken. The soldiers capture the minister and string him up by the thumbs.

GOLD SEAL.

THE HUMAN MENACE (Two Parts—March 23).—The story opens in a small town with Zoe Wharton and Halsey Burnes engaged. Their fathers, old cronies, are delighted and give a party for them. The young people are playing games. Zoe and Halsey, to escape the crowds, go into the dining room. There Halsey discovers some wine, which his father has been drinking and pours out some for Zoe and himself. At first the girl refuses it, but when he urges her, she drinks. Unused to it, they both feel its effects very quickly and Halsey kisses her passionately and she responds in turn.

Three months elapse and Zoe waits impatiently for Halsey, who is talking with Mabel Welsh, a girl in the village. When he comes at length she tells him that they will have to be married at once. Halsey is horrified, but tells her that when he calls for her that night to take her to the dance, he will tell her just when they can be married.

That night, while Zoe waits dressed for the party, Halsey and Mabel Welsh are waiting at the station for the train. Halsey writes a note and sends it by a boy to Zoe. Halsey tells her that he cannot marry her as he had already married Mabel Welsh a month ago. He advises her to go to the city until it blows over. When the girl finally realizes he has left her, her first impulse is to commit suicide, but she cannot do it and after robbing her little bank she takes his advice and goes to the city, leaving a note for her father saying she and Halsey have eloped. Months elapse and Zoe is in the county hospital. She cries for her child. The nurse tells her the baby died a few hours before. The girl at first is heartbroken but then realizes it is for the best.

Later, she is discharged from the hospital without any money and, wandering on the streets weak and exhausted, she is picked up by Mamie, a girl of the streets. Mamie takes her to her home and advises her to go to the Thalia, a resort on the Barbary Coast, where she is working. Zoe consents to go and says she will start that night.

The same evening Judson Holmes is giving a dinner party and his sixteen-year-old motherless daughter, Ellen, is present. After the dinner one of the guests suggests a slumming party. Holmes consents but leaves Ellen home. As soon as the guests leave, Ellen calls the club and reaches Halsey Burnes, inviting him up as she is to be alone. Zoe's first night at the Thalia is a trying one and when Judson Holmes and his party reach there they find them all dancing. Zoe stops opposite Holmes who sits in a box and the two watch one another fascinated. He excuses himself to his guests and tells the waiter he wishes to see Zoe. She comes to him and the tow sit talking forgetful of the place. Suddenly Holmes says he wishes to take her away from it all and, seeing the hurt look on Zoe's face, says that he means marriage. The girl consents but dares not tell him of Burnes and the baby.

They return from their honeymoon and Holmes proudly introduces Zoe to the household as their new mistress. Then he sends for Ellen, who is sulking in her room. Zoe attempts to kiss her, but the girl repels all attempts and shakes hands only. She then meets her husband's friends. The guests, for the most part, treat her patronizingly and she stands frightened and apart when Halsey Burnes is announced. She can hardly believe her senses but pulls herself together before her husband introduces them. Burnes is overcome to see Zoe and when he moves away and takes Ellen into the conservatory, Zoe, deserted by the crowd, also walks unnoticed, and follows him to the conservatory.

She stops short as she hears Halsey asking Ellen to elope. The girl consents. When she leaves Zoe comes out in a fury and turns on Halsey, saying she will tell her husband. With a sneering laugh, he leaves her. Zoe sends for her husband and tells him all. In a fury he sends for Burnes and Ellen, with her bags packed, comes in and overhears it all. Holmes tells Burnes that unless he leaves within twelve hours, he will kill him. Ellen starts to cry and Zoe takes her and leads her to her room. The girl clings to her and Zoe kisses her tenderly. She returns to her husband, who stands with head bowed. Zoe extends her hand wearily. She says good-bye, but as she turns, Holmes gathers her in his arms, and tells her he loves her and that it is only her present and future life he wishes.

JOKER.

THE WRONG ADDRESS (March 22).—Bob and Tim are printers and rivals in love. Bob, after a fight with Tim, in which he is well thrashed, mixes some ads set by his rival. After he gets through mixing the type, the ads appear in the paper, announcing that a moral uplift society has advertised for burlesque actresses and variety show folk, while the burlesque company has advertised for a moral, middle-aged stenographer.

The theatrical crowd, strong men, contortionists, high kickers and musicians, arrive at the uplift society and simply tear the place to pieces. A gigantic stenographer calls at the theatrical office and wrecks it. Then both parties start for the printing office and unite against the proprietor. He fights them with pails of whitewash but by the time the authorities arrive the printing office is a wreck.

DIXIE'S DAY OFF (March 27).—Jimmy and Nellie have just been married. Both are extremely jealous of each other. Jimmy is in the real estate business and an extremely busy little man, so he bids his wife a hasty good-bye and sets out for work. Now it happens that in Jimmy's town a traveling trained animal circus has come to town. At about the same time that Jimmy is bidding his wife good-bye, Dixie, a trained chimpanzee, escapes from his cage, and sets out to see the sights.

Professor Lazelle, the animal trainer, has little trouble in following the animal for his course is marked by excited and flying people until the monkey approaches Jimmy's bungalow, wheer the front door has been inadvertently left open and into which Dixie enters. He is followed a moment later by Nellie and her kitchen maid, Lizzie, who have been busy in the yard dusting a rug. The professor runs on and in an incoherent babbling of French tries to explain that his monkey has entered the house. They mistake him for either a lunatic or possibly a persistent admirer of the pretty Nellie. Both Nellie and the maid rush into the house and telephone Jimmy, but their conversation is interrupted by the frantic animal trainer who has clambered through the parlor window. The women rush out and meet Mike, a footpad, who has barely escaped at this moment from a persistent policeman, who has seen him snatch a woman's handbag.

Mike agrees to oust the intruder and accompanies them home. In the meantime, the professor, who has sought in vain for Dixie has departed via the window, while Dixie has contrived to get himself locked in a clothes closet. Jimmy returns at the moment that the two women and Mike have given up all hope of finding the persistent flirt. Thinking Jimmy is the animal trainer returning they take refuge in a closet, leaving Mike to receive the Frenchman.

Jimmy is thrown out of his own house twice by Mike. Jimmy hastens off to find a police-

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man. He finds one and the Frenchman with him. All three hasten back to the house. But Mike, with the ladies safe in the closet, and himself alone in the house, finding a fine assortment of silver in the dining-room is pocketing this when Dixie makes his escape from the wardrobe. Mike is sure it is Satan himself and dashes to the nearest shelter, the top of the shower bath in the bathroom. Here he clings, shouting for help when the policeman, Jimmy and the professor enter. The professor gets back his monkey, but Mike cannot be persuaded to leave his perch until the officer turns on the hot water, when he falls with a splash into the tub of boiling hot water, below. In a cloud of steam Mike is dragged forth, the silver taken from him and locked up, while Jimmie and Nellie make it up between themselves.

BIG U.

AT HIS OWN TERMS (March 16).—John Marsh, a backwoodsman hunter, has lived in the forests of Hazzard County all his life and as a consequence he has come to believe the land he lives on is his own. The Union Lumber Company, however, acquire legal title to thousands of acres in the vicinity, including the patch on which stands the cabin of John Marsh. Notice is given to all of the squatters to vacate on or before a certain date. Many comply but Marsh stubbornly refuses.

On the day before the date of eviction, Edward Burton, president of the lumber company arrives at the local country hotel, accompanied by his wife, child and a maid. While he makes a trip into the woods, Mrs. Burton with Teddy and the maid take a ramble through the woods. Teddy wanders off and becomes lost. Towards night he is found by Marsh, who has gone to town to purchase ammunition with which he intended holding off the lumber people. He takes little Teddy to his cabin, gives him a good supper and entertains him with his fiddle. Later on that night the searching party, looking for the boy, come upon the cabin and, hearing the music, peer inside, where they discover the lost youngster. The heart of the lumber magnate is deeply touched and in return for the kindness of the old squatter, settles for the land at the latter's own terms.

WHEN JEALOUSY TUMBLED (March 23).—The Allan-Frisbees are giving a dinner party. All are enjoying themselves to the uttermost with the exception of Allan Frisbee, who is unreasonably jealous of his young and beautiful wife, and especially of the attentions paid to her by a Mr. Gagnon. The following day upon the avenue. Mr. Gagnon meets a friend accompanied by his sister, who bears a marvelous resemblance to his hostess of the previous evening. Wishing to show the brother and sister a photograph to prove his assertions, he invites them to drive with him to a friend's home. Here the photo is shown, and more than confirms Gagnon's statements regarding the likeness.

Later in the day, Allan Frisbee is homeward bound in his auto and passes the machine containing Mr. Gagnon and his wife's double. He is enraged and savagely awaits his wife's return. Mrs. Frisbee has spent an enjoyable afternoon with her husband's mother. Upon returning home, she is confronted by her husband, armed with a revolver. In the scene which ensues, Vera offers to prove that she has been at her mother-in-law's all of the afternoon. Still doubting, Allan leaves with her for his mother's home.

The party of four has re-assembled in the meantime and while speeding along the avenue they lose a tire. As their chauffeur is repairing the machine, the auto with Mr. and Mrs. Allan Frisbee passes. Allan seeing the same car, woman and man whom he chased that afternoon so unsuccessfully, stops his driver and looks at the party dumbfounded. They recognize him and his wife and introductions follow. Humble and crestfallen, Allen directs his driver to turn the car toward home.

NO. 329 (Two Parts—March 25).—John Anders and Jim Small are employed in the same office. Anders is a hard worker. Small is a sport. Small has gambling "markers" out against him, which the proprietor of the gambling house insists shall be paid. In order to obtain the necessary funds, Small robs the office safe and then throws suspicion upon Anders. Unable to clear himself, Anders is tried and sent to prison.

Ten years elapse. Anders is released from prison. He hustles for a job, but the prison stigma follows him wherever he goes. He changes his name and locates in a western city. Here, after a lapse of ten years, we find him a prosperous business man.

As president of the Board of Aldermen, Anders is opposed to the building of a bridge, the soliciting of the contract for which is in the hands of Small, now employed by an engineering concern. During Ander's opposing address he is recognized by Small, who immediately plans to overcome the president opposition. To this end, Small invites Anders to a conference at the former's hotel, in the course of which Small, seemingly playing with pencil and pad, writes the numbers 329. This being Ander's number while in prison, he instantly realizes that Small has brought him there to acquaint him with the fact that he, Small, is familiar with his record. Small throws aside the mask, and gives Anders the alternative of favoring the bridge project, or seeing his history printed in the morning papers. Anders asks for time, in which to consider the matter, and Small consents to twenty-four hours' grace.

On his way home, the sight of the numerals, which seem to appear wherever he looks, terrifies Anders. In his home, his distraught mind conjures them on the walls and in the blazing fire, while visions of his life in prison come and go. And so he spends the night, fighting the silent battle between duty and threatened exposure. Fate, however, takes a hand in the game, and Small is fatally injured in a fire which consumes his hotel. At the hospital, he is told that his race is run. Whereupon, conscience gets the better of him, and he confesses to the robbery that sent Anders to prison years before. The following morning, Anders' aged mother finds him asleep in his library. She awakens him, and he, still in terror of Small, demands to see a morning paper. The paper is produced, and Anders reads therein of th fire and the strange death-bed confession of one of its victims. Terror gives way to relief, and the story ends happily for Anders.

LAEMMLE.

TO REDEEM AN OATH (Two Parts—March 24).—The story deals with the love of a strong brother for one who is weaker, a cripple. When both were boys, the elder brother taunted the younger with the fact that he was unable to climb a cliff. The younger brother tries and in the attempt falls and injures himself to such an extent that he is never able to walk again. The elder brother's love from this time on is a continual series of sacrifices for the crippled brother. At last love comes into their life and the girl chooses the stronger brother. He finds that the cripple also loves the girl and determines to make the crowning sacrifice of his life.

The cripple overhearing his brother's confession of love to the girl, decides not to accept the sacrifice and laughingly tells his brother that he loves not Helen, but his nurse. Acting on this information, the elder brother proposes to Helen and is accepted. The nurse in reality loves the cripple and they are married. The happy lovers take up their journey in life, leaving the nurse and the cripple to console each other.

THE BAY OF SEVEN ISLES (March 28).—The skipper leaves the south and, sailing his whaling boat into the town of Seven Islands Bay falls in love with Margaret, one of a pair of twins. Susette exactly resembles her sister, except for a small scar on the forehead. The mother of the girls opposes the skipper's courtship because he is a Protestant. Margaret determines to elope with the skipper, but the plot is overheard by Susette, who informs her mother and has Margaret locked in her room.

Susette herself keeps the tryst and is taken aboard the ship. The deception is found out in the morning and the skipper takes her back to her mother. Margaret, through grief and shock, has died and the skipper, on approaching, hears the tolling of the funeral bell. The legend states that even to this day a phantom ship, a ghost of the skipper's "Breeze," is sometimes seen far out at sea, but on approach of the ship to the shore, it fades into mist.

NESTOR.

IT HAPPENED ON FRIDAY (March 23).—Mary Holmes and Frank Jordon are sweethearts. Mary tells Frank that she is going to have a birthday party and wants him to invite some of his boy friends. Madge Jordon is a pupil at Miss Fish's seminary. She receives an invitation to Mary's party, but, not being able to get away, she sends herself a telegram, supposedly from her mother, saying that her brother is very ill.

In the meantime Frank Jordon sends a letter to his friend, Jimmie Marsden, inviting him to come to the party and to bring his clothes with him, as Frank's house is next door to Mary's. Madge is permitted to leave the school and starts away with a suit case, on which are the initials "M. J." Jimmie Marsden sets forth with his suit case, which is painted with his initials, "J. M." They meet on a street car. When they get off, by mistake they take each other's suit cases.

Two crooks rob Jack, who afterward notifies the police, telling them of the robbery of his suit case. In the meantime Miss Fish, the school principal 'phones Madge's mother to in-

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quire about the supposed sick brother and learns that no one is ill. Fearing that the telegram was a hoax to lure Madge from the school, she 'phones the police and tells them that Madge can be identified by the suit case with her initials on.

Jimmie captures the thieves who are brought to the police station. When the suit case is opened and the girl's clothes fall out he is immediately held for attempted kidnapping and thrown into a cell with the crooks. Frank Jordon comes to his assistance and is given the suit case by the police. He starts out and meets Miss Fish, the school principal, who has him arrested for the kidnapping. In the interim Madge, who has brought Jimmie's suit case to the party, discovers her mistake, but for a lark puts on a suit of his clothes.

Jimmie gets out of jail, leaving Frank in his place. The latter decides to get even. From Frank's window Jimmie looks into Mary's house and thinks he sees a man there, who is in reality, Madge dressed in Jimmie's clothes. Frank 'phones his mother from the jail that he is held for kidnapping, but that the guilty party is in his room. Jimmie puts on Frank's dress suit to attend the party. Several other complications ensue, ending with everybody arriving at the police station, where the exchange of the suit cases is explained and the mystery straightened out.

THEY WERE ON THEIR HONEYMOON (March 26).—Eddie is a freshman at college. Lee and Vic are a bride and groom starting off on their honeymoon. On Eddie's arrival at college he is met by some upper classmen, who proceed to haze him. When let out on the campus, Eddie makes a dash for liberty. In the meantime, Lee and Vic arrive at the railroad station to which Eddie is pursued by the boys. Lee leaves Vic to look after the baggage, and is mistaken for Eddie. They seize him and drag him back to the college campus, where they toss him with a blanket and play other tricks on him.

Vic boards the train with Eddie, mistaking him for her new husband. At the next station they get off, after Vic discovers that Eddie is not her husband. In the meantime, Lee is having a hard time of it. The college men take him to a barn where they tie him up to a beam. A farmer comes to his rescue, and after another chase, Lee gets back to the depot just as the train comes in with Eddie and Vic. Explanations follow and Eddie is seized by the college men who, for the first time, realize their mistake.

REX.

SIX MONTHS TO LIVE (March 25).—While suffering from an attack of heart trouble, Howard Ellsworth consults a physician and learns that he has but six months to live. How to live so as to get the most out of his allotted time is his only problem now. His thoughts take him back to a time when he acted as an escort to his fiancee while on her errands of charity to some drug fiends.

Thinking only of satisfying his craving for pleasure, he believes cocaine will afford him the most enjoyment during his last six months on earth. He begins its use. The drug grips him in quick order. He forsakes his betrothed, his friends, everybody that will not cater to his passion for pleasure and goes down, down, down in the scale of society until the bottom is reached. Then he finds out that the doctor made a mistake and mixed his case with the diagnosis of another man. He goes to see the doctor, bent on murder. He finds the old fellow already a victim of one of his own experiments.

Then Ellsworth's office boy pulls his MSS. from his machine with glowing pride, and rushes in to his employer with the above story —rather a startling climax!

THE DESERT BREED (March 28).—The little cow-camp of Rawhide is slumbering under the desert stars. Suddenly the doors of one of the saloons bursts open and Fred and Jack back out of the saloon shooting. They leap upon their waiting horses and dash away, a body of citizens in pursuit.

Out on the desert's edge stands the lonely little cabin of Pauline, "The Girl of the Desert." On the night in question, she has retired for the night when she becomes aware of a pounding on the door and a man's voice asking her to open it. She takes her revolver from under her pillow and waits. Slowly the door is forced open. Pauline draws herself back into the shadow and when one of the intruders lights a match, he finds himself looking into the muzzle of a revolver. Pauline orders them out. The two men are Fred and Jack, who have sought refuge from the pursuing cowboys. They leave the cabin good naturedly but camp nearby for the night.

The pursuers, baffled and thrown off the track, divide into several small bands and start scouring the country for the fugitives. One of these stumbles upon Pauline's cabin and demands entry. Pauline, thinking that they are the two refugees who first broke into her cabin, warns they away and when they persist in trying to force an entry, opens fire and slightly wounds one of them. They return the fire through the door and when one of the bullets from their guns shatters a lamp chimney near Pauline's head, her feminine nature asserts itself and she dives under the covers. Frank and Jack, startled out of a sound sleep by the shots, investigate and find that their would-be captors have broken into the cabin and are subjecting the girl to insult. They immediately champion her cause and succeed in taking their pursuers captives.

Out of gratitude, Pauline offers to show the two fugitives the trail across the desert to the border. They set out early next morning, leaving the three members of the posse tied up in the cabin. Owing to a wound which Fred has sustained in the encounter, he becomes delirious and they finally lose the trail. But after many hardships, the border is reached. Pauline says good-bye to the boys, sets out on the back trail across the desert to her little cabin and the incident closes.

POWERS.

THE ACE OF CLUBS (March 27).—Reginald, the only son of Mr. and Mrs. Roland Staples, is addicted to drinking and gambling. On his return home late one night, after a long meeting at the club, he is met by his father, who has waited up for him. Reginald takes a handkerchief from his pocket and an ace of clubs drops on the table. The father picks it up and tells his son a story of his young manhood, when his boy was a baby. He tells him of his own craving for drink, while the boy's mother slaved at the wash-tub to support the family, while he gambled and drank in a nearby saloon. Returning home one day, he beats his wife and takes from her her petty savings and rushes from the house. She follows him and is struck by a car and taken home.

The shock is sufficient to arouse the manhood in the father, who reforms from that point. The son breaks down at the conclusion of the story and resolves to give up his bad habits.

IMP.

ONE NIGHT (March 22).—The woman, deserted by her husband, has reached such depths of poverty that she is unable to give her baby the necessities of life. Late one night, she leaves the child on the steps of an imposing mansion. Hardly has she departed, when the crook, bent on robbery, breaks in through a window and, after collecting several articles of value, hears the infant crying.

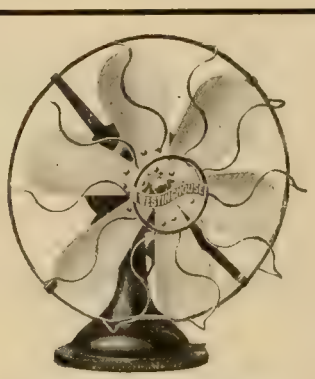
He opens the front door, picks up the child and places it on a sofa in the library and is about to depart, when the site of the innocent little mite touches a responsive chord in his heart. He returns and places the jewelry on the desk, with a note telling what he has done, and why he has done it. Just as he steps from the front door, the baby's mother, repentant of her action, returns to get her child. Finding it gone, she is about to give way to despair when the crook tells her where the child is and leads her within the house.

While they are talking the owner of the mansion returns and, covering them with a gun, is about to 'phone for the police. He is stopped by the crook, who tells him his story and shows him the letter. Convinced that the crook has not lied, the millionaire allows him and the woman to depart, first giving them a cheque to start life afresh.

VICTOR.

THE DANGER LINE (March 26).—While the long feud between the Tuck and Burman families was gradually dying out, beneath the surface their hatred still smouldered. Sue Burman and Ralph Tuck meet and fall in love, despite the feud existing between their families. Lud Conners, a brutal mountaineer, also loves Sue and spies upon her. He informs her father of her clandestine meetings with Ralph and is only prevented from killing Ralph by Sue.

In order that the Burman-Tuck feud may continue, Lud shoots and wounds Sue's grandfather. The Burmans, in an uproar, declare war on the Tucks. Sue's father sets out to "lay for" the Tucks. Jud Tuck, Ralph's father, learning of his son's infatuation, leaves the house with his gun, to protect his son. Tuck and Burman meet, each thinking the feud has been revived, and in a duel Tuck is wounded, and Burman is shot down. Ralph Tuck, upon his father's return, hears that Burman has been wounded and determines to find him and take him home. While on his way home, he encounters Sue, who, thinking that Ralph has shot her father, vows vengeance upon the



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Tucks. Sue encourages the mountaineers, who go to the Tuck home and demand Ralph, only to find that he has fled to the city.

Five years have passed and Sue is succumbing to the violent wooing of Lud Conners. Sue's father, who became demented following the duel, recovers his senses and exonerates Ralph. Ralph comes home only to find his father has been killed. He takes up his gun to avenge his father's death, but his mother pleads with him to bury the past. Meanwhile Lud is so persistent in his lovemaking that Sue promises to marry him. She and Lud set out for the parson and encounter Ralph on the way. Lud insults Ralph, and a rifle fight ensues, in which Lud is wounded. Sue remembers her promise to Ralph. After taking Lud home, whom she now loathes, she goes to the Tuck home and asks Ralph and his mother to take her into the family.

UNIVERSAL.

ANIMATED WEEKLY NO. 157 (March 10) — The Jesse James of Florida. John Ashley, who held up train single handed, is captured after a year's hunt—Palm Beach, Fla. Subtitles—Guarding jail. Posse who captured bandit.

Bridge Under Bridge—To get at this property conveniently, millionaire builds private bridge under public bridge—Pasadena, Cal.

National Holiday for Children—School children of New South Wales celebrate day set apart for them—Sydney, Australia. Subtitle—"Human Union Jack."

Police Outwit Anarchists—While fuses sizzle, detectives in clever disguises save St. Patrick's Catherdal from destruction by Anarchist bombs—New York City. Subtitle—Inspector Eagan and bombs.

Off for Universal City—President Carl Laemmle and officers leave to open Universal City, the greatest movie municipality in the world—New York City. Subtitles—Universal City, Cal. City visited by California fruit growers.

From War to Fair—Crack French military band fresh from European battlefields on way to Panama Fair—New York City.

War on War—Jane Addams and other world famous peace advocates assemble in National Peace Conference—Chicago, Ill.

Sister Americas Meet—Henry Fletcher, ambassador from the greatest nation in North America, presents credentials to President Luco of Chile, South America.

Jack Frost and the War God—Canadian troops in winter rig on forced 30-mile march in biting cold Montreal, Canada.

Jesting at Death's Door—English troops skylarking in camps on French frontier

War in the Land of Pharaoh—Troops rushed into Egypt to keep it from invasion by Turks.

Practicing Death Strokes—Cossacks at sabre practice in Russian Military Academy.

Cartoons by the world famous caricaturist. Hy. Mayer of Puck.

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RELIANCE.

THE REWARD (March 15).—Mary Lang, daughter of a rich broker, is bored by the banal society existence she leads. Her father has arranged a match between Mary and his young business partner, John Barrick, who deeply loves the girl, but cannot seem to satisfy her romantic nature. Mary destroys all the photographs she has of herself and runs away in disguise to find adventure. Hugh Grey, a smart young reporter, while calling on Lang, chances to see a picture of Mary on his desk. On impulse, he pockets it. Next day when the story of her disappearance is all over the city, Grey recognizes in a girl who the evening before had arrived at his boarding-house, the lost heiress. He immediately lays siege to Mary's affections, and believing that at last she has found her true romance, she promises to become his wife. On the day before that set for the wedding Mary finds the photograph in Grey's possession, and realizes that she has fallen into the clutches of a fortune hunter. She denounces him. Determined at least to win the reward of $10,000 which Lang has offered for his daughter's safe return, the reporter locks the girl in her room and sends for Lang and Barrick. Grey takes the check for the reward and also a trouncing for Barrick for refusing to give up Mary's photograph. Her eyes are opened to the genuineness of Barrick, and she becomes his wife.

ONLY A TRAMP (March 19). A tramp appears on the main road leading into a village. Boys jeer at him and throw stones at him as he plods along. A woman and her husband at their doorway see him and the woman pities him, making as if to interfere. But her husband restrains her, remarking, "He's only a tramp, anyhow!" The tramp goes on to the tavern where he does a bit of work as payment for lodging and meals.

A young girl of the village has met a designing young traveling man from the city, and led away by his good looks and false promises of marriage, is to elope with him that night to the city. The old tramp, that evening, resting in the rear of the tavern, overhears the traveling man laughing coarsely at his conquest and also hears the time and place of his rendezvous with the innocent girl. The tramp's better nature asserts itself and he resolves to save the girl. He follows the traveling man and in a lonely place attacks him and forces him, at the point of a gun, to board a trolley near by and return to the city without meeting the girl. Then the tramp secretes himself near the proposed meeting place and watches the girl arrive and wait in vain for the man. The man, of course, never shows up and she goes sadly home, followed secretly by the tramp, who sees her safely within her home. His only reward is a warning from her father to keep away from the house.

Next morning the tramp goes out of the village and passes the girl's home, followed by boys who throw stones at him and jeer him. The girl and her father are in the garden and see it all. The girl pities him and makes as though to interfere, but the father stops her. "Oh! he's only a tramp!" and the tramp disappears down the road.

THE SLAVE GIRL (Two Parts—March 20).—Bob West, a homeseeker, and his little daughter, Ida, before they reach their journey's end, are attacked by the Indians. West is killed. The savages take the child into captivity. Also they keep a letter written by the father to his sister in the East. Incidentally, it bears the imprint of a smudgy little finger. Ida is rescued from the Indians by Morgan, a slave trader. He takes her and the letter home to his plantation, where he substitutes the little white girl for a mulatto slave child, who recently has died. Ida is put in charge of Sally, a yellow girl, and is brutally treated. Some time later, Mr. and Mrs. Marks, out of pity for Ida, buy her from Morgan. She lives happily with them for twelve years. Fred Gilbert, the Marks nephew, pays them a visit and falls in love with Ida. His uncle and aunt are horrified, believing that the girl has negro blood, and the young people are about to part forever, when Sally, who has become inflamed by jealousy against Morgan, produces the letter written by West just before his death. By a fingerprint test Ida's identity is confirmed, and her white blood proved. The young people marry. Morgan is hunted down by a posse and is shot dead.

THE BLACK SHEEP (March 24).—Bob, the black sheep of the Holmes' family, is continually at swords' points with his father. His mother thinks the father a trifle hard on the boy and takes his part. When the elder Holmes refuses to advance Bob any more money, the mother steps into the breach with money from her own savings. This state of affairs is brought to a climax one morning about 3 A. M., when Bob comes home dead drunk. His father, ignoring the pleas of mother and sister, tells the boy to leave and never return.

Several years pass. The father dies and the sister marries and moves to a nearby city. Bob sinks to the lowest level and to satisfy his cravings for liquor, begs on the streets. The mother, finding the old home very lonesome, responds to her daughter's invitation to visit her. She looks upon the girl's happy little home with pleasure, but her heart and mind turn to the boy of whom she has lost all trace.

An officer arrests Bob for begging on the streets, but instead of taking him in, he gives him twelve hours in which to get out of town. The sister's husband has been detained quite late with a business deal and enroute home he passes through a deserted part of the city. Bob, very much discouraged, thinks of the river as an appropriate ending to such a life as his and starts for the water front.

The sister's husband is attacked by a gang of thugs and Bob arriving on the scene shows there is at least one tiny spark of manhood left by siding with the under dog. An officer sees the fight and is also observed by the gang, who run. Following his natural instinct, Bob runs also, taking the sister's husband with him. When they find they have safely eluded the

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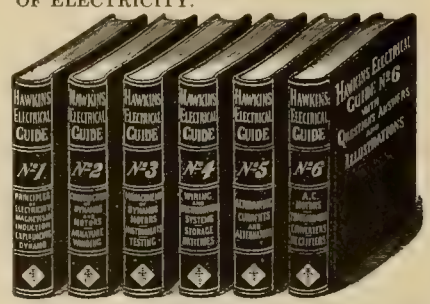

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policeman, Bob notices that his companion has received a deep gash on the head, from which the blood is flowing profusely. He stops the flow of blood and noting that the man is growing weak, he offers to assist him in reaching home.

Upon their arrival at the house, the wounded man discovers that Bob is homeless and offers him shelter for the night, an invitation which Bob accepts. Needing money for a getaway, Bob proceeds to make a grand clean up just before daybreak. In walking about the dark library he knocks a book from the table. The noise awakens the sister, who, grasping a revolver, silently comes into the room. The sister turns on the lights and, covering the burglar with the revolver, commands him to throw up his hands. Bob turns, the recognition is mutual, the girl lowers the gun and puts her arms around Bob. Knowing that others in the house may have been awakened by the noise she heard, the girl bids him put the stolen articles back. She assists him and their work has just been completed when her husband and the mother come down the stairs.

The mother recognizes Bob and takes him into her arms. The husband is told of the relationship, and he in turn tells of the service Bob rendered earlier in the night. Bob reforms and ceases to be the black sheep.

BUBBLING WATER (Two Parts—March 27).—Bubbling Water is wooed by Chief Young Bull of Northern California. They are happy until the arrival of Gordan Lee, a white man from the East, who comes between the lovers and finally wins the beautiful Indian girl for his bride. They are married by Indian custom and live in contentment on Lee's ranch for about a year. Then Bubbling Water is distressed to find her white man growing restless. At last he tells her that he has decided to make a brief trip East. She realizes that once he reaches his old home, he never will return to her. Though heartbroken, she lets him go. Soon after this Chief Young Bull comes, telling the deserted wife that he still loves her and will take her away. But she confides to him her secret—she is to have a child. The young chief, fearing that her loneliness and grief will kill her, trails Lee. He finds him in a gambling den, shorn of his last dollar. When Lee hears the story of Bubbling Water's condition, he breaks down completely and hurries back with the Indian to his own cabin. Young Bull witnesses their reconciliation. For a moment his face darkens with hate of Lee, then fades into the stoicism of his race.

AMERICAN.

ANCESTRY (Two Parts—March 22).—The Duke of Lorenzo discovers the Duchess of Lorenzo with her lover, the Count Riccardo. A duel follows and the Duke is banished for a term of years for duelling; he leaves the Duchess and her child at the ancestral villa.

Twenty years elapse. The Duchess has gone to America, where her daughter dies. She returns to Italy with a young companion, Anna De Voe, who is taken for the Duchess' daughter by the servants and villagers.

Harold Dean, an American artist, has obtained permission to sketch upon the beautiful grounds of the villa. As the Duchess enters the villa, she has a mental shock which renders her mind a blank. Harold assists in resuscitating her, and he and Anna are attracted towards each other. Anna fails to reveal the fact of her identity.

Soon afterwards the Duke returns from his exile, and is informed by his servants that Anna is his daughter. She does not deny the assertion. Harold asks the Duke for his supposed daughter, and is informed that she must marry in honor to her ancestors. Anna, who is in love with Harold, then disclaims the relationship, and Harold is happy to find that no line of ancestry separates them.

IN THE HEART OF THE WOODS (March 24).—Jack Daley, in an effort to forget his rejection by Miriam Stern, goes on a hunting trip to an abandoned cabin in the heart of the woods. Nance, the granddaughter of Ben Morgan, an old game warden, discovers that the abandoned cabin has a tenant. Nance, entering the cabin, makes herself at home and when Jack returns he finds her fast asleep in the bed. Unintentionally awakening her, she escapes before he can question her. Afterwards Nance makes frequent visits to the cabin and, after rearranging the room, hides under the bed to discover if Jack will notice the difference. Jack is so absorbed in reading a letter from Miriam that he does not notice the difference in his room, an oversight which causes Nance to forcibly undo her work as soon as he goes out.

Jack hears her throwing things about and returns. Nance reveals her jealousy of Miriam, whose picture she has seen Jack looking at, and rages at his lack of appreciation of her tidiness. First Jack reprimands her; this soothes her and she becomes repentant. Running home, Nance confides her troubles to her pet rabbit. Later Jack receives a telegram announcing Miriam's marriage, which so upsets him that when Nance arrives with her arms full of flowers, he brushes her aside and leaves her brokenhearted in the cabin. Becoming reckless as a result of the news he has received, Jack defies the signs prohibiting shooting and kills Nance's pet rabbit which had wandered away. Nance, hearing Jack's shot, finds him triumphing over his trophy. Crying over the loss of her pet, Nance refuses to be consoled, although Jack begs forgiveness. Thinking to replace the loss of her pet, Jack sends his dog together with a note stating if she needs him at any time to send the dog after him. As Nance is deciding if she will accept Jack's gift her grandfather is brought in by some hunter who had found the old man accidentally killed in the woods. The loss of her grandfather causes Nance to reconsider Jack's note and she sends the dog after him with the result that the lovers are reunited.

BEAUTY.

WHEN THE FIRE BELL RANG (March 23).—Joe, the best looking of the five assistants of Chief Grady's fire squad, is in love with Kate, the chief's daughter. Catching Joe and Kate at their lovemaking, the chief threatens to fire Joe and sends his daughter home with a severe reprimand. Soon after the chief is called out of town on business and stops at the fire house to again warn Joe of the consequences of any lovemaking during his absence, but the chief is hardly on his way to the depot before Joe is in the arms of his sweetheart.

Lige Peters, the village cut-up, peeping through a window, sees the lovers kissing and hugging and hurrying back to the fire house tells the boys of the incident. In a spirit of fun they ring the fire bell which brings Joe to the fire house on a run and likewise the chief, who has had to wait for his train. When the boys tell of the joke and its cause, Chief Grady's rage is unbounded. After threatening to fire the whole crew if they don't stop their pranks and with another warning to Joe, he again starts on his journey, but to his dismay misses the train and is compelled to return to the fire house, where he vents his wrath on the boys.

Suddenly the chief misses Joe. Propelled by vague suspicions, he covers the distance to his home in double quick time and on arriving is confronted with a scene which nearly causes his total collapse. Joe and Kate, thinking him out of town, and summoned the local minister and were about to be married. The chief becomes beside himself with rage. Kate, remembering the joke played earlier in the day, dispatches a note to the boys at the fire house to ring the fire bell again. Hearing the fire bell the chief forgets all else but the call of duty and runs to his command. Joe is about to follow when Kate grabs him by the coattail and explains the ruse she has worked on her father. By the time that he finds out that he has been fooled again the marriage ceremony has been performed and there is nothing else for him to do but forgive, amid the cheers of the entire fire department.

ROYAL.

IN WRONG (March 13).—A young couple living in a boarding-house are about to be married. The girl shows her wedding present to the boarders and is advised by the landlady to lock them up over night, as there have been burglars in the neighborhood. That same night she dreams that her gifts have been stolen. Waking, she thinks she had better go downstairs and see if the things are safe. A young man, hearing her in the parlor, and supposing she is a thief, sneaks to the other side of the parlor portieres, and when she comes within reach, grabs her, portieres and all. He then ties her up in the draperies. The house is aroused and the police sent for. Meanwhile, the fiancee is beside himself because he cannot find his prospective bride. When the police arrive and force the captor to untie the portieres, the whole mystery is explained.

THANHOUSER.

THE MASTER'S MODEL (Two Parts—March 16).—Hugo longs to paint a great picture. One day he happens to see on the street the very model he has been looking for. The artist follows the woman and her lover, Tony, into a dance hall. Nita scoffs at his proposal, however, until he offers her a good sum of money, if she will pose for him. Then she accepts, and agrees to choose her own costume for the sittings. Next day she presents herself at the studio, wearing the flowing robes of the Madonna. The picture is painted and Hugo wins the Academy prize. Tony, who is intensely jealous of the artist, sneaks into the studio and is in the act of thrusting his knife through the canvas, when Nita intercepts him.

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They struggle. The artist's cottage is on the top of a high bluff. The two combatants stagger through the door and down over the precipice. Hugo, returning, sees their bodies at the bottom of the cliff. Then, in a vision, Nita appears to him as the Madonna, the woman she might have been.

KOMIC.

CAUGHT BY THE HANDLE (March 14).—Horde, a gentleman smuggler, receiving a tip from his confederate, Swagger Tim, that he is to be arrested on leaving the ship, contrives to conceal some uncut diamonds in the handle of Mrs. Riche's umbrella. As it happens, the ship's officer sees him, and though the custom's inspectors can find nothing on Horde and are obliged to let him go at the wharf, the officer advises Schly, a detective, about the umbrella, telling him to keep his eye on Horde.

The next day, at home, Mrs. Riche asks her maid, Tootner, to glue on the loose handle of her umbrella. The maid, on finding the uncut diamonds, and supposing the handle to be "all busted" inside, dumps the fragments into the waste basket. Then she fastens on the handle and puts the umbrella in the rack. Mr. Riche comes downstairs and takes the umbrella out with him. While standing unsuspectingly on the steps, he is watched by Horde from across the street. Schly, the detective, behind a tree, is watching Horde. Meanwhile, Swagger Tim has entered the house and is trying to recover the gems. Tootner hears him in the dining-room and sees him start toward the hall. Mrs. Riche, at the same minute, goes into the hall closet for a coat; and the maid, a moment later, taking her mistress for the burglar, slams and locks the closet door. She tells Mr. Riche that she has caught the thief and he comes inside to phone the police, leaving the umbrella on the porch. Horde makes a dash, gets the umbrella, but is caught by Schly.

Meanwhile Swagger Tim is hiding. The police arrive, and when the closet is opened and Mrs. Riche released in a fainting state, Tootner is fired on the spot. Swagger Tim, in trying to escape through a window is captured by Schly, who drags both smugglers before the Riche family and explains to them about the umbrella. On pulling off the handle, however, no diamonds are to be found. Then Tootner remembers. She rushes to the waste basket. The diamonds are recovered—and Tootner is handed back her job.

ETHEL'S DOGGONE LUCK (Chapter 19 of the "Bill" series—March 21).—Ketcher, a professional dog thief, steals a valuable dog from Mrs. Dapper and after that everybody gets involved, including Mr. Hadley, Ethel, Ed, her sweetheart, Bill and the cop. The intricate action consists in the rapid and surreptitious switching about of several stolen dogs by the clever Ketcher, until nobody can tell which dog is whose, and everybody is accusing everybody else of being a thief. The police court is helpless to disentangle the mix-up. But in the end Mrs. Dapper gets back her dog, Ethel and her young man are reconciled, and, as a finishing touch, a fierce bull dog fastens himself to Bill's trousers.

MUTUAL.

MUTUAL WEEKLY NO. 10 (March 11). Latest war pictures. Life in the French trenches. Wounded are hurried to the hospitals. A view of Vitrimont from the church steeple.

James Scarlett of Seattle, Wash., invents a new life preserver.

General Tom Thumb and wife receive the keys of the city from Boston's Mayor. Subtitle: The general's horse.

Torpedo-boat-destroyer tender "Melville" is launched at Camden, N. J.

Roadbed "cave-in" causes serious wreck near Claremont, N. H.

Sing Sing prisoners are knitting warm mufflers for Polish soldiers. Subtitle: Mrs. Ernest Schelling, wife of the famous pianist, who teaches the class, and Thos. Mott Osborne, the new warden of the prison.

Secretary of the Navy Daniels breaks ground for memorial at Arlington Cemetery.

Views of the upper and lower Genesee Falls from which the famous Dan Patch made his leap.

Tiny fire-escape demonstrates its usefulness in saving lives. Eleven-story drop from Munsey Building, Washington, D. C.

Bomb plot to destroy St. Patrick's Cathedral is foiled by arrest of Frank Abarno and Charles Carbone.

The "Kroonland" and the "Great Northern" passing through the Panama Canal.

U. S. Calvary in training at Fort Thomas.

MAJESTIC.

HER BURIED PAST (Two Parts—March 14).—Muriel Manning, reporter on the Evening Statesman, traces a mysterious murder case, for the solution of which her paper has offered a reward of $500, to Mrs. Martin Madison, wife of the president of the local trust company. Madison is on the point of foreclosing the $500 mortgage on Muriel's home, where she supports her old mother, and the girl is insanely anxious to win the money. She forces a confession from Mrs. Madison, who tells her in full the story of her early disgrace at the hands of Howard Trimble, a gambler. Then, of his recent return from South America: how he threatened to blackmail her publicly except she gave him a huge sum of money, which she was unable to obtain; and how, in a desperate attempt to shoot herself in his rooms, she had inadvertently killed her persecutor. Muriel hurries home to write the story for the last edition. But visions of the woman in her terrible distress, of her two children and of her aged mother, are too much for the young reporter. When the last edition reaches Mrs. Madison it contains only a brief paragraph, referring to the murdered as "unknown." With trembling hands she puts away the pistol she has been holding in readiness. Meanwhile she has found on the floor where Muriel has dropped it, the letter concerning the mortgage. She persuades her husband to cancel the demand, charging the sum to her own allowance.

KAY BEE.

THE PHANTOM ON THE HEARTH (Two Parts—March 19).—Rev. Larney is a vilage clergyman. He has a beautiful daughter, Agnes. Several years before the clergyman's wife deserted him to join a circus. This act has caused the old man deep sorrow. Agnes, having the hereditary taint in her system, is elated when a circus comes to town, and, seeing an advertisement for a parachute jumper, applies for the position. She is engaged and joins the circus in a neighboring town. Her father, on discovering her departure, surmises that the lure of the circus has drawn her and leaves to find her.

Mrs. Larney, mother of Agnes, drifts in to see her old associates of the ring. She is a wreck of her former self. While there she discovers that Agnes is her daughter. She feigns illness and sends Agnes for a doctor, thus preventing her from the ascent with the balloonist, she herself taking Agnes' place in the basket veiled so the balloonist will not discover the sub-substitution. The balloon is struck by lightning while the pastor, who has arrived on the circus grounds in search of Agnes, watches with horrified eyes. The balloon is wrecked and the mother and balloonist both killed. Agnes returns home with her father.

DOMINO.

THE MILL BY THE ZUYDER ZEE (Two Parts—March 18).—A messenger rides into the Dutch vilage of Schermer with the news that the Spaniards are aproaching to attack the village. The burgomaster calls a council of the elders and they agree to surrender, as the town is in no condition to withstand a siege. After the surrender of the town, the Spanish officers are quartered upon the head men of the town for entertainment. The dashing and handsome Captain Rondez is assigned to the home of Dirk Myneer. He is at once attracted by Elsie, Dirk's pretty wife, and tries to make love to her. A spy brings Dirk the news that Major Van Voort is coming to relieve the vilage. To distract the attention of the Spaniards, Dirk aranges a fete at his home to entertain the Spanish officers.

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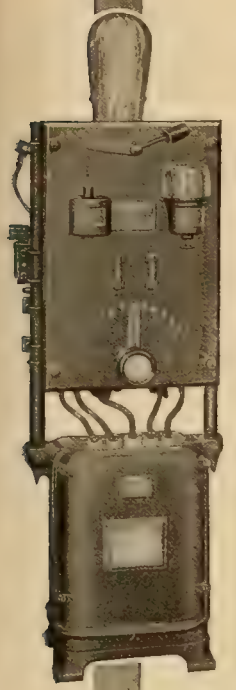

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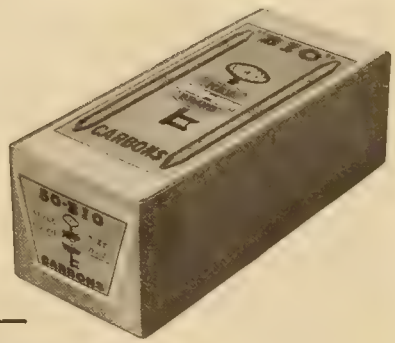

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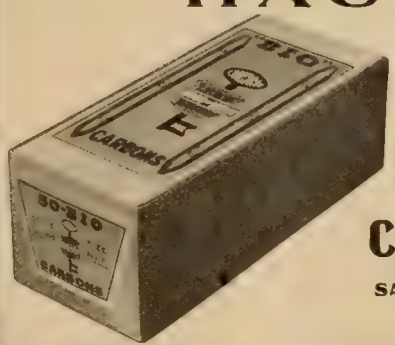

During the course of the fete, Rondez makes ardent love to Elsie, much to her disgust. While he is so engaged, the Dutch reinforcements arrive and are joined by a band of armed villagers. The Dutch succeed in routing the Spaniards.

When Captain Rondez realizes that the battle is lost, he rushes back to the Myneer home. Elsie flees to the old mill for refuge. She reaches the second floor and being unable to prevent Rondez following her there through the trap door, climbs the ladder to the outer platform used in repairing the fan. Rondez follows and while struggling with her there, loses his balance. The rail gives way with him and he falls into the water below where he is shot by two of the villagers.

BRONCHO.

A CASE OF POISON (Two Parts March 17). —Mr. Barr is a young husband who is inclined to neglect his wife for the other woman. He refuses to accompany her shopping one afternoon and leaves, meeting another girl, whom he takes to the theater. Mrs. Barr is all broken up. She is visited by a friend who suggests that they go to a matinee. They do so and Mrs. Barr discovers Mr. Barr in a box with the other woman. She leaves very much broken up. She attempts suicide on a railroad track, but is frightened by the rumbling of the train. She next visits a drug store where her nervous manner gives away her intention to the druggist. Instead of giving her cyanide of potassium as she requests he gives her a bottle of plain water, marking it cyanide of potassium. She leaves.

Meanwhile Mr. Barr and his girl companion repair to a restaurant, where they are followed by the friend of Mrs. Barr. She takes the telephone number of the restaurant and leaves. She finds Mrs. Barr has taken the supposed poison and phones for Barr to the restaurant. Barr in great agitation leaves the restaurant, and some comedy situations result as he attempts to leave hurriedly. He arrives home after various escapades of a comic nature and is horrified at the sight of his supposed dead wife. He discovers the half drained bottle of water marked cyanide and after looking over his last will and testament he takes same. Mrs. Barr meanwhile awakens and in an angry mood and packs her things preparatory to leaving. She discovers Barr taking the poison and, removing his picture from the wall of the bedroom, slams it over his head, thus pinning him to a chair. After berating him, Mrs. Barr leaves and we dissolve out on Barr as he struggles to free himself from the picture frame.

FEATURE FILM STORIES

THANHOUSER SYNDICATE CORP.

THE $20,000,000 MYSTERY (Episode 16—Reels 31 and 32—"The Battle of the Bridge"). —After the eventful happenings narrated in Episode Fifteen, Madame Duval and her band for a time made no outward effort to harass Zudora. When Zudora and Storm go skating one day, they are closely trailed by Gyp, one of the "strong-arm" members of the band, while Captain Radcliffe seizes the opportunity to enter the Ramsey house, where Zudora lives, and search her apartment. In the old half-burned trunk, which contained so much of value for Zudora, the shrewd Captain makes an important discovery. The trunk has a false bottom. Beneath it the conspirator finds a rudely drawn map made by Zudora's father, showing the location of rich deposits in the South African diamond fields.

In the meanwhile Tom Hunt and Jim Baird are working on a plan, through which they hope to possess themselves of the band's secrets. Hunt has finished disguising himself while Baird laughs aloud as he reads the following letter of introduction which Hunt is to use in gaining an entrance into the haunts of the conspirators:

My Dear Madame Duval:—This will introduce to you M. Jacques La Fontaine, a celebrated artist and my dear friend. If you can prevail upon him to paint your portrait you will be fortunate indeed. Cordially,

ANTOINETTE, Countess Rochambeau.

Paris, France.

In the role of the famous French artist, Hunt goes to the mansion of Madame Duval and is soon made welcome in her salon. The detective plays his part to the life and Madame Duval is completely deceived. Before he leaves he has consented to paint her portrait, and hardly has he gone when Captain Radcliffe, in highly exuberant mood, enters with the map he has purloined from Zudora's trunk. Some time later, Hunt, who has joined Baird, sees the worthy Captain speaking in a hallway with a man, whom he recognizes as a diamond cutter. Following the couple, Hunt and Baird see them enter the lapidary's shop, where the Captain gives his companion a number of rough stones to cut.

On the day following, Hunt goes to keep his appointment with Madame Duval to paint her portrait. But the sitting is interrupted by the fountain signal, which warns Madame Duval of the arrival of some of the band. She excuses herself, pleading fatigue, and Hunt is shown out, only to return secretly a few moments later.

Hunt hides himself behind the tapestry near the entrance to the hidden elevator, by means of which the conspirators are wont to enter the salon. He sees Madame Duval and the gallant Captain take a document from the secret receptacle under the table-top, and then leave the house. Meanwhile, elsewhere things are happening.

Jim Baird, trying to keep in close touch with Hunt, has entered the underground passage, leading from the old garage to Madame Duval's mansion and there he has been discovered by Bill, Ike and Gyp, three of the most desperate of the conspirators. At once a terrific struggle begins, in which Baird, by his superior quickness, is enabled to slip away from his attackers in the semi-darkness and make for the exit. There the battle begins again in deadly earnest. Through the opened door the men tumble in a confused heap, and roll struggling in deathgrips toward the narrow bridge across the swift creek which flows beside the garage.

And there matters might have taken a serious turn for Baird, but for the fact that John Storm has chosen this road for a spin in his car. The young lawyer leaps from his machine and enters the fray. With a few well-directed blows he sends two of the thugs sprawling. Baird and Bill are grappling at the very edge of the bridge coping. In the final test of strength, Bill forces Baird off the bridge, but is himself dragged with his victim, and both fall into the water. Storm, having routed the other two, hastens to Baird's rescue. Unbuckling an extra automobile tire from his machine, he attaches it to a rope and swings it to Baird, but failing to reach him, he plunges into the water and brings him safe ashore, while Bill, vanquished, but still very much alive, makes his escape on the opposite bank.

THE $20,000,000 MYSTERY (Episode 17—Reels 33 and 34—"The Island of Mystery").—The half-burned trunk in which Captain Radcliffe found such interesting material in Episode Sixteen, held many secrets. While the worthy Captain and Madame Duval lay their plans to gain control of this other fortune of Zudora's, which still lies buried in the South African plains, another search of the old trunk by its owner results in the discovery of another and equally interesting paper. In a corner which the conspirator overlooked, Zudora finds a torn fragment, evidently originally a part of her father's diary. "Rich diamond find," it reads, "near large flat-topped boulder 2,000 yards, S. E. by E. of second mile post from Zudora mine."

Her discovery makes Zudora very happy, yet had she known of the schemes, which just then were taking form in the mind of Madame Duval, in that lady's beautiful Grecian salon, she might not have felt entirely at ease. Had she been able to follow her, she would have seen the leader of the band, accompanied by Captain Radcliffe and Ike, one of her "strong-arm" aids, going to the home of a wizened old hag, who lives on Craig Island, a tiny patch of earth and rock in a little frequented part of the bay, which has been aptly called the "Island of Mystery." And here, after making certain arrangements which appear to be satisfactory to the conspirators' chieftainess, the party takes leave of the grizzled guardian of the islet. Afterward, they go to see the old diamond-cutter, who is polishing the stones brought to him by Captain Radcliffe.

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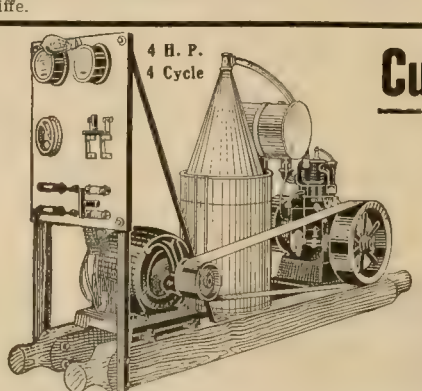

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Meanwhile Tom Hunt, the detective, with Jim Baird has decided to follow the clue contained in the torn paper and goes to South Africa. For a similar reason, Captain Radcliffe and Bruce determine to make the trip themselves, the more so as they learn of the detective's intentions. Carefully disguising themselves, they book passage on the same boat with Baird and Hunt, whom they plan to waylay at the first favorable opportunity. Zudora and John Storm, quite ignorant that anything is on foot, after saying good-bye to the detective and his companion, are returning from the pier, when they meet Madame Duval as if by accident, although in accordance with her well-laid design. Having found nothing tangible against the clever adventuress, Zudora has entirely ceased to suspect her of complicity in the plot against her fortune and herself, and so when the beautiful schemer invites her for a spin in her big automobile, Zudora willingly accepts, although Storm is not altogether satisfied at the arrangement. But he laughs at his own fears, feeling that he is overcautious and that nothing can happen to his sweetheart in broad daylight.

Yet in this he is mistaken. The machine has not gone far, when in passing a lonely wharf, it is suddenly surrounded by a group of masked men. The two women are dragged out of the car, their screams being choked off by the ruffians, who hurriedly carry them to a waiting motor-boat. This soon speeds away and in a relatively short time the party arrive at Craig Island, where Zudora is placed in the hands of the old hag a prisoner. Of course, the men are Madame Duval's confederates and the whole scene has been carefully staged to deceive Zudora. In the meanwhile, in far-off South Africa, many things have been happening. Hunt has located the rich find, indicated in the writing left by Zudora's father, but discovering that they are being spied upon, he takes measures to throw Captain Radcliffe and Bruce off their trail.

In this he is not entirely successful, however, and Baird and the wily Captain engage in a terrific struggle on top of a moving freight train. The men are battling desperately as the train speeds along a high embankment, and strain perilously near the edge. Suddenly, the fast-moving train leaves the track and crashes down the hillside, carrying the two swaying men with it. Captain Radcliffe is picked up unconscious, while Baird escapes serious injury. A day or two later, a hurry call from New York, the one from Madame Duval and the other from Storm, lead the four men to make haste to return to America.

SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode 9 Two Parts - March 10—"Kidnapped").—Concealed in the shrubbery outside of the Villard home, Ned rises to snatch his bride from the man with the black Van Dyke when he is seized by the Villard chauffeur and the gardener and Marie, June's maid. He is quickly bound and gagged and thrown into the Villard garage. He struggles to free himself as he sees June chatting sociably with Gilbert Blye and Orin Cunningham. Bert Villard, husband of June's employer, arrives unexpectedly from abroad. Ned's captors indulge in a card game and drinking bout which enables him to wriggle free from his bonds and escape when they sink into a drunken stupor.

Meanwhile June has finally consented to go on the proposed yachting trip. Marie, stricken with remorse over Ned's fate, tries to tell June of his capture, but cannot. Mrs. Villard's husband, finding June alone, seizes her in a wild embrace and covers her face with kisses. "Bouncer," June's faithful collie, comes to the rescue, fells Villard, bites him and would kill him but for June's interference. She makes Villard promise not to go on the yachting trip, the price of her silence to his wife.

Ned escapes just in time to see June driving away with the gay yachting party, tracing them to a restaurant, where June is forced from the room, while she is trying to go to Ned, afterward being rapidly conveyed on a motor-boat to a large yacht lying in the river.

GREAT NORTHERN.

THROUGH THE ENEMY'S LINES (Four Reels). — After distinguishing himself by promptly coming to the aid of the hard pressed infantry, Lieutenant Brenner is granted a furlough to visit his aged father, who lives near the frontier. Well disguised as a peddler he starts on his journey and incidentally saves the life of General Bradorf, commander of the opposing forces, who has become separated from his staff and is being attacked by marauders.

When entering his father's house he finds the General there, who has requested quarters for the night. Before leaving the next morning Bradorf finds the photo of a Lieutenant in his enemy's army, and discovers a striking resemblance between the peddler and the Lieutenant. In spite of his suspicion, and as a token of his gratitude he gives Ellinor, the Lieutenant's fiancee, a card asking her to notify him any time she or her kin are in danger.

Shortly thereafter the opposing forces take position on the Brenner estate. The Captain and some of his officers enter the house, and discovering Brenner's disguise arrest him as a spy. He escapes, however, and finally rejoins his own lines. Enraged over the escape the Captain places the old father under arrest, informing him that unless his son returns before the morning he will be shot. By a daring stratagem Ellinor conveys the news to her sweetheart and he dashes homeward. He is sentenced to be shot in two hours. Availing herself of General Bradorf's card she succeeds in reaching him and with an eloquent appeal induces him to save the life of her sweetheart. A happy reunion ends the story.

PARAMOUNT.

A GENTLEMAN OF LEISURE (March 1 - Lasky).—A young New York society man makes a bet that he can rob a house and get away without being caught by the police. Shortly aftr making this wager, he overpowers a professional burglar in his own house—and, instead of giving the man up, decides to use him in winning the bet. However, the house that he attempts to rob is the home of the Deputy Police Commissioner, with whose daughter he is in love.

The succeeding complications, which arise out of this altogether original situation, are due to the Commissioner's willingness to accept graft and the professional burglar's inability to restrain himself when tempted to steal a valuable necklace. The final result is a happy conclusion to the very troubled love-story.

SUNSHINE MOLLY (Bosworth).—"Sunshine Molly" enters the oil town in search of work. Her first good deed is to help old Pete, whom she had met on the road, to carry his heavy bundle. She is seen to do this by "Bull" Forrest. Old Pete shows her the boarding house and she applies for work. Mrs. O'Brien and her daughter, Patsy, a slovenly girl, who have to do all the work, are tired out and seeing in Molly a willing worker, hire her and she starts in at once. "Bull" Forrest enters the dining room at this point and announces: "There's a new female in town." He is reproved by old Pete as Molly enters with food, and Bull in a spirit of bravado pinches her. Molly is furious, breaks a plate on his head and tells him to keep his hands to himself. Bull leaves the dining room in a rage.

Pat O'Brien, whose wife runs the boarding house, owns an oil well in which he has sunk all his money and is greatly worried because it shows no sign of producing. Old Pete, now very weak and near the end, makes Bull a witness to his will in which he leaves his land and all on it to Molly. In the meantime Pat's well turns out to be a gusher and the O'Brien family move to town and enter society. The Widow Budd takes charge of the eating house during their absence and falls hopelessly in love with all her boarders, who show a preference for her daughter.

At this juncture Mrs. O'Brien engages a professional matchmaker to find a man of family to marry her daughter. She is successful and on making known her intention of giving a reception to announce the engagement, Pat thinks it will be a good chance to give his old cronies in the oil fields a treat, so he secretly invites them to the reception. The night arrives and Mrs. O'Brien and her daughter, whom she now calls Patricia, are flattered by the large attendance of polite society, when who should file in but the workmen from the oil fields! Consternation follows, and Pat's wife is furious that he should have dared to invite such common people. Pat, angry at the insult to his cronies, departs with them to the oil fields, leaving his wife and daughter in sore straits, as the fiancee demands a marriage settlement.

Bull Forrest has been shunned by his fellow workmen on account of his insult to Molly, and worried so over it that his nerves became affected, his sight troubled him and caused him to act so queerly that he was thought to be insane, and all avoided him. Molly discovered him stricken senseless one night, took him to his room and doctored him and his hate turned to love.

Mrs. O'Brien with Patricia and her fiancee were compelled to follow Pat to Oilfield and on arriving were given a cool reception by the workmen, and the fiancee in retaliation tells them that he knows "Sunshine Molly" and that she has been a jail bird. The men are enraged at this insult to one whom they all think so highly of, and hurry him into the dining room where Molly is and demand to hear what he knows about her. Molly says that he is quite right as she was arrested once for attacking a man who would not keep his hands to himself, and pointing to him, tells the men that they will find a scar on his left shoulder. Bull tears the clothes away and reveals the scar, the men at once kick him out and he swears to be revenged. That night he sets fire to the oil field, which is destroyed, and Bull seeing him do the dastardly deed, pursues him to an old derrick where he climbs to the top, pursued by Bull. A part of the ladder breaks and the traducer is dashed to the ground and killed. Bull is carried to the boarding house and placed in Molly's room where he is tenderly cared for by Molly. Overcome by her kindness he sends a note to her by Pat asking her to have someone else wait on him, as "he can't keep his hands off her." Molly answers the note in person and tells him that loving each other as they do, it would not be long before "a man can lay his hands on his wife."

PATHE EXCHANGE, INC.

PATHE NEWS NO. 16, 1915 (Feb 24).
Panama fair opened by President Wilson.
A stubborn fire in business section of New York.
Old newsboys sell papers to aid Chicago poor.
Harvard oarsmen row amid floating ice.
Enrico Caruso sails for opera season in Monte Carlo.
Mardi Gras in New Orleans entertains thousands.

PATHE NEWS NO. 17, 1915 (March 1).
5,000 Germans reach England as prisoners of war.
Like "Forty-niners," pair cross continent in prairie schooner.
Mme. Bernhardt loses leg by operation.
Pathe Cartoon, "the Presidential chair."
Mimic war waged by New York Guardsmen.
New type biplane tested in Ithaca, N. Y.
British recruits march in endless stream to war.

PATHE NEWS NO. 19, 1915 (March 8).—Dynamite blast opens great canal in State of Washington.
Juvenile farmers get diplomas as champions.
French hide guns with covers of leaves from air scouts.
U. S. ship launched at yards in Camden, N. J.
Ground broken for memorial chapel in National Cemetery.
Animated Cartoon, "Col Heeza Liar runs the Blockade."
In Dardanelles, Turkish fort wrecked by guns of Allies.

THE PARDON (Three Parts).—The chairman of the Board of Pardons has brought to the attention of the Governor, a case deserving special consideration. The family of Robison, a mechanic, has been rendered destitute by his death in an accident. His widow, sooner than accept the dishonorable attention of Trowbridge, her landlord, is dispossessed. She uses every endeavor to obtain employment in order to support herself and little girl, Esther, but in vain. The child is eventually sent to an asylum by the court as the mother is deemed incompetent to provide for its proper welfare. After years in the asylum, without the loving care of her mother, she returns home, but she is no longer the innocent child of the past. Instead, her time is spent with questionable companions. At a third rate dance hall she falls in with Trowbridge, the human wolf that caused her mother much pain in former years. He takes advantage of her romantic nature and induces her to elope with him. Esther's mother, learning of this, follows the couple to Trowbridge's rooms and pleads with the girl to give up her evil intentioned companion. Finding her pleas are ignored, and driven desperate, she shoots Trowbridge dead. For this she is convicted and sent to prison. Esther, realizing then the great sacrificial love of her mother, sincerely repents for her waywardness. Through friends she sets in motion the intricate wheels of justice, and finally succeeds in drawing the attention of the Governor to her mother's sad case. The chairman of the Board of Pardons, convinced of the merits of the case, uses his influence with the Governor, who, swayed by many emotions, signs the pardon which once more unites the unhappy mother and her repentant daughter.

THEN THE ICEMAN CAME.—Patricia Bernice McGuigan, a graduate of a correspondence school of manicuring, determines to seek fortune's smile by trimming the digits of a small community. She decides that a town, not too near a railroad station, is the one to favor with her presence. Bidding good-bye to her home and her sweetheart, Patsy the iceman, she goes to a small burg to pursue her calling—the "skin-game." While rolling along on a stage coach, she trims her first customer, the driver. Handsome Harry, a debonair and fastidious bandit, holds up the coach, and separates Patricia from her coin. When they arrive in town, they report the robbery, and the community offers a thousand dollars reward for the bandit's capture.

Patricia makes an immediate hit with the rubes, and soon has all the village cut-ups fighting for a chance to be trimmed. Not a few of them lose their hearts to the fair manicurist. One day, the afore mentioned bandit, wishing to be spruced-up, calls at the manicure's parlor. Patricia decides to earn the reward by capturing the bandit. Pleading that she must fetch more water for her patron, she alarms the sheriff, who shakes in his shoes when he learns of the dreaded presence of the highwayman. Patricia, however, takes the sheriff's handcuffs, and slips them about the bandit's wrists while his attention is diverted. Collecting her reward, she informs Patsy of her good fortune, asking

(Continued on Page 1846.)

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"The drama begins with the death of a farmer who had been run over by a train. The president of the road and his son are aboard the train and go out to investigate the cause of the 'delay.' The farmer's son dramatically charges them with his father's murder.

"Subsequently the farmer's son and the railroad president's son become college chums. In a quarrel after a card game the farmer's son saves the other's life. The quarrel ended in the death of one of the gamblers. The two young men clasp hands in a pact of silence, each believing a blow from the farmer's son had killed the gamester.

"Both young men love the same girl and the rich man wins her hand, through the unselfish renunciation of the other.

"After twenty years the railroad president's son has succeeded his father and the farmer's son has become the District Attorney. That official presses the people's case against the road, and his former friend, in a panic of fear, threatens to reveal that his former college mate is a murderer.

"The railroad official's pretty daughter foils the plot by discovering a letter in which proof is given that the ruffian died not from the blow of her father's rescuer, but of one of their own number. She carries it to the District Attorney, arriving in time to save him from suicide.

"The wreck occurs as the girl, so like her mother, is hastening to her father with papers she hopes will save him. Learning that the timbers of the bridge over which she must journey are rotten, the District Attorney and the president of the road hasten to the spot; one official to gather evidence for his case against the company, the other to save his daughter's life. The railway official runs across the marsh, signalling the train to stop. But no one sees or heeds him. As the train wavers upon the rotten timbers, then plunges into the river, the director of the road's destiny is overtaken by his own.

"The District Attorney, arriving in time to aid in the work of rescue, recovers the body of Viola Ruskin and places it beside that of her parent, pressing his first and last kiss upon her cheek.

"The Juggernaut has slain his second love, as its wealth won his first. Anita Stewart's unique loveliness never shone with brighter lustre. She was seen as the mother and the daughter. Earle Williams, as the worker who rises to fame, is manly and handsome. Julia Swayne Gordon, Frank Currier, William Dunn, Eulalie Jansen and Jack Brawn are others in the cast."—**N. Y. American, March 9th, 1915.**

"'The Juggernaut,' the big railroad wreck photoplay that the Vitagraph Company has been preparing for six months, came on the screen yesterday at the Vitagraph Theatre and proved to be worth all the $25,000.00 it cost."—**N. Y. Evening Sun, Monday, March 8th, 1915.**

"Nothing is more exciting than a real train wreck, and the next best thriller is a well executed motion picture wreck, such as that which occurred in 'The Juggernaut,' which is appearing this week at the Vitagraph Theatre. One sits nearly an hour watching the film present a story of love and the rivalry of two college friends, before the thriller arrives. But when it does come, it is all the more effective. Over the bank of a river as it is starting to cross a weak bridge at high speed the train crashes into the water. The audience receives a thrill."—**N. Y. Herald, Tuesday, March 9th, 1915.**

"In 'The Juggernaut' interest centres in the powerful story until the final climax."—**N. Y. Evening Telegram, Tuesday, March 9th, 1915.**

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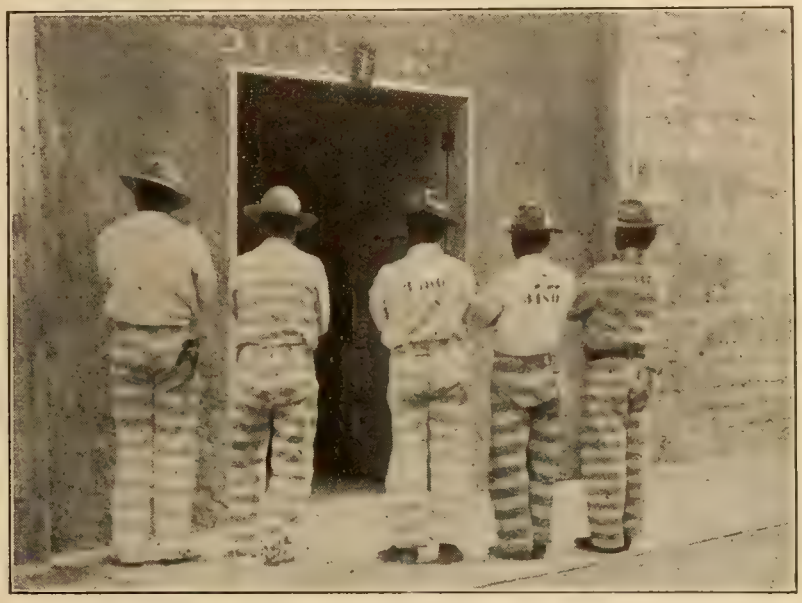

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(Continued from Page 1840.)
him to call at once. Meantime, all the rubes in town have lined up, each thinking that he is the favored suitor. Their surprise may be imagined when Patsy, the iceman, comes along and takes the blushing Patricia from their midst.

PICTURESQUE WALES.—All who view this beautiful scenic will agree that Wales is a veritable jewelled spot. Splashed in sunshine, and vivid with gorgeous colors, the Fairies' Glen, one of the views shown, is appropriately named. In the neighborhood of Bethws-y-gold, the waters toss along in tiny cascades. In plumes of feathery spray, the Swallow Falls tosses its way through the mossy boulders of titantic proportions. Conway Castle, a feudal relic, built by Edward I, in 1284, shows but little the ravages of time. The River Conway flows by through the shadows of thickly foliaged trees.

JAPANESE ARTISANS (On the same reel as foregoing).—One would not believe that tub making would be classed as an art, but after viewing this interesting film, which shows the industry in all its phases, it will be readily acknowledged that more than ordinary skill is necessary in the making of that homely article. A series of views, which will appeal to all, is shown of the Japanese cooks making rice cakes.

BUDDHIST TEMPLES (Pekin).—(On the same reel as "The Police Dog," an animated comedy cartoon picture, a synopsis of which was published on page 1200 of the issue dated February 20).—One is transported back through centuries when viewing these relics of bygone ages. One of these temples imposing and magnificent, is sometimes used as the residence of the Dalia-Lama, or high pontiff of the church. Other interesting scenes of Oriental splendor are shown.

THE EXPLOITS OF ELAINE (Episode 13—"The Devil Worshippers"—Two Parts—March 22).—Elaine Dodge, who has quarrelled with her self-appointed protector, Craig Kennedy, receives a proposal of marriage from her lawyer, Perry Bennett, and begs for time to decide. She calls up Kennedy, and is deeply resentful when their conversation is interrupted midway by his seeming to "hang up." The apparent discourtesy has in reality been caused by the clumsiness of Jameson, Kennedy's assistant, who has upset a bottle of nitro-hydrochloric acid over the 'phone wires, which were instantly burned. In conjunction with Wong Sin, the Chinese adventurer, the Clutching Hand has a seance parlor fitted up adjoining the Chinese Temple. To this place Elaine is lured by a pseudo-medium, who claims that she has a message for Elaine from her dead father. Elaine is accompanied by her Aunt Josephine and by Perry Bennett. The "medium" claims that the spirit of Taylor Dodge will not communicate while "one named Josephine is in the room." Elaine's aunt is prevailed upon to go, leaving Elaine, Bennett and the "medium." Aunt Josephine, alarmed at the uncanniness of it all, decides to call on Craig Kennedy and inform him of the queer turn events have taken. She finds only Jameson who shows her a note left by Kennedy, in which he advises Elaine to beware of a certain Madam Savetsky. After some queer "spiritual" rites, Elaine is horror-stricken to be confronted by the "ghost" of Wong Sin, whom she believes herself to have slain in the episode of the Blood Crystals. She sinks, fainting, and she and Bennett are immediately overcome by aides of the Clutching Hand, who bear her to the Temple of the Heathen God. As she is being prepared for her exit from this material world to consort spiritually with Ksing Chau, the Evil One, an old heathen steps upon the dais of the deity and tries to dissuade the others from continuing with the ceremony. Wong Sin, maddened by this attempted interference, attacks the old man, who repulses him and the mob with prodigious strength, and, his disguise torn off, proves to be no other than the relentless Kennedy. Holding off the crowd with an automatic, he retreats with Elaine to the seance room, where, assisted by the suspicious Jameson and a squad of police, Wong Sin is taken prisoner. Promised immunity by Kennedy, the Mandarin agrees to disclose the identity of the Clutching Hand, and bending toward the detectives ear whispers into it a name that causes the veteran hero of a thousand baffling mysteries to grasp in unbelieving amazement at the monstrous disclosure.

THE TALE OF A SHIRT (March).—In a desperate effort to be ready for his wedding, the efforts of the prospective groom prove to be too strenuous, and his shirt is soon beyond repair. Fate decrees that it is the only clean shirt in the house. The valet is hastily dispatched to purchase a new one, but, it being a holiday, no shirt is obtainable. Valuable time flickers by, but after a diligent search through an old trunk, a long forgotten shirt is unearthed. Fate has a card up her sleeve, however, and the bone-headed valet accidentally spills a bottle of ink over the immaculate bosom. The near-groom is again shirtless. In the scuffle that follows, the wedding suit is also ruined. He threatens the valet with instant death if he does not at once procure a new outfit. The valet sallies forth, and, with the aid of force and a sugar barrel, succeeds in getting a complete new outfit by overcoming a poor fat man who is unable to resist. He returns to his master, who soon dons the clothes which are, however, about eight sizes too large for him; but love is not particular, and soon the wedding bells are ringing. The fat man, incased in the sugar-barrel, nearly breaks up the wedding ceremony, but succeeds in compelling the groom to return his clothes. Embarrassing moments follow, but all's well that ends well, and the newly wedded pair go to their home—but the groom is minus his shirt and other necessary articles of attire.

HORSE BREEDING (Western France—Pathecolor—March).—What was once a lordly estate has been turned into a vast and profitable breeding farm. Prized highly for their size and strength, the Percherons bred on this farm are in great demand for draught purposes throughout the world. Many fine views of these splendid animals are shown, giving the spectator an opportunity to closely study these massive horses. Many intimate views of their breeding and daily life are unfolded.

PICTURESQUE SWEDEN (Angerman River—March).—On same reel as foregoing. Rising near the Norwegian frontier, Sweden's most beautiful and picturesque river, the Angerman, travels on its sinuous way. The Lake of Kult contributes no little share of the ever flowing waters and adds greatly to the scenic surroundings. The Great Falls, tumbling in mighty volumes over the rocks, prove an alluring incentive to the tourist. Many other beautiful views are shown along the beautiful Angerman River until it peacefully flows into the Gulf of Bothnia.

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SIMPSON, ALFRED L.....1858

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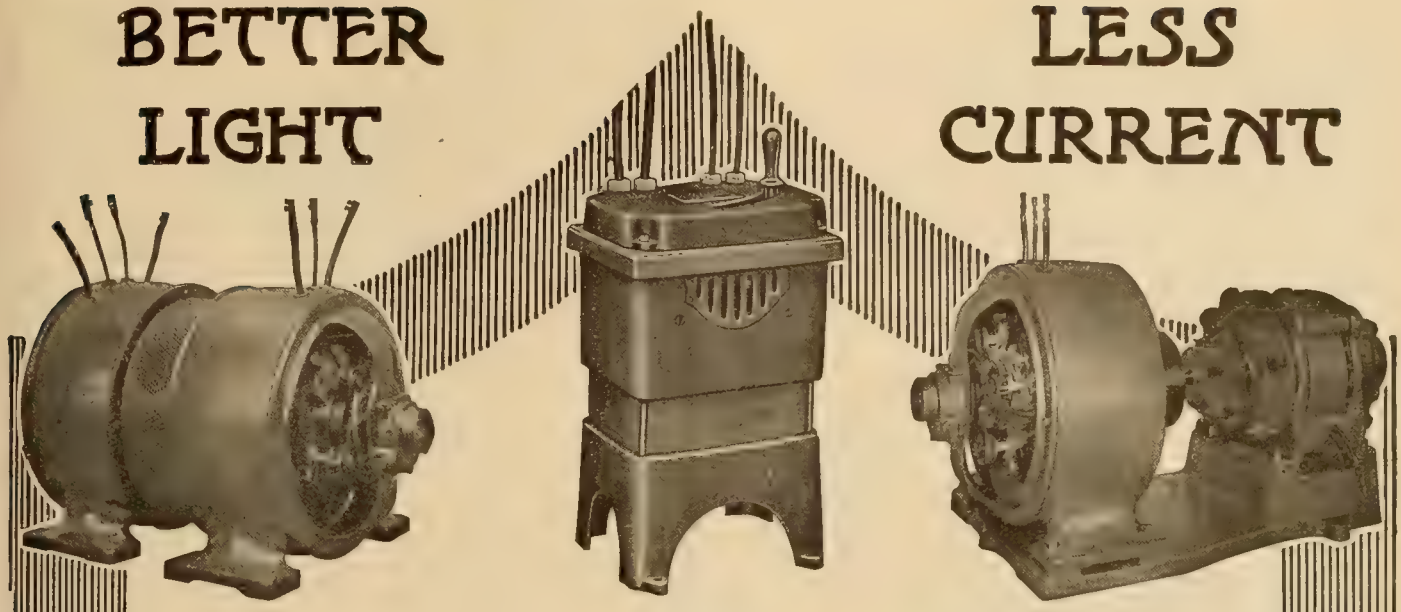

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MISCELLANEOUS INDEPENDENT and FEATURE RELEASES

ALLIANCE FILM CORP.
March—Jack Chanty (Masterpiece—Five parts—Drama).
March The Pageant of San Francisco (Pageant—Five Parts—Drama).

APEX.
March—The Man Who Vanished (Drama).

BROADWAY FILM CO.
March—The Bridge of Sighs (Four parts—Drama).

CENTRAL FILM CO.
March Wild Life in Films (Seven Parts—Animal Picture).

COSMOFOTOFILM CO.
Feb.—"1914," by "Rita" (Two parts—Drama).
Feb.—Liberty Hall (Three parts—Drama).
Feb.—Lil O' London (Four parts—Drama).

FICTION PICTURES, INC.
Feb.—The Spanish Jade (Drama).

GREAT NORTHERN FILM CO.
March—A Deal with the Devil (Three Parts—Drama).

I. S. P. CO.
March —Was He a Coward (Four Parts—Drama).

KAISER FILM CO.
March—The Great Italian Earthquake (Two Parts—Topical).

K. F. CARTER, INC.
Feb.—When the Mountains Call (Scenic).

KRITERION SERVICE.
[Releases for week of March 8 to 13, inclusive:]
The Skein of Life (Two Parts—Drama).
Billy's Scoop (Santa Barbara—Comedy).
The Broken Glass (Santa Barbara—Two Parts—Drama).
Cousin Fluffy (Thistle—Comedy).
Kidnapped (Trump—Two Parts—Drama).
Hotel de Hobo (C. K.—Comedy).
The Bond of Friendship (Alhambra—Two Parts—Drama).
A Terrible Tragedy (Punchinello—Comedy).
Love's Vendetta (Monty—Two Parts—Drama).
All on Account of a Sneeze (Pyramid—Comedy).
Printing U. S. Stamps (Nolege—Educational).
The Sorority Sister (Kriterion—Two Parts—Comedy).
Syd's Busy Day (Alhambra—Comedy).
(Releases for Week of March 15 to 20 inclusive.)
A Voice from the Sea (Paragon-Two Parts—Drama).
Billy's Waterloo (Santa Barbara—Comedy).
Spanish Madonna (Monty—Two Parts—Drama)
A Devilish Dream (Thistle—Comedy).
Love's Triumph (Trump—Two Parts—Drama).
Steve's Steadfast Steel (C K Comedy).
The Stepbrothers (Santa Barbara—Two Parts—Drama).
Cy's Triumph (Punchinello—Comedy).
Romance of an Actress (Alhambra—Two Parts—Drama).
Kriterion Komic Kartoons (Pyramid—Comedy).
Cigar Making (Nolege—Educational).
When the Fiddler Came to Big Horn (Two Parts—Drama).
Syd, the Athlete (Alhambra Comedy).

NEUTRAL FILM CO.
March —The Last of Mafia (Five Parts—Drama).

PARAMOUNT PICTURES CORP.
March 1—A Gentleman of Leisure (Lasky-Belasco—Five parts—Drama).
March 4—Rule "G" (Blazon—Five parts—Drama).
March 8—Caprices of Kitty (Bosworth—Comedy—Drama).
March 11—The Commanding Officer (Famous Players—Four parts).
March 15—Governor's Lady (Lasky-Belasco—Drama).
March 18—Sunshine Molly (Bosworth—Comedy—Drama).
March 22—Are You a Mason? (Famous Players—Comedy).
March 25—My Lady Peggy (Famous Players—Comedy—Drama).
March 29—Pretty Mrs. Smith (Morosco—Comedy—Drama).

PATHE EXCHANGE, INC.
March 3—Pathe News No. 18, 1915 (News).
March 8—Pathe News No. 19, 1915 (News).
March 8—The Exploits of Elaine (Episode 11 "The Hour of Three" (Two Parts—Drama).
March —The Pardon (Three Parts—Drama).
March 10—Pathe News No. 20, 1915 (News).
March 15—Pathe News No. 21, 1915 (News).
March 15—The Exploits of Elaine (Episode 12, "The Blood Crystals"—Two Parts—Drama).

PHOTO DRAMA CO.
March —Pr-o-h-i-b-i-t-i-o-n (Drama).

TIFFANY MOTION PICTURE CORP.
March —The Heart of Maryland (Six Parts—Drama).

TRUE FEATURE CO.
Feb.—Gems of Foscarina (Five parts—Drama)

WORLD FILM CORPORATION.
March 3—Salambo, a $100,000 Spectacle (Six parts—Drama).
March 1—The Fairy and the Waif (Frohman—Five Parts—Drama).
March 8—The Fight (Lederer—Five Parts—Drama).
March 15—M'Liss (Shubert—Five Parts—(Drama).
March 22—The Arrival of Perpetua (Shubert—Drama).
March 29—The Man Who Found Himself (Brady—Drama).

UNITED RELEASE DAYS.
Monday—Ideal.
Tuesday—Luna, Premier Superba.
Wednesday—Grandin, or Premier.
Thursday—Luna, Starlight, Superba.
Friday—Empress or Lariat.
Saturday—Lariat or Regent.
Sunday—Jupiter or Starlight.

EMPRESS.
March 19—Courting Trouble (Comedy).
March 26—A Double Deception (Comedy).

GRANDIN.
March 17—The Verdict (Two parts—Drama).
March 24—Affinities (Two parts—Comedy-Drama).

IDEAL
March 8—Convict's Conspiracy (Three parts—Drama).
March 15—Retrieving the Past (Two parts—Drama).
March 22—Their Delayed Honeymoon (Two parts—Comedy-Drama).

JUPITER.
March 28—Her Phoney Lovers (Comedy).

LARIAT.
March 12—The Greater Barrier (Two parts—Drama).
March 27—The White Trail (Two parts—Drama).

LUNA.
March 9—Hicksville's Diamond Mystery (Comedy).
March 18—With Daddy's Aid (Comedy).
—Ye Gods What a Cast (Comedy).
March 25—Wheeled Into Matrimony (Comedy).

PREMIER.
March 10—Strength of the Weak (Drama).
March 16—With a Girl at Stake (Drama).

REGENT.
March 13—Her Lesson (Drama).
March 30—The House on "E" Street (Two Parts—Drama).

STARLIGHT.
March 14—A Mix-Up (Comedy).
March 18—I'm Crazy to Be Married (Comedy).

SUPERBA.
March 11—A Novelty in Servants (Comedy).
March 16—Lady Audley's Secret (Comedy).
March 23—Target Practice (Comedy).
—Such a Picnic (Comedy).

SECOND AND FINAL NOTICE

ALL MANUFACTURERS, DEALERS, EXHIBITORS—NOTE!

Patent No. 890,101 issued June 9th, 1908, to A. L. Simpson; Patent No. 1,128,867 issued Feb. 10th, 1915, to J. H. Genter, are conceded basic patents on metalized screens.
The law governing patent infringers is well known. A dealer or exhibitor is just as liable as a manufacturer. Infringers will be prosecuted to the fullest extent of the law.

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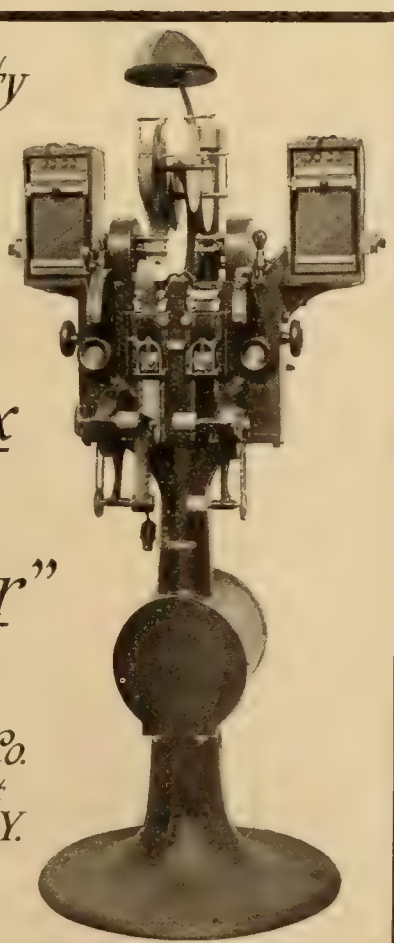

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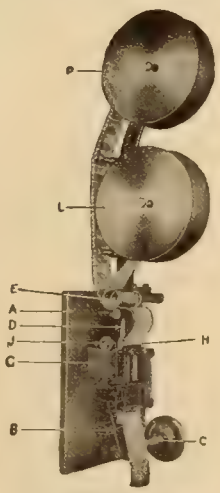

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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.

Sunday—Eclair, Laemmle, L-KO, **Rex.**
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

March 16—At His Own Terms (Northwestern—Drama).
March 18—The Funny Side of Jealousy (Two Parts—Comedy).
March 23—When Jealousy Tumbled (Comedy-Drama).
March 25—No. 329 (Two Parts—Melodrama).

BISON.

March 13—Diana of Eagle Mountain (Two parts—Kentucky Mountains—Drama).
March 20—Mother Instinct (Three Parts—Drama).
March 27—The Hidden City (Two Parts—British Sepoy—Drama).

ECLAIR.

March 10—Valor's Reward (Two parts—Drama).
March 17—Saved by Telephone (Two Parts—Drama).

GOLD SEAL.

March 9—The Phantom of the Violin (Three parts—Melo-Drama).
March 16—The Blood of the Children (Two Parts—Human Interest—Drama).
March 23—The Human Menace (Two Parts—Modern—Drama).

IMP.

March 12—The Five Pound Note (Two parts—English—Costermonger—Drama).
March 15—Wifey's Fling (Drama).
March 19—The Black Pearl (Two Parts—Melo-Drama).
March 22—One Night (Drama).
March 26—Uncle John (Two Parts—Human Interest—Drama).

JOKER.

March 8—Back to School Days (Comedy).
March 13—Schultz's Lady Friend (Comedy).
March 15—The Refugees (Comedy).
March 20—The Rejuvenation of 'Lisa Jane (Comedy).
March 22—The Wrong Address (Comedy).
March 27—Dixie's Day Off (Comedy).

LAEMMLE.

March 21—An Arrangement with Fate (Drama).
March 24—To Redeem an Oath (Two Parts—Heart—Interest—Drama).
March 28—The Bay of Seven Isles (Drama).

L-KO.

March 10—Title Not Announced.
March 14—No Release this Day.
March 17—Rough But Romantic (Comedy).
March 21—Too Many Bachelors (Comedy).
March 24—No Release this week.
March 28—A Change in Lovers (Comedy).

NESTOR.

March 19—Down on the Farm (Comedy).
March 23—It Happened on Friday (Comedy).
March 26—They Were on Their Honeymoon (Comedy).

POWERS.

March 13—The Fate of Persistent Pete (Comedy).
March 20—No Release This Day.
March 27—The Ace of Clubs (Drama).

REX.

March 11—Six or Nine (Detective—Drama).
March 14—Outside the Gates (Two parts—Drama).
March 18—All for Peggy (Racetrack—Drama).
March 21—The Rider of Silhouette (Two Parts—Canadian N. W. Drama).
March 25—Six Months to Live (Comedy—Drama).
March 28—The Desert Breed (Two Parts—Western Drama).

STERLING.

Mar. 4—When Snitz Was "Marriaged" (Com.).
March 11—The Knockout Wallop (Comedy).
March 18—Raindrops and Girls (Comedy).
March 25—Olive's Pet (Juvenile Comedy).

VICTOR.

March 8—The Unhidden Treasure (Two parts—Mystery—Comedy-Drama).
March 12—A Romance of the Backwoods (Drama).
March 15—The Storm (Two Parts—Society—Melo-Drama).
March 19—The Golden Spider (Drama).
March 22—Mary's Duke (Three Parts—Comedy Drama).
March 26—The Danger Line (Drama of the Hills).

UNIVERSAL SPECIAL RELEASE.

Feb. 8—The Master Key, No. 12 (Two Parts—Drama).
Feb. 14—The Master Key, No. 13 (Two Parts—Drama).
Feb. 21—The Master Key, No. 14 (Two parts—Drama).
Feb. 28—The Master Key, No. 15 (Two parts—Drama).
March 14—The Black Box (Episode No. 1—"An Apartment House Mystery"—Two parts—Drama).
March 21—The Black Box (Episode 2 "The Hidden Hands" (Two Parts—Drama).
March 28—The Black Box (Episode 3, "The Pocket Wireless" (Two Parts—Drama).

MUTUAL RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

March 10—The Echo (Drama).
March 12—His Mysterious Neighbor (Drama).
March 15—The Two Sentences (Two Parts—Drama).
March 17—Competition (Drama).
March 22—Ancestry (Two Parts—Drama).
March 24—In the Heart of the Woods (Drama)

BEAUTY.

March 9—The Doctor's Strategy (Comedy-Drama).
March 16—In the Mansion of Loneliness (Comedy—Drama).
March 23—When the Fire Bell Rang (Comedy Drama).

BRONCHO.

April 7—Molly of the Mountains (Two parts—Drama).
April 14—Shorty Turns Actor (Two Parts—Comedy).
April 21—The Disillusionment of Jane (Two Parts—Drama).

DOMINO.

April 8—The Winged Messenger (Two Parts—Drama).
April 15—The Sons of Toil (Two Parts—Drama).
April 22—The Artist's Model (Two Parts—Drama).

KAY-BEE.

Mar. 26—His Brother's Keeper (Two parts—Drama).
April 2—The Spirit of the Bell (Two parts—Drama).
April 9—The Roughneck (Two parts—Drama).
April 16—The Taking of Luke McVane (Two Parts—Drama).
April 23—The Riddle of the Wooden Leg (Two Parts—Drama).

KEYSTONE.

March 1—Wilful Ambrose (Comedy).
March 4—Fatty's Reckless Fling (Comedy).
March 6—From Patches to Plenty (Comedy).
March 8—Fatty's Chance Acquaintance (Comedy).
March 11—Love in Armor (Comedy).
March 15—That Little Band of Gold (Two Parts Drama).

KOMIC.

Mar. 7—Bill Gives a Smoker (No. 18 of the "Bill" Series—Comedy).
March 14—Caught by the Handle (Comedy).
March 21—Ethel's Doggone Luck (Comedy).
March 28—Mixed Values (Comedy).

MAJESTIC.

March 14—Her Buried Past (Two parts—Drama).
March 16—The Emerald Brooch (Drama).
March 21—The Forged Testament (Two Parts—Drama).
March 23—The Greaser (Drama).
March 28—The Old Chemist (Two Parts—Drama).

PRINCESS.

March 12—Do Unto Others (Drama).
March 19—Joe Harkin's Ward (Drama).
March 26—The Skinflint (Drama).

RELIANCE.

March 13—Ex-Convict 4287 (Two parts—Drama).
March 15—The Reward (Drama).
March 17—The Balance (Drama).
March 19—Only a Tramp (Drama).
March 20—The Slave Girl (Two Parts—Drama).
March 22—The Game of Thrills (Drama).
March 24—The Black Sheep (Drama).
March 27—Bubbling Water (Two Parts—Drama).

ROYAL.

Mar. 6—Checked Through (Comedy).
March 13—In Wrong (Comedy).
March 20—Doggone It (Comedy).
March 27—Journey's End (Comedy).

THANHOUSER.

March 14—Little Bobby (Comedy).
March 16—The Master's Model (Two Parts—Drama).
March 21—The Stolen Jewels (Drama).
March 23—The Duel in the Dark (Two Parts—Drama).
March 26—Jealousy (Drama).
March 28—The Spirit of Uplift (Drama).

SERIAL PUBLICATION CORP.

March 3—Runaway June (Episode No. 8 "Her Enemies" Two Pars—Drama).
March 10—Runaway June (Episode No. 9, Kidnapped" (Two Parts—Drama).

THANHOUSER SYNDICATE CORP.

Feb. 22—The $20,000,000 Mystery, Episode No. 14, "The Missing Million" (Two parts—Drama).
March 1—The $20,000,000 Mystery, Episode No. 15 ("The Robbery of the Ruby Coronet"—Two parts—Dr.).
March 8—The $20,000,000 Mystery (Episode No. 16 "The Battle of the Bridge" Two parts—Dr.).
March 15—The $20,000,000 Mystery (Episode No. 17, "The Island of Mystery" —Two Parts Drama).

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WINIFRED GREENWOOD supported by ED COXEN, CHARLOTTE BURTON and GEORGE FIELD.

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Featuring VIVIAN RICH and cast of stars

Fascinating and Gorgeous

Release Wednesday, March 24th, 1915

Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO.

CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

March 8—The Beautiful Lady (Drama).
March 9—Aurora Floyd (Special—Two parts—Drama).
March 11—His Own Hero (Comedy).
—Mud and Matrimony (Comedy).
March 12—Where Enmity Dies (Drama).
March 13—The Bandit and the Baby (Drama).
March 15—Saved from the Vampire (Burlesque—Melodrama).
March 16—After the Storm (Special—Two Parts—Drama).
March 18—His Desperate Deed (Drama).
March 19—Seekers After Romance (Drama).
March 20—When the Tide Turns (Drama).
March 22—The Maid of Romance (Drama).
March 23—His Brother's Keeper (Special—Two parts—Drama).
March 25—The Love Transcendent (Drama).
March 26—A Stop-Off In New Mexico (Comedy).
—A Hot Foot Romance (Comedy).
March 27—A Foothill Problem (Drama).

EDISON.

March 15—The Master Mummer (Special—Three Parts—Drama).
March 16—Her Country Cousin (Comedy).
March 17—The Animated Grouch Chaser (Cartoon-Comedy).
March 17—Seen through the Make-Up (Comedy).
March 19—In the Shadow of Death (Special—Two Parts—Drama).
March 20—For the Man She Loved (Drama).
March 22—Only the Maid (Drama).
March 23—Hans and His Boss (Comedy).
March 24—The Newly Rich (Comedy).
March 26—A Theft In the Dark (Special—Three Parts—Drama).
March 27—The Phantom Thief (Drama).

ESSANAY.

March 9—The Man in Motley (Drama).
March 10—The Fable of "The Divine Spark That Had a Short Circuit" (Comedy).
March 11—Mustang Pete's Pressing Engagement (Western Comedy).
March 12—Mr. Buttles (Special—Three parts—Drama).
March 13—Broncho Billy's Teachings (Western Drama). Reg. in U. S. Pat. Office.
March 15—Love and Trouble (Comedy).
March 16—When the Fates Spin (Drama).
March 17—The Fable of the Galumptious Girl (Comedy).
March 18—A Horse of Another Color (Western—Comedy).
March 19—The Wood Nymph (Special—Two Parts—Drama).
March 20—The Western Way (Drama).
March 22—Sweedie Learns to Ride (Comedy).
March 23—The Little Straw Wife (Special—Three Parts—Drama).
March 24—The Fable of the Struggle between Personal Liberty and Wave Reform (Comedy).
March 25—Two Bold Bad Men (Western—Comedy).
March 26—The Great Silence (Special Three parts—Drama).
March 27—The Outlaw's Awakening (Western—Drama).

KALEM.

March 8—The White Goddess (Special—Three parts—Drama).
March 9—Wooed by a Wildman (Comedy).
March 10—Following a Clue (Episode No. 7 of "The Girl Detective" Series—Special—Two parts—Drama).
March 12—Desperate Dud, the Plumber (Comedy).
March 13—The Night Operator at Buxton (Eighteenth of the "Hazards of Helen" Railroad Series—Drama).
March 15—Unfaithful to His Trust (Special—Two Parts—Drama).
March 16—Ham at the Garbage Gentlemen's Ball (Comedy).
March 17—The Trap Door (Episode No. 8 of The Girl Detective series—Special Two Parts—Drama).
March 19—The First Commandment (Special—Three Parts—Drama).
March 20—The Railroad Raiders of '62 (Episode No. 19 of the "Hazards of Helen" Railroad Series (Drama).
March 22—The Girl of the Music Hall (Special—Three parts—Drama).
March 23—Ham Among the Redskins (Comedy).
March 24—The Diamond Broker (Episode No. 9, "The Girl Detective Series"—Special—Two parts—Drama).
March 26—The Tale of a Hat (Comedy).
March 27—The Girl at Lone Point (Episode No. 20 of the "Hazards of Helen" Railroad series—Drama).

LUBIN.

March 11—In the Dragon's Claws (Special—Two parts—Drama).
March 12—The Wintrop Diamonds (Drama).
March 13—Margie Puts One Over (Comedy).
March 15—Patsy Bolivar Series No. 12 "Patsy Among the Smugglers" (Comedy).
March 16—Here Comes the Bride (Comedy).
March 17—A Tragedy of the Hills (Special—Two Parts—Drama).
March 18—The Only Way Out (Special—Three Parts—Drama).
March 19—One Law Breaker (Drama).
March 20—The Wayville Slumber Party (Comedy).
—On the Road to Reno (Comedy).
March 22—Patsy Bolivar Series No. 13—"Patsy On a Yacht" (Comedy).
March 23—An Expensive Visit (Comedy).
March 24—The Blessed Miracle (Special—Three parts—Drama).
March 25—Men of the Mountains (Special—Two parts—Drama).
March 26—The Thief In the Night (Drama).
March 27—It Happened On Wash Day (Comedy).
—Si and Sue—Acrobats (Comedy).

MINA.

Mar. 11—Where's My Husband? (Comedy).
March 18—As He Blew He Blew (Comedy).
—The Dove of Peace (Cartoon—Comedy).
March 25—A Titled Trio (Comedy).
April 1—Moonshines (Comedy).

SELIG.

March 9—The Stage Coach Driver and the Girl (Western—Drama).
March 10—The Eagle and the Sparrow (Drama).
March 11—Hearst-Selig News Pictorial No. 20, 1915 (News).
March 11—The Champion (Special—Two parts—Comedy).
March 12—And Then It Happened (Comedy).
March 13—Come 'Round an' Take That Elephant Away (Jungle-Zoo Wild Animal—Comedy).
March 15—The Fork in the Road (Special—Two parts—Drama).
March 15—Hearst-Selig News Pictorial No. 21, 1915 (News).
March 16—Sage-Brush Tom (Western—Comedy).
March 17—The Puny Soul of Peter Rand (Drama).
March 18—Hearst-Selig News Pictorial No. 22, 1915 (News).
March 19—Why Billings Was Late (Comedy).
March 20—Jack's Pal (Jungle-Zoo—Wild Animal—Drama).
March 22—Retribution (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 23, 1915 (News).
March 23—The Outlaw's Bride (Drama).
March 24—Alice of the Lake (Drama).
March 25—Hearst-Selig News Pictorial No. 24, 1915 (News).
March 26—The Clam-Shell Suffragettes (Farce-Comedy).
March 27—Perils of the Jungle (Jungle—Zoo—Wild Animal—Drama).

VITAGRAPH.

March 10—A Study in Tramps (Comedy).
—A Very Rare Companionship (Educational).
March 11—The Black Wallet (Drama).
March 12—Cupid's Column (Comedy).
March 13—The Radium Thieves (Broadway Star Feature—Special—Three parts—Drama).
March 15—The Jarr Family Series, No. 2, "Mr. Jarr Brings Home a Turkey" (Comedy).
March 16—From Headquarters (Broadway Star Feature—Special—Three Parts—Drama).
March 17—Postponed (Comedy).
March 18—The Battle of Frenchman's Run (Comedy).
March 19—The Capitulation of the Major (Comedy).
March 20—The Millionaire's Hundred Dollar Bill (Special—Two Parts—Drama).
March 22—The Jarr Family Series No. 3—Mr Jarr and the Lady Reformer (Comedy).
March 23—A Wireless Rescue (Special—Two parts—Drama).
March 22—The Master of His House (Comedy).
March 25—The Other Man's Wife (Drama).
March 26—The Lady of Shalett (Comedy).
—Lifting the Ban of Coventry (Broadway Star Feature—Special—Three parts—Military Drama).

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Feb. 2—How Cissy Made Good (Three parts—Comedy).
Feb. 13—Mother's Roses (Three parts—Dr.)
Feb. 16—O'Garry of the Royal Mounted (Special—Three parts—Drama).
Feb. 27—A Daughter's Strange Inheritance (Special—Three parts—Drama).
Mar. 2—The Silent Plea (Special—Three parts—Drama).
March 13—The Radium Thieves (Special—Three parts—Drama).
March 16—From Headquarters (Special—Three Parts—Drama).
March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama).

ESSANAY.

Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).
March 12—The Lady of the Snows (Special—Three Parts—Drama).

GEORGE KLEINE.

Nov.—Officer No. 666 (Five Parts—Comedy).
Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama).

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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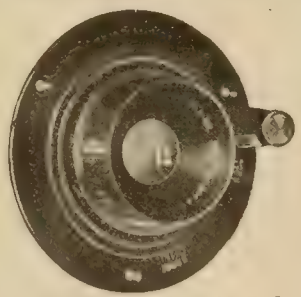

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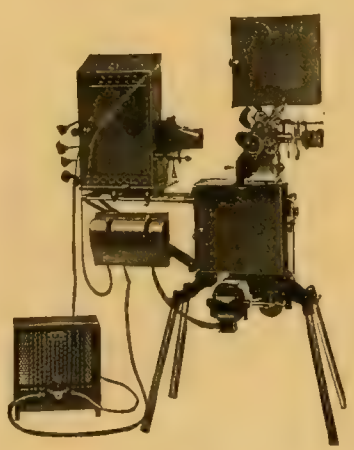

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NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK CITY

Vol. 23, No. 13 March 27, 1915 Price 10 Cents

H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "In the Heart of the Woods" (American).

Post Office Box 226
Madison Square Station

NEW YORK

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THREE WONDERFUL YEARS

By Edwin Thanhouser

I WISH that every exhibitor in the country could have come with me in my travels during the three years that the Thanhouser companies worked without me.

A man in the shoe business may easily forget shoes while on pleasure bent, but not so with one devoted to the producing art. That is something that is graven in a man's soul, from his hair down, from his toes up. He breathes it—lives it!

Volumes could not give you an accurate idea of the data I gathered by visiting the greatest film makers in the world, and—seeing pictures all the time! It was a labor of pleasure, a labor of joy—for I looked forward to again taking up my work, making pictures for you and the legion of Thanhouser admirers.

Those three years gave me a tremendous advantage over my confreres in the industry. All the film art on God's green earth was spread out before me in a gorgeous panorama reaching from London to Asia, and not a single matter of business was on my mind to divide attention! I am artist enough to know that art is fathomless—and the moving picture art particularly so.

That's why I journeyed, like the disciples who drank knowledge at the feet of the wise men, to add to my producing resources. I did it leisurely, carefully, thoroughly. I felt like a soldier taken suddenly from the swirling, whirling vortex of furious battle, and placed on a high pinnacle from which he can look down on the conflict and study his next move.

I am the ONLY MAN in the producing business who ever did this! Nobody knows better than YOU what my work up to three years ago meant to your box office, but I'm here to tell you now that today I PLEDGE YOU A HUNDRED PER CENT. improvement!

My energy is fresher! My material is newer! My facilities are grander, and my staff is the most tip-top up-to-the-minute aggregation of loyalty that ever made a man's heart glad.

Edwin Thanhouser.

OUR NEXT RELEASES

"THE DUEL IN THE DARK." Tuesday, March 23d, two reel drama.

"JEALOUSY." Friday, March 26th, one reel drama.

"THE SPIRIT OF UPLIFT." Sunday, March 28th, one reel drama.

The PRINCESS single reel release for Friday, March 26th, is: "THE SKINFLINT," a comedy-drama.

Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

Book "The Twenty-Million Dollar Mystery"

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All Star Cast Includes

James Cruze	Sidney Bracy	Harry Benham
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Controlled by Thanhouser Syndicate Corp., 71 West 23rd St., N. Y.

Thanhouser Film Corp., New Rochelle, N.Y.

Producers of "The Million Dollar Mystery."

How to Make Money

by Lewis J. Selznick

No. 9

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

One of our salesmen signed a contract with a house in Los Angeles. He spent half a day with the owner of the theatre showing him the finer points of our organization, of the films we were going to give him, of advertising matter we had available for him and how to use it.

When he was through, the exhibitor made this statement, "You are the only boys in Los Angeles who are operating on the right basis—co-operation and services to customers. I like your system."

Investigation in our San Francisco territory brings to light the fact that from 80 to 90 per cent of the exhibitors in that section handling World Film are making money. Messrs. Turner & Dahnken of the Tivoli Circuit, admit our features have built up their business. They have already increased the prices at the Tivoli Opera House on the strength of the plays and stars on World Film program.

They have handled World Film Features properly and advertised them well. We have co-operated with them in every detail. They get more people and a better class of people going to them than any other house in town.

PORTOLA THEATRE
Santa Barbara, Cal.

February 1st, 1915.

World Film Corporation,
822 So. Grand Ave.,
Los Angeles, Cal.

Gentlemen:—

We have never dealt with an exchange where we received better treatment in every way and where those in charge were more anxious to please by word as well as by deed, than we have had from the World Film Corporation.

Sincerely yours,

(Signed) A. W. FORDYCE.

REGENT THEATRE.
Riverside, Cal.

February 3, 1915.

World Film Corporation,
822 So. Grand Ave.,
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Gentlemen:—

We consider the greatest asset of the Regent Theatre to be our 52-week contract with your company. If we could make as much money on everything we run, as on the World service, it certainly would be easy for us. We have done well with all of your pictures, and certainly are strong for them.

Very truly yours,
HOWE & MERRILL.

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FRANCIS FORD AND GRACE CUNARD
THE HIDDEN CITY
TWO REEL 101 BISON SEPOY DRAMA
12, NEW YORK CITY, MARCH 20TH

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It's the biggest, the brightest, the snappiest, the most fearless moving picture publication in the world devoted entirely to the interests of Exhibitors. Forty big pages, and frequently more, teeming with the kind of good stuff the Exhibitor likes to read and that thousands of Exhibitors find the biggest help they get from any source. IT GIVES YOU NEWS YOU CAN GET NOWHERE ELSE.

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CARL LAEMMLE, President

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Universal Moving Pictures are Mightier than Pen or Sword

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Ten pages of this magazine would not be enough to tell all the established, substantiated facts which prove THE BLACK BOX to be the greatest serial ever conceived or produced.

No serial has ever approached the Booking Record of THE BLACK BOX before the release date.

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No serial has ever created so great a furore among the fans with its very first episode as this marvelous masterpiece, THE BLACK BOX.

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If you have not booked THE BLACK BOX do it now, before it is too late. Wire or write your Exchange this very instant.

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Miss EDNA MAYO

is presented as

"The Lady of the Snows"

IN the great 3-act photoplay of that title dramatized from the novel by Edith Ogden Harrison, wife of Mayor Carter H. Harrison of Chicago. RICHARD C. TRAVERS is leading man. Released April 6.

Mr. Francis X. Bushman

is presented in

"The Great Silence"

(In 3 reels)

The greatest of all the prize mystery plays.

Released March 26th

Mr. Charles Chaplin

is presented in

"In the Park"

One big laugh in one reel.

Released March 18th

Released Monday, March 29

"Curiosity"

A mysterious note to a girl precipitates complications.

Released Tuesday, March 30

"The Man in Motley"

By I. A. R. WYLIE

A fool walks in that an angel may tread safely.

Released Wednesday, March 31

"The Fable of the Demand that Must Be Supplied"

By GEORGE ADE

If you want her to Cling, have someone try to Pull her away.

Released Friday, April 2

"Countess Veschi's Jewels"

A thrilling two-act drama by Charles Belmont Davis.

Released Saturday, April 3

"Ingomar of the Hills"

A Western drama featuring MR. G. M. ANDERSON.

Trademark
Reg. U. S. Pat. 1907

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A three part American Drama made by Balboa
featuring HENRY KING and DOROTHY GRANVILLE.
A picture you'll remember. 1-3-6 sheet posters.

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Third episode, animated Cartoon by J.R. BRAY.
The richest of humor combined with Seringham,
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One reel of colored Scenic and nature
educational. 1 sheet posters.

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A one reel Drama featuring TOM WISE.
A sure shot heart appeal. 1 sheet posters.

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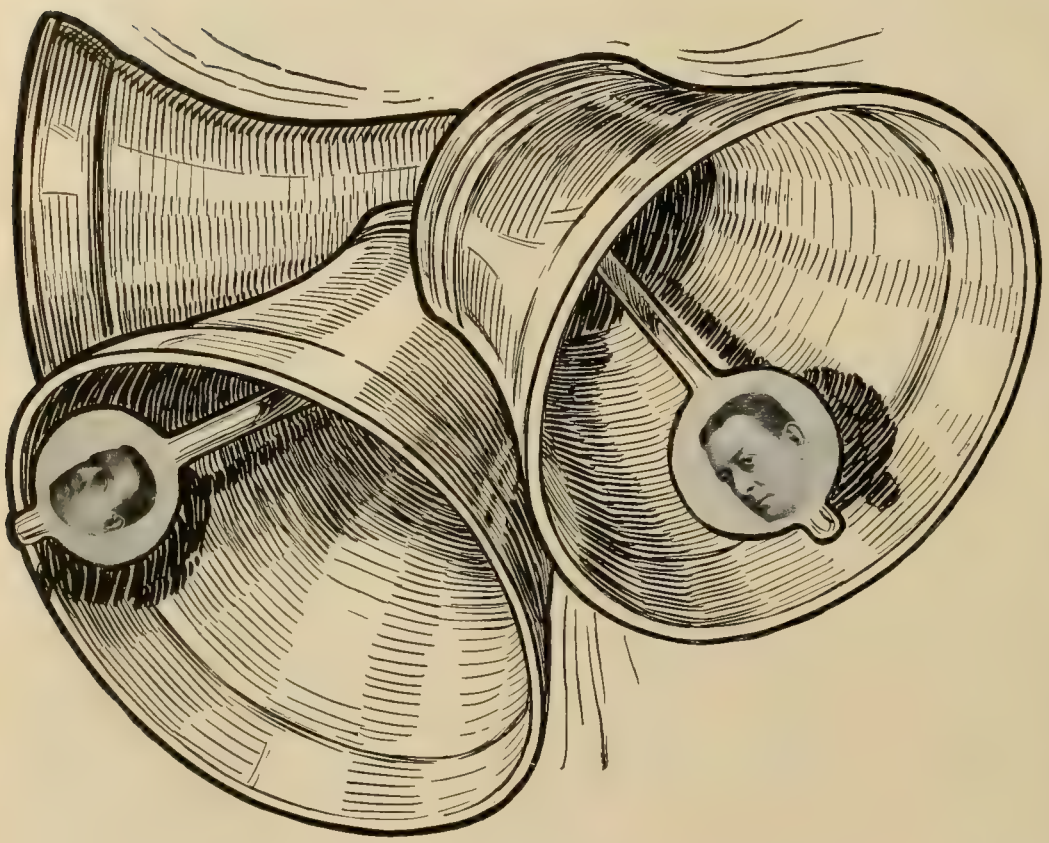

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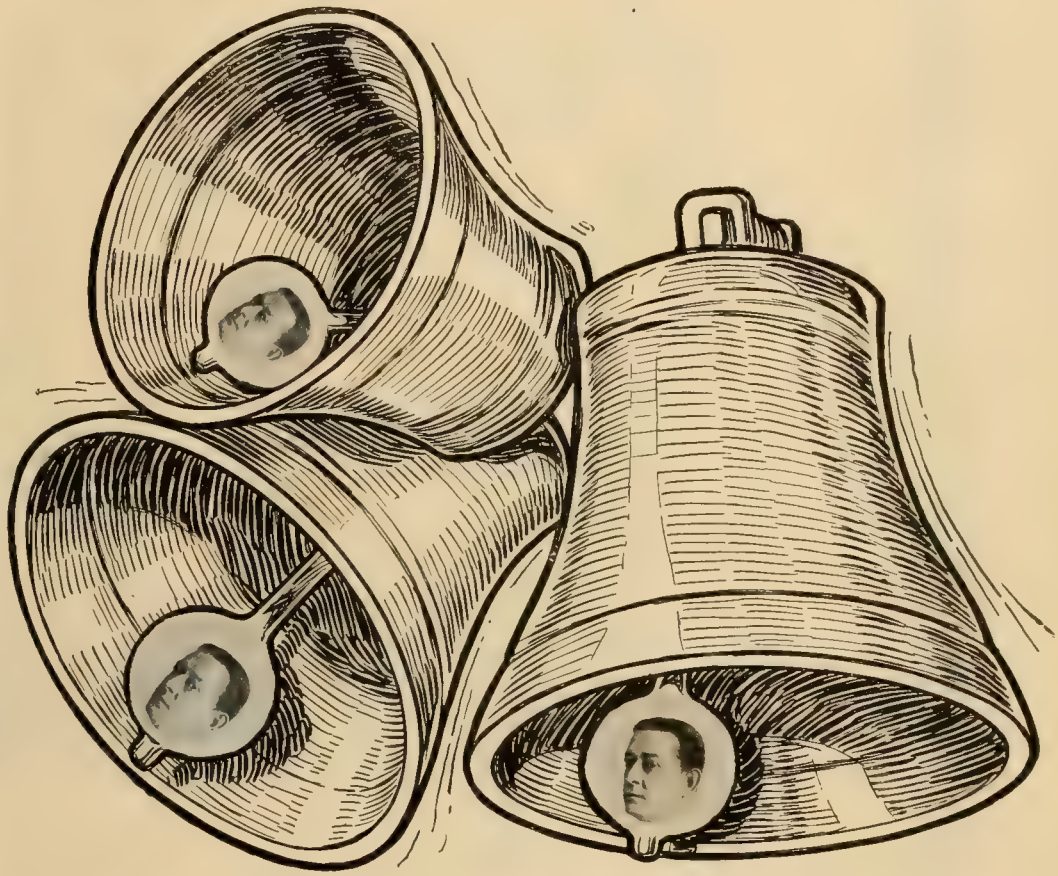

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"THE COMMANDING OFFICER,"

by Theodore Burt Sayre,

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ALICE DOVEY

A thrilling film version of the play that stirred the emotions of two continents.

IN FOUR PARTS RELEASED MARCH 25th

Produced by the

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CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM

36 FAMOUS FEATURES A YEAR

PROGRAM

ANNIVERSARY OF

"TESS OF THE STORM COUNTRY"

AND

A Few Thoughts Related to the Subject

March 20th marks the first anniversary of the release of that great screen triumph, "Tess of the Storm Country." . . . In that fact itself, there is nothing particularly significant, but in its underlying and correlating influences there is abundant food for thought.

True to its name, "Tess of the Storm Country" took the country by storm; the story, as a screen theme; the tender interpretation of the stellar character by inimitable Mary Pickford, and the impressive production rendered the subject by Edwin S. Porter, were and are unsurpassable.

At the time of the release of this epochal screen drama, which for simple beauty and strength is still unrivalled, there were some who termed it a happy accident, an unusual combination of story, star and atmospheric possibilities. It is therefore gratifying, now that this subject has terminated a complete year of continuous popularity, to recall that the producers responsible for this superb photo-drama were also the creators of a series of screen successes with such variety of appeal as "Marta of the Lowlands," starring Mme. Bertha Kalich; "Such a Little Queen," starring Mary Pickford; "Wildflower," starring Marguerite Clark; "The Sign of the Cross," starring William Farnum; "The County Chairman," starring Maclyn Arbuckle; "The Man from Mexico," starring John Barrymore; "The Morals of Marcus," starring Marie Doro; "David Harum," starring William H. Crane, and that transcendent and supreme film achievement, "The Eternal City," with Pauline Frederick, which has been termed "the foremost dramatic triumph of the screen."

With that spirit of progress which has dominated all our former activities, a number of subjects are now in the course of production that will be as consistently superior to our past releases as **they** were to all other contemporary feature productions.

FILM COMPANY

Executive Offices

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Edith Wynne Mathison

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THE GOVERNOR'S LADY

BY ALICE BRADLEY

THE LIFE DRAMA OF AN AMBITIOUS MAN AND HIS HOME-LOVING WIFE.

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The productions of these three manufacturers **have always been of superior excellence.** The artists appearing for them are among the most popular favorites of the American and English stage.

Recently several other prominent names have been added to the list of performers. **Famous Players Film Co.** will soon release "Jim the Penman," starring John Mason. **Jesse L. Lasky Feature Play Co.** will present Edith Wynne Mathison in "The Governor's Lady," and **Bosworth, Inc.,** has announced Fritzi Scheff in "Pretty Mrs. Smith" for the near future.

Besides these, there are many plays featuring stars already popular with **Paramount patrons—Marguerite Clark** and **Hazel Dawn** with **Famous Players; Blanche Sweet** and **Wallace Eddinger, Lasky,** and **Dustin Farnum** and **Elsie Janis** for **Bosworth.**

These productions and players are bringing crowds to **Paramount Theatres** everywhere.

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FRITZI SCHEFF

IN THE POPULAR BROADWAY SUCCESS

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FIVE PARTS OF EXTRAORDINARY DRAMATIC ACTION

WITH A SUPERB CAST HEADED BY THE BRILLIANT STAGE STAR

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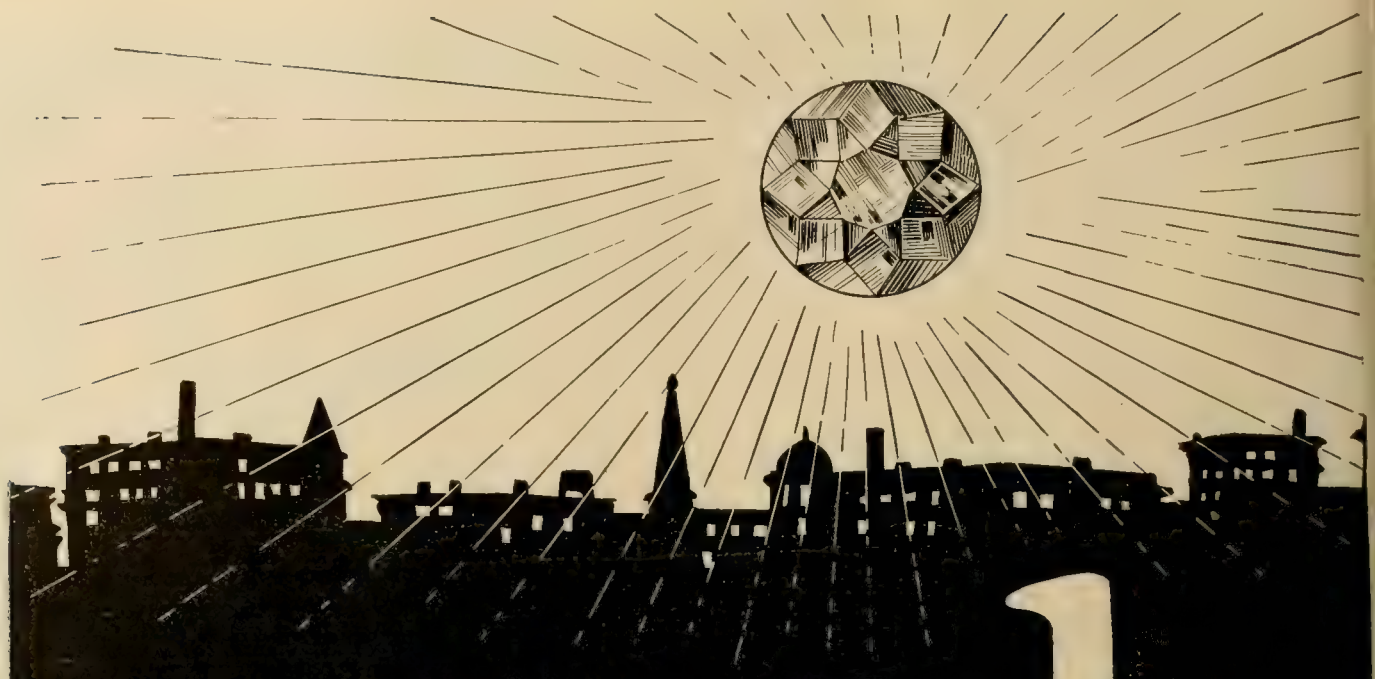

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—The first great American *continued* photoplay and story.

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—The title is: *"The Diamond From The Sky."*

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—and now comes the newest "Flying A" production—the first *continued* novel ever presented on the screen; a romantic story similar to those appearing in the Saturday Evening Post and other leading magazines; a story written by a genius; a story that will appear in The Chicago Sunday Tribune and 500 other leading newspapers. $10,000.00 was paid for this winning scenario in the Tribune's $10,000.00 Photoplay Contest; and *now* $10,000.00 is offered for a suggestion, for a sequel to this unfinished story.

A $10,000 Offer Open to YOUR Patrons!

Release date of first chapter is Monday, May 3rd. First chapter will be three reels. Thereafter a new two-reel chapter will be released each week. Exhibitors who are seeking the biggest box office attraction ever brought out: *Wire or write at once for full information about "The Diamond From The Sky."* Address

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Executive Offices: 222 South State St., Chicago, Ill.

Majestic Motion Picture Co.

Two Reel Feature
For Release SUNDAY, MARCH 28

THOS. JEFFERSON.

THE OLD CHEMIST

Featuring Thomas Jefferson and Augustus Carney. A detective story of special interest.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE EMERALD BROOCH (1 Reel Majestic). Release date Tuesday, March 16. A detective drama with an unusual twist, quite well put on.

THE FORGED TESTAMENT (2 Reel Majestic). Release date Sunday, March 21. A society drama in which the forgery of a will is exposed by the clever discovery of a girl reporter.

ETHEL'S DOG GONE LUCK (1 Reel Komic). Release date Sunday, March 21. This is No. 19 of the "Bill" stories and quite up to the average.

THE GREASER (1 Reel Majestic). Release date Tuesday, March 23. The Mexican proves his love for the girl by saving her American sweetheart. A well produced story.

THE OLD CHEMIST (2 Reel Majestic). Release date Sunday, March 28. The old chemist's nephew is accused of his murder, but the scientific detective proves the contrary. This is a story that holds attention, featuring Thomas Jefferson and Augustus Carney in strong character parts.

MIXED VALUES (1 Reel Komic). Release date Sunday, March 28. Fay Tincher in the character of the slavey has another adventure.

Released Exclusively through the Mutual Film Corporation

MAJESTIC MOTION PICTURE COMPANY

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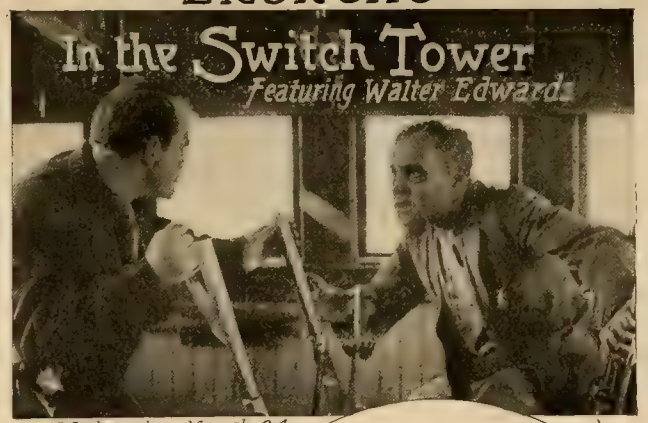

Wednesday March 24

KAY-BEE

Violet McMillan & Jay Hunt
IN
His Brother's Keeper

Friday, March 26

8"-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one - 50 Cents for set of 4

A WONDERFUL LOBBY DISPLAY

22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each.

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Thursday, March 25.

KEYSTONE

Three One Part Comedies Released Every Week
Monday
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A Two Part Comedy Released every Two Weeks Every Other Monday.

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Featuring

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"We can cram our house any old time we have our friend 'HAM' on the program," writes W. C. Harwood, manager of the Vermont Theatre, Toronto, Ont.

Sounds good, doesn't it? No reason why **you** can't pack 'em in with "HAM." Start with

"HAM" Among the Redskins

You will find Ham and Bud the biggest laugh-producers and business-increasers you've ever known. This Comedy wi l be released in General Film Company's REGULAR SERVICE

Tuesday, March 23d

Every Tuesday is a "HAM" Comedy Day. It is a record-receipt day for exhibitors who show them.

Get the special 1 and 3-Sheet, 4-color Lithographs for all "HAM" Comedies from the General Film Company, or A. B. C. Co., Cleveland, Ohio.

KALEM COMPANY

235-39 West 23rd Street New York City, N. Y.

Greater Than "The Vampire!"

The Siren's Reign

A Three-Act Modern Drama
Released Through

GENERAL FILM'S REGULAR SERVICE
FRIDAY, APRIL 2d

"THE SIREN'S REIGN," is Kalem's answer to the thousands of exhibitors who have made the request, "Give us another production like 'The Vampire'!"

The stars who enacted the leading roles in "The Vampire," appear in "THE SIREN'S REIGN." Alice Hollister, who portrayed the title role in the former, plays the Siren in this new Kalem production; Harry Millarde, the vampire's victim, appears as the Siren's husband; Anna Nilsson, Kalem's beautiful leading lady, enacts the role of the girl who vainly endeavors to make the Siren see the error of her ways.

We have no hesitancy in declaring this drama superior to "The Vampire!" If you are a Licensed Exhibitor you are entitled to receive it as part of your REGULAR SERVICE, without extra cost. BOOK THIS PRODUCTION!

You can secure the 1, 3 and 6-Sheet, 4-Color Lithographs from the General Film Company, or A. B. C. Co. of Cleveland, O.

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235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.

A Feature and a 2-Reel This Week!

Unmasked in the Den of Thieves.

The Society Thief Arrives in Time.

THE GIFTED FAVORITE, MIRIAM NESBITT

In a Drama Strong with Action

The Feature, "Killed Against Orders"

By Mary Rider. Released Monday, March 29—3000 feet.

So vibrant is this strong play with tenseful situations that it contains enough material to make three ordinary "features." The Edison grip-full policy compacts them all in three reels of emotional action and momentous acts. Miriam Nesbitt, ever a sympathy-winning favorite, holds all hearts as the girl, bitter against the world that forced her father into a murderer's cell—though innocent—turning into a cunning crook with masterful verve. A **real** feature in **regular** service.

An action-full romantic story in the most romantic of periods

"THE BOSTON TEA PARTY"

with

CARLETON KING, PAT O'MALLEY, AND MAXINE BROWN

The **big** moments in this play come from the love theme skillfully worked into the background of that famous and stirring adventure, "The Boston Tea Party." In days when brave men plotted, with their necks for the forfeit, this dashing play gives us most melodramatic of situations, prettiest of scenes, beautiful dames, set in blood-stirring moments and times. Historically—a gem. Released Friday, April 2nd—2000 feet.

Margaret Prussing in "When Gratitude Is Love"

This play of the broad open and woods gets into the blood with a touch of real life, with situations that appeal without far-fetched straining after effect. It fittingly introduces the new Edison leading woman, Margaret Prussing, as charming as she is talented. She is winsome in this role. Released Saturday, April 3—1000 feet.

COMEDY DRAMA IN SPECIAL SERVICE

"My Friend from India" has all the spicy humor that the quaintest of comedians, Walter E. Perkins, injects when he steps on the screen or stage. Inimitable, and distinctively different in his fun making, this comedian is refreshing beyond description. Now Ready. In Three parts. Through the masterpiece service of the General Film Company.

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The New Edison Laugh-full Comedy

The Roman Gladiator Dies!

Partners in Laughter Music.

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The trouble begins when Arty would a-"singing" go and sings (!) outside the door of a maiden lady whose face—speaking softly—looked like a wet speckled hen. Arty, the artful laugh manufacturer, wades into this sea of fun with all hands and feet. As the singer who never sung he takes the biscuit—and, suddenly, all the non-desirable accumulations about a flat life. Then arrives Waddy—but what's the use of trying to describe Arty and Waddy's fun! There is a give and take—a handing back and forth of the laughs—that no one comedian could ever kick up. Their comedy is really funny stuff—the kind that sets us laughing like care-free children, "tickled to death." The Arty and Waddy Comedies have put more gingery life into programs than any team yet appearing on the screen. And it's not a weekly presentation of the same old mannerisms, but something new—something fresh and different every time. That's the **new** Edison comedy. A great string of 'em is now on tap. Tap this rich vein of humor and money. Book **all** the Waddy and Arty Comedies.

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in the comedy

"A LUCKY LOSER"

The stage lost a comedian of first rank when Edison signed Carleton King. In "A Lucky Loser," he finds himself in all his old-time funny style and makes his "night out" hilariously funny. The situation's rich—a wife picking her hubby's pocket when on the way to a quiet little game and he nabs the wrong "thief." King is happily and well named when it comes to getting over real comedy that needs no subtitle to explain. He is earning the success in screen comedy that he has in dramatic roles. (Released Wednesday, March 31—1000 feet.)

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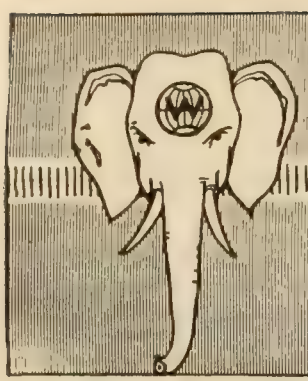

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VIVIAN MARTIN

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A play specially written for the dainty heroine of the "Wishing Ring" that brings out all the characteristics that have endeared her to stage and picture audiences.

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The greatest play in which this popular star has ever appeared. A wonderful story of Russian intrigue.

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is "the funniest story in film," free from vulgarity, rich in the sort of humor that keeps 'em smiling all next week. "Stop Thief" is more than a day's sensation. It's the kind of story that one friend tells another for it depends on **situations** for its laughs and not the antics of an individual.

The Five Jolly Reels of "Stop Thief" leave a lingering sense of pleasure. They will give your theatre more word-of-mouth advertising than twenty reels of the finest drama.

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PATSY BOLIVAR NO. 13
"Patsy on a Yacht"
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By many circumstances Patsy gets even with his persecutors and is rewarded by winning the ever faithful Jane.
Featuring **Clarence Jay Elmer**

Tuesday, March 23rd.
"An Expensive Visit"
(Comedy)
Dad comes to the city to see how his boy spends his time and so much money. He sees all right and is glad to get home.

Wednesday, March 24th.
"The Blessed Miracle"
(Three Reel Drama)
A powerful story of temporary infidelity. A near separation happily avoided by long delayed maternity.
With **Ethel Clayton** and **Joseph Kaufman**

Thursday, March 25th.
"Men of the Mountains"
(Two Reel Drama)
A melodrama of the mountaineers. A girl forced by her father to marry a brute, a desperate game of cards, a wife the stake.
With **Edgar Jones** and **Justina Huff**

Friday, March 26th.
"The Thief in the Night"
(Drama)
A worthy young man ruined by a bucket-shop failure, is about to take his own life, but saved by a burglar, who proves to be a brother of the girl he loves.
Featuring **Ormi Hawley**

Saturday, March 27th.
"It Happened on Wash Day"
AND
"Si and Sue Acrobats"
(Two Roaring Farces—Split Reels)
A brother and sister, tired of farm life, practice acrobatic stunts, go upon the stage and make good.
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A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" - With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

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Four Acts

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Three Acts

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VITAGRAPH

A THREE PART BROADWAY STAR FEATURE EVERY ALTERNATE Tuesday and Saturday

"Mr. Jarr and the Lady Reformer"

Comedy .....MONDAY, MARCH 22

To escape a lady reformer, Jarr is carried to an asylum. The fat girl beats up the Reformer and Jarr returns to his family to hear the glad news. HARRY DAVENPORT and ROSE TAPLEY as Mr. and Mrs. Jarr.

"A Wireless Rescue"

Two-Part Drama...TUESDAY, MARCH 23

A young girl's knowledge of wireless saves a railroad train's hundreds of passengers and her sweetheart. JAMES MORRISON, DOROTHY KELLY and all star cast.

"The Master of His House"

Comedy.....WEDNESDAY, MARCH 24

He asserts himself. His wife, properly disciplined, promises to take her place as next in command. BILLY QUIRK and CONSTANCE TALMADGE in the leads.

"The Other Man's Wife"

Drama .....THURSDAY, MARCH 25

If we could see the beam in our own eye, we would not condemn the mote in another's. This shows it most clearly. GEORGE STANLEY, JANE NOVAK and JACK MOWER are the principals.

"The Lady of Shalott"

Comedy.....FRIDAY, MARCH 26

She dies for loss of her lover. Her imitator is prevented from dying by a lover for whom she is willing to live. FLORA FINCH, KATE PRICE, WILLIAM SHEA, JAY DWIGGINS and CONSTANCE TALMADGE.

"Lifting the Ban of Coventry"

3-Part Drama. B'way Star Feature SATURDAY, MARCH 27

"Now match him if you can, this reg'lar army man. The millin', drillin', made for killin', Reg'lar Army Man." DARWIN KARR, LILLIAN WALKER and all-star cast.

SIX A WEEK, INCLUDING A THREE-PART BROADWAY STAR FEATURE

"CUTEY BECOMES A LANDLORD"
Comedy .....Monday, March 29

"THE ENEMIES"
3-Part Drama. B'way Star Feature
Tuesday, March 30

"A FORTUNE HUNTER"
Comedy .....Wednesday, March 31

"THE HEART OF JIM BRICE"
Drama .....Thursday, April 1

"WHEN DUMBLEIGH SAW THE JOKE"
Comedy .....Friday, April 2

"JANET OF THE CHORUS"
2-Part Comedy .....Saturday, April 3

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Goodness Gracious

6-PART MASTERPIECE
Mr. Barnes of New York

3-PART SPEED COMEDY
Love, Luck and Gasolene

6-PART WAR DRAMA
Capt. Alvarez

3-PART DRAMA
Shadows of the Past

3-PART COMEDY
Bingles' Melodrama

5-PART RUSSIAN DRAMA
My Official Wife

3-PART COMEDY
Uncle Bill

3-PART DRAMA
The Painted World

5-PART ROMANCE
Florida Enchantment

3-PART DRAMA
413

4-PART COMEDY
The Win(k)some Widow

4-PART MILITARY DRAMA
The Tangle

3-PART FIRE ROMANCE
The Locked Door

4-PART PSYCHIC DRAMA
Sylvia Gray

5-PART DRAMA
The Little Angel of Canyon Creek
FROM THE BOOK

4-PART COMEDY
The Man Behind the Door

4-PART COMEDY
C. O. D.
Picturized from Fred. Chapin's Play

PRODUCED BY THE VITAGRAPH COMPANY AND PRESENTED AT THE VITAGRAPH THEATRE, N. Y. CITY

GENERAL FILM COMPANY'S SPECIAL SERVICE

By Arrangement with Broadway Star Feature Co. (Inc.)

THE JUGGERNAUT

IN FIVE PARTS

THE COLOSSUS OF MODERN RAILROAD DRAMAS

FROM N. Y. AMERICAN

"Have you seen the big wreck?"

Wherever you happen to be, on the subway car, in a restaurant, on the street corner, at a soda water fountain, at a tea or dinner table, you are liable to hear this question. It is an ill-informed person, indeed, who makes the reply, "No. Where is it?"

For the railroad wreck is not on one of the great steel network of railroads leading into and out of New York. It is in the very hub of the city, where the city's revolutions, so to speak, begin. Four million persons move back and forth, in and round and round the spot where that wreck occurs. Many of them, horror-haunted, yet fascinated, stop to look at it in all its grim details.

Have you ever seen a pretty young girl on the way to happiness, to the very fullness of joy, and seen her dashed to death? That is the sight that awaits you at the railroad wreck, of which all the town is talking.

Have you seen a girl, young, beautiful, innocent, expiate the sins of one of her parents in a grim, sudden, inescapable way?

Have you watched a love affair in its earliest and most beautiful stage, the stage that is most delicate, most enchanting, because as yet no word has been spoken, when looks alone have been eloquent? And have you seen that beautiful love flower blighted by the frost of death?

Have you ever looked on while a man reaped what he had sowed? Looked on while the chains forged by his own act tightened around him until they crushed him?

All these you will see in the big railroad wreck that occurs on the crowded corner of Broadway and Forty-fourth street, twice every day. The Vitagraph Theatre furnishes the spectacle, which is a mountain peak of attainment in the brilliant career of the Vitagraph Company of America. Furthermore, you will see a spectacle so real and so dramatic that it holds the audience breathless.

The train, bearing the railroad president's daughter and her fellow passengers, nears a bridge, the timbers of which the company have allowed to rot "to save expense." The railroad president, learning of the situation, tries to intercept the train, and by his signals stop it. But the train rushes steadily on to its doom. The girl's face, pure, serene, beautiful, shines starlike out of the dusk of the car. The train swings boldly upon the bridge. The bridge totters. Its rotten timbers part. The train pauses, trembling, human-like, at the doom it faces, then plunges into the water below.

The scene of the attempted rescue, of the white faces turned toward the sky, of the girl with inky, dripping hair and closed eyes, being laid beside her father, who has died of the horror he witnessed, is grim tragedy, but real, powerfully true.

"The Juggernaut" crowds the Vitagraph Theatre to the streets.—**N. Y. American.**

"'The Juggernaut,' the big railroad wreck photoplay that the Vitagraph Company has been preparing for six months, came on the screen yesterday at the Vitagraph Theatre and proved to be worth all that it cost."—**N. Y. Evening Sun, Monday, March 8th, 1915.**

"Nothing is more exciting than a real train wreck, and the next best thriller is a well executed motion picture wreck, such as that which occurred in 'The Juggernaut,' which is appearing this week at the Vitagraph Theatre. One sits nearly an hour watching the film present a story of love and the rivalry of two college friends, before the thriller arrives. But when it does come, it is all the more effective. Over the bank of a river as it is starting to cross a weak bridge at high speed the train crashes into the water. The audience receives a thrill."—**N. Y. Herald, Tuesday, March 9th, 1915.**

"In 'The Juggernaut' interest centres in the powerful story until the final climax."—**N. Y. Evening Telegram, Tuesday, March 9th, 1915.**

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ALL BROADWAY STAR FEATURES
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BY THE BROADWAY STAR FEATURE CO., INC.
44th ST. and BROADWAY, N. Y. CITY

Among these features are "THE JUGGERNAUT," in five parts (featuring Earle Williams and Anita Stewart), now running at The Vitagraph Theatre; "THE ISLAND OF REGENERATION," in six parts (featuring Edith Storey and Antonio Moreno), from Cyrus Townsend Brady's novel; "THE SINS OF THE MOTHERS," in five parts, first prize winner in Sun Scenario Contest, and "THE DUST OF EGYPT," in four parts, from the play of the same name; and many others.

Many prominent and celebrated stars have been engaged to appear in the BROADWAY STAR FEATURES, the first of whom is MR. FRANK DANIELS of comic opera fame, who will be announced shortly in a special production.

WATCH FOR IMPORTANT ANNOUNCEMENT NEXT WEEK

DOROTHY BERNARD

With Guy Coombs and Anna Nilsson in a Three-Act Story of Christian Science

THE SECOND COMMANDMENT

One of a series of Dramas showing the modern application of the Ten Commandments

Miss Bernard has appeared with such well-known players as Nance O'Neil, Wilton Lackaye and William Courtleigh. She is one of the most popular actresses on the legitimate stage. Her role in this Christian Science story affords this star a splendid opportunity to display the emotional powers which have made her famous. This production will be released through General Film Company's REGULAR SERVICE! Get it—it's a money-maker!

Released Monday, April 5th. Special 1, 3 and 6-Sheet 4-color Lithographs for this headliner.

A "HAM" COMEDY

"Ham's" Harrowing Duel

We can't remember ever seeing anything half as funny as "HAM'S" effort to help a woman arouse her husband's jealousy. You overlook a bet if you don't show "HAM" Comedies.

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The Thumbprints on the Safe

Two-Act Episode of

The Girl Detective Series

In that this story upsets all theories concerning the infallibility of the thumbprint system, it will arouse intense interest wherever shown. The Girl Detective's work will amaze your patrons!

Released Wednesday, April 7th. Striking 1, 3 and 6-Sheet, 4-color Lithographs.

He Was a Traveling Man

And annoyed by the inquisitiveness of the employees of a village hotel, he perpetrates a practical joke upon them which raises Cain. There's a laugh a minute in this!

Released Friday, April 9th. Attractive 1-Sheet, 4-color Lithograph.

The Girl on the Trestle

An Episode of the

Hazards of Helen Railroad Series

For sheer daring, nothing Helen Holmes has ever done equals her effort to cross the burning trestle. Don't miss this —it's simply immense!

Released Saturday, April 10th. Strong 1 and 3-Sheet 4-color Lithographs.

Kalem Company

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square)

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(*The Index for this issue will be found on page* 2008.)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, March 27, 1915.

Facts and Comments

AN IMPORTANT decision has just been rendered by the Appellate Division, Second Department of this state. The exhibitors in Yonkers had made a test case against a local ordinance passed by the Board of Aldermen. This ordinance attempted to close the moving picture theaters on Sunday. A pianist in the employ of a prominent exhibitor submitted to arrest for an alleged violation of this ordinance. This enabled the exhibitors to take it up to the Appellate Division and the latter tribunal has now rendered a decision setting forth that the Aldermen have no authority to pass a law which is in conflict with the statutes of the state as interpreted by the higher courts. The decision of the Appellate Division is unanimous and again confirms the view always held and carefully set forth in these columns, that there is at the present time no law whatever to prevent the moving picture exhibitors from showing pictures on Sunday anywhere within the state. A similar fight was made and won in Binghamton some time ago. Of course, there may be two opinions even among exhibitors as to Sunday opening. We have heard exhibitors say they wouldn't care to open their theaters on Sunday. The law does not compel them to open the theaters and they may keep them closed if they wish. On the other hand there is no reason on earth why they should not open them if they so desire. There are restaurants and other places that might keep open on Sundays if they cared to, but their owners prefer to keep them closed out of a personal regard for the character of the day. The same rule might well be made to apply to motion pictures.

* * *

IN A college paper published in the state of Kansas we find a most interesting reference to the value of the film in teaching. The paper speaks of films illustrating certain manufacturing processes to engineering students and dwells with due appreciation upon "the relaxation and enjoyment derived from the best class of motion pictures." An entire page is taken up by what is called "the symposium on the moving picture question" to which distinguished educators in the state contribute. In reading through the symposium we find that all the contributors endorse the educational value of the films and it is evident that they have given considerable and intelligent study to the subject. "In the realm of geology and geography the film is especially useful," says one contributor, "who, having seen the desert, oasis and the caravan in "Cabiria" will not have a better conception of the realities of life in that sort of environment." The educational film will, we hope, be in part at least, a means of combating the evils and follies of censorship most effectually.

* * *

THE chaos which has overtaken the feature field is exciting the attention of exhibitors to a greater degree than ever. A friend and correspondent of the MOVING PICTURE WORLD in deploring the over production and haphazard distribution of so-called features, says: "The people must gradually and properly be introduced to these features, telling them and bringing to their attention the value of these productions and lastly educating the public to pay more to see them. As a result of the methods to-day, the people have become saturated with features and are bewildered. It has become so very ordinary and common to see five and six reel features that they are losing their drawing power. What, after these features, if they lose their drawing power? It costs considerable money and time, as we all know, to produce a good picture. In spite of that they are being thrown about without any regard to their intrinsic value and the public is beginning to take them as ordinary pictures." The feature is becoming the Frankenstein of the exhibitor and there is as yet no sign of the long wished for clearing of the situation.

* * *

IT IS a deplorable thing when an exhibitor is compelled to publicly announce that he must cancel a series of pictures depicting crime "as unfit for the young people of his town to see." The stand of the MOVING PICTURE WORLD on the pictorial exploitation of the details of crime is too well known to need repetition. But recently we were present in a theater when upon the showing of a certain film one or two of the women took their children by the hand and hurriedly left the theater. One offensive picture is very much like the poisoning of a well. A few drops of venom make the whole well unwholesome. We hope that some public spirited citizen will arise and institute legal proceedings against films of this kind. They are of infinite harm to the industry and a wicked libel upon the greatest and noblest factor in modern civilization.

"We Have Just Begun to Fight"

By W. Stephen Bush.

THE most gratifying sign on the horizon of our art industry today is the general awakening to the extent and the nearness of the dangers and evils of censorship. Even less than six months ago the producing interests viewed censorship with provoking indifference. There seemed to be a fond belief that the Fifth Avenue Board was really all the protection the picture needed. It took a series of striking and threatening events to bring about a clear understanding of conditions. Only when one state after another threatened to follow the example of Pennsylvania, Ohio and Kansas, when the Supreme Court of the United States declared that the state had the right of censorship, that the producers realized what was before them.

It is idle to speculate whether earlier and more harmonious work by the producer might have prevented the obnoxious statutes in Pennsylvania, Ohio and Kansas. Nor is there much use or comfort in holding a post-mortem on the legal fight, which so far has gone against the contentions of the legal talent employed. The Courts, it is true, have not decided every phase of the question; they only passed upon what was brought before them. Undoubtedly there are aspects of the question that have never been touched. It is altogether possible that new decisions upon a new set of facts and upon new legal points may be rendered hereafter.

For the present it behooves all the opponents of censorship to shift the lines of battle from the courts to the legislatures. For the time being we have been beaten in the courts, but this does not mean that the fight against censorship has been lost. It simply means that we must change our methods of attack. We must now enter upon a campaign, which has a two-fold purpose. First of all we must do all in our power to educate the public. The next step will be to inform and enlighten the men who make our laws. We need no lawyers to conduct this fight. At a recent informal meeting of exhibitors and producers this point was emphasized by both interests. The fight for this double campaign of education needs nothing more than intelligent and faithful co-operation between producers and exhibitors. There ought to be no middlemen; no mediums of any kind.

If the action of the producers and exhibitors in Pennsylvania and New York may be considered typical of the work in other states much good may reasonably be expected. In both states the exhibitors have risen to the occasion and have shown themselves entitled to the confidence of the producers. Even while these lines are being written practical steps are under way to repeal the censorship law in Pennsylvania and to stop the further progress of the ridiculous Mitchell bill in New York.

What we wish to say at this time is intended not so much for Ohio or Pennsylvania or Kansas or New York as for the exhibitors of the forty-four other states in this Union. A report of the drastic action of the Pennsylvania chief censor in arresting an exhibitor upon what appears to be doubtful evidence has been sent to all the exhibitors throughout the Keystone State with this warning: "It may be your turn next." Indeed it may. Perhaps at this moment you may seem free from the evils of censorship. It may look to you as if your state enjoyed a mysterious immunity from censorship. Do not delude yourself. The censorship law got on the statutes of Pennsylvania almost secretly without any discussion either in the press, or as far as we know, on the floor of the legislature. No provision had been made for a fund to enforce the law, which probably accounts for its easy passage and the general lack of public or legislative suspicion. The next year "teeth" were put in the law, a salary was allowed and an army of candidates appeared. This year the salary is to be raised, more than doubled in fact.

You exhibitors in other states ought to profit by the example of Pennsylvania. It is in your power to prevent censorship. This requires unremitting vigilance and a ceaseless campaign of education.

We advise you to seek the aid of the press. We are glad to say that the press of Philadelphia has been roused to the dangers which lurk in censorship for motion pictures. The newspapers in the Quaker City have had their attention forced upon the evils of censorship as an entering wedge against the freedom of the press. The great mass-meeting of protest and the arbitrary methods of the chief censor made the editors think of their own safety and liberty and they have started a campaign both against the censor and against the law which created the censor. Care will be taken to inform the press throughout the state of the possibilities of newspaper censorship. At the opening of the legislature the censorship law seemed glued fast to the statute book. Only one amendment had been proposed and that came from the chief censor, who wanted almost three times the salary he is getting now. Today, thanks to the vigorous work of the exhibitors splendidly aided by two of the organized groups of producers, the situation is much more encouraging.

The task of exhibitors in the states which are still free from censorship is much easier. It is a task, however, which cannot be shirked. Begin your campaign of education at once. Even if it looks to you as if the sky were entirely clear in your home state, remember there is the Federal Censorship Bill. The men behind this bill make a good deal of the report which the Committee on Education made to the House of Representatives. Canon Chase read the report with all the relish of Micawber reciting his affidavit to David Copperfield. Let us once for all grasp the fact that the men behind this bill are forever "on the job," the chief promoter having his office almost in the shadow of the halls of Congress.

It is painful to note that even at this late hour there are persons, some of them charged (by themselves) with the task of enlightening the exhibitor, who persist in the assertion that Federal censorship does away with local and state censorship. We repeat that Federal censorship grants no immunity whatever from other forms of censorship. We are not fighting forms of censorship. We are fighting the substance and principle of censorship.

It is not and in the nature of things it cannot be a matter for concessions and compromise. We cannot admit the assumption that the motion picture "needs some kind of censorship." We have no other answer for this proposition than an emphatic and unalterable No. The motion picture needs supervision, or if you please, regulation by public opinion, but censorship is an entirely different scheme.

It means a radical departure from all the traditions and all the experience of the English-speaking races. It means going back to the early part of the eighteenth century. It means giving back to the government its old power of curbing public discussion. It is irreconcilably opposed to the genius of American institutions. The American way is to trust the people. There remains that ever-recurring question; who will censor the censors?

Stagey Settings

By Louis Reeves Harrison.

VISITING a theater some weeks ago—I am becoming an antiquarian—I went in receptive mood, determined to enjoy myself. Why not? Is there no pleasure to be found in studying the past through its relics? I have quite a collection of bric-a-brac in the way of theatrical memories, dating from Black Crook, Uncle Tom's Cabin and East Lynne, to the Broadway jingle of yester-year, but I am still in search of the comparatively modern play that may have interest as a rare curiosity rather than as a work of inherent or archæological importance.

Unless one can gush with matinee maidens over Cinderella plays, where girlie grows up and marries grey-templed guardie, who has been so nice to her all the time, or weep over the sad story of the lady who was betrayed by the very warmth of her heart rather than by doing wrong on purpose, one becomes cynical about gush and weeps between chocolate drops. Realizing, however, that any tendency to doubt was not conducive to that condition of mental receptivity bordering on inanity, in which one must hypnotize one's self in order to enjoy a modern theatrical performance, I put Satan cynicism behind me and went in a blank cerebral condition, even as a little child.

The curtain rose on a room with an exterior exit and a window up stage. No sign of the disheartened heroine, nor even of the hero with his hair brushed back. Of course the villain was not in evidence, but he might be expected to appear outside that window at the very moment he was not wanted, a haunting spectre of the past. Meanwhile some cheery neighbors would look in and pass the time of day, incidentally suggesting that PAST whose haunting spectre surely would be seen through that window, else why the window? Who ever saw the stage window of a country house looking out on a vegetable garden or an apple orchard?

There was no escape from the inevitable. It happened. The hero was noble; the villain was as mean as he could be, and the heroine—there was almost a sob in her voice at times. Several of us chewed the stubs of bad cigars during the entre-act, while others drowned their sorrow in the adjoining *cuh*-fay, pronounced "calf-fay" in France, where it came from. I preferred to stand when the next act began—a wise precautionary measure. It was set in a forest, and one look at the trees was enough. I left without asking for a return check.

How fresh and beautiful it would be if we could transport some exteriors from the screen to the stage! Art and Nature may not be the same when Art idealizes all that Nature at her best has realized for us, but mere imitation, especially when it eliminates the spiritual, is far from being art. Nature in the scene painter's hands is a dreadful thing to contemplate. Her rolling hills, forest-crowned, her distant peaks of glittering snow, her stormy moods on wave-dashed shores, her laughter in sparkling waterfalls, her tender moments, with a note of the infinite in her sigh, what does the stage know of such compelling influences? Are all of her exhaustless treasures for the screen alone? Must the theatre, as Eleanora Duse asserts, be destroyed in order that the dramatic art be revived? If this must come to pass, moving pictures may be the means to that much-desired end.

Instead of wandering out on the barren plains of theatricalism, let us treat this new art as craftsmen do their ornate products, as architects dome churches according to the blue arch above, as textile workers pattern beauty from garden designs, choose our exteriors with taste, take them from viewpoints of advantage, and symbolize our interiors so that they minister to the spirit of the stories we visualize. Let the scientist get behind the beauties of nature to penetrate their secrets—the artist must lead them to do his bidding in new forms of expression.

Let the windows of the country home look upon the rosebush, upon the orchard in bloom, upon the flowing river, upon a far stretch of grain or green meadow, in which there is *movement,* if only that caused by the summer breeze. If anything is ghastly about the stage setting it is its lifelessness. Nature seems suddenly stricken. The total absence of movement has a peculiar, deadening effect on the acted story, a contributory cause of theatrical decadence and of moving picture popularity. Stage directors refer back to stage directors. Those of the studio are beginning to forget the stage and provide setting in harmony with the spirit and purpose of the story to be visualized.

The tremendous concentration of energy now employed in the production of moving pictures needs constant direction, stimulation and inspiration, to keep that production along lines calculated to insure its own continuance and healthy stability. Its stimulation may come from intelligent criticism and its inspiration from vigorous authorship, but its direction is largely in the hands of those who select end prepare what is to be projected on the screen. They should keep the pictured story free from what is sordidly ignoble, from what is theatrically artificial and deadening, from all that stupifies the charm of our development.

Consider the advantage we have in *one use* of settings, especially in gorgeous plays of the "Kismet" or the "Garden of Allah" type. The working out of careful and complete details is a matter of constant repetition on the stage, especially if the play is presented throughout the country, whereas the "once over" is enough for a picture play going to all parts of the world. Insistence on beauty, accuracy and good taste in one, means an overwhelming outlay—in the other a matter of very little additional expenditure.

Consider also our opportunities for giving home rooms those small and expressive touches, which indicate personality or which make the place sweet and lovable. Consider how your own abiding place is equipped with little things that please your fancy or satisfy your desires. Let walls and floors help the story with all that is suggestive of comfort, restfulness, beauty, or their absence, in accord with the spirit of the story, and forget that there is such a thing as a stage setting. As for exteriors, God-made or man-made, their appropriateness has carried many an ordinary photodrama into the masterly class, and their beauty is an undeniable factor in motion-picture success.

It is well nigh impossible to eliminate canvas flats from stage settings, but cornices and ornamental mural designs can be built out into actual relief for the studio. The day has passed for unnatural and hideous makeshifts that do not cast their own shadow, but are seen in such false relief that they cast a shadow of ugliness on otherwise attractive backgrounds. The setting should deepen and beautify those organ chords of harmony which thrill an audience most when they are in tonal sympathy with the whole rhythm and theme of the pictured story. The effect is worth striving for.

Why Kick the Stove?

By Epes Winthrop Sargent.

SUPPOSE that you burned your finger on the kitchen range. Should you blame yourself for your carelessness or seize an axe and reduce the stove to junk? Naturally you realize that a hot stove is no place for your finger.

From all parts of the country come advices to the effect that legislators are seeking to establish State censorships. From Washington we learn of a movement for a Federal censorship.

Will you kick the stove or curse your carelessness?

Sit up a little closer and look over some exhibits. George Bleich runs the Princess Theater, Owensboro, Kentucky. Recently he apologized in print to his patrons for having run a certain film which he designates as "putrid," an unpretty word, but forcefully correct. A Texas exhibitor writing of his film service tells that he takes an entire program "to be able to have a Blank film every day," repeating some of the best. In Greater New York an exhibitor issues a program. Monday and Tuesday he has features. Wednesday he has "three reels and a Blank." From Newark a theatergoer writes that certain comedy releases are pulling stronger than five-reel features.

Now go and see some of these comedies. Go and see them because, even in veiled allusion, we cannot detail in print. Don't merely see the Blank films, but see others of almost any brand, done in a weak imitation. Then again, consider the censorship question and again ask yourself:

Will you kick the stove or curse your carelessness?

This paper has ever led the van in the fight against a senseless and incompetent censorship. It still takes the stand that a censorship is an offense against the Constitutional rights of a citizen. We still contend that it is class legislation, an unjust discrimination, to censor or attempt to censor motion pictures while ignoring stage and other literary productions. It has always contended that the common decency of the people, plus proper police supervision, is all that is needed; but it cannot be denied that motion picture comedy, not any one brand, but a large percentage of the product, is rapidly reaching the stage where active police interference will not only be proper but will be demanded by the better class of citizens who object to having the younger members of their families being exposed to the debauching influence of suggestion that is all the more vicious because it is presented in the guise of comedy.

Under ordinary circumstances the great body of citizens have held back local censorships. Back files of The Moving Picture World relate instance after instance of the defeat of proposed censorships through an appeal to the common sense of the citizens. But with the public mind in a receptive mood it is not surprising that the fanatics should have taken advantage of that condition to renew their agitations for an autocratic control of what is now the most important amusement enterprise in this country. Some are fanatics, others are merely grafters, but they find the time is ripe to unite in their several schemes.

Will you kick the stove or curse your carelessness?

This writer in the course of his professional work has seen practically everything in the amusement line. He was in no small part responsible for the change to decency that for a time made the burlesque shows profitable. He knows the Western honkatonks and the Middlesex in London. He has seen the Barbary Coast in San Francisco and the waterfront "dumps" of New York, and the worst that he has seen is no worse than much in the present line of comedy. He knew a dive keeper who would not admit boys to his place, not because there was any age limiting law, but because, to use his own words, he was "not running a show for kids"; and yet even the traditions of his "joint" do not equal some of the bits of business that have been witnessed on the screen in the past few months.

To avoid censorship we must avoid the necessity for censorship, and censorship is, above all things, to be avoided if for no other reason than that the censorship, once established, will not rest content to prevent only that which common sense declares must be omitted, but all the material that fools and faddists contend should be deleted. Under strict censorship, half of the reasonable product would be thrown completely out and the rest edited down to the milk and water mildness of the Sunday School cantata, or the public school graduation dialogue.

It is easy to observe the rise and fall of comedy. About five years ago the public tired of the senseless chase picture in which characters ran through from five to eight hundred feet with no reason whatever. The chase was declared taboo and in its place came polite comedies that had little more than their politeness to commend them. Then came a revival. A company, bolder than the rest, decided that the old chase plus an idea would be welcome. It was, in fact it was so startlingly successful that the other makers sought to follow suit. They copied the style, but they lost sight of the most important factor of competent acting.

As time passed, good ideas grew more scarce; to replace idea, "ginger" was used. That marked the first downward step. The moment recourse is had to sensationalism there is no turning back and no standing still. The appeal must constantly be made stronger or jaded appetites will rebel. And the pity is that immorality, like profanity, will always elicit a roar of laughter, sometimes when the moment later the spectator feels the revulsion of disgust. The manager hears the laugh and does not sense the mental processes. And, mind you, the protestants come back again and again until the limit of decency is passed and an uproar is started by the very ones who are primarily responsible for the offense.

On the other hand, many gloss over the offenses for the sake of the humor, and they, too, by their countenance, increase the harm and lead to the belief that the stuff pleases.

Directors see what seems to be the demand. If the stuff is not in the scripts given them, they put it in, deliberately and intentionally. To use their own expression, they "rough it up." The manufacturer regards their action with approval until the time comes to get from under, and then he shifts the blame to them, and finis them.

What really is wanted is humorous action, genuinely funny action, as extravagant, or nearly so, as the stuff now current, but with a reason for the happenings, with an idea behind the action. The story must be intelligent and amusing and it must be told in amusing action. There must be a real reason for the happenings and they will then be funny without vulgarity. There is nothing really humorous in the sight of a man raising a woman's skirts. It brings a laugh and the women will laugh louder than the men, as a theatergoing experience of more than twenty years has proved; but it is not a genuine, sincere laugh. It is the immediate and transient product of shock that may be replaced by disgust a moment later. Precisely the same general effect may be gained by putting a girl in a bathing suit without marked offense, if there is a real reason for the bathing suit. But when a director has to make two thousand feet a week he has not the time to sit down and figure out reasons. He trusts to vulgarity to replace reason, and being successful once, gives worse offense the next time.

It is the almost invariable rule in vaudeville that a comedian's cleverness is in exact inverse ratio to his use of profanity and filth, not that he is clever because he does not use these devices, but because he does not have to use these devices since he is clever. It is the same way on the screen. Given scripts with a real story told in humorous action and they will succeed without offense; but such scripts would cost more money and might be difficult to obtain, and so the "ad lib" production runs on and on to the ultimate benefit of no one but long-haired reformers and the general hurt of the motion picture business.

And when the time comes that we have a nation-wide string of State censorships, when all villains must use pop guns and rubber knives, when bar rooms are wholly replaced by soda fountains, when all heroes are ministers and all heroines leaders in the choir, when no greater breach of the marriage vows will be permitted than baking heavy biscuits for breakfast, when utter immorality will be represented by a gum-chewing toper who drinks three milk shakes in succession,

Will you kick the stove or curse your carelessness?

That picture may strike you as being amusing, but will it be when it comes true? You know what censors **have done**; but do you realize all that censors **can do** when backed by public approval, as they will be if these coarse comedies continue? Think that over, Mr. Manufacturer, and decide NOW whether you are going to like it. Think that over, Mr. Exchange Man, and estimate how many customers you will have. Think that over, Mr. Exhibitor, and figure on your chances of being in the picture business then. Isn't it time to do something before it is too late?

This is no arraignment of the present National Board of Censorship. It is a plea that their rulings be observed. They can keep us out of fanatical censorships if only their decisions be respected. You'll still have trouble with the ultra-good, of course, but you'll have public opinion with you instead of against you. And that's what counts.

A Protest

Editor, Moving Picture World,

Dear Sir: I am only one of the millions who enjoy the "movies," and because I should like to feel sure of continued enjoyment I make this protest against the rude, "bad taste in your mouth" sort of stuff that all of the companies more or less are dishing up to a helpless public as "comedy." The artistic work that is being put out in the dramatic line by the best companies must command the attention and delight of all lovers of the beautiful and unusual. A great deal of the work calculated to bring the laugh put out by these same companies does, I grant you, win the loud guffaw of the coarse-minded man and the crackling, empty giggle of the empty-headed woman; but the thousands of finer feeling are only disgusted and revolted. The rise of the picture play to the position it occupies today among the intelligent and refined people has not been over-rapid, and its decline with such people will not be slow if the companies cannot offer refined and pleasant comedy. Let them, therefore, pause and consider whether the loyal support of the best people is not worth while, and whether as a public mission it is not eminently worth their while to educate the vitiated tastes of those less refined. God knows there are enough degrading influences at work in the world without the moving pictures going into the business.

A READER.

The Value of a Picture

A Plea for the Glory of the Picture Business as It is To-day.

By Hanford C. Judson.

IT HAPPENS to be that the Kalem Company is selling four times as many "bookings" of its masterpiece, "From the Manger to the Cross," for the present lenten season than for the same time last year. This picture is more than three years old and certain things connected with its steady growth in popularity are well worth pointing out. No one can deny that there are many machine-made pictures of little value and some that in their vulgarity may tend to degrade the finer sensibilities; but on the other hand, how many offerings there are whose value can not be estimated. Taken together, program offerings and features, they bring to our eyes such a confused and heterogeneous flow of situations and faces that it is almost impossible to find any distinct tendency or promise for the future in them. We see the art in its present state commercialized; we hear it said that the poor offering sells as well as the good one that has cost more to make; but we are too close to the business to see it in the proper perspective and so we put the emphasis on the wrong things.

Let us get to some distant period and look back on to-day. Perhaps—indeed there is every reason to think it likely—in some future issue of this Moving Picture World, say a hundred years from now, an article will voice a plea for a return to early methods of picture making and recall the glorious decade of from 1910 to 1920. Truly glorious this age will seem, for then all that to-day troubles us will be forgotten and the pictures that we fail to make enough of will remain, if not actually then by direct and careful derivation. But the value of prophesy lies solely in the reasons behind it. We can not profitably dream of the technique of to-morrow: this is to-day. But in the humanity it puts into its pictures, that time will have no advantage over us. It is not probable that the makers of the future will use more care, earnest effort or money than many present makers use, and one thing is sure of to-day, that it is magnificantly open-minded and progressive toward the best.

This is true and, it being true, what is the value of our censor wisdom to-day, new born and our eyes not opened yet to this new gift of life of ours, a new art? We can not grow and progress without freedom. Liberty of normal growth should not be denied to us. We have grown; and our growth is due to censorship; but not state censorship, for the votes were cast in the box offices of thousands of theaters. A few years ago the Jesse James pictures were making a hit and "The Great Train Robbery" was making a hit; but they would never pay to-day. Patrons want a different kind of offering. Exhibitors know the houses where such pictures would pay and know that the newer theaters in the residential sections and in the smaller towns, where they would never go at all, are now playing to the bigger part of the business. The health of the business is due to its extending borders; the new patron wants better pictures, better than the average to-day and he will get them, for he and his family have the money to keep exhibitor and maker in business.

If pictures were as a rule vulgar, they wouldn't have cleaned, and undoubtedly they have had much to do with cleaning the whole field of amusements. The writer was just talking with William Wright (Bill Kalem); he doesn't need to be introduced, and there is no one who is better qualified to speak on this subject. There were, he says, not so long ago, not only here in New York—and he thinks that conditions here are worse for several reasons than anywhere else in this country—but in many smaller cities, plenty of loose and vulgar vaudeville shows such as no one sees to-day. There never has been any censorship of vaudeville; but they are gone. The police perhaps closed some of them; but pictures closed the rest and they won't come back. It is because pictures are decent enough to be seen that some are crying "Censor them; censor them!"

Morosco Producing "Help Wanted"

Lois Meredith Secured to Appear At Head of Cast in Original Role.

THE Oliver Morosco Photoplay Company, associated with Bosworth, Inc., and which will shortly release its initial production on the Paramount Program, "Pretty Mrs. Smith," featuring Fritzi Sheff, has selected for its second release, "Help Wanted," the well-known Morosco success by Jack Lait.

For the principal role of this stirring comedy-drama, the producers have secured Lois Meredith, the piquant and charming little leading lady who appeared with such success in this part last season at the Maxine Elliott theatre, New York City. Miss Meredith has already reached the Bosworth - Morosco studios at Los Angeles and is now actively engaged in the production of the forthcoming release.

Lois Meredith.

One of the youngest stars of the American stage, Lois Meredith has had a remarkable career in theatricals despite her age, and many will readily recollect with what success she appeared before Metropolitan audiences in such productions as "Everywoman," "Racketty Packetty House," "Within the Law" and other Broadway attractions of equal prominence. In the character of Gertie Meyer, the innocent little stenographer who becomes enmeshed in a web of complications as a result of her rejections of her employer's unscrupulous attentions, Miss Meredith immediately won the hearts of the largest audiences which packed the Maxine Elliott during the run of the play there.

The original production of "Help Wanted" appeared at the Cort theater, Chicago, where it scored an instantaneous triumph and played to big business for the full length of the season, establishing new records for attendance and receipts. The subject received wide publicity throughout the country and appeared in serial form in the newspapers.

FLINTOM REPORTS BETTER BUSINESS.

A. D. Flintom, the head of the Monarch Feature Film Company, of Kansas City, made a special trip to New York to confer with President Cobe, of the Alliance, upon several important matters.

Mr. Flintom states that the conditions in his territory, which embraces the states of Missouri, Iowa, Nebraska and Kansas, are very satisfactory, and are continually getting better. He also asserts that there is more money in circulation and less idle hands now than there has been since the present period of depression began.

"The week previous to my departure from Kansas City both the main office and our Des Moines exchange had one of the largest booking sheets in the history of our firm. I believe that if all the exchange men would go ahead, regardless of hard times, and give the exhibitor the pictures that attract money into the box office that there would not be so many 'long faces' in evidence."

Preparing Vault Regulations.

Experiments of Importance to All Film Men Are Made by National Fire Protection Association in Co-operation with Manufacturers' Committee.

By Lynde Denig.

TO WILLIAM SISTROM, of the Universal Company, belongs first credit for a tactful, strong and seemingly successful presentation of the case of the manufacturers in relation to the "Rules and Regulations Governing the Storage and Handling of Nitro-Cellulose Motion Picture Film," as recommended by the National Fire Protection Association. Early in January he was instrumental in organizing a committee representing the film manufacturers, and since that time he has exerted every effort to bring about co-operation between the Board of Fire Underwriters and film men in preparing regulations satisfactory to all concerned. A direct result of a suggestion of the committee was a series of tests arranged by the National Fire Protection Association and conducted in the yard of the New York Fire Department Repair Shop, West Fifty-sixth street and Twelfth avenue, on the morning of March 11.

The immediate purpose of the tests—to be followed by others of a more exhaustive nature—was to learn the correct size of the pressure relief opening of a storage vault, relative to its capacity and the number of films contained. Incidentally they were intended to verify the accuracy of experiments made by the United States Geological Survey, through which it was determined that for every kilogram of film there should be a pressure relief opening of two square centimeters. It is probable that the final tests, based on the results of March 11, will be made with a full-sized vault.

Apart from the useful information gained, the gathering in the repair shop yard was significant in showing the willingness of city authorities and fire underwriters to meet film men more than half way in the consideration of their problems. A list of those in attendance, however, does not reflect credit on the picture manufacturers, all of whom will be affected by the conclusions reached by the Fire Protection Association. On this occasion the entire film industry was represented by Mr. Sistrom and J. M. Nicholaus of the Universal company and Alfred Weiss of the Mutual company, whereas the showing of fire experts and city officials was impressive. In the party were F. G. T. Stewart, of the New York Board of Fire Underwriters; C. A. Gasser, of Newark, inspector of the bureau of combustibles; W. H. Carter, of Pittsburgh, Pa., and A. G. Wilbor, of Hartford, Conn., all members of the committee representing the National Fire Protection Association; Charles A. Hexamer, secretary of the Philadelphia Underwriters' Association and chairman of the committee on combustibles and explosives of the National Fire Protection Association; William McDevitt, engineer of the Philadelphia Fire Underwriters and chief inspector of the Board of Fires; Chief Hammitt, Chief Demarest and Inspector Hille, all of the New York Fire Department; Captain Carpenter, of the Bureau of Safe Transportation of Explosives of the American Railway Association and A. E. Ewen, of the New York Fire Underwriters.

From drawings made by Mr. Stewart, the fire department had constructed a steel pipe 3 feet and 10 inches long with an internal diameter of 12 inches, giving a capacity of 3 cubic feet. For each of the eight experiments, the size of the vent was altered, the amount of film placed in the pipe was weighed and a record was kept of the time it took to burn and the extent of the pressure. The film was ignited by a spark plug. For most of the men present the sight of burning film was a novelty and the notes taken on its action under the varying conditions will be of assistance in determining the nature of the more complicated experiments, according to Mr. Stewart.

When asked about the result of the tests, Mr. Stewart said that he would not be able to make any report until further information had been gathered from the additional trials that probably will be conducted during the week of March 21st. Particular interest attached to the last of the eight tests in which 49 lbs. 2 oz. of film in separate cans were placed in the pipe with about 12 lbs. of naked film for a torch. The relief opening was 3 inches in diameter. Under these conditions the film burned in one minute, forty-five seconds, many of the cans opened, indicating that they contained sufficient gas to push off the covers, and even where the covers remained in place, the contents of the boxes was completely destroyed.

In commenting on the lesson of this experiment as it may be applied to storage vaults, Mr. Stewart said that keeping reels in cans is a safeguard against fire; but that once the flames gain headway the protection is of no avail, which recalls the Vitagraph fire when a room was burned out and even the films deposited in boxes not reached by the blaze, were charred and useless.

Tracing the progress of the important work being accomplished by the committee of which Mr. Sistrom is the moving spirit, one must return to a meeting on the afternoon of January 19, attended by F. G. Meyer, Famous Players' Film Company; W. J. Lockart, Kriterion Film Service; Arthur James and W. F. Rogers, Mutual Film Corporation; C. A. Willat, Willat Studio and N. Y. Motion Picture Corporation; Mr. Sistrom and Mr. Nicholaus, Universal Film Manufacturing Company, and Carl Anderson, Jesse L. Lasky Feature Play Company.

Mr. Sistrom reported that a committee of the National Fire Protection Association had issued a schedule for "rating moving picture film factories using nitro-cellulose film," that this schedule was not binding on any actual rating bureau; but that it probably would be adopted in part, at least, by the Rating Bureaus of the Eastern territory. He further reported that he had been in communication with Mr. Stewart, chairman of a committee representing the National Fire Protection Association, and that Mr. Stewart had expressed his willingness to hold the final report until representatives of the film interests had been heard from, providing they took prompt action. Among the most important conclusions reached after a general discussion were these:

That the recommendation made by committees representing fire insurance interests are of extreme importance because of the influence they have on local rating bureaus and municipal authorities.

That the principal objects of the proposed organization should be to co-operate with committees representing insurance interests, or local government authorities in drafting regulations covering the operation of film plants and exchanges, and to take necessary action from time to time to disseminate accurate information covering approved methods of guarding against the actual fire hazards connected with the industry, it being recognized that erroneous ideas as to the actual risks must necessarily result in impractical regulations and excessive insurance rates.

At the next meeting, January 26, the committee agreed to a set of regulations, which Mr. Sistrom was asked to place in proper form and bring to the attention of Mr. Stewart. The chief points of issue between the manufacturers' committee and the recommendations of the National Fire Protection Association, were in relation to the size of vaults used for the storage of films, their location and the maximum number of reels the vaults might contain.

The opening paragraph in the Protection Association's proposed regulations read: "Nitro-cellulose motion picture films should preferably be stored in a separate building or vault; if a limited quantity is permitted in a building with other occupancy, or in an exposed building, it must be in standard fireproof vaults, safes, or cabinets."

This suggested the vital question, "What is a limited quantity?" Also in the very nature of the film business, the use of separate buildings for the storage of films would be well-nigh impossible in many instances, not to speak of the heavy expenditures involved. Another questionable clause stated that "No one vault or compartment shall exceed in size 750 cubic feet."

In the regulations prepared by the manufacturers, the sections concerning vaults read in part: "Ordinarily no one vault should exceed in size 750 cubic feet, **but vaults larger than this may be allowed provided the number of reels stored therein is not in excess of three reels per cubic foot.**" Then in reference to pressure relief: "The sectional area of the pressure relief opening shall be at least .....square inches. If size of vault is less than 150 cubic feet, opening may have a sectional area of ..... square inches. The pressure relief opening may be covered by ....., or other approved material, providing at least ..... square inches are left open to the outer air."

The regulations as drafted by the manufacturers' committee were approved by Mr. Stewart with only two important exceptions in regard to vaults and the number of reels to be exposed in any one room at one time. Mr. Sistrom reported that for the purpose of personally acquainting himself with the conditions in an exchange, Mr. Stewart would visit the Mutual exchange and added, "he seems inclined to make a distinction between cabinets used temporarily, and cabinets used as a substitute for vaults for overnight or permanent storage. The rules as drafted by the Protection Association will probably have to stand as applied to these latter cabinets; but the pressure relief requirements and the limits as to size and number will prob-

ably be waived for cabinets used for active reels in exchanges or laboratories. Their objection to granting a concession on the size of vaults and imposing a limit on the number of reels per cubic foot, is the difficulty of enforcing the rule. They will probably insist on retaining 750 cubic feet as a maximum. On the question of the size of the pressure relief opening, they are entirely open to conviction and suggest that our committee co-operate with them in conducting a series of experiments to determine the size of opening required to limit the interior pressure to a specified maximum."

The proposed tests were arranged, as already stated, and they will be continued until questions of importance to the film industry the country over have been answered. Little has been said about the work of Mr. Sistrom and his manufacturers' committee; less, in fact, than the importance of its work warrants. Picture producers are being offered an exceptional opportunity to take a hand in forming the regulations by which they are governed.

Rolfe Plans Many Things

Has a Number of Prominent Stars Under Contract and Will Release Through Metro.

B. A. ROLFE, releasing through Metro Pictures Corporation, announces the engagement of several other prominent dramatic stars for appearance in forthcoming Rolfe Metro productions. Edith Wynne Mathison, who appeared for Charles Frohman in his production of "The Spy," in "The Blue Bird" and "The Piper" for Winthrop Ames, and who was recently chosen by the directors of the Fine Arts Theater, Chicago, to appear in a special production of "Everyman," and who is accorded the reputation of being one of the foremost dramatic actresses of the American stage, will appear in one of the May releases of the Rolfe organization.

Olive Wyndham, at one time playing leading roles opposite Kyrle Bellew, and later appearing in the original cast of "The Man from Home" in the role of Ethel Granger-Simpson, as Ann Lester in the original cast of "The Only Son," Ruth Wilson in the Fulton Theater production of "Chains," and as Mary in the famous production of "What Happened to Mary," has been cast by Mr. Rolfe for the leading role in George Gibbs' highly interesting play, "The Flaming Sword," the character of which will permit of Miss Wyndham's broad dramatic handling. A prominent male star will, in all probability, appear opposite Miss Wyndham. "The Flaming Sword" will be staged at Rolfe's Eastern studio and will be released the latter part of April on the Metro Program.

S. Miller Kent, famous for his work in the former stage success, "Raffles," makes his first screen appearance on the Metro Program in Rolfe's production of Clyde Fitch's famous dramatic thunderbolt, "The Cowboy and the Lady," which, in contradiction to its title, is not a typical Western play. "The Cowboy and the Lady" will be released on the Metro Program April 12. Helen Case, a prominent motion picture actress, plays the leading feminine part opposite Mr. Kent in "The Cowboy and the Lady."

Valli Valli, well remembered from her excellent work in "The Chocolate Soldier" and the Shubert-Gaites production of "The Purple Road," in which she was promoted to stardom, will make her screen debut under the Rolfe banner and will characterize the Metro Program early in April in Mrs. Fiske's former stage success, "The High Road." Jane Grey, now playing in "Kick-In" at the Republic theater, and without doubt one of the best known of the younger stage stars, will appear in the Rolfe Metro production of "Fighting Bob," which will be seen late in May.

Orrin Johnson, already seen in the Rolfe production of "Satan Sanderson," and which will be the first release of the newly-formed Metro Pictures Corporation, will make his second appearance on the Rolfe Metro Program in Sir Gilbert Parker's famous play of thrills and romance, "The Right of Way," which enjoyed wide vogue on the American stage, a decade ago.

Mr. Rolfe recently engaged Oscar Apfel, Lois Weber and Phillip Smalley as directors, and these, in conjunction with J. W. Noble, who is responsible for the staging of such of the Rolfe pictures as have already been seen, makes it possible to stage and release two pictures a month, which is to be the policy of the Rolfe Company since the advent of the Metro organization.

Miss Weber is now at work on "The Right of Way," in which Orrin Johnson is to appear, while Apfel is working with "Cora," in which Emily Stevens makes her appearance, and Jack Noble is staging "The Flaming Sword" with Olive Wyndham.

Grace Darling Meets Colonel Selig

Grace Darling, the pretty lass who has been granted a roving commission by the Hearst-Selig News Pictorial, and who has visited the Panama Canal Zone, the Panama-Pacific Exposition, and other interesting localities for the Hearst-Selig News Pictorial, created a furore when she visited Chicago recently. From the time she arrived at the Dearborn Street station from San Francisco, until she left on the Twentieth Century Limited for New York City, she was the center of attraction. Thousands of people followed

Meeting of Grace Darling and William N. Selig.

the charming young lady through the streets and she was escorted by policemen, who were obliged to clear a path for her. While in Chicago Miss Darling received a dozen or more marriage proposals.

She visited the Chicago studios of the Selig Polyscope Company, and as a "camera girl" filmed a big scene in the forthcoming production of "The Quarry." She shook hands with William N. Selig, visited the Chicago department stores on a shopping expedition; visited the life-saving station, the Art Museum and other points of interest in the Windy City. Thousands of people jammed the railway station when she left Chicago for the East and bade her farewell.

Grace Darling's personality has grown almost universally popular. Her adventures, which are published simultaneously in the Hearst newspapers and in the Hearst-Selig News Pictorial, are anticipated by the countless friends and admirers of this vivacious young lady.

ENID MARKEY IN "THE ROUGHNECK."

Enid Markey appears to fine advantage as the spoiled daughter of a wealthy mining man, in support of William S. Hart in "The Roughneck," a Kay-Bee release on the Mutual Program, April 9.

Universal City Opened.

Only City in the World Built and Used Exclusively for the Making of Moving Pictures Dedicated by Carl Laemmle.

(Special to The World.)

TEN THOUSAND persons cheered vociferously at ten o'clock Monday morning, March 15, as Carl Laemmle, president of the Universal Film Manufacturing Company, unlocked the gates to the main entrance to Universal City with a massive gold key, which had just been presented to him by Laura Oakley, chief of police of the only city in the world built and used exclusively for the purpose of taking moving pictures. Mr. Laemmle had announced that there would not be any long drawn out speeches, no meaningless ceremony, and thus it was. The formal dedication was very simple, very impressive. The thousands of guests and the officers and directors of the Universal, as well as the officials of the neighboring city of Los Angeles, were drawn up in front of the gates behind the Universal band, and as the gates were opened with the golden key they marched in to the strains of the Star Spangled Banner.

In the front rank were the officers of the Universal, exchange men, exhibitors, newspaper men and friends who had journeyed out there so pleasantly on the special de luxe train over the Santa Fe, nearly two hundred strong. Into the gates they marched, followed by the tremendous crowds which had been gathering at the city ever since the sun was up. All the street traffic was jammed to the guards. Street cars, jitney busses, automobiles, even flying machines, were busy bringing people to Universal City from Los Angeles and nearby points. By afternoon the dedication crowd had grown to twenty thousand, and still they came.

As this tremendous crowd passed in the gates they were met by the stars of the Universal lined up to meet them. As the procession passed through the two long lines of famous players, Vice-President R. H. Cochrane unfurled the official banner of Universal City. As Mr. Laemmle, Mr. Cochrane and Mr. Powers marched between the lines of their joyful employees, they were bombarded with thousands of carnations and other flowers, until the whole way looked like a bower of flowers.

All the actors then ranged themselves on their respective stages on the greatest outdoor stage in the world, where they were reviewed by the column of guests, headed by Mr. Laemmle. This took several hours, and at the end several thrilling scenes were staged for the edification of the crowds, many of the spectators getting in the films. In one of these scenes was the McRae Company, which was producing a film in which a village was to be destroyed. The village had been erected in the side of the mountain and when the water was released there was danger for a time that serious injury would be done to some of the populace. The force of the water was more than was expected, and when the dam broke there was a small panic, until it was realized that it was all for a film drama. As it was, several people had to go to the costume department for dry clothes, and Mr. Laemmle, who was standing near the edge of the dam, had to climb on top of a convenient automobile to escape a wetting. Scenes were also put on by Francis Ford's Company, and the Joker and Nestor Companies. In the early evening there was a barbecue, at which the costumes of the Indians and the cowboys and the Orientals made a brave show.

During the day three minor accidents occurred which were promptly treated at the Universal City Hospital.

Francis Ford took several scenes for a big serial which will be released in the near future by the Universal, and Al. E. Christie's "Nestor" Company and the "Joker" Company occupied the balance of the day.

The thousands of visitors swarmed all over the fascinating Magic City, and everybody was enthusiastic over the very successful dedication of the Universal's colossal plant. President Laemmle and other officials of the company expressed themselves as highly gratified with the opening of the new city.

The Governor of California was unable to be present and sent his regrets, and Elbert Hubbard, who had also intended to be present, sent the following: "Dear Mr. Laemmle: Since I wrote you last, some lecture dates have come along that I cannot cancel, so I will be unable to be with you as I had much hoped to be. However, I will be out in California a little later in the season and then I hope to make a journey to Universal City, for I, myself, am a 'Universalite'. I wish you every success. Sincerely yours, Elbert Hubbard, East Aurora, N. Y."

The day's festivities closed with a grand ball in the evening, which was held in the big electric studio.

Hand-shaking was one of the main features at the ball, and after the inspection in the afternoon. Those who were most conspicuous in this respect were Max Asher, Sydney Ayres, Pauline Bush, Grace Cunard, William Clifford, Francis Ford, Victoria Forde, R. Gallagher, Ella Hall, Warren Kerrigan, Robert Leonard, Edward Lyons, Anna Little, Lee Moran, Cleo Madison, Edna Maison, Herbert Rawlinson, Billie Ritchie, Gertrude Selby, Vera Sisson, Marie Walcamp and Murdock MacQuarrie, Wellington A. Playter, Jack Clark, Eddie Polo, Gene Gauntier, William Worthington, Mark Fenton, Laura Oakley, Otis Turner, Henry McRae, Al. Christie, Neal Burns, Louise Orth, Peggy Pearce, Billie Rhodes, Jack Dillon, Lon Chaney, William Dowlin, and the Princess Hassan, who was garbed a la Orient.

Just before the barbecue began, Laura Oakley, the chief of police of the new city, made the first arrest since the official opening. The guilty party was Carl Laemmle himself, and he has the honor of being the first person who was apprehended in the city. The charge was that he had left the gold key, which cost exactly $285 in coin of the realm, in the door when he unlocked the gates of the city. As chief of police Miss Oakley has to watch these matters, and she had been cautioned especially by I. Bernstein, manager of the West Coast plant, and the man who made most of the arrangements for the festivities, to guard that key as she would her life. Mr. Laemmle was released from custody only upon the payment of a substantial fine, which went to buy votes for the moving picture industries candidate for the Queen of the Southland at the Panama-Pacific Exposition.

The ball in the evening in the new inclosed electric studio was a gala affair and one long to be remembered. President and Mrs. Laemmle led the grand march, but when it came to the fox trot R. H. Cochrane was able to show the Westerners so much that they did not know about this dance that he had the floor almost to himself. He was the dancing sensation of the ball.

Tuesday's program was also taken up with sensational sets and included spectacular leaps from the Wall of Lucknow by Eddie Polo and his company of East Indians. Eddie Polo was for years one of the best-known and most daring stunt pullers of the Barnum and Bailey Circus, and he is renewing his life of daring all over again in moving pictures in Francis Ford's Company. In the afternoon there was a half mile horse race between the various directors for a cup given by Mrs. Julia Cochrane, a rodeo on the working campus and aeroplane flights by Aviator Stites, who had by this time recovered his nerve. In the evening a special Universal party enjoyed a gay dinner and dance at Nat. Goodwin's cafe at Santa Monica by the Sea.

UNIVERSAL AVIATOR KILLED.

While flying 150 feet above the ground, Frank Stites, an aviator employed by the Universal Company for the opening ceremonies at Universal City, Cal., ran into an air pocket, lost control of his machine and fell to his death. The accident occurred on the afternoon of March 16th, when Stites was preparing to drop bombs from his biplane for scenes to be used in a war picture. On the previous afternoon the aviator had made two unsuccessful attempts to fly over the heads of the thousands of people assembled for the opening of Universal City. His third effort proved successful. Before the accident on Tuesday afternoon Stites had been circling about for nearly half an hour without trouble. Suddenly the nose of the biplane turned downward and he plunged to earth. He died before reaching the hospital.

JAY CAIRNS IN SANTA BARBARA.

The Moving Picture World is in receipt of a decorative post card from Jay Cairns, mailed in Santa Barbara, Cal., announcing the arrival of the writer in that city, where he has gone to supervise the publicity of the new American feature series and $20,000 prize photoplay. Subsequently Cairns' partner, one Finn, hailing from the Nichols-Finn Advertising Agency of Chicago, arrived in New York and called us by 'phone to say that Jay was busy innoculating his new Western confreres with some of the virus of that society stuff he acquired "forty-five minutes from Broadway." Jay is strong with the parlor tricks.

NEFF HAS FILM EXCHANGE.

M. A. Neff, former president of the National Exhibitors' League, and at present national vice-president of the Ohio State Branch of that organization, is operating the Star Film Company at Columbus, Ohio. Mr. Neff writes that he is doing a nice business, although the only advertising he has done was on a postal card. Here's success to the Star.

Seeing New Orleans.

Blaisdell Mixes With Crescent City Picture Men.—Finds Unsettled Conditions.—Visits Oldest Picture House in Town.

By Moving Picture World Staff Correspondent.

LAST Saturday morning, March 6, I arrived in New Orleans. During the forenoon I talked with several exchangemen. There can be no question that among the renters of films there is a feeling that conditions in the Louisiana metropolis are not what they might be. As one man expressed it, the low price of admission is not so much to be deplored as is the low rental of features.

The European war has hit New Orleans hard. Among the chief commodities traded are cotton, lumber, sugar and oil. The export of these has been markedly curtailed. There were goods to sell, but they could not be sold because they could not be delivered. Many men were thrown out of employment, not only in New Orleans, but in the large territory wherein are raised the commodities named. Depression has sharpened competition. Many exhibitors, and in the winter season there are about seventy-five in New Orleans, have taken advantage of the situation. Some have extended their programs so that while giving a five-reel feature they will also show their regular run, making in the aggregate from eight to eleven reels for five cents. Of course, as one exchangeman pointed out, there are the old-fashioned exhibitors who still adhere to the plan of giving not over four reels for a nickel or six reels for ten cents.

There is another factor affecting the exhibition of pictures just now, and that is the Lenten season. New Orleans is a strong Catholic community, and during Lent there is a diminution in the attendance at theaters.

A. G. Shear, manager in New Orleans for the Consolidated Film and Supply Company, whose territory includes Louisiana, half of Mississippi and the lower section of Alabama, said that shortly before Christmas exhibitors in the country which his branch supplies were complaining bitterly about conditions. "The trouble was partly due to bad weather," said Mr. Shear. "I will say it has been the worst I have seen in my eight years in this city. With the Consolidated just now business is very fine. Many of the lumber mills that were shut down are now working, that is in Louisiana, where are situated the principal ones.

"In New Orleans a majority of the exhibitors are using two programs—that is, three-reel programs. Speaking about cheap entertainment, in some of the suburban theaters seating from a thousand to twenty-five hundred, they will give you a stock company of twelve or fifteen players putting on standard and popular dramatic subjects for five cents. Yes, I know the Lenten season has hit New Orleans a little, but so long as the sun shines on both sides of the street, Lent or no Lent, the exhibitors are going to do business."

J. A. Nicoll, manager of the Pathe exchange, whose territory includes Mississippi and the Southern part of Louisiana, reported business on the increase. This exchange has been open but eight months. There were two employees in the beginning. Now there are eleven. Mr. Nicoll said that many exhibitors were using services comprising not less than seven or eight reels daily. One of the features of the Pathe Exchange is the poster room.

N. I. Ehrlich, manager of the General Film Company, who for ten years has been in the film business in New Orleans, while asking to be excused from making any statement as to trade matters, very courteously showed the World man through his most completely equipped exchange.

E. B. Smith, manager of the Mutual branch, who supplies exhibitors in Louisiana, Mississippi, parts of Arkansas, Alabama and Tennessee and a little of Florida, said he had every reason to believe that after the middle of April business would pick up to normal conditions. Most exhibitors, he said, are running circuit service—regular program and booking about three features a week. In the city many of the nickel houses raise the admission to a dime when showing a feature. Mr. Smith said that "Winning Back" was doing an enormous business. There was no doubt as to the manager's own opinion of the picture. He could not conceal his enthusiasm.

Louis E. Loeb is the manager of Southern Paramount Pictures, which is a branch of the Atlanta office. Mr. Loeb has only been in New Orleans a few weeks. He is not new to the film business, however. He began out on the Pacific Coast with Mr. Hodkinson, and thinks the Paramount magnate is a mighty good man to tie to. Mr. Loeb has scant patience with those who complain of business conditions. His idea is that this is just the time to start something.

The Crescent City Film Exchange has offices at 820 Perdito street. The company handles all machines and accessories. J. L. Williams and D. Williams constitute the firm, the latter being the manager. They reported business good.

K. A. Bugbee is the New Orleans manager of the World Film Corporation. He supplies Mississippi, Alabama as far as Montgomery, and part of Arkansas. The office has been open a little over a year. Mr. Bugbee estimated that in New Orleans and its suburbs there were nearly a hundred picture theaters which number in summer is increased by airdomes to about 125. He said there was just at this time a strong demand for religious pictures. We also had the pleasure of meeting Maurice F. Barr, the traveling representative of World Film in the New Orleans district.

Paul L. Ford represents in New Orleans the United Program Film Service of Louisiana. Mr. Ford said that while probably in no other city in the United States were conditions during Lent quite the same as in New Orleans, at the same time the United was doing well and expects to take a decided spurt very shortly.

In the evening we dropped in on Josiah Pearce & Sons, the pioneer exhibitors of New Orleans. It took some few minutes to locate Mr. Pearce senior and Mr. Eugene, there being so many of their houses. To be precise, there are six in the big Louisiana town. Eugene Pearce took the writer in tow and showed him the Electric Theater at 926 Canal street, the first picture house in the city. It was nine years ago that the Pearces opened the Electric. It is to-day practically as it was in the beginning. While there are but 150 seats it still makes money.

The Tudor is a handsome house with 700 seats. It is designed on the old English baronial style, with beamed ceilings. At regular intervals in the cypress paneling, which extends all around the house, are fifty heads. These artistic decorations were executed by the students of the Sophie Newcomb female branch of the Tulane University. The mural decoration over the screen and the stenciling on the ceiling contribute to the charm of the house. The screen is so elevated and the pitch of floor and balcony is so calculated that a small person can always see the pictures regardless of the size of the one immediately in front of him. Eighty thousand dollars was expended in converting the building into a theater. The projection room, as in all Pearce houses, contains two machines. In the Tudor's operator quarters there is an 18-inch exhaust fan and also an up-to-date sprinkling system.

The Pearces opened the Bijou Dream five years ago. The house has a solid mahogany front and contains 434 seats. The regular price of admission is 5 cents, except on Saturday and Sunday. On this particular Saturday evening William Farnum in "Samson" was the feature. Mr. Pearce remarked in the course of the chat that he had no difficulty in getting "big stuff" for his houses, that there was plenty of it in the market.

The Trianon, another Pearce house, has 494 seats. Ordinarily four or five reels are shown for ten cents, but at times this number is reduced to three. It is a fine theater.

BLAISDELL.

STRAND CORPORATION BUYS NEWARK THEATRE.

The Strand Theatre Corporation, owners of the Strand theatre, Broadway and 47th street, New York City, recently purchased the Newark theatre, Newark, N. J., and will convert it into a picture house fashioned after the Strand. The renovated structure will be named the Palace, and will have accommodations for 2,150 persons. The consideration involved in the transaction was said to be approximately $450,000. An orchestra numbering 20 pieces will furnish music, and the program will be on the same order as that given at the corporation's New York house. It is understood that the theater will be the biggest in the City of Newark. Plans for renovating the structure are being drawn by Thomas W. Lamb and William E. Tehman.

The Newark was opened in the fall of 1886 by Hon. H. C. Miner, and was at that time the largest and handsomest theater in the State of New Jersey. In those days the balcony and gallery of theaters were supported by strong upright beams, and as the Newark did not conform with this style of architecture but had its balcony and gallery suspended by the cantilever process, it attracted wide attention. The theater was purchased from the estate of H. C. Miner.

Edward Spiegel, Max Spiegel, Mitchel H. Mark and Henry Waterson, are the members of the Strand Theater Corporation who negotiated the deal and who will look after the interests of their new Palace theater.

Paramount Celebrates

The Corporation Is Now Six Months Old and Will Soon Have Bigger Offices.

THE Paramount Pictures Corporation is just completing the first six months of its existence and will celebrate the occasion by moving into its new headquarters at 120 West Forty-first Street, New York. The removal will take place in a week or so. The new quarters are remarkably well equipped and as ample as the managers of the corporation could wish and they have long since felt the need of spacious offices.

William W. Hodkinson.

William W. Hodkinson, the president of the Paramount Pictures Corporation, speaking of the past, present and future of his organization, took a hopeful view of things.

"Whatever measure of success has come to us," said Mr. Hodkinson to a reporter of The Moving Picture World, "we owe chiefly to the confidence which we have been able to inspire in exhibitors. We have from the very start tried to make the needs and the welfare of our exhibitors the main subject of all our endeavors. I think we have now amply demonstrated that we are and always have been in a position to give the high-grade exhibitor a regular supply of high-quality films. Paramount today more than ever is synonymous with quality. There is scarcely a day but that I receive unsolicited assurances of co-operation and confidence from exhibitors in every part of the country. We are constantly trying to improve things for the benefit of the exhibitor. Of one thing in particular, I want to assure every man who uses or who may hereafter use Paramount service, there positively will be no deterioration in the service. We will advance, but we will never go back

"We are and always will be anxious to attract merit from producers other than the men who now supply our pictures or a majority of them. In other words the exhibitor is through the efficiency of the Paramount organization purchasing in the open market and getting the best which the open market, I mean the open market of the world, contains. I sincerely believe that the Paramount organization can do the buying for the exhibitor much better than the individual exhibitor could do, for I am glad to say that our resources and our facilities today are stronger than ever before. Let me add that they are built on foundations that cannot be shaken as long as motion pictures continue to be the most popular form of amusement.

"Our efficiency is gaining in volume, I might say, automatically. In this whole Paramount scheme of things I want to assure the exhibitor of protection against inferior films or against any change of policy which I think might not work out for the benefit of the exhibitor. The Paramount is committed irrevocably to this policy of giving the exhibitor the best and with this policy it will sink or swim. The Paramount is not and never will be an organization dominated solely by manufacturing interests. It is capable of assuring the producer of quality a better return on his films than he can obtain in any other way. I will gladly furnish the figures if any Paramount exhibitor is interested in the situation and wants to see them. This is the way our system of efficiency has worked out: Films that, under the ordinary treatment, would decrease in value after a limited period of time have, under our system, shown a much longer life and an ability to hold their maximum earning power. The old system of exhausting the film in the first few weeks is really suicidal and has been found unprofitable to the producer and to the exhibitor. I can show you our first production, 'The Lost Paradise,' and prove to you by figures that it is earning money even at this time and earning more than it could ever have earned under previous conditions, although the average rental price to the exhibitor has been greatly reduced. We have studied out the situation to a nicety with all the charts of the country before us and we have arrived at a degree of efficiency which has never been attained before.

"I repeat that we have the exhibitor to thank for this situation and that with the continued support and confidence of the exhibitor the Paramount will go on making substantial returns to the producer, thereby giving the exhibitor the highest grade of quality and reducing distribution more and more to an exact science. Distribution is the great problem of the industry. Paramount has proved itself an ideal distributor. Why? Not only by reason of its organization, splendid as that is, but more by reason of adhering to a high standard of quality without a moment's swerving. It is our intent not to allow a picture of less than Paramount quality to go to our exhibitors. To merit the confidence of exhibitors is our first aim and Paramount could not be perpetuated in any other way. I am glad to be able to assure Paramount exhibitors that we will be in a position to supply them with pictures of Paramount quality quite irrespective of any developments which might occur in the future. I want the exhibitors to know that we have the resources for supplying a Paramount program in the future regardless of all contingencies.

"I am now considering plans whereby the exhibitor will hereafter be given more of a voice in the selection of the products of competing manufacturers who may want to go on the Paramount program. I think that it would be a good thing all around if producers whose average falls below a certain per cent. on a vote of exhibitors were to be excluded from Paramount program. I probably will have more to say on that subject in the immediate future."

PARAMOUNT ABSORBS SOME EXCHANGES.

The increase of capital stock of the Paramount Pictures Corporation to $10,000,000, noted in the Moving Picture World last week, for the purpose of taking over a number of the exchanges handling its program, covered the following interests held by the directors of the Paramount: Progressive Motion Picture Company of San Francisco, with branches at Seattle and Los Angeles, owned by W. W. Hodkinson; Famous Players' Film Company of New England, located at Boston, owned by Hiram Abrams; William L. Sherry Feature Film Company of New York, owned by William L. Sherry; Famous Players Film Exchanges of New York, Philadelphia and Washington, owned by Raymond Pawley; Famous Flayers' Film Service of Pittsburgh, owned by James Steele.

The purchase of these exchanges does not affect the distribution of Paramount pictures as it existed theretofore. Other exchanges handling Paramount pictures not included in the purchase, are: The Kansas Feature Film Company of Kansas City, Famous Players' Star Feature Film Service of Minneapolis, Southern Paramount Pictures Company of Atlanta, New Orleans and Dallas, Tex., and also the Notable Feature Film Company of Salt Lake and Denver, which is working under a subsidiary franchise from the Progressive of San Francisco; the Famous Players' Film Service of Chicago and the Casino Feature Film Company of Detroit, which are working as subsidiaries of the Famous Players' Film Service of Pittsburgh.

SWAAB VERDICT REVERSED.

On Monday, March 15, Justice Von Moschzisker, delivering the opinion of the Supreme Court of Pennsylvania, handed down a decision reversing a verdict for $20,424, awarded to Louis M. Swaab, proprietor of a moving picture film exchange at 1327 Vine street, Philadelphia, against the Vitagraph Company of America, and allowing him nominal damages and costs. Swaab had charged that a conspiracy had been entered into by part of the so-called moving picture film trust, in an effort to force him out of business. Justice Von Moschzisker claimed that Mr. Swaab failed to prove that any special conspiracy had been entered against him.

DAVE THOMPSON EXALTED RULER AND PAPA.

Like trouble, good luck sometimes comes in bunches. Dave Thompson, Thanhouser director, resigned a few weeks ago with the purpose of taking the first rest he has had in four years. One day last week he was elected to the office of Exalted Ruler of the Elks Lodge of New Rochelle, N. Y. Arriving at his home rather late in the evening he discovered that he had still further been honored by election to the office of papa, Mrs. Thompson having presented him with a ten and one-half-pound boy. The question now is: how is Thompson going to get that much-needed rest?

Lasky Views the Picture.

After His Visit to the Coast His Faith in Greater Motion Pictures is Unbounded.

JESSE L. LASKY, who has just returned from the Pacific Coast and who shows the effects of the "wonderful climate" in his appearance, had a talk with a Moving Picture World representative about California and some future plans of his company.

"I come back from California," said Mr. Lasky, "very much of a convert to the splendors and advantages of Californian climate. California seems indeed an ideal country for the production of great moving pictures. We have in the state of California every imaginable type of scenery. If you ask me to compare California with Italy I will say that the climate of California is more reliable than that of Italy and the scenery is far more varied. There is a great deal in California that you cannot get in Italy. Nor is the climate the only advantage which California offers to motion picture producers. California abounds in cosmopolitan types. We can get Japs, Chinese laborers, Mexicans and other foreign nationalities. I have seen Arabs tilling the field in their native costume.

Jesse L. Lasky.

"I went to California for the purpose of increasing my knowledge of moving picture production. You know that I entered the motion picture field very suddenly, as it were, and I have always realized that I had very much to learn. I felt that I lacked the advantage which actual technical experience affords. The purpose of my trip was to learn as much as possible of the practical workings of every department in the work of producing motion pictures. I hope I have in some measure succeeded in accomplishing this object of my trip.

"We have always felt and in fact we have always forseen the fact that there must be eventually two distinct branches in producing motion pictures of a superior type. One branch has to do with supplying the regular feature program. The other branch must devote itself to the production of special plays which are of some magnitude involving extraordinary efforts of the best talent and the expenditure of much money. We intend to be heard from with these special productions of the type of "Cabiria" and others. We are now concentrating our efforts on a certain production of this type. It will take several months, perhaps a year or more before this production can be placed before the public. As it is a subject which might invite imitation, we have thought it prudent for the present to withhold announcing the theme with which it deals.

"In conjunction with Mr. DeMille and with the advice of others, I have practically reorganized our studio. The purpose has been to fully maintain the high average of our regular work and to let preparations for the special productions interfere in no way with the regular work. For this purpose we paid particular attention to the scenario department. In my judgment the scenario department almost wholly controls the whole situation for the producer. On the legitimate stage the theatrical manager does not consider his work even half finished after the scenario is written, but he discusses and considers all phases of the scenario before the work of actual production begins. The idea of meeting release dates at all hazards and manufacturing rather than producing has been the bane of motion pictures. The man who attempts to work out a scenario on schedule time without talking over the various phases of the scenario for a week and maybe even for a month, will have very many failures debted against him. I refer to the legitimate stage when I said this just now, but there is no reason why the same proper preparation and same consideration that is bestowed upon the legitimate production cannot be devoted to screen productions. Without proper organization and the advice of producing experts, no real success can be expected. We have added Margaret Turnbull, the well known novelist, and a staff of capable writers to our scenario department to develop a system of preparation and elimination that promises to give the best results. A committee composed of Mr. Cecil DeMille and myself and others passed on all material that had by this time been worked into scenario form. We took up each subject separately and carefully and prescribed according to its needs. Some of the plays were eliminated entirely for the simple reason that they would not fit well. Others were cast aside because they contained too much sex appeal which will, of course, not do for the screen. Others again were found wanting because in the last analysis they depended upon the cleverness and brilliancy of dialogue and we found that there was no body to the play. It seems most desirable to develop each play along the lines that seem most probable to yield the best results. There are many strong dramatic stories which have pages of monotony. These can easily be eliminated and the "punches" accentuated. Wherever we thought that a play could be improved by suggestions and more careful and thorough consideration it was given back to the department with the proper advice. If we found that a certain play could not be filmed because for the time being the only actor who could make it a success was not available, we simply placed the play back on the shelves to await our opportunity later, or made changes that would dispense with the employment of one certain star. I am prepared to say that I consider motion pictures a most important branch in the amusement world of to-day, and of the future, and when I speak of the amusement world I mean to include grand opera, the legitimate stage and vaudeville."

Mr. Lasky was full of his subject, his words flowing easily as they will from the lips of one who is sure and enthusiastic about his subject. The telephone, however, had become quite insistent and impatient. At the other end were the guiding spirits of a directors' meeting, and the stern necessities of time brought the interview to a close.

Are Advertising for Picture Trade.

People of Las Vegas, New Mexico, Conducting Novel Campaign to Attract Better Class of Producing Companies.

THE time has passed when new proofs of the great importance of the motion picture industry excite comment, but an interesting deduction concerning the regard in which the industry is held by municipal governments is to be made from the advertising campaign which is being conducted by the Commercial Club of Las Vegas, New Mexico.

The people of Las Vegas pay a great deal of attention to the exploitation of the natural advantages of their country for the purpose of attracting new industries and, through their Commercial Club, of which Philip H. LeNoir is secretary, are just now telling what a wonderful place the Las Vegas country is for the manufacture of motion pictures. They call attention to the fact that Las Vegas is cool all summer long, has a clear bracing climate which carries with it the kind of light necessary for first class photography, has a variety of scenery which lends itself to the making of any kind of motion pictures, and, in addition, has the clearest of clear, pure water, of inestimable value in the treatment of motion picture film after the exposure is made. All of these advantages, they point out, are available for the motion picture manufacturer in a community thousands of miles nearer New York City, the natural center of the motion picture industry, than California and the West Coast, favored sections for the manufacture of pictures.

Correspondence from Mr. LeNoir indicates that many motion picture companies have already discovered the natural advantages of Las Vegas and are making pictures there, but also sets forth that there is plenty of room for as many more producing companies of the right class as care to take advantage of the extraordinary facilities which are offered.

HIRSH GETS COSMOS EXCHANGE.

The Pioneer Feature Film Corporation, Nathan Hirsh, president, have recently purchased the renting exchange of the Cosmos Feature Film Corporation, and is certainly active in the game. They have bought three Great Northern releases entitled "Through the Enemy's Line," four-part military picture, wonderful lithographs, something extraordinary, "A Deal with the Devil" and "Fight for Fortune," the latter two being heart-interest dramas, and also a four-reel Itala with "Cabiria" stars entitled "The Aerial Revenge." They are also booking the pictures that the Cosmos Feature Film Corporation previously controlled, including their latest release featuring Beulah Poynter in "The Little Girl That He Forgot."

CHICAGO LETTER

BY JAS. S. McQUADE

Regarding the Childish Word, "Movie."

IN a brevity in my Chicago letter last week, it was stated that out of 733 editors throughout the country who cast a vote for or against the use of the coined word "movie," 511 voted "yes," and 222 "no." It is to be regretted that the reasons for their voting for or against were not given and printed.

Within the past week I have read an article in one Chicago newspaper in which the hope was expressed that the word "movie" would be retained, because it comes in so handily in the writing of newspaper headings! In another instance a writer was gleeful over the fact that even the infant, among the first words mastered by him, used the word "movie," and that "movie" was also the children's word and so had come to stay. But somehow, much as I still like the old nursery rhymes and love to hear children repeat them, I am of the opinion that it is best to put away tenderly childish things when one has reached manhood or womanhood.

The coinage of "movie" was most assuredly childish. It stands for "moving picture." The coined word, please note, is not taken from the name of the thing itself, but from the qualifying word "moving." It is not at all unreasonable, therefore, to call everything which is not at rest a "movie," including the sun, moon and stars, the earth, an automobile, an airoplane and the city garbage cart. Even man himself when in motion is a "movie," and so is a fly, and so is that other pestiferous insect with a name nearly alike.

Is this childish word "movie," on the ground of etymology, a correct word to represent "moving picture" in our dictionaries? Is it a correct word from the common sense point of view? Is it a correct word for grown-ups to use, unless they are still fit for the nursery in mind and accomplishments?

By all means let the children use "movie" to their little hearts' content; but in the name of all that is logical and customary in the making and adoption of the words of a language, let us, grown-ups, put it tenderly away.

Selig Special to San Francisco Fair and Return.

The Selig Polyscope Company has planned a notable and most enjoyable trip for its friends, and for exhibitors and their families and others, this summer, from Chicago to the Panama-Pacific exposition and return. One or more Selig special trains will be in readiness to leave Chicago on Thursday, July 8, at 10.00 A. M., each train being composed of twelve section drawing room sleepers, a parlor observation car, a day coach and a large baggage car. Each Selig Special will be electrically lighted throughout, and a large force of train attendants will be on hand to provide for the wants and conveniences of the tourists. Unescorted ladies will be specially cared for by responsible matrons.

The cost of the round trip for each tourist will be $118, including round trip railroad transportation, hotel accommodations at points of stop-over, transfer of passengers and checked baggage. If side trips are desired, special journeys have been prepared, totalling about $6, making the cost of the entire trip, including entertaining, a little less than $125 in all.

The Selig Polyscope Company wishes it strictly understood that the project is not a money-making proposition in any way, as the amount asked for will not nearly cover the cost of the journey. The plan is purely and simply to gather exhibitors and friends of the Selig Polyscope Company together for an enjoyable trip to California, during which the sight-seeing and travel will not only be enjoyable, but thoroughly entertaining and delightfully educational. Both on the outgoing and on the returning trip there will be many pleasant surprises for the guests on each Selig Special. Talented artists have been secured to furnish special musical concerts, cabaret entertainment and other pleasurable divertisements.

A daily newspaper will be published on the train, furnishing every tourist with the current and latest news. At all the principal cities en route, going and returning, each Selig Special will be met by Boards of Trade, and the guests will be given the keys to several cities, and everything will be done to contribute to their entertainment and welcome.

The Selig Special trip will cover a tour of seventeen days from Chicago to San Francisco, Los Angeles, other points and return. The journey out will be by the C. & N. W. Railroad and Union Pacific to Ogden, thence by the Southern Pacific to San Francisco. Returning the trip will be over the Southern Pacific Coast Line to Santa Barbara and Los Angeles, thence to San Diego and Riverside. Train will be taken at the latter point to Salt Lake City; thence via the Denver and Rio Grande, to Glenwood Springs, Royal Gorge, Colorado Springs and Denver, from which point the trip to Chicago will be made by the Union Pacific and the C. & N. W. R. R. Two widely different scenic routes will thus be covered in going and returning.

Guests will have three and one-half days in San Francisco, a half day in Santa Barbara (where the Santa Barbara Mission will be visited), three days in Los Angeles (where the tourists will be entertained royally at the big Selig Zoo), one day in San Diego (where the Panama-California exposition will be taken in), two and a half hours in Riverside (in the center of the great orange groves), one day in Salt Lake City (with a sight-seeing tour, including a visit to Saltair Beach and the great Mormon Temple), one day in Colorado Springs (where visits to the Garden of the Gods and Manitou will be made), and one day in viewing the beautiful sights of Denver by automobile.

For full particulars of the Selig Special round trip, application should be made to the Publicity Department of the Selig Polyscope Company, Chicago, when special literature will be promptly furnished.

Moving Pictures Used in Making Chicago the "City Beautiful."

Chicago's plan commission, consisting of several hundred members, selected from substantial and progressive citizens who have the future welfare of the city close at heart, sat in annual session the other day while a screen reflected the progress that had been made in working out plans for a more beautiful and greater city.

Chairman Charles H. Wacker declared that the time is not far distant when the commission may be able to have adopted by the City Council, after a referendum vote, the commission's plan of Chicago as the basic physical policy of the city.

The moving pictures shown, which revealed most strikingly the work accomplished, and that to be accomplished in the near future, are being made not only for public exhibition in Chicago itself, but for other cities also. Regarding their worth both for local publicity and externally, Mr. Wacker said:

"These pictures will be the means of drawing the attention of the entire United States to Chicago in a way that will prove of inestimable commercial value. Their influence on Chicagoans will be instant and virile, and will insure the official adoption by the city of the commission's plan of Chicago."

The educational campaign engaged in by the commission, by means of moving pictures, will be supplemented by explanatory literature and stereopticon views.

Chicago Film Brevities.

Francis X.Bushman, Essanay's popular leading man, left for San Francisco, Friday, March 12th, where he will be the guest of the Panama-Pacific moving picture exhibitors. While in the city of the Golden Gate it is needless to state that much of his time will be spent in the Panama-Pacific exposition, where a host of exhibitors will be his guides. Mr. Bushman will attend the mammoth ball of the organization and is expected to return to Chicago on or about March 26th.

* * *

Edward A. Salisbury, owner and producer of the Salisbury Wild Animal Life pictures, left this city for New York on Tuesday, March 16th. He will stop off in Washington and will give a special showing of his pictures before the Biological Survey of the Department of Agriculture. Arrangements will also be made for the exhibition of these pictures before President Wilson and the House of Representatives. In New York Mr. Salisbury will stop at the Knickerbocker Hotel.

* * *

Lem S. Miller, of Cincinnati, was in the city from March 10th to Saturday, March 13th, on legal business. Mr. Miller stated that the Cincinnati local organization of exhibitors is now in excellent condition, and that many new members had joined since the late state convention at Columbus. He also said that the condition of the exhibition business in Cincinnati is very fair.

* * *

Carl Ray of the Carl Ray Moving Picture Co., of Los Angeles, spent a few days in the city last week. Mr. Ray was formerly one of the best known exhibitors in Michigan, but sold out his interests in the East and is now located in California.

Arthur F. Dunn, secretary and treasurer of the Speed Controller Co., Inc., of New York City, which handles the "arc controller," paid this office a call last week. Mr. Dunn made his headquarters with John Rock, of the Vitagraph Co., during his short stay here, and placed an order with him. On his way to Chicago Mr. Dunn stopped over at Buffalo, Cleveland and Detroit. He placed one of his machines in the Reel Theater, Cleveland, and took an order for two more, for the new Broadway Strand, in Detroit.

* * *

Rapley Holmes and Mrs. Gerda Holmes recently concluded their engagement with the Essanay Film Mfg. Co., this city. During their connection with the Essanay forces, Mr. and Mrs. Holmes have appeared to fine advantage in various strong characterizations, and the best wishes of a wide circle of friends follow them to their new field of endeavor.

* * *

"The Governor's Lady" is the chief attraction at the Ziegfeld for the week commencing Saturday, March 13th. Edith Wynne Mathison, a prominent English stage star, is featured in this production, which is the output of the Jesse L. Lasky Feature Play Company.

* * *

Henry W. Savage's big educational feature, "Uncle Sam at Work," has been so enthusiastically received by Chicagoans that the engagement at the Auditorium Theater has been prolonged for another week, its fourth in this city.

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Salisbury's Wild Life pictures still draw crowded audiences to the Studebaker. They will remain for another week.

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The Alfred Hamburger theatrical syndicate has added the Argmore Theater to its chain of houses on the North Side. The Argmore is on Argyle street and Kenmore avenue. The house has been leased for a certain period at a yearly rental of $7,200. The Argmore seats 800 people and is finely equipped and beautifully decorated. This makes the tenth house now controlled by the above syndicate in this city.

* * *

John Edward O'Toole was appointed Chicago branch manager of the Kriterion Company on March 8th. He is in temporary offices at 814 Schiller Building, from which he will remove to Suite 318-19 Mallers Building, on Saturday, March 21st. Mr. O'Toole was solicitor for the Mutual in Chicago under F. J. Flaherty, Chicago branch manager, from 1912-1913. He was afterwards assistant manager in the Wabash branch of the Mutual, in 1914, under Messrs. Seery and Eisner. In that year he was appointed manager of Warner's Features with headquarters in Dallas, his bookings embracing that city, San Antonio and El Paso. In November the Dallas exchange was sold to E. T. Peters, after which Mr. O'Toole returned to Chicago. Mr. O'Toole is very enthusiastic over the demand for the Kriterion product in Chicago. When I saw him the other day he had already twenty-six houses on his books for Kriterion service and as many more to start Monday, March 22nd. It is understood, of course, that the Kriterion service does not furnish entire programs to these houses, but that the service is used with the products of other manufacturers.

* * *

Aaron Trinz, one of Milwaukee's pioneer exhibitors, paid us a pleasant call one day last week on his way back from New York City, where he and his wife have been spending their honeymoon. Mrs. Trinz was formerly Miss Rose Jacobson, of Milwaukee. Mr. Trinz stated that his new theater, the New Savoy, 27th and Center streets, Milwaukee, will be opened about the 15th of April. This fine modern house will seat 1,200 people and will cost, when completed, about $65,000. General Film and Paramount features will be offered at the New Savoy, Mr. Trinz stated. Henry Trinz, brother of Aaron, opened the first picture theater in Milwaukee, in 1906. This was known as Trinz's Electric. Aaron Trinz, the subject of this article, opened the second picture theatre, the Electric, in 1907, about six months afterwards. Mr. Trinz reported that business in Milwaukee was very good when he left, and that the Lenten season had no effect, whatever, on the theaters. Aaron Trinz and Henry Trinz are brothers of Mr. Trinz, of Lubliner & Trinz, this city, who control the Biograph and Vitagraph Theaters.

* * *

Tom Kress, who at one time was assistant manager of the Kansas City branch office of the World Film Corporation, and later assistant to John Edward O'Toole, manager of Warner's Features at Dallas, has been appointed special representative of the Kriterion in Chicago territory.

Select Film Agency Gets Busy

Al Lichtman Engaged as General Manager—New Booking Agency Completing Organization.

ONE of the most important announcements of the week is contained in the fact that Al Lichtman, one of the best-known feature authorities in the country, has been enaged by the Select Film Booking Agency, which last week began active operations, as general manager.

Mr. Lichtman was formerly sales manager of the Famous Players' Film Company, having acted in that capacity from the inception of that concern until last fall, when he severed his connections with the Famous Players in order to organize the Alco Film Corporation.

During his association with the famous Players' Film Co., Mr. Lichtman became popularly known throughout the country as one of the ablest and most enterprising of film men. One of the pioneers in the feature branch of the business, and familiar with every varying phase of feature distribution and exploitation, he is, by aptitude and experience, peculiarly adapted to advance the financial and artistic success of the feature photo-productions to be distributed through the Select Film Booking Agency.

As announced recently, the Select Agency was organized for the purpose of booking a series of greater photoplays to a circuit of theaters selected according to their relative importance in their territories, and equipped to present pretentious feature film offerings for indefinite runs. This organized effort to adopt for the screen the methods in vogue in the theatrical business marks a new era in the distribution of motion pictures. The first subject to be booked through the Select is the Famous Players' Film Company's superb photo-spectacle of Hall Caine's immortal novel and play, "The Eternal City," with Paulina Frederick.

In order to offer feature producers an incentive for the creation of unusually elaborate photoplays, for the profitable booking of which there has heretofore been no adequate means, the Select Film Booking Agency will perfect a complete organization, including competent staffs of operators, electricians, scenic artists, press agents, advancemen, stage managers and carpenters, and the various other factors necessary in the operation of a fully equipped theatrical organization. This systematic force will be so conducted that it can be placed at the instant service of producers of such features as can be booked on their individual merits as regular attractions.

"The Eternal City" is now entering its fourth week of capacity business at the Chestnut Street Opera House, Philadelphia, and bookings on this greatest production of the Famous Players' Film Co. are now being arranged for Chicago, Detroit, and other important cities throughout the country.

EXCHANGES MUST PAY ALCO RENTALS.

Judge Mayer in the United States District Court handed down a decision in the Alco Film Corporation bankruptcy case granting the application of the receivers of Alco for an order to compel the former Alco exchanges to pay over to the receivers 70 per cent. of the rentals taken by them since the Alco passed into the hands of the aforesaid receivers. This ruling applies only to pictures delivered to the exchanges by Alco when that company was actively in business. No offset is allowed the exchanges during the administration of the receivers and decision is reserved on the question of offsets during the period prior to their appointment. Reservation was also made by Judge Mayer on the decision relating to the rights of the California Motion Picture Company.

ALL-STAR AGAIN IN COURT.

At a meeting of the creditors of the All-Star Feature Corporation held before Stanley W. Dexter, referee in bankruptcy Tuesday afternoon, March 16, William P. Jeffrey was appointed trustee to administer the affairs of the bankrupt company in place of the receiver previously appointed, M. W. Goldsmith.

KLEINE CONDENSERS GOING FAST.

Exhibitors are awakening to the value of good condensers and buying them in increasingly large quantities, if one may judge from the statement of the Kleine Optical Company which is at present disposing of extraordinarily large quantities of these important adjuncts to good projection. The Kleine Optical Company makes a specialty of its White-Label condenser, which is made of pure optical glass and does not discolor to the detriment of the picture.

Doings at Los Angeles.

WEEKLIES are preparing to shoot the Venice road race on the Irish day at Venice. This race will be a classy one, and some big stuff is promised the film men who come to the beach to shoot the flying automobiles. Already some scenarioists are doing scripts for the race, and dramas as well as funny pictures, will be made at the big event.

* * *

Here is another advertising tip to the wise exhibitor. This idea will apply to other pictures, as well as the one told about. At Pomona, a city near here, a theater manager showed "Cinderella," with Mary Pickford starred. To doubly draw people to his house he arranged with a shoe merchant to exhibit a small satin slipper and to tell the girlies of the town that if they could wear the dainty piece of footgear they would be presented with tickets to the show. The girl had to be over eighteen years old and the fit had to be perfect. Now the shoe man has doubled his sales, while the theater is crowded. And, incidentally, several nearby towns are jealous of Pomona and its wealth of women with dainty little feet.

* * *

Jesse L. Lasky departed for the east at the time of writing this letter. He was called suddenly to New York by a wire from Samuel Goldfish. He said, before he left, that Ina Claire was here to work in a big film. She will be remembered in "The Quaker Girl" and "The Girl from Utah" on the real stage. Mr. Lasky also said that the following stars were coming on west to play in big productions: Edgar Selwyn, Valeska Surratt, Donald Brian and Margaret Mayo. May Allison has left this company and is now at Santa Barbara with the American, where she is working in a big film with Harold Lockwood.

* * *

The stages at the big Bosworth studio are bare and forsaken. Not a player is to be seen, and the big director has gone on his vacation. One of the local papers says that it is rumored that he will join the Universal to produce some big stuff.

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The Albuquerque studio is still dark, and will probably remain so until its manager, G. P. Hamilton, comes back and gets to work. He is expected here soon.

* * *

Ha, ha, ha! Wow! Lookout, fellers, here comes the band! And so it came to pass that another good time was written on the Photoplayers' history book, that of Roscoe Arbuckle, one oversized comedian from the Keystone. He was a toastmaster royal, and every member present pronounced the dinner a grand success.

* * *

The Black Boxers have returned from a trip to the Exposition town, where they enjoyed—enjoyed, mind you—a tour of the grounds, and incidentally snapped a few souvenir pictures of the expo. The Big U players went up on a boat and returned on the same one, and both ways the captain turned the big coasting vessel over to the director. The Christy comedians accompanied the Otis Turner people on the return, and altogether there were four cameras in the bunch. Herbert Rawlinson wished for his Hup. It does not rock like a boat.

* * *

"Mr. Grex of Monte Carlo" is the title of E. Phillips Oppenheim's play which is to be gelatinized by the Favorite Players, with Carlyle Blackwell in the lead. The direction will be by our old friend, William D. Taylor, of Captain Alvarez fame.

* * *

William Russell has arrived at the American studios in Santa Barbara (that place where they keep their news in the film vault) to work in the new million-foot serial which is being started at this plant.

* * *

Nothing else but "The Clansman" has run five full loaded weeks.

* * *

Tom Santschi and his Seligers have completed "How Callahan Cleaned Up Little Hell," with nearly all the Los Angeles police force in the picture.

* * *

"The Secretary of Frivolous Affairs" is the latest four-reeler to be put on at the American plant. Wallace MacDonald has joined this mountain studio and is playing with Harold Lockwood. The story is by Jacques Futrelle.

They may have fan-tail pigeons, bulldogs and cats galore, but here is a mascot that is different. Miriam Cooper, of the Reliance Mutual firm, has taken a black and white spotted calf as a pet, and, furthermore, she is making a real pet of the baby bovine.

* * *

Having a lioness claw and scratch him was the initiating experience of Wellington Playter, formerly of the F. P., but more recently of the Big U. He was working for Henry McRae at Universal City and the lioness sprang at him, tearing most of his clothing off. He now understands the perils of producing moving pictures.

* * *

Another taxpayer to the state automobile treasurer is Willis L. Robards, of the Premier Company, he having cashed in for a new Hup. Someone said that Will had sent in a challenge to Barney. Ed. Brady has left Tom Mix's Selig outfit and is now working at this place.

* * *

J. Warren Kerrigan has ceased work, to enjoy a vacation, and he is now en route to the Exposition City to rest up and incidentally take in the big show.

* * *

Painters with great big paint atomizers have been busy the past week spraying the high fences that surround the Mutual studios and those of the Lasky Company. Each place is now finished in a sepia tone, and the Picture Row is taking on the aspect of a regular place.

* * *

Lumber is already on the ground where the new Inceville studios are to be erected, and ere another week flies by there will be a volley of hammer shots around this place which will last for several months. The whole lot is being mapped off and made ready to receive the studios and other equipment buildings. Lewis J. Cody, for many years a well-known legitimate actor, has joined the Ince forces and will be seen in forthcoming releases. He was recruited from "The Whirl of the World" company which played Los Angeles last week.

* * *

Dorothy Gish, already introduced, is to appear in several different roles to demonstrate her wonderful versatility. The Mutual will release films regularly in which Miss Dorothy is featured, but each will be a different story, in which she will portray an entirely different part.

* * *

Here is a chance for Premier anglers. Someone said that you fellows catch trout up there during the rainy season. Why not ship us some in a nice little parcel post package. We could write a column then.

* * *

With "The Movie Magazine" for the fans and everyone, "The Photoplayers' Weekly" for all, "Static Flashes" for the camera man, "The Picture Player," another bi-monthly, and a few papers and magazines devoting considerable space to the picture business here, it would seem that this place is not behind in the motion picture industry.

* * *

Director Joseph J. Franz has joined the Santa Barbara Motion Picture Company and is busy producing. He left Premier a few days ago and is now at Santa Barbara. Wallace MacDonald has also joined the American players at Santa Barbara and is appearing in a four-reel feature. Los Angeles hates to see this young man go away, but work is work.

* * *

A company of Laemmle players, headed by Frank Lloyd, are camped in the mountains near Calabassas, a little Mexican town, where they are shooting a lot of hill scenes.

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A case of wine, an order for a new suit and a box of cigars await W. S. Hart, the Ince character player. It happened this way: Some of the crack bowlers of Inceville inveigled "Bill" into entering a game of tenpins. He beat them badly, and so he holds the record score, 286, which is still standing. Oh, yes, he received a ten dollar bill with the prizes.

* * *

The first set-to of the season between the Universal ball team and an outside one will take place on the fifteenth, the day of the opening of the picture city. The boys are in fine trim and bid fair to walk away with the game.

* * *

The big train special with Carl Laemmle and his followers will be here but a day after this letter is mailed. Monday next the city will open and then we'll have some pictures and details of the new picture municipality.

CLARKE IRVINE.

The Censor's Club

Sensational Arrest of the President of the Philadelphia Exhibitors—Investigation of Breitinger's Conduct in Office Will Be Demanded.

A MEETING of the Legislative Committee consisting of exchange men and exhibitors of Pennsylvania and held at 1339 Vine street, Philadelphia, on Thursday, March 11, was interrupted and brought to a close in a most dramatic and sensational manner. Charles Segall, as president of the Philadelphia local, was a member of the committee and took an active part in the proceedings.

Much useful and practical work was being done by the committee when someone noticed the presence of a stranger in the anteroom. Being asked to disclose his identity he said he was a constable and that he had a warrant for the arrest of Mr. Segall. He was told that Mr. Segall was busily engaged and was urged to go away. The constable turned a deaf ear to these gentle pleadings and replanted himself on his chair with every indication of perserverance. He was left in full possession of the anteroom, and, although his presence cast somewhat of a shadow over the subsequent proceedings, it was not allowed to interfere with the transaction of business. At last, however, the patience of the constable gave way. The sun was rapidly journeying westward, and the constable did not propose to wait until it had reached its goal "in its other chamber of the east." He realized that an arrest after sunset on a petty misdemeanor might be bad policy, and he began pounding at the door of the meeting room. The door was promptly opened and the constable tersely demanded that Mr. Segall go with him. Mr. Segall protested and was joined in this protest by all present. He demanded to know what the charge against him was, and thereupon the constable read a warrant and affidavit showing that the chief censor of the state of Pennsylvania had laid certain information against Mr. Segall, claiming that Mr. Segall had shown an uncensored film, called "The Cave of Death," made by the Kalem Company, in his theater. Mr. Segall emphatically denied ever having run such a picture, but the constable declined to discuss the issue with him and once more requested him to obey the warrant. Mr. Segall thereupon immediately made arrangements for a bondsman and accompanied by all the members of the committee and a crowd of reporters went to the police station at Fairmount avenue and Third street, where bail was entered and he was set at liberty. It was not, however, before he had been needlessly humiliated, having been put in a cell. Philadelphia papers, which gave a good deal of space to this occurrence, declare in their reports that this humiliation was entirely uncalled for and that even the men in the police station seemed to shrink from the performance of such an unpleasant duty which had been forced upon them by the action of the chief censor.

There was a hearing the next day in the Police Court, before Magistrate Hogg, at which Mr. Segall was represented by S. F. Wheeler, former president of the Philadelphia local, an attorney and well-known exhibitor in Philadelphia. Mr. Wheeler roundly denounced the chief censor for his arbitrary and oppressive proceeding. The chief censor, who at a long distance may resemble the fabled dragon breathing fire, is quite meek at close range. He listened to Wheeler's attack in stolid indifference and only interrupted when Mr. Wheeler charged that the arrest had been unnecessary and was due to spite work on the part of the chief censor. At this juncture the chief censor turned to the constable and called upon him to attest the fact that he, Breitinger, had not ordered the constable to arrest Segall.

"Did I tell you to arrest Mr. Segall?" asked Breitinger of the constable, pointblank.

"You certainly did," replied the constable, unequivocally.

This caused considerable merriment in the court room.

The defence made by Mr. Segall was a general denial. He testified that he had not used General Film Service in some time and that no film issued by that company had been exhibited in his house for months. In spite of this categorical denial, fully substantiated by other facts, the magistrate found Mr. Segall guilty and fined him $100. It is said that an appeal will be taken forthwith.

Exchange men and exhibitors of Philadelphia intend to forward a protest to the Governor against Breitinger's actions. The charges to be filed with the Governor which will be coupled with a demand for an immediate and rigid investigation of Breitinger's conduct in office allege that Breitinger drafted the bill under which he is now holding a salaried office; that while in Harrisburg and a member of the Legislature he accepted money from the exhibitors' organization in Philadelphia for alleged legal services; that he is exacting unlawful charges for inspection, claiming a special maintenance fee, which means from 56 cents to $1.27 a reel and which he is charging in addition to the $2.50 for each thousand feet inspected. It is further charged that Breitinger is maintaining an expensive staff of assistants and an expensive projection room, and that the exchange men are unlawfully taxed to maintain the same. It is also alleged that Breitinger caused the exchange men to pay for the board of his assistant in a Philadelphia hotel for a period of three months at the rate of $126 per month. The rest of the charge is taken up with the alleged arbitrary and oppressive proceeding in the case of Charles Segall.

Cincinnati Mayor Backs Down

Dodges a Fight with State Censor Board by Approving Modified Picture.

By Kenneth C. Crane, Special Correspondent.

AFTER the furore created by the entry of the municipal authorities into the censorship last week, when "Three Weeks" was barred from exhibition by Mayor Spiegel, of Cincinnati, notwithstanding the official approval of the State Board of Censors, things have now quieted down; the quieting influence being the mayor's decision that the film, as slightly changed, might be shown, after all. The board of censors withdrew its approval for the exhibition of the picture temporarily, on account of its understanding that certain eliminations had not been made; and, in the interim, the mayor declared that he would not announce his action in advance of the board's final decision, but would act, when the time came, firmly.

The mayor's opposition, as heretofore reported in these columns, was based not so much upon the incidents in the picture as shown as upon its title and the moral, or lack of morals, revealed; and in this position he was enthusiastically supported by the Joint Law and Order Committee of the Federation of Catholic Societies and the Protestant Federation of Churches, which issued a statement deprecating the failure of the State Board to reject the film, and stating that "We thoroughly concur with his honor, Mayor Spiegel, in his expressed opinion that any exhibition based on Elinor Glyn's novel should be barred." After this, the mayor's quiet backdown, to avoid a direct clash of authority with the State Board, was rather unexpected. The film was shown the latter half of the week at the Alhambra, where the trouble arose, and drew heavily, on account of the liberal advertising which the incident had given it. And, in the meantime, the fact remains that legal sanction is asserted in support of municipal censorship, whenever any city in Ohio see fit to exert the authority.

Michigan Censor Bill

Proposal to Establish Legal Board to Pass on Pictures Meets Opposition.

PRESIDENT H. F. FOWSER, of the Detroit Motion Picture Exhibitors' League, ex-President Peter J. Jeup and several other members of the organization went to Lansing, Mich., on Tuesday, March 16, to attend the hearing on the Censorship Bill, which was introduced a few weeks ago. The bill, as introduced, is in part as follows:

"There is hereby created under the authority and supervision of the Commissioner of Labor a board of censors of motion picture films. Upon the taking effect of this Act, the Commissioner of Labor shall appoint with the approval of the Governor, three persons, one for one year, one for two years, and one for three years, who shall constitute such board. Upon the expiration of the terms of each member as appointed, a successor shall be appointed in like manner for a term of three years. Each member of the board of censors shall receive an annual salary of $1,500 per year.

"The members of the board shall be considered as employees of the Commissioner of Labor and shall be paid as other employees of such commissioner are paid.

"The board shall charge a fee of one dollar for each reel of film to be censored which does not exceed one thousand lineal feet; for any reel of film exceeding one thousand lineal feet the sum of two dollars shall be charged. All moneys so received shall be paid each week into the state treasury to the credit of said board of censors.

"The board of censors may work in conjunction with any censor board or boards of legal status of other states as a censor congress, and the action of such congress in approving or rejecting films shall be considered as the action of the board, and all films passed, approved, stamped

and numbered by such congress, when the fees therefor have been paid to the Michigan board, shall be considered approved by such board.

"Any person, firm or corporation who shall publicly exhibit or show any motion picture within the state of Michigan unless it shall have been passed, approved and stamped by the Michigan board of censors or the congress of censors shall, upon conviction thereof, be fined not less than $25, nor more than $300, or imprisoned no less than thirty days nor more than one year, or both for each offense.

"Any person in interest being dissatisfied with any order of such board shall have the same rights and remedies as to filing a petition for hearing on the reasonableness and lawfulness of any order of such board or to set aside, vacate or amend any order of such board as is provided in the case of persons dissatisfied with the orders of the Michigan Industrial Accident Board."

Exhibitors throughout Michigan are absolutely opposed to censorship on the ground that it is altogether unnecessary. The above bill if passed would do things: First, cause endless trouble to the exhibitor, and, second, increase his expenses. If the exchanges have to pay the state for having the film censored, indirectly this expense must come out of the exhibitor. Michigan exhibitors feel that the stamp of the National Board of Censors on a film is sufficient proof that it is worthy of being shown.

It has been suggested that exhibitors throw slides on their screens urging their patrons to write their representatives and senators as being opposed to state censorship.

Iowa Censorship Bills Killed.

Secretary Eddy, of the Iowa League, Reports Measures to Censor Motion Pictures Killed in Legislative Committee.

E. C. EDDY, secretary and treasurer of the Motion Picture Exhibitors' League, of Iowa, wires an interesting bit of news to the Moving Picture World in the following:

"Des Moines, Ia., March 16, 1915.

"Censorship bills killed in Committee. Iowa will have no censorship of pictures. Iowa League on record against Censorship of any kind. This position won the fight."

The exhibitors of Iowa are to be congratulated upon the valiant fight they have made against legislative interference with the motion picture business in their state. The result shows what can be done when concerted action is taken by the exhibitors themselves, for it was their efforts that killed the obnoxious bills.

Here is an example for other states threatened with similar interference; organize and make effective the influence of the screen. Concerted opposition in every state where censorship exists or is proposed will wipe all such statutes off the books and prevent them from being written in.

CLEVELAND POLICE ENFORCE CENSORSHIP.

Uncensored motion pictures will have a hard time escaping the vigilance of the law in Cleveland, Ohio. Mayor Newton D. Baker has ordered the police to help in the suppression of uncensored pictures. The mayor's action was brought about by the fact that he recently went into a picture house and saw a number of objectionable and scandalous scenes in a film. The mayor says that these parts had been eliminated by the state board of censorship but were put back into the film by the exhibitor.

As Mayor Baker was consulting with Harry C. Vestal, chairman of the Ohio Board of Moving Picture Censors, several members of the Cleveland branch of the Motion Picture Exhibitors' League of America in a meeting at 242 Superior avenue, N. E., were seeking the aid of city councilmen to assist them in their fight against a proposed ordinance which would make it compulsory for all motion picture machines to be operated by hand power instead of motors. The members of the league clearly stated how impracticable it would be to adhere to the ruling of the proposed ordinance. There were about seventy members of the league and twenty-five representatives of the local Motion Picture Operators' Union present at the discussion.

CENSOR VESTAL RESIGNS.

Harry E. Vestal, of Ada, Ohio, who, it will be remembered, was one of the first members of the Ohio board of censors, has resigned from the board. He is now on a visit to California. Just what his plans will be, upon his return, has not been made public.

New Orleans Exchange Men Organize.

Propose to Form a Credit Association for Southern Territory—Exhibitors Favor Plan.

A MEETING of New Orleans film exchange men has been called with a view to forming a film credit association for the Southern territory, Paul Ford, manager of the United Program Film Service of Louisiana taking the initiative after learning from personal talks with the film men that with but one or two exceptions all were in favor of the move.

A canvass of the exchanges by the World's correspondent revealed a belief by the exchange men that such an organization is necessary to the most efficient conduct of their business. Some expressed uncertainty as to whether in view of the sharp competition among the exchanges, the plan would be workable, but it is believed that the organization will be so perfected that there can be no doubt of its workability.

That such an organization is highly desirable for the protection of the exchanges, both as to collections and so as to set limits on competition, is generally agreed. The plan has already been tried here, along similar lines to those in force in other cities, and would probably be in force at this time but for an unpleasantness within the organization which brought about its dissolution. It is expected that a plan will be agreed upon at the coming meeting that will guard against such mishaps and put the association on a permanent basis. There will be a social feature to the new organization, including perhaps a weekly lunch for exchange managers.

The exhibitors are, as a class, in favor of putting the business on a sound credit basis. Leaders in this line state that it is to the advantage of the legitimate exhibitor no less than to that of the exchange man to get the business away from the competitive credit system. This system, they say, has had the effect of fostering "fly by night" competition, of enabling one exhibitor to play unsound credit against another's sound credit or cash.

CURRENT VITAGRAPH THEATER PROGRAM.

"The Juggernaut" will begin the third week of its successful run at the Vitagraph Theater on Sunday, March 21st, presenting what is conceded to be the most thrilling wreck scene ever flashed on the screen. Another feature picture, military drama in three parts, entitled "Lifting the Ban of Coventry," has been added to the program for the week and will be of exceptional interest because of the many West Point Academy scenes, taken with full permission of the War Department.

A comedy relief to the two dramatic pictures include a Wally Van-Nitra Frazier-Albert Roccardi, one-part laughmaker, "Cutey Becomes a Landlord," the story of a college boy who rents his father's house, is butler to his own tenants and has a complicated love affair and one of the drollest of the many droll Sidney Drew comedies, "When Dumleigh Saw the Joke," an amusing one-part story of a joke that brought a dead man to life and landed another in jail.

A PICTURE TO BE SUPPRESSED.

Repulsive, harmful and void of any moral lesson worth pointing, is a picture purporting to be founded on Edward Sheldon's play, "The Nigger." It is a production that never should have been made. It presents the worst sores in American civilization without any decency or restraint and without suggesting a remedy. A drunken negro, frothing at the mouth, is shown in a close-up as he hides behind a tree, waiting to assault a little girl wandering through the woods. The child dies from the effects of what a sub-title describes as "the usual crime," and after that we have a man-hunt with bloodhounds, a lynching and the spectacle of a negro being burned at the stake. Nothing so nauseating as "The Nigger" has been shown on the screen. As seen by a representative of The Moving Picture World, it is a brutal appeal to the most dangerous of human passions and prejudices.

GREAT NORTHERN PICTURE AT SING SING.

An unusual treat was afforded the inmates of Sing Sing prison last Sunday, the 14th instant, by the Great Northern Film Co., 110 West 40th street, which placed at the disposal of the institution's entertainment committee the well-known feature "Lay Down Your Arms," the fame of which had even penetrated the massive stone walls of the penitentiary. A wild outburst of enthusiasm and gratitude occurred at the close of the production, the magnificence of which was appreciated by the humblest, as well as the most brilliant men, in the audience.

Court Upholds State Right Contracts

Right to Seize and Hold Films Working Outside Allotted Territory Fully Established in Important Decision.

A DECISION of considerable importance to exhibitors, exchangemen and state right buyers has been rendered by Justice Edgar J. Lauer of the Municipal Court of the City of New York, Borough of Manhattan, Ninth District. Justice Lauer had presided over the trial of the action brought by The True Feature Company against John Fiske to recover possession of the two films entitled respectively "The Heart of the Hunchback," and "The Cyclists Last Lap." A writ of replevin had been issued under which the marshal of the court had taken the films in question from the possession of the defendant. The further facts in the case appear in the opinion of the Court, which is as follows:

I am satisfied that the plaintiff is the owner of the films in question. The ownership has been traced from the Art Film Company of Berlin and, while there are possibilities that the films taken from the defendant might have come from some other source, the proof is sufficient, I think, to show that they were the identical films owned by the plaintiff.

It appears that on the 26th day of September, 1913, the plaintiff leased to the Prince Feature Film Co., of Philadelphia, the films in question under two separate instruments as follows:

Sept. 26, 1913.

Agreement made this 26th day of September, 1913, between the True Feature Co., of New York, and the Prince Feature Film Company, of Philadelphia, Pa.

Witnesseth:—That the said Prince Feature Film Co. agrees to rent from the True Feature Co. one (1) copy of their feature, "The Cyclist's Last Lap" and to pay for same at the rate of twelve cents per foot, all shipments to be made F. O. B., New York, and forwarded C. O. D. Said film is loaned to said Prince Feature Film Co. for a term of ten years, upon the express condition that it shall not be exhibited outside of the State of Eastern Pennsylvania, county boundaries of which are Tioga, Lycoming, Union Mifflin, Juniata, Franklin and all other counties east of these named; Southern New Jersey, county boundaries of which are Burlington, Ocean and all other counties south of those named; Delaware, Maryland and District of Columbia, and that no duplicate copy be made therefrom, and in case of breach of this agreement, the said True Feature Co. shall have the right to cancel this lease forthwith, whether with or without legal proceedings. The True Feature Co.,

JOSEPH I. KLOTZ,
ELMER O. PRINCE.

The only difference in the instruments is in the name of the film, or feature, as it is designated. The Prince Feature Film Co. was the designation under which Elmer O. Prince of Philadelphia did business. He sold the films, according to the evidence, to one, Eaton, who, in turn, sold them to the defendant. One of the officers of the plaintiff saw the films exhibited in New York City, contrary to the terms of the lease, and caused this action to be instituted to recover the possession of the films. It will be noted that the instrument executed between the plaintiff and Prince was in the nature of a lease, the plaintiff agreeing to rent the feature films for an outright sum at the rate of twelve cents per foot, the lease agreeing not to exhibit them outside of the specified territory, and it being provided that upon a breach of the agreement the plaintiff "shall have the right to cancel this lease forthwith, whether with or without legal proceedings."

Prince had no title other than that as lessee under this agreement and could confer no title by the sale thereof. I can find no basis for holding otherwise in any of the authorities cited by the defendant. It is contended, however, that this action of replevin would not lie, that a notice of the cancellation of the lease is necessary. I do not agree with this contention. The commencement of the action in my judgment was sufficient notice of the cancellation, if the cancellation was in this case required.

The defendants were in possession of property to which the plaintiff had title. The defendants claimed ownership thereof. They did not claim by virtue of the lease to Prince—they claimed by virtue of a purchase from somebody who had no right or title to sell. The act of Prince in selling something that did not belong to him, something on which he merely had a lease, something which he borrowed, which was the property of another, was larceny and certainly the defendants can procure no title by a purchase of stolen property, even though they acted in the best of faith. Plaintiff's right to take his property under such circumstances by a writ of replevin is quite clear. It does not depend entirely upon the breach of condition, although, in my judgment, if it did, the institution of the action would be sufficient notice of the intention to consider the lease as cancelled for the breach thereof.

I have given very careful consideration to the briefs submitted by counsel in this case and have been at some pains to examine the authorities cited. It would serve no useful purpose to enlarge upon this opinion and I have confined myself merely to the expression of conclusions which I have reached.

Judgment is accordingly given for the plaintiff.

EDGAR J. LAUER, Justice.

When seen by a representative of The Moving Picture World Joseph S. Klotz, the general manager of the True Feature Company said: "There has been considerable abuse of state rights by the fly-by-night concerns scattered all over the country. These concerns have long been a thorn in the flesh of reputable state right buyers and reputable producers and importers. We went to great expense in ferreting out these violations of territory, but we are glad to have established a precedent which will benefit every man who has a film to sell on the state right plan, or who is a responsible state right buyers."

W. H. BELL IN TOWN.

W. H. Bell, old-time exchange man, now handling feature films through his own company in Chicago, Ill., is in New York city this week looking over the picture situation. He is stopping at the Hotel Astor.

BROOKLYN EXHIBITORS REORGANIZE.

A mass meeting was held under the auspices of the Motion Picture Exhibitors' League of America, Local No. 1, at the Hanover Theater, 571 Fulton street, Brooklyn, on Wednesday, March 10, at 11 P. M. Lee A. Ochs, the president, acted as chairman.

The Brooklyn exhibitors were reorganized into a local, to be known as the Brooklyn Branch of Local No. 1 of the above league. The following officers were elected: C. R. Martineau, president; I. N. Hartstall, vice-president; Charles Fischer, secretary; William B. Fulmer, treasurer.

The meeting was attended by a representative body of exhibitors. Matter of adverse legislation was brought to their attention, and the importance of uniting for their welfare was strongly impressed on their minds. Much enthusiasm was evinced by those present, and all promised to do their share in improving present conditions.

Next step to be taken by the officers of Local No. 1 will be to reorganize the Bronx exhibitors into a branch, to be known as the Bronx branch of the above organization.

KENTUCKY CONVENTION AT LEXINGTON.

Louis Dittmar, president, and Fred Dolle, secretary-treasurer, of the Motion Picture Exhibitors' League of Kentucky, have returned from a directors' meeting held in Lexington, Ky. It was decided to hold the annual meeting of the Kentucky division at the Phoenix Hotel, at Lexington, Ky., on April 21 to 22. The convention promises to be one of the largest ever held by the association, due to the fact that the business has expanded throughout the country towns of the state to such a marked extent during the past year. Motion picture exhibitors are taking more interest in the organization and of their business than formerly, and it is stated that a good many new members are expected to join the state organization at this meeting. Exhibitors throughout the state are anxious to promote their business and handle it on a higher degree of efficiency than heretofore. Mr. Dittmar is very enthusiastic over the meeting and expects to bring up a number of discussions of business practices and methods. Extensive displays of equipment, machinery and films will probably be arranged by the supply houses.

THE NEW HAMPSHIRE EXHIBITORS' LEAGUE.

The New Hampshire Exhibitors' League, which was organized last fall, is starting off remarkably well for a new association. It was successful in its fight against a bill which provided for the licensing of moving picture operators and another prohibiting Sunday shows. All members say that the credit must go to "Charlie" Bean, of the Pastime theater, at Franklin, N. H., who is the president of the baby league. Charlie was a former New Hampshire senator.

CARBONS FURTHER EFFECTED BY THE ALLIES BLOCKADE OF GERMAN COMMERCE.

Apparently the present limited supply of German carbons is to be further curtailed as a result of England's latest move against German commerce.

The Charles L. Kiewert Company has just received cabled information from their Mr. C. G. Kiewert who has been in Europe since shortly after the beginning of the war, to the effect that two consignments of BIO carbons now enroute from the factory will probably get through, and are due to arrive in New York early in April, but that future shipments will depend entirely upon a modification of present blockade conditions, because otherwise shipment of any goods of German manufacture would be practically impossible.

PHILADELPHIA SHOW CARD CONCERN IN NEW YORK.

The Show Card Company, specialists in theater lobby and front display advertising, reopened for business this week with spacious quarters in the Grange Theatre Building, Broadway and 136th street, New York.

H. S. True, general manager of the company, is a pioneer distributor of banners and other hand-made signs, by mail, and announces that some sharp reductions in prices have been made. The line of work produced by the Show Card Company includes muslin and oilcloth banners, hand made posters, lobby display cards, etc., with excellent facilities for handling rush orders, shipments of same being made on day order is received. A "suggestion bureau" is maintained on the subject of display advertising, and correspondence is invited from managers desiring to be on their mailing list for suggestions for copy, etc.

Edwin Arden With Pathe

Prominent Dramatic Star to Take a Part In "The Exploits of Elaine."

EDWIN ARDEN, one of the most famous actors of our times, has been added to the cast of "The Exploits of Elaine" and will appear in the second serial which will continue the exploits of the famous "Elaine." Such an announcement cannot fail to interest every follower of American drama since Mr. Arden brings to his work with Pathe a vast experience gained from playing leading parts in many of the most noteworthy American plays and in companies with the most celebrated actors and actresses of the last twenty years.

He was born in St. Louis of old Virginian parentage, his father being the editor of the St. Louis Evening Republican, and an officer on General Sherman's staff. He became connected with the stage by accident. His father was appointed receiver for the Grand Opera House in St. Louis, and employed the boy (he was only sixteen), to attend to the finances of the company playing there. Not long afterwards he became assistant treasurer of Pope's theater, now the Century. While holding this position he met Thomas W. Keene, who was playing there, and took a great fancy to him. Young Arden was invited to go along with the great tragedian and play in Shakesperian repertoire. He accepted with gladness and from that day to this has followed the stage with unswerving devotion. Under Mr. Keene he became both leading man and manager.

After years with Mr. Keene he came to New York and allied himself with the Madison Square Company at that time representing the very best on the American stage. Here he played with Le Moyne, Ada Dyas, Wm. Gillette and others. His next protracted engagement was with the Boston Museum, the company of which enjoyed equal celebrity with that of the Madison Square. Here he played leading parts with Dion Boucicault, Edwin Booth, Clara Morris and John Gilbert. Then followed four years in which he was starring on his own account in "Eagle's Nest." Broadway engagements with Wm. H. Crane, Julia Arthur and Wm. Gillette, "Hearts are Trumps," "Secret Service," and "Because She Loved Him So," are a few of the famous plays in which he appeared.

Recent important engagements have been thirty-five weeks in "To-day," at the 48th Street theater, New York, leading man with M'me. Simone in the "Thief," and "The Whirlwind" with Elsie Ferguson, Marie Tempest and others equally famous.

Mr. Arden truly represents the very best in present day acting. In himself he unites the great names of the past with the great names of the present. His value to the already fine cast of "The Exploits of Elaine" can hardly be overestimated.

John Barleycorn's Influence Extending

Temperance Societies All Over the Continent Featuring Bosworth Film.—Passes Canada Censors.

AT a meeting of the Dominion Alliance, the prohibition society of Canada, a unanimous vote of thanks and an expression of approval was given to the great temperance sermon, "John Barleycorn," by Jack London.

The well-known film production by Bosworth, Inc., has just been passed by the censor boards of Toronto and Montreal and in Toronto the picture is now receiving the active support of the Methodist Book Concern, which is planning to exhibit the film in the smaller towns of the Dominion, not only putting money into the treasury of the Methodist Book Concern, but helping to send the divinity students, who take the film from town to town, through colleges.

"John Barleycorn" in Montreal is now actively supported by the work of some 2,500 ladies of the W. C. T. U. home which has just been completed. These ladies have just undertaken to sell 10,000 tickets to their friends and acquaintances, from the sale of which they derive a substantial profit.

In Toronto also, the W. C. T. U. women are planning a similar campaign for the purpose of raising funds for the local organization and the members of Parliament who are actively in favor of prohibition are backing the film for the good it will do in spreading the gospel of temperance.

In Massachusetts, the Anti-Saloon League has started a campaign with "John Barleycorn" as its official film, the idea being to carry the fight against liquor into every state in the Union. In Minneapolis, the Anti-Alcohol Society has also started a similar campaign and reports are being received daily of temperance societies who are presenting it,

Testimonial to David Horsley

Builder of First Hollywood Studio Received Like Conquering Hero on Return to Los Angeles.

DAVID HORSLEY was met at the station upon his arrival in Los Angeles on March 7th by fully two thousand people and escorted through the streets with all the enthusiastic ceremony of a conquering hero. Mr. Horsley was the "discoverer" of Hollywood, having selected that picturesque and climate-favored valley for motion picture purposes in 1910, when he erected the Nestor plant.

The newspapers of Los Angeles had been notified of Mr. Horsley's coming, and their columns were livened with enthusiastic announcements dwelling upon the great benefits that had come to the city through local acquisition of the motion picture industry, which has brought thousands of people to the city with a proportionate and continued influx of money to its business men and trades people.

Harry E. Tudor who manages the Centaur West Coast interests had arranged an elaborate reception, and Horsley Park was thronged with prominent film people. Later on a novel dinner was served in the Arena. Sixty guests made up of newspaper representatives, City Council and Board of Trade members and old friends of the motion picture fraternity, sat down at a table decorated with growing foliage and tropical plants to represent an African jungle, macaws and parrots whistled and talked among the branches while three little marmousettes and several other miniature denizens of the tangled forests chattered and cut up capers in full enjoyment of their liberty in the life-like setting of their native habitat in the centre of the table. Twelve beautiful specimens of jungle royalty, each one amply qualified to win and hold the individual title of "king of beasts," all under the watchful eye of Captain Bonavita, sat on pedestals arranged in a semicircle just outside the bars.

Mr. Horsley was taken entirely by surprise by the whole arrangement and expressed his gratitude in a characteristically witty and interesting speech in which, incidentally, he outlined his plans for his new Los Angeles studios, the method to be employed in working the animals in pictures on a grand scale and the application of his new double exposure camera in the production of Mina Films.

Muriel Ostriche Recovers Sight

Actress Is Stricken While at Work in Yonkers Studio—Blind for Two Days.

MURIEL OSTRICHE, who was temporarily blinded while working in the Mittenthal Brothers' studio in Yonkers, N. Y., on the afternoon of Saturday, March 13th, had completely recovered her sight after three days' of treatment and last Wednesday was able to continue in the scenes being made for "When It Strikes Home," the first production of the Charles K. Harris Feature Film Company. For a time it was feared that blindness would be permanent.

Miss Ostriche, long a favorite in Thanhouser pictures, had been weakened by the strain of constant studio work. A close-up was being made near brilliant lights when she pitched forward on the floor, her hands pressed against her eyes. Mr. Harris and Director Perry N. Verkroff carried her to Mr. Harris's automobile and she was driven to her home in New York.

Several physicians were called in consultation and after two days of blindness Miss Ostriche recovered rapidly. When she returned to the studio on Wednesday the actress, who is taking a leading part in "When It Strikes Home," was ready to go ahead with the deferred close-up.

BIG ESTATE FOR PICTURE PURPOSES.

The magnificent 35,000-acre estate of H. L. Middleton, at Boulder Creek, Cal., has been turned over temporarily to the California Motion Picture Corporation for the filming of "The Lily of Poverty Flat," Bret Harte's world-famous story, which is going to be released on April 29 through the World Film Corporation. It is situated next to the famous State Redwood Park in the "Big Basin" and forms an ideal background for the California Film-drama. It is rugged, densely wooded, marked by lofty crags, precipitous gorges, gulches of Arcadian beauty, meadows and glades rarely visited by man, and giant timber as yet untouched by the woodsman. A whole village has been built for "The Lily of Poverty Flat," consisting of 25 log cabins and frame dwellings. This motion picture scenery which, for solid realism and heavy expense, has never been duplicated in the history of photoplays, is an extraordinary replica of the typical gold-seekers' settlement of the days of '49.

"The Evangelist"

Notable Lubin Production Based on a Play Which Set Broadway Talking.

Reviewed by W. Stephen Bush.

THE EVANGELIST" is certainly not the least successful play from the fertile pen of Sir Henry Arthur Jones. It brings home a striking truth in most dramatic fashion. Mr. Barry O'Neill, who directed the play for the screen, has successfully extracted every ounce of dramatic value and has given us a production which deserves to rank among the very best which Lubin has released.

The purpose of the play is to tear off the veneer of hypocrisy which has covered society from the very beginning. On the one side we see the world of forms and conventionality moving in its old accustomed grooves, content with its superficial order and its trite morality. On the other side we see a man of forceful character inspired by the teachings of Jesus, put aside rather than tear off the mask of hypocrisy and preaching in all sincerity the doctrine of universal love and forgiveness. The clashes between these two elements are brought out with a skill that rises far above the average. All through the play runs the idea that a love of sin and passion is blamable in the highest as well as in the lowest strata of society. When the Evangelist rebukes a proud society woman who has forgotten her marital vows but disdains to receive a fallen woman into her home, a scene of extraordinary dramatic power is presented to the spectator. The filmed version of the play is rich in striking moments which hold our interest from the very beginning to the end. It is altogether probable that the play would have been a success even with an ordinary cast of actors, but it is due to the producer to say that he has employed a cast of notable arists, every one of whom seem specially fitted for his or her task in the play.

The part of the Evangelist is taken by George Soule Spencer, whose portrayal of a true disciple of Christ, animated by a love for erring humanity, could not be improved upon. Equal praise is due to Miss Gladys Hanson, whose art and personality seem to lend themselves specially to the camera. Every other part in the play is exceedingly well taken. The types are most convincingly throughout, while the settings are beyond all praise. A word at least must be said about the skillful handling of the groups in the strike scenes and in the mob scenes generally. The photography has the Betzwood stamp of perfection.

NEW LUBIN STUDIO OPENED.

The biggest artificial light studio in the country was informally opened at the Lubin ranch in Betzwood, Pa., last week, when Director Edgar Jones began the making of a series of three reel pictures there. This is the third big studio to be built at the ranch during the past few years. The new studio, which has just been completed, is equipped with every modern scientific appliance for the making of photoplays. The Lubin engineers have been working for many months on the big studio and the system of artificial lighting has been so designed and arranged as to permit the ultimate taking of natural color motion pictures there.

Extensive improvements and additions have also been made to the laboratories at the ranch. These laboratories, declared by experts to be the best in the country, are very busy places these days, and a great deal of scientific work is being carried on there by Mr. Lubin and his corps of assistants.

DOROTHY GISH TO APPEAR IN SERIES OF ROLES.

It is the intention of the Reliance and Majestic studio to feature Dorothy Gish in a number of three and four-reel feature photoplays, and in each picture her part will be somewhat different from her previous one.

"The Lost Lord Lovell," a sparkling Majestic comedy, was the first of the series. In this photoplay she enacted the part of a theatrical boarding house slavey. In the second of the series, Miss Gish played the part of a little miss who is adopted by Quakers and later becomes an actress. "Bred in the Bone" is the title of this Majestic-Mutual release.

The third of the Dorothy Gish series of parts is a very emotional one. It is the part of a nun in one of the strongest three-reel photodramas ever conceived by Russell E. Smith, entitled "The Nun."

These pictures will be released as part of the Mutual Program.

"The Governor's Lady"

A Masterly Lasky Production Which Held Strand Audiences in Its Grip.

Reviewed by W. Stephen Bush.

THE chief merit of this production is the unfailing correctness of characterization. Not only do we see a series of the finest types of American men and women, but we see them just exactly as they are in real life and the illusion becomes perfect. By the very reason of its perfection in this respect, the film is difficult to describe or analyze. There are, in practically every scene, delicate intimate touches which cannot be enumerated and classified like chapters in the index of a book, but the effect of which are strongly felt and appreciated by every man and woman in the audience. All through the picture runs a suggestion of

Scene from "The Governor's Lady" (Lasky).

great powers of reserve, and that we all know is one of the unfailing marks of true merit.

The story begins with what may be called a domestic idyl, the perfect union of two souls. Two young people in the humblest station of life, but devoted to each other with a touching degree of tenderness. A great blow strikes this happy home, for the fond expectations of a child to which both husband and wife looked forward were doomed by the hand of fate. Here the picture of sweet and simple American home life ends for the moment. Here the foundation is laid for the plot of the story by bringing in the world of politics and society. The devoted wife and husband recovered from their disappointment, are suddenly made rich through a lucky strike. The poor miner is strong enough at first to enjoy his wealth without injury to his character, but presently political ambitions stir in his heart and he perceives the necessity of having his wife shine in social circles. The wife, more passionately devoted to the welfare and comfort of her husband than ever before, shrinks from all the social functions and her husband now discovers that she stands in the way of his ambition. He is nominated for Governor and seeing a chance to wed a younger woman he plans to divorce the devoted wife. Simple wifely honesty spoils his schemes. The wife appeals to the woman whom her husband seeks to marry and in a most touching and effective scene makes her see the wrongness of the step she is about to take. It all ends very happily and to the entire satisfaction of both the characters in the play and the audience.

The settings and photography in this Lasky production are fully up to the standard set by the "Goose Girl," which surely is saying a good deal. Not enough praise can be given to the members of the star cast. James Neil was an ideal Daniel Slade and Edith Wayne Mathison acted the part of the faithful wife with a quiet dignity and dramatic power which has rarely been surpassed.

It is needless to say anything in praise of Theodore Roberts, whose ability to portray character on the screen is little short of marvelous.

It does appear here and there that the scenes might have been more skillfully dovetailed and rough edges more smoothly finished. The dramatic construction is not without its faults. At times, too, the emphasis in certain scenes seems to be either too weak or too strong.

"The Bombay Buddha"

Three-Reel Imp Which Presents Some Startling Melodramatic Features and Excites Considerable Interest Otherwise.

Reviewed by Margaret I. MacDonald.

A MELODRAMA by intention and pictorial development, the Universal Film Manufacturing Co. has considerable reason to pat its chest when referring to this production, because it is meritorious constructively, technically, and artistically. There may be a subtitle too many here and there, and once it was noticed that a négligé wrap had marred the symmetry of sister scenes, but apart from this it would be difficult to locate any serious flaw in the production.

Stuart Paton directed the making of the picture, the scenario of which was written by John B. Clymer. The leading

Scene from "The Bombay Buddha" (Imp).

characters of the play are impersonated by Hobart Hanley, Frances M. Nelson, Allen Holubar and Howard Crampton, who have carried themselves with honor to the picture's climax, through the mazes of mystic atmosphere.

Special attention should be drawn to the excellence of the settings, and the startling and artistic effects that have been secured. The story, the true significance of which, according to present-day methods, has been held in secrecy to the bitter end, centers about the theft of a golden Buddha, which as the finish of the picture discloses, has, in fact, been twice stolen.

A not unusual sensation is supplied in the fight put up by both thieves against the detectives, when thief No. 2 (Hobart Henley), and thief No. 1 (Allen Holubar), meet on a common ground. The woman in the case (Frances M. Nelson) the accomplice of thief No. 2, is politely escorted in handcuffs to the confessional where both thieves tell their interesting stories.

As before indicated, the production, which is a future release, is bound to win favor wherever it is shown, owing chiefly to the fact that it is an illustration of a good story well handled.

BILL SEGREGATING SEXES.

To the list of peculiar bills that have been introduced into the legislature at Albany, N. Y., the one that recently originated in the assembly may be added. This measure makes it mandatory not only for the moving picture exhibitor, but also for the managers and owners of the so-called legitimate theaters in the city of Rochester, N. Y., to provide a section of their houses for the sole use of women who do not like to mingle with the stronger sex. The bill states that it is left to the option of the women to choose the part of the house in which they wish to sit. A copy of the instrument has been filed in the office of the corporation counsel of Rochester. It is believed that the bill will get no further than the committee.

JOHN EMERSON AT RELIANCE-MUTUAL HOLLYWOOD STUDIOS.

John Emerson, late star of the New York success, "The Conspiracy," of which he was the author, as well as producer, has arrived at the Reliance-Majestic Hollywood studio to appear in an original four-reel feature photoplay. The title for the same has not as yet been selected and was prepared especially for Emerson.

Walthal Still With Balboa

THE appearance of Henry Walthal in the famous Griffith production, "The Birth of a Nation," seems to have led some to the belief that this well known player had closed with the Balboa Company with which he recently signed. The rumors to that effect were so persistent that E. D. Horkheimer, New York representative of the Balboa Company, inquired of the home office of that company as to the exact state of affairs and receives a telegram from Mr. Walthal himself to the effect that the rumor was unfounded.

Henry Walthal.

Those who have been fortunate enough to witness Mr. Walthal's work in the Griffith picture have realized that he has lost none of his old time charm. Easily the leading figure among them several wonderful screen characterizations in "The Birth of a Nation," his work is always easy, graceful and convincing. Walthal never lent himself to the melodramatic flourish or exaggerated heroics in his portrayal of military character, and it is the tense earnestness of his acting that contributes so much to the reality of the Griffith picture.

That the Balboa Company should be able to secure and retain so able a photoplayer as Mr. Walthal speaks for the solidity of that organization; that it is able to announce him as one of their leading players should go far to create a market for its pictures. Few leading men are better and more favorably known throughout the world of picture patrons than he and none is more deserving of acclaim.

Grace Darmond

GRACE DARMOND, leading lady of the Selig Chicago Stock Company, has made good in a variety of parts and is still in her teens, although she has had ten years of actual stage experience. She made her debut in the title role of "Editha's Burglar." Later she joined a stock company and played for two seasons in every variety of part. She says: "I consider my training in stock work as invaluable. It was a constant change and a spur to originality and good hard work. It would be hard to name any school more exacting than that of the stock company where you change a bill every week. I have heard many actresses complain of the strain involved in the memorizing of roles under stock conditions, but confess that this was always stimulating to me." Miss Darmond played a season in a sketch by George M. Cohan and was for two years associated with J. M. Bannister's "Auld Lang Syne" company. She delights in motion picture work and says she finds ideal artistic conditions with the Selig forces.

Grace Darmond.

Miss Darmond will soon appear in important roles in the support of Tyrone Power in "A Texas Steer," "The Servant in the House," and assumes leading feminine roles in "The Quarry," "Whom the Gods Would Destroy," and other Selig spectacular specials soon to be released. Miss Darmond is an automobile enthusiast.

"What Happened to Jones"

World Film Corporation Offers Adaptation of George Broadhurst's Farce, with Fred Mace in the Leading Role.

Reviewed by Lynde Denig.

FRED MACE made a free adaptation of George Broadhurst's "What Happened to Jones," in this five-part offering of the World Film Corporation. As on the stage, the story is essentially farcical, depending upon a succession of extravagant predicaments experienced by a number of people whose paths are made to cross. The characters will be readily recognized as favorite types—Jones, a worldly traveling salesman, who impersonates a bishop; Professor Goodly, the principal of a girls' school; Alvina, a very slender maiden lady who looks forward to becoming the wife of the Bishop of Timbuctoo; the plump bishop,

Scene from "What Happened to Jones" (World Film).

who comes to America believing his prospective bride is an attractive young girl; an unbalanced youth who escapes from a sanitarium, and so on down the list, one meets the old standbys of American farce.

The story in photoplay form might have been benefited by dropping a few of the characters altogether; or, if not that, by following their adventures with less detail. As developed at present too many plot threads are carried along simultaneously with a diffusion of interest as the almost inevitable consequence. This is particularly true during the opening reels that include scenes of small importance to the story proper.

At its best, the picture may be expected to entertain after the manner of light, thoughtless farce, for fast action and absurd situations are not lacking. A boxing bout, attended by Jones and Professor Goodly, and a pillow fight among the pajama-clad girls of the school, no doubt will find appreciative spectators. Individually, the parts are well enough presented with Mr. Mace using his usual comedy method in the role of Jones. He is ably assisted by William Mandeville, Leonia Morgan, Joe Daly, Mary Charleson and others.

JACK BYRNE DIRECTING FOR KRITERION PROGRAM.

Director Jack Byrne and his company have just completed for the Santa Barbara Motion Picture Company, releasing on the Kriterion Program, a number of new comedies and dramas. Harry Fisher, Jr., is featured in a comedy, entitled "Sherlock Sammy," while Joe Franz, Harry Fisher and Dorothy Browne are presented in a two-part drama, "What Can a Woman Do?" A rural drama full of human heart interest, entitled "The Power of Prayer"—in two striking episodes, featuring the same trio of favorites—is sure to find favor as well as a two-part drama, entitled "The Stepbrothers."

CLAY M. GREENE HAS ANOTHER BIRTHDAY.

Clay M. Greene, one of the best-known of the Lubin photoplaywrights, who has achieved a wide reputation as a writer of fiction and plays for the legitimate stage, had a regular birthday party this week. It was not of his own planning, but was suddenly wished on him by a large delegation of friends. Greene is one of the old guard of the Lambs' Club in New York and, incidentally, a member of a great many other clubs in New York and Philadelphia.

Carlton King

THAT the "silent" drama should call an actor who had made his mark as a singing comedian on the stage is one of the paradoxical cases presented in Carlton King, whose success in serious roles in the Edison Stock Company bears further evidence of adaptability and versatility.

Mr. King began his stage like at twelve years of age when he left a Chicago church choir to join the Hollywood Juvenile Opera Company and took the part of the old maid in "The Mikado." His beautiful contralto voice was eminently suited to that role. The company was unique in that all the parts were played by children. Mr. King—rather "Master," then—later played in "Pinafore" and "The Mascot." At the boyish age of fourteen years he joined the Calhoun Opera Company and worked up soon to the second comedy part. His success soon secured an engagement with Francis Wilson with whom he played in "The Little Corporal," "Cyrano de Bergerac," "Erminie," and "The Monks of Malabar," spending five years all told with Wilson. Then in succession came a season with the well-known Rogers Brothers, the Dearborn Theater Producing Company, one season with Richard Carle in "The Burgomaster," when he was starred in the musical comedy, "The Golden Girl."

Carlton King.

The motion pictures called five years ago when Mr. King went to Selig. He, for a time, went back to the stage, but the lure of the camera was too much and he surrendered again, this time to Essanay. Then followed engagements with the Vitagraph, joining the Edison forces about a year ago.

Mr. King's work is always marked with a perceptive sincerity that begets conviction. Although he has played some comedy roles for Edison, most of his work is in serious character roles in which he has had marked success, the very range of the character giving one a good idea of his capabilities.

Some of the films Mr. King has appeared in are "Lo, the Poor Indian," which he himself wrote; "A Question of Identity," "Tracked by the Hounds," "The Birth of Our Saviour," "The Mission of Mr. Foo," and "The Boston Tea Party."

NEWARK'S ALDERMAN ISSUES NEW RULING.

Those desiring to open a moving picture theater within 200 feet of a church in the City of Newark, N. J., will first have to get the consent of the residents in that vicinity. This order was prompted by the receipt of a letter by the aldermanic license committee from the Emanuel German M. E. Church at Clifton avenue and Hedden terrace. The communication stated that a moving picture theater was about to be erected at 530-532 Clinton avenue, a piece of property on which a local picture house had received an option, and that the people of the church objected to the erection of the theater. The protestants claim that the proposed theater would be 75 feet from the church and quite near the Hebrew Orphan Asylum. There are three picture houses in the neighborhood. Alderman Theodore D. Gottlied made the motion that the congregation of a church give their consent on the building of picture theaters within 200 feet of a church, and if objection is voiced that the persons responsible for the amusement house should not be given a license. The aldermen agreed and the motion was unanimously adopted.

LEE BARTHOLOMEW PROMOTED.

Lee Bartholomew, for the past two years camera man for one of the Universal producing companies on the Pacific Coast, has been promoted to chief camera man in Universal City. This means that he will have entire charge of the camera department, the supervision of repairs, purchases and the distribution of the camera men to the various directors.

Charles Pathe the Guiding Spirit.

Makes Official Announcement of Changes in the Directorate of the American Branch.

THE Moving Picture World representative called at the New York offices of Pathé Frères and the Pathé Exchange, Inc., following a report of change in the directorate of those companies. In answer to his inquiries the following statement was given out:

"The guiding spirit of the House of Pathé always has been, at present is, and always will be Charles Pathé himself.

"The present directorate of the firm regrets being unable to give you a personal interview at the present time, but can only state that Felix Malitz no longer has any connection whatsoever with either Pathé Frères or Pathé Exchange, Inc. The offices formerly occupied by him are now held by Charles Dupuis and L. Gasnier. The latter, who has spent many years in the United States, occupying positions of trust with the house of Pathé, has just returned from Italy. He is thus recompensed for his long and faithful service, and his valuable experience in the film business recognized.

"Paul Fuller, Jr., of the firm of Coudert Brothers, counsel for our firm, has been appointed a director.

"Charles Pathé will continue to live in New York, and will devote his energies to the American branch of his great business."

GLOBE SUCCEEDS BLINKHORN.

After a period of prolonged negotiations, the Globe Co-operative Film Company, Limited, of 20 Broad Street, has arranged to take over the entire business of the Blinkhorn Photoplays Corporation of New York. By this agreement, the new corporation, composed of several well known capitalists, enters the field on a large scale, with plans for the future, comprehending an output of film sufficient to constitute an entire programme.

By the deal with the Blinkhorn Company alone, the Globe Company will come into absolute control of about half a million feet of film and forty additional productions provided for through existing contracts. In addition, all of the Blinkhorn exchanges from New York to California, and from Atlanta to Dallas, Texas, reverts to the new corporation, which has also contracted with Mr. Blinkhorn to continue as production and distribution manager.

PIONEER GETS GREAT NORTHERN PICTURES.

Arrangements have been completed between the Great Northern Film Company, 110 West 40th street, and the Pioneer Feature Film Corporation, 126 West 46th street, whereby the latter concern has purchased the exhibition rights for Greater New York and northern New Jersey to the following productions: "The Fight for Fortune," "A Deal with the Devil" and "Through the Enemy's Lines." The last-mentioned is a four part production of unusual merit, quite distinct from the conventional run of war dramas, superb in photography and acting, exciting and fascinating in its plot.

The Pioneer Feature Film Corporation has also secured the rights for New York City, New York State and northern New Jersey to the Great Northern Film Company's next release, "The Evangelist," an extraordinary four-part production featuring Europe's most popular screen actor, Valdemar Psilander.

DETROIT EXHIBITORS DISCUSS LENGTH OF SHOW.

The Detroit Exhibitors' League has worked out a new idea for getting uniformity on the matter of reels. The League advocates three reels for five cents and five reels for ten cents, believing that too long a show tires the public; then again, the league believes that it is better for the motion picture industry to give five reels of good pictures than ten reels of the other kind. The League does not wish to be constantly "fighting" with exhibitors who cannot see it that way, so instead of getting them on the carpet, so to speak, or even attempting to force them to fall in line, the League will simply let such exhibitor find out for himself that too many reels is going to ruin his own business and that he cannot make a success of his theater by pursuing such a policy. The League has decided to start a campaign of education, both for the exhibitor and the public, and it will do everything in its power in an educational way to bring about three and five-reel uniformity. The League contends that exhibitors should aim to give a shorter show, but a better show; quality instead of quantity, and thus help to put the motion picture industry on a higher level. In fact, the League does not believe that the public cares for a long show.

"Judith of Bethulia" in Second Edition

Biograph Company Sends Out Second Edition of New Copies on Its Four-Part Masterpiece.

The enormous success that Biograph's "Judith of Bethulia" has had and is still having may be imagined when one considers that almost every exhibitor in this country and the majority of those abroad have already booked it some three and four times, as well as from the fact that a second edition of new copies of this production has been shipped the past week to the various exchanges of the General Film Company.

From time to time Biograph has repaired all the old copies, but during the Lenten period and with the approach of the Easter holidays the demand for bookings from the exhibitors has placed such a strain on the copies in service, many of which have been working seven days a week, that the Biograph Company has shipped its second edition of new copies.

This speaks volumes for the merits of "Judith of Bethulia" and gives rise to a very important question, viz., is it possible for a motion picture to establish such records as were made by such stage productions as "Ben Hur," "The Old Homestead," "Way Down East" and other plays which have been playing steadily for years.

Baggot at Sing Sing

BY SPECIAL request of the entertainment committee of the Mutual Welfare League, Sing Sing Prison, which but a short time previous was known as the Golden Rule Brotherhood, the Universal Film Manufacturing Company presented on Sunday, March 14, its second performance of moving pictures to the inmates within the past month. This time, however, the inmates had the pleasure of listening to King Baggot, leading star of the Imp brand of the Universal Program. Before Mr. Baggot addressed the audience, a picture in which he played the leading part was projected upon the screen. It was a one-reel comedy, entitled "The Streets of Make Believe."

King Baggot.

Among those included in the party were Jack Cohn, editor of the Animated Weekly; Maurice Pivar, of the Program department, and Alex. Goldman, representative of the Universal Weekly.

After the completion of the picture, Mr. Baggot was escorted down the aisle of the auditorium by one of the delegates of the entertainment committee. He was introduced as "King of the Movies," and founder of the Screen Club.

The star then suggested that the boys ask him any questions about the moving picture business. One young man wanted to know how they make things disappear. Mr. Baggot answered something like this:

"Why, the camera man stops turning his crank when he hears the director yell to the players to hold their positions. The object which they want to disappear from the scene is removed and then they continue with the action with the camera. Now, isn't that as simple as eating pie?"

Another young man wanted to know how they make the people jump or fly up a hill.

"Why, there's nothing to that, either," replied King. "The person jumps down the hill and the camera man, instead of turning the crank the ordinary way, simply turns the crank backwards, and when the film is projected on the screen the person is jumping up the hill instead of down."

This almost created a riot among the audience.

Mr. Baggot closed his address by promising the inmates that the next time he visits them, which he hoped would be very soon, he would bring his entire company along with him and show the inmates how the pictures are really made. After the address, a two-reel comedy, "An All Around Mistake," featuring King Baggot, was shown.

Lubin's Serial Releases

General Manager Ira M. Lowry Declares That His Company Will Continue Making Them.

"WE most certainly shall!" was the emphatic response of Mr. Ira M. Lowry, general manager of the Lubin Company, to an inquiry as to whether his company would continue the release of serial stories. "The series and the serial," Mr. Lowry continued, "have become as important in the picture business as they are in the magazine world, and should occupy the same relation to other forms of releases as is borne by installment stories to the other features of good magazines. A proper balance should be maintained, a certain number of big features, so many short subjects for variety and utility, and a good continued story to carry over interest and guaranteee a continued patronage—that is the ideal program for a magazine, as has been demonstrated beyond all question, and, for identical reasons, it is the ideal program for a motion picture theater. As the Lubin Company is striving to serve the best interests of the exhibitor, we are following just such a schedule with our releases.

Ira M. Lowry.

"It was to meet a very obvious need and in compliance with a strong demand that the Lubin Company released its first serial, 'The Beloved Adventurer,' in fifteen single-reel installments, one each week. Of course we had an exceptionally good story produced by a star cast, and were filling an obvious need, as I have said, but the tremendous success of the serial exceeded even our great expectations, and most emphatically confirmed our theory that a serial should be released in single-reel installments, and should not be drawn out to undue length. The "Patsy Bolivar" series of fourteen reels, now running, has been no less favorably received, in fact, many exhibitors who failed to appreciate the unique value of a moderate length single-reel serial or series, were quick to get in line after seeing the value of such a production demonstrated by a competitor, and these late comers as well as the original enthusiasts have been anxiously inquiring as to whether or not 'Patsy Bolivar' will be followed by another installment story.

"I may say here that a great many persons fail to realize how vitally important it is that a serial be a really good story. Of course, it is most desirable that every subject, whether it be a half reel or five reels, be a good story, but should it unfortunately happen that a house show one film without particular strength, no permanent harm is done, it is soon over with, and good stories which have preceded and will immediately follow, will cause it to be forgotten—it is a passing incident. On the other hand, if a serial story is poor, people will actually keep away from the house showing it, for no one will deliberately take in a show, a part of which he knews he will not like, on the chance of seeing something which he may enjoy, and may form a habit of going elsewhere before the serial has run its course. And if the thing drags along for an interminable period, persons will weary of it, even though it be a meritorious offering. Inversely, a good and reasonably short serial is a drawing card the value of which can scarcely be overestimated. As we appreciate how consequential to the business of the exhibitor is the quality and nature of a serial or series, the Lubin Company, you may be sure, will release nothing which it does not regard as of the highest possible quality and of such form as will best serve the interests of the exhibitor, whether the subject be drama or comedy.

"We have, of course, learned much through the experience with our two installment stories already released, and this information will be applied to the advantage of the third serial, which will immediately follow 'Patsy Bolivar.' But just at this time I do not wish to go into details concerning the new subject, beyond saying that it will consist of fifteen single-reel installments, released at the rate of one each week, that it will be produced by an exceptionally strong cast of popular players, and that it was written by Emmett Campbell Hall. I may add, however, that it differs in a fundamental manner from any serial heretofore seen, and that it has several features which will be entirely new in photoplays, one of which, particularly, will create a decided sensation and may lead to almost revolutionary changes in photoplay technique. As to the gripping interest of the story I can only let you infer its force from the fact that I sat up reading the manuscript until 3 o'clock in the morning rather than stop before I had reached the end.

"The title of the new serial is 'Road o' Strife.'"

ELMER BOOTH IN "MIXED VALUES."

In the one reel Mutual-Komic, "Mixed Values," Elmer Booth is initiated as a member of the Komic Company. The misunderstanding, in regard to the ownership of an imitation and a real diamond ring, is responsible for the 1,000 feet of speedy comedy action. Fay Tincher is featured and Chester Withey appears in her support. The scenario is by Anita Loos. Edward "Komic" Dillon has been selected to engineer "Mixed Values."

HENRY WOODRUFF IN "A MAN AND HIS MATE.

Henry Woodruff, late of the New York successes, "When We Were Twenty-one," and "Brown of Harvard," is enthusiastic over his part in the picturization of the play and novel of H. R. Durant's Western drama, "A Man and His Mate," now being produced at the Reliance studio, in four parts, by John G. Adolfi.

Mr. Woodruff's part is that of a horse-thief and morphine fiend who is cured of his evils by the girl he learns to love.

VITAGRAPH PLAYERS AID MEXICAN REFUGEES.

The horrors of war are not confined to Europe's battlefields, as was discovered by the Vitagraph players who are now working at Fort Clark, Texas. All about Fort Clark, which is near the border, there are hundreds of Mexican refugees, victims of the civil war that has wrecked that land. Many of these refugees are in comfortable circumstances, but most are suffering from abject poverty. Eleanor Woodruff, the Vitagraph star, was not long in the Southland before she began devoting all of her leisure time to the victims of war, searching out needy cases, and aiding them in every way possible, ably supported by the other Vitagraphers. The family shown in the accompanying illustration is that of General Pascuale Ramirez, who is fighting with Carranza's forces and unable to aid those dependent on him because Villa controls all of Northern Mexico. Too

Eleanor Woodruff and Her Adopted Spanish Family.

proud to seek aid of the Americans (for is not the man of the house a general?) the family was subsisting on the meager charity of their fellow Mexicans, things were in a bad way when Miss Woodruff discovered the family and took charge of the household. First the family was moved from the ramshackle shanty in which they were living to a comfortable stone house. Food was supplied, and finally the clothes chests of the Vitagraph players were ransacked for wearing apparel. The hat worn by the maid who thinks so much of Ned Finley, was formerly one of Darwin Karr's treasured possessions for use in tramp parts. General Ramirez' wife, who is shown with an arm about Miss Woodruff, says that if the Carranza forces are victorious, she will have her husband appoint Miss Woodruff the permanent star of Mexico's beautiful National Theater in Mexico City.

Director James Colin Campbell

An Interesting Interview in Which He Relates His Experience in Directing the "Ne'er Do Well," in the Panama Region.

By James S. McQuade.

JAMES COLIN CAMPBELL, among the foremost directors in the making of photoplays in America, and the dean, in that capacity, of the Selig forces, is dominated by a spirit of reticence that has kept him in the background thus far, so far as publicity is concerned. He has evidently been satisfied to let his work speak for him, and is still so disposed, as was discovered by me last week when he stopped over for a short stay in Chicago, on his way back to the Edendale plant, by way of this city, from the Panama region, where he has been directing the big exterior scenes in the "Ne'er Do Well," with Selig's leading western company.

James Colin Campbell.

In a very interesting way Mr. Campbell entertained me, during a call, with an account of his work and experience in the Panama zone and adjacent territory; but, when I broached matters biographical, there was "nothing doing," to use the ordinary vernacular.

Mr. Campbell has a most pleasing personality, particularly so to his friends, and the accompanying engraving of his features will strengthen the statement. He is a reader, thinker and student, and possesses a fine imagination and love of art. He is thoroughly wedded to his calling as a director of the production of moving pictures, and his numerous successes bearing the Selig brand afford testimony to his fine ability and popularity.

Mr. Campbell is just as averse to having his engraved likeness appear in print as he is to a published biography. This is positively the first time a cut of him has appeared in a publication, moving picture or otherwise, and, in this instance, it makes this article more worth while. I do not thank Mr. Campbell for the photograph either, and how I secured it will remain a secret. Now will you be good, Jim?

Over five weeks were spent on the canal zone and in the state of Panama making exteriors. Some of these imposing backgrounds were taken in Panama City among the magnificent ruins of old Panama, the wreckage left by John Morgan, the famous buccaneer in the days of the old Spanish main. Mr. Campbell believes that this is the very first time that these ruins were used in moving pictures.

Other exteriors were taken on Toboga Island, about twelve miles off from Panama in the Pacific Ocean. Here street scenes, quaint in their oddity, were taken in the small town named after the island. "These scenes are very primitive, as Toboga is the only town in the world of its size, perhaps, that has not got a Ford car," said Mr. Campbell humorously.

Still other exteriors were taken in Colon, on the Atlantic side of the Panama Canal, chiefly street scenes showing riot calls, the Panamaian police and fire scenes.

Of course, it is understood that acting was in progress all the time in front of these backgrounds, and Mr. Campbell said that about four reels in all were taken, about one-half of the entire story.

It was the very first time that the natives of Panama ever saw a moving picture company or the operation of a camera. As a result the crowds were so great that police protection was always required to keep them within bounds. Very well behaved crowds they were, Mr. Campbell said, although they were greatly excited by the novelty of the occasion.

Nearly a riot was created in the little town of Toboga, owing to the old Spanish costumes worn by several of the actors, including Frank Clark, Syd Smith and Jack McDonald, the latter of Slap Jack fame, and others. The small boys who saw these strangely garbed men coming out of the woods, shrieked wildly and rushed into the town and gave the alarm that wild men were coming out of the woods. It took nearly two days to convince the populace that these men were modern human beings and thoroughly harmless.

It was laughable, Mr. Campbell said, to watch the small boys in Toboga imitating his company in the taking of moving pictures, including the camera and camera man. Every small boy was engaged in this manner and each company was provided with its own improvised paraphernalia.

The first night of the annual carnival in Panama City, which is similar to the Mardi Gras of New Orleans and lasting throughout the four days before Lent, there was a serious riot in Cogo Grove, a disreputable quarter of the city. There American soldiers got intoxicated and started a riot. The Panamaian police, or "spiggody cops," as they are called by Americans, were brought out to quell the disturbance, and volleys of shots were fired by them. This resulted in a well populated hospital the next morning. Several natives were shot dead by their own police and about thirty American soldiers were badly beaten up and wounded. Mr. Campbell stated that if it had not been for the fearless bearing of Brigadier General Edwards, commander of the American forces on the zone, the outcome would have been quite serious. The general appeared on the scene all alone, without firearms or a guard, and quelled the whole disturbance in a short time by sheer force of his personality.

Mr. Campbell said that the members of the company were splendidly received by the highest military officers and the best native people in Panama. They were entertained most hospitably, whenever opportunity offered, by the best families. Governor Goethals, of the canal zone, just arrived from the United States the day before the company left. The governor, however, though absent, had arranged that the company could have the use of his private car and given carte blanche to all points on the canal zone.

The company partook of only one Panamaian meal, as prepared by the natives, during their stay. All considered that this was quite enough. The meal consisted of a kind of hash that looked like Mulligan stew, only it tasted a great deal worse. There was very good food at the Tivoli Hotel in Ancon, which adjoins the city of Panama. This hotel is run by the United States government.

At Culebra cut large forces of men with dredgers are now employed in cutting down the mountains of shifting earth on each side of the canal. This is a gigantic work, but it must be accomplished before the slides can be thoroughly controlled. The maintenance force on the canal at present is about 1,500, whereas formerly, when work on the canal was in progress, 85,000 men were employed.

The military authorities are now engaged in depopulating the zone. They are buying up all the groves and small plantations with a view of making the zone a strictly military reservation.

The weather was beautiful most of the time, Mr. Campbell said. The nights were cool and the middle of the day was very hot. At that hour everybody took a siesta. It began to rain the week before leaving and the rain simply fell in sheets, leaving the atmosphere reeking with moisture. The rainfall in one day was sixteen inches.

A visit was made by the company, under Mr. Selig's guidance, to San Jose, Costa Rica. Here the many sights were hugely enjoyed by the party and moving pictures of various scenes were taken, although not for use in the "Ne'er Do Well."

In Los Angeles the making of the interiors will be immediately undertaken, Mr. Campbell said. He expects that the entire subject will be completed in about three weeks. The length of the "Ne'er Do Well" films, when trimmed, will be about nine reels, the same length as "The Spoilers."

"SNOBS" NEARING COMPLETION.

The photodramatic production of George Bronson-Howard's famous American satire, "Snobs," which is soon to be released by the Jesse L. Lasky Feature Play Co., Inc., is nearing completion. It is in this picture that the famous Broadway comedian, Victor Moore, is to make his initial appearance on the screen. The story is founded on the experiences of a milkman who suddenly inherits an English title, combined with affluent wealth, and who finds himself out of place in a world of snobbery.

Music for the Picture

Conducted by CLARENCE E. SINN

An Inexpensive Pipe Organ.

LAST WEEK I visited the "Harmo-Electric" pipe organ factory in Chicago and saw something which will surely interest those exhibitors who favor pipe-organ music for pictures but cannot afford the price. The "Harmo" people make pipe organs—good ones, too—but the particular instrument I went to see is a little different from others of this class. It is simply a pipe organ without a manual (keyboard), the organ being attached to a piano keyboard by electric contact and played from the piano keyboard. Don't misunderstand this. I know there are several instruments on the market which this description might fit, but this is not quite the same. In the first place, there is practically no limit to the number of stops (sets of pipes) which may be attached to the keyboard. The one I looked at had six different sets, including wood and metal pipes. I was informed that particular one could be attached to a piano keyboard in four hours. It is nothing more nor less, when installed, than a one-manual pipe organ, though, as before stated, any number of stops may be attached. The electric power for the contact is furnished by dry batteries. The bellows are served by a motor connected to the house wires. They expect to have one on exhibition in Chicago soon, and I intend to report further upon it at another time.

Loose Leaf Music.

Mr. Winkler says: "The motion picture musician must first of all take his work seriously. He should be able to at once recognize the dramatic possibilities of a picture and to augment and support them through the medium of his art; but how many do it? Not because they are incapable of fitting the music to the various scenes of the picture, but because they do not have the music. No leader can afford to spend $5 or $10 per week for music; yet the reproduction of a moving picture is heightened to an extraordinary degree through the rendition of good program music selected with special reference to the varied harmonic setting of the picture. It is true, certain incidents are hard to represent in the so-called musical language. Why? Most leaders own dramatic sets, printed years ago, for curtain raisers, short incidents, etc, and not long enough to cover burglar-murder-fire scenes, lasting two or three minutes. Some of the better orchestras use extracts from large numbers, such as allegros from overtures, excerpts from selections, etc.; but in most cases it is difficult to find the marked page quickly enough—sometimes they will start the allegro after the scene for which it was intended is over. The majority of orchestras play old galops, rags, trots, hesitations, etc., with drum parts arranged for dance halls; often the drummer will hit a big gong or blow a train whistle when a burglar is sneaking through a chimney—or some such incongruous scene." (They do this because they believe they must always play the music exactly as it is printed, regardless of the picture's requirements.—Ed.) "I am using to the great advantage of myself and all concerned a folio containing hurry mysteriosos, furiosos, fire scenes, agitatos, etc., of 64 bars, long enough to cover any scene. These incidental movements are published in loose leaf form, called the 'Loose Leaf Motion Picture Collection,' and are obtainable in any music store. To my knowledge this folio is the only one which enables the orchestra leader to place its pages on the stand in any rotation, just to follow the changes on the screen. I am sure other musicians know about other suitable music for picture work. Why not come out with it? Let us work together to help increase the value of the picture shows and prove to the different managers that music is important and indispensable. M. Winkler, Musical Director, Brooklyn, N. Y."

I have not seen the loose leaf collection Mr. Winkler refers to. However, I believe there are several on the market. I think I was the first to enter the field with a collection of dramatic music printed on loose leaves "for convenience in laying out a program." I am sorry that lack of space compelled me to leave out a portion of Mr. Winkler's letter. His appeal to musicians is timely. Too many orchestra musicians (from leader to drummer) seem unable to regard the moving picture as they would any other show. It seems nonsensical to try to fit the picture musically—at least they think so. And so they fill up the time with waltzes, rags, medleys and popular stuff generally, selected at random and totally without regard to fitting the action of the play. The trouble is, they do not regard the picture as a play; it's nothing but a picture whose characters can't "get back" at them (as real actors would) for spoiling a tender scene with boisterous music, or vice versa.

"Du Barry."

Miss Meinhold writes: "I am enclosing musical program for 'Du Barry,' which was shown at our theater recently. Had I been playing the picture alone I might have varied a bit more to fit the picture, but as I had a violinist I tried to select a program in keeping with the general atmosphere and period. As it was favorably received here, I thought it might interest your readers." (You might have said "our readers"; they are yours as much as mine, you know.—C. E. S.) Here is the program:

DU BARRY.

REEL I.

1.—Scarf Dance (by Chaminade), until Jean sees Jeanette; then:
2.—"Parisienne" until leader; "Dreams"; then:
3.—"Dreaming" waltz until scene in milliner shop; then:
4.—"The Flatterer" (by Chaminade) until leader; "King Passes."
5.—"Coronation Marche" (from Le Prophete) until "That Evening."
6.—Entre acte from "Mignon" until end of reel.

REEL II.

7.—"Aragonaise" from "Le Cid."
8.—Suzanne (Air Ballet).
9.—Beethoven's Minuet.
10.—La Boheme (each number twice).

REEL III.

11.—Selection from Faust until Cosse goes to the Palace; then:
12.—"Amaryllis" (agitato) until end of duel; then:
13.—Tannhauser March until wedding scene; change to:
14.—Wedding March (Lohengrin) until Jeanette goes to king; then:
15.—March from Aide until end of reel.

REEL IV.

16.—Il Trovatore waltz until the Papal Nuncio visits Jeanette.
17.—Simple Confession (by Thome) until Cosse escapes to Inn.
18.—Marseilles Hymn until leader: "Du Barry Makes Discovery."
19.—Promotion Overture.

REEL V.

20.—Selection from "Lucia" until fete in garden.
21.—Pizzicato from Sylvia until leader: "I Have Failed."
22.—Quartette from "Rigoletto."
23.—Cavitina from Raff until end of reel.

REEL VI.

24.—Hurry (No. 25 Orpheum Collection) until mob rescues Cosse.
25.—Marseilles Hymn until Cosse goes to warn Jeanette.
26.—Salute de Amour (Elgar) until mob appears.
27.—Repeat hurry until leader: "I will go with you."
28.—Salute de Amour until leader: "Visions of the Past."
29.—"The Virgins Last Slumber" (Massenet) until end of reel.

Kitty H. Meinhold, Pianist, American Theatre, Schenectady, N. Y."

I am sure such of our readers who get the "Du Barry" picture to accompany will appreciate Miss Meinhold's hints in the above program.

* * *

A number of constituents have complained about the scarcity of musical programs in our page of late. We can't fill it up with musical programs, although we are perfectly willing to insert one or two occasionally—when they are sent in. Perhaps this will interest you:

"THE ITALIAN" (PARAMOUNT).

1.—Overture, "La Rose Intermezzo".....Ascher.

REEL I.

2.—Zelima (Oriental characteristic).....Ilgenfritz
3.—Mexican Dance .....Kroeger
4.—"In a Pagoda" .....Bratton

REEL II.

5.—La Sevillana (Chanson Havanaise).....Yradier
6.—Goodbye Song .....Tosti
7.—Mercedes, Valse Espagnole .....Galimberti

REEL V.

8.—Valse lente "Cupid's Caress".....Roberts
9.—Meditation from "Thais".....Massenet
10.—"Roses" (from Floral Suite).....Bendix

REEL VI.

11.—Humoresque.....Dvorak
12.—"Amo" (Melody in E minor).....Robyn
13.—Berceuse from "Joycelyn".....Godard

INTERMISSION.

14.—One Step, "Beaux Esprits".....Tomkins

The above program is from George L. Hamrick, of the Bonita Theater, Columbus, Ga. The letterhead says: "Orchestra, Pipe Organ and Singing," and so I presume the four reels given are for orchestral accompaniment, while the unmentioned third and fourth reels were accompanied by the organ. Mr. Hamrick says: "I am not sending cues, as from the action of this picture it is only necessary to segue from one number to another."

Maybe so. I have had no opportunity to compare the program with the picture. The music of the fifth and sixth reels doesn't depart very far from one general character—a tender or sympathetic one; but the first reel opens with an Oriental followed by a Mexican dance which is followed by a very marked Oriental number. The second reel opens with a characteristic "Havanaise," a segue to Tosti's "Good-bye" (a sentimental song) once through and segue to a Spanish waltz. Was there nothing in the action to indicate a dividing line between these contrasting musical numbers? However, it is all good music, and I am not going to say Mr. Hamrick was wrong in not giving "cues" for changing to contrasting numbers in the two reels, because I don't know. We hope he will come again.

Real Stories from Reel Studios

By Thornton Fisher.

Foreword: To each of you concerned in the art of motion picture production and exhibition this new feature is dedicated. Under the big glass tops much comedy is enacted which of itself possesses a certain picture value but never reaches the screen, and I shall endeavor in the weeks to come to write and draw pictures of the humorous side of the studio, together with paragraphs of men and women who are a part of this great industry.

Our hammer is under the ground and "ridicule" has been torn from our dictionary, every pencil line will be friendly and our motto will be "Tell the truth—even if its funny!"

* * *

Billy Reeves, the English Comedian playing with the "Midnight Frolics," worked recently in his first picture at the Lubin studio and, acting under the direction of Art Hotaling, smashed ten dollars worth of glassware and bric-a-brac and nearly wrecked the furniture while doing the comedy scenes. But then, Hotaling is one of the best little experts at demolishing household effects in the business. Billy almost fainted when he discovered that the studio didn't furnish a band and an audience.

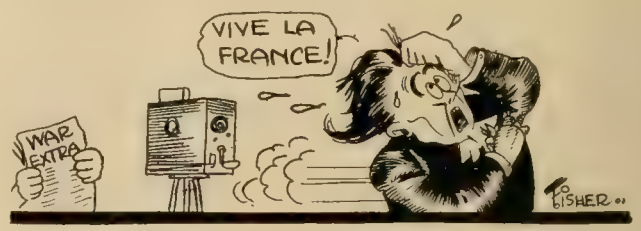
* * *

Sing a song of directors
Picture's going swell,
"Stop the camera—Bushman slipped!"
Director says "O ———
Mercy, take it over again!"

* * *

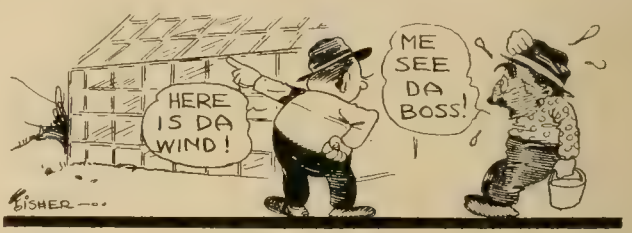
George La Guere, who plays "Larry" in George Kleine's film version of "The Commuters," decided to take up a theatrical life at a tender age. He went home to the plantation in Louisville and confided his ambitions to the family. Even the servants heard of it, and one day his black "mammy" stopped washing and surveying him from head to foot sarcastically remarked: "So youse gwine on de stage, eh?" "Yes, Mammy." "Laws, child, what kin you do on de stage—you kaint do no tumblin'!"

* * *



Not very long ago one of the Universal studios employed a French camera man (who, by the way, was not neutral) and put him to work on a big scene. He started the camera and the picture was going great when some one roamed in with a "war extra." It was enough. The Frenchman saw it, stopped in the middle of the scene, clutched at his chest, rolled his brown orbs heavenward and pushing his other hand through his hair, dashed out of the door crying "Vive la France" and made a bee-line for a newspaper bulletin board to get the latest returns from the front. Thereafter they read the papers down in the cellar.

* * *



When the massive glass studio at the Bosworth plant in Los Angeles was recently finished, word was sent to a cleaning company to send men at once. A few hours later Manager Eyton saw a lonely-looking little Italian with a small tin pail in one hand and a little rag in the other, wandering about the grounds. "What do you want?" he asked. The little man looked at him pathetically—"Me washa da wind," he said. With a comprehensive gesture which took in all the thousands of panes of glass in sight, Mr. Eyton said: "Here is da wind." There was silence for one moment.

"Me see da boss!" Pietro gasped, and beat a hasty retreat through the gate.

GRANDON WITH RELIANCE AND MAJESTIC.

Francis J. Grandon, the erstwhile Selig producer who directed the "Adventures of Kathlyn" series, has been added to the already large producing forces at the Reliance and Majestic Hollywood Studio. Mr. Grandon is one of the original "Biographers," having appeared in Mr. Griffith's Biograph photoplays. He drifted from the Biograph to the Lubin Company as a director, and produced a number of successful one reel westerns for the Lubin firm.

Selig Company was his next engagement, followed by Keystone and then to his present quarters.

KLEINE'S "COMMUTER'S" IS FINISHED.

George Kleine's "The Commuters," founded on the stage play by James Forbes, has been completed at the Kleine Studio, 11 East 14th Street, New York. The film, which features Irene Fenwick and Charles Judels, has been a long time in the making as it is Director Fitzmaurice's intention to make the best five-reel comedy in his experience, surpassing even that master of comedies, "Stop Thief." Certainly few directors every worked with a more able cast which includes such well known celebrities as Irene Fenwick, Dan Moyles, Charles Judels, George La Guere and Della Connor.

CALIFORNIA PICTURES AT SING SING.

At the request of the Golden Rule Brotherhood and with the permission of Warden Thomas Mott Osborne, the California Motion Picture Corporation's feature-production "Salomy Jane," was shown on March 5 to 1,800 inmates of that State Penitentiary at Sing Sing. The scenes which were most applauded are the daring horseback riding of the vigilantes, the driving of the stage coach, the marvelous swimming and riding of Miss Michelena and the jump of the robbers down a steep embankment.

Among the Picture Theaters

TWO HARTFORD PICTURE THEATERS.

An Expensive Choralcelo in Each House—A. C. Morrison Managing Director of Both Structures.

Majestic Theater.

ANOTHER high-class motion picture house was added to the list of amusement places in Hartford, Conn., when, on February 1, A. C. Morrison, managing director of the Princess theater, also in Hartford, opened the big Majestic. Mr. Morrison is also the managing director of this house, and George W. Sailer, who for two years was an efficient member of the Princess organization, has been promoted to the position of assistant manager of the new theater.

The entrance passageway is beautifully decorated in Vermont marble wainscoting to the height of four feet, above which the walls are tinted in light green. The artistic effect of this part of the house has not only been embellished by a large number of panels in which have been painted attractive scenes, but by big mirrors placed at convenient intervals. The floor of the lobby which is laid in old English red and brown tiling adds to the effectiveness of the approach. So that those desiring to see the manager will not be compelled to enter the theater, the manager's office has been placed on the right side of the lobby, while to the left is a stairs leading to the men's smoking room. The foyer is spacious, being 80 feet long by 12 feet in depth, and affords plenty of room for incoming and outgoing patrons without crowding. The entire orchestra floor has been laid with cork carpet, one-quarter of an inch thick. Over this in the aisles and the foyer, as well as the balcony and the stairs leading to the balcony, has been placed heavy mouse gray velvet carpet which harmonizes with the interior decorations. The draperies are also of mouse gray color. There are broad stairways at both ends of the foyer leading to the balcony, at the west end of which is the women's retiring room.

Allan C. Morrison.

The stage, which has a proscenium opening of 25 by 40 feet, is complete in every detail and can be used for vaudeville or any other form of entertainment should a change from moving pictures in the future be deemed desirable. At each side of the stage there are five dressing rooms and a toilet room. There are twelve boxes arranged in upper and lower tiers of three each. These boxes are commodious and sumptuously fitted with upholstered chairs. The walls of the boxes are tinted in orange and gray, enlivened with touches of gold. Over the center of the main floor is a magnificent ellipse painted on the ceiling surrounded by a border of electric lights. Mr. Morrison has a private office over the boxes at the east end of the house.

An important step in the erection of a theater is its ventilation system and this branch has received thorough consideration in the building of the Majestic. Over the rear of the balcony are twelve big exhaust fans that draw 60,000 cubic feet of air per minute, and directly over the stage are two more big exhaust fans. Precaution has been taken against fire. The window sashes are covered with metal, and reinforced window panes are used. The structure is built of steel, iron, concrete, brick and terra cotta. An automatic sprinkler system has been installed. The proscenium curtain is asbestos, and six sets of fire hose have been placed in convenient places throughout the house.

The operating room can be found in the rear of the balcony. Two motor-driven machines are used. There are one thousand seats in the orchestra and six hundred in the balcony. They are upholstered in leather with oak backs and arms. The ticket office, entrance doors, etc., are finished in gumwood and harmonize with the soft color of the interior.

What is probably the largest and most conspicuous sign in Hartford covers the front of the Majestic building for a height of 22 feet and for its entire width. It is shaped like a wide spreading V so that the wording can be read from both sides of the entrance. Above this sign is another, which measures 40 feet high and 5 feet wide and is placed at right angles to the building. This spells out the name Majestic with a flaming torch surmounting it.

Majestic Theater, Hartford, Conn.

The program at the Majestic is changed on Mondays, Wednesdays and Fridays. Licensed pictures and Paramount features compose the entertainments. Music at this house is supplied by a $15,000 Choralcelo. This instrument is presided over by Ivan White. The Majestic theater building is owned by W. W. Walker, but Mr. Morrison has taken on a long lease of the theater.

The Princess Theater.

ANOTHER excellent moving picture theater is the Princess, of which we said in the beginning of this article that Mr. Morrison is managing director. Elmer E. Bassett, who has served as assistant manager of this house for the past year, has been made manager and L. R. Turner has been advanced to the position vacated by Mr. Bassett.

This structure is in the heart of the business section of Hartford, and is directly opposite the post office building.

One thousand comfortable seats is the capacity of the Princess, and since the building was opened two years ago it has been one of the leading motion picture show houses in the city. This house is conducted in a most praiseworthy manner, and its programs reflect that the men in charge are experienced picture men and know the game well. The Princess is an asset to the motion picture industry. First run Universal pictures and Paramount features are shown. The entertainments usually run two hours, and an admission

Princess Theater, Hartford, Conn.

price of 10 cents is charged for any seat. Since the first of this year the music at the Princess has been rendered by a $10,000 Choralcelo, which is in charge of Edgar E. Seymour.

This house is conducted by the Princess Theater Company, Inc., of which S. M. Morrison is president; A. J. Moody, vice-president, and A. C. Morrison, secretary and treasurer.

IVONHOE THEATER, SANDUSKY, OHIO.

Getting Full Houses Daily—Seats 700—Charles L. Blatz Owner and Manager.

SANDUSKIANS are jubilant over the addition to their places of amusement of the Ivonhoe theater in Jackson street, between Washington Row and Market street, Sandusky, Ohio. And they have every reason to be, for the Ivonhoe is indeed a house of which to be proud. It is owned by Charles L. Blatz and was opened on November 21, 1914. From front to rear and from basement to dome it is equipped with the latest and most approved furniture and fixtures. There are 700 seats in the auditorium and the chairs are comfortable. Always having in mind the comfort of the public in planning his theater, Mr. Blatz had the rows of seats placed at more than the usual distance apart, thereby obviating the necessity of squirming and squeezing on the part of those seated in order that a person may get in or out of a crowded row. This arrangement would also indicate that Mr. Blatz was not looking forward to getting the largest number of seats in a given space.

Like all other well built and up-to-date picture houses, the ventilation system in the Ivonhoe is perfect. The air is changed completely every ten minutes, so that one might remain in the structure for hours without experiencing that feeling of depression which foul air always creates. During the winter months the air is drawn into the auditorium through large ducts in the rear, the weather conditions determining the degree of heat to be applied. In the summer time the air is washed and cooled.

The Ivonhoe has been constructed almost in its entirety of steel, stone, brick and concrete which makes it as near fireproof as it is possible to build such a structure. Wood has been made use of only in the finishings. The stairways leading to the balcony and other parts of the house are of steel with concrete treads. The approach to the fire escapes are large. Considerable attention has been given to the matter of exits as well as to all entrances and aisles to

Ivonhoe Theater, Sandusky, Ohio.

have them meet with the requirements of the law. Each entrance leading to a fire escape has been equipped with a metal door which automatically opens outward, and these are indicated by illuminated signs. The provisions of the statute relating to this branch of theater construction have been carefully carried out to the letter. Even the stage and the dressing rooms beneath are as safe as any other part of the house, and there is a passage leading from the dressing rooms to a paved alleyway between the theater building and the adjoining structure. Large, comfortable

Interior of Ivonhoe Theater, Sandusky, Ohio.

retiring rooms for men and women have been provided for. These parlors are furnished with easy chairs, running water and drinking fountains. As further proof that the Ivannoe contains all the conveniences that the most fastidious may require, the management has had installed public telephone booths which does away with the necessity of waiting until the show is over or asking the manager to use his wire in order to relieve one's self of a message that he had forgotten to attend to before entering the house.

Two projection machines are used, and an unobstructed

view of the screen can be had from any part of the house. The admission price is 10 cents. Mr. Blatz, however, is considering reserving a section of the theater for which a higher price will be charged. The Ivonhoe is opened at 1 P. M. and gives continuous shows until 11 P. M. High-class motion pictures form the entertainment. The ticket office is equipped with an automatic ticket seller that prints and delivers from a blank role tickets as rapidly as they are needed, merely by the insertion through a slot of a coin representing the price of admission. The money is registered and when closing times comes the total amount taken in during the day is indicated in plain figures in response to the touching of a button.

The Ivonhoe was named after Miss Ivon Gamble, daughter of Mr. and Mrs. Albert E. Gamble, and a niece of Mr. Blatz. Artistic poses in which Miss Gamble attired as an Indian girl are used in advertisements of the house, as well as decorative schemes devised by Mr. Blatz. A three-quarter length picture of Miss Gamble in costume adorns the drop curtain which has been painted to look like a huge Indian blanket. The portrait is in the center, and is quite attractive,

CRYSTAL THEATER, BIRD ISLAND, MINN.

Another Concrete Example That a Small Theater Properly Managed in a Small Town Will Make Money

JUDGING from the accompanying photograph which gives a good view of the exterior of the Crystal theater, Bird Island, Minn., there is all the evidence that that house is being conducted on a sound business and common sense basis.

The front is kept neat and clean and the walls are devoid of ugly posters. The use of every available inch of space in the entrance for posters and advertising announcements without regard for the appearance of this neat little house is conspicuous by its absence. Some managers and own-

Crystal Theater, Bird Island, Minn.

ers of picture houses believe that it is absolutely essential to stimulate business by plastering the front of their houses with blood-curdling announcements. But the owner of the Crystal thinks otherwise, as is apparent by looking at the illustration herewith, and still she is making a lot of money. The only announcements of the show are framed posters placed in convenient places in the entrance. The Crystal is owned and managed by Mrs. F. H. Daley, who is an experienced woman in the picture business and knows exactly what kind of an entertainment to give the patrons of the Crystal.

Even though it is a small theater in a small town, the Crystal is furnished with the best of equipment and its appointments are all that could be expected. In the operating room, which is made of asbestos and steel, there is a Power's 6a projection machine. The operator's booth was bought of the H. W. Johns-Manville Company. The floor of the auditorium is made of hard maple wood, and is inclined to the proper degree, thereby giving a clear view of the screen from any seat in the structure. The dimensions of the building are 24 feet wide by 85 feet deep. There are 250 opera chairs which were bought of the A. H. Andrews Company, whose main offices are in Chicago.

Music is furnished by a piano. There is an illuminated electric sign bearing the name of the theater which projects from the top of the entrance.

HARMONY THEATER, BANFF, ALTA., CANADA.

Photoplay House in Canadian Rockies Nets Good Profit Twelve Months in Year.

TYPICAL of a Canadian Northwest motion picture house is the Harmony theater, Banff, Alta., Canada, with its gable roof and rustic appearance, quite different from photoplay structures of a big city and even small towns. Yet it has all the comforts and conveniences of some of the large picture theaters situated in parts of the globe where the population is thousands and even millions of times greater than that of the town of Banff. It is owned and managed by Byron Harmon, who, besides having a broad knowledge of the motion picture industry, is a professional outdoor and indoor photographer as well.

Banff is right in the heart of the Canadian Rockies, and is something like 3,000 miles from New York City. It is a popular summer resort and the influx of tourists during the warm months swells the winter population of about 1,200

Harmony Theater, Banff, Alta., Canada.

to something between 3,000 and 4,000. While the two motion picture theaters there, one of which is the Harmony, do a good business all the year round, their daily receipts in the summer time are greater, notwithstanding the fact that it is the summer season. During the winter months Mr. Harmon opens his theater at 7:30 P. M. and runs continually until 11 P. M., while in the warm period the house is opened at 2 P. M. Four reels are exhibited at each show, and the admission prices are 10 and 15 cents. The programs are composed of Mutual pictures and features, and the entertainment is changed daily. Mr. Harmon gets his films from Calgary.

The dimensions of the Harmony theater are 30 feet wide by 120 feet long. It has a seating capacity of 450. The latest model of the Simplex make of projection machine is used, and the throw is 90 feet. The theater is fitted with a homemade screen, applied with a preparation which gives it a good lustre. The house has been in operation two years, and it cost Mr. Harmon $6,000 to erect. The interior is finished in mission, and big panel photographs of scenes of the Rockies taken by Mr. Harmon, 3 by 9 feet in size, adorn the walls. These views not only add to the beauty of the interior but attract the eyes of the traveler who wonders at the marvelous scenes. The house is provided with six big exit doors.

A rather unconventional but perfectly effective system of ventilation is installed in the Harmony. Across the ceiling for the full width of the house are five big hollow beams through which the foul air passes and into a sort of garret where it is sucked out. The pure air is drawn in at the back of the theater. Mr. Harmon says that although this is a rather unusual system for keeping fresh air in the house he has found it to be practicable. These hollow beams are sixteen inches in width and not only act as ventilators but are used as a means of concealing the electric lights, thereby creating an indirect lighting effect. There is one foot slope to every eleven feet of floor, giving a perfect perspective of the screen.

British Notes

ACCORDING to information supplied to the Cinematograph Exhibitors' Association there are now close upon ninety manufacturers of moving-picture films in different countries, who are submitting all subjects released to the scrutiny of the British Board of Film Censors. Up to date a total of 150 pictures have been objected to and sent back for alteration, while 13 have been rejected absolutely. In South Africa, Australia and New Zealand the board's certificate is officially accepted, but not yet in Canada. Recently representatives of the National Board of Film Censors of America paid a visit to the British establishment and (says Dr. Fowler Pettie, the chairman of the association), were so impressed that they decided to use some of the methods employed by Mr. G. A. Redford and his colleagues.

* * *

Mr. W. C. Toomey, Director of the Mutual and of the N. Y. Motion Picture Corporation, is spending a few days in London studying trade conditions over here first hand, he says. He speaks confidently of the future of both organizations and their competition for the European market.

* * *

The numerous American friends of Miss Florence Turner will welcome the news of her recovery from a serious attack of pneumonia. Her illness considerably impeded her work in connection with a number of feature dramas. The first of these, "Shop Girls," is already on the market.

* * *

At least one municipality in England has had the foresight to provide facilities for technical instruction in the projection of moving pictures, the Education Committee of Salford holding a two hours' class on Saturday mornings for the training of operators. A small fee is charged upon entry, but if the candidate is diligent in his attendances it is returned to him. Considering the prolificy in this country of so-called bioscope schools, in many cases run by "fee-snatchers," the institution of "projection classes" should be productive of immense good. There are many operators who have been dependent for their entry into the box solely through "watching the other fellow," and without the faintest knowledge of optical or electrical standards.

* * *

The Scottish population of the new world, as well as that of the old, will be particularly interested in the translation to the language of the screen of Sir J. M. Barrie's "Little Minister." The whole setting is typically Scottish, and many critical North-countrymen witnessed the film when it first saw light at the Shaftesbury Pavilion last week. A truly vivid and realistic representation of the interior of the "Auld Licht Kirk of Thrums," where the little minister preaches to his congregation, is the master scene to a fine production. "The Little Minister" is the embodiment of six months hard work by the Neptune Film Company.

* * *

An American company has committed a few clumsy errors in a film, entitled "The Second in Command." I forget for the moment the name of the producers. A regiment is shown to be in charge of both a Colonel and a Lieutenant Colonel, which is unheard of in military administration. The uniforms, supposedly British, approximates more to naval than military garb, and furthermore some of the leaders are facially adorned with whiskers despite the fact that British military men are forbidden the delights of face fungus. The scenes laid in Egypt go on to show the regimental colors being carried into action, also a practice discontinued since 1821. In the choice of the flag the producers zeal overreached itself, for the emblem bears the too appropriate design of the sphinx.

* * *

The Postal Censor has been too keen for once in his scansion of telegrams. The telegraphic and cable address of "Warner's Feature Films" in London is "Warfeature." This was sufficient incriminating evidence for the Censor. Cables from the United States and other countries respecting films were held up and confiscated. When something like twenty or thirty had been destroyed and messages pouring in every minute of the day complaining of the absence of films, an inquiry was made. Then it occurred to the "blue-pencil bureau" that "Warfeature" was an abbreviation of Warner's Features.

* * *

Last Monday (Feb. 15th) I met in Leeds a film traveler who since the outbreak of war had been in Russia and who had just returned via Archangel and Hull. He spoke optimistically of the future for the industry in the east of Europe, although moving pictures appear to be very much in their infancy yet. His experience proves that Moscow is a better distributing center than Petrograd owing to the enormous railway distance between the capital and the eastern towns. Many picture theaters have been compelled to close their doors on account of the drain on the civil population by the military authorities, but they are not alone in this respect, the theaters being similarly situated.

* * *

For photographing actual fighting at the front the handful of Russian camera men have had much better facilities than those accorded to English or French operators, he said. Films have already appeared in Russia illustrating the horrors of warfare in all their ghastly reality. "I saw one of these in Odessa and there was no mistaking it for a fake. All was too real. Hand to hand fighting on the Eastern frontier with close views of bayonet charges made the subject really too terrible to behold" added my informant. "The operators must have held their lives in their teeth when they took these pictures. I do not think they would be allowed to be exhibited if they were imported either to Britain or America although I heard in Petrograd that an American agency had been in negotiation for them.

* * *

Messrs. Pathe Freres have been appointed official kinematographers to the Czar of Russia. The importance of this appointment will be realized when it is known that what has been applied for in vain by other moving picture films has been conferred voluntarily upon them.

* * *

A few months ago Parliament introduced emergency legislation for the control of all stocks of celluloid and a question was asked in the House of Commons the other day if there was any probability of the continuation of these regulations after the termination of war. In reply the Home Secretary stated that he would be glad to see a public bill dealing with this matter passed at the termination of the war, but it was now impossible for him to give any pledge on the subject.

* * *

Many American film men visit Great Britain in the course of a year, but it falls to few to hustle about the countryside after the manner of Mr. W. C. Toomey, the Mutual director. He shot up North last Thursday afternoon to Manchester from London to spend a couple of hours at a trade show of the Keystone six-reeler, "Tillie's Punctured Romance." When it was first whispered that a six-reel Keystone had been thrown over from the other side, many exclusive buyers I know simply wouldn't look at it. "Too much of a good thing," they said. Up to the moment, however, I have good ground for stating that a bigger price has been offered for the comedy than has been paid for historical subjects costing six or seven times as much to produce. In conversation Mr. Toomey pointed out that one of the difficulties of the producer competing for the world's film market is the different standard of taste to be found on both shores of the Atlantic. There is always the possibility that a great screen attraction in America may only prove a partial success here, and vice versa. He is making a point of investigating so far as he can what type of production is best suited to the British public and whether it is possible to eliminate unessential differences so as to perfect a style of production suitable for both sides of the Atlantic. Mr. Toomey also says that he is here to discover whether suitable artists of the regular stage would be willing to cooperate with film artists in America, in other words to form the basis of a filmic "entente cordiale" to the "mutual" benefit of both countries.

* * *

A neat little improvement for film boxes of projectors has just been lodged at the Patent Office by a London gentleman. Every operator knows the disadvantage of opening the door of the film box while the machine is running. It either obstructs his view of the screen or interferes with the handle, that is if the projector is hand propelled. This invention provides for the film box a flexible door made of metal strips mounted upon stiff fabric. Its extreme flexibility permits of it being opened without swinging out from the body of the box. Another idea from the same source is a safety shutter for the projector consisting of a lever, one arm of which carries a roller adapted to engage the loop of the film between the sprockets. When the loop tightens up, one arm is positively rotated on its fulcrum thereby causing the other arm to electrically operate a safety shutter to cut off the light.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

"All Caps" Again.

COMMENTING on a recent paragraph in this department, a railway mail clerk draws on his own valuable experience to corroborate our observations, and writes:

> By the way, I note that you knock the all-cap stuff both in advertising and manuscript work. Let me add a little expert testimony on this stuff. If you ever want to know anything about legibility of any style of writing or printing, just ask a postal clerk. The difference of five or ten pieces per minute will often stick him and he has a great appreciation of the relative values of the different styles of addresses. If you want to see the air in the car turn blue with pea-green trimming around the edges and a big blob of red in the middle, just turn a big lot of all-cap addresses loose on a postal clerk. It is worse than poor script. The first 500 are not so bad but after that they will kill speed so badly that Mr. Clerk will be draggy for the rest of the run. Roughly divided, addresses can be classified on basis of legibility about as follows: Those in mixed type by printing press, those in typewriter "printype" (printype addresses run about five to the minute faster than any other typewriter type), other typewriter type, genuine vertical script, spencerian script, poor script (this includes ornamental script), all cap typewriter, foreigner's script, window envelopes and "back-hand.' I think that any postal clerk you may ask will verify this classification of addreses.

Railway mail clerks do not simply ride on the cars to watch the bags of mail. They must sort the stuff enroute and frequently they are held up by some sudden rush of matter or perhaps a lot of circulars badly addressed and then they roll into the terminal "stuck." As promotions are based on their knowledge of routes and the speed with which they can distribute mail accurately, naturally the subject of legible addresses interests them vitally. All capital letters kill speed in distributing, just as all capital letters on a piece of advertising reduce to a minimum the chance that the matter will be read.

And on this subject it might be mentioned that gothic matter is all capitals even though the initial letters are larger than the body of the matter. They are merely two or more sizes of capitals.

And it is well to remember that not all printing types are equally legible. If you get any choice at all, study the matter carefully. Get the most readable letter. Get a nice looking letter if you can, but get above all a legible letter.

An Insert.

The Academy of Music, Selma, Ala., inserts its own four pages into the Paramount Magazine and gets a house issue. Perhaps in time they will use eight pages and get back to the old Academian style. Here's hoping. At least it is a start.

Another General Issue.

The latest "all theaters" issue is the Spotlight, issued by the Lane Company, of Galesburg, Ill. The editor writes:

> We are sending to you a copy of "The Spotlight" motion picture magazine—the initial issue—on which we solicit a frank criticism from you personally.
>
> Please tell us what you think of it and do not be unduly lenient. To the end that we may mould this publication into a profitable one, we desire such opinions as we hope you will give us.
>
> This magazine is designed to cater only to those movie patrons who attend Galesburg theaters.

The front page is promising, in spite of the fact that there is nothing to show where it comes from. The heading should carry the town and state, preferably on the line where the date now is.

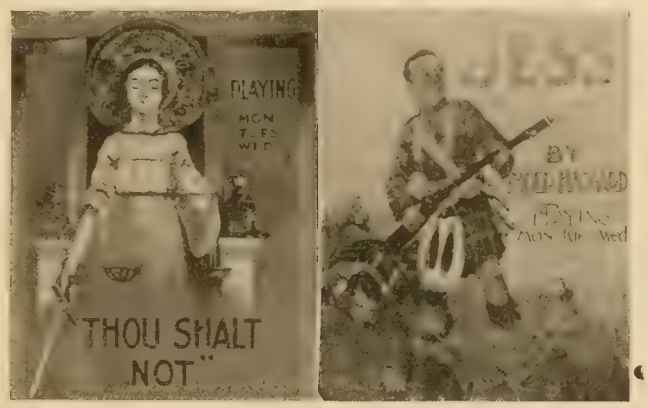
Inside the editor, Leigh Metcalfe, tries to give them something to read. There are a couple of pages of local notes, some picture clips and the running stories of the features, but most of the pages are put together in job office rather than magazine style. Their top heads; a straight line across with a drop bank in the middle column, is a good idea, but cross lines below make some of the pages look like a shirt striped the wrong way.

But about the only serious comment we have to offer that the coming program is not well displayed. The current bill is not given at all in program form. The underline is given without display. The days are undated, and one column of the page is taken for straight advertising. This page could be made a most valuable feature were it handled right. Both "this week" and "next week" should be given, one above the other, the programs for the current week at the top of the page and that for the week following at the bottom. For the next issue the bottom is moved to the top of the form and new matter placed below. But an orderly arrangement should be used, and to mark it from the rest only two columns to the page should be used. Start the layout with the name of the house in the present type. Then set the day solid, the day and date in full face, and the remainder of the announcement in Roman, paragraphing each title, and using leads only between days and not between titles. It might look better were the day and date in Roman with the titles in full face, upper and lower case and the names of all players in italics. This one page is the real reason for the entire sheet and too much care cannot be given in order to get it just right.

If Mr. Metcalfe wants to send in later issues with the change made, we'll be glad to stay with him until he gets it just right. The issue in most aspects is decidedly good as it stands.

Paints His Own.

Not many houses can get out their own pictorial advertising matter, but the Strand theater, Toronto, has an art department with a figure man and letterer, and they get out some really artistic work that makes the term "art department" no misnomer. Leon Schlessinger, the manager, sends in a dozen photographs from which we select two, and sends also a copy of a local paper with a cut of the room which displays some handsome lettered boards. George Charles is the figure man and Ken Frost does the lettering. This is worth doing only when it can be really well done, and the cuts are shown, not so much in the expectation that others will follow, as to record an innovation. We recall a time when Edgar Miller painted the signs for Keith's Union Square theater and the regular patrons looked upon them as much a part of the weekly visit as the performance within. Where it can be afforded, it is a most valuable means of advertising, relieving the house front of the garish effect of highly colored lithographs; always desirable when it is that sort of a house. Perhaps Mr. Schlessinger will be good enough some time to send a photograph of the house front complete. The art department also does the black and white work for the full double column advertisements Mr. Schlessinger runs, cuts in white on black that are refined and yet as noisy as a darkey band at a funeral.



Help!

The Third Street theater, Easton, advertises in the program that a five dollar bill was found on the floor the other night. Can such things be? But, on the other hand, they give a page of valuable space to William A. Brady's remarks in the Satevepost. We can't imagine anyone taking Bill Brady so seriously. He's too good a showman not to say something that will get them talking. He did it.

R. R. to the Ladies.

Ralph Ruffner, of the American theater, Butte, Montana, sends a note and a card. This is the letter:

> Press dope on Mrs. Leslie Carter in Kleine's "Du Barry" carried some mention of the beautiful gown worn by the star. We thought it might be the means of gaining us a heavy feminine patronage if properly worked up, especially as it was our intention to play this production at twenty-five cents admission, so the enclosed sample was conceived and distributed at our Thursday matinee a week in advance of the picture.
>
> Each Thursday afternoon we are blessed with a strong attendance of women and the entire lot of 1,500 invitations (?) were given out. That they were valued by our patrons in a small way is attested by the fact that not a dozen found their way to the sidewalk, a good record considering they were handed to the ladies as they passed out the door.
>
> Our experience has taught us that the women patrons like a little added attention right along, and in this instance the experiment worked very satisfactory. THEY DID LIKE IT, AND CAME TO SEE THE THINGS WE HAD TAKEN THE TROUBLE TO POINT OUT. We use a special form of ticket for the ladies at all matinees and our observation is based upon the increased sale those two days of the "Du Barry" engagement.

The sample is a square envelope just a shade off white printed in purple; "To the Ladies" and carrying in the corner "R. S. V. P." It contained a card, also printed in purple, that elaborately and attractively described the costume worn by Mrs. Carter with a final paragraph of facts as to date, times of showing, admission and other reels. It was not printed in a mussy, smeary type but a clean cut face that can carry a lot of matter in small space and still be read with ease. At that he did not try to say too much. He never does. One of the best points is that he tells it and stops. Mr. Ruffner also knows that the men go where the women want to go, so he schemes to get them in.

For the House.

Engle and Mason of the Empire theater, Fort Dodge, Ia., send in something unusual. They get out a small four-page issue, seemingly a stock color print, that advertises the house more than the films. They do not give the program, but they have a snappy paragraph about the house each issue and boom the underlines serial in a few words. They have coined a word, "Automofailure," to serve as a text for their sermon that they cater to the pe-pul rather than the carriage trade, and they state facts clearly and convincingly without spread eagle stuff. Here is a sample:

"AUTOMOFAILURE"

Some exhibitors cater more to those who come to their place of amusement in automobiles than the thousands who walk or come on the street cars (when they run). But with us the money paid through our box office window by the man who walks is just as good as the money of the man who comes in a car. And don't stop to dress up, just come along in the very same clothes you are wearing. Bring the wife and the children, we'll make room for you all, and don't worry about the price; it is

ALWAYS 5 and 10 cts.

EMPIRE

We don't like the "always five and ten cents," because that means a lot of good stuff that cannot be handled.

And Mr. Bleich.

George A. Bleich sends in a picture of his Empress theater, Owensboro, Ky. It is just the sort of house we might have expected from the Bleich advertising. It is clean cut and "regular" looking, not over dressed with posters, but with a sufficient display. In one recent advertisement he comes out frankly to say a certain serial was poor, but that it would be run along until new and better instalments came. It was a frank meeting of the situation that was better than cancellation

or argument that the feature was good. Another advertisement starts off with this announcement: "With the exception of that putrid, vile thing —— that sneaked in on me for one show recently, all —— feature comedies so far offered have been real mirth provokers." You can have three guesses as to the missing words.

In another vein here is a "letter" that will please the women:

Say John!

Look here, don't you think you ought to treat your wife to the show a little oftener than you do?

You get out quite often and browse around with the boys and the evenings slip by quickly. But what about the "Missus"?

Give her a little pleasure—bring her to the Empress more often. Lighten her cares. It will make your lives happier and brighter.

"SLICK UP" A LITTLE AND COME TONIGHT.

Please, "Ma'am," won't you remind John? He's an awful forgetful "cuss"? BLEICH.

Mr. Bleich stamps his personality on his advertising as well as his house, and these boxed in letters to his public, though they take less than a quarter of the space, do nine-tenths of the pulling. It is stuff that makes people look for the advertisement. They want to see what Bleich has to say, and seeing, they read the rest, which is what he wants.

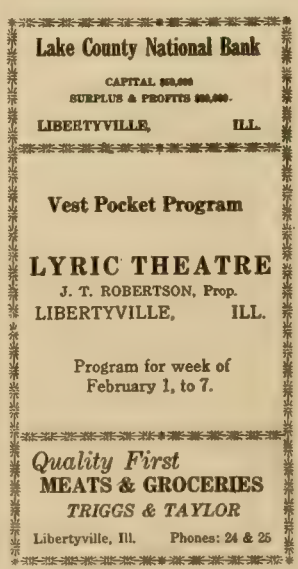
Edits the Ads.

Comes again J. N. Cason, of the Sylacauga (Ala) Opera House, offering more new ideas. The most original thing about the new stuff is that he is apparently editing the advertising. The little four page program that we liked so well did not give room for advertising for the outside firms, and evidently the tradesmen wanted to come in on the program. The program for the week of February 15th was a six page railroad folder. That for the following week is twelve pages. Inside there is a day for each bill, the program giving room for a small house argument at the bottom. On the other side there is the program cover, a back full page ad and four trade ads. These are uniform in style, a catchline, three or four lines of argument, and the name of the firm. Of course it is not always possible to induce advertisers to adopt a uniform style of advertisement, but where it can be done, the improvement in the program is so marked that it pays at least to make the effort. And if you cannot insist on uniformity you can at least bar out blotchy black type faces and avoid smudges. If you can follow Mr. Cason you'll get a sheet you can be proud of. He gives a little less than half the page to the advertiser and takes the top and bottom for his own house stuff. In a word he is getting out the program in the interest of the house and not solely for the benefit of the grocer and the butcher. If space is worth a dollar to them it is worth two dollars to you—unless you have enough to give all your message in and then some spare room. Don't make the program a purely commercial enterprise. Make it first of all a business getter for you. After that make it self-supporting, if you can. The twelve page folder is a bit awkward, being folded over on itself, fold on fold, as though it had been rolled and then flattened. The effect is virtually that one must again unroll it. It would be better to fold the two ends of the strip together than fold in threes, so that the two ends can be taken at once and pulled out. As usual we must hand a bunch of roses to the printer. He is "all there" when it comes to setting type and using it on a press.

Mr. Cason writes:

We believe we are improving by following the examples or rules you lay down in your criticisms and comments in your department, but we want to be sure of the maximum in programs, so we send these along for criticism and suggestion.

Small and Good.



J. T. Robertson, of the Lyric theater, Libertyville, Ill., sends some vest pocket programs that he says bring him better results than any other style he has tried. They are not at all pretentious, but they are neatly done and evidently the printer has worked with Mr. Robertson to get a good job. In so small a space not much descriptive matter can be run to advantage, and here it is not attempted, the inside pages carrying only the list of titles, the stars and the brand. The days are not dated as they should be, but we hope that Mr. Robertson will see to this. The date as well as the day cannot be too often emphasized. The back page carries at least two underlines for features. Two advertisements, top and bottom of the front page, pay half the cost of publication. They are only one inch deep, each, on a card five inches deep, and they are so intelligently handled that they do not obtrude themselves, the center portion catching the eye first. The small reproduction will give an idea of how the space is handled. It is shown here because it is done so well.

Hats Off!

Joseph Desberger, of the Arcade theater, Paducah, Ky., writes:

I always get so much information from your department that I owe the following original slide matter. We have had much trouble with the hat question and were never successful in getting the ladies to remove their hats until the following slide suggested itself to me:

LADIES
Do you believe in
WOMAN'S RIGHTS?
If you do,
Take off your hat
LIKE A MAN.

The slide creates much laughter and has the desired effect.

That is precisely the answer. Mr. Desberger gets them laughing and they good humoredly comply with the request where the usual demand is ignored and perhaps resented. That is the great trick in handling an audience. Just keep them in good humor and you can do anything you want, but try to boss and they'll "dare you" to make them comply with a demand. This is the best slide we've seen yet. Try it—even if you are having no trouble about hats.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return, stamped envelope is enclosed.

Building Up.

MOST authors get a plot and get in down on paper as quickly as possible and into the studio as quickly as possible—and back again with all possible speed. Now speed in production is every bit as undesirable as a speedy return, and it is hurried, slovenly work that often brings the script back so quickly.

Don't be content merely to get a plot. Keep at it until you have made the plot all that it can be made. Build it up. Polish it. Make something decent of it. If you build a house you are not content with a rectangular structure of merely four walls and a roof. You want some dewdads on it, carved or stamped cornice, perhaps a porch or balconies, railed steps, and the like. If you make a dress you are not content to take fabric and make a garment that will merely cover you decently. You want some style about it, flounces and peplums and other things we might mention if the Mrs. was within reaching distance, just as a man wants a ribbon band on his hat, cloth tops to his shoes and leather buttons on his overcoat. In a restaurant an Irish stew may cost forty cents where a ragout, dressed up with spices costs you sixty. It's stew, but stew all dolled up. You know all this, and yet any bare, bleak, half starved idea is a "story" to be rushed off to the studio only to be rushed back again. Make goulash of your story stews. Season them up. Make them as attractive as you know how and if you don't know how, study.

Building up consists of two processes. The first is adding more plot factors and the second is giving to the script the little humanizing, convincing touches that David W. Griffith knows so well how to contribute. Take the familiar story of Bess who wants to marry Jack but who must marry Bill to save her father from ruin. That is a poor subject, because it is not true to real life, but there is no use wasting a good idea.

Now the simplest development of this idea is the facts as stated. Bess loves Jack, but she marries Bill and lives unhappily ever after. It is the bare record of a sordid and unreal happening. We establish Bess' love for Jack, bring in Bill, show his love, show that he has the father in his power, pressure is applied, they are married, and Jack goes somewhere else. Stories with this plot would be worth a dollar a dozen if anyone was foolish enough to be willing to waste a dollar.

The most obvious way to build up the interest is to have Jack fight Bill. He will not give up without a struggle. He plays the stock market, wins a million dollars in fifty feet, comes back, marries the girl and kicks Bill off the place. This is more interesting than the first development, but it depends too much on sheer and unreal luck.

But suppose that instead of dropping into his brokers and buying stock, Jack goes at it like a man. Bill has "something on" Bess' father. The thing to do is to get something on Bill that will offset this. Jack does a little detective work and finds that Bill bribed a Board of Aldermen to give him the franchise on which his fortune was built. To keep out of jail Bill keeps out of matrimony as well. If Bess helps Jack with his sleuthing, the story becomes more interesting in the precise ratio in which Bess aids.

But suppose that Jack, in trying to find out about Bill, commits some act, not morally but legally criminal. Perhaps he breaks into Bill's house to search the safe. Bill finds him and tells him he can either go to jail or South America. Jack says he'll go to jail, but he won't give Bess up. (If he went to South America he would lose sympathy.) Now Bess, single handed, gets the information and frees herself, Jack and her father. There is now a strong crisis as well as a climax.

All of this development has been along the lines of strenuous endeavor. It may be that the story will be better with a heart interest touch. Suppose that Bill has no hold on Bess's father, but has been led to believe that he is her choice by the father, who sees in the marriage a chance to form a commercial combination that will turn impending bankruptcy into a triumph. The father alone works on Bess and she, like a dutiful daughter, consents to play her part. But when things look blackest Bill finds out the facts, assures the father that the combination is possible without his marriage to Bess and insists that she be allowed to marry Jack. The story will be less thrilling, but what is lost in violence of action will be replaced by the appeal to the generous emotions. We will be so sorry for Bill, while we rejoice in Jack's good fortune, that we will be caught between smiles and tears.

But still more may be done along this line and it will be possible to work to a full happy ending if a slight change is made. It looks as though Bill was going to win hands down when Jack appeals to a slightly mature but still attractive maiden aunt. She comes to town to see how she can help and solves the problem by marrying Bill herself and leaving the young folks free to wed. This interest may be heightened if she first opposes Bill on the propositon that he is an unworthy person and comes to love him when she finds out his sterling qualities.

These illustrations are crude, but they serve to show how the story can be built up, factor by factor, until the bare plot becomes all dolled up like a horse in a mosquito net blanket and a straw hat with ribbons on it.

The little touches cannot be gone into deeply since they must arise from the action as it is written, but this scene may give a hint:

Parlor—Bess on—Father ushers Bill in—says he'll have to go—gives Bill a sly poke in the liver to drive home the jest—Bill angry—Bess laughs behind him back but stops suddenly when Father scowls at her. Father gives Bess a menacing look—exits—Bill pompously takes book from pocket—polishes diamond with coat sleeve—takes out ring—puts on Bess' finger—tries to kiss her—she pretends to be interested in ring—speaks—

Cut-in—"I must show this to Dad."

Back to—Scene—Runs out—Bill crestfallen follows slowly.

That takes more space than the mere statement that "Bill gives ring," but it lends conviction.

Develop your script to the *n*th power and you are more apt to get checks on paper instead of another sort of check in a return envelope.

Well, Well, Well!

Elbert Moore, otherwise Kenneth Langley, starts his newest letter:

> I have eight vacancies in my course which I must fill within the next ten days, *without fail*. Would you be willing to take one if I allow you *to enroll for* $1 *down?*

Now isn't that nice? He has eight vacancies and to fill the gap he spends ten or fifteen dollars for a form letter and postage to send the offer broadcast. And think how terrible it would be if a hundred fell for the bunk and ninety-eight had to be disappointed. But would they be?

Mr. Langley also speaks of his "national reputation" and his connection with one of the largest producing companies as scenario editor. Will Mr. Langley please tell a mildly interested audience with which company he has been connected as scenario editor. He says in some of his advertising that it is the Selig Company, but Mr. Prybil has stated that Langley never was editor and that he wrote the letter stating that he had been "connected" with the Selig Company on the Langley representation that he could get a job on the strength of the letter.

Inquest Dates.

The remaining dates of the Inquest Club for this season are:

April 5.
April 19
May 3.

Any person wishing to attend these meetings should come to the Savoy theater about seven o'clock, watch the program and come into the lobby when the slide indicates—which is about nine o'clock.

Leeds an Editor.

Arthur Leeds, part author of Writing the Photoplay and instructor in the Home Correspondence School Course in photoplay writing, has severed his connection with the school to accept an editorial position with a licensed company. In an effort to make good with his pupils, Mr. Leeds was compelled to abandon his original work entirely, and the change is made to enable him to do creative writing.

Those Books We Want.

So far we have had but one response to our request for the aid of readers in completing our library of works on photoplay. We would like to get one full set and two of many of them. We have books by Leeds, Wright, Phillips, Dench, Ball, Katterjohn (Photoplay Enterprise), Hoagland, Thomas, Carr, Radnor and How to Write Photoplays, of the Enterprise Publishing company. If you have any other please state title, publisher and price, but do not send the column until you hear definitely. Address this writer, direct, please.

What You Need.

The action you need in a story is the action that tells the story. More than this, as a rule, is like lead about the neck of a drowning man. It doesn't help any and it generally hurts. In comedy, particularly, it frequently happens that an entire episode can be removed without in the least interrupting the real story, and with the benefit that the true action then runs consecutively. It also holds, though in a lesser degree, in drama where some side action is given too great an importance through over-development. Look over your script before you send it out and see if it is carrying excess baggage.

To use an example, perhaps a mother-in-law comes to afflict the newly wedded pair. The story is stopped to show the mother leaving her own home, some of the incidents of her travel, her arrival in town and the final and only necessary scene of her appearance at the house. All of this could be cut as having no real bearing on the story, but the author thinks it is more interesting, so in it goes—and out it comes again, if it ever gets to production.

Breaking Scenes.

Enough of a good thing is plenty. Just because you are told that it is sometimes better to break two scenes with a non-essential flash scene rather than a leader, it does not follow that a script using this device all of the time is going to be good. To the contrary, it may be viciously poor because it has palpably unnecessary scenes sticking out like the spines on a porcupine.

John is about to send a bullet into Tom's back and you have a natural and intelligent hunch that the various local censors will cut out the scene. You want to evade the murder. You do so by breaking with a scene. Now, this might be Tom's sweetheart, waiting for Tom to come and bring her the engagement ring, or it may be the astute police official who hears a shot and dashes off in the direction of the scene

of the crime. Either of these might be good, the latter being better than the former because more intimately related to the immediate action, but if you showed Jack's mother's school friend making the apple pie that Jack is eating in scene 47, when apprehended by the sleuth-hounds of the law, you are not making a good break, because, as yet, no one knows anything about that apple pie.

In other words, the scene does not "belong." It is recognized by the spectator as an intrusion, and a most unwarrantable one. He resents the intrusion and there is a sense of dissatisfaction with the play. If there are but one or two examples of bad breaking, it may not matter importantly, but if the same thing is done again and again through the course of the play, it hurts the chance of the play's success.

But the more vicious break is done to save a time leader. Jim starts for home. His home is in another town. We see Jim start from the house, we see Billy kissing his sweetheart and then Jim has covered the two hundred miles and comes in remarking how the old home has changed. There the ten foot scene is not as good as a five foot leader because it does not cover a sufficient interval of time and also because the incident has no relation to any part of the story. Even the kiddies realize that it is unnecessary and wonder why it should be.

One great trouble with the beginner is that he is carried away by his latest discovery. When he finds that the break scene will sometimes avoid a leader he tries to avoid every leader. He overworks the device. It becomes tiresome where it should be effective.

It cannot be written too often that the real art of photoplay writing is not only the evolution of a plot but its most cunning and adroit exemplification in written action. Have at your command the whole catalogue of tricks, but do not let the audience see that you are resorting to trickery. Make them believe that every inch of film, every word of leader is absolutely necessary to the unraveling of the plot. And make it so to the extent that every scene really is germane, not alone to the play, but to the main action *of the moment.*

If you want to break, think of half a dozen different scenes and a couple of leaders. Then pick out the best. After that, see if you cannot swing the main action so you do not need the break at all. It is well to escape time leaders, but if you must have one, you do not escape it by merely writing in a break scene instead. You merely leave the leader for the editor to write in—and he is not likely to appreciate the privilege.

Don't Do It.

Writing on your script or the accompanying letter that your story is copyrighted and must not be stolen not only marks you a stupid liar, but it renders you liable to a fine of one hundred dollars. Read this extract from section twenty-nine of the Copyright Law:

> Any person who shall knowingly issue or sell any article bearing a notice of United States copyright which has not been copyrighted in this country * * * shall be liable to a fine of one hundred dollars.

Offering for sale a story is issuing in the acceptance of the term and a misdemeanor because you are claiming a protection to which you are not entitled. It is not likely that any editor will take the trouble to prosecute an offender, but a more immediate effect is to tell the editor that the story is not worth reading because only the crudest kind of a fool will resort to this device and that sort cannot write.

Forcing Situations.

You may possibly force a situation, but you will never have a good play. One recent two reel showed a mining town with a little child, employed in a dance hall as an entertainer. The leader assured us that it was only mother's extreme poverty that forced her to consent to the child's work, that she was surrounded by the most loving care, and a crucifix was prominently displayed in one of the sets to show that this was so, and yet the mother let the child go alone each night to her work and was surprised and indignant when a burly Mexican tried to kiss her and the kiddie came home and threw a fit. The situation was so palpably untrue that any interest in the story was lost in disgust at the slovenly script. Surely no woman in a mining town ever supposed that she could send her immature daughter to "work the wine room," and that without chaperonage, and not have her kissed, and yet this is what we are asked to believe.

If you do not know about western honka tonks, don't write about them. If you do know them, write accurately.

To Roy McCardell, et al.

We know that Roy McCardell will let out a fresh yip of joy when no less an authority than Horace G. Plimpton, discussing the college student contest, makes this statement.

> The Edison company are frankly disappointed with the result of the contest and, in Manager Plimpton's opinion, the inference is that the Motion Picture Companies' hope lies more in professional writers than ideas of originality and plot coming from a larger number of amateurs. With every reasonable cause for expecting the college field to be particularly fruitful, the quality was, to put it mildly, no better than the average than comes into my studio daily. The Edison company would have been glad to accept more of the submitted manuscripts had they shown merit, but as it is, only eight were so considered.

McCardell is strong for the argument that only the trained writer can make good in photoplay. We differ with him only to the extent that we believe that the greater promise is given by the lesser flight of writers than the men and women with nationally known names. Those who have seen some recent productions bearing the names of well known writers, realize that either the story is worthless or that it does not follow the author's version but has been reconstructed by some clever studio man.

The only reason is that most authors of established reputation are too content with their fame to condescend to *study* the camera and its possibilities and its limitations. More than this, there are many whose reputation is based on style rather than originality of idea. When you get right down to hard facts there are few writers of real note who have made good for the camera. The only ones we recall at the moment are McCardell, Bannister Merwin and Gilson Willetts.

That is another way of saying that until you can make your work measure up to a professional standard it is useless to submit, but it is just as useless to try and convince most in this class that it is of no avail to send in junk, because they do not know it is junk.

Getting Speed.

One of the real people, after saying that it takes him two or three weeks to write a double reel in the time he can spare from his vocation, asks.

> If you can tell me any way that I can make better speed on my work and still keep up the quality, I would greatly appreciate it, but I don't believe that you can do this. I just have to have time to develop my greater power which will enable me to toss them off rapidly. Give me another year and then if I can't make the speed I'll be willing to admit that I don't belong Until then, I'll have to just be satisfied with what I can do.

Speed comes with practice alone. Sometimes our good nature gets the better of our common sense and we put on some amateur entertainment. One of them was a minstrel show and we got a real, regular minstrel to come up and teach the tambos their work. A funeral was an express train in comparison with his speed. He worked them at the rate of a tap every five seconds, but along about the third lesson he started to speed them up and before the night of the performance they could not only keep time with the orchestra—but even get a little ahead.

It's the same way with script writing. Start slowly and painstakingly. Make your chief aim the production of a script as perfect as you can make it. Take two weeks to a reel if you have to, but do it right and later on, when you do a couple of reels a week or even three and four you will still have good work as well as speed.

There is no short cut to speed in anything. You can work quickly right from the start if you wish, but if you work too rapidly at the beginning you will gain speed but not finish and you never will gain finish, whereas, if you first acquire finish, you will, automatically develop speed.

Finding It Out.

Mrs. Owen Bronson, who has enjoyed unusual success as a writer, is one of those who now realizes that perhaps early sales are even worse than early discouragements. She writes:

> "I was one of the unfortunate ones who started to sell my work immediately, and I soon acquired that fatal impression that the work was *"easy."* I still make a gratifying amount of sales, but I have changed my mind about the "easy" idea—I now think it is about the hardest game I have ever tackled, and every sale brings a sense of amazement that I have been able to land another story!
>
> I have learned to accept all my little set-backs with stoicism —preferring not to become known among the editors as a "kicker," but I can assure you I have had to over-look some pretty raw deals.
>
> But, taking it all-in-all, I find it a most interesting and remunerative occupation, and every release brings its own recompense. I am fortunate enough to have gained the notice of two kind editors, and owe a great deal of my success to their aid and encouragement.

Mrs. Bronson has retrieved her ground, but the disappointment that follows a run of sales is far greater than the discouragement of making no sales at all in the early days.

Empty Houses.

Did you ever seen a house vacant for so long that it looked as though it never had been lived in. The rooms are bare, the windows filth-encrusted, desolation is everywhere because there are no people in the house.

Some scripts are the same way—nobody home. There are characters but not people. Tenant your script houses with real live people.

Golden Rules.

If you *know* your story is good and the editor doesn't, don't try to educate him—just pity his ignorance.

Persistence.

Try, and if you do not sell, send so many in that the editor either buys or asks you to stay away. Get him used to your name.

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Manufacturer's Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. The second half of the questions, seventy-six in number, is now ready. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without study.

Question No. 77.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is a "choke" or "reactance" coil? How is it made? Explain its action in detail, setting forth the points for and against it from the operator's standpoint. Can it be used on D. C.? Where would you locate your projection circuit rheostats? Explain points for and against locating them inside and outside the operating room.

Roll of Honor on Question No. 71.

There were quite a number of very good replies to question 71, but the fact remains that none covered all the points. The Roll of Honor stands: Joseph H. M. Smith, Fort Worth, Texas; W. H. Brooks, Canton, Pennsylvania; M. W. Larmour, Waco, Texas; G. D. Bullock, Gallup, New Mexico; John Solar, Watertown, New York; Harry W. Seward, Reading, Pennsylvania; W. C. Crawford, Brooklyn, New York; Robert P. Bailey, West Lynn, Massachusetts; L. M. Spencer, Attleboro, Massachusetts; "Boulevard," Seattle, Wash.; P. Reg. Day, Cainsville, Ont., and Montreal, Canada.

The choice for publication lay between Messrs. Brooks and Spencer, though Brother Brooks' reply was finally selected on account of its comparative brevity. Several answers came too late to be considered for publication.

Reply to Question No. 71.

By W. H. BROOKS, Canton, Pa.

The Question:

Suppose 110 volt D. C. to cost 8 cents per K. W., and that you are using 40 amperes at the arc through resistance. How much difference would there be in economy per hour by using 70 volt current? How much difference would there be if a D. C. to D. C. economizer, having an efficiency of 70 per cent. were used instead of resistance? Your supply is 110 volt, 60 cycle A. C., your picture 16 feet, and your plaster screen coated with calcium. You can get an excellent rheostat large enough to deliver the necessary amperage for $20, an economizer with a secondary capacity of 60 amperes for $60, or a motor generator set, reducing the pressure to arc voltage and having a guaranteed efficiency of 67 per cent. for $225. What would you advise and why? (Current costs 9 cents per K. W.)

The Answer:

If you were using 40 amperes from a 110 volt supply through a rheostat there would be a total consumption of $110 \times 40 = 4400$ watts, which would cost you, at 8 cents per K. W., about 35.2 cents per hour. If, however, you could secure 70 volt current at 8 cents per K. W., then the consumption would be $40 \times 70 = 2800$ watts, or 2.8 K. W., per hour, which would cost $2.8 \times 8 = 22.4$ cents per hour, so that by using the lower voltage there would be a saving of $35.2 - 22.4 = 12.8$ cents per hour, which, in ten hours, would amount to $12.8 \times 10 = \$1.28$.

By using a D. C. to D. C. economizer with a rated ("rated" and actual efficiency may be very different—very different, indeed.—Ed) efficiency of 70 per cent., pulling 40 amperes at the arc, allowing 50 volts at the arc, 2000 watts would be required at the arc. This amount would constitute 70 per cent. of the amount taken from the line, therefore the wattage consumption registered by the meter would be $(2000 \div 70) \times 100 = 2857$ watts per hour, which, at 8 cents per K. W., would amount to 22.8 cents per hour, which shows a saving of $35.2 - 22.8 = 12.4$ cents per hour as against the rheostat. Taking 110 volts supply would cost .4 of a cent more than 70 volt supply through a rheostat.

In estimating the cost of operation and probable advantages of the three different methods outlined in the third paragraph of the question, I shall base all my figures on one year's use, with an allowance of five hours a day actual operation, six days a week, and fifty-two weeks to the year. With a picture 12 x 16 feet, approximately .3 of an ampere per square foot of screen would be necessary, which totals about 60 amperes. With the rheostat working on A. C. this would mean 60×110 volts = 6600 watts, or 6.6 K. W., or $6.6 \times 5 = 33$ K. W. hours per day, which, at 9 cents per K. W., would be $33 \times .09 = \$2.97$ per day, which, at six days a week and fifty-two weeks to the year, would foot up to $833.04 per year. As the rheostat is comparatively short-lived, it is necessary to figure the annual depreciation at 50 per cent. and to the above amount we must, therefore, add $10.00, making a total annual cost of $843.04.,

Assuming the efficiency of the low voltage transformer to be 90 per cent. and an arc voltage of 35, the arc wattage would be $35 \times 60 = 2100$, and this amount would be 90 per cent. of the amount taken from the line, therefore the total wattage consumption would be $2100 \div 90 = 2333$ watts, or 2.3 K. W., or $2.3 \times 5 — 11.5$ K. W., hours per day, which, at 9 cents per K. W., would be $1.03 per day, or $321.36 a year. From lack of actual knowledge the life of the low voltage transformer must be limited to five years, though it would probably last much longer, therefore, we must add 20 per cent. of the purchase price, or $12.00, to cover depreciation, making a total of $321.36 + 12 = $333.36, which constitutes a saving of $500.68 as against a rheostat working on 110 volts.

To estimate the cost of operating motor generator sets which will reduce current to arc voltage, we will again set the necessary arc wattage at 3000 and the efficiency of the set at 67 per cent., therefore, the line wattage consumption would be $3000 \div .67$ — approximately 4.5 K. W., or in five hours 22.5 K. W. hours, which, at 9 cents, would equal $2.02, which, multiplied by 6 days in a week, 52 weeks in a year, would equal $630.24. It is common practice among electrical machine operators to charge off 10 per cent. per year for such devices as this motor generator set to cover depreciation, therefore, we will add $22.50, making a total cost of $652.54, or a saving as against the rheostat of $190.50.

Basing my advice on the foregoing figures, which might be largely altered by slight changes in local conditions, I would advise the use of A. C. through a transformer because it is cheaper, and with careful handling just as good light can be had from A. C. as from D. C. However, many managers prefer the direct current and are willing to pay the added price to get it.

[I cannot quite agree with the brother that just as good light can be had from A. C. as from D. C. To my mind there is always a harshness to A. C. illumination; it has not that mellow tone found in D. C., and then, too, granting that just as good illumination can be had with A. C., it would take a great deal more than 60 amperes to do it. However, the foregoing is a very good reply to question 71.—Ed.]

How They Got Married.

Ray Chase, Boyne City, Michigan, writes at some length with regard to the film puncture damage, and winds up with the following:

> I believe I can tell how, where and when Mr. Condenser and Miss Objective got married. With your permission I will try next week.

The film damage matter has been closed, but we will be glad to have a copy of the marriage certificate of the above-named parties, together with all data relating thereto.

From Kansas City.

Kansas City, Missouri, is here with the following:

> I present these few remarks to bring this western city to your notice. I am one of the two operators employed in one of the "first class shows" in the city. Note: First class here means fancy front, with several hundred incandescent lights, mirrors, marble trimmings, etc., an expensive pipe organ, five-piece orchestra, 600 seats, two single reels and a two-reel feature, changed daily, all first run, with one extra first run reel on Saturdays and Sundays. We jam 'em through on a fifteen-minute schedule—orders of the manager. Am operating (??) two Powers Six A projectors, to which I have adjusted two 16-inch d. c. fan motors, with a ¼-inch belt 9 inches between pulley centers, using the Powers motor drive attachment on the mechanism. This arrangement works noiselessly up to 75 feet a minute; after that the pin and cross start knocking. The operating room is 5 feet 1 inch by 7 feet by 6 feet 5 inches high. (God save the mark!—Ed.) Have 25 inches between machines and 15 inches between back wall and back of lamp house. Have worked in this operating room for two and a half years, and have not sat down yet. (In the room I suppose you mean.—Ed.) The first year I worked from 11 to 11, with an hour for lunch, than the local got busy here in the city and we now work eight hours a day. I work the long shift (eight hours) and my partner the five-hour shift and three hours in another house. I am not competing for the prize (There is none.—Ed), but I would like to give my views on Question 68. Deducted from actual operating experience from 1906, during which time I

have projected at almost all distances up to 160 feet, I believe that an 18-foot picture at 50 feet is best, these figures being approximate only. Am using 35 amperes d. c. at the arc, ¾ carbons, above and below. The light is bright and steady and the pictures are likewise—clear and flickerless. It, the picture, is 18 feet at 50 feet. The flicker has been entirely eliminatd in this theater, and by a very simple little process of my own. It is yours for the asking, if you are curious enough to want it. (Send it along, brother. We will look it over, and if it is good we will publish it.—Ed.) My reasons for selecting the 50-foot throw are as follows: (a) Because the detail of the photography would be more readily visible to the eye than it would be at a longer distance; (b) I would not need to use so much current to cover the field with a clear, bright light, and therefore would be relieved of a great amount of heat, besides saving considerable current and carbon bills each month, which, I believe, is more important to him than flat lenses and reflected light rays, details of lens curvature and combinations. Briefly, I prefer this distance because (a) easier for the operator to see the picture; (b) more light and best light at least cost; (c) minimum voltage and heat in the operating room. That is all. But I think it is sufficient as an introductory note from Kansas City, where 97 per cent. of the theaters employ members of local 170, I. A. T. S. E. As a parting shot, I would like to ask two questions, which I believe all "first run" operators would like to see answered. First: Why does the Lubin Company make up their two-reel features of such short pieces of film? Second: Why don't Lubin use cement that will at least hold their splices together for the first run and first rewinding?

In the first place, brother, I am glad to hear from Kansas City again. It is one of my "old home towns." I ran an engine in there on the Wabash for a long time, in the days when the flats were known as "Hell's Half Acre," and they deserved the name too. And now I am going to upset your apple cart by saying that with a properly matched lens system, and a given amperage you will project just as bright a picture at 100 feet as at 50, provided always that the atmosphere be reasonably clear, therefore you don't save anything by the shorter throw. On the other hand, a properly-matched lens system will unquestionably and undoubtedly operate to give you a greater curtain brilliancy for a given amperage, so, my brother, I will close that end of it by saying you are all right, except that you are all wrong; outside of that you are perfectly O. K. Your idea that the operator can see his picture easier at 50 feet than at 100 is correct, but this matter may be offset by using a pair of opera glasses to examine the focus, and on the whole the longer focus objective gives better definition than its shorter brother. Therefore, sorry, Old Man, but I cannot agree with you, but, notwithstanding this fact, I am glad to have your views. It is arguments that bring out knowledge. That certainly is some operating room you have. When I was in Kansas City, one and a half years ago, I found conditions very, very bad, meaning by this, that, although I visited all the leading down town houses, I did not find good projection in any of them; also most of the fronts were smeared all over with cheap posters, which operated to give one a very bad impression. Come again. Kansas City is a city which has always had a warm spot in my heart, and I hope in time to come that operating rooms and projection there will be raised to a higher standard. As to the Lubin splices and cement, why there are lots of kicks about that proposition, and it seems to me it is about time "Pop" Lubin spit on his hands, took a good grip on a four-foot hickory spike-maul handle and interviewed the head of his film splicing department. There is need of it, Brother Lubin—there certainly is.

Later: I wrote "Pop" and he replies, saying he has done that very thing.

Still Kicking.

Alfred Fowler, Alliance, Ohio, says:

It has been a long time since I wrote, and these few lines are to inform you that the I. A. brothers of Alliance are still alive and kicking. On page 365, January 16th issue, John Griffiths, Ansonia, Conn., says he thinks the Powers loop setter causes damage to the film. Now, I believe he is mistaken, since I am using a loop setter and have no trouble whatever. I think if operators would keep their sprockets scrupulously clean they would have less trouble with jumping film. I have a tooth brush and clean my sprockets every three reels. (I do not think Brother Griffiths would be guilty of dirty sprockets.—Ed.) Here are a few film samples amputated from "Runaway June," Series No. 2, Reliance Company. All of their splices are like this, and when I examine the films before running them I hardly make a patch, but when they have been run several times they pull apart as they go through the machine. All Reliance and Majestic films are joined together like the samples. Why don't they use better cement? Those operators who desire to get a motor for their machine will find those put out by the Electric Specialty Company, Stamford, Conn., to be a fine article. I have two and they give no trouble at all; one of them has been used every day, except Sunday, for two years, have had no repairs except a set of bushings and are in fine shape. They are worth their weight in gold. In closing, I want to extend my best wishes to the brothers all over the country, as well as to the editor of the department. May he has a prosperous year, and may his troubles all be small ones.

Well, Neighbor Fowler, my youngest trouble is sixteen past, and the eldest one, if living, would be about twenty-five. I agree with you that the trouble is not caused by the loop setter, unless it is out of adjustment, but it is important—very important—that this loop setter roller be kept in exact alignment with the face of the sprocket. I am glad to know the Alliance boys are "alive and kicking," which, I presume, means doing well. Let the good work go on. As to the cement, why there are a lot of kicks on the cement used by the Lubin Company, the Reliance and the Majestic, and I am going to take that matter up and see if we cannot get something done about it.

Dallas, Texas, Visited.

Joseph H. M. Smith, Fort Worth, Texas, has visited Dallas several times recently and now tells us what he finds in that fair city.

At the Crystal the manager was very courteous and invited me to visit the operating room. The screen is in the front of the house. The music was exceptionally fine. In the operating room everything was neat and tidy. The picture was projected in the best possible manner by two Powers Six A machines, and the operator followed the film action with the proper speed (Good! —Ed.), showing that the "man at the wheel was onto his job," and it happened to be the relief man at that. At the Roseland I found two Powers Six A projectors in a neat operating room, though a little smaller than it should be. Projection was very good. At the Feature theater were two Simplex machines. Projection is fine. The operating room is large, roomy and has plenty of ventilation, the only possible objection being that the back half of the floor is a few inches higher than the front, there being a step in the center. At the Nickelodion I was surprised beyond measure. This manager can shake hands with himself for the good work his operator is doing. The operating room is fairly good, but alas, an Exhibition Model Edison that had seen better days, was the only staff that poor operator had to lean upon—*an* Edison Exhibition, I said, not two of them. Oh! when will some managers wake up to the need of up-to-date projection machinery in their theaters? At the Washington the manager even refused to let me into the theater after I had paid twenty cents for admission. Some managers are rather narrow minded. I then visited the Candy, Best, Dixie, Empress, Queen and Palace. All these houses had nice operating rooms, which I was cordially invited to inspect. The work on the screen in Dallas, as far as I have seen, is a credit to the boys over there, except that conditions might be bettered. For instance: a rubber insulating mat should be on the floor where it is covered with galvanized iron. At the Happy Hour the operating "hole," "booth," "coop," which ever you want to call it, is the smallest I ever saw. It is in the form of the letter L with an Exhibition Model Edison set over to one side, and incidentally the whole thing sets to one side of the house. A man weighing two hundred pounds would have to go into the coop backwards, as he could not turn round after he got in. The projection under the conditions was high class in every respect—*under the conditions*, I said, mind you. But the theater runs vaudeville and only one reel of film, which is, I suppose, the answer.

Now, I wonder why the Washington manager refused Brother Smith admission. Sounds very much like as if he did not want him to see the projection, which possibly he is not at all proud of. I don't know, but that is the best guess I can make. Friend Smith undoubtedly knows good work when he sees it, therefore his compliments to the boys in Dallas ought to be appreciated by them.

Griffiths Replies.

John Griffiths, Ansonia, Connecticut, writes:

Replying to Arkin's welcome criticism (I say "welcome" because I believe fair criticism to be the greatest help I could have in the study of my subject). With reference to error I made in size of spot, Mr. Arkin is correct; it should have been .97" instead of .92". But with reference to the latter part of Brother Arkins' remarks regarding size of spot as calculated from my tables, I would call attention to the fact that the results obtained for Griffiths' table are calculated from the prevailing type of slide carrier, 3" x 2.75", whereas Arkin's results are calculated for a slide 3 6-16" x 2½", which, of course, is the correct shape, but inasmuch as the tables were compiled for use with the present type of equipment calculations of comparison should be made with two slide carriers alike, and when this is done it will be found that the spot projected by Griffiths' tables is slightly the larger, owing to the shorter distance between condenser and film. Had I compiled the tables with the formula E. F. x 3½ as Friend Arkin suggested it should be, our results would have been almost identical, but I purposely made it E. F. x 4½ to bring the size of the spot on the aperture to workable dimensions, and further experiments since then indicate that it was a move in the right direction, although leaving much to be desired. In so far as Arkin having proven that geometrical optics hold good in projection, why my flag is up on the same pole that bears that of our esteemed editor, and when apparatus is constructed that will project a rectangular beam of light from condensers having a cross sectional area in the proportions of the aperture and all the rays contained therein directed toward the point of equivalent focus, then I will willingly haul it down. Also note that I am already convinced that the objective lens does its work under strictly geometrical rules, and have had that impression right along. On page 1073, November 21st issue, I distinctly stated the trouble was not due to the theory of geometrical optics, but to the apparatus in use. I also made an error by saying that a 6" diameter condenser would improve matters; on further consideration I find it would not. Trying to fit geometrical optics to practical projection is pretty much like trying to cover a square space with a round cover of the diameter of the width of the square. If the aperture was circular like the condensers, and the condensers free from aberration, then geometrical optics would hold good, (Them 'eres my senterments, too.—Ed.), but conditions being as they are, it is necessary to cover the aperture completely with white light, and also the angle of the condenser cone should be narrower than the angle of the lens in order to completely surround the rectangle

through which the effective rays enter the objective, so as to fully illuminate the corners of the picture. This means loss, but there are worse ways of loosing it.

P. S. Taking the two tables, as they stand, if I may be permitted the liberty of comparison, the e. f. of the condensers in Arkin's tables are a little less than the e. f. in my own, and as the position of the lamphouse is approximately the same, the total difference between the two is that the arc is a trifle nearer the condenser with the Arkin table when the spot at the aperture is the same in both tables. I would therefore suggest that Friend Arkin's tables be considered for light amperage and Griffiths' for heavy amperage; also the 5½" back condenser ought not to prove an obstacle, as a 6½ menuscus could be substituted to advantage with a modern condenser mount and light amperage.

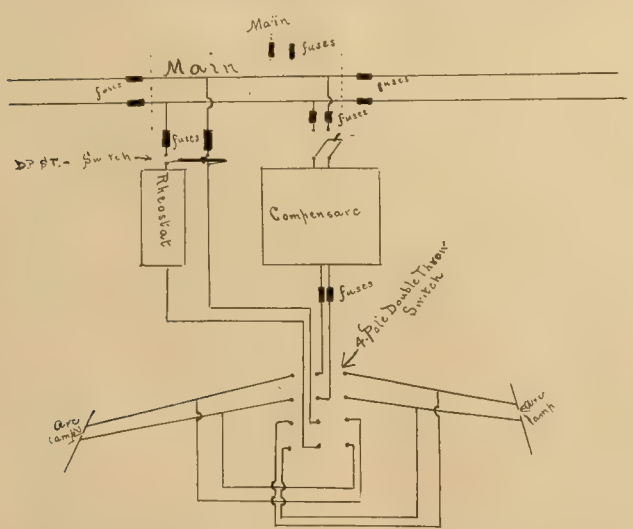
I think I will pass up the comment on this at this time. I would have to drop everything and look the whole thing over for half an hour or more to get it straightened around in my mind. You and Brother Arkin fight that matter out, won't you? I am sure the criticism of both of you on the work of the other will be entirely fair and friendly.

I Stand Corrected.

New York sends in the following, with the request that his name and name of the town be suppressed. He says:

I fully realize the good work you are doing in this important field, and that without the support of operators and managers you would be unable to bring about the maximum improvement, and, believe me, from conditions as viewed by the unprejudiced observer, plenty of improvement is needed. I do not know how the films get the abuse they do, or how to overcome this excessive wear and tear, but one thing is certain; at the bottom the damage is chargeable to inefficiency in those who handle them. This damage becomes apparent in films almost at once. If one rented a horse and carriage and returned it in bad condition one would have to pay the damage. The exchanges ought to be imperative in this matter. It is the "punches" in the picture that pulls the people, and people will stand for a great many things in the way of projection faults. Like the little boy watching a base ball game through the crack in the fence, they cannot see much but have a look anyway. You well know how many pictures are short titled, no leaders, or tail pieces, broken sprocket holes, scratched, mis-frames, imperfect patches and dirty. How many houses have machine patching or film cleaning machines? How many operators know how to make a perfect patch? How many operators know how to take good care of their machinery, to the end that it produce the least wear on the films and the steadiest picture on the screen? How many operators even know how to put a leader under the spring on the take-up reel? *How many operators would take as good care of the film as though it belonged to him?*

With reference to your correction of the drawing, why you are still wrong, because the inquirer wanted to know how to connect up so as to heat up the carbons on one machine with the rheostat while finishing the other reel on the compensarc.



Here is a drawing which I think you will find correct. The main is marked in dotted lines, and I put fuses on same inside of operating room with the idea that the brother may be slightly overloading the main with the two lamps burning, though, if he is only doing this for a change-over, and the overload is but slight, the mains will not heat much. If the main is heavy enough the fuses will be unnecessary. It is surprising how the projection department of the Moving Picture World has grown. It won't be long before the paper will have to give you more room, and shekels, too, I hope.

I stand corrected. When I looked at the drawing I did not stop to reread the brother's letter, as I should have done. I guess I got in bad all around with this thing. The fact of the matter is just now I am trying to do more than any one human man ought to do, and if I make some bulls occasionally I will ask you to overlook them. By and by you will know what the extra work consists of, and maybe you will wonder how I managed to do it all with just one set of hands and one poor lonesome bunch of sawdust in the top of my head. In the meantime don't be too severe if I commit an occasional seemingly unpardonable blunder.

With regard to the other matter, why I could write columns, and some of it would burn holes in asbestos, too. It is not altogether the operator, though he too must shoulder his share of the blame for the utterly disgraceful amount of damage that is done to film. As I see the matter it stacks up this way. The average theater manager and operator do not care one single, solitary red cent about the condition of the film when it leaves his hands, provided he has not done enough violence to attract the attention of the exchange and bring forth a bill for damages. Managers themselves are very largely to blame in a large percentage of cases. They hamper the operator in every direction by compelling him to use worn out equipment, by compelling him to work unreasonably long hours, under inexcusably bad conditions of ventilation and other things. They place the rewinding and patching in the hands of ushers and boys who know absolutely nothing whatever about the damage to films by "pulling down," or other carelessness in rewinding, or about making a proper splice in the film, and who care even, if possible, less than they know about these things. Is it any wonder that films are damaged? But when you pile on top of that the fact that hundreds of exchange managers to all human appearances don't care any more about their own films than the theater managers do; that they hire cheap, inefficient inspectors, send film out with inadequate inspection, or without any at all, and appear only to be interested in getting the greatest amount of money out of the film in the least possible time, it is a marvel that the damage is not even greater. You ask how many theaters have patching machines, meaning, I suppose, a patch press, and film cleaning machines. Great Heavens, man, *how many film exchanges have them?* Possibly one in ten. This whole matter of the care of film, or rather its lack of care, I believe, hinges on one proposition, and that is the fact that with the enormous number of releases and the consequent change-every-day policy of theaters, the useful life of a film is very short, bearing in mind that the exchange counts the useful life the time during which they can get a fairly high price for its rental.

I, myself, have seen films that had only been in use ten days which were damaged to an absolutely disgraceful extent. It was a shame and a crying outrage, yet nobody, from the operator to the exchange seemed to be particularly interested.

I have hammered at this subject for six years, but there comes a time when a man says: Well, Great Heavens, what's the use? If exchange managers haven't brains enough to take care of their own property, and if theater managers are not far-sighted enough to understand the proposition that if they don't take care of the film they need not expect the "other fellow" to, then I don't know as it is up to me to jump all over the operator. The operator is merely following the lead of the exchangeman and the manager, and, I believe, in many, many cases the operator would cause less damage to the film if (a) he was supplied with a comfortable, decent place to work in; (b) with proper equipment and repair parts, and with a responsible assistant or apprentice, rather than forced to accept the services of an absolutely irresponsible Jimmy—the usher at the rewinder. As to cleaning the films *that is the duty of the exchange, not the theater. The theater manager presumably rents a film which is in perfect condition, according to its class (age). In no class can "perfect condition" be expected to include dirt, oil, broken sprocket holes, badly made patches, and kindred faults.*

Out of Focus.

C. A. Rasor, manager Gem theater, Rushville, Indiana, writes:

We are in trouble. Picture is out of focus in the center. When a sub-title is on it is out of focus in the center and in focus on the outside. It can be noticed more on titles than on pictures. Have tried turning lens in tube, but it don't do any good. Can you offer any suggestions? Screen is a gold fibre and is in bad shape. We would like to coat it with some good emulsion to make it white so we could get a clearer picture. Can you tell us the name of such an emulsion? The department is very good indeed.

No, turning your lens would not affect a proposition of that kind. First carefully examine your objective lens and be very sure it is perfectly clean. Next examine your aperture plate of your machine, and if the tracks are worn, that is probably where your trouble lies. See General Instruction No. 1, page 217 of the Handbook, also General Machine Instruction No. 9, page 216. Also examine your tension springs, or shoes, and see that they bear squarely in the track of the aperture place; if either or both of them set to one side of the center of the track it is likely to produce the effect you speak of. You should have told me the kind of machine. As to the screen, I cannot recommend any emulsion which you could use as being superior to flat white paint, say fifteen pounds of good white lead, or better still, white zinc ground in oil, which you can get in any paint store. Mix the same with about one-third boiled linseed oil and two-thirds turpentine, putting in sufficient prussian or ultra-marine blue so that it has just barely a faint bluish tinge when in the pot. Mix the paint fairly thin, and, first having put down drop clothes to prevent getting the floor daubed, give your screen enough coats to make the surface a perfectly solid white, then project the light on the screen and outline it with flat black. The directions for all this will be found under the heading "The Screen," pages 336 to 343 of the Handbook, if you have one, and if you have none, then I would advise you to send $2.50 to the Moving Picture World and secure a copy. I cannot take up valuable space in the department repeating directions in detail which have often been given and which are given in permanent form in the Handbook.

In Two Years' Time.

H. B. Tull, manager Lyric theater, Monon, Indiana, says:

> Am one of the interested readers of your department. We have a Rochester 65 volt D. C. generator, and a kerosene engine, and generate our current at an expense of 2½ cents per k. w. We get a perfect picture with practically no trouble in the "power house." City current is available at 10 cents per k. w. We have paid for our plant in difference in cost of operation and cost of city current in two years' time. If any of your readers are interested in knowing more will be glad to supply information.

Inasmuch as the "2½ cent per k. w." statement was pretty strong, I immediately asked for further particulars. Here is the reply from Brother Tull:

> Yours of the 3d, relative to the "2½ cent k. w. item" to hand. Here is the proposition. We are using 20 k. w. per hour. Our department store consuming 2 k. w., our residence ½ k. w. per hour and our motion picture show 2½ k. w. per hour when the arc is running. The show lasts three hours each night. However, the entire theater is lighted at four o'clock with all the house lights on the entire evening. The generator is a 5½ k. w. Rochester with a 10 h. p. Falk kerosene engine. This power plant consumes one gallon of kerosene per hour at (wholesale) 6½ cents per gallon. The average running hours at this season of the year are six, thus making a total cost per day of about 40 cents for fuel,, to which must be added 10 cents for lubricating oil, or a total of 50 cents per night, or 2½ cents per k. w. We have had excellent success with the plant, which has been in operation for almost two years. We figure a saving of $1.50 each night, as against city current at 10 cents per k. w. The cost of the engine was $406 and generator $185, making the total cost of outfit $591. We have purchased about fifty dollars worth of repairs in the two years; however, most of them are unused and ready for emergency.

You seem to be a little twisted in this matter of cost, Friend Tull. According to your figures you are using $2 + ½ + 2½ = 5$ k. w., but you are not using the whole amount all the time, which would make accurate figuring somewhat difficult. Presumably the whole thing is in use a time equal to four hours, which would make a total of $5 \times 4 = 20$ kilowatt hours, therefore, if your total cost is only 50 cents per night the cost per k. w. would be $50 \div 20 = 2½$. I presume that is about the way you figure it, although you do not put it that way.

The one thing I want to impress upon proposed purchasers of outfits of this kind is that *they only work at high efficiency when at full load.* The plant that will deliver current at, say, 3 cents per k. w. at full load will probably not deliver it at less than 5 or 6 cents when working at half load. The matter of *generator capacity is, therefore, an exceedingly important one to prospective purchasers of isolated plants.* Brother Tull did not get things stated quite as clearly as he might have, but we thank him, nevertheless, for his kindness in submitting the data. Things of this kind are of very distinct value to theater mangaers who are confronted with the proposition of city current at from 10 to 12 cents per k. w.

Mustered Courage.

Rhode Island says:

> At last I have mustered sufficient courage to expose my ignorance in the attempt to answer Question 70. It is not my first attempt, even though it is the first answer you have received from me. I have tried to study them all out, and can truly say I have gained considerable knowledge in so doing. I am in possession of the last Handbook, and, although I have seen Hawkins' Electrical Guide spoken of in the department, I cannot find its price. Please tell us again.

I am glad to know the questions have been of value to you. In private correspondence I am informed of the fact that thousands of operators are studying these questions, although they do not send in replies. The Hawkins' Electrical Guide consists of six volumes at one dollar per volume; one dollar down and one a week. I cannot give addresses on matters of this kind, that being the legitimate function of the advertising department, but if you care to send me the money with a stamped envelope I will forward it to the proper parties.

Transformer Trouble.

C. W. Brown, E. Dedham, Massachusetts, writes:

> I have a number of times run across the same trouble experienced by Brother Jones, Decatur, Ala., February 6th issue. In my opinion it is due to one of two causes, i. e., either there is a short circuited turn or a number of turns in one of coils, or a ground between the primary winding and the case of the transformer. A ground, in order to cause heating of the apparatus and not blow the fuses would be somewhere within the primary coils, and not at a terminal. Under these conditions with one line grounded, as is the usual practice here, there would be a fine chance for a little extra current to leak out through the iron floor to the nearest grounded pipe or conduit, and this is, I think, what happened to Friend Jones, who has only fixed half his trouble in removing the ground in the conduit.

Very possible Neighbor Brown. I am not going to enter into an argument with you on that proposition.

Film Injury—Its Reason.

Carl Hotton, Hazlehurst, Pennsylvania, encloses three samples of film with the sprocket holes ripped out, and says:

> This is what happened to me. The trouble was simply a matter of adjustment of the lower idler, the same being set a little too close to the sprocket. Our machine is a Simplex and we have run it for six months. Have had no trouble whatever except this, and the injury only happened when a very bad patch showed up. I try to avoid bad patches, however, by inspecting the films before they are run, and if other operators did the same there would be far less trouble.

Quite true, Friend Hotton, quite true, but, after all, it is not the business of the operator to put in anywhere from one to three hours every day in inspecting films, unless he gets paid extra for it. On the other hand, the exchanges simply *won't* do the inspecting right, due to the fact that competition is so very keen that exchanges book their films right up to the minute, and, moreover, instead of employing really competent inspectors at from fifteen to twenty dollars a week they employ girls at from four to seven dollars a week, and what do you expect under these conditions? It is all a great big, involved, complicated subject, into which at least a dozen different things enter.

A Roast.

Connecticut says:

> Sorry, but this letter is a roast. Enclosed find samples of patches taken from reels, none of which were more than four weeks of age, and some four days old. Can you beat it? Were you, yourself, a producer and found your work, the product of the toil of a small army of skilled men and women, massacred thus in such a short period of time, how would you feel about it? Cannot you find some means whereby the operator and the producer can work hand in hand to correct those faults which are continually cropping up? I believe the producer of today has brains enough to realize the fact that the fate of his product lies largely in the hands of the operator. Some of our so-called exhibitors have the audacity and nerve to tell you openly they run a five reel feature in fifty minutes. They do not seem to realize that the very statement is an outrage on everybody connected with the business, to say nothing of the public in general. The present tendency is to clear the house as soon as Mr. Operator can jam through five, seven or nine reels of film, utterly regardless of the effect on the screen. I, myself, have positively refused to place my union slide before the eyes of the audience either before or after such an indecent exhibition. I did this for the simple reason that I had no other weapon with which to combat the practice. When I protested I was told by my manager that he had too much money tied up in his house to allow me to tell him how to run his business. So there you are. The operator cannot fight this thing alone, but if the producer would do his duty and help the operator it could be accomplished. I will close by trusting my effort will get by the "National Board" and by signing myself an apostle of the Universal Brotherhood of Uplift and Betterment in projection.

The brother wrote a good deal more, but I am too deeply flooded with matter to give it space. Yes, the producer *ought* to help, but apparently he *won't.* I am beginning to doubt if he ever will. I do not see any comment I can make on this that would be of much practical value. All the brother says is true, but I suppose in the future, as in the past, we will just have to keep plugging along in this department (it seems to be the only thing there is which cares a tinker's d—am about matters pertaining to projection), accomplishing as much as we may, and, while the net results of our efforts in the past years in the aggregate have been very large, still it might have been five times as great had we had the active support of producers.

Extensive Apprenticeship.

Detroit, Michigan, says:

> For years I have had a desire to become a moving picture operator. I am eighteen years old, and am willing to serve an apprenticeship of a couple of months, or even longer. Will you please tell me how I can get such employment?

Now this good brother is getting perfectly reckless in his desire to become a moving picture operator. Please take note he is willing to serve an apprenticeship of *two whole months,* or EVEN LONGER, if necessary—marvelous! Let me sugest to him that it is a sinful waste of time to put in two months learning a trade or profession. Why not take a job firing, serve an apprenticeship of sixty days and become a locomotive engineer, or serve a sixty days' apprenticeship and become a plumber, a carpenter or brick layer, though it may take a week or so longer to learn it right. Oh, piffle! What nonsense! If Detroit wants to become a moving picture operator let him talk sense and figure on serving an apprenticeship of anywhere from six months to two years, preferably the latter. As to getting employment, why, my dear sir, you will have to do the same as the rest of us—go out and find it. I have spoken!

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Comments on the Films

Licensed.

THE BEAUTIFUL LADY (Biograph), March 8.—The unselfish devotion of a crippled Italian peasant lad to a beautiful American woman, makes this film appealing, although it is a mere dramatic fragment. The boy prevents his stepfather from robbing the lady, and is shot down, dying with his eyes fastened upon the object of his adoration. Picturesque exteriors, and good acting by William Ehfe, Ivan Christy, Mary Malatesta and Isabel Rae, are two of this one-reel drama's best features.

THE MISSION OF MR. FOO (Edison), March 8.—The struggle between the imperialists and the republicans of China, is the foundation of a dramatic film rich in oriental color, although the scenes are laid in Washington. Mr. Foo, capitally impersonated by Carleton King, wants to overthrow the new government at Pekin, his antagonist being the Chinese Ambassador to this country. A beautiful American girl also figures in the plot. A series of highly dramatic incidents, staged with intelligent regard for correct detail, and ending with the death of Foo, result in a novel and worth-while photoplay. T. Tamamoto in the part of the Ambassador and real Chinamen in the mob of Orientals, add materially to the verisimilitude of the scenes.

FATHER'S NEW MAID (Essanay), March 8.—Father does not approve of his daughter's "steady company," and shows him the door. The young man calls again, however, when Father is not at home. Father discovers it and determines to hire a muscular Swedish girl, who will throw the young fellow out when he comes around. Daughter's beau overhears the plot, secures an outfit of female garments, and the job. As it is obvious that he cannot throw himself out, he wins the contest with Father, and Daughter's hand. Wallace Barry, Billy Robinson and Betty Brown earn quite a number of hearty laughs during the progress of the comedy. (One reel.)

PATSY IN TOWN (Patsy Bolivar Series No. 11) (Lubin), March 8.—The eleventh instalment of the life and adventures of Patsy Bolivar, according to Clay M. Greene, exhibits that amusing hero in a high state of earthly felicity and renown—he becomes a policeman. He falls into good fortune before this however; falls out again, saves the life of a member of the force, is made "one of the finest" as a reward, and the reel ends with Patsy rescuing his sweetheart from a gang of thugs. Clarence J. Elmer continues to make Patsy as likable as ever, and as laughable.

HEARST-SELIG NEWS PICTORIAL, No. 19, 1915 (Selig), March 8.—Girls boxing in church gymnasium open the reel. Realistic views of a wreck on the Boston and Maine railroad; the "Yanks" on their way to Savannah, Ga.; Spring styles, including khaki uniforms for ladies; the four-master Brynhilda, flying the first American flag on a ship of her class in forty years; and war pictures, are also among the interesting news items found on this film.

THE JARR FAMILY DISCOVERS HARLEM (The Jarr Family Series No. 1) (Vitagraph), March 8.—Life in Brooklyn may have its drawbacks, but so it has in Harlem—if Roy McCardell is to be believed. The fleeing of the Jarr family, with their goods and chattels, across the East River, does not end their troubles, by any means. Mr. McCardell makes it very evident that their domestic peace is again disturbed—to the intense annoyance of the Jarrs and the amusement of many followers of the film. Harry Davenport and Rose Tapley as the two Jarrs, extract the humor from every situation that is capable of raising a laugh.

ROONEY, THE BRIDE (Edison), March 9.—"Look out!" the driver called to the Irishman he had just run down. "Why?" demanded Pat, "are ye comin' back ag'in?" This story must occur to the Son of Erin in "Rooney, the Bride," when the automobile starts to chase him from one side of the road to the other, after knocking him down; a hilarious bit of business that goes with a roar. The entire comedy keeps up the fun at a steady pace. William Wadsworth, Arthur Housman, Harry Etynge, and Warren Cook, are in the cast.

WOOED BY A WILDMAN (Kalem), March 9.—Another of those prehistoric farces, which reveal such a welcome fund of unsuspected humor in the very early settlers of the Stone Age. The first "jag," also the first elopement, are incidents shown on the reel. Most of the doings of "Old Fearless" and his subjects would convulse a wooden Indian. When "Strengthless," the chief's heir, fills up on the juice of the grape and starts to beat up the almost exhausted champions, the fun becomes one loud scream, even if the educational worth of the incident is of doubtful value. Another thing: where did the bold youth obtain the piece of ribbon with which he adorns his raven locks? History makes no mention of John Wanamaker running a department store for the benefit of the Cave Dwellers, in the days of the dinosaurian and the five-toed horse.

WINNING WINSOME WINNIE (Lubin), March 9.—This one-reel comedy of rural life, when entered by the smooth stranger from the big city, is rich in comic possibilities; and Lottie Briscoe as the heroine, Arthur V. Johnson as Sam, Howard Mitchell as "Diamond Dan" and Barnard Segel as the Judge, see that all of the fun is brought to the front. The manner in which Same prevents "Diamond Dan" from carrying off his lady love will win him the laughter and approval of every audience.

THE STAGE-COACH DRIVER AND THE GIRL (Selig), March 9.—The writer of this comment sat through this picture three times in one day, and responded as readily to its thrill and dash at its last representation as at the first. The story isn't at all new; just the oft-told tale of the western hero and the eastern heroine, and an attack on a stage-coach; but this attack is carried out with so much vigor and zest by all concerned, and Tom Mix puts so much real manhood and unconscious grace into the stage-driver, that the interest in the film is irresistible. Louella Maxam, Goldie Colwell, and E. J. Brady give Mr. Mix splendid support.

A PIPE DREAM (Edison), March 10.—A Mark E. Swan one-reel comedy, built from well-worn but still entertaining material. A bachelor dines with a married friend, admires the picture of domestic bliss, returns home and dreams that he also takes unto himself a wife. The result is so productive of trouble, and an ever increasing family, that the "batch" awakes in terror, more determined than ever to retain his freedom. Herbert Prior and Jessie Stevens lead in the fun-making.

THE FABLE OF "THE DIVINE SPARK THAT HAD A SHORT CIRCUIT" (Essanay), March 10. "Never kid an amateur; it may start something." George Ade's veracious but keenly satirical history of a stage-struck maiden's awakening when she attempts to astonish the world with her histrionic ability, forms the basic motive of the Indiana humorist's latest filmable. It also illustrates the truth of the above quotation, which closes the film. The actual experience of a company of "fly-by-nights," doing the water-tanks, is pictured in all its disillusionizing reality. As usual, the sub-titles are half the fun. Ruth Stonehouse is the lady of the spark. Her personality and acting are a judicious blend of the right material.

THE EAGLE AND THE SPARROW (Selig), March 10.—A crook drama, in which "The Eagle" of the plot has a distinct sense of humor. When he discovers "The Sparrow," a poor wretch attempting his first crime by robbing the swell thief's house, this latest Raffles does not turn the man over to the police. "There's too much competition in my business, already!" is his excuse. The drama has little of complication, but a great deal of grip, and receives the best of treatment at the hands of the two actors who impersonate the name parts.

A STUDY IN TRAMPS (Vitagraph), March 10.—Father and Mother do not approve of their daughter's young man, and give him a gentle hint to that effect, by throwing him out of the house. Daughter's beau learns that Mother is strong on the uplift, when applied to tramps. Daughter and Daughter's beau make up as hoboes, impose on Mother and Father, and bring their love affair to a successful issue. Amusement of the elementary sort is sprinkled freely through this part-reel. Billy Quick and Constance Talmadge are the lovers.

A VERY RARE COMPANIONSHIP (Vitagraph) (Educational), March 10.—On the reel with "A Study in Tramps." This picture must be seen, to be believed. A hound and a rabbit are shown as boon companions. They romp, feed and sleep together. To see bunny stand up on his hind feet and box the dog, after the fashion of a trained kangaroo, is to suspect that this "Br'er Rabbit" is an Australian by birth.

HIS OWN HERO (Biograph), March 11.—A "Weary Willie" falls asleep in front of a moving picture theater, and dreams that he is inside, gazing at a film upon which he enacts the hero and rescues a fair maid from a band of brigands. The club of a policeman brings his dream, and the picture, to a finish. An entertaining split-reel.

MUD AND MATRIMONY (Biograph), March 11.—This comedy is on the same reel as "His Own Hero." A sea-going automobile and a mud puddle of great depth and expanse are the most important features of the film, next to a pair of prospective brides and their prospective husbands. On the way to the altar, the auto becomes stalled in the puddle. The men attempt to wade ashore with the brides, stumble, and —a more bedraggled wedding party never ventured upon the matrimonial sea. Fun of the boisterous sort without stint.

MUSTANG PETE'S PRESSING ENGAGEMENT (Essanay), March 11.—Unquestionably one of the best of the farces in which Harry Todd, Victor Potel and Margaret Joslin, are such important factors. The comic complications are singularly enforced and uncommonly laughable.

DESPERATE DUD (Kalem), March 12.—The Kalem Komedians have full play for their "knock-down-and-drag-out" komedy in this one-reel komic, and share honors with a bathtub and a pot of paint. Acrobatic pantomime of the most ludicrous sort abounds in this film.

THE WINTHROP DIAMONDS (Lubin), March 12.—A female crook

and her male accomplice secure entry to the Winthrop home, and rob the mistress of her jewels. Suspicion is cast upon an innocent girl—the companion of Miss Winthrop. The story ends with the downfall of the crooks, and the engagement of the innocent girl to the son of the house. The telling this familiar tale, on the screen, makes the reel of decided value. Edgar Jones, James Daly, Louise Huff, and Clara Lambert, are all excellent.

AND THEN IT HAPPENED (Selig), March 12.—William E. Wing has hit upon a happy device for exciting laughter, in this one-reel comedy. It has to do with a restaurant deal, engineered by a small-town Wallingford. The restaurant is sold to a pair of investors and then bought back again, after the "Get-Rich-Quick" gentleman's approved method. Broad fun, deftly staged.

HEARST-SELIG NEWS PICTORIAL, NO. 20, 1914 (Selig), March 11.—Views on Sir Thomas Lipton's steam yacht Erin, which he has presented to the English Red Cross, leads in interest the several bits of world news shown in the H. & S. review. U. S. Army signalmen setting up newest field wireless; Sec. Daniels turning up first spade of earth for new memorial at National Cemetery, Arlington, Va.; and Grace Darling arriving at Colon, are also shown.

THE BLACK WALLET (Vitagraph), March 11.—The story of a feud in the West, "The Black Wallet" is a modern "Romeo and Juliet," the son and daughter of the contending families falling in love with each other. A dramatic, closely-knit and specious photoplay that wins one's liking and respect—until the big situation is reached. The spectator is then asked to believe that eight husky cow punchers would lower a young girl over a steep precipice to rescue her lover, and not force her to let one of their number take her place. Dramatic license should not shatter a cherished tradition of the land beyond the Rockies, even if chivalry has disappeared from the cattle country, along with the bunch grass and the unfenced plains. Estella Owen played the girl who put all her male companions to shame.

CUPID'S COLUMN (Vitagraph), March 12.—Frank Dazy's one-reel comedy is refreshing. A jealous husband becomes the editor of a "Cupid's Column" in a daily paper. His wife, to cure his jealousy, writes for advice about a love affair with another man. Friend Husband thinks his wife does not know of his position on the paper. As Sidney Drew plays the jealous gentleman and staged the film, and Jane Morrow does the wife, complete success is the only possible result.

THE BANDIT AND THE BABY (Biograph), March 13.—The bandit of this one-reel photoplay takes to the road when the woman he loves marries the other man. Several years later the bad man finds an infant, the child of emigrants that have been murdered by Indians. Knowing that the death of her own child has shattered his old sweetheart's reason, he puts the little orphan into her arms. The distracted mother regains her health of mind, and does not suspect the substitution. The producer has given the film picturesque scenes, swift movement, and an excellent cast. Chas. Perley as the bandit, and Augusta Andrson as the sheriff's wife, are earnest, skillful and visually satisfying.

WHERE ENMITY DIES (Biograph), March 13.—A dramatic episode, the scenes laid in the West. Two men quarrel, an explosion injures one of them, the other man offers to take the badly hurt ranch hand to a hospital, mistaking him for a friend. The enemies are lost on the plains, and the stronger of the two men does his best to rescue his companion. Played with earnestness by the entire cast, the reel rates well up in this class of film.

THE FAMILY BIBLE (Edison), March 13.—A one-reel drama, in which the story outweighs the incidents. Events are not properly developed, and very little skill is shown in concentrating the interest. Even a murder trial is not made impressive. The family Bible contains the evidence which clears the hero. Herbert Prior, Bessie Learn, Thomas Tomlinson and Mabel Dwight are in the cast.

BRONCHO BILLY'S TEACHINGS (Essanay), March 13.—"Thou Shalt Not Kill," is the text of Broncho Billy's teachings. He endeavors to instill this command in the heart of an Indian maiden, who befriends him after he has been treacherously wounded. Later, he meets his enemy, and has considerable difficulty in conquering his own desire for revenge. The film presents Billy in a new light, and, unquestionably, a most favorable one to his large following. Carl Stockdale, Margaret Clayton and Evelyn Silbie furnish the support for Mr. Anderson.

THE NIGHT OPERATOR AT BUXTON (Kalem), Eighteenth of the "Hazards of Helen" Railroad Series, March 13.—The desperate illness of an express messenger's child offers Helen a chance to take the man's run and get into a peck of trouble. A gang of thieves attempt to rob the express car, and several moments of well-sustained interest keep a spectator on the edge of his seat. The entire cast follows the example set by the lady operator, and the film moves on a fast-time schedule. Helen Holmes still heads the cast.

MAZIE PUTS ONE OVER (Lubin), March 13.—Ethel Clayton, Joseph Kaufman, George Trimple and Marie Sterling give a "touch-and-go" performance of this lively one-reel comedy. A sporty old gentleman with a weakness for pretty chorus ladies is taught a lesson by his daughter-in-law, one of the ladies in question. Mazie's new mamma is also given a little instruction on how to welcome a son's wife—even if she has been an actress.

COME 'ROUND AND TAKE THAT ELEPHANT AWAY (Selig), March 13.—The title is in admirable key to the plot of this one-reel Jungle-Zoo comedy. A pair of miners buy a stranded elephant to help them work their claim, and find that they have an elephant on their hands—when the pachyderm steals a basket of dynamite and stirs up excitement wholesale. As the knowing beast also turns up a deposit of gold for his new owners, they are inclined to regard his rampage in the light of a blessing, after all. The starring of the four-footed "heavy comedian" gives novelty to an amusing film.

Licensed Specials.

THE WHITE GODDESS (Kalem), March 8.—The scenes of this three-part drama shift from America to India and have to do with an American girl, who was stolen by the priests of a temple, while visiting India with her parents. The girl was then too young to realize what had happened. The adventures she is made to pass through by her creator are decidedly more romantic than real, and will not impress the sophisticated observer very deeply. The manner in which her father and mother give the priests the opportunity to steal the girl is crudely planned; and the ease with which the hero effects her rescue, at the climax, is startling without being impressive. Portions of the film are well staged, but Director Kenean Buel is occasionally very much at fault. Alice Joyce, Arthur Albertson, Helen Lindroth, Guy Coombs and Jere Austin complete the cast of principals.

THE LADY OF THE CYCLAMEN (Selig), March 8.—A pathetic story of artist life in Paris and America is told with feeling and refinement, but with little appreciation of dramatic values, in this two-reel photoplay. There is no clash of human wills in the unfolding of the plot, the death of the heroine supplying the main motive. The author has evidently not made a close study of dramatic construction and learned to get the proper focus on his characters. The two leading persons of the drama in question, are kept too much in the background. Aside from a few ungrammatical sentences and the abuse of the overworked comma in the inserts, the handling of the material given them reflects great credit upon the Selig forces. The atmosphere of the different scenes is faithfully preserved; the acting is also praiseworthy. Stella Razeto and Jack McDonald are in the cast.

AURORA FLOYD (Biograph), March 9.—An excellent dramatization of the well-known English novel is shown on this two-reel film. The unhappy marriage of Aurora to her father's horse-trainer, their separation, the report of his death, the girl's marriage to John Mellish, Conyer's return and his murder by the half-witted stable-boy are all told swiftly, clearly and with compelling force. The work of the director calls for sincere commendation. He has selected his cast and his settings with rare judgment, and presents a number of scenes on an English country-seat, that are full of restful beauty and correct detail. Louise Vale's personality responds readily to the title role, Jack Drumier as Mr. Floyd, Franklyn Ritchie as the horse-trainer, and Alan Hale as John Mellish, also deserve special mention.

SNATCHED FROM A BURNING DEATH (Vitagraph), March 9.—This subject has been reviewed by Louis Reeves Harrison on page 1618 in the issue of March 13.

FOLLOWING A CLUE, Episode No. 7 of "The Girl Detective" Series (Kalem), March 10.—Water rats, policemen, detectives, wild adventures afloat and ashore, and the brawn, bravery, brains and beauty of the girl detective, are all component parts of "Following a Clue," which, in this case, almost results in the death of the intrepid lady "gumshoe," and leads to the capture of the gang of river thieves. The motherly old lady who wanted her drama like her tea: "Good an' hot!" would revel in this two-reel Kalem. Ruth Roland, in conformity to the accepted idea of a detective's invariable custom, dons a disguise—a well fitting suit of male garments. She shows to great advantage during the entire action of the photoplay.

THE CHAMPION (Essanay), March 11.—Charlie Chaplin in the prize ring—his admirers will chuckle at the bare thought, and roar when they see the picture. The scenes in the training quarters are a steady laugh, but when Charlie faces his opponent in the roped arena, the fun is more than doubled. There have, doubtless, been burlesque boxing matches ever since the birth of the drama, but this one knocks them all out. It is a three round "go" that grows in excitement and hilarity at every blow struck. While it must be admitted that Charlies wins the championship on a foul (with the help of his bull dog), everyone will be delighted with the result. A two-reel side-splitter.

IN THE DRAGON'S CLAWS (Lubin), March 11.—The Boxer rebellion, a lovely American girl, a Chinese prince, a daring attempt at abduction, and a magnificent yacht flying the Imperial Dragon, should, it would seem, offer a firm foundation for a moving tale by land and sea. The climax brings a feeling of disappointment, however. Matters are made too easy for the hero, and the action lacks that inevitableness which is the life and soul of a drama. L. C. Shumway, Marvin Mayo and Velma Whitman, have the leading roles.

ON THE STROKE OF TWELVE (Edison), March 12.—"On Trial" was inspired by the moving picture play; "On the Stroke of Twelve" shows a trial for murder and gives the history of the crime, in much the same way as the spoken drama. It is frank melodrama, but melodrama of the better kind, human and compelling, seizing the attention at the start and retaining it to the end. Produced with liberality and intelligence. Gertrude McCoy and Bigelow Cooper have the leading roles. The entire cast, which also includes Richard Tucker and John Sturgeon, does excellent work. (Three reels.)

MR. BUTTLES (Essanay), March 12.—Mr. Buttles is an English butler, with an eye to the main chance. His titled master is broke. The butler gets the nobleman to fill his house with invited guests, agreeing to give "Me Lud" half the tips which he (the butler) receives. The gentleman agrees, runs over to Paris, leaving his double, a London newspaper man, to play host. An American heiress is the heroine. The newspaper chap wins her, in spite of not being a lord. A large number of minor characters halt the action and interfere with the unfolding of the story. The staging is adequate. Richard C. Travers doubles the lord and newspaper man with skill. (Three reels.)

A SIREN OF CORSICA (Lubin), March 10.—Clay M. Greene's three-reel drama, with scenes laid in this country, Paris and Monte Carlo is an ambitious offering on the part of the author, and also of the producer, Joseph Smiley. A married American abroad gets entangled

with a foreign lady, who divides her time between roulette and playing the siren. The American pays rather dearly for his folly, convicted of murder being one of the consequences. The shifting scenes are reproduced with good effect and reasonable accuracy, except those showing the Casino at Monte Carlo. Habitues of Baron Blanc's Palace of Chance will never recognize the gambling room or the manner in which roulette is played. Of the acting only pleasant things need be written. Lilie Leslie, Florence Hackett, Jack Standing and the entire cast are efficient in every way.

Independent

PATHE WEEKLY NO. 18, 1915 (Pathe Exc.), March 3.—Interesting items of this number are the opening of the Panama Exposition, showing a portion of the grounds including the Fountain of Energy; American nurses sail, preparing to sail for France via the La Touraine, which before the end of the voyage went afire; the Pathe cartoon "Patriotism" (very good); the "Black Army" in Algeria training to fight for France, and various other attractive scenes.

A TERRIBLE TRAGEDY (Kriterion-Punchinello), March 8-13.—A comedy with Kathryn Sheldon and Tom Ward in the leads. These talented players have been seen to better advantage in other productions when better opportunity has been afforded them. This is a case of the juice of a berry pie smeared on a shirt front being taken for blood. The idea is rather far-fetched.

COUSIN FLUFFY (Kriterion-Thistle), March 8-13.—Frank Moore, Rena Rogers and Allan Fraulick figure in this acceptable one-reel comedy. The wives of the men away, they proceed to have a high time. They meet a pretty actress whom they give a dinner for. But in the midst of the proceedings the wives come home and the situation is saved only by the fact that Rena, the actress, is a long lost cousin of one of them.

HOTEL DE HOBO (Kriterion-C. K.), March 8-13.—This is a slapstick comedy which could not be very highly recommended. It contains a shadow picture of a woman in a room whose window looks out opposite the window of the Hobo, taking off various articles of clothing, some of which might as well have been omitted for the sake of the audience. There are other points of the picture that are really very funny.

ANIMATED WEEKLY, NO. 157 (Universal), March 10.—Pictures of John Ashley, the Florida train robber, school children celebrating in Australia, a South American gala day, and interesting war scenes are included in this number.

EASY MONEY (L-KO), March 10.—A low comedy number with Peggy Pearce and Dick Smith in the leads. The rube arrives in the city, is picked up by the adventuress and lured to a hotel. He is fleeced in a poker game and considerable excitement follows. This type of plot is very familiar and is handled here in average fashion.

HIS MYSTERIOUS NEIGHBOR (American), March 12.—Ed. Coxen, George Field and Winnifred Greenwood are the players in this excellent little comedy. The story is of a young lawyer who is overworked, and who has found it necessary to have an assistant. It happens that the assistant and his sister move next door to his home while they are still strangers to him. He proceeds to fall in love with the girl, imagines her brother is her husband, and has a pleasant awakening when the new assistant and his sister present themselves at the office.

CAUGHT BY THE HANDLE (Komic), March 14.—Director Edward Dillon has made a decided success of this eccentric comedy bit. Fay Tincher, Max Davidson, Eleanor Washington and Chet Withey make laughing easy in their eccentric manner of presenting the characters entrusted to them. What happened because a smuggler hid some uncut diamonds in the handle of Mrs. Riche's umbrella while in the keeping of Tootner, her maid (Fay Tinchey) affords some unusually comical scenes.

THE REWARD (Reliance), March 15.—The plot of this concerns a young girl whose tendency toward romance induces her to leave home and search for a man who loves her for herself alone. She falls into the hands of an unscrupulous reporter, but is saved by her father and sweetheart. Well-pictured but not very strong in plot.

THE DANCING BEETLE (World Film), March 15.—Richard Carle appears in this, the first one-reel release in the World Comedy Star series. It is an amusing offering with plenty of farcical action in which the principal player is assisted by an able company.

IN THE MANSION OF LONELINESS (Beauty), March 16.—One of the prettiest domestic stories shown for a long time. Virginia Kirtley plays the part of a childless young wife and Irving Cummings the husband. She entertains the neighbors' children while he is gone, and he brings back the daughter of his old chum, who died. This has a good touch of pathos in it and gets hold of the observer's better feelings.

THE EMERALD BROOCH (Majestic), March 16.—This is a jewel robbery story, with Eugene Palette and Billie West appearing as the crooks. She manages to get the brooch from the old jeweler and a neat piece of work is accomplished when the detective employs a pickpocket to get it from her. There is not much of a novel nature in this but it succeeds in holding the interest.

COMPETITION (American), March 17.—This story, featuring Vivian Rich and David Lythgoe, has a rather absurd plot but is bright and entertaining in the picturing. The city chap masquerades as a farmer, in order to fool the girl's father, who wants her to marry a man of the soil. He makes good and wins the girl. The dairy scenes are good.

THE BALANCE (Reliance), March 17.—The story of a poor married man who joins a crook in robbing a house, both being shot and killed. A contrast is made between the former's death and that of a millionaire, but the moral does not seem very strong. The picture as a whole is not in any way exceptional.

JOE HAWKIN'S WARD (Princess), March 19.—A young mining man, whose partner is killed, falls heir to a girl baby. He adopts her and in later years learns to love her. This plot has been worked out many times, but is handled pleasingly here.

COURTING TROUBLE (United-Empress), March 19.—Considerable fun is gotten out of the fact that the firm of Brown & Greene (consisting of two married men) are of one mind on the question of the charms of the new stenographer. The dreadful climax occurs when their wives catch them at lunch with the pretty maid.

AN ARRANGEMENT WITH FATE (Laemmle), March 21.—A pleasing number featuring George Larkin, Helen Leslie and Gretchen Lederer. The artist falls in love with a gypsy girl, but she turns out to be a society girl playing a part. The surprise is nicely brought out and the story has good appeal.

TOO MANY BACHELORS (L-KO), March 21.—This is a low comedy number featuring Peggy Pearce as a country girl beset with many admirers. There is an elopement, a chase and a bad spill over a cliff. The number has amusing spots and is on the whole one of average merit.

THE STOLEN JEWELS (Thanhouser), March 21.—The is the story of jewel thefts committed by the manager of a large business. The girl's sweetheart is blamed and she turns detective, succeeding in bringing the real criminal to justice. The photography is dark in places and the plot only about of average merit.

ONE NIGHT (Imp), March 22.—This story is a familiar one, having been used by another company not long since. The burglar, the baby and the repentant mother all meet at the clubman's apartments, which the burglar intended robbing. The plot is pleasing and contains considerable heart interest. King Baggot and Arline Pretty play the leads.

THE WRONG ADDRESS (Joker), March 22.—A knockabout low comedy number, introducing a new eccentric comedian, Don Barclay. The principal action is brought about by a change of addresses in two advertisements by a mischievous printer. Some of the scenes are quite laughable. There is a great mixup at the end when the print shop is raided.

IT HAPPENED ON A FRIDAY (Nestor), March 23.—A pleasing little comedy number, featuring Jack Dillon and Billie Rhodes. The couple exchange suit cases on a street car, which leads to some amusing complications. This has a youthful flavor and is attractively pictured.

OLIVE'S PET (Sterling), March 25.—A juvenile number, featuring Olive, Little Billy and other children. The boy swipes some dolls for his sweetheart and later there is an adventure in which a dog takes part. This has no particular plot, but is well photographed and quite pleasing.

THEY WERE ON THEIR HONEYMOON (Nestor), March 26.—Lee and Victoria are on their honeymoon. Lee is seized by the college students and hazed while Eddie runs away with the bride. This is full of student horseplay and is enjoyable throughout. The plot is a mere trifle but the action pleasing.

THE SKINFLINT (Princess), March 26.—Another version of the "Old Scrouge" plot. In this a selfish old man has a change of heart and tries making life happier for his children and grandchildren, This is not very new, but has a pleasing human touch in it.

JEALOUSY (Thanhouser), March 26.—A "triangle" story in which the young husband dreams of a clash between himself and a former rival for his wife's hand. There is nothing very exceptional in this; it merely depicts the evils of jealousy and the observer is glad to find it all a dream.

A DOUBLE DECEPTION (United-Empress), March 26.—This is rather a cleverly developed comedy, with Marion Swayne and Joseph Levering playing leads. Each plays a double role in deceiving Marion's papa, but the majority of the credit of the success of this portion of the work is due to efficient camera management, no great strain being laid upon the players, who otherwise do exceptionally well.

DIXIE'S DAY OFF (Joker), March 27.—Dixie is an escaped orang-outang and has a number of diverting experiences in this number. He gets into a great deal of mischief and his antics bring many smiles from the observer. A good subject of its kind.

THE ACE OF CLUBS (Powers), March 27.—A story depicting the evils of drink, with Sydney Ayres, Doris Pawn and Scott Beal in the cast. The father tells his wild son of his early days. Some of these scenes are too brutal to constitute the best entertainment, though the moral is well indicated. The photography is good and the story fairly strong.

JOURNEY'S END (Royal), March 27.—A film story by George S. Sargent, in which two quarreling boys grow up to be enemies, though both are ministers. Their children are in love and marry in spite of the parents' objections. The photography is only fair in this and the story contains too many old situations to be very strong.

SERINGAPATAM (Pathe Exc.), March.—Showing many interesting views within this ancient city of East India, including temples, street scenes, religious customs, etc. This subject appears on the same reel with "The Police Dog Episode 3."

THE POLICE DOG EPISODE 3 (Pathe Exc.), March.—No. 3 of this series is guaranteed to keep an audience in good humor during its run. The Police Dog and his associates are quite as wonderful as ever. This time the "goods" he delivers at the police station consists of a policeman, a pig and an unruly negro.

THE TREASURE (Pathe Exc.), March.—In this production, which is, strictly speaking a comedy-drama, Thomas Wise is what one might

call the "whole show," sharing his popularity with a seven or eight months' old baby. The child, left on the doorstep of the old man, and later called for by the despairing mother, stirs up considerable excitement. The picture is in many ways a very acceptable offering.

Independent Specials.

THE FIGHT (World Film), March 8.—A five-part adaptation of Bayard Vieller's melodrama of the same name, produced by George W. Lederer. Margaret Wycherley and John E. Kellerd are the chief players in a strong picture, reviewed in The Moving Picture World of March 20.

THE BROKEN GLASS (Kriterion-Santa Barbara), March 8-13.—A two-part melodrama produced by Robert Daly, with Fritzi Brunette, Edward Alexander and other capable players in the cast. The story is not always clearly told, nor is it exactly original, and it is necessary to concentrate very closely in order not to miss a point. In many respects the production is an enjoyable one. Its types are well-defined, its settings are artistic, and it is sensational enough to appeal to almost any audience.

THE SORORITY SISTER (Kriterion), March 8-13.—An excellent two-part comedy with a girls' boarding school atmosphere. In fact most of the incidents of the story take place in or about the school. Some good types will be found in the picture, and plenty of harmless fun. Rena Rogers and Allan Fraulick have the comedy leads.

EX-CONVICT 4287 (Keystone), March 13.—Arthur Mackley has made this two-reel production, and it may be said that considerable credit is due him for the artistic and logical development of a story which in some respects lacks originality. As in many another instance the director has sought new avenues in the working out of the theme, and the result is very favorable. It will doubtless be acceded that the introduction of the fairy in the fireplace in one of the closing scenes is a mistake, but this may be regarded as almost the only serious fault that could be found with the production. Catherine Henry, Howard Gay, Ralph Lewis and others whose names are unknown to us, but whose work is excellent, appear in the cast.

HER BURIED PAST (Majestic), March 14.—Florence Crawford appears in this two-reel number as a girl reporter. She succeeds in rounding up the woman who murdered a gambler, but after listening to her story decides never to put it in print. The woman's story is the principal feature of the plot; it gives her experiences from the time she left home to go to the city with the gambler. The killing was in self-defense. Irene Hunt does some good work as the woman in the case. This makes a fairly strong offering.

THE ISLAND OF MYSTERY (Thanhouser), March 15.—Episode No. 8 of "The Twenty Million Dollar Mystery" series. This shows Baird and Hunt on a trip to the Zudora mines at South Africa. Zudora herself is captured by the conspirators and conveyed to an island in a launch. She brings about her release by the familiar device of sending a letter adrift in a bottle. The number is an ordinary one, and has no particularly strong features. There is one thrill where the work train falls over the high embankment, resulting in a serious injury to Radcliffe.

TRAPPED ON A LINER (Reliance), March 17.—No. 10 of the "Runaway June" series. This occurs on board the ship bound for Bermuda, with a few of the latter scenes on the island itself. It brings some new adventures to June and the others. Ned manages to board the vessel before it sails and has his runaway wife in his arms a few moments. But Blye intervenes and has Ned locked up in a state room on the grounds of insanity. Later Ned escapes, dives off the steamer and is picked up in a launch. This number contains considerable interesting action.

THE RIDER OF SILHOUETTE (Rex), March 21.—A two-reel number of fair strength in which Ben Wilson appears as a good-looking bandit in the Northwest. So much aimless shooting between himself and the sheriff spoiled the suspense of the opening situations, giving the scenes almost a comedy effect. He wounds the sheriff, but afterward saves his wife and child. The sheriff then allows him to escape. There is not much intensity in this film story. The photography and settings are quite pleasing.

THE BLACK BOX (Universal Special), March 21.—"The Hidden Hands." This second episode in the new serial continues the same characters as the first and the thread of the former number is continued in an interesting way. Sanford Quest is called upon to recover the skeleton of the anthropoid ape, which the professor had presented to a museum. Other features are the escape of the criminal, Ian MacDougal, which was well handled; also the theft of a valuable necklace under mysterious circumstances, and the conversion of the professor's servant by the Salvation Army. There are several threads of mystery still unraveled when the number closes. The photography is unusually good throughout.

MARY'S DUKE (Victor), March 22.—This three-reel number is an excellent comedy subject. It reflects credit upon Lane Stearne, who wrote the scenario, and Lucius Henderson the director. Mrs. Chas. Craig in the part of the soap king's widow proves an intelligent and interesting screen performer, with a good grasp of humor. The cast also includes Matt Moore, Etienne Girardot and Mary Fuller. The latter has the best role we have seen her in for some time. The tone of the whole production is unusually good and the story is one that will please the average audience very much. A good feature number.

THE DUEL IN THE DARK (Thanhouser), March 23.—A two-reel story, written by Philip Lonergan, in which the wife of a prosecuting attorney falls a victim to a hypnotist. Her husband is at the time engaged in routing out the fakers in this and kindred lines. The hypnotist compels her to install a dictograph in her husband's room and betray him in other ways. The duel in the dark is where she and her daughter fight to free the mother's mind from the hypnotist's power. This plot is somewhat similar to previous offerings of the kind and makes an offering of about average strength throughout.

IN THE SWITCH TOWER (Broncho), March 24.—A two-reel railroad story, with Walter Edwards in the leading role. Drink brings him down from an engineer of good standing to a worthless hobo. He is cast into prison for a saloon killing. Later his son becomes division superintendent of the road. He has been advised that his father was dead, at the latter's request, but on his release from prison the father turns up and saves the son's special train from being wrecked. The fight with the discharged employe in the switch tower was the main incident. This is handled with good suspense. The situations in this are rather obvious and the treatment conventional, but it has numerous interesting points. It is a good production of this type.

TO REDEEM AN OATH (Laemmle), March 24.—A two-reel number of fair strength, enacted by an agreeable cast including Frank Lloyd, Millard K. Wilson, Helen Leslie, Olive Fuller Golden and Marc Robbins. The story is one of two brothers, one crippled as the result of an accident caused by the other. Each falls in love with the same girl and the well brother gives her up to the crippled boy. The latter, however, suspecting the truth, says he is in love with his nurse. This sacrifice allows the well brother to marry the girl. The story is one of pretty sentiment, not very strong as to action, but quite pleasing in motive.

NO. 329 (Big U), March 25.—Murdock and Albert MacQuarrie appear in this interesting two-reel offering as clerks in a broker's office. John is sent to prison for the other's crime and his number in the penal institution is 329. Later years bring some dramatic moments for both men. The recognition was well staged and the fire scene later was well put on; also Small's confession. This is a very good example of this type of story.

TRICKED (Domino), March 25.—A two-reel story written by Thos. H. Ince, with Jerome Storm, Elizabeth Burbridge and Gertrude Claire in the cast. Tom, the younger brother, increases the amount of a check made out to their mother, who is very poor and in failing health. The elder brother is about to prosecute him when Edna, Tom's sweetheart, goes to an apartment Sidney had engaged. She then threatens to expose Sidney, who is married, unless he releases Tom. The plot, as can be seen, is not very elevating in tone. It is put on with a fair degree of strength, but the methods of both Tom and his sweetheart to achieve good results were questionable in themselves.

UNCLE JOHN (Imp), March 26.—This two-reel offering, written by Wm. Addison Lathrop, makes one of the best slum stories thus far released. Etienne Girardot gives a convincing portrayal of the crabbed old millionaire who is injured on the rotten stairway of his own tenement. The orphan children take him in and care for him, calling him Uncle John at his request. Wm. Garwood and Violet Mersereau play the lovers. The story is free from the usual sordid details which characterize the average slum story, yet at the same time carries its point. The fire scene and rescue work were finely staged. A good offering.

HIS BROTHER'S KEEPER (Kaybee), March 26.—A two-reel offering containing some strong rural types. The story is of the old-fashioned "Shores Acres" sort, two brothers being the leading characters. One is a poor old veteran with a daughter. The other brother is hard and puts the veteran in the poorhouse. Later the veteran's back pension comes and retribution overtakes the other in the way of a sheriff's sale. The plot of this is of the familiar rural brand, but it makes a good setting for some character work that is better than ordinary.

THE HIDDEN CITY (Bison), March 27.—An adventure story in two reels recalling "King Solomon's Mines" and tales of the kind. Francis Ford and Grace Cunard appear, he as the young lieutenant and she as the princess in the subterranean city. The hero ventures into the city and is condemned to death. The princess loves him and saves his life at the cost of her own. Some of the scenes are a little dark, but there are many points of interest in this and it proves a fairly strong offering of the kind.

THE KREUTZER SONATA (Fox Film Corporation), March.—In the film version of the famous novel of Count Leo Tolstoi, made by that able producer Herbert Brennon, will be found a production with which little fault, if any, can be found. Both the novel and the stage adaptation have been utilized in the making of the picture. Nance O'Neil as the star of the production does not play her best until the big scene of the production, where, driven mad by the revelation of circumstances surrounding the love affair of her husband and sister, she shoots them both. In this scene she rises to splendid dramatic heights. Earlier in the production, however, she appears to be working under restraint and a consciousness of the camera. Theda Bara as the younger sister gives a fine portrayal of the role. William Shay as Gregor Moskowitz does an excellent piece of work, as does also little Mimi Yvonne as the child of Ruth. The sociological significance of the story has been well preserved.

THE LOST HOUSE (Majestic), March.—A Richard Harding Davis story which in its four-reel film version is quite as interesting as it is gruesome. Dorothy Gish plays the role of the unfortunate young heiress whose unscrupulous uncle places her in the clutches of an anarchist who plans to do away with her on condition that the uncle divide her fortune with him. The production is in many ways a strong one. It is at the same time not by any means without its faults. For instance, the beard of the anarchist is too noticeably false, and toward the close of the picture where the police raid the sanitarium in which the girl is imprisoned, and which is prescribed to be for mentally weak subjects, an unlicensed amount of shooting and fatalities occur. Otherwise no fault could be found with it. It is a decidedly impressive picture, logically developed for the most part,

reflecting credit alike on director and players. W. A. Turner, Wallace Reid and Elmer Clifton also appear in the cast.

THE QUEST (American), March.—In the five reels of this production there is much that is beautiful, as well as much that is crude. The scene where the feminine ideal of his imagination comes gliding over the water toward the rapt young man on shore, is as fine a piece of double exposure work as one could wish to see; the scene is, in itself, a gem. Had the film been cut to four reels the illusion might not have been destroyed, but the adding of reel number five brings with it a double climax and also a taint of confusion. The photography displayed in the production cannot be too highly praised. The players, too, are worthy of much commendation, and Marguerite Fisher is a delight; likewise Harry Pollard's work is exceedingly good.

THE IGNORANCE OF BLISS (Pathe-Balboa), March.—Three reels of film have been expended in this instance on a production that might be termed a somewhat hysterical one. The inspiration for the story has evidently been extracted from Eleanor Glynn's novel, "Three Weeks," and is aimed directly against the principle therein contained. The drama is intended to stand for cleanliness and purity of principle, and in a sense it reaches its aim; but the impression obtained from viewing it is that the subject requires a more professional handling.

THE PRAYING MANTIS (Pathe Exc.), March.—This film will afford interesting study to the naturalist. The peculiarly shaped bug, which, with its habits, the picture illustrates, is a native of Southern Europe and India. Despite the saintly name given the little animal on account of its strange attitude while watching for its prey, it is interesting to note its disagreeable, and even cruel disposition. On the same reel with "The Gorges of the Tarn."

THE GORGES OF THE TARN (Pathe Exc.), March.—On the same reel with the above, and intensely interesting as a scenic. It is another of those films that do so much toward familiarizing the untraveled with the beauties of the French scenery.

Cheap Advice Worth Little

THE Editor and Publisher and Journalist, a newspaper trade journal published in New York, offers some gratuitous advice to newspapers in general in a paragraph published in its issue of February 27, as follows:

"The Hines Syndicate, of Minneapolis, is approaching newspaper publishers with a plan to furnish three-column film stories of the various manufacturers, and a Query Bureau, answering questions relating to photoplays players and play writing at $4 per week. In other words, the newspapers are asked to pay for the privilege of printing these stories advertising the film plays. The syndicate is, of course, paid by the manufacturers for getting these stories published. Nice scheme, isn't it? Collect money at both ends and ride the newspaper goat! Have you fallen for it?

Nothing is nicer than to be able to give advice—good advice—to your patrons. But to give real advice one must know something of the subject upon which the aforesaid advice is offered. From the above advice offered by The Editor and Publisher and Journalist it is evident that it is not in touch with the present situation regarding the syndicating of motion picture information of the character mentioned and the value of that information to the newspaper.

As to the statement that the Edison Company pays for the service afforded by the Hines Syndicate, that is emphatically denied by both parties and needs no further comment.

Regarding the advisability of editors "falling" for the Hines proposition that is a question on managerial policy. It is a well-known fact that the best circulation booster available to-day is a good motion picture department and that the newspaper that runs such a department not only increases its daily sales, but is in line to secure local motion picture theater advertising in a most profitable amount. The Editor and Publisher and Journalist has only to scan a few of its exchanges to prove this statement. Now and then we receive a copy of a country town daily ourselves and have noticed that the greater part of the advertising carried was for the local picture theaters. Hundreds of small town daily papers are carrying this kind of advertising and supplementing it with just the kind of syndicate service supplied by Hines.

Now as to the charge for the syndicate service: Is it not cheaper for the editor of a small town daily, who must necessarily have a small staff of assistants, to pay $4 for the syndicate service, which is up to date, ready to use, and has been compiled by experienced writers, than to pay $10 per week for a local writer to prepare it for him?

There is no chance for an argument on this question.

Neither is there any question as to the necessity of a small town daily carrying a motion picture department.

Therefore, instead of warning the newspapers of the land that they are being "handed" something by the Hines Syndicate, The Editor and Publisher and Journalist would be giving far more practical advice if it were to tell its clients how to get some of the money that the motion picture men all over the country are distributing for advertising purposes. Any newspaper can get from picture makers for the asking the information syndicated by Hines, but if Hines is willing to cover the field for $4 per week, we do not know of a cheaper proposition.

Madeline Preston

SWIMMING in ice-choked and wind-swept Lake Michigan probably wouldn't appear to the average girl as an ideal way in which to win a dinner, but that's the manner in which Miss Madeline Preston, a North Shore Chicago girl makes her bow to the film fans in the first release of the Miss Follome Daly Film Co., Inc., in a two reel comedy thrill of the same name.

Madeline Preston.

Newspaper reviewers and practical film men are a unit in declaring that this picture will be a drawing card on any program not only because of the comedy features and the daring stunts of Miss Preston in the part of Follome and her associates on the screen but because of the photography, the unusual locations, important from a publicity standpoint and the sustained interest throughout the entire 2,000 feet.

From the time Follome comes out of the water for a short winter sun-bath on the ice cakes until she is faded out of view in a rowboat into which she has made a daring rope-slide from a drawbridge over the Chicago river, Miss Follome Daly holds the audience tense in her escape from her father who wants her to return to the country town to marry and settle down. Follome, just out of school, prefers the city for a while for experience. Her escape from dad by leaping on the stage of a cafe during a singing act; her flight in an automobile which knocks down her own father in Michigan boulevard—this shows Chicago's half-billion dollar mile—near Grant Park; her escape in Commodore Pugh's world's record-breaking hydroplane, the Disturber IV, over the waters of Lake Michigan, followed by her father in the yacht of William Hale Thompson of Chicago; a sky-trip in an aeroplane at Cicero aviation field by one of the girls to throw Follome's father off the track so she could escape; her battle with the holdup man on one of the famous jackknife bridges during which her father, in a fight, forces the girl's assailant to leap 65 feet into the river, are among the features of the picture.

The Miss Follome Daly Company, Inc., has offices in the Tribune building, Chicago, with Walter R. Early as general manager. Mr. Early proposes to put out one and two reel comedies and announces that all of his productions will be high-class and clean of the box-office pulling and repeating variety.

EDISON NIGHT AT THE STRAND.

Tuesday evening was made an Edison evening at the Strand Roof Garden, New York, where the film folk were especially invited, the event being widely advertised. A fitting reception was accorded the favorites when they appeared. Those who were present were: Gertrude McCoy, Sally Crute, Bessie Learn, Edward Earle, Augustus Phillips, Harry Beaumont, and Yale Benner.

CHARLOTTE BURTON IN "THE TOUCH OF LOVE."

In "The Touch of Love" it has been necessary to substitute Miss Charlotte Burton in the part assigned to Miss Louise Lester owing to the latter's forced absence from an attack of grippe. Miss Lester's illness occurred after she had appeared in several scenes which, to conform, had to be retaken with Miss Burton in the role.

HOUSMAN IN A NEW CHARACTER.

"Arty" Housman, responsible for a good share of the Edison fun, who so far has appeared beardless and youthfully callow in the "Arty and Waddy" comedies, is in a departure in the forthcoming "His Sad Awakening" as an old man character.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THERE IS a strong feeling of resentment on the part of the motion picture people of this city against the sentiments expressed by William A. Brady in a recent article in the Saturday Evening Post regarding motion picture productions of the past, present and future, and the paper itself is being more severely criticised for the gullibility with which it placed before the public a manifestly skilful piece of work on Mr. Brady's part to put over a boost for a film corporation in which he is interested at the expense of the Post. However, none of offended people have taken the pains to follow the lead of one of the western manufacturers in publicly refuting some of the statements. One manufacturer who felt they were at least unfair said Mr. Brady could not be wholly blamed. He is a theatrical manager who knows the advertising game from A to Z and the Post alone should be held for any incorrect statements made by Mr. Brady in his zeal to get free advertising for his own concern.

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"But," the manufacturer continued, "in that zeal Mr. Brady has been unfair to the whole business. His sentiments have a tendency to prejudice the interests of all manufacturers, exchanges and exhibitors who do not make and handle feature subjects exclusively. There is a large proportion of the public who are easily influenced by articles written and published by prominent people and publications, particularly when such writings bear upon theatrical affairs; and the great popularity attained by motion pictures has made these people eager to read and listen to everything that is printed and said about them. When these people learn from such sources that one-reel comedies and two-reel plays have small vogue today and their production is being discontinued the public is apt to lose interest in them. The same is true with regard to Mr. Brady's statement that the popularity of the old motion picture actor has passed and the stars from the legitimate stage appearing in features only are now in the lime light."

* * *

"Now this unfairness to the many reputable manufacturers who are producing very excellent one and two-reel subjects, as well as to the many motion picture players who are justly endeavoring to maintain their popularity with the public is uncalled for. Mr. Brady is one of the best known and experienced legitimate theater managers in this country, but he has a great deal to learn about the motion picture business. It may also be remarked that he is not well posted as to what is going on in it. If he was he would not be found in the incongruous position of declaring that one-reel comedies have small vogue, 'although some of the smaller houses still stick to them' when his own company is advertising one-reel comedies. This condition of affairs would seem to take considerable weight out of the article the Post published and the Post should have known of its existence. But none of the publishers not connected with the motion picture trade ever get things right. My experience with interviewers convinced me of this. If you want to get posted on what is going on in the motion picture field you must read the publications and consult the people who are in direct touch with the producers, distributers and exhibitors."

* * *

During a discussion of the Post article in another quarter there was a decided sentiment that the shorter films will eventually regain the field and the feature business will drop back to where it was a couple of years ago. The contention was that material for the one, two and three-reel productions of comedy and drama is less exhaustible than for features. The latter have already suffered in the eyes of the public because of ruthless padding. Advertising will not make features. They must make themselves upon the screen. The comment too often heard in the picture houses that "this is tedious" must not go unheeded. It shows that the public knows the producers have taken the road to Tipperary to get more money out of the story. Genuine features have a big field. Stories full of good action, well put together and produced will be in demand at all times, but the day when even such productions can be run long enough or produced frequently enough to hold the screen to the exclusion of the short subjects need not be looked for. Features have had as good days as they will ever have and at no time have the one or two reelers been put upon the discard shelf.

Listen to this, from one of the best known exchange men: "The time is drawing very close when the motion picture business will again be identified purely as such. There will be a distinct class of legitimate motion picture producers and distributors and a distinct class of players. The legitimate class will be composed of those who have been pioneers, or have grown up with the business and know it in all its branches, as well as knowing what the public wants and what should be given them. They will not depend alone upon the success certain plays or people have attained upon the stage. Some people would have the public believe that the advent of legitimate stars and plays brought the motion picture business to where it is today. They certainly helped to elevate it and attract audiences that previously ignored motion pictures, but they were forced into the field because they saw the pictures were driving their own business to the wall. Steady and rapid improvement in the preparation of film subjects had been in progress for years and the business would have continued its prosperous march if the people who now claim they made it had never entered the field. I do not believe that the regular theatrical people who have entered the picture game intend to make it a permanent business. All of them will tell you that there will be a revival in their old line. When it comes they will return to the old field. Some may retain interest in the pictures as a side line, but the bulk of the business will be left to what I have termed the legitimate motion picture people. One thing that impresses this idea upon my mind is the failure of the newcomers to keep up with the regulars in the erection and enlargement of studios. There will be another class of producers who will eventually succumb to the legitimate producers. The game has become overcrowded and the returns have been ruinously impaired by the encroachment of people of limited or no experience, but who have succeeded in persuading financial backing. Some have started seriously and honestly. Others have depended upon what is known on the stage as the 'angel' game. There have been many wrecks, and many more are to follow. They will be supplanted, but the supply of 'angels' will run out. The initial cash outlay is so great that it is not as easy, even at the present time, to get them into the picture game as it is to get them into the old theatrical business."

* * *

Contemporaneous with the expressions of the old time exchange man one who has been a motion picture actor for several years says a big shake-up is due and that the oft predicted development of survival of the fittest will be realized. He says the visions of millions being made by producers has been dispelled and capital is scarce; that those who have it are gradually learning that the companies supposed to be making fortunes are not doing so and most of them are losing money. On the financial standpoint of the business players, as a rule, are not in a position to express reliable opinions, but where a player has been prominently connected with the business for several years his opinion is worthy of more than passing notice.

* * *

Reports from Atlantic City say that the Director of Public Safety, who is also the official censor, has decided to prohibit vaudeville and burlesque shows on Sundays but will allow motion picture exhibitions. The W. C. T. U. of the city is up in arms against the official. They say it is only a half way measure and the pictures should be stopped. They claim the censor is influenced by being the landlord of one of the most prosperous picture houses in the city. Well, there is local official censorship for you! What the W. C. T. U. complains of is one of the strongest arguments the motion picture people make against the censorship octopus that is spreading its relentless tentacles all over the country. If the shoe were on the other foot the motion picture people probably would get nothing but what the W. C. T. U. cared to allow them, even on week days. Conceding the censor is influenced by his interest in the picture building it only strengthens the argument that local official censorship cannot be counted upon for fairness to all concerned because of the ever present element of self-interest.

MIRIAM NESBITT IN THIEF PLAYS.

Miriam Nesbitt, the Edison leading lady who has often been seen in characters widely ranging but usually sympathetic, will appear in a radical departure in a number of plays in which she is featured as a master thief. The first of them—which, however, have no connection with each other as to story—appeared as the three-reel feature, "Killed Against Orders." The others are in production, yet unnamed. They are all by Mary Rider.

"A Theft in the Dark"

Three-Reel Edison of Consistent and Delightful Artistry.
Reviewed by Louis Reeves Harrison.

CAST.

Lord Stranleigh.....Marc MacDermott
Lady Sinclair.....Miriam Nesbitt
Lady Genevieve, her sister.....Viola Dana
Ralph Vernon.....Edward Earle
Butler.....Harry Linson
Pomby.....Yale Bonner

DAINTY romance in its presentation, an exquisitely tinted miniature on ivory, "A Theft in the Dark" has symmetry of form, swiftness of action and not a little of the tingling vitality of intense drama. Its whole atmosphere has the fascination of once-upon-a-time stories, the

Scene from "A Theft in the Dark" (Edison).

kind we used to read long after we should have been in bed, the kind that holds us with a charm all their own when we sit in the half-shadows of picture shows and watch the illuminated screen. A very large part of this effect is due to careful treatment by Charles Brabin—he always beautifies his subject and rarely jars us with inconsistencies.

A delicately affectionate understanding exists between wandering Lord Stranleigh and Lady Sinclair, one of purest friendship, verging on the warmer sentiment but restrained by a philosophical attitude on the part of Her Ladyship—she fears that His Lordship has been pampered by good fortune until he lacks real nobility of character, the kind that is capable of self-sacrifice. She does not exact that he shall put his love to any violent test, but that he shall demonstrate true manhood when the occasion demands. Occasions are rare, but at last one comes that is worth while.

During a costume ball on New Year's Eve—this is an unusually fine ensemble—lights are dimmed on the stroke of the hour, and a pretty maid emerges from the overhead clock to scatter roses of the New Year, bright hopes, over the assembled guests. Lady Sinclair discovers later on that her pearl necklace is missing. Lord Stranleigh takes it upon himself to discover which one of the guests, there being no servants present at the moment of the theft, has taken the jewels. He sends for detectives and prepares for a general search, but decides to make a personal investigation meanwhile. He conceals himself in a suit of armor that stands in the hall, where he can discover any attempted escape from the house, and thus learns that Ralph Vernon is the thief and about to elope with Lady Genevieve.

Stranleigh's attitude is one of both dignity and generosity. He prevents the elopement and hushes up a scandal, but he becomes involved in difficulty himself as a consequence. He shields Lady Genevieve when her sister finds them together under peculiar circumstances and accepts dismissal from the house rather than save himself by revelation of truth that might compromise the young girl. The latter clears Stranleigh in time to prevent a permanent rupture between him and Lady Sinclair, and all ends happily for the manly lordling and his doubting lady.

MacDermott and Miss Nesbitt are beyond criticism in their flawless interpretation, but they do not carry all the honors—Edward Earle also intensifies interest by intelligent work.

Edith Ritchie

EDITH RITCHIE, who in private life is Mrs. Stephen Morris, a well known society leader of Philadelphia, is playing the sympathetic role of Ruth Hunter in the elaborate production of Clyde Fitch's society drama, "The Climbers," which the Lubin company is filming in its Philadelphia studio, under the direction of Barry O'Neil, and in which Gladys Hanson will be featured.

Miss Ritchie is a descendant of the Biddles on her father's side and of the Sommer Smiths on her mother's side and is related to most of the prominent old families in Philadelphia. She is a member of most of the fashionable city and country clubs of Philadelphia and Newport, and is a most charming hostess. Up until last summer her winters were spent either in Philadelphia or traveling in Europe, and her summers at her picturesque cottage on Bay Side at Newport.

Edith Ritchie.

Before she became a Lubin photoplayer Miss Ritchie had achieved quite a reputation as an amateur actress in Philadelphia, New York and Newport, and she was always a prime mover in arranging and producing society plays for various charitable institutions. Miss Ritchie was educated in Switzerland and London and spent many years traveling abroad, studying music, art and the theater for her own amusement. When she returned to America she married Stephen Morris, and her wedding was one of the big social events of the season.

Mrs. Morris joined the Lubin players and served her apprenticeship last summer, helping create "atmosphere" and playing small parts in different productions. Her natural dramatic ability, however, added to her good looks, won her recogniiton and she was given the role of Miss Carpenter in "The Fortune Hunter," in which William Elliott was featured. Her success in this exacting part won for her the role of Mrs. Dalzell in George Ade's "The College Widow." She played the lead in "The Urchin," a Terwilliger play directed by John Ince; did some very excellent character work in some of the Arthur Johnson comedies, and had an important part in "The Evangelist," Henry Arthur Jones' play. When Barry O'Neil wanted a woman to play the part of Aunt Ruth Hunter in "The Climbers" he selected Miss Ritchie.

Miss Ritchie is a tall, very good looking woman with a charm of manner that is irresistible. It took courage to make the break from a social life of comfort and luxury and get into the daily routine of the exacting type of work that the photoplay demands, but Miss Ritchie did it and she did it with an enthusiasm that won for her the friendship and admiration of everyone in the Lubin studio. She finds her work most interesting and says her main ambition now is to make herself a success in her new profession.

INCE TAKES COMPANY TO GEORGIA.

Ralph W. Ince, one of the best-known directors of the Vitagraph Company, took a company of Vitagraph Players to Georgia, leaving Tuesday, March 9, to work on the new Vitagraph serial, "The Goddess," of which Gouveneur Morris is the author. Anita Stewart, Earle Williams, Paul Scardon and Julia Swayne Gordon are the principal stock members who accompanied Mr. Ince. They expect to be gone a month or six weeks as the topography of certain sections of Georgia is ideal as backgrounds for the enactment of special scenes that require realistic natural settings. "The Goddess," which is announced to be complete in fifteen episodes, is the most pretentious work ever undertaken by the Vitagraph Company.

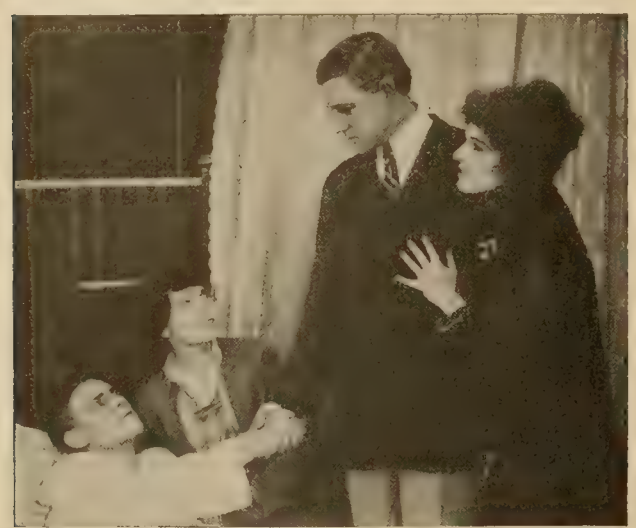
"The Quality of Forgiveness"

Pathe-Balboa of Three Reels Which Succeeds in Making Its Title the Objective Point of the Production.

Reviewed by Margaret I. MacDonald.

DISTINCTLY a drama, into which has been inoculated considerable of the melodramatic element, sufficient to make an attractive semblance for the ordinary audience, this production will class as one of the best of the output of the Balboa studios. It is not without its faults, and it may be that the story is not a strong one, nor altogether an original one, but the director of the picture has done well with his material and has converted it into an attractive and symmetrical whole.

The story is of two brothers, one of whom goes on a hunting trip of some duration, and the other, a chemist,



Scene from "The Quality of Forgiveness" (Pathe-Balboa).

and incidentally a gambler, whose entanglement with two women at the same time, his preference for the second arrival on the plane of his affections, and the uprooting of his moral principles because the second lady demands wealth with her love potion, stimulates in the spectator dissatisfaction with the lines of his character.

As the story progresses and the gambler, beset by his debts on the one hand and his lady love on the other, robs the safe of his formerly intended father-in-law, who dies from the shock and injuries inflicted in the conflict, the first love left alone becomes blind and is married later by the returning brother, who impersonates the chemist. At the climax of the story the chemist, who is also a doctor, is prevailed upon to operate on the girl's eyes, and the closing scenes bring us to what is evidently the objective point of the production, which illustrates the "Quality of Forgiveness."

Among the cast appear the names of George Tutt, Roy Watson, Margaret Nichols, Joyce Moore, Gordon Sackville and Henry Stanley.

PICTURE PLAYHOUSE COMPANY'S NEW HOME.

The Picture Playhouse Film Company, Inc., located for a long time on the twentieth floor of the World Tower Building, 110 West Fortieth street, has removed to a larger and more pretentious suite on the sixteenth floor of the Masonic Building, 71 West Twenty-third street, New York City. There are five private offices, a large reception room and a projection room, second to that of no other feature film organization in the city, included in the suite. The company's move to larger quarters has been made for the purpose of handling its rapidly increasing business. Plans are being made at the present time for an even more aggressive campaign in the feature film field.

CLAWSON LEASES NEW THEATER.

T. G. Clawson, manager of the Park Theater Company, Longview, Texas, has taken a long lease on the motion picture theater which is being built by F. T. Rembert of that city. The new structure will involve an investment of $20,000. It will be 55 feet wide and 140 feet long, and will be up to date from every point. Mr. Clawson formerly owned and operated the Grand theater in Longview which was destroyed by fire on January 4 last.

Cecil B. De Mille

CECIL B. DE MILLE, director general for the Jesse L. Lasky Feature Play Company, is being overwhelmed by letters from motion picture authorities and photo-dramatic play goers all over the country, congratulating him on the extraordinary success of Blanche Sweet in "The Warrens of Virginia."

In the character of Agatha Warren, Miss Sweet has a role radically different from anything in which she has heretofore been seen, but the consensus of opinion is undoubtedly that it marks a great advancement in her career and the beginning of a new stage in the artistic development of this new Lasky star.

Cecil B. De Mille.

Miss Sweet, for her part, is never tired of emphasizing her debt of gratitude to Mr. De Mille for the way in which he directed the entire production and worked with her to get the very best effects in every scene. The play, written by Wm. C. De Mille, brother of the director general, is particularly dear to his heart, for it deals with events true to life in the history of the De Mille family, but even this inspiration would not have sufficed to obtain snch truly remarkable results without the most extraordinary art and labor. Mr. De Mille, drawing on the traditions of his own family for "The Warrens of Virginia"—the Warrens being the De Milles in real life—meant to make a masterpiece, and unquestionably succeeded.

Among the productions staged, personally, by Mr. De Mille for the Lasky company prior to the Lasky-Belasco presentation of Blanche Sweet in "The Warrens of Virginia," were such successes as "Call of the North," "Virginian," "Man from Home," "The Rose of the Rancho" and "The Girl of the Golden West."

Such a series of extraordinary hits, all produced within a brief period of time, stamps Mr. De Mille as the foremost photo-dramatic producer in the world. This record of achievement is all the more remarkable when one bears in mind that, in addition to having directed all these specific productions in person, Mr. De Mille, in his capacity as director general, has supervised the entire list of Lasky attractions and has been the executive head of the studio which, within a single year, has grown from small proportions to one of the most magnificent establishments of this nature in the entire world.

NEW STARS FOR VITAGRAPH.

The Vitagraph Company has added a number of players to their stock membership who were prominent on the legitimate stage. Joseph Kilgour, a Broadway favorite for a number of years, the original John T. Kelly, the Irish Senator, Lionel Adams, who will be remembered for his work in "Ben Hur," playing the name part, and Anna Laughlin, who won presige as a musical comedy star, being among the best known. Zena Keefe, who first began posing for the camera under the Vitagraph banner, has returned from a trip to Europe to again appear in pictures bearing the Vitagraph stamp. The list of directors has been increased by the addition of Lorimer Johnson, while other prominent legitimate and moving picture stars and directors are considering offers from this enterprising firm.

UNIVERSAL PLAYERS SHIFT.

William Clifford, formerly with the 101-Bison Company, has been transferred from the direction of Henry McRae to that of Joseph De Grasse, where he will work with Pauline Bush, playing character leads in place of Lon Chaney. Chaney has been promoted to director of the Kerrigan-Victor Company. To fill the vacancy occasioned by Mr. Clifford's transfer there has come from the East Wellington Playter, who has made an enviable reputation on the legitimate stage, as well as in the moving picture field.

"The Renegade"

Two-Reel Broncho of Intrinsic Interest and Superior Treatment.

Reviewed by Louis Reeves Harrison.

ARTISTIC covers the entire treatment of "The Renegade," and this applies to the very pretty conclusion. The mounting of a play of this kind, presenting as it does scenes in darkest Africa and glimpses of high life in England is a craft by itself. To be sure, it is called into existence for the sake of a larger art, but it has a positive function in moving pictures and one to which little attention is given by directors. The fine taste shown in "The Renegade" gives evidence that the art of producing is composite. The play contains the theme, the plot, the characters, and, above all things, the structure, but it usually

Scene from "The Renegade" (Broncho).

meets with pictured expression so inadequate that it is spoiled in the handling. In this case it is glorified by a splendid harmony of treatment from start to finish.

Robert Graves is a white slaver in dark Africa, with a body of slave traders from Morocco under Ali Hamid to call upon in an emergency. The emergency arrives when Captain Marley appears with a body of troops to capture Graves. The troops are surrounded and annihilated with the exception of a sergeant who escapes, and Captain Marley who is captured and thrown into captivity. He is chained to the naked blacks and sold to Ali Hamid as a body servant. He thus meets Normah, a beautiful slave girl, and so completely wins her affections that she plots to spare him further degradation.

Robert Graves has found a letter in the possession of Marley which identifies him as the heir to a title and a fortune. Graves goes to England and successfully impersonates Marley for a while. He enters upon possession of a magnificent estate and the guardianship of a young girl, Alice Craven, whom it is intended that Marley shall wed. The impostor's conduct, especially under the influence of drink, repels the girl, and she gives her heart to a suitor in humble circumstances.

The sergeant who escaped finds his way to the main body of English troops and they set forth to rescue Captain Marley. He meets them on their way, having been assisted to escape by Normah. He returns to England and presents his claim so convincingly that he is permitted to expose the impostor in an ingenious manner. He recovers his estate, but he finds that Alice Craven has made a natural selection, and he gives it his benediction. The conclusion is a very deft touch, one entirely satisfactory without being commonplace, one which must be seen to be appreciated.

The story itself is interesting, and it is raised far above the average by an artistic taste that fits the presentation beautifully to the play. The charm of it is that, far from being intrusive, it concentrates attention on the action. It accomplishes what the sympathetic accompaniment does for the song.

J. W. COTTER JOINS KRITERION.

J. W. Cotter, well known to the trade in the central and southwestern territory, was recently appointed manager of the Kriterion offices at St. Louis, Mo. He will have offices at 3217 Locust Street.

George S. Trimble

GEORGE S. TRIMBLE of the Lubin players who can step on a pair of scales any hour of the day and make the arrow spin around to the 275 pound notch, is one of the most versatile of the character men in the studio, especially when it comes to comedy, and well he might be, for Trimble has a quarter of a century of theatrical and operatic experience back of him.

Trimble was playing the part of an inn keeper in "Patsy Bolivar," and Peter Lang was an irate father and they started to chase and capture an eloping couple. The couple, both lightweights, waded across a swamp in part of the chase scene. Trimble and Lang floundered after them until they got into the middle of the swamp and there they both stuck fast. The more they struggled the deeper in they sank. To get the pair of heavyweights out it was necessary to utilize a stout rope and a horse.

George S. Trimble.

Trimble is an actor of the old school and played with such stars as Barrett, Willard, Mansfield, Keen and Lewis Morrison. His first engagement was with Haverley's minstrels as a bass singer, after which he took up the serious drama, playing the leads and heavies in an extensive repertoire. Returning to minstrelsy he made the trip to England with Haverley's Mastodons and came back to America to sing the bass roles with Pauline Hall in the Gilbert and Sullivan Operas.

Following this engagement Trimble became associated with Dan Daly, Andrew Mack and George Fortescue; played one season with Mansfield, played a couple of seasons with Keen and then made a trip to Honolulu with Nance O'Neil and L. R. Stockwell and McKee Rankin. Upon his return Trimble joined Lewis Morrison, then playing a repertoire of classical plays. He next made a tour of the world with Nance O'Neil and McKee Rankin, returning after a two years' trip to join Lewis Morrison again. The following year and for three successive years he was featured in the role of Mephisto in "Faust." During these different engagements Trimble was stage director for Morrison and produced the first version of "Frederick the Great." He was also stage director at Moroscos in San Francisco, Stevens in Oakland, and Forepaugh in Cincinnati.

When Trimble gave up stage work he joined the Lubin forces and has been there ever since.

KOSCH BACK FROM CANADA.

H. G. Kosch, the treasurer of the Alliance Films Corporation, returned last week from a visit to Canada to look over the exchanges of the Allied Features, Inc., distributors of the Alliance Program in the Dominion. While there, Mr. Kosch spent a considerable part of his time in studying the situation and in getting a general insight into conditions.

"The Canadian film man," said Mr. Kosch, "is seriously handicapped in his operations by not only a rigorous censorship but a very high import tax which is levied upon film coming from the 'States.' Why this is necessary I failed to realize, for Canada has but a small film industry to protect from foreign competition, and I hope that these laws will be repealed or amended.

"Business is not being hit as hard as one would expect by the war; the Canadians apparently are attending to their affairs undisturbed by the present and confident that all will be well in the future."

HENRI GACHON DIES FROM WOUNDS.

Henri Gachon, formerly head of the negative department of the Eastern laboratories of the Universal Company, died in France recently from a bayonet wound received in a severe engagement in the Vosges. Mr. Gachon was one of the first to leave for France when the call to arms was made.

"The Quest"

A Five-Reel Feature by the American, With An Unusual Story Laid Amid Picturesque Surroundings.

Reviewed by James S. McQuade.

THE first of the big features bearing the "Flying A" brand is out, and will be released shortly as one of the Mutual masterpieces. The production has been under way for several weeks past, and it was with accumulated interest that I awaited the first opportunity to view the pictures in private.

The first, and overmastering, impression was that of the surpassing natural scenic beauties of the exteriors, the second was the continuous grip of the story, and the third—though not at all subordinate to either of the preceding, I

Scene from "The Quest" (American).

wish it understood—was the talented acting of the principals in the cast.

I understand that Harry Pollard, who takes the role of the hero in the photodrama, and who formerly directed and played leading roles in "Beauty" subjects, directed "The Quest." Mr. Pollard has exercised great care in his selection of the outside scenes in these films, and where nature has required artificial additions to meet the demands of the story, he has furnished them with artistic taste. The scene showing the village of rude huts on one of the South Sea islands, with castaway white people as the inhabitants, will linger long in mental vision. The beautiful coast scenes and the wild, rugged bits of landscape from the interior are in rich harmony. A striking view of one of these inland scenes is shown in the midst of a great thunderstorm, during which the rain falls in torrents and lightning bolts shatter rocks and kill human beings.

Mr. Pollard deserves special credit for his care and success in making the interiors used in the photodrama—and which are supposed to represent the interiors of fashionable New York residences—conform with the required demands. There is nothing tawdry or cheap about them; they indicate refinement and affluence.

In this connection it is timely to give a word of praise for the costuming of the characters, as they appear on the island. One might think, at first sight, that Margarita Fischer was bedecked in civilized costume or, at least, in garb too closely like it. But a little close observation reveals that this is not true. Her bewitching natural beauty has the tendency to make her look natty and au fait in any kind of costume. The great difference between her island costume and that of fashion is seen on board the yacht, when her husband's lady friends attempt to clothe her in decorous style.

The story of "The Quest" is quite unusual in moving pictures, and yet excellently adaptable to visualization. That fine dream scene, in which John Douglas is shown the dangers to which his semi-civilized wife will be exposed among the fashionable set of his friends in New York, tells the story far better than it could be told in words. I believe everyone will agree with me that Director Pollard used both art and good judgment when he omitted to introduce this dream scene by a subtitle. That it is a dream is fittingly disclosed at the close of the scene, where Nai is shown shaking him vigorously, to awake him, while the old tribal priest reclines on his rocky couch nearby. This treatment of the scene is almost as pleasurable to the spectator as must have been the sensations experienced by the sleeper, when he awoke to find that he had been the victim of only a frightful nightmare.

To the many who have delighted in seeing Margarita Fisher in photocomedy, her appearance in a straight photodramatic role will afford novelty; but, what is far better, it will furnish proof positive that she is an actress of much greater ability and versatility than had been supposed. In the part of the untutored Nai, she merges her real self thoroughly. I fail to remember a single time when Nai was anything but a simple child of nature—with the girlish whims, likings and devotion of such a creature—in Miss Fischer's impersonation. The scene aboard the yacht (in the dream scene), where she furiously attempts to discard civilized modern garb, without any respect for buttons or hooks and eyelets, is a fine bit of realistic acting and true comedy. Nai's fear of and aversion to her newly-found, civilized sisters are so real that one cannot believe them merely feigned. That first meeting with John Douglas, when she saves him from the sea, and when he beholds in her the "dream girl" of his life, affords another instance of Miss Fischer's thorough submergence in the role of Nai. Not understanding the manner or attitude of the forlorn, shipwrecked man, she fears only attack, and strikes him unconscious with a piece of rock.

Harry Pollard does the best photodramatic work I have seen him do, in the role of John Douglas. Robyn Adair, who appears as Kaura, the sub-chief of the tribe, gives a strong characterization. Joseph E. Singleton, in the dual role of chief of the tribe and De Villiers, the well-bred New York society man, is equally happy. The old tribal priest is in the capable care of Wm. Carroll. Helen Carruthers, the society butterfly, is well drawn by Nan Christy.

Harry "Atlanta" Mason

ONE of "Cabiria's" best little exploiters is the same Harry "Atlanta" Mason who, in 1908, operated the Acme theater in Goldsboro, S. C., and was getting his film service from the Consolidated Film exchange in Baltimore, which was opened and operated by Harry R. Raver. This was the beginning of the Consolidated chain of exchanges which now covers the entire south and southwest. Mason suggested taking on a few Carolina customers for Raver and he soon developed a business of $1,000 a week on old films. He was later made general manager of the Consolidated chain with headquarters in Atlanta. Mason subsequently managed the Mutual Atlanta office and is now looking after Mr. Raver's "Cabiria" interests in the entire south.

Harry A. Mason.

The fact that all "Cabiria" films are kept under the Itala Co.'s control makes it necessary that men selected to represent the company in the various territories measure up to a high standard of honesty, exchange experience and showmanship. These essentials Mr. Mason possesses, according to Harry Raver.

Mason's office is renting all Itala releases, besides Great Northern, Blinkhorn and other brands. He is located in the Rhodes building and has a completely equipped suite of offices.

COMMISSIONERS AS ACTORS.

Edison is releasing April 5th, the film which they made in connection with the United States Civil Service, designed to show, through the weave of a love story, how the Civil Service holds forth great opportunities for the youth of the country. "Won Through Merit" shows Secretary McAdoo and a number of the high and honorable officials of the Civil Service Board who act like seasoned film fellows. Pat O'Malley and Gladys Hullette are the principals. One scene shows a novel double exposure successfully done by Horace Plimpton, Jr., camera man, with the two actors on each side telephoning to each other with a panorama of Washington in the center.

"The Stoning"

One of the Strongest of Edison Plays and Best Three-Reel Feature of the Year.

Reviewed by Louis Reeves Harrison.

A STORY of significance, one in accord with the generous heart of American intelligence, "The Stoning," is imbued with the spirit of sincerity and truth—it strikes root where the ordinary production is inane and impotent. It will reach warm sympathies and through its very tenderness soften hearts and broaden minds not to be reached, or to be affected, by cut-and-dried codes promulgated from the pulpit. Taking us by the hand and leading us into the bright and pretty story of Ruth Fenton, picturing her the pride of her graduating class, a favorite in the church choir, the most loved of all among the young people who give her a surprise party, a simple, pure-minded, affectionate girl of upright father and fond mother, "The Stoning" contains no warming of the intense drama to follow, even when Ruth gives up Buck Jones' boy to follow the God-given natural dictates of her heart. It is a drama of actuality.

Next to its noble theme, it is this actuality which counts most heavily. Director Brabin has joined the band of those who know the secret of convincing realism. It does not lie in realism of action so much as in truth of mental revelation—it is largely a matter of psychology. Ruth falls in love with Alec Peters, a handsome young brakeman. Something in his personality causes her susceptible heart to whisper that he is her natural mate. Her father's opposition only serves to fan the flame of love—it has the appearance of injustice—so Ruth runs away with Alec. He evades marrying her on one pretext or another until she knows the sharpest pain a human heart can support. The man to whom she has given all a loving heart can give is a low and utterly worthless scoundrel.

The minister finds Ruth and brings her home—her mother's condition is precarious. She is forgiven by mother and father, her fault being one of judgment, not of immoral impulse. She is forgiven by the minister, even as Christ forgave, but his congregation has not reached a breadth of view on the redress of social wrongs, especially that which blames a woman for a man's successful deceit. Instead of according her sympathy and punishing the seducer, her friends and associates stone her in the modern method. Next morning her body is found in the lake—she has gone to Him who forgives poor erring humanity. The minister, who has attempted to make the people of his flock Christian

Scene from "The Stoning" (Edison).

in deed as well as in profession, now turns on them in his wrath. He points to the pure face of the girl in the casket, her face sanctified by knowledge that she followed the dictates of her heart to fulfil her divine mission, and he denounces them all. "There is one word written large across all your hearts, it is MURDERER, and there lies the child you have murdered."

NELL SHIPMAN TO WRITE A BOOK.

Miss Nell Shipman has arrived in Universal City and is at work preparing a book on the life and adventures of the Princess Ibrahim Hassan who is shortly to be featured in a serial depicting various phases of harem life. Miss Shipman was a schoolgirl chum of the Princess, who before her marriage in Paris was Miss Ola Humphries, of Oakland, Cal.

"The Thumb Prints on the Safe"

A Quite New Situation Enlivens Well-Worked Up Detective Story by Kalem.

Reviewed by Hanford C. Judson.

IF A WRITER wants to get a truly fresh situation in a detective story, he must "force" it. He must be more than up to date and his interesting crook must have a "touch of genius" that would mark a distinct advance in the trade methods of crooks. In "The Thumb Prints on the Safe," by Hamilton Smith, a two part Kalem offering, a truly scientific light-fingered man is pictured. The usual "scientific" crook is more than apt to do mystical things, such as thought transference and the like, which are not only trite (many repetitions have made that sort of thing easy) but not at all scientific. This crook is a photographer and makes a false thumb from a photograph of his

Scene from "The Thumbprints on the Safe" (Kalem).

master's thumb-print and, protected by this rubber false thumb, opens the safe and steals his master's ruby bag, leaving prints that indicate that the master has "done the job" in his sleep.

It is a very interesting picture; for the suspense is held up well by the fact that the new situation cannot be readily foreseen and the carefully made plot is able to keep it hidden from us till the end, even though we are permitted to see a good deal, everything, indeed, but the last step. James W. Horne directed it and has managed to keep his human characters convincing enough. Cleo Ridgeley has the leading role, the society girl investigator. Thomas Lingham is one of the notable characters. William West plays the owner of the rubies very well. These are supported by a skillful cast, including Robert Gray, Frank Jonasson and Edward Clisbee. The photography is as good as usual and the Kalem standard is recognized as as good as the best.

FAMOUS PLAYERS OBTAIN RIGHTS TO "MICE AND MEN."

The Famous Players Film Co. have acquired the film rights to Madeline Lucette Ryley's celebrated play, "Mice and Men," once the popular starring vehicle of Annie Russell, in which they will shortly present Miss Marguerite Clark, the dainty and diminutive star who recently stepped from an eminent place behind the footlights to assume a position of supreme importance on the screen, in which she has won new and greater laurels. This subject is especially adapted to the versatile talents and bewitching mannerisms of the youthful favorite.

In "Mice and Men," Miss Clark will portray the fascinating character of "Little Peggy," the winsome and pretty foundling girl, who is adopted by the middle-aged Mark Embury, with the idea of educating her along his own lines in order that she may become an ideal wife for the intellectual bachelor. But, in acordance with the truth upon which the title of the play is founded, "the best laid plans of mice and men oft go astray," as the kindly but mistaken philosopher learns to his sorrow.

How Peggy's romance is saved from tragedy, the snarl of tangled hearts unwound, how Mark makes a sacrifice himself, and learns the folly of too much foresight and not enough insight, and the beauty of self-abnegation for love's sake, is charmingly developed in this exquisite drama of comedy and pathos.

"The Bond of Friendship"

Two-Part Alhambra in Which a Dream Opens the Door to Realization and Prevents a Broken Friendship.

Reviewed by Margaret I. MacDonald

IN SPITE of the fact that one or two points of this production may be open to criticism, it is an exceedingly attractive one, and revels in the joys of careful staging. Donald MacDonald has directed the making of the picture, which, along with others from the hand of this competent producer, tends to emphasize the fact that an evenness of quality from him may be depended upon. In the whole production there is but one missing link, and that is a rather insignificant one. This occurs in the dream portion of the picture when a telephone message is received by the husband telling him of the intended elopement of his wife with his friend, previous to apprising the audience of the fact, or signifying the location of the couple.

Dorothy Davenport and Rupert Julian play opposite one another, with Lee Hill and Benjamin Horning closely associated. The opening of the story is placed amid western surroundings, and contains a thrilling incident, where the young woman of the story falls over a cliff, and in the attempt of her two admirers to rescue her, one of them seeing that the rope to which they both cling is about to break, sacrificially allows himself to drop a great height in order to exclude the other from an even worse fate. He is picked up unconscious, and during the convalescence of the woman and the man, placed always near one another, the way is paved for a matrimonial union, which afterwards proves unhappy through the neglectful attitude of the husband. At this point of the story, and during a visit from the unsuccessful suitor, a dream which takes place, while his wife and friend are at the theater, where he has lazily refused to accompany them, awakens him to the danger in which he has placed his matrimonial craft, and tends to strengthen the bond of friendship between the two men.

Scene from "The Bond of Friendship" (Alhambra).

"THE HIGH HAND" CAST.

In the last release of the Favorite Players' "The High Hand," a six-part photoplay, John Sheehan gives a wonderful rendition of the part of the little political jackal, Franques. Douglas Gerrard is forceful and admirable as the political boss, while Neva Gerber, the only girl in the photoplay, is sweet and pretty as the girl.

William Brunton as a political scoundrel of the approved type, Harry Kernan, as the father, and Richard Willis, as Bob, the foreman, are all ably suited to their parts.

Carlyle Blackwell, as Jim Warren, who works out his "big idea," is his old self at his best, and wins admiration all through the production.

ALLIANCE INVADES THE HAWAIIAN ISLANDS.

The Alliance Films Corporation, through its representative, Nat. A. Magner, in San Francisco, has arranged to have the entire Alliance Program shown in the picture houses of Hawaii and the surrounding islands, beginning March 20.

As soon as President Cobe received the report of this transaction he immediately wired to Mr. Magner to arrange if possible to have the pictures shown to the unfortunate shut-ins of the leper colony before being returned.

Grace Washburn in "World Film"

GRACE WASHBURN, a beautiful girl of American Indian extraction, is to be starred by the Charles K. Harris Feature Film Company in a photodrama "When It Strikes Home." With her in the picture will be the "Thanhouser" beauty, Muriel Ostriche, and the picture will be released by the World Film Corporation at an early date. Miss Washburn's great-grandfather was a Cherokee Indian Chief, and thereby hangs a tale. Several years ago, Miss Washburn registered a great personal triumph at the New York Winter Garden in the "review," which is a perennially favorite form of entertainment at that delectable resort.

Grace Washburn.

Two years ago a bevy of American beauties were exported to London, England. That dear old town, ever since the days of Henry E. Dixey and Fay Templeton (who at the Gaiety Theater in the Strand wore next to nothing seductively and gracefully), always extends a cordial welcome to American pulchritude on the stage and off it. Seriously, good looks and self assurance from this side of the Atlantic unfailingly go well on the other. Grace Washburn was in the troupe and soon found herself the star at the London Opera House in a ragtime review "Come Over Here," by Wilson Mizner and Max Pemberton. The London Opera House, thanks to Oscar Hammerstein, is a classy music hall, resorted to by the best boys and girls in town.

Grace, a real American blonde, descendant of Cherokees and other scalpers, took London by storm. She smiled, danced, talked, insinuated her way into the good graces of the most generous and most appreciative public on the globe. Newspapermen, artists, of the best type, wrote about and sketched her. She became known as "the American beauty" and her fame for loveliness of face and figure and scantiness of attire packed the London Opera House.

GENE GAUNTIER WITH UNIVERSAL.

Gene Gauntier, whose reputation as an actress with the Kalem and Biograph companies and later as an independent producer of feature pictures extends over many years, left New York on March 7 with Jack Clark and a company of players to become a member of the Universal forces working in California. Mr. Clark will continue to be Miss Gauntier's director and leading man in the making of three and four-reel pictures that will be released on the Universal program under a brand name not yet selected. The Gauntier studio at 517 West Fifty-fourth street, New York, has been rented by Gustave Frohman for use by the producing company which he heads.

Miss Gauntier's work with the Kalem Company in "From the Manger to the Cross" and many other productions gave her a world-wide reputation. For a time she was scenario editor as well as a leading player of Biograph. The pictures made at her New York studio were always well acted and carefully presented.

FASHION NOTES IN HEARST-SELIG WEEKLY.

Dame Fashion is going to have a great deal to say in the pictures henceforth. The Hearst-Seling News Pictorial has instituted a department for the presentation every week by Lucille, Lady Duff-Gordon, of New York, of the very latest frills and foibles that are dear to the feminine hearts. Latest fashions in Milady's gowns will be shown on living models. These fashions are the very latest word from Paris and elsewhere. Women long ago learned to visit the motion pictures to get the latest in fashion hints. This latest innovation can be termed an "animated fashion department." Many fashion journals which have for so long enjoyed great vogue among women will find their occupation gone for the Hearst-Selig News Pictorial will be first in fashion's realm with the up-to-the minute styles.

Two Biograph Pictures

"Lorna Doone," a Two-Part Drama Based on R. D. Blackmore's Novel.—"The Girl and the Matinee Idol," a Comedy-Drama in One Reel.

Reviewed by Lynde Denig.

"LORNA DOONE," R. D. Blackmore's tale of old England, has been made into a picturesque, entertaining two-part drama by the Biograph Company. A taste for the romance of a by-gone day, for the adventures and love affairs enacted in the glamor of a courtly period, was so thoroughly gratified in the novel that it lived for many years, and even now "Lorna Doone" remains a literary tradition well worth perpetrating in photoplay form.

Made in California, with a wealth of appropriate exteriors to choose from, the director of these two reels found just

Scene from "Lorna Doone" (Biograph).

the locations needed for English backgrounds. As an artistic picture, the production is emphatically a success, and in the way of human drama it offers a story of sustained interest replete with physical action. A brief introduction shows why John Ridd, as a boy, comes to be a mortal enemy of the marauding Doones. His oath of vengeance is not forgotten in manhood; but it does not include the fair Lorna, who is pestered by the attentions of Carver Doone. Reduced to its elements the story resolves itself into a struggle between the two young men for supremacy and the possession of the girl, who has no difficulty in deciding in favor of Ridd.

Scattered through the picture are hand to hand fights

Scene from "The Girl and the Matinee Idol" (Biograph).

presented with spirit—the henchmen of Doone opposing those of Ridd. And when it comes to a personal encounter, Edward Cecil, playing Ridd and G. Raymond Nye as Doone, do not spare themselves. They are the most prominent figures in a wisely selected cast, including Vola Smith as Lorna Doone, Jack Drumeir as Sir Ensor Doone, William J. Butler as the Earl of Lorna, and Kate Bruce as Ridd's mother.

"The Girl and the Matinee Idol"

In place of the split-reel farce-comedies now being issued by Biograph, each weekly program, beginning in April, will contain a straight comedy, or a comedy-drama. The new policy will be inaugurated with "The Girl and the Matinee Idol," a pleasant enough picture telling how a foolish girl is cured of her infatuation for a popular actor. Society bores her, she sees nothing to admire in her suitor and credits a stage favorite with all the virtues of a romantic hero. Her viewpoint is altered when she visits his home and meets his wife and children.

The film offers a number of pretty exterior scenes in the garden of the young woman's home and interiors are richly furnished. Altogether it is a satisfactory treatment of a familiar theme, with Gretchen Hartmann, Jack Drumeir, Herbert Barrington and Jack Mulhall presenting the chief characters. Pictures in this light comedy mood are welcome after the coarse humor of slapstick.

Tom Richards

TO aspire to a professorship, to gain success upon the operatic stage and find his real vocation as a picture star has been the peculiar fate of Tom Richards, the creator in song and film story of the title part in "The Chocolate Soldier," a recent release upon the Alliance Programme.

Tom Richards hails from the West. Upon leaving college he was possessed of the A. B. degree and a rich baritone voice. In Europe he studied vocal expression under Lehrie and Sbriglia. Upon his return to this country he created the role of Sharpless in the first American production of Puccini's "Madame Butterfly," and later he became one of the leading baritones with the Savage English Grand Opera Company. It was as St. Bumerli in "The Chocolate Soldier" that Mr. Richards made his greatest success. It was an undertaking from which even old stagers might well have faltered.

Tom Richards as "The Chocolate Soldier."

When F. C. Whitney decided to produce "The Chocolate Soldier" for the screen, Mr. Richards enthusiastically entertained the proposals to play his original role, and admitted that of all the experiances of his professional career his debut as a picture star was the most enjoyable.

Mr. Richards is now appearing as a co-star with Lulu Glaser in vaudeville, and when his contract expires will immediately begin the production of the first of a series of productions of popular novels which are now being selected. These features will be released upon the Alliance Programme.

DISTINGUISHED PARTY TO VISIT LASKY STUDIO.

Edgar Selwyn, who is to make his photodramatic debut under the management of Jesse L. Lasky in a picturization of his own drama, "The Arab," left New York for Hollywood, California, on Friday, March 12, accompanied by a most eminent party of "rooters," who all want to be on hand to tell him how good he is if he gets stage struck when placed in front of the relentless De Mille camera. This party includes his own wife, Margaret Mayo, and such celebrities as Mr. and Mrs. Irvin Cobb, Mr. and Mrs. James Forbes, Bayard Veiller and Margaret Wycherley. Though there is a strong dramatic element in this cast, it will be seen that comedy predominates and that, accordingly, the trip should be especially joyful.

VANOSCOPE SUED FOR TWO MILLION.

William J. Robinson is suing Lewis C. Van Ripper and the Vanoscope Company for $2,000,000 upon the grounds that Van Ripper failed to live up to his contract to develop the projection machine after which the company is named. The proceedings have been before Judge Hunt in the United States District Court for the past two weeks.

"The Key to the Mystery"

Exciting Melodrama in Four Reels by Picture Playhouse Company.

Reviewed by Hanford C. Judson.

THE quality of this picture, a four-reel offering, "The Key to the Mystery," by the Picture Playhouse Company, comes from the able presentation of its material. It is one of those pictures that we feel perfectly safe in terming a surely good offering and safe in averring that it will hold an audience and send them out pleased with the entertainment. In situation it is not new; is rather of proven popularity. Then it has a very pretty heroine and a better looking villainess and the men players are also personable. The backgrounds and photography are often artistic, sometimes extremely pretty; in one or two places the camera

Scene from "The Key to the Mystery" (Picture Playhouse).

work is a bit dull. Such an offering is sure of success, but will not excite any special enthusiasm.

The mystery referred to in the title comes from the disappearance of a document from the war office. We know who took it, for we saw her. Her beauty is the excuse the picture offers for the weakness of the war minister's secretary who lets her make love to him till he can't see her robbing his desk and throwing the paper to her accomplice outside. The early scenes had prepared us to expect that the man's true sweetheart would come to his rescue, in spite of the fact that he had forgotten her in the charms of this new flame that was burning his wings. But noble and disinterested love after many vicissitudes earns a reward. The lovers are happy again when the secretary is forgiven by the minister and is told how the truth was guessed and the villains followed and arrested, not without some tense moments and virile struggles.

COURT UPHOLDS KEYSTONE COMPANY.

Justice Lehman on Wednesday denied the application of Marie Dressler against the Keystone Film Company to restrain the defendant from exhibiting the motion picture, "Tillie's Punctured Romance." Defendant interposed the defense that the Keystone Film Company had been authorized by the terms of the contract to handle and exploit the motion picture, and the plaintiff claimed that this should not have been done without her consent. The decision held that the Keystone Film Company was justified in conveying the exhibition rights of the picture.

HIPPODROME TO SHOW "THE HEART OF MARYLAND."

After witnessing forty big feature films which were submitted as possible opening attractions for the inauguration of the policy of motion pictures and music at the big New York Hippodrome, Lee Shubert, of Messrs. Shuberts, decided that the Tiffany Motion Picture Corporation's production of Belasco's former stage success, "The Heart of Maryland," with Mrs. Leslie Carter, was the most likely and most potent drawing card, and when the biggest theater in the world opens Saturday night, March 20, "The Heart of Maryland" will have honor position of the occasion.

Ten, fifteen, twenty-five and fifty-cent prices will prevail at the Hippodrome, and there wil be continuous performances from one to eleven p. m. "The Heart of Maryland" is a special release of the Metro corporation.

Harry A. Kaufman

A WIDE-AWAKE and popular film man is Harry A. Kaufman, manager of the Montreal branch of Famous Players Film Service. He has charge of that firm's interests in the Province of Quebec, and through his untiring and ceaseless efforts has placed Paramount films in an enviable position in his locality. Harry, as he is known to the Montreal moving picture fraternity, came to Canada from Rochester, N. Y., about five years ago. He started in the film game in the services of the Allens, who then handled the Universal program in Canada. Some two years later, Warner's Features entered the Canadian field, and Harry connected with those people for a short while. His next and latest connection were with his old employers, the Allens, who had in the meantime sold their Universal rights and acquired the agency for the Famous Players' productions.

Harry A. Kaufman.

Interviewed as to the effects the war has on the Canadian film industry, Mr. Kaufman was sanguine in his opinion that trade would experience no serious set-backs. On the contrary, Mr. Kaufman thought it would be a decided gain for the picture industry. "While there is a certain falling off just now in box office receipts," said Mr. Kaufman, "there is every indication that business will pick up materially during the next few months. In Montreal, during this period of depression, the public seeks the most amusement for the least money. No regular road shows have come to town for the last few months, and the legitimate houses have been compelled to resort to photoplays and stock at popular prices. This is the exhibitor's opportunity to win over those who formerly looked down upon the moving picture."

"SALOMY JANE" AT SING SING.

"Salomy Jane," the California Motion Picture Corporation's initial production, was shown on March 5 to 1,800 inmates of Sing Sing Penitentiary, at the request of the Golden Rule Brotherhood and with the consent of Warden Thomas Mott Osborne. The enthusiasm of the spectators was unbounded, especially at the sight of the stirring chase of the vigilantes, the love scenes of Miss Michelena and the fall of the hold-up men down the precipice, followed by the daring swimming which enables "Jane" and "The Man" to reach safety and "The Dawn of Another Day," meaning liberty and happiness. The picture was declared to be the most interesting and stirring of the photoplays exhibited to the prisoners in the past. The California Motion Picture Corporation's representatives were profusely thanked by "the delegates" and the prison officials for the treat offered the inmates.

PITTMAN OPENS EXCHANGE IN LOS ANGELES.

John I. Pittman, one of the pioneers in the motion picture business, opens a film exchange in Los Angeles in the Los Angeles Investment Building of Los Angeles, California. Mr. Pittman was for seven years in the exhibiting business and for the past two years has been in the producing business in that city and has now branched out in the exchange business and will be glad to hear from all producers who have features open for his territory. He has already lined up several big features and is negotiating for others. He is also handling world rights on large animal productions being produced by the Nash Motion Picture Company, and expects to represent other large manufacturers as distributing agent. Mr. Pittman has had experience in every line in the picture business and is well qualified to handle any deal that he may undertake in this line.

Hopp Hadley With United

HOPP HADLEY, widely and popularly known in screenland as a press representative and scenario editor, has joined the staff of John C. Graham, the new president and general manager of the United Film Service, and is now occupying a busy corner in the company's offices at 126 West 46th street, New York. For the purposes of this yarn the many good qualities of Hopp will not be categorically enumerated. He is one of the capable and high-class men who have come into the business in the last few years. His father was the celebrated Col. H. H. Hadley, lawyer, journalist and lecturer, and two of his brothers are occupying pulpits in near-by parishes. Hopp, himself, is a graduate of New York University and is entitled to practice law if, at any unfortunate time, the film business should go "Blooey-blooey."

Hopp Hadley.

Hopp slipped into the "film game" in the first place by way of the Majestic-Reliance combination after those companies were secured by Messrs. Aitken and Ritchey. When the Mutual Film Corporation was organized Hadley continued to turn out stories for "Reel Life" and was for a time under the direction of Phillip Mindil, who then had charge of Mutual publicity.

Resigning from this position Mr. Hadley became editor and publicity manager for the Solax Company and Blache Features, in which position he continued until that concern somewhat curtailed its activities a few months ago. A period of free-lancing followed until he made the connection with the United as mentioned before.

Hopp Hadley is a member of the Screen Club and was the secretary of that organization during the first year or so of its existence. His return to active service in the film business will be welcomed all round.

HENRY McRAE PRODUCES AN AEROPLANE STORY.

The most sensational aeroplane drama which the Universal has prepared in some time will shortly be released. Henry McRae, director of the 101-Bison Company, engaged aviator Frank Stites to fight a battle in the air with another aviator, and the filming of the fight was accomplished from another aeroplane.

Los Angeles newspaper reporters and thousands of spectators witnessed the thrilling spectacle which duplicated in all essential details the daily duels in Flanders and France between the British, French and German aerial corps.

LIFE PHOTO FILM CORPORATION COMPLETES ITS NEW STUDIO.

The glass-enclosed studio, in addition to the studio heretofore operated by the Life Photo Film Corporation, of Grantwood, N. J., has been completed. Radical innovations devised by Mr. John Arnold, the head camera man of the Life Photo Company, have been installed in this new studio, such innovations being ballbearing trolleys running east and west, north and south, for the manipulation of the Cooper-Hewitt lights installed in such addition.

The length of the studio is 110 feet by 68 feet wide, and an unusual method of construction has been inaugurated so as to eliminate entirely all posts and obstructions, the roof of the studio being supported upon the same theory as the cantilever bridge.

The Commercial Motion Pictures Co., Inc., an allied corporation of the Life Photo Film Corporation, are rapidly progressing with their work in enlarging their laboratories.

REICHENBACK WITH METRO.

Harry L. Reichenback, press agent and motion picture feature promoter, more recently with the Bosworth Company, has joined the staff of the Metro Pictures Corporation as press representative.

"The Heart of Maryland."

Mrs. Leslie Carter Appears in the Tiffany Corporation's Six-Part Production of Famous Play.

Reviewed by Lynde Denig.

MRS. LESLIE CARTER and Belasco's "The Heart of Maryland" are inseparable in stage history. Reflections from the past of some twenty years ago bring back an inviting, highly colored picture of a woman with streaming hair swinging out from the belfry tower—a human muffler on a bell. Such was the artist's vision of Mrs. Carter in the big dramatic scene of the popular war play that enjoyed a long run at the Herald Square theater, New York, and later was performed in every city of consequence the country over.

When the Tiffany Corporation arranged to place the drama in pictures, the logical selection for the part of Maryland Calvert was Mrs. Carter, and she was engaged to head an exceptional company under the direction of Herbert Brenon. The new "Heart of Maryland" in six reels of spectacle, action and strong human drama will be shown at the New York Hippodrome and at large theaters in other cities. Concerning its popular appeal there can be no question.

The production pleases the eye to a remarkable degree because of a great number of finely photographed scenes, the artistic merits of which are emphasized by beautiful tones and tints. The picture has every semblance of accuracy in the furnishing of rooms, the equipment of the armies of the North and the South and the detailed presentation of life in time of war. Every man in the picture who wears a uniform—most of them do—looks like a soldier, and when the troops are brought into action it is like standing on a hillside and watching a conflict in the valley—charges and repulses, onslaughts of cavalry, an inferno of exploding shells and lines of men rushing this way and that over a battlefield that appears to extend to the horizon. Supplementing the spectacle offered in these scenes is that of the burning church, built for the occasion and reduced to ashes after Mrs. Carter—there is no doubling here—has swung back and forth in the belfry tower. The camera men under Director Brenon secured striking contrasts in photographing the conflagration that is viewed from all angles.

"The Heart of Maryland" is a difficult story to present clearly in pictures, owing to the complexity of the plot and the number of families divided against themselves. But once the characters have been fairly established, the meaning of the action is readily grasped. From first to last there is not a foot of padding—not one scene that seems superfluous. And the chief figures are so well played that they excite interest of their own account.

Scene from "The Heart of Maryland" (Tiffany).

Dramatically, the picture reaches its height with the struggle in the church between Mrs. Carter as Maryland and J. Farrell Macdonald as Colonel Thorpe, a character that he makes forceful and convincing without once resorting to melodramatic exaggeration. William E. Shay, in the quite dissimilar role of Alan Kendrick, is of equal value to the production, whereas Matt Snyder, in appearance and manner is unmistakably a Confederate general. Vivian Reed, Raymond Russell, Marcia Moore and Mr. Brenon are among others whose performances give strength to a photoplay of marked merit.

Manufacturers' Advance Notes

" IN THE HEART OF THE WOODS" (American).

Vivian Rich, as Nance, and David Lythgoe, as Jack, play the leads in the American-Mutual drama, "In the Heart of the Woods."

Nance, beautiful daughter of old Ben Morgan, game warden, enters an abandoned cabin and falls fast asleep. Jack Daley, who lives there in order to forget his rejection

Scene from "In the Heart of the Woods" (American).

by Miriam Stern, discovers her; but she makes and flees before he can question her.

Nance comes back and straightens the place up for him, then hides to watch. He is so busy reading a letter from Miriam that he notices no improvement, and when he leaves, Nance musses things up again in anger. Hearing the noise he returns and Nance rages against Miriam's picture. At first he is angry, then he soothes her. Running home Nance confides her troubles to her pet rabbit which Jack shoots the next day in blind disappointment over Miriam's marriage.

Nance weeps, but is somewhat appeased when Jack gives her his dog. "If you ever need me send the dog," he writes. That night, when her father dies, she decides to forgive and tells the dog to get Jack. So the two lovers are happily reunited.

TO MAKE ADVERTISING PICTURES.

A recent development of the moving picture business in the West is the organization of the Gillette-Runyan Advertising Company in Kansas City for the purpose of manufacturing and displaying motion picture advertising. The company has taken extensive quarters in the Manhattan Building, with general offices, workrooms and studio. The actual work of giving life, movement and human interest to general advertising is now being carried on.

The Kansas City company purposes organizing state companies, and negotiations are now under way in a number of states to establish active organizations. In this manner the outlet for the stock films would be largely increased and the ability to serve sectional or national advertisers also enhanced.

The officers of the Kansas City company are Charles Gillette, president, who has been engaged in the advertising business for the past six years in Kansas City; Arthur L. Runyan, of Waterloo, Iowa, vice-president, who is the originator of the motion picture ad and organized the first companies devoted to this business in Waterloo, Iowa, and the second in Chicago; J. J. Brown, treasurer, who has had a great deal of practical experience in the manufacturing end of the business, having for several years produced films for weekly services; Frank Markward, secretary, a commercial newspaper and advertising writer of twenty years' experience, who will have charge of the copy department. Mr. Brown will conduct the manufacturing department. Mr. Runyan will manage the extension plans.

ITALA FEATURE RELEASED.

The second "Cabiria Stars" production is now ready for shipment by the Itala Film Company of America. It is called "The Serpent" and was written specially for the screen by Dante Testa, the prominent Italian author and dramatist.

Archimedes, the grand old man of "Cabiria," is the principal character in the new offering. Two new juvenile stars are also introduced. "The Incendiary," whose wonderful acting in "The Palace of Flames," one of the past releases so well remembered, is seen in "The Serpent" as the wine-bibbling accomplice of the title character.

A well defined plot is carried to a successful climax by this clever stock company while the photographic and scenic qualities of the picture are fully up to the recognized Itala standard.

ALLIANCE HOUSE ORGAN.

The latest addition to the numerous "house organs" published by film concerns is "Alliance Film Topics," published by the Eastern Feature Film Company, of Boston, which controls the Alliance Program in New England.

The new publication, which will be issued weekly, will make its first appearance on March 20. It will consist of eight pages, and it is intended by Herman Rifkin, the head of the Boston house, to use this as the first salvo of his advertising campaign, which will later include the various trade journals devoted to the picture industry.

"MA'S GIRLS" (Selig).

"Ma's Girls," a Selig western drama, in two reels, released Monday, March 29th, written and directed by Tom Mix, a pictureplay out of the ordinary. While it retains western atmosphere, "Ma's Girls" is away from the beaten and stereotyped pathway of many western productions, and contains an unusual plot with an unusual ending. Instead

Scene from "Ma's Girls" (Selig).

of the cowboy assuming the leading role, "Ma," who loves her two daughters, is the real heroine of the plot.

There are a number of exciting situations, one of which is where "Rose" ropes the gambler and drags him by her horse across a ford. "Ma" leads the sheriff's posse, who go after the renegades who have captured the two girls. Ma kills the gambler in a spectacular fight. Tom Mix, Louella Maxam and others are featured. There is excitement and interest in every foot of this two-reel Pictureplay.

"THE BLESSED MIRACLE" (Lubin).

Harry Chandlee has here written a beautiful story which, with a strong cast, has evolved a photoplay that will appeal to the emotional mind. George and Gail Bowman are an admirable couple, but after five years find themselves childless and in consequence drifting apart. A clever girl friend comes into their lives and with ingenious cunning, weaves her

Scene from "The Blessed Miracle" (Lubin).

wiles around the husband until a separation threatens. Then comes the blessed miracle. The wife realizes that a great happiness is coming to her and writes the joyful news to her husband, who is traveling. The letter is suppressed by the siren, but fate brings the truth to the husband and a realization of a perfect future of happiness is realized.

Ethel Clayton plays the wife, Joseph Kaufman the husband, and Rosetta Brice in the unthankful role of the wicked woman gives an admirable piece of acting. It is a three-reel picture mounted with all the advantages of the Lubin Home Studio.

NEW $20,000,000 MYSTERY POSTER NOVEL IDEA.

That the Thanhouser Syndicate never neglects the trade-aid so essential to the exhibitor is clearly illustrated by the new and novel line of paper this company is getting out in conjunction with the new serial The $20,000,000 Mystery. From the inception of this picture it was decided to give the exhibitor a new line of paper far superior to any picture paper produced. Accordingly, arrangements were made with George Peters, who is probably the best-known poster artist in the country, to do the sketches for this "Thriller." Peters, it will be remembered, established a new era in posters when he entered the moving picture field, as it was he who first deviated from the old way of taking a still picture and making it do the work as a subject for a poster. His striking use of colors and the sensational manner in which he plays up his action without deviating from the subject in hand has made his signature to "GP" on posters stand for something and the exhibitor has come to know this as a sign of quality.

A striking example of novelty in the poster line is shown in the new six-sheet of the Thanhouser made up in conjunction with episode seventeen of The $20,000,000 Mystery. The poster, contrary to the usual six-sheet, is not made up of one subject, but instead has a grouping of six heads representing the stars in the production, each head occupying the space of one sheet. The artistic and striking arrangement of these heads of James Cruze, Marguerite Snow, Harry Benham, Sidney Bracy, Frank Farrington, and Mary Elizabeth Forbes, form a layout which is distinctly original and unique.

Another good feature of this striking poster is the fact that it can be used for all the succeeding episodes of the Mystery, as it applies to the whole series as well as the current release.

GENTZ AND McKINNEY START PRESS BUREAU.

Will. T. Gentz has resigned as director of publicity and advertising manager of the United Film Service, to promote interest in the production of a new European operetta, "A Modern Eve," which is projected for an all summer run on Broadway by John Cort, Harry Askin and William Norris. Whenever Mr. Gentz is not busy making the remains of the late Mr. Webster squirm in his search for adjectives with which to herald the new production, he will meet all who would come within the radius of the great public eye at his new publicity headquarters, 716 Longacre Building, where he and Joseph A. McKinney, remembered to fame as the associate of George D. Perkins in promoting the Roosevelt Progressive campaign, have ensconced themselves to jointly practise the fine art of press agentry.

"ANCESTRY" (American).

In the two-part picture drama, "Ancestry," the American film Mfg. Co. have introduced some delightful exterior scenes in fac simile of magnificent Italian estates. To secure the necessary settings, Director Otto kept his men busy a month collecting furniture and statuary sufficiently antique and massive to truly reproduce the furnishings of a ducal palace.

FRITZI SCHEFF IN "PRETTY MRS. SMITH."

THE Oliver Morosco Photoplay Company, who several months ago announced its advent in the motion picture field in association with Bosworth, Inc., offers as its initial release, Fritzi Scheff, the noted star of the legitimate stage, in "Pretty Mrs. Smith," a film adaptation of the recent success at the Casino theater, New York City.

This is the first performance of the well-known Fritzi before the motion picture camera and, according to reports received from the Coast, promises to soon establish her among the prominent screen artists of the country.

No expense has been spared to make this a memorable picture, and particular attention is directed to the staging of the scenes, which are in every way realistic. The trip to Africa, the ocean liner, docks, ocean views, dancing parties on board ship, and some exquisite moonlight scenes are offered in this production. Miss Scheff worked for days at a fashionable country club, getting interior and porch views, and some excellent pictures on the golf links. The scenes of "Pretty Mrs. Smith," in a hotel seeking repose, were made in the magnificent Hotel Alexandria. Throughout the play the illustrious Fritzi exhibits a wonderful array of artistic costumes, specially designed for this role, and a crystal robe worn in a fireside scene will attract no end of attention and admiration.

Fritzi Scheff in the title role is supported by an all-star cast. Owen Moore, who enacts the role of the third husband of "Pretty Mrs. Smith," is a popular artist and a favorite in the screen world. Louis Bennison, late star of the "Damaged Goods" company, and Forest Stanley, leading man of the Burbank theater, make their initial appearance

Fritzi Scheff in "Pretty Mrs. Smith" (Bosworth).

in photoplay work in this play, and Leila Bliss, who plays the part of Letitia, was in the original company which produced "Pretty Mrs. Smith" on the dramatic stage, in which company Miss Scheff also created the role. "Pretty Mrs. Smith" will be released by the Oliver Morosco Photoplay Company in association with Bosworth, Inc., on the Paramount Program, March 29.

"A LESSON FROM THE FAR EAST."

Ben Wilson has introduced some real Oriental "atmosphere" in "A Lesson from the Far East," a two-reel human interest drama to be released under the Rex brand on April 4. One of the scenes in the play called for a Chinese missionary school, another for a living room in a Chinese home of the better sort, and still a third scene for a Chinese garden with a temple in the background.

Mr. Wilson enlisted the services of a very business-like

Scene from "A Lesson from the Far East" (Rex).

Chinese student at Columbia University who is working his way through college. This student went to Chinatown and brought up with him three disreputable looking Chinese tong men who looked like fit subjects for a Chinese missionary to redeem.

The tong men didn't know what it was all about except that they were to have their pictures taken. For a time they suspected that it was some police trick to identify them, but the Chinese student assured them that everything was all right and that Ben Wilson was not a "flatty" or plainclothesman.

Perhaps the most expensive set in the picture was that erected in New Jersey. Mr. Wilson consulted a New York firm of architects which specializes in period architecture and a Chinese temple was constructed in the woods not far from Fort Lee, N. J. Stone dragons and other images were procured from an antique stone dealer who has his shop in West Twenty-eighth street near Broadway.

The costuming in the drama is especially noteworthy, many gowns of Chinese manufacture and of the finest texture being used to robe the players. The interior settings are faultless in the adherence to Chinese traditions. Dorothy Phillips supports Mr. Wilson.

The play tells the story of a white missionary to the Chinese who returns to America but becomes disillusioned with the "culture" and morals of the West and returns to his little Chinese sweetheart whom he has left behind.

AN INSTRUCTIVE COMEDY.

Beside being a real laugh provoking comedy of more than ordinary merit, "Competition," a single reel production, of the American Film Mfg. Co., has an educational value as well. According to the story the city lover of a pretty farmer's daughter, by becoming a competing dairyman and through the use of modern methods and sanitation, puts such a crimp in her father's business, that he is willing to give his daughter's hand in marriage in order to save himself from bankruptcy. Miss Vivian Rich as the farmer's daughter and David Lythgoe as the disguised farmer fill the leading roles.

"THE LAST CARD" (Majestic).

"The Last Card," a Majestic two-reeler in the Mutual program, unravels an interesting murder mystery and is ably interpreted by a cast including Billie West, Augustus Carney and Frank Bennett. The scenario is by Will E. Ellis. The production was made by Lloyd Ingraham at the Hollywood studios.

Frank Barker, who works for his uncle as a chemist, continually quarrels with the old man. Writing to a friend he complains of being badly treated and says sometimes his uncle makes him so angry he could kill the old fellow. Failing to find a stamp he leaves the letter unmailed. The next day his uncle fires him. The old man, careless about chemicals, gets some on a sandwich and staggers into the drawing room. Falling, he injures his head just as Frank rushes in, mortar and pestle in hand. The old negro cook discovers them. Everything points to Frank's guilt. The letter clinches the evidence, and Frank is arrested.

His sweetheart, however, believes in him and hires a scientific detective to unravel the mystery. This detective establishes that the old man died of poison, not from a blow, and Frank is freed and goes straight to the arms of his sweetheart.

MAKING A KRITERION KOMIC KARTOON.

Few people realize the time and labor expended in making animated cartoons. The Pyramid Film Company, which produces the Kriterion Komic Kartoon, released through the Kriterion Program, employs four men in the drawing and photographing of about five hundred feet of animated cartoons a week. Harry Palmer, the celebrated international cartoonist, heads this department, and is ably assisted by Clyde Spencer, formerly cartoonist of the Denver Post and Republican. William Reinhart, who has had long experience as an expert cameraman, is to be credited with the splendid photography shown in these releases. When you stop to figure that there are sixteen pictures to a foot of film, and in most instances a separate drawing is required for each of these sixteen pictures, you will readily understand the speed required to turn out five hundred feet of finished cartoon a week.

"JEALOUSY" (Thanhouser).

"Jealousy" is a one-reel Mutual drama written by Arthur H. Ashley, the well known Thanhouser leading man. Mr. Ashley also takes the leading role in this production which recounts a young husband's meeting with a friend. Just one drink made hubby forget an engagement with his wife, and the two theater tickets he had bought for her. While wifey forgives him she makes him swear he'll never do it again. Peggy Burke plays the part of the wife.

A MONSTER POSTER FRAME.

The Theater Specialty Mfg. Co., of Cleveland, have just issued a new folder illustrating their Lobby Frames and Brass Fixtures. One of the engravings shows a massive stand that weighs 800 pounds when crated for shipment. It is a veritable Jumbo, taking three sheets on each side. Friends of President G. W. Armstrong will be sorry to learn that he had the misfortune to lose two fingers from his right hand recently through an accident in the factory.

"PATSY ON A YACHT" (Lubin).

As the story goes on things are righting themselves for Patsy. His luck seems to have changed and Sykesy and old man Grace are getting what is coming to them for their persecution of young Bolivar. Encouraged by the vows of the faithful little Jane he again looks for work and secures a berth on a yacht belonging to Mrs. Sykes' brother. Tilly having married Sykesy is now a member of the family and

Scene from "Patsy on a Yacht" (Lubin).

certainly makes life miserable for all by her awful temper. The family all board the yacht for a pleasure trip and Patsy forces Jane on board. The party gets off at a small island and eat lunch. There they meet a clergyman, who wishes a lift back to town. Just as the yacht is moving off Grace and Sykesy fall into the water, and while they are being rescued Patsy and Jane are married by the accommodating clergyman. This is a big number of the series, employing the full cast and very picturesque in atmosphere.

"THE SHADOWS OF A GREAT CITY" (Metro).

In "The Shadows of a Great City" the Popular Plays and Players Company has utilized, for productional purposes, every point of interest, historically and scenically, in Greater New York. In the first reel, a perfect view of the skyline of lower Manhattan is given as the background for an intense struggle that takes place on top of a tall building.

Scene from "The Shadows of a Great City" (Metro).

Blackwell's Island, the East River, Brooklyn Bridge, Cooper Union, Five Points, Mulberry Bend, Twenty-third Street Ferry, Grant's Tomb, Central Park and Longacre Square were all used for locations, and the prison cells at Blackwell's Island were given over to the directors and used for several tense situations.

Adelaide Thurston, one of the best known touring stars, and Thomas Jefferson, famous for his "Rip Van Winkle," appear in the two leading roles. "The Shadows of a Great City" will be released by the Metro Pictures Corporation April 5. It is in five parts and contains two hundred odd scenes.

"A BARBER-OUS AFFAIR" (MinA).

This one reel MinA comedy deals with the rivalries of two competing barber shops. Harry LaPearl, as boss of one of these emporiums, again gives his many admirers a chance for a full reel of laughs.

Harry and George were friends; but when George makes love to Harry's manicurist the friendship ends and George is ejected by foot power from Harry's shop. The manicurist objects to this strenuous treatment and she and George plan a rival shop with the determination to down Harry. In order to do this, they hire attractive women barbers who are to act as decoys to bring in the masculine trade.

The struggle is long and fierce between the two shops, but Harry and his assistant finally win out by dressing themselves as women and securing positions in their rival's shop. Here they raise such a row that George's shop is disgraced and all his co-workers leave him to go with Harry.

Scene from "A Barber-ous Affair" (MinA).

This picture is full of screaming situations and is one of the funniest that has ever been produced by the MinA Company.

Notes of the Trade

DARE DEVIL JOHN AUSTIN has gone to Saranac Lake, N. Y., to join the Solax players and do a number of hair raising stunts in a subject entitled "The Shooting of Dan McGrew."

* * *

Once again Murdock McQuarrie the Big U actor comes to the front as a character actor of the first rank as is proven in "The Truth About Dan Deering," a beautiful story of western life.

* * *

Ed Brady, for a long time with Tom Mix's Selig Company, has joined the ranks of the Premier Company at Santa Paula, Cal.

* * *

Director George Nichols, before joining the Mutual forces, served in the same capacity for Thanhouser, Lubin and Keystone. He is one of Mr. Griffith's old Biograph contingents and at that time acted in Biograph pictures.

* * *

Miss Kathlyn Williams, the Selig star, will enact the role of Mrs. Van Courtland, in Rex Beach's "The Ne'er-Do-Well," to be released by the Selig Company.

* * *

Director James Young visited the bread line at the Knickerbocker Hotel, New York, recently, in search of men who would look like genuine Russians in his forthcoming production, "Hearts in Exile." All men with beards he engaged at five dollars a day until the scenes using mobs have been completed. Clara Kimball Young is the featured player in the production to be released by the World Film Corporation..

* * *

Barry O'Neil, who is directing the Lubin production of Clyde Fitch's powerful society drama, "The Climbers," has gone to Saranac Lake, N. Y., with his special company of Lubin players and will spend several days in the Adirondacks taking scenes for the play. Among those who accompanied him was Gladys Hanson, who is to be featured in the production, George Soule Spencer, Walter Hitchcock, Clarence Elmer, Peter Lang, Frankie Mann, Ruth Bryan and Eleanor Barry.

* * *

Bill Steiner is busy every day and nearly every night with a new five-reel production entitled "Prohibition." Robert T. Kane, formerly of the Alco Film Company is in partnership with Big Bill in the Prohibition Film, which is being directed by Hal Reid, who wrote the scenario. The production is being made in the up-to-date studios of the Centaur Film Co., at Bayonne, N. J.

* * *

A number of scenes showing Los Angeles County's poor farm are shown in "His Brother's Keeper," a Kay Bee production for the Mutual program. The scenes show Jay Hunt as a war veteran, dispossessed by his tight-fisted brother, working in the fields. Mr. Hunt succeeded in getting a number of the picturesque inmates of the institution to appear in the pictures with him.

* * *

Director Eugene Nowland, Edison, is confined to his bed from a severe attack of grippe. His illness prevented his planned-upon trip to the south.

* * *

It is announced that Miss Olga Pritzlau Clark, author of "Motherhood," recently produced by the American Film Mfg. Co., and fifty-three other successful scenarios, has completed another script, "The Angel of The House," which will be produced by the actors of the American studios. This new play, which was especially written to feature Miss Margarita Fischer, will be released in four reels.

* * *

Ben Wilson plays the dope fiend in "Six Months to Live," a Rex drama, in an unusually realistic manner. It is almost impossible to believe that stalwart, handsome Ben is one and the same as the shivering, chattering maniac one sees in the picture.

* * *

Willis L. Robards, the manager and director of the Premier Company, has had a modern green room installed for the members of his company. A "Film Club" was promptly organized, with Malcolm Belvins as president; Walter Rodgers, vice president; Karl R. Coolidge, secretary; Miss Eloise Foster, treasurer, and Horace Young, sergeant-at-arms.

* * *

Chester Withey has supplied Edward Dillon, producer of Mutual "Komics" with a very humorous one-reel scenario in "Caught by the Handle." Fay Tincher, the popular Komic gloom-kiler, plays the part of "Tootner," the senseless servant, to perfection. She is supported by Chester Withey, funny Max Davidson and Eleanor Washington.

* * *

Dustin Farnum, who will appear in the Bosworth-Morosco production of "Captain Courtesy," to be released by Paramount, has just completed work on this production at the Los Angeles studio, Louis Bannison and Forrest Stanley, who will appear as husbands number one and two respectively of Fritzi Scheff in the film dramatization of "Pretty Mrs. Smith," produced by the Oliver Morosco Photoplay Company, will also be seen in important roles of "Captain Courtesy."

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D. C. SCHUPP & CO., Peoria, Ill.

To Repeal State Censorship

Bill Presented to Pennsylvania Legislature to Do Away with State Censorship on Score of Economy, Lack of Necessity and Unpreparedness—Picture Men Think That National Board Can Do the Work Properly—Color Line Bill.

Special to Moving Picture World from Pittsburgh News Service.

THE fight on the state censorship of moving pictures was opened last week when Representative A. C. Stein, of Pittsburgh, introduced a bill to do away with the censorship in Pennsylvania altogether, assigning economy, lack of necessity and the unpreparedness of the censors as a reason for presenting the bill.

This measure has the support of prominent motion picture men of this State, in which fight the Pittsburgh Screen Club is taking an active part. Stein says he will make a most determined fight for the repeal of the present law.

According to the motion picture men, the National Board of Censors is the only body that does this work properly, and as it has the first "look" at pictures, should be taken as the final authority in a general sense as to the fitness of a picture story. Especially in Pennsylvania, according to Stein, there has been much done in the way of censoring pictures by the State that apparently pleased no one and put the exhibitors and producers to big expense. He said the State censorship has been a handicap from the time the board was established. Many prominent men in Pittsburgh have taken the side of the exhibitors in this fight. Stein declared that there would be no State censors when the Legislature is over.

Representative Stein also introduced a bill to give the negroes of Pennsylvania equal rights with the whites. This bill, if passed, would make discrimination in theaters, restaurants, trains or other public places a thing of the past and, if allowed, punishable by law. Stein's district includes the First, Third and Fifth wards and in the latter two, in the Wylie and Center avenue sections and in Arthur street there is a large negro population. This bill has appeared in Harrisburg before, but has never been able to attract sufficient votes to become a law.

EUROPEAN TRAVELOG POPULAR

On the wings of neutrality and with eyes that recognized no battle lines, Pittsburghers last Monday night visited England and Belgium and then went to Austria-Hungary and Germany with the aid of Dwight L. Elmendorf and his travel-talk on those countries. The talk was given at the Carnegie Music Hall. Every tale of adventure and each historical legend was aptly illustrated with motion pictures and stereopticon views and every anecdote the lecturer told was given a keener point through the same medium.

METRO FILM RELEASES.

The recently organized Metro Film Corporation of which Richard A. Rowland, of Pittsburgh, is president, reports that they have nearly perfected its plans and, it is said, will begin releasing one weekly subject March 29.

The Clark & Rowland interests will control the bookings on all Metro pictures in nine states. Offices will be in Pittsburgh, Chicago and St. Louis, with Joseph S. Skirboll as general manager of the three branches. The Pittsburgh office will remain in charge of J. E. Davis, the Chicago office will be in charge of C. W. Leist and the St. Louis office has not been put in charge of anyone as yet, but it is likely that a Pittsburgh man will be sent there to manage.

LYRIC AT BUTLER, ACCEPTS UNION SCALE.

Several conferences with Mr. Carlton, manager of the Lyric Playhouse in Butler, Pa., during the past week probably accounts for the settlement of the union difficulty which Local No. 343, I. A. T. S. E. had against that theater for the past two weeks. Mr. Carlton stated that he would sign the scale of the I. A. T. S. E., and in all probabilities this house will be run soon by union workmen.

PITTSBURGHERS ON SCREEN.

Educational Film Company's "A Pittsburgh Romance" Has Several Prominent Local Faces.

It is not unlikely that a great many Pittsburghers will find themselves on the screen at the Grand Opera House when the "Made in Pittsburgh" photoplay, "A Pittsburgh Romance," is shown. Camera men are now busy in many streets, a few shops and several picturesque points, having taken quite a few snaps of persons prominent in civic, social and business circles.

Under the title, "A Pittsburgh Romance," this story has been written by Grayce Druitt Latus. It has local setting, tone and actors and actresses of note. Miss Gertrude Rosenstock, the first baby of the Woman's Club of Pittsburgh, is the leading lady. Members of this club have set a day when they will see their protege make her debut in the world of motion pictures.

Ewing Rafferty, whose well established reputation as playwright and actor has excited great admiration, will be leading man.

The officers of the Woman's Club of Pittsburgh, Mrs. John H. Armstrong, president of the Congress of Woman's Clubs of Western Pennsylvania; Mrs. J. Christopher Lang of the "Made in America" League and several suffrage and civic workers will have a part on the screen.

A number of enterprising business firms of the city are co-operating with the producers of the play, the Educational Film Company, and a successful presentation of this reel in a large number of high-class motion picture houses of Western Pennsylvania is already assured.

SHORTER PITTSBURGH ITEMS.

Raymond B. Groetzinger has purchased the Federal theater, Northside, Pittsburgh, Pa., from G. A. Denlinger. This house has a seating capacity of 231 people.

The Quality theater at 429 Fifth avenue, Pittsburgh, Pa., was opened last week. T. W. Tooker, formerly manager of the Sheridan Square theater in East Liberty, is manager.

Max Stern has joined the road force of the Picture Playhouse Film Company and made a trip through West Virginia last week.

Harvey B. Day, manager of the Fox Film Corporation's Pittsburgh branch, spent last Sunday in Cleveland, in conference with Manager Mooney of the Forest City office.

C. E. Smith, formerly manager of the Alliance offices in Cincinnati, is now road man for the Metro Picture Service, with headquarters in Pittsburgh.

There is a rumor afloat that Nathan Friedberg and David Adler of the Alhambra, East Liberty, Pittsburgh, Pa., will secure another large house in that section of the city. Two sites are under consideration.

A. Dresner, formerly manager of Warner's Features in Pittsburgh, is now manager of the Kriterion Film Service, with offices in Indianapolis, Ind.

Manager McAleer of the Pittsburgh branch of the Picture Playhouse Film Company says that his European war pictures are being booked so fast that he is kept on the jump all the time.

James Hauer, proprietor and manager of the new American theater in West Eighteenth street, Erie, Pa., opened that house last week. This theater has a capacity of 275 and is built expressly for picture-house purposes.

The Pittsburgh public will on Thursday and Friday have an opportunity of seeing for the first time what actual warfare is. At the Minerva theater the Popular Motion Picture Company will exhibit for the first time in this city the Belgian battle field motion pictures.

The postponed opening of the "Park," formerly the "Tech," at the corner of Forbes and Craig streets, Pittsburgh, Pa., will positively take place next Monday night, March 8th.

The new moving picture theater, The Liberty, on Miller avenue, Clairton, Pa., opened last week. This theater will seat 420 people.

Joel A. Levy has been appointed manager of the special feature department of the World Film Corporation, Pittsburgh, Pa. "Your Girl and Mine" is one of the good things on his list this week.

The Grand theater, in Sharon, Pa., in order to comply with the new state regulations governing theaters, has had Architect E. E. Clepper prepare plans for changes which will entail an expense of nearly $10,000 and make the Sharon theater one of the best in this section when it comes to making provisions for quick emptying of the house in case of danger.

Mr. Bender took charge of the West End theater at Pittsburgh, Pa., two weeks ago. This house, lately, has been operated by various owners and seems to be a big proposition to handle successfully.

A Pennsylvania State charter of incorporation has recently been granted to the Delton Amusement Company, Dormont, Pa., capital $15,000; incorporators, Frank D. Seidel and J. E. Fulton, Dormont, and E. G. Hays, Mt. Lebanon, Pa.

Through the C. L. Saxton Company, Pittsburgh, Pa., Charles Freeman sold to Frank Kovic the Viola theater business at 803 Main street, Sharpsburg, near Pittsburgh, with a five-year lease, for $1,800.

A Pennsylvania State charter of incorporation has recently been granted to the United Film Service Company, of Pittsburgh, Pa., capital $5,000; incorporators, James Milholland, Joseph A. Beck, Pittsburgh; Paul A. Stuart, Cheswick.

MICHIGAN NEWS LETTER.

By Midwest Special Moving Picture World News Service.

GEORGE BANTA of the Happy Hour at Coldwater had a man disguised as a woman in a blue gown with lace draperies and wedding veil parade the streets, announcing that she was "Lovey Mary," soon to be married at the Happy Hour.

Solomon Gould, owner of the opera house at Brighton will not pay the war tax of $50, and the house is available only for home talent plays and lecture courses.

The annual report of the state fire marshal at Lansing shows a gain of 106 moving picture houses in the state in the last year. There are now 545 licensed theaters which in the last fiscal year paid inspection fees of $11,410.

The Idlehour theater at Belding has been purchased by the Empress theater proprietors and dismantled.

S. S. Fraser and Thomas Iseman opened their new Theatorium in the Opera House block at Durand with a five-cent Saturday matinee.

The Delft theater at Marquette announced that hereafter it would show eight reels at its Saturday matinees.

Moving pictures at the Calumet theater were a part of the program of the Boys' Conference held at Calumet by Upper Peninsula welfare workers.

Contract has been let for the construction of the new Garden theater at Marshall, and it is expected to open some time in June. It will be 45x125 feet, dome roof and walls of hollow tile.

Pictureland at Bay City recently announced that fifty cents worth of green stamps would be given with each five-cent admission.

Francis Horn and Harry Case, of Olivet, who have opened a moving picture theater there, will give shows on Wednesday and Saturday nights.

The Village Council at Caro has granted permission to Charles Montague of that place to join an opera house building to the village hall provided he guarantees to erect a structure costing at least $10,000.

The Royal theater at Calumet planned a benefit show for the Calumet Park and Playground association. The Royal recently showed a stove-making industrialog for a local hardware firm.

S. HENRY PINCUS DEAD.

Amusement Man and Inventor Dies in Houston, Texas—Things That He Had Accomplished.

S. Henry Pincus, a native of Philadelphia, and who was identified with various amusement interests in the city, died recently in Houston, Texas. He was buried from the home of his brothers, Walter and Florian Pincus, 1334 North Fifteenth street, Philadelphia.

Mr. Pincus was born in this city 56 years ago, and the earlier part of his life was devoted to mechanical invention. The folding opera chair, with the attached hat holder, was one of his products, and he held the first patents on machines for intermittent light transmission, which was the basis for the present moving picture machine. In fact, George Burnham, then the head of the Baldwin Locomotive Works, and Mr. Pincus were developing a machine of this sort when the patents were issued to another man for a similar bit of mechanism.

In the amusement world Mr. Pincus was first associated with the late Dion Boucicault and later re-established the elder Sothern. He built the Winter Circus at Broad and Cherry streets, and with the late William J. Thompson, as the financial backer, created Washington Park on the Delaware.

He later went to New York and became associated with the Keith interests. It was during this production of "Mamzelle Champagne" at the Madison Square Roof Garden that Harry Thaw shot Stanford White. Mr. Pincus was an Elk and a member of the Pen and Pencil Club.

MRS. THOMAS EDISON OPPOSED TO SUNDAY SHOWS

West Orange Social Leader, Wife of Inventor, Believes in No Sunday Amusements.

Taking a stand against some of the most prominent welfare workers in the community of West Orange, N. J., Mrs. Thomas A. Edison, in her capacity of social leader, has put her foot down on all Sunday amusements. Although the First Ward Improvement Association has inaugurated a custom of holding Sunday evening moving picture shows for the benefit of the poor, and has gained the support of a large part of the population, she is unalterably opposed to amusement in any form on Sunday. Mrs. Edison is president of the West Orange Improvement Association. Her influence has swung the town improvement association around to the point of view that the practice of having amusements in any shape or form on Sunday must be discontinued.

PHILADELPHIA BRIEFS.

A new air of prosperity has been noticeable very recently around the office of the World Film Corporation, 1314 Vine street, due to the fact that Arthur C. Melville has appeared with a new stick pin in the form of a golden horseshoe studded with ice.

A concert and a moving picture representation of the "Sign of the Cross" were given last Sunday evening in the Darby theater, at Darby, Pa., in aid of the building fund of the Roman Catholic Church of the Blessed Virgin Mary. Dr. J. W. Harrigan, the proprietor of the theater, gave the use of his house for the benefit.

Frank Powell's understanding of modern photoplay devices helps to make "A Fool There Was," which was recently played at the Locust theater, West Philadelphia, one of the most stimulating motion pictures of recent months.

Federal Theaters Company

New Company Chartered in Delaware to Operate a Chain of Theaters—Will Be a Vigorous Force in Moving Picture Field of This Neighborhood—Offices Opened in Reading, Pa.—Prominent Picture Men at Head of New Company.

Special to Moving Picture World from Philadelphia News Service.

A CHARTER was recently granted by the State of Delaware to the Federal Theaters Company, the purpose and object of which corporation is to establish and operate a chain of first-class motion picture theaters, locating one or more in every town and city of importance within such territorial limits as will produce the best results. The company has been organized by three prominent business men of Reading, Pa., who will act in the following capacities: Frank A. Gould, president; J. G. Hansen, vice-president and secretary; Harrison T. Kern, treasurer.

With the inception of this company, a new and vigorous force wil be introduced into the field of motion pictures. Mr. Gould, president of the new concern, is now owner and manager of the Rex theater, 1731 Cotton street, Reading. He made his initial appearance in the moving picture industry three years ago and has become popular, not only with the patrons of his house, but with the exhibitors of the State. For the past two years he has been publicity representative for the Exhibitors' League of Pennsylvania. Prior to his picture career Mr. Gould was a member of the reportorial staff of the Reading Eagle. He resides at 223 Douglas street.

Another officer of the company, who has had a vast amount of experience in the motion picture business is Mr. Hansen, of the Gem theater, Tenth and Spring streets. He is a conservative business man and will serve the company as vice-president and secretary. Mr. Hansen is secretary of the Reading Local, Motion Picture Exhibitors' League, and formerly held a similar position with the State organization. His knowledge of the business in general will be a valuable asset to the corporation. He resides at 419 Oley street.

Mr. Kern, proprietor of the Reading Railway Company restaurant at the main depot, is treasurer of the company. He enjoys a wide acquaintance among the traveling public, as well as employees in all departments of the railway company. Mr. Kern resides at 413 Douglas street.

The promotion of the concern is in the hands of George L. Boynton, who has been a resident of Reading for a large number of years, while John A. Keppelman is counsel for the company. Offices for the company have been opened in the Baer building, Reading.

STROUDSBURGH ATTRACTS NEW PRODUCING COMPANY

Group of Picture Men May Buy Site for Manufacturing Plant in Pennsylvania Mountains.

Moving picture film companies are fast becoming acquainted with the fact that the scenery of the hills, mountains and valleys in the counties of Monroe and Stroudsburg is especially adapted for their use in various pictures and are largely putting the above knowledge into practical use. These counties are also especially convenient as a mecca for summer visitors from New York, Philadelphia and Scranton.

At a special meeting of the Industrial Committee of the Stroudsburg Industrial Club, which was recently held, five representatives of a proposed moving picture concern were present and presented a plan to locate their studio in the borough.

The men were Arthur L. Aylesworth and L. N. Rosenbaum, of New York City; E. L. Drew and Louis Kriasik, of Brooklyn, and S. Hill, Jr., of Newton, N. J. These gentlemen, with about twenty-five others, spent nearly two years in the Canadian Rockies and Alaska, where they made a complete series of films. They have refused to sell it, due to the fact that they expect to produce other films and wish to use this film, "Hunting Big Game in the Canadian Rockies and Alaska," as a headliner. To all appearances the men have considerable financial backing and this is the proposition which they placed before the committee. They desire a piece of land not smaller than 150 feet square and a building erected at a cost of about $25,000. This building is to take up about 100 square feet of ground besides the room for offices, etc.

Those in back of the movement have the papers ready to file at the county seat and forward to the Governor asking for a charter as soon as a location is secured. The company will issue stock to the amount of $225,000, $125,000 to be common stock and $100,000 preferred stock. This stock has all been subscribed for and as soon as the location is determined and the building erected the firm will be ready to start operations.

"THE ETERNAL CITY" SHOWN

The first presentation anywhere in the world of the photoplay made from Hall Caine's novel, "The Eternal City," was recently given at the Chestnut Street opera house before an invited audience, which occupied every seat in the theater. This initial showing, which was one of the noteworthy events of motion picture activity, was witnessed by a large group of New York theatrical men, including Daniel Frohman, who made a brief introductory address; Adolph Zukor, president of the Famous Players Film Company, which company made the picture; Edwin S. Porter, producing manager of the organization, and Hugh Ford, the stage manager.

FELT AMUSEMENT COMPANY TO BUILD NEW THEATER.

Announcement has been made that the Felt Amusement Company, who now own and conduct the Locust Moving Picture theater, at 52d and Locust streets, West Philadelphia, have acquired the property at 1410 North Broad street, adjoining the Mercantile Club, and that they will erect on that property a picture theater to be known as the La Blanche.

It is intended to start construction about the first of April, and it is also hoped that the theater will be ready for opening to the public on or about September 1. The new playhouse, which will have a capacity of about 1,000 people, will be thoroughly modern in every respect and will possess a number of features, not the least of which will be a permanent fountain as a part of the stage decorations. The theater will have a frontage on Broad street of 37 feet and an auditorium and stage depth of 200 feet, making it one of the largest playhouses of its kind in the uptown section.

SIG LUBIN IN AUTOMOBILE ACCIDENT.

Four persons were injured, a grocery window smashed and an automobile wrecked recently when a light car, driven by Miss Clara Hall, 20 years of age, of 1415 South 29th street, struck the rear of the touring machine of Sigmund Lubin, the motion picture pioneer, and plunged through the window of a grocery store, at the northwest corner of 20th and Somerset streets. All of the injured were occupants of the smaller car.

Pictures That Disturb

Censorship Advocates in Louisville, Ky., Stirred Up by Showing of the "Frank Case" Picture—Another Instance of What Surely Follows Certain Kind of Offering—Prize Fight Films Did Same Thing—Business Doesn't Profit by Them.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

ACTING Mayor J. William Miller, of Louisville, recently issued orders to H. Watson Lindsey, Chief of Police, instructing the latter to see that the film known as the "Frank Case" is not exhibited to the public of the city of Louisville, on the grounds that the film is contrary to good morals. The picture was to have been shown during the second week of March at the Masonic theater, and would probably have been shown in several of the smaller theaters later on. Mr. Miller stated that he was requested to take this action by the Board of Trustees of the Masonic Home; C. C. Stoll and C. J. Meddis, president and secretary, respectively, of the Men's Federation; the Rev. Dr. E. L. Powell, chairman of the Vice Commission; Mrs. Helm Bruce, president of the Woman's Club, and a number of other prominent citizens of the city. He said they had called upon him and asked that the pictures should not be shown in the city. This order stirred up a good deal of interest in moving picture circles as it is the first time in months that any movement has been started or any strong feeling of opposition shown to any moving picture scheduled in the city. A great deal of opposition was shown a few years ago when there was some talk of booking the Jeffries-Johnson fight pictures in Louisville, and the authorities took action on the matter at that time. The Masons of Kentucky own the Masonic theater.

"MAKING NEGRO LIVES COUNT."

Motion pictures of negro life, illustrating the hopelessness of old plantation times as well as the new efficiency made possible by the industrial training at Hampton Institute will be shown in an entertainment, "Making Negro Lives Count," exhibited at the Masonic theater Tuesday night, March 16. The pictures will be interpreted by plantation melodies, to be sung by the Hampton Singers, a quartet which has won distinction in the large cities of the North and East. Brief addresses on the work of Hampton Institute will be given by Dr. Hollis, B. Frissell and the Rev. John Little. Prof. O. L. Reid, principal of the Girls' High School, will preside. The program will be divided into three parts. The first will include scenes from the old life—ramshackle cabins, ragged children in the sunlight and the sad old mule dragging by the doorway where the negro woman washes. The second group of pictures will illustrate the work done at Hampton Institute. The last pictures will show how Hampton graduates carry the message to their own people. The plantation songs to be sung are those which show "the soul of the black folk" in its varied moods of wonder, weird despair and irresistible laughter. The pictures were produced at Hampton, Va., and naturally appeal strongly to Southern people. A large list of patronesses has been made up, among whom are most of the elite of Louisville's society. The show will undoubtedly be one of the biggest things in the motion picture line ever handled in this city.

MILK FILM AND LECTURE AT KEITH'S.

Under the auspices of the Babies' Milk Fund Association and the Board of Health Miss Una Clayton, star and author of the comedy "Milk," gave a free lecture at 11 o'clock in the morning at B. F. Keith's theater. The subject of the lecture was "Clean Milk and Baby Welfare." Motion pictures were shown in conjunction with the lecture and the combination brought out the strong points of the arguments. Mayor Buschemeyer and Dr. W. Ed Grant, city health officer, saw a special run of the pictures beforehand and gave Miss Clayton and her players in their "milk" playlet their hearty indorsement.

LINEMEN'S SAFETY FIRST FILMS.

The Employes' Club, of the Louisville Gas and Electricity Company, recently held a special meeting at which the topic was "Safety First." Moving pictures showing the dangers encountered by linemen were exhibited. The film showed the results of the carelessness which grows more prevalent as the linesman becomes more familiar with his work, and in addition a number of slides showing methods of safeguarding workmen as well as the public were depicted. The Louisville Railway Company and the two telephone companies were represented at the meeting, and more than three hundred people attended. The film shown was prepared by the National Electric Light Association and is being used for similar work all over the country, with excellent results. A number of high officials of the various companies represented at the meeting made addresses concerning the adoption of "Safety First" methods.

FIRE AND EXCITEMENT, BUT LITTLE DAMAGE.

Patrons of the Columbia theater, 211 South Fourth street, were watching a thrilling Western film, when suddenly there was a flash of light and the house was filled with the odor of burning film. Owing to the rain the crowd was small and only about one hundred persons were present. A rush was made for the doors, but the employes had them thrown wide open in time to avoid any crush and no one was injured. Emil Greenberg, who was in the operating room, was on the far side of the burning film, and was forced to jump over it in order to reach the door. Returning with a chemical fire extinguisher he put out the flame before the fire department arrived. About 2,000 feet of film were on the three reels and the entire film was a loss. Other damage consisted of burned out wiring. Miss Emma Hall, the ticket seller, became somewhat alarmed when an usher told her the building was on fire, but she had the night's receipts in a canvas bag before she left her post. Fred Sheldon, manager of the theater, said the loss was trivial, and that the theater would open just as soon as a few minor rearrangements were made.

NEW BROADWAY SOON TO OPEN.

The latest and undoubtedly one of the most beautiful motion picture houses in the city is nearing completion and will be ready to open shortly. This theater is the New Broadway, located at Shelby street and Broadway. W. G. Unglaub, of the Modern Building Company, general contractors in charge of the work, says that as far as he is concerned the theater will be ready to open on schedule time, which is Easter Sunday, April 4. One commendable fact about this theater is that it has been erected without a strike or tie-up of any kind on the work. In addition to the regular moving picture screen it will have the largest stage of any moving picture house in the city, that is, taking into consideration houses constructed expressly for the moving picture business. A good deal of expense has gone to installing a perfect ventilating system.

SHORT LOUISVILLE ITEMS.

The Novelty Amusement Company which recently sold its theater to M. Switow, has published a notice stating that the company is winding up its affairs and that all parties having claims against the company are requested to present them on or before March 15.

Ralph Studevyn and Mr. Porter, representing the new Criterion Film Company, of Indianapolis, Ind., were in Louisville on Sunday, March 7. An agreement was made with L. J. Dittmar, manager of the Majestic Amusement Company, whereby Mr. Studevyn made a run of special pictures before an audience composed of nearly all of the prominent moving picture men of Louisville and several from out in the state.

Dr. J. B. Adams, of Danville, Ky., opened a new motion picture house recently in the Danville Auditorium. The Danville orchestra furnished the music for the initial performance, which drew a large attendance.

The Pathescope Company of America, recently staged the third of a series of entertainments given for the school children of Louisville. The entertainment was held at Baldwin's Hall, one of the large music studios of Louisville. The film program is being changed entirely between entertainments. The show is given absolutely free of charge and the film program consists of splendid reels on a variety of interesting subjects which appeal to children. The entertainments are being held partly through the courtesy of the Baldwin Piano Company.

PICTURES FILLED THE BILL.

Nemaha, Iowa, School Finds Ideal Entertainment to Keep "Box" Party Going.

By Midwest Special Moving Picture World Service.

THE box social program—traditionally a boresome affair—is now made interesting by moving pictures.

Whenever a rural or village school needed some new books for the library it would announce a box social. All the girls in the neighborhood prepared attractive boxes of lunch, placing their names inside on a slip of paper. These were auctioned off, the boys bidding desperately, and generally blindly, against each other, in hope of eating supper with some favorite damsel. The revenue was the main thing, but there had to be some kind of a program, generally a necessary evil, to keep the crowd together until all possible bidders could reach the schoolhouse.

The opera house at Nemaha was used recently by the Nemaha school for one of these affairs. The feature of the program was moving pictures of school life at the Iowa State College at Ames. It was more than a novelty. The films were entertaining. They reached the very class of young people from which the state school wants to recruit its students. They showed the old-fogey taxpayers (surely Nemaha has them) that the money spent on the state school is not going for foolishness. A new interest was created for the young people in a more-or-less pleasing festivity which threatened to decline.

IOWA BRIEFS.

The Commercial Club and the Chamber of Commerce at Waterloo have named committees to handle the project of having Waterloo picturized for the San Francisco fair. Similar arrangements were made by the Commercial Club at Fayette.

A new ordinance, passed by the council at Lake Park, regulates moving picture theaters and subjects them to a license fee of $50 a year.

Charles Jennings has sold his moving picture show at Winterset and has returned to his home at Audibon.

The Crystal theater, at Grundy Center, gave a benefit for the Wellsburg orchestra.

Manager Hulbert has been re-seating the New Mystic at Madrid and adding to its ventilation facilities.

The Ozark theater, in Burlington, is now changing programs daily.

T. J. Foster has sold the Motz opera house, at Guthrie Center, to George Faith, of Chicago.

Mrs. Jessie Frost has purchased of her mother, Mrs. Sarah M. West, the Elite moving picture theater at 7 West Main street, in Marshalltown.

P. J. Grace has been planning to add twenty-five feet to the length of the Lyric, at Adair, install a new ventilating system and make other improvements.

Moving pictures were used to demonstrate modern dairying at a meeting of farmers held at the opera house in Rockwell City.

Snapshots of local people, thrown on the screen, proved a good attraction for the Star theater at Hawkeye.

The Royal theater, in the Langan Building, on Second street, in Clinton has been leased by Fred Rixon, Jr., and Peter Cahl.

The Grand, at Lake City, has been running vaudeville in connection with its picture show.

William Fraser, of Spencer, who has purchased the Princess theater, at Storm Lake, will divide his time between his new acquisition and his photoplay house in Spencer.

Julius Johannsen, of Primghar, has purchased a moving picture show at Beresford, S. D.

E. Thaves, of Algona, has honored his little niece by changing the name of he Germania opera house to the Virginia theater.

A hardware store in Winfield had a nail and wire industrialog run at the Electric theater, furnishing free tickets to its customers.

EXHIBITOR DAN WILLIAMSON SET UPON.

Dan L. Williamson, proprietor of the Lyric theater, of Jackson, Tenn., and lessee of the Marlowe theater, was recently attacked on the street in the rear of the East Chester street theater by negroes whose motive was robbery. An iron implement of some kind was used and Mr. Williamson was found later in the evening suffering from a fractured skull. He was removed to the Crook Sanatarium, where he is in a critical conditon. The negroes evidently imagined that he had a quantity of money with him, as the show had closed for the evening. The continual barking of a dog attracted attention to the spot where Mr. Williamson was found. No clue has been secured as to the perpetrators of the outrage. Mr. Williamson is a native of Cairo, Ill.

MOUNTAINS AND REVENUE MEN TO BE FILMED.

The mountain section of Eastern Tennessee with its traditions, romances and tragedies, is to be pictured in a series of moving pictures to be made by a film producer of the East. The United States government has consented to co-operate with the producers of the series by permitting the noted revenue raiding officers of the section to assist in producing the film. Revenue Agent Knox Booth has been advised that the department will permit his noted force of moonshine raiders to assist in making some of the pictures. W. H. Kilgore and W. H. Tyler, two of the celebrated raiders will become moving picture stars and will give practical demonstrations of the operations of federal officers in the wildcatting section. Miss Edith Stow, a successful writer of New York, will assist in producing the series.

The Crystal theater, of Nashville, recently exhibited the well known film called the "Photoplay Without a Name." This feature is somewhat of a novelty and has created a good deal of interest as the Moving Picture Contest Editor of the Universal Film Company of New York has offered a reward of $50 for the title.

Screens Near Street

Nashville, Tenn., Board of Commissioners Passes New Building Code Requirement—All New Theaters Must Place Screens Near Street—Operating Rooms Must Be Outside and to Rear of Auditoriums—Fireproof Doors Required in Projector Openings.

By D. D. Crain, Jr., Tennessee Correspondent of Moving Picture World.

IN accordance with a requirement of the new building laws, passed by the Board of Commissioners of Nashville, Tenn., machine booths in moving picture houses will hereafter be placed at the rear of the houses and the screen at the front. It is not required, however, that theaters established before these laws were passed, shall be rearranged so as to accord with provisions of Section 49 of the building core. This code is as follows: "Every theater, auditorium or room hereafter erected, remodeled or used for the purpose of operating a moving picture show shall be on the ground floor of the building in which it is located, and shall front the public highway and have ample means of exit at either end of the room in which the people congregate. The machine booth shall be located in the rear, outside of the main auditorium, or if the inspector deems practicable, it may be placed in a separate outside room or space with an integral wall of the building between this operating room and the main auditorium, and any openings therein shall have a door of fireproof construction and this door shall be kept closed during each performance."

EXHIBITORS IN SMALL TOWNS COMPLAIN OF SERVICE.

Say They Are Not Getting Fair Break with Tennessee Exchanges.

Exhibitors as well as operators in the rural districts of Tennessee are disappointed in the quality of film service which is being sent from some of the Tennessee film exchanges at this time. The smaller houses are compelled to secure cheap film service, but this "cheap service" does not necessarily mean no service at all.

An exhibitor recently stated that on one occasion a film came in just as the house was ready to open and it had to be placed on the machine without being run over ahead of time. The film was in such bad condition that it broke in eight places during the first run, and the operator had to stop and patch it before proceeding. Naturally he did not feel like holding up the show while he inspected the reel which should have been inspected at the exchange regardless of whether it rented for fifty cents a day or ten dollars per day. Not only do the exchanges in some instances fail to inspect closely, it is declared, but they are also very careless in shipping films out in time to get to the theater for the next day's show. The show man, in order not to have to pay additional rentals, is compelled to ship his show out at the wind-up of each day's business on the very first train. If the exchange fails to get a new set of films to him he is unable to open his house unless he happens to have a few odd films for emergency cases.

The rural houses are coming on steadily and in time will possess a vast power in the moving picture business. The rural house should be given good service and, it is urged, protected against delay just as far as it is in the power of the exchange to do so.

CHATTANOOGA DRUGGISTS AND BURGLAR FILM STORIES.

It has been suggested by druggists of Chattanooga, Tenn., following a number of drug store robberies, that burglar films shown in the moving picture houses may be partly responsible for the penchant that has been developed for drug store cash. It is stated that films showing burglars at work have a bad effect on the minds of young boys of the tougher element. Detectives and patrolmen have been working diligently on three drug store robberies that occurred in two nights, but have been unable to bring anything to light.

WANTS NO SUNDAY SHOWS EVEN FOR CHARITY

Cleveland, Tenn., Charity Organization Refuses to Sanction Sunday Shows Even Bearing Gifts.

An attempt was recently made at Cleveland, Tenn., to start Sunday motion picture shows to aid in charity work. However, some opposition has been encountered and it is said that a number of ministers severely condemned the show in spite of the fact that the film shown was the big production of the Bible story of "Sampson."

The past winter has been the hardest on the poor that has been experienced for many years and the associated charities have been unable to cope with the situation in spite of the fact that a number of large contributions were made to the fund. To meet this crisis two enterprising citizens conceived the brilliant plan of giving a religious motion picture show on Sunday afternoon at the Bohemia theater, and any contributions received to be given to the charity organization. In spite of the fact that snow was falling and the streets were full of slush, it is estimated that about 1,500 persons attended the theater, which shows that a good portion of the population is in favor of Sunday pictures. The reels were shown between the hours of 1 and 5 o'clock. No charge for admission was made, but a donation box was placed at the entrance to the theater. The entire proceeds of the afternoon were only $27.35. It developed later that the president of the charity institution had notified the treasurer not to accept the fund as the board did not approve of the way in which the money was raised. The treasurer was authorized to take the money and devote it to cases of emergency, but not under the auspices of the association.

A number of the most enterprising citizens were interviewed on the question of motion pictures on Sunday, being asked: "Would you be in favor of presenting on Sunday afternoons, in one or more of our theaters, Bible scenes, pictures moral and clean, for the benefit of the poor of our city?" The question was asked of ministers, lawyers, doctors, merchants, manufacturers, county officials and laborers, and it was found that only a small majority opposed the plan. The ministers were all opposed to the plan and a small majority of the lay members, while the non-membership of the churches were largely for the method. There were few who objected to the pictures or the use of the funds for the purpose indicated, but urged that the principal objection was that it was a bad precedent to establish, and that those who owned and entertained the public in these playhouses would take advantage of this enterprise to enhance their private interests.

The Monarch Film Company, of Memphis, Tenn., has made arrangements to furnish first release films to J. E. Powell, of Lewisburg, Ky., and H. C. Waddell, of Central City, Ky., who are opening a new house on Fourth street, in Owensboro, Ky. The management of the new theater selected a name for the house, but before announcing it a guessing contest is being held, free tickets will be given for all correct answers received.

The Small House Problem

Getting Features for the Small House Is Big Problem in Missouri and Elsewhere —Small Exhibitor Feels Demand for Pictures Mentioned by Newspapers— Affiliations Among Picture Men for Booking Big Offerings Is One Way Out.

Special to Moving Picture World by Kansas City News Service.

THE theaters out in the Missouri territory want features. They are just as up-to-date as the moving picture theaters in Kansas City, and film managers and booking agents that travel the territory no longer "think them behind the times," for every week the orders for more and better feature plays come into the office.

The day of the feature play is just in its dawning, and already it has done much damage to the stage, revolutionizing the city theaters and dividing them into two classes, the big, up-to-date theater and the little one-horse show. Theaters that formerly had four and five reels of pictures on their program of little one-act comedies have changed to the big four and five-part feature play and make a week's stand with it.

In the country a week's stand is a trifle too long, but in the average size town it can run at least two days and a reasonable reduction in the rental price will encourage the small theater manager to get the film for his patrons, for the exchange and the exhibitor will have to do less than one-half the shipping necessary for the four or five comedies each day. The patrons all over the territory are clamoring for the feature plays. They have tired of the little one-act laughs and want something better. It seems to be a field that might repay special cultivation. Theater affiliations among small houses for booking features and state rights pictures are effecting this purpose in several places, but it is probable that an exchange man with a touch of organizing genius might solve it and make himself strong.

GREEN STAMPS IN KANSAS CITY.

The National Freemovie Ticket Co. Inc., Chicago, Ill., opened offices in Kansas City at 15 West Tenth street. Their plan is for the merchants of Kansas City to give a stamp with each ten cent purchase. For twenty of the stamps any one of the ten cent moving picture houses in the city might consider as a ticket to their show. At the opening there were fifty-one moving picture houses in Kansas City, Mo., and Kansas City, Kan., just across the river, that agreed to the plan. One hundred and fifteen of the leading merchants in the city were supplied with stamps for this work. This plan has met with a big success in the country towns and brought a big business to the merchants as well as to the theaters.

BATTING AVERAGES OF PATHE LEAGUE.

The batting averages in the Pathe League this week have been increased by all the members of the sales staff. The averages show that L. A. Sheridan, the oldest salesman with the Kansas City branch is now at the head of the list and is leading his manager, C. S. Edwards, Jr., by more than $400 worth of bookings. Mr. Edwards fell back to second place during the second week of the league, but is holding it with a lead of more than $500 worth of bookings. Mr. Edwards says that it makes no difference if he is in second place, his average is a thousand, for he has not lost a single customer since entering the league. The salesmen on the road, however, were all silent about not landing a customer or two that they thought they had cinched.

This league was formed by Mr. Sheridan, with the idea of stimulating the booking agents working for the company to greater activities. A huge bulletin was placed on the wall and the names of the six travelers of the company were posted on it and the amount of business that they had written for the week. The first week Mr. Edwards' name headed the list, H. E. Jameyson was second and Mr. Sheridan third.

F. F. NINE A BUSY MAN.

F. F. Nine, assistant of C. S. Edwards, Jr., general manager of the Pathe Exchange, Incorporated, is one of the busiest film men in Kansas City. On Fridays and Saturdays he hardly has time to go to lunch. Mr. Edwards is contemplating giving him an assistant in the work, as the business is growing so large that it is hardly fair to give so much work to one man.

K. & S. FEATURE PLAY COMPANY OPEN OFFICES.

J. J. Kennedy and J. Flavius Searle have opened offices in the Ozark Building under the name of the K. & S. Feature Play Company. Mr. Kennedy is treasurer and manager and Mr. Searle is president and secretary. The company handles the state rights for feature plays. They are now handling the "Victory" pictures and three others. Mr. Kennedy recently left the city for Joplin, Mo., where he will remain several days on business.

CIVILIZING POWER OF GOOD PICTURES HELP CITY.

The Jefferson theater of Springfield, Mo., has been advertising that it is the home of refined amusement. Springfield has long been considered one of the toughest Missouri mining towns, but it is the home of one of the strongest women's civic organizations and they have been cleaning the town from top to bottom, fighting the saloons and the dirty bakeries and restaurants and vice. The better class of merchants have nobly helped them in this work and most of the picture shows there are putting on only the very best pictures. "The Ghost Breaker" was the main attraction there last week.

FILM SHOWS OCEAN TO OCEAN HIGHWAY.

A reel showing the Pike's Peak, Ocean to Ocean Highway, was secured from A. W. Henderson, secretary of the association, and was shown at the Star theater at Hannibal, Mo. The Pike's Peak route is the shortest transcontinental line and is probably the most attractive to the tourist. The highway crosses the Rocky Mountains, and at Tennessee Pass is 10,400 feet above the sea level. At no point on the road is the grade greater than 40 per cent. The picture showed a part of the highway from Colorado Springs to Salt Lake City. The people of Hannibal and vicinity were greatly interested in the Pike's Peak route, for it passes through this city. In fact the Hannibal & St. Joseph Cross State Highway forms an important link in the route and resulted in the organization of the Pike's Peak portion of the Ocean to Ocean Highway.

SHORTER MISSOURI NOTES.

The Pathe Company feels highly elated over the fact that the "Exploits of Elaine" has met with great success everywhere. The branch here has five prints of the big fourteen episode serial working, and they have had difficulty in supplying the exhibitors with just the episode that they needed at the right time. The first pictures have fourteen episodes and the company is now preparing about as many more to follow the fourteenth. This is considered nothing short of marvelous by the Pathe Company and is perhaps, their masterpiece. The branch office here placed the picture in sixty theaters in the State of Kansas. Thirty-five theaters are running it in the small territory that the Kansas City branch has in Missouri. And twenty theaters are running it in the three counties in Oklahoma that the Kansas City branch is covering. E. E. Richards, of the Rich-Flynn Amusement Company, says that it is the best drawing card that he has ever had in his houses. F. A. Brittain says that the seventh and eighth episodes brought down the house at his Glory theater, which is out on the South Side.

The Warwick theater has booked the latest Pathe production to reach Kansas City, "Queen Margaret." It is a feature play of five reels, beautifully hand-colored.

The Majestic theater at Chillicothe, Mo., is featuring the "Master Key" this week. The Majestic is one of the best of the Missouri town moving picture houses and shows the best features that have been released. Next week they will show Louis Weber and Phillip Smalley in the Paramount "False Colors."

Marguerite Clark in "The Crucible" is the offering for the week at the Jefferson theater at Springfield, Mo. Miss Clark has won a warm place in the hearts of Missouri film audiences.

G. W. Kearns, proprietor of the Opera House, Pattonsburg, Mo., has recently installed an electrically-operated "orchestra." It is the Fotoplayer, made by the Watson Piano Co., of St. Joseph, Mo.

Kling's theater, Eighteenth and Lydia, has added a Fotoplayer to the equipment for the pleasure of its patrons.

KANSAS PROFESSOR TESTIFIES TO VALUE OF SHOWS.

Special to Moving Picture World from Kansas City News Service.

FREDERIC WINSHIP, of the English department of the Kansas State School of Agriculture, at Manhattan, Kan., told the college of the results of the investigation of the moving picture shows. Mr. Winship defended the moving picture theaters and the research among them was very exhaustive.

SHORTER KANSAS ITEM.

The Jitney theater, at Leavenworth, Kan., opened recently with a free show. Two reels of the "$20,000,000 Mystery," by the Thanhouser Company, was shown. The General Film Company is going to furnish the service for this theater. Four reels of pictures is its regular program.

The formal opening of the Rex theater at Hutchinson, Kan., was held last week. The Rex theater is that of the old Elite theater, that was purchased and overhauled by Fred Savage. Edith Storey, in the "Latin Quarter" (Vitagraph), was the picture used for the opening.

Mrs. A. B. Seeley and her daughter, of Abilene, Kan., were in Manhattan, Kan., last week, looking over the Wareham theater and airdome, with the intention of erecting an airdome at Abilene. Mrs. Seeley owns a moving picture theater in Abilene. The Seeleys were accompanied by the operator of their machine at Abilene.

Alterations are being made in the front of the old Palace theater building, at Great Bend, Kan., now empty, and there is a rumor that a new picture show is to go in. Clyde Moore says that there is nothing to make public about the matter and no deal of any sort has been closed up.

The Echo theater, at Great Bend, Kan., put in a new $475 Netzow mission style piano.

John Thomas, the owner of the Ruby theater, at Hutchinson, Kan., has opened it again. Fred Saunders is manager, and the theater is owned and operated by negroes.

Mr. Chris Mattison, Hutchinson, Kan., is a great advocate and staunch supporter of the serial story in pictures.

It is the concensus of opinion among exhibitors that if you want to do well on a serial you must get the serial started right, regardless of cost. It was upon this basis of reasoning that C. B. Yost, manager of the Pearl theater at Hutchinson, Kan., started his serial, "Runaway June." Mr. Yost distributed tickets over the entire city entitling the holders to free admittance to the first episode of "Runaway June."

Halstead, Kan., boasts of the youngest theater manager in the state. Although the age of Earl Bookwalter is not disclosed in any evidence available, he is obviously an efficient manager.

The Holland theater at Wichita, Kan., played "Cabiria" for seven days with great success at prices that were astonishing to the other exhibitors in the city of Wichita. The schedule for this picture was 25 and 35 cents.

Smith & Wilson will soon open the old Movie theater on the west side of Wichita under the new name of Lyric.

Arthur A. Ford has been made manager of the Marple theater at Wichita, Kan. For several months this theater has had a rather stormy career, and it was feared in film circles that its days of glory were passed.

IN THE NORTHWEST.

H. A. Beal has sold his moving picture theater at Medical Lake, Wash., to August Giles.

The Orpheum theater, at Bonner's Ferry, Idaho, has been leased to Mr. and Mrs. Zinc, of Spokane, Wash., who will operate a moving picture show.

A moving picture show has been opened in the Levens building, at Harney, Ore.

Herman Joachims, of Schleswig, Ia., recently was at Luverne, Minn., getting ready to erect a new two-story 63x135 brick theater and store building on the present site of his Union Hall. It will cost about $40,000 and will be modeled after the Orpheum theater, at Sioux Falls, S. D. Construction will start about March 1.

The Crews Amusement Company, of Walla Walla, Wash., has been incorporated in the State of Washington with a capital stock of $10,000, to do a general moving picture and amusement business. The incorporators are Clarence S. Crews, William P. Hooper and Daisy S. Hooper. This is the live concern which has been operating the Dime and Arcade theaters in Walla Walla.

St. Johns, Ore., is getting a better class of moving pictures as the result of the creation of a board of censors—the board announces.

The Lyric moving picture theater at Hibbing, Minn., has been sold to W. J. Ethier, of Keenatin.

The Idle Hour theater, at Aberdeen, S. D., now gives five changes of program a week instead of four, and has changed the admission to 5 and 10 cents.

The Princess theater, at Lake Preston, S. D., which has been operated by P. S. Larson & Brothers, has been taken over by George B. Myers, of the Star.

A. Folkers, the new owner of the Columbia theater, at Astoria, Ore., has had moving picture experience in other Oregon cities and in California.

The Gem theater, at Lidgerwood, N. D., has been sold to Fred J. Norling.

The Rex theater, at Glenwood, Minn., has been reseated and a new inclined floor installed.

The Fortine Public Amusement Company, of Fortine, Mont., has purchased the moving picture theater at that place from C. F. Kordus.

George Mack has been making arrangements to open a moving picture show at Effington, S. D.

The Hyrum Amusement Company, of Logan, Utah, has been incorporated with capital stock of $12,000. C. A. Nielsen is president, C. J. Christiansen vice-president, and Alfred Fallows secretary and treasurer.

Exhibitor and His City

Attitude of Exhibitor Latta, of Austin, Minn., on Sunday Closing Agitation Exemplifies Healthy Relationship of Picture Man and His Patron—Realizes He Must Want What His Patrons Want—Kind of Picture Man Being Developed by Modern Conditions.

By Frank H. Madison, Northwestern Correspondent of Moving Picture World.

EXHIBITOR F. F. Latta, of three theaters in Austin, Minn., the Cozy, Lyric and Princess, refuses to nourish a grudge on the Sunday show question.

The Sunday show issue is exceedingly prominent, nearly a whole page in a local paper being devoted to communication from readers on the question.

A petition presented to the council read: "We, the undersigned teachers and people directly connected with the education of the children in the schools * * * most earnestly and sincerely urge you to defeat said ordinance on the ground and for the reason that it will seriously hamper our work with the children of Austin and will retard their progress in education and will seriously hamper and interfere with the work of the schools of said city."

Mr. F. F. Latta announces: "While I am, perhaps, more vitally interested in this measure than any other person here, yet whether or not Sunday shows are permitted, I have faith in the fair-mindedness of our city council to act in the matter (from a moral or financial standpoint or both), and if the ordinance fails of passage I shall still be at peace with the world."

Exhibitor Latta, by his attitude toward his community's feelings about Sunday shows, finely exemplifies a condition in the picture business not often taken into account by ministerial associations, voices advocating censorship and ill-informed legislators. Not all picture men measure up to Exhibitor Latta's standard, but a big percentage of them do. No good citizen becomes an enemy of society just as soon as he opens a picture house. His close contact with the people; his responsibility and his powerful position in local politics when the people know and trust him (he can write or speak to his patrons as no editor can), all tend to make him a still better citizen.

The successful exhibitor is his community's personal friend. The nature of the business demands it and the sieve is being shaken hard to find the kind of man who is able to be a successful exhibitor. Poor farmers are driven to sandy soil; poor exhibitors are being driven off the board. There is nothing hidden about the picture business; what little evil there is in it is blatant. There is no evil that is easier to handle anywhere, and that is why so many busybodies want a hand in the work. But there is coming to the front a class of exhibitors who know that the community's good is their good, as most communities are beginning to realize the value of the picture house and the right kind of exhibitor.

NORTHWESTERN BRIEFS.

A rumor that Charles Chaplin, in "A Night Out," had been taken off the screen of the Isis theater, at Denver, Col., reached Pueblo, where the film had been booked for the Majestic. The uneasy Majestic management was assured by the General Film Company that there was nothing to it, and the advertising the film had received helped the business.

W. J. Morgan has opened an exchange in Seattle, Wash., to be known as the Union Film and Supply Company.

E. R. Redlich has been appointed manager for the Box Office Attractions Company at Seattle, Wash., to succeed A. T. Lambson, who has gone to take charge of the San Francisco office.

Difficulties of Otto N. Raths with union musicians and stage employees at his moving picture house are given by the St. Paul (Minn.) Trades and Labor Assembly as the reason for that body sending a request to Senator Moses E. Clapp at Washington that he oppose the confirmation of Raths as postmaster at St. Paul.

Ben R. Labree, formerly of Spokane, Wash., has sold his interest in his moving picture house at Seward, Alaska, to Harold N. Nuzum, also formerly of Spokane. Neil Koontz, still another Spokane native, is operating the house for Nuzum.

The organization of a Woman's Council for Hibbing, Minn., is under way. Tentative objects of such a body includes the censorship of motion pictures.

Ross F. Marsh, of Wahpeton, N. D., has assumed charge of the moving picture show which he purchased at Mapleton, Minn.

Daniel O'Connor, of Huron, S. D., has assumed charge of the Scenic theater at Miller, S. D., which he leased from N. Johnson.

An illustrated lecture on Yellowstone Park supplemented the regular photoplay bill at the Star theater in Hettinger, N. D.

The art department of the Boulder, Col., Woman's Club gave a "revue" at the Curran theater in that city. The program was made of numbers by local talent and typical Curran photoplays.

The Princess theater, at Wabasha, Minn., has installed an advertising curtain.

The Olympia theater, at Harlowton, Mont., added a Hawaiian concert company to one of its recent moving picture bills.

Joe Bonds, a Tacoma, Wash., pugilist, will become manager of a 5 cent moving picture house in that city, it is reported.

The New Grand, at Lake City, Minn., has added vaudeville twice a week to its five-reel picture show.

The opera house at Elkton, S. D., was destroyed by fire. Loss $1,200.

The City Council at St. Paul, Minn., has granted licenses to conduct moving picture theaters to W. H. Baker at 163 East Seventh street, and James Gilowski, at 18 East Seventh street.

The Imperial, one of the oldest moving picture houses in Lewiston, Mont., has closed.

A recent program at the Ansonia, in Anaconda, Mont., had in addition to the photoplays numbers by the Butte Girls' Club and the Entre Nous Club.

Robert Middlemiss has been made manager of the Isis theater at Ogden, Utah. H. E. Skinner, manager of the Alhambra Theater Company, is now devoting his time to the new Alhambra, with offices in the second floor of the new building.

E. B. Brown is now managing the opera house at Nezperce, Ida., which he purchased from Dr. E. S. Booth. Roller skating now rules, but it is announced pictures may be resumed.

Manager Kavanugh of the Grand and Foto-Play theaters, in Grand Forks, N. D., will acquire a third house in that city, having taken a ten-year lease on a two-story brick and concrete 50x140 theater, which will be erected for him at 14 North Fourth street, by J. D. Bacon. It will have a stage and will be modernly equipped. It is expected to be ready for occupancy about July 1.

O. C. Smith has leased and will operate the new 50x130 concrete moving picture theater which D. J. Riley is erecting in Dallas, Ore. It will seat 1,000.

The picture show in Adams, Minn., closed the last week in February until after Easter.

The Colonial, at Winona, Minn., had a second booking of "Neptune's Daughter."

"Cabiria" was shown at the Clemmer, in Seattle, Wash., for 10 cents.

EXHIBITOR BURR SWAN'S ORIGINAL ADVERTISING

Books Paramount—Gets Out Special Illustrated Newspaper Full of Snap and Humor.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

BURR SWAN, manager of the Knights of Pythias Opera house, at Pittsfield, got out a Special Opera House Edition of the Pike County Republican, of which he is editor. The banner line (across the front page) tells the reason: "I have booked the Paramount Program for Pittsfield—the Silver Dime triumphs." As it was pure advertising and did not carry the regular volume number of his paper, it cost him a green stamp to mail each one. Four full-sized pages were devoted principally to picture promotion. The back page was an ad for "America." His nonsensical index to the paper included: "Picture of the Bottom Dropping Out of the Moving Picture Business, Page 1," and "Picture of Burr Swan Not Tooting His Own Horn, Page 3." A travesty on a scenario contest suggested as subjects to contestants; "Major Funkhouser's Chicago censor board indicting Bill Shakespeare and cutting out large sections of Venus and Adonis. Ditto and ditto dittoing Edwin Bok and dittoing Ladies' Home Journal." Swan started "The Beloved Adventurer" series March 15 and has the "Hazards of Helen" and the "Girl Detective" series on tapis.

KEWANEE WANTS CENSORSHIP.

Local censorship is being talked of in Kewanee, and it is said that City Attorney Welch has been asked to draft an ordinance for submission to the city council.

CIRCULATING A SUNDAY SHOW PETITION AT MORRISON.

Petitions are being circulated in Morrison to secure a vote on the Sunday picture show question. The question on the ballot will read: "Shall motion picture shows be permitted to operate in Morrison Sundays?" Advocates of the Sunday shows argue that Rock Falls, a neighboring city's pictures are used in the churches on Sunday.

GALESBURG WILL VOTE ON SUNDAY SHOWS.

The Sunday picture show question is included in the election notice published at Galesburg. Although it was stated that the petition was found insufficient no formal complaint had been made to that effect.

RUSHVILLE MAYOR PROHIBITS SUNDAY SHOW.

Ministers in Rushville objected to the showing of Pastor Russell's "Creation" on Sunday afternoon on the ground that it might pave the way to regular Sunday shows. Mayor Glass prohibited the film. Generally objections to this film by ministers are made on doctrinal grounds.

MOLINE CENSORSHIP REPORT.

The report of the committee which made an investigation of the moving picture houses in Moline will wait, it was announced, until a meeting of the executive committee of the Woman's Club. It is said, however, that the report will recommend that the Chicago censorship be accepted as the standard for Moline shows.

SELLING TICKETS IN ADVANCE.

Where a few years ago such a thing as an advance sale of tickets for a moving picture attraction would have been poohpoohed by amusement seekers, it is more or less of a custom now in Illinois. Dreamland, at Galena, assured itsself of a good business for "Neptune's Daughter" in this manner.

ILLINOIS SHORTER ITEMS.

Some exhibitors are so slow to get away from the circus style of advertising that one house in Clinton carries the line "Rain or Shine."

A moving picture machine has been purchased for the Cheerful Home Settlement at Quincy, and until it has been fully paid for shows will be given from 2 to 6 and from 7 to 11 Saturdays. School children will sell tickets at 10 cents each.

The News-Record, at Springfield, conducted an essay contest on "Julius Caesar" preliminary to the showing of that film at the Lyric.

The Airdome, at Clinton, owned by Noah Stivers and Clarence Thorp, is no more. It will be converted into a stable.

The Federal Theater Company, of Chicago was incorporated with a capital stock of $2,500 to do a general theater and moving picture business. The incorporators are Sam E. Pearce, Irwin Grossman and Lillian M. Hansel.

The Gem, at Lewistown, booked "From the Manger to the Cross" for March 23, with a free matinee.

Speechless banquets are the latest in Illinois. The Social Center at El Paso entertained a number of local athletes at the Clifton Hotel, but instead of postprandial oratory the guests were taken to a special picture show at the Grand opera house.

"Shore Acres" was shown one afternoon and evening at the Varietie, in Canton, and Manager Ross gave all the proceeds to the poor children of the Kelloggs school district.

From De Kalb comes a newspaper clipping to the effect that the people of that city failed to patronize "The Christian" at the Armory theater, and the second night's booking was canceled. The small crowd that did attend was delighted with this high class feature. And the Hoyburn, at Evanston, recently had the picture back again.

C. A. Cook and a Mr. Pothemus are reported to be contemplating opening a moving picture show at Fairview.

The Lyric, at Springfield, found it profitable to play a return engagement of "A Fool There Was."

West's new theater at Galesburg in announcing "The Escape," assured its patrons that its shows never would cost more than 10 cents.

"Your Girl and Mine," the suffrage film, went to the Auditorium at Galesburg, under the auspices of the Galesburg Equal Suffrage Association.

Following a banquet at the Galesburg Club for its employees, the Galesburg Union Telephone Company took them to a special moving picture show at the West theater.

The films for the Amuse-U at Carbondale recently went astray. The management made the naive announcement that the substitute program was coming from an exchange that had been working for the Amuse-U's business and that it expected something extra good for the trial service.

The new Majestic theater at Harvard, which opened March 3, seeks musical favor as "The Home of the Pipe Organ." Six reels at 5 and 10 cents, matinees daily, is the policy.

As a special attraction for children on Saturday until 5 p. m. the Evanston theater, at Evanston, had a return engagement of Mary Pickford in "Cinderella."

"Forgiven, or the Jack of Diamonds" was given as a benefit for the Lewistown band at the Gem, at Lewistown.

Frank E Leahy, who is the new manager of the Remington theater, at Kankakee, formerly was in the shoe business at La Salle.

Joseph Neumann, of Quincy, has opened a moving picture show at Augusta.

The T. R. Film Company, of Chicago, has increased its capital stock from $35,000 to $50,000.

H. B. Scott, who is running a picture show at Heyworth, has been connected with the Jarvis Carnival Company, and consequently the Saturday night bill has amateur vaudeville.

WISCONSIN STATE FILMS IN PALACE OF EDUCATION

Films Boosting State Shown at Exposition, Where Advertising Value Will Be Greatest.

By Midwest Special Moving Picture World News Service.

WISCONSIN is one of the few states which will not have a moving picture projecting room in its state building at the fair at San Francisco. Notwithstanding this, plans are being carried out to exploit the State's resources in film, but the shows will be given in the Palace of Education. The Wisconsin men interested in the project say the State buildings are visited principally by residents of that State.

A CERTAIN PICTURE BRINGS CENSORSHIP AGITATION.

The Woman's Club at Racine has decided to ask the mayor for a local board of censorship. It is understood that the title "Three Weeks," made conspicuous when that film was exhibited recently in Racine, is partially to blame to for the contention that the standard of photoplay shows could be heightened.

WISCONSIN BRIEFS.

"Threads of Destiny" was shown the same day at the Princess and Lyric theaters in Superior.

The Opera House at Two Rivers had a concert by the Gloe-Naidl orchestra when it showed "Judith of Bethulia."

A moving picture policy is one of the propositions under consideration in connection with the projected reopening of the Empress theater in West Water street in Milwaukee.

The Hortonville Hall association, Appleton, has decided to purchase a moving picture outfit.

G. A. Harsh has opened a new moving picture theater at Colfax.

A Saturday show at the White theater in Whitewater was given over to the Woman's Relief Corps, who added to their own special program the film, "The Battle of Shiloh," and another.

Samuel J. Huber, who has conducted the Gem theater at Portage for two and one-half years, has sold that house and entered the floral business.

The Western Theater Company, of Milwaukee, has been incorporated with capital stock of $50,000. The incorporators are S. M. Field, J. G. Wiesen and Anna Gerboth.

The People's theater at Superior is now giving vaudeville in addition to pictures.

Irvin S. Cobb, the war correspondent, with his illustrated lecture, was at the Pabst theater in Milwaukee.

Every person who bought a ticket to the Sunday evening show of "The Master Key" at the Gem in Lena was given a patent coat hanger.

Magee's Opera House at Evansville had a special five-cent matinee of "Neptune's Daughter" for the school children.

The Star theater at Muscoda showed the Modern Woodmen of America film, "The Man Who Came Back."

Dennis Long has sold his moving picture house on State street in Racine to a Mr. Rademacher.

The Monarch Film Manufacturing Company, of Milwaukee, has an arrangement with the Wisconsin Panama-Pacific Exposition Commission to furnish 20,000 feet of pictures made in Wisconsin. A. H. Russell, manager of the company, has been at Superior, Eau Claire and other cities discussing the plan with city-boosting organizations. The Commercial Club and the Rotary Club at Superior have been contemplating having a 1,000-foot reel made, to be used for advertising purposes after the exposition ends.

The Klondyke Feature Film Company, of Milwaukee, has been granted a charter by the secretary of state at Madison to do business with a capital stock of $25,000. The incorporators are H. W. Carroll, C. B. Ames and E. S. Benham.

Exchanges Showing Film

San Francisco Exhibitors Demanding View of Big Offerings Before Bookings—Larger Exchanges in City Are Preparing Show Rooms—At California Film Exchange and at World Film Corporation, Rooms Now Being Decorated Are Most Attractive.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

THE motion picture exhibitors of San Francisco and vicinity are no longer content to book feature productions on mere hearsay, but are commencing to demand a screen examination of practically everything before making arrangements to advertise it to their patrons. Exhibitors in the trans-Bay districts, who secure most of their features after they are run in San Francisco houses, have the advantage of inspecting these at the theaters and are enabled to judge in a way of their drawing power through the attendance. The local exhibitors are insisting on the personal inspection of films booked by them to a much greater extent than formerly, and this has resulted in many of the exchanges installing miniature theaters and projection equipment.

The Pathe Exchange installed an exhibition room shortly after entering the San Francisco field, and its new leases are shown at regular intervals. The Blinkhorn interests also fitted up an exhibition room as soon as possible after locating here and since this time some of the old-established exchanges have made improvements of this character. The Golden Gate Film Exchange, Inc., recently completed the fitting up of a very handsome room in the basement to supplant the imperfect facilities formerly in vogue.

The California Film Exchange, 121-127 Golden Gate Avenue, is now completing the installation of what will be the largest exhibition room in the city when ready for occupancy. The room will be 17½ by 36 feet in size, and will be handsomely equipped. The operating room is metal lined and will conform in every particular with the local regulations. The World Film Corporation, also located on Golden Gate Avenue, is likewise installing an exhibition room for the convenience of patrons. This is located on the main floor of the exchange and is being finished in the same handsome style that distinguished this branch of the World Film Corporation. A Motiograph projection machine will be installed here and full precautions will be taken in regard to safety.

Realizing that there are many exhibitors throughout the country who plan to visit San Francisco during 1915, letters have been sent to all the branch managers of George Kleine Attractions asking them to have all customers in their respective territories make their headquarters at the local office during their stay here.

THE AMERICAN TO BE PICTURE HOUSE.

The American theater, located on Market street, near Seventh, is to be opened on March 14 as a high class moving picture house, by Edwin James, of Portland, Ore., who has for some time conducted the Majestic theater there with marked success. The local house enjoys the distinction of having been the first theater in the downtown district to have been rehabilated following the fire of 1906, and for a time was very popular. It has been closed for the past two years, being regarded by most theater managers as being outside the amusement district. However, it is less than a block from Grauman's Imperial, whose success has been very marked, and Mr. James is confident that he can secure a heavy patronage. A heavy advertising campaign has been commenced and several strong feature attractions have been booked, the first to be presented being the "Kreutzer Sonata," with Nance O'Neill, Theda Bara and William Shea. A six-piece orchestra and a fine organ will furnish music and a straight 10-cent policy has been adopted.

OTIS TURNER, WITH COMPANY, VISITS SAN FRANCISCO.

Otis Turner arrived in San Francisco recently from Universal City with a company of player folks to take scenes for "The Black Box," the new Universal serial. The party included Anna Little, Herbert Rawlinson, William Worthington, Laura Oakley and Frank MacQuarrie. A special permit was secured from Mayor Rolph for the taking of pictures throughout the city and some striking scenes were taken here.

KRITERION BRANCH WILL OPEN IN SAN FRANCISCO.

The California Kriterion Film Company has secured a lease on quarters in the Film Exchange Building at Jones street and Golden Gate avenue, and will open for business on March 15. The preliminary arrangements for the opening of this branch were made by Mr. Hawkins, who was here recently from Los Angeles. This office will be in charge of David Bershon, formerly in charge of the Universal Exchange at Los Angeles, and for a short time manager of the Lincoln theater here.

MAILS POSTERS IN TUBES.

In order to insure the transmission of announcements and small posters in good shape the George Kleine Attractions has adopted the policy of mailing these to customers in tubes. While this method is more costly than others, the splendid condition in which they are received more than compensates for the added expense.

BRIEF SAN FRANCISCO NOTES.

Sol Lesser, president of the Golden Gate Film Exchange, Inc., has returned from a business trip to New York, where he made his usual heavy purchases.

The premier presentation of "Quo Vadis" in the Hawaiian Islands will take place at Honolulu on March 31. It was taken to the islands by Edward O'Malley.

A motor generator set has been added to the projection equipment of the theater in the Hawaiian Building at the Panama-Pacific International Exposition.

The Sunset theater of the Southern Pacific Company, at the Exposition, has been completed and is in use. This theater seats 300, has a sloping floor and a stage, and is furnished throughout in a handsome manner.

The leading feature of the regular meeting of the Camera Club of San Francisco on March 18 will be the presentation of moving pictures of scenes in Hawaii taken by Edward H. Kemp.

Persons not authorized to do so are not allowed to take moving pictures at the Panama-Pacific International Exposition, as was discovered recently by Edward W. Castle. This operator was taking pictures on Exposition ground when guards interfered and the film destroyed.

Morris L. Markowitz, manager of the California Film Exchange, Inc., plans to attend the opening of Universal City.

Davis Bros. have disposed of the Electric theater, on Church street, to Shelton & Horgan.

The Cory theater, on Union street, recently disposed of by Cory Bros., is again being conducted by these well known exhibitors.

The great rush being experienced in the installation of projection equipment at the Exposition has necessitated an addition to the sales force of Walter Preddey. Harry Davis, well known in the local trade, is filling the position of assistant.

Mrs. Borman, formerly owner of the Pioneer theater, at Fruitvale, Cal., has reopened this house and is doing her own operating.

W. E. Butler, a well known moving picaure machine man and inventor, is now with G. A. Metcalfe, of San Francisco.

W. G. Warren, of Tonopah, Nev., was a recent visitor in San Francisco, purchasing equipment for the Pastime theater, which he is to reopen shortly.

A new theater is to be erected at once at Woodland, Cal., by the A. D. Porter Estate, and will be operated by Harry Leland, of Sacramento, when completed. The house will have a seating capacity of 700 and will cost about $12,000.

The contest for the selection of a name for the old Diepenbrock theater at Sacramento resulted in the choosing of the name Strand, this being the suggestion of five contestants, who divided the prize money. The house opened March 1, after having been renovated throughout. A pipe organ has been installed and concerts by F. C. Bassett are features of the entertainments offered.

fireproof vaults and all the latest im-

New Home of California Film Exchange, Inc.

The accompanying photograph shows an exterior view of the new home of the California Film Exchange, Inc., at 121-127 Golden Gate avenue, San Francisco, to which reference has been previously made. This exchange occupies two entire floors 37½ by 137½ feet, and is equipped with provements. A feature of this exchange that is to be found in very few others is a driveway into the lower floor where express wagons may enter and load shipments direct from the shipping department, thus doing away with all trucking and keeping the upper floor clear.

Pathescope vs. State Law

Attorney General Fellows Has Filed Demurrer Questioning Jurisdiction of Detroit Court in Case of Heyne Bazaar (Pathescope Company) Against the Fire Marshal—Claims That Though Film Is Not Celluloid Law Holds.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

ATTORNEY-GENERAL Grant Fellows, representing Michigan State Fire Marshal John T. Winship and his assistants, filed a demurrer on Saturday morning, March 6, in the Detroit Circuit Court, asking that the action begun against the marshal and his employes by the Heyns Bazaar Co. (virtually the Pathescope Sales Co.) be dismissed. The Bazaar Company had started proceedings to restrain the marshal from forcing churches, business concerns and other organizations giving private exhibitions of motion pictures with the Pathescope machine, from complying strictly with the state law governing moving picture theaters. The plaintiff began the suit as Detroit representative of the Pathescope Sales Co. The Bazaar Company maintains that Pathescopes do not come under the moving picture theater regulations, because they do not require celluloid films. The Attorney-General in the demurrer questions the jurisdiction of a court in equity to try such a case on the grounds that the validity of the moving picture theater law has already been sustained by the Supreme Court, and that, therefore, it cannot be questioned.

GILLINGHAM INCREASES STOCK.

A. J. Gillingham, owner of the Empire theater, in Detroit, manager of the General Film Co., Detroit, and holder of the controlling interest of the Gillingham & Smith Theatrical Enterprises, has decided to increase the stock of the latter to $160,000, offering 50 per cent to investors in Grand Rapids, Mich., where the various enterprises are located. Mr. Gillingham has purchased the Monroe vaudette, Idle Hour theater, Idea theater and Original vaudette, operated under the United Theaters Company, and they will be included in the Gillingham & Smith Enterprises. The new Strand, which will be opened later in the year, will also be included. Headquarters of the company will be in the Orpheum theater building, with Charles H. Seaman as general manager.

FOWSER WITH UNITED FILM.

H. F. Fowser, president of the Detroit Motion Picture Exhibitors' League, has resigned as manager of the Luna theater, 161 St. Aubin avenue, and has taken a position as special representative for the United Film Company. He will be associated with the Detroit office in the Campau building. Edward L. Ruehle has succeeded him as manager of the Luna theater. Mr. Fowser will continue as president of the Exhibitors' League. He has been doing excellent work for the organization.

THE BROADWAY OPENS OFFICES

The Broadway Feature Film Company has opened offices in the Broad-Strand Theater building on Broadway. This company is operated by Harry I. Garson and his associates, who are also to handle the Bradway-Strand theater when it opens early in April. While the date has been set for April 4, Mr. Garson says that in the event of a delay, the date will be no later than April 11. The Broadway Feature Film Company will specialize in state right productions, showing them first at their own theater. They wil handle such films as "The Christian," "Cabiria," "Sealed Orders," "The Nigger," etc. The opening attraction at the Broadway-Strand will be "The Christian." Mr. Garson says that a $30,000 pipe organ will bé installed, also that there will be a symphony orchestra of fourteen pieces.

SHORTER DETROIT ITEMS.

An arrangement has been completed whereby all of the theaters operated in Detroit by John H. Kunsky, Inc., will hereafter show features, produced by the Box Office Attraction Co.

One complete moving picture machine, including a spot light, valued at $410, was stolen from the Jewel theater, 448 Gratiot avenue, on Friday night, March 5. The outfit belongs to William F. Klatt, owner of the Jewell. He says it is a mystery to him how the thieves managed to steal the entire outfit.

The Casino theater, 28 Monroe avenue, Detroit, discontinued business March 7, and will be replaced by a "moving shooting gallery." It is interesting to note that the Casino was the first moving picture theater in the world. It was opened originally by Messrs. Caille and Kunsky, and later taken over by Mr. Kunsky.

W. H. Goodfellow, one of the pioneers in the moving picture industry, has opened an office at 79 Woodward avenue, Detroit, under the style of The National Syndicate Film Service, to purchase, sell and rent feature films, supplies, etc.

Plans are about completed by Architect Howard Crane, Dime Bank building, for a one-story moving picture theater, 120 by 128 feet in size, to be erected for Hugo Scherer at 280 East Jefferson avenue. This will be the only photoplay theatre on Jefferson avenue, from Woodward avenue to the Belle Isle bridge, a matter of three miles, on one of the city's leading thoroughfares.

Contracts have been let for the erection of a brick theater at Chene and Milwaukee avenues, Detroit, for the Monroe Theater company, of which Fred Schram is the general manager. It will be 35 by 100 feet in size, and will be completed within sixty days. Richard H. Marr is the architect.

NEBRASKA NEWS LETTER.

By Midwest Special Moving Picture World News Service.

HARTMAN BROTHERS, of Omaha, film manufacturers and proprietors of the Omaha Film exchange, have landed the contract for making 30,000 feet of industrial and scenic films for the Iowa Panama-Pacific Exposition Commission, Frederick G. Hartman has been at Des Moines looking after the project.

The Atlantic City producing concern which is flirting with the Commercial Club of Lincoln is said to want something in the shape of a ten acre tract or a cash consideration before bringing its company to Lincoln and erecting buildings at a cost of $75,000. If the removal is in good faith the company might get the ten acre site, Commercial club men say.

Undaunted by the refusal of the Nebraska State Legislature to appropriate funds for the construction of a moving picture theater at the San Francisco fair, the Nebraska Conservation and Public Welfare Commission is going to have promotional films shown at the exposition. It has furnished the federal government 1,000 feet depicting the big Pathfinder dam project, and has made arrangements to have shown, at government buildings, educational films of the live stock, agricultural and fruit industries of the State.

The war pictures which are being shown in Nebraska under the direction of the Omaha World-Herald had their Omaha booking at the Krug theater, Fourteenth and Harney streets. The World-Herald has been booking the picture for some Nebraska houses.

March 11 was fixed as the opening date for the new Empress theater at Fremont.

M. C. Freed has added vaudeville to his moving picture show bill at Pender.

The Y. M. C. A. in Lincoln has equipped a room with a standard motion picture projection outfit. A course of six selected programs to be given on Saturdays has been outlined. Season tickets are sold for twenty-five cents. The seating capacity is 200.

The city central suffrage committee in Omaha did not add to its treasury by the showing of "Your Girl and Mine" at the American theater to the extent that had been expected. It was announced that the women came out about even.

Pictures were plentiful at the Mid-West Cement Show at Omaha. On the stage at the Auditorium, where the show was held, was projected "A Concrete Romance" and at the headquarters at the Rome Hotel pictures of the Edison plant after the fire were shown.

John Brym and Fred Kedlacek are now operating the moving picture show at Dwight, the latter having purchased the interest of James Mares.

A new moving picture show is to be opened at Alma about March 15, it is reported. R. L. Keester will be proprietor.

The Star theater at St. Paul has been re-opened by Carleson & Nelson of Dannebrog.

NOTES FROM THE SOUTHWEST

By Midwest Special Moving Picture World News Service.

UNDER the auspices of the Houston Parent-Teacher Association, at Houston, Tex., a picture show was given at the Auditorium, the program made up of films depicting the school life of that city. Nearly every ward school was represented, the camera men catching something that made that school distinctive. At one it was a drill, at another a game, still another a playlet and so on. The mayor and other prominent persons appear in the pictures. The object of the show was to raise a fund for the improvement of the school grounds in Houston.

Joe C. Clemmons, proprietor of the Imperial and Electric theaters in Beaumont, Tex., has acquired a third house there, leasing for a number of years the Tivoli on Liberty avenue, which was erected about a year ago by John F. Goodhue. Clemmons will personally manage the Tivoli in connection with his other houses.

Homer W. Sibley recently gave his lecture on the production of motion pictures in connection with the show at the Gem in Little Rock, Ark.

E. M. Hulsey, who took over the Hippodrome at Waco, Tex., on March 4, had as his initial attraction Kleine's "Stop Thief." This was followed by "The Christian."

The Queen theater at Waco, Tex., recently announced that it would give away a diamond ring each night.

J. O. Taylor and J. E. Williams, who are filming the Southern National Highway, recently were at Globe and Miami, Ariz. At Miami they secured pictures of some big copper reduction plants for the travelog.

Officers of the Eighteenth Regiment, United States Infantry, stationed at Douglas, Ariz., plan the erection of a pavilion like the one they had at Texas City, which was equipped for the display of motion pictures.

The Lyric theater at Douglas, Ariz., was two years old early in March. The event was celebrated by a general overhauling of the interior.

J. C. Renfro has sold his interest in the Majestic theater at Marietta, Okla., to Harry A. Kirkpatrick.

The opera house at Montgomery, Tex., was destroyed by fire.

The Jett Wilcox building at Anahuac, Tex., has been leased for a moving picture theater.

Nordhaus Brothers & Company have let the contract for a new theater building seating 500 persons in Pine street, between Silver and Gold avenues, in Deming, N. M.

SUIT BROUGHT IN CANADA OVER ALLIANCE SERVICE

Noted Players Film Corporation, of Montreal, Brings Suit Against New York Film Makers.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

THE Noted Players Film Company has entered suit against the Alliance Film Corporation, of New York; the Allied Features, a local firm, and the Crystal Palace and Alhambra theaters. The petitioner company claim that by an agreement they were the sole Canadian agents for the business of the respondent, the Alliance Film Corporation, but that the latter has made another contract with the Allied Features to be sole exclusive agents for Canada. One phase of the case was heard in the Superior Court last Saturday, March 6, but proceedings will be resumed on Monday, March 8. Judgment should have been rendered by the time this is published.

GEM AT BRANTFORD BURNED.

The Gem theater, Brantford, Ont., was destroyed by fire on March 4. The Gem was located in the centre of a large block, and at one stage it looked as if the whole block would be wiped out. Every available fireman, policeman and many of the soldiers and street railway men were called out to help confine the flames to the theater. The building was owned by A. C. Lyons, and was valued at $15,000. The cause was reported to be the result of an explosion of chemicals used in developing films of a large fire which had raged just opposite the theater only a few hours previously.

SAFE AT STRAND CRACKED.

The serenity of the local film trade was disturbed last week by the report that the Strand theater's safe had been rifled to the tune of about $1,300. The haul represented the earnings for Saturday and Sunday of the Strand and Moulin Rouge theaters, together with a few hundred dollars petty cash. Detectives called in on the case were of the opinion that the act was an "inside job," or committed by one familiar with the workings of the theater. The door to the office had been opened without so much as a scratch being made on it, the safe's door had yielded without violence, and the inner compartment, which to be opened requires a special key, was neatly sawed off its hinges.

MONTREAL SHORTER ITEMS.

The local Famous Players office is conducting an extensive advertising campaign in connection with "John Barleycorn." It will be released shortly under the auspices of the W. C. T. U.

J. Lieberman, traveling representative of the local Picture Playhouse office, has just returned from a successful tour through the Eastern townships. He reports good conditions in St. Johns, Farnham, Granby, Magog, Sherbrooke and Megantic.

H. Y. Harwell, local manager for the Universal, claims that "The Black Box," has broken all records. In fact, the first episode is booked solid till the middle of next May. It has first run here at the Crystal Palace.

The New Grand is now staging five acts of vaudeville in addition to the regular show.

Recent features at Montreal houses were: New Grand, "Her Triumph," Paramount; Tivola, "Old Dutch," World Film; Strand, "Queen Margaret," Pathe; Imperial, "The Silent Plea," Broadway Star; Domina, "The Crucible," Paramount; Strand, "The Fairy and the Waif," World Film.

A new theater has been opened in Renfrew, Ont. It is called the Imperial, and is operated by J. MacKay. The opening night, March 1, had a Picture Playhouse subject as feature.

Films Voudou and Hoodoo

Director Plaisetti, of Coquille, Gets Unusual Atmosphere in His Picture "Carnival in Black and White"—Borrows Fighting and Dancing Blacks from New Orleans "Coop" and Lets them Loose Before Camera—Witch-Magic and Mystery.

Special to Moving Picture World from Southern Newspaper News Bureau.

AFTER its real society scene noticed last week, the Coquillo Film Company of New Orleans has now gone to the other extreme and presented authentic voudou negroes—real "hoodoo niggers"—and all in the same play, "Carnival in Black and White." They were stumped at first to get the real thing, but found what was needed in the "coop," the House of Detention. The darkies they got were quite the most savage, childish lot obtainable, the type which scarcely if ever is free from fear of voudou, witch magic that was brought from the Congo.

When Director Plaissetty made clear what characters were wanted there was some question as to whether it would be practicable to get in time a number of the type. Then some one rang up the keeper of the House of Detention and explained the need: "Twenty dark browns and blacks, men and women, fighting and dancing niggers." The keeper knew the man speaking, so he told him to come out and take his pick. He saw the fun coming and waived the formal obligation to keep his charges on routine.

The "applicants" were looked over. Aside from having to force any to take part, as was feared might be charged by some humanitarian, there was difficulty in convincing certain of the prisoners that they were not among the called. The company engaged to see that the blacks had a good time and returned to the coop. Deputies were of course sent along.

One of the scenes was laid in historic "Congo" (now Beauregard) Square, where, in ante-bellum times, the negroes used to gather for their orgies and charm making. The other was a studio set wherein the two leads, Edward Faure, who played voudou doctor, and Miss Lucy Leveque took the part of a Northern girl strayed away from her fashionable friends and, unknowingly, into the company of the voudou negroes. She, in fear of her life, had to go through the ceremonies assisting the voudou doctor. A burning caldron was in the center, from which the celebrants seemed to take live alligators and throw them back into the fire and take them again. A number of stuffed alligators were strewn about the floor, and grinning monkey heads, real monkey heads, the chief "prop" of the voudou workers, were disposed in the shadows along the walls.

New Orleans offers perhaps the best locals for this voudou work to be found on the hemisphere, barring perhaps the West Indies, where the worship first cropped out on this side of the world. It is almost if not quite a new vein for the pictures and will probably be used a good deal. The Coquille Company has now in preparation a scenario for a drama embodying this rite; some of the scenes are to be filmed in the swamps along the west shore of lake Pontchartrain; some, of course, will be studio scenes. They should be a hit, for voudouism for downright black horror can out-do insanity.

NEW PICTURE COMPANY WILL OPERATE IN NEW ORLEANS

United Photo Plays Company, Inc., Will Shortly Begin Production of Film Stories.

The United Photo Plays Co., Inc., chartered to operate moving picture exhibition houses and producing plants, announced last week at its executive offices in New Orleans that it would enter the producing field, establishing a studio in the southern city as soon as its organization is completed. Stock is now being sold and, according to P. A. Swain, recently appointed sales manager, the organization should be completed within a short time.

The United Photo Plays Co. will be New Orleans' second producing organization, the Coquille Film Co. being the first to establish a studio and its plant being already in active operation, as a closed corporation. The new company has an authorized capital of $500,000 and purposes, according to announcement, to market its product direct to exhibitors through its own exchanges.

ITEMS FROM GULF STATES.

The William Fox Film Corporation has further increased its New Orleans office force. S. T. Stephens, New Orleans manager, reports business excellent, with particularly heavy bookings by his office in the suburban houses.

O. K. Bourgeois, formerly on the road for the Consolidated, and for the past several months attached to the office staff of the United Program Film Service at New Orleans, has gone on the road for the United Program. This makes two men that the United now has traveling out of New Orleans, Maurice F. Barr having been on the road for the company for some weeks.

The Hybar Film Corporation, Louis Dolohonde, New Orleans manager, has moved its New Orleans office to 620 Whitney Central Bank Bldg.

The Gaiety theater, Ursuline and Royal streets, New Orleans, has opened under recently announced new management.

Th Esplanade theater, big suburban house, has reopened under the new management of A. Solis. The William Fox Film Corporation's "Sampson" was the curtain lifter.

Sugar's theater, Monroe, La., is boosting its box office receipts with a popularity contest for boys and girls.

Educational moving pictures are being shown at a number of out-of-the-way points in St. Tamany Parish, La., by Prof. E. S. Richardson of the Junior Extension Department of the Louisiana State University. He gets his light from his automobile, which carries the whole outfit, which he calls his "auto-motor-picture show."

The American, new New Orleans morning paper, will devote a page weekly to pictures. This information was contained in a news note under date of March 7. When the new feature will be made effective has not been announced.

"The Fight," a Brady & Shubert production, distinguished during its New York run by Anthony Comstock's protest, opened at the "Crescent," K. & E. house, New Orleans, March 14, succeeding "Tillies Punctured Romance," which had an excellent two weeks' run. Further picture booking for the "Crescent" are expected. The "Tulane," the other K. & E. house, has shown pictures at times, but the Crescent is the first New Orleans legitimate theater to take on successive picture bookings.

Charles Asbury, former owner of the Galvez Airdome at Galvez and Canal streets, New Orleans, has sold this property and is remodeling and improving the Canal airdome at Canal and Rocheblave streets. Mr. Asbury announces Easter Sunday as the date of the opening of the "Canal" under his management.

The Louisiana theater, Baton Rouge, La., operated by the Louisiana Amusement Co., was damaged to the extent of $500 by fire last week, fire originating back of the stage. This is the second recent fire in this house, which is one of the finest in the state, and the owners state that they suspect incendiarism.

New Theatre Enterprise

Group of New England Picture Magnates Launch Olympia Theaters, Inc., a $7,000,000 Amusement Company—Will Operate Large Houses in Several States—Men Who Are Behind the New Venture—Improvements and Changes That Are Planned.

By Edwin McCloskey, Boston Representative of Moving Picture World.

THE largest moving picture enterprise ever undertaken by New England men was launched last week, when the papers for a $7,000,000 corporation were filed with the Massachusetts secretary of state at Boston. This new concern will be known as the Olympic Theatres, Inc., and will operate moving picture and vaudeville houses in Boston, Cambridge, New Bedford, New Haven, Chelsea, Gloucester, Lynn and Providence.

The new company is an outgrowth of the Olympia theater, Lynn, which was owned by Ernest H. Horstmann, Frank J. Howard and Arthur E. Lord. This playhouse, which has a seating capacity of 3,200, was the first large moving picture house in the country. The corporation has taken over the Olympia theater, Lynn, Olympia theater, Gloucester, Mass.; Gordon's theater, Chelsea, Mass.; the Scollay Square Olympia and Gordon's Olympia, Boston, Mass. Two theaters, each of which will seat 2,500 persons, are in process of construction at New Haven, Conn., and New Bedford, Mass. The cost of each of these new houses will exceed $250,000. Plans have been prepared for another large house, which will be built in Cambridge, Mass. Work on this project will start within a month. All theaters operated by the new corporation will have a seating capacity of over 2,500.

The incorporators of the company are Max Shoolman, Nathan H. Gordon, Frank J. Howard, Gerald G. E. Street, Lee M. Friedman, Arthur E. Lord, Ernest H. Horstmann, Hiram E. Miller, George U. Crocker and Henry C. Atwill. There is $4,000,000 in common stock and $3,000,000 in preferred stock of the new corporation. Preferred shares will sell at $100 par and common shares will be valued at $50 par. It is planned to issue, at the present time, 18,770 preferred shares and 70,900 common shares.

The officers of the new corporation are Nathan H. Gordon, of No. 206 Winchester street, Brookline, president; Frank J. Howard, of No. 1688 Beacon street, Brookline, first vice-president; Max Shoolman, of No. 1988 Commonwealth avenue, Boston, second vice-president; Ernest H. Horstmann, of No. 42 Lexington street, Lynn, clerk and third vice-president; Arthur E. Lord, of No. 87 Lakeview avenue, Lynn, treasurer; the board of directors consists of the above named officers and the following: Gerald G. E. Street, of No. 14 Marshall street, Brookline; Lee M. Friedman, of No. 206 Bay State road, city; Hiram E. Miller, of No. 65 Atkins street, Lynn; George U. Crocker, of No. 378 Marlboro street, Boston, and Henry C. Atwill, of No. 59 Ocean avenue, Lynn.

Nathan H. Gordon, the president, has been associated with theatrical enterprises in and around Boston for many years. When he joined forces with the owners of the Olympia theater, Lynn, Gordon's Olympia on Washington street, Boston, was built. Frank J. Howard, first vice-president, is the dean of New England exhibitors, having been identified with the moving picture industry for over twenty years. He is an active member of the Massachusetts Motion Picture Exhibitors' League. Max Shoolman, second vice-president, is one of the largest real estate operators in Boston. Ernest H. Horstmann, clerk and third vice-president, is president of the Massachusetts Motion Picture Exhibitors' League. He founded this organization and has been at its helm for three years. He has accomplished more for the benefit of the industry in this state than any other individual. Through his efforts and the assistance of a few associates, many bills detrimental to the business have been defeated in the Massachusetts legislature. Arthur E. Lord, treasurer, will also be general manager of the new concern. He has been identified with theatrical enterprises for a number of years. Gerald G. E. Street is an active real estate operator in Boston and has been connected with some of the largest realty enterprises in the city. George U. Crocker is a former city treasurer of Boston and is the trustee of many estates in the city. Lee M. Friedman and Hiram E. Miller are prominent attorneys and will serve in the capacity of counsel for the new concern. Henry C. Atwill is a prominent attorney of Essex County. He is also attorney general for the Commonwealth of Massachusetts. Prior to his election to this office, he was district attorney of Essex County, where he prosecuted many famous cases with great credit to himself.

The plans of the new company call for extensive changes and improvements in the Olympia theater, Lynn. The house will be enlarged, as the corporation has purchased two adjoining buildings, which will be razeed. Larger lavatories will be installed and new offices will be provided for the officials of the theater. A new $25,000 pipe organ will be installed, but will be concealed from view, probably beneath the stage. The lobby will be remodeled and a new front will be constructed.

H. A. GRAVES BUYS THEATER.

Mr. H. A. Graves, of Whitefield, N. H., has purchased the Globe theater at St. Johnsbury, Vt., from Carl O. Bianchi. This is a practically new house, having been opened only three months ago. It was built at a cost of $50,000 and has a seating capacity of 700 persons. Mr. Graves has beeen connected with the Graves Theater Company at Whitefield. In the new house he will use General Film Service and Famous Players features. Mr. Graves will personally manage the new house. He reports that business is remarkably good and that he has done fifty per cent. more business during Lent this year than he did last year.

NEW ENGLAND ITEMS.

The Opera House at Lowell, Mass., which has been in darkness for the past month, has been reopened under the management of Allen Loew of New York City.

Norman L. Claig, a former Mutual road man and more recently manager of the New Hampshire and Vermont office of the Pathe Exchange, Inc., has been appointed New England manager for the Picture Playhouse Company.

Manager Samuel Bernfield, of the Pathe Exchange, Boston, was a constant visitor to the recent automobile show in Mechanics' Building, Boston. "Sam" can be seen driving to and from his office daily in a new machine which he purchased.

Toomey and Demarra, the moving picture magnates at Lawrence, Mass., are planning for extensive alterations on the Nickel theater in that city. This house, which is located at the corner of Lawrence and Essex streets, will be remodeled for a seating capacity of 2,000 persons. It is also planned to install esculators.

C. L. Beede, who is running a circuit of one-night moving picture shows at Enfield, Canaan and Quebee, all in Vermont, is preparing to enlarge his circuit. He states that Bradford, Vt., and Warner and Contoocook, N. H., will be provided with silent drama entertainments in the near future. He has had this circuit for three years and reports that business is much better this year than it has been in the past.

Stephen Richardson, of the Nickel theater at Woonsocket, R. I., has returned to his duties after a short trip to Bermuda.

The Princess theater at South Framingham, Mass., and the Orpheum theater at Gardner, Mass., which are operated by the Tri-Mount Theaters Company, are now using General Film Service.

It is thought that the Massachusetts District Police will make some provisions for the exclusion of Mechanics, Hall, Worcester, from the sweeping order issued by Chief J. H. Whitney, forbidding the renting of hall on the third floor of the building for moving picture entertainments. Deputy Chief George C. Neal, who is now acting chief of the department, has inspected the building. He was shown the unusual ease with which the building could be emptied in cases of emergency.

McCULLUM VISITS MAINE.

By John P. Flanagan, Special Correspondent M. P. W.

BARTLEY J. McCULLUM, of the Lubin Film Company, at Philadelphia, is now visiting at Portland, Me. He is well known in Portland and well liked. For many years Mr. McCullum was in charge of the Gem theater at Peaks Island, and it might be said that when he opened what is known as the Old Pavilion he was given the laugh by local theatrical men. At the first performance the gate receipts were $2.08, but Bartley had made up his mind to stick, and it was not long before he was turning them away. Under his management many noted players had an opportunity to try out during the summer months, and not a few of them have ascribed a large part of their success to his tutelage. Mr. McCullum is preparing for a cross-country tour, which will end in California, while the other members of the troupe proceed to Alaska. Mr. McCullum will then return to Philadelphia.

MANY BABY SHOWS IN MAINE.

Baby shows are in fashion in Maine theaters at the present time, it seems, the Jefferson theater, at Portland, having given one last week. The show took place immediately after the regular performance. Twelve prizes were awarded by a committee of competent judges, including two prominent lady physicians. The Jefferson has also inaugurated an amateur night for Friday night, with a large entry of contestants.

FREEPORT BUYS LOCAL FILMS.

The town of Freeport has made its debut in the moving picture business. At the annual town meeting held last week it was voted to purchase films of local scenes from Fred Mortimer, paying therefor the sum of $10, and these will be used as a sort of booster proposition. Freeport is the first town in the state of Maine to announce such a departure.

VERY INTERESTING PICTURES.

A convincing demonstration of the fascinating influence of moving pictures was given in Keith's theater, Manchester, N. H., when between 1,200 and 1,500 people were in danger from fire which broke out next door. Smoke poured into the theater in dense volumes. The house was in total darkness, a two-reel picture play being in progress. Just as the fire bells started to ring the lights came on and Manager Lorenzen stepped on to the stage and announced that there was a small fire next door, and that it would be better for the audience to file quietly out. Not more than 100 took him at his word. It was necessary for two policemen to go to the front of the house and insist that the balance of the audience get out.

MAINE ITEMS.

The Star theater, at Fairfield, has been showing "Cabiria," and as Fairfield is in reality a suburb of the city of Waterville, the management arranged for a special car

to Waterville. The admission charged was 50 cents for adults and 25 cents for children. These are believed to be the highest prices recently paid in the state of Maine for a motion picture spectacle.

The Fairfield Opera House announces a change in nights from Wednesday to Tuesday. This house gives a five-reel show, with dancing from eight to ten, and music by an augmented orchestra.

Feeling the need of helping the poor of Sanford, Maine, Charles A. Trafton has adopted the plan of giving benefit performances. Saturday mornings the theater is opened to the hundreds of children of the town, many of whom are not able to attend shows. The charge is but two vegetables of any kind. In this way barrels of vegetables and fruit have been collected, and these have been given to the Salvation Army to distribute. Each Sunday afternoon a Sunday concert and show is given, and the entire receipts are given to the poor.

THEATER BUILDING BOOM ON FRANKLIN AVE., ST. LOUIS

Several New Amusement Ventures and Changes Now Under Way—Preparing for Summer.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

THE neighborhood of Franklin avenue between 10th and 18th streets is experiencing a boom in the amusement business.

The large 2,000 seat house promoted by the McKinley Amusement Company is under way at 10th and Franklin, and will open in the near future.

G. K. Dubis, proprietor of the Pathe theater, in the same block, is preparing to open an airdome just across the street from the Pathe, that will seat two thousand persons and cover fifty-eight by one hundred and forty-eight feet of space. This airdome will be unique in the fact that it cannot be seen from the street, as it occupies the space in the rear of several large stores. Large entrances, however, have been arranged for on both Franklin avenue and 11th street. Mr. Dubis will not close the Pathe for the summer months.

G. Plaikos, manager of the Marquette theater, 1807 Franklin avenue, is having plans made which will increase the seating capacity of his theater from 500 to 1,000. The plans call for the alterations to be completed by June 1.

A PLAYWRIGHT ON PICTURES.

Augustus Thomas, the playwright, during a recent visit to his native city, St. Louis, expressed himself as greatly impressed with the part moving pictures are playing in playwriting. Moving pictures, he said, have brought such a demand for action that the modern playwright must be exceedingly careful not to waste any words in his production. He believes this will be good for the drama. He spoke of the practice of billing prominent stage actors who have appeared in films by name and not announcing that the play is a moving picture play. He said he knew prominent actors, who, when appearing at some theater at $2 a seat, could see across the street from the theater their names in large letters over a 10-cent show without any indication that it was a picture show. He thinks this will cause many actors of the legitimate stage to forsake the screen plays, and for this reason he thinks that the high salaries that have been paid by film companies will be cut, and that the demand for clever scenarios will be increased.

RAILROAD FILMS LOANED TREE.

The Missouri Pacific Railroad Company have made a reel of pictures which is shown in theaters in St. Louis as an extra attraction, and free to exhibitors, which shows the different state buildings at the Panama-Pacific Exposition in San Francisco. The Missouri Pacific has also another reel of travel pictures showing scenes from Pueblo, Col., to San Francisco by way of the Feather River Canon. A set of 400 slides and a lecturer, who gives an interesting travel talk to accompany the travel film, will soon be available to St. Louis exhibitors, according to Harry L. Billups, who is managing the films.

ST. LOUIS SHORTER NOTES.

A. Steinmeyer, of the Chippewa theater, 3807 South Broadway, has retired from the moving picture business. Jas. J. Barrett has assumed management of the Chippewa, and says he will run the house according to the methods of its former manager, Mr. Steinmeyer. Mr. Barrett is a newcomer in the St. Louis amusement field.

The Gravois theater, on Gravois and Jefferson avenues, passed under the management of T. H. McKean on March 6. Mr. McKean has changed the entire policy of the house when he assumed management. He replaced the former program with Paramount features, running four a week, charging ten cents for downstairs seats and five cents for balcony seats. The former price of admission had been five cents all over the house. Mr. McKean also added a four-piece orchestra. The new policy and program seem to be taking well. The opening night produced a packed house with "Such A Little Queen" as chief attraction.

F. Wehrenberg, manager of the Best theater, 3600 South Jefferson avenue, conducted an automobile contest for children. The auto was a very complete and satisfactory toy, and is large enough to tempt a high grade grammar school boy to compete. On Sunday, March 6, a coupon good for 500 votes was given to each child who attended the matinee. The crowd was so great that extra policemen were detailed to preserve order.

Geo. H. Kern, manager of the Cherokee theater, Cherokee street and Ohio avenue, will not close for the summer months, as has been the custom with this house. Mr. Kern is preparing to install an elaborate air-cooling and purifying system.

Arthur Bernaud, who recently opened the Jefferson Odeon, a new house at 2316 Easton avenue, has disposed of the theater to M. H. Rosenblatt, who has improved the appearance of the house considerably by rebuilding the front and lobby.

The Missouri Legislature at Jefferson City passed House Bill 531, "prohibiting exhibitions of prize fights or glove contests and other immoral shows by means of moving picture films, magic lanterns, etc.," by a vote of 96 to 28.

EDUCATIONAL FILMS AT UNIVERSITY OF CINCINNATI

Public Course of Instruction with Pictures Proves Popular—Will Be Extended.

THE scientific and other educational pictures which are being shown at the University of Cincinnati are making a pronounced hit with the public. The hours at which they are shown are arranged to make it possible for everybody to be present, eight o'clock in the evening being the usual hour. One of the most interesting of the series, which was shown last week, was one showing the mining and preparation of potash at Stassfurt, Germany. A lecture accompanied the pictures, delivered by Prof. H. A. Huston, who is now associated with the company operating the German mines. The Cincinnati section of the American Chemical Society attended this lecture in a body. Other pictures in the series, shown recently, included "Shoe Manufacturing," "Shad and Herring Fishing," "Watchmaking," and so forth, and others are announced for the future. The marked popularity of the course has established moving pictures firmly at the University as a means of education, and it is expected that in the next season the course will be even more highly organized.

OBSCURE SITE NO HINDRANCE.

The Orpheum, which, in spite of being the largest house in Cincinnati devoted to moving pictures exclusively, and of its location in Walnut Hills instead of downtown, maintains a remarkable attendance record, recently added to its drawing power and assisted the seeker after amusement in locating it, by installing at the corner of Gilbert and McMillan avenue, the intersection popularly known as "Peebles' Corner," a good-sized electric sign. This is visible from a long way in either direction, and a hand pointing the way toward the theater, a half-block distant, makes it easy for persons not familiar with the neighborhood to locate the house. This sign is the second now used by the theater, as there has for some time been a large electric sign on the front of the building.

SHOW PEST ARRESTED.

A pest who seems to have been operating in picture theaters in several Ohio cities was finally arrested last week at Gallipolis, O., in the person of one Henry Myers, of Dayton, where it seems he was arrested some time ago charged with the same offense as that which caused his arrest in Gallipolis—that is, pinching young women in photoplay houses. He also made himself a nuisance in the same way on the streets, and by peeping into houses, while the necessary darkness of the theaters served his purpose admirably. Exhibitors are exercising extreme vigilance to protect their patrons from men of this stripe, and whenever one is landed there is corresponding rejoicing.

CHURCH SHOW IN PORTSMOUTH.

The First Presbyterian Church of Portsmouth, O., has been furnishing educational motion-picture entertainments to its young people, and others who care to come, with great success, an average attendance of five hundred at the exhibitions being reported. Such pictures as "Through the Island Passage to Alaska," "Jaffa, the Seaport of Jerusalem, and Its Orange Groves," "In the Days of Cromwell" and others are shown. High school students are admitted free of charge, while a charge of five cents for all others is made to defray expenses. The plan was started last fall and will probably be made permanent, the approval manifested having been so hearty. The success of such experiments indicates pretty clearly that it will pay exhibitors to anticipate them by laying more stress on educational pictures at their own houses.

CHARLES REARK DEAD.

Cincinnati film men, as well as a number of exhibitors, heard with regret last week of the death of Charles Reark, the pioneer motion picture exhibitor of Sandusky, O. He started Sandusky's first house, the "Theatorium," some years ago, and had conducted it ever since with much success, although recently, since Mr. Reark became less able to attend to business, Charles Schuckhardt has been acting as manager. Mr. Reark was a ball player on the Brooklyn National League team some years ago, and was always an ardent fan after his retirement from the game.

"The Caprices of Kitty," the Bosworth photoplay by Elsie Janis herself, in which that popular stage favorite made her debut as a film actress, proved to be a powerful drawing card the first half of last week at the Strand, full houses greeting the production at every performance. The Strand, in fact, is making good with the Paramount program in splendid style, according to Manager Lipson, who bears the double responsibility of running this house and the Family theater as well with apparent ease.

Workmen's Compensation

Indiana Workmen's Compensation Act Passed—Gov. Ralston Signs Bill—Certain Classes of Employers and Employees Excepted—Provides for Voluntary Exemption After Formal Notice, but "Contributory Negligence" Can No Longer Be a Plea.

Special to Moving Picture World from Indiana Trade News Service.

THE new Indiana workmen's compensation act, signed by Gov. Ralston, and in effect Sept. 1, 1915, brings under its operation "every employer and every employe"—with several exceptions—who is not engaged in interstate or foreign commerce.

The principal exceptions are casual laborers, farm or agricultural laborers, domestic servants and their employers. Even these employers and employes, by voluntary agreement, may be brought under the act. Every employer and employe, except those specified, shall come under its operation on September 1, 1915, and pay or accept compensation for personal injury or death by accident under the new system. Any employer or employe, however, may exempt himself from the act by notice in specified form. But this has to be given thirty days prior to any suit unless the person injured has not been in the employment thirty days. A copy of the notice of exemption from the law must also be filed with the state industrial board, which is also created. Either an employer or employe who has exempted himself may, by proper notice at any time, waive such exemption, and enjoy the benefit of the new law. When the employe brings himself under the operation of the act, he automatically "surrenders all other rights and remedies at common law, or otherwise, on account of injury or death."

The new law does not relieve any employer or employe from just penalty for failure to perform the requirements of any statutory law. The law provides that no compensation shall be allowed for an injury or death due to the employe's wilful misconduct, including intentional self-inflicted injury, intoxication and wilful failure or refusal to use a safety appliance, or to perform a duty required by statute.

Section 10 of the law reads: "Every employer who elects not to operate under this act shall not in any suit at law by an employe to recover damages for personal injury or death by accident be permitted to defend any such suit at law upon any one or all of the following grounds: (a) That the employe was negligent. (b) That the injury was caused by the negligence of a fellow employe. (c) That the employe had assumed the risk of injury.

FINE NEW THEATER FOR GARY.

Work on a new $40,000 theater for Gary, Ind., will begin within a short time at the northwest corner of Broadway and Seventeenth street. The building will be erected and the theater occupied by the Wolf Syndicate Company, of which V. U. Young, manager of the Orpheum theater, is a member. This is the fourth amusement place in Gary in which the syndicate is interested. It will have a seating capacity of 750. The location of the theater is on the south side of the city, which is thickly populated, but where there are few places of amusement. The management of the theater will show vaudeville, moving pictures and some tabloid musical comedies. The building will not be ready for occupancy until about September 1.

SHORTER INDIANA ITEMS.

Throwing a "sop" to charity to get around the law for breaking the Sabbath while really keeeping the most of the profits from Sunday performances was charged against the Richmond picture show managers in the Richmond Ministerial Association meeting held recently. A committee was ordered to work out some plan of procedure regarding the local situation.

A lecture on "Our Own America and Her Exposition of 1915" was given by Dr. Frederick V. Fisher, manager of the bureau of lectures of the Panama-Pacific Exposition, at the Murat theater, Indianapolis, for the Indianapolis Shriners. The lecture was accompanied by official motion pictures of the Panama Canal.

The Minuet Amusement Company, of Ft. Wayne, has been incorporated to operate theaters. The capital is $5,000 and the incorporators are Edmund H. Seelberg, A. B. Rothschild and R. M. Pollack.

The Brazil Theaters Company, Brazil, Ind., has been incorporated for $6,000 to operate opera houses. The incorporators are S. M. Grimes, A. D. Davis and R. M. Kidd.

Sam Dreyfuss has become the sole owner of the Princess theater, Terre Haute.

Chris. Winkenhoefer will open a new moving picture theater in Huntingburg, Ind.

A series of extensive improvements have just been completed at the Luna-Lite theater at Marion. The whole interior of the popular movie house has been redecorated and now presents a most attractive appearance.

Gilbert Hooton, who formerly conducted the "Owl" restaurant in Tipton, is now the proprietor of a moving picture theater in Lafayette.

Louis Hayes, proprietor of the Empress and Dreamland theaters in Mt. Vernon, has purchased the Nickelodeon in Henderson, Ky.

Shelbyville is to have another moving picture house. William Meloy will open a theater on South Harrison street in the near future.

The O. J. C. Film Company, which was recently organized in Tipton, has made arrangements to make films for the following cities: Peru, Logansport, Kokomo, Elwood and Noblesville. Paul Curry is doing the advance work and Ora Coppock, the operator of the company, takes the pictures.

Landry and Dyall, managers of the Royal theater, Odon, have leased the Lyric at Elnora and have given their initial show in that city. The Royal and Lyric are using the same film service.

A short circuit in the wiring at the Lincoln theater, Valparaiso, put an end to the show recently, and the customers were given their admission back. Harry La Tour, the manager, went to the basement and found a good sized fire started, which he smothered.

The Star theater, a new moving picture house, has opened at Avilla.

Raymond Pleak and Orla Howard, of St. Paul, have closed a deal whereby they come into possession of a lot near the traction station in that city. They will erect a building on the lot for moving picture purposes.

JACKSONVILLE THEATRICAL CLUB FORMALLY OPENED

New Club Throws Its Doors Open—Will Be Hospitable to Visiting Players.

By Leon Louiso, Jacksonville Correspondent of Moving Picture World.

THE formal opening of the new Theatrical Club in the club quarters on Tuesday evening, March 9, was a brilliant and auspicious affair, attended by members and friends of the city, including local professional people from the motion picture studios, transient professionals and theater people.

The evening's entertainment included a program of talent selected from professional and local people.

Mr. D. J. Prince introduced the performers. "Baby" Lewis gave a dance number and followed with a recitation. The little tot was well received. Another number of the Orpheum bill was Mr. Ward of the "Will J. Ward and Girls" act, with a few selections on the piano. His work was greatly enjoyed. Miss Ethel LaRue, of the act, sang a duet with Martin Van Bergen. The number was a comedy song number and Miss LaRue made a decided impression, as did Mr. Van Bergen, who is an excellent baritone singer. Miss Hart of the "Billy and Marie Hart" act gave some vocal selections that were good.

Manager George E. Schmidt, of the Prince theater, gave a comedy character song number. His work set the audience in good humor and was encored heartily. Barwald and Barker, a team of professional dancers, gave some exhibitions of late dances and were given close attention. They are well known locally, and were well received. "Goldy" Goldstein, a local performer, did well. Mr. Fred Haynes, of the Kalem studio, gave a well received character impersonation of a French Canadian.

After the program the guests were served a course of refreshments. Music during the evening was furnished by the Orpheum orchestra. Two members of the orchestra will play each evening at the club for dancing, from 11 to 1. The band from the Sheesley carnival played in the rooms during the evening.

Among those present from the motion picture studios were Mr. Guy Coombs, Miss Anna Nillson, Mr. and Mrs. John Mackin, Mr. Jere Austin, Miss Jane K. Reed, Mr. Fred Haynes and Mr. Arthur Albertson. Managers of the picture theaters were in attendance.

The club is the result of the work of Messrs. D. J. Prince, Carl F. Rettick and Chas. A. Leach, Jr., and others. The club rooms are open to transient members of the profession, and all performers who are coming through Jacksonville are urged to make the club their headquarters while in the city. Carl F. Rettick is the manager.

STUDIO JOTTINGS.

Miss Katharine La Salle, who came down to work in "An Innocent Sinner" at the local Kalem studio, has returned to New York City. Her part was that of a country girl and she made an excellent impression here.

Miss Fania Marinoff, a well known Broadway favorite, is here for a picture at the Kalem. The picture is "The Secretary," and it is being directed by Mr. Kenean Buel. Members of the cast went to Mayport, Fla., recently, in the private yacht belonging to Mr. F. J. Marion, secretary-treasurer of the Kalem company.

Chas. Kent Owen, scenic and portrait artist at the Kalem, painted a life size portrait of Miss Alice Joyce a few weeks ago while she was working in "The Madonna," a three-reel picture. The madonna picture was recently used in a convent scene in "The Sixth Commandment," which Director Robert G. Vignola is directing, with Miss Alice Hollister and Harry Milarde.

A number of the Kalem players attended a recent masquerade dancing party at Fairfield Hall. All of them were in costume. Those who attended were Miss Jane K. Reed, in a colonial-dame make-up; Mr. Jere Austin, as a cowboy; Al Miles, in Indian costume; Jack A. Macomber, who had a good Dutch make-up; Harry Hembrow, as a tramp, and Mrs. Robert Walker in a Spanish costume, and Ray Parramore, as a tough character.

It is thought that the Lubin studio will be opened in a few days and that Director A. D. Hotaling will return from Philadelphia soon.

"Runaway June" is making many friends for the Savoy theater, and the "June" day is one of the best of the week.

Slager and Estelle, a team of comedy song entertainers, are at the Imperial. Mr. Slager was formerly a member of the Slager and Hall act and the present team is making good with their work.

Arthur Geary is appearing at the Republic theater in song numbers. He is now in his second week and he is proving a good entertainer.

RUNAWAY JUNE

By Geo. Randolph Chester

an attractive scene in "Runaway June"

Produced by

RELIANCE

The

"Runaway June"

California Trip Contest

Even now, before the appearance of the

Ladies' Home Journal

and

Saturday Evening Post

Full page, or any of the other

Advertisements to Women,

We are receiving hundreds of letters asking for particulars of the contest

The Women Near *Your* Theatre are Already Interested

Ask us how to turn that interest into cash at the box office

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29 Union Square, New York City

PRODUCED BY RELIANCE

WAR DEPARTMENT FINDS FILMS AID DISCIPLINE

Buys Sixty Machines and Will Give Picture Shows at Army Encampments —How Films Are Rented.

In speaking of the value of motion pictures from a standpoint of discipline and the efficiency of the commands, an officer of the Quartermaster Corps, under which branch of the service the purchase of such supplies is made, said: "When we get a large command in the field at such places as Texas City and Galveston" (at which places extensive maneuvers were held on two occasions when difficulties threatened along the Mexican border), "motion pictures will prove a great aid to discipline in keeping these men amused and contented and keeping them in camp at night. They will also be of great value in the matter of instruction. Motion pictures have been taken at the service schools of the army and there are many films showing life in the navy, target practice, etc., all of which will help in the training of our troops.

"The matter of obtaining films will be left entirely with the individual chaplains. It is the usual thing to charge a small admission fee to such entertainments; at some posts it is customary to sell little books of fifty tickets each for one dollar—sometimes the admission fee is five cents, sometimes ten cents. In this way funds will be available for the purchase or rental of suitable pictures. The chaplains will be furnished with a fund out of which they can make purchases of lantern slides for use in connection with the stereopticon features of the machines for illustrating such lectures as the chaplains or others may give. These they will be able to exchange among themselves for the benefit of all the posts."

Motion pictures in the army and navy form the most popular type of amusement and the soldiers are well pleased with the action taken by the War Department in obtaining for them the means of having their own shows right on the fort reservations. They will be all the more acceptable when the soldiers go into camp away from their home stations, especially when located at some considerable distance from a town or city which is often the case.

Prior to making a choice of the type of machine to be furnished, officials of the Quartermaster Corps made extensive investigations and had submitted to them sample machines of the various makes. These were installed on the fifth floor of the State, War and Navy Building and practical tests were made of each at intervals. The placing of so large an award has naturally attracted considerable attention among the machine men and they have been looking forward to it with no little expectancy.

WASHINGTON BRIEFS.

The Precision Machine Company, of New York, has been awarded a contract to supply the United States Army with sixty-six Simplex motion picture projecting machines at a price of $206 each. These machines are to be turned over to the chaplains at the different army posts and in the field, together with the full equipmen of a theater, tents, each 40 feet by 80 feet, folding chairs, and later with generating sets.

Bernard Depkin and William Fait, Jr., both of whom are exhibitors in Baltimore, Md., were visitors here last week.

Jack Levy, manager of the Philadelphia branch for the Greater New York Film Rental Company, was seen at the local office during the week.

W. R. Wilkerson, of the Piedmont Amusement Company, came to Washington from Greensboro, N. C., for the purpose of securing features and other desirable films for the several houses operated by that company.

Fears Uncensored Films

Crandall Finds Brilliant Example of Censorship Advocate Who Admits She Has No Personal Knowledge of Pictures but Hears They Are Bad—Sees Danger of Federal Censorship Unless People Are Awakened—Will Lend His Theater.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

HARRY CRANDALL, Robert Campbell and Dr. William P. Herbst appeared before one of the women's organizations of the Mount Pleasant district last week taking up with its members the subject of censorship. In speaking of the meeting Mr. Crandall stated that he was surprised to learn that those who were the most active in the discussion were those who knew the least about modern motion pictures. He informed the World correspondent that one of the ladies stated that she would very much like to attend some of the shows, but that she had always felt that they were very much of the blood and thunder variety and she had no desire of witnessing even pictured hair-raising events. Mr. Crandall gave her a list of some of the well known productions that had been shown at his theater, and she in turn was surprised at the many celebrated novels and dramas that had been filmed. All of her knowledge of the evil done by the moving picture houses was based on hearsay evidence, for she admitted that she had been inside one on but a single occasion, when a children's play was produced. Others of the party had never visited a picture theater, while those who did were in strong sympathy with the exhibitors. Messrs. Crandall, Campbell and Herbst are strongly of the opinion that they have done much to convince these women that the pictures are not nearly as bad as they are said to be.

To meet the argument advanced by the women that many of the shows, even accepting the statements of the exhibitors as to the well-known plays filmed, are not suitable for children, Mr. Crandall laid before them an offer to pay out each week the sum of $15 for the rental of such films as would appeal to children alone, to turn over his house to the organization for the hours between 9 and 11 o'clock each Saturday morning, and to give the ladies the privilege of donating the proceeds from all of the tickets, which they were to sell, to any charity that they might select. Alhough his offer was accepted, he has not as yet been called upon to pay out the $15 weekly.

Mr. Crandall further states that it is his intention to attend all such meetings in the future that may be held in Washington with a view to educating the people as to the value and the good of motion pictures. Although refusing to agree to any statement which infers that any pictures are immoral or bad, he honestly believes that national censorship is inevitable unless the exhibitors get busy and present facts to the public showing them that censorship will do more harm than good. It would be well, he said, if exhibitors in other cities would do this same thing, and, further, that the giving of a special children's exhibition each Saturday would further the cause. It would at least put a stop to the talk that nothing is done for the children along his line and when the argument is advanced that the average show is not fit for children, the answer would be ready that the Saturday shows are for their benefit, while all other shows were for grown-ups. He advocates an educational campaign along this line. In his work here he will have the co-operation of a large number of exhibitors.

KEEP FILMS IN CONDITION.

Sidney B. Lust, of the United Film Service Company, is proving to be quite an inventive genius. His latest move is to hook up his rewinding machines with an electric motor with an attachment to regulate its speed. He has found that inspection and repairs can be made in much quicker time and there is not that waste of energy required when the film is run between the cleaning pads. As a preservative of stored films, he has soaked a quantity of absorbent cotton with listerine and on top of this he has placed a number of moth balls. This serves to prevent the films from becoming brittle when allowed to stay in the safe too long, and also adds to their life because of the fact that they take up and absorb the vapor which arises from the concoction.

V. R. Whitaker is spending several weeks on the road handling "Hypocrites." This production is booked into April and will come to Washington for a week at the Columbia (legitimate) theater, beginning March 28, on a return engagement, it having been run here for a like period recently.

"Salambo" is running at the Columbia theater all of this week, it being presented there by Harry Crandall. When we consider the long run of "Hypocrites" and several other large productions, and now "Salambo," running for a week or more, it would appear as though the old cry that it is impossible to run a repeater in Washington had been exploded.

HOFHEIMER EMBARRASSED.

John A. Cutchins and C. M. Chichester have been appointed receivers of the property in this city controlled by Moses L. Hofheimer, of Richmond and Lynchburg, Va., in anciliary proceedings brought in connection with alleged financial difficulties of the defendant in the Virginia cities. A petition has been filed in the Richmond courts by several creditors to have him adjudged a bankrupt, the creditors and their claims being as follows: A. C. Houston, for contract work, $2,210; Reuben Burton, for repair work and money loaned, $253.70, and Nick C. Redford and Arthur Garrett, contractors and co-partners, trading as Redford & Garrett, for brick work on building on West Broad street, Richmond, used as a garage, $1,000. The petitioners calim that within the four months preceding the filing of the petition, while insolvent, he committed an act of bankruptcy in suffering a judgment to be rendered against him by the Law and Equity Court of Richmond in favor of W. J. Rahily and Charles L. Seyle for $1,385, with interest from May 15, 1914, and costs of $8.47; on December 30, in the same court, a judgment in favor of Joseph Bryan's executors for the sum of $534.15, with interest from December 1, 1914, and costs of $6.85; on January 16, 1915, in the same court, a judgment for $103.50 in favor of Bowles & Jones, Inc., the effect of which is to give preference to such judgment creditors, which said judgments have not been satisfied. It is further averred that he committed a further act of bankruptcy in February in admitting in writing his inability to pay his debts and his willingness to be adjudged a bankrupt on that ground.

Mr. Hofheimer owns and conducts the Little theater, and leases and conducts the New theater, in Richmond, Va., and another house, on leased property, in Lynchburg, Va. He is the owner of the Ingleside apartments, in Washington, D. C., said to be valued at between $50,000 and $60,000, on which there are two mortgages, with principal and interest amounting to about $43,000, and it is to protect his holdings in the latter that the anciliary receivers were here appointed.

Calendar of Licensed Releases

Releases for Weeks Ending March 27 and April 3

Current Releases

MONDAY, MARCH 22, 1915.

BIOGRAPH—The Maid of Romance (Drama).
EDISON—Only the Maid (Drama).
ESSANAY—Sweedie Learns to Ride (Comedy).
KALEM—The Girl of the Music Hall (Special—Three parts—Drama).
LUBIN—Patsy Bolivar Series No. 13, "Patsy on a Yacht" (Comedy).
SELIG—Retribution (Special—Two parts—Drama).
SELIG—Hearst-Selig News Pictorial No. 23, 1915 (News).
VITAGRAPH—The Jarr Family Series No. 3, "Mr. Jarr and the Lady Reformer" (Comedy).

TUESDAY, MARCH 23, 1915.

BIOGRAPH—His Brother's Keeper (Special—Two parts—Drama).
EDISON—Hans and His Boss (Comedy).
ESSANAY—The Little Straw Wife (Special—Three parts—Drama).
KALEM—Ham Among the Redskins (Comedy).
LUBIN—An Expensive Visit (Comedy).
SELIG—The Outlaw's Bride (Drama).
VITAGRAPH—A Wireless Rescue (Special—Two parts—Drama).

WEDNESDAY, MARCH 24, 1915.

EDISON—The Newly Rich (Comedy).
ESSANAY—The Fable of "The Struggle Between Personal Liberty and Wave Reform" (Comedy).
KALEM—The Diamond Broker (Episode No. 9 of "The Girl Detective Series" (Special—Two parts—Drama).
LUBIN—The Blessed Miracle (Special—Three parts—Drama).
SELIG—Alice of the Lake (Drama).
VITAGRAPH—The Master of His House (Comedy).

THURSDAY, MARCH 25, 1915.

BIOGRAPH—The Love Transcendent (Drama).
ESSANAY—Two Bold, Bad Men (Western—Comedy).
LUBIN—Men of the Mountains (Special—Two parts—Drama).
MINA—A Titled Trio (Comedy).
SELIG—Hearst-Selig News Pictorial No. 24, 1915 (News).
VITAGRAPH—The Other Man's Wife (Drama).

FRIDAY, MARCH 26, 1915.

BIOGRAPH—A Stop-Off in New Mexico (Comedy).
—A Hot-Foot Romance (Comedy).
EDISON—A Theft in the Dark (Special—Three parts—Drama).
ESSANAY—The Great Silence (Special—Three parts—Drama).
KALEM—The Tale of a Hat (Comedy).
LUBIN—The Theft in the Night (Drama).
SELIG—The Clam Shell Suffragette (Farce—Comedy).
VITAGRAPH—The Lady of Shalott (Comedy).

SATURDAY, MARCH 27, 1915.

BIOGRAPH—A Foothill Problem (Drama).
EDISON—The Phantom Thief (Drama).
ESSANAY—The Outlaw's Awakening (Western—Drama) (Reg. in U. S. Patent Office).
KALEM—The Girl at Lone Point (Episode No. 20 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—It Happened on Wash Day (Comedy).
LUBIN—Si and Sue—Acrobats (Comedy).
SELIG—Perils of the Jungle (Jungle—Zoo Wild Animals—Drama).
VITAGRAPH—Lifting the Ban of Coventry (Broadway Star Feature Special—Military—Three parts—Drama).

Advance Releases

MONDAY, MARCH 29, 1915.

BIOGRAPH—The Sister's Solace (Drama).
EDISON—Killed Against Orders (Special—Three parts—Drama).
ESSANAY—Curiosity (Comedy).
KALEM—Poison (Special—Two parts—Drama).
LUBIN—Patsy Bolivar Series No. 14, "Patsy Married and Settled" (Comedy).
SELIG—Ma's Girls (Special—Two parts—Western—Drama).
SELIG—Hearst-Selig News Pictorial No. 25, 1915 (News).
VITAGRAPH—Cutey Becomes a Landlord (Comedy).

TUESDAY, MARCH 30, 1915.

BIOGRAPH—The Americano (Special — Two parts — Drama).
EDISON—Music in Flats (Comedy).
ESSANAY—The Man in Motley (Comedy—Drama).
KALEM—Ham In the Harem (Comedy).
LUBIN—Monkey Business (Comedy).
SELIG—The Legal Light (Western—Comedy).
VITAGRAPH—The Enemies (Broadway Star Feature—Special—Three parts—Drama).

WEDNESDAY, MARCH 31, 1915.

EDISON—A Lucky Loser (Comedy).
ESSANAY—The Fable of "The Demand That Must Be Supplied" (Comedy).
KALEM—The Writing on the Wall (Episode No. 10 of "The Girl Detective" Series—Drama).
LUBIN—The Unmarried Husband (Special—Two parts—Drama).
SELIG—Ashes of Gold (Drama).
VITAGRAPH—A Fortune Hunter (Comedy).

THURSDAY, APRIL 1, 1915.

BIOGRAPH—Just a Lark (Comedy—Drama).
ESSANAY—A Coat Tale (Western-Comedy).
—A Jitney Elopement (Special—Two parts—Comedy).
LUBIN—The White Mask (Special—Three parts—Drama).
MINA—Moonshines (Comedy).
SELIG—Hearst-Selig News Pictorial No. 26, 1915 (News).
VITAGRAPH—The Heart of Jim Brice (Drama).

FRIDAY, APRIL 2, 1915.

BIOGRAPH—The Sheriff's Dilemma (Drama).
EDISON—The Boston Tea Party (Special—Two parts—Drama).
ESSANAY—Countess Veschi's Jewels (Special—Two parts—Drama).
KALEM—The Siren's Reign (Special—Three parts—Drama).
LUBIN—In the Background (Drama).
SELIG—Two Women and One Hat (Comedy).
VITAGRAPH—When Dumbleigh Saw the Joke (Comedy).

SATURDAY, APRIL 3, 1915.

BIOGRAPH—Destiny Decides (Drama).
EDISON—When Gratitude Is Love (Drama).
ESSANAY—Ingomar of the Hills (Western Drama).
KALEM—A Life in the Balance (Episode No. 21 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Mother of Pearl (Comedy).
SELIG—A Night in the Jungle (Jungle Zoo—Drama).
VITAGRAPH—Janet of the Chorus (Special—Two parts—Drama).

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Calendar of Independent Releases

Releases for Weeks Ending March 27 and April 3

Universal Film Mfg. Co.

SUNDAY, MARCH 21, 1915.

LAEMMLE—An Arrangement with Fate (Drama).
L-KO—Too Many Bachelors (Comedy).
REX—The Rider of Silhouette (Two parts—Canadian N. W. Drama).

MONDAY, MARCH 22, 1915.

IMP—One Night (Drama).
JOKER—The Wrong Address (Comedy).
—A Traveler's Observations in China (Scenic).
VICTOR—Mary's Duke (Three parts—Comedy—Drama).

TUESDAY, MARCH 23, 1915.

BIG "U"—When Jealousy Tumbled (Comedy—Drama).
GOLD SEAL—The Human Menace (Two parts—Modern Drama).
NESTOR—It Happened on Friday (Comedy).

WEDNESDAY, MARCH 24, 1915.

ANIMATED WEEKLY—Number 159 (News).
LAEMMLE—To Redeem an Oath (Two parts—Heart Interest—Drama).
L-KO—No release this week.

THURSDAY, MARCH 25, 1915.

BIG "U"—No. 329 (Two parts—Melodrama).
REX—Six Months to Live (Comedy—Drama).
STERLING—Olive's Pet (Juvenile—Comedy).

FRIDAY, MARCH 26, 1915.

IMP—Uncle John (Two parts—Human Interest—Drama).
NESTOR—They Were on Their Honeymoon (Comedy).
VICTOR—The Danger Line (Drama of the Hills).

SATURDAY, MARCH 27, 1915.

BISON—The Hidden City (Two parts—British Sepoy—Drama).
JOKER—Dixie's Day Off (Comedy).
POWERS—The Ace of Clubs (Drama).

SUNDAY, MARCH 28, 1915.

LAEMMLE—The Bay of Seven Isles (Drama).
L-KO—A Change in Lovers (Comedy).
REX—The Desert Breed (Two parts—Western—Drama).

MONDAY, MARCH 29, 1915.

IMP—The Supreme Impulse (Comedy—Drama).
JOKER—Around the World in Ten Minutes (Animated Cartoon).
—Swedish National Park of Lapland (Educational).
VICTOR—Playing with Fire (Two parts—Society—Drama).

TUESDAY, MARCH 30, 1915.

BIG "U"—The Love of Mary West (Drama).
GOLD SEAL—The Duchess (Three parts—Drama).
NESTOR—In a Jackpot (Comedy).

WEDNESDAY, MARCH 31, 1915.

ANIMATED WEEKLY—Number 160 (News).
LAEMMLE—His Last Trick (Drama).
L-KO—Hearts and Flames (Two parts—Comedy).

THURSDAY, APRIL 1, 1915.

BIG "U"—The Cameo Ring (Two parts—Domestic—Drama).
REX—The Maid of the Mist (Drama).
STERLING—Olive's Hero (Juvenile—Comedy).
—Swan Life (Educational).

FRIDAY, APRIL 2, 1915.

IMP—The City of Terrible Night (Two parts—Melodrama).
NESTOR—His Only Pants (Comedy).
VICTOR—The Law of Love (Drama).

SATURDAY, APRIL 3, 1915.

BISON—The Oaklawn Handicap (Two parts—Racetrack—Drama).
JOKER—Love, Fireworks and the Janitor (Comedy).
POWERS—Love o' the Parents (Drama).

Mutual Film Corporation

SUNDAY, MARCH 21, 1915.

KOMIC—Ethel's Doggone Luck (No. 19 of the "Bill" Series) (Comedy).
MAJESTIC—The Forged Testament (Two parts—Drama).
THANHOUSER—The Stolen Jewels (Drama).

MONDAY, MARCH 22, 1915

AMERICAN—Ancestry (Two parts—Drama).
KEYSTONE—Not yet announced.
RELIANCE—The Game of Thrills (Drama).

TUESDAY, MARCH 23, 1915.

BEAUTY—When the Fire Bell Rang (Comedy—Drama).
MAJESTIC—The Greaser (Drama).
THANHOUSER—The Duel in the Dark (Two parts—Drama).

WEDNESDAY, MARCH 24, 1915.

AMERICAN—In the Heart of the Woods (Drama).
BRONCHO—In the Switch Tower (Two parts—Railroad Drama).
RELIANCE—The Black Sheep (Drama).

THURSDAY, MARCH 25, 1915.

DOMINO—Tricked (Two parts—Drama).
KEYSTONE—Not yet announced.
MUTUAL WEEKLY—Number 12, 1915 (News).

FRIDAY, MARCH 26, 1915.

KAY-BEE—His Brother's Keeper (Two parts—Drama).
PRINCESS—The Skinflint (Drama).
THANHOUSER—Jealousy (Drama).

SATURDAY, MARCH 27, 1915.

KEYSTONE—Not yet announced.
RELIANCE—Bubbling Water (Two parts—Drama).
ROYAL—Journey's End (Comedy).

SUNDAY, MARCH 28, 1915.

KOMIC—Mixed Values (Comedy).
MAJESTIC—The Old Chemist (Two parts—Drama).
THANHOUSER—The Spirit of Uplift (Drama).

MONDAY, MARCH 29, 1915.

AMERICAN—In the Sunlight (Two parts—Drama).
KEYSTONE—Gussle's Day of Rest (Two parts—Comedy).
RELIANCE—The Jewelled Dagger of Fate (Drama).

TUESDAY, MARCH 30, 1915.

BEAUTY—The First Stone (Drama).
MAJESTIC—An Image of the Past (Drama).
THANHOUSER—The Magnet of Destruction (Two parts—Drama).

WEDNESDAY, MARCH 31, 1915.

AMERICAN—Reformation (Drama).
BRONCHO—Shorty Among the Cannibals (Two parts—Comedy).
RELIANCE—The Primitive Spirit (Drama).

THURSDAY, APRIL 1, 1915.

DOMINO—The Fakir (Two parts—Drama).
KEYSTONE—Title not yet announced.
MUTUAL WEEKLY—Number 13, 1915 (News).

FRIDAY, APRIL 2, 1915.

KAY-BEE—The Spirit of the Bell (Two parts—Drama).
MAJESTIC—The Artist's Wife (Drama).
PRINCESS—The Schemers (Comedy—Drama).

SATURDAY, APRIL 3, 1915.

KEYSTONE—Title not yet announced.
RELIANCE—Sympathy Sal (Two parts—Western—Drama).
ROYAL—A Corner in Babies (Comedy).

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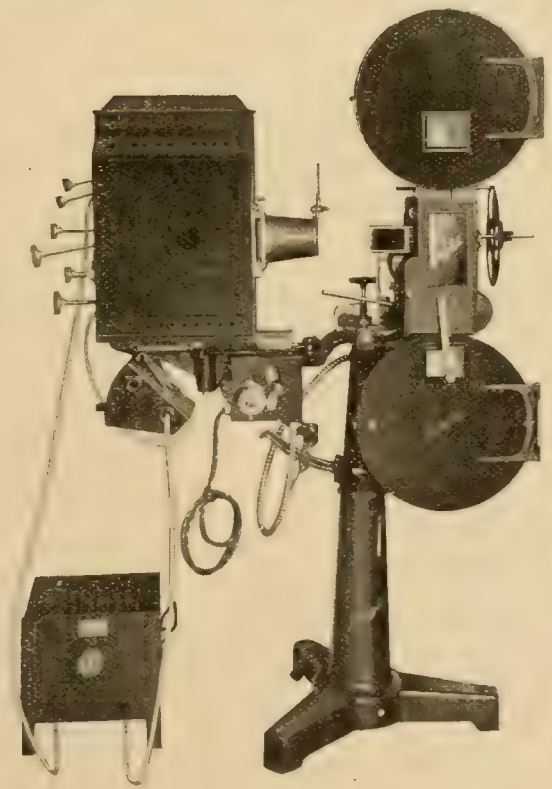

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VITAGRAPH.

CUTEY BECOMES A LANDLORD (March 29).—Suspended from college and almost broke, Cutey is left in town to study with a tutor, while his parents go South. Becoming desperate from worrying over money matters, Cutey rents out his father's house to Mr. Harley, who announces his family consist of one daughter. It looks like easy money until the butler, who, of course, knows all about Cutey's little scheme, begins to make trouble. After securing half the rent money, the butler tells Cutey he intends taking a permanent vacation. As a consequence, Cutey has to act the part of the butler himself. Next day the Harleys move in and Cutey, acting as the butler, realizes to his horror that he has met Rose previously. She recognizes him at once, but keeps silent, and proceeds to enjoy a little fun at his expense. To get rid of his tutor, Cutey pretends to be very ill, and the tutor writes to the young man's parents to come home at once. Cutey meets with many ludicrous mishaps in trying to carry out his role as butler. He is finally caught attempting to steal some of his own clothes. Harley, greatly enraged, fires the "butler." Cutey determines to call on Rose without his disguise and confess. He selects the day on which his parents arrive. As he is supposed to be sick abed, Cutey desperately convinces Rose that the people at the door are escaped lunatics. He then quickly dons a bathrobe and a sickly smile and admits his parents. Father is all sympathy until he happens to discover some of Rose's clothing, and the girl herself, in the closet. Then there is great excitement, greatly augmented by the return of Harley. Cutey finally has to clear things up by confessing the truth of how he became a "landlord." The parents are not at all displeased on learning he and Rose are in love, and all are soon the best of friends.

THE ENEMIES (Broadway Star Feature—Three Parts March 30).—On his return to his ship, Captain Waverlie brings with him his sister Minnie, a woman once beautiful, but now emaciated from the continual use of stimulants. The Captain showers every tenderness upon her, but after a week ashore at New York he returns alone, broken-hearted, and tells the steward she is dead. Irene, the ship-owner's daughter, falls in love with Captain Waverlie, but he courteously keeps his distance. She is piqued and accepts the attentions of Sargent, a prominent lawyer. In Sargent the Captain instantly recognizes the man he has long searched for. He has a dermatological operation performed, transforming his facial characteristics into those of a handsome man, and shortly afterwards is promoted to the command of a new four-masted vessel. The Captain is filled with a fierce joy at the realization of the power invested in him. In accordance with his plans, Waverlie engages a couple of heavy-fisted brutes for mates, then has "Glasgow Mike" shanghai a wild crew of roustabouts aboard his ship. The Captain double-crosses "Glasgow"—against whom he has an old grudge—by having him shanghaied in turn, together with Sargent, the lawyer. Once at sea, the two men are treated to tastes of the rope's end and the first mate's fists. Blaming Sargent for their predicament, "Glasgow" hurls a marlinspike at him, but it misses and Sargent kills the fellow, for which he is put in irons. After enduring every variety of abuse, Sargent receives a fatal hurt at the mate's hands. Then the Captain reveals his identity and, in a terrible denunciation, reminds Sargent of how he had wrecked his sister's life, after which he leaves the miserable man alone with three pictures—Irene, Waverlie and Minnie, the woman for whose death he is responsible. That night the moonlight reveals to the Captain that his enemy is dead.

A FORTUNE HUNTER (March 31).—When Rupert's uncle tells him he must quit his writing and offers him a real job in his tannery, the young man rises in his wrath and dramatically leaves his uncle's home, saying that he will go forth to the big city and carve out his fortune with his pen. After many hardships and cold rebuffs from the cruel publishers and editors he begins to despair, especially when he has to give his landlady his watch in lieu of rent money. By a most peculiar accident, one of his rejected stories falls into the hands of I. S. Skinnem, a get-rich-quick schemer, and Rupert, on the strength of his flowery style and phraseology, secures a good job with him as an "ad" writer. He gets along very well and, although he feels he is "crucifying" his art, has sense enough to know he is making his bread and butter. He realizes there is some crooked work going on, but keeps his mouth shut, and all goes well, until one morning he arrives at the office to find the place has been raided and cleaned out by the authorities. Then he goes into the depths of despondency for fair. While all looks blackest, the landlady shows him a personal in the newspaper to the effect that his uncle has died, leaving Rupert his heir, and the lawyers want to get hold of him as soon as possible. Rupert is filled with joy and starts for home in great anticipation. He meets the lawyers and, after the necessary red tape, the papers are turned over to him. He goes through them eagerly and finds that the comfortable fortune of $50,000 is well invested—in the "Mexican Rubber Plant Company," for which Rupert had worked and which had gone to the bad. Weakly dropping into a chair, poor Rupert slowly tears the worthless stock certificates into bits. Wending his way back to the tannery he applies for the job he had despised.

— —

LIFTING THE BAN OF COVENTRY (Broadway Star Feature—Special—Three Parts—March 27).—Worth Stuyvesant, the only son of a wealthy widow, receives an appointment to West Point. His mother, and sweetheart, Mary Putnam, object to his becoming a soldier, but he is stubborn and enters the Academy. Mary attends many of the "hops" and attracts the attention of Cadet David Hanks, who falls in love with her, but she still favors Worth. Hanks insults his successful rival and they have a fist fight, in which Worth comes out victorious. Completing the course at the Academy, he is assigned to the 39th Infantry at Fort Clark, Texas, with a rank of lieutenant. Before he leaves for duty he importunes Mary to marry him, but she refuses under a year. After joining his regiment at Fort Clark, his mother and sweetheart bombard him with letters asking him to resign, but he refuses.

Mary finally writes that he will either have to give up the service or her. Worth's pride is hurt and he commences to drink. His conduct is reported to his commanding officer, who sends him to Del Rio, a sub-post, for sixty days' tour of duty. Life at Del Rio is dull and in looking for amusement, Worth wanders into a dance hall, where he meets Lola Montez, an adventuress. He becomes a frequent visitor to the dance hall, always being seen in the company of Lola. One day she plies him with drinks and when he is in a dazed condition, she enlists the assistance of two of her cronies and marries her soldier lover. When Worth finally realizes his position, he determines to make the best of it and fits up a home for his wife, who renounces her old life and becomes a model helpmate. The state of affairs is reported to headquarters at Fort Clark and at a meeting of officers, it is decided to send Worth to coventry and keep him at Del Rio so long as he remains in Texas.

Six years elapse, during which time a daughter is born, whom they name Helen. During his assignment at Del Rio, Worth has had no social intercourse with the rest of the regiment, but the entire command being ordered to Fort Blake, Mich., and Worth coming in direct personal contact with his fellow-officers, the full force of the ban of coventry is made apparent. The ostracism even includes the children and little Helen, too young to understand, is heartbroken. The situation becomes extreme and Hanks, who was also assigned to the 39th and who became a warm personal friend of Worth's, tries to have the ban raised, but it voted down. The worry affects Lola, and she is taken sick and dies. Worth takes Helen to his mother, who consents to receive her, and the child becomes a great favorite, not only with Mrs. Stuyvesant, but with Mary Putnam. Worth is ordered to the Philippines and in a fight with the Phillipinos is mortally wounded, his last words being, "Tell mother and Mary I have at last lifted the ban of coventry."

KALEM.

POISON (Special—Two Parts—March 29—Produced in co-operation with "The Ladies' World," and Professor Lewis B. Allyn, of Westfield, Mass.).—Jack Webb, son of a manufacturer of adulterated foods, enters his father's business. The conditions obtaining in the factory fill the boy with horror. From Mary Hart, one of the employees, Jack learns that the workers are underpaid. Later, Mary's mother becomes seriously ill following a meal in which Webb products figure.

A representative of the Ladies' World informs Jack of the great work being conducted by Professor Lewis B. Allyn, of Westfield, Mass. The young man visits Westfield and obtains a mass of facts from the great champion in the fight against adulterated foods. Armed with these facts, Jack confronts his father. The latter laughs at his son as an impractical theorist and boasts of his ability to buy a place for his products in the Westfield Book of Pure Foods.

Webb visits Professor Allyn and attempts to bribe the latter into endorsing his products. Allyn destroys the check, informs Webb that his foods will be endorsed without cost when they come up to the Westfield standard, and orders the man from his office. Disgruntled, the manufacturer returns home.

In the Webb mansion, the manufacturer's six-year-old daughter breaks into the jam closet and partakes of some of her father's coal-tar-dyed jam. Two hours later, Webb sends for a doctor. Only emergency methods save his daughter's life. The crisis is barely past when the man receives word that his factory is burning down. But a light has dawned upon Webb and the news has no effect upon him. Realizing the menace which lies in products such as his, Webb announces his intention of erecting a factory where foods of the highest quality only shall be manufactured.

HAM IN THE HAREM (March 30).—In taking up the bootblack profession in the Orient, Ham and Bud overlook one thing—the natives do not wear shoes. While discussing ways and means of obtaining the next meal, they see Fatima, the Sultan's favorite, passing. They follow Fatima. Disguised as messenger boys, the adventurers succeeded in entering the Sultan's palace. By knocking a guard over the head, Ham and Bud are able to make their way into the harem. The two are in the midst of teaching the Sultan's wives the tango, fox-trot and maxixe, when the ruler and a number of guards enter and make the adventurers prisoners.

The Sultan informs Ham and Bud that their one chance to escape beheading is to amuse him. They are given ten minutes in which to do this. For nine minutes Ham and Bud vainly strive to interest their captor. Then, they start an imaginary poker game. The sultan promptly becomes interested and demands to be taught the game. Ham and Bud gladly take him in hand. But the Sultan finds that learning to play poker is mighty expensive. Before long Ham has won all the money and Fatima as well. The Sultan sends for Abdul El Cohen, his money-lender, but the latter refuses to advance any more cash. In punishment, the Sultan knocks the money-lender over the head and dumps him into a chute leading to the river. The Sultan tries to serve Ham and Bud the same way, but they get him first and send him after Abdul El Cohen. The adventurers go back to the harem, only to learn that Fatima has eloped with her lover. Heartbroken, the two return to the chute room, bid the fond world sad farewell and dive headlong down the chute.

THE WRITING ON THE WALL (Episode No. 10 of the Girl Detective Series—March 31).—Who stabbed Webster, multi-millionaire? The Girl Detective and her assistant, Warrington, endeavor to solve the mystery. They learn that the would-be murderer had made the attack while concealed behind the portieres hanging in front of the millionaire's library windows. The letters F. O. B. A. burnt in the handle of the knife, afford the first clue. The sleuths discover that Webster had received a missive signed by the "For Our Brothers Association," a few days previous to the assault. This letter ordered him to divide his wealth with his fellow men.

The night after the Girl Detective consents to handle this case, Webster awakens to find a man in his room. He shoots at the intruder, but the latter escapes. When the lights are turned on a message, warning Webster to obey the letter he had received, is found scrawled on the wall. Alarmed, the millionaire prepares to flee the city. At his request, the Girl Detective and Warrington accompany him. As the three are speeding away in Webster's auto, it is overhauled by another machine containing a number of armed men. The millionaire and the detectives are made prisoners and taken to the rendezvous of the F. O. B. A.

Webster is ordered to sign a document in which he agrees to turn over the major part of his fortune to the organization. In the dispute which follows, the Girl Detective makes her escape. She returns shortly with a force of policemen and the desperadoes are captured just as the ringleader is about to slay Webster. The Girl Detective shoots the would-be murderer in time to save the millionaire's life.

A LUCKY LOSER (March 31).—Smith has a difficult job in getting away to the club to spend the evening and some hard earned money with the boys. The phone rings and wifey is immediately suspicious. She demands an explanation and one is given her. Smith's friend has just fallen out of a tenth story window and he wants to see Smith at once. Mrs. Smith ecquiesces at first, but then refuses to let him go. He is just as insistent and when his back is turned, she takes his money from the pocket of the suit he is about to put on. At the club, Smith drops the empty wallet and Jenks, an unscrupulous waiter, picks it up.

Jenks discovers that there is no money in the wallet and hands it back to Smith pretend-

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STERN MANUFACTURING COMPANY, Philadelphia, Pa.

ing that the owner has just dropped it. When it comes his turn to pay, Smith discovers his loss, and immediately accuses Jenks of the theft. The police take the waiter out as Smith leaves for home to replenish the wallet. As he is at the safe, he hears his wife, and leaving the door ajar, rushes into a closet. Mrs. Smith notes the open door and thinking there are burglars in the house, calls in the police. Half suffocated, Smith drops out of the closet into the arms of a minion of the law.

Explanations are in order and all laugh but Smith, who is more than a little peeved. As he is telling Mrs. Smith what's what and who's who and what not, a policeman enters and informs him that he is entitled to the reward offered for the capture of Jenks, a noted crook.

LUBIN.

THE PRIZE BABY (March 20).—This picture has been substituted in place of "The Wayville Slumber," originally scheduled to be on the same reel with "On the Road to Reno," a synopsis of which story appeared on page 1656 of the issue dated March 13. Information was received too late for correction to be made in the Licensed Calendar and Licensed Release Dates published in March 13 number. Exhibitors will please observe this change in making up their programs. The story of "The Prize Baby" follow.

The Blood & Gore Company has a tragic end in Kettleville. The stranded actors endeavor to beat their board bill by lowering themselves from an upstairs window of the hotel by the light of the moon, and after being shot at a few times by the proprietor, make their getaway. After traveling weary miles over the rails, on foot, they lie down to rest for the night in an old corn field. The next day brings them to a town, where they learn that a "Better Baby" show is going to be held that afternoon. The grand prize to be given is $100. They at once resolve to win the prize. The fat boy of the company proposes to wear a baby's costume that he uses in the show. They all think it a good idea and dress him up. They get an old cart and wheel him to the show. He is awarded the first prize on account of his wonderful development and causes much amusement. All goes well until one of the infants is taken ill with smallpox and the whole place is quarantined. They undertake to vaccinate the big baby but he objects and a free-for-all fight is started. The police are summoned and the Big Baby is wheeled away and locked up. Thus leaving the Blood & Gore Company again stranded.

PATSY BOLIVAR SERIES NO. 14.—Patsy Married and Settled (March 29).—Four years have passed since Patsy's marriage. He has been blessed with twins, and has become a prosperous berry farmer. Sykesy's marriage has been an unhappy one, and his inability to earn a living have drawn him and Tilly further away from each other. When the landlord comes to collect his rent or evict them, Sykesy decides to secure some kind of employment, and strangely enough secures it from his old enemy Patsy, who, in pity for Sykesy's ill luck, magnanimously forgets the past. We see him at work packing berries for his old enemy, while the latter is among the berry rows with his happy wife and twins. We also see that while happiness is deep, so are his troubles as the father of two bouncing girls who demand much more attention than his tiny wife can give them. Then a time comes when the stork is again expected and the care of the children devolves entirely on their father and grandfather, a task which they approach bravely and, be it said, successfully, the once irrascible Mr. Bolivar having become gentle as a woman in his love for his grandchildren. But Patsy's idea that ill luck has left him forever is turned to despair, when he is presented one early morning with triplets. But they are his very own, their little mother is well, and he is satisfied.

MONKEY BUSINESS (March 30).—When Gerald returns from an African trip he brings a young monkey which he has captured and tamed, intending to present it as a pet to his fiancee, Geraldine. Obliged to stop in New York a few days on business, Gerald tries to smuggle the monkey into a hotel but Jocko creates excitement. Gerald decides to ship the monkey to Geraldine immediately. The crate containing Jocko arrives in Geraldine's town in due time and on the same day. Geraldine receives a letter from Gerald saying he is sending her a pet and beseeching her to "take good care of the poor little thing." He also says that he "shot its mother." He neglects to state that the pet is a monkey. That's one cause of th mix-up that follows.

Fhile the box containing Jocko reposes in the baggage room and the baggageman is away on his lunch hour, a very large, fat colored lady with a very small black pickaninny falls asleep while waiting for the up train. The black baby wanders away to explore. It's not long before the pickaninny is in the monkey crate and the monkey is free. Then many things happen. The pickaninny is delivered to Geraldine, the monkey wanders where no monkey has ever wandered before and soon the old town is in a turmoil. Gerald arrives and is caught in the vortex, as it were. Of course, things are finally straightened out, but no one would have thought that one monkey and one pickaninny could have caused such a furore.

THE UNMARRIED HUSBAND (Special—Two Parts—March 31).—John Loyal, a hard-working bookkeeper, adopts Elsie, a five-year-old orphan. About this time John receives notice that he has come into a substantial inheritance. His employer, Scruggs is a close-fisted man and becomes covetous of John's newly acquired wealth. Scruggs' household expenses have been greatly increased by the sudden arrival of his niece, Nell Wharton, a stranded musical comedy queen, and the greedy old man sees a scheme to effect a marriage between John and Nell, and in time secure, through Nell, a large portion of John's money.

John, realizing the need of a mother for Elsie, ultimately falls a victim to Scruggs' plan and weds Nell. Having been accustomed to widely different environments, and possessing temperaments of marked contrast, Nell and John find themselves soon drifting into unhappiness. John, still the plodding bookkeeper, maintains his simple ideals and mingles with his plain-living neighbors as of old. Nell chooses her companions from among the Bohemian set, and little Elsie soon begins to bear the ill effects of the marital discontent. Scruggs is the ultimate recipient of many checks made out in favor of Nell, through his agreement with Nell to share alike all money she can wheedle out of John. At the same time, Nell, becoming desperate because of the restraints imposed through her simple mode of living, accepts the attentions of Hill, her former theatrical manager. Hill arranges a banquet for Nell's benefit at which he plans for her to meet her former theatrical associates and yield to his wishes to renew her former contract as an actress. Nell, in attending the banquet, leaves Elsie unwell at home. At the banquet, she soon agrees to comply with Hill's wishes and leave with him the following day.

Meanwhile John has returned home from night-work to discover Elsie growing rapidly worse. He has previously suspected Nell's growing intimacy with Hill, and now finds the note urging Nell to attend the banquet. In a rage he journeys to the fashionable cafe where the banquet is in progress, and in sternly forcing Nell to accompany him home, he knocks down Hill, who heightens the sensational scene by trying to oppose John in taking Nell away. John scores Nell severely after he has led her to the bedside of the sick child. Nell, in rage and humiliation, locks herself in her room. Meanwhile the enraged Hill, armed, enters the house with the intention of shooting John. Before he can fire, Elsie, who has heard the sound of the conflict, rushes into the hallway in time to receive the bullet intended for John. Hill is arrested while John hurries medical aid to the child. During the long weeks while Elsie is nursed to convalescence, Nell has ample time in which to regret and seek forgiveness. She confesses everything that led to her marriage with John, but pleads so earnestly to be allowed the privilege of proving herself a real wife and mother that John forgives. Soon John's old-time friends gather at his house, as formerly, and both he and Nell find the happiness that has been denied them through selfishness and misunderstanding.

THE WHITE MASH Special—Three Parts—April 1).—A synopsis of this picture was published on page 898 of February 6th issue.

IN THE BACKGROUND (April 2).—Carlo Estrada, a simple Italian who has come to America, toils at the heaviest kind of labor in order that his nineteen year old boy, Pietro, may become a famous violinist. Pietro, at the studio of his teacher, Signor Falco, meets Mrs. Ford Dayton, her daughter Lucy, and Richard Neville, a gallant, who is in love with Lucy. Mrs. Dayton asks Pietro to play at her musicale and Falco writes him a note advising that he shall keep his father in the background as the roughness of the old man might ruin the young artist's social chances. Estrada from his savings gives the boy money to rent a dress suit and Pietro intentionally leaves the note from Falco on the table. Estrada is deeply hurt, but resolves to keep in the background. A year passes and Lucy and Pietro are in love. Neville being jealous endeavors to humiliate Pietro at Lucy's birthday party. The old man has crept under the window of the mansion to hear his boy play and entering the house declares himself as the father. The society friends turn coldly from Pietro, all but one—the girl is true blue.

MOTHER OF PEARL (April 3).—John Diggs, scientist, is so deeply immersed in himself and his work that his wife, Pearl, is in despair. Then the mother of Pearl arrives. She is a grim, determined exponent of modern matrimony and with the aid of a dummy which she pounds unmercifully, she instructs Pearl how to care for an indifferent husband. She leaves, after a visit which has been a siege of horror for John, and then Pearl starts to follow out her instructions for curing her husband.

John seems to appear more and more indifferent. Pearl, in despair, forces him to accompany her to a social gathering where the eminent lecturer, Swenson, is to talk on "Italian Sharks I Have Known." As Swenson delivers his lecture in the tastily decorated drawing room, John in the audience, sits with an immense book on each side of him, utterly oblivious to the lecture and to the others in the audience, but absorbed in a new chemical test he is working out. He mixes the wrong sort of chemicals in his test tube, a great puff of smoke results, and the room is thrown into a panic. All except John, who sits in profound thought while the others scramble wildly for safety, wondering what his mistake could have been. Then the fire department, the police and ambulance surgeons arrive, and in the general crush, John is badly injured.

As he sits at home, propped in a rolling chair, Pearl hopes that his enforced idleness will permit him to give her some of his attention. But John continues to ponder over his books. Pearl, playing her last card, angrily packs up to leave the house. John, realizing at last how utterly indifferent he has been to her, pleads with her to stay, following her about the house in the rolling chair. He catches her just as she reaches the front door. She yields to his pleadings and agrees to give him one more chance. The next time the mother of Pearl calls, she is greeted with kisses by John, who, true to his promise, is now stopping work with the factory whistles.

SELIG.

MA'S GIRLS (Special—Two Parts—March 29).—Ma and Dad, with their two daughters, live in a cottage in a small western town. The sheriff is a friend of the family and a frequent visitor. Tom, the gambler, has tried to force his attention on Madge and Rose. The gambler plays cards in a bar-room with an assayer, and breaks him. Thereupon the assayer decides to end his life, but the gambler advances him some money, and the assayer signs an I. O. U. for the amount. Dad owns a small mine in the hills, and the assayer, who is out walking, sees Dad working in the mine. The assayer approaches, finds a valuable piece of quartz, and hurries off to assay it. Soon afterward, Dad also finds that the ore is rich, and goes to town to have it assayed.

Madge and Rose ride to town on horseback, and as they are about to enter a store, the gambler approaches and tries to force his attentions on Rose. The sheriff sees the gambler's actions, and warns him about insulting the girls in the future. The assayer upon his return, finds a note from the gambler that if he can tip him to some rich mine and keep the owner in the dark, he will cancel the I. O. U. he holds against him. Dad enters with his sample of ore. He is told by the assayer that it is worthless. When Dad leaves, the assayer looks up the gambler, tips him off to Dad's rich mine, and both visit Dad's mine. In the mean-

time, Dad has assayed the sample of ore at home, and when the gambler calls and tries to buy the mine, Dad refuses to sell it.

The gambler sees Madge and Rose riding home on horseback, and attacks Madge. Rose hears Madge's screams, rides back, throws her lariat over the gambler, and drags him by her horse across the ford. The following day the gambler visits a camp of renegades, and induces them to capture the two girls, and bring them to camp. Ma, becoming alarmed at their absence, mounts a horse and goes in search of them. She notifies the sheriff, who forms a posse, and led by Ma they start after the renegades. Ma kills the gambler in a running fight, after which Ma and the posse find the girls safe. The sheriff marries Rose, while Ma keeps Madge for herself.

THE LEGAL LIGHT (March 30).—Carrie Simpkins, a lady lawyer, arrives in a small western town and begins the practice of law. Pete, Jake and Jerry, three cowboys, fall in love with her, but do not progress. Smithers, the pioneer town lawyer happens by and sees the sign, "Carrie Simpkins, Lawyer," and decides to pay her a visit, which he does, and he also falls in love with her.

Pete, Jake and Jerry all hit upon the same plan unbeknown to each other, which will help their chances with Carrie. They scheme to rob the town grocery store at night, and leave something behind that will convict them of the crime. That night two professional crooks, who have arrived in town that day, rob the grocery store. Pete arrives on the scene and discovers the robbery and leaves his spurs behind as evidence that he did it. Jerry arrives, sneaks into the store and leaves his six-shooter behind as evidence that he is the culprit. Then Jake makes his way into the store and leaves his revolver behind as evidence that he performed the deed.

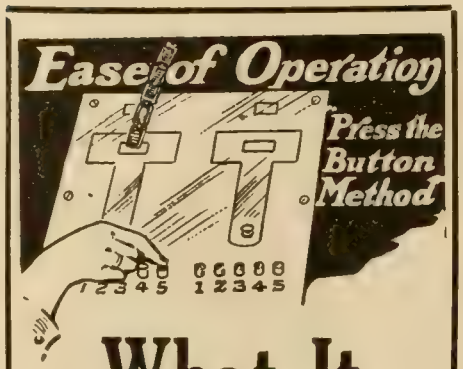
The storekeper opens his establishment next morning and calls the sheriff. That officer places Pete, Jake and Jerry under arrest with their guns and spurs as evidence against them. In the meantime, Smithers, the town lawyer, has been ardently pressing his lovesuit with Carrie Simpkins with the result that they get married. The three cowpunchers in court ask for Carrie to defend them and the Sheriff goes for her. He returns with Smithers, who smilingly tells the three boys that he has just married Carrie but would be pleased to defend them himself. This is too much for the boys to stand, and they fall back and collapse while Smithers looks on and laughs.

ASHES OF GOLD (March 31).—David Valley, a manufacturer, has a love for gold that amounts to a passion. Despite the fact that he possesses great wealth, he longs for more money. His passion for gold becomes an hallucination and he visits a brain specialist, who tells him that only complete isolation and rest will cure him of his passion. David and Dr. Stern repair to the Island of Rest, where David is recovering his health.

He meets Susan Moore, the beautiful young daughter of John Moore, a pensioned soldier. With the tones of the flute she charms the birds on the island, and also charms David. Susan's father meets death in an accident, and this fact unbalances Susan's mind. David, in watching over the girl, forgets his own illness. He takes her again to the trysting place, and plays soft notes on the flute, which brings her again to peace and understanding and true love.

PERILS OF THE JUNGLE (March 27).—Matt Dalton, a civil engineer, and his assistant, George Leighton, engage in Government survey work in Africa. Mrs. Dalton and her beautiful sister, Annette, accompany them. Leighton fears the home in the African jungle will not be sufficient protection against wild beasts and hostile savages and he installs a switchboard in the tree-house. A circle of dynamite mines are planted at vantage points encircling the abode, and they are connected by wires to the switchboard. George and Annette love each other and plight their troth.

While at survey work, a leopard springs on George, who has a narrow escape from death. Rose Dalton, alone in the tree-house, is attacked by natives. The chief covets the white woman and climbs the ladder before Rose can remove it. She is afraid to touch the switchboard. Annette, a hundred yards away, clambers into a tree, and with a shot from her trusty rifle she fells the native chief, who stands over the unconscious Rose. Then with keen aim, the bullets from her rifle strike the buttons of the switchboard, explode various mines, dealing death to many of the savages and frightening the others away. When Matt and George arrive on the scene the women fall into the men's arms for their nerves have collapsed after their experiences.



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BIOGRAPH.

SAVED FROM THE VAMPIRE (March 15).—Susan Sims is loved by Jonas Jazbo; but a He Vampire from the city, with a weakness for chickens, lures Susan away with a promise to elope with her in an hour if she brings her own lunch. Jonas observes what is happening and makes a desperate leap onto the moving automobile, but is thrown off. Rushing into the house, he arouses Susan's father. The old fellow is of little service, and Jonas departs alone for the city, where he tracks the vampire to his lair and rescues Susan.

AFTER THE STORM (Special—Two Parts—March 16).—Day after day Mary Cooper, the Quaker maid, waited in vain for Elmer Hilton to return and marry her as he had promised on that afternoon when the storm forced them to seek shelter in the deserted hut. She did not know that her lover was desperately ill. When he regained consciousness and urged his mother to bring Mary to him, it was too late; the stern Nathan Cooper had turned his daughter out of the house, and she was lost to sight. Unable to forget her, Hilton sought to temper the misfortunes of others. On his rounds with Dr. Gray, he visited the day nursery and was strangely drawn to one of the children. Eventually he adopted the lad, not knowing it was his own son. Then Nathan Cooper repented and advertised for Mary; with new hope she came to claim her child and was referred to Hilton. After years of separation and suffering the two met again and were happy at last.

HIS DESPERATE DEED (March 18).—Overjoyed on hearing that the inspectors had passed his cattle, the young rancher rode over to tell the girl about his good luck, and learned that her brother's cattle had been condemned. That night riders descended upon his corrals and drove off the cattle. But he had no time to follow them, for his mother was dangerously ill, and he must get a doctor at once.

As he plodded along the trail the mail carrier came galloping down the gulch. At pistol point he forced the man to give up his horse. The posse, aroused by the postmaster, came to his house to take him. The girl was there; her brother came seeking her, and she denounced him as the cattle thief. On her evidence her lover went free.

SEEKERS AFTER ROMANCE (March 19).—When the little restaurant waitress overheard the strange conversation of the two men she served, the temptation to break the routine of her humdrum life was too strong to be resisted. Hence the disguise in which she turned up at the construction camp and boldly interviewing Jack Benson, demanded a job. Meanwhile, in the city, Benson's brother had shown his letter to all the girls; and Mildred, "one of the nicest girls I know," was coming. Believing her love for Jack hopeless, Cleo went away. Benson found her asleep in the woods, her beautiful hair tumbled about her. Back at camp, Bill Wright, Benson's assistant, was enthusiastically kissing Mildred; and when Jack led the blushing Cleo in he had an inspiration: "Let's make a double wedding!"

WHEN THE TIDE TURNED (March 20).—Out of work, and unable to buy proper food for his sick wife, Mordaunt is desperate when the landlord calls a second time for the rent. "I'll get the money!" he declares, and goes to his old college friend, whom he has been reluctant to ask for help. Circumstances make it necessary that the friend should send him to his office, where he helps himself, by permission, to the money he needs. As the landlord, satisfied, is leaving the premises, he is halted by a policeman who arrests Mordaunt for murder. His friend's father has been found dead in the office. Suddenly a door opens and a man enters—the doctor, who has come to visit the sick woman. And outside he hears the honking of an automobile—his friend has come with good news. It is all a dream, born of anxious thoughts.

THE MAID OF ROMANCE (March 22).—Among all her suitors there is none who loves her; they are all after her money. So she leaves the little country town and, in the city, takes a post as governess to the youngest child of a newly rich widow, whose son has a position of trust in a business office. The young man falls in love with her, but dares not ask her to marry him because he is unworthy. He has been taking money from his employer's safe. Discovered, he is threatened with exposure unless he makes restitution—which he is unable to do. The girl learns the facts and reimburses his employer. Discovering what she has done, he comes to thank her, and is told that the governess has been discharged for carelessness. But he finds her again.

(Continued on page 1979.)

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The Lost House

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Still—think of it—a real ship that has just steamed out to Santa Cruz Island—leaping into the air in flaming bits and then gurgling and bubbling to the bottom of the Pacific ocean before your eyes. There is no scenery about it, no canvass, no red fire,—just stern, vivid reality.

All this is just one scene in *The Quest*—which will be the first Mutual Master-Picture shown. There is an hour and a quarter more of it—all just as thrilling. Though some of the thrills come from your sympathy for one of the loveliest women you ever looked at, as you follow her from her South Sea island home and continue through all sorts of adventures in rich New York society.

But see the picture! Any day after March 22nd, at the theatre that shows Mutual Master-Pictures. Remember the name, *THE QUEST—An American Distinctive Creation.*

You see I'm keeping my promise to tell you the most interesting inside story of picture making you ever read.

There's Richard Harding Davis for instance

HE wrote us the second Mutual Master-Picture (first appearance March 25th) This one is called *The Lost House.* The Majestic Motion Picture Corporation made the film—it was not chosen because it was written by Mr. Davis. On the other hand, the fact that its author is one of the highest paid writers in the world shows that the Majestic Company stops at nothing to give you a wonderful show.

For more than an hour I sat gripping the arms of my chair so hard that my fingers were cramped—so intense was the interest.

Scene followed thrilling scene with a rapidity of incident and smashing climax that kept me on the edge of the seat from the minute the lights went out till I found myself after they came on an hour later.

Yet I suppose I've seen more moving pictures than most folks these ten years gone—and am as nearly screen-hardened as a man with red blood can ever get.

Yes—you want to see *THE LOST HOUSE.*

And you'll want your friends to see it.

So keep a good lookout for the posters and the newspaper notices. For many theatres only show a feature film one day.

Up to now the features good enough to hold a house the first day, and fill it fuller the second, have been mighty few

By the way, when you've seen *The Quest* and *The Lost House*—write me what you think of them. For what *you* think is more important than what *I* think.

Next week—there will be two more to tell you about here. I haven't seen them yet—and I can hardly wait. Meantime, to be certain you get them *soon,* just say to your nearest theatre owner,

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(Continued from page 1970.)

HIS BROTHER'S KEEPER (Special Two Parts—March 23).—With her dying breath their mother commended his weak brother to his care. So, as soon as he won success in the West, he sent for Jack. The boy fell under the bad influence of the ranch foreman and a halfbreed cowpuncher, but even in his wildness there was something of good, for it was in the Last Chance saloon that he met Carlotta, the extraordinary woman who owned the place. On the day that Joe became sheriff, Jack resented the foreman's insult to Carlotta. A few hours afterward the foreman was found on a lonely trail, shot through the heart. Joe had to arrest his brother, whose pistol and hat were found on the scene of the crime. Carlotta refused to believe the evidence and, visiting the spot, picked up a trail which led into the desert. Presently she came upon an exhausted man—the halfbreed, who, after being discharged by the foreman, had killed him in a drunken fit and fled. To obtain Jack's pistol he had given in exchange his fine Mexican sombrero, which Carlotta had desired for a curio, and had taken Jack's hat for good measure. Carlotta, returning with him, arrived in time to prevent the infuriated cowboys from lynching the man she loved.

THE LOVE TRANSCENDENT March 25).—John Gage loves Ruth West, but she marries his friend, Charles Grey. The young couple are apparently happy; a child is born to them. Suddenly Ruth discovers that her husband has been systematically robbing his employer. Threatened with imprisonment unless he refunds the money he has stolen, Grey is at his wits' end. Ruth appeals to her erstwhile lover for aid. John Gage has been despondent in his loneliness, and has been saved from suicide by a prospector with whom he has struck up a friendship. He welcomes an opportunity to help Ruth. Returning home with the money, she finds her husband dead by his own hand. With her child she goes back to join John.

A STOP-OFF IN NEW MEXICO (March 26).—The inquisitive tourist disturbs the slumbers of a "bad man" who is taking his siesta near the railroad station. Fleeing for his life, the tourist soon creates a sensation in a sleepy town, and provides plenty of excitement for the other passengers before the limited train pulls out. Meanwhile, his wife is in "a state of mind" over his disappearance; and when he returns she is so thankful that she readily forgives his escapade.

A HOT-FOOT ROMANCE (March 26).—A tramp steals Smith's shoes off the back porch and evades capture. Smith and the policeman chase a reputable citizen who, on his way to be married, is carrying his shoes because his feet hurt him. Things get so hot that the bridal party leaves the house and is whisked away in an automobile. The car behaves so strangely that they abandon it and perform the ceremony in the open road, running at top speed from the pursuers, who finally catch the tramp asleep in the automobile.

A FOOTHILL PROBLEM (March 27).—Unable longer to stand her brother's brutality, the girl runs away with a stranger. He, too, proves to be a brute; and at the first opportunity she deserts him—on the trail, where he camps for the night. Wandering, she reaches a lone prospector's cabin and is given shelter after telling her story. The man is a sharp contrast to the others; she clings to him when, in the morning, the stranger discovers where she is, and later when her brother also finds her. Daunted by the prospector, the stranger departs and meets the girl's brother, whom he tricks into believing that the prospector is the guilty man. At the cabin the brother leans the true state of affairs, and goes after the blackguard. A desperate running fight between them culminates in the death of both, and the girl is free.

MINA.

A BARBER-OUS AFFAIR (April 8).—Harry is the proud owner of a barber shop, he also has in his employment a pretty manicurist, who takes the eye of all the gentlemen who come in to be shaved. On one occasion objecting to the manner in which Georgie shows his affections for this manicurist, Harry becomes angry and requests him, by the point of his boot to leave his shop. Great is the fall thereof, but Georgie's heart is gladdened when the manicurist decides to throw in her fate with him, and together they plan a rival shop.

The new establishment is placed almost directly opposite Harry's flourishing emporium, but strange to say Harry is no longer busy, as the new shop takes away all his trade. The cause of this is soon evident: he notices that his new rival uses only women barbers, and because of their attractiveness all the men in town frequent the new shop. Although from all outward appearances things look bright and cheery in the new place, it is altogether different within and bedlam prevails. The women barbers insist on being coquettish and the men do not object in the slightest, in fact they prefer it to being shaved, but Georgie has different ideas on the subject and a fight follows. The fun starts, however, when Harry and his assistant, dressed as women and with revenge in their hearts, gain employment in their rival's shop. Their methods of shaving and hair cutting closely resemble those of a sheep clipper, but no objections are made until Harry loses his wig, thereby disclosing his identity. A general riot follows from which Harry and his assistant with the lady barbers and manicurist issue triumphant, leaving Georgie determined that he will never again pin his faith or his hopes for financial success on a woman.

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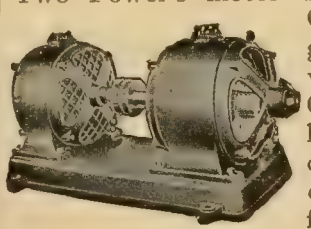

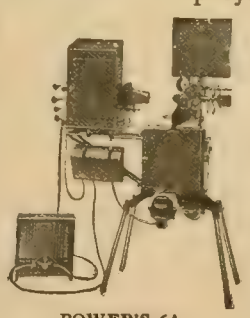

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ESSANAY.

CURIOSITY (March 29).—"If yew cum a lone to thee third bench from thee fontan yew will find sum one to chear your loneliness." This note, received by the girl, is shown to her aunt. Her aunt drops the note and it is found by her uncle. He straightway becomes jealous and goes to the third bench to wait. Meanwhile a lunatic has escaped from an asylum. The aunt is warned. She goes for a walk and accidentally picks out the third bench. The uncle, her husband, is waiting for her and accuses her. She explains, but he is not satisfied. She goes away and he waits. A stranger takes the bench and is accused of being the mysterious man. He takes the uncle for the lunatic and thinks it is the stranger. They hold one another. Guards come and try to arrest the uncle. He fights them off and escapes. The girl comes to meet the stranger and they plan to elope. The real lunatic is caught, explanations are made and the uncle and aunt give thier consent to the girl's marriage.

THE MAN IN MOTLEY (March 30).—Smith of the D. P. W. was a jester. He was fitted by Fate to play the fool. Smith loved Ruth Devreux, a rose from old England. When she had come to India he had entered the lists for her hand but she loved Captain Howard, an army officer. Howard proposed to Ruth and she bade him wait for his answer till the night of the Rajah's ball. When Smith decided to attend, Howard persuaded him to go dressed as Romeo, because, he said, Ruth was going as Juliet. Smith found he was the only one present in costume. But he furnished the absurdity for which he was famous, and all laughed. But natives tried to abduct Ruth and beat back Howard. Smith appeared and they fled, thinking he was the devil. Ruth fainted and Smith, the splendid fool, persuaded Howard never to let her know that Smith had really saved her. Ruth told Howard she loved him as her hero.

THE FABLE OF THE DEMAND THAT MUST BE SUPPLIED, by George Ade (March 31).—Harvey was just an everyday fellow. The parents of Alice approved the match. No wonder she moped. Her love affair was about as romantic as a boiled dinner. She sent Harvey his release and waited for a regular young Lochinvar. The discarded lover and the father of romantic Alice determined to give her a sure-enough love affair. Alice's brother, Ed, and her cute little cousin were drawn into the conspiracy. Alice discovered that Harvey was loved by another. A—ha! When the hard-hearted parents turned against Harvey, Alice became a genuine persecuted heroine. Gosh! It was thrilling. To make it a cinch, they locked Alice up at home. The beautiful lady imprisoned in the tower succeeded in sending a message to her true lover. The dream of her life came true. Could anything be more romantic than a midnight escape?

COUNTESS VESCHI'S JEWELS (Special—Two Parts—April 2).—Alfred Tisdale, after having been given a position by Mr. Soper, a friend of his father's, is invited frequently to visit at the Soper home. There he meets Ruth Ridgebury, a niece of the Sopers, and falls in love with her. The Sopers finally go to their winter home and Tisdale is invited to a week end. On the train he meets a man named Rawdin, also on the way to the Sopers. Their suit cases become mixed. A thief steals Tisdale's suitcase, which Rawdin thinks is his. Tisdale discovers the mistake after he reached the Soper home. The clothes fit him, however, and he wears them. Finding a black mask in the suit case he suspects Rawdin of being a thief, and decides to keep his eye on him.

That night Tisdale wakes to hear thieves leaving the house with the family silverware. He rushes downstairs just as there is an explosion in the library. The safe has been blown, and the jewels of the Countess Veschi, a guest, stolen. Soper and other guests rush into the library. They suspect Tisdale. The mask in his suit case confirms their suspicions. He is locked in his room to await the police. Ruth, who believes him innocent, throws him a rope from the ground and he escapes through the window. She takes him off in her car, the others in pursuit. They have a smashup but

are unhurt. They take refuge in a barn where they find the thieves. Tisdale grapples with them. The others who are close behind overpower the two rogues and hurry them back to the house. Ruth and Tisdale had overheard the thieves talking and learned that the butler was at the bottom of the conspiracy and had the jewels of the countess. He is confronted and confesses.

Tisdale, puzzled, turns to Rawdin, whom he had suspected of being the thief, and asks him why he carried the mask. Rawdin laughs and produces an invitation to a ball where the men were to wear black masks. Tisdale joins in the laugh at his expense, then turns to Ruth, who had stood by him, and takes her in his arms.

IGOMAR OF THE HILLS (April 3).—The bandit leader is lying wounded in his cabin on the mountain when his confederates bring in a girl whom they have kidnapped while she was on her way to join her father after a trip East. The two ruffians leave her in the cabin, in a room next to the one occupied by the bandit leader. When he gets up for a drink, she hears him and pushes in to see what is making the noise. She finds him exhausted on the bed and she goes and gets the water for him. Her kindness wins his heart and his plight rouses her pity. She gives him a Bible to read and he determines to set her free. As the two steal out toward freedom, they are discovered by the rest of the band. But the bandit chief holds them with his gun and the girl escapes.

EDISON.

KILLED AGAINST ORDERS (Special—Three Parts—March 29).—Odanah Durand and her father are in their beautiful home admiring Durand's fine collection of ivories, when Bully Harris is admitted. Odanah greets him coldly, apparently displeased at his appearance. Durand greets him cordially, and after a whispered conversation, Bully leaves. Odanah attends a ball at the residence of Mrs. Rice, and as the snap on a diamond bracelet which her father has given her has broken, she tells the maid to put the bracelet in the dresser drawer with other jewels. Subsequently, the maid finds the drawer open, and a general alarm is given. The district attorney, Wallace Maynard, whom Odanah meets at the ball, calls the police. At her home, later in the evening, Odanah sees her father enter through a window and immediately he hands her the jewels stolen at the Rice home. She hides them in her gown and when the police search, they find nothing.

Odanah loves Maynard, and she tells her father that she can never marry a decent man while he continues to be a thief. Durand, a master criminal, who is idolized by the gang, goes to them and tells them that he is through. They plead with him and he consents to assist in robbing the home of a millionaire that evening. The police are tipped off, and Odanah, to save her father, hurries to the marked residence to warn him. The owner of the place is killed by one of the robbers, and Durand, who did not fire the shot, is caught while trying to save Odanah, who has entered the house to save him. At the trial, Maynard, whose political future rests on whether the master criminal is convicted, tricks Odanah into offering condemning evidence, and her father is sentenced to life imprisonment.

Odanah then becomes a hardened criminal herself, realizing that the man she loved, has tricked her. At the head of the gang her father was once the leader of, she carries through a scheme, whereby she extorts $5,000 from a wealthy dry goods merchant, against whom she threatens to bring action for $20,000 for false arrest for shoplifting. Odanah pities the detective who caught her in the store, and who is discharged because of the case, and places an envelope containing money under the door of his flat.

She meets Maynard in the shoplifting case, and scorns him. She asks him why he doesn't investigate the case, and he tells her he loves her. She gives him no encouragement, whatever. Finally, she tells him he may call upon her on one condition, viz., that he effect her father's release from prison. He is influenced wholly by his love for her and gets a pardon from the Governor for Durand, who returns home. Odanah has loved Maynard all through her terrible ordeal, and gladly receives him into her life. Although she is looked upon with contempt by her erstwhile friends and acquaintances, Odanah is happy in the realization of the fact that her beloved father has been freed and the object of her love returned to her.

MUSIC IN FLATS (March 30).—As the entrancing strains of "Love Me and the World Is Mine" are wafted up the air shaft to the flat occupied by a superannuated spinster she is seized by a desire to see and if possible, fall in love with the owner of the beautiful voice. It is a vocal teacher who is doing the warbling and the maid sends the janitor down with a note, inviting the singer, whoever he is, to come upstairs. In a flat on the same floor is an artist whose husband has forbidden her to employ male models, out of jealousy.

Into the flat of the vocalist walks a boob who wants his voice cultivated. The janitor hands him the maid's note as he is in the act of "singing" the same song which a few minutes before charmed her in the flat above. Up goes the boob and safe outside the door sings to his heart's content, and also to hers. The occupants of the same floor oppose vigorously such a desecration of the serenity which always characterized their quiet flat, and throw boots, rubbers and everything that they can lay their hands on. The boob is put to rout and falls into the flat where the unhappy artist is waiting for a man. Her husband has gone out and she fears nothing. One look at the boob is enough to convince her that he is just the style she has been looking for, and she hastily directs him to get behind a screen and change his attire. He does, first his trousers and then his coat and shirt, cominb over the top of the screen. He is now a Roman soldier. As he strikes a characteristic pose, the artist hears her husband coming up the stairs, and the model is rushed into the clothes closet. A set of furs in which pepper has been placed to keep away moths, is the only company Mr. Boob has in the closet. Just as he sneezes, the artist's husband looks toward the door and is immediately suspicious. He gets a revolver and begins firing at the door. The smoke of the shots comes through the keyhole and dangerously near the boob's head. The irate hubby plunges a sword through the door and after much tugging to get the sword out again, the door is pulled down and the boob falls out. He is chased around and he smashes a vase on hubby's head. Hubby, in turn, smashes one on his head. The old maid rushes in and throwing her arms about the boob, tries to protect him.

He takes a look at her, then pushes her away, directs the man with the shotgun to hand it to the artist's husband, whom he asks to shoot him. The husband takes the gun and shoots. Mr. Boob reaches to the floor for a bouquet which had fallen when the vase broke, places it on his breast, calmly lies down and dies.

THE BOSTON TEA PARTY (A dramatic adaptation of the memorable historical incident of Colonial Times—Special—Two Parts—April 2).—Ethan Ward tells Barbara, his sweetheart, that he is trying to foment a rebellion among the colonists. At a gathering of the colonists for the purpose of a free discussion on the subject of taxation without representation, Sam Fleet, a Tory, in league with the British soldiers, stationed in and about Boston, slips in and after he has learned the plans of the colonists, hurries to Captain Crewe of the British and tells him young Ethan Ward is at the head of the plot. Barbara is attending the Governor's ball when Fleet enters to impart his knowledge to Captain Crewe. She does some eavesdropping and, on a pretext that she is ill, leaves the Governor's mansion and hurries off to warn Ethan that Captain Crewe's men will be in search of him shortly. She stops in a wayside tavern while repairs are being made to the carriage and sees Sam Fleet, intoxicated, seated at a table asleep. With assistance, she carries him to the carriage and takes him to Ethan's farm a prisoner. She changes clothes with Ethan and when the soldiers are nearing the house she rides away on horseback with the soldiers in hot pursuit. In the meantime, Ethan, attired in Barbara's raiment, leaves the farm with the colored servant in the carriage.

The soldiers meet the carriage and what they see inside does not excite their suspicions. Barbara outwits them, hiding under a bridge as they go galloping by in pursuit. Ethan hurries to the place set for the meeting and soon the colonists have arrayed themselves as Indians. In this garb, they board the "Monmouth" at dock in Boston Harbor, laden with tea upon which a British tax has been laid, and dump the chests of tea into the water. The alarm is given to Captain Crewe, but when soldiers get to the ship the "Indians" have left. Ethan and Barbara then take the opportunity of discussing colonial affairs together.

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VICTOR.

THE GOLDEN SPIDER (March 19).—John Rock, a human spider whose comfortable income allows him to ride about in a motor car to look for victims, foolish girls who are attracted by his promises of pleasure, while driving about has trouble with his car. His motor stops before the home of Joan, a whole souled girl, living with her younger sister, Millie. Joan at once recognizes Rock, having seen his picture in the paper. She tells Millie how Rock snares innocent girls and ruins them. Left alone, Millie flirts and innocently accepts an invitation to go riding with him.

That night Joan finds Millie gone and as the hours pass and she does not return, Joan connects her absence with the visionary face of John Rock. She goes to his home, where Rock explains that Millie had met her death in an accident. Realizing that Millie like the other innocent girls had been a victim of the "Spider," Joan attacks Rock with all her strength. The latter calls the police and later, on a trumped up charge, has Joan sent up the river for ten years.

Two years of prison fare and misery hasten a deadly desire for vengeance in Joan's heart and one day Joan was freed. As if guided by an unseen hand she visits a notion shop and then calls on John Rock, who has become a nervous wreck through drink and dissipation. Rock is so horrified at seeing Joan and the knife that he falls over dead.

Then Joan went forth into the twilight knowing that Justice had righted the wrong done her sister and herself.

MARY'S DUKE (Three Parts—March 22).—With all her millions and her education at a finishing school, Mame McGuire cannot forget that she is the Soap King's daughter, and that her mother is ordinary and ambitious. When Mame finds a card to the exclusive Van Duysen mask ball, she cannot resist the temptation to go. She goes as Pierette and it chances that young Teddy Van Duysen dresses as Pierrot, and thinking, of course, that the shy little Pierrette is someone he knows, dances with her the entire evening. But she refuses to tell him her name and he is so charmed with her that he proposes they exchange rings, so that when they next meet they may recognize each other.

After a minute's hesitation, she agrees, and the exchange is made. The maskers are to unmask at midnight and Mame, knowing that her golden hour is over, slips away and home before the unmasking. Teddy searches the rest of the evening for his little Pierrette, but is unable to locate her.

Her mother has been negotiating with the International Matrimonial Bureau in order that Her Mamie shall marry a title, and she receives word that a Duke has been secured and will be forwarded if desired. Mame agrees listlessly to any of her mother's plans and the Duke sets out to arrive on the night of the dinner. Mrs. McGuire sends her invitations to a dinner given in honor of the Duke broadcast. She even includes the Van Duysens, who are furious when they discover an invitation to the "upstart soap people's dinner." Enough accept to satisfy Mrs. McGuire, however, and the Duke telephones that he has arrived and will be there at eight-thirty. She finds she will have one empty place at the table. Desperately she asks her secretary, Miss Swift, what to do, and Swift suggests her telephoning to the fashionable clubs in town in hopes of securing some man to fill in. Mrs. McGuire acts at once and gets the ultra-exclusive Colossus Club on the wire. As she is telephoning, Teddy Van Duysen and two of his chums chance to enter and, overhearing the attendant struggling to understand her, take the wire. They are overcome with amusement at the idea of one of their number appearing at the McGuire dinner, but Teddy, always ready for a prank, decides it would be a lark to go, and tells his friend to say that he has a poor friend named Jones who will fill in for, as Teddy remarks, "it will be fun to see how they do it! I bet they pass soap around with the desert."

Mrs. McGuire has told her footman that the Duke is distinguished looking and to bring him in at once, so when Teddy arrives and the footman asks his name, he hesitates, laughingly, and they conclude he is the Duke and before he can correct the error, have sweepingly announced him to the assemblage as "His Grace," the "Duke D'Enfetti.

The bonafide Duke meanwhile arrives and is unceremoniously refused admission. Sputtering with indignation, he encounters a policeman, who drags him to the police court, where, after much humiliation, the magistrate sends for an interpreter and learns the little man's true identity. Followed by the policeman, the Duke returns to the McGuire's to have the impostor arrested. The dinner meanwhile has concluded, and Teddy is hoping to get a word with Mame, but he is so surrounded by fawning women that he cannot escape. It is then than the police and the much dishevelled Duke D'Enfetti arrive. He is denounced and gracefully admits he is the "poor young man named Jones." Mrs. McGuire demands his arrest, but Mame intercedes. She lays her hand on Teddy's sleeve and at that moment Teddy sees his ring on her hand and she sees hers on his. He is rescued by his friends and confesses to his father, who tells him he should marry and settle down. It is just the advice he wants with the memory of Mame's face in his heart, but he determines to win her as a poor young man, rather than as a Van Duysen and sends her a humble bunch of flowers and a note, asking her to meet him in the park.

She wears the flowers, discarding the Duke's roses, and slips out of the house, despite the engagement to drive with the Duke and her mother, and meets Teddy. It is then that all is explained, and he asks her to marry him. "Will you?" he asks, "knowing I have nothing but myself to offer." "Try me and see," she whispers. Her mother and the Duke, driving through the park in search of her, see them, but they escape in a taxi and elope. When Mrs. McGuire learns that her daughter has married Teddy Van Duysen she collapses with joy, but the Van Duysen household is buried in gloom. However, Teddy brings Mame home and wins them over one by one. All ends well save for the Duke, who resignedly searches for a job as chauffeur, not daring to return to Sunny "It."

PLAYING WITH FIRE (Two Parts—March 29).—Mr. Roberts, a wealthy mine owner, is proud of his only son and heir. Marja, a gypsy queen, is stoned out of her camp with her child. Fearing death she places her child on Mr. Roberts' steps. Mr. Roberts finds the little waif and decides to keep her. Years later, Bruce, Mr. Roberts' son, returns from college. Marja immediately falls in love with him. While attending a ball one evening Bruce is introduced to Cora, a bewitching beauty. Cora leads him on. Later Cora tires of Bruce, but he is desperate and decides to see her. Refused entrance, he forces his way through a window. Meanwhile, a burglar enters and demands Cora's money. They struggle and Cora is killed. The burglar makes his escape. Bruce hears the shot and comes to Cora's aid, but too late. Bruce is accused of the murder.

Marja hears that Bruce is accused of the murder and, leaving him as she does, admits that she killed Cora through jealousy. The burglar attends the trial and when he hears Marja admit that she killed the woman, decides to give himself up. While on the way to the police station he is struck by an automobile, writes his confession and dies. Marja is released and returns home to find Bruce waiting with arms outstretched to embrace her.

THE LAW OF LOVE (April 2).—Ada Meade, objecting to her father marrying a second time, leaves home to make her own living. Her uncle, a rich miner, sends to her father $20,000 for Ada in order to avoid the inheritance tax. The father, fearing for his daughter's welfare, engages Graves to find her. Ada secures employment as stenographer in Graves's office through an old friend. The father sends Ada's photograph to Graves. She receives the photograph and changes it, placing another girl's photo in the mailer.

Meanwhile Graves' partner, Hastings, has become smitten with Ada, thinking, perhaps, he could use her as one of his tools in some deal. Ada despises him, however. He sees the photograph which Ada has changed on Graves' desk and, knowing the owner of the photograph, connives with her to pretend that she is the original of the photograph in order to get the $20,000. Graves, who plays the stocks, is losing heavily when the clerk from the broker's office appears and demands more money. Hastings and the adventuress arrive to claim the $20,000. Ada tells Graves she is an imposter, but Graves says she is the owner of the photograph and is just about to open the safe and give them the money when Ada tells him it is in the outer office.

She rushes out, fills an envelope with paper, gives it to Graves, who gives the package of paper to the conspirators. Ada's father, who has received a telegram saying that his daughter had been found, goes to Graves' office and to his utter amazement, finds that the young woman is not his daughter. The broker's clerk calls for more money. Ada gives him the $20,000, which is hers, and he leaves. Ada's father upbraids Graves and gives him one hour to find her, with the alternative of going to jail. The broker's clerk returns and tells Graves that he has won with the $20,000 margin furnished by Ada. Graves calls Ada. She tells him she is Meade's daughter. Meade then comes in and there is a happy reunion.

IMP.

UNCLE JOHN (Two Parts—March 8).—Jimmy Moore, age eight, earned enough money by selling newspapers for supper for Alice and Pudge, who were waiting for him in the tenement. It was a bitter cold day. The father hadn't shown up for more than a week and the three children were trying to keep the little home together.

Old John Waldron, many times a millionaire, never had any patience with charity and settlement work. When Horace, his only son, took it up with the fortune left him by his mother, the Old Man was disgusted.

The discussions between father and son on charity and how the old man is getting more penurious every day get more and more acrimonious, until finally one day, Waldron ordered his son out of the office. Horace, with the impetuosity of youth, left home and settled down in a modest room to help the poor. Some days before, Horace obtained permission from his father to collect rents of one of his East Side tenements.

He thought a great deal about Helen, the girl across the hall, who is endowed with the gift of an artist. She was poor, so he sent a friend to buy some of her pictures which Horace took off his hands. Horace offered, by letter, to buy the tenement from his father. The Old Man tore up the letter in a rage, and then made up his mind that he would go to see this tenement which was causing so much trouble.

As he entered, any one who saw him would have concluded that he lived there. He climbed the rickety stairs and looked all about him; nothing seemed very remarkable. On his way down, he didn't see the broken step, and he landed in the hall before the little Moores' door, with a badly sprained ankle, saving himself from breaking his neck only by hanging on to the banister. The three little Moores heard the fall, came out and found the old man. They supported him into their rooms, and after they made him as comfortable as possible, they held a consultation. Here was a stranger within their gates; he surely needed a little liniment for that ankle, and he looked as though a little food wouldn't hurt him. Alice emptied the coffee pot of its pennies and Jimmy went out to get the food. Waldron tried to hear what the conspiracy was all about, but couldn't quite get it. Jimmy returned with a small package of tea, an orange and a bottle of vile smelling liniment. Jimmy treated Waldron's ankle and Alice served the tea and the orange. Waldron admired their generosity, and was astonished to learn upon inquiry that they were not to have any supper that night as they had spent all their pennies. At that moment in walked two officials of the "Gerry Society." "To what do I owe this unwarranted intrusion?" said Waldron. "You should be prosecuted for disturbing my family, I am their uncle." That night, Waldron lay upon the rickety couch and pondered many things. He concluded that it might not be such a bad thing to stay a few days with the children, completely hidden from the cares of business and study a little sociology, himself. Little Pudge asked the old man to stay with them a few days. He agrees when he is permitted to pay his board in advance. Telling the children what a good cook he is he tells Jimmy to get a quantity of eatables. The little folks put an apron on him and Jimmy goes across the hall and got Helen to see the fun.

Helen entered into the fun; she tested Uncle John's cooking and pretended it made her sick; and Uncle John threatened her with a big spoon and got so excited that he let the toast burn and was made, by Pudge, to make some more, though he tried to beg off. Just at this time Horace Waldron sat in his rooms looking at the pictures which he had bought from Helen, by proxy.

But, is he looked, always a vision came of her as he saw her first, sitting cross-legged, wrapped in her big coat, eating crackers and milk and reading a book. And the more Horace thought about it, the more he became convinced that a few painting lessons would help him in his work among the poor. He got his courage up and went to see Helen about it. The door was open and he went timidly in. Helen came back from the Moores to find him standing in admiration before her easel. After a good deal of hemming and hawing, the matter was arranged and Horace went to work at it, though he was always trying to draw pictures of Helen, who scolded him and tore up the pictures. But his entree was established, and he came regularly.

John Waldron was too big a man to drop out of sight for a week unnoticed. And one evening he read in the paper an account of his

disappearance. He laughed. A knock came on the door and Waldron ducked into the inner room. It was Jenks, the collector. Alice was a few cents shy and wanted Jenks to come back for it. "No," said Jenks, "the old skinflint who owns the building would fire me if he thought I would trust anyone for fifteen cents. I'll pay it myself." Waldron, of course, heard it and was inclined to be angry at first and then he laughed, for he knew Jenks was right. And again listening through the same door, he heard Horace tell Helen that his father had disappeared and that while he had parted with him in anger, he was very dear to him and that he would never be happy until he found him. For a certainty, John Waldron was getting humanized. And that evening, Pudge had too much jam and the resultant "tummyache." Waldron was very worried about her and started out for the doctor.

An incoming "drunk" lit a cigarette in the hall and threw the blazing match into a pile of rubbish. When Waldron and the doctor got back, smoke poured in volumes from the entrance. He and the doctor plunged into the house, the doctor to come staggering out in a moment, blinded by the smoke. Waldron kept on, rushed to the room and burst in the door. The children had fallen asleep when Pudge's ache stopped and were just awakening and groping in the smoke. Waldron wrapped clothes about their heads and sent Jimmy and Alice down the stairs. He picked up Pudge and started to follow, but the stairs fell, blocking the door. He then went out of the window to the fire escape and down to the floor below. The escape on the floor below was hopelessly blocked with the boxes and refuse that the East Sider usually keeps there. As he stood for a moment irresolute, Horace and Helen, who had come to the scene, saw him.

"Oh! It is Uncle John," said Helen.

"It is my father!" said Horace, and he plunged into the building. He got them just in time and fought his way down the blazing stairs with his double burden. A week later "Uncle John" sat in the big library before the fire. Behind him, at the window, stood Horace and Helen, very close together, looking at two pictures which seemed to interest Helen greatly. In bounded Alice and Jimmy, well dressed and with schoolbooks in their hands, and Pudge trailing along behind. They swarmed all over Uncle John, until the observing Pudge directed their attention to Horace and Helen. Uncle John had to turn clear around in his chair.

Horace was holding Helen very tight and whispering to her. Uncle John pretended that it was a great breach of etiquette to look, and he turned their heads about for them, but they broke away and ran to Helen, who took them into her arms. And then, somehow, the picture got blurred until all you could see was Uncle John as he sat looking into the fire and smiling.

THE SUPREME IMPULSE (March 29).—Ann Donnelson waiting for the arrival of her sweetheart, picks up a newspaper and reads an article showing the number of divorces and questioning whether matrimony is a failure. Earl arrives, and Ann shows him the story. He is impressed. They go to have dinner with married friends. The husband is late and they go to dinner without him. The wife is very angry and when husband finally arrives there is a bitter quarrel in which words and more tangible things fly. It ends by the wife putting on her hat and coat and "going home to mother."

Taking Ann home, they discuss the matrimonial situation and evolve a plan. They are both very happy as sweethearts. They hear so much about the sorrows of the married that they think it foolhardy to chance it. They will be sweethearts all their lives, he to live his life and she to live her's. Like many other couples they decide that they will not restrict each other's liberties. Other men may call on Ann, and Earl can enjoy the society of other girls, according to their agreement. The next afternoon, Earl sees Ann walking with another fellow, John Dearborn, whom he knows to be a formidable rival. He is jealous, notwithstanding his agreement.

Several days later Ann perceives Earl about to enter a moving picture show with a girl whom Earl had been "sweet on" before she eclipsed her. When he calls that evening she is cold and distant but refuses to tell him what is the matter. Earl, somewhat peeved over having seen her with John Dearborn, is not over sweet and his stay is short and disagreeable.

The following afternoon Ann and another girl, sitting at the table, sees Earl and a strange girl enter. He does not see her and Ann's jealousy rises to the boiling point. Furious, she goes to his table, and, much to his astonishment, reproaches him for his "horridness." He reminds her that this was their agreement, but logic means nothing to Ann's feminine feelings. There is a lively oral combat on the spot, Earl's girl companion runs away fearing for her hair. Ann goes out crying and Earl tries vainly to induce Ann's companion to intercede for him with Ann. That evening Earl calls. His card is refused. He pushes past the servant and enters the sitting room where Ann is sitting, her tears dropping damply on the presents he has given her and which she has contemplated sending back to him. Recriminations follow and then comes the bliss of reconciliation.

Ann's widowed chum is the mother of a little girl. The mother is taken ill and Ann nurses her with Earl aiding in the evening. Both, very fond of the little girl, attend it affectionately. One evening later Earl calls on a married couple. The husband hasn't come home yet and Earl is treated to a demonstration of what married life may be. When husband enters the wife rushes to kiss him, the baby toddles to his lap, while wife runs for his slippers and house coat. Earl goes home later to a cold, lonely apartment, can't find his slippers and feels forlorn and unloved generally. There comes to him a vision of the happy home he has just left and a longing possesses him. Before him comes the vision of Ann and himself and between them the sweetest baby boys. Their faces are together in happiness.

Ann is a visitor to the same happy household the next evening. She sees a variation of the same joy of fatherhood and motherhood and fondles the little boy, longing for one of her own. Returning to her home there appears at her bedside a vision of the dear unborn baby which stretches out to her its appealing arms. Impulsively she reaches for it, to press the darling to her, but it fades into nothingness and she clasps the thin air.

Ann's sister is dying. In her last moments she asks Ann and Earl to cherish and care for her orphaned baby. The cold fallacies of platonicism vanish in the vision of the dream child, their own flesh and blood, who is to be a little playmate of the orphaned one. Slowly the dream child draws their hands together and there they stand in consciousness of the cosmic call. Into each other's arms they creep impulsively.

THE CITY OF TERRIBLE NIGHT (Two Parts—April 2).—Jack, a wealthy bachelor, has become blase and craves some unusual excitement. Upon the suggestion of his friend, Jones, he leaves home in the midst of a social function and sallies forth into the highways and byways of the meaner section of the great city. At a cheap dance hall he protects a young and beautiful girl who, by her refined and quiet ways, has aroused the enmity of the other females present, and by so doing, involves himself in a fist fight, in which he comes out victorious. He escorts the young girl home, which is resented

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by her father. The latter is an exiled foreign nobleman, earning a precarious living for himself and Olga, for that is the young lady's name.

Jack tries to reason with the father, but that only arouses the further ire of the old man, who attempts to thrash Jack with his walking stick. Jack takes it from him, breakes it over his knee, and departs. This incident is seen by a passing policeman, who at the termination of the fracas, stops and questions the young man. Jack makes light of the incident, gives the officer his card and a cigar and starts for home. Upon thinking the matter over he determines to return to the little shop, and make the old man listen to him.

Rudolph, Olga's father, receives a letter threatening his life for the part he has played in a revolution in his native country. Jack arrived at the shop, just in itme to to intercept the writer of the letter who a moment before had consummated his threat by stabbing Rudolph to death. There is a fight during which Jack gives the assassin a terrific blow on the head. The latter escapes, but Jack is arrested and accused of the crime. He is handcuffed and led to the station house, but on the way he knocks over the arresting officer, and escapes to the house of his friend, Jones. The latter not only relieves him of his manacles but supplies him with a disguise enabling him to reach his own house undetected. Nevertheless detectives discover his hiding place, and he and his faithful valet are arrested and thrown in jail. In the interim the real assassin, delirious from the blow Jack gave him, is arrested by a policeman who thinks him drunk. He is placed in the same cell with Jack's valet and the latter, listening to the man's delirious babbling, discovers him to be the murderer. Jack is released and later he and Olga are married.

JOKER.

LOVE, FIREWORKS AND THE JANITOR (April 3).—Young Griggs, private secretary to I. Gottawad, a millionaire clubman, gets a day off and, taking a volume of love sonnets from his employer's library, strolls leisurely to a nearby city park. Mrs. Clymer, who has social aspirations and a pretty daughter, seeks to entrap Griggs. Finding a card which the secretary has dropped from the book bearing the name Gottawad she mistakes the young man for the millionaire. An introduction is contrived and Mrs. Clymer obtains Griggs' promise to call on them the following evening to dinner. Griggs finds he has fallen in love with the girl and looks forward to the following evening with many pleasant anticipations. Mrs. Clymer looking up Gottawad in the social blue book finds him to be a most desirable catch and, with the idea of making it appear that they are better off than they really are, borrows the best house furnishings of her apartment house neighbors. A finishing touch being needed, she also impresses Mike, the janitor, to play the butler, having found for him a butler's oufit, a relic of a neighbor's former prosperity. Mike also finds a bunch of fireworks, roman candles, sky rockets and the like and promises that with these he will give their guests a regular send-off.

The evening of the dinner arrives and Griggs hies himself to the abode of his newly-found friends. Mike, however, attired in his butler's outfit, must show it to his sweetheart, Lizzie, the cook next door and consequently is not at his post of duty when Griggs calls. Griggs enters after rapping for some time at the opened door and seats himself in the parlor. Then, to his dismay, he finds he has arrived without his dress suit waistcoat. Hearing some one coming he dashes for the nearest concealment, a library adjoining the parlor. Here his retreat to the outer hall is entirely cut off and, to his dismay and bewilderment, he hears the family go through a dress rehearsal for his reception.

The hour drags by and Griggs fails to appear. Mike slips out to Casey's for a drink. The janitor picks up a roman candle, which was to have been part of the evening's entertainment and accidentally ignites it in the fire-place. The next moment the library is a scene of carnage and explosion. Mother and daughter dash for the hall, narrowly escaping a sky rocket which smashes through the French windows and lands at the feet of Mike and Lizzie.

Both armed with pails of water rush into the apartment house. Griggs, who is now on fire, lands in the hall and the flames are quenched by other tenants. Gottawad puts in an appearance at this moment, demanding explanation of a note sent him and meant for Griggs concerning the dinner. Mother finds she has made a mistake and surveys the ruins of the apartment in horror. But, in spite of it all, Griggs makes good with the girl.

BIG "U."

THE LOVE OF MARY WEST (March 30).—A wealthy stock broker of thirty-five, David Warren, lives alone in his beautiful city home with his only child, a girl of five. He is wholly absorbed with the baby and when she dies suddenly from a fall, he is prostrated with grief. One day, about a month after the death of his child, haunted by her face, he leaves the office and walks down the crowded street. A little child, running after its mother, collides with him. Looking down, he seems to see his own baby, and pushes the child aside, almost roughly. Mary West, a widow of thirty, poorly but neatly dressed, passes just in time to see the incident.

She is attracted by David's sorrowful face, but thinks he dislikes children. He crosses the street, staring ahead, but sees nothing. Just before he reaches the opposite curb, an auto comes swiftly around the corner. Mary, just behind him, sees his danger and springing forward, pushes him out of the way in time, both falling as the car dashes by. David helps her up and, putting the woman into a taxi, takes her home. When they arrive, he asks to call the next day. She consents to go for a ride with him.

During the next two months their friendship ripens into love, but, fearing David's supposed dislike for children, she hides from him the fact that she has a baby girl of four. One day while walking in the park he asks her to marry him. She refuses, believing it would mean giving up her child. She goes home that night to sit by her baby, and dreams of what a marriage to David Warren would mean. The next evening she goes out to deliver a hat and, after putting "Ruthie," her baby, to bed, asks the old woman next door to attend the little girl if she cries. The old woman accidentally drops a lighted match, which sets fire to the carpet. Without noticing it she then goes back into her own room.

In the meantime, David, after a sleepless night, determines to again see Mary. He arrives in his car and finds the house in flames. The old woman tells him of the baby left asleep in Mary's room, and he rushes in to get the child. Mary, as she nears the house, sees it in flames and, nervous and weary, falls fainting near David's car. David's chauffeur picks her up and puts her in the car, just as Dave, carrying Ruthie, staggers from the tenement, and over to the car. Mary revives to see Dave petting and caressing her child. She tells him that it was because of her child that she refused to marry him, but when he explains that he wants them both, she consents to become his wife.

THE CAMEO RING (Two Parts—April 1).—Mary Phillips lives with her mother in a small town. She gives a party for her school-girl friend, Clara Melbourne, and introduces to her John Brown and Charles Bowers, both of whom are in love with Mary. Clara is attracted to John, largely because of his wealth. Bowers goes away on a business trip, and in his absence Mary marries John Brown, her mother fostering the match.

Two years elapse, during which time a baby girl is born to them. Mary and Charles have carried on a friendly correspondence during this time, and when he comes to town she lunches with him. Clara sees them together, and, still embittered because of Mary's winning John, she writes an anonymous letter to the latter insinuating that Mary is unfaithful to him. In a waste basket John finds the torn fragments of a letter Mary had written to Charles but had never sent. He pieces these together, pasting them on the glass of a picture frame. The letter is affectionate in its terms and John immediately jumps to the conclusion that Mary is untrue to him, and he leaves her.

Several years elapse, during which time Mary supports her child by taking in sewing. John has meantime gone to a distant city, where he has grubbed a comfortable fortune as a money lender. Mary borrows money from an old man in her home town to enable Helen, her daughter, now a girl in her teens, to go to the city, where a position awaits her. As the weeks go by, Mary is unable to pay back the loan, and Helen borrows money on her salary from the loan agency of which her father is the proprietor. Being pressed to pay back this second loan, Helen calls upon the agency to apply for an extension of time. She meets her father, who recognizes her through a cameo ring which he had given his wife years before, and which Helen offers as security on the loan. Through their daughter father and mother are later reunited.

REX.

THE MAID OF THE MIST (April 1).—Ray, a young novelist, sets out for the mountains in search of local color. His father, a stern old millionaire, has warned him in his will not to marry until he is twenty-five years old. Pauline is a young maid and Ray falls in love with her. She has another lover in the hills who becomes jealous. Getting notice from the city that he must return at once, Ray determines to marry the maid, but to keep the wedding a secret. The girl receives no mail because her mountain lover is the postmaster. Ray likewise receives no mail.

Shortly after this, the girl and her father move to a distant mining region. Ray, meanwhile, has journeyed back to the mountains, but can find no trace of his wife. He publishes his book, "The Maid of the Mist," with an original

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picture of the maid of his heart on the fly leaf. A baby has been born to the girl and her father swears vengeance on the man. A party of tourists in the hills leave a copy of the novel which the old man finds and, going to the city, learns of Ray's address from the publisher and hunts him up. He forces him to accompany him to the mountains. Ray shows the marriage certificate and is glad to claim his little family.

A LESSON FROM THE FAR EAST (Two Parts—April 4).—Inside the American mission house in the far East, Hobart Ross, a missionary, is bidding farewell to the few Chinese Christians of his mission. A long looked for vacation has come to him at last, and he is on his way back to his native land. Meanwhile, in his bachelor lodgings, Wee Sin, daughter of Ross's landlord, is laying out the American missionary's clothes in readiness for his departure. She stops before a framed picture of the American. She quickly slips it underneath the folds of her long sleeve, and passes into the next room.

In the Ross home in the country, we find Hobart's father married a second time to a young wife. Hobart comes home to find his father comfortably happy while his wife drags out a lonesome and dreary existence. The inevitable happens. Fanny Ross falls desperately in love with her stepson. Innocently taking this worship as a part of the delightful freedom of his vacation, Hobart unconsciously encourages the affection. Holiday season comes around and with it the visit of Fanny's younger sister, Ann, an orphan, whom Hobart's father is putting through a seminary. Ann meets Hobart and listens to his stories of the wonderful Orient. Love springs up over night between the two.

A run into town on a visit to an old college chum, brings Hobart in contact with the Bohemian life of an artist's studio. He joins in spirit the party given in his honor and on taking leave, laughingly warns his chum of the evils that lie in the path of artists. This warning follows Hobart's discovery that his friend, Nelson, is living with his model. Nevertheless, Hobart invites him out to visit him, and Nelson comes.

Several events of a serious nature take place before Nelson makes his visit to the Ross estate; first, Mrs. Ross has openly professed her infatuation for Hobart and has been firmly rebuked by him; second, an innocent flirtation between Hobart and Ann has resulted in provoking two additional complications; jealousy in Fanny against her sister and a realization in Hobart himself that he has overstepped his rights in allowing Ann to believe him free of obligations assumed in China to love her or accept her devotion. His attitude is made more plain when he gives back to her the handkerchief she had in coquetry allowed him to possess.

Matters are only made worse by Fanny's jealous efforts to keep Hobart's attention confined to herself by putting Nelson and Ann in each other's company. A harmless incident serves to bring things to a disastrous head. Ann is paired off with Nelson who takes her off skating, while Fanny connives in their absence to place herself in Hobart's room to compromise him if possible and to win him for herself by hook or crook. Fanny fails so it will appear before the eyes of Hobart is the guilty one.

Meanwhile, fascinated by talks of Bohemia, Ann has persuaded Nelson to stop at a road house for a taste of Bohemian adventure. They indulge in a table d'hote supper, including wine, and send home a note saying that they have stopped off at a farm house for a bite and will be home early. The wine has evil effects, the girl's limitations are quite suddenly reached and she is rendered helpless for the time being. Alarmed and frightened, Nelson engages a room where he can restore the girl to herself by rest and treatment which the bar-keeper administers.

At home, Hobart has already decided to leave. Waiting, however, for Ann's return, he receives the note sent by Nelson and from descriptions given him by the messenger, at once suspects his friend of double dealing and the worst. He orders his car and starts out to look for Ann. In the interval, Ann has come to her senses and, believing herself disgraced for life, has broken down and refused to go home. Nelson promises to satisfy her by marriage. Hobart arrives and questions the bar-keeper who gives him the lie. Hobart is about to turn away when he spies the lad who brought him the message. The bar-keeper is knocked out of the way just as Nelson is escorting the girl down.

A vision of the deserted model waiting in the studio for the artist, fades into a marriage ceremony between Nelson and Ann supervised by the now thoroughly disgusted and cynical Hobart. He reaches his room later to find a small envelope waiting for him. He tears open the letter to read the following broken English: "Honorable Beloved: The day comes nearer when I can no more disobey my honorable father. I must take a husband of his choice unless you return. Wee Sin."

A vision of Wee Sin bowing before her father and accompanied by a suitor is all that is then needed to decide Hobart. In a twinkling he has seized his grip and starts packing like mad. The final scene shows Wee Sin in Hobart's arms.

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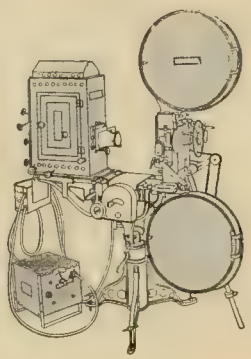

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L-KO.

TOO MANY BACHELORS (March 21).—Bachelor Moses is a devil in his own home town. Abe is another such devil. Both love Peggy, but she scorns both. They bother her very much, and in order to get rid of Moses she decides to elope. Moses finds her climbing down a ladder out of her bedroom window and, after being hit in the eye with her suitcase, pulls the ladder from beneath her feet, leaving her hanging in midair. Abe, meanwhile, has summoned two railroad tramps to his assistance, determined to capture Peggy. He instructs the tramps to get her "dead or alive." The tramps throw a bag over Moses' head while Abe and another old bachelor attempt to abduct Peggy. They tumble from the roof of the house.

The tramps, meanwhile, put Moses into a wagon and drive off with him. Later both tramps fall off the wagon from too many ice creams. Peggy finally escapes. Meanwhile Moses and Abe fight for possesion of a wagon. The wagon goes over a cliff. Abe and Moses hang to the side of the cliff fighting for a foothold and kicking each other unmercifully. Finally Abe is kicked off into the crowd below. A moment later Moses slips and comes tumbling after. Both make a fearful splash in the mud. The old man then mixes in and a free-for-all fight in the mud takes place between the love-mad bachelors.

A CHANGE IN LOVERS (March 28).—Father's time piece was out of order so he gave it to daughter to take to the watchmaker. Daughter, however, entrusted it to her sweetheart, who lost it. His rival found it, but father, though he didn't know the rival, certainly was not mistaken about his watch, and attempted to get it.

To this the rival objected and gave father a black eye. Soon after the sweetheart and the rival both were pinched. The Judge turned out to be father. His black eye did not deter him from recognizing the fellow who gave it to him and he promptly put him in the dungeon.

The rival was husky, however, and cut loose by breaking through a stone wall. Slumbering cops, a sledge hammer, the Judge's sore optic and the girl and sweetheart were a few of the things that caused all persons concerned to run around in circles.

HEARTS AND FLAMES (Two Parts—March 31).—Daughter liked the plumber, but father couldn't see the pipe twister as a husband for his only child. When he made a visit, father was rude and requested him to leave. He came back, but had to stand outside in the cold and talk to his sweetheart through the second story window. He was not there long as daughter plugged up the sink with some of her own blonde hair. The sink overflowed, and father was forced to holler for the plumber.

Of course the plumber who responded was daughter's sweetheart. All would have gone well had he not gotten the pipes mixed up and connected the gas pipe to the water pipe and vice a versa. Meanwhile father had guests to dinner. They got water when they wanted gas and gas when they wanted water. Finally, someone who failed to realize that gas and matches were uncongenial, caused an unexpected explosion. Fire departments, life nets, thrills, police, excitement and a canvas net in which a fat man got stuck, come on in rapid succession. The plumber saves the family, but himself falls into the cellar where there's five feet of cold water.

LAEMMLE.

HIS LAST TRICK (March 8).—James Mordon, a reformed cracksman, is in the employ of Henry Penrose, as chauffeur. The latter receives a letter from a probation officer informing him of his employees having served time in prison.

He decides to discharge the young man but is persuaded by his wife to give him a chance. Alma, his wife, has had a previous love affair with Herbert Manning, an unscrupulous fellow, who lives by his wits. She writes him asking him to destroy all of her letters and in reply he writes her that he is in need of money and makes an appointment with her at 10 o'clock that night. When they meet words lead to an argument and a struggle ensues. James Mordon, the chauffeur, sees them and goes to her assistance. He learns what the dispute is about and decides that he will steal his mistress' letters from her former sweetheart, who has failed to keep his agreement.

He breaks into the latter's apartment and is caught. In endeavoring to get away he is shot and killed. The next morning Mrs. Penrose reads the note the chauffeur has left her, in which he told her that he was going to commit his last robbery and secure the letters. At the same time, the husband reads of the killing of Mordon, the newspaper account veiling the tragedy as a mystery.

THE PINCH (April 4).—Spider Dale, a crook, while passing a factory sees Anne, one of the girls employed there, insulted by a foreman. He assists her out of her difficulty and wins her friendship. A moment later he sees approaching Officer Weldon, plain clothesman, and instinctively beats a hasty retreat. Officer Weldon is in love with the little factory girl, who has been protected from insult by Spider Dale, and he is at this time coming to meet her. Later Weldon receives orders from his chief to round up Spider Dale's gang, including Spider Dale himself, who is much wanted.

Spider Dale and his fellow crooks plan and execute a raid upon a safe. Weldon and his men besiege the gang's headquarters, but the crooks escape. Spider is wounded in the arm. He stops for a moment in the doorway of a cheap apartment house and to his surprise, meets Anne. She sees that he is wounded and, without asking questions, invites him up to her room in order that she may dress his wounds. Before pursuing the chase further, Officer Weldon decides to call upon his sweetheart. She conceals Spider. Weldon enters and is not long in discovering blood stains. He questions the girl, but she refuses to answer. He leaves, but returns later with an officer. This time they catch Spider and the girl together. Weldon would have allowed Spider to escape when he hears his sweetheart's story, but the one great obstacle is, that with the reward offered for Dale, he and the girl had planned to be married. The arrival of his fellow officers cuts short his thoughts and he is obliged to turn the crook over for arrest.

Anne realizes her sweetheart's position in the matter and forgives him. They are happily married and, upon Spider's release, Weldon hunts him out and invites him home to supper.

POWERS.

LOVE OF THE PARENT (April 3).—In a remote Western ranch country, Joe Saunders, a bad man, credited with holding up many stage coaches and robbing them of their bullion, lives in a crude log cabin with his baby daughter, Billy. Without food or money, Saunders takes to the road to rob the Overland stage. Sheriff O'Neil and his young daughter, Nan, living in the same territory, are suddenly summoned by the frantic passengers of the Overland stage, who inform Sheriff O'Neil of a holdup that has just taken place. The sheriff takes to the road to search for the outlaw.

Returning to his cabin, Saunders buries the bullion and mask under the blankets of his bunk and takes to the wilds, stopping at a water hole to satisfy his thirsty horse. Looking back along the creek bed, he sees the graceful form of the Sheriff's daughter. They meet, and fall in love. Sheriff O'Neil in search of the outlaw, is shot. The outlaw returns meanwhile to his cabin.

Nan is told by a passing range rider of the death of her father, and over his dead body swears vengeance on the murderer. A wedding is planned between the outlaw and Nan, and for the first time the Sheriff's daughter enters the cabin of the outlaw and there sees Saunder's motherless child. Saunder's baby daughter brings from their hiding place the bags of gold dust and her father's holdup mask, and places them in the lap of the Sheriff's daughter. Nan then realizes that she is about to marry her father's murderer.

Taking the outlaw's rifle, she levels it upon the door of the cabin through which the outlaw enters and there, face to face, accuses her husband of murdering her father. Saunders confesses, with the barrel of the rifle pressed against his breast, but, suddenly detracting Nan's attention, grabs the gun as she fires. The bullet enters the logs of the cabin. With a desperate laugh and dare devil manner, the outlaw makes his getaway. Rushing to his horse, saddled and bridled, he is in the act of mounting, when the door of his cabin opens. Levelling her rifle, Nan fires and her father's murderer falls dead from his horse. Thereafter Nan devotes her life to the upbringing of the outlaw's motherless child.

NESTOR.

IN A JACKPOT (March 30).—Mr. Newlywed cannot resist a trip to the club even the night following his marriage and comes home in the small hours of the morning, after promising wife to be there at twelve. As he comes in the cuckoo clock strikes two and he vainly cuckoos ten times to fool wife, but falls over a chair and spoils it all. In the morning wife lays the law down to him and makes him promise not to go to the club. During the day she receives notice of her mother's sudden illness and leaves.

As hubby has promised not to go to the club he brings the club to him and they are having a lovely time. The city detectives have been watching the Lovejoy apartments in which Newlyweds live and have found that a gang of gamblers are carrying on their "services" every night. They resolve on a raid this night and surround the house. Wife returns unexpectedly and hubby spies her when she first comes near the house. A wild scene follows his attempts to get his friends away before her arrival.

In the confusion of the getaway they are taken for real gamblers by the police and exciting chases follow, ending by Newlywed's friends being taken to court. Wife comes in to find hubby with a rag about his head and awfully sick. She gives him the simple old remedies of mother's time, such as hot water and mustard plaster which he is forced to take.

His friends are arraigned before the judge and plead not guilty. They tell the judge to phone their friend Mr. Newlywed, who will vouch for them. He phones the house and wife answers the phone and indignantly tells the police that hubby has been very sick and certainly has not been playing cards. The story closes by the friends finally getting off and wife, after reading the riot act to hubby, agrees to let him go to the club occasionally.

HIS ONLY PANTS (April 2).—The artist is having a hard struggle to make ends meet in the city. His chum rallies him and tells him his time will come. They hear of a big reception to be given at the Brownlee mansion to which all artists are to be invited. Miss Brownlee will then pick out one of them to paint her picture. The two friends go to the ball. They seek a secluded corner and watch the scene with woe-begone faces. Miss Brownlee, who has a silent dislike for the artists with their funny dress and whiskers, also seeks quiet and comes upon the two. They are having a nice time when they are again interrupted.

Next morning the artist receives a note from Miss Brownlee saying she has chosen him to paint her picture and will be at his studio at 10. The studio is in a mess and they begin to clean up. His clothes are dirty, so he sends them to a tailor with orders to have them in 30 minutes. Meanwhile he puts on a tablecloth for trousers. Miss Brownlee arrives and the artist is in a quandary, his pants are gone, and, hastily sending for them, he finds the shop closed. Miss Brownlee and her chum come in and the artist tries to make the best of things by saying he always paints in his queer costume.

Many amusing incidents follow his attempt to paint and keep his "trousers" up at the same time, which are ended by the arrival of his chum. He drags the chum in another room and makes him change clothes with him and wear the tablecloth. The ladies propose lunch, which is eagerly accepted as he has spent his last money in renting a suit for the reception at her house. They leave his chum in a hungry, disconsolate heap in the other room. Miss Brownlee's friend, who has taken a secret liking to the artist's chum, returns to the studio and when she gets no response to her knocks, goes in. She sees an object flitting away and follows it. The chum, fearful of being discovered, takes to the fire escape. Several amusing incidents occur when he is spied by the cop on the beat. Things, however, are finally straightened out and the artist at last begins to see prosperity for his chum and himself.

BISON.

THE OAK LAWN HANDICAP (Two Parts—April 3).—Owner John Deering buys Liberty Belle, a mare of fine breeding and speed, but looked upon as a cripple and an outlaw, for none of the jockeys can be tempted to mount her. One day a strange fat little fellow, one "Pudge" Hill, drifts into the Deering stable and proves that he can handle the notorious Liberty Belle to her owner's satisfaction; in fact, he seems to exert an uncanny charm over the outlaw. He is at once entrenched forever in Owner Deering's estimation. His work is to put Liberty Belle through her daily paces, while acting in the capacity of Deering's stable boy.

Liberty Belle is entered in the celebrated Oaklawn Handicap, a classic event, and it is then that scheming rival forces set to work to ruin

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Liberty Belle's almost certain chance of winning the laurels. Ed Hovey, a scheming bookmaker, wins to his side with money, "Shang" Baker, who has a personal grievance against Owner Deering as well as against Liberty Belle, for whom he was formerly trainer. They bribe Jeff Ellis, the blacksmith, to put crooked shoes on Liberty Belle.

Their scheme is discovered by "Pudge" and the discomfited tricksters determine to get him out of the way. The day of the race arrives and Nick Wells is to ride Liberty Belle. The schemers abduct Jockey Wells at the last moment and panic reigns in Deering's headquarters as the time for the start draws nearer and nearer. Meanwhile, a humble instrument works for their deliverance. "Limpy" Joe, once a successful jockey, but now a crippled hanger-on at the race track, is roughly handled by Ed Hovey. He obtains his revenge and saves the day for Deering and Liberty Bell by releasing the captive jockey, who arrives at the track in time to win the race. The schemers are baffled and ruled from the track. "Limpy" Joe is established for life in the good graces of John Deering.

GOLD SEAL.

THE DUCHESS (Three Parts—March 30).—Nora Delaney, known as the Duchess of Ballyhinch, lives with her father, Squire Delaney. She has a cousin, Dennis Delaney, who, with his mother, are their only wealthy relatives. Dennis Delany has a great deal of trouble with his tenants, who are led in their opposition to him by Maloney. Dennis pays his pretty cousin a visit at her father's home and a delightful love affair develops. Back at home with his mother is Katherine Cazalet, his fiancee, to whom he has been betrothed since early childhood.

While Dennis is visiting the Squire and his daughter, a letter arrives from the former's mother inviting him to bring his pretty cousin back with him. Squire Delaney is more than delighted that his daughter shall have a touch of high society and accordingly sees her off in company with Dennis. Nora learns that Katherine is the fiancee of the man she has learned to love and her love gradually turns to hatred. Katherine Cazalet has only contempt for Nora. Dennis one evening wanders far out into the country to be alone with his thoughts. It happens that Nora also despondently seeks the solitude of nature. Dennis is followed by Maloney who plans to kill the man he considers a tyrant and his oppressor.

A rain storm comes up and Nora seeks shelter in a deserted cabin. Maloney fires at Dennis but misses him and Dennis returns the shot. The two engage in a death struggle. Nora has heard the shots and rushes out of the cabin, grabs a bar from the delapidated gate and, slipping up behind Maloney, deals him a heavy blow over the head. She finds that Dennis is seriously wounded and drags him back to the cabin, where she nurses him through the night. With morning, she hails a passing wagon and has the driver transport Dennis home. She then wanders back to the stately mansion alone.

Throughout the night all have been considerably alarmed because of the strange disappearance of the couple. Nora finally comes in, weary and worn, and endeavors to tell her story. Katherine is brutal in her rebuffs. Later Dennis arrives and is cared for. Squire Delaney, unable to bear the absence of his daughter, later arrives at the mansion. Nora nurses Dennis through his illness, which is the result of Maloney's attack, and later they plight their troth. Dennis has been freed by Katherine who gives herself over to Sir Brandrum Boileau, who has for many years been asking her hand.

UNIVERSAL.

ANIMATED WEEKLY, No. 158 (March 17).—Coast to Coast Awheel—Handcuffed and chained to bicycle, globe trotter leaves for Panama-Pacific Exposition.—Washington, D. C.

Sporting With Jack Frost—Children have great fun and frolic in building huge "Punch" of snow.—Palisade, N. J.

The Human Fly—Crowds thrilled as Steeplejack Gardiner performs daring feats while climbing side of building.—Easton, Pa.

A-Mile-a-Minute on Skiis—Many records broken during annual races held by members of Canada's foremost skiing club.—Montreal, Canada.

A Voyage of Mercy—Military parade held upon sailing of "St. Helena" with food for starving Belgians.—Charleston, S. C.

Indians at Capitol—Wealthy members of Osage tribe visit Secretary of the Interior Lane with reference to leasing their oil lands—Washington, D. C.

ENGLAND'S COLOSSAL NAVY—Scores of jack tars being trained preparatory to going to the front.—Hampshire, England.

BELGIAN RELIEF SHIP—S. S. "Kansas," with cargo of foodstuffs for war sufferers arrives in Rotterdam, Holland.

TERROR OF THE SEAS—German cruiser "Prinz Eitel Friederich," with prisoners of various nationalities from ships she sank, arrives in U. S. port badly in need of repairs.—Newport News, Va. Sub-titles: U. S. officials boarding boat. One of the cannon mounted on deck. Customs Collector Hamilton (on the right) and Capt. Monssion of the French S. S. "Florida." Capt. H. H. Kiehne of the destroyed American bark "William P. Frye," and his crew. British battleship reported waiting beyond neutral zone for German cruiser.

Kaiser on the Battlefield—Emperor Wilhelm personally supervises troops famed for their great achievement in checking Russian invasion of North Poland. Sub-titles: In the trenches. Blowing up of pontoon bridge.

Cartoons by the world-famous caricaturist Hy. Mayer of Puck.

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ROYAL.

DOGGONE IT (March 20).—Frank, a ne'er-do-well, receives a letter from his fiance's father advising him to cut out an imaginary fast life or be left penniless according to the terms of his father's will. That evening the girl asks him to get her a dog. On the way home he picks up a stray canine and carries it to his room. The girl's half-witted brother, who has studied burglary by mail, breaks into Frank's room, and is caught, first by the dog and then by Frank. In exchange for his freedom he agrees to pry open Frank's father's safe. He is captured by the father—but not before the son has found a clause in the will granting him unconditional rights to the estate.

JOURNEY'S END (March 27).—Harry stole Charlie's girl, when they were children. After forty years enmity increases, though both have become ministers. Harry utterly refuses to let his daughter, Polly, marry Paul, Charlie's son. And Charlie is just as bitterly opposed to becoming the father-in-law of Harry's daughter. The young folks elope and wire their parents they are married. They send the message a bit prematurely, however, as the Justice of the Peace has refused to marry them over night, and meanwhile the marriage license blows out of the window of the boy's room into the hands of a thief. The thief is arrested and the license restored the next morning to the distraught couple. By the time the fathers reach the court the ceremony is over.

RELIANCE.

THE GAME OF THRILLS (March 22).—Jack Morris, a young engineer, complains to Graves and Belden, bachelor pals of his, that there is no excitement or romance in New York, and that he has decided to sail in a few days to South America. The two friends conspire with an actress, Loretta Blair, to give Morris an adventure. The girl goes to his rooms at the hotel, representing herself to be a Russian woman seeking to evade the secret police of her country. She implores his aid. Graves and Belden, disguised as Russians, enter the apartment and bind and gag Morris and Loretta. They then take their victims to a deserted house and, after locking them in, depart, satisfied, to their club. A tramp accidentally sets fire to the house, and when Belden and Graves return to release their prisoners they find the building in flames. They try frantically to break in through the fire lines, believing that they are the murderers of Morris and Loretta. Then, through the smoke, they see the supposed victims coming toward them. Morris tells the conspirators about their narrow escape and that they have been watching the fire from a distance. And then Belden and Graves are forgiven their serious little joke, because Morris has found his romance at last right in New York.

MAJESTIC.

THE FORGED TESTAMENT (Two Parts—March 21).—Mawby, an unscrupulous adventurer, beguiles a rich widow into marrying him. Very soon she discovers his real character. He constantly badgers her for money, which he loses at cards, and one night he wrests her purse from her, falling in a semi-drunken stupor on the couch. Mrs. Halloway, feeling a heart attack coming on—she has an incurable heart trouble—and fearing that Mawby will get possession of her estate, sits down at once and writes a will, leaving everything she owns to her daughter. Madeline, who is away at school. Suspicious, however, lest Mawby be feigning drunk to put her off her guard, she hides the will in the front of her dress. Then she writes a letter to her lawyer, asking him to come the next day for the will. Feeling faint, and gasping for breath, she staggers to the porch and falls on a divan. From there she sees Mawby pocket the letter to the lawyer, and taking the will out of her dress puts it in a secret compartment of a locket she is wearing. Her death occurs that night. After the funeral, Mawby helps himself to Mrs. Halloway's jewels. The locket, however, appearing to be of small value, he tosses it over to Madeline. Pressed for money and fearing that if the missing will is found he will be penniless, Mawby tries to inveigle Madeline into marrying him. Failing in this, he contrives to have her lured to a lonely roadhouse, coming along just in time to save her reputation, if she will promise to marry him. Realizing that he is at the bottom of her predicament, the girl indignantly refuses, and is marched to jail by the police, who have raided the inn. Mawby seeks to clinch matters by wiring The Evening Statesman the details of her arrest. The city editor assigns Muriel Manning to the story. Muriel and Madeline discover in one another old friends, and Madeline confides everything to the young reporter. While they are talking

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in the prison cell, the locket drops from Madeline's neck, and the will is disclosed. A few days later, when Mawby tries to put over a forged will, Muriel produces the authentic document. A water-mark on the false paper provides conclusive evidence. Mawby is jailed, and Madeline becomes her mother's sole heir.

THE "GREASER" (March 23).—Miriam is the daughter of a rancher and lives alone with him on the ranch. Miguel, a Mexican "hand," is a little better than the average of ranch hands, although to Miriam and her father he is only a "greaser." Miriam, however, is kind to him on occasions and he dares to dream of her. Miriam never knows of it, however, although her father catches him kissing a rose she has dropped and kicks him for his presumption. One day comes a young man, Clifton, to the ranch, returning from a hunting trip through the nearby hills. He is hurt nearby, and, being found by Miriam, is cared for at the ranch. On his recovery, he is loath to go, having fallen in love with Miriam, much to the jealousy of Miguel, who plans revenge on his successful rival.

During a trip to town, Clifton gets into trouble and kills a man quite accidentally and flees. Miguel has been a witness to the affair and delights in the lynching party's pursuit of Clifton. However, he witnesses the meeting between the girl and her sweetheart, and determines to save him for her. He trades clothes with Clifton and allows the posse to see him. Pursuing the fleeing Miguel, they call on him to halt. Miguel, disobeying, is shot for Clifton and Clifton is saved to the girl who loves him. The girl and Clifton, on seeing Miguel brought back dead, realize the sacrifice he has made for both of them.

BEAUTY.

THE FIRST STONE (March 30)—The Rev. Arthur Johnson has one son, Ernest, who has chummed up with a fast set. His father disowns him and drives him from home for his disgraceful behavior. Mary Carr has been deceived and deserted and previous to her child being born was taken into a "home."

Five years later she has become a great favorite and the Rev. Arthur, who is a patron of the home, recommends her as housekeeper to his friend Steel, a widower with one child, Bobby. Steel gradually falls in love with the quiet little motherly woman, who takes such care of his home and little son. Mary reciprocates, but cannot make up her mind to tell him of her past. The Rev. Arthur discovers the growing affection and tells her she must leave before the damage is done, as Steel would never forgive her if he knew her past. Mary slips away with her little daughter at night, leaving a note asking Steel to forgive her for her seeming ingratitude.

The Rev. Arthur is called to the death of his erring son, though before he dies confesses that he has married the girl six years before, but growing tired of her had deserted her and told her their marriage was only a fake. He gives his father a photo and asks him to find her and tell her the truth. On looking at the photo he recognizes it as that of Mary Carr. He hurries back to Steel to find that Mary has disappeared. They find her and everything is explained, and Steel and Mary are made happy in their new relationship.

AMERICAN.

IN THE SUNLIGHT (Two Parts—March 29).—A slave to the drug habit. Dr. Arthur Abbott leaves a fair country practice for the fame of the city career about the same time that Frank Stead, a young city physician of the slums, longing for the sunlight and open air comes to the village. In the city Dr. Abbott soon forgets his wife and child in the country and becomes infatuated with an adventuress named Olga Abbott's old office being well known, Dr. Stead takes it and he and Helen, Dr. Abbott's wife, are thrown much together. They both realize that their companionship is growing into love, but Helen's marriage is ever a barrier between them.

Meanwhile Dr. Abbott, because of his habit, is losing what practice he had and having spent all his money, his temptress no longer cares for him. During a quarrel between the pair, Olga is stricken with heart disease and dies. To the doctor's drug crazed brain, it appears that he will be accused of her murder, so he flees the city on a freight train. An accident occurs and Dr. Abbott is erroneously reported to have died in a hospital. When this news reached the farm, young Dr. Stead declares his love for Helen, who, thinking she is free to marry, accepts. Dr. Abbott's injuries prove slight and he is soon released from the hospital and turns to his old drug habit. Wandering back to his old home he arrives on the day before the time set for the wedding. On approaching the house he sees his wife in her lover's arms. In rage he attempts to attack Frank, but his body and mind, weakened by the continual use of drugs, gives way and he drops dead. Later Frank and Helen are married.

REFORMATION (March 31)—After escaping from attempted burglary, Jimmie is traced by the detectives to the home of his sister, a suspected shoplifter, and breaking in they find the suspect concealed in a box couch. Arrested, Jimmie advises his sister to move to another sister, and begin life anew. Molly follows her brother's advice and secures a situation in a laundry, joins the local church and by nursing among the poor earns the praise of all except her neighbors, who are suspicious because she does not mingle in their society. Her brother escapes from prison and Molly on her way from work reads a news item that the convict is believed to be in the vicinity. She also discovers that she is shadowed by detectives and upon reaching her home prepares to do all she can to shield her brother in case he comes. And knowing of the presence of the detective, Jimmie is admitted by the back door, but, unfortunately, getting between the lamp and window his shadow is thrown on the shade, to the view of the waiting detective. Molly realizes the harm that has been done and blows out the light and to the detective's inquiries denies the presence of her brother in the house. Forcing himself into the room the detective is attacked in the darkness and in a desperate struggle overpowered by Jimmie. Molly entering with a lamp pleads with her brother to spare the policeman, arguing that come what may the law will find him some day and he will only have a bigger penalty to pay. Her arguments prevail, Jimmie consents to be arrested and is returned to prison to serve the remaining six months of his sentence. His term served, Molly and Jim resolve to lead Christian lives and their reformation is complete.

PRINCESS.

JOE HARKIN'S WARD (March 19).—Lawson, a young widower, has a daughter about four years old. He was prospecting in the gold field with Joe Harkins, a young man about twenty-two. Lawson meets with an accident that results in his death, leaving his little girl all alone in the world. Joe Harkins, not knowing what else to do with the little one, takes her to live with him. Joe, having no experience with children, knows little of their needs and cares. However, he gets the little one prepared for bed.

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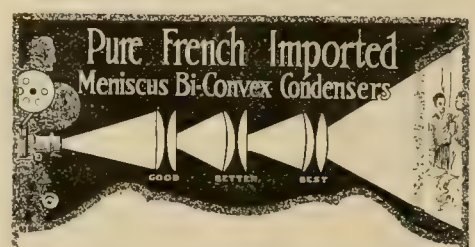

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WHAT was "The Message from the Sky"?.....—"Act decisively!"
WHO Sent the Mysterious Message?.....—A Great Power
WHO Intercepted the Message?.....—Jane Gail (as "O-18")

Why??? .....—To Avert a Terrible Catastrophe!

WHO Were the Bergmann Brothers? ....—STARS! .(Douglas Munro and Wyndham Guise)
WHAT Was Their Real Mission?.....—The Overthrow of a Great Power!
DID They Accomplish Their Clever Plan?.....—Ah! Read the Herald and find out!
WHAT Happened to the Bergmanns?.....—They were blown into Space!
WHO Was Instrumental in This?.....—"O-18"—Jane Gail—JANE GAIL!!!

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keeper. Joe learns to love the little one very much and afterwards when Joe strikes it rich sends her East to a school to be educated, moving himself to the city where he can enjoy life, as he is still a young man. His ward after six years at school returns to live with Joe in the city. She is now a very beautiful young lady of about twenty years. Joe, although very happy at her return, and still loving her dearly, realizes that it would be improper to have this young girl living at his house, as he is still a bachelor, and he tells her so. She, however, has fallen deeply in love with him, and when Joe tells her the reason they must part, her womanly love predominates and she suggests that they get married, an assertion which brings Joe to the realization that he loves his ward, not as a child any more, but as a woman and a sweetheart.

THE SKINFLINT (March 20).—An old man living a peculiarly strange life was called "The Skinflint." Even the sound of playing children's voices grates on his harsh old soul. He is amply equipped with money, but withholds it from the needy even though they be his own children. He denies aid to his struggling young son, and he turns his distressed daughter from him when she tells him of her invalid husband and poverty-stricken children.

But he experiences a revulsion of feeling towards mankind when he sees in a vision what kind of a man he might have been. The vision isn't too good to be true, but he determines and so it is that he goes back to the son and daughter, gives them the help they need. Then he buys a spacious mansion and there he gathers his now loved ones around him.

KOMIC.

MIXED VALUES (March 28).—Emily, a servant in the Lewis household, gets a note from Jimmie, her sweetheart, in which he explains a week's absence. (He claims to have been visiting his sick grandmother.) In reality Jimmie has been in jail for the length of time mentioned. Upon his release, Jimmie gets a job in the office of Henry Van Dyke, a lawyer, and sweetheart of Alice Lewis, the young lady of the house in which Emily is employed.

Henry Van Dyke has ordered a ring for Alice and he sends Jimmie to the jewelry store to get it. Upon seeing a bargain in rings at the jewelry store, Jimmie decides to buy one for Emily, and for the sum of one dollar and a half he secures a ring very much like the one for which Henry paid one hundred dollars. Jimmie and Henry find a sympathetic subject in discussing their approaching engagements, and in their excitement they get the rings mixed up, so that Jimmie, upon proposing to Emily, gives her the valuable one, and Henry in turn presents Alice with the cheap ring.

Alice soon discovers the cheapness of the ring, and sends word to Henry that their engagement is off, no explanation necessary, considering the cheap trick he has played upon her. Henry does not understand and proceeds to drown his sorrows. The jeweler has misplaced a valuable ring and thinks it has been stolen. Jimmie was the last customer to look at the tray which contained the missing one. The jeweler notifies the police, who recognize the description of Jimmie, he having been recently released from jail. Jimmie is arrested, and Emily is heart-broken, thinking her lover a thief.

Henry has become disgracefully intoxicated and finds himself in jail with Jimmie. The two men console one another. Emily begs the jeweler not to make a charge against Jimmie, and it happens that at this time the jeweler finds the missing ring in the bottom of the showcase. He and Emily rush to the police station to save Jimmie. Alice has heard from Henry and arrives at the station to bail him out. The jeweler, upon seeing the ring, which is held as evidence against Jimmie, recognizes it as the one which Henry purchased. It is then that Jimmie and Henry realize that they have mixed the rings, and their troubles are at an end.

THANHOUSER.

LITTLE BOBBY (March 14). Bob, a little boy of six years of age, lives with his father, a cobbler, who wants to buy a home. Bob hears his father's plans and is interested; his love for him is so great that he decides to set aside his toys and help his father buy a home. He tires of his blocks, and he decides to go out and earn money. He leaves his sister, who is deeply interested in her book, and wanders away. He meets with many incidents and in the course of his wanderings finds a valuable case of jewels for which there has been offered a reward of $2,000. His parents, returning, find him gone, and start a search for him. In the evening they discover him on the main street marching with the flag bearer of the Salvation Army, happy in his innocence. The money he receives for the finding of the jewels buys the cottage which was the choice of his father and mother.

THE STOLEN JEWELS (March 21)—William Jameson engages Bryce, a detective, to investigate several mysterious robberies which have occurred in one of his stores. Suspicion is thrown by Guy Manse, the manager, upon Jack Kent, a young clerk, whose duty is to open and close the safe, and with Manse's help the detective manages to entrap the clerk and secure evidence against him. Kent is sent to jail. Mary Ball, his sweetheart, alone believes in his innocence. Also, she is conscious that Manse covets her. She watches the manager closely, and one day sees him drop a pawn ticket. Quickly she notes the number and name of the pawnbroker. The manager recovers the ticket without knowing that he has betrayed himself. Mary locates the stolen jewels and puts the detective upon the right track. Kent is absolved and the manager punished.

THE DUEL IN THE DARK (Two Parts—March 23).—John Gregory, district attorney of a large city, institutes a vigorous campaign against lawbreakers of all descriptions, particularly clairvoyants and like characters, who prey upon the weakness of the ignorant. The secret head of this worthless class is Sardo, a hypnotist, known for his great powers. In spite of pressure brought from persons of great influence, the district attorney and his chief assistant, Ralph Morris, continue the work, with the result that many prisoners are brought to trial and receive the punishment they deserve. Opportunity favors Sardo, however, for Mrs Gregory, the wife of the district attorney, narrowly escapes injury in an automobile accident and is brought to Sardo's home to recover from the shock. By the exercise of his powers, he cures her of a headache and also learns that she is the wife of his enemy and resolves to take advantage of it.

Florence, the district attorney's daughter, looks with favor upon the suit of Morris, and the latter's efforts are finally crowned with success. Their happiness, however, is marred by the peculiar actions of the girl's mother and, in fact, by the advance information in regard to police raids are given to those whom it is intended to affect. Circumstances compel Morris to suspect the district attorney. In spite of the fact that he has a great personal feeling for him and that he is the father of the girl he is going to marry, conclusive evidence is brought to Morris and he feels that he must choose between his love for Florence and his duty as an officer of the city. He decides upon the latter course and in a strong scene accuses the district attorney of neglectful duty and compels him to sign his resignation.

Florence, becoming concerned over her mother's peculiar actions, finally succeeds in getting a confession from her mother, who reveals the fact that Sardo, by the use of his hypnotic powers, compelled her to spy upon her husband and reveal to him the information which has defeated the district attorney in all his plans. The mother promises to have nothing more to do with Sardo, but the man's will power is too great for her and she goes once more to his home. Florence follows and a great scene takes place—the hypnotist and the daughter striving to control Mrs. Gregory. The will power of the daughter and the natural affection which the mother possesses for her is too great even for Sardo, and his control over Mrs. Gregory is broken. The district attorney's innocence is proven, and Sardo is sent to prison.

Morris apologizes to the district attorney for misjudging him, and receives forgiveness, as well as from Florence.

JEALOUSY (March 26).—Arthur Compton is apt to drink too much sometimes but Ruth, his young wife, is forbearing with him, hoping that gradually he may overcome the habit. One evening he goes to the club, under the influence of a glass too many, he expatiates to John, his friend, about George, his rival before marriage, and how he won the girl who now is his wife. Returning home, he drops into a chair in the library and dozes off. In a dream it seems to him that he has found George and his wife in the house together. The husband and the lover quarrel. Compton kills his rival. He is arrested and is on the point of leaving his wife and his home forever, when he wakes up. The dream makes him realize what actually might happen if he continues to let his bad habit get the better of him. He promises Ruth that he will let the drink alone.

THE SPIRIT OF UPLIFT (March 28).—Whitey, Blinky and Muggs were gunmen. Blinky got shot in a fight with cops. Whitey discovers Blinky has a blind father that craves for the return of his son and the letter Blinky had in his pocket said that the $25,000 he had would keep him in comfort. Whitey wants Muggs to impersonate the dead Blinky to the blind father, get the cash and make a getaway. The idea appeals to Muggs and he goes to Blinky's home and is accepted as the son, until he meets May, who has been so kind to the old man. Then the woman's influence begins its work and Muggs doesn't intend to put over the double cross. Whitey fights with Muggs because the game is delayed and Muggs disarms him after a raw reference to May's influence. Whitey intends to get Muggs, but in robbing a store for a new "stick" he runs afoul of a cop that closes the chapter. Muggs, Mrs. Gordon, nor May never knew, and Muggs' past was dead.

THE MAGNET OF DESTRUCTION (Two Parts—March 30)—Arthur Grennell, the son of a wealthy manufacturer, is one of the leaders in his class at college. Hilton, an old scientist, interested in the welfare of the poor, visits the college with his daughter, Mignon, and delivers a lecture to the students. Mignon meets Arthur Grennell, and later a strong attachment grows up between them.

Lyell, the head of an organization whose avowed object is to injure the rich members of society, tries to interest the old scientist in his cause, and finally succeeds in convincing him that the only way to secure justice from the rich for the weak is to adopt stern and cruel methods. Hilton joints the society, and later Arthur, not knowing the real aim of the organization, joints it, thinking it to be merely for charitable purposes. Arthur later learns to his surprise that the organization is one that hands out sentence of death to its enemies, and that same evening he is commanded to execute this sentence to an enemy. He refuses, and escapes. Lyell becomes manager of an out-of-town factory, and takes Hilton and his daughter, Mignon, with him to the little town.

At the foundry where Lyell and Hilton are employed is a great magnet which lifts several tons of heavy iron from barges in the river and deposits them in the factory yard. Lyell, who is employed to handle this magnet, learns that a number of wealthy men, among them Arthur and his father, are to visit the foundry, and he plans to drop the iron rails upon the visitors. The plan would have been successful had it not been for Mignon who sees Lyell, and jumps into the little car and stops the machinery in a fierce struggle with Lyell. Hilton, upon learning the mean character of Lyell, and the evil nature of the organization, willingly leaves it, while Arthur wins the girl.

MUTUAL.

MUTUAL WEEKLY NO. 11 (March 18).—Latest pictures from the seat of war. French cavalry on the march. Barricade at Nomeny. Inoculating Beligian troops within sound of German guns. All railroads are closely guarded. Ruins at Anthelput.

Jitney busses solve transportation problem for many western cities and end overcrowding on trolleys. Subtitles: San Francisco has over 2,000 to handle Exposition crowds. At Los Angeles, too. 50,000 passengers a day patronize the "jitneys" in Kansas City. Mr. J. C. Miller (2d from the right), originator of the idea. New York expects to have them soon.

The French liner "La Touraine" arrives safely at Havre after being reported afire at sea. Subtitle: Fire drill aboard ship.

Some night views of San Francisco's big Exposition. Subtitle: The "Aeroscope," which gives one the sensation of aeroplaning or ballooning.

Mr. John C. Freund, noted musical secessionist, creates sensation by declaring that Americans spend over $600,000,000 yearly on music—more than all Europe combined.

U. S. Government now supplies army equipment to high schools. Boys at Woburn, Mass., are the first to take advantage of this new law.

Grand Prix Race.—Daring drivers pilot monster racing machines around dangerous curves within the exposition grounds at San Francisco.

Capturing a sea cow, or manatee, off the coast of Florida.

DOMINO.

TRICKED (Two Parts—March 25).—Tom and Sid Hart are brothers. Sid marries a wealthy woman who starts him in the real estate business. He aims to rise in society. Tom remains home and supports his aged mother. Sid Hart is ashamed of his poor relations. He grudgingly allows his mother five dollars a week. The mother falls sick through the heat of the great city. Tom makes a plea to his brother, asking him to raise the allowance as he is out of work and they need the money. Sid's wife answers the letter, refusing the request. Tom desperately raises his brother's check from five to five hundred dollars. He sends his mother away to the country under the doctor's advice and then calls upon his brother, telling him what he has done. The brother angrily telephones to the police and has Tom arrested.

The argument is heard by Edna Boxley, Sid Heart's stenographer. The girl and Tom Hart are sweethearts, but have hidden the fact from Sid, who does not know they are even acquainted. Sid Hart is a roue. He has a private apart-

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ment where he entertains his lady friends, unknown to his wife. He has hinted at various times that Edna, who is poor, might share these apartments if she so wishes. He shows her the key to the apartment, which he has placed in Edna's desk so that his wife will not find it. Edna plans to trick Sid. She leaves the office. Sid finds a note from her stating that she has accepted his proposition and has gone to the flat to look over it, requesting him to meet her there. Edna goes to the apartments and phones Sid's wife to come there at once. Sid, in the meantime, is following her. Edna forces Sid to telephone the police exonerating his brother. She informs him that his wife is on her way to the flat and that if he does not do as she commands she will expose his double life to his wife. Sid Hart telephones the police that he has made a mistake about the check. The wife arrives while Edna is secreted behind some curtains. The wife goes to examine the rooms and Edna leaves to join Tom, while Sid is forced to explain to his wife that he has furnished the flat as a present to her on her forthcoming birthday.

BRONCHO.

IN THE SWITCH TOWER (Two Parts—March 24).—Bill Wharton, his own worst enemy, because of his heavy drinking, has descended from being the best engineer on the division to a wiper. In a bar-room fight one of the railroad men is killed, and Bill is arrested and sentenced to three years at hard labor in the State prison. Bill's son, Joel, who has left Bill when he was a mere boy, has risen rapidly in the railroad circles and is now division superintendent. Bill, realizing the disgrace to his son, should he learn of his penitentiary sentence, prevails upon his old friend, Robt. Hall, to write and tell Joel that he passed away suddenly. Hall, much against his will, does as requested.

The three years pass, Bill is freed, and, unable to resist going back to his old home, appears, one morning, hungry and tired, at the Hall kitchen door. He is kindly received by them and invited in. The same day, Hall receives a letter from Joel, stating that his work will bring him to his old home and he will avail himself of the opportunity to call upon Hall. Hall shows the letter to Bill. When Joe comes to see Hall, Bill stands outside, sadly, realizing that he is shut out from welcoming his son.

Joel goes the next morning to inspect the yards. He is pleased with the way things look and is telling the yard superintendent so when he glances off and sees Alden, the assistant yard superintendent, drinking from a whiskey flask. He has Alden sent to him and tells him the company has no more use for him. Alden, in a drunken temper, swears vengeance, and that night goes to the Junction switch tower and, after overpowering the old towerman, throws the lever that will cause a collision between the eastbound flier and the special on which are Joel and his wife. Bill, who has started for the Junction, in order to watch Joel's special pass, sees that the switch is thrown and, realizing that something is wrong, hurries to the switch tower. There a fierce struggle takes place between Alden and Bill, in which Alden stabs Bill. Bill is barely able to throw the lever before he passes out, thus preventing the collision.

KAY BEE.

HIS BROTHER'S KEEPER (Two Parts—March 26).—Jeremiah Stokes, a close-fisted farmer, is supporting his aged brother, David. David is a war veteran and is unable to do any hard work on the farm owing to his feebleness. His selfish brother and wife make life miserable for him and degrade him and insult him at every opportunity. They make him eat at "second table" and take the refuse of what is left from the first, and, as a consequence, he has difficulty in getting enough to eat.

Employed in the same household is Amanda, a little "slavie," and who is also mistreated and occasionally beaten by the high-tempered Mr. Stokes. She manages to smuggle food to David in his attic bedroom, and the two, old age and girlish innocence, become inseparable companions. David has never applied for a pension, but now determines to do so. He writes to a Washington pension attorney, who, in answer, tells David that he will accept the case, but must have a cash retaining fee of $35. David does not have the money, but "Slavie" Amanda learning of the matter, advances the money to David out of her savings. The grateful old man promises to split fifty-fifty with her all the money collected from the Government for his back pension and interest.

Jeremiah sends David to the poor farm. Amanda is heartbroken at the loss of her old friend and neighbors are indignant. At the poor farm David is sun struck and falls seriously ill. A drought ruins Stokes crops and he is unable to meet his mortgage. It is foreclosed and the place advertised sold by the sheriff to satisfy the mortgage. The pension attorney comes to the farm to find David. Jeremiah refuses to tell the attorney where David is. As the attorney is leaving Amanda sees him and, suspecting that it has something to do with the pension, buttonholes the lawyer and promises to take him to David. She steals Jeremiah's buckboard and team and drives the attorney to the poor house and there they find David and the attorney turns over to him the back pension.

FEATURE FILM STORIES

KRITERION SERVICE.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, Mar 15, to Saturday, March 20, inclusive).

THE STEP BROTHERS (Santa Barbara—Two Parts).—On learning that his son, Richard, has got himself heavily into debt and is leading a reckless life, Richard Bedloe, Sr., disinnerits him and makes his will over in favor of his step son. A cabaret dancer is induced by her husband to apply for a position as maid in the Bedloe household and act as his accomplice in a robbery which he contemplates making there. She secures the position and is surprised to meet Richard there, having met him several times at the cabaret where she was formerly employed.

Late that night her husband enters the house and, with her assistance, succeeds in getting at the safe. Mr. Bedloe, Sr., hearing a sound, comes down to see what is wrong and is shot down by the robber, who makes his escape. His step-son, awakened by the shot, seizes his rifle and, seeing a slinking figure on the lawn, takes a shot at him, but misses. He then enters the room where his step-father lies dead. The entire household has now been aroused and all rush into the room where the tragedy has taken place. Richard, seeing the rifle in his brother's hand, immediately concludes that he has shot his stepfather in order to get the money left him in the changed will, and when the police arrive, the step-son is arrested on suspicion.

The next day the maid resigns her position and returns to her husband, who roughly orders her out. Filled with anger, she hunts up Billy and relates to him the truth about the robbery and murder. She then returns to her husband and cajoles him into accompanying her to the restaurant where she used to work, where she has told Billy to wait. While her husband is carrying on a flirtation with a cabaret singer, Billy phones for the police, who arrive and take the real criminal away. Billy then hastens to the prison with his mother and his step-brother's sweetheart and has his brother released from the crime.

A DEVILISH DREAM (Thistle).—Fritz and his wife have one of their daily arguments and Fritz retires to his room. His wife's parting words are to the effect that unless he ceases his dissipations, the old Nick himself will get him.

Fritz laughs at the prophecy, but is no sooner in bed than wonders begin. He is transported to the lower regions, where he meets not only the Prince of Darkness, but has the honor to be introduced to all the little Princes, with the result that his visit is marked by several unpleasant adventures. Overcome at last, by the persistency of their attentions, he makes an attempt to escape. Old Nick and his pet imp follow him through the air and back to the city. Finally, however, Fritz manages to evade them.

Awakening in his room, he is again tempted to imbibe, but the vision that appears in the bottle works a complete reformation.

STEVE'S STEADFAST STEED (C. K.).—Lucille, daughter of the owner of the Worst Luck Mine, is in love with Stalwart Steve and endeavors to persuade her father to give his consent to their engagement. Father, however, is inclined to believe that his daughter is intended to raise the family socially, and looks to the day when he can take her abroad and have her introduced among the nobility.

The advent of Reginald Percival Scrubbs seems like a Heaven-sent blessing to father, especially as Archie immediately becomes enamored of Lucille, when he sees the pile of nuggets the Worst Luck Mine yields daily. Steve gains Archie's hatred and through his influence, father sends Steve into the desert to hunt for new mines and confines Lucille to her room in punishment for ever having loved such a common person as Steve. Archie presses his suit without avail until he learns from Lucille's lips of the oath she has made never to marry anyone while Steve lives.

Archie then sets out to find Steve. He locates him in Undertaker's Gulch, thirty miles from water and treacherously steals his Thermos bottle, leaving him without any means of getting supplies. Going back to Lucille, he tells her Steve is dead, and shows her the bottle as proof. Steve, however, bethinks himself of a way out of his danger: He pins a message for help on his noble burro and sends it back to the mine for aid.

Lucille gets the message, takes the family hose, connects it to the hydrant and sets out through thirty miles of cactus to take the life-giving water to her sweetheart. Placing the nozzle in the dying miner's mouth, she returns home again to turn on the water.

Meanwhile, Archie has discovered the hose and is about to cut the line. Lucille arrives in time and a struggle ensues. Father, while the fight is raging, finds that Archie held five aces on him the night before and joins the fray, taking sides this time with Lucille. Archie is discomfitted. Lucille turns on the water and Stalwart Steve, thirty miles away in the desert, is revived and returns home to receive Lucille as his bride.

BILLY'S WATERLOO (Santa Barbara).—Everything is going along smoothly until Billy comes along and steals Jack's girl, Betty. Jack is filled with jealousy, but resolves he will show Billy up in his real light: that of a fickle flirt. He induces his sister, a pretty actress, to come to help him out, and she cheerfully agrees to carry out his plans. Billy meets the actress through a flirtation and, not knowing she is Jack's sister, soon falls a victim to her charms.

That night at a ball Betty is entirely neglected while Billy dances with the actress and apparently forgets Betty's existence. Sadly Betty walks out into the garden and there she finds Jack sitting all alone in a dejected attitude. She approaches him timidly and soon everything is forgiven.

Meanwhile, the actress has taken Billy out for a stroll in the garden and has him completely fascinated. He endeavors to kiss her, whereupon she gives him a resounding slap which sends him splashing into a nearby fountain, to the great delight of Jack and Betty, who arrive on the scene. Jack then introduces Betty to his sister, and all three have a good laugh on Billy.

WHEN THE FIDDLER CAME TO BIG HORN (Kriterion—Two Parts).—Jim, a mendicant fiddler, who has tired of accepting the grudging alms of a big city, goes to the West. On his arrival in Big Horn, he asks permission of Mark Lewis, a gambler, to play in a saloon which is frequentel by Lewis and most of the stockmen of the adjacent country. Lewis, who is in a surly mood, refuses the permission and, upon being again approached on the subject, throws Jim violently from the saloon. Dick Asher, who is the big-hearted foreman of the cattle ranch, has just arrived in town and, seeing the fiddler, asks him to play for him and his boys. Jim's music is a treat for the simple cowboys, and they press him to enter the saloon and drink with them. In the saloon, Ben Day, the youthful owner of the ranch, hears him play and directs that he be brought to the ranch. Dick Asher is very much in love with Day's sister, Jessie, as is also Lewis.

Lewis orders his henchman, Pedro, to steal Dick's knife, skin a cow with it and hide it in a semi-conspicuous place, so the blame would be cast on Dick. This is done, and Ben orders Dick away. Jessie, who believes in Dick's innocence, follows him. When she has almost reached the camp shared by Dick and Jim, she is intercepted by Mark Lewis and a party of rustlers. Jim, seeing this from a distance, tells Dick. Jim goes for assistance, while Dick starts out for the rustlers. The rustlers are brought to bay in some rocks. Lewis, now desperate, uses the girl as a shield as he holds the cowboys at bay. Dick, made furious at his sweetheart's plight, starts forward. Lewis takes careful aim, and, just as he shoots, Jim steps in front of Dick and takes the shot meant for his friend. Later, Dick ropes Lewis from behind, and Pedro, who has been fatally wounded, confesses that it was he and not Dick who was the thief. Dick is exonerated and at last the three of them are seen by the side of the poor fiddler, who had given up his life so that his friend might live.

SYD THE ATHLETE (Alhambra).—Jones, a little insignificant man, is jealous of his wife, whom he imagines is infatuated with the boarder, Syd Brown, who is a big, athletic-looking fellow. He finds Syd helping his wife with the family wash and flies into a rage, so decides to move into another neighborhood and, taking a "to let" sign, he tacks it to his house. Just then he receives a telegram from his employer advising him to go to a nearby town on business, and after scolding his wife, Jones leaves. The boarder's wife writes him a letter that she will arrive in town next day. This letter has been left in the Jones' letter box by a mistake of the postman's and Mrs. Jones, noticing it, throws the letter out of the window to Syd. This is observed by Jones, who has returned for some money and, believing his wife is sending love letters to Syd, he leaves in despair, resolving to end his life.

Syd meets his wife the next day and when she sees the "to let" sign on the Jones' house,

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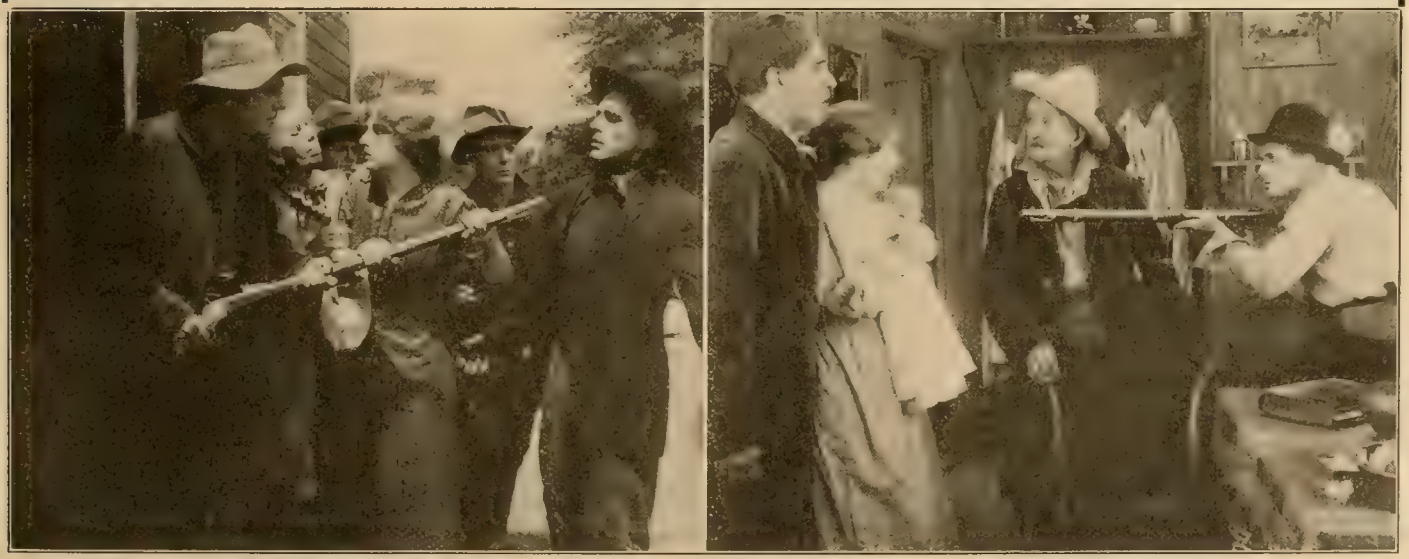

"HE IS MY HUSBAND." SCENES FROM "THE VOW." "STAND BACK!"

she persuades him to rent it. This is done and Mrs. Jones takes a room with a neighbor. Syd and his wife then take possession and make themselves at home. They are about to retire, when Jones, who has changed his mind about committing suicide and has taken to drink instead, returns and, finding Syd's clothing all about the place, gets suspicious. He breaks down the bedroom door and finds Syd sitting up in bed, while his wife, thinking there are burglars, has covered up her face with the sheet. Jones takes a couple of shots at Syd and chases him all over the house, until Syd takes refuge in a clothes closet. The neighbors gather in front of the house.

A couple of melancholy undertakers, who have found business slack, happen along and, upon inquiring about the disturbance, are told that there is a murder being enacted inside. This pleases them immensely, and they dash inside and encourage Jones in his good work. Jones decides that his wife shall witness the murder. He goes up to the bedroom and drags the woman out of bed, with her head still covered. Meanwhile Brown tries to escape but is prevented by the undertakers, who see a job in sight. Jones drags the woman into the dining room and commands that the cover be removed from her head so that she may witness the murder of her lover. Just as he is about to shoot Syd, he sees the woman is not his wife and the next moment Mrs. Jones comes in and explains the situation. All shake hands, much to the disgust of the disappointed undertakers.

CY'S TRIUMPH (Punchinello).—Cy is the village runt. He is fondly attached to Mary, the village Belle. This attachment Ethel, Cy's sister, views with approval. But Spud, the bully, picks on Cy who is too small to retaliate. One day, after Cy has been particularly maltreated by Spud, and in consequence, has fallen into Mary's bad graces, Ethel, knowing that pity is akin to love, gets Cy to pretend he is sick, puts him in an invalid chair and begs Mary to come and comfort him. Mary does this, but is spied by Spud, who learns that Cy is faking illness and is really in the best of health. He crawls into Cy's room, ties him in the invalid's chair and rolls him out of the house, sending him off on a mad career down hill. The chair, with the helpless Cy, crashes into a tramp, who is more or less banged up, and Cy, freed at last, takes pity on him and takes him to his house for treatment. There Ethel conceives another scheme to make Cy a hero. At a party she intends giving, Cy is to sing. At a prearranged signal the tramp beforehand placed on a ladder outside of the window, is to enter, cover the marrymakers with a gun and apparently told them up Cy is to come heroically to the rescue. The party comes off; so does the hold-up, and Cy, without any difficulty, after all the men, including Spud, have rushed from the room, overpowers the tramp and throws him out, whereupon Mary naturally falls into Cy's arms, proudly calling him "My hero!"

THE ROMANCE OF AN ACTRESS (Alhambra—Two Parts).—Tom Blair, a violinist, falls in love with Lola Monroe, the leading lady of the dramatic company playing at the theater where Tom leads the orchestra. James, an eccentric actor, is discharged, and, to get even, smashes the glass fire alarm back of the stage and summons the whole fire department, resulting in the show breaking up in the midst of a tensely dramatic scene. Tom rushes up to the stage and tries to reassure the audience, who leave the theater panic-stricken. Seeing Lola has fainted, he goes to her and succeeds in reviving her.

Cleve, the manager of the show, gets a telegram asking him to come to New York and star Lola in a big production. On learning this, Tom joins the company in the capacity of an actor, as he dreads being separated from Lola. He is rehearsed and makes good in his part. Cleve, who is in love with Lola, becomes jealous of Tom and plans to put him out of the way. He goes to the property room and fills the "prop" revolver with genuine bullets. His action, however, is observed by James and when Cleve sees him he warns him to keep his mouth shut, and promises to give him an engagement in his New York production. During the action of the play, Tom is shot and falls to the ground. At first neither actors nor audience realize that it is anything but a bit of clever acting, but on his failure to arise, the curtain is lowered and the audience dismissed. Tom is found to be badly wounded and sent to a hospital. Here, Lola calls to say goodbye and departs to fill her starring engagement.

Tom's letters to Lola are all intercepted by Cleve, and she believes that he has forgotten her. Meanwhile James has made several calls on the manager and demanded "hush" money, threatening to reveal Cleve unless he complies. Tom leaves the hospital and immediately comes to the city. He is unable to make a livelihood by playing the violin, owing to an injury to his arm resulting from the shooting, so applies for a position as "extra man" at a theater. It happens to be in the same play that Lola is starring in and the two meet on the stage and are overjoyed at seeing one another again. Suddenly, a shot is heard, and they rush to see what has happened. James again called on Cleve for money but the enraged manager refused to give him any, and in anger shot him. James, badly wounded, tells those about him that the same man who tried to kill Tom had shot him, and, pointing at the manager, collapses. Cleve is taken away by the police and hurried to prison. Lola and Tom are married and live happily. They have a son and, to the delight of his proud parents, he gives every promise of becoming a great violinist.

A SPANISH MADONNA (Monty—Two Parts.) Bob has a bitter quarrel with his father, who disapproves of his son's ambition to become a painter and accuses him of having taken some money which really was appropriated by Billy, Bob's older brother, so, in a heated moment, despite his mother's entreaties, Bob leaves home. Later, he exchanges clothes with a tramp he meets. The tramp is killed in an accident. Bob's parents are led to believe that their son was the victim and mourn him accordingly.

Bob secures work as a watchman on a dock at night and works at his painting in the afternoons. Meanwhile, Billy has got himself still further in debt and takes a large sum of money from his father and leaves for parts unknown. At an exhibition where Bob's best painting is on view, a girl becomes interested in him and persuades her father to purchase the picture. Bob later advertises for a model and the girl applies for the position, but does not reveal her identity to Bob. Under her influence, he does his best work and by the time the picture is finished, Bob has fallen in love and proposes to the "model." The girl, however, holds him off, she has a desire to help him further with his art and later reveal her identity to him in a manner which she believes will be more pleasing.

Meanwhile Billy has become despondent and is on the verge of self-destruction, but is prevented by Bob, while on his watchman duty on the dock. The brothers recognize each other and Bob induces his brother to go home. The girl has sent a check and order for personal delivery of the painting and Bob starts to deliver the picture to the unknown purchaser. While waiting in the elegant drawing-room, the portieres are parted and before him stands the girl—his model. The next moment they are in each other's arms, and in the midst of their supreme happiness the aged parents are led to the same door by Billy, where, between the fathers, old time friendship is recalled and renewed and all are made happy.

A VOICE FROM THE SEA (Paragon—Two Parts).—Walter Hanford advertises for a companion for his invalid mother. Arnold Roberts, an adventurer, sees the advertisement and, being slightly acquainted with Walter, asks that the position be given a friend of his who is in need of work. Walter goes and Belle Thorne, an accomplice of Arnold's is given the position.

Later, when Arnold plans to enter Walter's home and secure the Hanford jewels, he tells Belle that he will require her assistance. Belle, however, has fallen in love with Walter and refuses to aid in the robbery. Arnold then threatens to tell Walter that Belle was his mistress unless she obeys him. Rather than have this happen, Belle admits Arnold into the home at the appointed time.

Walter discovers Arnold at the robbery, while Belle watches outside. A struggle follows, during which the mask is torn from Arnold's face. He recognizes Arnold just before he receives a blow which knocks him senseless and Arnold escapes with the jewels. Out side, he tells Belle that Walter has been killed, and she flees with him. Walter recovers, but, to save Belle, gives a different account of the robbery to the newspapers, stating that Belle came to his aid, but was carried away by his assailants. Meanwhile, Arnold and Belle, to escape from recognition, go to the seashore, steal a boat, change their clothes and land at a point on the coast, where they allow themselves to be rescued and tell their rescuer that they are the sole survivors of a shipwreck.

Old Ben, their rescuer, takes them to his home and accepts their story. Later, however, a copy of the newspaper giving an account of the robbery falls into his hands. Belle's picture identifies her, and he immediately writes to Walter that both Belle and Arnold are in the village with him. Walter comes to the village but does not make his presence known. Instead, he shadows Belle and Arnold and overhears enough of Belle's talk with Arnold, when she refuses to marry him, to know that she has been forced into the course she follows. Arnold threatens Belle who leaves him. Walter, hiding behind the rocks on the cliff, calls to Arnold and accuses him of the murder. Frightened as Walter appears and, believing him to be a ghost of his victim, Arnold backs over the edge of the cliff and falls into the sea below.

Walter returns to Old Ben's cottage, where he finds Belle, who has gone to Old Ben to make a confession and ask his aid. He and Belle are reunited and together return to the city to Walter's mother.

LOVE'S TRIBUNAL (Trump—Two Parts).—Roger Bramwell, a weak young man, gets mixed up with a set of crooks, and, being hounded by Archer Ambrose, a black-leg, steals some currency which has been entrusted to Carrol Forrester, a law clerk in the office of John Brand. Ambrose's wife, learning of the fleecing of Roger, seeks Evelyn Bramwell, the boy's older sister, and tells her. Evelyn is unwilling to believe evil of her brother, but the excited arrival of Carrol, with whom Evelyn is in love and his demands for Roger's whereabouts, convinces her, so she and Mrs. Ambrose tell where the boy is and Carrol sets out to rescue him and the money.

Meanwhile in Ambrose's apartment in a city hotel, Roger has again been fleeced by Ambrose and a pal of his, Dorran. He leaves in despair and flees from town, knowing that he is a thief, and liable at any moment to suffer arrest and disgrace. Ambrose will not divide with Dorran his ill-gotten spoils, whereupon Dorran, in a passion of anger, strangles him, using a muffler given to Carrol Forrester by Evelyn, which Roger has left in the crook's apartment. Forrester, seeking Roger, arrives shortly after Dorran has killed Ambrose; the result is that Dorran so manipulates affairs that Forrester is arrested for the murder of Ambrose, is tried, convicted and sentenced, the strongest bit of evidence being the muffler which was found about the murdered man's throat and which Evelyn testifies as being Forrester's.

Several years pass. Brand has become governor and seeks Evelyn in marriage, but she is true to the memory of Forrester, whom she believes innocent. Dorran is sent up for wire-tapping and becomes Forrester's cellmate, although the latter does not recognize him nor has he ever known about his being the real cause of his (Forrester's) innocent suffering. In despair of ever gaining his freedom, Forrester listens to Dorran's plans of escape. The two finally make a getaway, but Dorran is shot. Forrester, unwilling to desert him, leads him quite unknowingly, to Evelyn's house. The governor has again sought her hand in marriage, when the visitors are announced. She goes into the room where the two are waiting, followed by the governor and recognition takes place. Evelyn pleads with the governor to pardon Forrester, but he refuses to do so, citing his duty. At last, she offers to marry him if he gives Forrester his freedom, whereupon Brand writes out a pardon, but in the end, he will not hold her to her bargain. Dorran, weak and dying in his final delirium, confesses his part in the murder, thus Forrester is cleared and he and Evelyn are again reunited.

(The following are synopses of the pictures to be released on the Kriterion Program during the week of Monday, Mar. 22 to Saturday, Mar. 27, inclusive.)

BROKEN VOWS (Two Parts—Trump).—Colonel Rawson and Major Graham are well pleased when their children, Mary Rawson and George Graham, become engaged. While Mary realizes that George loves her dearly, still she is not quite sure of her own feelings, and when Walter Thorndyke, Captain, U. S. A., home from a campaign in the Philippines, comes to visit George, Mary, first moved to sympathy by his weakened condition and later to admiration of the calling he represents, almost unconsciously falls under the sway of the young captain. Mutual interest soon ripens into love, and on an occasion when Mary and Walter are out riding and Mary is thrown from her horse, Walter forgets himself so far as to caress the half-conscious girl with lover-like fervor. Full awakening of their love and their treacherous behavior dawns upon them and Walter decides to leave. He tells George of his decision to go away, and he is at first reluctant to let his friend leave, but, as he insists, he allows him to cut short his visit, and bids him say goodbye to Mary. For the last time, the lovers are left alone and the girl, who has been reading Paolo and Francesca, is moved by the tragic poem and with the coming of Thorndyke, abandons herself to him.

While George is in his den, thinking of Mary and the approaching wedding day, Mary comes to him and confesses her love for Walter, appealing to George to set her free. George, learning that his best friend has betrayed his trust, determines to kill him but Mary pleads for his life. Walter has had a struggle with himself and at last summoned up sufficient courage to tell George of his love for Mary and arrives at the den shortly after Mary. George bides the girl, listens to Walter's confession, brands him as a traitor, then exacts a promise from him to marry and guard Mary. Mary is brought forth, George places her hand in Walter's and bids them go, forgiving Mary but ever relentless to his friend.

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BILLY CONVINCING FATHER (Santa Barbara).—Father wishes Fanny to marry a rich old banker, but she prefers Billy, a handsome young doctor, of whom father disapproves. Billy calls on Fanny and when the choleric father interrupts, Fanny pretends illness. Scoffing at Billy's medical knowledge, father telephones for the reliable old family doctor. When the old physician calls, he agrees to help the lovers and Fanny is quickly cured (?). Pleased with her rapid recovery, father remarks that when he can be convinced that Billy is as good a doctor as the family physician, he will consent to his marriage to Fanny.

The old doctor suggests to Billy that father be made ill through "mental suggestion." Fanny has a conference with the kitchen staff. Father has been feeling unusually trim and athletic, but when his servants ask him whether he is sick and suggest calling a doctor, their comments soon take effect and he imagines he is really sick. The old doctor is summoned and tells father nothing is wrong with him, but gives him a powder, which really makes father pretty sick for a short time. Father angrily orders the "old-fool doctor put out" and a regular doctor called in. Here is Billy's chance. He goes to his laboratory and mixes a wonderful "convincer pill," composed mainly of cheese, as large as a golf ball. He runs an electric vibrator down father's back and then forces the "pill" down his throat. By this time the effects of the powder has worn out, and father feels himself again. Father is now thoroughly convinced of Billy's wonderful skill and readily consents to his marrying Fanny.

THE GREATER POWER (Two Parts—Santa Barbara).—A young medical man who has made a specialty of aphasia cases breaks down from overwork. He is ordered on a vacation which he takes in a small fishing village, where the malady he has treated in others overtakes him.

He is rescued from a perilous position by the daughter of the light-house keeper. She and her father take the unconscious man to the shelter of the light house. Here he recovers his physical attributes but his mind has become a blank. Around the light-house keeper and his daughter, there is woven a story of a little girl supposedly drowned, but in effect living with the chief of a band of gypsies. This man has broken away from the tribe, and has offices in the doctor's home city, where he practices the art of fortune telling. The light-house keeper's daughter, under the name of Zara, believes that the gypsy is her father and she has studied under him the mystic arts and really possesses hypnotic power.

The doctor and the girl of the light house become engaged, but the course of their true love is interrupted by the recovery of the doctor's memory. He returns to his old life, oblivious of his experiences at the light house and back in his home town he meets the twin sister of the light-house keeper's daughter, and they fall in love with each other, but Zara, jealous of her lover's past, places him in a hypnotic condition and under this influence, he tells her the story of the light house.

An old gypsy crone, one Ogar, quarrels with the professor and betrays the identity of Zara. The doctor's heart goes out to the girl he left behind him as does the heart of Zara for the father left in the lonely light house. The two young lovers sail into the sea of summer and the lost child is last seen clasped in the arms of the rejoicing father.

THE STOLEN INVENTION (Two Parts—Monty).—After spending his last dollar on his invention, John Newcombe takes the finished model to the Morgan Engineering Company for a test. After the inventor has gone, Morgan and his secretary examine the motor and find it contains excellent features. They conspire to steal the invention, and a few days later Newcombe receives a letter telling him that the motor is impractical, and Morgan is unable to use it. The shock of disappointment results in the inventor's death. Later, the motor is put on the market by Morgan and he receives large orders for it. Mary Newcombe, the inventor's daughter, is now obliged to seek employment to support herself and mother. She gets a position in a large dressmaking establishment, and there meets Bob Madison. He takes her home from work every evening, and they soon fall in love. Mrs. Newcombe tells Bob about her husband's sad death and shows him the letters from Morgan. Bob resolves to help them.

It happens that Morgan is financially interested in the concern where Mary and Bob are working and becomes interested in Mary. Through his influence, she is promoted to a position of model in the showroom, and Bob is fired. Mary resents Morgan's attentions and he gets in touch with an actress and tells her of a plan in which he needs her co-operation. The next day the actress calls at the showroom, has several gowns displayed and, on seeing Mary, pretends to be greatly affected by her resemblance to her departed sister. She prevails on the manager to allow Mary to accompany her on a trip to Europe, to assist with her wardrobe, and insists that Mary call on her that evening.

When Mary calls, the actress gives her several presents and induces her to drink some wine, which Mary refuses. At last, the actress shows Mary to her room and bids her goodnight. Later, she cautiously opens the door and is greatly moved by the sight of the girl on her knees, saying her prayers, and then and there resolves to protect her. When Morgan calls in a drunken stupor, she puts him out at the point of a revolver. The next morning she gently awakens the girl and tells her she has changed her mind about going away, and personally takes her home.

Meanwhile Morgan and his secretary have had several more drinks, and run into Madison, when a fight ensues. Madison is thrown to the ground by Morgan, who leaves him lying senseless on the sidewalk. Morgan and his secretary then separate, and Morgan jumps into an automobile, the chauffeur being out of sight—and starts the machine at a terrific speed. The next morning his body is found under the wrecked car. Madison has recovered when he meets the drunken secretary, who hands him a bunch of money, bidding him take it, as "it is only hush money given him by a geezer who stole somebody's invention—" Here is the witness that Bob has been looking for, and with the evidence in hand, he succeeds in winning the case of the stolen invention for Mary and her mother, who are now made prosperous as a result.

LIGHT-FINGERED SYD (Alhambra).—Sargent gives his wife some money to buy their daughter a birthday present, and she starts out to a jewelry store. The daughter has had a quarrel with her sweetheart in the park and runs away from him. Syd watches Mrs. Sargent enter the jewelry store and trails her after she comes out. Later, he cops the gold bracelet she has bought for her daughter and beats it. She gets hysterical and comes upon her daughter's sweetheart, who takes her home.

Syd meets the daughter in the park and falls for her. He gives her the bracelet and she invites him to take her home. He does. In the hallway she bids him wait, while she will bring her folks to meet him. Mother immediately recognizes the bracelet and also the crook. She hands two big bats out of the window to her husband and the boy, who wait for Syd to come out. The things which happen to Syd after that are hot, fast and furious and he is finally cornered and given a good beating. The boy gets back his sweetheart and every one is happy again.

THE HAWK AND THE HERMIT (Two-Parts—Paragon).—Bob Shaw and his wife, Kate proprietors of a small general store in a mining town, are very much annoyed by the attentions to Kate of the "Hawk," a notorious town character. Bob ejects the Hawk from the store and earns his enmity as well as that of Steve, the Hawk's pal. However, he gains a friend in Old John, a goodnatured prospector, nicknamed "The Hermit," whose only fault is an occasional spree. During a second encounter, between Bob and the Hawk wherein the Hawk comes out second best, he leaves vowing vengeance. That night Bob's store is burned to the ground. The next morning, Kate and Bob take refuge in a neighbor's house.

The Hermit arrives at the camp saloon with word of his lucky strike and inquires for Bob. Learning where Bob is, he goes in search of him without giving information to anyone as to the location of the claim, explaining that he cannot act without Bob who is entitled to half-share in the find. Steve and the Hawk follow him to the cabin and see him give the diagram of the location to Bob. They withdraw and lay plans to get hold of the drawing. Meanwhile, Bob gives the diagram to Kate for safekeeping. Steve watches the cabin until the Hermit and Bob leave. The Hawk accosts Bob in the street and picks a quarrel with him. A fight ensues, and the Hawk's gun is discharged and he falls to the ground, apparently dead.

Steve rushes back to the bar, tells the boys that Bob has shot and killed the Hawk while he was unarmed and gets them worked up to such a pitch that they go in search of Bob whom they capture and take away to lynch. The Hermit returns to tell Kate the news while Steve returns to the Hawk whom he takes to a safe hiding place, where he quickly "recovers." Steve then rejoins the lynching gang who have taken Bob to the woods, the Hawk following.

Kate and the Hermit seek the sheriff, but he is away. Kate leaves the Hermit on guard and goes to find Bob. They are about to hang Bob when Steve suggests that they pardon him if he gives them the location of the claim. Bob denies having the diagram and is subjected to abuse and illtreatment. On her way to the lynching scene, Kate is seen by the Hawk who tries to stop her. After a struggle, she breaks away and rushes to where Bob is. She offers the diagram which they accept and insist on taking both Bob and Kate with them to the claim.

Meanwhile the sheriff has arrived and he and his deupties accompanied by the Hermit start for the mine. They meet Steve's gang with Bob and Kate captive on their way and a fight follows. The Hawk, trailing the bunch, watches the battle from the side of the road. Seeing Kate endeavoring to free Bob, he draws his gun and is about to fire, when Steve receives a mortal wound. Dropping his revolver as he falls, the gun is discharged as it strikes the ground and the Hawk receives the bullet. The sheriff's party soon rout the remainder of Steve's gang and Bob and Kate are freed. With Old John, the Hermit, they proceed to their claim.

TAMING FATHER (Thistle). — Despite mother's protests, father is obstinate and refuses to allow Rena to marry Fred. Instead, he orders Fred from the place with a threat that he will regret it if he ever returns again. At the office, father attempts a familiarity with his stenographer, and she leaves, angrily. The next day he puts an advertisement in the paper for another one. The paper containing the advertisement falls into Rena's hands, and she calls up Fred at the motion picture studio where he is employed and suggests a plot, whereby they can gain father's consent.

Fred disguises himself and applies for the position in father's office. Father "falls hard" for him and engages him on the spot. Later, he invites his new "stenographer" out to dinner at a cafe in the city. Fred's chum works the old badger game, entering while father is having the time of his life, and accuses him of being a home-breaker and stealing his wife. A few shots and father makes a hasty exit, beating it directly for his home. Rena is there waiting for him and when father arrives with Fred's chum in pursuit, and most of the habitues of the cafe following, Rena makes him promise his consent to her marriage with Fred before she will intercede with the angry mob and save him.

AN AMATEUR BURGLAR (Punchinello).—Because Mr. Jones is unable to come home at a reasonable hour, Mrs. Jones takes away his latchkey. He does not reform, however, and after an evening spent at his club, he wanders around and at last turns towards his happy home, a little unsteady on his feet, due to too many "bracers." At the club, Davis ridicules the police and makes a wager that he can rob a house and not be caught. His wager is taken up and he goes home to his apartment to get ready, and there finds a real-live burglar. He takes the man's outer garments away, dons them himself and after locking the burglar up in a room, starts out in search of a suitable house to "rob." He comes across the Jones' house and with a skeleton key, endeavors to opens the door. Jones who sees him, thinks he is at the wrong house, and staggers over to a neighbor's house, which he mistakes for his own. Not having any key, he tries to get in through a window. By this time Davis' real burglar has escaped and run foul of the police.

Mrs. Jones, who has been sitting up waiting for Jones, hears a sound and as Davis creeps in, hits him over the head with her rolling-pin. Discovering her mistake, she phones the police, telling them she has captured a burglar in her house. The Browns, next door, have been awakened by Jones' efforts to get in through the window and also summon help. As a result, when Jones and Davis finally make their escape, they meet with a bang and before they can make a getaway the real burglar, pursued by the police, came sprawling on top of them. The policemen arrive and in the excitement the burglar steals away, enters the Jones' house, gathers up some silver and "beats it."

Davis is taken away by a policeman, while Jones is yanked into the house by his irate wife. Suddenly they discover the place has been robbed and rush to the police station to report their loss. Davis succeeds in breaking away from the policeman, and runs into the burglar, carrying the loot away from the Joneses. He takes the silver away from him and rushes back to the club, and there claims he has won the bet. The clubfellows are incredulous, however, and send one of their number to the police station for verification. When the man arrives, he finds the Joneses there lamenting their stolen property. Upon displaying the silver, the Joneses cry aloud for joy, embrace him and leave, happy in the recovery of their property. The clubman phones his club and tells them Davis has lost, whereupon he is obliged to "cash in."

THE POWER OF PRAYER (Two Parts—Alhambra).—Dan Ashton, a middle class farmer, finds that his farm is not paying expenses and, seeing in a newspaper that gold is being found out west, decides to mortgage his farm and try his luck at gold digging. His daughter is beloved by a young bank clerk and also the village money lender, with whom her father has negotiated the loan. In the west, Ashton falls into the clutches of two rascals who sell him a worthless mine.

In the meantime, his daughter is pursued by the money lender who says if she will consent to marry him, he will tear up the mortgage. The young bank clerk finds that he has not enough money himself to loan his sweetheart and her mother, therefore, is tempted to use the bank's funds. He is saved from possible

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crime by an old maid who is very fond of him and who sees him about to take the money. She advances the money herself and the claims of the money lender are satisfied.

Meanwhile, father has fallen into evil ways out west and taken to drink. His daughter prays for him and during a prayer, her spirit flies to him and leads him in a dream out to the abandoned mine which he had bought. She urges him to dig deeper with the result that he finds gold. The money lender accuses the young clerk of using the bank's money, but when they examine the books, they find them to be O. K. The father returns home rich, pays the old maid back the money she loaned and the young people are betrothed.

UNITED FILM SERVICE.

RETRIEVING THE PAST (Ideal—Two Parts—Mar. 15).—Richard Francis, cashier of the Security Bank, sat alone, long after business hours, in his cage, the rays of the electric light above his head forming the sole spot of light in all the pitchy blackness that surrounded him. Frowns of perplexity and wrath played alternately on his forehead as he gazed on a note held in his hand. The note was a confession of attempted misuse of the bank's funds which the banker's son left with the old cashier to convey to his father on the next morning, and the banker's son was the man to whom the cashier's daughter had given her heart. Francis pocketed the note and took it home. The next noon, when Harry Morrell, son of the president of the bank, saw his father at luncheon he discovered that the note had not been delivered. He could not bring himself to the point of confessing his guilt. Gambling and carousing—these had been the causes of his financial transgression. He rushed to the bank to learn from his prospective father-in-law that the note had not been delivered—that he had taken it home by mistake and left it there. The cashier desired to see Morrell at his home. In his mind he had a scheme to assist the young man to remove the blemish from his name. Morrell, not waiting to answer, dashed out of the bank and made for the Francis home. Entering softly, he made his way to the library undetected and began feverishly to ransack the desk. In the midst of search he heard a step. In a jiffy he had the tell-tale note in his hand and started to rush from the room. It was Mabel, his intended, who blocked his way. Not waiting to explain and wishing to impress on her his unworthiness in a decisive manner, he knocked her brutally to the floor and fled. The cashier, alarmed by the young man's state of mind while in the bank, hurried home to find his daughter unconscious. He telephoned this bit of news to the Francis home, where the butler gave it to the younger Morrell as he entered. His father entered shortly after and Harry, unnerved by his act of desperation in felling Mabel, confessed all. The banker laid his hands on his son's shoulders. "You have wronged the girl more than me. Ask her forgiveness and make amends, and then come to me. I have lost my boy but have gained a man for a son." And Mabel, receiving the penance of Harry later, felt that the one who had wooed and had struck her to prevent his one unworthy act to come to her knowledge was worthy to be her husband.

LADY AUDLEY'S SECRET (Superba—March 16).—Mrs. Talboys orders a new hat for $149, adorned with beautiful feathers. She tries it on and then goes in to show it to her husband, who almost goes frantic when he hears the fabulous price has has to pay for it. Mrs. Talboys decides to go out for a walk through the estate near her home. This estate is the property of Sir Michael McGlug, who is very fond of hunting. Mrs. Talboys stoops down behind some shrubbery and at the same time Sir Michael McGlug alights from his automobile, and thinking the feathers on Mrs. Talboys' hat are the feathers of a mocking bird, he shoots at her. Mrs. Talboys, overcome by the shock, almost faints, and Sir Michael and his valet help her into the machine. He brings her to his home and immediately they fall in love with each other. Mr. Talboys reads of the incident of the shooting and, believing his wife is dead, he leaves the old home. Mrs. Talboys returns, only to find that her husband is gone. Believing he has deserted her, she consents to marry Sir Michael. A friend of Talboys visits him and Talboys tells him his tale of woe, showing him his wife's photograph. The friend next visits Sir Michael and recognizes Lady Audley. He rushes to Talboys' home and tells him of his discovery.

WITH A GIRL AT STAKE (Premier—March 16).—Lillian and her father, a forty-niner, who drives the old stage coach, assist the former's son, a deputy marshal, to arrest Jose, a renegade Mexican. Jose later escapes. The old father is just mounting the stage when he drops to the ground with a bullet wound. Jose appears and tells Lillian that his chance for revenge has arrived. He ties her on top of the stage and then starts the horses going madly. The runaway stage is fast approaching a broken bridge when Lillian manages to free herself and jumps into the arms of one of the cowboys, who had galloped madly to head off the runaway. A minute later the stage tumbles over the high embankment. The deputy sheriff clambers on a speeding freight train in pursuit of the fugitive and grapples with him. Losing his balance, the Mexican falls to his death in the river below.

THE VERDICT (Grandin—Two Parts—March 17).—A synopsis of this picture was published on page 1052 of the issue dated Feb. 13.

I'M CRAZY TO BE MARRIED (Starlight—March 18).—Two old maids live alone. One is simply crazy to get married. Their father has died and left his wealth about the house. They search for it tirelessly. The older places an advertisement in the newspaper for a husband, a dimple being a condition to acceptance. An old fellow who lives next door is in love with her. She objects to him because he has no dimple. This angers him. A young Portuguese nobleman seeks her hand. The old fellow next door accuses him of being a crook. He is thrown from the old maid's house. In revenge he has a bomb placed in the old maid's house. The house is blown completely to pieces. The great treasure is revealed. The Portuguese, thinking fast, says he did it to reveal the treasure. He is accepted. The unsuccessful rival goes in search of an anarchist to have him apply house-wrecking measures on his own person.

YE GODS, WHAT A CAST! (Luna—March 18).—The opening scenes of this novel picture take place in the restricted quarters of the Hard Luck Film Company, where the producer has engaged people for his picture. Being financially tight, the director notifies his leading man that he will not only have to play the leading part but all the different characters as well, five in number. In the little play which follows the leading man assumes the role of the villain of the piece, an accomplice to the villain, a policeman, the girl's father, and also Rev. Fiddle, D.D., a minister of the gospel. The story tells of the love of Jules Jenkins for pretty Nellie Jones, an innocent country girl. The girl has been hounded by Felia Devillo, a deep-dyed villain, who is endeavoring to lure her away to the city. Devillo, finding he has a rival in the person of Jenkins, with the aid of Snoopy Mike, Devillo's accomplice, entraps him and places a bomb in the barn where he is prisoner. An opportunity to kidnap the girl eventually arrives and Devillo drags her to the park lake, where he threatens to drown her if she does not accept him. Jenkins escapes from the barn in the nick of time and saves the girl. Jenkins settles with the villain and the two happy young people hasten to the girl's home and tell the father of their engagement. He refuses to permit the marriage, so they elope to the preacher's, where they are married just as father storms up the steps. He finally grants them his blessing and the happy lovers embrace. Here the picture fades out and the picture actors are shown returning to the film company's office, all of them nearly dead with fatigue from the strenuous day's work. Their reward is an I. O. U. on the film company for $1.50 apiece.

WITH DADDY'S AID (Luna—On same reel as foregoing).—The new clerk meets Carol in the park, not knowing she is the daughter of his employer. He falls in love with her and they soon arrive at a mutual understanding where a consultation with the parents as to wedlock becomes necessary. Mother is at home when they arrive and promptly rejects the young man, who returns desolately to the office the next morning and in the course of his duties seeks advice from his employer. He is told to marry the girl first and then tell the parents about it afterward, and he loans him money to carry out this formula, making reservation as to this general rule as regards his daughter, Carol. Arrived at home that evening, the father answers the doorbell, to be confronted by the new clerk and his daughter Carol, who have come for parental blessing. "I have accepted your advice," says the clerk, who now for the first time learns the identity of his father-in-law. "We have married first and now come to ask consent, forgiveness and blessings." Father relents, as well as mother, and all ends pleasantly.

COURTING TROUBLE (Empress—March 19).—Brown and Green, lawyers, advertise for a stenographer. Many apply, one of whom completely captivates them. She is immediately employed and given a desk beside Agatha, the old hatchet-faced retainer, who has been their only employee for years. In their efforts to win favor in Edith's eyes, Brown and Green do many foolish things. Their notes, flowers and candy offerings get badly twisted, causing untold confusion. Finally Green evolves a brilliant scheme. He changes the desks of the two stenographers. Brown places his candy, with an invitation to the matinee, on Agatha's desk. Trouble for Brown to the intense enjoyment of Green. Brown, however, finds a way out of it, by turning the tables on Green. It might have been all right had not their wives decided to lunch downtown and inadvertently strolled into the very same cafe where Brown and Green were entertaining their stenographers.

THE HOUSE ON "E" STREET (Regent—Two Parts—March 20).—It was some diabolical intuition which prompted Bert Wesley to place surreptitiously in his pocket the revolver of Paul Drake, a brother of Irene, whom he had wooed unsuccessfully. All this happened previously to one of those occasional slumming expeditions which one ventures on in search of the unusual, the party being comprised of himself, Irene, her brother and Frank Stanley, the successful seeker of Irene's hand. Wesley had taken the revolver from Drake's dresser and this fact he recalled as he saw an intoxicated man repulse the attempts of servants to put him out of the gambling den. His mind working fast, he sent a note and the revolver, carefully wrapped, to a gunman, whome he knew well and had power to command, the note stating that he was to come to the place to remove the obstreperous guest. It was left to the gunman to place interpretation on the sending of the gun that he wished. When the gunman arrived and grappled with the stranger he found strong resistance. He leveled his gun, shot the guest and made his escape. The pistol was found on the floor next to the dead man and was soon proven to belong to Paul, who was forthwith arrested for murder. Irene, prostrated over this news, received a note from Wesley shortly thereafter assuring her that he knew how to bring about the exoneration of her brother, but that he would not make a move in that direction unless she broke her engagecent to Stanley and listened to his protestations of love. Irene very wisely turned this missive over to the district attorney, who soon learned that Brown, known to be impoverished, had suddenly become affluent, and also learned that Wesley had been corresponding with Brown prior to the tragedy. The circumstance of the revolver in the meantime weighed so strongly with the jury that they returned a verdict of guilty after short deliberation.

Desperate to establish the innocence of Paul, who he felt certain to be without blame, the district attorney suddenly wheeled upon Wesley, who was sitting among the spectators, and, pointing directly at him, shouted, "You are the murderer." Wesley, taken off guard, jumped to his feet with a scream and made for the door of the courtroom. Finding the door barred by the court attendants, Wesley made a mad leap for the freight elevator. Blind in his fright and desire to escape, he did not note that the elevator was at the bottom of the shaft. Down he plunged head first, landing a mangled mass at the bottom. Impelled by further evidence unearthed, the district attorney and a party of detectives left in a motor to locate Brown, who it was now evident was the real murderer. Brown, having received warning, fled in a machine, a flight which ended as disastrously as had Wesley's, for the machine, veering sharply, plunged over the edge of the Palisades.

MARRIED IN DISGUISE (United—March 21).—Joe and Jack, ranch hands, are madly in love with Jennie, the ranchman's daughter, who finds little to her liking in the latter. However, to test the depth of Joe's feelings, she allows Jack to gain a margin over Joe's advances, cultivating his society to an extent that makes Joe furious with jealousy. Jennie is glad to notice these symptoms and is about to reward Joe by accepting him as her accredited sweetheart, when Jack makes it plain that he has no intention of allowing her affections, simulated though they were, to lag. Joe, on the other hand, seeks advice of the padre, who has learned that Jack intends to hold Jennie to promise to marry him, given in fun. He is perplexed, but sees a solution of the difficulties, and Joe, acting on his suggestion, dresses himself in the manner of Jack, applying various deft touches of cosmetic to his face—in short, making himself appear the very image of his rival. In this disguise he goes to Jennie, timing his visit so as to reach her side just before Jack comes to take her to the altar. He leads her off in triumph to the little church and there the padre marries them, seemingly by mistake pronouncing the bridegroom's name as Joe. Before the disconsolate Jennie can call his attention to his seeming breach of memory, she begins to penetrate the disguise of her husband-in-the-making, and, with a joyful cry, throws herself into his arms as he obliterates all trace of deception from his face with his big bandana.

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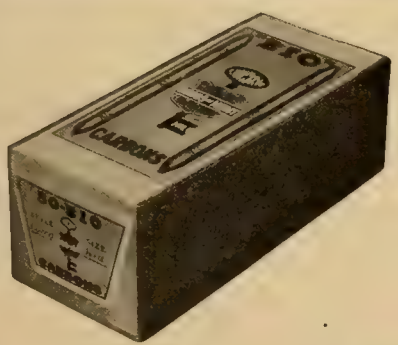

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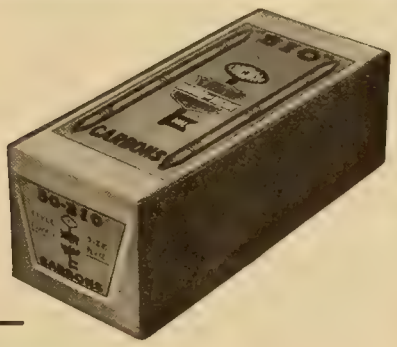

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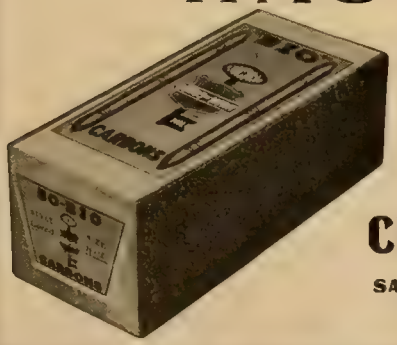

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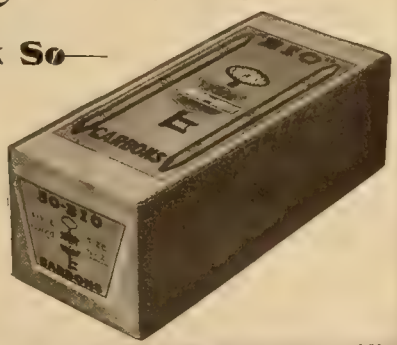

THEIR DELAYED HONEYMOON (Ideal—Two Parts—March 22).—Josette, the pet of mamma and papa, was engaged to be married to Joe Jackson. The engagement proceeded exquisitely until one day during tea at Josette's there came a telegram. The telegram was from his father, stating that Joe must acquaint himself thoroughly with the business routine of the family's chain of warehouses all over the world before he could marry and become one of the family business heads. The firm was large and it would take him at least a year to accomplish the task. Mamma and papa as well as Andre Ternay, Josette's godfather, a jolly bachelor, were all at the party. Consternation reigned. Amidst tears, Joe left Josette to embark on his tour of the family warehouses.

Then another startling bit of news was later received. Josette's Aunt Amelia, who was very wealthy, died, and her will revealed the fact that her wealth went to Josette if she married during her eighteenth year and no later. Josette was just eighteen. By the time Joe Jackson would return from his tour of inspection she would be nineteen. It was on the night that Andre was having a very informal and decidedly Bohemian dinner at his bachelor apartments that Josette, who had been sitting with her mama and papa in the living room of their home, leaped suddenly to her feet, her face all smiles again after a week of gloom.

"I have it!" she cried impetuously.

"Have what?" demanded her mama, disturbed in the reading of a delicious scandal on the front page of the evening paper.

"I'll let you know. I must go to Andre Ternay's at once!"

From this point complications set in which make this comedy-drama an unusual mixture of laughter and tears.

SUCH A PICNIC (Superba—March 23).—Charlie and Joe meet. Charlie sees Vivian on another corner and immediately leaves Joe without even an apology. Joe sees Vivian and decides he would like to be one of her acquaintances, so he goes over to Charlie, who, of course, has to give him an introduction to Vivian much to his sorrow. Charlie is then pushed into the background and Joe has the "floor," for Vivian gives Charlie all of her attention. After Joe leaves, Charlie meets his handsome friend Ned, and is forced to introduce him to Vivian. Charlie is again considered a "back number," and, though he tries innumerable times to talk to Vivian, it is all in vain. They arrive at Vivian's home and, not being invited to stay in the parlor with Ned and Vivian, Charlie goes in search of the maid. He compels her to write two letters, one to Joe and the other to Ned, stating that Vivian will meet them at a certain part of the park at three o'clock. The boys get the note and start out for the trysting place. Meanwhile Vivian and Charlie go off for a picnic. All goes well until the two boys discover that they are both waiting for Vivian and that a joke has been played on them. They go in search of Charlie and when they find him comedy situations develop in rapid succession.

TARGET PRACTICE (On Same Reel As Foregoing—Superba—March 23).—Eddie visits Mae. While she is entertaining him, Bert, another beau, enters. Both are enraged with jealousy and come to the conclusion that the only way to calm themselves is to fight a duel with pistols and which ever one lives through the combat will be the winner of Mae's hand. The fight starts and is continued over tables, behind chairs, and with bullets flying in all directions. A few go flying into Mary and John's room and Mary, becoming indignant and furious after her mirror is broken, wall paper torn and holes made in the walls and floor, goes in and revenges herself upon the two men, finally assisted by a few cops. A month later, Eddie and Bert, well bandaged, call at Mae's home at the same time. They are ushered into the parlor and Mae soon joins them, bringing with her a handsome stranger. Eddie and Bert all but collapse when he is introduced to them as Mae's husband.

THE DEPUTY'S REWARD (Premier—March 23).—Fred, a young westerner, gains the promise from his sweetheart that when he obtains a position she will marry him. He sets out happily on his way to the country store. While on the road he is suddenly deputized by the sheriff (who has just received an urgent call from the neighboring town to hunt for an escaped convict who is headed that way) and pressed into service. While hunting the convict in the woods, he comes upon his sweetheart picking flowers. He gives her his knife to make her task easier and goes on with his duty. In the evening, the hunt having proved unsuccessful, Fred returns to the sheriff's office and gives up the badge. His good work wins for him a position as deputy sheriff in the neighboring town.

As time goes on Olga meets the stranger—Hal—and is completely fascinated by his charming ways. He induces her to leave her home and elope with him. The parents find her little note which says, "I have gone to marry the man I love," and think that she has gone to Fred. A week later finds the girl disillusioned and without a wedding ring. Her allurer comes into the room after a debauch, in which he lost all his money at cards, and forces his attentions upon her. A fearful struggle ensues and in a moment of desperation, she grasps the knife within her reach and kills him. Finding the door locked and no way of escape, she calls for help from the window. Fred, who is passing by, hears the calls and rushes to her aid. He breaks in the door and the recognition follows. People in the hotel, alarmed at the crash of wood, rush into the room at this moment, and see Fred leaning over the body. The sheriff is sent for and Fred, to shield the girl, admits that it was his knife that killed the man. Suddenly the sheriff starts and leaning over the body, takes a paper from his pocket, and from the description thereon, discovers that the dead man is the escaped convict, upon who's head is a reward of $2,000 dead or alive.

Fred is congratulated, and a few days later finds them at the gate of the old home, man and wife.

WHEELED INTO MATRIMONY (Luna—March 25).—After a strenuous social season, Dotty and her father take refuge in a sanitarium, Dotty with shattered nerves, her father suffering with the gout. Dr. Lee, the head of the rest cure, prescribes the same treatment for both: Complete rest and plenty of fresh air. Installed in wheel chairs, the old man and his daughter find plenty of recreation in the beautiful grounds of the sanitarium. Now it happens that Raymond Wright, a wealthy young man, living near the sanitarium, has seen Dotty and has made every effort to make her acquaintance, but with little luck. One day Dotty is wheeled outside the sanitarium grounds and Raymond speaks to her. She makes it apparent that she admires him and Raymond is elated. However his budding courtship is threatened with early disaster when he inadvertently collides with Dotty's father's gouty foot and thus incurs the ire of this important personage. Father makes it very plain that there is little chance for Raymond to win the girl, and the young fellow rakes his brain for a solution of how to continue.

Suddenly it occurs to him that should he in some way contract some ailment and thus gain entrance to the sanitarium he would stand a chance to see the girl oftener and thus prosecute his love affair. He decides on heart failure and with the aid of two children, who have grown fond of Dotty, he applies to the doctor for treatment. By means of a patent stethoscope the doctor soon finds that Raymond is shamming and orders him out of the hospital. However at the opportune moment in steps Miss Dotty and the doctor notes a peculiar action on the part of the stethoscope. Where it registered normal at the first examination, it is now kicking up in a manner which causes the doctor grave concern. He immediately orders Raymond to a bedroom where he insists on putting him to bed. However, Raymond, after quite an argument, gets the doctor to consent to a wheel chair and a few moments later the amazed, but still delighted, Dorothy finds her newly-acquired beau at her side. There is another guest at the sanitarium who is also surprised, that is Dotty's father.

Quite some time now elapses. Dotty and Raymond have become quite fond of each other and Raymond is ripe to pop the question at any moment. However the inevitable quarrel takes place and it is only through the aid of the children that they are brought together again and, confident of no sanction from Dotty's father, they plan an elopement. Through a clever trick on the part of the children the two lovers elude the old people and race off to the minister's. They are not a moment too soon, for father is soon on their trail and arrives just as the preacher is naming them man and wife. However seeing it is too late, he eventually gives them his blessing and the two young people, now feeling quite physically fit, desert their wheel chairs and hand in hand make their way back to the hospital.

ACH LOUIE (Starlight—March 25).—Two Germans are traveling in Cuba. One saves the life of a wealthy Cuban who gives the German the hand of his daughter. She has already been married. Her young husband threatens to pursue the German over the world and kill him. Later, the old Cuban sends his lawyer, who resembles the young husband, to New York to find the German to give him $100,000.

The two Germans think the fellow with the money is the one who has come to kill. Consequently they have a fearful time keeping away from the man who is trying to give them the money—the two men who look so alike, coming and going. The German's great confusion and fear forms the foundation for laughable situations.

A DOUBLE DECEPTION (Empress—March 26).—Marian and Joe, due to parental objection decide to elope. Father has planned for just such an eventuality by hiring a private detective to watch them, thus the elopement is frustrated. Joe returns home and the need of a postage stamp takes him to the postoffice, where he sees Dot and Bill, who resemble Marian and himself to perfection. He calls upon Marian, explains his plan to which she readily acquiesces and also gets Dot's and Bill's sanction. Marian and Joe go to the postoffice where Marian gives Dot her coat and hat and returning to Marian's house with Joe, Dot does not arouse the detective's suspicions. Joe returns to the postoffice, gives Bill his hat and coat and then Bill returns to Marian's house. The detective believes it is Joe returning. Father returns home, sees the detective, who advises him they are safe inside. Father believing he sees Marian and Joe in the library, thinks all is well. Meantime Marian and Joe, having been married, return home much to the damage of the detective's feelings and dignity after father sees them come in. Matters are cleverly untangled, and the newlyweds receive the parental blessing.

THE WHITE TRAIL (Lariat—Two Parts—March 27).—Old man Wagner, the driver of the Wells Fargo stage between Wells and Rose City, was found one winter afternoon, lying across the seat of the stage dead, with a rifle bullet in his brain. The cowboys who found him drove the stage to Rose City and brought the old man's body back to his home, where his daughter, Ruth, who was all that remained of his family, received it. With her, was the sheriff of Rose County, who was courting Ruth. She had accepted her the week before and when the sheriff saw the body of his "father-in-law-to-be," and found that he had been shot by a cowardly assailant from behind, he kissed Ruth good bye, and started to hunt the murderer.

There had been in Rose City a young man named Luck Schrade, who had been the sheriff's rival for Ruth's hand, and had taken his defeat illy, even though one of the other girls of the village loved him dearly and wanted him much more than, perhaps, he ever really wanted Ruth. She was an attractive girl, too, and daughter of the man who ran the Rose City general store. This young man was in the store when the gold, which had been left there over night for old man Wagner to take to Wells in the morning, was deposited there, pending its journey to the railroad. The gold was, of course, missing when Wagner's body was found, and the express company immediately offered $2,000 reward for the capture of the highwaymen, dead or alive.

It was with the thought of the murderer of Ruth's father in his mind, not of the reward, however, with which the sheriff set out after the marauders, on the same day that Ruth, without telling him, decided to take her father's place on the stage and drive another consignment of gold to the railroad herself. He became separated from his deputies, in the course of his following of the highwaymen's horses' hoofs, the prints of which were rapidly becoming more and more indistinct as the result of the wind, and it was near evening that he suddenly came upon the deserted hut of a one-time prospector hidden below a shoulder of the foothills. From the shack, to his surprise he saw smoke rising. He tethered his horse and cautiously approached on foot. As he reached the window and peered through it, he saw young Schade in the act of trying to kiss Ruth, who was dishevelled and violently resisting, while Schade's accomplice, another young tough of the county, looked on laughing.

With a bound the sheriff was through the window. In alighting within, he dropped his revolver and grappled with Schade, man to man. A terrific fight followed. Schade's accomplice pushed Ruth into a small inner room, closed the door, and then joined in the scuffle, the two robbers eventually succeeding in handcuffing the sheriff with his own handcuffs. Ruth's abduction, her rescue by the sheriff, their pursuit by wolves, the terrible fate of the bad men who were overtaken and killed by the starving animals and the unexpected climax of this drama brings it to a novel and exciting close.

SERIAL PUBLICATION CORP.

RUNAWAY JUNE (Episode 10—Two Parts—March 17).—Gilbert Blye and his party go aboard the steamer which they have chartered for the trip to Bermuda. Ned Warner and Burton, his detective, also board the boat. They practice the policy of watchful waiting. Soon Ned is informed by Burton that June is sitting alone on the lower deck. He hurries below. Suddenly Blye, from where he is sitting, sees the runaway bride in her husband's arms. He goes to the captain and tells him that a crazy man has attacked one of the ladies of his party. The next thing Ned knows he is struggling in the grasp of two husky sailors. June is in hysterics. Ned, locked in his stateroom, is unable to escape until just before the landing in Hamilton Harbor, Bermuda. Here he is seized by two sailors. The three men fight furiously. Finally Warner is backed up against the rail,

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and then—by accident—pushed overboard. A practiced swimmer, he strikes out toward a small fishing craft, calling for help. The fishermen take him aboard. When first they hear that Ned is over the side of the ship, June and Blye are about equally horror-stricken. The news of his rescue, however, calms them both. June is inspired to refuse to land, but Blye compels her to do so. Burton, following them, learns the name of their yacht and their route. This he confides to Ned as soon as that unfortunate young man sets foot on the pier. But how are they to board the yacht?

PATHE EXCHANGE, INC.

PATHE NEWS NO. 18, 1915 (March 3).—Panama-Pacific Exposition opened in 'Frisco.

American girls sail to be war nurses in France.

8,000 greet Massachusetts governor at reception.

Pathe cartoon "Patriotism" by Flohri.

"Black Army" in Algeria drills to fight for France.

Cornell athletes train for spring sports.

Train plunges into river in New Hampshire.

SHADOWS OF DOUBT (Three Parts—March).—Wrapped up in his profession, Dr. Martin has no inclination for the social activities which absorb his wife's time. Science has claimed him and he is a devoted servant. A note asking them to attend a soiree, finds the wife eager, but the doctor indifferent. A visit from a needy laborer seeking aid for his stricken child is met with all the doctor's ardor. That night, while the doctor bends anxiously over his fever-tossed patient, his wife sits out a dance with Harry Vernon, a handsome young aristocrat. He sees her home, and exacts from her a promise to attend a party to be given by his mother. At his mother's lawn fete, Harry renews his attentions to Mrs. Martin, and they wander through the beautiful park, happy in each other's society. Charmed by their sympathetic youth, they forget for the moment their positions, and not until it is over does she realize that their kiss involves disloyalty to her husband and child. Next morning, drunk with his love, Harry sends a note, saying that their kiss has sealed his fate and he can but hate the man who stands between them. Dr. Martin, entering, demands the letter, and on her refusal tears it from her. Clearly, with this shadow between them, a continuance of their peaceful home life is impossible. To prevent a scandal, the doctor writes his wife a check for her maintenance, and bids her leave his home and child. She submits to this decree, and leaves, with her love for her husband unimpaired.

On learning the result of his rash act, Harry Vernon writes a repentent letter and calls on Mrs. Martin. However, nothing seems to matter but the fact that she has been separated from all she holds dearest. She rents a house next to her husband's in order that she might catch an occasional glimpse of her little one. In the doctor's home all is gloom. The youngster, yearning for her mother, is inconsolable, and starts to pine sadly away. Catching no sight of her beloved young one, Mrs. Martin makes inquiries, and finding that the child is ill, gains admittance to the sick-room. With the eloquent pleading of a yearning mother, she prevails upon the nurse in charge to give her her uniform. The effect upon the child is instant. When the doctor returns, he notices the sudden change in his baby's manner; then, discovering the nurse's identity his surprise turns to consternation, but the gladness of the child, together with the loving devotion of his wife, melts his stern nature, and releasing all his pent-up love, he mingles his caresses with those of his young one.

IMA SIMP'S DREAM (March).—Ima Simp's boss, stung by the love bee, impatiently awaits the arrival of his fair typist, the object of his affections. She arrives on time, but does not meet the approval of the office boy, who sets out to make things hum for her. At home, Ima Simp, awakened by his trusty alarm clock, realizes that a miracle is the only thing that will get him to the office on time. Like a flying wedge, he dashes into the office, and soon pandemonium it let loose. Quiet is again restored, however. Simp, reading in a newspaper of a humble clerk who received a legacy of $7.000,000, wishes that he was the lucky one. He falls asleep and dreams that he inherits the $7,000,000. In his dream, the boss and the stenographer, wishing to escape the dull routine of the office, set forth on a pleasure trip, but Ima Simp is also in love with the key-pounder, and, thinking he can win her with his money, he sticks to the couple closer than a porous plaster. They try every method of ridding themselves of him, but all in vain. Ima is strenuously on the job. At length he is thrown over board by his impatient boss, and lands in the water with a thud. He awakes at this moment, being doused by a fire extinguisher, and realizes that it has all been a dream.

THE EXPLOITS OF ELAINE (Episode 14, "The Reckoning"—Two Parts—March 29).—Wong Long Sin, the Chinese adventurer, lately in league with the nefarious Clutching Hand, has been won over to the side of the scientific detective, Craig Kennedy, on the promise of immunity in the final reckoning. The Clutching Hand, unaware of the duplicity of his closest confederate, entrusts him with a chemical bomb, instructing that it be delivered to the laboratory of the detective within an hour. Wong Sin promises the delivery, and exiting, makes for the sleuth's rooms, where he performs his duty to the letter, neglecting however, the understood implication that the delivery was to be made without Kennedy's knowledge. Kennedy's X-Ray discloses the complicated workings of the bomb, which is immediately destroyed. A scrap of the paper wrapping of the explosive furnishes a startling clue to the sender, for a type-written line, under the microscope, shows the letter T to be battered and faint. Kennedy and Jameson rush off to Elaine Dodge's home, where, with the help of a clue co-ordinate with the battered letter T, they hope to gather in the last thread of the already tight mesh enclosing the master criminal. The reserve between Kennedy and Elaine, due to a recent misunderstanding, does not prevent the detective from having full run of the house in trailing the Clutching Hand. His search among certain papers bring an exultant cry to his lips as he comes upon a sheet and compares the T with that of the bomb evidence. The case is complete. The identity of a dual nature, subtle and incongruous, once disclosed, denouncement and justice are but a matter of moments. The whole world is aware of the atrocities committed in the name of the Clutching Hand. Forth on his errand of retribution goes Craig Kennedy, the detective, in the guise of Science apprehending Crime.

THE POLICE DOG (Third Episode of the Animated Cartoon Series by C. T. Anderson of the Bray Studios).—Officer Piffle is strong for the fair sex, and, consequently suffers acutely from an attack of "nurse-girlitis." While indulging in his favorite outdoor sport, ogling the girls, he spies a dusky Ethiopian stealing a pig. A battle ensues in which Piffle comes out second best. Hastily donning a pair of skates, the stalwart officer pursues the flying thief, who arrives home safely in the lead. The Pinkerton Pup arrives soon after, and captures the stolen hog. Piffle also arrives and gets an awful deal from the coon's wife. He is thrown out the window and lands astride the fleeing swine. The unlucky Senegambian is also thrown out by his wife and lands on top of Piffle. In this position the two of them are landed at the station house by the Pinkerton Pup who drives the hog in that direction. Right in on top of the captain lands the flying cavalcade. The Pinkerton Pup again proves that he can deliver the goods.

SERINGHAM (Madras-British India). (On the Same Reel as Foregoing—March).—An optical treat is afforded by this remarkable series of intimate views of Seringham. An opportunity for close study of the inhabitants' life and customs is presented. The strange and wonderful architecture is also shown, many beautiful specimens being presented.

THE BLISS OF IGNORANCE (Balboa—Three Parts—March.—Ernest Gray, discontented with the dull routine of a farmer's life, rails at his fate. He causes great uneasiness for his widowed mother and his brother, John, by openly sympathizing with those of anarchistic tendencies. At a lecture by Arthur Fenno, an anarchist, he gains the friendship of the lecturer by saving him from violence at the hands of a mob. Fenno prevails upon him to leave the farm and go to the city. He becomes a leader of an anti-capitalist movement, and attracts the attention of the mayor, who secures a position for him in a public library. Mary Pearce, a romantic school girl, is deeply impressed by him. They meet often, and their friendship ripens into love. Through ignorance, and intending no harm, he induces her to enter into a common-law marriage with him. A month later, while reading a book of law, he learns of his terrible mistake, and, in a moment of cowardice, he drives her from him. Through this act he loses his position, and swears vengeance on the mayor, who caused his dismissal. Mary, driven from her home by her irate father, leaves the city and makes her way unknowingly to the former home of Ernest. Weakened by hunger, she is taken in by John, who was left alone by his mother's death. John later induces her to marry him. She accidentally learns that John is a brother of Ernest, who meantime becomes "down and out." Ernest joins a band of anarchists, and shoots the mayor, for which he is sent to prison. Time tempers his spirit, and, on his release from prison, he returns to his old home, where he learns of his brother's marriage to Mary. Weakened by his life in prison, he soon pays the penalty for his misspent career.

THE GORGES OF THE TARN (Picturesque France—March).—From is source in Mt. Lozere, the river Tarn winds its sinuous way through ravines nearly two thousand feet in depth. No part of France excels so much in rugged scenery, and excursionists find a pleasant pastime in exploring the famous gorges. Quaint villages nestle snugly on the walls of the surrounding cliffs. One of the most noted examples of ancient architecture, the Castle of Le Caze, is shown. At a point known as the "Steps of Care," the Tarn disappears under a chaotic mass of Titanic rocks. It is a treat to the eye to follow the excursionists through the various windings of this beautiful river, and it will be conceded by all that the optical trip is one that should not be missed.

THE PRAYING MANTIS (On the Same Reel as Foregoing—March).—One's first impression on seeing this title is that views of a religious character will follow, but the Mantis, a specie of insects, derives its name from the manner in which it holds its very large forelegs when waiting for its prey. To follow the wonderful views depicted is an opportunity that affords one an intellectual treat.

THE TREASURE (March).—His grown son and daughter, ever fearing their father's acrid displeasure, skulk furtively about the household, slaving at their multiple chores. His penury extends even to the table, at which he stints his children to dry crusts and weak tea, in order that his secret hoard of gold might be increased. His one pleasure, when assured he is alone, is to cautiously remove some loose bricks from the chimney place, and silently chuckling, take forth from its hollow his money bags, and count with tremulous fingers their hoarded wealth. But deep rooted in his being lies a chord sensitive only to the touch of a child; so, when a distracted mother, too poor to maintain her young one, leaves it on his front porch, he welcomes the new influence in his life with a pleasure his god, gold, could not elicit. His joy evens leads him to be facetious, as when he finds there is no cradle in the house, he surprisingly remarks to his astonished daughter that "you should be prepared for this kind of thing!" But now the mother, unable longer to withstand the separation from her young one, steals in to take it back. The miser, jealous of his new-found treasure, fights desperately to retain it. The silky floss on the youngster's head gives promise of compound interest in golden curls, and the miser now hoards love. But the solution is so easy! Why lose the child? Why not gain another? His heart is big enough for both, so the mother, with her babe, is prevailed upon to join the now happy family.

ALLIANCE.

THE LONE STAR RUSH (Climax—Five Parts—Adapted from the Novel by Edmund Mitchell).—Harry Murray has rescued an old prospector, Rhodda, when almost perishing from thirst on the mid-Australian desert. Rhodda, in gratitude, promises the youth an interest in a rich claim he had located. But another man, Potosi Jim, knows of Rhodda's discovery and steals the rough map marking the precise spot. The shock of this act of theft kills Rhodda. Meanwhile Potosi Jim, already bent on jumping the gold claim, had dispatched his mate, Blaxland, to the city to get money to take up and develop the prospect. Blaxland brings to the gold fields Colonel Baylor, a mining speculator, previously acquainted with Potosi Jim; also a capitalist named Cuthbert, who is accompanied by his daughter, Hilda. By the same train arrives Jack Murray, owner of a sheep station, intending to bring his younger brother Harry home and away from the gold fields life. But Harry interests Jack in Rhodda's find, and the two brothers start out to seek it. Potosi Jim's party starts out later. All meet near the last stage to the sought-for claims. But Potosi Jim steals a march on the Murrays by stampeding their horses and secures possession of Rhodda's find.

The brothers are indignant over the trick played, and believe that the Colonel is a confederate of the two rascals, Potosi Jim and Blaxland. Harry has fallen in love with Hilda, and is jealous because she defends the Colonel from such a charge. Mr. Cuthbert would willingly share the claim with Jack and Harry, but they refuse to be associated with Potosi Jim and ride further into the wilderness, prospecting. Here they discover the skeleton of a sailor who more than two hundred and fifty years before had wandered into the desert, and with the aid of an aboriginal boy had found alluvial or placer gold and accumulated a store of nuggets. The sailor had written his story on an old chart, whereby the Murrays are enabled to find both the burried treasure and the placer gold. Meanwhile the Lone Star Claim, the name Potosi Jim gave to Rhodda's find, turns out

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CURRENT	Ramo	3	70
THREE SHADOWS	Gaumont	3	80
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to be small pocket of ore which cannot be profitably worked, but the outside world has heard rumors of the new eldorado.

From all parts of the world the gold seekers come. The new arrivals are grievously disappointed, and vent their anger on Potosi Jim and Blaxland, who have been concealing the truth about their claim with a view of selling out the property to the first unsuspecting buyer. But just when the trouble is reaching the head, Harry Murray arrives with the joyful news of free gold, and the crowd of miners stream away to the placer ground. Potosi Jim and Blaxland learn of the treasure found by the Murrays and steal the gold. But this time their villainy is exposed, partly by aid of the Colonel, and they are driven from the camp outcasts. The love between Harry and Hilda has gradually grown stronger through all these vicissitudes of fortune, and their engagement brings the story to a happy end.

THE PAGEANT OF SAN FRANCISCO —(Five Parts—Pageant Film Corp.)—Portola and his band of adventurers departed from the Spanish settlement of San Diego, California, and traveled northward through the unexplored regions until they beheld the beautiful expanse of water which is now known as the San Francisco Bay Hurrying back to San Diego, Portola reported the result of his expedition to the Royal Viceroy.

The Viceroy decided to plant a Spanish colony and despatched a column of settlers under the command of Juan Batista Anza, and Pedre Junipero Serra, a monk, to the newly found country. After a hazardous journey the colonists arrived, and the pious monk, raising the banners of the church and of Spain aloft, invoked the blessing of the Almighty upon the settlement named in honor of St. Francis.

A hundred years passed over the little town before the first Yankee arrived from the distant United States, a thousand miles to the Eastward. In him was the spirit of California's future greatness, for, from that moment, dates the periods of great expansion and prosperity which has made California one of the greatest States in the Union. Shortly after this the Mexican war was fought, and California became a territory of the United States.

In 1849 gold was accidentally discovered near the then village of San Francisco. From all parts of the world throngs of adventurers flocked to California. So great was the development that before another year had passed California was admitted as a full-fledged member into the Sisterhood of States. The next decade saw the rapidly growing city in the clutches of a ring of lawless politicians. We next see the fair city of St. Francis almost leveled to the ground as the result of the great earthquake. Vast stretches that had been reduced to charred ruins are shown upon the screen. In the rebuilding of the almost destroyed city we see the indomitable American spirit that has made the United States one of the leaders among nations assert itself.

Undaunted by disaster, faithful to its ideals the newer and greater city of St. Francis arises from the smouldering ashes of her former self. A beautiful panoramic view showing the entire great Panama-Pacific Exposition, with the hills of the Golden Gate sloping to the sea, brings the spectacle to a fitting conclusion.

THANHOUSER SYNDICATE CORP.

THE $20,000,000 MYSTERY (Episode 18—Reels 35 and 36—"The Cipher Code").—Captain Radcliffe's injuries from his fall off the freight train delay his return to America, but Bruce takes passage the next day. Tom Hunt and Jim Baird also answer, by first ship, the summons they have received from John Storm. The Captain, meanwhile, has recovered from his singular adventure with Baird, and is able to visit the mines. He returns from the open diggings with a quantity of diamonds.

Deciding to sail immediately, Radcliffe puts the diamonds in a rubber hot water bag and places it in his suit case. Then, on board the ship, he writes this wireless cipher message: "J. W. Bruce, New York, Sinbad. X. Y. Z. Suntop Aurenia Looslyde Tunner Rispah Mecca Sib Lover, Radcliffe."

On the day that this message reaches Bruce in New York, Zudora, from her prison in the old hag's house on the island, wins her gaoler's consent to write the following note: "Mrs. Ramsay, 16 Willow Grove avenue, I am not permitted to tell the place of my imprisonment, but will you please give the bearer a change of clothing for me. Zudora."

The old woman dispatches Gyp with this. When he reaches Mrs. Ramsay's he is asked to wait until that lady can get Zudora's things ready. As soon as she is safely upstairs with the doors carefully closed, she calls up Tom Hunt.

"Come down here at once," she urges, with difficulty restraining her excitement, "and follow the man who leaves the house with a suit case. He will go to Zudora."

Then, taking one of Zudora's skirts, she rips several inches of hem, tucking in this message: "I have phoned Hunt to follow this man you have sent. John is crazy with grief and worry, but keeps on searching for you. Have courage." Already, from the porch, she has seen that Hunt is coming down the street, and she sees him conceal himself until she has done with Gyp and the bag. As soon as he leaves, the detective follows.

Meanwhile Jim Baird, on watch outside Bruce's office, has seen him receive the wireless dispatch. He sees him decipher the message and then slip it between the blotters of his writing pad. The moment Bruce leaves, Baird enters by a window and copies the words. But how is he to find the key? A bit of pasteboard projecting from under the blotter attracts his eye. The next instant he holds the secret code in his hand. Rapidly comparing, he reads: "Arrive New York Steamer Aurenia. Will throw rubber bag of diamonds overboard before landing. Radcliffe." Rushing to Hunt's office, where also he finds John Storm, he shows the detective the wireless. They realize that there is no time to be lost. The "Aurenia" is due within two hours.

Chartering a motor boat with an engineer at the wheel, and taking a rowboat in tow, the three men make for open water. Hunt is relating how he has pursued Gyp to the dock, and through marine glasses seen him land with the suit case at Execution Rock. Leaving the motor boat and getting into the smaller craft, they row under Zudora's window. She has seen them coming. When the rope is thrown to her she seizes it. Five minutes later the heiress and her lover are reunited.

Hunt and Baird return to the motor boat which speeds down the bay. Already another similar boat is puffing harborward a few yards ahead. It contains Gyp, Bill and Ike. As the big liner is seen approaching, the small boats pick their positions with care. Then begins a scrutiny of the deck for Captain Radcliffe. Hunt sights the figure of the adventurer first. He sees him come to the rail and throw a hot water bag overboard. Both motor boats dash for it. Leaning far out over the edge of the craft, in eminent danger of going into the sea, Hunt grabs the slippery rubber object. But before he can draw in his catch, Ike in the other boat knocks it out of his hands with a long boat hook, and the crooks turn tow and scuttle off up stream.

Meanwhile, John Storm and Zudora reach Mrs. Ramsay's house in safety. The persecuted owner of the Zudora mines once more finds herself with friends.

WORLD FILM CORP.

WHAT HAPPENED TO JONES (Five Parts—Brady).—Ebenezer Goodly, Professor of Anatomy, conducts an academy for young ladies. He and his wife, two daughters and sister-in-law, are looking forward to a long-promised visit from the Professor's brother, the Bishop of Timbuctoo. It is thirty years since the Professor has seen his brother, and none of the family has met him. Secretly, however, the Bishop has been making love, by letter, to Alvina, the Professor's thin and homely sister-in-law. Cissy Vandergould, an heiress, comes as a pupil to the academy and on the train has encountered Jones, a wide-a-wake travelling salesman, who deals in Bibles and playing cards, and they have been immediately and mutually attracted.

The Professor's youngest daughter, Marjorie, is engaged to Dick Heatherly, who is supposed to be a model young man. When leaving the Professor's house, however, he drops a card of admission to a prize fight. The professor finds it and accuses him. After a heated argument, Dick persuades the Professor—"in the interest of science"—to accompany him. During the fight, the police make a raid. Dick and the Professor escape by crawling over a stable and down a waterspout. They are followed by Jones, the travelling salesman, who was also at the prize fight. Jones gets badly mauled by the police and loses his coattails in the scrimmage, but by the use of "uppercuts" gets free. He finds refuge in the professor's academy and frightens Cissy Vandergould by disturbing her in her bath and interrupts a strenuous pillow-fight in the young ladies dormitory.

The Professor and Dick try to eject him, but he demands their protection under threat of exposing them to the police. A new suit of clothes has arrived for the expected Bishop. Jones dons the suit and is seized upon by Alvina and the rest of the family as the "dear Bishop." He forces the Professor to appoint him a teacher in the academy and makes violent love to the heiress, Cissy. The real Bishop arrives and they hustle him up to a bedroom and undress him and take away his clothes and lock him in the room. A lunatic, who is wrapped in a blanket, imagining he is an Indian, escapes from a neighboring sanitarium. The Bishop makes his escape from the window also wrapped in a blanket and is seen by the officials from the sanitarium and chased all over the neighborhood.

Jones sees that things are getting too hot, so he persuades Cissy to elope with him. They start for the railway station and are pursued by the lunatic. They elude him and reach a clergyman, who ties the conjugal knot. The Bishop explains matters at the sanitarium and is restored to the academy and is glad to be welcomed to the protection of Alvina's skinny arms.

UNIVERSAL SPECIAL FEATURE.

THE BLACK BOX (Episode No. 3—March 22—Two Parts—"The Pocket Wireless").—Sanford Quest now has two mysterious robberies to untangle. He has perfected a little pocket wireless instrument in the use of which he coaches his two assistants, Lenora and Laura, very carefully. While they are working, the mysterious hands leave a tiny black box in the study. It contained this message: "You have embarked on a new study, anthropology. Now what characteristic strikes you most forcibly? Cunning? The necklace might be where the skeleton is. Why not begin at the beginning?"

Miss Quigg, a little Salvation Army girl, comes to Quest with an appeal for charity. The professor and Craig arrive at the same moment and Quest tells the girl that he has no time to consider her plea, but she may return the next morning at 10 o'clock, when he will have a check for her. As Lenora shows the girl out, she sees that Craig has been listening at the study door. Lenora has an instinctive dislike for the man. Craig and the Professor go on to Mrs. Rheinholdt's, where the scientist has promised to call and let the lady know what progress Quest is making.

Quest proceeds to adjust his phototellsme. The instrument is a small mirror, equipped with several coils and batteries. It can be connected to the telephone and, upon pressing a tiny lever, a reproduction of the place at the other end of the line is shown in the little mirror. The criminologist calls Inspector French. The Inspector's men have stumbled across an odd bone of peculiar grayness and he offers to bring it to Quest at once. The criminologist tells him it is unnecessary, that he can see it if the Inspector will merely hold it up to the 'phone. Thinking Quest crazy, French does as told, and Quest startles him by naming the bone as the left minor digit of the anthropoid skeleton.

Although Professor Ashleigh has scouted any suspicion of Craig's complicity in the Rheinholdt robbery, Quest decides to learn something of the man's character and sends Laura, disguised as a man servant, to seek information in the Servant's Club. Quest and Lenora go to the place where the bit of bone was found. After a search, they discover that they are near Professor Ashleigh's extensive grounds, and find an odd looking hut. They investigate. The hut is locked, but through the tiny window they see a strange sight. A figure, half man, half ape, hairy, clad only in skins, glares at them. A leopard, chained to a post, paces restlessly up and down. A half-dozen monkeys scamper about.

Quest pries off the lock and he and Lenora step inside. The wild man would attack them, but Quest brings him under hypnotic control while the girl searches the hut. Buried under the straw, she finds the missing skeleton, but nowhere is the necklace to be found. Quest cannot understand the presence of this wild creature in captivity in the Professor's grounds, and determines that the scientist shall explain the suspicious circumstances. Locking the door he and Lenora go to the house. There is no one home, but Quest, using his prerogative, opens the door and they enter.

The Professor is driven up by Craig and is surprised at Quest's presence inside the house. To the criminologist's stern demand for explanation he says nothing but brings forth a letter written to Prof. Edgar Ashleigh which reads: "Your communication gratifies me beyond words. Twelve years ago in Africa you found the skeleton of the Anthropoid. Now you tell me that in the person of Hartoo, the last of the Inyamo race of South America, you have found the next higher step in the evolution of man. Let me warn you, however, even anthropologists are subject to jealousy. Guard your secret well lest the honor of the discovery be stolen from you."

Quest realizes the necessity for the Professor's secrecy and is apologizing when Craig bursts in saying that the hut is in flames. The mysterious hands have again been at work. The Inyam and the anthropoid skeleton are beyond recovery. The Professor is prostrated by his loss.

Quest and Lenora leave the sorrowing man and go home to get a pocket wireless message from Laura, stating that she has discovered that Craig was once an officer of the Servant's Club, but is now an infrequent and mysterious visitor. Suddenly Quest sees a black box on the table. A card with it advises him to drop all investigation. And in the box he finds—Mrs. Rheinholdt's jewels.

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THE BLACK BOX (Episode No. 4—Two Parts—"An Old Grudge"—Released Week of March 29).—Quest receives a report from the police that no trace of Ian MacDougal has been found since he jumped from the train while on his way to prison. The police scout Lenora's theory that MacDougal had a hand in the Reinholdt robbery. The girl's fear of MacDougal is so very real that Quest decides to investigate MacDougal's whereabouts. He sends Laura, disguised as a man, to see what she can find, and tells Lenora that they will follow at once. Leaving a check for the Salvation Army girl and taking with him the aniahldyte, which experience has taught him is an invaluable companion, Quest leaves the house, leaving word with his secretary that he will return before noon because of an appointment with Mrs. Reinholdt. The lady is coming with Inspector French to identify her jewels.

Laura has made friends with the section boss and paved the way for Quest and Lenora when they meet her at the railroad. With a handcar, the section boss takes them to the spot where MacDougal jumped from the train. A man at the section house, however, has recognized Quest as the man who sent him to the penitentiary for five years. He determines to be even with the detective and enlists the aid of his pal. Armed with a revolver and rifle they lie in wait.

Meanwhile Quest and his party have found in a cave near the railroad the dead body of MacDougal. Lenora cannot help but be glad that this fiend is dead, even though he was her husband. She asks permission to remain and see that his body is properly cared for. Quest grants this, but must himself return to the city to keep his appointment with Mrs. Reinholdt. He goes back to his car and is starting for the city when a shot from the outside punctures a tire. Red Gallagher covers the detective and he is disarmed. The chauffeur is knocked unconscious with a heavy blow on the head, and Quest is dragged off to the handcar house nearby. The thugs lock him in and go for oil and waste to burn the shack.

But Quest is equipped with his aniahlydte and a well placed charge wrecks one side of the handcar house and the detective steps out unharmed and makes his way to the signal tower nearby to have the operator stop the freight which is due. The thugs have seen Quest's escape and run to the tower. Covering the operator with a gun, they force him from the signal room. At last Red thinks he has Quest in his power, but the detective kicks the gun from Red's hand and slams his right fist into Gallagher's face. Quest runs to the signal lever to stop the freight, but he is too late. The engine passes the window. Without an instant's delay the detective swings from the window on to the signal arm and drops to the last car. The thugs then attack the operator, who manages to down both of them. In trying to escape he is killed by the two gunmen who make off in Quest's abandoned auto. While Quest, on top of the freight, nears the city, the chauffeur recovers consciousness, but not sanity. He staggers away to a house where the kind farmers take in the wounded man and nurse him.

Meanwhile, events are shaping rapidly in the city. The Professor and his servant go to Quest's house, arriving at the same time as the Salvation Army girl, who comes for her check. She sits talking to the Professor in the study, while Craig and the secretary chat in the hall. Some time later the Professor leaves with Craig. Shortly after their departure the girl decides that she, too, must go, and tells the secretary she will return some other day to thank Quest. The secretary is charmed by the girl's appearance and engages her in conversation.

Mrs. Reinholdt stops at Inspector French's office to take him to Quest's apartment. Their ring is unanswered and the Inspector is puzzled. Suddenly he sees caught in the door a piece of blood-stained white embroidery. Startled, the officer thinks something must be wrong inside and enters with his pass-key. The secretary lies dead on the floor. Stretched on the table, her torn garments stained with blood, is the body of the Salvation Army Girl. Quest has reached the city safely. Getting the Professor and Craig at their house as he has promised, he hurries to his own home. The detective is staggered by the horror that awaits him.

Lenora and Laura return to the house and the former's attention is immediately caught by Craig's expression. Ignoring the rest of the scene, she watches every haunted look of the man's face. Once he seems almost about to confess, but draws back.

The Inspector finds, close to the secretary's body, a bloody paper-weight which bears Quest's name. On the floor nearby is the clock, which has stopped at 11.15. The Inspector asks Quest where he was at that time and the detective answers: "At 11.15 I was in the No. 10 signal tower, five miles away. Ask the operator. Why, Inspector French, you don't suspect me of this terrible deed?"

The puzzled inspector hesitates.

MUTUAL MASTERPICTURES.

THE LOST HOUSE (Majestic—Four Parts).—Dosia Dale, a young Kentucky heiress and her uncle's ward, arrives in a hotel heavily veiled, and apparently ill. She is under subjection to her uncle who calls in Dr. Protheroe, crook and charlatan. The uncle has spent Dosia's fortune. As the time for turning it over approaches he proposes marriage to save himself. She refuses indignantly. Balked, he schemes with Protheroe to do away with her.

Protheroe's house is in a street devoted to insane asylums. There Dosia is locked in an upper room. She manages to slip a note through the window bars, but as that is a trick of the insane the police pay no attention. Ford, a reporter, sees the note, learns Dosia Dale, an heiress, soon to come of age, has been traveling with her uncle, and investigates. The finder of the note cannot locate the house it came from. Inquiries develop denials only. Finally, hiring a street piano, Ford plays "My Old Kentucky Home" in the street till a glove drops from a window of the third house from the corner.

"I'm a naval officer suffering from a nervous breakdown," he later explains to Protheroe and is given a room. He discovers the girl, but is attacked by Protheroe and Dosia's uncle. He barricades himself in, knowing his pal, Cuthbert will bring the police at twelve if the two are not safely out. The police come, and Protheroe and the uncle open fire. Rifles and machine guns begin popping. As Ford and Dosia plight their troth, the house catches fire and they escape over the roof, leaping through the flames into the fire net below. Behind them Protheroe and Dosia's uncle both are shot to death.

THE QUEST (American—Five Parts).—John Douglas, a bachelor and society man, is a cynic concerning the women of society and has pictured as his ideal one whom he calls his dream girl. Often in his musings she has appeared to him, but he has never seen her in the flesh. Tired of society and wishing to avoid the approaching social season, he sails on a freighter for a trip to the Orient, but the ship is wrecked and he is the sole survivor. Exhausted among the wreckage a vision appears to him of the dream girl as if drawing him on to a place of safety. Finally he lands on an island inhabited only by a strange race of white people.

Nai, daughter of the chief, Naeto, rescues John from the water and he recognizes her as his girl of dreams. Frightened at his behavior when first rescued, Nai defends herself and knocks John unconscious with a rock. Summoning help she has him carried to the village where he is received as a guest of the tribe. Nai is a musician of great ability playing upon a rude harp made by herself, and her playing to John arouses the jealousy of Kaura, the subchief, who has been taught to look upon Nai as his mate.

John learns from the priest of the tribe that an old legend relates that their ancestors landed on the island from a shipwreck. Kaura, growing more jealous, demands that Nai be married to him at once, but this awakens her love for John and she appeals to him to save her. In a primitive battle with Kaurr, John is worsted, and Nai is placed in her father's hut with a guard to watch her. At night Johi overpowers the guard and escapes to the priest's cave where they are married. Pursued by Kaura and his men, they flee to th rocky coast, and in the storm which breaks Kaura is killed by lightning.

For months they live in the forest, Nai growing more proficient at playing upon a larger harp that John has made for her. Finally a yacht is seen anchored some distance off shore and John hurries to erect a signal, but before it is completed night comes on and they retire into the forest. Here they find the priest who has come with word from Nai's father that if they will return they can rule over the tribe. John refuses and takes his accustomed place before Nai's hut to guard her during the night. He falls asleep and dreams of their rescue. On the ship is De Villiers, his former close friend, a bachelor and flirt. Nai is in charge of one of the wealthy guests and is fitted out with the latest style clothes, and although everything is at first new and awkward she becomes a bewitchingly beautiful girl. De Villiers begins a flirtation with her which progresses until their arrival home where he presents her with a harp to take the place of the one brought from the island. John grows jealous of De Villiers' attentions to his wife and the climax is reached at Nai's first reception when she plays upon the harp before the guests. De Villiers attempts to teach Nai the vices of civilization, smoking and drinking, and John decides to kill him. He follows Nai to De Villiers' rooms where she has gone to see a rare painting. In a terrible struggle he shoots Nai and is about to strangle De Villiers when Nai seizes his arm and he wakes from his dream, finding her trying to rouse him. He tears down the signal and he and Nai and the priest watch the yacht sail away. Then the three start back to the village of the tribe.

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EDUCATIONAL RELEASES (M. P. World).2016
EXCHANGEMEN-EXHIBITORS. 2020
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SHOW CARD CO.....2017
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UNDERWOOD TYPEWRITER CO.....2019

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WURLITZER, RUDOLPH. 1999

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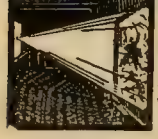

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ALLIANCE FILM CORP.
March —The Pageant of San Francisco (Pageant—Five Parts—Drama).
March The Lone Star Rush (Climax—Five Parts—Drama).

APEX.
March—The Man Who Vanished (Drama).

BROADWAY FILM CO.
March—The Bridge of Sighs (Four parts—Drama).

CENTRAL FILM CO.
March —Wild Life in Films (Seven Parts—Animal Picture).

CITAGRAPH CO.
March —Life in a Western Penitentiary (Four Parts—Drama).

COSMOFOTOFILM CO.
March —O-18; or a Message from the Sky (London Film—Drama).

GREAT NORTHERN FILM CO.
March—A Deal with the Devil (Three Parts—Drama).

I. S. P. CO.
March —Was He a Coward (Four Parts—Drama).

KAISER FILM CO.
March—The Great Italian Earthquake (Two Parts—Topical).

KRITERION SERVICE.
(Releases for Week of March 15 to 20 inclusive.)
A Voice from the Sea (Paragon—Two Parts—Drama).
Billy's Waterloo (Santa Barbara—Comedy).
Spanish Madonna (Monty—Two Parts—Drama)
A Devilish Dream (Thistle—Comedy).
Love's Triumph (Trump—Two Parts—Drama).
Steve's Steadfast Steel (C K Comedy).
The Stepbrothers (Santa Barbara—Two Parts—Drama).
Cy's Triumph (Punchinello—Comedy).
Romance of an Actress (Alhambra—Two Parts—Drama).
Kriterion Komic Kartoons (Pyramid—Comedy).
Cigar Making (Nolege—Educational).
When the Fiddler Came to Big Horn (Two Parts—Drama).
Syd, the Athlete (Alhambra—Comedy).
(Releases for Week of March 22 to 27, inclusive.)
The Hawk and the Hermit (Paragon—Two Parts—Drama).
Billy Convincing Father (Santa Barbara—Comedy).
The Stolen Invention (Monty—Two Parts—Dr.).
Taming Father (Thistle—Comedy).
The Greater Power (Santa Barbara—Two Parts—Drama).
When You and I Were Young—C K—Comedy-Drama).
Broken Vows (Trump—Two Parts—Drama).
An Amateur Burglar (Punchinello—Comedy).
Kriterion Komic Kartoons (Pyramid—Comedy).
American Winter Sports (Nolege—Educational).
The Fisher Lass (Two Parts—Drama).
Light Fingered Syd (Alhambra—Comedy).

LIFE PHOTO FILM CORP.
March —The Curious Conduct of Judge Legarde (Drama).
April —The Unbroken Road (Drama).

METRO PICTURES CORP.
March 29—Satan Sanderson (Rolfe—Drama).
April 5 Shadows of a Great City (Popular Players—Drama).
April 12—The Cowboy and the Lady (Rolfe—Drama).
April 19—The Heart of a Painted Woman (Popular Players—Drama).

NEUTRAL FILM CO.
March —The Last of Mafia (Five Parts—Drama).

PARAMOUNT PICTURES CORP.
March 11—The Commanding Officer (Famous Players—Four parts).
March 15—Governor's Lady (Lasky-Belasco—Drama).
March 18—Sunshine Molly (Bosworth—Comedy—Drama).
March 22—Are You a Mason? (Famous Players—Comedy).
March 25—My Lady Peggy (Famous Players—Comedy—Drama).
March 29—Pretty Mrs. Smith (Morosco—Comedy—Drama).

PATHE EXCHANGE, INC.
March —The Tale of a Shirt (Comedy).
March —Shadows of Doubt (Three Parts—Dr.).
March —Horse Breding (Educational).
—Sweden (Angerman River—Educational.
March —Ima Simp's Dream (Comedy).
March 17—Pathe News No. 22, 1915 (News).
March 22—Pathe News No. 23, 1915 (News).
March 22—The Exploits of Elaine (Episode 13, "The Devil Worshippers"—Two Parts—Drama).

PHOTO DRAMA CO.
March —Pr-o-h-i-b-i-t-i-o-n (Drama).

SELECT FILM BOOKING AGENCY.
March —The Eternal City (Famous Players—Eight Parts—Drama).

TIFFANY MOTION PICTURE CORP.
March —The Heart of Maryland (Six Parts—Drama).

WORLD FILM CORPORATION.
March 8—The Fight (Lederer—Five Parts—Drama).
March 15—M'Liss (Shubert—Five Parts—(Drama).
March 22—The Arrival of Perpetua (Shubert—Drama).
March 29—The Man Who Found Himself (Brady—Drama).
March 15—The Dancing Beetle (Comedy).
March 22—What Happened to Jones (Brady—Five parts—Comedy).

WORLD COMEDY STAR FILM CORP.
March 15 The Dancing Beetle (Comedy).

UNITED RELEASE DAYS.

Monday—Ideal.
Tuesday—Luna, Premier Superba.
Wednesday—Grandin, or Premier.
Thursday—Luna, Starlight, Superba.
Friday—Empress or Lariat.
Saturday—Lariat or Regent.
Sunday—Jupiter or Starlight.

EMPRESS.
March 19—Courting Trouble (Comedy).
March 26—A Double Deception (Comedy).
March 31—The Rain of Death (Two Parts—Drama).
April 2—Crossed Wires (Comedy).

GRANDIN.
March 17—The Verdict (Two parts—Drama).
March 24—Affinities (Two parts—Comedy-Drama).

IDEAL
March 8—Convict's Conspiracy (Three parts—Drama).
March 15—Retrieving the Past (Two parts—Drama).
March 22—Their Delayed Honeymoon (Two parts—Comedy-Drama).
March 29—His Own Accuser (Two Parts—Dr.).

JUPITER.
March 28—Her Phoney Lovers (Comedy).

LARIAT.
March 12—The Greater Barrier (Two parts—Drama).
March 27—The White Trail (Two parts—Drama).

LUNA.
March 9—Hicksville's Diamond Mystery (Comedy).
March 18—With Daddy's Aid (Comedy).
—Ye Gods What a Cast (Comedy).
March 25—Wheeled Into Matrimony (Comedy).
April 1—A Woman's Way (Comedy).

PREMIER.
March 10—Strength of the Weak (Drama).
March 16—With a Girl at Stake (Drama).
March 23—The Deputy's Reward (Drama).
March 30—The Girl and the Butterfly (Drama).
April 4—Man of the Hills (Drama).

REGENT.
March 13—Her Lesson (Drama).
March 30—The House on "E" Street (Two Parts—Drama).
April 3—Victims of Satan (Two Parts—Dr.).

STARLIGHT.
March 14—A Mix-Up (Comedy).
March 18—I'm Crazy to Be Married (Comedy).
March 25—Ach Louie (Comedy).
April 1—Oh You Popp (Comedy).

SUPERBA.
March 11—A Novelty in Servants (Comedy).
March 16—Lady Audley's Secret (Comedy).
March 23—Target Practice (Comedy)
—Such a Picnic (Comedy).
March 30—Ticket of Leave Man (Comedy).

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INDEPENDENT RELEASE DATES

UNIVERSAL RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Imp, Joker, Victor.
Tuesday—Big "U," Gold Seal, Nestor.
Wednesday—Animated Weekly, Laemmle, L-KO.
Thursday—Big "U," Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Bison, Joker, Powers.

BIG "U."

March 23—When Jealousy Tumbled (Comedy—Drama).
March 25—No 329 (Two Parts—Melodrama).
March 30—The Love of Mary West (Drama).
April 1—The Cameo Ring (Two Parts—Domestic Drama).

BISON.

March 20—Mother Instinct (Three Parts—Drama).
March 27—The Hidden City (Two Parts—British Sepoy—Drama).
April 3—The Oaklawn Handicap (Two Parts—Racetrack Drama).

GOLD SEAL.

March 16—The Blood of the Children (Two Parts—Human Interest—Drama).
March 23—The Human Menace (Two Parts—Modern Drama).
March 30—The Duchess (Three Parts—Drama).

IMP.

March 19—The Black Pearl (Two Parts—Melo-Drama).
March 22—One Night (Drama).
March 26—Uncle John (Two Parts—Human Interest—Drama).
March 29—The Supreme Impulse (Comedy-Dr).
April 2—The City of Terrible Night (Two Parts—Melodrama).

JOKER.

March 20—The Rejuvenation of 'Lisa Jane (Comedy).
March 22—The Wrong Address (Comedy).
—A Traveler's Observations in China (Scenic).
March 27—Dixie's Day Off (Comedy).
March 29—Around the World in Ten Minutes (Animated—Cartoon).
—Swedish National Park of Lapland (Educational).
April 3—Love, Fireworks and the Janitor (Comedy).

LAEMMLE.

March 28—The Bay of Seven Isles (Drama).
March 31—His Last Trick (Drama).
April 4—The Pinch (Drama).

L-KO.

March 17—Rough But Romantic (Comedy).
March 21—Too Many Bachelors (Comedy).
March 24—No Release this week.
March 28—A Change in Lovers (Comedy).
March 31 Hearts and Flames (Two Parts—Comedy).
April 4—No Release this Week.

NESTOR.

March 26—They Were on Their Honeymoon (Comedy).
March 30—In a Jackpot (Comedy).
April 2 His Only Pants (Comedy).

POWERS.

March 20—No Release This Day.
March 27—The Ace of Clubs (Drama).
April 3—Love o' the Parent (Drama).

REX.

March 18—All for Peggy (Racetrack—Drama).
March 21—The Rider of Silhouette (Two Parts—Canadian N. W. Drama).
March 25—Six Months to Live (Comedy—Drama).
March 28—The Desert Breed (Two Parts—Western Drama).
April 1—The Maid of the Mist (Drama).
April 4—A Lesson from the Far East (Two Parts—Human Interest—Drama).

STERLING.

March 18—Raindrops and Girls (Comedy).
March 25—Olive's Pet (Juvenile Comedy).
April 1—Olive's Hero (Juvenile Comedy).
—Swan Life (Educational).

VICTOR.

March 15—The Storm (Two Parts—Society—Melo-Drama).
March 19—The Golden Spider (Drama).
March 22—Mary's Duke (Three Parts—Comedy Drama).
March 26—The Danger Line (Drama of the Hills).
March 29—Playing With Fire (Two Parts—Society Drama).
April 2—The Law of Love (Drama).

UNIVERSAL SPECIAL RELEASE.

March 21—The Black Box (Episode 2 "The Hidden Hands" (Two Parts—Drama).
March 28—The Black Box (Episode 3, "The Pocket Wireless" (Two Parts—Drama).
April 4—The Black Box (Episode 4 "An Old Grudge") (Two Parts—Drama).

MUTUAL RELEASE DAYS.

Sunday—Komic, Majestic, Thanhouser.
Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—American, Kay-Bee, Majestic or Thanhouser, Princess, Reliance.
Saturday—Keystone, Reliance, Royal

AMERICAN.

March 15—The Two Sentences (Two Parts—Drama).
March 17—Competition (Drama).
March 22—Ancestry (Two Parts—Drama).
March 24—In the Heart of the Woods (Drama)
March 29—In the Sunlight (Two Parts—Dr.).
March 31—Reformation (Drama).

BEAUTY.

March 16—In the Mansion of Loneliness (Comedy—Drama).
March 23—When the Fire Bell Rang (Comedy Drama).
March 30—The First Stone (Drama).

BRONCHO.

April 21—The Disillusionment of Jane (Two Parts—Drama).
April 28—The Renegade (Two Parts—Drama).
May 5—The Spark in the Embers (Two Parts—Drama).

DOMINO.

April 15—The Sons of Toil (Two Parts—Drama).
April 22.—The Artist's Model (Two Parts—Drama).
April 29—The Power of the Street (Two Parts—Drama).

KAY-BEE.

April 9—The Roughneck (Two parts—Drama).
April 16.—The Taking of Luke McVane (Two Parts—Drama).
April 23—The Riddle of the Wooden Leg (Two Parts—Drama).
April 30—The Valley of Hate (Two Parts—Drama).
May 7—The Kite (Two Parts—Drama).

KEYSTONE.

March 6—From Patches to Plenty (Comedy).
March 8—Fatty's Chance Acquaintance (Comedy).
March 11—Love in Armor (Comedy).
March 15—That Little Band of Gold (Two Parts Drama).
March 13—Beating Hearts and Carpets (Com.).
March 15—Ambrose's Little Hatchet (Comedy).

KOMIC.

March 14—Caught by the Handle (Comedy).
March 21—Ethel's Doggone Luck (No. 19 of the "Bill" Series) (Comedy).
March 28—Mixed Values (Comedy).
April 4—Ethel's Deadly Alarm Clock (No. 20 of the "Bill" Series—Comedy).

MAJESTIC.

March 23—The Greaser (Drama).
March 28—The Old Chemist (Two Parts—Drama).
March 30—An Image of the Past (Drama).
April 2—The Artist's Wife (Drama).
April 4—Doctor Jim (Two Parts—Drama).

PRINCESS.

March 19—Joe Harkin's Ward (Drama).
March 26—The Skinflint (Drama).
April 2—The Schemers (Comedy-Drama).

RELIANCE.

March 19—Only a Tramp (Drama).
March 20—The Slave Girl (Two Parts—Drama).
March 22—The Game of Thrills (Drama).
March 24—The Black Sheep (Drama).
March 27—Bubbling Water (Two Parts—Drama).
March 29—The Jewelled Dagger of Fate (Dr.).
March 31—The Primitive Spirit (Drama).
April 3—Sympathy Sal (Two Parts—Western Drama).

ROYAL.

March 13—In Wrong (Comedy).
March 20—Doggone It (Comedy).
March 27—Journey's End (Comedy).
April 3—A Corner in Babies (Comedy).

THANHOUSER.

March 23—The Duel in the Dark (Two Parts—Drama).
March 26—Jealousy (Drama).
March 28—The Spirit of Uplift (Drama).
March 30—The Magnet of Destruction (Two Parts—Drama).
April 4—The Life Worth While (Drama).

SERIAL PUBLICATION CORP.

March 10—Runaway June (Episode No. 9, Kidnapped" (Two Parts—Drama).
March 17—Runaway June (Episide No. 10—"Trapped on the Liner") (Two Parts—Drama).

THANHOUSER SYNDICATE CORP.

March 8—The $20,000,000 Mystery (Episode No. 16 "The Battle of the Bridge"—Two parts—Dr.).
March 15—The $20,000,000 Mystery (Episode No. 17, "The Island of Mystery"—Two Parts—Drama).
March 22—The $20,000,000 Mystery (Episode No. 18—"The Cipher Code"—Two Parts—Drama).

MUTUAL MASTERPICTURES.

March —The Quest (American—Five Parts—Drama).
March —The Lost House (Majestic—Four Parts—Drama).

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Tuesday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph. Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

March 15—Saved from the Vampire (Burlesque—Melodrama).
March 16—After the Storm (Special—Two Parts—Drama).
March 18—His Desperate Deed (Drama).
March 19—Seekers After Romance (Drama).
March 20——When the Tide Turns (Drama).
March 22—The Maid of Romance (Drama).
March 23—His Brother's Keeper (Special—Two parts—Drama).
March 25—The Love Transcendent (Drama).
March 26—A Stop-Off In New Mexico (Comedy).
—A Hot Foot Romance (Comedy).
March 27—A Foothill Problem (Drama).
March 29—The Sister's Solace (Drama).
March 30—The Americano (Special—Two Parts—Drama).
April 1—Just a Look (Comedy-Drama).
April 2—The Sheriff's Dilemma (Drama).
April 3—Destiny Decides (Drama).

EDISON.

March 20——For the Man She Loved (Drama).
March 22—Only the Maid (Drama).
March 23—Hans and His Boss (Comedy).
March 24—The Newly Rich (Comedy).
March 26—A Theft In the Dark (Special—Three Parts—Drama).
March 27—The Phantom Thief (Drama).
March 29—Killed Against Orders—Special—Three Parts—Drama).
March 30—Music in Flats (Comedy).
March 31—A Lucky Loser (Comedy).
April 2—The Boston Tea Party (Special—Two Parts—Drama).
April 3—When Gratitude Is Love (Drama).

ESSANAY.

March 16—When the Fates Spin (Drama).
March 17—The Fable of the Galumptious Girl (Comedy).
March 18—A Horse of Another Color (Western—Comedy).
March 18—In the Park (Comedy).
March 19—The Wood Nymph (Special—Two Parts—Drama).
March 20—The Western Way (Drama).
March 22—Sweedie Learns to Ride (Comedy).
March 23—The Little Straw Wife (Special—Three Parts—Drama).
March 24—The Fable of the Struggle Between Personal Liberty and Wave Reform (Comedy).
March 25—Two Bold Bad Men (Western—Comedy).
March 26—The Great Silence (Special—Three parts—Drama).
March 27—The Outlaw's Awakening (Western—Drama).
March 29—Curiosity (Comedy).
March 30—The Man in Motley (Drama).
March 31—The Fable of "The Demand That Must Be Supplied"—Comedy).
April 1—A Coat Tale (Western Comedy).
April 1—A Jitney Elopement (Special—Two Parts—Comedy).
April 2—Countess Veschi's Jewels (Special—Two Parts—Drama).
April 3—Ingomar of the Hills (Drama).

KALEM.

March 15—Unfaithful to His Trust (Special—Two Parts—Drama).
March 16—Ham at the Garbage Gentlemen's Ball (Comedy).
March 17—The Trap Door (Episode No. 8 of The Girl Detective series—Special Two Parts—Drama).
March 19—The First Commandment (Special—Three Parts—Drama).
March 20—The Railroad Raiders of '62 (Episode No. 19 of the "Hazards of Helen" Railroad Series (Drama).
March 22—The Girl of the Music Hall (Special—Three parts—Drama).
March 23—Ham Among the Redskins (Comedy).
March 24—The Diamond Broker (Episode No. 9, "The Girl Detective Series"—Special—Two parts—Drama).
March 26—The Tale of a Hat (Comedy).
March 27—The Girl at Lone Point (Episode No. 20 of the "Hazards of Helen" Railroad series—Drama).
March 29 Poison (Special—Two Parts—Dr.).
March 30—Ham in the Harem (Comedy).
March 31—The Writing On the Wall (Episode No. 10 of "The Girl Detective Series"—Drama).
April 2—The Siren's Reign (Special—Three Parts—Drama).
April 3—A Life in the Balance (Episode No. 21 of the "Hazards of Helen"—Railroad Series—Drama).

LUBIN.

March 18—The Only Way Out (Special—Three Parts—Drama).
March 19—One Law Breaker (Drama).
March 20—The Wayville Slumber Party (Comedy).
—On the Road to Reno (Comedy).
March 22—Patsy Bolivar Series No. 13—"Patsy On a Yacht" (Comedy).
March 23—An Expensive Visit (Comedy).
March 24—The Blessed Miracle (Special—Three parts—Drama).
March 25—Men of the Mountains (Special—Two parts—Drama).
March 26—The Thief In the Night (Drama).
March 27—It Happened On Wash Day (Comedy).
—Si and Sue—Acrobats (Comedy).
March 29—Patsy Bolivar Series No. 14, "Patsy Married and Settled (Comedy).
March 30—Monkey Business (Comedy).
March 31—The Unmarried Husband (Special—Two Parts—Drama).
April 1—The White Mask (Special—Three Parts—Drama).
April 2—In the Background (Drama).
April 3—Mother of Pearl (Comedy).

MINA.

March 18—As He Blew He Blew (Comedy).
—The Dove of Peace (Cartoon—Comedy).
March 25—A Titled Trio (Comedy).
April 1—Moonshines (Comedy).
April 8—A Barber-ous Affair (Comedy).

SELIG.

March 15—Hearst-Selig News Pictorial No. 21, 1915 (News).
March 16—Sage-Brush Tom (Western—Comedy).
March 17—The Puny Soul of Peter Rand (Drama).
March 18—Hearst-Selig News Pictorial No. 22, 1915 (News).
March 19—Why Billings Was Late (Comedy).
March 20—Jack's Pal (Jungle-Zoo—Wild Animal—Drama).
March 22—Retribution (Special—Two parts—Drama).
—Hearst-Selig News Pictorial No. 23, 1915 (News).
March 23—The Outlaw's Bride (Drama).
March 24—Alice of the Lake (Drama).
March 25—Hearst-Selig News Pictorial No. 24, 1915 (News).
March 26—The Clam-Shell Suffragettes (Farce-Comedy).
March 27—Perils of the Jungle (Jungle—Zoo—Wild Animal—Drama).
March 29—Ma's Girls (Special—Two Parts—Western Drama).
March 29—Hearst-Selig News Pictorial No. 25, 1915 (News).
March 30—The Legal Light (Western Comedy).
March 31—Ashes of Gold (Drama).
April 1—Hearst-Selig News Pictorial No. 26, 1915 (News).
April 2—Two Women and One Hat (Comedy).
April 3 A Night in the Jungle (Jungle-Zoo—Drama).

VITAGRAPH.

March 17—Postponed (Comedy).
March 18——The Battle of Frenchman's Run (Comedy).
March 19—The Capitulation of the Major (Comedy).
March 20—The Millionaire's Hundred Dollar Bill (Special—Two Parts—Drama).
March 22—The Jarr Family Series No. 3—Mr Jarr and the Lady Reformer (Comedy).
March 23—A Wireless Rescue (Special—Two parts—Drama).
March 22—The Master of His House (Comedy).
March 25—The Other Man's Wife (Drama).
March 26—The Lady of Shalett (Comedy).
March 27—Lifting the Ban of Coventry (Broadway Star Feature—Special—Three parts—Military Drama).
March 29—Cutey Becomes a Landlord (Comedy).
March 30—The Enemies (Broadway Star Feature—Special—Three Parts—Dr.).
March 31—A Fortune Hunter (Comedy).
April 1—The Heart of Jim Brice (Drama).
April 2—When Dumleigh Saw the Joke (Comedy).
April 3—Janet of the Chorus (Special—Two Parts—Drama).

MISCELLANEOUS LICENSED FEATURES.

BROADWAY STAR FEATURE.

Feb. 13—Mother's Roses (Three parts—Dr.)
Feb. 16—O'Garry of the Royal Mounted (Special—Three parts—Drama).
Feb. 27—A Daughter's Strange Inheritance (Special—Three parts—Drama).
Mar. 2—The Silent Plea (Special—Three parts—Drama).
March 13—The Radium Thieves (Special—Three parts—Drama).
March 16—From Headquarters (Special—Three Parts—Drama).
March 27—Lifting the Ban of Coventry (Special—Three parts—Military Drama).

ESSANAY.

Jan. 18—When Love and Honor Called (Dr.).
Feb. 18—The Accounting (Three Parts—Drama).
March 12—The Lady of the Snows (Special—Three Parts—Drama).

GEORGE KLEINE.

Jan. 18—Du Barry (Six parts—Drama).
Feb. 15—Stop Thief (Five Parts—Drama)
March 15—The Woman Who Dared (Five Parts—Drama).
March 30—The Enemies (Special—Three Parts—Drama). Geo. Kleine.

KALEM.

December—The School for Scandal (Four Parts—Drama).

LUBIN.

Dec.—The White Mask (Drama).
Dec.—The Valley of the Lost Hope (Drama).
Jan.—The District Attorney (Drama).
Feb.—The Evangelist (Drama).

SELIG.

January—The Carpet from Bagdad (Five Parts—Drama).
January—The Rosary (Drama).
January—The Servant in the House (Drama).
January—The Ne'er Do Well (Drama).
January—A Texas Steer (Five Parts—Comedy).
January—The Crisis (Drama).
January—History of the World's Greatest War (Five Parts—Topical).

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Buyer No. 3.—I have tried several machines and the MOTIOGRAPH equipped with INSIDE SHUTTER has them all beat. The Inside Shutter is always set and will give a brighter picture on less amperage.

Buyer No. 4.—The MOTIOGRAPH Lamp House and Arc Lamp take my eye. My operator has handled several machines, and he says the MOTIO Lamp House is years ahead of all others.

Buyer No. 5.—I use the MOTIOGRAPH for two reasons—I don't want to send to the factory for repairs every month as my competitor does, who uses a ——. My first MOTIOGRAPH cost me $1.50 in 3 years for repairs. That is why I am buying the second MOTIOGRAPH.

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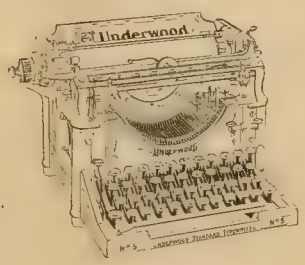

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Humanity	Apex	3000	75	1-3-6 sheets
Princess of Bagdad	Gardner	7000	200	6 styles and sizes
Murdock Trial	Turner	4000	150	2/1-3-6 sheets
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Sensation of the Age	Chariot	3000	100	1-3-9 sheets
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VOLUME XXIII January—March, 1915

J. P. CHALMERS, Founder

PUBLISHED BY

CHALMERS PUBLISHING COMPANY

17 Madison Avenue, New York

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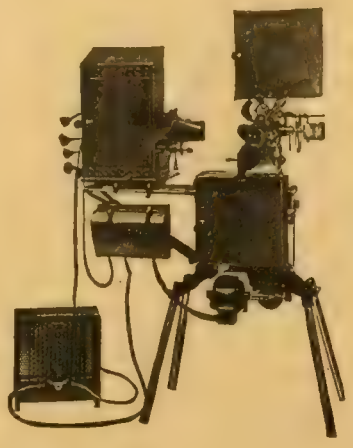

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